Śrīmanta Śaṁkardeva and Sastrick Influence in Sattriya with Special Reference to the gestures of the *Abhinayadarpaṇa*

Sayanika Goswami

Research Scholar, Department of Sanskrit, Gauhati University, Assam, India

Introduction: Two main purposes of any art form are *rasāsvāda* i.e., to get pleasure and education. And we may observe that education can be given through the medium of entertainment by different art forms. For a better and civilised society both are equally important. Śaṁkardeva did his best for that purpose along with other one i.e., establishment of bhakti-dharma. The dance form Sattriya, one of the most important classical dances of India was developed from the Amkia-nat-bhaona created by the most talented saint, scholar of *śāstra*s Śrīmanta Śaṁkardeva of Assam. In the 15th century (the middle age) when Nava-Vaisnava revolution flourished all over India, the Assamese Sanskrit scholar Śrīmanta Śaṁkardeva also create renaissance throughout Assam. As a result of this renaissance the state Assam became rich in culture under the leadership of Śaṁkardeva. This dance form was at first introduced by Śaṁkardeva through one kind of drammatic performance viz., Sihnajatra. He himseif has play the roles like Viṣṇu, bayan, sutradhar, natua etc. But it was so expensive and difficult task that Śaṁkardeva in the next created a full form dance-drama enriched with *gīta*, *vādya* and *nṛtya*. The main aim of these creations were to established the bhakti-dharma among common people because *saṁgīta* i.e., music can easily attract the common people which will help in fulfilling his destination. He created a large amount of Amkia-nat-bhaona for that purpose viz., *Patniprasad, Kali-daman, Rukminiharan, Parijatharan, Keli Gopal, Ram Vijay* etc. His ardent follower Mādhavadeva also followed his path and created same style of Bhaonas which are known as Jhumura nas. Mādhavadeva, a leap forward, created some independent dance forms which made more secure the path of the development of Sattriya.

Objective: The objective of this paper is to study the sastrick elements specially from the *Abhinayadarpaṇa* collected by Śrīmanta Śaṁkardeva in the dance form Sattriya.

Methodology: The methodology of this paper is primary and secondary sources.

Sastrick elements in the origin of Sattriya: Bhaona created by the two saints is so full of music and dance that Śaṁkardeva sometimes used the term *nṛtya* to mean it. And

another fact is that the term Amkia is a later addition by the followers of the two saints because Śaṁkardeva and his *śiṣya* Mādhava use the terms like *aṁka*, *nāt*, yatra, *nṛtya* etc. for those dance-dramas. Some later vaisnavas also create a little bit of such art forms. They just hold the tradition and works like a secure future of Sattriya dance but can't show any especial focus on it. Śaṁkardeva established various satras on different places of Assam where the regular practices and performances of Bhaonas were done by the male artists for the same purpose (to established Bhakti-dharma). In the 15th to 18th century hundreds of satras are established in different parts of Assam. During this period the creation of Śaṁkardeva i.e., the Bhaonas were more in practice in those satras which made the development of Sattriya more secure. At that time the dance tradition was become more nourished, polished and grammatical in the hand of those satras. Thus at a time the dance form Sattriya became an independent form of dance and in 2001 Sattriya has been included in the list of Indian classical dances. The fact is whatever Sattriya contains is not different from its origin but it comes out as a pure form of dance more grammatical than its origin. The elements contains in it was collected by Śaṁkardeva from different *śāstra*s in its origin i.e., Amkia-nat. He followed the gestures and postures and all the techniques from the *śāstra*s like *Abhinayadarpaṇa*, *Nāṭyaśāstra* and *Saṁgītaratnākara*. After that he gave a local touch to this art form and created the sastrika dance-dramma i.e., Amkia-nat-bhaona. In this paper specially the influence of the *Abhinayadarpaṇa* in Sattriya dance will be discussed. Actually the Amkia-nat of Śaṁkardeva was a composition of *nāṭya, nṛtta* and *nṛtya* as the other Indian classical dances.[1] The dance form Kucchipudi is also an example of such classical dance dramas.

Thus it is seen that Sattriya was introduced by the great saint and founder of Vaisnavisim of Assam Śrīmanta Śaṁkardeva. It has its journey from monesteries to metropolitan stage. The founder included elements from various treatises mainly the *Nāṭyaśāstra* and local folk dances with his own rare outlook. It is performed on Bargitas created by the saint himself and his pupil saint Mādhavadeva. Some traditional instruments are used here like *khol* (drums), *tāl* (cymbals), and *bāhi* (flute). Now violin and harmonium are also added. When the bhaonas (Sattriya also) were first introduced only male dancers were the performers. But in modern times it is performed by both men and women equally. Sattriya is strictly laid down by *mudrās*, footworks, *āhārya* and music.

All the four *abhinaya*s occupy important position in Sattriya dance. Specially it is rich in *āṁgika*. Twenty nine types of single hand gestures, fifteen types of combined hand gestures and thirty two types of *nṛttahasta*s are applied in Sattriya dance. Almost sixty foot works are applied in Sattriya dance, collecting from *śāstra*s and local uses. Among those twenty *cārins* from the *Nāṭyaśāstra* and all the *cārins* defined in the *Abhinayadarpaṇa* are used in Sattriya dance. While applying the hand gestures the dance form Sattriya follows the view of the *Abhinayadarpaṇa*, where the hand movements, eye glances and mind continuously said to be responsible for delineation of *rasa* (v.37).

---

[1] Mahanta, Jagannath, *Sattriya Nritya-gita-vadyar Hatputhi*, P.ix

Gestures used in Sattriya following the *Abhinayadarpaṇa*: Following the *Abhinayadarpaṇa* Sattriya dance uses sixteen *nṛtyahasta* as *nṛttahasta*. It is thirteen in the *Abhinayadarpaṇa*. Along those sixteen Sattriya has other sixteen too as *nṛttahasta*s are different from *nṛtyahasta*s. Sattriya again follows the *Abhinayadarpaṇa* by maintaining the trend of some exceptional gestures like *bāndhavahasta*, *daśāvatārahasta*, *grahahasta* etc. *Abhinayadarpaṇa* defines some gestures on special purposes like gestures of relatives (*sambandhahasta*), gestures for nine planets (*navagrahahasta*), gestures for different castes (*jātihasta)* and gestures for ten incarnations of Viṣṇu (*daśāvatārahasta*) etc. Following single hand gestures are directly used from the *Abhinayadarpaṇa* in Sattriya dance: *ardhasūcī, kapittha, siṁhamukha,* and *triśūla* and the combined hand gestures *śaṁkha, cakra, sampuṭa and pāśa*. And the single hand gestures used in Sattriya found almost in all the *śāstra*s including the *Abhinayadarpaṇa*, the *Nāṭyaśāstra* and the *Saṁgītaratnākara* etc. are *patāka, tripatāka* (named fot in Sattriya*), śikhara, kapittha, sūcī, padmakośa, sarpaśīrṣa, alapadma, catura, bhramara, haṁsamukha and mukula*. Thus the combined hand gestures of Sattriya available in almost all the *śāstra*s are viz., *añjali* (*kapotahasta* of other *śāstra*s except *Hastamuktāvalī*), *kapota* (*añjalihasta* of other *śāstra*s accept *Hastamuktāvalī*), *karkaṭa* or (*karkaṭa* or *madana* in Sattriya) *puṣpapuṭa* etc.[2] The *bharimāna* (known as *cārī* in *śāstra*s) of Sattriya dance are taken from the *Abhinayadarpaṇa*. These are viz., *calana, caṁkramana, saraṇa, kuṭṭana, luṭhita, vegīni, lolita* and *viṣama sañcāra*. Thus the postures or *pada*s of the *Abhinayadarpaṇa* as used in Sattriya dance are, *ekapāda* (this is defined in the *Saṁgītaratnākara* also), and *brahmāsthāna* (*padmāsana* of the *Abhinayadarpaṇa*). In case of head gestures Sattriya dance uses thirteen types of head gestures, which have been influenced by the *Nāṭyaśāstra* and the *Abhinayadarpaṇa* both. Those head gestures are as follows- *udvāhita, adhomukha, ālolita, dhuta, kampita, parāvṛtta, utkṣipta, parivāhita*, *ākampita, añcita, vidhuta, avadhuta* and *sama*. The eight gestures used in Sattriya viz., *udvāhita, adhomukha, ālolita, dhuta, kampita, parāvṛtta, utkṣipta,* and *parivāhita* are found in both the works. Other four, viz., *ākampita, añcita, vidhuta* and *avadhuta* are defined only in the *Nāṭyaśāstra*. So, genuinely those are taken in Sattriya from the *Nāṭyaśāstra*. And the rest one viz., *sama* is defined only in the *Abhinayadarpaṇa*. Sattriya uses various eye glances to show different *rasa* and *bhāva* influenced by the *Nāṭyaśāstra*. Only to denote *bhaktirasa* Sattriya has taken the *milītadṛṣṭi* from the *Abhinayadarpaṇa*. Except those, other nine glances are also used in Sattriya to indicate different subjects taken from the *śāstra*s, i.e., both the *Nāṭyaśāstra* and the *Abhinayadarpaṇa*. These glances are viz., *sama, katākṣa, anuvṛtta, ālokita, pralokita, ullokita, avalokita, vilokita* and *mīlita*. Among those *vilokita* is only defined in the *Nāṭyaśāstra* and *mīlita* is analysed in the *Abhinayadarpaṇa*. Except these two glances, seven are common in both the works. There are ten types of neck gestures used in Sattriya. Among those only *prakampita grīvā* is taken from the *Abhinayadarpaṇa*. Others are taken from the *Nāṭyaśāstra*. Sattriya also used various eye glances to show different *rasa* and *bhāva* influenced by the *Nāṭyaśāstra*.

---

[2] Saikia, Gobinda, *Sattriya Nrityar Ruprekha,* p. 143

The Head Gesture Used in Sattriya Following the *Nāṭyaśāstra* and *Abhinayadarpaṇa*:

***Kampita* kinds of head gesture:** The up and down movements of head is regarded as *kampita* by Nandikeśvaran c.f., *ūrdhvādhobhāgacalitaṁ tacchiraṁ kampitaṁ bhavet.*[3] With regard to the same movement in slow and fast speed Bharata provides two kinds of head gestures. The slow one is *ākampita* and the copious is called as *kampita.*[4] *Kampita* is applied in showing anger, argument, understanding, asserting, threatening, sickness, and intolerance.[5] Nandikeśvara suggests use of this gesture *kampita* in the offence taken, saying do stop, enquiry, hinting, calling from near, inviting the deities and in threatening.[6] Sattriya followed the above application following the *Abhinayadarpaṇa*.

***Dhuta* head gestures:**   Bharata analyses *dhuta* as doing *recana* slowly by the head.[7] Nandikeśvara views that the head moving from left to right is called *dhuta*.[8] And like the *ākampita* he includes various applications from Bharata.[9] Only following applications are his own: to mean that it does not exist, discouraging other, to indicate battle effort, revenge, glancing at one's own limbs and calling one from sides. All of these are used in Sattriya.

***Parivāhita* head gesture:** *Parivāhita* head is similarly defined in both the works. This head is turned alternately to the two sides.[10] Nandikeśvara compares this *parivāhita* head with the movement of *chauri* (i.e., *ścāmaramiva*). Bharata views that *parivāhita* head is used to denote demonstration, surprise, joy, cogitation, cover up and (amorous) sporting. Nandikeśvara includes only two applications from Bharata like cogitation and concealment in his list. And other applications as mentioned by him are fascination, yearning for separated lover, uttering the praise of deity, satisfaction and approval. Sattriya followed both works.

***Udvāhita* and *utkṣipta* head gestures**:   According to Bharata the *parivāhita* head, once turned upward, is called *udvāhita*. c.f., *sakṛdudvāhitaṁ cordhamudvāhitamīti smṛtaṁ/.*[11] It is used to denote pride, showing height, looking high up, self-esteem and the like.[12] Nandikeśvara has never shown any connection of *udvāhita* with *parivāhita* like Bharata. He simply defines the *udvāhita* as rising up of the head.[13] According to Nandikeśvara it is used

---

[3] *Abhinayadarpaṇa*, v.60
[4] *Nāṭyaśāstra*, VIII.19
[5] *Ibid*, VIII. 21
[6]*Abhinayadarpaṇa,*vv. 61-62
[7] śiraṣo recanaṁ yattu śanaistad dhutamiṣyate/ *Nāṭyaśāstra,* VIII.22
[8] vāmadakṣiṇabhāgeṣu calitaṁ taddhutaṁ śiraḥ / *Abhinayadarpaṇa,* 57
[9] *Abhinayadarpaṇa*, vv.57-59
[10] *Nāṭyaśāstra,* VIII.25, *Abhinayadarpaṇa*, 64
[11] *Nāṭyaśāstra*,VIII.25
[12] *Nāṭyaśāstra,* VIII.27
[13] udvāhita śiro jñeyamūrdhvabhāgonnatānanam/   *Abhinayadarpaṇa*, 63

by wise people to denote a flag, the moon, the sky and skywards.[14] Sattriya follows these. Thus *parivāhita* head is applied to observe the objects being in high altitude. Nandikeśvara's *udvāhita* head is quite similar with the *utkṣipta* head of the *Nāṭyaśāstra*. According to Bharata when the face remains rose up, *utkṣipta* head is found. It is used to indicate lofty objects and application of divine weapons.[15] Nandikeśvara analyses the *utkṣipta* as the head turned aside and then rose up c.f., *pārśvordhvabhāgacalitamutkṣiptaṁ kathyate śiraḥ*/.[16] It is used in Sattriya to denote the command or request like 'take this' or 'come', supporting something, and to indicate acceptance following *Nāṭyaśāstra* and *Abhinayadarpaṇ*.[17]

***Parāvṛtta* head gesture:** Turning round of the face is accepted as *parāvṛtta* head by both the authors.[18] Bharata suggests use of this head to indicate turning away of the face or looking back.[19] Along with that Nandikeśvara adds some new applications of it, like to give command like, that should be done, or to show anger, shame, slighting hair and a quiver.[20] Almost all the above applications are used in Sattriya.

***Adhogata* or *adhomukha* head gesture:** Bharata views that when the head with the face looking downward is shown, then it is called *adhogata* head c.f.*, adhomukhaṁ sthitam cāpi śiraḥ prāhuradhogatam*.[21] According to Nandikeśvara when the face is cast down that is called as *adhomukha* head c.f., *adhastānnamitaṁ vaktramadhomukhamitīritam*/.[22] According to Bharata it is used in showing shame, bowing in salutation and also to show sorrow.[23] Nandikeśvara accepting the uses mentioned by Bharata, adds some new like anxiety, fainting, indicating things placed below, and a plunge in water.[24]

***Parilolita* and *ālolita* head gestures:**   Bharata defines that the head moving in all sides is *parilolita* c.f., *sarvato lolanāccāpi śiraḥ syāt parilolitam*/.[25] The *parilolita* head gesture of Bharata may become *ālolita* head in the hand of Nandikeśvara with slight difference in its characteristics. He defines *ālolita* as the head moving round, c.f., *maṇḍalākāramudbhrāntamālolitaṁ śiro bhavet.*[26] Bharata suggests its application in

---

[14] *Abhinayadarpaṇa*, 53

[15] utkṣiptaṁ cāpi vijñeyanunmukhāvasthitaṁ śiraḥ/
    prāṁśudivyārthayogeṣu syādutkṣiptaṁ prayogataḥ// *Nāṭyaśāstra,* VIII. 33

[16] *Abhinayadarpaṇa*, v.63

[17] *Abhinayadarpaṇa,* vv.63-64

[18] parāvṛttānukaraṇāt parāvṛttaṁ śiraḥ smṛtam/   *Nāṭyaśāstra,* VIII.32
    parāṁmukhīkṛtaṁ śīrṣaṁ parāvṛttamitīritam/   *Abhinayadarpaṇa,* v.61

[19] …tat syānmukhāpaharaṇe pṛṣṭhataḥ prekṣaṇādiṣu….//   *Nāṭyaśāstra,* VIII.32

[20] *Abhinayadarpaṇa*, v. 62

[21] *Nāṭyaśāstra,* VIII. 4

[22] *Abhinayadarpaṇa*, v. 54

[23] lajjāyāṁ ca preṇāme ca duḥkhe cādhogataṁ bhavet/   *Nāṭyaśāstra*, VIII. 34

[24] *Abhinayadarpaṇa*, v. 54

[25] *Nāṭyaśāstra,* VIII.35

[26] *Abhinayadarpaṇa*, 55

fainting, sickness, power of intoxication, being possessed by an evil spirit, drowsiness and the like.[27] Excluding drowsiness Nandikeśvara considers all applications of Bharata. He adds only two new, first is travelling and the second is uncontrolled laughing.[28] Sattriya follows the both works.

Nandikeśvara adds one new head viz., *sama* as motionless condition of head neither bent nor raised up[29] which is used along it's some of the applications in the dance form Sattriya.

The single hand gestures from the *Abhinayadarpaṇa* similar with some other *śāstra*s with its applications used in Sattriya are as follows:

Patākahasta : When the fingers of a hand are extend and thumb is bent to touch the fingers, than that hand is called *patāka* hand as suggested by both the authorities viz., the *Nāṭyaśāstra* and the *Abhinayadarpaṇa*.[30] This hand is used in Sattriya to denote the world (*jagat*), water, sea, *varadāna* (the act of modification), hint etc. Here the *vardāna* is *āśīrvāda* (the act of benediction) in the *Abhinayadarpaṇa*, and sea is also mentioned by the *Abhinayadarpaṇa*. Other usages are different.

Tripatāka (**fot in Sattriya**) : According to both the authors Bharata and Nandikeśvara, this hand is formed when the ring finger of the *patāka* hand is bent.[31] It is used in *tliaka dhāraṇa*, while colouring the feet, colouring the picture, tying a turban, and crown etc. The application crown is seen in the *Abhinayadarpaṇa*. Others are different.

Śikhara: Both Bharata and Nandikeśvara say that when the thumb of the *muṣṭi* hand is raised, then *śikhara* hand is formed. *Śikhara* hand is applied in showing bow, awful, courageous, hill, ignorance etc. in Sattriya. Here too the application bow of Sattriya is found in the *Abhinayadarpaṇa*, others are different.

Sūcī : If the forefinger in the *kaṭakāmukha* gesture is held upwards then the resulting gesture is known as *sūcī*.[32] In Sattriya it is used to denote the slight, meanness, collecting flowers and etc. One application, slimness of the *Abhinayadarpaṇa* has some short of similarities with meanness but not exactly that is which the meanness means. And rests of it are all different.

---

[27] mūrchāvyādhimadāveśagrahanidrādiṣu smṛtam / *Nāṭyaśāstra,* VIII. 35

[28] *Abhinayadarpaṇa*, v. 56

[29] *Abhinayadarpaṇa*, v. 51

[30] kuñcitaśca tathāṁguṣṭhaḥ sa patāka iti smṛtaḥ// *Nāṭyaśāstra,* IX.98
   aṁgulyaḥ kuñcitāṁguṣṭhaḥ saṁśliṣṭāḥ prasṛitā yadi/
   sa patākakaraḥ prokto nṛtyakarmaviśāradaiḥ// *Abhinayadarpaṇa,* v.93
   prasāritāḥ sarvāḥ yasyāṁgulyo bhavanti hi/

[31] sa eva tripatākaḥ syād vakritānāmikāṁguliḥ……./ *Abhinayadarpaṇa*, v.101
   patāke tu yadā vakrā'nāmikā tvaṁgulirbhavet /*Nāṭyaśāstra,* IX.28.

[32] ūrdhvaprasāritā yatra kaṭakāmukhatarjanī//
   sūcīhastaḥ sa vijñeyo bharatāgamakovidaiḥ…../ *Abhinayadarpaṇa*, vv.127-128

Padmakośa : According to both the authors when the fingers are separated and curved with the palm being hollowed, it is called as *padmakośa.*[33] This hand is used in Sattriya to denote the lotus-bud, breast, *piṇḍa* and any round fruit. Lotus is found, but not the bud, in the *Abhinayadarpaṇa*, Likewise fruit is there, but not mentioned as round. Others are different.

Sarpaśīrṣa : Nandikeśvara defines that when the fingers including the thumb of the *patāka* hand is bent down, the *sarpaśirṣa* hand is formed.[34] *Sarpaśīrṣa* hand is applied in showing the snake, applying the paste of sandle, brushing, small boat and baby etc. in Sattriya. Only sandal and snake are found in the *Abhinayadarpaṇa,* rests of the usages are different.

Alapadma : Nandikeśvara says if the fingers beginning from the little finger are bent and separated from each other, then this hand is called as *alapadma* hand c.f., *kaniṣṭhādyā vakritāśca viralāścālapadmakaḥ//.*[35] *Alapadma* hand is used in Sattriya to indicate fully blown lotus, breast, lady, flower brunch and lake etc. The full blown lotus and breast are found in the *Abhinayadarpaṇa.* Rests of the usages are different.

Catura : According to Bharata when the three fingers are stretched, the thumb is placed in the middle of those, and the little finger is stayed strait up-ward then *catura* hand is formed.[36] Nandikeśvara suggests for bending the thumb at the foot of the ring finger to form the *catura* hand. Thus there is a little difference occurred between these two definitions. This hand is used in Sattriya to denote the four Vedas, the number four, evidence, sound, and Brahmā etc. Only evidence is common here with the *Abhinayadarpaṇa.*

Bhramara : According to both the works this hand is formed when the middle finger and the thumb cross each other and forefinger is curved and remaining two fingers are separated and raised.[37] Sattriya dance applies this hand in case of showing bee, rhythm of the music, counting, touching the hot things, flying animals and elephant. The application viz., bee is only common with the *Abhinayadarpaṇa.*

Haṁsāsya (haṁsamukha in Sattriya): *Haṁsāsya* hand is used to denote holding the arrow, goose, gold, writing etc. And no match of application is there with the *Abhinayadarpaṇa.*

Mukula : Nandikeśvara and Bharata defines *mukula* as, when the five fingers of a hand meet together with their tips as like *haṁsamukha*, the *mukula* hand is formed.[38] This hand is

[33] aṁgulyo viralaḥ kiñcit kuñcitāstalanimnagāḥ/
   padmakośābhidho hastastannirūpaṇamucyate// *Abhinayadarpaṇa*, v.134
[34] patākā namitāgrā cet sarpaśīrṣakaro bhavet// *Abhinayadarpaṇa*, v.137, *Nāṭyaśāstra,* IX. 84
[35] *Abhinayadarpaṇa*, vv.146-147
[36] *Abhinayadarpaṇa*, vv.149-150, *Nāṭyaśāstra,* IX.93
[37] madhyamāṁguṣṭhasaṁyoge tarjanī vakritākṛtiḥ//
   śeṣāḥ prasāritāścāsau bhramarābhidhastakaḥ/ *Abhinayadarpaṇa*, vv. 152,153, *Nāṭyaśāstra,*
   IX.101
[38] *Abhinayadarpaṇa*, vv.161,162, *Nāṭyaśāstra*, IX.117

applied in Sattriya dance to indicate lotus-bud, worshiping the *deva*s, kissing, earings and taking meal. Only taking meal is common here with the *Abhinayadarpaṇa*.

The single hands in Sattriya, found only in the *Abhinayadarpaṇa* are as follows:

Ardhasūcī: If the four finger of the *kapittha* hand is raised than the *ardhasūcī* hand is formed, c.f., *kapitthe tarjanī urdhvasāraṇe tvardhasūcikā.*[39] This hand is used in Sattriya to indicate *ekamevādvītiyam*, i.e., the one and only, rule, taking speed, cutting etc. No match of application is there with the *Abhinayadarpaṇa.*

Siṁhamukha : If the tips of the middle finger and third finger touch the thumb, and the rest of the fingers are stretched out, then this hand is called as *siṁhamukha* hand.

> c.f., *madhyamānāmikāgrābhyāmaṁguṣṭho miśrito yadi //*
> *śeṣau prasāritau yatra sa siṁhāsyakaro bhavet/*[40]

This hand is applied in Sattriya for showing the lion, Narasiṁha, horse, cow and Brahmā etc. Only the lion is mentioned in the *Abhinayadarpaṇa*.

Kapittha : When the fore finger of the *śikhara* gesture is bent over the top of the thumb, than it is called as *kapittha* hand.[41]This hand is used in Sattriya for showing holding an arrow (*bāṇadharaṇa*), milking the cow, holding the veil, meditation with *mālā*, water drop etc. But only milking the cow is exactly same with the *Abhinayadarpaṇa,* and though holding curtain (orani) is not found in the *Abhinayadarpaṇa,* one application is cited slight similar as holding sportive flower, others are totally different.

Triśūla : When the little finger and the thumb are curved and joined then the *triśūla* hand is formed, c.f., *nikuñjanayutāṁguṣṭhakaniṣṭhastu triśūlakaḥ….*/[42] This hand is used to show Śiva, *triśūla*, number three and *ṛṣi* (the sage) etc. Number three is found only in the *Abhinayadarpaṇa*. All the mentioned applications are used in Sattriya.

The combined hand gestures used in Sattriya, which are taken from the *Abhinayadarpaṇa* and other *śāstra*s are as follows:

Añjalihasta : According to both the authors, after joining two *patāka* hands *añjali* hand is formed by joining two *patāka* hands. [43] This hand is found to be applied in Sattriya while showing penance, worship, while addressing the *guru*, showing obedience and respectful

---

[39] *Ibid*, v.167

[40] *Abhinayadarpaṇa*, vv.142-143

[41] aṁguṣṭhmūrdhni śikhare vakritā yadi tarjanī//
    kapitthākhyaḥ karaḥ so'yaṁ kīrtito nṛttakovidaiḥ../*Abhinayadarpaṇa*, vv.121-122

[42] *Abhinayadarpaṇa*, v.165

[43] patākatalayoryogādañjaliḥ kara īritaḥ/ *Abhinayadarpaṇa*, v.176
    patākābhyāṁ tu hastābhyāṁ saṁśleṣādañjaliḥ smṛtaḥ/ *Nāṭyaśāstra* ,IX.128

address. Here except the penance other uses are almost same with those found in the *Abhinayadarpaṇa.*

***Kapota* :**   According to both the authors, after joining two *patāka* hands *añjali* hand is formed by joining two *patāka* hands. [44] *Kapota* hand is used to indicate of service to the God, salute, showing gratitutude, while addressing the honourable person, and the person suffering from cold. Here too except the last one and first one other uses are almost common with the *Abhinayadarpaṇa.*

***Karkaṭa* (or madana in Sattriya) :**   Accoring to both the authors, the *karkaṭa* hand is formed if the fingers of the hands are interlocked. [45] It is used to denote madana, playing the *saṁkha*, pillow, sleeping and house of plants (*latāgṛha*). [46] Only playing the *saṁkha* of the *Abhinayadarpaṇa* is taken here.

***Puṣpapuṭa* :**   As defined by Bhrata, when both the hands in *sarpaśīrṣa* are kept jointly, then *puṣpapuṭa* hand is formed. [47] Nandikeśvara also agrees with that. [48]   This hand is used to denote offering *arghya*, boat, carrying crops, flower and water etc. These applications are almost same with those mentioned in the *Abhinayadarpaṇa,* only crop is absent and all are used in Sattriya.

The combined hand gestures taken only from the *Abhinayadarpaṇa* in Sattriya are as follows:

Ḍolā: When the *patāka* hands are placed on the thighs, it is called as *ḍolā.* This hand is applied in the beginning of the *nāṭya,* c.f., *nāṭyārambhe prayoktavya iti nāṭyavido viduḥ…..*/ [49]

This hand is applied in Sattriya to indicate the beginning of the *nāṭya* c.f., *nāṭyārambhe prayoktavya iti nāṭyavido viduḥ…./* [50]

***Śaṁkha* :** When the thumb of the *śikhara* hand meets the other thumb and is conjoined with the forefinger then this hand is called as *śaṁkhahastaḥ.* [51] This hand is applied in

---

[44] patākatalayoryogādañjaliḥ kara īritaḥ/ *Abhinayadarpaṇa*, v.176
   patākābhyāṁ tu hastābhyaṁ saṁśleṣādañjaliḥ smṛtaḥ/ *Nāṭyaśāstra* ,IX.128

[45] anyo'nyasyāntare yatrāṁgulyo niḥsṛtya hastayoḥ//
   antarbahirvā vartante karkaṭaḥ so'bhidhīyate/ *Abhinayadarpaṇa*, vv.178-179
   aṁgulyo yasya hastasya syānyonyāntaranisṛtāḥ//
   sa karkaṭa iti karaḥ karma ca vakṣyate/ *Nāṭyaśāstra*, IX.133-134

[46]   Mahanta, Jagannath, *Sattriya Nritya-gita-vadyar Hatputhi,* p.140

[47] yastu sarpaśiraḥ proktastasyāṁgulinirantaraḥ/
   dvītiyaḥ pārśvasaṁśliṣṭaḥ sa tu puṣpapuṭaḥ karaḥ//   *Nāṭyaśāstra*, IX.150

[48]saṁśliṣṭakarayoḥ sarpaśīrṣaḥ puṣpapuṭaḥ karaḥ// *Abhinayadarpaṇa*, v.182

[49] *Ibid*, v.182

[50] *Ibid*, v.182

[51] śikharāntargatāṁguṣṭha itarāṁguṣṭhasaṁgataḥ/
   tarjanyā yuta āliṣṭaḥ śaṁkhahastaḥ prakīrtitaḥ *// Ibid*, vv.190-191

Sattriya to show *śaṁkha*, worshiping Viṣṇu. Only *śaṁkha* (conch) is similar with the applications of the *Abhinayadarpaṇa,* others may take from other *śāstra*s or local usages.

***Cakra* :** If two *ardhacandra* hands are put across each other then it is called as *cakra* hand. And this hand is used to denote a *cakra* or wheel.[52] This gesture is applied in Sattriya to show *cakra*, worshiping Viṣṇu and the red colour etc. There is only one application i.e., *cakra* is shown in the *Abhinayadarpaṇa.*

***Sampuṭa*:**   When the fingers of the *cakra* hand are held curved it is regarded as *sampuṭa* hand. It is used to denote the concealment of objects and it also represents a box.[53]
 Sampuṭa is used in Sattriya to indicate deep thinking, terrible fear, secretness, box and kind request etc. only box is mentioned by the *Abhinayadarpaṇa.*

***Pāśa* :** If both the two forefingers of *sūcī* are coalesced and bent together, it is called *pāśa,* c.f., *sūcyāṁ nikuñcite śliṣṭe tarjanyau pāśa īritaḥ…../.* This combined hand is used to denote mutual quarrel, a cord, and a chain.[54]

In Sattriya, this hand is applicable in showing quarrel, fight, chain and fetter. Here quarrel and chain are mentioned by the *Abhinayadarpaṇa.*

Thus, an intensive study has been carried on with a view to confirm a hypothesis that the extent of the impact of the *Abhinayadarpaṇa* on Sattriya dance one of the Indian classical dance forms must be very great. And most of the applications of the gestures used in Sattriya as collected by the saint Śaṁkardeva in it's origin have resemblance with the *Nāṭyaśāstra*, the *Abhinayadarpaṇa* and also the *Saṁgītaratnākara*. But some other uses also are there, which are applied according to the popular uses. It is notable that some gestures and also its usages are similar with *Hastamuktāvalī*.[55]But as it was a contemporary work to Śaṁkardeva it cannot be ascertained that Amkia-nat-bhaona was influenced by this work.

---

[52] yatrārdhacandrau tiryañcāvanyonyatalasaṁspṛśau/
  cakrahastaḥ sa vijñeyaścakrārthe viniyujyate// *Ibid*, v.192
[53] *Abhinayadarpaṇa*, v.193
[54] *Ibid*, v.194
[55] Mahanta, Jagannath, *Sattriya Nritya-gita-vadyar Hatputhi,* p.132

Gestures used in Sattriya following the *Abhinayadarpaṇa*

Patāka by the left hand and *tripatāka* by right hand to indicate having tilaka

Pāśa hand to indicate hatred

Sūcī by the right and *alapadma* by the left hand