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Ritual Performances in the *Nāṭyaśāstra* I. Ritual Items*

SUMMARY: The present paper stands first in a series of planned articles that present systematically arranged data on ritual performances culled from Bharata's *Nāṭyaśāstra* (usually dated around the beginning of the CE). This data is surprisingly extensive and multifaceted and mainly appears in the following three contexts: (1) the detailed description of five rituals of varying complexity that are preliminary to the staging of a play; (2) theatrical rules that codify the representation of rituals appearing in a play's narrative; and (3) a wide variety of textual passages that, often parenthetically, offer insight into individual aspects of ritual acts. Before this information will be evaluated in the final essay of this series in order to assess the nature of the boundary between ritual and theatrical performances, it is presented systematically to be of use to ritual and theatrical studies in general. The present and the following article begin the series by offering information on ritual offerings and other items used in rituals contexts.

KEYWORDS: *Nāṭyaśāstra*, Bharata, theatrical studies, ritual studies, offerings.

Introduction

More than a decade ago, when I had the good fortune of studying Bharata's *Nāṭyaśāstra* (NŚ) for my doctoral research on the *pūrvaraṅga*

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rituals,² it soon emerged that, apart from the main topics centred on the theatrical arts that are each comprehensively treated in a single or a few of the NS's chapters, more or less substantive information on a number of additional subjects is provided in references scattered across the entire treatise. In the course of my research I had gathered some of this data. The kind invitation by Elisa Ganser to present a paper in the Coffee Break Conference panel convened by her on "Theatrical and ritual boundaries in South Asia" provided a welcome opportunity to share and analyze some of this collected material. The present article and a number of follow-up articles³ expand on that paper. They present the systematically arranged data on ritual performances culled from the NS to provide a sound basis for ritual and theatrical studies in general, and specifically for the final follow-up article, which will explore the nature of the boundary between the ritual and theatrical performances dealt with in the work.

The framing of a suitable definition of 'ritual' to be adopted in this study is not a simple matter, since the term is highly elusive. A major reason behind its vagueness is aptly expressed by George 1987. Having pointed out the success ritual studies have enjoyed since the 1970s, leading to a focus on ritual by a great number of disciplines including Anthropology, Sociology, Political Science, Semiotics, Psychology, Zoology and Neurophysiology (*ibid.*: 135f.), George observes:

This success has [...] not been achieved without cost. The success of a concept often renders it increasingly vague until it becomes ultimately unusable as the designation of a specific phenomenon. [...] if, as some social psychologists now argue, all behavior is ritual, then one may as well drop one of the terms. [...] whenever a term achieves pan-disciplinary reference, there is a need to discover common ground. The result is the sort of reductionist definition which defines ritual as "behavior that is formally organized into repeatable patterns" (D'Aquili, Laughlin, and McManus 1979: 51).⁴

² Kintaert 2005. The writing of this thesis was generously supported by a doctoral scholarship from the Austrian Academy of Sciences.

³ See Outlook, p. 110f.

⁴ The reference is to D'Aquili, E. G., C. D. Laughlin and J. McManus. 1979. *The Spectrum of Ritual: A Biogenetic Structural Analysis*. New York: Columbia University Press.

Biologists, anthropologists, zoologists, and psychologists can share such definitions, but as a result tooth-filing becomes conflated with tooth-brushing or both are reduced to some even more bland generalization. (*ibid.*: 136)

The observed reduction and generalization of definitional criteria has consequently led to a semantic widening of the term. Such a broad understanding of the term ritual naturally has to be discarded for our purposes, since it would turn every theatrical performance into a ritual one and the NŚ, which codifies theatrical performance, into a ritual manual.

Turning to South Asia, Michaels already notices a semantic widening of the term ritual since the end of the 19th century (Michaels 2003: 2). He notes that this widening of meaning eventually led to the difficulty, and often impossibility, of finding equivalent terms in other cultures and languages. Sanskrit terms that have been translated as ‘ritual’, he writes, include *karman*, *kriyā*, *saṃskāra*, *homa*, *yajña*, *iṣṭi*, *bali*, *utsava*, *tīrthayātrā*, *pūjā*, *sevā*, *vrata*, *yoga* and even *vīrya*. Yet the Indians, he adds, do not possess an equivalent generic term to encompass the domestic rituals, rites of passage, sacrifices, festivals, pilgrimage, worship, vows, etc., referred to by these words (*ibid.*: 3).⁵

‘Ritual’ in the present study corresponds to several of the above Sanskrit terms, as well as to additional ones, insofar as they meet the criteria of the following definition: A ritual here denotes a **formalized action that is ultimately (by itself or as part of a larger performance) aimed at securing the support of one or more supernatural beings for achieving a specific goal**. These beings encompass what are termed celestial beings (*divya*) in the NŚ,⁶ which include male and

⁵ Despite the great cultural, historical and regional differences that can be observed in the use of the term ritual, Michaels does not believe it wise to simply refrain from using it. Instead he argues against a monothetic use of ‘ritual’, for which all of a given set of criteria have to be met, in favour of a polythetic use of the term, none of whose criteria is essential (Michaels 2003: 3–5).

⁶ For an enumeration of *divyas*, see e.g. GOS 13.27A–32B, which names their respective abodes.

female deities, so-called semidivine beings,⁷ the paternal ancestors (*pitṛ*) and even the god's demonic antagonists (*asura*, *dānava*, *daitya*, *rākṣasa*),⁸ which, like the gods themselves, claim descent from Brahmā (see NŚ GOS 1.104A–B). As a result of their supernatural faculties, sages (*ṛṣi*, *muni*)⁹ are furthermore considered supernatural beings as well.¹⁰

Due to time constraints, the topics treated in this article could not be elaborated upon in each case. No claim is furthermore made to the completeness of the NŚ's textual material on rituals presented here, although it is fairly comprehensive.

The compilation and systematic presentation of relevant data scattered throughout the NŚ has the distinct advantage of providing a clearer picture of individual aspects of ritual performances and of bringing to light textual (in)consistencies. It might, however, also hamper the ability to grasp some of the more comprehensively treated preliminary rituals in their entirety and within their proper context by breaking them down into their constituent parts. The reader is therefore advised to consult the respective passages and chapters of the NŚ detailing these preliminary rituals as listed in the table on p. 88. Contextual information is furthermore provided by the use of two-letter abbreviations prefixed to textual references (see below) and by the Appendix p. 111ff., which frequently provides a larger context for

⁷ These include *yakṣas*, *guh yakas*, *rakṣases*, *bhūtas*, *piśācas*, *gandharvas*, *apsarases*, *nāgas*, etc. Cf. the beings considered to have a divine origin (*devayoni*) listed in AmKo 1.1.11A–12B: *vidyādharāpsaroyakṣarakṣo-gandharvakimnarāḥ | piśāco guhyakaḥ siddho bhūto 'mī devayonayah ||*

⁸ Cf. also AmKo 1.1.12A–B: *asurā daityadaiteyadanujendrāridānavāḥ | śukraśiṣyā ditisutāḥ pūrvadevāḥ suradviṣaḥ ||*

⁹ The two terms seem to be used interchangeably in the NŚ, and are clearly synonyms in *GOS 36.33B and 35A (*ṛṣīṅām [...] munayah*).

¹⁰ The words of *munis*, for instance, are said to never fail (GOS 36.47A, alluding at a previously uttered curse). Mighty *maharṣis* are even considered to be [like] gods of gods [themselves] (GOS 17.56A). Cf. also GOS 1.22A–23B, which expresses the *ṛṣis*' ability, in contrast to the gods' inability, in grasping, retaining and putting to practice the theatrical art.

a cited passage and additionally provides back references to the article page(s) detailing its contents.

In order to keep the systematically arranged information on rituals both concise and informative, the following **conventions** are resorted to:

References to textual passages from the NŚ, consisting of the chapter number and the number(s) of the relevant stanza(s) or prose sentence(s), are provided in the running text and footnotes. The referenced text itself, unless prefixed with an asterisk (*), is given in the Appendix, p. 111ff., ordered by chapter, together with back references.

All text references correspond to the NŚ's **GOS** (Gaekwad's Oriental Series, Baroda) edition, unless one of the following editions is specified: **AUL** (Annales de l'Université de Lyon, Paris & Lyon), **BI** (Bibliotheca Indica, Calcutta), **KKS** (Kashi Sanskrit Series, Benares), **U** (Unni's ed., Delhi).

References to alternative versions of NŚ chapters in the GOS edition (*bhinnapāṭhakrama*) are marked with the capital letter B after the *adhya*ya number (e.g. 34**B**.214A).

To facilitate the identification of a textual passage from the NŚ, the full reference is invariably given, that is, without resorting to the use of the abbreviation '*ibid.*'

Purely **descriptive** information on rituals, often of an incidental or parenthetical nature, is marked by the abbreviation '**DE**' before the textual reference, while the particular context (mythological narrative, stanza exemplifying a prosodical metre, etc.), if considered relevant, is specified in the text. The NŚ also **prescribes** the performance of rituals, which are of two kinds: a group of five ritual complexes that are **preliminary** to the staging of a play on the one hand, and rituals that form part of a play's story-line and consequently have to be **enacted** on stage, on the other.¹¹

¹¹ It should be kept in mind that it is not always clear to which degree these enacted rituals resemble the performance of similar rituals beyond the stage.

These prescribed rituals are again indicated by prefixing two-letter codes to the textual reference (see the table below). References to textual passages without immediate relevance for rituals are consequently not prefixed in this way.

The lines of a stanza are indicated with the capital letters A and B, the *pādas* of a stanza as customary with the small letters a to d.

In the free renderings of the Sanskrit passages referred to, the bracketing conventions of translations (additions within square brackets, Sanskrit equivalents and explanations between round ones) have been adopted.

Within citations, comments and emendations by the author are placed between curly braces.

Context of information on rituals in the NŚ	Source (GOS ed.)	Abbr.
a. d escribed rituals	passim	DE
b. prescribed rituals		
i. preliminary rituals		
1. construction of the theatre building (<i>nātyagrha</i>)	<i>adhyāya</i> 2 (see also 1.79A–98B)	NĀ
2. consecration of the three <i>mṛdaṅga</i> drums	34.272A–293B, 34B.210B–231A	MR
3. creation of the <i>jarjara</i> and the <i>daṇḍakāṣṭha</i> staff	21.173B–185B	JA
4. consecration of the stage (<i>raṅga</i>) and theatre building	<i>adhy.</i> 3 (see also 1.120A–127B)	RA
5. performance of the <i>pūrvaraṅga</i> ritu- als ¹²	<i>adhy.</i> 5 (see also <i>adhy.</i> 4; 29.79B–prose sentence before 112A, 29B.114A– prose sentence before 147A; <i>adhy.</i> 31; etc.)	PŪ
ii. e nacted rituals	passim	EN

¹² The worship of divine beings (*daivatapūjana*) in the *pūrvaraṅga* is said to be limited to the limbs (*aṅga*) Āśrāvaṇā (v.l.: Pratyāhāra) to Cārī (PŪ 5.53A–B). The following *aṅgas* Trigata and Prarocanā are consequently left out, which might be related to the fact that no musical elements are used in them.

1. Ritual items

1.1. Quality: new, clean and white

For some of the items employed during ritual acts a certain quality is stipulated. The baskets (*piṭaka*)¹³ in which earth has to be carried during the construction of the theatrical stage¹⁴ are specified as being new (*nava*) (NĀ 2.71A–B).¹⁵ The clothes (*ambara*) that the *nāṭyācārya* wears while consecrating the stage seem to be new as well, since they are said to be unstruck (*ahata*) (RA 3.3B), referring to the traditional way of washing clothes, which includes beating them on a flat surface and/or hitting them with a stick. This obviously should not be considered an injunction to wear unwashed dirty clothes, but on the contrary to put on clean new garments that have not been washed even once. Whereas the clothes (*vāsas*) worn by the *upādhyāya* consecrating the *mṛdaṅga* drums should be white (*śukla*) (MR 34.275B), the garments (*vastra*) of the *sūtradhāra* and his two attendants in the *pūrvaraṅga* are specified as being *śuddha* (PŪ 5.66B),¹⁶ which could either mean clean or pure, similar to the new, unwashed garments of the *nāṭyācārya*, or white, like the garment worn by the *upādhyāya*. The theatrical classification of dresses (*veṣa*) into *śuddha*, *vicitra* and *malina* (21.122A) is not helpful for our understanding of the *śuddha* dresses worn in the *pūrvaraṅga*, since the latter can be understood both as clean clothes, as opposed

¹³ Ghosh gives the reading *pīṭhaka* (a seat or pedestal) instead of *piṭaka* in NĀ BI 2.71d, but still translates it with “baskets” (Ghosh 1967: 28). Cf. NŚ BI, vol. 1, p. liv: “C. Words found mostly in the very early literature. [...] *pīṭhaka* (basket) II. 71. *R{āmāyaṇa}*}. (in the form of *piṭaka*). Cf. Pali *piṭaka* in *Tipiṭaka*.”

¹⁴ This is the blackish earth with which the empty basin between the front panel of the stage and the wall separating the stage from the green room will be filled. See NĀ *2.67B–70B.

¹⁵ The persons carrying these baskets are themselves required not to have deficient or missing limbs (NĀ 2.71A–B). See also Kintaert, forthcoming b.

¹⁶ As to the variant reading ‘*śuddhavarṇāḥ*’, see fn. 89.

to filthy (*malina*) ones, and as white clothes, in contrast to variegated (*vicitra*) dresses. The following elaborations on the theatrical use of the different types of dresses are more instructive. It is stated that *śuddha* clothes should be worn by men and women when approaching deities, on auspicious occasions, while being engaged in penance, at the time of specific astronomical constellations, during wedding ceremonies and the performance of virtuous acts (EN 21.123A–124B). Thus *śuddha* clothes are generally prescribed to be worn on auspicious and ritual occasions, conforming fully to their use in the *pūrvaraṅga*. Even kings, who normally wear colourful (*citra*) dresses (21.125A–B), should exchange them for white ones during ceremonies performed to avert calamities (EN 21.136A–B). It here becomes clear that ‘*śuddha*’ in this context cannot simply mean pure or clean in contradistinction to ‘*malina*’, as this would imply *citra* clothes, also assigned to gods, etc. (21.125A–B), to be less clean. It therefore can be presumed that *śuddha* clothes are meant to be white,¹⁷ as opposed to colourful (*vicitra*) clothes, and clean as well, as purely white clothes are unlikely to be dirty. The same (clean and) white garments (*śuddha vastra*) also characterize the chief priest or advisor of a king (*purodhas*),¹⁸ as well as old Brahmins, merchants, armour-bearers (*kāñcukīya*),¹⁹ ministers, ascetics, people of the three upper social classes in general, etc. (EN 21.126A–127B).

For further information on the ritual use of colours in the NŚ, see 1.3.6.–7., p. 100f., Kintaert, forthcoming a (e.g. in regard to food offered to Brahmins before the raising of the theatre’s four corner pillars) and Kintaert 2005b.²⁰

¹⁷ For ‘*śuddha*’ as ‘white’, see NŚ 2.70B (*śuddhavarṇa*) (cf. Kintaert 2005b: 227, fn. 107). Cf. also ‘*śuci*’, synonym of ‘*śuddha*’, in the list of names signifying white or whitish in the *Amarakośa*: AmKo 1.5.12B–13B: *śuklaśubhraśuci-śvetaviśadaśyetapāṇḍarāḥ* || 12 || *avadātaḥ sito gauro valakṣo dhavalo rjunah | hariṇah pāṇḍurah pāṇḍur iṣatpāṇḍus tu dhūsarah* || 13 ||

¹⁸ See Olivelle 2015: 256, s.v. ‘*purodhas*’ and ‘*purohita*’.

¹⁹ See Ghosh 1967: 228, fn. 1 ad *BI 13.112A–113B.

²⁰ For the use of the colour white in ritual contexts within the NŚ, see esp. Kintaert 2005b: 261–264 (4.3.1).

1.2. Cow products

Cow products are most likely deployed in ritual contexts due to their assumed purity, which they share with the venerated cow herself. The NŚ bears witness to the great esteem held for cows (**go**) by providing three instances of a prayer directed towards their well-being and that of Brahmins: once during the consecration of the stage at the end of a eulogy directed to the *jarjara* staff²¹ (RA 3.14B), then in the benedictory prayer (*nāndī*) after the *pūrvaraṅga*'s *caturthakārapūjā* (PŪ 5.105d), and finally in the benediction at the conclusion of the treatise (37.31B). During the erection of the theatre building's or stage pavilion's four corner pillars cows (**go**) and other items are gifted (NĀ 2.54A–B), most likely to Brahmins. The specific mention of a cow (**go**) to be given as a donation to a priest (*dakṣiṇā*) at the Brahmin pillar (NĀ 2.58A) might indicate that one cow is gifted at each pillar (cf. the plural number of *godāna* in 54c). The cow's purity is indirectly alluded to in the description of a woman with the nature of a cow (**gavāṃ sattvaṃ**), which characterizes her as being perpetually pure (**nityaśaucā**) (DE 22.144A–B).²²

Although the hurling of cow dung (*gomaya*) (most likely by unsatisfied audience members towards the stage) appears among the defects (*ghāta*) of a theatrical performance (27.24B; BI 27.21B–22B), the purifying quality of cow droppings is obviously put to use by letting cows (**go**) dwell in a newly built playhouse for a period of seven days (RA 3.1A–B). Furthermore, after a certain deposit (*rohana*) consisting of ghee made from cow's milk (**gavya ghr̥ta**), oil and sesame flour or paste has been continuously applied to the newly created *mṛdaṅga* drum set (MR 34.272A–B),²³ each of the three drums is consecrated

²¹ Here it is the *jarjara* staff (through the deities invoked in it) that is requested to effect their well-being (*śiva*).

²² See *22.100A–144B for the different types of women believed to share the nature of different animals and supernatural beings.

²³ According to Abhinavagupta (AbhiBhā ad 34.272A, vol. 4, p. 465, l. 1), the *rohana* paste is applied to the drum skins. This might of course serve a purely

in a separate *maṇḍala* drawn with fragrant cow dung (*gomayasugandhin*) (MR 34.276A; MR 34B.213A).²⁴ Later on, the drums having been consecrated and ritually worshipped, a play is staged, [before which(?)] each *mṛdaṅga* drum is placed in a heap of dry cow dung (*karīṣa*) (MR 34B.230B–231A; see also MR 34.291B–292A). The *mṛdaṅga*'s drum skins meanwhile are fashioned from cow's hide (*carma* [...] *gavām*) themselves (34.264A; 34B.210A).²⁵

1.3. Offerings and other ritual items

Although the items described below are arranged in the order in which they frequently appear as offerings in *pūjā* manuals,²⁶ this order is not discernible in the NŚ.²⁷

1.3.1. Seats

Seats fulfil two ritual functions in the NŚ, appearing as the seating of both worshipped deities and ritualists.

secular purpose.—The reading ‘*na vai*’ in BI 33.258c and Ghosh’s corresponding translation (Ghosh 1961: 196: “But one should not apply to *Mṛdaṅgas*, a *Rohaṇa* consisting of sesamum paste mixed with cow’s ghee and oil”) do not make much sense.

²⁴ Such a *maṇḍala* might show some resemblance to the first type of *maṇḍala* identified in ritual texts belonging to the Siddhānta school of Śaivism by Brunner 2003: 156: “a limited surface deprived of structure. For example: the ‘cow-dung *maṇḍala*’ enjoined on numerous occasions to serve either as the seat for a god [...], for a man [...], or for a revered object [...]. Such *maṇḍalas* are made by smearing a generally circular portion of the ground with a semiliquid paste made of cow-dung or sandalwood.”

²⁵ For the use of ghee as a component of unguents in ritual contexts, see p. 97f. Cow products in food offerings will be dealt with in Kintaert, forthcoming a.

²⁶ See e.g. the lists of services (*upacāra*) in Bühnemann 1988: 32–36, Einoo 1996 and Brunner et al. 2000: 237f., s.v. *upacāra*.

²⁷ An exception is the sequence *gandha*, *mālya* and *dhūpa* (RA 3.36A, verse 2 after 72B, 76c), which corresponds to the order of three of the ‘five services’ (*pañcopacāra*) *gandha*, *puṣpa*, *dhūpa*, *dīpa* and *naivedya* (see Einoo 1996: 78f.). A different order however appears in NĀ 2.65B.

Seats of the worshipped

The offering of a seat and other items to a deity as part of its ritual veneration (*pūjā*) is considered to have been modelled after the traditional manner of welcoming a distinguished guest.²⁸ According to the NŚ, the throne to be offered to a god is a lion seat (*siṃhāsana*) (EN 12.216A).²⁹ Only Brahmā, invoked in the central compartment of the stage *maṇḍala*, is said to be seated on a lotus flower (*padmopaviṣṭa*) (RA 3.24A) and the lotus flower (*padma*, *Nelumbo nucifera* subsp. *nucifera* Borsch & Barthlott) accordingly appears as his, Svayaṃbhū's, characteristic sign (PŪ 4.254d, 259A).³⁰

²⁸ In the context of the stimulants (*vibhāva*) and consequents (*anubhāva*) of the theatrical aesthetic theory the NŚ mentions itself a seat (*āsana*), together with a specific respectful [water] offering (*arghya*) (cf. fn. 36) and water for cleaning the feet (*pādya*) as some of the offerings that are part of the hospitable reception (*pūjana*) of a visiting teacher (*guru*) or of one of different types of friends (*mitra*, *sakhi*, *snigdha*) or relatives (*saṃbandhin*, *bandhu*) (25.42A–43B). Cf. Bühnemann 1988: 137: “The offerings *āsana-pādya-arghya-ācamanīya* (1.1–1.5) are relics of the old Indian ritual of honouring distinguished guests (*arghya*). According to the Pāraskara GS 1.3.1 ‘to six persons the arghya reception is due: to a teacher, to an officiating priest, to the father-in-law, to the king, to a friend, to a snātaka.’ [...] Translation by Oldenberg.” See also Einoo 1996: 75f., 83–85.

²⁹ A lion seat is also assigned to kings (*nṛpati*) (12.216A) and queens (*rājñī*) (12.219a). The *devīs* mentioned in 12.219b most probably do not refer to goddesses, but to the secondary queens of the royal harem residing in the palace's inner quarters (*antaḥpura*) (see 24.29B–30a, 36A–37B; similarly Ghosh 1967: 239 ad BI 13.211b), since the wickerwork stool (*muṇḍāsana*) assigned to them (see fn. 33) must be considered inferior to the lion throne of the principal queen (*rājñī*).—After the mythological first theatrical performance, a *siṃhāsana* was presented as a gift to Bharata's sons by Viṣṇu (DE 1.58B–59B, 61a).

³⁰ Brahmā's lotus flower and characteristic signs of other deities are stated to be present, i.e. depicted, on [those deities'] banners (*dhvaja*). These signs also lend their name to the *piṇḍī* (one of four subtypes of *piṇḍībandhas*,

Seats of the worshippers

A cushion or mat made of [woven] *kuśa* grass (*Desmostachya bipinnata* [L.] Stapf) (*bṛsī*),³¹ a wickerwork stool (*muṇḍāsana*)³² and a cane seat (*vetrāsana*) are prescribed for a ritual performer³³ [respectively?] in the case of the offering of oblations in the sacrificial fire (*homa*), a Vedic sacrifice (*yajñakriyā*) and [the ritual veneration and/or presenting of offerings] directed to the paternal ancestors (EN 12.224A–B). A cane seat (*vetrāsana*) is also assigned to a king’s chief priest or advisor (*purodhas*)³⁴ (EN 12.216B), even though its use is not explicitly restricted to the performance of the latter’s religious duties.

which seem to denote specific group dances) associated with the respective deity. It is in the context of these *piṇḍīs* that the NŚ enumerates the characteristic attributes and vehicles of deities. See PŪ 4.253B–259A. Brahmā’s origin from a lotus flower is expressed in his epithets Padmodbhava (1b before DE 1.81A [*kṣa.ṭha.ma.*]), Padmayoni (RA 3.4c [*kṣa.ja.ma.*]; RA 3.47b [*kṣa.ga.ma.ta.*]) and Ambujasambhava (DE 4.5b).

³¹ The GOS reading *brusī* is not recorded in Apte, pw, PW and MW. Ghosh reads *vṛṣī*, referring to the respective entry in Apte (“The seat of an ascetic or religious student [made of Kusa grass].”). According to pw, *vṛṣī* is a wrong reading for *bṛsī* (MW provides the additional readings *bṛṣī* and *vṛsī*), for which PW refers *inter alia* to the *Amarakośa*. See AmKo 2.7.46b: *vratinām āsanam bṛsī*.

³² Modern versions of the *muṇḍa* seat are called *moṛhā* or *moṛhā* in Hindi. For the names of this stool in other NIA languages, see Turner 1966: 598a, no. 10352. Cf. also Ghosh 1967: 239, fn. 2 ad BI 13.216a: “*muṇḍāsana* is probably nothing other than Bengali *moḍā*” (read *moḍā*, as in Ghosh 1951: 235). The round stool mentioned in Davidson 1843: 127 (cited in Yule and Burnell 1903: 586a) is spelled ‘*mondah*’.

³³ The *muṇḍāsana* is additionally assigned to the military leader (*senānī*) and to the crown prince (*yuvarāja*) (12.217A), as well as to the secondary queens (*devī*; see fn. 29, above) (12.219b).

³⁴ As well as to the high official or minister (*amātya*) (12.216B) and to the wives of both (12.219B).

1.3.2. Water

Water is offered in its capacity of averting negative results, as appeasing or propitiatory water (*śāntitoya*), just before the measuring cord is extended to trace the outlines of the future theatre building (NĀ 2.33A).³⁵ Whereas the terms *arghya* and *pādya*, which denote water offerings to a distinguished guest,³⁶ do not appear in the NŚ as offerings to supernatural beings, we do learn of the libation of water (*nivāpasalila*) in the context of its theatrical expression by means of the single hand gesture Hamsapakṣa (EN 9.106A–107A).³⁷ This might be a reference to the offering directed to paternal ancestors (*pitrya nivāpa*), which should be realized in a kneeling position (EN 12.209B–210A).³⁸

³⁵ It is not stated whether this water is applied on the measuring cord (cf. Ghosh 1967: 22 ad BI 2.33A: “Then he should spread the string after sprinkling on it the propitiating water.”), on the building ground or on the ritualist himself.

³⁶ See fn. 28 above. Bühnemann defines *arghya* as “water offered at the respectful reception of a guest” (Bühnemann 1988: 34). For the use of *arghya* in tantric rituals, including lists of substances added to the water, see Brunner et al. 2000: 140-142. Klostermaier, referring to a modern practice, states that *arghya* denotes “offering water to wash the hands” (Klostermaier 2007: 130). *Pādya* water on the other hand is used for washing the feet.

³⁷ Cf. the use of this hand gesture for sipping water from the palm of the hand (*ācamana*) (EN 9.106B, 107B). Regarding the shared sitting posture of the two rituals, see EN 12.209B–210A. Both gesture and sitting posture will be dealt with in Kintaert, forthcoming b.—The offering of water (*salilapradāna*) and the pouring or sprinkling of water (*toyasecana*) (EN 9.85A) can also be represented with the single hand gesture Sarpasīras (EN 9.84A–B), and the fetching and draining of water (*toyānayanāpanayana*) by means of the double hand gesture Puṣpapuṭa (EN 9.151d), which latter consists of two Sarpasīras hands placed side by side (EN 9.150A–B). These actions are however not stated to have a specifically ritual nature.

³⁸ Regarding the purification of persons through the sipping (*ācamana*) and besprinkling (*prokṣaṇa*) of water, as well as by taking a purifying bath

1.3.3. Textiles

Varicoloured cloth or clothes (*vastra*) appear among the offerings at the *mattavāraṇī* part of the stage platform³⁹ after the latter's construction (NĀ 2.64B, 65B–66A). These offerings are most probably directed to the supernatural beings already protecting the *mattavāraṇī* and its pillars, at Brahmā's behest, in the first playhouse constructed by Viśvakarman (DE 1.79A–80B, 83A–B, 90B–91B; cf. NĀ 2.66b). As part of the consecration of the three *mṛdaṅga* drums, white cloths or garments (*śukla vāsas*) are presented to Svayāmbhū's (i.e. Brahmā's) *āliṅga* drum (MR 34.279B),⁴⁰ red garments (*raktāmbara*) to the *ūrdhvaka* drum in Śaṅkara's *maṇḍala* (MR 34B.214B [~ MR 34.277B], 217A, 218B [~ MR BI 33.268A])⁴¹ and yellow clothes (*vastra pīta*)⁴² to the *aṅkika* drum in the *vaiṣṇava maṇḍala* (MR 34.282c).⁴³ Furthermore, during the consecration of the stage, all musical instruments (*ātodya*) of the theatrical orchestra (which would include the *mṛdaṅga* drums) are to be covered with cloths (*vāsas*) (RA 3.76A).⁴⁴ Immediately prior to this, cloth (*vastra*) of varying colour is mentioned as being attached

(*snāna*), see Kintaert, forthcoming b.

³⁹ For reasons that cannot be expounded here, I agree with Rao 1992: 433–437 that the *mattavāraṇī* in the NŚ denotes the frontal (that is eastern) panel of the stage block.

⁴⁰ That is, in the *brāhma maṇḍala* in which this drum has been placed. See MR 34.276A–277A.—Regarding the association of the colour white with Brahmā, see also p. 100 with fn. 65, p. 103f. and fn. 89, p. 107.

⁴¹ The term *raktaka* in MR 34.281d might refer to a red garment as well. See Kintaert 2005b: 263, fn. 113.

⁴² Read *pītaiś* instead of *prītaiś* in MR 34.282c (cf. MR 34B.219c, MR BI 33.269a).

⁴³ I have not come upon instances of *Pītāmbara* or a synonym as epithets of Viṣṇu in the NŚ. Yellow garments on the other hand are prescribed for the wives of *siddhas* (EN 21.60B–61A).

⁴⁴ See also the interjected verse after RA 3.72B, which similarly mentions musical instruments covered with cloths (*vastra*).

to each of the five internodes of the *jarjara* during the ritual veneration of the bamboo staff (RA 3.74A–75A).⁴⁵

Whereas the NŚ refers to the sacred cord of members of the twice-born classes (*yajñopavīta*) a few times (see EN 9.114a, DE 25.12a), it does not mention the presenting of the cord to a deity (cf. Bühnemann 1988: 155f.; Einoo 1996: 73, 86). Red *pratisara* threads⁴⁶ are finally employed together with other red substances prior to or during the invocation of the deities and semidivine beings in the stage *maṇḍala* (RA 3.19A–B). Regarding the **ritual performers' attire**, see the pertinent specifications in 1.1., p. 89f.

1.3.4. Unguents

As has been mentioned above (see p. 91f.), a paste (*rohaṇa*) consisting of cow's ghee, oil and sesame flour or paste is continuously applied to the three newly created *mṛdaṅga* drums or their drum heads (MR 34.272A–B), after which each drum is consecrated in a separate *maṇḍala* smeared (*ā-√lip*) with fragrant cow dung (*gomaya sugandhin*) (MR 34.276A; MR 34B.213A). As part of this consecration, an unguent of ghee and honey (*ghṛtamadhvakta*)⁴⁷ is presented to Svayambhū's (i.e. Brahmā's) *āliṅga* drum (MR 34.279A–B) and a probably yellow⁴⁸ unguent (*ālepana*) to the *aṅkika* drum in the *vaiṣṇava maṇḍala* (MR 34.282A–B; BI 33.268B–269A).⁴⁹ During the consecration

⁴⁵ Regarding the colours of the cloths attached to the staff internodes and the latter's protection by different divine and semidivine beings, see Kintaert 2005b (esp. p. 254–256).

⁴⁶ Cf. Goodall and Rastelli 2013: 520, s.v. *pratisara*. See also Gonda 1975 and Karttunen 2011.

⁴⁷ Alternatively, the compound may be understood as an attribute of *pāyasa*. See Kintaert, forthcoming a.

⁴⁸ See fn. 42.

⁴⁹ It is not clear whether these unguents are merely presented to the respective drum-cum-deity in some receptacle, or whether the drums are besmeared with them.—The (*pra*)lepa and (*pra*)lepana mentioned in relation

of the playhouse and its stage white unguents (*anulepana*) are furthermore offered to deities and red ones to the *gandharvas* and the [deified] fire (Vahni) and sun (Sūrya) (RA 3.35A–B). An unguent (*anulepana*) is also presented to the *jarjara* staff as part of its consecration (RA 3.75B, 77A; RA BI 3.76A–B). During the creation of the *jarjara* the selected bamboo culm is itself besmeared with an unguent consisting of honey, [liquid]⁵⁰ ghee and mustard [seed paste] (*madhusarpiḥsarṣapākta*) (JA 21.179A–B).⁵¹ While erecting the corner pillars of the theatre building or stage pavilion, again a mixture of ghee and mustard [seed paste] (*sarpiḥsarṣapa*), but excluding honey, is offered or applied to the south-eastern⁵² Brahmin pillar (*brāhmaṇastambha*) (NĀ 2.46B). Whether the use of these shared substances (see however fn. 51) is in any way related to the similar shape of staff and pillar has to remain a matter of conjecture.

1.3.5. Aromatics

A [human] woman of the divine type (*devaśīlāṅganā*) is said to be pleased by fragrances and flowers, or by fragrant flowers (*gandhapuṣpa*) (DE 22.103B).⁵³ This accords with the statement that gods are pleased when being worshipped with fragrances and garlands,

with the *mṛdaṅga* drums in *adhyāya* 34 (see 3rd and 4th prose sentences after 39B, 125b, 129a, 131d) refer (in a non-ritual context) to a paste consisting of clay from a riverbank or a dough made with wheat and/or barley flour that is applied to the left drumhead of the horizontal *aṅkika* drum and to the upper drumhead of the upright *ūrdhvaka* drum, in order to enable the tuning of these drumheads in conformity with one of the three *mṛdaṅga* tunings (*mārjanā*). See *34, prose sentence after 117B–131B.

⁵⁰ See Apte, s.v. *ājya*.

⁵¹ The mss. subsumed under the siglum *ja.* and JA BI 23.175c omit the mustard (*sarṣapa*).

⁵² See Kintaert 2005b: 250f., with fn. 32.

⁵³ This reading is not accepted in the BI edition (BI 24.102c), although it is recorded in its textual apparatus as the GOS edition's reading. The BI edition however still refers to the woman's fondness of fragrance when reading

or with fragrant garlands (*gandhamālya*) (DE 37.29A).⁵⁴ Fragrant substances (*gandha*) indeed figure among the offerings that are placed in the ten directions⁵⁵ after the outlines of the future theatre building have been traced (NĀ 2.38B–39A). *Gandha* is also presented and/or applied to the front panel of the stage block (*mattavāraṇī*; cf. fn. 39) after its construction (NĀ 2.64B, 65B–66A), most likely as offerings to the residing supernatural beings (see p. 96). During the consecration of the stage fragrant substances (*gandha*) again appear among the offerings used in the veneration of the orchestral instruments (RA 3.76c)⁵⁶ and of the *jarjara* staff (RA 3.77b). Aromatics, finally, are already included among the red substances used before or while invoking the deities and semidivine beings into the stage *maṇḍala* (*raktagandha*) (RA 3.19A).⁵⁷ The latter term is understood by Ghosh to refer to red sandal (Ghosh 1967: 35 ad RA BI 3.18b). This *raktagandha* is however unlikely to be identical with the *raktacandana* identified as *Pterocarpus santalinus* L.f. in McHugh 2012: 183, 187f., since the latter is said to be “not fragrant” (*ibid.*: 183) and “relatively scentless” (*ibid.*: 189),⁵⁸ but might denote the reddish gummy resin of the guggul

‘*surabhipriyā*’ (BI 24.102b; also 22.103b [*bha.*]), where the GOS edition has ‘*suratapriyā*’ (22.103b).

⁵⁴ In a royal court scents would be mixed by female artisans (*śilpakārikā*), who are said to be knowledgeable in the elements of the art of [manufacturing] perfumes (*gandhaśilpavibhāgajñā*) (24.44c, 45d). The art of composing perfumes is dealt with in Varāhamihira’s *Bṛhatsaṃhitā* (6th c. CE) (BṛSam, vol. 2, ch. 77 [Gandhayukti], p. 504ff.).

⁵⁵ That is, the four cardinal and the four intermediate directions, the nadir and the zenith. See also Kintaert 2005b: 249, fn. 23.

⁵⁶ See also the stanza after RA 3.72B.

⁵⁷ See also p. 97 with fn. 46.

⁵⁸ That *gandha* has come to refer to sandalwood powder or paste (see e.g. pw and Apte s.v. ‘*gandha*’, and, for more recent times, Bühnemann 1988: 33, fn. 26: “*Gandha* means scent; but in current Mahārāṣṭrian practice it is taken as equivalent to *candana* [sandalwood paste].”) must be due to sandalwood being “arguably both the most prestigious aromatic in South

or mukul myrrh tree (*Commiphora wightii* [Arn.] Bhandari),⁵⁹ still commonly used as an incense.

1.3.6. Wood⁶⁰

The most common Sanskrit word for sandalwood, *candana*, can denote a variety of woods (McHugh 2012: 183, 188), often, and probably already in the first centuries BCE, the aromatic⁶¹ Indian or white sandalwood (*Santalum album* L.) (*ibid.*: 183ff.)⁶² or its paste.⁶³ Since Brahmā is already associated with the colour white by means of the white cloth attached to the upper *jarjara* segment (co-)protected by him,⁶⁴ it would seem that the *candana* offered together with other white substances⁶⁵ to the *ālīṅga* drum associated with Brahmā (MR 34.279A–B) refers

Asian culture and the most enduring in importance, having been highly valued from a quite early period until the present day.” (McHugh 2012: 182).—For an explicit reference to a *candana* offering in the NŚ, see 1.3.6., p. 100.

⁵⁹ Cf. the identification of *raktagandhaka* with myrrh in pw (referring to the Rājanighaṅṭu), MW and Apte.

⁶⁰ Wood, although not among the typical offerings in *pūjā* rites, is dealt with here as an intersection between aromatic substances, which include fragrant sandalwood (1.3.5.), and botanical items (1.3.7.).

⁶¹ Cf. the reference to *candanagandha* in the *Mahābhāṣya* (middle of 2nd c. BCE) mentioned in McHugh 2012: 185.

⁶² According to Gode 1961: 317 *candana* does not refer to white sandalwood in the *Arthaśāstra*. It should however be noted that the fragrant heartwood of *Santalum album* L. is much darker (a light brown) than the whitish or beige sapwood surrounding it, which latter, being largely devoid of sandalwood oil and its characteristic fragrance, would not be mentioned in the *Arthaśāstra* as the colour of an aromatic type of wood.

⁶³ Mayrhofer assumes a Dravidian origin of Sanskrit *candana*, related to Tamil *cāntu* ‘sandal tree, sandal paste’ and *cāttu* ‘to daub, smear, anoint’ (EWA: III 178; see also KEWA: I 373 and McHugh 2012: 184).

⁶⁴ DE 1.92A–B, RA 3.74a, 79A. See also p. 97 with fn. 45.

⁶⁵ Whereas only the offered garments or cloths are explicitly stated to be white, the sweet rice pudding (*pāyasa*) daubed with or accompanied by honey-sweetened ghee are likely white or whitish as well (see Kintaert, forthcoming a). In view of

to this ‘white’ species as well.⁶⁶ The colour white also seems to be attributed to sandalwood in a stanza given in Grosset’s edition (NĀ AUL 2.49A–B),⁶⁷ according to which each of the theatre building’s or stage pavilion’s four corner pillars, associated with one of the four social classes, consists of a different type of wood. The *brāhma* pillar should accordingly be made of sandalwood (*candana*), the *kṣātra* pillar of *khādira* or wood from the *kha-dira* tree (the cutch tree, *Senegalia catechu* [L. f.] P. J. H. Hurter & Mabb.), the pillar associated with the *vaiśyavarṇa* should consist of *dhāva* or wood from the *dhava* tree (the axlewood, *Anogeissus latifolia* [Roxb. ex DC.] Wall. ex Guillem. & Perr.) and the *śūdra* pillar of [the wood of] all types of trees (*sarvadruma*). The fact that white (*śukla*) items are subsequently offered to the *brāhmaṇa* pillar, red (*rakta*) ones to the *kṣatriya* pillar, yellow (*pīta*) substances to the *vaiśya* pillar and (dark) blue (*nīla*) ones to the *śūdra* pillar (NĀ 2.46B–50B),⁶⁸ makes it likely that the *kṣatriya* pillar should indeed consist of the deep red heartwood of the cutch tree and the *vaiśya* pillar of the yellow wood of the axlewood. The whitish sapwood of *Santalum album* L. would therefore be a likely candidate for the *brāhmaṇa* pillar’s *candana*. Whether the colour of the *śūdra* pillar conforms to the (dark) blue or grey colour⁶⁹ of the offerings presented there can only be determined after the exact meaning of *sarvadruma* has been ascertained.⁷⁰

the colours mentioned in connection with the offerings to the remaining two *mṛdaṅga* drums (see p. 96 and 104f.), the flowers mentioned in MR 34.279b would be white too.

⁶⁶ Or, to be precise, to its whitish or beige sapwood (see fn. 62).

⁶⁷ The stanza is given in the GOS edition after NĀ 2.46A as the reading of *kha.*, which latter “represents the French edition with all its train of variants” (NŚ GOS, vol. 1, p. 67), but it wrongly reads *chatraṃ* instead of *chūdraṃ* in the final *pāda*. Ghosh silently corrects the GOS reading (stanza after NĀ BI 2.46A, attributing the reading *chūdraṃ* both to Grosset [G] and the GOS or Baroda edition [Bkh.]).

⁶⁸ Regarding the symbolism of these primary colours, see Kintaert 2005b.

⁶⁹ Cf. Kintaert 2005b: 248 (with fn. 16), 259f.

⁷⁰ *Sarvadruma* is perhaps a misreading of *suradruma*, the tree of the gods, also termed *devadāru*. For different tree species that can be denoted by these names, see pw s.v. ‘*devadāru*’ and ‘*suradruma*’.

1.3.7. Flowers and garlands

Flowers⁷¹ (*puṣpa*, *kusuma*) and garlands (*mālyā*, *sraja*), which latter presumably refer to, or at least include, flower garlands,⁷² are ubiquitous offerings in the NŚ.⁷³ Since garlands (*mālyā*) are also worn by characters of a play (see 21.157A–B, 27.102A–B; BI 27.102B–103A) it makes sense that the theatrical ensemble includes a garland-maker (35.22b), knowledgeable in the five types of garland (35.36A). The latter are enumerated in the *āhārya* chapter,⁷⁴ which deals with the actors' attire, stage props, etc. (21.11A–B). The wearing of flowers and garlands is also a common theme in poetry. The examples provided for different poetical metres, including the 'garland wearing' *mālinī* and *sragdharā*, regularly mention women who are adorned with garlands⁷⁵

⁷¹ Although I consistently speak of flowers in this section, it cannot be excluded that, in some contexts, merely flower petals are presented as offerings.

⁷² Cf. AbhiBhā ad *saṃghātyam* in 21.11b (vol. 3, p. 110, l. 6f.): *bahupuṣpaguccha*°.

⁷³ Other botanical material used in ritual contexts includes:
- [medicinal?] plants (*oṣadhi*) used in the mythological consecration of the first theatre building (DE 1.121b)

- the *jarjara* staff, made of wood or bamboo (JA 21.174A–175B)

- the curved (*kuṭīla*, *vakra*) *daṇḍakāṣṭha* staff, made of the wood of either the wood-apple (*kapittha*, *Limonia acidissima* L., syn. *Feronia elephantum* Corrêa) or the bael tree (*bilva*, *Aegle marmelos* [L.] Corrêa), or of bamboo (*vaṃśa*, a species of the subfamily *Bambusoideae* Luerss.) (21.182B–185B), which was gifted to the *vidūṣaka* by Brahmā (DE 1.58B–59A, 60a; see also Zin 1998; 2015)

- the wood of different tree species (see 1.3.6.)

- [constituents of] textiles (1.3.3.), unguents (1.3.4.), perfumes (1.3.5.) and incense (1.3.8.)

- some of the offered food products and beverages or their ingredients (see Kintaert, forthcoming a)

- several implements that are specifically employed in Vedic sacrifice and will be considered more closely in Kintaert, forthcoming b.

⁷⁴ Abhinavagupta provides definitions for each. See *AbhiBhā ad 21.11A–B, vol. 3, p. 110, l. 5–7.

⁷⁵ See BI 16.6a (*sraja*) (not in the parallel reading GOS 15.8a), 15.88b

or who have flowers in their hair.⁷⁶ They once specify a garland (*mālā*) to consist of jasmine flowers (*mālatī*, *Jasminum sambac* [L.] Aiton) (15.10B) and another time to be made with the blossoms of the blue water lily (*kuvalaya*, a *Nymphaea* species) and to be worn on the head (15.33A–B). The wearing of flower garlands is not restricted to women, since, on stage, garlands possessing the fragrance of various flowers (*nānāpuṣpasugandhā mālā*) characterize a male lover (12.42B).

A woman with flowers (*puṣpa*) on her head as part of her attire is once likened to the lotus-dwelling goddess Śrīdharā (DE 15.110A–B), suggesting that the latter can be similarly adorned. That deities are assumed to have a liking for flowers is expressed indirectly in the description of a [human] woman of the divine type (*devaśīlā*) who is said to be fond of flowers (*puṣpa*) (DE 22.103B),⁷⁷ and made explicit in the statement that gods are pleased when worshipped with perfumes and garlands or with fragrant garlands (*gandhamālya*) (DE 37.29A). Ritual offerings of flowers and garlands are indeed omnipresent in the NŚ. Flowers (*puṣpa*) are presented in worship of [the deities presiding over and protecting] the ten directions (NĀ 2.39A) before the actual construction of the playhouse is taken up. A garland (*mālya*) later figures among the offerings to [the supernatural beings residing in] the stage block's *mattavāraṇī* panel (NĀ 2.64d, 65c; cf. p. 96, with fn. 39). Gifts of flowers (*puṣpopahāra*)⁷⁸ are furthermore used in the veneration of the three *mṛdaṅga* drums (*puṣkaratraya*) (MR 34.278B) during the latter's consecration in three *maṇḍalas* (MR 34.276A–278A; MR 34B.213A–215A): Flowers (*kusuma*) that are probably white are

(*sraj*, *dāman*, *mālya* [It is not clear how *sraj* and *mālya* differ from each other here.]); 15.131d (*sraj*).

⁷⁶ See 15.88a (read 'kusumaiḥ' instead of 'kusamaiḥ'); 15.100b (*puṣpa*); 15.110b (*puṣpa*); 15.118c (*kusuma*).

⁷⁷ Regarding the qualities attributed to women of different constitution in *22.100A–144B, see fn. 22.

⁷⁸ MR 34B.215B speaks of variegated flowers (*nānāpuṣpa vicitraka*), although the double occurrence of 'puṣpa' in this verse does not speak for its authenticity.

offered to the *āliṅga* drum associated with Svayambhū, i.e. Brahmā (MR 34.279A–B).⁷⁹ Flowers (*puṣpa*) or flower-shaped lumps of rice (*puṣparūpapiṇḍa*) are also presented to the upright drum of the three-eyed Śiva (Tryambaka) (MR 34.280A–B [not in MR 34B.217B and MR BI 33.267A]). The *bali* offering presented to Tryambaka should specifically be adorned with datura flowers (*unmattaka*, a species belonging to the genus *Datura* L., perhaps *Datura metel* L.),⁸⁰ oleander flowers (*karavīra*, the sole oleander species *Nerium oleander* L.) and flowers of the *arka* or crown flower (*Calotropis gigantea* [L.] W. T. Aiton)⁸¹ (only in MR 34B), as well as with other flowers (*puṣpa anyā*) (MR 34.281A–B; MR 34B.218A–B).⁸² Garlands (*sraja*), that

⁷⁹ Even if *kusumāni* in 279b is not construed with *śuklāni* in 279c, it would not be unlikely that the flowers should indeed be white, just like the other offerings (see fn. 65).

⁸⁰ Cf. AbhiBhā ad *unmatta*° in 34.281a (vol. 4, p. 466, l. 1).

⁸¹ It may be noted that all three plants are poisonous (see Nelson et al. 2007: 102ff., 145ff., 223f.; regarding the oleander, Syed 1990: 186, n. 2). According to the *Bhaviṣyottarapurāṇa* (as cited in Meyer 1937: 69, fn. 2) their poison stems from the *kālakūṭa* poison produced during the churning of the milk ocean. The veneration of Śiva with these flowers might be related to the belief that the god drank the rest of this poison to save the world, the resulting blue colouring of his throat earning him the epithet of Nīlakaṇṭha. The latter appears in DE 1.45b (see also Asitakaṇṭha in verse 56B after PŪ 5.174B, part of an interpolated section; on the equivalence of the colour terms *nīla* and *asita* in this context, see Kintaert 2005b: 259, with fn. 95). The *Viṣṇudharmottarapurāṇa* (cited in Meyer 1937: 70, n. 3), perhaps with a sectarian motivation, forbids the use of *karavīra* blossoms as offerings to Viṣṇu (see however the exceptions cited *ibid.*). Apart from being toxic, datura is strongly psychoactive (Rätsch 1998: 194–218, *D. metel* on p. 202–207), while oleander honey has an inebriating quality (*ibid.*: 755a). The crown flower can apparently be denoted by the Sanskrit name *somalatā* (*ibid.*: 801). According to Rätsch (*ibid.*: 802) it is however not known whether it possesses a psychoactive effect.

⁸² Unni erroneously assigns the flowers beginning with datura (spelled ‘Dhattura’) to the *aṅkika* drum in the *vaiṣṇavamāṇḍala* (Unni 2003: 1054, ad MR *U 33.318A–319A). It is not clear whether

are probably yellow,⁸³ are finally laid down in the *vaiṣṇava maṇḍala* (MR 34.282B).

Proceeding to the consecration of the stage, we find red flowers (*rakta sumanas*) used besides other red substances before or during the ritual invocation of divine and semidivine beings into the stage *maṇḍala* (RA 3.18B–19B). After this invocation, white garlands and unguents (*sitamālyānulepana*) are used to honour deities in general and red ones (*raktamālyānulepana*) to specifically venerate the *gandharvas* and the [deified] sacrificial fire and sun (RA 3.34A–35B). The offering of garlands (*mālya*) and other items as part of this worship is mentioned again in the following stanza (RA 3.36A–B). Later on in the same rite a pot filled with water is placed in the centre of the stage and worshipped with one or more flower garlands (*puṣpamālā*) (RA 3.72A–B).⁸⁴ Garlands (*mālya*) are then deployed to honour the *jarjara* (RA 3.73B, 75B, 77A), as had already been done earlier during the staff's manufacture (JA 21.179A–B). All the instruments (*ātodya*) of the theatrical orchestra are finally venerated with garlands (*mālya*) as well (RA 3.76A–B [cf. stanza after 72B], 77A).

these flowers have to be red, corresponding to the offerings mentioned in MR 34B.218B and MR BI 33.268A (Ghosh on the other hand takes 'rakta' here to denote blood [Ghosh 1961: 197]). The specified flowers would probably allow such a conclusion, since there are red flowered varieties of *Datural metel* L., reddish or dark-pink oleander flowers (cf. Syed 1990: 183) and lilac crown flowers. Since the enumeration of flowers has been exhausted in MR 34.281A (*anyaiś ca*), it seems likely that the term *raktaka* in the next verse does not refer to a reddish flower or plant, but to a different red-coloured item (cf. Kintaert 2005b: 263, fn. 113; MR 34B.218d and MR BI 33.268b instead mention red garments [see also p. 96]). It might also simply be an attribute of *audumbara*, which latter would then likely refer to the ripe red figs of the cluster fig tree (*udumbara*, *Ficus racemosa* L., syn. *Ficus glomerata* Roxb.), and not, as understood by Rangacharya (Rangacharya 1996: 325) and Unni (Unni 2003: 1054, ad MR *U 33.318d), to its flowers, since these latter are contained within the *udumbara*'s hollow figs.

⁸³ See fn. 42, p. 96.

⁸⁴ This jar is later on broken (RA 3.90A). Cf. Kuiper 1979: 146, 162–164.

During the *pūrvaraṅga* rituals flowers are offered on up to four occasions:

(1) Tāṇḍava

After the performance of one of the seven *gītaka* songs and immediately before the Utthāpana, the Vardhamāna song is optionally presented in accompaniment to the Tāṇḍava dance (PŪ 5.13A–B). The first of four female dancers executing this dance carries two handfuls of flowers (*puṣpāñjali*) with her when entering the stage pavilion. Having released them,⁸⁵ she walks around the stage and bows down in veneration of the deities [present in its *maṇḍala*] (PŪ 4.273A, 274B–276A).⁸⁶ The other [three] female dancers are said to separately enter the stage in the same manner (*anenaiva vidhānena*) (PŪ 4.279A), which suggests that they likewise carry flowers with them and subsequently release them on the stage floor, perhaps in the very centre of the stage *maṇḍala* (cf. [2] Utthāpana, below).

(2) Utthāpana

In the following *pūrvaraṅga* limb named Utthāpana, the *sūtradhāra*, flanked by his two attendants (*pāripārśvika*), similarly enters the stage with two handfuls of flowers (*puṣpāñjali*) (PŪ 5.65B–66A).⁸⁷ Having walked five steps with the wish

⁸⁵ This is perhaps done while executing the Talapuṣpapuṭa *karāṇa* (*4.61B–62A; cf. AbhiBhā ad 4.275A–B, vol. 1, p. 183, l. 17), which, termed Talapuṣpa, comes first in the series of *karāṇas* of the Paryastaka *aṅgaḥāra* (*4.177B–179A) performed by the dancer (see PŪ *4.280a, 281c). Regarding the double hand gesture Puṣpapuṭa used as part of this *karāṇa*, see 9.150A–151B.

⁸⁶ In view of the partly similar entry of the *sūtradhāra* and his two assistants in the *pūrvaraṅga*'s Utthāpana limb (see 1.3.7.[2]), it can be surmised that the Tāṇḍava dancer similarly releases her flowers in the *brāhma maṇḍala* in the centre of the stage floor and surrounds it in a clockwise progression.

⁸⁷ Since the subject of the absolutive *samādāya* in PŪ 5.66a is *trayaḥ* in 67d, referring to the *sūtradhāra* and his attendants, it would seem that all three persons carry two handfuls of flowers when entering the stage. This interpretation, shared by Ghosh 1967: 85, Bhat 1975: 43 and the 'Board

to worship Brahmā (PŪ 5.69A; cf. DE 1.95A–B), he releases the *puṣpāñjali* in the *brāhma maṇḍala* (PŪ 5.72A), Brahmā being naturally established in the centre of the stage⁸⁸ (PŪ 5.72B [= 1.95A]), and reverentially bows down before the god, here called Pitāmaha (PŪ 5.73A–B).⁸⁹

of Scholars’ (BoS 1989: 60), is however unlikely, since the assisting *pāripārśvikas* already carry implements in their hands, namely the *bhṛṅgāra* vessel and the *jarjara* staff respectively (PŪ 5.68A). It is therefore most probable that the *sūtradhāra* alone carries two handfuls of flowers. This is also Abhinavagupta’s view (AbhiBhā ad 5.66a, vol. 1, p. 226[l. 15]–227[l. 1]). Although Feistel comes to the same conclusion (Feistel 1969: 55: “Nur der Sūtradhāra kann mit Blumen in der Hand aufgetreten sein, denn seine Begleiter tragen Vase bzw. Jarjara”), he still translates *puṣpāñjalim samādāya* literally with “Nachdem sie eine Handvoll Blumen ergriffen haben” (*ibid.*: 52), ‘After they have taken a handful of flowers’. The fact that PŪ 5.69A still uses the plural (“They should go with the wish of offering to Brahmā”) can perhaps be explained by taking the two *pāripārśvikas* as being inextricably connected with the *sūtradhāra* in this part of the *pūrvaraṅga*. In addition to their known functions in the following rituals, the *bhṛṅgāra* and *jarjara* might perhaps stand for the typical implements of an ascetic Brahmin (which would here be represented by the *sūtradhāra*), namely the water vessel (*kamaṇḍalu*) and staff (*daṇḍa*). Cf. *dvijair iva kamaṇḍaludaṇḍahastaiḥ* (DE 16.127d).

⁸⁸ Brahmā, invoked in the central compartment of the stage *maṇḍala*, is regent of the centre (RA 3.21B, 24A), or perhaps, if we understand the *maṇḍala* to be a two-dimensional cosmogram of the three-dimensional cosmos, of the zenith (cf. the upper *jarjara* segment [co-]protected by Brahmā in DE 1.93A and RA 3.79A). Brahmā already assumes the role of guardian of the zenith in the *Gobhilaḡṛhyasūtra* and *Mānavaśrautasūtra* (see Wessels-Mevissen 2001: 10, Table VI).

⁸⁹ Nothing more is said on the nature of the *puṣpāñjali*’s flowers. Should we however accept the variant reading ‘*suddhavarṇāḥ*’ (“[possessing] white colours”) instead of ‘*suddhavastrāḥ*’ (“clean/white clothes”) in PŪ 5.66c, then it would be obvious to construe this with the following ‘*sumanasas*’, in which case ‘*sumanas*’ would have to be understood in its meaning of flower and not as referring to the positive mental state of the three protagonists.

(3) Caturthakārapūjā

The third time flowers are offered during the *pūrvaraṅga* occurs after or at the end of the ensuing *pūrvaraṅga* limb, the Parivartana. There, the *caturthakāra* (lit. ‘the fourth performer’, probably meaning in addition to the *sūtradhāra* and his two attendants) should enter the stage, take flowers (*puṣpa*) and [with them] worship the *jarjara* staff, the whole theatrical orchestra (*kutapa*)⁹⁰ and the *sūtradhāra* according to the rules (PŪ 5.99A–100B). The latter are however not specified.

(4) following the Caturthakārapūjā in a *citrapūrvaraṅga*:

After the performance of the Caturthakārapūjā in a *citrapūrvaraṅga*,⁹¹ accomplished (*siddhā*), or, following a variant reading, pure (*śuddhā*) goddesses (*devī*), perhaps referring to female dancers impersonating heavenly *apsarases* (cf. the variant reading *divyā*), should scatter garlands of flowers (*kusumamālā*) all around [the stage or stage *maṇḍala*] before staging their dance (PŪ 5.152A–B).⁹² Our text however does not state whether the garlands are strewn as offerings (probably across the stage *maṇḍala*) or whether they primarily serve a decorative purpose.⁹³

⁹⁰ A possible reference to the embellished orchestra occurs in the description of a *citrapūrvaraṅga* (cf. fn. 91). If we accept the v.l. *alamkṛtāḥ* in PŪ 5.150d, then this could be construed with the heavenly drums (*devadundubhayaś*) in PŪ 5.151c, especially if we interchange lines 150B and *151A, as is the case in the BI edition (PŪ BI 5.157A–B), causing the two words to appear in consecutive *pādas*. These drums (*devadundubhi*) might consequently stand for the *mṛdaṅga* or *mura-ja* drums (cf. 34.10A) adorned with flowers by the *caturthakāra*.

⁹¹ *Acitrapūrvaraṅga* is distinguished from a standard *śuddhapūrvaraṅga* by additional dance performances. See PŪ *4.13A–16A, PŪ *5.149A–154B.

⁹² Ghosh obviously emends his own reading ‘*śuddhāḥ kusumamālābhir*’ (BI 5.158a) into ‘*śuddhakusumamālābhir*’, since he translates with “clusters of white flowers” (Ghosh 1967: 96; cf. Feistel 1969: 90).

⁹³ One more instance of the veneration of a deity with flowers was possibly mentioned in the description of the musical aspect of the Geyapada,

1.3.8. Incense

The offerings to the *mattavāraṇī* part of the stage following its construction include incense (*dhūpa*) (NĀ 2.64B, 65B–66A). Incense should additionally be presented to Tryambaka's, i.e. Śiva's, *maṇḍala* during the consecration of the upright *mṛdaṅga* drum (MR 34B.217B), to the bamboo culm out of which the *jarjara* will be fashioned (JA 21.179A), as well as, during the consecration of the stage, to the *jarjara* staff itself (RA 3.75B), to the deities installed in the stage *maṇḍala* (RA 3.36A–B) and to the theatrical orchestra's musical instruments (*ātodya*) (RA 3.76A–B).⁹⁴

In the example provided for the prosodical metre Śrīdharā, incense (*dhūpa*) appears among the cosmetics and adornments of a beautiful woman who is likened to the lotus-dwelling goddess of the same name (DE 15.110A–B).⁹⁵ It therefore seems appropriate that incense figures among the offerings to a deity.

1.3.9. Light

Fire is employed several times during the consecration of the stage in its capacity of bestowing light and purity. First, before commencing

which is the first of ten *lāsyāṅgas*, miniature plays inserted in the play proper and/or in the *pūrvaraṅga* (cf. Bansat-Boudon 1991). Where the GOS ed. reads '*brahmaṇas triṣu pārśveṣu*' (31.333B), the KSS ed. has '*bṛmhaṇaḥ pūrvavarṣeṣu*' (KSS 31.485B). Ghosh emends this latter reading and the reading '*brāhmaṇaḥ pūrvavarṣeṣu*' of his ms. N. into '*brāhmaṇaḥ [puṣpa]varṣeṣu*' (NŚ BI 31.436A) and takes these showers of flowers to be "flower offerings [...] to the seat assumed to have been taken [by Brahman]" (Ghosh 1961: 98 [fn. omitted]).

⁹⁴ [Burning] incense and lamps (*dīpa*) can be represented theatrically by means of the single-hand gesture *Sūcīmukha*, holding the forefinger erect and shaking it (*ūrdhvalolitayā*) (9.64A–65B, 67A–B), presumably to emulate quivering smoke.

⁹⁵ According to Ghosh, the incense is here used to perfume the woman's hair (Ghosh 1967: 281 ad BI 16.84a).

the worship of the deities, the *ācārya* has to carry out the illumination (*ud[d]yotana*) of the stage (RA 3.17A–B). Later on, during the performance of a *homa* ritual, he should perform a ritual cleansing (*parimājana*) of the king and the female dancers by means of torches (*ulkā*), kindled in the sacrificial fire, to heighten their splendour (*dīpti*) (RA 3.82B–83B). This illumination (*abhi-√dyut*) of king and female dancers is to take place with [the sound of] musical instruments (RA 3.84A). Finally, after the water jar has been broken (see fn. 84, p. 105), the *nāṭyācārya* should take a lighted lamp (*dīpikā dīptā*), illuminate (*caus.* of *pra-√dīp*) the whole stage with it and, creating noise by howling or whistling and by running and jumping around, apply the lamp (*dīptā*) to the centre of the stage (RA 3.90A–91B).⁹⁶

Outlook

In conclusion of the present focus on ritual items in the NŚ, food offerings will be treated in the next CIS volume. Topics to be addressed in future studies include:

ritual agents: designations, physical and mental requirements, etc.

ritual space and time: construction of *maṇḍalas*, astrological instructions, etc.

ritual actions: from broad overviews to single actions (circumambulation, prostration, adoption of standing and sitting postures, *mantra* recitation, etc.)

Vedic sacrifice

expected results: effects of correct and incorrect performances of ritual acts

Besides providing the basis for further research into the respective subjects and related fields of study, this data will be made use of in the final article of the series to investigate the boundary between ritual and theatrical performances in the NŚ, also drawing on previous studies

⁹⁶ Concerning this ritual, see Kuiper 1979: 165.

on the matter.⁹⁷ Of particular importance for this investigation will be the consideration of the *pūrvarāṅga* complex, uniquely positioned at the intersection of ritual and theatrical performances.

APPENDIX

Referenced NŚ passages⁹⁸

	Quotations from NŚ AUL	Referred to on
2.49A	candanam ca bhaved brāhmaṇaṃ kṣātraṃ khādiram eva ca {lignes} 19–20 manquent dans G, B et P A. candanasya bhavned (? restitué)	p. 101
2.49B	dhavā-’khyam vaiçya-varṇam syac {sic} chūdraṃ sarva-drumaiḥ smṛtam {lignes} 19–20 manquent dans G, B et P A. syāt çūdraṃ	p. 101

	Quotations from NŚ BI	Referred to on
2.33A	śāntitoyan tato dat {t} vā tatra sūtraṃ prasārayet	p. 95 (fn. 35)
stanza after 2.46A	1. <i>G and Bkh.</i> add candanam tu bhaved brāhmaṇaṃ kṣātraṃ khādiram eva ca dhavākhyam vaiçyavarṇam syac chūdraṃ sarvadrumaiḥ smṛtam	p. 101 (fn. 67)
2.71B	ahīnāṅgaiś ca voḍhavyā mṛttikā pīṭhakair navaiḥ	p. 89 (fn. 13)
3.18A	raktāḥ pratisarās tatra raktagandhās ca pūjitāḥ	p. 99
3.76A	sadṛśam ca pradātavyam mālyadhūpānulepanam	p. 98
3.76B	sarvam eva vidhiṃ kṛtvā dhūpamālyānulepanaiḥ	p. 98
5.157A	caturthakāradattābhiḥ sumanobhir alaṅkṛte	p. 108 (fn. 90)
5.157B	devadundubhayaś caiva ninadeyur bhṛśam tataḥ	p. 108 (fn. 90)
5.158A	śuddhāḥ kusumamālābhir vikireyuḥ samantataḥ	p. 108 (fn. 92)
13.211A	siṃhāsanan tu rājñīnām devīnām muṇḍam āsanam	p. 93 (fn. 29)

⁹⁷ E.g. Amaladass 1999; Bansat-Boudon 1992; Ganser 2016; Kersenboom 1990; Lidova 1996; Moačanin 2003.

⁹⁸ For the resolution of the sigla used in the respective textual apparatus, see: NŚ AUL: ix–xxiii; NŚ BI, vol. 1: v; vol. 2: xi; NŚ GOS, vol. 1: 3, 14–16; vol. 2: vii; vol. 3: ix; vol. 4: ix, xiii.

	Quotations from NS BI	Referred to on
13.216A	¹ daṇḍamuṇḍavṛṣīprāyaṃ vetrāsanam athāpi vā 1. B. brasīmuṇḍāsanaprāyaṃ	p. 94 (fn. 32)
16.6A	¹ strānagandhasragbhir vastrabhūṣāyogaiḥ 1. B. snānagandhādhiyaiḥ	p. 102 (fn. 75)
16.84A	snānaiś cūrṇaiḥ sukhasurabhibhir gaṇḍalepaiś ca dhūpaiḥ ² puṣpaiś cānyaiḥ śīrasi racitair vastra- yogaiś ca tais taiḥ 2. B. gandhavāsaiś ca dhūpaiḥ	p. 109 (fn. 95)
23.175B	³ aktam tu madhusarpi{ṃ}bhyāṃ mālyadhūpa- puraskṛtam 3. B. madhusarpisarṣapāktam	p. 98 (fn. 51)
24.102A	alpasvedā samaratā svalpabhuk ⁵ surabhipriyā 5. B. suratapriyā	p. 98f. (fn. 53)
24.102B	⁶ gāndharvavādyābhiratā hr̥dyā devāṅganā smṛtā 6. B. gandhapuṣparatā	p. 98 (fn. 53)
27.21B	⁴ gomayaloṣṭatṛṇopalavikṣepās ca syuḥ parasam- bhūtāḥ 4. B. gomama{sic}loṣṭapipīlikāvikṣepās cārisam- bhūtāḥ	p. 91
27.22A	mātsaryād dveṣād vā tatpakṣatvāt tathārtha- bhedād vā	p. 91
27.22B	ete paraprayuktā jñeyā ghātā budhair nityam	p. 91
27.102B	¹² suvibhūṣaṇatā yā tu sumālyāambaratā tathā 12. B. suvibhūṣaṇatāyāṃ tu mālyābharaṇavāsasām	p. 102
27.103A	¹ yā tv aṅgaracanā caiva samṛddhir iti ² sā smṛtā 1. B. vicitraracanā 2. B. samjñitā	p. 102
31.436A	¹ brahmaṇaḥ [puṣpa]varṣeṣu cāsane parikalpīte 1. C. br̥mhaṇaḥ pūrvavarṣeṣu N. brāhmaṇam pūrvavarṣeṣu	p. 109 (fn. 93)
33.258B	na vai mṛdaṅge dātavyaṃ rohaṇam satatam budhaiḥ	p. 92 (fn. 23)
33.267A	svastike ¹ [loci]kāpūpapiṇḍakeṇḍarikaiḥ saha 1. C. dhūpikadhūparūpakaiś calitaiḥ	p. 104
33.268A	baliḥ kāryaḥ prayatnena rakto raktāmbaraiḥ saha	p. 96, 105 (fn. 82)
33.268B	vaiṣṇave maṇḍale ¹ sthāpya ² sarvabījagate ³ ṅkike 1. K. sthāpyaḥ 2. sarvabījagato ³ ṅkike	p. 97
33.269A	¹ sragvastrālepanaiḥ pītaiḥ carubhiś ca sapāyasaiḥ 1. C. śuddhasyālbhanaiḥ pītaiḥ	p. 96 (fn. 42), 97

	Quotations from NŚ GOS & AbhiBhā	Referred to on
1.22A	grahaṇe dhāraṇe jñāne ⁷ prayoge cāsya sattama 7. ba. caiva	p. 86 (fn. 10)
1.22B	⁸ aśaktā bhagavan devā ayogyā nāṭyakarmaṇi ⁹ 8. ta. na śaktā bhagavan devā na yo N. āyogyā bhagavan devā na śaktā nāṭyakarmaṇi 9. pa. karmasu	p. 86 (fn. 10)
1.23A	ya ime vedaguhyajñā ¹ r̥ṣayaḥ ² samśritavratāḥ 1. ja. munayaḥ 2. na. brahmavādinah pa.ta. brahmasambhavāḥ kha. śamśritavratāḥ ma. samśritavratāḥ	p. 86 (fn. 10)
1.23B	³ ete 'sya grahaṇe śaktāḥ prayoge dhāraṇe tathā 3. ḍa. ete saṅgrahaṇe N. te samyaggrahaṇe pa.ta. te hy asya ja.ma. etasya	p. 86 (fn. 10)
1.45A	⁶ dr̥ṣṭā mayā bhagavato ⁷ nīlakaṇṭhasya nṛtyataḥ 6. ja. dr̥ṣṭomayā 7. N. sa mantavyā 8. na. nīlavarnaśya N. pa.ta. nṛtyataḥ śaṅkarasya tu	p. 104 (fn. 81)
1.58B	tato brahmādayo devāḥ prayogaparitoṣitāḥ	p. 93 (fn. 29), 102 (fn. 73)
1.59A	⁴ pradadur matsutebhyas tu sarvopakaraṇāni ⁵ vai 4. gha.ba.ta. pradadur hr̥ṣṭamanasaḥ kṣa.ṭha.ma. prayayuh pradadur hr̥ṣṭā 5. kṣa.ḍa.ba.ta.ma. nah	p. 93 (fn. 29), 102 (fn. 73)
1.59B	prītas tu prathamam śakro dattavān svam ⁶ dhvajam śubham 6. N.na.ba.ta. dhvajam uttamam	p. 93 (fn. 29)
1.60A	brahmā ¹ kuṭilakaṁ caiva bhṛṅgāraṁ varuṇaḥ śubham ² kṣa.ḍa.ma. kamaṇḍalum 2. N.ḍa.ba.ta.ma. tathā	p. 102 (fn. 73)
1.61A	viṣṇuḥ siṁhāsaṇam caiva kubero makuṭam tathā	p. 93 (fn. 29)
1.79A	¹¹ tataś ca viśvakarmāṇam ¹² brahmovāca pra- yatnataḥ 11. N.kṣa.ṭha.ma. tataḥ sa ta.ba. tatas tu 12. N.na.ta.ba. āha brahma na. brahmāvocat	p. 96
1.79B	kuru lakṣaṇasaṁpannam nāṭyaveśma mahāmate ¹³ 13. N. mahāmune	p. 96
1.80A	tato 'cireṇa kālena viśvakarmā mahacchubham	p. 96
1.80B	sarvalakṣaṇasaṁpannam ¹⁴ kṛtvā nāṭyagrham tu saḥ 14. N.ga. nāṭyaveśma cakāra saḥ	p. 96

	Quotations from NŚ GOS & AbhiBhā	Referred to on
verse before 1.81A	15. kṣa.ṭha.ma. kṛtvā yathoktam evaṃ tu gṛhaṃ padmodbhavāññayā ity adhikaṃ dṛśyate	p. 94 (fn. 30)
1.83A	dṛṣtvā nātyagrhaṃ brahma prāha sarvān surāṃs tataḥ ¹ N.kṣa. tadā	p. 96
1.83B	aṃśabhāgair bhavadbhis tu rakṣyo 'yaṃ nātya- maṇḍapaḥ	p. 96
1.90B	sthāpitā mattavāraṇyāṃ vidyud daityaniṣūdanī	p. 96
1.91A	stambheṣu mattavāraṇyāḥ sthāpitāḥ ⁸ paripālāne 8. ga.ba. parirakṣaṇe	p. 96
1.91B	⁹ bhūtayakṣapīśācāś ca guhyakāś ca mahābalāḥ 9. kṣa.ma. bhūta yakṣāḥ	p. 96
1.92A	jarjare ¹⁰ tu vinikṣiptaṃ vajraṃ daityanibarhaṇam 10. N. cāpi nikṣiptāṃ kṣa.ṭha.ma. caiva nikṣiptam	p. 100 (fn. 64)
1.92B	¹¹ tatparvasu vinikṣiptāḥ surendrā hy amitaujaśaḥ 11. na. sandhau sandhau ma. tatparvasu ca ni	p. 100 (fn. 64)
1.93A	¹ śiraḥparvasthito brahmā dvitīye śaṅkaras tathā na. śiro rakṣan sthito brahmā haraḥ parvaṇy an- antare ba. śiraḥ pārśve	p. 107 (fn. 88)
1.95A	raṅgapīṭhasya madhye tu svayaṃ brahma pratiṣṭhitaḥ	p. 107
1.95B	⁴ iṣṭyartham raṅgamadhye tu kriyate puṣpamokṣa- ṇam 4. ta. iṣyārtham	p. 107
1.104A	tan naitad evaṃ kartavyaṃ tvayā lokapitāmaha	p. 86
1.104B	yathā devās tathā daityās tvattaḥ sarve vinirgatāḥ	p. 86
1.121A	balipradānair homaiś ca mantrauśādhisamanvi- taiḥ {read °auśadhi° as in the 2nd ed.}	p. 102 (fn. 73)
2.33A	¹² śāntitoyam tato dattvā tataḥ sūtraṃ prasārayet 12. N. omits this line.	p. 95
2.38B	niśāyāṃ ca baliḥ kāryo nānābhojanasamūtaḥ ⁷ 7. na.ba.ta. saṃśrayaḥ a. sañcayaḥ N. nānā- vyāñjanasamśrayaḥ	p. 99
2.39A	gandhapuṣpaphalopeto diśo daśa samāśritaḥ	p. 99, 103
stanza after 2.46A	kha. [...] candanaṃ ca bhaved brāhmaṃ kṣātraṃ khādiram eva ca dhāvākhyam veśyavarṇam syāc chatraṃ sarva- drumaiḥ smṛtam	p. 101 (fn. 67)

	Quotations from NŚ GOS & AbhiBhā	Referred to on
2.46B	prathame brāhmaṇastambhe sarpissarṣapa-saṃskṛtaḥ ⁴ { <i>read</i> °saṃskṛte as in the v.l.} 4. kṣa.ma.ba. saṃskṛte	p. 98, 101
2.47A	sarvaśuklo vidhiḥ kāryo dadyāt pāyasam eva ca	p. 101
2.47B	tataś ca kṣatriyastambhe vastramālyānulepanam	p. 101
2.48A	sarvaṃ raktaṃ pradātavyaṃ dvijebhyaś ca guḍaudanam	p. 101
2.48B	vaiśyastambhe vidhiḥ kāryo digbhāge paścimottare	p. 101
2.49A	⁵ sarvaṃ pītaṃ pradātavyaṃ dvijebhyaś ca ⁶ ghṛtaudanam 5. N. pītaṃ sarvaṃ 6. na.ba.ta. ghṛtāśanam	p. 101
2.49B	śūdrastambhe vidhiḥ kāryaḥ samyakpūrvot-tarāśraye	p. 101
2.50A	nīlaprāyaṃ ¹ prayatnena ² kṛsaram ca dvijāśanam 1. kṣa.ṭha.ma.ta. pradātavyam 2. pa.ba. kṛsarā ca ca. kṛsarā	p. 101
2.50B	³ pūrvoktabrāhmaṇastambhe śuklamālyānulepane ⁴ 3. N.kṣa.ca.ma. pūrve tu 4. ḍa. lepīte ta. lepanam	p. 101
2.54A	stambhānām ¹³ sthāpanaṃ kāryaṃ ¹⁴ puṣpamālā-puraskṛtam 13. ḍa. sthāpanaṃ kuryāt 14. ḍa. varga ṭha.kṣa. paṃa kṣa. {sic}ma. vaṃa ta. vanamālāsamanvitam	p. 91
2.54B	¹⁵ ratnadānaiḥ sagodānair vastradānair analpakaiḥ ¹⁶ 15. na. ratnapradānair godānaiḥ 16. N.na. sathaiva ca	p. 91
2.58A	⁴ pavitre brāhmaṇastambhe dātavyā dakṣiṇā ca gauḥ 4. N.ta.ba.ma. pavitram	p. 91
2.64B	adhyardhahastotsedhena ¹ kartavyā mattavāraṇī 1. na. hastā cotsedhā	p. 96, 99, 103, 109
2.65B	tasyāṃ mālyam ca dhūpaṃ ca gandhaṃ vastraṃ tathaiva ca	p. 92 (fn. 27), 96, 99, 103
2.66A	³ nānāvarṇāni deyāni tathā bhūtapriyo baliḥ 3. N. nānāvarṇaṃ pradhātavyam	p. 96, 99
2.70B	lāṅgale śuddhavarṇo ⁴ { <i>read</i> śuddhavarṇau} tu dhuryau yojyau prayatnataḥ 4. ja.ba. varṇe	p. 90 (fn. 17)

	Quotations from NŚ GOS & AbhiBhā	Referred to on
2.71A	kartāraḥ puruṣās cātra ⁵ ye ⁶ ṅgadoṣavivarjitāḥ 5. N. na puruṣās caiva ṭha.ma. puruṣās tatra 6. ca.ba. śabda	p. 89
2.71B	⁷ ahīnāṅgaiś ca voḍhavyā mṛttikā piṭakair naveḥ ⁸ {read navaiḥ as in the 2nd ed.} 7. ṭha. ahīnās caiva 8. ga.ba. pīvarair naraiḥ piṭakair naraiḥ	p. 89
3.1A	sarvalakṣaṇasaṃpanne kṛte nāṭyagr̥he śubhe	p. 91
3.1B	gāvo vaseyuḥ saptāhaṃ saha japyaparair dvijaiḥ 	p. 91
3.3B	trirātroṣito bhūtvā ² nāṭyācāryo ṛhatāmbaraḥ 2. N.ba. nāyako ṛhatastraadhṛk	p. 89
3.4B	⁴ jagatpitāmahaṃ caiva viṣṇum indraṃ guhaṃ tathā 4. kṣa.ja.ma. padmayoniṃ suraguram {sic}	p. 94 (fn. 30)
3.14B	gobrāhmaṇaśivam ² caiva nāṭyasya ca vivardhanam 2. kṣa.ṭha.ma. hitam	p. 91
3.17A	ācāryeṇa ⁸ tu yuktena śucinā dīkṣitena ca 8. {probably N.; variant missing in the 2nd ed.} suyuktena	p. 110
3.17B	raṅgasyodyotanam kāryam devatānām ca pūjanam	p. 110
3.18B	ācamya tu yathānyāyam ¹⁰ devatā vai niveśayet 10. N.ṭha.ma.ta. daivatāni	p. 105
3.19A	raktāḥ pratisarāḥ ¹¹ sūtram raktagandhās ca pūjitāḥ 11. kṣa.ṭha.ma. tatra ta. raktaṃ pratisarāsūtram	p. 97, 99, 105
3.19B	raktāḥ sumanasaś caiva yac ca raktaṃ phalam bhavet	p. 97, 105
3.21B	ālikhen maṇḍalam ² pūrvam yathāsthānam yathāvidhi 2. N.ḍa.ma.ta.ba. maṇḍapam caiva	p. 107 (fn. 88)
3.24A	padmopaviṣṭam brahmānam ⁸ tasya madhye niveśayet 8. kṣa.ca.ma.ta. raṅgamadhye	p. 93, 107 (fn. 88)
3.34A	sthāne sthāne yathānyāyam ¹⁴ viniveśya tu devatāḥ 14. na. viniveśyās tu	p. 105
3.34B	¹⁵ tāsām prakurvīta tataḥ pūjanam tu yathārhatāḥ ¹⁶ 15. kṣa.ṭha.ma. prakurvīta tatas tāsām na. tataḥ paścāt 16. na. yathārthataḥ ma.ta. yathākramam	p. 105

	Quotations from NŚ GOS & AbhiBhā	Referred to on
3.35A	devatābhyas tu ¹ dātavyaṃ sitamālyānulepanam 1. kṣa.ṭha.ma. daivatebhyas tu	p. 98, 105
3.35B	² gandharvavahnīsūryebhyo raktamālyānulepanam 2. ṭha.ma. vahnigandharva	p. 98, 105
3.36A	gandhaṃ mālyam ca ³ dhūpaṃ ca yathāvad anupūrvaśaḥ 3. ṭha.ba. gandhamālyāṃś ca ca. gandhān	p. 92 (fn. 27), 105, 109
3.36B	dattvā tataḥ prakurvīta ⁴ balim pūjāṃ yathāvidhi 4. N.ca. pūjanaṃ ca yathārhatāḥ ta. balipūjāṃ yathārhatāḥ	p. 105, 109
3.47A	devadeva ¹⁰ mahābhāga ¹¹ sarvalokapitāmaha 10. N. mahādeva 11. kṣa.ga.ma.ta. padmayone	p. 94 (fn. 30)
3.72A	kumbhaṃ salilasampūmaṃ ³ puṣpamālāpuraskṛtam 3. a.ta.ma. parṇamālā	p. 105
3.72B	sthāpayed raṅgamadhye tu suvarṇaṃ cātra dāpayet	p. 105
stanza after 3.72B	(⁴ ātodyāni tu sarvāni kṛtvā vastrottarāni tu gandhair mālyaiś ca dhūpaiś ca bhakṣyair bhojyaiś ca pūjayet) 4. ma.ta. kośayor ayaṃ śloko 'dhiko drśyate N. omits it.	p. 92 (fn. 27), 96 (fn. 44)
3.73B	jarjaras tv abhisampūjyaḥ syāt tato vighnajarjaraḥ	p. 105
3.74A	śvetam śirasi vastraṃ syān nīlam raudre ⁵ ca parvaṇi 5. ta.ba. raudre 'tha	p. 97, 100 (fn. 64)
3.74B	viṣṇuparvaṇi vai pītam raktaṃ skandasya parvaṇi	p. 97
3.75A	⁶ mṛḍaparvaṇi citraṃ tu deyaṃ vastraṃ hitārthinā ma.ta.kṣa. mūla ba. mūṣa	p. 97
3.75B	sadrśaṃ ca pradātavyaṃ dhūpamālyānulepanam	p. 98, 105, 109
3.76A	ātodyāni ca sarvāni vāsobhir avaguṇṭhayet	p. 96, 109
3.76B	gandhair mālyaiś ca dhūpaiś ca bhakṣyabhojyaiś ca pūjayet	p. 92 (fn. 27), 98, 105, 109
3.77A	sarvam evaṃ vidhiṃ kṛtvā ⁷ gandhamālyānulepanaiḥ 7. kṣa. dhūpa°	p. 98, 99, 105
3.79A	śiras te rakṣatu brahma ³ sarvair devagaṇaiḥ saha 3. kṣa.ṭha.ma. sarvadeva	p. 100 (fn. 64), 107 (fn. 88)
3.82B	agnau homaṃ tataḥ kuryān mantrāhutipuraskṛtam	p. 110

	Quotations from NŚ GOS & AbhiBhā	Referred to on
3.83A	¹² hutāśa eva dīptābhir ulkābhiḥ parimārjanam 12. na. samāptaivaṃ vidhāne 'sminn ulkābhiḥ N.ma.ta.ba. hutvā sa	p. 110
3.83B	nṛpater nartakīnām ca ¹³ kuryād dīptyābhivardhanam 13. a. kāryam	p. 110
3.84A	abhidhyotyā sahātodyair nṛpatim nartakīs tathā	p. 110
3.90A	bhinne kumbhe tataś caiva nātyācāryaḥ prayatnataḥ ³ 3. ṭha.ma.ta. nātyācāryo vyapetabhīḥ	p. 105 (fn. 84), 110
3.90B	pragrhya dīpikāṃ dīptam sarvaṃ raṅgam pra- dīpayet	p. 110
3.91A	⁴ kṣveḍitaiḥ sphoṭitaiś caiva valgitaiś ca pradhāvitaiḥ 4. a.ba. kṣveḍitāsphoṭitaiś caiva valgitair vipradhāvitaiḥ	p. 110
3.91B	raṅgamadhye tu tām dīptām ⁵ śaśabdām saṃ- prajoyayet 5. a. sadāvartim prajoyayet	p. 110
4.5A	kasyacit tv atha kālasya mām āhāmbujasaṃ- bhavaḥ	p. 94 (fn. 30)
4.253B	⁸ īśvarasyeśvarī piṇḍī nandinaś cāpi ⁹ paṭṭasī 8. kṣa.ja.ma.ta. aiśvarī vṛṣapiṇḍī ca 9. N.ja.ba. yādrśī kṣa.ma. pādasī	p. 94 (fn. 30)
4.254A	caṇḍikāyā bhavet piṇḍī ¹ tathā vai siṃhavāhinī 1. na.ba. tathaiva	p. 94 (fn. 30)
4.254B	tārksyapiṇḍī bhaved viṣṇoḥ padmapiṇḍī svayambhuvaḥ	p. 93, 94 (fn. 30)
4.255A	śakrasyairāvatī piṇḍī ² jhaṣapiṇḍī tu mānmathī 2. na.ba. jhaṣā syān manmathasya tu	p. 94 (fn. 30)
4.255B	śikhipiṇḍī kumārasya rūpapiṇḍī bhavec chriyaḥ 	p. 94 (fn. 30)
4.256A	dhārāpiṇḍī ca jāhnavyāḥ pāśapiṇḍī yamasya ca	p. 94 (fn. 30)
4.256B	vāruṇī ca nadīpiṇḍī ³ yākṣī syād dhanadasya ⁴ tu 3. ḍa.ba. yakṣā 4. kṣa.pa.ma.ta. ca a. ha	p. 94 (fn. 30)
4.257A	halapiṇḍī balasyāpi sarpapiṇḍī tu bhoginām	p. 94 (fn. 30)
4.257B	gāṇeśvarī mahāpiṇḍī ¹ dakṣayajñavimardinī 1. da.ta. kālapiṇḍī tu lauhikī N.a. vajrapīṇḍī ca lauhikī	p. 94 (fn. 30)

	Quotations from NŚ GOS & AbhiBhā	Referred to on
4.258A	tri ² sūlakṛtisaṁsthānā raudrī syād andhakadviṣaḥ 2. N.a. tripurāntakarī raudrī tathā dakṣamakha- sya ca	p. 94 (fn. 30)
4.258B	evam anyāsv api tathā devatāsu yathākramam	p. 94 (fn. 30)
4.259A	dhvajabhūtāḥ prayoktavyāḥ piṇḍībandhāḥ suci- ¹ hnitāḥ 1. a. sucihnakāḥ ma.kṣa. svacihnakāḥ ta. svacih- nitāḥ	p. 93, 94 (fn. 30)
4.273A	kāryaḥ praveśo nartakyā bhāṇḍavādyasamanvitah	p. 106
4.274B	vaiśākhasthānakeneha sarvarecakacāriṇī	p. 106
4.275A	puṣpāñjalidharā bhūtvā praviśed raṅgamaṇḍapam	p. 106
4.275B	puṣpāñjalim viśṛjyātha raṅgapīṭham parītya ca	p. 106
AbhiBhā ad 4.275A–B, vol. 1, p. 183, l. 17	puṣpāñjalidhareti talapuspapuṭakaraṇam anena lakṣyate – viśṛjyati	p. 106 (fn. 85)
4.276A	praṇamya devatābhyaś ca tato ’bhinayam ācaret 	p. 106
4.279A	anenaiva vidhānena praviśanty aparāḥ ³ prthak 3. kṣa.ḍa.ma. punaḥ	p. 106
5.13A	gītānām madrakādīnām ¹⁰ yojyam ekaṁ tu gītakam 10. N.ḍa.ma. ekaṁ yojyaṁ tu	p. 106
5.13B	vardhamānam athāpīha ¹¹ tāṇḍavam yatra yu- jyate ¹² 11. ta. tathāpīha 12. ḍha.a. yojyate	p. 106
5.53A	¹ āśrāvaṇādicāryantam etad daivatapūjanam 1. kṣa.ma.ta. pratyāhārādi	p. 88 (fn. 12)
5.53B	pūrvaraṅge ² mayā khyātam tathā cāṅgavikalpanam 2. na. samākhyātam ta. mayā khyāte tathā cāṅgavikalpane	p. 88 (fn. 12)
5.65B	kāryaṁ madhyalaye tajjñaiḥ sūtradhārarpra- veśanam	p. 106
5.66A	puṣpāñjalim samādāya rakṣāmaṅgalasaṁskṛtāḥ ⁴ 4. na. rakṣāṁ maṅgalasaṁskṛtām ma. saṁ- skṛtāḥ ta. maṇḍalatatkr̥tāḥ ba. satkr̥tāḥ	p. 106 (incl. fn. 87)
AbhiBhā ad 5.66A, vol. 1, p. 226 (l. 15)— 227 (l. 1)	pūrvam puṣpāñjaliḥ sūtradhārasyaiva itarayor bhṛṅgārajaradharatvena vakṣyamāṇatvāt	p. 107 (fn. 87)

	Quotations from NŚ GOS & AbhiBhā	Referred to on
5.66B	⁵ suddhavastrāḥ sumanasas tathā cādbhutadr̥ṣṭayah 5. kṣa.ḍa.ma. śuddhavarṇāḥ	p. 89, 107 (fn. 89)
5.67B	dīkṣitāḥ śucayaś caiva praviśeyuḥ samaṃ trayah	p. 106 (fn. 87)
5.68A	bhr̥ṅgārajarjaradharau bhavetām ² pāripārśvikau 2. na. pāripārśvakau	p. 107 (fn. 87)
5.69A	⁵ padāni pañca gaccheyur brahmaṇo yajaneccchayā 5. ta. salilaṃ tu puraskṛtya	p. 107 (incl. fn. 87)
5.72A	puṣpāñjalyapavargaś ca kāryo brāhme 'tha maṇḍale	p. 107
5.72B	⁶ raṅgapīṭhasya madhye tu svayaṃ brahmā pratiṣṭhitaḥ 6. N.ba.-idam ardhaṃ nāsti	p. 107
5.73A	tataḥ salalitair hastair abhivandya ⁷ pitāmaham 7. ḍa.ta. abhivādya pitāmaham	p. 107
5.73B	⁸ abhivādāni kāryāṇi trīṇi hastena bhūtale 8. ḍa.ta.ma. abhivādanāni	p. 107
5.99A	parivartanam evaṃ syāt tasyānte praviśet tataḥ	p. 108
5.99B	¹¹ caturthakāraḥ puṣpāni pragṛhya vidhipūrvakam 11. ma. catuṣprakārapuṣpāni	p. 108
5.100A	¹ yathāvat tena kartavyaṃ pūjanaṃ jarjarasya tu 1. ḍa.ma. yathāvartena	p. 108
5.100B	² kutapasya ca sarvasya sūtradhārasya caiva hi 2. kṣa.ḍa.ma. bhāṇḍasyaiva ca ta. kutapasya tu a. kutapasya hi	p. 108
5.105B	jitaṃ somena vai rājñā ² śivaṃ gobrāhmaṇāya ca 2. na.ma. ārogyaṃ gobhya eva ca a. ṇasya vā	p. 91
5.150B	² caturthakāradattābhiḥ ³ sumanobhir alaṅkr̥te 2. ta.ma. catuṣprakāra 3. pa.ba. sumanobhir alaṅkr̥tāḥ	p. 108 (fn. 90)
5.151B	devadundubhayaś caiva ninadeyur bhṛśaṃ tataḥ	p. 108 (fn. 90)
5.152A	⁵ siddhāḥ kusumamālābhir vikireyuḥ samantataḥ 5. na. śuddhāḥ	p. 108
5.152B	⁶ aṅgahāraiś ca devyas tā upanṛtyeyur agrataḥ 6. ja.ta. aṅgahārāś ca divyās tāḥ	p. 108
verse 56B after 5.174B	⁴ bhujagābharāṇaṃ jagatām ⁵ hitaṃ ⁶ bhuvanayonim praṇato 'smi bhavantam umāpatim tv asitakaṅṭham 4. na. bhujagābharāṇam 5. ḍa. bhajatām 6. ḍa. bhuvanayoginam	p. 104 (fn. 81)

	Quotations from NŚ GOS & AbhiBhā	Referred to on
9.64A	khatakākhye yadā haste tarjanī samprasāritā ¹¹ 11. ma. syāt prasāritā	p. 109 (fn. 94)
9.64B	hastas sūcīmukho nāma tadā jñeyaḥ pra- yokṭṛbhiḥ	p. 109 (fn. 94)
9.65A	¹ asya vividhān prayogān vakṣyāmi samāsataḥ pradeśinyāḥ 1. ḍa. asyā vividhān yogān	p. 109 (fn. 94)
9.65B	² ūrdhvanatalola ³ kampitavijrmbhitodvāhitacalā yāḥ ⁴ 2. ma. ūrdhvānata 3. pa. loka 4. da. N. talāyāḥ	p. 109 (fn. 94)
9.67A	bāloraga ⁷ pallavadhūpadīpavallīlatāsikhaṇḍās ca ⁸ 7. pa. pallavadhūma <i>Kavi</i> balyavadhūma ma. pallavapuṣpadīpa 8. da. vallīśikhaṇḍās ca	p. 109 (fn. 94)
9.67B	paripatanavakramaṇḍalam abhineyāny ūrdhva- lolitayā ⁹ 9. ḍa. vaktramaṇḍalam abhineyaṃ cordhva- lolitayā na. netāny ūrdhvalolitayā da. netāny ūrdhvato 'bhineyāḥ	p. 109 (fn. 94)
9.84A	aṅgulyaḥ ⁶ saṃhatās sarvāḥ ⁷ sahāṅguṣṭhena yas- ya ca 6. ma. saṃgatās cordhvāḥ satāṅguṣṭhena yasya tu ḍa. saṃhatā 7. ḍa. sarvāṅguṣṭhena yasya tu	p. 95 (fn. 37)
9.84B	tathā nimnatalaś caiva sa tu sarpaśirāḥ ⁸ karāḥ 8. ḍa. śirāḥ	p. 95 (fn. 37)
9.85A	eṣa salilapradāne bhujagagatau toyasecane caiva	p. 95 (fn. 37)
9.106A	⁴ samāḥ prasāritās tistras tathā cordhvā kanīyasī 4. da. N. tistras prasāritāṅgulyaḥ na. samāḥ prasāritāṅgulyaḥ	p. 95
9.106B	aṅguṣṭhaḥ kuñcitaś caiva haṃsapakṣa iti smṛtaḥ	p. 95 (incl. fn. 37)
9.107A	⁵ eṣa ca nivāpasalile dātavye gaṇḍasaṃśraye ⁶ caiva 5. pa. eṣa vidhinivāpa da. eṣa hi 6. ḍa. gandha- saṃśraye	p. 95
9.107B	kāryaḥ pratigrahācamana ⁷ bhojanārtheṣu viprāṇām 7. da. grahāśana	p. 95 (fn. 37)
9.114A	yajñopavīta ⁷ dhāraṇavedhana ⁸ guṇasūkṣmabāṇa- lakṣyeṣu ⁹ 7. na. N. nirdhana ḍa. nidhana cha. vardhana 9. ḍa. bāṇalakṣeṣu na. bālalakṣyeṣu	p. 97

	Quotations from NŚ GOS & AbhiBhā	Referred to on
9.150A	yas tu sarpaśirāḥ proktas tasyāṅgulinirantarāḥ ⁶ 6. pa. nirantarā ḍa. nirantaram	p. 95 (fn. 37), 106 (fn. 85)
9.150B	dvitīyaḥ pārśvasaṃśliṣṭaḥ sa tu ⁷ puṣpapuṭaḥ smṛtaḥ {} 7. ḍa. dvitīyapārśvasuśliṣṭā sā tu ḍha. dvitīyapārśva- saṃśliṣṭaḥ sa ca na. dvitīyapārśvasaṃsprṣṭaḥ sa tu	p. 95 (fn. 37), 106 (fn. 85)
9.151A	⁸ dhānyaphalapuṣpasadrśāny anena nānāvidhāni yuktāni ⁹ 8. pa. dhānyajala ḍa. dhānyapuṣpabhakṣyāny an ekanānāvidhāni yuktena pha. dhānyajalapuṣpa- sadrśāny ete na 9. pa. saṃyuktena	p. 106 (fn. 85)
9.151B	grāhyāny upaneyāni ¹⁰ ca toyānayanāpanayane ¹¹ ca 10. pa. geyāni 11. ḍa. toyāpanayāpanayane ja. toyāpanayāpanaye	p. 95 (fn. 37), 106 (fn. 85)
12.42B	nānāpuṣpasugandhābhir mālābhiḥ samalamkṛtaḥ	p. 103
12.209B	tathā cotkaṭikam sthānam ⁷ sphikpārśnīnām sam- āgamah 7. ḍha. darśane	p. 95 (incl. fn. 37)
12.210A	pitrye nivāpe japye ca sandhyāsv ācamane 'pi ⁸ ca 8. da. śeṣa cha. soma	p. 95 (incl. fn. 37)
12.216A	devānām nṛpatīnām ca dadyāt siṃhāsanam dvijāḥ	p. 93 (incl. fn. 29)
12.216B	¹⁰ purodhasām amātyānām ¹¹ bhaved vetrāsanam tathā 10. na. purodhaḥ śreṣṭhyamātyānām 11. da. bhaved ardhāsanam * sakaleṣv ādarśeṣu “athāsanavidhiḥ” iti	p. 94 (incl. fn. 34)
12.217A	muṇḍāsanam tu ¹ dātavyam senānīyavarājayoḥ 1. ḍa. ca	p. 94 (fn. 33)
12.219A	siṃhāsanam tu rājñīnām devīnām muṇḍam āsanam	p. 93 (fn. 29), 94 (fn. 33)
12.219B	⁶ purodho 'mātyapatnīnām ^{6a} dadyād vetrāsanam tathā 6. da. purodhasām tapasvīnām bhavet 6a. N. vaitrāsanam	p. 94 (fn. 34)
12.224A	³ brusīmuṇḍāsanaprāyam vetrāsanam athāpi vā ⁴ 3. ḍa. daṇḍamuṇḍabrusīprāyam 4. ḍa. ca	p. 94

	Quotations from NŚ GOS & AbhiBhā	Referred to on
12.224B	⁵ home yajñakriyāyām ca pitryarthe ca prayojayet 5. ślokārdham da samjñake nāsti	p. 94
13.27A	evam tu bhārate varṣe ² kakṣyāḥ kāryā{h} pra- yogataḥ 2. ḍa. kakṣyā kāryā prayokṭrbhiḥ	p. 85 (fn. 6)
13.27B	mānuṣāṇām ³ gatir yā tu divyānām ^{4a} tu ⁴ ni- bodhata]{square bracket opened before 23A, with fn. 8: “pañca ślokāḥ kādi cānteṣu vinā sarveṣu dṛśyante caiśam samvādinyaḥ kārikā daśarūpādhyāye vyākhyātā vṛttikāreṇa.} 3. ḍa. gatau yeṣām ja. gatir hy eṣām da. gatir yās tu ṭa. gatir jñeyā 4. na. tāṃ 4a. N. ca	p. 85 (fn. 6)
13.28A	himavatpṛṣṭhasamsthe tu ⁵ kailāse parvatottame ⁶ 5. na. pārśve tu 6. pa. parvatottare	p. 85 (fn. 6)
13.28B	yakṣās ca guhyakās caiva dhanadānucarās ca ye	p. 85 (fn. 6)
13.29A	⁷ rakṣobhūtapiśācās ca sarve haimavatāḥ ⁸ smṛtāḥ 7. ṭa. rakṣaḥ piśācā bhūtās ca ja. rakṣaḥ piśācabhūtās ca 8. ja. haimavate	p. 85 (fn. 6)
13.29B	hemakūṭe ca gandharvā vijñeyāḥ sāpsarogaṇāḥ ⁹ 9. ṭa. vijñeyāpsarasām gaṇāḥ	p. 85 (fn. 6)
13.30A	sarve nāgās ca ¹⁰ niśadhe ¹¹ śeṣavāsukitakṣakāḥ 10. ṭa. nāgās tu 11. ma. śeṣaprabhṛtayaḥ smṛtāḥ	p. 85 (fn. 6)
13.30B	¹² mahāmerau trayastriṃśaj jñeyā devagaṇā ¹³ budhaiḥ 12. ma. tathā merau 13. ṭa. dvijāḥ	p. 85 (fn. 6)
13.31A	nīle tu vaiḍūryamaye siddhā ¹⁴ brahmarṣayas tathā 14. ja. devarṣayaḥ	p. 85 (fn. 6)
13.31B	daityānām dānavānām ca śvetaparvata ucyate ¹⁵ 15. ḍa. iṣyate	p. 85 (fn. 6)
13.32A	pīlaraś cāpi vijñeyāḥ ¹⁶ śṛṅgavantam samāśritāḥ 16. ma. śṛṅgavadgirivāsināḥ	p. 85 (fn. 6)
13.32B	ity ete ¹⁷ parvatāḥ śreṣṭhā ¹⁸ divyāvāsā ^{18a} bhavanti hi 17. ḍa. parvata 18. ma. divyāvāsāḥ prakīrtitāḥ 18a. N. bhaved atha	p. 85 (fn. 6)
15.8A	snānagandhādhikeyair vastra ⁶ bhūṣāyogaiḥ 6. na. vyaktabhūṣāyogyaiḥ	p. 102 (fn. 75)
15.10B	mālatīmālayā mānini ¹⁰ līlayā 10. ba. mālinī	p. 103

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15.33A	asmims te ⁸ śirasi tadā kānte vaiḍūryasphaṭikasuvarnā- ḍhye 8. ḍa.N. bhramaranibhe kānte N. nānāratna- racitabhūṣāḍhye	p. 103
15.33B	śobhām svām na vahati tām baddhā suśliṣṭā kuvalayamāleyam N. śobhāmāvahati śubhām mūrdhni protphullā kuvalayamāleyam	p. 103
15.88A	citrair vasantakusumaiḥ {read °kusumaiḥ} ¹⁰ kṛta- keśahastā sragdāmamālyaracanāsuvibhūṣitāngī 10. bha. hr̥ta ḍha. vṛta	p. 102 (fn. 75), 103 (fn. 76)
15.100A	nakhālīḍham gātram ḍaśanakhacitam ¹ coṣṭhagaṇḍam śiraḥ puṣponmiśram pravilulita ² keśālakāntam 1. na. vihitam ḍha. vihatam N. vihitam gaṇḍam ḍa. nihitam ca { <i>siglum missing</i> }. vikacadaśanam pa. vihataśanachāḍagaṇḍam bha. keśāgrakāntam	p. 103 (fn. 76)
15.110A	snānaiś cūrṇaiḥ sukhasurabhibhir gandhavāsaiś ca dhūpaiḥ ¹ puṣpaiś cānyaiḥ ² śirasi racitair vastrayogaiś ca tais taiḥ 1. bha. vāhaiḥ N. sadhūpaiḥ ba. gaṇḍavāsaiḥ sudhūpaiḥ ḍha. gaṇḍalepaiḥ pa. gandhalepeḥ sudhūpaiḥ N. gandhavāsaiḥ sadhūpaiḥ 2. ca. mālyaiḥ	p. 103 (incl. fn. 74), 109
15.110B	nānāratnaiḥ kanakakhacitair aṅgasambhoga- samsthair vyaktam kānte ^{3a} kamalanilayā śrīdhare- vātibhāsi ³ 3a. N. kamalanilaye 3. ba.N. śrīdharā tvam vibhāsi pa. śrīdharevāvabhāsi	p. 103, 109
15.118B	keśaiḥ snānāḍhyaiḥ ⁶ kusumabharitair vastra- rāgaiś ca ⁷ tais taiḥ ⁸ kānte samkṣepāt kim iha bahunā citralekheva ⁹ bhāsi 6. ḍa. snānārdraiḥ 7. ḍha. racitair vakrarāgaiś ca 8. ḍa. kāntaiḥ 9. bha. citramāleva	p. 103 (fn. 76)
15.131B	etair nānāprakāraiḥ kusumasurabhibhir viprakīṛnaiś ca tais tair vāsantaiḥ puṣpavṛndair naravaravasudhā sragdharevāḍya bhāti ⁹){ <i>round bracket opened before 130A</i> } 9. na. avabhāti	p. 103 (fn. 75)

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16.127B	¹⁰ yajñakriyeva rurucarmadharair ghṛtāktair veśyā dvijair iva kamaṇḍaludaṇḍahastaiḥ 10. ḍa. kṛṣṇājīnākṣa	p. 107 (fn. 87)
17.56A	devānām api ye devā mahātmāno maharṣayaḥ	p. 86 (fn. 10)
21.11A	veṣṭimaṃ vitataṃ caiva saṃghātyaṃ granthi- maṃ ⁸ tatha 8. ḍha. granthimat	p. 102 (incl. fn. 72)
21.11B	⁹ prāmbitaṃ tathā caiva mālyam pañcavidham smṛtam 9. ca. pralambitaṃ	p. 102
AbhiBhā ad 21.11A, vol. 3, p. 110, l. 6f.	saṃghātyam vṛttam vā āsyacchidrāntaḥ- prakṣiptasūtraṃ bahupuṣpagucchombhitaṃ vā	p. 102 (fn. 72)
21.60B	muktāmarakataprāyam maṇḍanam siddhayoṣitām	p. 96 (fn. 43)
21.61A	tāsām caiva tu kartavyam pītavastraparicchadam	p. 96 (fn. 43)
21.122A	śuddho vicitro malinas trividho veṣa ucyate	p. 89
21.123A	devābhigamane caiva maṅgale niyamasthite	p. 90
21.123B	tithinakṣatrayoge ca vivāhakarane tathā	p. 90
21.124A	dharmapravṛttam yat karma striyo ⁷ vā puruṣasya vā 7. ḍa. N. kāryam strīṇām bha. kiṃcit striyo	p. 90
21.124B	veṣas teṣām ⁸ bhavec chuddho ye ca ^{9a} prāyatnikā narāḥ ⁹ 8. ca. N. tatra 9a. N. ye cānye prayatāḥ narāḥ 9. bha. udāsīnās ca ye narāḥ	p. 90
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21.125B	nṛpāṇām karkaśānām ¹⁰ ca ^{11a} citro veṣa udāhṛtaḥ ¹¹ 10. pa. kāmukānām 11a. N. citro veṣo bhavet tathā 11. bha. vicitro 'tha udāhṛtaḥ	p. 90
21.126A	¹² vṛddhānām brāhmaṇānām ca śreṣṭhyacamātya- purodhasām {read śreṣṭhyamātya° as in the 1st ed.} 12. na. N. kañcukinām amātyānām śreṣṭhinām sa (pa. ca)purodhasām {na.} N. siddhavidyādharāṇām ca vaṇikcha(ḍha. śā)stra(N. chāstra)vidām api	p. 90
21.126B	vaṇijām kāñcukīyānām tathā caiva tapasvinām	p. 90
21.127A	viprakṣatriyavaiśyānām sthānīyam ye ca mānavāḥ	p. 90
21.127B	śuddho vastravidhis teṣām kartavyo nāṭakāśrayaḥ	p. 90

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21.136A	⁷ citro veṣas tu kartavyo nṛpāṇām nityam eva ca ⁸ 7. ja. vicitraveṣaḥ 8. ca. hi	p. 90
21.136B	kevalas tu bhavec chuddho nakṣatrotropātamaṅgale ⁹ 9. na. N. maṅgalaiḥ	p. 90
21.157A	⁶ bhūṣaṇair varṇakair vastrair mālyaiś caiva yathāvidhi 6. ḍha. atas tair bhūṣaṇaiś citrair vastrair mālyair athāpi ca (ḍa. tathaiva ca) avasthānukṛtiḥ sthāpyā prayogarasasambhavā	p. 102
21.157B	evam nānāprakārais tu ⁷ buddhyā veṣān prakalpayet 7. pa. prakārāms tu	p. 102
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21.174B	³ eṣām anyatamaṃ ⁴ kuryāj jarjaraṃ dārukarmataḥ ⁵ 3. ḍa. teṣām 4. bha. ekatamaṃ 5. bha. karma- jam	p. 102 (fn. 73)
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21.175B	veṇur eva ⁷ bhavec chreṣṭhas tasya vakṣyāmi lakṣaṇam 7. bha. tu vai śreṣṭho vakṣyate hy asya	p. 102 (fn. 73)
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21.185B	kārayet sa tv apacayaṃ mahāntaṃ prāpnuyād dhruvam ¹⁶ 16. bha. kārayet sa tu nānandaṃ kadācit prāpnuyān naraḥ	p. 102 (fn. 73)
22.103A	⁴ alpasvedā samaratā svalpabhuk surata ⁵ priyā 4. bha. alpasvedā 5. bha. surabhi	p. 99 (fn. 53)
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24.29B	rājopacāraṃ vakṣyāmi hy antaḥpurasaṃśrayam	p. 93 (fn. 29)
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34.131B	yavagodhūmacūrṇam(rṇam) vā tatra dadyāt pralepane	p. 98 (fn. 49)
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35.36A	yo vai mālyaṃ kurute pañcavidhaṃ mālyakṛt sa vijñeyāḥ	p. 102
36.47A	⁵ muñinām na mṛṣā vākyam bhaviṣyati kadācana 5. ra. manasā ca sthīrībhavatety evaṃ sāntvitaṃ mayā	p. 86 (fn. 10)
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37.31B	kiṃ cānyat saṃprapūrṇā bhavatu vasumatī naṣṭadurbhikṣarogā śāntir gobrāhmaṇānām bhavatu narapatiḥ pātu pṛthvīm samagrām *	p. 91

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AbhiBhā | Abhinavagupta: *Abhinavabhāratī*

see NŚ GOS

AmKo | *Amarakośa* = Ramanathan, A. A. (ed.) 1971, 1978 (repr. 1989). *Amarakośa*. With the Unpublished South Indian Commentaries *Amarapadavivṛti* of Liṅgayasūrin, the *Amarapadapārijāta* of Mallinātha and (in vol. II) the *Amarapadavivarana* of Appayārya. Critically edited with Introduction. 2 vols. The Adyar Library Series 101. Madras: The Adyar Library and Research Centre.

AUL | see NŚ AUL

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GOS | see NŚ GOS

KSS | see NŚ KSS

NŚ | Bharata: *Nāṭyaśāstra*.

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