

# Tradition and Innovations in Kuchipudi Dance

*Anuradha Jonnalagadda*


Supervisor  
Prof. Nataraj Ramakrishna

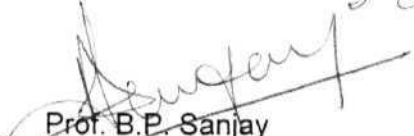
Discipline of Dance  
**Sarojini Naidu School of Performing Arts, Fine Arts and Communication**  
**University of Hyderabad**  
Hyderabad.


DISCIPLINE OF DANCE  
SAROJINI NAIDU SCHOOL OF PERFORMING ARTS  
FINE ARTS AND COMMUNICATION  
UNIVERSITY OF HYDERABAD  
HYDERABAD - 500134


This is to certify that I, Anuradha Jonnalagadda, have carried out the research embodied in the present thesis for the full period prescribed under Ph.D. ordinances of the University.

I declare to the best of my knowledge that no part of this thesis was earlier submitted for the award of the research degree of any University.

  
Dr. Nataraj Ramakrishna  
Supervisor

  
Prof. B.P. Sanjay  
Dean, S.N. School

  
HYDERABAD-500 001.

  
Anuradha Jonnalagadda  
Ph.D. Regn.No. PP5959  
Dt: Aug. 5<sup>th</sup> 1996

## *Preface*

Andhra Pradesh has a glorious cultural heritage of performing arts. Kuchipudi dance takes its name from a village of the same name in Krishna district. It originally belongs to the *Natyamela* tradition and was practiced by brahmin *bhagavatas* of Kuchipudi *agraharam*. They made this village their abode sometime during the 17th century. The art form developed since then.

As in the case of all art forms, Kuchipudi also underwent significant changes over a period of time responding to the socio-economic development in Andhra society. Pursuing the path of traditional repertoire, for nearly two centuries, a breakthrough came about in Kuchipudi dance form by the end of the 19th century. This change was signified by the inclusion of *Yakshaganas* as a part of the repertoire. Yet another major development was witnessed in the emergence of solo as a separate stream by itself. Kuchipudi art form experienced the most significant change when it transformed from traditional *Yakshaganas* into the modern Kuchipudi dance drama. In the process, it incorporated various nuances into its structure and technique and thus evolved into the present form. The long process of this evolution has motivated us to take up Kuchipudi dance as our area of research. Further, not much of a systematic work on Kuchipudi is done in this particular direction, analysing its evolutionary process.

During the course of my research I am indebted to many people. First and foremost is my research supervisor Prof. Nataraj Ramakrishna, who spared his precious time in discussing and clarifying several aspects of my work at every stage. But for his kind and affectionate blessings I would not have been able to complete the thesis. I am indebted to Prof. P.S.R. Appa Rao for his valuable advice and also in making available precious documents and other sources. I owe a deep sense of gratitude to guru Dr. Vempati Chinna Satyam, who ungrudgingly spent time in explaining several aspects of Kuchipudi dance and also providing me with the rare personal papers of his elder brother guru Vempati Peda Satyam and the photographs of Ravi Shanker. Dr. Arudra, who taught me the theory of dance during my post-graduate studies, extended help in discussing the topic of my research and also spared number of materials. I thank Prof. Bh. Krishna Murti, the former Vice-Chancellor, who not only conceived and started the

Sarojini Naidu School of Performing Arts, Fine Arts and Communication but also introduced Ph.D. programme in dance. I express my deep sense of indebtedness to Prof. V. Ramakrishna who introduced me to the latest methodological trends of research and guided me throughout.

It is but appropriate to acknowledge the valuable help extended by Shri N.S. Krishna Murti, Dr. Sunil Kothari, Shri Balantrapu Rajanikanta Rao, Dr. S. V. Bhujangaraya Sarma, Shri Sangeeta Rao, Shri Dwaram Bhavanarayana Rao, Dr. Tirumala Ramachandra, Prof. Laxma Goud, Prof. Ramanujam, Shri Viswanadham, Prof. Nagabhushan Sharma, Prof. E. G. Parameswaran, Shri Pardhasaradhi, Dr. Pappu Venugopala Rao and Prof. K.V. Narayana Rao.

Particularly, I am immensely benefited by the detailed discussions, with the well known gurus who provided me rare materials. They are, Shri Vedantam Parvatisam, Padmasri Vedantam Satyanarayana Sarma, Shri Vedantam Rattayya Sarma, Shri Pasumarti Venugopala Krishna Sarma, Shri Pasumarti Krishna Murthy, Shri M.S. Saiva, Shri C.R. Acharya, Shri Pasumarti Seetaramayya, Shri Josyula Seetarama Sastry, Shri Bhagavatula Yajnanarayana Sarma, Shri Pasumarti Subrahmanya Sastry and others.

I convey my sincere appreciation and thanks for all those who responded to my questionnaire and gave interviews. These include M/s. Late Potukuchi Subrahmanya Sastry, Swapna Sundari, Raja and Radha Reddy, Mrinalini Sarabhai and Shri Mahankalai Mohan who made available the genealogical charts.

I thank Dr. Sunil Kothari for lending the photographs prepared for his books and Shri Avinash Pasricha, Shri Rajamani and Munukutla Sambasiva for quickly responding to my request and sending the relevant photographs. I also thank P. Kesava Prasad and Bhagavatula Sethuram for giving their personal papers.

I thank Smt. Sobha Naidu and Dr. Uma Rama Rao for their encouragement, Shri G.M. Sarma for his support, Prof. B.P. Sanjay, the Dean of Sarojini Naidu School of Performing Arts, Fine Arts and Communication, the other colleagues like, Shri P.K. Manvi, Shri Bhasker Shewalkar, Shri Ramalinga Sastry and others, and also the non-teaching staff, in particular Smt. Rohini Mathew, Shri Sudhir, Shri Bharat Bhushan, Shri Rajender Singh, Smt. Lakshmi Subramanyam, Shri Subramanyam, Smt. Ramalakshmi Rangachari, Shri Balaram and Shri Raj Kumar.



During the field work, when I was collecting source materials, my young friends M/s Inna Reddy, Dr. Sunder, Shailaja, Vinay Kumar, Dr. Aruna Bhikshu and Samuel Jaichandra helped me and I express my thanks to them. My students M/s. Sushumna, Vidyamurty, Geeta Madhuri, Madhavi, Nataraj Gopala Murty, Srivani and my cousin Rohini have assisted me in going through the computer drafts. I thank them all.

The credit for bringing out this neat and well typed print out goes to Mr. Haseeb Ahmed, who took laborious pains in deciphering the manuscript drafts. I express my sincere thanks to him, Amazin' Images and Mr. Mustafa of Pixel Media.

My efforts in carving out an academic and performing career are due to the most affectionate and untiring sacrifices made by my beloved parents, Shri Jonnalagadda Lakshminarayana and Smt. Nagalakshmi, my sister Dr. Sharada, my brothers, Shri Shyam Sunder and Shri Vamshi Mohan, my brother-in-law Shri Ganesh, my sister-in-law Smt. Sreedevi and the much needed relief provided by my niece Chi. Saraswati Kavya during the periods of my exhaustion and Dr. V. Lalita for her constant encouragement.

In course of my research, I have visited several libraries and institutions. I wish to thank the authorities and the staff of Andhra Pradesh State Archives, Hyderabad, Sundarayya Vignana Kendram, Hyderabad (particularly its librarian Shri Raju), Telugu University Library, Hyderabad, Osmania University Library, Hyderabad, Sri Venkateswara University Library, Tirupati, Sri Venkateswara University Oriental Research Institute, Tirupati, Madras University Library, its Oriental Manuscript Section, Madras, Goutami Library, Rajahmundry, Saraswati Grandhalayam, Vetapalem, Andhra University Library, Visakhapatnam, Siddhendra Kalakshetra Library, Kuchipudi, Central Sangeet Natak Akademi Library and Archives, New Delhi, Indira Gandhi National Centre for Performing Arts, New Delhi, National Centre for Performing Arts, Bombay, Saraswati Mahal Library, Thanjavur, University of Hyderabad Library, Hyderabad and several other institutions.

I am grateful to the University Grants Commission for providing me with Junior Research Fellowship during the initial period of my research. I thank the Vice-Chancellor, the Registrar, academic and administrative officers of the University of Hyderabad, for providing me with an opportunity to join first as a research scholar and then as a faculty member in the discipline of dance and pursue my research work.

## *Contents*

	P.No.
Preface	i-iii
Chapter I Introduction	1-27
Chapter II Evolution of Kuchipudi Dance	28-49
Chapter III Kuchipudi Dance Technique and Solos	50-103
Chapter IV Traditional Kuchipudi Dance Drama : Innovations	104-146
Chapter V Conclusion	147-152
Bibliography	153-170
Biographical Sketches	
Appendices	
Appendix I Partition Deed	
Appendix II Revenue Consultation Record	
Appendix III Document of Appeal to the Board of Revenue	
Appendix IV Genealogy Charts	
Appendix V Syllabus	
Appendix VI Questionnaire	

## Plates

Plate I	Kuchipudi
Plate II	History in Painting
Plate III	Dance in Sculpture
Plate IV	Dance in Sculpture
Plate V	Nritta Technique
Plate VI	Nritta Technique
Plate VII	Nritta Technique
Plate VIII	Nritta Technique
Plate IX	Nritta Technique
Plate X	Nritta Technique
Plate XI	Nritta Technique
Plate XII	Nritta Technique
Plate XIII	Typical Hand Gestures
Plate XIV	Special Foot Movements
Plate XV	Guru Vedantam Lakshminarayana Sastry with Bala Saraswati
Plate XVI	Sutradhara and Vanta
Plate XVII	Purvaranga in Traditional Yakshagana
Plate XVIII	The Making of Traditional Kuchipudi Jewellery
Plate XIX	The Karala of Lord Narasimha
Plate XX	A Male Character from Traditional Yakshagana
Plate XXI	The Confluence
Plate XXII	The Bhamakalapa
Plate XXIII	The Entry of Bali Chakravarti
Plate XXIV	The Modern Dance Drama
Plate XXV	The Traditional Wooden Attire of Female Character
Plate XXVI	The Ornamentation of Satyabhama in 1960's and 1970's
Plate XXVII	The Present Day Ornamentation

*Chapter I*  
*Introduction*

Dance, as an art form, is the earliest vehicle of expression of the innate feelings of human beings. It originated in the spontaneity of their feelings and emotions that have been expressed through the movements of human body. During the early stages of human existence it was an expression of entire community. In course of time such expression of feelings got established and codified into a concrete form. At the beginning there was no distinction between the performer, the creator and the audience, a development witnessed during the later stages. These forms which got established were handed over from one generation to the other, while simultaneously developing and responding to the needs of the time, as it happens to any human activity.

Art in general is an expression and a vehicle of the deepest human instincts and emotions "reconciled and integrated with his social experience and cultural heritage".<sup>1</sup> The interplay between the artiste and the society i.e., the prevailing social milieu is always reciprocal. During the primitive stages of food gathering, human beings relied to a large extent upon the religious beliefs and magic to counter as well as to achieve a balance between the nature and its violent manifestations and themselves. It is called sympathetic magic by Frazer which has the law of similarity and the law of contact as its base. He considers them to be based on the principles of sympathy between the cause and effect. Magic, like modern science, is based on the observation of and experimentation in, cause and effect phenomenon.

In this stage, human beings concentrated on a particular type of food which may be called a totem. Their interest to gather the totem food was generally associated with certain rituals and ceremonies. In these rituals and ceremonies, as D.D.Kosambi opined, one could find the seeds

1 See for an elaboration on this, Radha Kamal Mukherjee, *The Sociology of Art*, Bombay, 1951, (first pub. in 1948), Preface, p.iii.

2 The former i.e. magic is imitative and mimetic and the latter, belief, is contagious in their natures. All the magical rites found in primitive societies are believed to be based on these principles. See for details, D.N. Majumdar and T.N.Madan, *An Introduction to Social Anthropology*, Noida, 1991, (first edition 1986), pp. 136-37.

modern human cultural activities. - Dance, in particular, was perceived as some people "imitating the animals, others the hunters, was ritual as well as a practice in the field, a drill in the technique of the hunt". <sup>4</sup> The later developments of the ballet and drama grew out of this after a considerable period of time in human history.

All primitive art, viewed from a different angle, was intimately associated with the economic activity, magic, religion and war and eminently served the social needs of earlier human groups. Thus, motivated by the powerful experiences and needs of the times, coupled with the ritualistic observances of tribes, arose dance and drama. Therefore, art is born not necessarily out of the human genius nor with an intended social purpose but, the collectively experienced emotions and moods arising out of social situations. Such emotions, expressed according to rhythmic or mimetic movements, resulted in a ballad, music or dance. Hence the rhythmic mass movements are the basic factors in the evolution of culture than either reason or deliberate human activity.

In the primitive society dance served many purposes. Several theories have been propounded by social scientists in this regard. Initially dance was a medium which is cathartic in nature, a vent to the excessive excitements, joys and sorrows. <sup>5</sup> In the process, it also became a vehicle expressing the solidarity of that group. Through participation, it facilitated individuals to identify themselves with the collective group. The art of dance, thus brought about a feeling of oneness and solidarity among the individuals of the group. The group participation also brought in and helped an individual to tide over one's psychological crises resulting out of feelings of aggression and combat, love and abasement, hunger and economic toil. <sup>7</sup> The dances of sowing, harvesting and war are the result of the above state of mind. Conversely, it also helped the group to enliven their energies and rise with a new spirit to the demands of the situation. Mention should be made here of the war

3 D.D.Kosambi, **The Culture and Civilisation of Ancient India in Historical Outline**, Delhi, 1976, p.31.

4 **Ibid.**

5 Radha Kamal Mukherjee, **op.cit.**, p.257.

6 For a more detailed discussion on this, see Paul Spencer, **Society and the Dance**, Cambridge, 1985, pp. 3-38, (Introduction). Also see, in this regard, Judith Lynne Hanna, **To Dance Is Human : A Theory of Nonverbal Communication**, Chicago, 1987, pp. 3-5.

7 Radha Kamal Mukherjee, **op.cit.**, p.37.

which result in individual reaching a state of elation, a feeling of renewed energy or force, beyond dances his ordinary self and able to perform 'prodigies of exertion'.<sup>8</sup> This can be said as a cumulative process that results in self-generation. As a medium of education, the role of dance in primitive societies is quite evident. These societies which did not possess much evolved verbal language, the so-called non-verbal mode of communicative nature of dance proved to be effective. Infact, it is believed that the transmission of culture in many tribal societies happened through dance.<sup>9</sup>

The evolution of human civilization from that of primitive food gathering stage to the food producing agricultural stage, brought in numerous changes in the culture of humankind. So is the case of their dancing which was a part and parcel of their culture. The dances performed during the primitive stages can be termed as the tribal dances which are related to hunt, functions and experiences related to life. The change in the nature of their life style also brought in a change in the themes by the inclusion of agricultural functions into the dances, which often contained original tribal functions. Nevertheless, the way they were executed made all the difference. The dance technique was more advanced and evolved compared to the earlier stage. However, the objective of dancing remained the same and it paved the way for folk forms of dance.

Dance movements in any part of the world depend on various factors, such as the physio-geographical conditions, socio-economic structure of the human groups and their occupations.<sup>10</sup> In the tribal forms the movements are macro in nature, where there is a stress on a simple repeated rhythm and not much of word-movement nexus. As per the participation, the whole group

8 *Viranatyas* that are prevalent in the Andhra region could be cited as examples. Especially during the Kakatiya rule (11th century A.D. -13 century A.D.), such performances as *Rudra Prerana* were arranged for the soldiers before they went to the battle-field. See for details, Nataraj Ramakrishna, Perini - Sivatanlavam, Hyderabad, 1984, n.p.

9 The dances of initiation of vanda girls of the Sibase district of Southern Africa directly South of Zimbabwe, are one example. The dances, namely, Vhusha, Tshikhandu and Domba, are the three-part initiation dances of girls between puberty and marriage. This was a system of formal education designed to follow the informal education of childhood. For more details see, Paul Spencer, op. cit., pp. 73-88.

10 Kapila Vatsyayan, Traditions of Indian Folk Dance, New Delhi, 1985, pp. 371-74.

participates and the spontaneity that is permissible is that of the group as a whole, but not individuals.<sup>11</sup>

Compared to the tribal dances the movements of the body in the folk forms are more intricate and complex. The micro movements of hands and feet found a place in the folk forms, indicating the humanbeing's discovery of his own body and his awareness of the possible movements with it. An attempt to relate the movements to the words of the music is seen in this stage. Also a clear demarcation between the singers, accompanists and dancers crept in. Thematically the folk forms went beyond tribal and adapted themes based on the epics, besides agricultural functions and magic.<sup>12</sup>

The surplus produced during the stage of food -production, gave rise to leisure and by this time the dances, ballads and narratives developed a formal structure. Separate groups emerged in course of time, who went beyond the established occupations and practised and adapted these art forms as their vocations. They are regular singer - dancer - actors who performed mainly themes based on the epics. Being professional artistes, they constantly concentrated upon the development of the form and also bringing in contemporaneity and social relevance. These group presentations came to be known as traditional theatre forms. In the Indian context, depending upon the stylisation, they ranged from the not much evolved forms like Jatras which are normally performed during the

13

village festivals in Bihar, Bengal to the much evolved forms such as Kudiattam of Kerala.

The evolutionary process of dance as an art form culminated in a set of rules and regulations that guide these forms. The themes of these traditional theatre performances were neither

11 For an incisive analysis on folk and tribal dance forms of India and the techniques of their presentation, see **Ibid.**

12 **Ibid.**

13 Infact, Kudiattam is believed as the only surviving Sanskrit theatre form in India. A detailed debate took place on this aspect. While scholars like Appukuttan Nair and J.C.Mathur called it the only surviving tradition of Sanskrit theatre, Kapila Vatsyayan says that "it must be remembered that it has unmistakable links with and elements from traditions which have little or nothing to do with the Sanskrit theatre". See for more details, Kapila Vatsyayan, **Traditional Indian Theatre - Multiple Streams**, New Delhi, 1980, pp. 16-31; Appukuttan Nair, "Koodiyattam", **Dances of India**, a special issue brought out by Vivekananda Kendra Patrika Publications, Madras, 1981, p.50.



connected with the agricultural nor other social functions. A total **disassociation** from these functions and introduction of new literary contents, musical scores, mannerisms and stylisations by achieving a perfect synthesis between word, sound and gestures, resulted in the classical dance forms.<sup>14</sup> The milieu in which these forms are nurtured is urban. In this, performer-audience connection is minimum, when compared with the constant interaction with the audience during the performance by the traditional theatre groups. Thus, it may be said that, dance became a total "art" form, disassociated from a social purpose, other than ritual offering and intellectual feast in temples and the courts, when it became a 'classical' form.

In the cultural history of India, no precise periods of time can be attributed for the systematic evolution of the dance forms i.e. from tribal to folk, traditional theatre and classical. As Ananda Coomaraswamy says, "in traditional and unanimous societies, no hard and fast lines can be drawn between arts that appeal to the peasant and those that appeal to the lord; both live in what essentially the same way, but on a different scale. The distinctions are of refinement and luxury, but not of content or style; in other words, the differences are measurable in terms of material value, but are neither spiritual nor psychological".<sup>15</sup> There is always an interaction between the various forms and also, at the same time, they have their own identities. It can be said that the interaction or the flow is both upward and downward. A tribal form, when the elements of stylisation, song and themes are introduced, can become classical and vice-versa.

The Indian theory of the origin and development of dance is divine in its nature. The earliest available detailed work on dance/dramaturgy is Bharata's *Natyaashastra*.<sup>17</sup> This work dates back to 2nd century BC-2nd century A.D. According to Bharata, dance is created by Brahma, taking certain

14 *Ibid.*, pp. 4-7

15 Anand K. Coomaraswamy, *Christian and Oriental Philosophy of Art*, formerly titled as, *Why Exhibit Works of Art ?*, New York, n.d, [first edition in 1956], p. 136.

16 Kapila Vatsyayan, *Traditions of Indian Folk Dance*, op.cit., pp. 374-75.

17 However, the earliest known, but not available work is *Natasutras*, ascribed to Silalin and Krisasva. This is mentioned by Panini in his *Ashtadhyayi* (5th Century B.C). See for a detailed discussion on this work, Manjul Gupta, *A Study on Abhinava Bharati on Bharata's Natya Sastra and Avaloka on Dhananjaya's Dasarupaka*, Delhi, 1987, pp. 6-7

elements from each of the Vedas and created it as the *Pancamaveda*. He took *pathya* (textual elements) from Rigveda, *abhinaya* (gesticulation) from Yajurveda, *rasa* (sentiments) from

18

Atharvanaveda and *gita* (music) from Samaveda, and produced the *Pancamaveda*, *Natya Sastra*.

The treatise mentions eleven essential elements of *Natya* and a detailed description of each element. They are, namely, *rasa* (sentiments), *bhava* (mood or emotion), *abhinaya* (histrionic expression), *dharmi* (schools of acting) *vritti* (mode of expression), *pravritti* (regional identity) *siddhi* (success of production), *swara* (musical note) *atodya* (instrument), *ganam* (the song or lyric) and

19

*ranga* (the physical theatre). These elements are essentially meant to guide the classical forms of dance. Broadly speaking, the system of movement is discussed as an integral part of theatrical spectacle by Bharata. In this context, Kapila Vatsyayan stated that, "in enunciating his theory and in evolving a grammar of artistic expression, Bharata undoubtedly accepted the organic world-view

20

inherent in the speculative thought and in the ritual".

Indian dance is broadly categorised into *Natya*, *Nritya* and *Nritta*. *Natya* refers to total theatre, *Nritta* to the pure dance which is non-representational and *Nritya* the dance which is expressive of a certain meaning. *Nritya*, in other words, can also be said as a combination of *Nritta* with *abhinaya*. Hence, Bharata in his *Natya Sastra* mentions only *Natya* and *Nritta*. *Abhinaya Darpana*, written by Nandikeswara, is the first text to mention the word *Nritya*.<sup>21</sup> This exactly brings us to another concept in Indian dance i.e., *Marga* and *Desi*, the classical and the folk, respectively. This distinction is similar

18 The relevant Sanskrit version of this is as follows:

*Dharmya mardhyam yasasyam ca Sopadesyam sasangraham /  
Bhavishyatasca lokasya Sarvakarmanudarsakam //* verse 14

*Sarvasastrardha sampannam / Sarvasilpa pravartakam //*  
*Natyakhyam Pancamam vedam / Setihasam karomyaham //* verse 15

*Jagraha pathyamrigveda tsamabhyo gitamevaca /  
Yajurveda dabhinayam rasa nadharvanadapi //* verse 16

See, P.S.R Appa Rao, *Natya Sastramu* (Tel), Hyderabad, 1982, p.5, (First pub. in 1959); Also see M.M. Ghosh (trans), *Natya Sastra*, Calcutta, 1950, pp. 100-01.

19 P.S.R Appa Rao, *A Monograph on Bharata's Natya Sastra*, Hyderabad, n.d., p.5.

20 Kapila Vatsyayan, *The Square and the Circle of the Indian Arts*, New Delhi, 1983, p.39.

21 See for details, P.S.R.Appa Rao's preface to, Rallapalli Anantakrishna Sarma's translation of *Nritta Ratnavali*, Hyderabad, 1969, p.3.

to that between the factual science or academic art and superstition and peasant art, which pertains to different orders **and** different levels in society. *Marga* is derived from *Mrg*, to chase or hunt, and indicates a track or a way to be followed. *Desi*, derived from *dis*, which indicates local or regional or native, that which draws from the local customs. <sup>22</sup>

A detailed analysis of the features of *Marga* and *Desi* are made by Dhananjaya in his *Dasarupaka*.<sup>23</sup> According to him *Nritta* is *Desi* and *Nritya* is *Margi*.<sup>24</sup> K. M. Verma, opines that the above statement of Dhananjaya is misleading.<sup>25</sup> But it can be explained that *Nritta* as defined by Bharata is non representational. It means that there is no word, movement or gesture relation. It depends primarily on rhythm, time and tempo i.e., *tala* and *laya*, which is a predominant characteristic of the tribal and folk dances. Hence, the above can be summarised and said that dance in India as categorised by Dhananjaya would fall into two streams, viz., the *Margi* (highway)

26

and *Desi* (local or regional) and all classical forms fall under the former and the rest under latter.

Indian dance and its history are embedded in its paintings, sculptures and literature. Infact, successful attempts have been made by dance choreographers and practitioners to re-create dance forms especially with the help of texts and sculptures. Mention should be made of forms like Perini

22 Anand K Coomaraswamy, *op.cit.*, pp. 133-34.

23 Though the term *Desi* is recorded and defined first by Dhananjaya (10 Century A.D.), it was in Somesvara's *Manasollasa* (12 Century A.D.), that *desi* tradition is described though briefly. A detailed description of *desi* appeared in *Sangeeta Ratnakara* of Sarangadeva (13 Century A.D.). According to Mandakranta Bose, the regional tradition differs from the *marga* in two ways : one, by putting its emphasis on the style of presentation rather on the context of the composition, and second, by concentrating on the use of more acrobatic movements. See for a detailed explanation on *Desi* tradition, Mandakranta Bose, **Movement and Mimesis**, London, 1991, pp.216- 55.

24 The relevant Sanskrit verses are as follows : *Anyadbhavasrayam Nrityam, Nrityam tala layasrayam, Aadyam Padardabhinayoh Margo Desi tathapara* (sl.9), Bhola Shankervyas (Hindi translation), **Dhananjaya's Dasarupaka**, Banaras, 1955, pp 4-5, (Chap-I); also see, P.S.R. Appa Rao, **Natya Sastramu**, *op. cit.* pp. 133-34.

25 K.M.Verma, **Nritta, Nritya and Natya - Their Meaning and Relation**, Calcutta, 1957, p. 10.

26 An interesting controversy took place among the dance circles on the issue whether *Natya Sastra* is a style in itself or just the grammar and codes to be followed for *Natya*. Padma Subramanyam opined that "style can be achieved only when there are codes. Therefore, the practical application of the codes of *Natya Sastra* lead us to styles". See for details, the exchange between Bharat Gupta and Padma Subramanyam, "Sruti Bhedam : On Natya Sastra", in **Sruti**, No:43, a monthly journal on arts, Madras, April 1988, pp. 30-31, The exchange took place after the report captioned, "Padma's self-ordained mission: Revival of the Margi Style of Dance", published in **Sruti**, No:36, Sept. 1987, pp.15-16 and 38.

re-created by Nataraja Ramakrishna,<sup>27</sup> Bharatanritya by Padma Subramanyam<sup>28</sup> and Odissi by Kelucharan Mahapatro.<sup>29</sup> A scrutiny of the above mentioned sources gives us a clear idea of the prevalence and the changes that occurred in the dance scenario and the rise of various dance forms over a period of time. Prior to Vedic literature, which incidentally is the first literary evidence about dance, there were cave-paintings and sculptures. Of these two, the earliest evidence of human involvement with movement and dance could be found in the cave paintings of the pre-historic period, spread over different parts of the world, particularly in Europe and Africa.

According to anthropologists, the cave paintings in India belong to the period of stone- age but

30

not necessarily to pre-historic era. They have been found in the Adamgarh quarry shelters near Hoshangabad, around fifty shelters of Mahadeo Hills lying around Pachmarhi, sites of Singhanpur, Kabra Pahar (formerly of Raigarh State, now in Madhya Pradesh), Likhunia, Kohbar, Mahrana, Bijaygarh along the Baldario river in Miryapur, Mankipur in Banda district, and Bimbetka and Barkheda in Madhya Pradesh. Some more identified sites are Shahganj Ghat, Amargarh near Naganpur and Chuna Pani, south of Bimbetkar. Many paintings at these cave sites give a graphic picture of animal life and hunt, various aspects of human life such as the scenes of domestic life, totems, worship of symbols and occasions of dance and music. Scholars identified a few dance forms which could be traced back to the movement patterns seen in these paintings. Among them

27 Nataraj Ramakrishna, a reputed guru and well-known performer, writer and choreographer from Andhra Pradesh, created the form *Perini* in 1970's, based on *Nritta Ratnavali* and the sculptures at Palampet. A detailed account of its recreation and the elements that constitute *Perini* and its repertoire are provided in Nataraj Ramakrishna's *Perini- Sivatanavam*, op.cit.

28 Padma Subramanyam, one of the foremost performer-scholars of the post-independence era, recreated movements after studying the *Karanas* at the temple of Kumbakonam and earned the Doctor of Philosophy Degree. She feels that *Bharatanatyam* is a misnomer to Sadir, since it is not a *natya* but *nritya*. Hence, she calls the style she performs as *Bharata Nritya* not *Bharata Natya*.

29 Kelucharan Mahapatro is originally a Gotipua dancer. He combined the dance technique performed by Maharis of Orissa temples with Gotipua and then recreated the technique of present day Odissi with the help of the dance sculptures found at Konark Temple.

30 According to Prof. Wakanker, the upper paleolithic cultures of Kashmir, Bhimbetka, Maharashtra and Andhra can be placed between 20,000 and 10,000 B.C, and the Mesolithic period between 10,000 and 7,000 B.C. in the sites of Afghanistan and Kashmir ranges. Other Indian pre-historians however, have seriously questioned the chronology. See Kapila Vatsyayan, "Pre-Historic Paintings", *Sangeet Natak*, a quarterly journal published by *Sangeet Natak Akademi*, New Delhi, No : 66, Oct-Dec 1982, p.7.

31 *Ibid*, p.6

are the *Chhadiya* dance of Narendrapura district of Orissa , the pre-vaishnava dances of Manipur and Chau dance of Bihar and Orissa <sup>32</sup>. The movements and stances such as *Alidha*, *Pratyaidha*, various gaits and *Pindi-bandhas* (group-choreographic patterns), which are codified in the later *Natya Sastra* text are deduced to be having their roots in the dance patterns found in these

33

paintings. This tradition of movement being reflected in paintings did not stop with the cave paintings, but could be seen further on the walls of the Ajanta caves (2nd century B.C.- 7th century A.D.)<sup>34</sup> Hallisaka fresco at Bagh (2 nd century AD- 7th century AD) <sup>35</sup>, Mughal paintings (16th century AD)<sup>36</sup>, Rajasthani or Rajput paintings (late 16th century - 18 century AD)<sup>37</sup> and Kangra paintings (18th century AD), , to mention only a few.

Sculpture is another source that proves the existence of dance, for, sculptures are the dance movements arrested at a particular point in stone. The earliest of sculptures were made of wood and are extinct, but those that are made of metal and stone are ample proofs in this regard.

32 Ibid., p. 8.

33 Ibid.

34 On the left wall of the cave X of Ajanta a large party, about fifteen musicians and dancers, all females are seen. Three of them are depicted as dancing, two as blowing the trumpets and the rest clapping their hands. This painting is considered to be the earliest belonging to the 2nd Century B.C. The dance is near the *Bodhi-tree*. Among the dancers one has raised and curved her arm in a style which suggests that she is about to revolve on her toes. The other two have inclined bodies by bending one leg, and have gracefully curved arms, placing the tips of their thumbs on their heads, while the left hand is placed on the hip on the same side, the objective of the stance of these two dancers being primarily to keep the balance of the body while dancing in short wavy steps. Cave I also shows dancing in the episode of *Mahajanaka Jataka*, belonging to 5th century. See for more detailed description of dancing in the other caves of Ajanta, G. Yazdani (Ed), **The Early History of Deccan, Part VII-XI**, London, 1960, pp.779-81.

35 Ashoka Mitra, "The Ajanta and Bagh styles", **Panorama of Indian Paintings**, New Delhi, 1992, p. 10, (first pub. in 1968); also Dieter Schlingloff, **Studies in the Ajanta Paintings - Identification and Interpretation**, Delhi, 1988, p. 170.

36 For example, see the description of dancers of Mandu performing before Akbar mentioned in Geetisen, **Paintings from the Akbarnama**, Calcutta, 1984, pp. 66-67. ; Also, see Kapila Vatsyayan, **Dance in Indian Paintings**, New Delhi, 1982, pp. 97-118.

37 Ragamala paintings depict the scenes of circumstances appropriate to the invisible presence of the *Raga* or *Ragini* or musical composition, conceived as the spirit of nature and his consort. *Raga Bhairavi*, *Ragini Basant* of *Raga Hindol* are depicted through the dance of Parvati, the consort of Siva and Krishna with milk-maids. See for details, Radha Kamal Mukherjee, **op. cit**, pp.166-67, p.37.

38 The Pahari paintings which are the early Kangra paintings show the *Vaikuntha sabha* in which *apsaras* are depicted as dancing before Vishnu in the palace of *Vaikuntham* - two dancers, and chorus of three with drums and cymbals. See plate No's XLIV and XVIII in Ananda Coomaraswamy, **Rajput Painting**, Vol II, Delhi, 1976 (first pub. in 1916).

The Harappan male torso of sandstone and the dancing girl in bronze of Mohenjodaro are the earliest discovered pieces which can be placed between 2500 BC - 1500 BC.<sup>39</sup> The next **noteworthy** evidences are found in the sculptures at Amaravati stupa in Andhra Pradesh (150 AD 250 AD). There are three exquisite dance scenes which represent the movements of a dancer.<sup>40</sup> **Two of the** sculptures show women dancing to entertain a king in his harem, the third, division of the Buddha relics at Kusinara. Four panels containing dancing figures are identified in the Chaitya caves at Kondane on the west coast.<sup>41</sup> According to C. Sivarama Murti, they represent, "a considerably developed art in which reciprocity and balance are admirably maintained, in the graceful movements of the limbs of the performers and in the attractive display of their emotional gestures".<sup>42</sup>

At Karle twelve panels are found, where in the dancers appear in pairs of male and female figures.<sup>43</sup> After the development of temple architecture, iconographical representation of dance is mostly found in the form of Siva and Nataraja, the lord of dancing. Almost all the dynasties, right from Satavahanas, patronised art and among them importantly, sculpture. Of these sculptures, a major note should be taken of those that belong to the Guptas, the Vakatakas, **the** Visnukundins, **the** Pallavas, the Western Chalukyas, the Cholas, the Hoyasalas, the Kakatiyas, the Vijayanagara rulers and the Nayaks.<sup>44</sup>

Literature of any land provides insights into and reflections of the contemporary society and its culture. Indian literary treasure is abundant both in the Sanskrit and Prakrit languages. By the early medieval period, the vernacular literatures emerged in different parts of the country, enriching the indian literature. Dance being one of the important socio-religious activities of Indian life styles, it found a place in literature right from the earliest.

39 A.L. Basham, **The Wonder that was India**, New Delhi, 1995, p.21 (first published in 1954).

40 C.Sivarama Murti, **Amaravati Sculpture in Madras Govt Museum**, Madras, 1942, p. 146, mentioned in K. Satyanarayana's **A Study of the History and Culture of the Andhras**, Vol 1, New Delhi, 1975, pp.182-84.

41 For details, see G.Yazdani, **op.cit**, pp.777-79.

42 C.Sivarama Murti, **op.cit**, p.63, mentioned by K. Satyanarayana, **op.cit**, p. 183.

43 G.Yazdani, **op.cit**, pp. 777-79.

44 For a comprehensive account see, C.Sivarama Murti, **Nataraja in Art, Thought and Literature**, New Delhi, 1994, pp. 156-335 (first pub. in 1974).

The literary sources of dance can be broadly divided into two. One, the literature which makes general references to dance and two, the texts which exclusively deal with dance and its technique; and treatises that refer to the dance technique with their main focus on other art forms.

Among the former category, Vedas serve as the earliest sources. Rigveda refers to dance of creation, maruts (the storm gods) and Usas (the dawn) being the dancers.<sup>45</sup> The other Vedas, Yajur, Atharva and Sama, similarly refer to dance.<sup>46</sup> As mentioned earlier, *Natya Sastra* speaks of dance as the confluence of different aspects taken from all the four Vedas.<sup>47</sup> Vedic literature also refers to the terms such as *Sadharani*, *Hasra*, *Vra*, *Yatipumscali* and *Yavya* which connote dances.<sup>48</sup>

The later *Brahmana* literature also refers to dancing and dancers. *Satapatha Brahmana* mentions Maruts dancing around Indra and Usa, and *Taittiriya Brahmana*, the origins of arts in secular tradition and their later absorption into prescribed rituals.<sup>49</sup>

Both Buddhist and Jaina literary works i.e., Jatakas and *Nyayadhammaka* and *Vivagasuya*, respectively described king's harem housing dancing girls. These are in Pali language. Similarly, another Prakrit text, Hala's *Gadha Saptasati* (G.S.), confirms the development of arts in the Satavahana period. Innumerable references to the artistic tastes of the people are found in this text. A verse in this text refers to a dance performed by a male and female partners (G.S. VI, 44), and another verse says that a damsel fatigued after a dance performance should be recommended as the most desirable for a union (G.S. III, 59).<sup>51</sup>

45 Rigveda VII.20.22; V.52.12, For more details see, *Ibid.*, pp.76-77.

46 Kapila Vatsyayan, *Classical Indian Dance in Literature and Arts*, New Delhi, 1977, pp. 153-57.

47 See for the original verses in foot note 18 of this chapter.

48 Sindhu. S.Dange, "The Institution of Ganika and Devadasi from Ancient to Medieval Times", *Sangeet Natak*, No : 97, July-Sep1990, p.6.

49 *Ibid.*

50 For instance, *Talapattu Jataka* mentions a dancer by name *Janapada Kalyani* and thousands going to see her to the theatre and cheering her saying "*Sadhu, Sadhu*". See for details, M.L. Varadapande, "Theatrical Arts in Jataka Tales", *Sangeet Natak*, No.31, Jan-Mar 1974, pp.29-34.;

51 K. Satyanarayana, *op.cit.*, p. 184.

The other significant literary works are the two epics, *Mahabharata* and *Ramayana*, and *Hari vamsa purana*<sup>54</sup> and other *kavyas* and *natakas* of later Sanskrit literature.<sup>55</sup> In this context mention should be made of Kalidasa's '*Malavikagnimitram*,' which describes Malavika's training in dance and suggests how dance has become a specialised form.<sup>56</sup>

It is also seen in *Silappadikaram* in Tamil of Ilango, which mentions Madhavi and the celebration of her debut in dance as a festive event.<sup>57</sup>

The foremost among the treatises (both Sanskrit and vernacular) on dance is Bharata's *Natyasastra*. It is followed by other treatises on dance such as *Abhinayadarpana* of Nandikeswara, *Vishnudharmottarapurana*, *Sangeetaratnakara* of Sarangadeva, *Manasollasa* or *Abhilashitardha Chintamani* of king Someswara, Parsvadeva's *Sangeetasamayasa*, *Nrittaratnavali* of Jayapa, Pundarika Vithala's *Nartananirnaya* to mention only a prominent few. A study into the various aspects of these texts indicate the development of dance over a long period of time. Infact dance (*Nritya* and *Nritta*), an integral part of drama (*Natya*) according to *Natyasastra* (2nd Cen A.D.), attained an independent identity by the time *Abhinaya Darpana* (5 Century A.D.-13th Century A.D.) was written.

52 *Virataparva* of *Mahabharata* narrates Arjuna in the guise of Brihannala teaching dance to Uttara, the daughter of king Virata. A detailed description of this dance is found in the Telugu version of *Mahabharata* by Tikkanna. See for details, N.S. Krishna Murti, Andhra **Dance** Sculpture, Hyderabad. 1975, pp.31-33.

53 In *Ramayana*, we find one of the earliest references to dance, concerning its technique. Also, dance by *apsaras* and *ganikas* was mentioned at several places. Infact, Rama and Ravana are spoken of being proficient in dance. For details see, Kapila Vatsyayan, Classical Indian Dance in Literature, **op.cit.**, pp.161-69.

54 **Harivamsa** is significant for it is the earliest work which gives an elaborate description of *Rasa* dance of Sri Krishna. References to words relating to dance i.e. *hallisaka*, *rasa* and *chalya* are seen in this work. For an elaborate note on this see, Ibid, pp.171-74.

55 Sanskrit drama consisted plenty of dance and music and was often criticised for giving undue importance for action. Dance was used in Sanskrit drama to stress the main theme and often as a turning point in the plot. Numerous examples can be cited and of them, mention may be made of Bhasa's *Balacharitra* (Act III) Kaladasa's *Vikramorvasiyam* (Act II,III&IV), *Priyadarsika* (Act III&IV) and *Ratnavali* (ActIV). A detailed analysis of the same is seen in, Ibid, pp.207-52.

56 V. Subrahmaniam, "From Holistic theatre to Specialised Mime-Transition from Bharata to Nandikeswara", *Sruti*, No: 99/100, Jan 1993, p.23.

57 Ilango Adigai, brother of Chera king, explains in detail the debut of Madhavi in the third canto, entitled, *Arangerru - Katha of Silappadikaram*. See for an elaboration of the same, P.N. Appuswami, "The Famous Dance of Long Ago", *Triveni*, a monthly literary and cultural English journal published from Machilipatnam, Jan. 1965, pp.56-60.



It also found a place in the texts which are related to the other art forms in the later period. Mention in this context may be made of *Vishnudharmottarapurana* (5th Century A.D.-6th Century A.D.)<sup>58</sup>,

59

and *Sangeetaratnakara* (13th Century A.D.).

Of the texts that were produced after the tenth century, significant are *Manasollasa* or *Abhilashitardha cintamani* (11th Century AD),<sup>60</sup> *Nritta Ratnavali* (13th Century AD),<sup>61</sup> and *Nartana*  
62

*Nirnaya* (16th century AD). An observation of the inputs that have been included into these texts on dance indicates that there arose new forms in various regions. Though Bharata mentions four regional variations while discussing *Pravrittis*, no details of these dance forms or their presentation technique were mentioned. It was only in the texts written after the tenth century AD that the forms like *Perini*, *Prekhana*, *Gondali*, *Dandalasaka* and the like were noted. A description of their technique and presentation is also included in these texts that gives us a more detailed idea

58 *Vishnudharmottarapurana* is the *Upapurana* of *Vishnupurana*, which is one of the Ashtadasapuranas of Vyasa, believed to have been written between 5th - 7th centuries A.D. The III Khanda consists the discourses on the fine arts. The fine arts described are literature, music, dance, painting, sculpture and architecture. The importance of this purana is that it is one of the first to discuss all the six fine arts, put together. See for details on this, Priyabala Shah, **Vishnudharmottarapurana** third Khanda, Vol.II, Baroda, 1961; also **Vishnudharmottarapurana** translated into telugu by K.V.S. Deekshitulu and D. Seshagiri Rao, Hyderabad, 1988; Also see P.S.R. Appa Rao, **Citrasutramu**, Hyderabad, 1994.

59 The author of *Sangeeta Ratnakara*, *Sarangadeva*, belonged to 13th Century, and flourished under the Yadava king Singhana. The work stands as an authority on music and is known for its methodical approach in its treating of music and dance. It contains seven chapters of which the first six have vocal and instrumental music as their topic of treatment and the seventh, dance. See for details, Mandakranta Bose, **op.cit.**, pp.56-60.

60 *Manasollasa* or *Abhilashitardha cintamani*, by king Someswara of 12th century, focuses on a variety of subjects that interest the royalty. The fourth part deals with dance and music and is called as *nriyavinoda*. **ibid.**, p.45.

61 *Nrittaratnavali* is a significant treatise, of interest to *Natya* and incidentally to the history of Andhra. It was written by Jayasenapati, the commander of elephant force of king Ganapatideva during 1253-54 AD. The work consists of eight chapters. The first four chapters are devoted to the technique handed down by Bharata, called as *marga* and the later four chapters those to forms which developed later i.e. post-Bharata period, in different regions and were called *desi*. The treatment of *marga* cannot be overlooked merely as explanation given by Bharata's theory. Jayapa took note of the various interpretations of Bharata's theories by teachers belonging to post-Bharata period and gave a comprehensive note on them; especially his treatment of the *karanas* is a valuable contribution. See for details, V.Raghavan (ed), **Nrittaratnavali of Jayapa Senapati**, Madras, 1965, pp.34-36.

62 *Nartana Nirṇāya* is written by Pundarika Vithala and should be noted for the mention of the *desi* techniques of dance. Mandakranta Bose traces the technique of the present day Kathak to this treatise. See, Mandakranta Bose, **op.cit.**, pp. 201-3, 205, 209 and 259.

63 P.S.R.Appa Rao, **op.cit.**, pp.375-79.

about these forms. Therefore, it can be said that there was a renewed interest in dance studies and the rise of various dance forms in different regions. It indicates not only the developement of various forms but also the significance that they gained in course of time.

A separte note should be taken of those texts which had as their inputs the technique aspects of a particular dance form. The texts of this nature could be noticed in reference to the form now known to us as the classical dance forms. According to Mandakranta Bose ,the technique of these dances is grounded more directly in the later recorded texts than in *Natya Sastra* tradition. *Abhinaya Chandrika* which guides Odissi, Balarama Bharatam and *Hastalakshana Deepika* which pertains to the technique of both Kathakali and Mohiniattam, *Sangeeta Saramrutam* of Bharatanatyam and *Govinda Sangita Leela Vilas*<sup>69</sup> of Manipuri are the texts that played a major role in recording the nuances of each form as different from the *Natya Sastra* tradition. For instance, *Abhinaya Chandrika* by Maheshwar Mahapatro gives the special *hastas* used in Odissi, the number like *batu* which mainly consists of *nritta*, is a part of Odissi repertoire.

The writings of the foreign visitors are yet another fertile source, since, they recorded the art forms that were prevalent during the period of their visits which appears to have created an

64 Mandakranta Bose, op.cit., p.260.

65 *Abhinaya Chandrika* is written by Maheshwar Mahapatro. It consists of the description of the movements of feet, hands, the standing postures, the movement patterns and dance repertoire. It also includes a clear description of *Karanas*, which can be observed in the dance reliefs of the *Nat Mandir* of Konark. See for details, Kapila Vatsyayan, Indian Classical Dance, New Delhi, 1992, p.54, (first pub. in 1974).

66 *Balarama Bharatam* written by the Travancore ruler, Balarama Verma (1724-98), in its sub-chapters mentions various knee positions and leg extentions comparable to some movements employed in Kathakali.

67 *Hastalakshana Deepika* is an important treatise that guides the *hastabhinaya* of Kathakali. It gives twenty four *hastas* and more than five hundred words which can be described with *hastas*. Each *hasta* can be used in its permutations and combinations with another *hasta* to communicate names, verbs, full sentences, moods and finally states of being. See *Ibid.*, pp. 41-42.

68 *Sangeeta Saramrita* is an important treatise by king Tulaja (1729-35). It is the first to formulate the *adavus* of Sadiir along with *sollukattus*. See for details, S. Subramanya Sastry (ed.). The Sangita Saramitra of king Tulaja of Tanjore, Madras, 1942, p.xxiii (Introduction)

69 The authorship of the treatise *Govinda Sangeeta Leela Vilas* is a subject of controversy. It follows *Natya Sastra* tradition but with significant departures. In this work he defines *tandava* and *lasya*, which are not found in the treatises of the medieval period from other parts of India. For details see, Kapila Vatsyayan, Classical Indian Dance, op.cit., pp.75-77.

astounding effect on them. Writings of Abdul Razzak <sup>70</sup>, a Persian traveller, Nuniz <sup>71</sup>, an Italian

72

73

traveller, Domingo Peas , a Portuguese traveller and Methwold are worth mentioning in this regard. The former three travellers described dance activities, especially during the Vijayanagara period, and the latter two of the Qutubshahis.

All the above cited sources and accounts inform us that not only dance was prevalent in India since pre-historic times but some have acquired a definite standard by the beginnings of the Christian era. The later period witnessed the emergence of these into various regional styles which are now termed as the classical dance forms.

In India the major forms of classical dance of date are Kathak, Manipuri, Odissi, Bharatanatyam,

74

Kuchipudi, Kathakali, Mohiniattam and Chau. A recently recognised form is Andhra Natyam.

A perusal at the special distribution and the number of classical forms prevalent in various regions show that the southern region of the country was perhaps more active in the field of dance. This may be attributed to several reasons. For example, factors such as socio-economic and political conditions prevalent at a particular point of time. However, this merits further probing.

70 Abdul Razzak, who visited Hampi described the *Mahanavami* celebration, and mentions about the magnificence of girls dancing behind a pretty curtain opposite the king. See for a detailed description, Robert Sewell, *A Forgotten Empire*, New Delhi, 1984, pp.93-94;

71 Nuniz mentions about the dancing girls attached to the palace. See for details, T.V. Mahalingam, *Administration and Social life under Vijayanagara*, Madras, 1975, p.72.

72 Domingo Peas, who visited Vijayanagara capital during the reign of Krishnadevaraya around 1520-22, described the magnificent dancing hall of Vijayanagara. See for details, K. Satyanarayana, op.cit. Also Robert Sewell, op.cit., 276-77; N.S. Krishnamurthy, op.cit., Appendix III; also see N. Venkata Ramanayya, *Studies in the History of the Third Dynasty of Vijayanagara*, Madras, 1935, pp.395-96.

73 H.K. Sherwani, *History of the Qutub Shahi Dynasty*, New Delhi, 1974, pp.520-21.

74 In 1970, the *Asyanartakis* of Andhra, christened the dance they practiced until then, as Andhra Natyam. They framed a syllabus for it bringing together the repertoire of this dance performed in *alaya*, *asthana* and *kalapas* and in 1982 it was approved by *Andhra Pradesh Sageeta Nataka Academy*. Later on the request of Telugu University, in 1995, an order was issued by the Department of Cultural Affairs, Government of Andhra Pradesh, which recognised this form as the ancient temple dance and approved for its introduction in Government Music and Dance Colleges. See for details, Nataraj Ramkrishna, **Andhranatyam - syllabus - Vyakhyanam** (Tel.) Hyderabad, 1995; For details on various stages of developments before it was finally recognised and other controversies around it, see Anuradha J., "Crossed Swords Over AndhraNatyam : New Developments", **Sruti**, No. 134, November 1995, pp. 13-14.

The dance forms, namely, Kuchipudi, Andhranatyam, Bharatanatyam, Kathakali and Mohiniattam, when seen from the angle of their composition in terms of the number of participants and the type of presentation, whether solo or dance- drama, they can be categorised into two broad heads i.e. *Natyamelas* and *Nattuvamelas*. These categories, originating from vernacular usage, indicate as the terms suggest, a group presentation of a story ( *Natya*) and solo presentation (*Nritya*), the latter being derived from the word *Nattuva*, means a dance<sup>75</sup> *Melam*, means a group<sup>76</sup>. They are also called as the *Pedda* (big) and the *Chinna* (small) *melams* which denote the largeness of the group, for, more dancers are needed in the former.<sup>77</sup> Kuchipudi dance form, originally being a dance-drama in its structure, falls under the *Natyamela* category and later, as it evolved into a solo

78

form, came to fall under *Nattuvamelam*.

In comparison with the other classical forms in Southern India, Kuchipudi occupies an exclusive place for being a dance drama as well as a solo form. Others are different as they belong to either of the two. However, this transformation of Kuchipudi from dance drama to solo and their simultaneous existence, broadened its repertoire and scope and at the same time brought in rapid changes in its technique and presentation. The later chapters deal with the same.

75 B. Sitaramacharyulu, **Sabdaratnakaramu**, A Dictionary of the Telugu Language, Madras, 1994 (first pub. in 1885), p.577.

76 Used in colloquial Telugu language, *Melanamu* being the root which means coming together or combining of, see, **Ibid**, p.898.

77 A detailed description of *Natyamelam* and *Nattuvamelam* given in Arudra's *Chinnamelam or Dasiattam*, a lecture demonstration delivered in 1986, printed in **Siva Temple and Temple Rituals**, n.p, n.d, pp. 194-204."

78 Among the other classical dances of India, only Kathakali falls under *Natyamela* and the rest under *Natuvamela*.

## Section (ii)

Kuchipudi dance is one area which is not much explored and critically evaluated. As any other classical dance form of India, this form has undergone a rapid change, almost a metamorphosis, to be what it is today. Thus, it needs a close and careful study to examine the process of its evaluation, reasons that prompted the change and certain aspects relating to its technique. Hence, **Tradition and Innovation** in Kuchipudi dance is our topic of research.

The study aims to tackle the research problematic at two levels. One, the tradition of the form, which in turn focusses on (a) the evolution, growth and development of Kuchipudi dance over the past three hundred years (b) the practice of its basic technique, its use in *Kalapas* and dance dramas which are called otherwise as *Yakshaganas* (c) the practice of *pagativeshas*. And two, of the innovations it underwent in the past nearly one century resulting ultimately in (a) the rise of solo form, and (b) the modern dance dramas. Infact this constitutes the hypothesis of our thesis.

In view of the above, it may be stated that the present thesis is cutting new grounds compared to the few studies made so far, on the general aspects of Kuchipudi. This needs an elaboration on the aims and objectives of the proposed work. A few studies made in this context concern mainly with the historical antecedents and the evolution of Kuchipudi as an art form. However, except for a few, they are not based on authentic and reliable sources nor have they strictly followed a scientific method to get at the roots of the subject. They indulge in liberal generalisations and lack academic rigour. An attempt is made in the present study to fill this lacunae and reconstruct the evolution of the art form in a more authentic and scientific manner, based on both primary and secondary sources. A survey of the literature on Kuchipudi will give us an idea of the status of the discipline.

The survey of literature broadly consists of materials falling under three heads.

- i. Published books, exclusively on Kuchipudi both in Telugu and English.
- ii. Published works on dance which include Kuchipudi as a part or a chapter (both Telugu and English).
- iii. Major articles on Kuchipudi (both Telugu and English).

There are about fifteen books published on the history and technique of Kuchipudi exclusively. At the outset, all of them speak about the history and other aspects of Kuchipudi technique such as, the songs employed for the solo numbers and the *sollukattus* (*solfa passages*) used for the basics, including *adavus* and *jatis*. To get a comprehensive idea, let us have somewhat a detailed assesment of these publications.

79

The earliest of the published books is Vedantam Parvatisam's *Bhagavatula Kuchipudi*. This book gives the autobiographical details of the author, who himself is a guru from the traditional families of Kuchipudi, such as his parentage, teachers and their training and later the legends associated with the origins of Kuchipudi dance. The latter include the advent of Siddhendra yogi and the settlement of the performers in *Kuchipudi agrahara*. The other two books of Parvatisam are

80

*Nrityatarangini* and *Kuchipudi Melakartalu*. These deal with the *Solukattus* (*solfa passages*), *talas* and the songs of the solo numbers, used in the traditional Kuchipudi training and performance, besides his own compositions. In this book the author propounds a new theory of 14 *melakartas* to dance, similar to what Venkatamakhi has done in Carnatic music by giving 72 Melakartas.

A detailed note of these fourteen *melakartas* are also given. An interesting observation made by Parvatisam in Kuchipudi *melakartas* is on the similarities between the foot work of Kuchipudi and the explanations of footwork in *Lepakshi Venkatanarayana Kavi's Natyapradipamu*.<sup>81</sup>

79 This book is written in the form of poetry. See, Vedantam Parvatisam, **Bhagavatula Kuchipudi** (Tel), Vijayawada, 1952.

80 Vedantam Parvatisam, **Nrityatarangini** (Tel), Vijaywada, 1988 and **Kuchipudi Melakartalu** (Tel) Vijayawada, 1990.

81 Vedantam Parvatisam, **Kuchipudi Melakartalu**, op.cit., pp.34-41

*Kuchipudi Bhagavatulu* by Chintalapati Lakshminarasimha Sastry provides some useful

82

insights into the historical aspects of Kuchipudi and the genealogy of the gurus. An attempt to give a historical narrative to the development of arts in Andhra is made in the initial parts of the book but, some how, this was not continued in the latter part. Nevertheless, it is evident that the author tried to adopt a scientific approach to the topics he dealt with.

Hemadari Chidambara Dikshitulu, another Kuchipudi guru hailing from the traditional family background of Kuchipudi, wrote *Nritya Sastramu*. It is essentially a text book focussing on the general principles that guide a form and, as the author himself stated in the foreword, the book is meant for the students who appear for diploma and certificate examinations in Kuchipudi dance. It furnishes biographical details of a few gurus like Bhagavatula Vissayya, Vempati Venkatanarayana and Vedantam Rattayya.

84

Other important books on Kuchipudi are C.R. Acharya's *Kuchipudi Aradhana Nrityamulu*, Chinta Ramanadham's *Kuchipudi Natya Bharati* and *Kuchipudi Kala Sagaram* and Munukutla Sambasiva's *Kuchipudi Natyamanjari*. In these, *Kuchipudi Aradhana Nrityamulu*, contains materials relating to the dance items practised in the traditional repertoire, besides Acharya's inclusion of songs from the dances practised in the Venkateswara temple of Nuzvidu to which he belongs. The other books mentioned above briefly dealt with Kuchipudi's historical past, technique and a few biographies of the gurus. However, there is a jarring absence of information about the application of the general dance technique in the dance basics, the presentation structure of the traditional Kuchipudi *Yakshaganas* and a connected narrative of the history. But, Ramanadham in his book, succeeded to some extent in bringing out a connected narrative, of the development of the form. Another serious shortcoming of these otherwise useful books is that they did not deal with the solos and the changes that occurred, if any, during its transformation from dance drama to solo.

82. See Chintalapati Lakshminarasimha Sastry *Kuchipudi Bhagavatulu* (Tel), Machilipatnam, 1983.

83. Hemadari Chidambara Dikshitulu, *Kuchipudi Kalasagaramu* (Tel), Rajahmundry, 1989.

84. C.R. Acharya, *Kuchipudi Aradhana Nrityamulu* (Tel), Eluru, 1986.

85. Chinta Ramanadham, *Kuchipudi Natya Bharati* (Tel), (doctoral thesis), Kuchipudi, 1988 and *Kuchipudi Kalasagaram* (Tel), Kuchipudi 1994.

86. Munukutla Sambasiva, *Kuchipudi Natyamanjari*, (Tel), Hyderabad, n.d.

In English there are only three published books, viz., M.A. Naidu's *Kuchipudi Classical Dance*,<sup>87</sup> Uma Rama Rao's *Kuchipudi Bharatam*<sup>88</sup> and C.R. Acharya and Mallika Sarabhai's

89

*Understanding Kuchipudi*. M.A. Naidu's book gives a very brief narrative of Kuchipudi's history and dance numbers like *Dasavatara* and *Ardhanareeswara Nritya*. *Kuchipudi Bharatam* records mainly the legends associated with the history of Kuchipudi and no mention of the dance technique is made in it. *Understanding Kuchipudi* banks much upon the legends and in the technique part, it illustrates the author's interpretation of the *karanas* of Bharata's *Natya Sastra*. No details of the actual technique pertaining to the basics of Kuchipudi are dealt with in detail, which would have been much useful to the practitioners.

Among the numerous articles we would like to mention few articles of significance by Vissa Appa Rao,<sup>90</sup> Banda Kanakalingeswara Rao,<sup>91</sup> V.Patanjali,<sup>92</sup> Arudra<sup>93</sup> and others.

87 M.A. Naidu, **Kuchipudi Classical Dance**, Hyderabad, 1975.

88 Uma Rama Rao, **Kuchipudi Bharatam**, New Delhi, 1991.

89 C.R. Acharya, and Mallika Sarabhai, **Understanding Kuchipudi**; New Delhi, 1992.

90 The details of the innumerable articles are however given in the bibliography. Vissa Appa Rao's contribution in popularising Kuchipudi is notable. See for his views on Kuchipudi, Vissa Appa Rao's, "Kuchipudi school of Dancing" (Eng), and "Dance Art in Andhra Pradesh" (Eng), **Souvenir on Kuchipudi Natya Seminar**, Hyderabad, 1959, pp. 10-12 and pp.45-54 respectively.

91 Banda Kanakalingeswara Rao, a lawyer, is instrumental in starting *Siddhendra Kalakshetra* at Kuchipudi and subsequently its branches at Gudivada and Vijayawada. He arranged the performances of the Kuchipudi artistes all over India and enabled its wide popularity. He wrote a few articles on Kuchipudi, its history and technique. See, Banda Kanakalingeswara Rao, "Kuchipudi Nrityam", **Sutradhari**, a souvenir released on the occasion of Golden Jubilee Celebrations of Dr. Neelam Sanjeeva Reddy, Hyderabad, July 8th 1963, pp. 19-35, "Krishna in Kuchipudi repertoire" (Eng), **Cultural Forum** 9(1-2), 1967-68, pp. 63-68.

92 V. Patanjali, "Kuchipudi Dance" **Dances of India**, Madras, pp. 38-42.

93 Arudra, "Kuchipudi - The Abode of Dance", **Andhrajagati**, a souvenir published by World Telugu Federation, Madras, 1995, pp.236-44; "Background and Evolution of Kuchipudi dance" **Sruti**, No. 54, March 1989.

94 Others include authors like S.Ramakrishna Sastry, "Kuchipudi Bhagavatulu - Yakshgana Pradarsanamulu", (Tel), **Annals of Oriental Research**, a journal published from Tirupati, Vol. XV, Part - I, 1958-59, pp.45 - 80; Divakarla Ramamurty "Kuchipudi Bhagavatulu" (Tel), **Vyasamala**, a collection of essays on various topics relating to art, Machilipatnam, 1946, pp.89-126; Vempati Chinna Satyam, "The Roots of Kuchipudi Art" and C.R. Acharya, "Kuchipudi and Ritual Dances of Andhra Pradesh", **Sangeetha Natyakala Sangraham**, a compendium of articles on different styles of Indian classical dance and music by experts, Bombay, 1985, pp. 53-56 and pp. 57-59.



The published books in Telugu, which comprise Kuchipudi as a chapter are Nataraj Ramakrishna's *Andhrula Nityakala*, *Dakshinatyula Nityakala Charitra*, *Nrityakala*, and *Andhra*

95

96

*Natyam - Kuchipudi Natyam*, S.V. Joga Rao's *Yakshagana Vagmaya Charitra*, Arudra's *Prajakalalu Pragati Vadulu* and *Samagra Andhra Sahityam*,<sup>97</sup> Mikkilineni Radha Krishna Murthy's

98

99

*Teluguvari Janapada Kalarupalu*, Tummalapalli Sitaramayya's *Dakshinadesamulu Natyamu*, Digavalli Venkatasiva Rao's *Kathalu-Gadhalu*,<sup>100</sup> Viswanatha Satyanarayana's *Veyipadagalu and Ekavira*, Puranam Suri Sastry's *Natyambujam*,<sup>102</sup> Ramachari's *Natya Darpanam*<sup>103</sup> and Adavi Bapiraju's *Narayana Rao*.<sup>104</sup> Of these, Nataraj Ramakrishna's works speak of both history and

technique of Kuchipudi dance. His contribution should be particularly noted for the scientific analysis he makes of the technical terms used in dance and also an analysis of their performances.

Interestingly, he mentions of a grant by the Nawab of Kapathrala near Kotakonda to the *Bhagavatas* and the settlement of some families there.<sup>1</sup><sup>5</sup> Arudra in his writings, mentions about research that

has already been done in the field and raises certain important issues like the authenticity of the existence of Siddhendra Yogi and the document, especially Machupalli Kaifiat which refers to

Kuchipudi and scholars identifying it to Kuchipudi of Divi Taluq. He opines that it is to the Kuchipudi village situated near Vinukonda that the particular reference was made in the Kaifiat.

Tummalapalli Sitaramayya, Digavalli Venkata Siva Rao and Puranam Suri Sastri, besides giving the usual historical antecedents, describe the performances of Kuchipudi and their experiences.

95 Nataraj Ramakrishna, *Andhrula Nityakala* (Tel), Hyderabad, n.d., pp. 24-44; *Dakshinatyula Nityakala Charitra* (Tel), Vijayawada, 1968, pp. 133-40 and pp. 151-58; *Nrityakala* (Tel), Hyderabad, 1971, pp. 74-78; and *Andhra Natyam - Kuchipudi Natyam* (Tel), Hyderabad, 1987.

96 S.V. Joga Rao, *Andhra Yakshagana Vangmaya Charitra* (Tel), Rajahmundry, 1961, pp. 181-86 (Vol. I), and pp. 30-35 (Vol - II).

97 Arudra, *Prajakalalu - Pragativadulu* (Tel), Vijayawada, n.d., pp. 54-68; *Samagra Andhra Sahityamu* (Tel), Vol - VII, Vijayawada, 1990, pp. 327-38 and pp. 397-403.

98 Mikkilineni Radhakrishna Murthy, *Teluguvari Janapada Kalarupalu* (Tel), Hyderabad, 1992, pp. 190-226.

99 Tummalapalli Sitaramayya, *Dakshinadesamulu - Natyamu* (Tel), Vijayawada, 1956, pp. 168-180.

100 Digavalli Venkatasiva Rao, *Kathalu-Gadhalu* (Tel), (IV Part), Vijayawada, 1947, pp. 139-154.

101 Viswanatha Satyanarayana, *Veyipadagalu* (Tel), Vijayawada, 1991 (first pub. in 1939), pp. 188-94; p. 482 and pp. 491-510 and *Ekavira* (Tel), Visakhapatnam, 1957, pp. 163-172.

102 Puranam Suri Sastry, *Natyambujam* (Tel), Bandar, 1923, pp. 5-15.

103 Natana Ramachari, *Natyadarpanam* (Tel), Hyderabad, n.d. pp. 51-63.

104 Adavi Bapiraju, *Narayana Rao*, a Telugu novel, 1986 (2nd edition), pp. 455-60.

105 See, Nataraj Ramakrishna, *Nrityakala*, op. cit., p. 76.

Vishwanatha Satyanarayana and Adavi Bapiraju's reference to Kuchipudi dance, through the novels written by them, show the importance and popularity that the form acquired. Particularly, Viswanatha's detailed description of the performance of a *devadasi* by name Girika, conducted by a Guru invited from Kuchipudi traditional performers, proves the close interaction that *devadasis* and the *Bhagavatas* had in the sphere of dance.

In English, are the books by Kapila Vatsyayan, *Traditional Indian Theatre - Multiple Streams*,<sup>106</sup> Enakshi Bhavnani, *The Dance in India*<sup>107</sup>, Mohan Khokar, *The Splendours of Indian Dance*<sup>108</sup>, *Indian Ballet Dancing* and *Art of Indian Dancing* by Projesh Banerji,<sup>109</sup> *Indian Dance*,<sup>110</sup> B.R. Kishore, *Dances of India*<sup>111</sup> and *The Dances of India - A General Survey and Dancer's Guide*

112

by Reginald and Jamica Massey, which include Kuchipudi in their discourses.

Kapila Vatsyayan, who concentrated more on tracing the origins and development of the form, has mentioned in the book that "no fuller consideration of the inside evidence in the Telugu Literature nor sculptural and inscriptional evidences that throw significant light on the development was made".<sup>113</sup> Nevertheless, the development of vernacular literature in Andhra and its influence on the growth of Kuchipudi was dealt in a meticulous fashion in this book. Enakshi Bhavnani, besides dealing with the history, wrote in detail about the presentation of *kalapas*. Projesh Banerji, traces the origin of the form to the 3rd century B.C., but did not support his theory with adequate evidences. Surprisingly, he categorised Kuchipudi as the temple dance tradition of Andhra, which goes to prove that his basic understanding of the form is erroneous.

In addition to the above, there are a few biographical accounts of the gurus and practitioners which throw some light on the development of the form in relation to the lives of the gurus and their

106 Kapila Vatsyayan, *Traditional Indian Theatre*, op.cit., pp. 48 -64.

107 Enakshi Bhavnani, *The Dance in India*, Bombay, 1984 (first pub. in 1905), pp. 55-65.

108 Mohan Khokar, *The Splendours of Indian Dance*, New Delhi, 1985, pp. 74-81.

109 Projesh Banerji, *Indian Ballet Dancing*, New Delhi, 1983, pp.41-47 and *Art of Indian Dancing*, New Delhi, 1985, pp. 74-81.

110 *Indian Dance*, New Delhi, 1957, pp. 21-24.

111 B.R.Kishore, *Dances of India*, New Delhi, 1988, pp. 73 - 77.

112 Reginald and Jamica Massey, *The Dances of India - A General Survey and Dancer's Guide*, London, 1989, pp.26-30.

113 Kapila Vatsyayan, *Traditional Indian Theatre*, op.cit, p.59

experiments and experiences. Mention, in this regard, should be made of Chinta Ramanadham's *Kuchipudi Natyacharyula Charitraputalu*,<sup>114</sup> J. Anuradha's *Kuchipudi Dance - Who is Who*,<sup>115</sup> and

11.11

Andavalli Satyanarayana and Pemmaraju Surya Rao's *Dr. Vempati- Maestro with a Mission*.

The last is a biographical account of guru Vempati Chinna Satyam, whereas the former two books deal with the biographical accounts of gurus and performers of Kuchipudi. Chinta Ramanadham dealt in his book only those masters who hail from the traditional families of Kuchipudi whereas Anuradha's book includes those from outside the traditional families also. The biography of Dr. Vempati focusses mainly on the person, his achievements and his efforts in popularising Kuchipudi, but not much focus on the transformation he brought into the technique of the form, which, in turn, was responsible for the popularity and for what he is today.

Another two books, *Nartana Vani* by Nataraj Ramakrishna<sup>117</sup> and *The Performer - Audience*

11.18

*Connection* by Judith Lynne Hanna, included the biographies of Vedantam Lakshminarayana Sastry and Indrani Rehman, respectively. The former is an important contribution, a biography of the guru, Sri Vedantam Lakshminarayana Sastry, was written by his direct disciple, Nataraj Ramakrishna who had a personal experience with his teachings. Judith Hanna's work deals with Indrani Rehman's performance of Kuchipudi in the context of the emotional responses it evoked in the audience, and how American audience perceived emotions. But, surprisingly the historical

11.19

antecedents of Kuchipudi dance was stretched as far back to 1500 B.C.

Another Doctoral thesis which included Kuchipudi was by Sunil Kothari, titled, *The dance-drama tradition of Kuchipudi, Bhagavatamela and Kuravanji Nataka, with special reference to the*

120

11.14a the drama as propounded in Bharata's Natya Sastra (unpublished), is a well researched work

115 J. Anuradha, *Kuchipudi Dance - Who is Who*, Bombay, 1993.

116 Andavalli Satyanarayana and Pemmaraju Surya Rao, *Dr. Vempati - A Maestro with a Mission*, Vijayawada, 1994.

117 Nataraj Ramakrishna, *Nartana Vani* (Tel), Hyderabad, 1970, pp.141-49.

118 Judith Lynne Hanna, *The Performer- Audience Connection* (Emotion to metaphor in dance and society), Austin, n.d., pp.62-80

119 *Ibid.*, p.65.

120 Sunil Kothari, *The Dance Drama Tradition of Kuchipudi, Bhagavatamela and Kuravanji Nataka, with special reference to the Rasa Theory as propounded in Bharata's Natya Sastra*, Ph.D thesis submitted to M.S. University, Baroda, 1977. (Manuscript obtained from the author).

that provides valuable insights into Kuchipudi dance form, its history, technique and presentation. It is infact, the first work of its kind on Kuchipudi dance.

To sum up the review of literature on Kuchipudi dance form, a few points need to be highlighted. First, its historical evolution. The historical accounts are not well connected in their nature and are narrative than analytical. Secondly, technique-wise, only basic technique was discussed and that too in a very general sense. No discussion was made on how the changes in the technique are made or developed. In case they did, when were their horizons widened in terms of themes, presentation etc. Also, this survey establishes the fact that, no serious attempt has been made to present Kuchipudi art form in a comprehensive and authentic manner and that too within the academic frame work.

Keeping these deficiencies in view, we have adopted in our study, the methods such as, (I) Historical method, (II) Empirical method, and (III) Oral method, to make our study comprehensive as well as authentic in its contents and approach.

Historical method is mainly employed to ascertain and analyse the origins and growth of Kuchipudi dance form. Its evolution and a broad examination of the impact of several significant landmarks during its long existence are also dealt with. Indicating in general, there are three phases through which the form has passed, undergoing several influences and changes, viz., (i) the colonial phase till the end of 19th century, (ii) Nationalist period (during the colonial rule) i.e., from the beginning of the present century till 1947 and then the formation of Andhra Pradesh in 1956 and (iii) post-Andhra Pradesh formation period i.e. after 1956 . These phases are taken into consideration and several influences and changes that the form has undergone during these three phases are examined.

The empirical method is useful in analysing the practical aspects of Kuchipudi, such as, technique and its various adaptations. Kuchipudi form in its origins is a *Kalapa* with a simple theme, involving few characters say, two or three. Its scope was expanded with the adoption of *Yakshaganas*, which had a story, packed with various major and minor characters. Later, the form evolved into a solo system. In order to bring out the basic aspects of the technique and various

innovations brought into it, the use of visual materials should be made. Hence, documented material of both dance performances and audio recordings were taken into consideration.

The method of oral testimony has assumed **significance** in the recent times. It is highly useful for our study as the written documentation and materials are rather scarce. Even the available materials are in a disparate and scattered form. Therefore, for a proper and authoritative reconstruct, the documented material should be supplemented and complimented by oral history. A questionnaire consisting of open ending in questions numbering seventy, falling under the categories of (a) (History and background of Kuchipudi dance (b) Basic technique and (c) Innovations and changes, was designed to elicit oral testimony. The clientele chosen for this oral testimony consists of Gurus belonging to the traditional families who practice the art form, also the other gurus from the non-traditional families and scholars who are closely associated with Kuchipudi dance. The questionnaire was circulated and the responses were in most cases recorded personally by the researcher. It enabled us to interact with the Gurus, which proved to be an enriching experience. In other cases, the responses were received through correspondence.

The source materials acquired using these methods are classified into primary and secondary sources. The primary sources are further classified into the following categories :-

- I (a) Archival and Epigraphical sources.
- (b) Unpublished works and manuscripts of *Kalapas*, *Yakshaganas* and *Veshakathas*.
- (c) Contemporary writings including articles, both in English and Telugu.
- (d) Oral History - Interviews with gurus, scholars and performers.
- (e) Visual documentation of the techniques practised at present in Kuchipudi art form.

The secondary sources are as follows :-

- I (a) Published works in English and Telugu.
- (b) Articles published in English and Telugu.
- II. Unpublished theses and dissertations.

The present thesis is divided into five chapters.

The first chapter is "Introduction". It consists of two sections. The first section deals with the origins of art in human societies and explains about performing arts and their significance. It also

deals with the Indian theatre (*Natya*) and its development and various dance forms in India that consists of both *Nritta* and *Nritya*. Tracing the evolution of folk and classical dance forms, their interconnections and their interdependence are discussed in this chapter. After presenting an account of *Desi* and *Margi* traditions, this section concludes with the mention of the regional forms.

Section ii of chapter one dwells upon the aim and purpose of the study and its significance. A detailed survey of literature, methodology, sources of the study and chapterisation are discussed at the end.

The second chapter, "Evolution of Kuchipudi Dance", deals with the historical process of the evolution of Kuchipudi form in Andhra *desa* against the background of its rich cultural heritage. The prevalence of *Natyamela* and *Nattuvamela* traditions in Andhra Pradesh, the beginnings of *Yakshagana* literature and its influence on the existing traditions are discussed in this chapter. The antecedents of Kuchipudi, the validity of the legends around it, its emergence as a prominent dance form in the present century and the services rendered to it by several savants to make and bring it to the present form are also dealt with. Further, a close analysis of the controversies it encountered in the middle of 20th Century is presented at the end of the chapter.

The third chapter, "Kuchipudi Dance Technique and Solos", focusses its attention on the basics of Kuchipudi dance technique and the changes it underwent in its body kinetics, leading to a transformation of its presentation. The solo numbers practised traditionally during the basic training and in the performance of dance dramas and innovations that were made in these solo numbers, in course of time, is dealt with in the second half of this chapter. To support the argument, two case studies of the solo numbers, analysing their traditional structure and later incorporated changes in their presentation are discussed.

The structure and presentation of dance dramas of Kuchipudi is dealt with in the fourth chapter, "Traditional Kuchipudi Dance Drama : Innovations". It begins with the presentation of a global view of dance drama tradition and discusses the making of Kuchipudi dance dramas called *Yakshaganas*, with a structure of their own, in terms of *angika*, *vacika*, *aharya* and *sattvikabhinayas*. The innovations that were brought about in all the aspects of the presentation of dance dramas to suit the needs of the changing times in a situation of widening exposure are analysed. At the end of this chapter, a case study of how a *daruvu*, a part and parcel of the dance dramas, undergoes change,

if any, when taken out of its context and presented as an independent number in a solo performance is examined.

The fifth and the final chapter, "Conclusion", is based on the contents of the first four chapters and gives the conclusions of the study. Besides a brief summing up, it gives a profile of Kuchipudi dance form in its retrospect and prospect. We felt that this is a significant part of the thesis as Kuchipudi is no longer an exquisite preserve of a tiny group of practitioners in a relatively insignificant small hamlet in Andhra *desa*.

Plate I      Kuchipudi

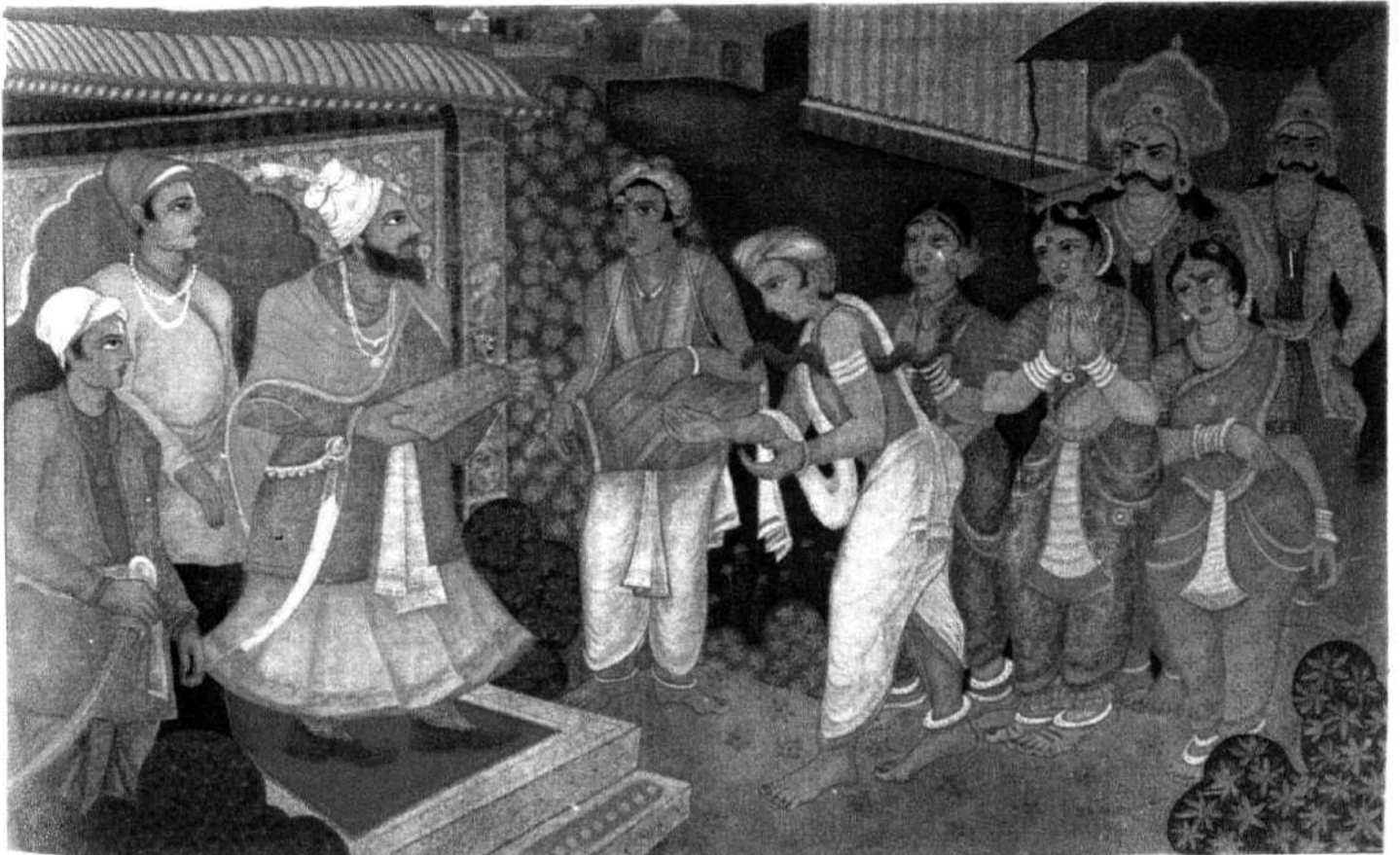
Kuchipudi Village with Balatripurasundari Temple and the lake behind





Plate II History in Painting

An artist's conception of Tana Shah gifting Kuchipudi village to the bhagavatas - Painting by B.A. Reddy



*Chapter II*  
*Evolution of*  
*Kuchipudi Dance*

The fact that music and dance are an integral part of the human existence is proved by many scholars and the preceding chapter discussed this in detail. Andhra, one of the prominent regions in the South, which played a major role in the evolution of the Indian culture, for long had the glorious traditions of music, dance and literature. This could be seen in the literary productions that emerged in this region, as well as in the texts pertaining to music and dance in the pan-Indian context. Besides, the sculptural and epigraphical evidences do prove the fact that Andhra had not only a long existing tradition of art and culture, but also a continuous one.

Andhras as a prominent group were first mentioned in the *Aitareya Brahmana*.<sup>1</sup> However, in the political scenario, by the beginning of the Christian era, Andhra emerged as a powerful kingdom under Satavahanas. **Hala**, one of the Satavahana kings, was a great poet. His work in Prakrit language, *Gathasaptasati*, is remarkable for it gives a clear picture of the contemporary social conditions. This was perhaps the earliest work that describes a dance sequence, *Gopikas* with Krishna.<sup>2</sup> Another work of the Satavahana period is *Lalita Vistaram*. It is a work on the life of Buddha. It says that Buddha is an expert in *Natya Sastra* and in Rajagriha there was a dancer from the South, Kuvalaya.<sup>3</sup> Vatsyayana, another scholar of Satavahana period, refers to dance in his work, *Kamasutra*.<sup>4</sup>

1 R.V.S. Sundaram, **Andhrula Janapada Vignanam**, Hyderabad, 1983, p.24.

2 The original verses, which describe this dance sequence are as follows :-

*nacchana salahana nineena pasa parisanthi anivuna govi  
sarisagovianam cumbayi kavola padhimaaga am kanham \*

see for the translation of this verses and a detailed commentary on it, B. Ranjanikanta Rao, "Rajani Bhavatārangalu - Andhri - 1" (Tel), **Andhra Patrika**, 11-7-1987.

3 Mikkilineni Radhakrishna Murthy, **Andhrula Nritya Kala Vikasamu** (Tel), Madras, n.d., p.16.

4 Vatsyayana belongs to 3rd century A.D. References to dance could be found in the fourth section of first *Adhikarana* of *Kamasutra*. See **Arudra**, "Kalavantulu of Andhra **Natyam**", **Sangeet Natak**, New Delhi, No. 97, July - Sept. 1990, p.47.

After these, it was not until the early middle ages that any worth mentioning literary work, which mentions dance was produced. However, the sculptural evidences are abundant and it is these that prove the continuity of existence of dance traditions in Andhra. The earliest are the sculptures found in **Amaravati**. The greatest decorative work at **Amaravati** is carried out between 150-250 A.D., the third phase of the construction of its stupa.<sup>5</sup> Among the carvings, three exquisite dance scenes are found. These sculptures, "at once bring before our eyes many of the dance movements which form the lovely *Karanas* described by Bharata", says C. Sivarama Murti.<sup>6</sup> Another significant site where sculptures of dance are found is **Nagarjuna Konda** of the Ikshwaku period. Sculptures similar to that of **Amaravati** are found here. Among them, significant are the sculptures portraying a lady playing veena<sup>7</sup> and another, having a group-dance with three dancers.<sup>8</sup> These sculptures from **Amaravati** and **Nagarjunakonda** reveal the great choreographic possibilities of the group and composite dance called *Pindi-bandhas*, mentioned by Bharata and elaborated by **Abhinavagupta**.<sup>9</sup>

The next significant sculptural evidence is from **Mugalarajapuram** near **Vijayawada**, belonging to the period of **Vikramendra**, the **Vishnukundin** king.<sup>10</sup> The triple celled cave at **Mugalarajapuram**, has a figure of dancing **Siva** on the top.<sup>11</sup> It represents **Siva**, dancing multi-armed in the *Urdhvajanu* pose, trampling **Apsmara**, and swaying his many arms in aesthetic rhythm.<sup>12</sup> This is the earliest

5 K. Satyanarayana, op.cit., p. 182.

6 C. Sivarama Murti, **Amaravati Sculptures**, op.cit, p. 146.

7 This refers to Plate XLIV (a) quoted by Raghavan from Longhurst, *The Buddhist Antiquities of Nagarjunakonda*, memoirs of the Archeological Survey of India, in his book, *Nrittaratnavali*, op.cit., p.19.

8 These sculptures were opined to be less beautiful and striking than those found in **Amaravati**. See *ibid*.

9 *Ibid.*, p. 18; The sculptures in **Amaravati** and **Nagarjunakonda**, show *pravesikanritya* standing in *mandala* and *vaisakha recita karana*. The other *Karanas* depicted in these sculptures are *skhalitapasruta Chinna*, *valitoru*, *apaviddha*, *bhujangancita*, *latavrisika* and *atikranta*. Beside *Karanas*, *sthanakas* like *ardhamattali* and *alidha* could also be noticed in them. The sculptures indicate that the art of dance must have existed for centuries before the early Christian era in Telugu country. See for elaboration, M.Rama Rao, "Dance in Ancient and Medieval Andhradesa", **Sri Venkateswara University Oriental Journal**, Vol.VI, part 1 & 2, Tirupati, 1963, p.75.

10 **Vishnukundins** ruled from the last quarter of the 5th to the first quarter of the 7th Century A.D.

11 C.Sivarama Murti, **Nataraja in Art**, op.cit., p.165.

12 *Ibid*.

Nataraja figure in the Southern part of India.<sup>13</sup> In close association with Vishnukundin sculptures are the carvings from Bhairavakonda cave temple in Nellore district. These show how Siva could combine in himself *kaisiki* and *arabhati* types.<sup>14</sup>

The Chalukya kings are the later important rulers, who added to the sculptural grandeur of Andhra region. Numerous sculptures are found in the Siva temple of Samarlakota, Draksharama and Bhimavaram. A metal sculpture of dancing Siva from the Siva temple of Draksharama is one among the significant sculpture.<sup>15</sup> Besides, there are sculptures of a group of dancers playing *kolatam* in pairs.

The period of Chalukyas is known for its rapid literary progression. It was during the rule of Chalukyas that the first ever Telugu Kavya, *Mahabharata* was written by Nannayya around 1050 A.D. The introductory verses of *Mahabharata* indicate the prevalence of *Kavya natakas* and Nannayya claims to have witnessed them.<sup>16</sup> Another work of the time is *Kumarasambhavam* of Nannechoda. It makes numerous references to both music and dance. Especially the 9th *aswasa* refers to dance and it is interesting to note the mention of a dance form by name, *Nanya Rambha*

17

*Lasya*. It was probably one of the forms prevalent during those times. Apart from these, references to dancers like Chellavva, who lived in the court of Chalukya Bhima II (892 - 922 A.D.)

1 ft

and Chemakamba, concubine of Ammaraja II (945 - 970 A.D.) are also found. Chellavva, the grand daughter of Thandakka, a dancer herself, was supposed to be proficient in *Nritya*, *gita* and *vadya* and was honoured with the title, *Samasta Gandharva Vidya Vedini*.<sup>19</sup>

13 Ibid.

14 Bhairavakonda is believed to have been excavated by Simhavishnu, the son-in-law of Vishnukundin king, Vikramendra. See for details, *ibid.*, p. 166.

15 Ibid.

16 For the original *slokas* and its details see, Mikkilineni Radhakrishna Murthy, *Janapada Kalasurpalu*, *op.cit.*, pp.22-23.

17 For more details, see, B.V. Sarada, "Nannechoduni Sangitabhinivesam" (Tel), *Telugu*, Hyderabad, n.d., n.p.

18 Chemakhamba in the later years of her life, became a *Jainasravaki* and influenced the king to give a village as a gift to the *Sarva lokasaraya jinebhavana* at Bezawada. This is cited by Arudra from the original source, *The Journal of Telugu Academy*, vol.XI, p.23 and A.E.VII pp.172-192; See for details, Arudra, "Kalavantulu....", *op.cit.*, p.49.

19 Ibid.

Of the Western Chalukyas of Kalyan, who were contemporaries to the Eastern Chalukyas, king **Someswara** himself was an expert in dance. He compiled a book called *Abhilashitardha Chintamani* in 1131 A.D. This work is interesting for it deals with a variety of subjects. The fourth part of the book, which deals with dance and music, consists of 16 to 18 chapters and 457 verses. In this, Someswara divides dancing into *Marga* and *Desi* varieties, thus reflecting the growth of two traditions, and his contribution lies in the introduction of the *Desi Karanas*, which are found in

20

no other text. He was the first to deviate from Bharata and this work forms the basic source on *Desi* forms like *Gondali* or *Gaundali* for writers like Jayapa, Sarangadeva and Parsvadeva.<sup>21</sup>

References to dance and dancers associated with temples and known as *Patras* or *Gudisanis* or *Devarasanis* or *Devarabasivis*, could be found in the temple inscriptions inscribed after 10th Century A.D. These inscriptions belong to the temples such as Draksharama, Ghantasala and Mukhalingeswara. Some of them mentioned the donations made to the *patrabhogams*, singers and mndangists and some others referred to the donations given by the *sanis* to the temples for carrying out the ritualistic offerings to the Lord. They illustrate the existence of the tradition of associating dancing girls to the temples, prevalence of dance in temples and also the socio-economic status of the dancing girls.

Another family feudatories of the Chalukyas that became independent and continued ruling in their own right were Kakatiyas. Among the Kakatiya kings, Ganapatideva may be claimed as the first Telugu king to have unified the Telugu people and established an Andhra empire as such. Kakatiyas carved out a niche not only in political history, but also made lasting contribution to the cultural field during their reign. The numerous works produced in the field of literature, sculpture and dance during the period, substantiate this statement. In the field of literature, mainly *Kavyas*, both in Telugu and Sanskrit, were written during this period and they refer to dance and music

20 See for more details on this work and its influence on the latter work, *Nrittaratnavali*, V.Raghavan, *Nrittaratnavali*, op.cit., p.5 and pp.67-71; Mandakranta Bose, op.cit., pp.45-46.

21 Ibid., p.68 and 134.

22 See for details of these inscriptions, B.N. Sastry, "Rangamantapa in Telugu Inscriptions" and also "Temple Inscriptions and Devanartakis", Souvenir released on the Occasion of Andhra Natya Yajna, August, 1995, n.p.

in one context or the other. From among these works, *Ranganadha Ramayana* of Gona Buddhareddy, *Markandeya Purana* of Marana, *Basava Parana* and *Panditaradhya Charitra* of Palkuriki Somanadha, *Pratapa Rudriyam* of Vidyanadha and *Mahabharata* of Tikkana should be mentioned. All these works show the popularity of dance and music during the period by their use of words associated with dance such as *Nritya*, *Nritta* and *Lasya*, in their descriptions or by actually describing the dancers.<sup>23</sup>

The translation of *Mahabharata* into Telugu, commenced by poet Nannayya was continued by Tikkana. In the *Virataparva* of *Mahabharata*, Tikkana describes an incident of Arjuna in the guise of Brihannala, teaching dance to Uttara, the princess. The Telugu version deviated from the original by giving a detailed description of how dance was actually taught. A conversation between Arjuna and king Virata is interesting in this context. Arjuna says that he practised in his childhood, *Dandalasaka*, *Gaundalini*, *Prenkhana* and *Perana*.<sup>24</sup> These refer to the forms of dance prevalent in Andhra during that period.

One of the earliest texts to provide a detailed treatment of these dance traditions of Andhra is *Nrittaratnavali* of Jayapa.<sup>25</sup> His genius is seen not only in recording and analysing the *desi* forms and *lasyangas* but also in his understanding and interpretation of Bharata.<sup>26</sup> Apart from this Sanskrit work, *Panditaradhya Charitra* is another work in Telugu which bears testimony to the extensive practice of dance during the Kakatiya period. The *Parvata Prakarana* of this work describes the folk dances mentioned in *Nrittaratnavali* and also gives a resume of the technical

23 *Ranganadha Ramayana* makes use of the words relating to dance extensively. In one of the descriptions, the poet says that the grass is swaying as if performing *Kritalasya* (*Ayodhya Kanda* - V.1529). Many such similies could be seen in this work. See for more details, M. Mrudula, *Tikkana Kavitha Natya Sastra Marlyudalu (Viratodypgaparvalu)* (Tel), unpublished M.Phil thesis submitted to University of Hyderabad, Hyderabad, 1993, pp.46-51.

24 *Ibid.*, p.72-116; A detailed description along with the original *slokas* is given in N.S. Krishna Murti, *op.cit.*, pp.31-32.

25 Mention of the dance forms as well as the technical details of them could be noticed in Jayapa's work. He gives details on the *desi* dance forms like *Gondali*, *Perani*, *Prenkhana*, *Rasaka*, *Natyarasaka*, *Carcari*, *Dandalasaka*, *Sivapriya*, *Cintu*, *Kanduka Nritya*, *Bahurupa* and *Kollata Nartana*. See V.Raghavan, *Nrittaratnavali*, *op.cit.*, pp.161-162.

26 *Ibid.*, p.20.

terms of **dance**.<sup>27</sup> Through its description of dances, performed during the Maha-Sivaratri festival, it only confirms the association of dance and temple and of dance and **Saivism**. Another Telugu work by Somanatha, *Basavapurna*, refers to dance during the wedding celebrations of Basava. Here, he refers to *Kolata, Gondali and Perani*. The term *Patra*, which refers to a dancer is mentioned in this work for the first time. References to songs like *Sankaragitas, Anandagitas* and *Jaatigitas*

are also made in this text.<sup>28</sup> It is significant to note from *Panditaradhya Charitra*, the earliest

references to *Veedhinatakas*. It indicates the existence of them atleast a century before this work.<sup>29</sup>

Under the patronage of Prataparudra (1296-1323), the last of the Kakatiya rulers, many *natakas* and *Kavyas* relating to *Alankara Sastra* are produced. Of these works, *Vidynanadha's Pratparudra Yasobhushanam*, Appayarya's *Jinendra Kalayanabhyudaya* or *Ashtapratishtha*, a Jaina work should be mentioned.

Along with these, the sculptures and epigraphs found in the temples, confirm the continuity of dance tradition under Kakatiya rulers. The sculptures, in particular, show a continuity of Chalukya tradition. A metal sculpture of dancing Siva from Draksharama, belonging to the early Kakatiya

period and late Eastern Chalukyas, about 12th century A.D., bears testimony to this.<sup>30</sup> One of the finest sculptures of the Kakatiya school is from Warangal and shows carvings on the lintel of a doorway of Siva temple. On the Makaratorana, there are three beautiful dance figures : the central one is Siva dancing as Nataraja and the other two are Brahma and Vishnu, also dancing. There is another sculpture on a ceiling panel of Warangal which shows Saraswati dancing on the swan.

The other significant sculptures are from Ramappa temple at Palampet. A beautiful lintel is seen on the doorway of the sanctum, representing Siva dancing on *Apasmara*, in the company of the Matricas and Ganesha.<sup>31</sup> These sculptures have an additional significance since some

27 The *desi* dance forms mentioned in it are *Vedayata (Vishama Nartana), Kodangiyata, Perani, Bahunatakamulu (Bahurupa), Veddonga, Pagativasha*, Shadow plays, bird-dance and dance on the top of bamboos. *Ibid.* See for a detailed description of the original verses, Palkuriki Somanatha, Mallikarjun Panditaradhya Charitra (Tel), Hyderabad, 1990, pp.256-62.

28 *Ibid.*, p.28.

29 *Veturivari Pithikalu* (Tel), Vol. II, (1929-1950), Hyderabad, 1990, p. 169.

30 C.Sivarama Murti, Nataraja..., op.cit. p.261.

31 *Ibid.*, pp.261-62.





Shiva in Urdvajanu along with Brahma, Vishnu and other devatas  
Plate III Dance in Sculpture

Plate IV      Dance in Sculpture

Sculptures of dance found on the pillars of Ramappa Temple, Palampet.



scholars assume that they illustrate Jayapa's work, *Nrittaratnavali*. Of the epigraphical evidences, the Dharmasagara inscription, Panugallu inscription and Pillamari inscription are the most

32

important.

The dynasties that succeeded Kakatiyas are Reddis of Kondavidu and Recerla Nayaks of Racakonda. Among Reddis, the royalty themselves contributed significantly to the art of dance. The first of them is king Kumaragiri (1386 - 1406), who wrote *Vasantarajiyam*, a work consisting of the technical aspects of dance, like *Natya Sastra*. Unfortunately, this work is not available to us

33

and is known only through those works which made references to it. Another work of significance is Vema Bhupala's (1402-1420 A.D.) *Sangita Chintamani*. Besides the descriptions of the *desi* forms which are found in the earlier texts, he makes a special reference to *Parasika Nartana*, probably introduced by Muhammadan conquerors, by the name *Parasika Mattali Nartana*. Interestingly, this found a place in Srinatha's *Kasikhandam*.<sup>35</sup> This literary piece of Srinatha is one among many other works produced during the period that gives us an idea of music, dance and dramas under Reddi kings. They are *Bhimeswarapurana*, Koravi Goparaju's *Simhasanadvatimsika*, Vallabhamatya's *Kridabhirama*, Ramaya Mantri's *Dasavatara Charitra*, to wit only a few. They mention the *desi* forms of dance like *Perani*, *Gondali*, *Kandukakrida* and *Cindu*, besides musical compositions such as *Suladigitams* and *Jatigitams* that were commonly rendered during the period. They also signify the continuation of the earlier forms. *Kasikhandam* speaks of a dancing girl of Banaras known as Karpuratilaka, who danced in front of Ratnesa Kundali. Another work, *Kridabhirama* was supposed to be a *Veedinataka* by itself.<sup>37</sup> It describes a courtesan, Machaladevi,

whose life was dramatised and enacted. According to M. Somasekhara Sarma, this was the age

32 The Dharmasagara inscription refers to *nivartanas* of land for musicians and ten dancing girls. The Panugallu inscription of the Recerla Nami Reddy records the gift of houses to musicians to the temples. See for details, V. Raghavan, *Nrittaratnavali*, op.cit., p.19; Also see M. Rama Rao, op.cit., pp.76-77.

33 Mention here should be made of Kakatiya Vema's commentaries on Kalidasa's plays, Nadendra Gopa's *Prabodha Chandrodaya*, Mallinath's *Magha*. See ibid., p.29.

34 K. Satyanarayana, *A Study of the History and Culture of the Andhras*, Vo.II, New Delhi, 1983, p.151.

35 Ibid.; Srinadha, *Kasikhandam*, Madras, 1958, p.396 (VI : V.210).

36 V. Raghavan, *Nrittaratnavali*, op.cit., p.29.

37 *Veturivari Pethikalu*, op.cit, p. 196.

which saw the beginnings of *Yakshagana* type of drama, which later in the Vijayanagara period

38

became popular in the Telugu country. Another ballad, *Palanativiracharitra* attributed to Srinadha, narrates a dance concert in seventy two lines. It includes the tenets and canons

39

prescribed in *Natya Sastra*

A few sculptures of the period that show dance could be found in Srisailam. Here, there are several reliefs and of them a frieze is interesting for the picturesque way in which *Sandhya Tandava* of Siva is represented.<sup>40</sup> The exceptional feature of this relief is that Ganesha plays flute and Hanuman, the cymbals.<sup>41</sup>

Simha Bhupala II of Racakonda, belonging to the Recherla dynasty, was a versatile and talented poet. His work on dance, *Rasarnava Sudhakara* is widely circulated. Another work, *Sangitasudhanidhi*, a commentary on *Sangita Ratnakara* by him is accepted as a standard work from among the many commentaries written on it.

Music and dance played an important role in the lives of Vijayanagara rulers. It was a part and parcel of the curriculum prescribed for the royal princes and this is established by the mention of a dance teacher, Lakshminarayana, the author of *Sangita Suryodaya*, a treatise on dance, who was in the court of Krishnadevaraya. Vijayanagar kingdom, founded by Harihara and Bukka was ruled by four dynasties. The most important of these was the Tuluva dynasty, the kings of which are Veera Narasimharaya and Srikrishnadevaraya. Their rule was known for its glory and magnificence. The beautiful sculptures at Lepakshi, Hampi, Penukonda, Tadipatri, Pushpagiri and several other places establish the prevalence of dance. Pushpagiri represents the early phase of Vijayanagara art. The significant sculptures of Pusphagiri are those of *Urdhvatandava* of Siva and Siva seen dressing himself for a dance concert. The *Natyamandapa* of Lepakshi temple of Lord

Veerabhadra, shows the deities carved on the pillars with Siva as the principal dancing figure in

38 M. Somasekhara Sarma, **History of Reddi Kingdoms**, Waltair, 1948, p.435.

39 A detailed description of this excerpt and an English translation for the same is given in N.S. Krishna Murty, **Saptasavara**, Nellore, 1985, pp.56-59.

40 C. Sivarama Murti, **Nataraja**.....op.cit., p.263.

41 **Ibid.**

42 For details see A. Ramesh Choudhary, **Andhra Pradesh**, New Delhi, 1976, p.80.

*Urdhvajanu*. The drum and the flames in the upper hands, the lower, one hand in *abhaya* and another in *dola*, as if resting on a knee, and his dance on Apasmara is a typical Vijayanagara piece. However, this dance is not felt to be the normal type. Among the paintings of Lepakshi is found a fine representation Nataraja in *Anandatandava* posture.<sup>43</sup>

The magnificence of the Vijayanagara rule and its patronage to dance could be gathered from the writings of the foreign travellers who visited the capital during the reign of Krishnadevaraya. Domingo Peas is one of the foreign travellers who visited Vijayanagara around 1520-22. He described a dancing hall illustrated with sculptures in various postures of dance. This hall was provided with a recess, where the dancers could exercise and loosen and stretch their bodies.<sup>44</sup> Among the other travellers are Abdul Razzak and Nuniz. Abdul Razzak, a Persian traveller, witnessed the Mahamavami festival, which was celebrated for nine days with a number of cultural programmes, during his visit to Hampi, described them in detail. In course of this description, he mentioned about dancers and their performance behind a pretty curtain opposite to the king.<sup>45</sup> He was so enraptured that he wrote "the girls began to move their feet with such pace that the wisdom lost its senses and the soul was intoxicated with delight".<sup>46</sup> There were also a number of girls who were attached to the temples. Nuniz mentions about the dancing girls who were attached to the palace.<sup>47</sup> Besides the carvings, a number of references are found in the inscriptions to dance and music. One of the inscriptions dated 1514 A.D., attests the dramatic representations showing that the chief means of diversion was theatre.<sup>48</sup> It refers to Nattuva Nagayya, son of Jegayya, who acquired reputation in enacting *Tayikondanatakam*. It also mentions the daughter of Nattuva Timmayya of Potavara, who was *path* or actress.<sup>49</sup>

43 C. Sivarama Murti, Nataraja... **op.cit.**, p. 264; For details on the paintings found in Lepakshi see, N.S. Ramaswami, "Art and Architecture I", in A.S. Raman (ed.), **The Spell of The South**, Thanjavur, 1987, pp.36-37.

44 **Ibid.**, p.265; Robert Sewell in his *Forgotten Empire* gives a detailed description of this hall, see, N.S. Krishna Murti, *Andhra Dance Sculpture*, **op.cit.**, Appendice III, pp.276-77. Also see, K. Satyanarayana, **op.cit.**, pp.432-33.

45 From Robert Sewell, **op.cit.**, pp.93-94.

46 T.V. Mahalingam, *Administration and Social Life under Vijayanagara*, **op.cit.**, p.72.

47 **Ibid.**

48 N. Venkataramanayya, *Studies in the History of the Third Dynasty of Vijayanagara*, Madras, 1935, p. 411-12,

49 See for the original source, *Annual Reports of Epigraphy*, No.556, Madras, 1916.

Another important incident of this period is recorded in the Machupalli Kaifiat, which refers to the episode of performers from Kuchipudi and of Sammetagurava Raju.<sup>50</sup> According to it, the Kuchipudi dancers, known as *Bhagavatulu*, presented a *Kelika* before Viranarasimharaya in 1502. While performing they interspersed an incident of the atrocities of Sammeta Guravaraju, a feudatory that led to the beheading of Guravaraju. This demonstrates the existence of Kuchipudi form during the period of Vijayanagara.<sup>51</sup>

The fillip that music received in the Vijayanagara court could be derived from the inscriptions that mention of instruments like *Bheri*, *Dundubhi*, *Veena* etc. The use of *Tamboora* is known from an inscription of 1533 A.D., which records a grant of land made by Allappa Nayaka to the Tamboora players.<sup>52</sup>

On the literary side, the age of Vijayanagara could be said as one of the most illustrious periods of Telugu literature. Literary genres called *Prabandhas*, *Yakshaganas*, *Natakas* and texts and commentaries pertaining to dance and music were written during this period. The *Prabandhas* and *Natakas* do have a significant reference to dance in their similies and descriptions. Pingali Surana in his *Prabhavati Pradyumnam* gives a detailed description of the stage and settings employed during those times for the drama presentations. According to him, the stage has a curtain from which emerged the characters donning the costumes. Even settings were employed to create the locales. The jewellery is made of lackure and there was background music which consisted of female singers with veena and other instruments. Another interesting feature was the presence of a *sutradhara* who recited the *Nandi slokas* and introduced the play and its plot.<sup>53</sup> The other *Kavyas* which refer to *natakasalas* or theatre are *Manacharitra* and *Vasucharitra*.<sup>54</sup>

50 The original Kaifiat of Machupalli, Local records, No.56, pp.66ff, 1812 is cited by many scholars. See for details N. Venkataramanayya, **op.cit.**; Digavalli Venkata Sivarao, **op.cit.**, pp.151-52; Arudra Samagrandhra Sahityam, Vol. VII, **op.cit.**, pp.397-99.

51 P.S.R. Appa Rao opines that the Kuchipudi practitioners might have probably performed *Bhamakalapam* interspersing with the episode of Sammeta Guruvaraju. **Interview** with P.S.R. Appa Rao, Hyderabad, 7-6-1992.

52 T.V. Mahalingam, **op.cit.**, p.72.

53 See for details Digavalli Venkata Sivarao, **op.cit.**, p. 148.

54 **Ibid.**, p. 149; Also see, N.Venkataramanayya, **op.cit.**, p.412.

In *Niramkusopakhyanam*, written by Kandukuri Rudra Kavi, certain references to players and play acting are found in his use of allegories. He compares youth to a player who reveals herself dancing as soon as the curtain goes up.<sup>55</sup>

Besides the birth of a new type of *Kavya*, known as *Prabandha*,<sup>56</sup> the period also saw the flowering of *Yakshaganas* which in the succeeding years became a prominent genre in both vernacular literature and performing arts.<sup>57</sup> Though specimens survive from this period, inscriptions mention of *Tayikondanatakam* and *Gangavataranam*.

The first extant *Yakshagana* is *Sugreeva Vijayam*, written by Rudrakavi though another *Yakshagana*, *Saubhari Charitra* by Proluganti Chennaya, who lived in the early 15th Century is considered to be the earliest.<sup>58</sup> The fall of Vijayanagara empire in 1565 in the Tallikota or Rakshatagandi battle led to political instability in Andhra region. As a result many artistes migrated

59

to down south and came under the patronage of Nayak kings.

Among the Nayak kings, mention should be made of Raghunadha Nayaka, Vijayaraghava Nayaka, Mannarudeva, Sahaji, Tulajaji and Sarabhoji, who in addition to patronising arts and literature, wrote *Yakshaganas*.<sup>fin</sup> Also there were well known women poets like Madhuravani, Rangajamma and Muddupalani. During the Nayaka rule, which spanned for over 300 years (1550-1855), one can say that Telugu literature has received a new life and some of the best works were produced during the time.

55 The original lines of the description are as follows "...*Taruna yauvvana lakshmi nartanam salpe, nadhikataru maina teratisinantalone bittaram jupu patarakattevole*. 2:6 *Niramkusopakhyanam*, see *ibid.*, p.150.

56 See for the definition and the use of *Prabandha*, *ibid.*, pp.430-51.

57 *Yakshagana* is a dramatic composition set to music and song and acted upon the stage, accompanied by instrumental music, such as veena, flute, mridanga, cymbals etc. See for details *ibid.*, p.413; Also see K. Satyanarayana, *op.cit.*, p.439.

58 See for details K. Satyanarayana, *ibid.*, p.440.; Also see a paper by R. Ananta Padmanabha Rao, "Yakshagana Vagmayam : Sugriva Vijaya Prasastyam", *Natyostav*, Hyderabad, 1996; Arudra **Samagradhara Sahityam**, Vijaywada, 1990 , Vol. VIII, p.179; Suravaram Pratapa Reddy, **Andhrula Sanghika Charitra**, Hyderabad, 1992, pp.274-75; **Veturivari Pithikalu**, *op.cit.*, pp.159-80; S.V. Joga Rao, **Yakshagana Vangmaya Charitra**, *op.cit.*, pp. 104-09.

59 See for details on the socio-economic conditions at the time of this battle and later years, Suravaram Pratapa Reddy, *op.cit.*, pp.288-306.

60 Kondaramayya (ed), **Rajapalayam Rajakavula Yakshaganamulu**, Hyderabad, 1981, p.1.

In the region of Andhra, Qutub Shahis succeeded the Vijayanagara empire and were ruling over Deccan region. They were great patrons of art and there are evidences to show the existence of a group of actors who were adept in music, sing and dance while the audience sit on ground and remain there absorbed in the performance till the day break.<sup>61</sup> Methwold, a foreign traveller, enchanted by the dances he saw in the Qutub Shahi dynasty, remarks "admirable to behold and impossible to express in words". However, he was averse to see music and dance become the monopoly of the prostitutes.<sup>62</sup>

Infact, under the reign of Abul Hassan Qutub Shah, Akkanna and Madanna were the twin ministers, evincing keen interest in music and other arts. According to V. Raghavan, an unpublished lampoon on Rani Mangamma of Madhura mentions both Akkanna and Madanna. Their interest in music and dance were so intense that they not only maintained their own troupe of *Yakshagana*

63

players, but, also arranged a tour of the whole of Qutub Shahi dominion by them every year. It was during the tenure of Madanna's ministership i.e., around 1678 A.D. in one of his quiet and unostentatious tours of the Eastern region, Abul Hassan saw a troupe of Brahmins performing dance drama at Kuchipudi. He was so fascinated that he gave away the village, as an *agraharam* or *inam* to the Brahmin families who dedicated their lives to the art.<sup>64</sup> This is the second historical antecedent that mentions Kuchipudi and their dance dramas. And it is against this background that we should study the history of Kuchipudi village and the art form.

From the above, it is evident that in the region of Andhra, there existed a long tradition of dance. However, early evidences to the existence of *Nattuvumelas* are found, but not of *Natyamelas*. The reasons for the same could be that these troupes were 'nomadic' and appeared to have had no permanent settlement. Also, their performances were mainly meant for

61 K. Satyanarayana, op.cit., p.458.

62 H.K Sherwani, op.cit., p.520.

63 This manuscript is available in Madras Government Oriental Manuscript Library. It also recorded that the troupe had most beautiful players, dancers and singers. See V. Raghavan, "Hyderabad as Centre of Sangita", The Music Academy Journal, Vol. XVI, Madras, 1945, p.119.

64 H.K. Sherwani, op.cit., pp.624-25.



the commoners and were distanced from the royal courts and hence could find no mention. Thus, going by the evidences, it could be concluded that *Natyamelas* and *Bhagavatas* existed from the medieval period.

Coming to the historicity of Kuchipudi, much controversy is in circulation. Going by the evidences, Machupalli Kaifiat is the earliest available local record, belonging to the early 16th Century that mentions the name of Kuchipudi village. According to Arudra, this is the first documentary evidence available on dancers and their *melams*. He opines that the Kuchipudi village mentioned in the Kaifiat is not the village in Krishna district, which is the present centre of the art form, but the one in Guntur district, near Tenali, probably deserted later.

Interestingly, a quarrel that arose between the residents of Kuchipudi during the rule of Asaf Jah II (1762-1802), led to the families by the surnames Vedantam, Vempati, Hari, Bhagavatulu and others, appeal to the Nizam, who appointed Mosalikanti Kamoji Pantulu and Kandregula Jogipantulu as his agents to effect a partition. As a result, an agreement was reached and a property division document dt.24-8-1763, indicates that fifteen families by surnames Bhagavatula, Bokka, Darbha, Eleswarapu, Hari, Josyula, Mahankali, Pasumarti, Peddibhatla, Polepeddi, Vallabhajosyula, Vedantam, Vempati, Vemu and Venukunti were the residents of Kuchipudi village.<sup>67</sup>

Another significant document is a Revenue Consultation, dt. 17-4-1795. It states that the brahmins of Kuchipudi have represented to the Collector that their ancestors enjoyed Kuchipudi village as *agraharam* and that the documents relating to the grant called *Sanuds* are in their

65 Arudra "Background & Evolution of Kuchipudi Dance", Sruti, No.54, March, 1989, p. 17; A brief history of Kuchipudi village in Tenali taluq of Guntur district is found in Guntur Zilla Kaifiats edited by V.V. Krishna Sastry, Vol. 5, Hyderabad, 1990, pp.26-29. The Kaifiat traces the antiquity of the village to 1145 A.D. One Goparaju Ramanna gave this village to the family of Kuchipudis of *Kasyapagotra*. The same Kaifiat also mentions that Kuchipudi, besides being the name of a village was also a family name of brahmins. However, the significant aspect to be noted in this context is that there is no mention of dance at all in the Kaifiat.

66 H.K. Sherwani, *op.cit.*, p.625.

67 For a copy of this document, acquired from Pasumarti Subramanya Sastry, Kuchipudi, see Appendices; Also see, Arudra "Lingering Questions and Some Fashionable Fallacies", Sruti, May 1994, p.29-31.

68 This is found in Masulipatnam District Records, Vol.2990 (Revenue Consultation), dt. 17-4-1795, p. 168, procured from Andhra Pradesh State Archives, Hyderabad. See the Appendices for the same.

possession. Hence, they requested for the renewal of their rights over the village. In reply to this, the Collector ordered the brahmins to produce the *Sanuds*. Information regarding the developments prior to this or afterwards, is not available in any records. However, an appeal to the Board of Revenue on 19-3-1897, exactly a century after, gives a clear picture of this and in a way helps us to understand the historicity of Kuchipudi village. This document is an appeal in response to a Revenue Order No. 496, issued by the British officials to the residents of Kuchipudi on 28-9-1896 with regard to the land revenue. It mentions ten exhibits in support of their continuing rights on the

69

village, since the period it was given as an *agraharam* to the brahmins. According to it, the village was given to them in 1744 by the Zamindar of Bezawada, Kalvakolanu Buchanna Chowdary and E. Timmana Rao, as a *Stotriya Dharmasasana*, granting permanent authority on Kuchipudi to Bhagavatula Lingayya, Vedantam Ramesam, Gopal and Peddibhotia Gurulingam. It also mentions another exhibit, a letter from the then Collector of Krishna District, D.W. Ragan, dt. 14-5-1795, continuing their rights on the village.<sup>70</sup> It may be presumed that this letter would have been sent in receipt of the Collector's order mentioned earlier, asking the Kuchipudi residents to produce *Sanuds*, which they produced and got verified. Moreover, this document makes clear the fact that the brahmins have been enjoying rights over Kuchipudi village from the year 1744 and probably this *Dharmasasana* of 1744 would have been a continuation of their rights on Kuchipudi, given to them during the period of Tana Shah. However, the *Sanud* given by Tana Shah is lost, according to the residents.

69 This document is acquired from the personal papers of Vedantam Parvatisam, according to P.S.R. Appa Rao. It is a copy of the original petition given by Bhagavatula Nagalingaiah, E. Kotaiah, Vedantam Mallesam and Bhagavatula Vasudevudu. It is copied in 6-10-1907 by Yeleswarapu Kanakadurgaiah. This is procured from P.S.R. Appa Rao and we gratefully acknowledge the same.

70 The mention of Kuchipudi village, as one of the Zamindari / Inam villages, which was paying a revenue of Rs.229, 4 annas is found in Gordon Meckenzie, **A Manual of the Krishna District in the Presidency of Madras**, Madras, 1990 (first pub. 1883), p.410. Also see, CD. Maclean, **Manual of the Administration of the Madras Presidency**, Vol. II, Madras, 1989 (first pub. 1885), Appendix No. XLVII; For the history of Kuchipudi Village, found in the Brown Local Records, Madras, M.313, Vol. 5, pp. 409-12, see Arudra, **Samgrandhra Sahityam**, Vol. VII, **op.cit.**, pp.401-03.

Another notable point to be known from this document is that the majority of villagers have dance as their profession, besides agriculture.<sup>71</sup> Thus, it may be concluded that the residents of Kuchipudi village were practicing dance approximately for over a period of three centuries. Alongside dancing, they practised the performance of *pagativeshas*. Normally, these *pagativeshas* were donned by those who did not practice dance regularly and also those who ceased to take

72

73

part in the regular performance. There are around thirty three *pagativeshas* practiced by them.

They are *Budabukkala, Lingabaliya, Jangala, Bairagi, Phakir, Bhatrajulu, Vaishnava Madhawacharya, Gollaboya, Rangulingu Ramireddy, Yerukala, Mandula, Lambadi, Somajayulu Somidevi, Pathan, Dakshikapantulu, Viswasthalu, Kasikavadi, Komati, Ardhanariswarudu, Devangulu, Jandra, Koyadora, Siddilu, Pamula, Chenchu, Ediga, Madiga, Devarapetta, Sakti, Bella Pallakibhetala, Telladora, Garadi and Sarada Vesham*.

These *pagativeshas* mainly evoke humour and at the same time reflect the problems and the conditions of contemporary society. They were presented in each place for a particular period of time with a new *Vesham* each day. The practitioners invariably started their performances with *Budabukkala Vesham* and ended with *Sarada Vesham*, which also had *sabdas*.<sup>75</sup> Use of bilingual

71 From the document acquired from P.S.R. Appa Rao, **op.cit.**

72 Vedantam Parvatisam, "Kuchipudi Pagativeshalu" **Natyakala**, May 1970, p.3S.

73 According to Parvatisam there are only thirty two *pagativeshas*. See **ibid.**, p.36; Also see Tandava Krishna's Manuscript copy of **Dakshinatya Natyakala Charitra**, n.d. We thank A. Balakrishna Prasad, son of Tandava Krishna for making available this rare source.

74 Some of these *pagativeshas*, which were handed down as oral tradition to Kuchipudi *Bhagavatas* were documented in writing, by Bhagavatula Ramakotayya. They were serialised in **Natyakala** in the years 1969-70. Bhagavatula Ramakotayya has rendered yeomen services to Kuchipudi form by such documentation. But for such efforts, the source material on *pagativeshas* would have been lost to posterity. It should be mentioned here that M.V. Subba Rao, Principal of the Zillaparishad school, Kuchipudi has in his possession, manuscript copies of all the *pagativeshas*, compiled by Keshava Prasad, with the help of the practitioners. The details of the texts of various *pagativeshas* compiled and published by Ramakotayya in **Natyakala** are as follows: "Budabukkala Vesham", June, 1969, pp.46-51; "Mandula Vesham", Jan. 1970, pp.58-60; "Bairagi Vesham", Oct. 1972, pp.58-62; "Phakir Vesham", June 1970, pp.67-69 and "Vaishnava Vesham", Aug. 1969, pp.37-41.

75 See, Bhagavatula Ramakotayya's introduction to "Buddabukkala Vesham", **op.cit.**, p.46; For details on inclusion of *sabdas* in *Sarada Vesham* and on *pagativeshas* in general see, Chintalapati Lakshminarasimha Sastry, **op.cit.**, pp.4-21.

speech could also be observed in the *Veshas* like *Vaishnava*, *Phakir* and others, appropriately.

In addition to the *pagativeshas*, as a part of the evening performances, *Veshakathas* like *Balintavesham* and *Dadinamma* were performed.<sup>77</sup>

Those who were into the practice of dance, performed and took part in the evening performances. They toured for six months during the off season of agricultural operations and practiced farming during the remaining period. They had separate *melams* and each *melam* defined its own particular area of operation and they strictly adhered to this geographical area of

78

division as agreed upon, among different *melams*.

The initial repertoire consisted of *Kalapas*, mainly *Bhamakalapa*. This piece, as per the tradition, is written by Siddhendra who taught it to the Kuchipudi practitioners and thus laid the foundations of Kuchipudi dance form. Scholars are divided in their opinion about the age and existence of Siddhendra Yogi, because no historically authentic information in this regard is available, except for the texts of *Bhamakalapa*. Even, with regard to these texts, there are various versions, since many attempted this theme with their own interpretations and the original is

80

76 See Tandava Krishna's manuscript, **op.cit.**

77 For details on *Balinta Vesham* and its text, see, Bhagavatula Ramakotayya(comp.), "Balinta Vesham", **Natyakala**, Oct., 1968, pp.35-39; For *Dadini Vesham*, see M.V. Subba Rao (comp.) "Dadini Vesham", **Natyakala**, June, 1977, pp.104-08.

78 For details on how these *melams* operated see, Kodati Narayana Rao, **Kodati - Chinnati Jnapakalu**, Hyderabad, 1987, pp. 129-32.

79 For details on *Kalapa* see, S.V. Joga Rao, "*Kalaapam*", **Triveni**, Jan., 1955, pp.353-59; Information on Kuchipudi *Kalapas* could be found in Pamidipati Venkataramana, "*Kalapamu (Bhama, Golla)*", **Natyakala**, Dec. 1964, pp. 34-50; Also see in this context Vedantam Satyanarayana Sarma, "*Kuchipudi-Natyakala*", Krishnaveni, 1980.

80 Several texts of *Bhamakalapa* are found at various libraries and also with gurus. The details of the same are as follows : **Bhamakalapam** (R. 429), palm-leaf manuscript found in Oriental Research Institute, Tirupati. This, according to Kuppuswami Sastry is acquired from Nidadavolu Sundaramapantulu, Vizagapatnam in the year 1917-18. See Kuppuswami Sastry, **A Triennial Catalogue of Manuscripts**, Vol. III, Part III, Madras, 1925, pp.1161-62. The other palm-leaf manuscripts found in Oriental Research Institute are **Bhamavesha Katha** (D. 1917), **Bhamavesha Katha** (D. 1916) and **Bhamavesha Katha** (D.1919 incomplete). Narakuri Narayana Kavi, **Atabhagavatam - Bhamavesha Katha** (D.1899), manuscript found in Oriental Research Institute, Tirupati. Another palm-leaf manuscript which belongs to Tatkamalla Srinivasa Rayudu is found in Siddhendra Kalakshetra, Kuchipudi. It contains 144 leaves and the author is not known. Besides, there are around nine palm-leaf manuscripts of *Bhamakalapam* in the possession of Nataraj Ramakrishna, belonging to the *Lasya Nartakis* of Andhra, like Pendyala Satyabhama, Pendyala Ambasani and Pendyala Purshottamuralu. The authors

probably extinct. However, it is significant to note that a majority of these texts of *Bhamakalapa*, irrespective of whether palm leaf manuscripts or the performance texts of both Kuchipudi and the temple dancers, contain a verse, which says that it is written by Siddhendra Yogi.<sup>81</sup>

The age of Siddhendra is fixed by various scholars at different times. The earliest being 14th century and the latest 18th century. Scholars like Banda Kanakalingeswara Rao opines that Siddhendra belongs to 14th and 15th centuries (1350-1450), where as P.S.R Appa Rao places him somewhere during the same period. Sistla Ramakrishna Sastry expressed a firm view that Siddhendra belongs to 15th century. Yet another scholar, Balantrapu Rajanikanta Rao feels that

82

Siddhendra existed during 15th century and Vissa Appa Rao and Mohan Khokar as 17th century.

But a general agreement is not reached on this issue. Some opine that Siddhendra was

80 contd..

of these are not known. There are some published texts of *Bhamakalapam*. They are Vedantam Parvatisam, **Kuchipudivari Bhamakalapam**, Machilipatnam, 1964; Mangu Jagannadha Rao, **Bhamakalapamu-Parijatamu**, Kakinada, 1930; **Siddhendra Yogikrita Bhamakalapamu**, compiled by Banda Kanakalingeswara Rao with the help of the gurus, taking into account various versions available in Andhra, Hyderabad, n.d. Apart from this there are performance texts of Vempati Peda Satyam and Vedantam Satyanarayana Sarma and of *Turpubhagavatam*.

81 A two line verse which mentions the name of Siddhendra Yogi is found in palm-leaf manuscripts, found in Tirupati, in possession of Nataraj Ramakrishna, performance texts of the gurus and Siddhendra Yogikrita Bhamakalapam, **ibid**.

82 There is enormous material on Siddhendra Yogi, not only about his date, but various popular legends that are woven around his life and achievements are discussed in these sources. For a comprehensive discussion of various aspects of Siddhendra Yogi, the following sources are found to be useful. See Banda Kanakalingeswara Rao, "The Kuchipudi Dance - Drama", **Marg**, Bombay, Vol., XIX, No.2, March 1966, pp.30-36. Also by the same author, "Kuchipudi Nrityam"(Tel), **Sutradhari**, a quarterly published by Andhra Pradesh Sangeeta Nataka Academy, (All India Dance Festival number), April-June 1964, pp. 17-47 and 65-69; Also see P.S.R. Appa Rao "Siddhendra Yogi" (Tel), **Bharati**, a monthly Journal on Literature and Arts published from Madras, Jan. 1960, pp.80-84; See Sistla Ramakrishna Sastry "Siddhendra Yogi Padunaidava Satabdi Vade" (Tel), **Bharati**, March 1960, pp.37-41. Also by the same author "Kuchipudi Bhagavatalu - Yakshagana Pradarsanamulu" (Tel), **op.cit.**, pp.45-80; See B. Rajanikantha Rao, **Andhra Vaggeyakara Charitra**, Vijaywada, n.d. See Chintalapati Lakshminarasimha Sastry, **op.cit.**, pp.81-91; Also see in this regard, MA. Naidu, **op.cit.**, pp.7-10; See Arudra, "Kuchipudi - The Abode of Dance", **op.cit.** pp.236-44; For a detail discussion see D. Soneji, "Kuchipudi-A Study of the Kuchipudi Dance Drama, Art of Andhra Pradesh", a paper submitted to University of Manitoba, USA, April, 1993; See also Mohan Khokar, **Traditions of Indian Classical Dance**, New Delhi, 1979, pp.115-17.

associated with Sringeri Peetha and some associate him with Narhari Teertha. Also, doubts about his very existence are raised by scholars like Arudra, as there are no historical evidences. However, he quoted a *daruvu* from the *Mandulapattu*, with the *mudra* of Siddhendra Swami and further said "the historicity of Siddhendra Swami, if not that of a yogi, is undoubtedly established, but his date and his connection with Divi-Kuchipudi are still unanswered questions".<sup>84</sup> Though it is difficult in view of the paucity of authentic source materials to fix the date of Siddhendra Yogi, since the oral tradition is rather strong in this regard, it may be concluded that he must have been existed in reality.

The other *Kalapa* of Kuchipudi practitioners is *Gollakalapa* written by Bhagavatula Ramayya. This *Kalapa* could be said as a path breaker, with a theme of social and secular content. It depicts the spiritual and biological aspects of human life, such as performance of *Yajna* and its purpose, and, the process of human birth. It may not be out of place to say that this *Kalapa* reflects the religious protest and dissent that occurred during the late medieval period.

Depending on the development of Kuchipudi repertoire in the last one century, the growth of Kuchipudi could be divided into three phases. The first saw the introduction of *Yakshaganas*, the second is a transitional stage which saw the emergence of solos as a separate stream and, the third, the modern dance dramas as well as the crystallisation of solos. These periods approximately, fall between one, 1881-1930, two, 1930s-1956 and the third after 1956.

- 83 See Banda Kanakalingeswara Rao, "Andhra Stage", **Andhra Pradesh Souvenir**, New Delhi, 1-11-1956; Siddhendra is said by some as a disciple of Narahari Teertha (13-14th centuries), see, Sunil Kothari's thesis, "The Dance Drama Tradition.....", **op.cit.**, pp.287-92.
- 84 This *daruvu* is collected from the manuscript of Vedantam Pahlada Sarma's great grand father, Vedantam Chalamaiyah, according to Arudra. See Arudra, **Samagrandhra Sahityam**, Vol XII, Vijayawada, 1991, pp. 362-63; Also see, Arudra, "Lingering Questions...", **op.cit.**, p.29.
- 85 For the text of *Gollakalapa*, see, Bhagavatula Ramakotayya (comp.), "Gollakalapam", **Natyakala**, Oct. 1967, pp.46-68, and also **Natyakala**, Dec. 1967, pp.24-47; Also see Chintalapati Lakshminarasimha Sastry, **Atmayajnamanu Gollakalapam**, Machilipatnam, 1986.
- 86 See for a detailed treatment of *Gollakalapam*, Satyanarayana, "Veethi Bhagavatam : Gollakapamu", **The Journal of Music Academy**, Madras, Vol. XXXIII, Part I-IV, 1962, pp.94-99; Also see, Anuradha, J. "Kalapa : A Study in Social Protest", a paper presented at the National Seminar on, **Literature and Social Protest : Reflections on Oppressed Social Groups**, University of Hyderabad, Hyderabad, March, 1995.

A major break through occurred in the repertoire of Kuchipudi with the performances of professional drama companies in Andhra. It was between 1881-1930, that these companies from Maharashtra started performing in Andhra with their systematic adaptation of advanced stage techniques in terms of lighting, stage decor and costumes, held a sway over Telugu audience. These dramas, which had a predominance of dialogues in colloquial dialect, could easily communicate to the people. This infact was in total contrast to the stylised *abhinaya* technique employed by the Kuchipudi artistes. In course of time, these companies posed a threat to the survival of Kuchipudi form. The veteran gurus like Vempati Venkatanarayana and Vedantam Ramakrishnayya, in order to counter this, made amendements in the presentation technique and tried to incorporate stage decor and other aspects.<sup>87</sup> Also this was the period when the *Yakshaganas* were for the first time adopted into the repertoire of Kuchipudi. The first of these is *Prahlada Charitra* or *Bhakta Prahlada*,<sup>88</sup> followed by other *Yakshaganas* like *Usha Parinayam*,<sup>89</sup> *Ramanatakam*,<sup>90</sup> *Harischandra*,<sup>91</sup> *Gayopakhyam*,<sup>92</sup> *Sasireha Parinayam*,<sup>93</sup> *Mohini Rukmangada*<sup>94</sup> and others.

There were four important *melams* in Kuchipudi, that practiced these *Yakshaganas*. They were *Chintavari melam*, *Pasumartivari melam*, *Vedantamvari melam* and *Vempativari melam*. Chinta Venkataramayya brought together all these *melams* under one roof and started *Venkatarama Natyamandali* during the early part of 20th Century. It made possible to bring together the best of the talents.<sup>95</sup>

87 Vedantam Ramakrishnayya, for sometime, was associated with *Mailavaram Samajam*, and brought in changes in the presentation of Kuchipudi dance dramas. See Gorrepati Venkatasubbayya, "Prachinandhra Natyakalakshetramu", *Kinnera*, Feb. 1954, p.123.

88 Vedala Tirunarayanacharyulu and Tiruvalikkeli Ramanujacharyulu, *Bhakta Prahlada*, n.d., n.p.; However, according to S.V. Joga Rao this was printed in 1904.

89 Renduchintala Chindambarakavi, *Aniruddha Natakamu*, Bandar, n.d,

90 Anantadasu, *Ramanatakam*, Madras, 1912.

91 Harischandra is written by Balijepalli Lakshmikantam.

92 Vallabhaneni Ramakrishnakavi, *Goyanatakam*, n.p., 1908. The date in this book is gathered from the last verses in which the poet mentioned the year of writing.

93 Written by Vallabhaneni Chowdary, *Sasirekha Parinaya Natakam*, n.p., 1933 (third edition). The last verses of the text say that this was written in 1911 for an exclusive presentation by Kuchipudi artistes.

94 Betapudi Bhagavanta Rao, *Rukmangada Natakamu*, Guntur, 1933.

95 See for details on these *melams*, S.V. Viswanadha Sarma, "Pauranika Natarangam - Kuchipudivari Seva", *Natyakala*, 1977, pp.59-60; Also see Anuradha, J., *Kuchipudi Dance*, op.cit., p. 12.

Towards the end of this phase, presentation of solo performances in Kuchipudi was started by Vedantam Lakshminarayana Sastry. He, along with his son Jagannadha Sarma, came out of the traditional mould of Kuchipudi and started performing extensively, besides teaching the art form to the *Lasya Nartakis*.

Another blow came in the form of cinema in early 1930s, when the art form slowly started languishing. This was exactly the period during which the Kuchipudi artistes were struggling hard

96

for their survival. Consequently, they started taking part in stage dramas, which were by then quite established with many *samajas* propping up by taking inspiration from the professional companies of Maharashtra. Also, this period witnessed the exodus of the cream of Kuchipudi artistes to the field of cinema. First, it started with the presentation of solo numbers in the feature films by the artistes who became later the dance directors. Prominent among them are Vedantam Raghavayya, Vempati Peda Satyam and Vedantam Jagannadha Sarma. Vedantam Raghavayya was the first to present a dance number in the film *Rytubidda*. He presented the *Dasavatara* number in the picture during an election campaign.<sup>97</sup> Among those who were associated with theatre groups, both as actors and associates, mention should be made of P.V.G. Krishna Sarma, Darbha Venkateswarulu and others. Darbha Venkateswarulu worked for *Andhra Praja Natyamandali* and helped Koganti Gopalakrishnayya in producing two significant *Yakshaganas* on prominent

98

contemporary political themes viz., *Hitler Patanam* and *Simla Bhagavatam*.

At the national level, during this period, there was a general resurgence of arts and particularly in dance. The efforts of pioneers like Tagore, Uday Shanker, E. Krishna Iyer, Rukminidevi Arundale and Vallathole enabled the success of this phenomenon. More or less,

96 See Tandava Krishna, "Kuchipudi Dance"(Tel), Andhra Pradesh Souvenir, Delhi, 1959, pp.59-60.

97 *Rytubidda* is one of the early films of Gudavalli Ramabrahmam. This was made in the year 1942; Later Raghavayya popularised Kuchipudi through his own films, though in the process he was criticised to have commercialised the art. See "The Folk Flair of Kuchipudi", The Week, August, 21 -27, 1988, p.36.

98 See for the texts of *Hitler Patanam* and *Simla Bhagavatam* produced in 1946 and 1947 respectively, Koganti Gopalakrishnayya, Kotigontula Koganti (Tel), Vijayawada, 1992, pp. 1-39.



simultaneously during this period, the elite of Andhra turned their attention to Kuchipudi dance. A number of savants like Vissa Appa Rao, Banda Kanakalingeswara Rao, Tandava Krishna and others made consistent efforts to revive the glory of Kuchipudi.

Meanwhile the decade of 1950s witnessed a major political change in the formation Andhra Pradesh as a separate linguistic province. Serious attempts were made to bring about a separate

99

identity to the culture of Andhras. However, the Central Sangeet Natak Akademi during its Dance seminar at Delhi, in March 1958 did not include Kuchipudi in the recognised panel of classical dances which caused a deep consternation among the artistes and benefactors of Kuchipudi dance form. As a result, the Andhra Pradesh Sangeeta Nataka Academy organised a seminar on Kuchipudi Natya in Feb. - March 1959 with Nataraj Ramakrishna as convenor. A number of scholarly presentations on the antecedents, history and technique of Kuchipudi were made in this seminar, along with the performances of Kuchipudi practitioners, displaying the entire spectrum of the form.

Consequently Siddhendra Kalakshetra was established at Kuchipudi along with its branches at Eluru and Vijayawada to impart systematic training in Kuchipudi form. Simultaneously,

102

efforts to formulate a comprehensive curriculum on the scientific lines were initiated. The Academy extended liberal monetary assistance to the Kuchipudi artistes to train and prepare dance dramas of high standards and the major breakthrough in this direction was the production

99 See the article of P.V. Rajamannar, "Cultural Renaissance in Andhra Desa", **Andhra Pradesh Souvenir**, 1953, pp. 26-27.

100 For more details on the events that led to an uproar in the field of Kuchipudi and concern among scholars see, Paidipati Subbarama Sastry, "Vadanalenduku ? Kuchipudi Bharatanatyam Sastriyame!" (Tel), **Jagruiti**, Vijayawada, 8-8-1958, p.7 and pp.15-16.

101 As a result of these developments, Siddhendra Kalakshetra was established in 1961 at Kuchipudi. Simultaneously documentation of the traditional Kuchipudi *Yakshaganas* was undertaken by All India Radio, Vijayawada. It was started in July, 1959, with the audio recording of *Bhamakalapam* and *Gollakalapam* and continued by *Sasirekha Parinayam*, *Rukmini Kalyanam*, *Ramanatakam*, *Mohini Bhasmasura* and others.

102 See for the efforts put forth by the Academy as well as individuals an article by Vempati Satyam (Peda), "Kuchipudi *Natyam-Rashtra* Academy Kalapam", **Sarangi**, n.d., pp.66-68; A syllabus was formulated by Vempati Peda Satyam for training in Kuchipudi. The same is published in "Kuchipudi Natyasikshana Kramam", **Visalandhra**, Vijayawada, 24-5-1960.

of *Ksheerasagara Madhanam* in 1963. Parallel to this, the development of solo dance as a separate

103

stream was taking place. Gradually, women from educated and elite families began to evince keen interest in learning and performing the form. This gave a considerable impetus to the growth of Kuchipudi in the contemporary times, especially after the 1960s which led ultimately to its global recognition.

Critics are of the view that dance is undergoing a radical transformation all over the world. To meet the challenges of the changing times, innovations are made. This phenomenon is very much noticed in various dance forms of India. A similar development is noticed in Kuchipudi form also due to the serious study of the Sastras by the gurus and also the wider exposure they are subjected to in the present day context.

103 Inclusion of various solo numbers, such as those practiced in the temple tradition could also be observed before solo in Kuchipudi has acquired a format of its own. Mention here should be made of C.R. Acharya, who included the dances practiced in temple traditions like the *Simhanandini* etc., into the repertoire of Kuchipudi. This trend started during the mid 1950s. See for details, Anuradha, J., **Kuchipudi Dance, op.cit.**, pp.14-15.

*Chapter III*  
*Kuchipudi Dance*  
*Technique and Solos*

The word 'technique' could be explained as the method of doing or performing, especially the arts. <sup>1</sup> The technique of performing arts, particularly dance, has as its medium the human body, which is used to communicate an idea, a situation or just an emotion to spectators. It is through the mode of imitation that these ideas are conveyed. This process of imitation, as the basic quality of art, could be generally observed in various definitions of art given by the ancient philosophers and scholars of both orient and Occident.<sup>2</sup> Aristotle, the well known Greek philosopher, in his theory of art states "all art as imitation" and this theory holds perfect agreement with Bharata's definition of *Natya*.<sup>3</sup>

According to Bharata, *Natya* is the imitation of nature of the world with the help of *angika* (the bodily movements) and other *abhinayas* (the histrionic expressions or ways of acting).<sup>4</sup> Here, the nature of the world includes not only the human nature but also the physical nature around. This imitation or taking from the nature around us could be observed in the basics of Indian dance technique, i.e., the *caris* or foot movements such as, *edakakridita* and *cashagati*, to mention only a few. *Edakakridita* means the playful jump of a little female goat and *cashagati*, the gait of *cashaka* bird <sup>5</sup> and the *caris* in their practical application resemble the respective movements. Besides *angika abhinaya*, the other *abhinayas* mentioned in the definition of *Natya* by Bharata are *vacika* (vocal), *aharya* (costumes, make-up to stage props) and *sattvika* (involuntary, temperaments and emotions). Since *Nritya* and *Nritta*, the communicative and pure dances respectively,

1 A.S. Hornby, **Oxford Advanced Learner's Dictionary of Current English**, Bombay, 1991, p. 1319.

2 For a detailed discussion on the definition and concept of dance in both orient and west, see the article of Leela Venkataraman, "What is Dance? East and West", **The Hindu**, a National english daily published from Madras, 21.08.1992.

3 As was explained earlier, *natya* is defined as the imitation of the ways of the world.

4 The others include representation through words, costumes and temperaments. See for details on these, M.M. Ghosh, **Natya Sastra, op.cit.**, Ch. I. V.121, p.16; Also, see P.S.R. Appa Rao, **Natya Sastramu, op.cit.**, Ch. IV. 119 p. 18.

5. P.S.R Appa Rao, **Ceshtakrita Abhinayam**, Hyderabad, 1994, pp.2-13.

are part and parcel of *Natya*, Classical drama, the above stated definition is applicable to dance (solo) and to dance dramas <sup>6</sup>. However, the extent to which they are used and the degree of stylization differ from drama to dance. In dance, the *angika* and *sattvika abhinayas* are stylised to the maximum and the use of *vacika* and *aharya* in their complex varieties is limited in comparison to drama. The same is applicable to dance (solo) and dance dramas. In the dance forms which are essentially solo, *vacika* consists of only vocal music (lyrics) and *aharya* is more or less fixed and is 'style specific'. Where as, in dance dramas and traditional theatre forms, *vacika* includes in itself, besides lyrics, dialogues and speech and *aharya*, various costumes and make-up, specific to each character enacted, stage decor and properties. Both dance and dance dramas contain *angika* and *sattvika abhinayas*. However, the modes of presentation (*dharmi*) of the *abhinayas* is of two types i.e., stylised way (*natya dharmi*) and natural or the way of the world (*loka dharmi*).

Generally speaking, the technique of Indian dance includes in itself both *Nritta*, the non-communicative pure dance, which ranges from simple movements seen in the basics, to the complicated movements observed in the dance numbers. *Abhinaya*, communicating through gestures and facial expressions also plays an important role. These, infact, are the basic components that define the style of the form. *Aharya* and *vacika abhinayas* come into play at an advanced stage of training and stage presentation. Also these are the components that apparently make the tradition of the form. Since we are attempting to explain the tradition of Kuchipudi dance, we need to primarily understand what tradition means and what components in Kuchipudi dance are to be studied.

The Oxford dictionary defines tradition as "a particular set of beliefs or customs transmitted from one generation to another without writing". <sup>7</sup> It is derived from the Latin word 'traditio' meaning handing down, delivery etc. <sup>8</sup> This transmission may not be necessarily of customs and beliefs

6 Kapila Vatsyayan, Indian Classical Dance, op.cit., p. 10.

7 A.S. Hornby, op. cit. p. 1359.

8 For a detailed discussion on tradition and it's transmission, see, Durgadas Mukhopadhyay, Folk Arts and Social Communication, New Delhi, 1994, p.5.

but also of practices, especially in performing arts. It was this transmission from one to another that ensured the long existence of our art forms and now called as oral tradition, as no written word is used for its transmission.

Oral tradition played an important role in imparting knowledge in India right from the Vedic times. It is still in vogue in the area of performing arts irrespective of whether the form is folk or classical. Though attempts are being made to bring out a written system of notation, no standard system that could completely replace the oral tradition is developed or practiced till date.<sup>9</sup>

In India, the oral tradition continues to play a dominant role in performing arts. Tradition is often compared to a rolling stone which gathers no mass. It may be explained that certain norms and beliefs and the technique with regard to dance of one period, when passed on from one generation to the other, they not only retain the salient features but assimilate the features of the existing time, as they should respond to the tastes and needs of the changing times. In the process the lesser relevant features of the times would be replaced by the new. Thus, continuity and change are integral to tradition and they are more markedly seen in Indian culture. Therefore, it could be summed up saying that tradition is that which is handed down from the immediate

## 10

past. It takes into itself the nuances or innovations of the present and would become the tradition of the future.

- 9 The Institute of archaeology, established in 1962 by Rudolph Benesh, who invented the Benesh System of Dance notation, along with Joan Benesh and Marianne Balchinn, was the first Institute to adopt this notation to Indian dance. The forms chosen were Bharatanatyam, Kathak, Manipuri and Kathakali. For the last twenty five years G. Venu, a scholar and promoter of dance and theatre in India, is working to develop a system of dance notation for Kathakali, Koodiattam, Mohiniattam and other arts of Kerala. See for details on Rudolph Benesh System of dance notation, Rudolph and Joan Benesh, **An Introduction to Benesh Movement Notation - Dance**, New York, 1969 (First published in 1959); Rudolph and Joan Benesh, "Notating Indian Dance", **Sangeet Natak**, Vol.9, New Delhi. For details on various dance notating systems, see a report, "Book and Exhibition on Dance Notation", **Sruti**, No. 129/130, May, 1995, p.57.
10. A detailed discussion on how tradition and innovation are defined and visualised in different styles of dance, is made in the article of V.A.K. Ranga Rao, "Tradition, Innovation and all the Exploration at Natyakala Conference", **Sruti**, No.41, February, 1988, pp. 31-33.

Defining the tradition of an art form in strict terms is a difficult task. The tradition is embedded in the technique, repertoire and presentation of the form. Therefore, to understand the tradition of Kuchipudi technique and repertoire, which includes both dance dramas and solo numbers that were earlier practiced and *Pagativeshas*, should be carefully studied.

Kuchipudi dance has been rapidly widening its horizons from the late 19th century both in its repertoire and technique. It was during this period that the dance dramas like *Prahlada Charitra*, *Ushaparinayam*, *Ramanatakam*, *Mohinirukmangada* and *Sasirekhaparinayam*<sup>11</sup> were added to the then existing repertoire consisting mainly of *Kalapas* and *Veshas* such as *Dadinamma*, *Balinta* etc. The development of another important branch, i.e., the solo repertoire in Kuchipudi could also be noted during this period. Even though solo as a separate branch by itself did not see the light until 1930s, it existed as an integral part of the dance dramas.

With the development of the repertoire and also the rapid spread of the form from its otherwise confined traditional precincts of Kuchipudi village, the technique also underwent certain changes. They may not be said to be major in terms of the body kinetics and movements, but are significant as they changed the total texture of form making it more beautiful and evolved. It was a gradual process spread over a long period of time with the contribution from various gurus. A detailed examination of the same is being done to arrive at the traditional practice of the form as well as the innovations in the movements of the basics and the body kinetics employed in them and later variations, since it is the basic foundation that affects the whole superstructure.

Kuchipudi dance technique is practiced and perpetuated by various gurus and performers hailing from the village of Kuchipudi. While differences could be observed in the training process of these gurus, a commonality is also seen in them. These common features found in the basic training of all the gurus is what could be said as the tradition of Kuchipudi dance. To arrive at these, a comparative study of the basics taught by various gurus should be done. We may face a

11 Gorrepati Venkata Subbayya, op.cit., p. 122

problem here about the question of who are the gurus that should be considered. To tackle this problem, a table of '*guru-sishyaparampara*', to trace back the major branches of development in Kuchipudi dance technique is formulated. As a result, two prominent gurus who developed the form in a unique way are identified. They are Chinta Venkataramayya and Vendantam Lakshminarayana Sastry. Chinta Venkataramayya specialised in dance drama or *Yakshagana* of Kuchipudi and his legacy could be traced back to Hari Madhavayya. Vedantam Lakshminarayana Sastry, whose specialization is solo form of Kuchipudi, could be traced back to Vempati Chalamayya.<sup>12</sup> This is not to eliminate gurus like Tadeipalli Perrayya and others. Their students after initial training from them, studied further under either of these prominent gurus. Also, the other performers and gurus who are not from the traditionally practicing families, but perpetuating the dance form are few and most of them learnt from Vedantam Lakshminarayana Sastry. Since we have a large number of established gurus from his disciples, who hail from the traditional practicing families like Vempati Chinna Satyam, we are not taking them into consideration for our analysis of basic training. However, in the later part, i.e., when we analyse the innovations, their contribution will be discussed.

12 J. Anuradha, **op.cit.**, p.p. 12 - 40 & 56 -57.

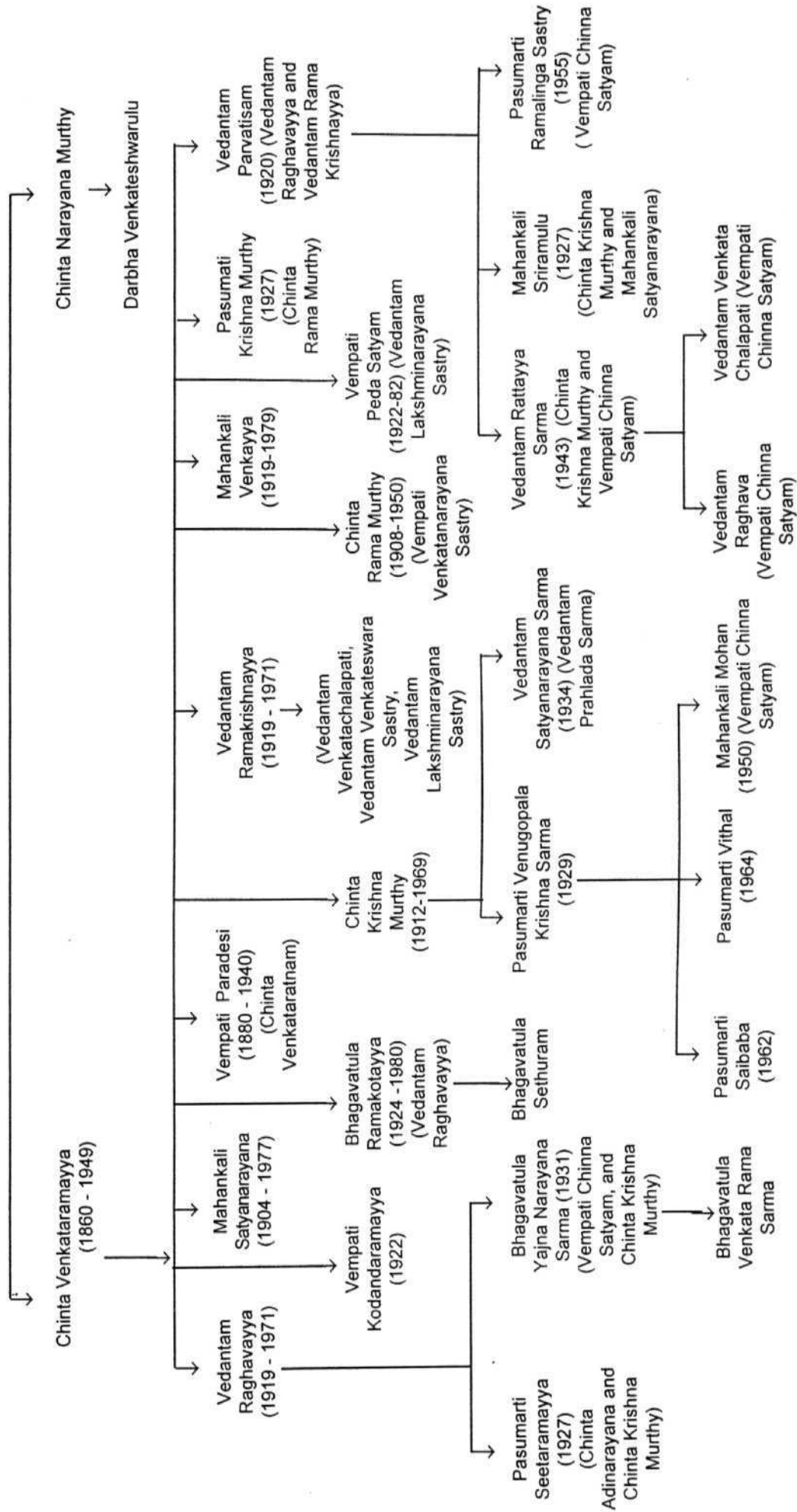


Table I \*

Hari Madhavayya (Late 18th mid and 19th Century)



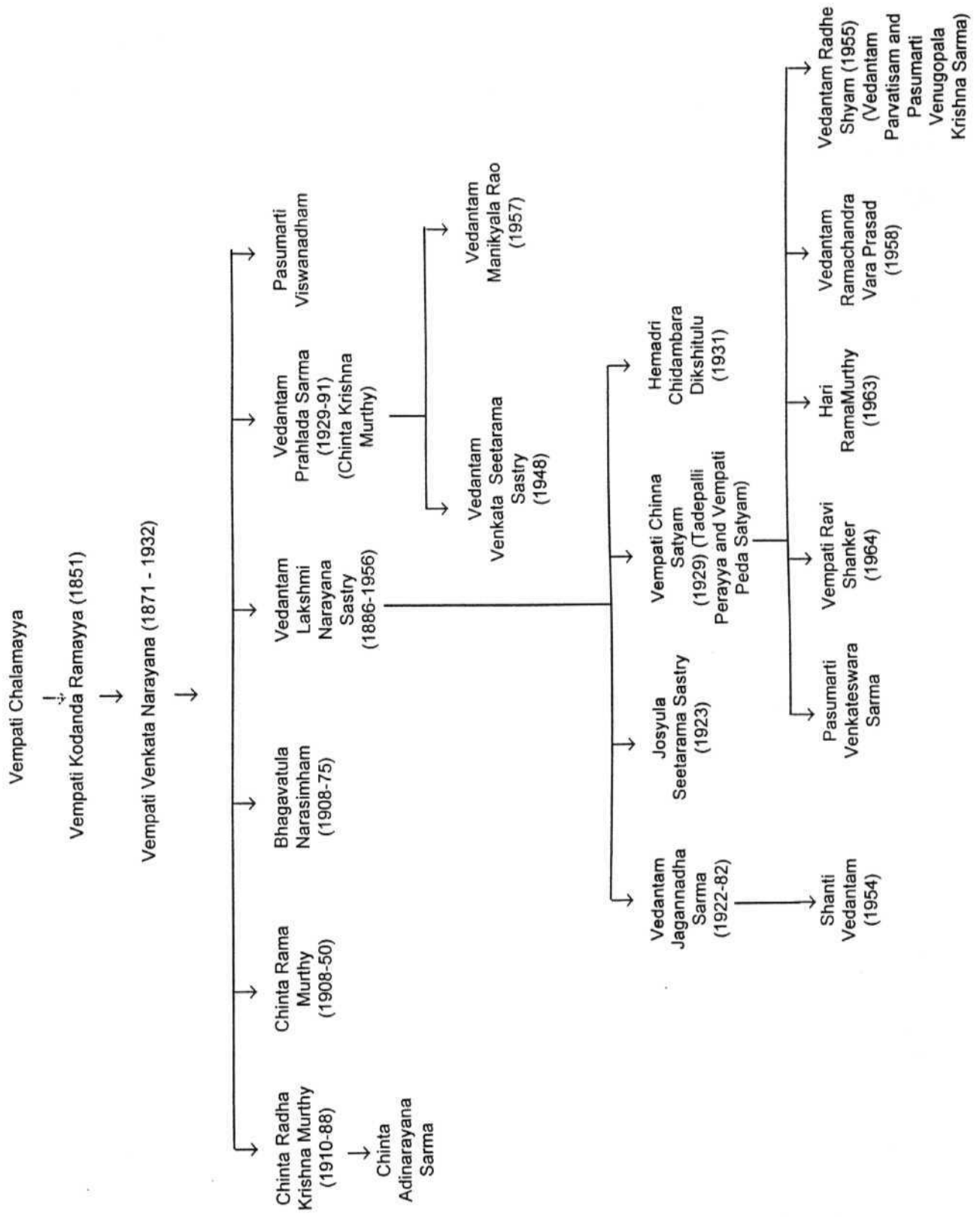
Chinta Venkataratnam (mid 19th Century)



\* These tables are based on the information gathered from various sources which contain the biographical details of individuals. The main sources are Chinta Ramanadham's *Kuchipudi Natyacharyula Charitra Putalu* and J. Anuradha's *Kuchipudi Dance - Who is Who*. The tables contain the main Guru - *Sishya Parampara* and hence not exhaustive.

**Note** : Names mentioned in the brackets are also the Gurus in addition to the Guru to whom he is traced in the table.

**Table II**



The gurus chosen for the purpose are Vedantam Prahlada Sarma, Vedantam Parvatisam and Pasumarti Venugopala Krishna Sarma, who are trained in the tradition of Chinta Venkataramayya and Vempati Chinna Satyam, the disciple of Vedantam Lakshminaryana Sastry. Even among the disciples of Chinta Venkataramayya, a variation is observed in their basic training. This is but a natural occurrence since a performing art widens its horizons through the contribution of the creative genius of an individual who practices it. Not all such innovations will last for long. Nevertheless, such as those that merit the attention of scholars and become popular with audience will be everlasting. Among the gurus mentioned above, Vempati Chinna Satyam is considered as a major innovator in contrast to Pasumarti Venugopala Krishna Sarma, who claims to have adhered strictly to what his gurus have taught him.<sup>13</sup> Vedantam Prahlada Sarma and Vedantam Parvatisam worked in their own way bringing in variations that suit the needs and times.

Coming to the basics of Kuchipudi and their documentation, it should be mentioned that no systematic and serious attempt was made to record them except for a few gurus who noted down lyrics in their personal collections.<sup>14</sup> Vedantam Parvatisam was the first to record the *pataksharas* (solfa syllables) used for the basics of Kuchipudi in his book *NrityaTarangini* published in 1988. Vedantam Prahlada Sarma went a step further and tried to describe them in the terms used by Bharata in his *Natya Sastra*. For instance, he describes the first step which is identified by the

13 Interview with P.V.G Krishna Sarma, Kuchipudi, 23-8-1992.

14 C.R. Acharaya and Mallika Sarabhai gave the names of the steps and the *pataksharas* used for them but they did not attempt to describe them in detail picturesquely, whereas the same is done to describe the *karanas*. See for details C.R. Acharya and Mallika Sarabhai, op.cit., pp.162-64. The same i.e. giving the *pataksharas* of the basics and *Jatis* as per the order followed by Vempati Chinna Satyam was done by Munukutla Sambasiva. Though he gave the photographs to illustrate the eye movements, *hastas* etc. an attempt to describe the basic movements is not done. See, Munukutla Sambasiva, op.cit., pp. 17-24. In this regard mention should be made of the attempts made by Vedantam Parvatisam and Vempati Pedda Satyam. Vedantam Parvatisam tried to put on records both the basics and the *jatis* of Kuchipudi through his works *Nritya Tarangini* and Kuchipudi **Melakartalu**, besides the songs used for the solo numbers as well as the dance dramas. Vempati Peda Satyam, besides noting down the songs in his personal record, also noted in detail the various ways of performing *abhinaya* (*sancarais*) for each word in the song. These personal papers of Peda Satyam are in the possession of Vempati Chinna Satyam, Madras. Also, an attempt to record the basic training in detail of Bhagavatula Ramakotaiah, was initiated by P.S.R. Appa Rao in 1979. Unfortunately, this was put to an abrupt end with the sudden illness and demise of the Guru. These incomplete notes which is in possession of P.S.R. Appa Rao, was given to us. We gratefully acknowledge the same.

gurus by its *pataksharas*, *tehi tehi dattam tatai tehattata* as *Ghattita prasaritam*.<sup>15</sup> This name indicates that the step has the striking of the foot (*ghattitam*) and then the stretching forward or dragging forward (*prasaritam*). Vedantam Parvatisam also added certain variations to some steps which would be discussed in course of this discourse. The innovations mainly occurred in the domain of executing the movement and its body kinetics and in the addition of variations. The additional variations may be totally new or a combination of existing movements.

As already mentioned, the technique of dance encompasses both *Nritta*, the non-communicative dance and *abhinaya*, the histrionic expressions used to convey a feeling or a meaning. *Nritta* has as its basic ingredients *Sthanakas* (standing positions), *Caris* (foot movements) and *Nritta Hastas* (decorative gestures). A combination of the above said three is a *Karana* (the primary unit of movement), a combination of which would make an *Angahara*, that could be compared to *Jatis*.

Indian dancing depicts the perfect point of movement of balance along the vertical meridian (*Brahma sutra*).<sup>16</sup> Various positions are evolved from the position of standing person in the circle with the navel as the center and the spinal cord as the vertical meridian.<sup>17</sup> Also, all movements emerge from the point of perfect balance and they are directly in relation to the pull of gravity. Primarily, the *sthanaka* or the standing position is pivotal for any form of dance. It is from this

18

position that the arms and legs are moved so that certain geometrical motifs emerge. Apart from the *sthanaka* adopted for a form, another primary prerequisite is to keep the body in *soushtava*,

19

for the limbs without it (*soushtava*) create no beauty in dance or drama. The body is said to be in *soushtava*, when the waist and the ears as well as the elbow, the shoulder and the head are in their natural (*sama*) position and the chest is raised. When one is in this position the limbs

15 For this piece of information, we acknowledge the lecture notes given by Vedantam Pahlada Sarma, 1989, University of Hyderabad.

16 Kapila Vatsyayan, Indian Classical Dance, op.cit. p.14.

17 See for a detailed discussion on this aspect of dance and its perfect representation in *Natya Sastra*, Kapila Vatsyayan, The Square and the Circle, op.cit., pp.49-59.

18 Ibid.

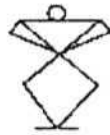
19 M.M Ghosh, op.cit., chap. x. V.88-91, p.204.

should be at ease, still, unbent, not very upright.<sup>20</sup> The same is followed in Kuchipudi and the body is in *soushtava* before assuming any *sthanaka* or stance. The *sthanaka*, named *Vaishnava*, is identified with the basic stance of Kuchipudi.<sup>21</sup>

It is evolved by bending the knees sideways and with the feet having a distance of two *talas* between them.<sup>22</sup> All the limbs are symmetrically equidistant from the vertical meridian and the

23

navel continues to be the centre. When looked from its practical application, in the basic stance of Kuchipudi, though the knees are bent as in *Vaishnava sthana* and the limbs are in symmetry, the distance between the feet is not found. In this basic position of Kuchipudi both the feet are in a turnout position, with the heels touching each other. The knees are not as much bent as in the *aramandi* of Bharatanatyam. This position looks visually as follows :



Before actually starting with the practice of basics, exercises are to be practiced for attaining the needed suppleness of the body, since the form was earlier practiced by only men. It is called

24

as *samu* and is seen only in Kuchipudi.

Initiation of at least a member of the family into dance is customary for all the practicing families of Kuchipudi village. This initiation ceremony is performed when the child is five year, five month and five day old. Infact, this day is considered the most auspicious irrespective of the other-wise planetary positions, normally considered other to fix an auspicious day.<sup>25</sup>

20 Ibid

21 Kapila Vatsyayan, *The Square and the Circle*, op.cit., p.53.

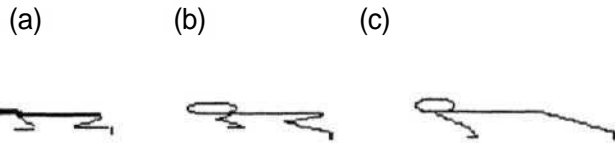
22 The distance between the tip of the middle finger and the wrist is what is termed as one *tala*.

23 Kapila Vatsyayan, *The Square and the Circle*, op.cit., p.53

24 *Samu*, according to Oxford learners dictionary means exercise.

25 Interview with Vedantam Rattayya Sarma, recorded at Kuchipudi, 24-8-1992; for details on the initiation ceremony as narrated by Bhagavatula Ramakotaiah, see the notes of P.S.R. Appa Rao, op.cit, 1-2-1979, pp. 1-2.

The exercises or *samu* consists of *Dandemulu*, *Gunjilu*, *Baskilu*, *Kuppilu*, *Kalisamu*, *Moggalu*, and others. <sup>26</sup> *Dandem* means getting the body on hands and moving the body to and fro. <sup>27</sup> *Dandem* has stretching of the body while prostrating on the floor and balancing the body on hand and legs.



There are three variations in this. First is the simple *Dandem* as shown above. The second is *Ekapadadandem* or *Melikadandem* and the third is *Chakradandem*. The third, i.e., *Chakradandem* is the most difficult of the three. In this, body faces the roof and it is balanced on hands and legs. Then the body is raised above the ground level and moved around in a circle while moving the feet and the palms slowly.

*Gunjilu* is sitting down and getting up a number of times. <sup>28</sup> The next is *Baskilu* or *Kalisamu*. As the name suggests, it is essentially an exercise for the legs. *Baskilu* is of three types, *Niluvu*

**29**

*baskilu*, *Melikebaskilu* and *Pakkabaskilu*. In the first two, body bends down to touch the feet with the hands and the third concentrates upon the shift of the body weight from one leg to the other while the legs are kept apart. In this process, the person sits down while balancing the weight on one leg and the other leg is totally stretched out. Then he gets up slowly and goes on to the other leg. The hands are held together by *pasahasta*.



26 Banda Kanakalingeswara Rao, "Kuchipudi Nrityam" (Tel), **Souvenir released on the golden jubilee celebrations of Dr. Neelam Sanjeeva Reddy**, Hyderabad, 8-7-1963, p.27; Vedantam Satyanarayana Sarma, "Kuchipudi-Natya Kala", **op.cit.**, p.64; C.R. Acharya, **Kuchipudi Aradhana Nrityamulu**, **op.cit.**, p.63.

27 Charles Philip Brown, **Telugu - English Dictionary**, New Delhi, 1993, p.576 (first pub. in 1852).

28 **Ibid.**, p.370.

29 Notes of Bhagavatula Ramakotaiah, **op.cit.**, pp.9-10.

The word *Kuppi* is probably derived from the word *Kuppigantu*, which means a leap or to hop

30

about. This jumping is done without any sound while landing on the floor. When in air the legs should be totally folded so that the shanks hit up the thighs and the landing is on the toes. By practicing the *Kuppilu*, a weightlessness of the body and an ease in the jumps could be achieved.

*Mogga* is to bend backwards touching the ground with hands. In this exercise, the body is spinned while balancing on the hands. Depending upon how this spin is taken, there are three varieties i.e., *Nilivu mogga*, *Telumogga* and *Villumogga*.



These are the general and the major exercises that were practiced earlier by the Kuchipudi artistes. At present, especially after women started learning this form, the exercises slowly vanished from regular practice. Another reason is that many gurus felt that they are futile for women, as their body is naturally delicate and can suit the demands of the technique of Kuchipudi.

31

32

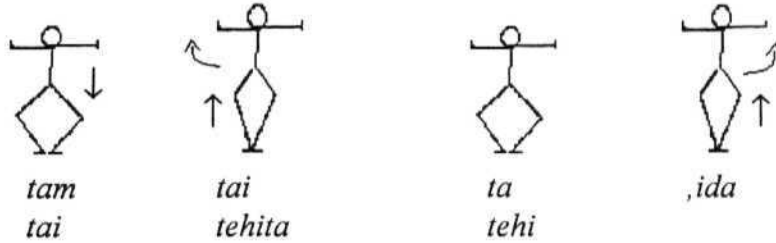
These exercises are followed by the eye, eyebrow and neck exercises. The eye movements include moving of the eyeball to each side, up and down, in diagonals and in circular fashion. Eyebrow movements have the raising of the eyebrows, falling down of the same, raising one eyebrow at a time, and moving the eyebrows in a beautiful manner by creating curves. The neck is moved to the sides while stiffening the neck muscles, to the front and back and to the sides while tilting the chin. All these movements are performed by following the *Dristi*, *Bhru*, *Griva* and *Siro bhedas*, i.e., the eye, eyebrow, neck and head movements respectively, as mentioned in *Abhinaya*

30 Charles Philip Brown, **op.cit.**, p.295; According to Bhagavatula Ramakotaiah, *kuppi* is of two types, *Ontikalikuppi* and *Rendukallakuppi*, which correspond to the movement made with one leg and both the legs, respectively. **Ibid.**, p.11

31 Lecture notes given by Prahlada Sarma, **op.cit.**

32 These exercises, according to Ramakotaiah, are done prior to the body exercises.

*Darpana*. The neck movements are called as *molayilu*. There is always a flexibility in the **order** of practicing these exercises and also depends on the individual guru. The next to follow are the *hastas* which again are performed as per *Abhinaya Darpana*. These *hastas* contain both *Asamyuta* (single hand) and *Samyuta* (double hand) and are done while the arms are stretched out and held at the level of the shoulder. The feet are in a turn out position (*vaishnava sthanaka*). In this position, when the *pataksharas* following the four letter rythm i.e., *caturasragati* (*Tamtatai, taihitta, tatehi, hida*) are being recited, each *hasta* is held while simultaneously sitting and standing with the flexion of the knees. The body turns to each side when standing i.e., towards right first and then to the left.



After these basic exercises, a proper training in the basics of *Nritta* is commenced. These basics are known as *Adugulu*. The etymological meaning of *Adugu* is a step. Some gurus also call them as *Adavus*. Most of the gurus and practitioners feel that these two words are synonymous. Nataraj Ramakrishna differs from others on this issue. According to him, an *Adugu* is the step that is done in *Nritya*, which means that while performing *abhinaya* and while doing the natural gaits and *Adavus* are those steps that are employed in *Nritta* technique i.e., while performing pure

dance sequences. Going by the general consensus, the *Nritta* basics are called the *Adugulu*.

Before we actually start with the discussion of basics, it should be said that the order followed is that, which is mentioned in the syllabus for certificate course formulated for Kuchipudi

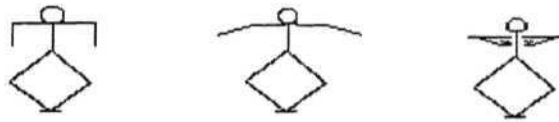
33 **Interview** with Vedantam Satyanarayana Sarma, recorded at Kuchipudi, 24-8-1992.

34 **Ibid.**; Vempati Chinna Satyam now strictly follows *Natya Sastra* for *hastas*.

35 **Interview** with Nataraj Ramakrishna, recorded at Hyderabad, 6-6-1992.



dance by a committee consisting of experts and gurus of Kuchipudi.<sup>36</sup> All the steps are executed in a half sitting position which falls in between the *aramandi* and *sama*, legs in a total turnout position, forming a diamond shape and the hands always held at the shoulder level. A straight line, formed with the elbows held in line with the shoulders, is always maintained while executing any movement with the hands, whether the *hastas* are held in front of the chest or with the forearm stretched out. In this posture, two variations are observed. The first has the forearm bent at the elbow to form a 90° angle and the second, with a 135° angle. The former is found in the earlier practice and is still followed by traditionalists. What is now generally practiced is the latter. These are illustrated below.



The basics of Kuchipudi could be broadly categorised into two. One, those that are identified by a specific name and two, those that are identified by the *pataksharas* used while practising the steps. Under the first category fall *Caukam*, *Ontadugu*, *Jaradugu*, *Katteranatu*, *Mandikuppa* and *Cuttadugu*. All these names suggest the nature of the step. For instance, *Ontadugu* denotes that the step has stress on one leg. The second category has in total seven groups of which four are in *caturasra* (4 letter), one in *tisra* (3 letter), one in *khanda* (5 letter) and one in *misra* (7 letter) *gatis* i.e., tempos. These are followed by the *Muktayis* i.e., the sequences used to denote the ending. Here it should be noted that the *hastas* referred to in the basics are from *Natya Sastra*.

36 In 1983, Andhra Pradesh Nritya Academy, felt a need to prepare a common syllabus for Kuchipudi and constituted a committee with Vedantam Jagannadha Sarma, Vempati Chinna Satyam, P.V.G. Krishna Sarma and Korada Narshima Rao as expert members. They formulated a syllabus which stretches for five years. Besides training in the basics (*adavus* and *jatis*), items and both *Bhama* and *Gollakalapas*, learning of Sanskrit and music are insisted upon in this course. Regarding the basics, all the gurus came to a common consensus and the basics of Kuchipudi would be explained following the pattern given in this syllabus which was implemented for a year on an experimental basis in the Government Music Colleges, in 1984, vide letter No. 354/B3/83., dated 21-1-1984, from the Director of Cultural Affairs, Andhra Pradesh. See for the same in the Appendices: Prior to the final formulation of the syllabus there was much debate on it right from 1967. See for details, Nataraj Ramakrishna, "Kuchipudi Bhagavata-kala - Pathyakramamu"(Tel.), **Natyakala**, March, 1967, pp. 11-16. For the differences followed in the order of *Adugus* in the training of various gurus, see, Vedantam Parvatisam, **Nritya Tarangini**, **op.cit.**, pp.34-35; C.R. Acharya, **op.cit.**, p.65; M. Sambasiva, **op.cit.**, pp.17-18; A detailed description of the performance of each step is given in Hemadri Chidambara Dikshutulu, **op.cit.**, pp. 8-13.

The first group of steps are the *Tarn digi digi tai* steps. They are of three types.

(1) *Tarn digi digi tai . . ta tahatta tai*



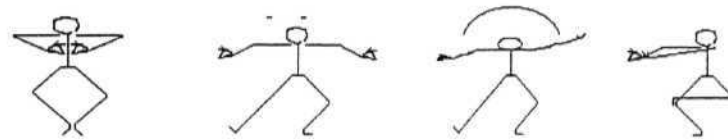
The hands are first held at the chest level as *hamsasyas*. It starts with the striking of right foot while lifting up the left to the knee level of the right leg and then the left leg is struck, while the right goes up. The hands follow the legs i.e., the right opens out to form an *alapadma* and turns at the wrist in which case the palm faces upward and vice versa.

A variation is observed in performing this step, especially in the body movement. The traditional practitioners turn their body to the side of the lifted foot. Some also do with opposite leg and hand i.e., while the right leg strikes the ground the left hand is opened into *alapadma*. In Vempati's school, this turn of the body is not present. The body remains to the front and also, the foot is struck not flat but on *agratala* i.e., the forepart of the foot makes the first contact on the ground and then becomes *sama* or normal.



This foot movement is identified with *Edakakridita cari* of *Natyasatra*.

(2) *Tarn digi digi tai, tata hatta tai*



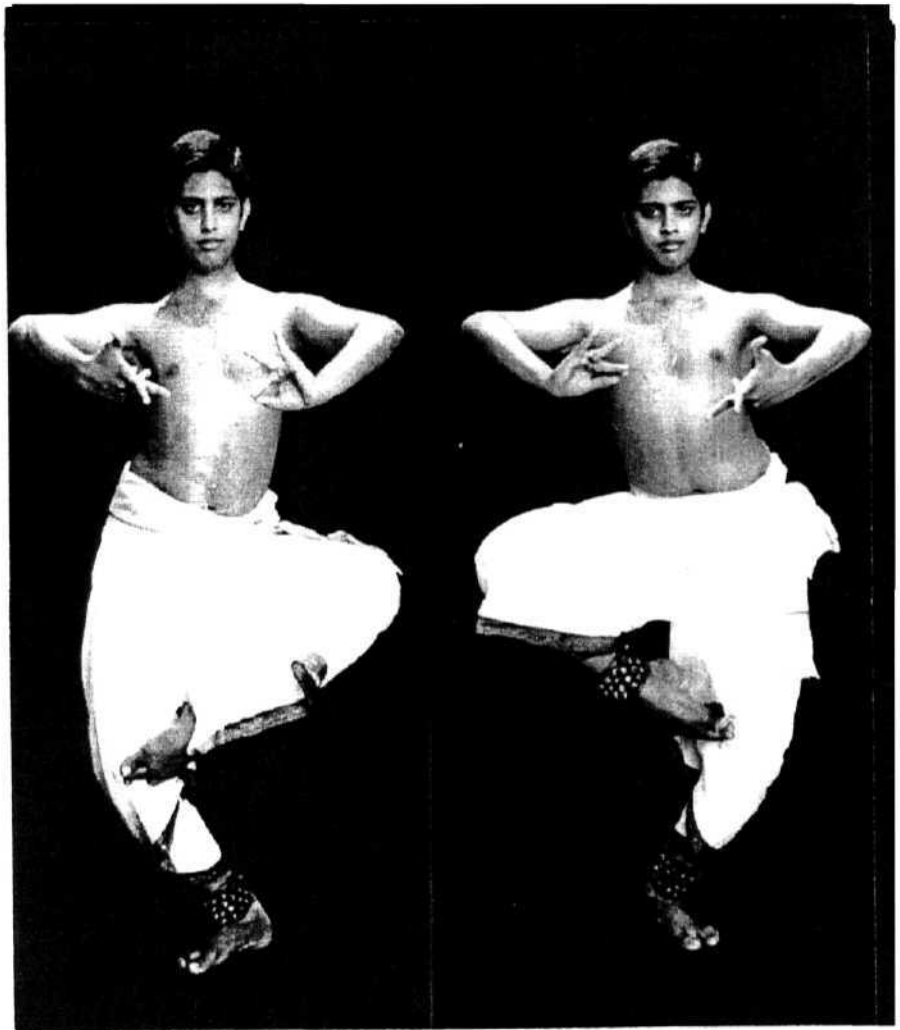
*Tarn digidigi*

*tai . . . .*

In the second variation of this step, the starting position is as above with legs in turnout position and the hands held as *hamsasyas*, in front of the chest. This step starts with taking two jumps on toes on *tarn digi digi* (two counts) and on the third count the arms are stretched

Plate V      Nritta Technique

The first group of Tam digidigi tai steps



while stretching the right leg to the side on heel, with the body weight first on the left leg and then shifting on to the right, which now becomes *sama*. Then, the left leg is crossed with the left foot placed just above the right knee, and the left hand in *alapadma* is brought to the right side from above the head level forming an arch (touching the periphery of the imaginary circle around the body) and held on the right hand crossing at the wrist.

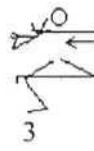
This movement is executed in the above said manner in Vempati's school. However, other gurus do it differently and the movement on the third and fourth counts is not done as clearly as in the former. On count three (*tai*), the right leg is stamped and simultaneously left leg is lifted to cross the right. Here the left hand is directly brought on to the right. This is done while rendering *torn torn tadha* by Eleswarapu Surya Prakasa Rao.

In both cases, the same movement is done to the left and then to right and continued alternatively.

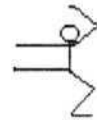
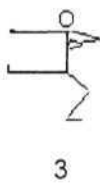
*Tarn digidigi*



*tai*



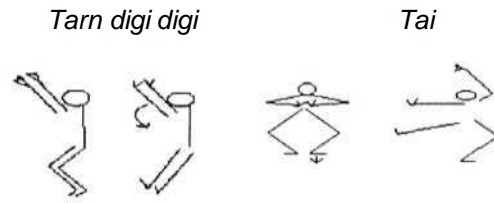
In the third variety, the first two counts are done as above. On the third count, the left foot strikes the ground on *sama* and the right leg is lifted to its side (its almost is like a kick to the side). Right hand is stretched straight to the right side in *pataka hasta*, while the left remains as it is. The same movement of *Tarn digi digi tai* is repeated to the left on count three, while the movement on one and two is done as it is. This movement is continued to the alternate sides.



Vempati's school

A slight variation is employed in Vempati's school. In it, on the third count, the left hand is also stretched and held above the head as *pataka* with the palm facing up. The stretching of the leg is not like a kick but like a well-controlled stretch and it is raised a fraction of a second after the left foot strikes the ground, not simultaneous as in the former.

This step is called as *Talasancarakshiptam* by late Prahlada Sarma.<sup>37</sup> Another variation is observed in both Prahlada Sarma and Eleswarapu Suryaprakasa Rao's training in *tarn digi digitai* group. It is called as *Talasancarancitam*<sup>38</sup>. In this, the body is upright with hands in *hamsasyas* held in front above the head level and, on the first count, both the feet take a slight jump on toes and on *digi digi*, receding movement on their heels (*ancita*) is taken while the hands which are now in open *alapadmas* come to the front of the chest and on *ta*, the left foot strikes the ground, while simultaneously the right leg is stretched out to the side with the left hand held above the head and right stretched out.



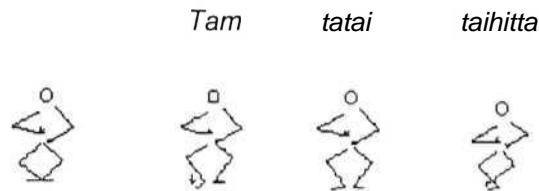
The second group of steps is called as *caukam*. This again has three varieties, the *caukam*, *tatcaukam* and *heccaukam*. *Caukam* is also called as the *dusudu adugu*.

A unique feature of the step is the brush of the foot. It is used normally to take a circle. The *pataksharas* used are, *tarn tatai taihitta/tatehi tehidat//*, in *caturasra*. In the starting position, the right hand is held as *alapadma* at the chest level and the left held on the waist. On the first count, the right leg is moved to the front with a brush and is stamped flat on the second while the body slowly turns to the right. Then, on the third count, left leg is tapped on toes at the back of the right

37 Notes given by Vedantam Prahlada Sarma, op.cit.; for some more names of such nature see, K. Uma Rama Rao, op.cit., p.78.

38 Ibid.

foot crossing it and on the fourth, right foot is again stamped flat. The same is repeated with the left. There is no movement of the hand.



*Tatcaukam* is a variation of the same step. It starts with the stamping of the left leg and then a brush is taken with the right and the step continues in the order explained above. Some masters do vary from this.<sup>39</sup> They start with the feet crossed, the right foot is held on toes behind the left, which is in *sama*. On the first count, the right foot is tapped on toes and on the second count, left strikes the ground and then the right takes a brush on the third and on the fourth, strikes flat. Then the left foot is brought and placed behind right. There after the step is continued with the left leg.

The foot movement of *heccaukam* is same as *caukam*. The variation in this step is only in the use of hands. In this, both hands are in *alapadma* in front of the chest in the starting position. When the movement is with right, the corresponding arm takes a circular movement in the front, then moved to the side and brought back to the original position. The same is done with left.

Some of the gurus use *hamsasya hastas* for this i.e., first, the hands are held as *hamsasyas*, at the chest level. When the foot movement starts, the corresponding hand is opened to *alapadma*. It takes a circular movement and then comes back to the original and held again as *hamsasya*.

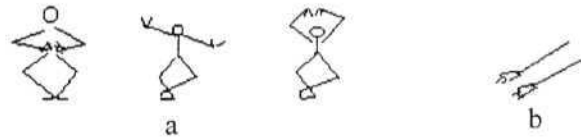
All the *caukam* steps are performed while taking a round. These steps are not practiced in Vempati's school. They are used only in *the jatis*, to take the entries. Though there is no variation in the movement of the feet i.e., *caukam* is performed as it is, there are three variations in the hand movement.

(a) the hands are in *hamsasyas* at the chest level in the starting position. When the movement of the feet starts, both the hands are opened to *alapadmas* and taken down and brought

<sup>39</sup> For example the training of Eleswarapu Suryaprakasa Rao, consists this variation.

up forming a circle in the plane of the body. By the fourth count the hands are above the head in *hamsasya*. When the foot movement starts with left, they come down in the same way as they went up to the original position by the count eight. The body turns to the same side of the foot.

(b) The hands are first held in *Katakamukha* totally stretched in front of the body at the chest level (just above the waist level), palms facing each other, arms parallel to each other.<sup>40</sup>



In the first four counts, the right hand is taken straight to the right shoulder while the body is turned totally to right and bent to the left (front). On the second four counts when the left leg takes the movement, right hand is stretched totally above the head to the back, taken down and brought to the original position forming a circle while simultaneously the left hand is taken straight to the left shoulder. In these four counts, the body turns to the left totally and bends to the right at the waist. The process is continued.

(c) In the third variety, the hands are held as *hamsasyas* in front of the chest. In the first four counts, the right hand is stretched totally above the head level in *alapadma*, and then taken to the back, down and brought back to the original position and held as *hamsasyas*. The body is totally turned to the right. In the second four counts the same is repeated with the left hand.

These variations along with *caukam* are used especially for the entry of the sixth and the seventh *jatis*, *Tadhana tajhenu tadhimi takita* and *tongudutongo dikkitaka*, respectively.

The third group of basics are the *ontadugulu*. They are of two varieties. As the word denotes, *ontadugu* has a stress on the movement of one leg. This is normally used to take backward movement. In this step, the body is held upright, feet are straight held close to each other (not the turnout position), and hands are placed on the waist. On the first count, the right leg is

<sup>40</sup> This almost looks like the *talamukha Nritta hasta*, given by Bharata in *Natya Sastra*. For the definition of the same, see M.M Ghosh, *Natya Sastra*, op.cit., p.187.

lifted up and then strikes the ground flat. Then the left is dragged to the back on count two and on the third and fourth counts right and left are dragged to the back.



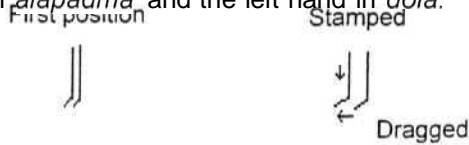
The fourth group of steps are called as *Jaradugulu*. The term *jaradugu* denotes the step in which there is the slip of the foot. This step is normally practiced while taking a round or a circle. In this, one foot is placed behind the other. Traditionally, it is the left foot that is kept behind the right, on toes. On the first count, the leg behind is tapped on toes and the right foot is dragged along. Normally this round is taken in an anti-clock-wise direction. Another variation of this is the reversal of direction of the movement i.e., clock wise.



The hand movements employed for this step vary. Normally the hand movements are like

41

those used in the second variation of *caukam*, which is called the *callakavvam*, indicating that the movement of the arms is like churning the curds. This step is also done while the right hand is held in front of the chest in *alapadma* and the left hand in *dola*.



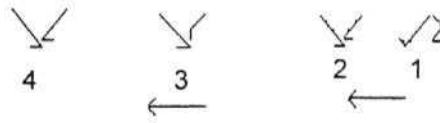
Another variation is, first stamping the right leg and then dragging the left, while both are placed one beside the other in *sama*. In this step, unlike other steps in which the legs are in turn out position, they are straight without any bend at the knees. The *pataksharas* used for this are *Tamtatai taihitta*, *tatehi tehidat*.

The fifth group of steps are called *cuttadugulu* - steps normally used while taking a round.

41 Interview with Vedantam Satyanarayana Sama and Vedantam Ratayya Sama, op.cit.



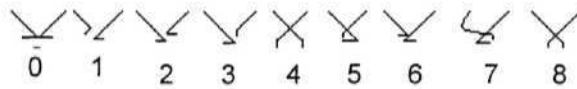
There are three varieties in this group. First two have the tapping of the foot on heel and flat and on toes and flat, respectively. The third is a combination of these two and includes tapping on the heel and then flat with right and then tapping on the toes and then flat by the left foot. The feet are placed one behind the other, almost crossing each other with the right leg in the front. The round is taken by performing this step continuously. The hands perform the *challakavvam* movement for all the three variations.



Any step, either a *caukam* or a *katteranatu* or the step which is called the *diditai adugu*, when performed while taking a round is called the *cuttadugu*.<sup>42</sup>

The sixth group is the *katteranatu*. It has a formation like scissors while crossing of the legs, hence called as *katteranatu*.<sup>43</sup>

The step of *katteranatu* is as described below -



42 Ibid.

43 *Kattera* in Telugu means *scissors*. *Katteranatu* could be explained as striking of the left and raising and placing forward the right, on count one and two, bringing the left and placing on toes behind the right on three and then taking a jump on toes with both the legs on the fourth count. In the final position, one could see a formation similar to the scissors. The same is repeated with the right leg taking the first stamping.

Plate VI      Nritta Technique  
The arms making Challakavvam movement



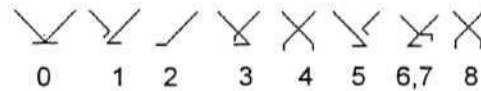
Jaraduqu while taking a circle



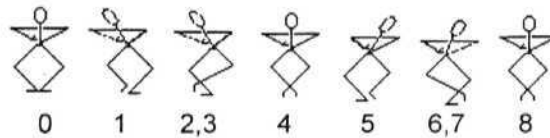
The Katteranatu again has variations depending on the direction to which it is taken. When the step is taken to the sides, it is *Pakkanatu*, to the front, it is *Mundunatu* and to the back, it is *Venukanatu*.<sup>44</sup>

In general practice, a combination of these three is seen. Another variation of *Katteranatu* is found in Vempati's school. This is used for the entry of the eighth *Jati*, *Tonga torn tomga*. In this, the first four counts are executed as in *mundunatu* mentioned above. Then, on the fifth count the

44 The three variations are as follows :  
*Pakkanatu*

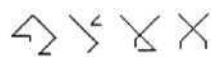


The hand movements are of two kinds. One is just holding *alapadma hasta* without any movement in front of the chest and the body moves in the shape of eight placed horizontally ( $\infty$ ).



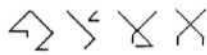
The other hand movement used for *pakkanatu* is the stretching out of the *hamsapaksha* or *mrigasirsha hastas*. These are used for *mundunatu* and also *venukanatu*.

*Mundunatu*:



In *mundunatu* the body is turned totally to the left while taking the step forward.

*Venukanatu*:



foot movements upwards

In *venukanatu* the step is taken in the backward direction, starting with the left leg and turning the body totally to the right side.

This variation of *Venukanatu* is with the left on toes behind the right and both alternatively striking i.e., right flat and left on toes. See Hemadri Chidambara Dikshtulu, **op.cit.**, p. 13. This variation of *Venukanatu* is practiced as a part of *jatis* in Vempati's school. *Venukanatu* according to Vedantam Parvatisam is called as *konganatu*. See Vedantam Parvatisam, **Kuchipudi Melakartalu**, **op.cit.**, p. 32.

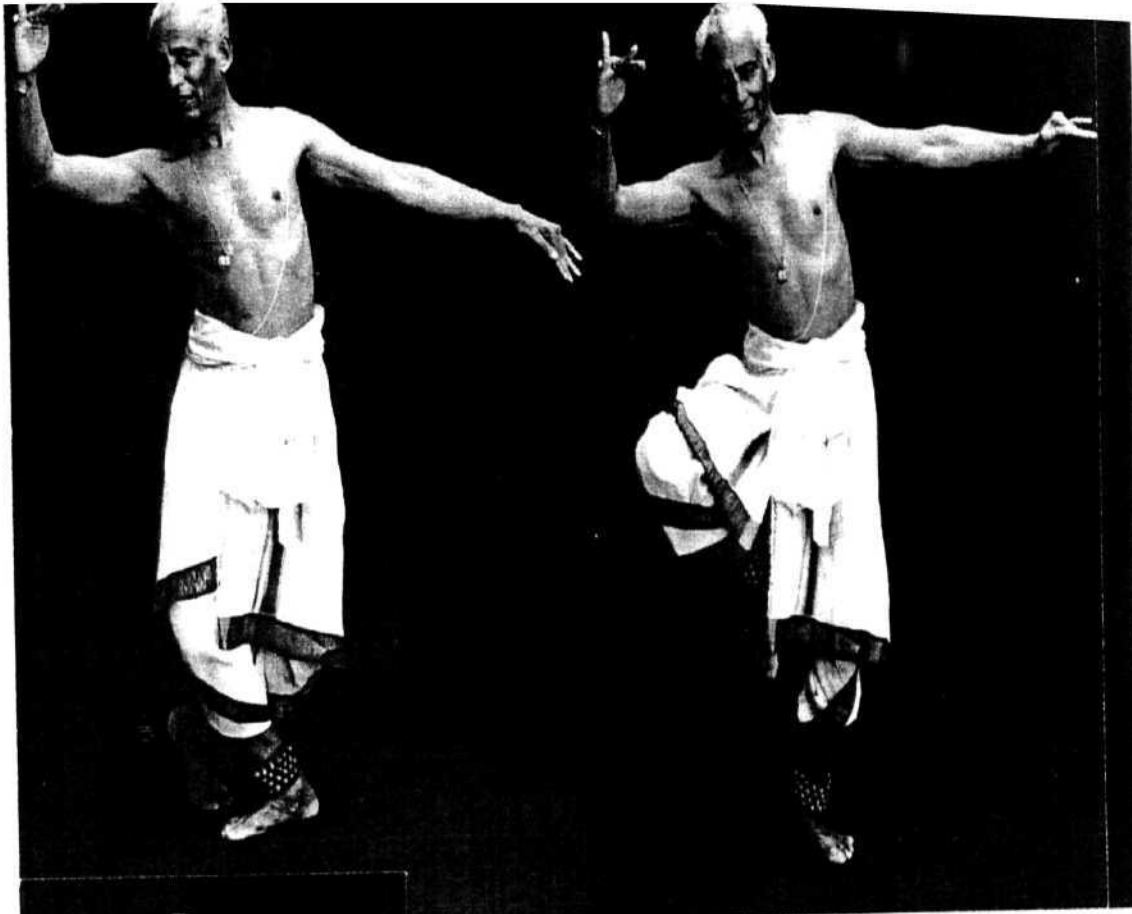


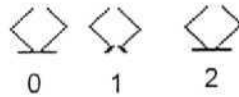
Illustration of a typical katteranatu step



Variation of the hand

left leg is brought forward and stamped while turning the body totally from left to right and then the step continues as the earlier.<sup>45</sup>

*Mandikuppa* is the simultaneous pressing of the heels. It is same as *udghattita padabheda*, mentioned in *Natyasastra*. The only difference is that *mandikuppa* is performed with both the legs. *Mandikuppa* is normally used in combination with *katteranatu*.<sup>46</sup>



The next category of basics are those that are identified by *sollukattu* or *pataksharas*. There are six groups in this category. Of these, three groups are in *caturasra gati* (four counts - *Ta, ka di, mi*), three groups are in *tisra* (three counts - *ta, ki, ta*), and *Khanda* (five counts - *ta, ka, ta, ki, ta*) and *misra* (seven counts - *Ta, ka, di, mi, ta, ki, ta*), with one group each.

The *caturasra gati* groups are as follows. The first group is the Jam *digi digi* group. In this group the main feature is coming forward on toes in *dhruta laya*, i.e., in a fast tempo and then going back on heels with the toes raised, in the same tempo. Another feature is, stretching of the leg to

45 Regarding the hand movement, both the hand, which are in *hamsasya* in front of the chest, start travelling up in *alapadmas*, while the arms are totally stretched forming a circle or touching the periphery of a circle from counts one to four and then brought down in the same way. The body movement follows the hand, bending to the right and then becoming straight from counts one to four and then left and straight from counts five to eight.

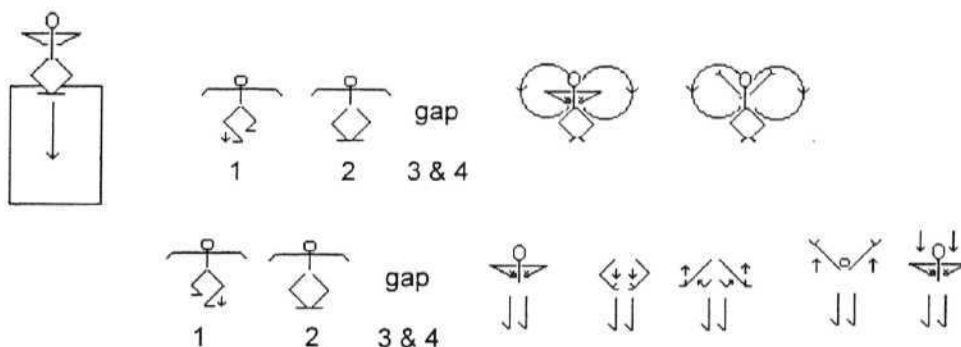


46 While performing *pakkanatu*, the first four counts are taken to the right and then *mandikuppa* is done for the next four counts and the same is repeated to the left. *Mandikuppa* is exclusively performed for the *pataksharas*, *todimmi todimmi*, which are in *khanda gati*, with the right hand in *sikhara hasta* held above the head, and the left on waist. This is practiced in the training of Vedantam Rattaya Sarma and Eleswarapu Suryaprakasa Rao. From the **interview** with Rattayya Sarma and Suryaprakasa Rao, **op.cit.**

the side which resembles a kick. In these steps the performer starts from the back space and comes forward in straight line.<sup>47</sup>

(a) *Tarn;*

( *digi digi digi digi digi digi digi digi* ) 3



Another variation of this group consists of stretching of the leg and the corresponding hand to the side. On the first count, a quick movement on toes is taken forward and on *ta*, the right foot is stretched out while stamping the left flat. The same sequence is repeated to the left. The *hastas* are in *alapadmas* and the hand corresponding to the stretched leg is stretched out parallel to it.

(b) *Digi digi ta Digi digi tai*

*Digi digi ta*

*Digi digi tai*



47 On *tarn* the hands are in *pataka* and the feet are stamped on the ground flat one after the other. That is, in the counts (1) and (2), and then there is a gap of 2 counts (3) and (4). Then the performer has to proceed forward while the hands are making a circle in the air starting from the chest as *alapadmas*, stretching up and the coming down touching periphery of the circle and brought to the original position closed as *hamsasyas*. This taking around the hand is repeated for three times. Each circular formation in the air by the hands is done in the duration of four counts. Again the whole is repeated after doing *tai*, which is exactly like *tarn*, and retrieving back on heels while this time the circular formation starts from down and goes up.

More than three variations of this movement are practiced in this group. <sup>49</sup>

49

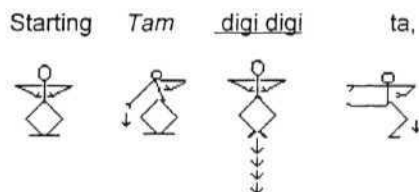
In this group the last one is performed with a variation by some gurus. The variation is that, instead of striking the foot flat for *ta*, the heel with the toes raised up is struck and *kita kita taka* is performed on toes. The hands are in *tripataka* and held above the head with the palms facing each other. For *ta*, the right hand is stretched down and the body is bent to the same side and the hand comes to it's original position in *kita kita taka*. The same is repeated to the left.



48. The variation are performed as follows.

(i) *Tam digi digi ta, tata digi digi tai*

This slightly varies from (b). On *tarn* the right leg is struck flat and then the movement sequence of (b) is executed. Then the left foot is struck twice and (b) is repeated to the left. The right hand which is in *alapadma* is stretched first to the right down towards down corner. On *digi digi* it is brought back to the front of the chest and stretched to the side parallel to the leg. The same is repeated to the left.



(ii) [ *Tarn digi digi* ] 3 - *ta*

[ *tata digi digi* ] 3 - *tai*

The same movement pattern of (b) is repeated thrice to the right on *tarn digi digi* and then the right leg is stretched out on *fa*. The same is repeated to the left.

(iii) *ta kita kita taka* , *kita kita taka*

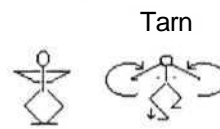
*jhe kit kita taka* , *kita kita taka*

The sequence of movement mentioned in (b) is reproduced on *ta kitakita .taka* to the right and to the left for *kita kita taka*. The above is alternatively and continuously performed.

49 Video recording of the **interview** with Vedantam Parvatisam, Vijayawada, 25-8-1992 ; **Interview** with Vedantam Rattayya Sarma, **op.cit.**; and also, notes given by Vedantam Prahlada Sarma, **op.cit.**

It is interesting to note that in *tarn digidigi ta* of this group, the variation named as *Talasancarancitam*, which belongs to the first *tarn digidigi tai* group of the *Adugus*, is performed by Vedantam Parvatisam.<sup>50</sup> This seems more appropriate going by the receding movement it employs, as the nature of the movement in this group is either coming forward or receding back.

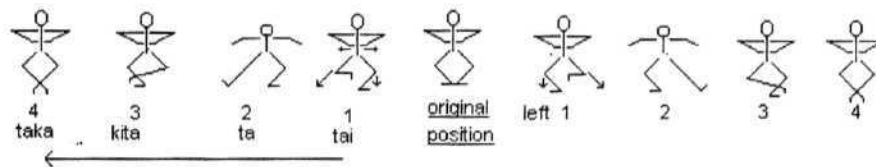
Vempati's school adopted this group with a minute variation. In step (a) for *tarn*, he takes *pataka hastas*, which are held in front of the chest go out in a circular movement and brought back to the original position as explained below in the diagram.<sup>51</sup>



The second *caturasra* group is *Taita kita taka* group. The total syllables employed for these steps are as below.

1	0	0	
<i>Tai takita taka</i>	<i>tataihita</i>	<i>torn</i>	<i>I</i>
<i>Ta ta kita taka</i>	<i>tataihita</i>	<i>torn</i>	<i>II</i>

The basic feature of this step is covering the space to the sides. *Taita kita taka*, which is performed as explained below, is the basic step of which variations are made with different combinations. On *tai*, the left foot strikes flat and the right is taken up and placed away from left in the same line to the right side on *ta*. On *kita* the left foot is placed at the back of the right on toes and on *taka* a slight jump is taken raising up both the feet. In this, the arms are held first in front of the chest in *pataka*, palms facing the floor. Once the movement starts they are stretched fully to the sides and then brought back to the original position on *taka*.



50 A description of *Talasancaracita* is given in the earlier part of this chapter, refer footnote 38.

51 The variation mentioned in the footnote no. 48 as (iii) is not found in the practice of Vempati Chinna Satyam.



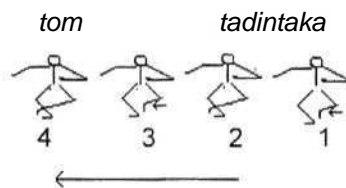
This group has six variations. Each of the variation could be divided into two parts. The first part consists of basic movement of *taita kita taka* and the variation occurs only in the second part.

The first variation is *totumanga* and the *pataksharas* are *tai ta kita taka talangu tom*. In *talangu* the left foot is flat with the right foot placed on toes behind it and in *tom* the same is reversed to the right side. The hands are in *pataka* in *talangu* held in front of the chest. The right hand is closer to the chest and both the hands cross each other slightly. In *tom* the right hand is taken over the left and placed in front of the left. Now the left hand is near the chest. There is no stretching of the hands, and they remain in front of the chest. There is a slight turn of the body in this.



The second variation is *podupu* and the *pataksharas* are *taita kita taka tadin taka tom I ta ta kita taka tadin taka tom II*

In *podupu*, right foot is stamped flat and the left which is placed behind it on toes is dragged. *tai ta kita taka* remains the same

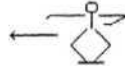


In this, the right hand is stretched out straight and left remains in front of the chest. While performing *podupu*, the right shoulder is first pulled towards the body and released. This is repeated twice.

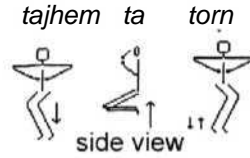
There is no specific name for the third variation. The *pataksharas* used are, *tai ta kita taka kitataka tarikita tom I ta ta kita taka kitataka tarikita tom II*

In Kit a taka tarikita tom, the feet are on toes and travel to the side swiftly. The hands are as in *podupu*. In Vempati's school, the feet are flat, not on toes.

kita taka tarikita torn

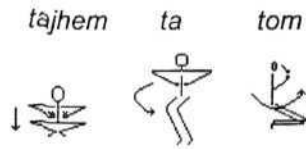


The fourth variation is known as *kuppi*. The *patakasharas* used are *tai ta kita taka tajhem ta torn I ta ta kita taka tajhem ta torn II*



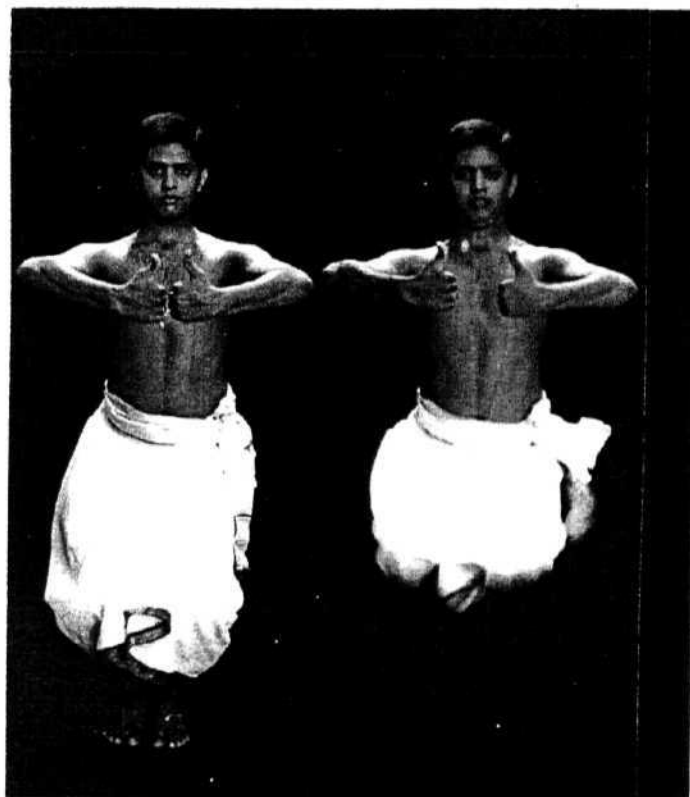
In *tajhem*, both the feet are placed close facing front and a small jump is taken on toes, and in *ta torn* a high jump is taken in which the legs are totally folded at the knees, while the feet touch the hips and come back on to the floor without making a sound. The hands are in front of the chest in *musti hastas*.

The last variation is called *Bhramarakuppi*. The *pataksharas* are same as above. This also includes a jump, but in this variation, on *tajhem* the person totally sits down with the legs in open position and the feet on toes and on *tatom* a total jump is taken as above. However, the body spins round from left while taking the jump.



Many, including Vedantam Prahlada Sarma and Vedantam Parvatisam, practice more additional variations of *taitakitataka*. The foot movements are the same but the hand movement

Plate VIII      Nritta Technique  
The Kuppi variation of Taita kitataka group

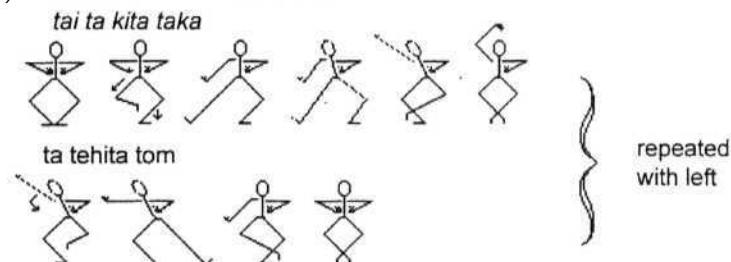


varies. These again, can be categorised in to three groups. <sup>52</sup>

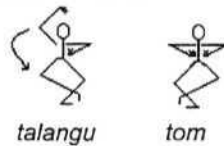
The next group is the *torn torn tadha*, the *misra gati* group. The unique feature of this group is the restricted jump on the toes to the rythm, *ta,ka, di,mi, ta,ki,ta*.

In this, on *torn torn*, both the feet are kept together in turn out position and two jumps (which are restricted in the sense that the jump does no effect any marked difference in the height of the

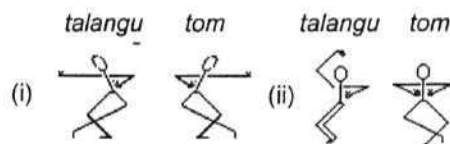
52 In the first group, *hamsasya* and *alapadma hastas* are used. The movement is of one hand and the other which is in *hamsasya*, static infront of the chest. The movement of the hand is as follows for each variation - (a) *Taitakita taka - ta tehita torn*



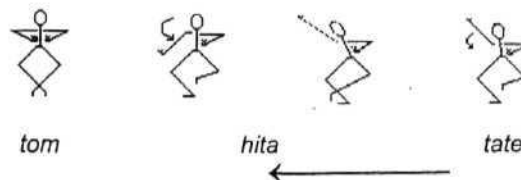
(b) *Tai takita taka* is same as in (a) but in *totumanga* the hand that is raised up stays there until *talangu* and comes down to its original position on *torn*.



Vedantam Prahlada Sarma differs from this and two variations are practiced in his training. They are as follows.



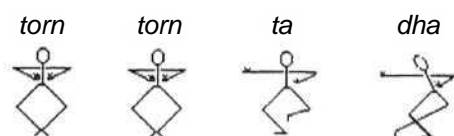
(c) In the third i.e., *podupu*, the hand comes down gradually.



(d) The fourth is *kuppi*. In this the hand comes down swiftly and the same is done for *bharmarakuppi*. The second group of variations is with both the hands i.e., *taita kita taka* is performed same as above but using both the hands. The other variations like *podupu* etc., too follow the same pattern as the above but with both the hands.

The third group of variations are with *hamsapakshas*. It is same as the original *taitakitatakas*, but the difference is that instead of *pataka hastas*, *hamsapaksha hastas* are used.

dancer that normally happens in regular jumps) with the flexion of the knees and pressing the ground with toes are performed. The hands are in *hamsasya* while performing *torn torn*, before the chest. They remain static there until *tadha*. On *tadha*, the right leg is firmly placed to the right side while the left is raised up and placed crossing right at the back taking a leap. In this, the body leaves the ground for a fraction of a second and the right hand is stretched totally to the right side. The same sequence is then repeated to the left.

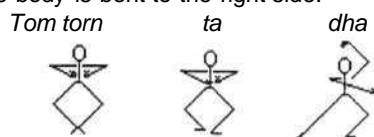


There are two other combinations in this group. <sup>53</sup>

The next, *caturasra* group has the *pataksharas*, *Tattehitta*, *tehitta*. The main feature of this is lifting of the leg. In this, the thigh is at a 90° angle to the waist, while the foot of the leg is held near the knee of the other leg.

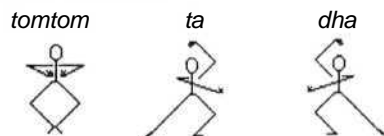
The first of this group has simple lifting of the leg. In this step first, both the feet at a time press the ground and then the right leg is lifted while the left simultaneously strikes the ground.. The hands are in *patakas*, in front of the chest. When the movement is executed, the arm

- 53 In the first variation, for *torn torn*, the movement remains the same. In *tadha*, the left foot is struck on the ground, while stretching out quickly the right to the right side. Here the hands are in front of the chest and on *tadha*, the right hand is stretched to the left front corner in *alapadma* while the left hand is taken up as *hamsasya*. The body is bent to the right side.



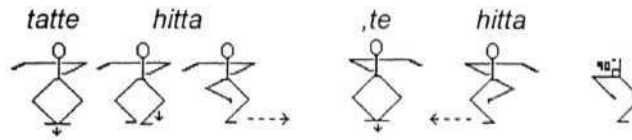
The whole sequence is repeated to the other side.

In the next variation, the sequence is similar to the above. However, in *tadha* instead of once, the movement is done twice to both the sides.



According to Bhagavatula Ramakotaiah, this group is in *caturasra gati*. This might be because, in general practice, after *tadha* a gap of one *aksharakala* is taken before reciting the following *tomtom*. This makes it fall under *caturasra*, since the *aksharas* would be 8 instead of the original 7. See the notes of Bhagavatula Ramakotaiah, **op.cit.**, pp. 18-20.

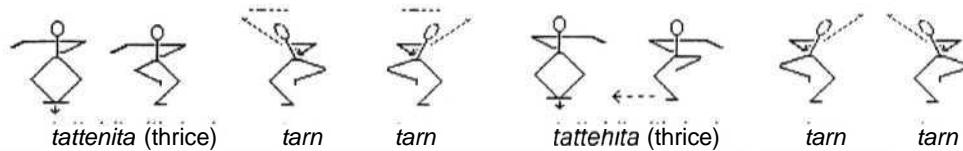
corresponding to the leg lifted is stretched out to the side in the line of the shoulder. On *hitta* there would be a slight deflection of the wrist of the stretched arm.



The other variations include the repetition of the same moment thrice and then pressing the ground twice with both the feet flat.<sup>54</sup> The *pataksharas* used are *pattahitta tattahitta pattahitta pattahitta tamtam*.

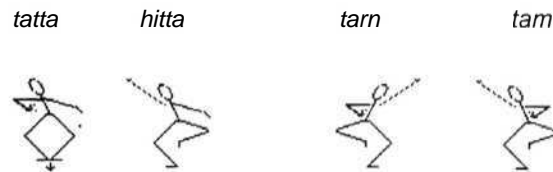
There is a marked variation in this step in the practice of Vedantam Parvatisam.<sup>55</sup> In this step, the variations that are applied in *Tai takitataka* i.e., the *totumanga*, *podupu*, *kitatakatarikatom*

- 54 In another variation of this group after doing *tattehitta* thrice, on *tarn tarn* the left leg is lifted while the right strikes the ground and then right is lifted with the striking of the left leg. On the first *tarn*, the right hand is stretched out obliquely up wards as *alapadma*, while the left is in *hamasasya* and on the second *tarn* this comes back and the left is stretched up. It looks as follows -



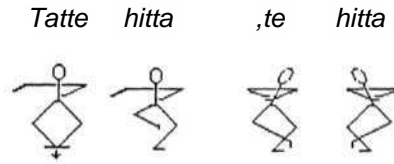
The body slightly turns to left and slants to the right on first *tarn* and the opposite is done on the second *tarn*. The *patakasharas* are same as those used in the preceding variation, *tattehitta tattehitta tattehitta tarn tarn*.

A variation of the same is seen in the training followed by Prahlada Sarma. In this, though the leg movements are the same, the hand movement differs. Here, first the left leg is lifted. The left hand is held in *dola hasta* and the right in *hamasasya*. On the first *tattehitta* the right is stretched to the right front corner as *alapadma* and the same is repeated. The movement of this step is towards the front right corner unlike to the sides as in the above variations.



- 55 From the **video recording** of Vedantam Rattayya Sarma, 25-8-1992.

are practiced. For e.g. *Totumanga* would look like this.

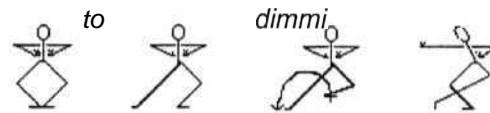


56

In the same way the other variations are also performed.

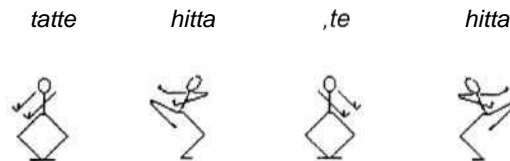
The *khanda gati* steps follow next. *Khanda* has 5 counts *ta, ka, ta, ki, ta*. The *pataksharas* are *todhimmi todhimmi /ta ;; ta dintakka //*

These steps are closer to what Nandikeswara describes as *Utplavanas*.<sup>57</sup> In them, the body leaves the ground for a fraction of a second while jumping to the sides as well as to the other directions. The whole movement looks like the illustration given below. The *hastas* are in *hamsasya* and open out as *alapadmas* while stretching out. This movement shows the lightness of the body.



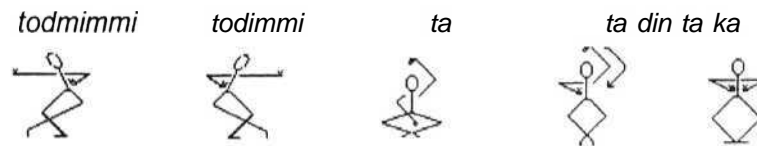
The second variation of the group is that, after doing the above said movements, the performer should sit down totally on toes, while the right hand is stretched down in *alapadma* and left

56 Vempati Chinna Satyam has introduced a variation into the *Tatehitta* group. In this, the step is the same but the leg is raised higher than in normal *tatehitta*. On *tatte* both the hands are stretched in *alapadma* to one side front corner angularly, arms parallel to each other. On *hitta* they are taken a bit higher and held in *aralas* but with the index and thumb fingers joined. In *tatte* the palms face the roof and in *hitta* they are turned out away from the body. This variation was taught by the guru to the scholar during the practice sessions.



57 Different kinds of *utplavanas* i.e., leaps or jumps used in dance and drama are given in *Abhinaya Darpana*. See M.M Ghosh (translation), **Nandikeswara's Abhinaya Darpana**, Calcutta, 1957 (first edition 1934), pp.69-70. For original verses, see pp.120-21; This group according to Bhagavatula Ramakotaiah, is set to *tisragati* as against *khanda*. For details on this and other variations in the group, see the notes of Bhagavatula Ramakotaiah, **op.cit.**, pp.21-23.

hand is taken and placed above the head in *hamsasya* and a turn of the whole body is taken from right, taking the right hand straight to the chest level and the left to the original position, after taking a semicircle in the air from the side.

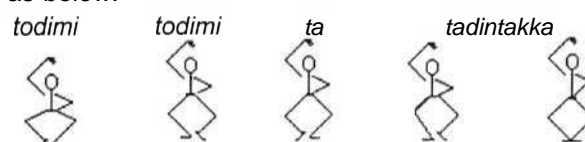


The third variation varies slightly in the crossing of the leg. In this, the leg instead of crossing

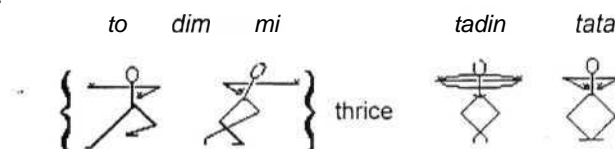
58

from behind crosses from the front.

Another *todimmi* group of steps, which are typical to Kuchipudi dance are as follows. In this, the leg is tapped on toes and then flat and repeated alternatively while coming forward. The body gradually raises up and becomes straight by the end of eight counts. On the eighth count, again, the knees are bent with the height suddenly decreasing. In this, the right hand is held in a *hasta* which is not explained in any text. It can be said as a modification of *sikhara*. It has the middle and the index fingers folded into the palm with all the others i.e., the thumb, ring and little fingers stretched out. Sometimes *mrigasirsha* and *musti hastas* are also used. The right hand is held above the head and the left hand on waist. There is no movement for the hands. The movement on the whole looks as below.



- 58 This jump is first taken towards the right and is done thrice continuously. After the third, a turn is taken towards left with both the arms or a single arm going round with the body and coming to the original position. Both the arms are stretched alternatively to the sides during the jump. The same is repeated to the left.



Sometimes on the third repetition of *todimmi* the left hand is not stretched and the turn is taken with only one hand.



Two variations of the above movement are practiced with changes in the counts of the foot

59

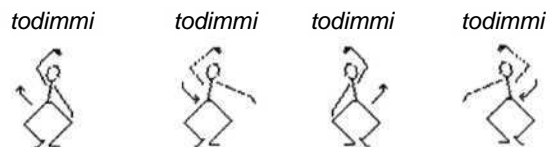
movements and turning of the body.

A few innovations which are not noted in other schools are seen in Vempati's school. There are two such. In the first variation, the left leg is lifted and then strikes the ground first with the fore part and becomes flat. Simultaneously, the right is folded and placed crossing the left, to the front left corner, on toes. In this, the *hamsasya hastas* are held in front of the chest and during the foot movement, the left hand is taken and held above the head and the right is stretched straight to the left front corner in *alapadma*. In the final position, the stretched arm and the leg are in a line. The body bends to the left at the waist. The same is continued to the other side.



The next variation has stretching and folding up of the leg and the arms are held as *patakas*.<sup>60</sup>

- 59 The first one is performing *todimmi* twice with each leg. This movement is static at one place. The hands remain the same but the body bends to the side of the leg which is executing the movement. The second movement is same as the first but here *todimmi* should be repeated four times with each leg. In this, the hand which is placed on the waist is now held as *dola*. On first *todimmi* the body slightly turns to side of the leg, that is performing the step and on the second turns back to the original and the same is repeated on the third and fourth. Then a change over to the other leg is taken with the change of the hands.



- 60 In this, the right leg is to the front right corner on toes on *to*, and on *dimmi* the left leg strikes flat on the ground and simultaneously the right leg is folded and lifted up to the waist level. The body faces the left front corner. The hands are stretched out in *patakas* and the arm corresponding to the leg that is lifted up is folded and again stretched when the leg is stretched. The *todimmi* is repeated for four times to each side. In this, the direction of the movement is towards the left back corner if it is with right leg stretched and towards right back corner if the movement is with left leg stretched out. On the whole the movement is in a zigzag manner.

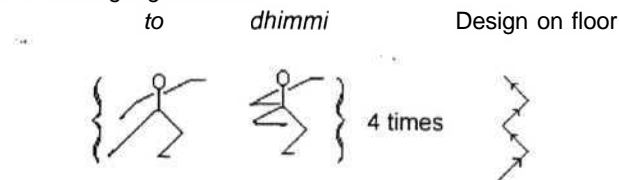
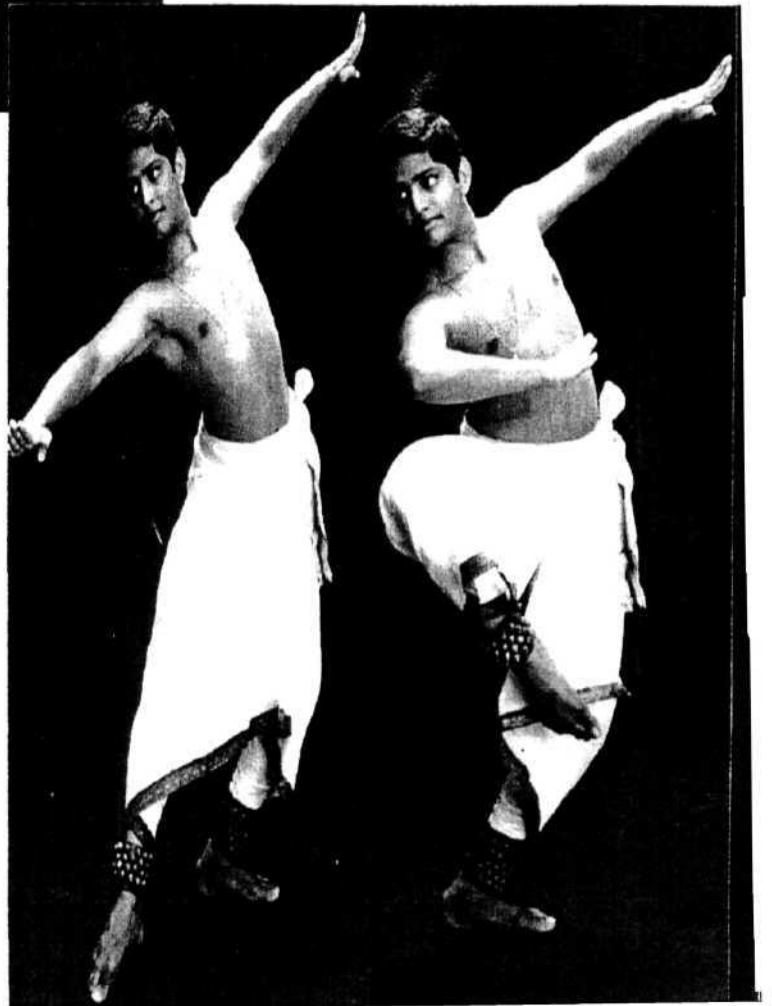




Plate IX      Nritta Technique  
The different Todimmi variations



The last of the groups is the *tamtattadinda* group.<sup>61</sup> This is set to the *tisrajaati*. i.e., three counts, *Ta, ki, ta*. This set consists of sitting down totally on toes while the legs are in open position and then raising up while stretching one of the legs.



This stretch may be to the side with or without turning the body.

In performing *tamtatadinda*, four variations in the stretch of the leg are noted in the technique followed by all the gurus. The first of these has stretching of the leg to the side on toes and arms to the opposite side. In the second variation, the leg is stretched backwards. In this, the corresponding arm is held above the head and the body is bent backwards. The *hastas* are in *hamsasya*. On *tamta*, right hand is stretched down towards the ground in *alapadma* and while taken up it is closed it to *hamsasya*. The third is, stretching of the leg to the side on heel. In this, the arm is stretched to the same side forming a parallel to the leg. The hands are in *hamsasya* at the chest level initially on *tamta*, and opened to form *alapadma*, when stretched out. The body is also bent to the same side. This stretch is normally done while coming to the front, unlike the above mentioned two which are static at one place. The fourth, is the stretch of both the legs to the front on heels. In this, on *tamta*, the dancer totally sits down as above and on *tadinda*, the feet of both the legs are placed on their heels to the front, close together. On *tadinda*, both the arms are stretched fully to the front in *alapadmas*.



61 *Tamtattadindas* are also known as *Vaishnavalu*, according to Vedantam Parvatisam. See Vedantam Parvatisam, Kuchipudi Melakartalu, op.cit., p.32.

62 Normally, this step in the practice of Prahlada Sarma, Parvatisam and others, has a total turn of the body to the opposite side of the stretched leg. In this, the sole of the leg is also turned out. The hands are in *hamsasyas* in front of the chest and the hand corresponding to the stretched leg is stretched straight to the opposite side. The same is practiced in Vempati's school, without turning the body and the leg. Here, the hands, when stretched should be placed with the wrists crossing each other.

Plate X

Nritta Technique

different variations of stretching the leg in Tamtatadinda group

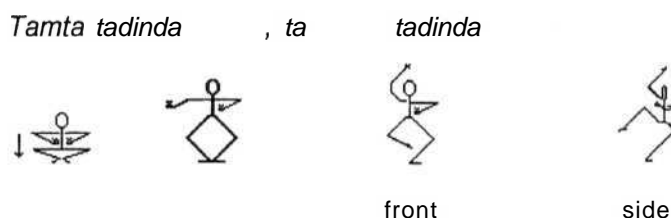


The *tisra* group consists of the variations that are seen in the *tai ta kita taka* group, such as, *totumanga*, *podupu*, *kuppi* and *bhramarakuppi*.<sup>63</sup> The *totumanga* for instance looks as below.



Next the back stretch is practised. In this variety too variations are performed with *tamtatadinda* remaining the same and variations incorporated only on *,tatadinda*.

In the first variation, both the feet press the ground at a time while the arms are stretched out forming a square i.e., bent at right angles to the elbow and then the right leg is lifted up into the air. When in this position, the foot of the raised leg is pointed to the front. The right arm is also raised up following the leg. In the final position both arm and the leg are parallel.<sup>64</sup>



The third variation of *tarn ta tadinda* i.e., stretching the leg on heel to the side is done as it is alternatively to each side.<sup>65</sup> Largely it is combined with other steps and performed as a sequence.

63 Besides this, another variation is observed in Vempati's school. It has the repetition of *tarn tatadinda* to the same side twice and execution of the same to the other side.

64 In the technique followed by Parvatisam, Prahlada Sarma and others, the raising of the leg is done like a kick to the front and both the hands are stretched to form a square in *,ta*. But in Vempati's school on *,ta* one arm is stretched and the same is raised on *tadinda* i.e., the right is stretched while the other remains at the original position. On *tadinda* first the left foot strikes the ground flat and then the right leg is raised up.

65 In Prahlada Sarma's training this is done simply without any combination.

In Vempati's school, there are two such sequences. One, combined with *muktai* ( *tisra*

66

*muktai*) and the other, with stretching of hands angularly and lifting the leg.

The final variation of *tamtatadinda*, is stretching of both the legs forward on heels. This again is combined with the *utplavanas* i.e., the jumps, which are similar to the first variation of *todimmi*, but set to *tisra gati*. The *pataksharas* are *tarn ta ta dinda ,ta tadinda -2 Jam ta ta dinda tajhem takita dhanam takita tarum takita tat tarikita torn*

*tajhem takita dhanam takita tarum takita tat tarikita torn*



66 The first of the sequences has the *pataksharas* (*tarn ta ta din da ,fa ta dinda*)-2 *takitataka /tarikitataka /talangu taka /tadigina torn*. It is as follows -

On *tarn ta tadinda*, the movement of sitting and stretching to the side, as explained earlier, is performed for four times alternatively i.e., twice to each side, and on *takitataka* the arms are stretched out as *patakas* and the right arms is taken up straight from the stretched position almost above the head, then brought back to the shoulder straight down and taken back to the original stretched position. In this process, the arms form a right angular triangle in the air. The right foot is stretched out and placed on the heel, then the left strikes the ground flat and then the right is brought closer to the left, again left strikes and finally the right is placed flat besides the left. There would be five counts altogether which are set to *tisra*. The same is repeated with left and then again with right and left.

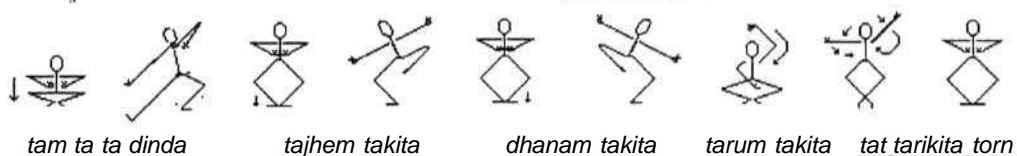
*Takitataka*

*Tarikitataka*



In the training of *Parvatisam*, this variation is observed. However, the *muktai* is performed only thrice instead of four times, as mentioned above.

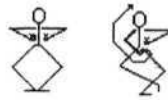
In the second sequence, the stretching is similar to the previous sequence i.e., twice to each side alternatively. It is followed by the raising of the left leg after striking flat, the right foot. The left leg, when raised is in the open position with the shank bent in and the left foot is at the level of the right knee. While this is being performed, the hands which are crossed as *alapadmas* at the chest level are taken straight with the left hand going obliquely up [left side up-corner] and the right obliquely down, both closed as *hamsasyas* in the final position. The same is repeated to the left. Then the performer sits down totally with the left hand stretched above the head and the right stretched down in *alapadma*, and next takes a turn from the right while the right hand comes back straight to the chest level and left comes to the original position after forming a semi-circle in the air. The *pataksharas* for this are, *tarn ta ta dinda ,ta tadinda -2 tajhem takita dhanam takita tarum takita tat tarikita torn*



All three sequences mentioned above are done in a alternative manner continuously repeating the same to each side.

The last of the steps are the *muktais*.<sup>67</sup> These are the units which are normally performed thrice at the end a sequence, either a song or a *jati*. They are done normally in five *jaatis*. In Vempati's school, *muktais* start with *sankirna* (nine counts), and is followed by *khanda* (five counts), and *caturasra* (four counts). The *sankirna muktais* are of three types. The *pataksharas* of these three types are, *ditta tadiginatom*, *kitataka tadiginatom* and *takadiku tadiginatom*.

The first is done with the right leg placed on toes behind the left. On *ditta*, the right is tapped on toes in the same position and then the left strikes on *sama*. On *tadi*, the right strikes flat beside the left and then on *ginatom* the *diditai* is performed i.e., right stretched on the heel to the side, left strikes flat and right brought back to the original position. In this, they are held as *hamsasya hastas* at the chest level in the starting position. When the step starts, right hand is taken down and brought above the head forming a semicircle in the vertical plane of the body. The body follows the arm in its bendings.



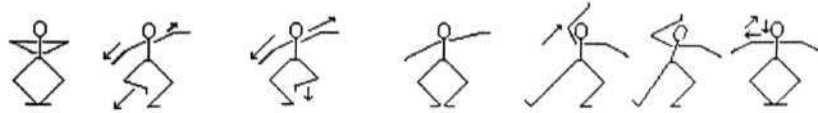
The second is *kitataka tadiginatom*. On *kitataka*, both the feet take a restricted jump on the floor and left is struck flat. Then the right is stretched to the side on the heel and *tadiginatom* i.e., *muktai* with the hands in *pataka* forming a triangle, as explained in *tamatadinda* third variety sequence, is performed.

The third *muktai* is performed with a jump to the front corner. The body faces the other front corner and then *muktai* with one strike and a *diditai* is performed. The hands are in *patakas* and in

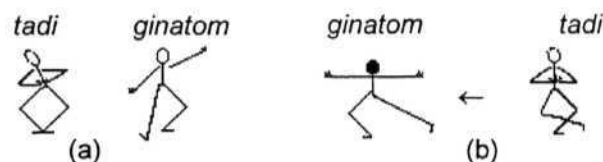
67 The *muktais* are also called as *mugimpus*. According to C.R. Acharya, the steps in different *jaatis* are practiced before *muktais* or *mandavas*. *Mandava*, according to him consists a combination of various *adugus*, practiced in the initial stages like *caukam* etc., and are set to different *jaatis*. While practicing *mandavas*, the feet should maintain a distance of four inches between them. See for details, C.R. Acharya, **Kuchipudi Aaradhana Nrityamulu**, op.cit., p.66.

68 This was disclosed by Vedantam Rattayya Sama in his **interview**, op.cit.

the jump they are stretched out from the front of the chest to the sides. Then the hand corresponding to the leg which is performing the *muktai* takes a movement forming a triangle as explained earlier.



Next are the *khanda muktais*. They are again of three varieties. The first is a simple *tadiginatom* in which the *muktai* is done with hands in *pataka* and legs performing *diditai* with five beats. The second is the three beat *muktai*, in which the leg which is stretched, first strikes flat the ground and then stretches out, with the body facing left side, if the step is being done with the right leg and vice versa. The hands are in *alapadma* crossed at wrists in front of the chest, and are stretched out straight to the sides of the body in *hamsasya*.



The third variation is somewhat similar in the movement to the second. However, the foot is tapped on toes behind the other foot. The body which is facing the left side, in the starting position (in case the step is being done with right leg), is turned to right side and the left hand is stretched forward and right to the back.

The *caturasra muktai* has the *pataksharas, tarikitatom*. It is done with hands in *patakas* and feet making three beats.

All the above said *muktais* are seen in the practice of the students of Parvatisam. However, on *tisra*, the three beat *muktai* is performed.

Apart from the above mentioned steps, there are certain sequences called as *Palugudu Varusalu* and *Vinyasalu*. They consist those steps which are normally used to cover the space. They include normal walking in the three *gatis* or tempos (while taking a round), like the *diditai* step performed with the leg stretched to the front, besides others. *Vinyasalu* are walks normally per-

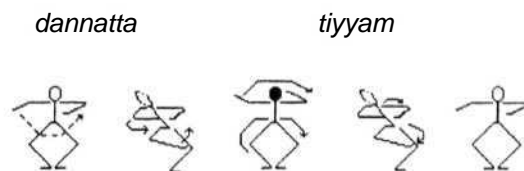




Plate XI      Nritta technique  
A typical Muktai of Kuhipudi



formed in various *jaatis*. An example of this is the *tisra* step *Dannata tiyyam tattatta dhanam*.<sup>69</sup> In this, the person goes round while taking semicircular movements.



There are certain steps that are noticed exclusively in each gurus training. They are but variations based on the groups mentioned above. They are performed with certain permutations and combinations, which give them a speciality of their own.

A careful examination of the above said basics make evident the traditional practice and the innovations that were made in course of time. It also gives us an idea of how new ideas and modifications, introduced in the body kinetics (especially with regard to Vempati's school), of the basics of *Nritta* or the technique of Kuchipudi dance brought in a sea change in the very texture of it.<sup>70</sup> This obviously would get reflected throughout the *Nritta*, since it is the basics which constitute the form. Similarly, various permutations and combinations introduced by each guru, enlarged the scope of Kuchipudi technique.

All Indian dances have as their base the technique codified by Bharata in his *Natyasastra*.<sup>71</sup> Besides, each style has developed its own technique with stress on certain aspects that gives it a distinction of its own with regional variations. The basic units of *Nritta* are explained as *caris*. *Cari* is defined as the movement of a leg, which includes obviously the movement of the shank, thigh

72

and waist. In *Nritta Ratnavali*, Jayapa says that when performing a *cari* the hands should follow the feet in the movement and waist should move in the direction of the hands and the look should be in the direction to which the waist is deflected.<sup>73</sup>

69 Video recording of the basics performed by Rattayya Sarma, op.cit..

70 See for details, these changes he brought into *Nritta* technique, Sunil Kothari's article on Vempati Chinna Satyam in Economic Times, 16-8-1981, the excerpts of which are published in Andavilli Satyanarayana and Pemmaraju Surya Rao, op.cit., p. 108.

71 Interview with Vempati Chinna Satyam, Madras, 11-6-1992.

72 The *cari* is defined as a *eka padapracara*, For details on *caris*, see, P.S.R. Apparao, Cheshtakrita **Abhinayam**, op.cit., pp. 3-7.

73 P.S.R. Appa Rao, ibid., p.4.

There are certain basics in the Kuchipudi technique, which are similar to *cari* explained in *Natyasastra*.<sup>74</sup> They are the *Bhaumicar* namely, *Edakakridita*, *Janita*, *Syandita*, *Apasyandita* and the *Akasiki can*'s, *Atikranta* and *Urdhwajanu*, to mention only a few. The *Edakakridita can* is described as jumping up and down with the feet in *Talasancara*.<sup>75</sup> This description is similar to the first group of *tamdigidigai* steps. Another *cari*, *Janita* which is described as a *musti* hand held on the breast and another hand moved round and the feet to be *talasancara*,<sup>76</sup> could be identified as one of the variation of the group of *takita kita taka*.<sup>77</sup> However, the change here is that, the hand at the chest is in *alapadma*, as against *musti* given in the definition. Likewise, *Syandita* and

7ft

*Apasyandita*, which are defined as keeping one foot five *talas* away from the other and the reverse of it,<sup>79</sup> are very close to the basics of the *tamtatadinda*, the *tisra* group. °

The *Akasiki cari*, *Atikranta*, defined as a *kuncita* foot thrown up, put forward and caused to

81

82

fall on the ground, finds a parallel in *tamtatadinda*, third variation. *Urdhwajanu*, which is described as throwing a *kuncita* foot and its knee brought up to the level of the breast and the remaining knee without movement and then this second foot thrown up in the manner of the first, and the first foot kept motionless<sup>84</sup> is seen in the *tattehitta* variation introduced by Vempati recently in his training.

74 From the lecture demonstration given by Vempati Chinna Satyam and Pappu Venugopala Rao, Music Academy, Madras, 31-12-1991. We acknowledge Pappu Venugopala Rao for giving us the manuscript copy of the lecture.

75 *Talasancara* is moving on the fore part of the foot; the original sloka reads thus: *Talasancara padabyamutplutyapatanamtu yat / paryayascakriyate edakakridita tu sa //*, M.M. Ghosh, **op.cit.** p. 198.

76 The definition of *Janita* in the sloka is given thus : *Musti hastasca vakashastah karonyasca pravartitah / Talasancara padasya Janita caryudahrta //*, Ibid.

77 This is mentioned earlier in this chapter.

78 The other version is that the distance should be four *talas*.

79 The original sloka defines them as : *Panca talantaram padam prasarya syanditam nyaset / dvitiyenatu padena tathapasyaditamapi //* See for this, M.M. Ghosh, **op.cit.**, p.199 ; also see, P.S.R. Appa Rao, **op.cit.**, pp.16-17.

80 A detailed description of this step is given in the earlier part of this chapter.

81 The original sloka is thus : *Kuncitam padamukshipya puratah samprasarayet / utkshipya patayechainam atikranta tu sa smrita //* M.M. Ghosh, **op.cit.**, p.200; P.S.R. Appa Rao, **op.cit.**, p. 19.

82 See the earlier part of this chapter.

83 The sloka reads thus : *Kuncitam padamukshipya janum sthanasamam nyaset / dvityamca kramastabdha murdvajanuh prakirtit //* See for the same, M.M. Ghosh, **op.cit.** ; P.S.R. Appa Rao, **op.cit.**, p.21

84 Earlier referred in this chapter.

Plate XII      Nritta Technique

illustration of Vicyavacari employed in the Nritta technique



The training next continues with *Jatis*. A *jati* is equated to the *angahara* explained by Bharata.<sup>85</sup> They are **but** a sequence of *pataksharas*, which have a beginning, a middle and an ending. They are set to a particular *tala* and more frequently to *aditala*.<sup>86</sup> A typical Kuchipudi *jati* is as follows :

*Talangu torn / taka tadi / ginatom -2*

*Talangu torn / talangu / torn*

*taka diki / takatadi / ginatom -2*

*taka dikijhenu / tadi / ginatom*

To illustrate the typical *pataksharas* that are used in the practice of Kuchipudi **dance**, **two** typical *Aditala jatis* are given below :

a) *Tangudutomga dikkitakka / kinnajekudu / jekudu kitataka*  
*jhemtarikumdarikukum / juga, ki / nakudita / ta tai; / tattahatta*  
*/ tai tai*

*tarn tarn dirugudu tarn / tatta hatta / kitatakajhem*

*tarn tarn dirugudu tam / tattahatta / kitatakajhem*

*kitadimi kitadhi /, takata / dhiginata -2*

*Kitadhimidi kitadhi /tarikita torn tari/kita torn tarikita*

(b) *Tonga tontonga / tontongatto / dikkitakka*  
*doddo dohadto dinda / dhimtehi / dattattam*  
*takitajhem tarikitajhem / takadikijhenu / tadiginatom - 3*

Another variation of the same *jati* is as follows

*Tonga tontonga / tontongatto dikkitakka*

*doddo dohaddodinda / dhim tehi / dattattam*

*takitajhem, tarikitajhem / takita takita / takita tatarikitatom*

85 A *jati* is also otherwise called as *Ardi* and Vedantam Parvatisam employs the terms *Ardi mohana* etc., to refer to a *jati*. See for various *Ardis*, Vedantam Parvatisam, **Nritya Tarangini**, op.cit., pp. 22-33. A *jati* consists *Ada(va)samu*, *Mandava* and *Muktai*, according to C.R.Acharya. See, C.R.Acharya, **Kuchipudi Aradhana Nrityamulu**, op.cit., p.66.

86 *Aditala* is the *caturasra jaati triputatata*, which has a *laghu* followed by two *dhruvas*, making the total counts of the *tala*, eight.

*takitajhem, tarikitajhem / takadhimataka / jhenutakadhim.*

*takitajhem, tarikitajhem / takita takadinda tadhimginatom.*<sup>87</sup>

These *pataksharas*, *tonga*, *tangudu tongu* etc., are used for *jatis* besides the *mridanga*

88

*sabdas* used in the rendition of *the jatis* of Kuchipudi. *The jatis* are simple in their construction, set to a minimum of five *avartas*. The variation brought out in the above *jati*, *tonga* .. clearly shows how intricacies have crept into the rendition especially towards the ending. In this, the original *muktai* is substituted with variations of *tisra*, *caturasra* and *khanda*.

The number of *jatis* of the repertoire increased with the introduction of *jatis* set to other *gatis* and *jaatis* by various gurus. For example, in the training of Vempati Chinna Satyam, *jatis* set to *tisra gati*, *misra* and *khanda capu talas* and *sankeerana jati* were introduced as innovations. Each of the *caturasra gati jati* is performed with a proper entry and a proper exit.

The steps used for the entry are those initial steps that are seen in the practice of Prahlada

89

Sarma and others. Hence, the steps that did not find a place in the basic practice are practiced in the entry and exit. In this context, it may be said that, all the basics are adopted into *the jatis*, their entries and exits, to illustrate their use in *Nritta*. Not all the gurus practiced or made compulsory the practice of all *the jatis*. It was only in the training of Vedantam Lakshminarayana Sastry that *jatis* of all the five groups were practiced for the first time though not in the exact grouping and sequences as in the present day practice, but scattered in the items. The same was continued and systematised into groups of different *jaatis* and *gatis* by Vempati Chinna Satyam. He also introduced in the beginning of each group the steps of the corresponding *jaati*. For example, in *tisragati jatis*, the variations that could be performed on *ta*, *ki*, *ta* are practiced and then proceeded to the practice of *Jatis*. This makes easy for the performer to follow the more intricate patterns of *Nritta* in the items.

87 This is practiced in Vempati's school and learnt by us.

88 Most of the traditional *jatis* have these typical *pataksharas*. For the traditional *jatis*, see V. Parvatisam, **Nritya Tarangini**, op.cit., pp.36-39; The typical *pataksaras* used in Kuchipudi *jatis* are numbered as thirty six. See Hemadri Chidambara Dikshitulu, op.cit., p. 19.

89 The initial steps, which are known as *gamanalu*, the walks, are employed for entries and retrievals.

In the items, traditionally *sabdas* were taught first. Small *sabdas* such as *Tulaja Sabda*, *Rajasri sabda* which normally involve simple foot work and only the *padardha abhinaya* are taught

90

initially. Some scholars raised a question on this issue of why only *sabdas*, which eulogise the mortal beings like kings, are taught in the beginning. When enquired, all the gurus opined that the

91

simplicity in the construction of these *sabdas* is the main reason. Also, Kuchipudi practitioners being traditional performers had to please their patrons i.e., the village heads or kings or others for whom they were performing. It might have been another reason for the selection of such items for performance. In total there are around twenty *sabdas* in Kuchipudi repertoire. Among them, the popular *sabdas* are *Dasavatara sabda*, *Manduka sabda*, *Sarabhoji sabda*, *Sivaji sabda*, *Tulaja*

92

*sabda*, *Mandodari sabda* etc.

According to **the** syllabus, formulated for the training in the solo dance repertoire, the following are the dance numbers that were listed for training. As per the order given in it, the training in items starts only during the second year. The original *sabdas* are replaced by *Vinayaka kautvam*, *Pushpanjali*, consisting *Angikam*, *Gurubrahma*, *Sabhakalpataru* (all *slokas*) and followed by *Brahmanjali*, the song, then *Jatishwaram* in *Athana ragam*, *Ramapattabisheka sabdam* and *Adhyatmaramayana kirtana* (*Namassivayate*) in the second year of the course. During the third year, *Dasavatara* and *Krishna sabadas*, *Tyagaraja kriti* (*Balakanakamaya*), *Taranga* (*Nilamegha*), *Ramadasu kirtana*, *Annamacharya kirtana* and *Padavarnam* (*Danike tagu janara*) are taught.

90 Interview with Vempati Chinna Satyam, **op.cit.**

91 Interviews with Vedantam Rattayya Sama, Vedantam Satyanarayana Sama and Vempati Chinna Satyam, **op.cit.**

92 Banda Kanakalingeswara Rao, "The Kuchipudi Dance Drama", **op.cit.**, p.35 Ragini Devi who learnt Kuchipudi from Chinta Venkataramayya around 1932 mentions other *sabdas* like, *Jakkula purandri sabda* (*Amruta mathana*), *Mandodari sabda*, *Ardhanariswara sabda*, which belong to the class of *pagativesas*, *Chamundeswari sabda* and others. A detail description of the content and performance is given in Ragini Devi "The Revival of Kuchipudi Nritya", **Marg**, Vol. xix, No.2, March 1966, pp.37-40. Other *sabdas* mentioned by Sunil Kothari in his thesis are *Sita kalyanam*, *Ahalyastavam* and *Tarakasurasamharam*, **op.cit.**, p.402.

93 As V.A.K. Rangarao points out, some ten years ago, the longish preamble on stage which earlier used to be performed behind the curtain was brought on to the stage after the curtain raise. For instance, *Brahmanjali* written by B.L.N. Acharaya to the specifications of Satyam, includes the previous behind the curtains rituals. See for more details on this, V.A.K Rangarao, "Tradition, Innovation..", **op.cit.**, pp.31-33.

This is followed by training in two *Adhyatmaramayana kirtanas*, two *Taranagas*, two *Ashtapadis*, two *Kshetravya padas*, *Jatiswara* and *Tillana*. The fifth and the final year consists *Slokabhinaya* to *slokas* from *Pushpabanavilasam*, *Ramakarnamritam* and *Krishnakarnamritam*, *Prahlada*

94

*pattabhisheka sabdam*, two *javalis*, *Gollakalapam* and *Bhamakalapam*.

The contents of the syllabus give us an idea of the solo repertoire of Kuchipudi dance. It is interesting to note the predominance of *Abhinaya* numbers such as, the *Kirtanas* (*Adhyatmaramayana*, *Ramadasu*, *Annamacharya*), *Ashtapadis*, *Padas*, *Javalis* and *Slokas* (*Pushpabanavilasam*, *Ramakarnamritam* and *Krishnakarnamritam*) over the *Nritya* items such as, *Sabdas* (*Ramapattabhishekam*, *Dasavatara*, *Krishna* and *Prahlada* *pattabhisheka*), *tarangas* and *Nritta* numbers like, *Jatiswaras* and *Tillanas* besides, *Kalapas*. The importance attached to *sattvikabhinaya* in Kuchipudi dance and the same would be elaborated further.

*Abhinaya*, technically indicates histrionic expression pertaining to *angika*, *vachika*, *aharya* and *sattvika*. However, in regular usage, *abhinaya* refers to *angika abhinaya* with the help of meaningful gestures and *sattvikabhinaya* (here after, we use the word, *abhinaya* in this sense). There are various ways of performing *abhinaya*, which is known as *dharmi*. It is of two types. One, confining to the natural way of human expression (the *loka dharmi*) and the stylised way of expres-

96

sion with the help of gestures and *sancaribhavas* (the *natyadharmi*).

*Natyadharmi* covers not only the stylisation part of *abhinaya*, but also the *Aswastha Purushasraya*, impersonation of a female role by a man or vice-versa, showing of acts like a mountain, a vehicle, an aerial car, a shield, an armour, a weapon or a flag through *angika abhinaya*, as if they are actually on stage. The appearance of persons having certain relation in real life, in characters that have a different relation and representation of emotions through gestures also fall

94 See a copy of the syllabus for other details on the training that is imparted to the students in Music & Sanskrit besides dance in the course. Syllabus is given in the Appendices.

95 For more details on the repertoire of Kuchipudi see, Mohan Khokar, Tradition of Indian Dance, **op.cit.**, pp.117-19; Also, see Sunil Kothari's thesis, The Dance Drama Tradition..., **op.cit.**, pp.401-11; Korada Narasimha Rao, "Kuchipudi Natyam - Navarasalu" (Tel), **Natyakala**, 1979, pp. 118 - 121.

96 V. Subramanyam, "Natyadharmi and Lokadharmi : Sociological context of their original significance, **Sruti**, No.54, March 1989, p.12; For elaboration of the same see, MM. Ghosh, **Natya Sastra**, **op.cit.**, pp.246-47 (Chapter xiv V. 65-73), also see P.S.R Appa Rao, **Natya Sastramu**, **op.cit.**, pp.380-84.



under *natyadharmi*. All these find a place in Kuchipudi solo forms. Especially, the numbers like the *Koutvams*<sup>97</sup> and *Sabdas*, which have only the *padardhabhinaya*. However, those items like the *Tarangams* and *Kirtanas*, where there is an elaboration of *Sattvikabhinaya*, the realistic way of expression (*lokadharmi*) is predominantly observed. The following song illustrates the use of *natyadharmi* and *lokadharmi* in Kuchipudi dance. For instance, if we take a line from *Ramasabda*, 'Antata vanavasamu cesitivi' or *Matsaramuna mari ambudhilo* of *Dasavatara sabda*, the *abhinaya* is mostly *padardha* (word to word expression through gesticulation) supplemented by facial expressions i.e., *sattvikabhinaya*, both adhering to *natyadharmi*.

'*Dasaradha Vara Kumaruda Vaitivi*' means, 'you are the blessed son of King Dasaradha'. On this, when the word Dasaradha is sung *hastas* that denote King Dasaradha i.e, two *alapadma*<sup>98</sup> *hastas* crossed at the wrist and for *Kumara*, the son, *hastas* that denote a child are shown. For further elaboration, since Dasaradha was a King, the *hasta*, *tripataka* is held above the head, denoting a King. The same is followed for the rest of the song which is interspersed with small *solfa* syllables for which simple *nritta* is performed.

Another example can be taken from *Dasavatara sabda*. Given below is a part of *Dasavatara sabda* and its translation and latter, the gesticulation for the same, to illustrate the point, how *natyadharmi* is largely used with an imaginative combination of *lokadharmi* or *lokacara*. This part of the *sabda* describes the *Narasimhavatara*.

*Jambhari sura pramukha*

*kadambammunu rakshimpanga*

*Stambhammuna vedaliyu sabha*

*Danava dimbanu gacitivau Narasimha.*

97 *Koutvams*, especially *Vinayaka koutvam* has a special place in the solo repertoire of Kuchipudi. It is said to *Vinayakatala* which has 72 *matras*. The language of this lyric is said to be an admixture of Telugu and Tamil. See for the song of *Vinayaka koutvam* and the description of *Vinayakatala*, Vedantam Parvatisam, Kuchipudi Melakartalu, *op.cit.*, pp. 10-11; It is felt that the song of this *Koutvam* has Tamil but Marathi words and it must be a song adopted from a Marathi *Harikatha* artiste, who used to reside in Kuchipudi village. This was told by Vedantam Satyanarayana Sarma and Vedantam Rattayya Sarma in their interview, *op.cit.* However, this should be probed further into.

98 See Sri Nandikeswara Prokta Abhinaya *Darpanam* (Tel), Madras, 1934, p. 155 (V. 635)

If translated, it means, 'to save the celestial assemblage and Indra (from the demon Hiranyakasipu), you appeared from the pillar in the court hall, and saved the child (Prahlada) of the demon, Hiranayakasipu, (by killing Hirnanyakasipu) in the incarnation of Narasimha (the half-man half-lion)'.<sup>99</sup>

The gesticulation for the above is done, following *natyadharmi*, as given below:-

The word and its meaning

Gestures

***Jambari***

*Tripatakas* crossed above the head

The foe of Jamba, an *asura*;  
an epithet of Indra.<sup>99</sup>

***Sura pramukha***

One hand *sikhara* held up above the  
shoulder level and other hand in *suci* shows  
around depicting all *pramukhas*.

all the important *devatas* or  
celestial beings.

***Kadambammunu***

*Karkata hasta* used for showing a group

the assemblage

***Rakhimpanga***

two *sarpasirsha hastas* held crossed against  
the body with palms facing the chest.

to save

***Stambhammuna vedaliyu***

One hand in *musti* denoting *sthambha*, held  
in front of the chest, the other in *pataka* with  
all the fingers stretched apart, travelling from  
the *sthambha* to above forming an arch and  
then coming back to the shoulder level while  
slightly shaking to show the emergence of  
Narsimha

appeared from the pillar

<sup>99</sup> Charles Philip Brown, *op.cit.*, p.458

**Sabha**

of the court

denoted by *patakas* showing around

**Stambhammuna**

(second time)

Two *ardhachandras* held horizontally facing each other in

front of the body and the artist sits and gets up quickly while showing a pillar extended from the ground to the roof.

**Danava**

the demon

*urnabha hastas* with arms stretched and held at the shoulder level.

**Dimbanu**

the son

two *sarpasirshas* held one above the other with palms facing each other vertically.

**gacitivau**

you saved

*hamsapaksha hastas* taken from the body forming a horizontal circle in the space in front of the body and then held crossed.

**Narasimha**

first grabbing and keeping Hiranyakasipu on the lap, piercing him with *urnanabha hastas*, drinking his blood with *sarpasirshas*, wearing his nerves as sacred thread with two *mrigasirshas*, and then assuming the actual *hastas* of *Narasimhavatara*, with left hand in *mrigasirsha* and right in *tripataka* following *Abhinaya Darpana*.<sup>100</sup>

100 See Sri Nandikeswara Prokta *Abhinaya Darpanam*, op.cit., p.149, (V. 610); Anand K. Coomaraswamy, *The Mirror of Gestures*, New Delhi, 1987 (first published in 1917), p.46. and M.M. Ghosh, *Abhinaya Darpanam*, op.cit., p.64 and p.111 (V. 219).

It is interesting to note that a blend of *natyadharmi* with imaginative *lokacara* is seen in this *sabda*, especially while performing *abhinaya* for *stambha*, the second time. Also, in depicting the *avatara* of Narasimha, if we go by convention, it should be denoted by *simhamukha* and *tripataka*. However, on the contrary, the whole act of killing the *asura* as described above is shown before finally denoting it with the actual gestures stipulated for the *avatara*. Such instances are many and could be found in *Abhinaya* numbers.<sup>101</sup>

The same could be observed in other instances. For example while depicting *Balarama avatar*, for which the *hastas* are *musti* with left hand and *pataka* with the right hand, is depicted by showing him as *haladhara*, the one who carries a plough besides the conventional *hasta* used to

102

show a valorous person. A plough is shown by *sikhara* held with right hand grasping the thumb of the left hand which is held in *tripataka*, both are at right angles to each other. The *hasta* is held on the shoulder with the left hand above and right *sikhara hasta* facing down, to suggest the carrying of the plough on the shoulder.<sup>103</sup> Thus, even those items which concentrate more on *padardhaabhinaya*, following *natyadharmi*, are seasoned with *lokacara* and imagination in Kuchipudi dance.<sup>104</sup>

*Lokadharmi*, which is translated as realistic practice or folk method,<sup>105</sup> is based largely on human behavioural aspects. It is markedly seen in the instances where there is *sattvikabhinaya* - 'mental involvement, imagination and sobriety'.<sup>106</sup> Hence we find the use of *lokadharmi* in the

101 For more examples on how imagination played a role in the choreography of various items like, the *javali 'mariyada teliyakane'* and the *kirtana, 'Krishna neebegana baro'*, see the interview of Vempati Chinna Satyam, V.A.K. Ranga Rao, "The Transformation of Kuchipudi Dance - The Doctor's Perceptions & Performance", *Sruti*, No.51/52, Dec. 1988 - Jan. 1989, p.59.

102 The other *hasta* used for Balarama is close to the *hasta* used to depict a *kshatriya* i.e. left hand *sikhara* and the right in *pataka*. However, instead of *sikhara*, *musti* is held with the left hand. This is from the practice of Vempati Chinna Satyam from whom we learnt it.

103 The other instances of using specific *hastas* could also be noticed. For example, two *mrigasirsha hastas*, are held crossed at right angles to each other above the left shoulder to depict the *Yadavas*. This *hasta*, according to Vempati Chinna Satyam was first used by Vedantam Lakshminarayana Sastry. Interview with Vempati Chinna Satyam, op.cit.

104 Interview with Vempati Chinna Satyam, "The Transformation..", op.cit., pp.58-59.

105 Arudra, "On Natyadharmi and Lokadharmi -4", *Sruti*, n.d., p. 11.

106 Padma Subramanyam, *Bharata's Art - Then and Now*, Madras, 1979, pp. 7-9.

Plate XIII Typical Hand Gestures  
used in Todimmi step and those that  
denote a Plough and Yadavas



numbers which have more of *sattvikabhinaya* and elaboration of it as an episode or in *sancaribhavas*.<sup>107</sup> In the *tarangas* of Narayanateertha, *kirtanas* and *daruvus*, which call for an elaboration of the *bhava* (emotion), *lokadharmi* is used to communicate the *bhava* and bring in an easy realisation of *rasa* (aesthetic pleasure) by the spectator.

The *tarangas* usually chosen for performance by Kuchipudi practitioners are from the third *Taranga* (III Canto) of *Sri Krishna Leela Tarangini*.<sup>108</sup> This Canto, describes the childhood of Lord Krishna in which his pranks are portrayed. The most popularly performed *gitas* (songs) from this *taranga* are, '*Balagopala Krishna PahiPahf*' (III. 13) and '*Balagopala Mamuddhara Krishna Parama Kalyana Gunakara*' (III. 14). These songs gained importance for they accomodate the elaboration of childhood pranks of Krishna such as, the revelation of the universe to mother Yasoda, who chides him for eating mud, stealing butter, the *gopivastra harana* and others. All these episodes essentially have the *abhinaya* following *lokadharmi*. Another significant feature observed in this *tarangas* is the use of special foot work in the song where Krishna is described as *Vyatyasta Padaravinda*, the one with the feet crossed. In this, we could see the use of foot work known as *sakatavadana*, *suci* and the posture where both the feet are crossed and the movement is done with the shift of body weight from one to the other while going forward.<sup>109</sup> The other *tarangas* performed

107 *Sancari bhavas* are the transitory emotions. They are used to show one meaning in different ways. For elaboration and illustration of sancaris see the interview of Vempati Chinna Satyam by V.A.K. Ranga Rao, "On Choreography and Sanchari Bhava", **Sruti**, No. 54, March 1989, p.22.

108 Narayanateertha wrote *Sri Krishna Leela Tarangini*, the story of Krishna from his birth to his marriage with Rukmini. Each chapter of his work is named as *Taranga* and the songs as *gitas*. Besides *gitas* one can find *padyas* and *vacanas*, a typical characteristic of *Yakshaganas*. Another speical feature of this work is that in certain *gitas* the *sollukattus* are also given. Mention here should be made of the *suladi sapta tala tarangas* which describes the *rasa krida*. Though it is the *gitas* that are taken for performance by Kuchipudi practitioners, they are called as *tarangas*. See for details the work of Natarajan, **Sri Krishna Leela Tarangini**, Vol. I & II, Madras, 1989-1991.

109 **Interview** with Raja Reddy, New Delhi, 10-6-1994. The name *sakatavadana* is given by Prahlada Sarma. See for illustration the Appendices. For a detailed description of the dance on a brass plate with a pot full of water on the head and also on the mud pot, see, Banda Kankalingeswara Rao, "The Kuchipudi Dance - Drama", **op.cit.**, p.36.

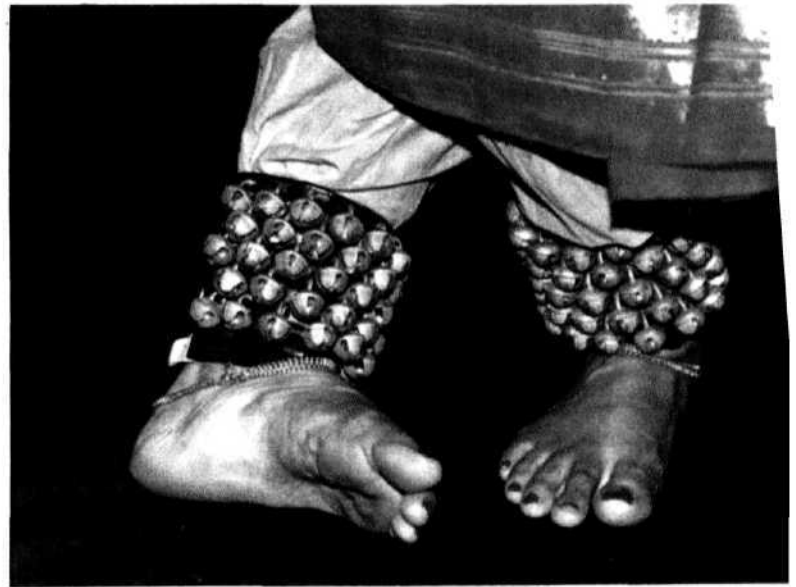
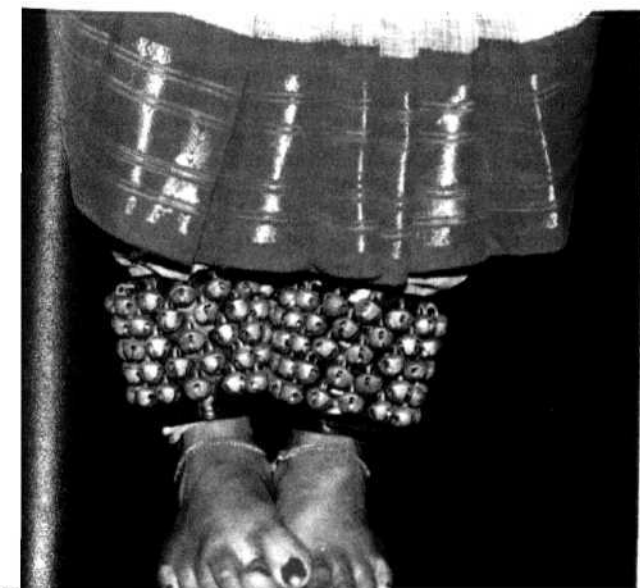


Plate XIV Special Foot Movements  
Used in Tatanga, Sakatavadana and Suci



by Kuchipudi practitioners are *Jaya jaya Durge*, *Saranam bhava* and the like.<sup>110</sup>

Besides *tarangas*, *kirtanas*, *padas* and *javalis* have importance for *abhinaya*. *Abhinaya* is seen in these items in the form of a particular story or an incident, where, all the characters are enacted by the individual dancer herself, one after the other. One such example of a *kirtana* is *Ksheerasagarasayana* of Tyagaraja, choreographed in 1983 by Vempati Chinna Satyam.<sup>111</sup> It could be cited as an example for it perfectly depicts the use of *lokadharmi* with a blend of *natyadharmi* in Kuchipudi. In this piece, an elaboration of the story could be observed on the *carana*, 'Narimaniki chiralicchinadi nade vinnanura rama'. It suggests the sequence of *Draupadi vastrapaharana* in the court of Kauravas and, here, Tyagaraja recalls Krishna saving her from being disrobed. This particular suggestion is taken full advantage of and the entire episode from the play of dice till Krishna saving Draupadi, is enacted in detail with the artistes taking the roles of Dharmaraja, Duryodhana, Sakuni, Dussasana, Draupadi and Krishna. In portraying these characters, meticulous care to depict the nature of that particular character in the way they sit, stand or move is taken in the choreography.<sup>112</sup> Thus, wherever there is a scope for *abhinaya*, it is elaborated and this is mostly seen in Kuchipudi solo items. The earlier background of dance dramas might have been one of the reasons for this retention of dramatic element in solos. The other reason would be, that the region of Andhra is known for its tradition of *sattvikabhinaya* and it is evident in the *Kelika* and *Katcheri* traditions of female dancers attached to both temple and the court. Kuchipudi practitioners had a close relation with these dancers, as their gurus and sometimes as their

113

*Nattuvanars*. Of these gurus, mention should be made of Vedantam Lakshminarayana Sastry.

His contribution to Kuchipudi solo repertoire, in the area of *abhinaya* numbers, is notable.

110 The other *tarangas* performed by Kuchipudi practitioners are *Govinda ghataya*, *Veekshekadeva devam*, *Puraya mama kamam* and *Goverdhana giridhara*. See V.A.K. Ranga Rao's interview with Vempati Chinna Satyam, "The Transformation of Kuchipudi" *op.cit.*

111 This *kirtana* was composed and presented in 1983, when Vempati Chinna Satyam received the coveted Sangeet Natak Akademi Fellowship. **Interview** with Vempati Chinna Satyam, **op.cit.**

112 According to Sunil Kothari the principle of *natyadharmi* is strictly followed during the portrayal of different characters since Bharata tells that, if some actor assumes a different role (in the same play) then it is *natyadharmi*. See for the *lokadharmi* and *natyadharmi* in Kuchipudi, the thesis of Sunil Kothari, **op.cit.**, pp.376-78.

113 Mandapeta Jagadamba is one of the most noted disciples of Vedantam Lakshminarayana Sastry from among these female dancers. Besides him, Bhagavatula Vissaya and Tadepalli Perayya also taught these female dancers. See for details, Anuradha J. Kuchipudi **Dance - Who is Who**, **op.cit.**, pp.56-57; p. 176 and 86.



He composed numerous *padas*, *javalis*, *gopikagitas*, *slokas* from *Pushpabanavilasam* and *Krishna karnamritam* and *ashtapadis*.<sup>114</sup> In this context, it is worth noting that doyens like Balasaraswati acknowledge him for opening new vistas in *abhinaya* to her.<sup>115</sup>

Experimentation in Kuchipudi dance, especially in the area of solos, gained momentum after Vedantam Lakshminarayana Sastry's choreographies. The then young performers like Vempati Peda Satyam and Vedantam Raghavayya started choreographing duet numbers like *Radhakrishna*, *Sivaparvati*, *Singasingadu* and others. All these contain more *abhinaya* than *Nritta*,<sup>116</sup>

*Kaisiki vritti*, the delicate way of dancing, formed the basis for the technique of Kuchipudi solo numbers.<sup>117</sup> However, in the *abhinaya* episodes, which contain the portrayal of various characters, suitable *vrittis* such as, *Arabhati vritti* for virile characters like Dussasana or the demons and *Sattvati vritti* for characters like the sages, are employed. A total use of these three *vrittis* along with *Bharati vritti* (the verbal) is seen in Kuchipudi *Yakshaganas*. However, even in solo numbers like *Mandodari sabda*, the use of dialogues and the artiste herself narrating them could be observed.<sup>118</sup>

114 This was specially mentioned in the **interviews** of Vempati Chinna Satyam and Nataraj Ramakrishna, **op.cit.**; this point is illustrated further with a detailed description of a *padam*, *Danibodhavinavaddura*, by C.R. Acharya. In this he gives over a dozen ways of expressing the meaning for each work. See, C.R. Acharya, "Padabhinaya Makutamu Kuchipudi Natyamu" (Tel), **Natyakala**, April, 1966, pp. 14-16; A systematic way is followed by Sri Sastry even in his teachings. He, infact, made his disciples write down the various expressions used for communicating a meaning, word by word. This is evident by the personal notes made by Vempati Peda Satyam from 24-9-1938 onwards, in which all the numbers have a detailed description of their *sancarais*. This notes has a record of numerous numbers taught to him by Sri Sastry. See the personal papers of Vempati Peda Satyam in possession of Vempati Chinna Satyam, **op.cit.**; see for details on the use of *Krishnakarnamritam* in Kuchipudi; Bhagavatula Lakshmi Narasimham, "Srikrishnakarnamritam : Kuchipudi" (Tel), **Natyakala**, Sept. 1969, pp. 49-54.

115 Sometime between 1948-52, Balasaraswati learnt *abhinayam* from Vedantam Lakshminarayan Sastry, according to Vempati Chinna Satyam. Narrating about her teachers, Bala herself wrote that she was already in her thirties when she went to learn from Sri Sastry and "he opened great new vistas for me, especially in *Varnam* improvisation.. he gave me the confidence to attempt those things that I am doing today". This extract is from a speech she delivered in Madras Music Academy in 1973. See S.Guhan, **Bala On Bharatnatyam** (com. & trans.), Madras, pp. 19-20.

116 **Interview** with Pasumarti Krishnamurthy, Hyderabad, 28-1-1995.

117 **The reason** could have been the gaining trend of initiating women into the form which was other wise curtailed to men during the period of blossoming and also the later association of mainly women artists with solo performances.

118. For a detailed script of *Mandodari sabda*, see C.R. Acharya, **Aradhana Nrityamulu**, **op.cit.**, pp.187-89.

Plate XV      Guru Vedantam Lakshminarayana Sastry with Bala Saraswati



A marked change is also observed in the practice of solo items which were traditionally performed, in course of time. In these, the scope of choreography is widened with the inclusion of more *Nritta* and *abhinaya* in the form of *sancarais* and *sattvika bhavas*. The traditional solo numbers now practiced are more elaborate and some are reset to new *ragas* to accommodate the variations in choreography.

A case study of *Manduka sabda* would illustrate the changes, generally incorporated into the solo **numbers**, besides the innovations brought into it. All the *sabdhas* of Kuchipudi are traditionally

119

sung in *Mohana raga*. So is the case with *Manduka sabda* written by Melattur Kasinadhayya. It describes an elephant strolling in a garden full of flowers and situated adjacent to a lake, in which there are frogs, croaking. Under the spell of a curse given by a sage, the elephant happens to enter the lake and is caught by a crocodile. On hearing the cry of the elephant, Lord Vishnu hurriedly arrives and kills the crocodile with his disc (*cakra*). This is the gist of the song. Traditionally, in *sabdhas*, the *abhinaya* is performed only for the words, i.e., they have only *padardhabhinaya*. Since this *sabda* gives scope for elaboration, the episode of *Gajendramoksha* is performed in a sketchy manner. However, when this traditional number was re-choreographed by Vempati Chinna Satyam, it was

120

elaborated much further over the original. He made use of every possible opportunity for this elaboration. Following the tradition of performing *padardhabhinaya* initially, for the lines '*Ponnamallelu pogadapuvullu sannajajulu sampangi, pulavasana cala galigina vanamulopala danaruchundedi*', the description of the garden is made use of and the *sancarais*, viz., showing the creepers, flowers, bees, birds, deers and peacocks, which are generally associated with a garden, are depicted, besides picking of flowers and other related actions. Later, in the lines, '*Ugrasapamutajendrudu baddhudai balmakaricetanu*' the whole episode of the king, being cursed by the sage and turning into an elephant, the elephant going to the lake for bath and the ensuing long struggle between the

119 Melattur Kasinadhayya (18th Century) wrote many *sollukattu jatis* and *sabdhas* and dedicated them to the Tanjore kings, Sahaji and Sarabhoji, besides to Lord Venkateswara and other deities. Of them, *Manduka sabda* is the most popular *sabda* among Kuchipudi practitioners. A comparison of the lyric of this *sabda* practiced by Kuchipudi artistes and the original reveals that there is an omission of certain lines from the original. See for the original *sabda* of Melattur Kasinadhayya and other details about him, Taduri Lakshminarasimha Rao, "Sabdalu : Sabdakartalu", *Kinnera*, August 1952, pp.357-58.

120 Interview with Vempati Chinna Satyam, Madras, 11-12-1995.

crocodile and the elephant and then the elephant crying for Lord Vishnu is enacted. Lord Vishnu, who is playing dice with Lakshmi hears it and immediately rushes for help without even taking his weapons. The *parivara* consisting of *sanka*, *cakra* and others follow him and finally the crocodile is killed. It ends with the rescued elephant paying obeissance to Lord Vishnu. This is choreographed in such detail as narrated above. Also, *gati bhedas* in the foot work are interspersed at suitable instances.

To accommodate all these variations and suit the changing moods, this *sabda* is set to three

121

different *ragas*. They are *Shanmukhapriya*, *Bilahari* and *Madhyamavati*. Beside the regular *jatis* written by the poet himself, three independent *jatis* are introduced at the middle and at the end, to create space for *Nritta* as well as make the *sabda* more crisp.<sup>122</sup> Thus changes are brought into the traditional numbers. This is only one of many examples of such nature.

Another innovation that could be observed is the change of words in the lyrics. Although such instances are few, they are significant. For instance, the *sabda*, which is at present popular as

123

*Krishna sabda* is originally known as *Dameratimmendrakumara sabda*. The original song had '*Rara Dameratimmendrakumara, pedavenkatendrahamvira*', as its *pallavi*. Traditionally, this *sabda* was performed as a part of the *Yakshagana*, *Ushaparinaya*, by the *Nayika*, Usha. During 1958-60, a criticism was raised among scholars about the propriety of Usha doing a *sabda*, which praises a mortal being (*Dameratimmendrakumara*). Then, Banda Kanakalingeswara Rao changed it and instead of *Dameratimmendrakumara*, *eduvamsasudhambudhi chandra* was incorporated, indicating Aniruddha, the moon of *Yadavas*.<sup>124</sup> Also, the other lines addressed to the king were omitted. Thus, *Dameratimmendrakumara sabda* became popular as *Krishna sabda* in the Kuchipudi repertoire. In the same way the ending *salams* of the *sabda* were changed to *paraku*.

121 Ibid.

122 Ibid.

123 This *sabda* is in praise of Damarla Pedda Venkatadri, son of Timma (1745-1795), the Kalahasti ruler. Arudra, "Background and Evolution of Kuchipudi Dance", **op.cit.**

124 Interview with Nataraj Ramakrishna, Hyderabad, 17-4-1996.

Yet another innovation that should be noted is the presentation of a *daruvu*, as a separate solo number. Particularly the *Pravesa daruvus* are chosen for this purpose. However, the question here is, if the *daruvus* are taken out of their context, will there be any changes in the choreography and presentation ? It is found that there should be. The reasons are, one, in the solo presentations, it is not the character attired as that particular character, is appearing on stage. It is only the solo artiste who is presenting the *daruvu*. Two, in the dance dramas, an introduction to the character is given in the *sandhivacana* before its actual entry, establishing the character. Thus, to get over these problems, certain innovations were incorporated. To illustrate the same, a case study of the *Pravesa daruvu* of Usha in *Usha Parinayam*, choreographed as solo number is being undertaken.

125

The *Pravesa daruvu* of Usha, as already been indicated, is in third person. In the dance drama this character enters first and is joined by her *sakhis* later in the *anupallavi*, *kaduvadi chelulirugadala chelanga*. When it is presented as a solo number this particular advantage of introducing the *sakhis* on stage is not there. Hence, a proper entry of the artiste beginning with a *jati* is introduced and then the *padardhabhinaya* with numerous variations is performed for the *pallavi*, which establishes the character. In the *anupallavi*, which describes that Usha is being accompanied by her *sakhis*, a detailed treatment of this line is undertaken and the artiste herself takes the various roles of Usha and her *sakhis* and portrays them as playing with each other. Since the *caranas* describe only her physical beauty of having large eyes etc., the *padardhabhinaya* is made use of. However, it is interesting to note that to bring in more crispness, *Nritta* in the form of *jatis* is introduced before each *carana* and also in the form of foot work while performing the *padardhabhinaya*. Thus changes are incorporated and presented.

125 This case study is based on the choreography of the *daruvu* in the *Yakshagana* by Vedantam Prahlada Sarma and Vempati Chinna Satyam, who later choreographed it as a solo number. We had the opportunity of learning both the traditional *daruvus* from *Usha Parinayam* and the solo number under the veteran gurus. A conscious effort has been made especially by guru Vempati Chinna Satyam to introduce the *caris* like *vicyava*, *vidyutbhranta*, *sakata* and others in the *daruvu*. **Interview** with Vempati Chinna Satyam, **op.cit.**

With regard to the format of Kuchipudi performances, it initially did not adhere to a strict structure. Besides the solo numbers, it had the presentation of scenes from the *yakshaganas* and *kalapas*.<sup>126</sup> When asked about the format, the gurus opined that there was no need to do so for any performance would start with an invocation and ends with a number in fast tempo. The middle

127

numbers in the performance would be arranged according to the occasion and convenience.

In the solo numbers too, adopting *kirtanas* of Dikshitar, Uttukkadu Venkatasubbayya, Annamacharya and other contemporary vaggeyakaras, which were popular in music circles have taken. For example, the *kirtana*, *Marakatamanimaya Chela* of Uttukkadu Venkatasubbayya is set

128

as a *taranga* by Vempati Chinna Satyam. Another notable trend in the recent times is the enlargement, with many characters, of compositions suitable for solo. The choreography of *Chinni Sisuvu* of Annamacharya and *Sri Ramchandra Kripalu Bhajamana* of Tulasidas could be cited as examples of this trend. The former, choreographed by Vempati Chinna Satyam, has four dancers dancing together and at suitable instances enter the characters of child Krishna and towards the end

129

the character of Lord Venkateswara, both in the costumes of the particular characters.

Thus, over a long period of time, innovations have crept into the basics and affected the technique of Kuchipudi dance and also led to a change towards solo numbers, paving the way to a strong solo repertoire of Kuchipudi.

126 For a typical festival programme of Kuchipudi in 1960s and 1970s given by Yamini, which gives us an idea of the then practiced solo numbers as well as their presentations, see Yamini Krishna Murti with Renuka Khandekar, **A Passion for Dance - My Autobiography**, New Delhi, 1995, pp. 185-89.

127 **Interviews** with Vempati Chinna Satyam, Vedantam Satyanarayana Sarma and Vedantam Rattayya Sarma, **op.cit.**

128 For a detailed discussion on this trend towards solos in 1980s and early 90s see the article of Pappu Venugopala Rao, "Kuchipudi During 1983 - 93 - Trend Towards Solo Items", **Sruti**, No. 115, April, 1994, pp.21-27.

129 See for more details on this development in Kuchipudi, letter of Sunil Kothari published in **Sruti**, No.117 June, 1994, pp.3-4, and also the letter of Anuradha. J, **Sruti**, No. 118, July 1994, pp.3-4.

*Chapter IV*  
*Traditional Kuchipudi*  
*Dance Drama : Innovations*

Prior to the proposed discussion of Kuchipudi dance dramas, it is imperative to dwell briefly upon the evolution of dance drama, both at the global and at the pan-Indian levels. It is already noticed that, in the earliest folk traditions, separate forms of dance initially connected with magic and ritual, ballads and other narratives developed their own formal structures, thanks to the agricultural surplus and thus the availability of leisure. It is certain that these earlier forms are the basis for the development of dance drama, also known as drama or play. As it is well known, in all the civilizations, dance played an important role in the evolution of several phases of social life. <sup>1</sup>

Drama or play, as an art form, initially included dialogue, music and dance, which sometimes is explained as imitative gestures. <sup>2</sup> This phenomenon is found all over the world. Drama and dance were related to religious activity, but the theorists who speak of secular origins of drama opine that "these religious ceremonies themselves are merely the introduction into the ritual of elements which have a popular origin". <sup>3</sup> This association with religious rites could be seen in Greece, Rome, India, China, Western Europe, later in Japan and in African communities. <sup>4</sup>

A perusal of the development of drama globally establishes that the earliest known dramatic form is from Greece. The origin of Greek drama, especially the tragedies, could be traced to the Ballad- Dance, the fundamental medium out of which all varieties of literature have been developed - a sort of literary protoplasm, according to R.G.Moulton. <sup>5</sup> The process of the development of Greek drama is interesting, for it is in the same chronology that other forms of drama, elsewhere in various parts of the world, have developed. Therefore, we need to have an idea about this, in a somewhat detailed manner.

1 See for a detailed discussion on this, chapter I, section i.

2 Ibid.

3 A. Berriedale Keith, *The Sanskrit Drama in its Origin, Development, Theory and Practise*, New Delhi, 1992, (first pub. 1924), p.49,

4 A comprehensive analysis of the development of theatre could be seen in Michael Billington (Consultant Editor), *Performing Arts -A guide to practice and appreciation*, London, 1988, pp.10-25.

5 See, for a detailed debate on this aspect, P.S.R.Appa Rao, *Natya Sastramu*, op.cit., p. 152; Xenophone (430-355 B.C.), a historian, describes a dance representing the union of the legendary heroine, Ariadne, with Dionysus, as an early example of narrative dance in Greek, in his book, *Symposium*. See *Encyclopaedia Britannica, Macropaedia*, vol.5., London, 1977, p.458.



For Greeks, whose civilization is one of the earliest developed, the art of dancing formed an essential element of their ideal of creating of sound mind in a sound body. This belief was so strong that Plato, the great Greek political philosopher, demanded a place for dance in his ideal Republic, saying, it would help towards acquiring "noble, harmonious and graceful attitudes".<sup>6</sup>

As it is generally agreed upon, drama and dance are associated with religious festivals in the honour of gods, spirits, ancestors and heroes. The first director was the priest. The priest or the festival leader, did not only devise the activity but also ensured that it was presented in a traditional manner.<sup>7</sup> It is believed that Thespis, the legendary father of drama, would have either inherited or established such a relationship in ancient Greece i.e., the master or leader being himself a practical performer of extraordinary personality, skill and experience. He also introduced an actor in 6th century into the Greek drama which was then in the form of a group propitiation through songs known as Dithyrambs, in praise of the gods of nature, Dionysus and Bacchus. <sup>8</sup>

Evidences show that, in course of time, playwrights developed and introduced story or theme into drama (tragedy), in 534 B.C. This establishes the fact that drama in Greece was by then quite an evolved form, which acquired an identity of its own. After Thespis, Aeschylus introduced the second actor into the plays and Sophocles, the third actor. <sup>9</sup>The above facts clearly show that Greek drama in its evolution, started with a single actor ( followed by chorus) who enacted various roles by wearing masks that indicate change of characters, followed in course of time with the addition of the second actor and still later the third and then bringing out a concrete shape to drama or play proper, by 5th - 4th centuries B.C. It is known that in the lyrical interludes between plays, dancers recreated the dramatic themes in movements and steps adopted from the earlier rituals and Bacchii

6 Encyclopaedia Britannica, **op.cit.**, p. 452.

7 Michael Billington, **op.cit.**, p.13.

8 P.S.R. Appa Rao, **Natya Sastramu**, **op.cit.**, p.152; Also see, M.R. Appa Rao, **Greek Rupakamulu**, VisakaPatnam, 1977, pp. 3-24.

9 Aeschylus (525-456 B.C.), himself a playwright, contributed tragedies and satires to the contents from 499.B.C. See, Michael Billington, **op.cit.**, p. 14.; Sophocles (497-406 B.C.), (some authors feel that his time is 496 - 409 B.C.), gave a concrete shape to the stage decor. Here, it should be noted that Euripidies (484-406 B.C.), adopted social theme for the first time to drama. See, **Ibid.**, pp.24-26.

dances.<sup>10</sup> In the comedies, Kordax, a very popular masked dance which exhibited uninhibited lasciviousness, was incorporated.<sup>11</sup>

In North Rome, which was populated by Etruscans between 7th - 5th Centuries B.C., the lavish Tomb paintings make it apparent that dance played an important part in their entertainment. In Rome, except for the evidence of sowing processions in spring, headed by a priest, some dance forms and the wordless pantomime that rendered dramatic stories by means of gestures, there is no proof of the existence of drama or play.<sup>12</sup> Eventually it is only in the latter periods viz., around 15th century that we see the rise of court entertainment in the form of ballet decor in the Italian Courts.

In the East Asian countries, dance and drama co-existed together for long. The earliest records of China mention of shamans singing and dancing to musical accompaniment, to draw the heavenly spirits on to the earth.<sup>13</sup> By 6th century B.C., it was agreed by scholars that North China had the first performance of plays.<sup>14</sup> In China, dance is in close affinity with theatre and has a weak tradition of its own. Right from the Chou dynasty (1122-221 B.C.), dancing and singing became an indigenous part of the court entertainment and continued to be so until Ch'ing and Manchu periods (1644-1911). It was only at the end of 18th century that Dance Opera in Peking Opera or Chingdsi came into being. Chinese art forms and traditions influenced Korea and Japan for a long time. In Korea, though the masked dance plays have a rich tradition that was dated to as early as 3rd century by archaeologists, dance predominated over drama and there were a score of dance plays but not sophisticated dramatic forms. One such important dance play belongs to the Great Silla period (668-935A.D.) and is performed in the honour of Ozoyong, the son of the Dragon God of the Eastern sea. Originally derived from animistic beliefs, dance was modified by Buddhism and was developed in the Yi dynasty (1392 - 1910 A.D.) into a spectacular dance play, performed by a cast of five masked dancers, sixteen unmasked dancing girls, accompanied by an ensemble

10. Encyclopaedia Britannica, op.cit., p. 458.

11. **Ibid.**

12. **Ibid.**

13. **Ibid.**, p.469.

14. P.S.R.Appa Rao, Natya **Sastramu**, op.cit., p.26.

of thirty seven musicians.<sup>15</sup> Sandea is another local version of Sandea Togan Kuk, which refers to a type of folk masked play and dances, which came out of the precincts of courts and was performed in the village. It encompasses in itself singing, dancing, pantomime and dialogue.<sup>16</sup>

Japan has the pride place of having the most varied and technically complex theatre arts in Asia in the form of Noh and Kabuki. From pre-historic times, dance served as an intermediary between man and god and Kagma dances performed in the local Shinto shrines, imperial courts or in villages are the most suitable examples. The influence of Chinese and Korean arts and culture on Japan occurred between 7th - 10th Centuries A.D., bringing into Japan the Buddhist processional dance play, Gigaku (612 A.D.)<sup>17</sup> and Bugaku,<sup>18</sup> to mention only a few. The fusion of dance, drama

19

and song occurred for the first time in the 14th Century A.D. through a Sarugaku actor, named Kan-ami Kiyotsugu, which soon came to be known as Sarugaku Noh or simply Noh. It based itself not only on Sarugaku but borrowed various elements from the dance forms prevalent earlier and adopted them in a more refined version into it. Another form that essentially emerged in parallel to Noh is Kabuki. It drew much of its elements from several urban dances, and was presented for the

20

first time in 1603 A.D. by a woman called Okuni. By the 18th Century A.D., it became a more serious art form, by becoming a powerful media that reflected the contemporary conditions.

Coming to India, if we go by historical evidences, *Natya Sastra* of Bharata is the earliest treatise on dramaturgy, belonging to the 2nd Century A.D. It shows that by that period, drama as a

15 Encyclopaedia Britannica, op.cit., p.474.

16 Ibid., p.475.

17 For a description of Gigaku and the theory of its probable Indian origins, besides the details of its characters and scenes, see, ibid., p.476.

18 Bugaku is one of the oldest dances and is supposed to have gone from India. See for details, ibid.; Also see, Susheela Misra, "Kabuki and Kathakali", Sangeet Natak, No. 14, Oct- Dec 1969, p.40.

19 Sarugaku is performed mainly in the temples and shrines to draw crowds on festive days during the Heian Period ( 764-1185 A.D). Initially a combination of juggling, acrobatics, rope walking etc. from China, it combined with itself dancing to drums from Dengaku and began to perform short plays consisting of alternate sections of dialogue, mimicry, singing and dancing. Ibid.; For details on No performance and its close affinity with Indian Theatre, see D.A. Rajakaruna, "The Classical Noh Theatre of Japan : An Indian Approach", Sangeet Natak, No. 108-109, April - Sept. 1993, pp. 17-22.

20 See for the development as well as the various elements of Kabuki, Kitsu Sakakibara, Dances of Asia, Chandigarh, 1992, p. 188; Indra Nath Choudhuri, "Traditional Indian Theatre and Kabuki", Sangeet Natak, No. 70, Oct. - Dec. 1983, pp. 38-46; Also see, Susheela Misra, "Kabuki and Kathakali", op.cit., pp.40-49; Encyclopaedia Britannica, op.cit., pp.478-79.

properly structured form has already evolved. It is an outcome of several centuries of theatrical practice of hereditary actors, from 5th Century B.C or earlier, down to about 2nd Century A.D,

21

according to A.K.Warden. Many evidences could be cited in support of the existence of drama and dramatic troupes. One such is from the period of Asoka. In his time, there existed *samajas* which he condemned, because of the fights of animals which took place in them.<sup>22</sup> Another reference is from the epic, *Ramayana*. It mentions the presence of *Natas* and *Natakas* in the festive celebrations.

23

We cannot say whether pantomimes and dances were preferred in these festivals.

In Indian drama, we find partly traces of religious ballads or dance songs and partly those of

24

popular mimes. Bharata himself recognised the two elements in the origin of drama. On the one hand, he recognises divine origin and, on the other, he also pleads for the popular cause which can

25

entertain anybody. Also, the origins of drama itself are because of the conflicts which arose in society, when the world declined from the Golden Age (*Krita Yuga*) of harmony. Hence, it is said that drama had always a conflict and its resolution. But by making it a *Pancama Veda*, Bharata seems to have set a mission to raise the status of drama in the eyes of higher castes. Probably upto

27

his time, drama was regarded as something worth contemptuous, to be avoided. This drama which is mainly in Sanskrit could be said to have originated from the primitive ballad poetry, including elements of popular dance and music, passing from a rough form and acquired a perfect form in the

28

hands of Bhasa, Asvaghosa, Sudraka, Kalidasa, Visakhadatta, Bhavabhuti and others.

21 An elaborate discussion in this regard is made in A.L.Basham (Ed), **A Cultural History of India**, Delhi, 1989 (first pub. 1975), p.172.

22 A. Berriedale Keith, **op.cit.**, pp 49-50 ; *Samajor samajja* is a festival of great antiquity where all kinds of performers used to exhibit their skill and earn money by entertaining people; Also for the mention of the occurrence of the word *samaja* and *ranga* in *Jataka* stories, see, M.L.Varadpande, "Theatrical Arts in Jataka Tales", **Sangeet Natak**, No.31, Jan - March, 1974, pp 29-34.

23 **Ibid.**

24 Manjul Gupta, **op.cit.**, pp. 2-12.

25 **Ibid.**

26 A.L.Basham, **op.cit.**,p.172.

27 **Ibid.**

28 **Ibid.**

The decline of Sanskrit drama and the rise and strengthening of vernacular literature and culture, would have been the reasons for the reappraisal of indigenous theatre and dance forms. This does not imply that it is only at the decline of Sanskrit drama that there arose indigenous forms. Infact, Bharata himself speaks of the existence of various *pravrittis* (regional styles), one among

29

them being the *Dakshinatya* and also about the various tribes. Probably, these indigenous forms which were performed and known at the popular level, would have moulded their earlier structure following the model provided by Sanskrit drama, when it held the country under its sway. The mention of these performers as a separte community or group is seen since the days of Panini. They were necessarily the singer - dancer - actors, whose vocation was drama/dance/theatre. Depending on the degree of sophistication and stylisation in the artistic form, they were broadly labelled under the terms of folk -theatre or dance or drama or traditional dance-drama or popular rural theatre. They further had the sub-categories of folk-ballad, opera, dance drama, arena theatre, changing locale theatre, cycle-plays etc. However, recognition to these as separte forms of performance could be seen from *Dasarupaka* (1 Oth Century A.D.), which for the first time mentions the term *Desi*, as different from *Margi*. And also, a mention of the term *Sangitaka*, which was defined as dance by some scholars and as a dramatic presentation involving music, dance and acting, performed during spring festivals by others, indicates the existence of regional forms.

32

*Sangitaka* in the latter sense was first mentioned by Vararuci in his *Ubhayabhisarika*. It, according to J.C.Mathur, took shape between 10th and 15th Centuries, which he believes shows the growth of local traditional forms. Another term that occurs in literature, that refers to the dramatic forms is *Uparupaka*. According to V.Raghavan, the *Uparupaka* gives the history and development of Indian dance and minor representations belonging to the vast indigenous Indian theatre. Although, ancient Indian drama or Sanskrit drama, as envisaged by Bharata, is of the nature of a dance-drama,

29 M.M.Ghosh, *Natya Sastra*, op.cit., Introduction, pp.XLI - LV and pp.LXXX.

30 Kapila Vatsyayan, *Traditional Indian Theatre*, op.cit., p.9.

31 For details on *Desi* and *Margi*, see chapter I, section i of this thesis.

32 Mandakranta Bose, op.cit., p. 164.

33 The details of the occurence and development of *Sangitaka* is given in J.C.Mathur, op.cit., pp.138-39.

with music and dance-movements, it is the *Uparupaka* class of performances that is par excellence. For they have the predominance of music and dance and most of them contain merely dance accompanied by songs, which are interpreted through *abhinaya*, consisting of feelings and emotions.<sup>34</sup> Whether or not these later known theatre forms, which from now would be referred to as traditional theatre forms, are related to *Sangitakas* or *Uparupakas*, many of them can be traced back to the period between 1250 to 16th - 17th Centuries A.D., the period of the rise of

35

regional literatures. Forms such as Kudiattam, Ramalila, Rasleela, and others could be cited as examples for these later developed theatre forms in India.

By mentioning the various dramatic forms in different parts of the world, an attempt is made to put-forth, how dance and drama were twin arts that co- existed for long in all the regions, but not to put them all at par since, it is evident that each differs from the other in its structure, treatment, presentation and more so ever, the varying stress on dance, drama, pantomime and music in them.

Conclusions are drawn from the Vedic practices that the ritual dances in Western Asia have borrowed from the Indian dance traditions. This is established by the fact that by the middle of the 5th century B.C., certain dance treatises were developed.<sup>36</sup> By the time of the Vedic period in ancient Indian History, Sumaria, Egypt, Babylonia, Greece, Persia and ancient China have developed fine arts including dance. Whether or not these cultural trends from West and Central Asia influenced the Indian dance technique or vice-versa, it is certain that there was an useful interchange of ideas and techniques between them. The reasons are that there was the trade and exchange with Central Asia as the connecting path between ancient China, South East Asia and India, and Persia, Babylon, Assyria, Egypt, Arabia and Greece. It is not out of context to mention the impact of Macedonian invasion of India. Infact, the earliest contact between Greece and India was made

34 For details on *Uparupakas* see, V.Raghavan, **Bhoja's Sringara Prakasa**, op.cit., pp.528 - 555.

35 Kapila Vatsyayan, **Traditional Indian Theatre**, op.cit., p. 12.

36 The *Natasutras* of Silalin and Krisasva, which was dated to 450 B.C., prove the evolved stylized code of gestures in India. It postulates that since none such are procured in Greece, Rome or any parts of the world, there is a possibility of tracing Indian influence at some period or other, on these areas, wherever there existed conventional dance poses, opines V.Ramasubramaniam. See for an elaboration of this, V.Ramasubramaniam, "Mystical origins of the Dance Drama", **Kalakshetra Quarterly**, vol. VII, No:4, Madras, p.59.

about 510 B.C. when Darius the Great, having advanced as far as the head waters of the Indus, sent a Greek mercenary named Scylak of Caryanda to sail down the river to its mouth, and make his way home by the Red Sea. Scylak in this travel made contact with India and recorded his adventures which were utilized by Herodotus.<sup>37</sup> Yet closer and more direct contact between East and West occurred through Alexander the Great in 326 B.C. During this period, Alexander, who himself was fond of theatrical spectacles and amusement, watched them during the intervals allowed by his own victories. We hear of Ekbatana where there were no fewer than three thousand Greek artistes who

39

had come from Greece. It is felt that the princes who could employ artistes of sufficient ability to produce beautiful coins would not be indifferent to what is after all the greatest literary creation of Greece. That India borrowed inspiration to the art of Gandhara from Greece as its ultimate source is undeniable in this context. It does put forth the fact that there was an influence of Greeks on India and vice-versa. At the same time many scholars do doubt the influence of Greek drama on Indian drama. The differences in their structure, treatment and the basic approach towards drama itself are the facts that were cited as proofs in this regard.<sup>41</sup>

The influence of India on China and South-East Asia was mainly through its religious missionaries, trade and political invasion. This is more true in the context of South-East Asia. India has been a major source for many of the dance and theatrical traditions in South-East Asia and could be seen in their puppetry as well as classical dance forms.<sup>43</sup>

We will, at this stage, take up a detailed discussion of the development of the vernacular dance drama, i.e., the traditional theatre form, as we understand them in today's context in India, with particular reference to Andhra Pradesh. These forms which are termed as traditional range

37 A.L.Basham, **A Cultural History of India, op.cit.**, p.426.

38 **Ibid.**, p.430.

39 A.B.Keith, **op.cit.**, p.59.

40 **Ibid.**, p.59-60.

41 See M.M.Ghosh, **Natya Sastra, op.cit.**, Introduction, pp. XLII-XLIV; S.N. Ghoshal, **The Indian Drama**, (translation from German of Sten Konow's work), Calcutta, 1919, pp. 60-63.

42 For a detailed discussion, see A.L.Basham, **A Cultural History of India, op.cit.**, chapter XXXI, pp.442 -454 and chapter XXXII, pp.455-460.

43 Faubion Bowers, **The Theatre in Asia**, n.p., n.d., pp.237 -247.

from ballad recitation to the most evolved forms of theatre like Kudiattam. In India, each region developed its own form. Depending on the stylisation, themes, nature of their performance, and the class or community of the performers, they could be classified into various categories such as, ballad forms, cycle plays or miracle plays and the evolved theatre forms which treat the epics as a part of local culture.<sup>44</sup> The last one includes in it, structured literary dramatic pieces like Bhagavatamela and Kuchipudi of Andhra and Kudiattam of Kerala, which are more rigorous than the less evolved forms such as, Bhavai and Tamasha of Gujarat, Bhandi Jashan of Kashmir and Jatra of Bengal.<sup>45</sup> The development of these forms, though could not be exactly dated, is traced to Vedic and post-Vedic times (ballads), to the period of classical Sanskrit literature (4th - 5th Century A.D.) and to the regional vernacular literature (later period between 10th to 16th and 17th centuries) and contemporary period.<sup>46</sup>

However, the origin of the traditional theatre forms could be traced back to as early as 10-14 Century A.D., which incidentally is the period that saw the mention and crystallisation of *Sangitakas* and *Uparupakas*, if we go by the literary evidences. *Sangitaka* as a term was used to refer various types of dances and dramatic presentation by different authors. It was used to refer to a mimetic dance, a presentation involving dance, music and acting<sup>47</sup> and a dance piece.<sup>48</sup> Many

49

scholars agree that *Sangitaka* is probably the earliest form of these traditional theatre forms.

Another term to which the precedents of traditional theatre forms is traced back to is *Uparupaka*. *Rupaka*, which describes the major dramatic forms, is mentioned by Bharata in his *Natya Sastra*. It was Kohala who for the first time described the other dramatic forms, which were

44 For a detailed discussion of these categories see, Kapila Vatsyayan, *Traditional Indian Theatre*, op.cit., pp.8-11.

45 Ibid., p.10.

46 Ibid., p.12.

47 See for details, Mandakranta Bose, op.cit., p.164; *Ubhayabhisarika*, a *Bhana*, written by Vararuci, of Gupta period, mentions of an opera, *Sangitaka*, performed by a *Ganika* named Madanasena in the temple of Lord Vishnu. She was the leader of a performing troupe of women and this shows that *Sangitaka* was performed by more than one woman. See for a detailed description of this and Banabhatta's *Kadambari*, which also refer to *Sangitaka Griha*, a theatre hall, M.L.Varadpande, *Tradition of Indian Theatre*, New Delhi, 1978, p.46.

48 Kalidasa in *Malavikagnimitra* used *Sangitaka* to mean a dance piece. See M.M.Ghosh, *Natya Sastra*, op.cit., p.24.

49 See J.C.Mathur, "Traditional Theatre - The Historical Perspective", op. cit., pp. 48 - 50.



minor variations, and codified them.<sup>50</sup> Due to the extinction of Kohala's work, it is only Abhinavagupta's commentary on *Natya Sastra*, namely *Abhinavabharati*, that mentions *Uparupakas* as described by Kohala. However, the earliest work available to us that mentions some of the *Uparupaka* types is *Kamasutra* of Vatsayana.<sup>51</sup> It describes two *Uparupakas*, *Hallisaka* and *Natyaraasaka*. It was Bhoja's *Sringara Prakasa* and Dhananjaya's *Dasarupaka* that distinguished *Uparupakas* from a *Rupaka*. According to them, *Uparupakas* are emotional fragments, compared to the *Rupakas* which present a major theme with the unity of a single *rasa* running through and complemented by other subsidiary *rasas*. Also, though the ancient Indian drama or Sanskrit drama, as envisaged by Bharata, is of the nature of a dance-drama, with music and dance- movements, it is in the *Uparupakas* that we find a predominance of dance and music.<sup>52</sup>

In course of time, the term *Uparupaka* came to reflect a gradual coalescing view of those forms of performing arts which required body movements that were aesthetically pleasing as well as representational. These forms possessed characteristics of both dance and drama though some had more dance than drama and some vice-versa.<sup>53</sup> But none of the descriptions of the *Uparupakas* which, in course of time, were numbered to as many as thirty, spoke about the language used in them. This would prove the fact that they were all in Sanskrit and differ only in their themes, structure, characters and presentation. It also makes it evident that by the medieval period, there were many varieties of minor dramatic forms which established their own identity. It should also be made clear that above evidences are put forth only to state that the dance treatises of this period include these minor forms into them but not to say that they originated during this period.

Interestingly, attempts are made to identify the prevailing traditional theatre forms with the *Uparupakas*. In Andhra, such attempts were made to link *Kalapas* of Kuchipudi to *Srigadita*, one of the *Uparupakas*. Of the *Kalapas* of Kuchipudi, *Bhamakalapa* is one. The theme mainly revolves

50 V.Raghavan, *Bhoja's Sringara Prakasa*, op.cit., p.520.

51 Ibid.

52 Raghavan feels that many of these *Uparupakas* are like *Bhana* among the *Dasarupakas*, done by one person, *Eka-Patraharya*. Infact, he says that *Dasarupakavaloka* makes all the seven varieties, *Dombi* etc., *ekaharya* (closer to what are performed today in classical dance), *ibid.* p.529.

53 Mandakranta Bose, op.cit., pp. 192-93.

around Satyabhama, the proud and favorite consort of Lord Krishna and her pangs of separation. Satyabhama, in this *Kalapa*, describes the features of Krishna, to her favorite-maid, (*Ishta sakhi*), Madhavi and requests her to bring back her Lord. It ends finally with the union of Satyabhama and Krishna. Bhoja, in his *Sringara Prakasa*, describes *Srigadita* as a piece that depicts *vipralambaraśa*, love in separation. The character is a family lady, *Kulangana*, in separation, and there is a second character, a friend to whom she describes the qualities of her lover. If her lover had deceived her, she is *vipralabdha* who finds fault with him and longs for reunion.<sup>54</sup> The theme is in songs, some times not sung.<sup>55</sup> The above description does make it evident that *Bhamakalapa* could be identified with *Srigadita*.<sup>56</sup> Also, attempts were made to identify *Bhamakalapa* with *Parijatakam* and *Danda-asaka* which were later disproved.<sup>57</sup> However, it may be concluded that there are a large variety of traditional theatre forms in circulation in India and even in the present state of our knowledge, their roots could be traced to the *Uparupaka* tradition and the regional traditional forms have borrowed much from them.<sup>58</sup> This is perhaps because of the intermingling and overlapping of the great  
59  
tradition into the little tradition.

A close scrutiny of the structure and conventions of any traditional theatre form and particularly Kuchipudi, shows that what appears to be belonging to rural masses without history and ancient links indeed embodies elements which were the continuation of tradition of the *Natya Sastra*.

In the Kuchipudi tradition, which initially had in its repertoire, *Kalapas* like *Bhama Kalapa* and *Golla Kalapa*, Chinta Venkataramayya, by adopting *Yakshaganas* such as, *Bhakta Prahalada* or

54 V. Raghavan, *Bhoja's Sringara Prakasa*, op.cit., p. 529.

55 See for a detailed description of *Srigadita*, Jammalamadaka Madhavarama Sarma (Trans.), *Saradatanayaviracita Bhavaprakasanamu* (Tel), Hyderabad, 1973, pp. 615-16.

56 See, Salva Krishna Murthy "Bhamakalapam Srigaditame" (Tel), *Bharati*, June 1961, pp. 24-28. Attempts to identify the other *kalapas* of Kuchipudi, *Gollakalapa* and *Chodigani kalapa* with the *Uparupakas*, *Bhanika* and *Dombi*, respectively. See, Mutnuri Sangamesam and Salva Krishna Murthy, "Gollakalapamu Bharatuni Bhanikaye" (Tel), *Bharati*, Jan. 1960, pp. 31-35 and Salva Krishna Murthy and Mutnuri Sangamesam, "Chodigani kalapamu Dombi Uparupakame" (Tel), *Bharati*, March 1960, pp. 2-7.

57 For a detailed analysis see, Salva Krishna Murthy and Mutnuri Sangamesam, "Bhamakalapam of Kuchipudi" (Tel), *Souvenir of Kuchipudi Conference*, op.cit., pp. 79-80.

58 See, for a detailed discussion, Goverdhan Panchal, *Kuttampalam and Kutiyattam*, New Delhi, 1984, pp. 100-01.

59 Kapila Vatsyayan, *Traditional Indian Theatre*, op.cit., p. 4.

60 *Ibid.*, p. viii; Sunil Kothari's thesis, op.cit.

*Prahlada Charitra*, *Usha Parinayam*, *Sasirekha Parinayam*, *Gayopakhyanam*, *Ramanatakam* (also known as *Lavakusa*), and *Mohini Rukmangada* between 1870's and 1920's, widened its horizons.<sup>61</sup>

The period between 1881-1930 is a significant phase in the history of Kuchipudi. It was the period during which the Andhra region was under the sway of theatrical performances by professional companies from Dharwad and Maharashtra. Their approach and presentation with sophisticated techniques of lighting, decor and costumes attracted the audience most. Traditional Kuchipudi performers faced a threat from this since they concentrated not much on the glitter around. Also, their repertoire **was** till then more or less limited. The company dramas were more vocal and communicative **with** dialogue in contrast to the complicated *abhinaya* technique of Kuchipudi performers. This, in course of time, posed a threat to the survival of Kuchipudi *melams* and alerted the senior practitioners of the time. Gurus like Vempati Venkatanarayana and Vedantam Ramakrishnayya tried to bring in modifications in the technique. In the process, *Vacikabhinaya*, in the form of dialogue, started dominating the Kuchipudi presentations which till then **were full of**

62

*angikabhinaya*.

This trend continued till Chinta Venkataramayya's arrival on the scene. New themes entered the repertoire of Kuchipudi. For him, the vernacular Telugu literature became a major source and *yakshaganas* written by different writers were adopted. This is the reason why the *yakshaganas* or the dance dramas of Kuchipudi contain all the meters of prosody that were seen in *Yakshaganas* and follow the structure of *Yakshagana*. Modifications to suit the needs of the visual presentation were made in the structure. Verses and prose extracts from the other popular texts like *Bhagavatam* were borrowed and incorporated at suitable places. The first text choreographed for *Venkatarama Natyamandali* was *Bhakta Prahlada*. It was choreographed around 1875 by Chinta Venkataramayya and the music was set by Hari Madhavayya<sup>62</sup>. Initially this was performed for three days. The original script was taken and poems from *Bhagavatam* of Potana and dialogues in prose from

61 See for details, chapter II of this thesis, A list of traditional *Yakshaganas* and *kalapas* of Kuchipudi and their principal *rasas* was chalked out by Sunil Kothari in his thesis, **op.cit.**, table no. 15, p.325.

62 **Interview** with Vempati Chinna Satyam, **op.cit.**

63 Just before Venkataramayya presented *Bhakta Prahlada*, on behalf of *Venkatarama Natyamandali*, this story with a separate script was presented at Nellore around 1875 by Balinta Ramayya and his brothers. From the **interview** of Vedantam Rattaya Sarma, Kuchipudi, 28.11.95.

*Prahlada Nataka* written by Dharmavaram Krishnamacharyulu were introduced. Normally these were incorporated before a *daruvu*. For example, the well known verse, *Mandara Makarandamuna delu*, is incorporated before the *daruvu*, *Balayitulaku durbaluraku*.<sup>64</sup> Apart from the actual story of Prahlada which starts with his childhood and ends with Hiranyakasipu's death in the hands of Lord Narasimha which is being performed at present, the earlier version had a *purvakatha* and *uttarakatha*, the preceding story of how Hiranyakasipu after the death of his brother, Hiranyakshu, tried to avenge Vishnu, his penance and victory over Indra, who abducts Leelavati, Hirnyakasipu's wife and, later, the birth of Prahlada. This story used to be performed on the first two days and the actual story on the third day.<sup>65</sup>

Interpolations are also seen in the other dance dramas like *Harischandra*, *Kusalava*, *Gaya* and *Rukmangada*. Prose and verses from the dramas, *Harischandra* written by Balijepalli Lakshmikantam into *Harischandra Yakshagana*, *Uttararamacharitra* again of Balijepalli Lakshmikantam into *Kusalava*, *Gayopakhyanam* of Chilakamarti Lakshminarasimham into *Gaya Yakshagana* and another *Gayopakhyanam* of Betapudi Bhagavantarao into *Rukmangada* were introduced. ~ In the process, a special performance structure was evolved for *Yakshaganas* of Kuchipudi. The following is a case study of *Usha Parinayam* attempted to illustrate the structural changes.<sup>67</sup>

*Usha Parinayam* is an adoption of *Aniruddha Nataka* of Renduchintala Chidambarakavi. A comparison of the original published text and the performance texts procured from Vedantam Prahlada Sarma and Vedantam Satyanarayana Sarma are considered to study the changes incorporated. ~ As a result it was found that the Kuchipudi masters have mainly made changes in terms of replacement of certain portions of the *Yakshagana* with their own traditional practices,

64 Ibid.

65 Ibid.

66 The questionnaire answered by P.V.G. Krishna Sarma, provides this information.

67 This case study is taken from a paper presented by Anuradha, J., "Yakshagana and Dance in Andhra" (with special reference to Kuchipudi), at a national seminar, Literature and Arts, Hyderabad, 20-4-1996, pp.5-7.

68 For the original *Yakshaganas* see, Renduchintala Chidambarakavi, *Aniruddha Natakam* (Tel), Bandar, n.d.; The performance script of Vedantam Prahlada Sarma, which was written following the tradition of Chinta Venkatramayya, was given to us in March, 1990; Also the manuscript of Vedantam Satyanarayana Sarma was procured in Nov. 1995 for this purpose.

providing interlinkages for a more and easy visual impact of the story, introduction of new scenes, omission of certain portions to suit their convenience and introduction of new songs for elaborating the mood and, in the process, making room for dance. Among these, introduction of the traditional practices could be observed specially in the *Poorvaranga* and *Mangalam*. In the story, the original division of scenes was reshuffled by omitting some of the scenes pertaining to the *viraha* of Usha, since it has been dealt elaborately in the preceeding scenes. Another episode, which is the heart of the *Yakshagana* where Siva and Parvati bless Usha by saying, *Sundaramanohara praptirastu* (may you get a handsome person as your life partner), which leads to the dream of Usha in which she sees Aniruddha to whom she is married later, did not find a place in the original text and was introduced by Kuchipudi performers. Among the notable omissions mention should be made of the deletion of the character Ratnavalli, mother of Usha.<sup>69</sup> The rationale for this omission may be the lesser importance of the character in the story. Among the additions, mention should be made of the solo items like *tillanas*, *sabdas* and songs like *lera priya lera*, *addirai intivayyaramu*, *bhalira itani*, etc. Another significant omission is found in the *sandhivacanas* that occur in the scene. These *vacanas* are typical in nature and are recited between the scenes when the story is in progress and they suggest that the characters are in conversation with one another. To elaborate the point further the *sandhi vacanas* that occur when the scene is in progress were totally omitted.<sup>70</sup> In case of *ragas* and *talas* the Kuchipudi practitioners introduced their own traditional *ragas*. Thus evolved the Kuchipudi *Yakshaganas*.

Each of these dance dramas have a beginning, a middle and an end. *Poorvaranga* is performed before the actual commencement of the show. It was purely ritualistic in nature, until Banda Kanakalingeswara Rao, a lawyer by profession who worked hard for the spread of Kuchipudi during 1950's and 60's, convinced the gurus to bring out a proper *Poorvaranga* which helps in creating a ritualistic atmosphere before the actual commencement of the performance.

69 Ibid., pp.7-9.

70 Ibid., p.5

In the process, the earlier ritualistic prayer to gods performed by reciting Vedic hymns (since the practitioners themselves are *Vaidiki Brahmins*) behind the curtain, was replaced with A/and/following the *Natya Sastra* tradition.<sup>71</sup> It had the recitation of verses from *Upanishadic* hymns, *Sahanavavatu* and continued with a symbolic representation on different rhythms, the *Poorvaranga*. It starts with the *punyavacanam* or sprinkling of holy water (*mantraputa jalam*) from a *kalasa* by an artiste. This is performed normally on *caturasra nadaka* or *caturasra gati*. Next enter the dancers miming out the making of floor design (*muggu*) with flour. This is performed in *khanda gati*. It is then followed by bringing of incense (*dhoopa*) and then light (*deepa*) on to the stage and finally the flowers. Some of the gurus follow bringing of the *Indradhwaja* (the flag with the emblem of *Dhwajasthambha*) on to the stage signifying the *Jarjara* mentioned in *Natya Sastra*.<sup>72</sup> These are performed in *misra chapu*, *tisra triputa* and *tisra gatis* respectively. This is followed by the entry of Vinayaka with two stage hands carrying torches on either side. He dances to a song *Tandavanritya kari Gajanana* in *Mohana raga* and *Adi tala*. Infact, this *Poorvaranga*, starting with *Punyavacana* and ending with the entry of Vinayaka, could be said as an innovation of the period.<sup>73</sup> The exigencies in modern day performances, in course of time, led to the replacement of it with the recitation of the five *Nandi slokas*, taken from *Natya Sastra* by some of the gurus. These five *slokas* are interspersed by *jatis* danced by two artistes. In some of the dance dramas, this is also totally omitted and an invocatory song is sung and danced to. The reason for this was found to be the limitation of time and also, gurus feeling that it doesn't carry much relevance since it is only an enactment of a pure ritual that was earlier done before the performance. Whether or not, the *Poorvaranga* is performed, an invocatory song in praise of Goddess Balatripurasundari, *Amba paraku Deviparaku*, is rendered

71 See, P.S.R. Appa Rao, *Natya Sastramu*, op.cit., p.167.

72 Interview with Vempati Chinna Satyam, op.cit.; Also see for a detailed discussion, Banda Kanaklingeswara Rao, 'The Kuchipudi Dance - Drama', op.cit., p.36

73 Vedantam Parvatisam, the first Principal of Siddhendra Kalakshetra, was incidentally also one of the first persons to practice *Poorvaranga*, starting with *sahanavavatu* and later elaborate ritualistic representation. He says that, during those times, in order to accommodate the beginners and extend encouragement, they used to include them in *Poorvaranga*. Thus *Poorvaranga* also played a role to encourage beginners in dance. From the interview with Vendantam Parvatisam, op.cit.



Sutradhara (right) holding Kutilaka and cymbals and the vantapata with only cymbals

Plate XVII Purvaranga in Traditional Yakshagana

Ganesha in the middle and two stage hands holding torches and illuminating with resin powder





compulsorily as a custom.<sup>74</sup> There would be no dance for this song. This tradition continues even for solo presentations.

After *Poorvaranga* the actual story commences. The story is taken along by *sutradhara* - the one who holds the strings. He conducts the whole show. First of all he introduces the story to the audience and describes the entry of the characters. He also interlinks the story and plays a pivotal role in eliciting information from the characters relating to their lineage, the purpose of their arrival and also for the progression of the story. Simultaneously he plays the role of *vidushaka* and brings in social dialogue and commentary on contemporary issues. Thus, he has the liberty of changing the role from the one who conducts the show to a person who brings in a contemporary reality to the performance. After the introductory passages by *sutradhara* who also includes in it a few dialogue or verses praising the patrons of that particular show, enters the ancillary character, normally a guard of the king, who is known as *Dwaraka* or *Davvarikudu* or *Chopdar*.<sup>75</sup> He announces the arrival of the King or the major character. *Davvarika*'s entry is marked by a *daruvu* describing who he is and the purpose of his entry. In this context, it should be mentioned that all the characters have songs or *daruvus* which gives a detailed description of the character concerned.<sup>76</sup> The *daruvus* are categorised into different groups depending on the situation they are used in and also the purpose they are used for. They are *Pravesa daruvu*, *Nishkramanadaruvu*, *Prasadika daruvu* and *Samvada daruvu*.

As the name indicates, *Pravesa daruvu* is used for the entry of the characters, major or minor. They begin with an *ethugadajati* and concludes with a *mugimpujati* or *tirmanam* or *muktaimpu jati*. These entry songs describe the family lineage, besides indicating the *swabhava*

74 See Banda Kanakalingeswara Rao, 'The Kuchipudi Dance-Drama', op.cit., p.36.

75 It is interesting to note the use of Urdu and English by this character also known as Sopdar, in his conversation, see for example Vedantam Parvatisam (comp.), Kuchipudi Pahlada **Natakamu**, Kuchipudi, 1981, pp. 5-7; Also, see, S.V. Joga Rao, "Yakshaganamulu : Sampradayika Patralu", Kinnera, Jan. 1955, pp. 154-56.

76 Another classification of the *daruvus* is given by Sunil Kothari. They are (a) Ordinary *daruvu*, used when one character addresses or for the description of actions and events, (b) *Patrapravesa daruvu*, (c) *Samvada daruvu* also known as *Uttara-pratyuttara daruvu*, and (d) *Svagata daruvu*. See for a detail discussion on these four, Sunil Kothari's thesis, op.cit., pp. 364-69; Also see, Sunil Kothari's, 'Daruvus of Natya Sastra with Special Reference to the Dance-drama Traditions of Bhagavatamela Nataka, Kuchipudi, Kuravanji and Kathakali', Sangeeta Natyakala **Sangraham**, op.cit., pp.96-115.

(nature) of the character and the context of its entry. These songs are normally either in the first person or in the third person. An example for the *daruvu* in first person is *Bhamane Satya Bhamane*. Though it is from a *Kalapa*, it is the best example one can cite for a *daruvu* in first person. The *Pravesa daruvu* of Usha, the daughter of Banasura could be taken as an example for those *Pravesa daruvus* which are in third person. The song is *Vedale Baanunivarasuta Korkelidera*. A close study of these *Pravesa daruvus* show that the *daruvus* in the third person are more in number than those in the first person. *Kanakasipudanu danujendrudu ghanatotoda tanadu sabhaku vedalenu'* (*Bhakta Prahlada* - Hiranyakasipa), *Raju vedale sabhaku Balitanayudagu Asura* (*Usha Parinayam* - Banasura), etc., are the other few examples that illustrate this point. The *Pravesa daruvu* has a balanced combination of both *Nritta* and *abhinaya*, and *jatis* intersperse this *daruvu*. It usually lasts for a longer time, which gives the audience a chance to have a greater understanding of the character. And for the performer, it gives ample scope to exhibit his skill and talent in both *Nritta* and *abhinaya*, and has a focus on the individual character. Normally as the practice was, all the major characters especially heroines come on to the stage behind a curtain. This is called as *teravedaladamu*. This curtain (*tera*) is held by two stage hands. This *teravedaladamu* once used to be an elaborate process. During the days when *Bhamakalapa* was performed for three nights, it is only at the fag end of the first day's performance that Satyabhama used to come on to the stage. Until then the *daruvus* and the ensuing conversation between the *sutradhara* and Satyabhama used to take place with Satyabhama standing behind the curtain and *sutradhara* on stage.<sup>77</sup> This particular act heightened the dramatic element of the theme. More the suspense created before the entry of a character, more the pleasure one experiences on seeing actually the character, seems to be the underlying principle. The rationale behind the bringing of the curtain by two stage hands was the earlier setting of the stage. The stage was initially an elevated platform open on all the three sides as opposed to the *proscenium* stage. It had no curtains, hence was the need for this practice of bringing the curtain.

77 Vedantam Satyanarayana Sama narrated this in his **interview, op.cit.**

The other typical *daruvu* of Kuchipudi dance dramas is the *Prastara daruvu* or the *abhinaya daruvu*.<sup>78</sup> This is a *daruvu* that elaborates one *avastha* or mood in detail. It has more of *sattvikabhinaya*. Rythm wise, it has a typical structure of its own. It starts in *vilamba laya* (slow tempo), develops into *madhyama* (medium) and finally picks up the *dhrita laya* (fast tempo). Two important *daruvus*, one from a *Kalapa* and another from a dance drama could be taken for illustration. They are the *madana daruvu* from *Bhamakalapa* and *pancacamara daruvu* from *Usha Parinayam*.

*Madana daruvu* has *viraha* (pangs of seperation) of Satyabhama as its core sentiment. It shows the varied effects of *madana taapa* on the person. The song starts in *atita* (before the time cycle starts) in *vilamba kala*. At the middle picks up medium tempo and finally ends in fast tempo. It is set to *adi tala* and for each *ghata*, eight *aksharas* are counted. The same could be noticed in *pancacamara*, a *daruvu* which shows how again Cupid is affecting Usha. The song is, *Anangudun ganambadauncu agraahincenaaribal*. The different rhythmic patterns build up the tempo and also heighten the mood that is being communicated.

Next is the *Samvada Daruvu*. In this, a dialogue between two or more characters takes place. It normally helps in the progression of the story. Numerous examples could be cited in this regard. Of them, given under is a dialogue sequence between Hiranyakasipu and Prahlada.

Hiranyakasipu : *Taratamyamu leka tanayaa niivitu naato boradedavemira .....*

Prahlada : *Vidupu manuchu.....*

The other is the conversation between more than two characters and in this case three. It is

79

again a *samvada* between Lilavati, mother of Prahlada, Hiranyakasipu and Prahlada. When a *samvada* is taking place between three characters, one should recite or sing in the higher *shadjama*, one in *Madhyama* and the other in the lower *shadjama*, says Guru Vedantam Prahlada Sarma.

The last of these is the *Nishkramanadaruvu*. As the name indicates, it is sung while the character is making an exit. Not all the characters have this song while making an exit. This is rarely

78 See for an elaboration on *daruvus*, Nataraj Ramakrishna, **Dakshinatyula Natyakala Charitra**, op.cit., pp. 132-40; Also the note given by him in Aug.-Oct., 1989; Also, see Nataraj Ramakrishna, "Nartana Ritulu", **Natyakala**, Oct. 1966, pp. 19-20.

79 From the script of **Bhakta Prahlada** procured from Vedantam Rattayya Sarma.

80 Mentioned in a rare manuscript written by the Guru.

seen in the Kuchipudi dance dramas. One example of *Nishkramana Daruvu* is from *Ushaparinayam*, where **the exit of Sankara** and his next assignment are described - *Vedale sankarudapudu Sonapuriki*.

In the dance drama each scene is connected with a *Sandivacana* or a *Dwipada* which narrates the locale of the next scene, indicates the time elapsed between the previous and the ensuing scene and the other developments in the story, if at all any take place. Since these dance dramas have their source in the literary genre, *Yakshagana*, they also contain the other poetic meters like *Dwipadas*, *Sisa Padyas*, *Kandapadyas*, *Churnikas* etc. *Kandardhas* have assumed a typical feature in Kuchipudi dance dramas. They start as *padyas* at the beginning, and then pick up rhythm and end as a regular song. Normally when it picks up the rhythm, it is in *misracapu* and later leads into *caturasra* which is performed leaving one *akshara* initially and is called as *Eduru nadaka*. This gives

81

a folkish tinge to the *Kandardha*.

The use of a few Sanskrit metres of prosody such as, *Bhujangaprayata*, *Pancacamara* and *Mattakokila* is also noticed in these dance dramas. These are set as songs to different *gatis*. *Bhujangaprayata* is generally set in either *tisra* or *khanda gatis*. *Pancacamara* to *tisragati* and *mattakokila* to *misragati*. *Bhujangaprayata* is employed to create a mood of battle and making the appearance. The verse "*Kundalidra.... Sankara*", used when Shiva, pleased by the penance of Banasura, appears before him in *Ushaparinayam*.<sup>82</sup> The *daruvu*, *Anangudum ganambadancu*, is an example for *Pancacamara* and "*Sompumiraga.... gavincucum*" for *Mattakokila*.

81 These *Kandardhas* are also seen in other forms of theatre in Andhra Pradesh and one such folk form is *Cindu Bhagavatam*. Any *bhava*, to be conveyed, is first recited as a *padya*, then as a *Dwipada* and later as a *daruvu*. This is a general feature observed in the dance dramas as well as *Kalapas*. Examples are many and one among them is *Pericina pattu chiralu*, from Bhamakalapa.

82 According to Vedantam Pahlada Sarma, *Bhujangaprayata* is used during the time of war, *manmathavasta* and *chandradushana*. It has four *padas* (four lines), and each line consists fifteen *aksharas* (alphabets). This metre is best suited for expressing *Arabhatti Vritti*. This information is culled from the manuscript of Vedantam Pahlada Sarma acquired from him in 1990, by us.

83 The *pancacamaram* is set to *aditala*, which again progresses in *tisra gati*. It has four *padas* with sixteen *aksharas* each. *Nata raga* is largely used for *pancacamaras*; *Mattakokila* has again four *padas* and seventeen *Aksharas* for each *pada*, **ibid**.

All the songs are sung by the characters themselves in the dance dramas. When the character is dancing for a *daruvu*, it first takes the lead for the song and would be supported by supporting singer, *Vantapatagallu*. This, particularly, gives an advantage to the character actor to mould and sing the song in correct unison with *abhinaya*. Often the story progresses and is interrelated with dialogues. The dialogues are more or less spontaneous, though a broad written frame work is worked out initially. However, major part of the dialogues are not found in the original text and they are the spontaneous introductions of performers themselves.

The music is normally set by the Kuchipudi gurus themselves. They follow the principle of *Adi Nata*, *antya surathi* beginning with *Nata raga* and ends with *surati raga*. The favourite *ragas* of Kuchipudi practitioners are *Mohana*, *Bhairavi*, *Kambhoji*, *Sankarabharanam*, *Todi*, *Anandabhairavi*, *Athana*, *Kedaragoula*, *Kamchi*, *Ahiri*, *Mukhari*, *Punnagavarali*, *Regupti*, *Harikambhoji*, *Hamsadhvani*, *Bilahari* and others.<sup>84</sup> Of these, they choose the derivative *ragas* or *janya ragas*, like *Nata*, *Hamsadvani*, *Bilahari*, *Saveri*, *Swati*, *Arabhi*, *Durbar*, *Kanada*, *Ahiri*, *Punagavarali* etc and *melakarta*

85

*ragas* like *Todi*, *Bhairavi*, *Kalyani*, *Sankarabharanam* and *Simhendra Mahadyama*. The *ragas* are chosen keeping in view the mood that should be depicted and the nature of the character. To elaborate it further, we can take the example of the *Pravesa daruvus*. Generally, for the *Pravesa daruvus* of virile character like *Banasura*, *Hiranyakasipu* and *Balichakravarti*, *ragas* like *Saveri* and *Purvikalyani*, i.e., *pratimadhyamas* are employed.

To depict the *pravesa* of heroines, the mood of which is more delicate in nature, *ragas* like *Kambhoji*, *Bhairavi* and others are employed. The examples of the entries of *Usha* and *Leelavati*, *Vedale Banuni varasuta korkelidera*, and *Suranaranikara bhikarudagu Hemavara kasipunakunu taruni* respectively, are both composed in *Kambhoji* and that of *Satyabhama*, *Bhamane Satya*

84 See for a list of *ragas* used by Kuchipudi practitioners, Sunil Kothari's thesis, op.cit., pp.385-86

85 Kotcherlakota Surya Prakasa Rao, "Kuchipudi Dance Music - Some Reminiscences", Souvenir of Kuchipudi **Mahotsav '93**, Bombay, 1993, p.59.

86 T.S.Parthasarathy, "Evolution of Dance Music", ibid, p.55.

*bhamane*, in *Bhairavi*.<sup>87</sup> Generally in the *Yakshaganas*, the *ragas* used for *Pravesa daruvus* are *Saurashtra*, *Pantuvrali*, *Kalyani*, *Bhairavi*, *Kambhoji*, *Kedaragaula*, *Begada* etc. To display *pranaya viyoga* or pangs of separation of lovers, ancient *ragas* like *Ahiri*, *Mukhari*, *Khambhoji*,<sup>88</sup> *Anandabhairavi*, *Ghanta*, *Sokavarali*, *Punnagavarali* are employed. Besides the *daruvus*, *Sandhivacanas* are also set to *ragas*. They are normally in the same *raga* as that of the *daruvu* or any song that follows it. To say it conversely, the same *raga* of the *Sandhivacana* is used for the *daruvu* that follows it. From among many, one example could be cited from *Ushaparinayam*. The *Sandhivacana* before the entry of Chitrarekha which starts as *Tadanantarambuna* and the following *Pravesa daruvu* of her, *vedale kumbanduputri* are both in *Sahanaraga*. Use of folk tunes is also seen in the dance dramas. They are, however, selectively used, depending upon the demand of the situation. It is often seen when the characters are from the folk milieu, like the snake charmer in *Bhakta Prahlada* and in the latest innovations, mention should be made of the dance dramas, *Padmavati Srinivasam* and *Sivadanurbhangam*. In these dance dramas, the songs of the *soothsayer* and the *sailor* are set to the same folk tunes used by them in real life.

It is a general criticism that the *ragas* are not stuck to, while rendering the songs, in the practice of Kuchipudi. There is always a tendency to shift from one *raga* to another which is close to it. Some scholars do feel that in one *daruvu* itself one can find a mixture of four or five *ragas*. An analysis of some of the *daruvus* does support this argument. The *Pravesa daruvu* of Usha is itself an example of this shift. This *daruvu* which is actually set to *Kambhoji raga*, during the rendering leads<sup>91</sup> into *Sankarabharana raga*. This is neither to criticise the gurus nor to generalise the statement.

87 There is difference of opinion on the *raga* of the *Pravesa daruvu* of Satyabhama. Some of the gurus say that the *Pravesa* of Satyabhama is set to *Mukhari*. However, the whole *ragachaya* falls into *Bhairavi*, say some experts in music. Interview with P. Sangeeta Rao, Madras, 15-6-1992; Also T. S. Parthasarathy mentions that though the *Pravesa daruvu* of Satyabhama is in *Mukhari* at present, it was sung in *Ahiri raga* until half a century ago. See T.S. Parthasarathy, op.cit., p.55

88 T.S.Parthasarathy, ibid.

89 Ibid.

90 Interview with P.Sangeeta Rao, op.cit.; Interview with Dwaram Bhavanarayana Rao, Hyderabad, 10-1-1995.

91 Recording of *Ushaparinayam*, Hyderabad, 1989; A detailed analysis of how the *swaropas* of *ragas* is changed in Kuchipudi, is done by Voleti Venkateswarulu. See P. Srinivasan, "The Music in Kuchipudi Operas", The Journal of the Music Academy, Madras, vol.LXII, 1982, pp.179-81.

In fact, this critical analysis was ventured into, to find if Kuchipudi has a style of its own in the rendering of music. However, none of the gurus and scholars did agree to this point. They unanimously opine that the Kuchipudi practitioners follow strictly the classical Carnatic style of music. So, the reasons for the same were pondered into. Two probable reasons could be said for this ad-mixture of *ragas*. One, the gurus and practitioners not really conscious of it and two, the singers not thoroughly into the practice of Carnatic music.

In this regard, we may need to go into the changes that took place in the cultural sphere of Andhra Pradesh. Though this point was discussed in detail at the beginning, there is a need to make it more clear at this stage. When Dharwad theatre and its music, which is known as *Parsi Mettu* held a sway, during the late 19th and the early 20th centuries, the patronage for the Kuchipudi dance drama gradually waned. In order to come back, many efforts were made by the practitioners. Experts feel that this was the period during which *Natyadharmi* in the Kuchipudi dance drama was

92

gradually dominated with more and more dramatic elements. It also received a set back when many practitioners of Kuchipudi for their own survival and livelihood drifted to take part in the stage plays and in the process absorbed their hybrid musical pattern and did not give much importance for achieving mastery over classical Carnatic music. Another reason is that the performers of Kuchipudi sing their own song while performing. In the process there is a possibility of *Sahitya* and *abhinaya* or the mood taking over the strict rules of musical rendering and the performer often singing according to his *manodharma* thus, may drift from the *swara sthanas* assigned to a particular *raga*. This feature of the character singing its own songs was felt as the major difference between Bhagavatamela and Kuchipudi. In Bhagavatamela, the performers are not Telugus and cannot understand the *Sahitya*, in turn giving no scope for change even in the musical rendering. But Kuchipudi music is *bhava* oriented and depends on the mood of the character. Hence there is always a chance to drift from one to another.

92 Interview with Vempati Chinna Satyam, op.cit.

93 T.S.Parthasarathy, op.cit, p.56; Also see, P. Srinivasan, op.cit., pp. 176-78; However, guru Nataraj Ramakrishna objects to the view that Kuchipudi practitioners follow Carnatic style of music. According to him the rendering of music in *atakacheri* and *patakacheri* differ from each other, as the *atakacheri* rendering is more *bhava* oriented. Interview with Nataraj Ramakrishna, op.cit.

Coming to the *talas* or rhythmic pattern used in Kuchipudi *Yakshaganas*, we normally notice the use of *Aditala*, *Atatala*, *Rupaka tala*, *Jhampe tala* and *Triputa* besides *Khanda*, *Misra gatis*. A unique feature is seen in some of the *daruvus*. In these, some are sung in *dhrutakala* changing from *caturasra gati* to *tisra gati*, then to *misra gati* and to *tisra* and then back to *caturasra gati*, giving a lot of scope for *layavinyasa*. This switch over according to Nataraj Ramakrishna is to create a tempo ~~in the~~ that would attract the audience, besides showing the scholarship of the artistes. *Endubotivi* is one of the *daruvus* from *Bhamakalapa* which illustrate this feature. This song is set to *Mukhari raga* and *Aditala*. The *Pallavi*, *Endubotivi*, starts as *anagatam* in *caturasra gati*. From the *anupallavi*, *Purnenduvadana*, the song goes along the *tala* and starts on the beat. Again the *pallavi* is taken in *tisra gati* and in the following *carana*, *Radhika loluda*, it switches to *misra gati*. In the last line of the *carana*, *Sridharesa*, it again goes into *caturasra gati* and with the *pallavi* again into *tisra* and then to *caturasra*. Thus the Kuchipudi practitioners evolved a rhythmic pattern of their own for their *daruvus*. The following is the *daruvu Endubotivi*, in which the change over of *grate* is indicated.

<i>Pallavi.</i>	<i>Endubotivi</i>	<i>Endubotivi</i>
<i>Caturasra</i>	<i>Endubotivi</i>	<i>rara nandanandana {Endu}.</i>
<i>Anupallavi.</i>	<i>Purnenduvadana</i>	<i>vrataloka nandana</i>
<i>Caturasra</i>	<i>Gopala</i>	<i>Govinda {Endu}.</i>
<i>Tisra</i>	<i>Endubotivi</i>	<i>Endubotivira</i>
	<i>Samendubotivi</i>	<i>endubotivi endubotivira {Endu}.</i>
<i>Carana.</i>	<i>Radikaloluda</i>	<i>itaku ravoyivelanu</i>
<i>Misra</i>	<i>Madhavanimidhanaku</i>	<i>makkuva vidajalanu</i>
	<i>Vyadhaludipi</i>	<i>nannugavumu venulola abalanu</i>
<i>Caturasra</i>	<i>Sridharesa</i>	<i>namanohara cherarammiivelanu</i>
<i>(in druta)</i>		



*Tisra*

*Endubotivi Endubotivi Endubotivira*

*Samendubotivi Endubotivi Endubotivira.*

*Caturasra*

*Endubotivi Endubotii Endubotivira {Endu}.*

*(in druta)*

The orchestra was very simple in the earlier times. It consists of vocal, a big pipe drone (*titti*), a percussion instrument (*mridanga*) and cymbals (*talalu*). Later harmonium was included instead

95

of drone. However, the present day orchestra consists of *mridanga*, violin, flute besides vocal and cymbals. Sometimes *veena*, *ghatam*, *harp* and *phakawaj* are introduced for bringing out necessary effects. This is seen mainly in dance dramas.

The *Aharya abhinaya* in Kuchipudi dance dramas is simple and often improvised. It could be discussed under the heads of make-up, costumes and jewellery used for the characters on one hand and on the other, stage and properties.

The make-up differs though not markedly from one character to the other. The make up box was called as *Ganeyampetta*, *Ganem* means the jewellery made of lacquer used by actors.<sup>9</sup> The word *Ganeyampetta* that is the box which contains materials of make up and jewellery, is probably

97

named after this *Ganem*. For the facial make-up, the natural vegetable colours were used earlier. In course of time, the chemical colours like zinc, blue and red and at present the sophisticated cosmetic products like pan cakes, pan sticks and lipsticks replaced them.

For all the characters the basic colour is pink or yellow or skin colour. Only for the characters like Krishna and Vishnu, the base is blue, since he is described as *Nilameghasareera*, the one whose body is cloud blue in colour. This is literally translated into the make-up. Black (*kajal*) and red colours are used to highlight the facial features. For the male characters, if the character is of virile nature,

94 See Ragini Devi, *Dance Dialects of India*, Bombay, 1977, p.68.

95 See S. Ramakrishna Sastry, op.cit., p.57.

96 B.Sitaramacharyulu, *Sabdaratnakaram*, op.cit., p.316.

97 For the make-up Safed, white zinc powder was used along with rose powder and coconut oil. Even prior to the usage of zinc powder, *ardalam*, a yellow lacquer was applied to the face. See, V.A.K. Rangarao's interview with Vempati Chinna Satyam "The Transformation.....", op.cit., p.61.

the eyebrows are more thick and eyes wider, and sometimes, a red line is drawn close to the lower lid, forming an inner line to the *kajal* to enhance the crooked look. The marks on the forehead (*bottu/ bindi*) change according to the character. A *naama* (two vertical lines) is drawn if the character is Vishnu or those who belong to his faith, and the *tripundras*, (three horizontal white lines) if the character is Shiva or *Shivabhakta*. For Vishnu and his followers like Narada, on the left and right side of the face, exactly on the high cheek bone, designs of small *sankha* and *chakra* are respectively made. For the female characters, on the forehead a *naama*, vertical *bindi*, is drawn if the character is *Vaishnava*, and a round *bindi* is made if she is a *saivite*. Sometimes, this differentiation is not strictly adhered to.

The traditional jewellery is made of light soft wood known as *Badukachekka* or *Punuguchekka*. It is made into small square pieces and interlinked with a thread bringing out the required shape of the ornament. This twining with a thread gives flexibility to the ornament so that it correctly fixes to the head or body, wherever used. These pieces of wood are covered and pasted with gold colour paper and then decorated with coloured stones or tinsel.

98

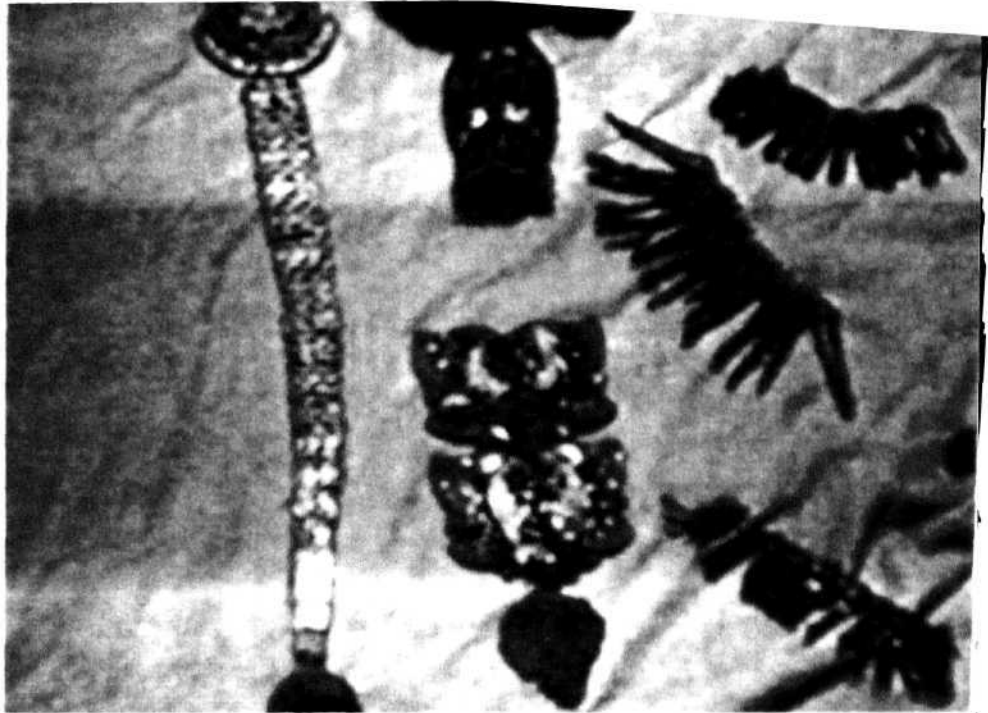
99

For the female roles, thirty two distinct ornaments are enumerated. Some of them are *peddajada* (the big plait), *chinnajada* (the small plait) *sikha*, *ragidi* and *tamalapakulu* (the ornaments for the buns), *mogalirekulu* (the petals of *mogali* flowers used for the plait), *turayi* (a jewel worn on the head), *papitapinjalu* (head ornament worn on the parting), *kammalu* (studs), *jukalu* (ear hangings), *taayattulu* (band worn on the upper part of the arm), *pocilu* (the wrist ornaments), *kankanamu* (bangles), *kadiyamulu* (ornaments worn on the ankels), *patteda* (the choker or necklace made of silk cloth or any other metal), *addabasa* (the ornament of the nose worn at the ridge), *mukku pulla* (nose ring) and others. Some of the ornaments like the necklace and the nose ring, if available in metal, probably gold, are also used. All the main female characters wear brocaded

98 In these ornaments, glass pieces reflecting different colours are set and the remainder is painted with lacquer. See, Banda Kanakalingeswara Rao's, "The Kuchipudi Dance - Drama", op.cit., p.34.

99 Ibid.

100 See for details, Sistla Ramakrishna Sastry, Andhra Nataka Kala, Madras, n.d., p.57.



The popular plait of Satyabhama, neck ornaments and armlets

sarees in the typical Telugu style. This method of tying the saree enables free movement during dancing. The minor characters like *sakhis* (maids) wear *Langa voni*, the typical Telugu costumes for young girls. For certain royal characters like Satyabhama, a veil hangs from the head at the back.

For male characters, usually the kings, there would be crowns, *bhujakirtulu* (the ornaments worn on the shoulders), *karnapatramulu* (broad ear ornaments), *gandaberunda patakamu* (eagle shaped lockets) and others. The ornaments for the male role are around ten, including a sword, a mace and a mask.<sup>101</sup> The costumes used for the male characters differ from one character to the other. Kings and the like characters have to wear silk *dhoti* and are covered on the top with a full hands coat usually black in colour. Other characters like demons do not wear an upper garment.

102

This wearing of coat is said as an inclusion of early 20th century. Earlier, the royal characters used to have only a upper cloth.

Masks are used for special characters like Vinayaka, Narasimha, Hanuman etc. A mask is called as *Karalamu*. The mask is a holy object for the performers. The person, especially the one who plays the role of Lord Narasimha in *Bhakta Prahlada*, strictly follows fasting on the day of the performance. The performer then worships the mask of Narasimha before wearing it for the performance. So also the case with the mask of Vinayaka. For the characters like sages, false hair is used for their beards and moustaches. However, in the earlier times black cloth on which striations are made with nails was used instead. All the characters have wigs according to their need.

In this regard mention should be made of the prevalence of female impersonation in Kuchipudi dance. This is a unique feature that could be noticed in all the traditional theatre forms not only in India but also in other parts of the world in the forms like Noh and Kabuki of Japan. Many scholars tried to explain this feature in their own way. It is traced back to the Moghul rule,<sup>104</sup> when the Indian society underwent changes. The conditions were unfavourable towards women performing on

101 See Banda Kanakalingeswara Rao, 'The Kuchipudi Dance - Drama', *op.cit.*, p.34.

102 Pasumarti Venugopala Krishna Sarma's, manuscript copy of a questionnaire answered on 7.9.82.

103 V.A.K. Rangarao's interview with Vempati Chinna Satyam, "The Transformation....", *op.cit.*, p.61

104 Jeevan Pani "The Female Impersonator in Traditional Indian Theatre", *Sangeet Natak*, No.45, pp.37-38.



Lord Narasimha with Prahlada in Bhakta Prahlada Yakshagana

Plate XIX      The Karala of Lord Narasimha

Plate XX      A Male Character from Traditional Yakshaqana

The character, Hiranyakasipu from Bhakta Prahlada



stage. However, scholars like Arudra traced this to the change of human society from matriarchy to patriarchy during which the female domain was encroached by men, including the performing arts.<sup>105</sup>

The stage is an elevated platform which could be erected at any place, a cross road or a temple court yard.<sup>106</sup> It did not contain much of paraphernalia. A thatched roof made of palm leaves is sometimes constructed. The performers themselves make their stage. At the back a dark coloured (black) curtain is held and the other three sides left open. It was not essential to have the green-room adjacent to or at the back of the stage. Often, the green room was away from the stage.

During the performance, the lighting is provided by torches held by two persons. They enter along with the character and stand on the either side of the character. If the character is making its appearance for the first time on the stage, they sprinkle *guggilam* a resin powder which immediately emanates bright flame and shows the character more clearly. This was the only kind of lighting used traditionally earlier. This practice was replaced by electrical lights later. Regarding the properties on stage, an improvised chair is used as the *aasana* for the kings. The other property that is traditionally seen is *vetramu*, the stick held by *sutradhara*. It is a stick curved in the middle. It symbolises the stick given by Brahma to Bharata, and the practitioners say that this stick was passed on to them by their forefathers. It is supposed to evade the evil spirits which may affect the performance. In Pahlada, for the kings, the other properties sometimes seen are cardboard pillars, a sword or a club besides cardboard pillars on the stage. Rest all i.e., the locale and other atmosphere that should be created or wanted for that particular scene, is depicted only through the *abhinaya* of the performers. Here, the use of *Natyadharmi* is notable. For instance, if a garden (*udiyana vana*) needs

105 For this piece of information we acknowledge the lectures of Dr. Arudra, Aug.-Sept. 1988, University of Hyderabad.

106 Infact an interesting instance of improvising the stage was found in the manuscript of Vedantam Pahlada Sarma. It seems, once when a group of Kuchipudi performers were on a visit to a village Piduguralla, near Gurajala in Palnad Taluq, they could not find any stage or even wooden platforms. Hence, they made a platform with cowdung and spread mats on them. Thus was their talent of improvising with the available material. Pahlada Sarma opines that the Kuchipudi practitioners did not give much importance to the stage, since they were constantly travelling from one place to the other and it is difficult to carry the materials needed for it.

to be created, the characters themselves show it through their *abhinaya* and gestural means, the creepers and plants, picking flowers or smelling the incense, making flower garlands etc. Though this is not a hard and fast rule, it is generally followed to create the necessary atmosphere.<sup>107</sup>

The *abhinaya*, or to be specific *sattvikabhinaya*, plays a predominant role in the *Yakshaganas*. *Angikhabhinaya* in the form of *Nritya* and *Nritta* is dominantly seen in the *Pravesa daruvus*. In the rest, *Nritya* is employed depending upon the necessity of rhythm in the particular scene. *Abhinaya* of a *bhava* is normally performed in a naturalistic way rather than with the specific use of *hastas*. Wherever there is a scope, a *bhava* is repeatedly expressed in its varied shades, using *sancarais* and *sattvikabhavas*. This gives a special touch to the *abhinaya* of Kuchipudi. An actor-dancer is never curtailed or bound by the limitations of time or the repetitions of the song, since he himself is the singer and can develop the *bhava* in his own way each time. This gives a lot of scope for free development way of *abhinaya* and also a freshness to the dance drama everytime it is performed.

All the *Yakshaganas* end with a *mangalam* sung in the praise of a deity. This is set to *Surati raga* and *harati* is performed while singing the *mangalam*. It is normally sung in praise of the god to whom the story is related. This is broadly the traditional practise of the Kuchipudi dance drama.

With the advancement of time, these dance dramas too underwent a change in all their aspects of *angika*, *vacika*, *aharya* and *sattvikabhinayas*. This period of innovations could be categorised broadly into three. First, the phase of inclusion of *Yakshaganas* which were standardised and accepted as the tradition, i.e., the period between 1870 and 1925 A.D. Second, the period during which the solo was evolved as a specific genre. This period saw lots of ups and downs of the form and also posed a threat to the very survival of the performers. It falls roughly between 1925-1956 A. D. Third, is the period which reiterated the classical status of Kuchipudi dance and saw the parallel development of two streams of the form i.e. the solo and the modern dance dramas based on the

107 Instances of such *abhinaya* are many and one example is the *vanavihara* of Usha in *Ushaparinaya* and Parvati in *Haravilasam*.



traditional mould. These two are existing hand in hand along with traditional dance dramas. This infact is the spirit of Indian culture, i.e., not the replacement of one by the other but a coexistence of one and the other.

The first phase and its effects have already been discussed. This period was a turning point in the history of Kuchipudi, for, with it began a new era in its repertoire which otherwise was mainly limited to *Kalapas* and *Veshakathas* in presentation and technique. It was the period during which the gurus strived hard to counter the sway of drama companies and prove their mettle in the art form. The first drama company to visit Andhra was Dharwad company from Maharashtra. It was in 1880, that this company staged a new type of dramatic presentation with modern technique of costumes, decor and action. They were purely professionals and people were attracted to these sophisticated techniques presented by them. Incidentally, they seem to be one of the first to sell tickets for their

109

shows. They constructed proper theatres and erected stage for their performances. Even after they left Andhra, the people were so inspired that they started presenting plays with various themes at the very site of these theatres constructed by this company. Thus originated the *samajas* (groups) such as, *Hindu Nataka Samajam* at Guntur, National Theatre or Jubinal Hindu Theatre at Bandar, *Sumanorama Sabha* at Bellary, *Milavaram* company at Vijayawada, *Motevari* company at Ellore and many others. However, to match the competition from this newly emerged dramas, gurus like Vempati Venkatanarayana, Hari Chalapathi brought changes into the presentation of their dance drama. It was exactly a few years before this period that Kuchipudi practitioners started

108 Besides *Bhamakalapam*, *Dadini vesham* is one of the popular presentations of their times. *Dadini mancham* is the story of a *Raja-Kanya* (a princess), who is abducted by a thief during midnight, while sleeping, and is placed in a forest along with the cot. The princess finally kills the thief with her waist belt. The speciality of this piece is that the artiste who enacts the role of the princess ties a cot made of cane to her waist with the princess standing in the middle of the cot. The lower part of the cot is covered with cloth. The artiste inclines her torso to one side and rests her head on the palm, giving an impression of lying down on the cot. When the character moves around, the cot also goes along with it. Vempati Venkatanarayana was popular for this *Dadini Mancham*. This performance used to last for almost three hours. See for a detailed account on this, Vempati (Peda) Satyam, "Kuchipudi Natya Pathalu - Charitra" (Tel), *Natana*, n.d., p.6, acquired from the personal collection of Vempati Pedasatyam.

109 For details see, Sistla Ramakrishna Sastry, *op.cit.*, pp. 177-78.

110 For a detailed description of the activities of these companies and their development, see, *ibid.*, pp.178-222.

adopting the *Yakshaganas* into their repertoire. They started introducing stage curtains etc., during this period.<sup>111</sup> One important development of this period was, though there was a stiff competition from theatre, it indirectly paved the way for the development of presentation technique and repertoire. Also, these dance dramas retained in them even the solo numbers, such as *sabdas*, *tillanas*, *padas*, *javalis* etc. Sometimes they were introduced at appropriate situations such as, a dance number by *Rajanartakis* in the court of a king and sometimes just for relief in between the scenes. This trend is more markedly seen in the late 1930s and 40s. It could be said that until 1925-30, these solo numbers in the dance dramas received good response and patronage of people.

During the early 1930's a new trend, different from the dance drama tradition, i.e the exclusive performance of solo numbers has taken its course.<sup>112</sup> The first of the gurus to start with this trend was Vedantam Lakshminarayana Sastry. He choreographed many solo numbers besides the *sabdas*, *tarangas*, which by then were already in existence. It was he who introduced dancing on the rim of the brass plate and on the mud pot in the *taranga*, *Bala gopala*. His forte was *abhinaya*. He also composed *abhinaya* oriented numbers like *padas*, *javalis*, *slokas* from *Pushpabanavilasam*, *Krishna karnamritam*, *gopika gitas* and *ashtapadis*. Himself a great performer, Lakshminarayana Sastry found a successful heir in his son, Vedantam Jagannadha Sarma. They toured all over India giving performances during 1930's, popularising the solo repertoire of Kuchipudi. Many younger generation performers were inspired by this brain child of Sri Sastry and became his followers. This was the time when the presentation of solos on public demand in between the dance dramas was a trend. Especially *tarangas*, *javalis* and *padas* were presented as *divertissements*.<sup>113</sup> Chinta Venkataramayya also, by that time, started the choreography of new solo numbers.

111 Though some of the scholars feel that Kuchipudi dance form received a set back due to a favourable wind towards dramas and dramatic companies, some feel that it was not the reason. See, *ibid.*, p. 77.

112 It is said that Vedantam Lakshminarayana Sastry started this trend as early as in the second decade of this century. See for other details, N. Pattabhi Raman, "Dr. Vempati Chinna Satyam - Modernizer of A Tacky Dance Tradition", *Sruti*, No. 50/52, Dec. 1988 - Jan. 1989, p.49.

113 Instances of introduction of solo numbers for relief are many. Most of these were performed at the demand of the audience. For example, Pasumarti Krishna Murthy used to present in 1930's solo dance numbers like *tarangas* and *javalis*, especially, the *javali*, *Tattarapadanela* for which he was popular in the *Yakshaganas*. Interview with Pasumarti Krishna Murthy, Madras, 16th & 18th June, 1992. Also see, Mohan Khokar, *The Splendours of Indian Dance*, op.cit., p. 79.

During the late 30's and early 40's the then younger generation artistes like Vempati Peda Satyam, Vedantam Raghavayya and others started forming different troupes and presenting small duet pieces. This was largely a result of their exposure to the then prevailing trends in the area of dance. It was the time when the creative dance exponents like Uday Shankar and Ramgopal were at their peak.<sup>114</sup> Vempati Peda Satyam happened to see their performances in 1940's during a visit to Madras and was inspired to create new dance numbers. He formed a small troupe with Raghavayya and Pasumarti Krishnamurthy and started giving performances with those small numbers which were largely duets having two characters or sometimes more and a small story.<sup>115</sup> They were accompanied by music, devoid of lyrics.<sup>116</sup> Mythological themes like *Siva Parvati*, *Srushti Vidhanam*, *Gopika Krishna*, social themes like *Paki Dance* (the dance of a scavenger) and also independent folk songs such as, *Nannidici pettellinade na raju*, *Mokkajonnatotalo*, *Guthivankayakura* etc., were included in these performances.<sup>117</sup> However, the major female characters were continued to be played by men following the tradition of Kuchipudi. Nevertheless, certain amendments were made only in the minor characters, into which female dancers were introduced.

Later, in 1943, it was only when Peda Satyam was invited by Ramgopal to work in his Institute at Bangalore, that he was exposed to a wider world of dance. It was here that Peda Satyam taught Kuchipudi and in turn learnt Bharatanatyam and later started participating in the performances of

114 See the article, "Vempati venukati viseshalu" (Tel), published in **Bharata Prajabhimani**, n.d, p.11; Uday Shankar started creative dance in twenties and was followed by Ramgopal in thirties. The works produced in 1930's by both these choreographers were mostly based on Hindu mythology. For more details on the works of Uday Shankar see, Mohan Khokar, His **Dance - His Life - A Portrait of Uday Shankar**, New Delhi, 1983; Ramgopal attempted at bringing together the techniques of Kathakali, Bharatanatyam, Kathak and Manipuri and created a style of his own. For more details on Ramgopal's works, see, Cyril Beaumont, "The Art of Ramgopal", published in a brochure titled, **Ramgopal in his classical, folk and creative dance**, pp.3-4, and also, Susheela Misra, **Some Dancers of India**, New Delhi, 1992, pp.63-70.

115 A manuscript copy of the speech prepared by Vempati Peda Satyam, delivered by him at the Annual celebrations of Lalitakala Niketan, Rajahmundry, contains his autobiographical details and this fact was mentioned in it. These papers were found in the personal collection of Vempati Peda Satyam, now in the possession of Vempati Chinna Satyam, Madras.

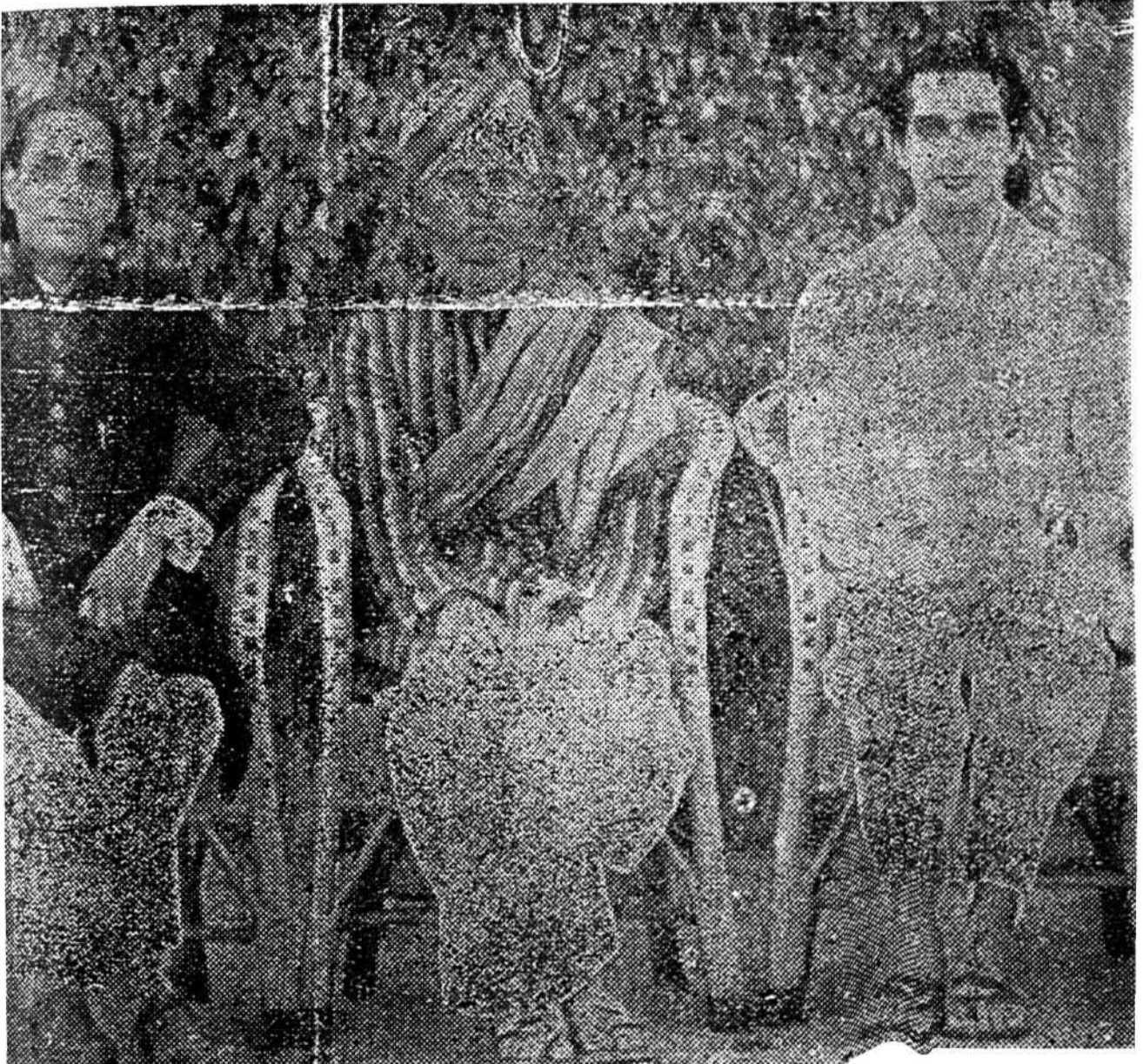
116 **Ibid.**; also see, "Vempati venukati viseshalu", op.cit., pp 11-12.

117 V.A.K. Rangarao "The Transition....." **op.cit.**, p.60.

118 **Ibid.**

Plate XXI      The Confluence

A rare photograph of Guru Vedantam Lakshminarayana Sastry (in the middle) with Uday Shankar to his left and Tandava Krishna to the right.



Ramgopal. This gave him confidence and thorough grounding and prompted him to create something parallel to it in Kuchipudi. Thus this partnership led to the choreography of individual

119

numbers like *Siva Parvati*, *Radha Krishna*, *Snake charmer*, and *Hunter dance*. He started performing with his own troupe, which consisted of Saudamini a well known artiste of those times as his main partner from 1945. By doing this he replaced the tradition of female impersonation in Kuchipudi dance. Incidentally, 1940's was the period during which Kuchipudi dance was taught to women from respectable families. It was Vedantam Lakshminarayana Sastry who first trained women artistes at Madras. This second phase was the period which saw the gradual fall in the patronage for the traditional dance dramas due to the emergence of a more popular film media. It was a phase during which the Kuchipudi practitioners danced for their mere survival bringing in changes in accordance with the on going trends at the national level. In this period educated elites tried to bring Kuchipudi out of its traditional precincts either by arranging Kuchipudi performances at various places or by themselves learning and performing it. Of those who tried their best to bring a wide exposure to Kuchipudi, mention should be made of Vissa Appa Rao, Banda Kanakalingeswara Rao and Ayyanki Tandava Krishna. Also, attempts to give a wide publicity to the form through print media was made by scholars and practitioners.<sup>121</sup> More constructive activities to bring back the past glory were taken up during this time. But it is unfortunate that many of those performers who had much potential needed for the development of form were lost to the world of cinema. Many more talented artistes took to stage acting or started rendering their services to the drama companies for their survival.<sup>122</sup>

119 See a small report in Surya Prabha, a telugu magazine published from Madras, 2.1.45. The title of this report is torn and missing from the original clipping found in the collection of Vempati Peda Satyam at Madras.

120 It should be noted here that, earlier gurus like Bhagavatula Vissayya, Vedantam Lakshminarayana Sastry and others, taught *abhinaya* to the female dancers. However, they were exclusively from the community of *Bhogams*.

121 Of the practitioners who wrote widely on the form, mention should be made of Vempati Peda Satyam. He wrote many articles on the practice, structure and development of the form over years.

122 The stalwarts like Vedantam Raghavayya, Vempati Peda Satyam, Pasumarti Krishna Murty joined films as dance directors. Vedantam Raghavayya was the first Kuchipudi performer to present an item of Kuchipudi in the film *Raitubidda*, (1942). Of those who took to stage mention should be made of Darbha Venkateswarulu and others.

1950's saw a resurgence of interest due to the changes that occurred in the socio-political

123

sphere of Andhra Pradesh. However, not until the national seminar on Kuchipudi conducted in 1959, in the wake of a controversy over the non-inclusion of Kuchipudi in the listed classical dance forms of India, in a dance seminar conducted by Central Sangeet Natak Akademi at Delhi in 1958, that the iron was hot enough to strike. It reiterated to the connoisseurs as well as the practitioners, the **need for** more determined and strong efforts to bring Kuchipudi dance on to the national map on par with the other classical dance forms. Thus, it led to the era of resurgence of Kuchipudi.

Efforts in the resuscitation of Kuchipudi dance was put forth in all directions, namely, performance - text, music and technique, documentation - audio visual and publications. In the area of performance, the first mile-stone was *Ksheerasagara Madhanam*. This dance drama was an outcome of efforts put forth by Banda Kanakalingeswara Rao, who brought together the stalwarts of the period for its performance.<sup>124</sup> This dance drama could be said as the first of the innovative dance dramas, for, this was a first dance drama written and composed exclusively to suit the **needs** of Kuchipudi. It did away with the regular dialogues and was set entirely to lyrics. **The** earlier elaborate *Poorvaranga* was set aside. In the stage decor, suggestive sets were introduced. Thus started **the era of** innovations in Kuchipudi dance dramas with new themes, structure and performance.<sup>125</sup> It showed the potential of Kuchipudi dance technique and the great scope **for** innovations that the tradition provides one with.

These innovations are largely carried forward by Vempati Chinna Satyam and all his dance dramas make this fact evident. He made a mark of his own in Kuchipudi style by his innovative

123 Politically, Andhra region emerged as a separate linguistic province as different from Madras presidency first in 1953 and then as Andhra Pradesh in 1956. It prompted the resurrection of Andhra culture.

124 Written by Devulapalli Krishna Sastry, choreographed by Vempati Chinna Satyam in 1962, the cast of *Ksheerasagara Madhanam* included Yamini Krishnamurthy in the role of Mohini, Vedantam Satyanarayana Sarma in the role of Dhanwantari and Vempati Chinna Satyam himself in the role of Siva.

125 It should be mentioned here that prior to *Ksheerasagara Madhanam*, two other ballets which should be said as the path breakers were already choreographed by Vempati Chinna Satyam. They were *Srikrishna Parijatam* (1959) and *Chandalika* (1961). Written by S.V. Bhujangaraya Sarma, these ballets were produced for Jawahar Bharati, Kavali and did not get wide popularity and recognition by the time *Ksheerasagara Madhanam* was produced. Hence, the later is considered as the first of its kind.

126 Andavalli Satyanarayana and Pemmaraju Surya Rao, *op.cit.*, p. 14.

genius. These innovations became more and more, multiplying with each dance drama. They could be observed in various aspects of composition and presentation. Among his numerous dance dramas, *Ksheerasagaramadhanam*, *Chandalika*, *Padmavati Srinivasam*, *Haravilasam* and *Sivadhanurbhangam* are notable.

It should be noted that besides these dance dramas, which were exclusively written, Chinna Satyam re-choreographed the traditional *Bhamakalapa* also. In this *Kalapa* too he introduced innovations. The first was the omission of the dialogues, which formed a major link between the songs or *daruvus* and introduction of verses in their place. These verses are sung by the vocalists and *abhinaya* is performed for them. This, according to the guru, was done for two reasons. One, is the changed composition of audience for the performances. Since, the audience composition is cosmopolitan in nature, it would be difficult to understand the dialogues for non-Telugus. Therefore, they are sung in verse and *abhinaya* with appropriate gesticulation is performed for the same, facilitating an easier understanding of *bhava*. Two, the traditional practice of the performer himself

127

singing and articulating the dialogues has been slowly replaced by the singer.

A case study of the performance of *Bhamakalapa*, both traditional and the later choreographed version of Vempati Chinna Satyam, gives us an idea of the innovations that were brought into it. At the outset, one can observe changes in the script itself. The script is abridged and, at places, re-written. This could be seen as stated above, in the omission of dialogues and introduction of verses in place of certain important conversations which ensure progress of the story.

128

Introduction of new *caranas* could also be observed at times. These omissions and commissions were carried out right from the beginning to the end.

Traditionally, *Bhamakalapa* begins with *Jadavrittantam*, the story of the popularly known braid of Satyabhama, after the customary *Poorvaranga*. This story was more in a narrative fashion, with the braid hung on a curtain and not much of a dancing is seen.

129

It was re-written in song and verse  
127 Interview with Vempati Chinna Satyam, Madras, 12-12-1995.

128 For example, the conversation between Satyabhama and Madhavi which has the verses, *vidha hishkantayawanam* and *vidha nishchandrikaratrahau* is totally omitted for it has the *viraha* of Satyabhama as its subject.

129 The *Veni vrittantam* or *Jada vrittantam* as practiced by Vedantam Lakshminarayan Sastry, is recorded by Vedantam Parvatisam in *Kuchipudi Melakartalu*, op.cit., pp. 53-63; For details on the origin and the importance of *Jada* in Kuchipudi, see, Chaganti Kapaleswara Rao, "Jada Bharatam", *Souvenir of Kuchipudi Mahostava*, 1993, op.cit., pp. 102-05.

to suit the needs of dancing in the composition of Vempati Chinna Satyam. Next to follow is the *Pravesa daruvu* of Satyabhama. This *daruvu* initially had the *caranas* which indicate that the story is taking place after she acquired the much sought after *Parijatavriksha*. However, when *Sri Krishna Parijatam* was choreographed by Vempati Chinna Satyam, to suit the story, this *carana* was omitted and, instead, new *caranas*, *Inline chamantine maru dantine viribantine*, and *Andamuna anandamuna govindunaku neravindunai*, which also make evident the traits of Satyabhama's pride, as *Soundaryagarvita* and *Swadhinapatika* were introduced. In music, traditional *ragas* are used to a large extent. Nevertheless, the use of *ragas* like *Kanada*, *Janjhuti*, *Purvikalyani* etc. could also be noticed.

In the traditional practice, *sutradhara* conducted the show as *nattuvanar*, singer and also played the role of Madhavi, the *ishtasakhi* of Satyabhama. He enters into a dialogue with her and plays a major role in eliciting information from her. He becomes Madhava, the *sakha* of Krishna, when he goes to him with the letter of Satyabhama. Thus, *sutradhara* helps in the continuation and development of the story. As different from this, Chinna Satyam introduced a separate character who becomes *sutradhara* in *Venivrittanta* (*Jadavrittanta*) Madhavi while in the company of Satyabhama and Madhava in the presence of Krishna. A change even in the attire and portrayal could be observed. He is attired neither as a woman nor as a man and his movements are such that

132

they evoke humour and thus provide a comic relief.

In the choreography, many experiments are made right from the *Pravesa daruvu* of Satyabhama. *Jatis* are introduced in between *anupallavi*, *pallavi* and *caranas*, bringing in importance to both *Nritya* and *Nritta*. The next *daruvu*, which is treated elaborately is the *Siggayanoyamma*.

In this *daruvu*, Satyabhama's bashfulness to utter the name of her husband, used to be performed

130 This *Jadavrittanta* is written by S. V. Bhujangaraya Sama, based on the story narrated by Vedantam Lakshminarayan Sastry. See for details, the manuscript copy of *Bhamakalapa* in the possession of Vempati Chinna Satyam at Madras. Interview with Vempati Chinna Satyam, *op.cit.*,

131 The *carana*, '*Attahasamu chesi surala attegichina parijatapu chettutechinadu perata gattiga natinchukunna*', indicates this. See, Siddhendra Yogikrita Bhamakalapamu (Tel), Hyderabad, n.d., p.13.

132 This particular portrayal of Madhavi did attract criticism from traditionalists. They feel that the character is de-generated with such portrayal.



traditionally with Satyabhama covering her face with a veil. This *daruvu*, in the hands of Chinna Satyam, received totally a new treatment. No veil is used here. In place of it, a dialogue is developed through the actions between Satyabhama and Madhavi. Here, Satyabhama hesitates, as any traditional lady, to utter her husband's name and tries to make Madhavi understand who her husband is through her actions. She first writes it out, then paints him on a canvas, next describes his childhood pranks of stealing butter, etc., and then as *govardhanoddhara* and as the one who performed the *mardana* of *Kaliya* and so on. As Bhama articulates, Madhavi exaggerates them in a hilarious manner leading Bhama into yet another description. Thus a lot of action is developed in this *daruvu*, *Siggayanoyamma*.

Another *daruvu* that should be mentioned is *Endubotivi*. This *daruvu*, as explained earlier, is set to various *gatibhedas*. This particular aspect is taken advantage of and improved further by the introduction of intricate foot movements and *gatibhedas*. For instance, when the *pallavi* which is set to *aditala* is sung, footwork in *misra*, *khanda*, *tisra* and *sankeerna jatis* is performed, thus, creating a rhythmic variation which shows the command of the performer over *tala*.

Yet another Vempati's innovation in *Bhamakalapa* is the *padartha abhinaya* to the letter written by Satyabhama. This *lekha* is written in the form of a *churnika*, a poetic metre. In the olden days when the accompanist sings the letter, Bhama would sit still, while Madhavi writes it.<sup>134</sup> No *abhinaya* is performed thus leaving a void between the artiste and the spectator. Besides, Vempati Chinna Satyam feels that a dance drama or a *Kalapa* should show more of *Nritta* and *Nritya* along with *sattvikabhinaya* and any *daruvu* that gives scope for it should be taken advantage of. Also, to quote him, "Nobody would now enjoy watching Satyabhama sitting still through half an hour of mere singing, which was fine in those days. Does it not evoke a better response in you when a dancer enacts the content of her letter to Krishna?"<sup>135</sup> Thus in *lekha*, *parardhabhinaya*, using gesture for each word that is being sung, was introduced.

<sup>133</sup> The guru says that his intention in doing so is to bring more importance to dance and also humour. Such innovations are many and this is only one among them. Interview with Vempati Chinna Satyam by V.A.K. Ranga Rao, "The Transformation...", *op.cit.*, p.60.

<sup>134</sup> *Ibid.*, p. 59; Also, interview with Vedantam Satyanarayana Sarma, *op.cit.*

<sup>135</sup> Interview of Vempati Chinna Satyam by Subhadra Murthy, "Tradition is What We Make It", Times of India, a national Daily published from Bombay, 11-12-1990.



Plate XXII The Bhamakalapa  
Lekha - Satyabhama's letter to Lord Krishna - sutradhara writing it

Showing of a particular mood of the *nayika*, through not directly enacting but suggesting through her other actions, is another instance of innovative choreography in *Bhamakalapa*. This could be observed in the scene where Krishna is expected to arrive at Satyabhama's chamber. Madhavi spots Krishna coming and informs Satyabhama. Satyabhama, who till then pines for Krishna, suddenly becomes angry (probably prompted by his long absence) and instead showing it directly calls Madhavi and asks her to play dice with her. Satyabhama thus tries to communicate Krishna that she doesn't bother about him and is happy even when he is away. Thus, she tries to prove her pride. So with the introduction of simple episode, strong feelings of Satyabhama are conveyed.<sup>136</sup>

Regarding the dance dramas of Vempati Chinna Satyam, none of them are from the traditional repertoire. According to him, any art should grow; "we have to adapt to the times and only new

137

themes help in creating more interest in the form". With regard to the innovations introduced in dance dramas, they could be broadly categorised into the innovations in the presentation (*Nritta* and *abhinaya*), *aharya* (both decor and costumes) and music. As already mentioned, all the dance dramas do not contain dialogues. In case there are a few, they are rendered in a rhythmic pattern by the singers. For example, in *Chandalika*, this could be observed in the scene when the attendants of the king approach Maya, the mother of Prakriti. The conversation between them progresses in *caturasragati*, so that the pace of dance drama is not affected.<sup>138</sup> This is known as *Chandoganariti*.

In the aspect of music, the scope is widened by taking in various *ragas* including those of Hindustani style. This experimentation is seen right from the early ballets of Vempati Chinna Satyam.

*Ragas* like *Natakuranji*<sup>139</sup> *Saramati*,<sup>140</sup> *Vacaspati*,<sup>141</sup> *Kiravani*,<sup>142</sup> *Mangalakaikisi*<sup>143</sup> and many

136 Lecture demonstration of Vempati Chinna Satyam, "Bhamakalapa : The Performance Structure", presented at **Natyotsava**, Hyderabad, 18-12-1995.

137 Interview by Subhadra Murthy, op.cit.

138 See for this conversation, S.V. Bhujangaraya Sama, **Kuchipudi Nritya Roopakamulu**, Madras, 1986, pp.90-91.

139 'Ave ave aaa kannulu' from Padmavati **Srinivasam**, see, ibid.

140 'Ave ave aaa pedavulu', ibid., p.148; Also, 'Bava semmame...', Kalyana **Rukmini**, ibid., p.111.

141 'Bhagnamanaskuda taruni', Kalyana Rukmini, ibid., p. 118.

142 'Chekkina vennala bommani', ibid.

143 'Kavalera valareda', ibid., p.110.

others are found in them. Of the numerous Hindustani *ragas*, mention should be made of *Behag*, *Malkaus*, *Miyamalhar*, *Pahadi* <sup>144</sup> and others are employed at suitable instances. Besides, folk tunes are also used at appropriate sequences. For example, *Sodi*, the soothsayer's song and the song of the cowherdess in *Padmavati Srinivasam*, and the song of the sailor in *Sivadanurbhangam* belongs to this <sup>145</sup>. Nevertheless, the principle of *Adinata antyasurathi*, i.e., starting with *nata raga* and ending with *surathi* is generally followed in dance dramas. The intricate *talas* like *Khanda jati Dhruva tala*, which has seventeen counts and *Misra Jhampe* that has ten counts, which are not <sup>146</sup> usually employed for their structure intricacies, can also be seen in these dance dramas. One *jati*, performed during the entrance of Siva and Parvati in *Padmavati Srinivasam*, is one <sup>147</sup> illustrated below. This is set to *Khanda Dhruva tala* (1011 = 5+2+5+5)

Dhim;; ta, dhim	::	tata dhim;; tata	I dhim tadimginata tadimginata tadimginata
dhimta dhimta tatata	mta tata	tajhenuta ta, kitataka	talangu tadita, kitatakatarikitatom
dhi		tarikitataka	
,ta,kitataka tarikita tom	tom,	tarikita tom tarikita tom	jhenu tadimginata tadimginata
tata kitatakatarikita	kitataka	tadanata	,ta, dhi
m ginata tadana ta	nata	,ta, dimiginata	tadimginata tadimginata,
jhenu tadimgi	tadinginata	tadana tajhenu	,ta, dimiginata

144 'Vindulayye mimatalu', **Abhijnana Sakuntalam**, *ibid.*, pp.28-29.

145 'Pudisedu jalamuna', **Chandalika**, *ibid.*, p.90.

146 'Oho marachiti nohoho', *ibid.*, p.92.

147 'Vinamidiki buddhi podu', **Kalyana Rukmini**, *ibid.*, p. 113.

148 For this piece of information, we owe our debt to the brief lecture on the innovations made in the area of music in Kuchipudi dance dramas by P. Sangita Rao, who set music for majority of Vempati's dance dramas, **Natyostava**, 22-12-1995. Interestingly, in the same lecture, he also said that in *Sivadanurbhangam*, for the first *sloka* of Valmiki's Ramayana, '*Manishada*', since none of the recognised musical system was evolved by the time of Valmiki, only the basic notations of the Vedic hymns were taken as basis for tuning that *sloka*.

149 Besides, the use of *talas* like *caturasra Jhampe* and *caturasra Matya* could also be seen in the dance dramas, says Sri Sangeeta Rao, the music composer for *Haravilasam*. For more details on various rare *ragas* used in it and the very making of the script and choreography of *Haravilasam*, see a report, "A Dance-Drama for promoting Bhakti-Philanthropist sponsors Haravilasam", **Sruti**, No.43, April, 1988, pp.7-8.

In choreography too, many experiments were carried out by Vempati Chinna Satyam. Infact, he brought in a lot of *Nritta* and *Nritya* elements into the songs. An added stress on *Nritta* could be seen in his recent dance dramas. A conscious use of *cans* is observed, especially in the *Pravesa daruvus*. Starting with *Sri Krishna Parijatam* to *Sivadhanurbhangam*, a gradual increase on the importance given to *Nritta* could be observed and the best examples are the *Pravesa daruvus* of Sita, Urmila and others in *Sivadhanurbhangam*. However, a beautiful blend of *abhinaya* can be observed in the *Pravesas* of the male characters. Examples here could be cited of the *Pravesas* of Bali Chakravarti or of Sisupala. If a chiselled and stylised *Nritta* choreography is seen in the *Pravesas*, a folk tinge is also observed at those instances where the character demands it.<sup>150</sup> In *Chandalika*, this can be markedly seen since the story is set in a folk milieu. Many examples could be cited in this context. The dances of bangle sellers, flower vendors show a blend of folk and classical. The choreography of dance always depends upon the nature of the characters and the situation it is presented in. For example, if we examine the *Tandava* of Siva while in a fury and, while with Parvati show an ocean of difference between them. Wide covering aerial movements are used in the former, more delicate graceful movements are used in the latter.

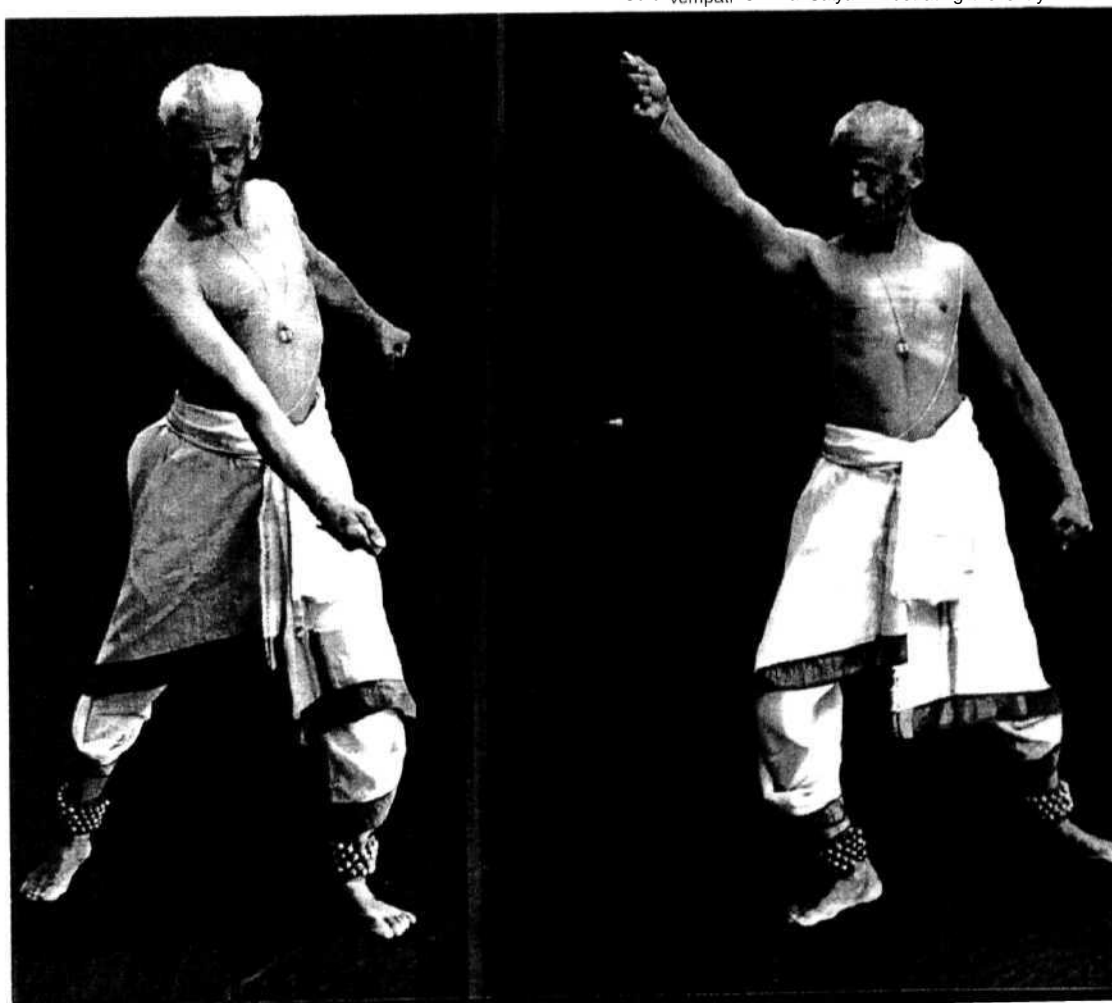
Some of the latest innovations could be seen in *Sivadhanurbhangam*. They could be seen in the inclusion of mime movements, in the scene where Rama and Lakshmana cross the river in a boat and the creation of a plough with the help of three artistes, two bent forward portraying the cows and the other artiste in the middle with arm stretched and placed on the shoulders of the artistes portraying the cows. The body of the person in the middle is inclined diagonally with one leg stretched straight to the back. The movement of this person is jerky in nature representing a plough.

In the limited use of decor in the traditional dance dramas, many changes were brought in the recent times by making use of the latest technical effects of lighting. Suggestive sets such as, an arch and two pillars to indicate a court or a palace, a tree made of cloth at one corner of the stage to show a garden, a lotus and a swan painted on cloth held as a backdrop to indicate *Brahmaloka*,

<sup>150</sup> For example, it is opined that, 'free folkly' elements of '*kummi*' is seen in the dance of Lakshmi in Padmavati Srinivasam. See a review "Vempati's Ballet: An audio - visual treat", Evening News, a daily published from Bombay, 2-2-1979.

Plate XXIII The Entry of Bali Chakravarti

Guru Vempati Chinna Satyam illustrating the entry



are some examples. To portray animals, the tradition of using mask is followed. It was in 1970's that the masks were used for the first time. Of these, the most popularly used are the masks of the cows. A dance sequence is also introduced for them in *Padmavathi Srinivasam*. This trend caught up in course of time and, even in the traditional dance dramas that are being presented now, this could be observed. In *Bhakta Prahlada*, for instance, an elephant made with cloth supported by two persons inside it, one in the front and the other in the hind parts could be said as a continuation of this trend.<sup>151</sup> A uniformity is more or less followed in the costumes. For female characters, the dress is a stitched one which looks like the saree tied earlier. However, metallic jewellery, studded with stones is used now. For minor female characters like *sakhis*, the saree type dresses which look like a normal saree is used. For male characters, except when it is a demonic, virile character, the *Bhujakirtulu* are not used. Normally, in the costume for men the upper coat is not used, but covered with a cloth which looks like an *uttariya*. Usage of properties like the swords, clubs etc., is totally stopped. Sometimes, small platforms covered with a cloth are used to suggest a throne or a rock. Thus, more of suggestions rather than a realistic portrayal is followed in the decor and properties.

The portrayal of *Sati dahana*, through girl clad in red, engulfing Sati is another example of how innovatively a combination of costume and movement could be used to bring the desired effect.<sup>152</sup>

For his dance dramas, some scholars feel that Vempati Chinna Satyam had Rukmini Devi's Kalakshetra dance dramas as a model.<sup>153</sup> According to Vempati Chinna Satyam the performances of Ramgopal, Uday Shanker and Kamala that he witnessed during late 1940s and 50s, the knowledge of the contents of *Natya Sastra* which he procured in 1949, and the realisation of the potentiality of *abhinaya* in Kuchipudi, are the factors that prompted him strive towards the

<sup>154</sup> restoration of its pristine purity.

151 It seems, way back in 1970s, Chinta Venkatanarayana tried bringing in this kind of portrayal of "elephant", but somehow it did not catch up much. Interview with Vedantam Rattayya Sarma, **op.cit.**

152 From the **lecture demonstration** of Vempati Chinna Satyam at Natyotsav, Hyderabad, **op.cit.**

153 Sunil Kothari, "Vempati Chinna Satyam's Dance Dramas : Excessive Theatricality", **Economic Times**, Bombay, 27-9-1990.

154 **Interview** of Vempati Chinna Satyam, Madras, 12th-14th June, 1992.

Plate XXIV The Moderti Dance Drama  
Costumes and make-up in modern dance drama ( Haravilasam)





Besides Vempati Chinna Satyam, innovations were also made by other performers. This would be discussed in terms of inclusion of new technique, new themes and adoption of newer ideas to Kuchipudi technique. Among the gurus and performers, Nataraj Ramakrishna deserves mention. As the convenor of the National Seminar on Kuchipudi, he played a pivotal role in organising and rejuvenating the form with a newer life. His ardent desire to spread the quitenessence of the artistic traditions of Andhra to wider pastures resulted in the choreography and performance of three dance dramas namely, *Srinivasa Kalyanam*, *Kumara Sambhavam* and *Megha Sandesam*. Of these, the former two had several innovations and gained a wide popularity. *Srinivasa Kalyanam* included in itself all the traditions practised in the Telugu country. In this theme, influence of the traditional dance dramas could also be observed, says Nataraj Ramakrishna.<sup>155</sup> Particular mention should be made of the dream sequence of Padmavathi in *Srinivasa Kalyanam*. According to the guru, this was inspired by the dream sequence of Usha in *Usha Parinayam*. Besides the use of classical *ragas* for music, the traditional songs of Telugu household rendered during wedding celebrations, such as, the *mangala-haratis*, *suvvis* and *sobhanas* were introduced in the marriage scene of Srinivasa and Padmavathi. For the songs used for the soothsayer (*sodi*) the music is set in such a way that it perfectly matches the style rendered by them in real life. For this, training was given to the artiste by inviting an actual soothsayer.<sup>156</sup> Adequate care was taken for every detail to make this representation of the various traditions of Telugu people, near to reality.

The dance dramas choreographed by Nataraj Ramakrishna also had no *vacika* in the form of dialogues and the story was linked with *Sandhivacanas*. The structural format followed the earlier *Yakshagana* tradition of *Nati (singi)* and *sutradhara (singadu)* coming on to the stage and unveiling the story. However, in *kumarasambhavam*, since the original Sanskrit drama of Kalidasa was adopted, it did not have these characters and structure. The dance choreography was done in an interesting way to the *swaras*, for which the foot work is set in perfect communion with various notations.

<sup>155</sup> Interview with Nataraj Ramakrishna, Hyderabad, 17-4-1996.

<sup>156</sup> Ibid.

Regarding the decor, not much paraphernalia was used, except for a suggestive back drop. In *Srinivasa Kalyanam*, for instance, only one drop was used for the dream sequence of Padmavati where in blue nylon curtains were used to bring the needed effect. A few properties like an elevated small stool to indicate a *simhansan* or a cot were used according to the need of the situation. Also costumes were designed and used according to the character.

Thus, to sum up, the earlier innovations that occurred from 1960's in the dance dramas were also in a similar direction. Nevertheless, some of the gurus like Vempati Chinna Satyam took it further and standardised, whereas gurus like Nataraja Ramakrishna after successful initial innovative attempts stopped due to their own personal reasons.<sup>157</sup>

Adoption of new themes for dance dramas became a regular trend especially from 1980's. These are varied in nature and fall under mythological, historical, social and abstract themes. Around fifty new themes were adopted into the form by various gurus over a period of thirty years. They were largely based on mythology and specifically those popular themes, which have a variety of characters, a story that doesn't act on the nerves of the audience but provide entertainment and relief. It could be said that this trend is a continuation of the tradition, since it was not only to provide entertainment but also to propagate the rich mythological treasure.

A few gurus and performers stuck to the tradition by taking up *Yakshaganas* and *Prabandhas* for their dance dramas. One of them is Uma Rama Rao, who experimented by adopting *Vishnu Pallaki Seva Prabandha* and *Sankara Pallaki Seva Prabandha* of Shahaji (1684 - 1712), into Kuchipudi. The latter, i.e., *Sankara Pallaki Seva Prabandha*, used to be performed by *Devadasis*

<sup>157</sup> Nataraj Ramakrishna narrated that in 1963 *Kumarasambhavam* bagged the Best all round performance and Best drama awards in Ujjain Kalidas Festival. With this inspiration, *Meghasandesam* was choreographed with much effort and investment, to compete in the Festival the next year. Unfortunately, after the performance, it was declared that since Ramakrishna's production won awards only in the preceeding year *Meghasandesam* is not being considered for competition. At the same time, his prior production, *Srinivasa Kalyanam* into which 1.5 lakhs of investment was made, though won laurels and was widely performed, did not fetch any monetary benefits, even to meet the expenses of the artistes and other overheads. Thus, he was to bear a huge financial loss which led to a situation of losing all his property. Thus, he could not continue with these productions. Interview with Nataraj Ramakrishna, ibid.

in Tiruvarur temple during Shahaji's time. Some more significant adaptations are made by Raja and Radha Reddy and Swapnasundari. Raja and Radha Reddy choreographed *Bhagavadajjukkiyam* written by Bodhayana, a satirical drama written around the advent of Christian era.<sup>159</sup> Swapanasundari presented *Pootana-Haranam* and *Radhika Swantanam*, both *Yakshaganas* written by Vijaya Raghava Nayaka of Tanjore and Muddupalani, respectively. She also used lyrics from various languages in her dance dramas. Examples can be cited from *Krishna Kathavali* and *Bhamakalapa* in which she adopted Hindi dialogues. Some of the themes are social and those that need mention are *Chandalika* of Vempati Chinna Satyam, *Voice of Ganga* of Vasanta Lakshmi and Narasimhachari,<sup>161</sup> *Chinese Aggression*, *War with Pakistan*, *Kutumba Samkshemam* and *Navajivanam*, all of Korada Narasimha Rao, *Sita's Daughters* of Mallika Sarabhai and others. Historical themes are few but are significant for they portray the popular historical events. They are *Amrapali* and *Quli Qutub Shah* by Swapna Sundari.

The trend of choreographing abstract themes and reinterpretation of mythological themes is only a recent one. Of those that reinterpret a mythological theme a note should be made of *Matsya* by Avanthi Meduri.

Continuity and change is an integral part of Indian culture and so is the case with Kuchipudi dance dramas. One can observe a steady recurrence of innovations in the dance dramas of Kuchipudi. These innovations are never independent of the social change that was occurring in the pan-Indian context. Also neither of these innovations appeared suddenly as is evident in the case of Kuchipudi.

158 See for details on the features of a *Pallaki Seva Prabandha* and the story *Vishnu Pallaki Seva Prabandha*, the brochure brought out during Natyotsava at Hyderabad, Dec 1995. Uma Rama Rao also choreographed *Nauka Charitra* of Tyagaraja, *Alirnelumangavilasam* based on Annamacharya's compositions, *Sadhvi Rukmini* based on Narayana Tirtha's *Tarangas*. For more details, see Anuradha, J., **Kuchipudi Dance**, op.cit., pp.159-60.

159 *Bhagavadajjukkiyam* makes a ridicule of the living styles of Buddhist monks. For details on the works of Raja and Radha Reddy, **ibid.**, pp.97-98.

160 See for details on her works and experiments, **ibid.**, pp. 154-55.

161 *Voice of Ganga* reflects the issues on the conservation of environment. Narsimhachari choreographed many dance dramas, see for details, **ibid.**, pp.69-70.

162 See **ibid.**, pp.72-73; He also experimented by presenting *Bhamasura Yakshagana*, in Hindi. See a report, "Hindi Sahityamto Korada Kuchipudi Pradarsana" (Tel), **Natyakala**, April 1973, pp.49.

163 **Interview with** Minalini Sarabhai, Hyderabad, 24-2-1996; For details on *Sita's Daughters* see a review by Lekha. J. Shankar, "Stark, Direct and Angry", **The Hindu**, 7-3-1993.

164 According to Sunil Kothari, *Matsya* has a specific departure and makes the first major innovated use of Kuchipudi technique. For more details on this see the letter of Sunil Kothari published in **Sruti**, July, 1994, pp.3-4.

*Chapter V*  
*Conclusion*

Discussion on Kuchipudi dance - its tradition and innovations - in the preceding chapters has brought out the evolution of the art form over the last three centuries. Its growth is perceived in its continuous interaction with social changes that the Indian society, in general, and Andhra society, in particular, had been undergoing during this period. It is indeed an interesting process to study the formulation of a tradition. As in the law of nature, the accumulated tradition of any art form will undergo appropriate changes over a period of time. The changes, even though are linear in their direction, do retain the elements of tradition and this is precisely the underlying principle of Indian culture, viz., its inbuilt continuity and change.

Among art forms, dance being the earliest mode of expression and communication, has intertwined itself with human endeavour. It is through an interplay between the artiste and the society that the form grew and, in course of time, carved out a specific structure and acquired an identity away from the life functions with which it was associated.

Indian dance, in general, could be said as one of the most evolved in its stylisation and grammar. Also, simultaneously it developed along with the Indian theatre. In its historical evolution, Indian dance developed into several regional forms. *Andhra desa*, being one of the significant contributors to this process, enriched the composite Indian culture. The regional specificity of Andhra, in the domain of dance, is Kuchipudi.

Kuchipudi originally belongs to the *Natyamela* tradition. However, it underwent a remarkable transformation from its original tradition to the present day practice. The transformation is seen not merely in the structure of presentation of the dance dramas but in the body kinetics employed in the basics too. In the process, the entire *Nritta* technique underwent changes in its texture of movement execution and presentation. The causes for this change are first, the widened horizons of its exposure and second, more significantly, the initiation of women into the form which earlier was essentially a domain of men.

Towards the turn of the nineteenth century, Kuchipudi dance form was confronted with the crisis of its very existence. Lack of adequate patronage under the dispensation of the new rulers, the British, from the beginning of the 19th century until the nation became independent, was the main bane for its growth. From this state of declining patronage the real rejuvenation took place only during the later period of national movement. Its main patrons until then were the rural folk as the performances were more or less confined to the rural areas. Due to the persistent efforts made by educated elites and scholars, the Kuchipudi art form came out of its traditional precincts and attained a wide exposure. It was also the period during which a number of gurus and performers from Kuchipudi went out to make a living in the more lucrative world of cinema. This migration for a livelihood to Madras, the headquarters of South Indian film industry, opened for them an extended arena of necessary exposure. This was also preceded by the efforts put in by elites to popularise the form through their writings and also involving themselves as performers. Particular reference should be made, in this context, to the services rendered by Tandava Krishna, Narni Kedareshwarudu and Nataraj Ramakrishna. The same period also witnessed another significant development with regard to the revitalisation of the pan-Indian dance forms. As a part of this, in the wake of the abolition of the Devadasi system, institutions like the Music Academy (Madras) and the individual efforts of stalwarts like E. Krishna Iyer were lending respectability to Sadir, re-christened as Bharatanatyam. All these efforts inspired the elites and Kuchipudi gurus of Andhra region, which was a part of the erstwhile Madras presidency, to initiate steps for the revival of Kuchipudi form.

The initiation of women into the Kuchipudi form mainly during the fifties of the present century necessitated changes in the technique and *abhinaya*. These changes were warranted because the form earlier practised by men possessed more of vibrancy than delicacy. Men, impersonating female characters, used to perform their abhinaya in a more pronounced and loud manner in order to bring in femininity to the role. Movements like free swaying of the body during the execution of *Nritta* and overdoing certain expressions to establish the *bhava*, while donning the female roles, have been curtailed since they do not go with the female physique. Thus, in the process, a finesse

and polish to the technique of Kuchipudi is brought into the so called 'crude' and 'rustic' elements of Kuchipudi dance form.<sup>1</sup> In terms of *vacika* and *aharya*, significant changes are made in accordance with the changing times and needs. The main change in *vacika* in dance dramas could be noticed in the omission of the dialogues. The main reason for this is explained in terms of the changed composition of audiences. However, the question here is that, in the process of the omission of dialogues, whether or not the advantage of *sutradhara* bringing in his prose narration, a commentary on the contemporary social situation or issues is lost.<sup>2</sup> On the other hand, there are some who hold equally a strong view that such commentary on the contemporary social issues would disturb not only the continuity of the performance but also interrupt the process of *rasasiddhi*. Though one could say that both the arguments have their own validity, the moot question is whether these comments by *sutradhara* are of serious nature or employed only to create humour and to provide a comic relief. It is significant to note in this context, that such social commentary serving a definite purpose is not noticed in Kuchipudi performances except for the episode mentioned in Machupalli Kaifiat. Under the changed scenario of the modern times, it becomes necessary that a performance should be more structured and time bound. On the other hand, in the earlier times, longer the duration of the performance more was the appreciation from the audience. Thus, the exigencies of time have made the gurus to make the performances more compact, directly concerning the theme.

It is at this juncture, we should make a note of the making of the modern dance drama in Kuchipudi style and also the context of its making. As discussed earlier, it becomes evident that a totality of factors including the changing times, urban audiences and the short duration of the performances have contributed to the context. Some critics are of the opinion that the modern

1 However, some scholars hold a contrary view and state these developments as a step towards the degeneration of the form. See for example, Mohan Khokar, "Kuchipudi : Must Women Dance Solo? • Degeneration, Not Development", The Illustrated Weekly of India, 20th March, 1983, pp.24-26; Also see in this context, K.N.K. Sastry, "The Kuchipudi Kitsch", The Illustrated Weekly of India, 25th May, 1991.

2 For an elaboration on this point and other arguments like, that Kuchipudi is losing its rustic flavour, see the interview of Swapna Sundari by G. Ulagnathan, "Kuchipudi Losing Rustic Flavour", Indian Express, Hyderabad, 14-1-1990; Also mentioned in the questionnaire sent by us.

Kuchipudi dance dramas are modelled after the ballets of Kalakshetra, choreographed by Rukmini Devi Arundale. While agreeing to the fact that there is an affinity between these two models, we are constrained to state that Rukmini Devi based her dance dramas on the *Bhagavatamela* tradition or the *Bhagavatamela Natakas* of Melattur Venkatarama Sastry, whose ancestry is traced by some scholars to Kuchipudi. Thus both Kalakshetra and Kuchipudi dance dramas have in com-

3

mon, in a way, their roots in *Bhagavatamela* tradition.

In *aharya*, even though the standard costumes are now more or less used, both in the dance dramas and solos, nonetheless they underwent gradual changes, in course of time. To illustrate our point, we would like to state that the head ornaments have changed from the more coarse and elaborate wooden ornaments seen during the early period of this century, to a totally simple ornamentation with just a single piece worn on the parting, discarding all the other accessories by the sixties and seventies of the present century. This further changed, with the adoption of temple jewellery, which has now become an accepted practice. The present day Kuchipudi costumes are designed on the advice of Vempati Chinna Satyam, based on the sculptures of Vijayanagara period. In this a free and facile movement is made possible. Further it is close to the typical traditional way of Andhra and, at the same time, aesthetically pleasing. This is in contrast with the traditional *Yakshagana* style where the female characters wore both half sarees and normal sarees, following the style practiced in the commercial dramas. This reiterates the point that though there was a break from the immediate traditional practice still the practitioners went back and continued the original tradition with appropriate changes.

Emergence of solo is one of the major innovations made in Kuchipudi form during the present century. Scholars are divided on the question, whether or not it belongs to the original Kuchipudi tradition or totally a new creation. Apart from the intrinsic worth of these opinions, it is generally felt that the emergence of solo as a separate stream by itself seems to be a much

- 3 A.S. Raman in his article, "Kuchipudi Virtuoso Vedantam Satyam", states that, "structurally it (Kuchipudi) is closed to Bharatanatyam. But in style and sensibility it is different, with an accent and flavour all its own". The Illustrated Weekly of India, 25-1-1981.



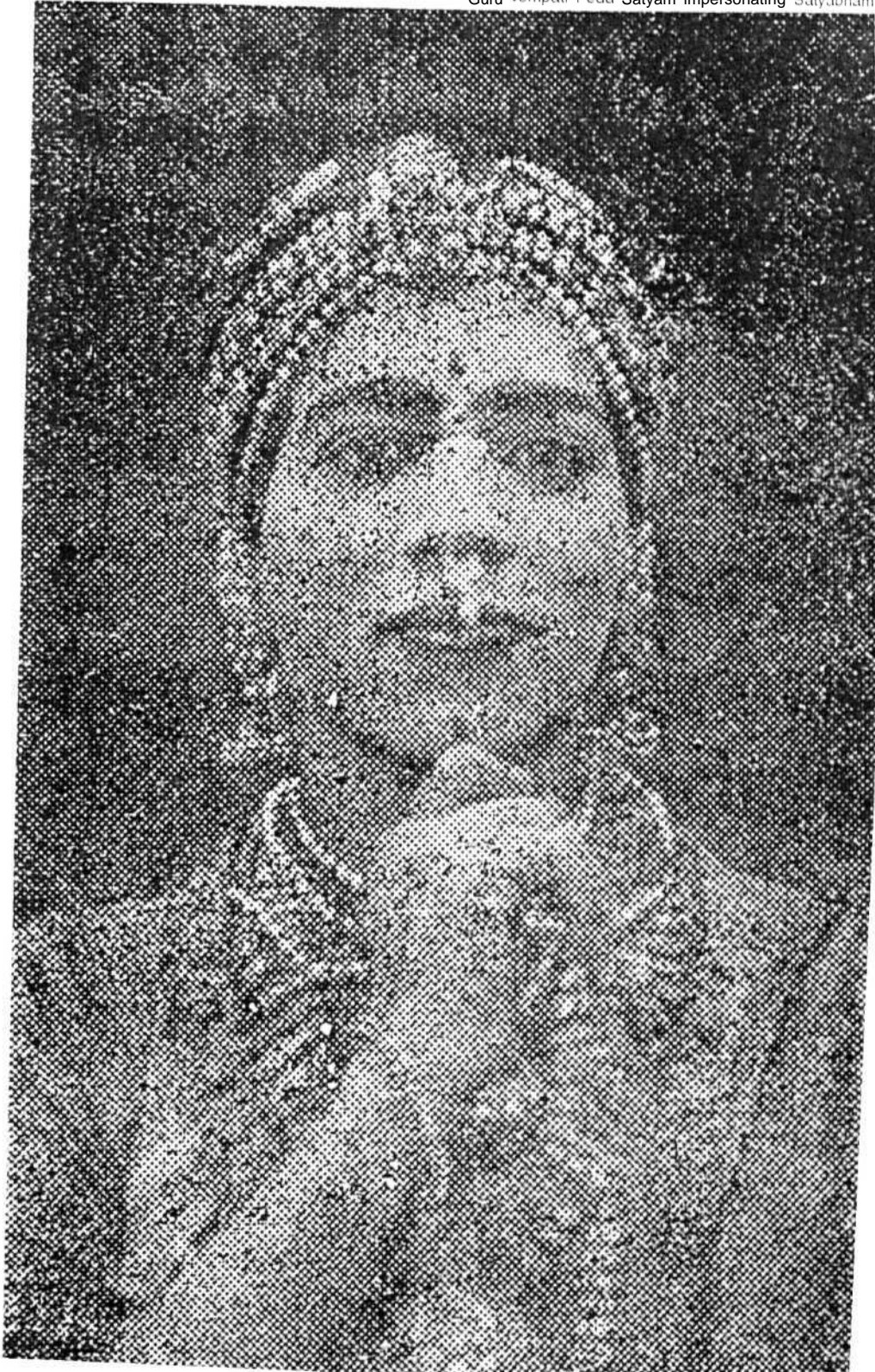


Plate XXVI The Ornamentation of Satyabhama in 1960's and 1970's

Guru Vedanlam Satyanarayana Sarma in the Character of Satyabhama



Plate XXVII The Present Day Ornamentation



needed requirement for the expansion and spread of Kuchipudi dance. It is understood that there are quite a few problems involved in the production of a dance drama and it is not possible for many to undertake it. Also, it should be noted in this context, that solos did exist as part of Kuchipudi *Yakshaganas* and as such not alien to Kuchipudi dance. The only change that came about is that they are now presented as exclusively individual performances.<sup>4</sup> This is in tune with the needs of the times which necessarily help its growth.

The significant breakthrough in the solo performances of Kuchipudi is noticed in the reinterpretation of the themes and the use of the technique. This, according to Sunil Kothari, is the first major innovation. However, if we take this as an initial step, what would be in store further is almost a breakaway from the existing trend. Looking from the pan-Indian angle, this kind of innovations are already being made by many dancers who call these by different names, such as contemporary dance, *Navanritya* etc. Also, the chronology of events that are taking place in the arena of Kuchipudi are more or less following the pan-Indian trend and what we can envisage is a furthering of this trend in Kuchipudi. However, an interesting observation is that these experiments are taking place far away from the land of origin of Kuchipudi form, in several places abroad. This shows the universal acclaim that Kuchipudi achieved.

A recent development in the growth and spread of Kuchipudi dance form is noticed in the efforts of some of the Indian universities to introduce it as a part of regular curriculum for not only under-graduate and post-graduate studies, but the doctoral studies also. Apart from its recognition as an academic discipline, along with other fine art and performing arts, it augurs well for the future of the art form. It also paves the way, hopefully, for a much more rigorous scholarly pursuits in Kuchipudi dance in future.

<sup>4</sup> See for a detailed discussion on the solos in Kuchipudi dance dramas and their suitability as independent solo presentations made in S.V. Vasudev, "What's Kuchipudi ?", The Illustrated Weekly of India, 12-12-1982.

Tradition, however, sacrosanct it may be, has to yield place to new innovations along with societal changes that occur from time to time. This trend is seen or noticed in all branches of human knowledge throughout the world. Kuchipudi cannot be an exception to this as put forward by as in the present thesis, it has responded in a healthy fashion to several vicissitudes in the march of history and reached the present status. It is but appropriate to quote in this context, the prophetic words of Vempati Chinna Satyam, who stated, "Tradition is like the flowing river. The old water flows away and fresh water flows down".<sup>5</sup>

5 "Tradition is Like a Flowing River", interview with Vempati Chinna Satyam, by Padma Menon, Indian Express, Madras, 25-10-1986.

## *Bibliography*

## I PRIMARY SOURCES

### a) GOVERNMENT RECORDS

**Masulipatnam District Records**, Vol.2990, Revenue Consultations, dt. 17-4-1795, p. 168, Andhra Pradesh State Archives, Hyderabad.  
Partition Deed of Kuchipudi Village, 1766.

### b) PRIVATE PAPERS

Document copy relating to the village of Kuchipudi, acquired from P.S.R. Appa Rao, Hyderabad.

Genealogy charts of Mahankali, Chinta, Vempati, Darbha, Hari, Vemu and Pasumarti families, prepared by M.L. Narasimham, acquired from his son, Mahankali Mohan, Hyderabad.

Personal papers of Ayyanki Tandava Krishna, acquired from his son Ayyanki Bala Krishna Prasad, Vijayawada.

Personal papers of Balantrapu Rajnikantha Rao, Vijayawada.

Personal papers of Bhagavatula Ramakotayya, acquired from P.S.R. Appa Rao, Hyderabad.

Personal papers of M.S. Saiva, Madras.

Personal papers of Nataraj Ramakrishna, Hyderabad.

Personal papers of N.S. Krishnamurti, Nellore.

Personal papers of Pasumarti Subramanya Sastry, acquired from his son Pasumarti Kesava Prasad, Kuchipudi.

Personal papers of P.V.G. Krishna Sarma, Kuchipudi.

Personal papers of Vedantam Prahlada Sarma, Hyderabad.

Personal papers of Vempati Peda Satyam, acquired from Vempati Chinna Satyam, Madras.

### c) GOVERNMENT PUBLICATIONS

**Annual Reports of Epigraphy**, Madras, 1916.

Krishna Sastry, V.V. (ed.), **Guntur Zilla Grama Kaifiat**, Hyderabad, 1990.

Mackenzie, Gordon, **A Manual of the Krishna District in the Presidency of Madras**, 1990

(first pub. 1883).

Maclean, C.D., **Manual of Administration of Madras Presidency**, Vol.II, Madras, 1989

(first pub. 1885).

Sastry, Kuppu Swamy (ed), **A Triennial Catalogue of Manuscripts**, Vol. III, Part III, Madras,

1925

Siva Rama Murti, C, **Amaravati Sculptures in Madras Government Museum**, Madras,

1942.

d) JOURNALS, NEWSPAPERS AND SOUVENIRS.

ENGLISH :

Andhra Jagati - Souvenir published by World Telugu Federation (Madras), 1993.

Andhra Pradesh Souvenir (Delhi), 1956.

Annals of Oriental Research (Madras), 1958-59.

Cultural Forum (Bombay), 1967-68.

Evening News (Bombay), 1979.

Indian Express (Hyderabad), 1986 and 1990.

Kalakshetra Quarterly (Madras), n.d.

Marg (Bombay), 1966.

Sangeet Natak (New Delhi), 1969, 1974, 1982, 1983, 1990 and 1993.

Souvenir of Andhra Natyam Yajna, (Hyderabad), 1995.

Souvenir on Kuchipudi Natya Seminar (bilingual), (Hyderabad), 1959.

Souvenir of Kuchipudi Mahotsav '93 (Bombay), 1993.

Sri Venkateswara University Oriental Journal (Tirupati), 1963.

• Sruti (Madras), 1988, 1989, 1994 and 1995.

The Andhra Souvenir (Vijayawada), 1956.

The Economic Times (Bombay), 1981-1990.

The Journal of Music Academy (Madras), 1962 and 1992.



The Times of India (Bombay), 1990.

The Hindu (Madras), 1992.

The Illustrated Weekly of India (Bombay), 1981,1982 and 1991.

The Week (Kochi), 1988.

Triveni (Machilipatnam), 1955 and 1965.

#### TELUGU :

Andhra Patrika (Vijayawada), 1987.

Bharata Prajabhimani (Madras), n.d.

Bharati (Madras), 1960 and 1961.

Grihalakshmi (Madras), 1939.

Jagruti (Vijayawada), 1958.

Kinnera (Madras), 1952, 1954 and 1955.

Krishnaveni (Vijayawada), 1980.

Natana (Madras), 1964.

Natyakala (Hyderabad), 1964, 1966, 1967, 1968, 1969, 1972, 1973, 1977 and 1979.

Sutradhari, (All India Dance Festival Number, Hyderabad), 1964.

Sutradhari - Souvenir brought out on the occasion of Golden Jubilee Celebrations of

Dr. Neelam Sanjeeva Reddy (Hyderabad), 1963.

Suryaprabha (Madras), 1945.

Telugu (Hyderabad), n.d.

Visalandhra (Vijayawada), 1960.

#### e) MANUSCRIPTS, CONTEMPORARY PAMPHLETS, TRACTS AND WORKS

##### ENGLISH :

Acharya, C.R., and Sarabhai, Mallika, **Understanding Kuchipudi**, New Delhi, 1992.

Anuradha, Jonnalagadda, **Kuchipudi Dance -Who is Who**, Bombay, 1993.

Banerji, Projesh, **Art of Indian Dancing**, New Delhi, 1985.

Bhavnnani, Enakshi, **The Dance in India**, Bombay, 1984 (first pub. 1905).

Judith Lynne, Hanna, **The Performer - Audience Connection** (Emotion to metaphor in dance and society), Austin, n.d.

Khokar, Mohan, **The Splendours of Indian Dance**, New Delhi, 1985.

—————, **Traditions of Indian Classical Dance**, New Delhi, 1979.

Kishore, B.R., **Dances of India**, New Delhi, 1988.

Krishna Murti, Yamini and Khandekar, Renuka, **A Passion for Dance - My Autobiography**, New Delhi, 1995.

Massey, Reginald and Jamica, **The Dances of India - A General Survey and Dancers Guide**, London, 1989.

Naidu, M.A., **Kuchipudi Classical Dance**, Hyderabad, 1975.

Ragini Devi, **Dance Dialects of India**, Bombay, 1977.

Rama Rao, Uma, **Kuchipudi Bharatam**, New Delhi, 1991.

Satyanarayana, Andavalli and Surya Rao, Pemmaraju, **Dr. Vempati - A Mastreo with a Mission**, Vijayawada, 1994.

#### TELUGU :

Acharya, C.R., **Kuchipudi Aradhana Nrityamulu**, Eluru, 1969.

Anantadasa Tirunagaru, **Ramanatakamu**, Chennapatnam (Madras), 1912.

**Bhakta Prahlada**, manuscript acquired from Vedantam Rattayya Sarma, written by following the tradition of Chinta Krishna Murty, Nov. 1995.

**Bhamakalapam**, palm-leaf manuscript, R.429, acquired from Oriental Research Institute, Tirupati.

**Bhamavesha Katha**, palm-leaf manuscript, D.1917, acquired from Oriental Research Institute, Tirupati.

**Bhamavesha Katha**, palm-leaf manuscript, D.1916, acquired from Oriental Research Institute, Tirupati.

Bhujangaraya Sarma, S.V., **Kuchipudi Nritya Rupakamulu**, Madras, 1986.

Chidambara Dikshitulu, Hemadari, **Kuchipudi Kalasagaramu**, Rajahmundry, 1989.

- Chidambara Kavi, Renduchintala, **Aniruddha Natakam**, Bandar, n.d.
- Jagannatha Rao, Mangu, **Bhamakalapamu - Parijatamu**, Kakinada, 1913.
- Joga Rao, S.V., **Andhra Yakshagana Vangamaya Charitra** (Vol. I & II), Rajahmundry, 1961.
- Lakshminarasimha Sastry, Chintalapati, **Atmayagnamanu Gollakalapamu**, Machilipatnam, 1986.
- \_\_\_\_\_, **Kuchipudi Bhagavatulu**, Machilipatnam, 1983.
- Narayana Rao, Kodati, **Kodati - Chinnanati Jnapakalu**, Hyderabad, 1987.
- Narayana Kavi, Narakuri, **Ata Bhagavatam - Bhama Veshakatha**, manuscript D.No. 1899, acquired from Oriental Research Institute, Tirupati.
- Parvatisam Vedantam, **Bhagavatula Kuchipudi**, Vijayawada, 1952.
- \_\_\_\_\_, **Kuchipudi vari Bhamakalapam**, Machilipatnam, 1964.
- \_\_\_\_\_, **Kuchipudi Melakartalu**, Vijayawada, 1990.
- \_\_\_\_\_, **Kuchipudi Pahlada Natakamu**, Kuchipudi, 1981.
- \_\_\_\_\_, **Nritya Tarangini**, Vijayawada, 1988.
- Rajanikantha Rao, Balantrapu, **Andhra Vaggeyakara Charitra**, Vijayawada, n.d.
- Ramachari, Natana, **Natya Darpanam**, Hyderabad, n.d.
- Ramacharyulu, Bedaduru and Rangacharyulu, Kandallam, **Bedaduru Harischandra Natakamu**, Chennapatnam (Madras), 1950.
- Ramakrishna, Nataraj, **Andhra Natyam - Kuchipudi**, Hyderabad, 1987.
- \_\_\_\_\_, **Andhra Natyakala**, Hyderabad, n.d.
- \_\_\_\_\_, **Dakshinatya Natyakala Charitra**, Vijayawada, 1968.
- \_\_\_\_\_, **Nrityakala**, Hyderabad, 1971.
- Ramakrishna Sastry, Sistla, **Andhra Nataka Kala**, Madras, n.d.
- Ramanadham, Chinta, **Kuchipudi Kalasagaramu**, Kuchipudi, 1974.
- \_\_\_\_\_, **Kuchipudi Natya Bharati**, Kuchipudi, 1988.
- \_\_\_\_\_, **Kuchipudi Natyacharyula Charitra Putalu**, Kuchipudi, 1988.

Sambasiva, Munukutla, **Kuchipudi Natyamanjari**, Hyderabad, n.d.

**Siddhendra Yogikrita Bhamakalapamu**, Hyderabad, n.d.

Sitaramayya, Tummalapalli, **Dakshinadesamulu - Natyamu**, Vijayawada, 1956.

Suri Satry, Puranam, **Natyambujam**, Bandar, 1923.

Tandava Krishna, Ayyanki, **Dakshinatya Natyakala Charitra**, unpublished manuscript.

**Usha Parinayam**, manuscript copy of Vedantam Prahlada Sarma following the tradition of  
Chinta Venkataramayya, March, 1990.

**Usha Parinayam**, manuscript copy of Vedantam Satyanarayana Sarma, Nov., 1995.

Venkata Siva Rao, Digavalli, **Kathalu - Gadhalu** (IV Part), Vijayawada, 1947.

f) INTERVIEWS

Apparao, P.S.R., Hyderabad, 7- 8th June, 1992.

Bhujangaraya Sarma, S.V., Hyderabad, 21st June. 1992.

Chinna Satyam, Vempati, Madras, 12-14th June, 1992; 11-12th Dec, 1995.

Dwaram Bhava Narayana Rao, Hyderabad, 10th Jan., 1995.

Kothari, Sunil, New Delhi, 11th June, 1994.

Krishna Murthy, Pasumarti, Madras, 16th and 18th June., 1992.

Krishnamurthy, Pasumarti, Hyderabad, 28th Jan., 1995.

Krishna Sarma, P.V.G., Kuchipudi, 23rd Aug., 1992.

Nataraj Ramakrishna, Hyderabad, 6th June, 1992; 17th April, 1996.

Parvatisam, Vedantam, Vijayawada, 25th Aug., 1992.

Reddy, Raja, New Delhi, 10th June, 1994.

Rattayya Sarma, Vedantam, Kuchipudi, 24th Aug.,1992; 28th Nov., 1995.

Sarabhai, Mrinalini, Hyderabad, 24th Feb.,1996.

Satyanarayana Sarma, Vedantam, Kuchipudi, 24th Aug., 1992.

Sangeeta Rao, P., Madras, 15-6-1992.

Swapna Sundari, through the questionnaire.

g) VIDEO RECORDINGS

Dance Seminar of the Central Sangeet Natak Akademi, Delhi. March, 1958, Central Sangeet Natak Akademi Archives, New Delhi. (V-1239).

Dances of India, Films Division, Bombay, 1973.

Film recording of Vedantam Lakshminarayana Sastry, recorded in 1956, Madras, Central Sangeet Natak Akademi Archives, New Delhi, (V-1402).

Lecture Demonstration of Vedantam Prahlada Sarma, Calcutta, 1983.

Kuchipudi Natya Seminar recording, Hyderabad, Feb.-March, 1959, Central Sangeet Natak Akademi Archives, New Delhi, (V-1239).

Padmavathi Srinivasam of Vempati Chinna Satyam, produced by Venkateswara Temple, Pittsburgh.

Parampara, Films Division, Bombay.

Parvatisam, Vedantam, Vijayawada, 25th August, 1992.

Rukmini Kalayanam of Vempati Chinna Satyam.

Rattayya Sarma, Vedantam, Kuchipudi, 25th August, 1992.

Vedantam Satyanarayana Sarma, Kuchipudi, 25th August, 1992.

Usha Parinayam performed in Delhi, 1979, Central Sangeet Natak Akademi Archives, New Delhi, (V-1296).

h) AUDIO RECORDINGS

Bhamakalapam recorded on 7th July, 1959, All India Radio, Vijayawada.

Gollakalapam recorded on 11th May, 1959, All India Radio, Vijayawada.

Mohini Bhasmasura, n.d., All India Radio, Vijayawada.

Ramanatakam recorded on 7th July, 1960, All India Radio, Vijayawada.

Rukmini Kalyanam, n.d., All India Radio, Vijayawada.

Sasirekha Parinayam, n.d., All India Radio, Vijayawada.

## II. SECONDARY SOURCES

### ENGLISH:

**Appa Rao, P.S.R., A Monograph on Bharata's Natya Sastra**, Hyderabad, n.d.

Banerji, Projesh, **Indian Ballet Dancing**, New Delhi, 1983.

—————, **Indian Dance**, New Delhi, 1957.

Basham, A.L., **A Cultural History of India**, Delhi, 1989, (first pub. in 1975).

—————, **The Wonder that was India**, New Delhi, 1995, ( first pub. 1954)

Benesh, Rudolph and Joan, **An Introduction to Benesh Movement Notation - Dance**,  
New York, 1969, (first pub. 1959)

Billington, Michael (con.ed.) **Performing Arts - A guide to Practice and Appreciation**,  
London, 1988.

Bose Mandakranta, **Movement and Mimesis**, London, 1991.

Bowers, Faubion, **The Theatre in Asia**, n.p., n.d.

Brown, Charles Philip, **Telugu-English Dictionary**, New Delhi, 1993.

Choudhary, Ramesh. A., **Andhra Pradesh**, New Delhi, 1976.

Coomaraswamy Anand K., **Christian and Oriental Philosophy of Art**, New York, n.d., (first  
pub. 1956).

————— **Rajput Painting** (Vol.II), Delhi, 1976, (first pub. in 1916).

—————, **The Mirrors of Gestures**, New Delhi, 1987, (first pub. in 1917).

**Encyclopaedia Britannica**, (Macropedia, Vol.5) London, 1977.

Hanna, Judith Lynne, **To Dance is Human : A theory of non-verbal communication**,  
Chicago, 1987.

Geetisen, **Paintings from the Akbar Nama**, Calcutta, 1984.

Ghosh M.M. (trans.), **Nandikeswara's Abhinaya Darpana**, Calcutta, 1957, (first pub. in  
1934).

—————, **Natya Sastra**, Calcutta, 1930.

- Ghoshal, S.N., **The Indian Drama** (translation from Sten Konow's work in German), Calcutta, 1919.
- Guhan, S., (comp. and trans), **Bala on Bharatanatyam**, Madras, 1991.
- Gupta, Manjul, **A Study on Abhinava Bharati on Bharata's Natya Sastra and Avaloka on Dhananjaya's Dasarupaka**, Delhi, 1987.
- Hornby, A.S., **Oxford Advanced Learner's Dictionary of Current English**, Bombay, 1991.
- Keith, Berriedale, A., **The Sanskrit Drama in its Origin, Development, Theory and Practice**, New Delhi, 1992 (First Pub. 1924)
- Khokar, Mohan, **His Dance - His life - A potrait of Uday Shanker**, New Delh, 1983.
- Kosambi, D.D., **The Culture and Civilization of Ancient India in Historical Outline**, Delhi, 1976,
- Krishna Murti, N.S., **Andhra Dance Sculpture**, Hyderabad, 1975.
- , **Saptasvara**, Nellore, 1985.
- Kodandaramayya, **Rajapalayam Rajakavula Yakshaganamulu**, Hyderabad, 1981.
- Mahalingam, T.V., **Administration and Social Life Under Vijayanagara**, Madras, 1975.
- Majumdar, D.N. and Madan, T.N., **An Introduction to Social Anthropology**, Noida, 1991, (first ed., 1986)
- Misra, Susheela, **Some Dancers of India**, New Delhi, 1992.
- Mukherjee, Radhakamal, **The Sociology of Art**, Bombay, 1951 (first pub. 1948)
- Mukhopadhyay, Durgadas, **Folk Arts and Social Communication**, New Delhi, 1994.
- Natarajan, B., **Sri Krishna Leela Tarangini**, Vol. I, Madras, 1989.
- , **Sri Krishna Leela Tarangini**, Vol. II, Madras, 1991.
- Panchal, Goverdhan, **Kuttapalam and Kudiyaattam**, New Delhi, 1984.
- Panorama of Indian Painting**, New Delhi, 1992 (first pub. 1968).
- Prasada Rao, Chalasani, **Kakatiya Sculpture**, Hyderabad, 1987, (first pub. 1977)
- Raghavan, V. (ed), **Nrittaratnavali of Jayapa Senapati**, Madras, 1965.
- Raman, A.S. (ed.), **Spell of the South**, Thanjavur, 1987.

- Sakakibara, Kitsu, Dances of Asia**, Chandigarh, 1992.
- Satyanarayana, K., **A Study of the History and Culture of the Andhras** (Vol.1), New Delhi, 1975.
- , **A Study of the History and Culture of the Andhras** (Vol.II), New Delhi, 1983.
- Schlingloff, Dieter, A., **Studies in the Ajanta Paintings - Identification and Interpretation**, Delhi, 1988.
- Sewell, Robert, **A Forgotten Empire**, New Delhi, 1984.
- Shah, Priyabala, **Vishnudharmottarapurana**, Baroda, 1961.
- Shanker Vyas Bhola (trans.), **Dhananjaya's Dasarupaka**, Banaras, 1955.
- Sherwani, H.K., **History of Qutub Shahi Dynasty**, New Delhi, 1974.
- Sivarama Murti, C, **Nataraja in Art, Thought and Literature**, New Delhi, 1994 (first pub.1974).
- Somasekhara Sarma, M., **History of the Reddi Kingdoms**, Waltair, 1948.
- Spenser Paul, **Society and the Dance**, Cambridge, 1985.
- Subramanyam, Padma, **Bharata's Art - Then and Now**, Madras, 1979.
- Subramanya Sastry. S. (ed), **The Sangita Saramrita of King Tulaja of Tanjore**, Madras, 1942.
- Varad Pande, M.L., **Tradition of Indian Theatre**, New Delh, 1978.
- Vatsayan, Kapila , **Classical Indian Dance in Literature and Arts**, New Delhi, 1977.
- , **Dance in Indian Paintings**, New Delh, 1982.
- , **Indian Classical Dance**, New Delhi, 1992, (first pub. in 1974)
- , **The Square and the Cricle of the Indian Arts**, New Delhi, 1983.
- , **Traditional Indian Theatre - Multiple Streams**, New Delhi, 1980.
- , **Traditions of Indian Folk Dance**, New Delhi, 1985.
- Venkataramanayya, N. , **Studies in the History of the Third Dynasty of Vijayanagara**, Madras, 1935.



Verma, K.M., **Nritta, Nritya and Natya -Their Meaning and Relation**, Calcutta, 1957.

Yazdani, G. (ed), **The Early History of Deccan**, Part VII - XI, London, 1963.

TELUGU :

Anantakrishna Sarma, Rallapalli, (trans.) **Nritta Ratnavali**, Hyderabad, 1969.

Appa Rao, **M.R.**, **Greek Rupakamulu**, Visakapatnam, 1977.

Appa Rao, P.S.R., **Ceshtrakrita Abhinayam**, Hyderabad, 1994.

\_\_\_\_\_, **Chitrasutramu**, Hyderabad, 1994.

\_\_\_\_\_, **Natya Sastramu**, Hyderabad, 1982.

Arudra, **Samagra Andhra Sahityamu**, Vol.VII, Vijayawada, 1990.

\_\_\_\_\_, **Samagra Andhra Sahityamu**, Vol.XII, Vijayawada, 1991.

\_\_\_\_\_, **Praja Kalalu - Pragativadulu**, Vijayawada, n.d.

Bapiraju, Adavi, **Narayana Rao**, n.p., 1986.

Dikshitulu K.V.S., and Seshagiri Rao, D. (trans), **Vishnudharmottarapurana**, Hyderabad,  
1988.

Gopala Krishnayya, Koganti, **Kotigontula Koganti**, Vijayawada, 1992.

Madhava Rama Sarma, Jammalamadaka, **Saradatanayaviracita Bhavaprakasanamu**,  
Hyderabad, 1973.

Pratapa Reddy, Suravaram, **Andhrula Sanghika Charita**, Hyderabad, 1992.

Radha Krishna Murthy, Mikkilineni, **Andhrula Nritya Kala Vikasam**, Madras, n.d.

\_\_\_\_\_, **Teluguvari Janapada Kalarupaiu**, Hyderabad, 1992.

Ramakrishna, Nataraj, **Andhra Natyam - Syllabus - Vyakhyanam**, Hyderabad, 1995.

\_\_\_\_\_, **Nartana Vani**, Hyderabad, 1970.

\_\_\_\_\_, **Perini - Sivatandavam**, Hyderabad, 1984.

Satyanarayana, Vishwanatha, **Ekavira**, Visakhapatnam, 1957.

\_\_\_\_\_, **Veyi Padagalu**, Vijayawada, 1991. (first pub. in 1939)

Sitaramacharyulu, B., **Sabdaratnakaramu**, Madras, 1994 (first pub. in 1988)

**Somanatha**, Palkuriki, **Mallikarjuna Panditaradhya Charitra**, Hyderabad, 1990.

**Sri Nandikeswara Prokta Abhinaya Darpanamu**, Madras, 1934.

Srinatha, **Kasi Khandam**, Madras, 1958.

Sundaram, R.V.S., **Andhrula Janapada Vignanam**, Hyderabad, 1983.

**Veturi Vari Pithikalu**, Vol.II, Hyderabad, 1990.

### III ARTICLES

ENGLISH :

Acharya, C.R., *Kuchipudi and Ritual Dances of Andhra Pradesh*, **Sangeeta Natyakala Sangraham**, Bombay, 1965.

Anuradha, J., *Crossed Swords Over Andhra Natyam : New Developments*, **Sruti** No. 134, Nov. 1995.

Appa Rao, Vissa, *Dance Art in Andhra Pradesh*, **Souvenir on Kuchipudi Natya Seminar**, Hyderabad, 1959.

—, *Kuchipudi School of Dancing*, **Souvenir on Kuchipudi Natya Seminar**, Hyderabad, 1959.

Appu Swami, P.N., *The Famous Dance of Long Ago*, **Triveni**, Machilipatnam, Jan., 1965.

**Arudra**, *Background and Evaluation of Kuchipudi Dance*, **Sruti**, No.54, March, 1989.

—, *Kalavantula of Andhra Natyam*, **Sangeet Natak**, No.97, 1990.

—, *Kuchipudi- The Abode of Dance*, **Andhrajagati**, Madras, 1995.

—, *Lingering Questions : Some Fashionable Fallacies*, **Sruti**, May 1994.

—, *On Natyadharmi and Lokadharmi-4*, **Sruti**, n.d.

Benesh, Rudolph and Joan, *Notating Indian Dance*, **Sangeet Natak**, Vol.9.

—, *Book and Exhibition on Dance Notation*, **Sruti**, No. 129/130, May 1995.

Chinna Satyam, Vempati, *The Roots of Kuchipudi Art*, **Sangeeta Natyakala Sangraham**, Bombay, 1985.

- Choudari, Indra Nath, *Traditional Indian Theatre and Kabuki*, **Sangeet Natak**, No.70, Oct-Dec. 1983.
- Dange Sindhu, S., *The Institution of Ganika and Devadasi from Ancient to Medieval Times*, **Sangeet Natak**, No.97, July-Sept., 1990.
- Jivan Pani, *The Female Impersonator in Traditional Indian Theatre*, **Sangeet Natak** No.45.
- Joga Rao, S.V., *The Kalapam*, **Triveni**, Jan, 1955.
- Kanakalingeswara Rao, Banda, *Andhra Stage*, **Andhra Pradesh Souvenir**, Delhi, 1-11-1957.
- \_\_\_\_\_, *Krishna in Kuchipudi Repertoire*, **Cultural Forum** 9(1-2), 1967-68.
- \_\_\_\_\_, *Kuchipudi Nrityam*, **Sutradhari**, Hyderabad, April-June, 1964.
- Khokar, Mohan, *Kuchipudi: Must Women Dance solo? Degeneration, Not Development*, **The Illustrated Weekly of India**, Bombay, 20-3-1983.
- Kothari, Sunil, *Dhruvas of Natya Sastra with special reference to the Dance Drama traditions of Bhagavatamela Nataka, Kuchipudi, Kuravanji and Kathakali*, **Sangeeta Natya Kala Sangraham**, Bombay, 1985.
- \_\_\_\_\_, *Vempati Chinna Satyam's Dance Dramas : Excessive Theatricality*, **The Economic Times**, Bombay 27-9-1990.
- Lekha. J. Shankar, *Stark, Direct and Angry*, **The Hindu**, 7-3-1993.
- Misra, Susheela, *Kabuki and Kathakali*, **Sangeet Natak** NO.14 Oct. 1969
- Menon, Padma, *Tradition is Like a Flowing River*, **Indian Express**, Madras, 25-10-1986.
- Nair, Appu Kuttan, *Koodiyattam*, **Dances of India**, Madras, 1981.
- \_\_\_\_\_. *Padma's Self-Ordained Mission : Revival of the Margi Style of Dance*, **Sruti**, No. 36, Sep. 1987.
- Parthasarthy, T.S., *Evolution of Dance Music*, **Souvenir of Kuchipudi Mahotsav : '93**, Bombay, 1993.

- Patanjali, V., *Kuchipudi Dance*, **Dances of India** (Vol-10, No:2) Aug. 1981.
- Pattabhi Raman, N. *Dr. Vempati China Satyam - Modernizer of a Tacky Dance Traditions*  
**Sruti** No.50/52, Dec. 1988, Jan, 1989.
- Raghavan, V., *Hyderabad as Centre of Sangita*, **The Music Acedemy Journal** Vol.XVI,  
Madras, 1945.
- Ragini Devi, *The Revival of Kuchipudi Nritya*, **Marg**, Vol XIX, No.2, March, 1966.
- Rajakaruna, D.A., *The Classical Noh Theatre of Japan : An Indian Approach*, **Sangeet  
Natak**, No. 108-109 April-Sep, 1993.
- Rajamannar, P.V. *Cultural Renaissance in Andhra Desa*, **The Andhra Souvenir**,  
Vijayawada, 1-10-1953.
- Raman, A.S., *Kuchipudi Vituoso Vedantam Satyam*, **The Illustrated Weekly of India**,  
**25-1-1981**.
- Ramasubramaniam, V., *Mystical Origins of the Dance Drama*, **Kalakshetra Quartely**, Vol.VII,  
No.4, Madras.
- Ranga Rao, V.A.K., *On Choreography and Sanchari Bhava*, **Sruti**, Nov.54, March, 1984.  
\_\_\_\_\_, *The Transformation of Kuchipudi Dance - The Doctor's Perceptions &  
Performance*, **Sruti**, No.51/52, Dec. 1988/Jan. 1989.  
\_\_\_\_\_, *Tradition, Innovation and all the Exploration at Natyakala Conference*,  
**Sruti** No.41, Feb. 1988.
- Sastry, B.N., *Rangamantapa in Telugu Inscriptions*, **Souvenir of Andhra Natya Yajna**,  
Hyderabad, August, 1995.
- Sastry, K.N.T., *The Kuchipudi Kitsch*, **The Illustrated Weekly of India**, 25-5-1991.
- Subramaniam, V., *Natyadharmi and Lokadharmi : Sociological Context of Their Original  
Significance*, **Sruti** March, 1989.  
\_\_\_\_\_, *From Holistic Theatre to Specialised Mime - Transition from Bharata to  
Nandikeswara*, **Sruti** (No.99/100), Jan. 1993.

Srinivasan, P., *The Music in Kuchipudi Operas*, **The Journal of Music Academy** Vol. LXII  
Madras, 1982.

Subhadra Murthy, *Tradition is what we make it*, **The Times of India**, Bombay, 11-12-1990.

Surya Prakasa Rao, Kotcherlakota, *Kuchipudi Dance Music - Some Reminiscences*,  
**Souvenir of Kuchipudi Mahostav ' 93**, Bombay,  
1993.

Tandava Krishna, Ayyanki, *Kuchipudi Dance*, **Andhra Pradesh Souvenir**, New Delhi, 1956.

Ulaganathan, G., *Kuchipudi Loosing its Rustic Flavour*, **Indian Express**, 14-1-1990.

Varadapande M.L., *Theatrical Arts in Jataka Tales*, **Sangeet Natak** No.31, Jan-March,  
1974.

Vasudev, S.V., *What's Kuchipudi*, **The Illustrated Weekly of India**, 25-12-1982.

Vatysayn, Kapila, *Pre-historic Paintings*, **Sangeet Natak** (No.66) New Delhi, Oct-Dec. 1982.

*Vempati's Ballet : An Audio-Visual Treat*, **Evening News**, Bombay, 2-2-1979.

Venkataraman, Leela, *What is Dance ? East and West*, **The Hindu**, 21-08-1992.

Venugopala Rao, Pappu, *Kuchipudi During 1983-93 - Trend Towards Solo Items*, **Sruti**,  
NO. 115, April, 1994.

#### TELUGU :

Acharya C.R. *Padabhinaya makutamu Kuchipudi Natyamu*, **Natyakala**, April, 1966.

Appa Rao, P.S.R., *Andhrulu : Nrityakala*, **Natyakala**, Dec, 1968.

\_\_\_\_\_, *Siddhendra Yogi*, **Bharati**, Jan. 1960.

*Hindi Sahityamulo Korada, Kuchipudi Pradarsana*, **Natyakala**, April 1973.

Joga Rao, S.V., *Yakshaganamulu : Samapraiyuaka Partralu*, **Kinnera**, Jan. 1955.

\_\_\_\_\_, *TheKalaapam*, **Triveni**, Jan. 1955.

Kanakalingeswara Rao, Banda, *Kuhchipudi Nrityam*, **Souvenir Released on the Golden  
Jubilee Celebrations of Dr. Neelam Sanjeeva Reddy**,  
Hyderabad, 8-7-1963.

\_\_\_\_\_, *Andhra Stage*, **Andhra Pradesh Souvenir**, Delhi, 1956.

Kapaleswara Rao, Chaganti, *Jada Bharatam*, **Souvenir of Kuchipudi Mahostav '93**,  
Bombay, 1993.

Kasipati, Kapila, *Telugu Desamlu Bharata Natyam*, **Grihalakshmi**, 1939.

Krishnamurthy, Salva and Sangamesam, Mutnuri, *Bhamakalapam of Kuchipudi*, **Souvenir  
of Kuchipudi Seminar**, Hyderabad,  
March 1959.

Krishna Murthy, Salva, *Bhamakalapam Srigaditame*, **Bharati**, June 1961.

Krishna Murthy, Salva, and Sangamesam, Mutnuri, *Chodiganikalapamu Dombi  
Uparupakame*, **Bharati**, March  
1960.

Lakshminarasimha Rao, Taduri, *Sabdalu : Sabdakartalu*, **Kinnera**, August, 1952.

Lakshminarasimham, Bahagavatula, *Bhamakalapa Nhtyarupakamu*, **Natyakala**, 1972.

\_\_\_\_\_, *Srikrishnakarnamritam - Kuchipudi*, **Natyakala**,  
Sept. 1969.

Narasimha Rao, Korada, *Kuchipudi Natyam - Navarasalu*, **Natyakala**, 1979.

Parvatisam, Vedantam, *Kuchipudi Pagativeshamulu*, **Natyakala**, May 1970.

Rajanikantha Rao, Balantrapu, *Rajani Bhavatarangalu - Andri -I*, **Andhra Patrika**,  
11-7-1987.

Ramakrishna Nataraj, *Kuchipudi Bhagavatakala - Pathyakarmamu*, **Natyakala**, March 1967.

Ramakrishna Nataraj, *Nartana Ritulu*, **Natyakala**, Oct. 1966.

Ramakotayyam Bhagavatula, (comp.) *Bairagi vesham*, **Natyakala**, Oct. 1972.

\_\_\_\_\_, (comp.) *Balinta vesham*, **Natyakala** Oct. 1968.

\_\_\_\_\_, (comp.) *Budabukkala vesham*, **Natyakala**, June 1969.

\_\_\_\_\_, (comp.) *Mandula vesham*, **Natyakala**, Jan. 1970.

\_\_\_\_\_, (comp.) *Phakir vesham*, **Natyakala**, July, 1970.

- \_\_\_\_\_, *Vaishnava vesham*, **Natyakala**, Aug. 1969.
- Ramayya, Bhagvatula, *Gollakalapam* (Part I), **Natyakala**, Oct. 1967,
- \_\_\_\_\_, *Gollakalapam* (Part - II), **Natyakala**, Dec. 1967.
- Ramakrishna Sastry, Sista, *Kuchipudi Bhagavatulu- Yakshagana Pradarsanamulu*, **Annals of Oriental Research** Vol.XI, Part-I, Tirupati, 1958-59.
- \_\_\_\_\_, *Siddhendrayogi Padihenosatabdhi vade*, **Bharati**, March, 1960.
- Sarada B.V., *Nannechoduni Sangitabhinivesam*, **Telugu**, Hyderabad, n.d.
- Sangamesam, Mutnuri and Krishna Murthy, Salva, *Gollakalapamu Bharatuni Bhanikaye*, **Bharati**, Jan, 1960.
- Satyam, Vempati, (Peda), *Kuchipudi Natya Pathalu - Charitra*, **Natana**, n.d.
- \_\_\_\_\_, *Kuchipudi Natyam - Rashtra Academy Kalapam*, **Sarangi**, n.d.
- \_\_\_\_\_, *Kuchipudi Natyam Sikshanakrama*, **Visalandhra**, 24-5-1960.
- Satyanarayana, *Veethi Bhagavatam : Gollakalapam*, **The Journal of Music Academy**, Vol.XXXIII, Part I - IV, 1962.
- Satyanarayana Sarma, Vedantam, *Kuchipudi - Natyakala*, **Krishnaveni**, 1980.
- Subbarama Sastry, Paidipati, *Vadanalenduku ? Kuchipudi Bharatanatyam Sastriyame*, **Jagruti**, 8-8-1958.
- Subba Rao, M.V., *Dadinivesham*, **Natyakala**, June, 1977.
- Vempati, Venukati Viseshalu, **Bharata Praja abhimani**, n.d.,
- Venkatasubbayya, Gorrepati, *Prachinandhra Natya Kalakshetramu*, **Kinnera**, Feb. 1954.
- Venkatanarayana Sarma, Yellapragada, *Bharatiya Nritya Bhedamulu*, **Natyakala**, 1966.
- Venkataramana, Paidipati, *Kalapamu (Bhama, Golla)*, **Natyakala**, Dec. 1964.
- Viswanatha Sarma, S.P., *Pauranika Natakaramam - Kuchipudi Vari Seva*, **Natyakala**, 1977.

UNPUBLISHED THESES, ARTICLES & MONOGRAPHS.

Ananta Padmanabha Rao, R., *Yakshagana Vagmayam : Sugriva Vijaya Prasastyam, Natyostav* - A National Festival of Kuchipudi, Hyderabad, Dec. 1996.

Anuradha, J., *Yakshagana and Dance in Andhra (with special reference to Kuchipudi)*, at a National Seminar **Literature and Arts**, Telugu University, April, 1996.

\_\_\_\_\_, *Kalapa : A Study in Social Protest*, Paper presented at the National Seminar, **Literature and Protest : Reflections on Oppressed Social Groups**, University of Hyderabad, 18-20th March, 1995

Kothari, Sunil, *The Dance Drama Tradition of Kuchipudi, Bhagavathamela and Kuravanji Nataka, with special reference to Rasa theory as propounded in Bharata's Natya Sastra*, **Ph.D Thesis** submitted to M.S. University, Baroda, 1977.

**Lecture Demonstration** on *Kuchiudi as reflected in the Treatises of Dramaturgy* by Chinna Satyam, Vempati and Venugopala Rao, Pappu, Music Academy, Madras, 31-12-1991 (in the manuscript form).

**Lecture Demonstration** by Chinna Satyam, Vempati, *Bhamakalapam : The performance structure*, **Natyostava**, Hyderabad, 18-12-1995.

**Lecture Notes** of Prahlada Sarma, Vedantam, University of Hyderabad, Hyderabad, 1989.

**Lectures** on *Social Anthropology of Dance and Female Impersonation*, Arudra, University of Hyderabad, Aug-Sep. 1988.

Mrudula, M., *Tikkana Kavitha Natya Sastra Maryadalu (Viratodyogaparvalu)*, **M.Phil.** dissertation submitted to University of Hyderabad, Hyderabad, 1993.

**Soneji, D.**, *"Kuchipudi - A Study of the Kuchipudi Dance Drama, Art of Andhra Pradesh"*, submitted to Dept. of Religion, University of Manitoba., April 7th, 1993, acquired from Sunil Kothari.



*Biographical Sketches*

**Acharyulu, Chilakamarthi Rama** (1919) : Acharyulu hails from a family of Nuzvidu (Krishna Dist.), with an illustrious traditional background of *Nattuvunars* and gurus of Temple dancers; received early training from Vedantam Lakshminarayana Sastry; heads the divisions of Kuchipudi and Puppetry in *Darpana Academy of Performing Arts*, Ahmedabad; established *Abhinaya Darpana* at Hyderabad (1980) and *Nataraja Nilayam* at Ahmedabad (1985); credited with the introduction and popularisation of Kuchipudi art form in Gujarat; choreographed dance dramas such as *Alamelumanga Vilasam*, *Srinivasa Ramayana*, *Deva Nartaki*, *Parvati Parinayam* and *Gangavataranam* and innovated a unique technique of drawing a form while dancing on flour spread on the ground, which he calls *Prenkhani Natyam*, in which he choreographed *Simhanandini*, *Mayura Kautam*, *Ganesha Kautam* and *Mahalakshmi Vaibhava* ; recipient of several awards including the Sangeet Natak Akademi award (1978) and Sarangadeva Fellowship (1981); authored *Kuchipudi Aradhana Nrityamulu* (1968), and co-authored *Understanding Kuchipudi* (1993) with Mallika Sarabhai.

**Chinna Satyam, Vempati** (1929) : Disciple of Tadepally Perayya, Pasumarti Kondalarayudu, Vempati Chinna Satyam developed his skills under Vempati Peda Satyam and was deeply influenced by Vedantam Lakshminarayana Sastry; founded *Kuchipudi Art Academy* (1963) at Madras with an objective of reviving the lost glory of Kuchipudi form and provide it with a respectable place in the world of Indian dances; his notable contribution is to the dance dramas of Kuchipudi, which commenced with *Ksheerasagara Madhanam* (1961) and continued with *Chandalika* (1961), *Padmavati Srinivasam* (1975), *Kalyana Rukmini* (1984), *Haravilasam* (1985) and *Sivadhanurbhagam* (1992); performed extensively in India and abroad; nominated as *Asthana Natyacharya* of the Tirumala Tirupati Devasthanam (1978); recipient of several awards and titles like Honorary Doctorate of Letters from Sri Venkateshwara University, Raja Lakshmi Foundation award (1981), Kalidas Samman (1992) to mention only a few; a blend of his creative genius and scholarship are best reflected in his dance dramas as well as solo numbers; a living embodiment of the quintessence of Kuchipudi dance traditions, he emerged as a colossus of Kuchipudi art.

**Jagannadha Sarma, Vedantam** (1922-1982) : Son of Vedantam Lakshminarayana Sastry, the grand sire of Kuchipudi, Jagannadha Sarma was trained and chiselled by his father; known for an excellent portrayal of characters like Satyabhama, Usha and Gollabhama; widely toured with his father in 1940s, and was instrumental in rejuvenating and popularising Kuchipudi which was then in need of a filip; entered the world of cinema and was dance director for nearly fifty films in Telugu, Tamil, Kannada and Oriya languages; settled in Hyderabad and established *Kuchipudi Kalakshetram* (1965); choreographed the dance dramas, *Mohini Bhasmasura*, *Usha Parinayam* and *Bhamakalapam*; conferred with many honours and titles of which a note should be made of *Bharatakala Prapoorna* by Andhra Pradesh Sangeeta Nataka Academy (1980), and *Nritya Vidwanmani* by Tyagaraja Government Music and Dance College, Hyderabad (1977).

**Krishna Murthy, Chinta** (1912-1969) : Initiated into dance by his father, Venkataramayya, under whose guidance he grasped all the intricacies of dance; participated in all the dance dramas of Kuchipudi and was particularly popular for the roles of Harischandra, *Pamulavadu* (snake charmer), *Singadu* and *Chakali* (washerman); he led *Venkatarama Natyamandali* as its *sutradhara*; adept in all the traditional dance dramas, Krishna Murthy played an important role in the *Yakshaganas* recorded by All India Radio, Vijayawada (1959); with meticulous care and expertise he abridged *Bhakta Prahlada* from the original duration of three nights to six hours without sacrificing either quality or the context; Krishna Murthy is one of the persons who played a crucial role along with Banda Kanakalingeswara Rao in establishing Siddhendra Kalakshetra at Kuchipudi, at the very site where Bhagavatula Vissayya started a small school of dance under a thatched roof; worked as the Principal of *Kalakshetra*; his brilliance as teacher, performer and musician merited recognition from several organisations; Sangeet Natak Akademi award (1968) and *Bharatakala Prapoorna* (1968) were conferred on him.

**Krishna Murthy, Pasumarti** (1927) : Known for his *abhinaya*, Krishna Murthy was trained by Chinta Venkataramayya and Chinta Rama Murthy; popular for female impersonation, he is one of the earliest artistes to perform the special solo numbers of Kuchipudi in the dance dramas; entered the cinema field as dance director and worked for nearly 200 films in Telugu, Tamil, Kannada, Malayalam and Hindi; highly imaginative in choreography which had a perfect blend of classical and folk; credited with popularising Kuchipudi dance form through the media of cinema by incorporating the regular traditional numbers like *Javalis*, *Padas* and *Tillanas*, at appropriate sequences.

**Lakshminarayana Sastry, Vedantam** (1886-1956) : Disciple of Vempati Venkatanarayana, Lakshminarayana Sastry performed *Bhamakalapa* and *Gollakalapa* with great ease; master of both theoretical and practical aspects of dance; credited for introducing solo system of dance in the otherwise traditional dance drama form of Kuchipudi; an original thinker right from his younger days, he choreographed innumerable *Javalis*, *Padas*, *Astapadis* and *Slokas*, which provide an ample scope for *Sattviakabhinaya*; his teaching method was unique and produced many a great dancers and gurus of the next generation; in the early 1930s when the form was facing a crisis, he along with Jagannadha Sarma and Ayyanki Tandava Krishna toured extensively giving performances and in the process took the form out of its traditional precincts; brought a sea change in the form by introducing women into it for the first time; a superb performer, guru and choreographer, Sri Sastry unfortunately did not get due recognition in his time, though received a few honours like the honour at Gudivada by *Andhra Nataka Kala Parishad* (1945) and *Simhatalata* presented by P.V. Rajamannar at Madras (1948).

**Madhavayya Hari** (late 18th and mid 19th Centuries): Trained by his father Sriramulu, Madhavayya was always concerned with bringing out innovations in Kuchipudi form at a time when only *Kalapas* formed the core of Kuchipudi performance; visited Tanjore and was fascinated by the *sabdas* of Melattur Kasinadhayya; adopted them into Kuchipudi style; a great teacher as well, Madhavayya should be credited for enriching the repertoire of Kuchipudi.

**Narasimha Rao, Korada** (1936) : One of the first generation artistes from the non-traditional families of Kuchipudi to take it up as vocation; disciple of Vedantam Lakshminarayan Sastry and C.R. Acharyulu; won laurels both at National and International levels as a solo performer; established *Nritya Bharathi* at Eluru (1953); experimented with themes of social relevance such as *Chinese Aggression* (1964), *War with Pakistan* (1964), *Kutumba Samkshemam* and *Navajivanam* (1976) apart from traditional themes; associated with several academic bodies as adviser and member.

**Nataraj Ramakrishna** (1933) : Learnt Kuchipudi from Vedantam Lakshminarayana Sastry; adept in Bharatanatyam and temple dance tradition of Andhra; established *Nritya Niketan* at Hyderabad (1955); choreographed dance dramas like *Padmavati Srinivasa Kalyanam*, *Kumarasambhavam* and *Meghasandesam*; won *Swarnakalasa* in Kalidas Samaroh at Ujjain (1962); travelled extensively giving performances, lectures and demonstrations; played a pivotal role as the convenor of the seminar organised to establish the classical status of Kuchipudi (1959); a prolific writer, his books on dances number to more than forty, a rare contribution which no other artiste-scholar has made; six of them won state and national awards; revived and recreated the long forgotten dance forms of Andhra such as Andhranatyam and Perini; honoured with *Kalaprapoorna* (1981), Sangeet Natak Akademi award (1984), Raja Lakshmi award (1991) and *Padmashri* (1992), to mention only a few.

**Parvatisam, Vedantam** (1920): Disciple of Chinta Venkataramayya, Vedantam Ramakrishnayya and Vedantam Raghavayya; one of the founder members of *Siddhendra Kalakshetra*, Kuchipudi (1957); worked and retired as its Principal; besides being a performer and teacher, contributed several articles to various journals; published works on the technique and repertoire of Kuchipudi which includes *Bhamakalapam* (1964), *Prahlada Natakam* (1981), *Kuchipudi Melakartalu* (1981), besides publishing his own compositions; known for his singular contribution in preparing and compiling the basics of Kuchipudi dance and documentation of traditional dance dramas and *Pagativeshas*, won many awards including Sangeet Natak Akademi award (1995).

**Peda Satyanarayana, Vempati** (1922 - 1982) : Received training from Chinta Venkataramayya and Vedantam Lakshminarayana Sastry; associated with the field of cinema initially as a dancer and then as a dance director; played a vital role in popularising Kuchipudi during a time when it was almost going into oblivion; partnered Raghavayya and experimented with new numbers like *Radhakrishna* etc.; had an insatiable thirst for exploring new horizons of knowledge in dance and wrote many research articles on Kuchipudi; honoured by Andhra Pradesh Sangeeta Nataka Academy with their special membership for the services rendered to Kuchipudi dance as a performer, teacher and director, which spanned for half a century.

**perayya, Tadeipalli** (1886 - 1942) : Belonging to pre-independent India, Perayya is one of the first to make attempts to take Kuchipudi art form into the wider world; an expert in performing drama and *Gollakalapas*, he is also known as an expert teacher; trained *Devadasis* of Meduru and Nangigedda; developed a style of his own as *sutradhara*, establishing rapport with the audience; besides imparting training to the dancing girls, played a reformatory role in moulding their lives.

**Prahlada Sarma, Vedantam** (1929 - 1991) : Initiated into dance by his father Rattayya, he continued with Vedantam Lakshminarayana Sastry and Vempati Venkatanarayana; actively associated as performer with the four major *melams* of Kuchipudi namely, *Chinta, Pasumarti, Vedantam and Mahankali*; joined as Principal of *Kalakshetram*, Eluru (1964); a great teacher and vocalist, he was an expert in the traditional *Yakshaganas* of Kuchipudi; associated as visiting Professor in dance with University of Hyderabad and Telugu University; his efforts to combine the theoretical aspects of *Natya Sastra* with the practical technique of Kuchipudi dance form won him Andhra Pradesh Sangeeta Nataka Academy award (1985) and the President's award (1985).

**Radhakrishna Murthy, Chinta** (1910 - 1988) : After initially learning dance from his father Narayana Murthy, Radhakrishna Murthy continued with Chinta Venkataramayya and Vempati Venkatanarayana; admired for both male and female characters; adept in *Kalapas* (both *Bhama* and *Gollakalapas*); strove hard to spread Kuchipudi by giving performances with *Chintavari melam*; an excellent teacher, who unfortunately did not get due recognition.

**Raghavayya, Vedantam** (1919 - 1971) : Raghavayya, a disciple of Chinta Venkataramayya, known for his artistic excellence, particularly the portrayal of female roles like *Usha*; associated with Peda Satyam and Tandava Krishna sometime in 1941 and performed extensively all over the country; his first break in cinema was as a performer in *Raitubidda* (1942); later worked as a dance director and is the first Kuchipudi artiste to become a professional director of feature films; his innate urge to develop Kuchipudi dance made him the President of *Akhila Bharata Natyotsavas* (1964) sponsored by Andhra Pradesh Sangeeta Nataka Academy and fetched him the title *Bharatkalaprapoorna* (1964).

**Ramakrishnayya, Vedantam** (1886 -1971): Disciple of Chinta Venkataramayya, Ramakrishnayya had his initial training under his brothers Venkatachalapati, Venkateswars Sastry and Lakshminarayana; endowed with good voice, he brought an ease and originality to the hero roles which were popular during his time; as the head of *Vedantamvari melam* for a long time, he tried to bring in appropriate costumes and decor in his dance dramas; in recognition of his services to Kuchipudi, special honour was conferred on him by Andhra Pradesh Sangeeta Nataka Academy (1964).

**Ramakotayya, Bhagavatula** (1924-1980) : Disciple of Bhagavatula Vissayya, Ramakotayya continued his training under Chinta Venkataramayya and Vedantam Raghavayya; donned female roles and particularly popular for the role of *Kalahakanti*; popular for presenting independent pieces in between the dance dramas; one of the first to propagate Kuchipudi dance in Hyderabad and Telangana regions; established *Kuchipudi Nritya Nilaya* at Hyderabad (1961); systematically designed a four year course in dance; produced several traditional dance dramas; honoured by the title *Gurukulapati* by Andhra Pradesh Sangeeta Nataka Academy (1964); invited as a guest faculty in Indian Arts and Culture, Osmania University (1977-79); published the *Pagativeshas, Kalapas* and *Kritis* in their original form in *Natyakala*, in the early 1970s.

**Ramayya, Bhagavatula** (early 18th Century): A renowned scholar, thinker, Ramayya was also a remarkable performer and teacher; trained the dancing girls of Ghantasala and conducted their performances as *sutradhara*; author of *Gollakalapa*, which paved a new path with social and secular theme consisting of spiritual and biological aspects depicting vedic sacrifices such as *Yagna* and the process of human birth; in terms of popularity and literary excellence *Ramayya's Gollakalapa* stands only second to *Bhamakalapa*.

**Satyanarayana Sarma, Vedantam** (1934) : Received training from Prahlada Sarma and followed under the tutelage of Chinta Krishna Murthy; admired for his portrayal of female roles, he was instrumental in popularising Kuchipudi worldwide through his performances; associated with *Venkatarama Natya Mandali* since 1969 and served as Principal of *Siddhendra Kalakshetra*, Kuchipudi (1969 - 1974); his virtuosity in the technique of *sattvikabhinayam* and female impersonation fetched him several honours including Sangeet Natak Akademi fellowship (1968), Padmashri (1970), Kalidas Samman (1987), to mention only a few; perhaps the greatest female impersonator in this century.

**Tandava Krishna, Ayyanki** (1915 - 1991) : Versatile artiste, Tandava Krishna learnt Kuchipudi under Vedantam Lakshminarayana Sastry; developed a style of his own in the presentation of solo numbers such as, *Lasya Nrityam*, *Tandava* etc.; in recognition of his talent, he was honoured with the title *Tandava* by Nawab Zaheer Uddin Khan Bahadur, Amir - e - Paigah (1941) at Basheer Bagh Palace, Hyderabad; presented a number of research papers on dance and authored books like *The History and Technique of South Indian Dance*; Tandava Krishna deserves a special place in the history of Kuchipudi dance for his total commitment and timely services he rendered to it when Kuchipudi art form was going through the most critical period of its existence.

**Venkataramayya, Chinta** (1860 - 1949) : Disciple of Venkataratnam; well-known performer and preceptor; excellent as *sutradhara* in Kuchipudi dance dramas; founder, *Venkatarama Natya Mandali* which played a pivotal role in training and propagating traditional Kuchipudi *Yakshaganas*; gave a systematic form to Kuchipudi *Yakshaganas*, in their presentation technique; first to introduce solo pieces like *Nritya Pallavi* and *Jatividhanam* into *Yakshaganas*; one of the famous trio who dedicated their lives for the popularisation of Kuchipudi and aptly called as *Kuchipudi Yakshagana Pitamaha*.

**Venkateswarulu Darbha** (1913 - 1993) : Disciple of Chinta Narayan Murthy and Adinarayana; received many laurels for his portrayal of *Nakshatraka* and *Madhavi* into which he successfully brought a subtle humour; one of the founder members of *Chintavari melam* and *Mahankalivari melam*; person of versatile talents, he collaborated with Koganti Gopalakrishnayya (Indian People's Theatre Association) in writing dramas, *Hitler Patanam* and *Simla Bhagavatam* (1943) and showed how a traditional form could be used for contemporary needs.

**Venugopala Krishna Sarma, Pasumarti**(1929): Initiated into dance by Chinta Venkataramayya, Krishna Sarma also learnt from Vedantam Lakshminarayana Sastry; a well-known performer, he formed a troupe, *Balatripura Sundari Natyamandali* along with Parvatisam (1942-1946); actively associated with *Venkatarama Natyamandali* (1964-1968), Principal of *Siddhendra Kalakshetram* since 1972, till his retirement; played a major role in documenting *Bhakta Prahlada* and *Bhamakalapam* (1972); of several honours he received, mention should be made Sangeet Natak Akademi award (1987).

**Vissayya, Bhagavatula** (approx. 1880 - 1959) : Contemporary of Tadepalli Perayya, Vissayya was well versed in the performance of *Kalapas* and *Yakshaganas*; trained many dancing girls of Nangigedda and Ghantasala; perhaps the only person to perform the rare *Pagativesham* of *Dadinamma* and *Balintavesham*; Kuchipudi repertoire lost these unique *Veshakathas* with his demise.

*Appendix I*  
*Partition Document*  
*(dt. 24 8-1763)*



A1

Handwritten text in Devanagari script, likely a legal or official document. The text is arranged in horizontal lines across the page. There are several circular and rectangular stamps on the right side of the document, including one that reads "DOCUMENT EXPERT NAGPUR".

Handwritten text at the bottom of the page, possibly a signature or a list of names. There are also some small circular stamps in this section.

Robert  
Baird

2832/64

17-2-2017

22

A

A.

422.

St. Louis, Mo. 24th Nov.

1-7 248

13

AD 8: 7/50 sign checked

— १३७ —

Ch. 14-14

19. 2. 51.

62

*Appendix II*  
*Revenue Consultation Record*  
*(dt 17-4 1795)*

Mangalapatam District Records, Vol. 2990, Consultation Dated 17-4-1795,

P. 168

Fourth Division April 1795.

Kuchipudi

17  
17  
I attended, Jagah, Rajamudi, & Jagah Chindur in the  
Dore Rajamudi. Received the agreement to pay Rs 1000 for  
the remaining piece of the former Estate and Rs 1000 for the  
vacant Estates 1205 & 1206 at the 1st of January. Since then  
is taken from Jagah Chindur for the payment of the above sums.

The Bramins of Kuchipudi represent that three  
Anastas enjoyed that Village as Agraharam. That the  
former Anas was in their possession. Requests the Collector  
will be pleased to issue them.

The Bramins desire to  
produce the Anas.

Let the Hon<sup>ble</sup> Accountant General - regarding  
the transcription of the comparative statements for the year  
1794/5 & Estate of Kuchipudi & Rajamudi for 1794/5.

Addressed the Revenue Board. Transmitted from  
the building which appears calculated for a school and sub-  
mitting an estimate of the expense thereof.

Received Rs 1000 from the Anas of Jagamudi  
for the year 1794/5.

Received

*Appendix III*  
*Document of Appeal*  
*to the Board of Revenue*  
*(dt 19.3.1897)*

ప్రతి శ్రీ శాసన:-  
 ప్రతి కుంబపుండ్రి ప్రాంతమున -

పంచాయితీ ప్రాంతమునకు కలసి వచ్చి  
 నాడునాడునాడునాడునాడునాడునాడు  
 కలిగినాడునాడునాడునాడునాడునాడునాడు  
 అని ప్రాంతమునకు ప్రాంతమునకు ప్రాంతమునకు  
 ప్రాంతమునకు ప్రాంతమునకు ప్రాంతమునకు  
 ప్రాంతమునకు ప్రాంతమునకు ప్రాంతమునకు

1. కుంబపుండ్రి ప్రాంతమునకు ప్రాంతమునకు ప్రాంతమునకు  
 ప్రాంతమునకు ప్రాంతమునకు ప్రాంతమునకు  
 ప్రాంతమునకు ప్రాంతమునకు ప్రాంతమునకు  
 ప్రాంతమునకు ప్రాంతమునకు ప్రాంతమునకు  
 ప్రాంతమునకు ప్రాంతమునకు ప్రాంతమునకు  
 ప్రాంతమునకు ప్రాంతమునకు ప్రాంతమునకు

2. కుంబపుండ్రి ప్రాంతమునకు ప్రాంతమునకు ప్రాంతమునకు  
 ప్రాంతమునకు ప్రాంతమునకు ప్రాంతమునకు  
 ప్రాంతమునకు ప్రాంతమునకు ప్రాంతమునకు  
 ప్రాంతమునకు ప్రాంతమునకు ప్రాంతమునకు  
 ప్రాంతమునకు ప్రాంతమునకు ప్రాంతమునకు  
 ప్రాంతమునకు ప్రాంతమునకు ప్రాంతమునకు



[illegible]





కాం. తమిళమున నుండు సంగతియును నె  
 పించుచున్నది. ఇదియును. 13 వేదమున  
 దీని. తం. ప. ప. వారి తరపున వివరించుచు  
 యును. సంగతి - నిరూపించుచున్నది. పలుకు  
 నున్నది. మొదటిగాను కొంతమంది జాతి  
 కాదు గుండు జాతిని పంతులు - ఆ పంతులు  
 తిరుపతి దేవాలయమున గాల్గొనెను - పంతులు  
 దేవాలయమున పంతులు పంతులు -  
 పంతులు పంతులు పంతులు పంతులు పంతులు  
 పంతులు పంతులు పంతులు పంతులు పంతులు  
 పంతులు పంతులు పంతులు పంతులు పంతులు

7. ఈ వస్తువును గురించి అనేకమంది  
 పంతులు పంతులు పంతులు పంతులు పంతులు  
 పంతులు - పంతులు పంతులు పంతులు పంతులు  
 పంతులు - పంతులు పంతులు పంతులు పంతులు  
 పంతులు పంతులు పంతులు పంతులు పంతులు  
 పంతులు పంతులు పంతులు పంతులు పంతులు  
 పంతులు పంతులు పంతులు పంతులు పంతులు



[illegible]

[illegible]

(Gedächtnisrede)

10. 1818-1819-1820-1821-1822-1823-1824-1825-1826-1827-1828-1829-1830-1831-1832-1833-1834-1835-1836-1837-1838-1839-1840-1841-1842-1843-1844-1845-1846-1847-1848-1849-1850-1851-1852-1853-1854-1855-1856-1857-1858-1859-1860-1861-1862-1863-1864-1865-1866-1867-1868-1869-1870-1871-1872-1873-1874-1875-1876-1877-1878-1879-1880-1881-1882-1883-1884-1885-1886-1887-1888-1889-1890-1891-1892-1893-1894-1895-1896-1897-1898-1899-1900-1901-1902-1903-1904-1905-1906-1907-1908-1909-1910-1911-1912-1913-1914-1915-1916-1917-1918-1919-1920-1921-1922-1923-1924-1925-1926-1927-1928-1929-1930-1931-1932-1933-1934-1935-1936-1937-1938-1939-1940-1941-1942-1943-1944-1945-1946-1947-1948-1949-1950-1951-1952-1953-1954-1955-1956-1957-1958-1959-1960-1961-1962-1963-1964-1965-1966-1967-1968-1969-1970-1971-1972-1973-1974-1975-1976-1977-1978-1979-1980-1981-1982-1983-1984-1985-1986-1987-1988-1989-1990-1991-1992-1993-1994-1995-1996-1997-1998-1999-2000-2001-2002-2003-2004-2005-2006-2007-2008-2009-2010-2011-2012-2013-2014-2015-2016-2017-2018-2019-2020-2021-2022-2023-2024-2025-2026-2027-2028-2029-2030-2031-2032-2033-2034-2035-2036-2037-2038-2039-2040-2041-2042-2043-2044-2045-2046-2047-2048-2049-2050-2051-2052-2053-2054-2055-2056-2057-2058-2059-2060-2061-2062-2063-2064-2065-2066-2067-2068-2069-2070-2071-2072-2073-2074-2075-2076-2077-2078-2079-2080-2081-2082-2083-2084-2085-2086-2087-2088-2089-2090-2091-2092-2093-2094-2095-2096-2097-2098-2099-2100-2101-2102-2103-2104-2105-2106-2107-2108-2109-2110-2111-2112-2113-2114-2115-2116-2117-2118-2119-2120-2121-2122-2123-2124-2125-2126-2127-2128-2129-2130-2131-2132-2133-2134-2135-2136-2137-2138-2139-2140-2141-2142-2143-2144-2145-2146-2147-2148-2149-2150-2151-2152-2153-2154-2155-2156-2157-2158-2159-2160-2161-2162-2163-2164-2165-2166-2167-2168-2169-2170-2171-2172-2173-2174-2175-2176-2177-2178-2179-2180-2181-2182-2183-2184-2185-2186-2187-2188-2189-2190-2191-2192-2193-2194-2195-2196-2197-2198-2199-2200-2201-2202-2203-2204-2205-2206-2207-2208-2209-2210-2211-2212-2213-2214-2215-2216-2217-2218-2219-2220-2221-2222-2223-2224-2225-2226-2227-2228-2229-2230-2231-2232-2233-2234-2235-2236-2237-2238-2239-2240-2241-2242-2243-2244-2245-2246-2247-2248-2249-2250-2251-2252-2253-2254-2255-2256-2257-2258-2259-2260-2261-2262-2263-2264-2265-2266-2267-2268-2269-2270-2271-2272-2273-2274-2275-2276-2277-2278-2279-2280-2281-2282-2283-2284-2285-2286-2287-2288-2289-2290-2291-2292-2293-2294-2295-2296-2297-2298-2299-2300-2301-2302-2303-2304-2305-2306-2307-2308-2309-2310-2311-2312-2313-2314-2315-2316-2317-2318-2319-2320-2321-2322-2323-2324-2325-2326-2327-2328-2329-2330-2331-2332-2333-2334-2335-2336-2337-2338-2339-2340-2341-2342-2343-2344-2345-2346-2347-2348-2349-2350-2351-2352-2353-2354-2355-2356-2357-2358-2359-2360-2361-2362-2363-2364-2365-2366-2367-2368-2369-2370-2371-2372-2373-2374-2375-2376-2377-2378-2379-2380-2381-2382-2383-2384-2385-2386-2387-2388-2389-2390-2391-2392-2393-2394-2395-2396-2397-2398-2399-2400-2401-2402-2403-2404-2405-2406-2407-2408-2409-2410-2411-2412-2413-2414-2415-2416-2417-2418-2419-2420-2421-2422-2423-2424-2425-2426-2427-2428-2429-2430-2431-2432-2433-2434-2435-2436-2437-2438-2439-2440-2441-2442-2443-2444-2445-2446-2447-2448-2449-2450-2451-2452-2453-2454-2455-2456-2457-2458-2459-2460-2461-2462-2463-2464-2465-2466-2467-2468-2469-2470-2471-2472-2473-2474-2475-2476-2477-2478-2479-2480-2481-2482-2483-2484-2485-2486-2487-2488-2489-2490-2491-2492-2493-2494-2495-2496-2497-2498-2499-2500-2501-2502-2503-2504-2505-2506-2507-2508-2509-2510-2511-2512-2513-2514-2515-2516-2517-2518-2519-2520-2521-2522-2523-2524-2525-2526-2527-2528-2529-2530-2531-2532-2533-2534-2535-2536-2537-2538-2539-2540-2541-2542-2543-2544-2545-2546-2547-2548-2549-2550-2551-2552-2553-2554-2555-2556-2557-2558-2559-2560-2561-2562-2563-2564-2565-2566-2567-2568-2569-2570-2571-2572-2573-2574-2575-2576-2577-2578-2579-2580-2581-2582-2583-2584-2585-2586-2587-2588-2589-2590-2591-2592-2593-2594-2595-2596-2597-2598-2599-2600-2601-2602-2603-2604-2605-2606-2607-2608-2609-2610-2611-2612-2613-2614-2615-2616-2617-2618-2619-2620-2621-2622-2623-2624-2625-2626-2627-2628-2629-2630-2631-2632-2633-2634-2635-

[illegible]

*(Handwritten signature)*

[illegible]

1873-74  
 1874-75  
 1875-76  
 1876-77  
 1877-78  
 1878-79  
 1879-80  
 1880-81  
 1881-82  
 1882-83  
 1883-84  
 1884-85  
 1885-86  
 1886-87  
 1887-88  
 1888-89  
 1889-90  
 1890-91  
 1891-92  
 1892-93  
 1893-94  
 1894-95  
 1895-96  
 1896-97  
 1897-98  
 1898-99  
 1899-00  
 1900-01  
 1901-02  
 1902-03  
 1903-04  
 1904-05  
 1905-06  
 1906-07  
 1907-08  
 1908-09  
 1909-10  
 1910-11  
 1911-12  
 1912-13  
 1913-14  
 1914-15  
 1915-16  
 1916-17  
 1917-18  
 1918-19  
 1919-20  
 1920-21  
 1921-22  
 1922-23  
 1923-24  
 1924-25  
 1925-26  
 1926-27  
 1927-28  
 1928-29  
 1929-30  
 1930-31  
 1931-32  
 1932-33  
 1933-34  
 1934-35  
 1935-36  
 1936-37  
 1937-38  
 1938-39  
 1939-40  
 1940-41  
 1941-42  
 1942-43  
 1943-44  
 1944-45  
 1945-46  
 1946-47  
 1947-48  
 1948-49  
 1949-50  
 1950-51  
 1951-52  
 1952-53  
 1953-54  
 1954-55  
 1955-56  
 1956-57  
 1957-58  
 1958-59  
 1959-60  
 1960-61  
 1961-62  
 1962-63  
 1963-64  
 1964-65  
 1965-66  
 1966-67  
 1967-68  
 1968-69  
 1969-70  
 1970-71  
 1971-72  
 1972-73  
 1973-74  
 1974-75  
 1975-76  
 1976-77  
 1977-78  
 1978-79  
 1979-80  
 1980-81  
 1981-82  
 1982-83  
 1983-84  
 1984-85  
 1985-86  
 1986-87  
 1987-88  
 1988-89  
 1989-90  
 1990-91  
 1991-92  
 1992-93  
 1993-94  
 1994-95  
 1995-96  
 1996-97  
 1997-98  
 1998-99  
 1999-00  
 2000-01  
 2001-02  
 2002-03  
 2003-04  
 2004-05  
 2005-06  
 2006-07  
 2007-08  
 2008-09  
 2009-10  
 2010-11  
 2011-12  
 2012-13  
 2013-14  
 2014-15  
 2015-16  
 2016-17  
 2017-18  
 2018-19  
 2019-20  
 2020-21  
 2021-22  
 2022-23  
 2023-24  
 2024-25  
 2025-26  
 2026-27  
 2027-28  
 2028-29  
 2029-30  
 2030-31  
 2031-32  
 2032-33  
 2033-34  
 2034-35  
 2035-36  
 2036-37  
 2037-38  
 2038-39  
 2039-40  
 2040-41  
 2041-42  
 2042-43  
 2043-44  
 2044-45  
 2045-46  
 2046-47  
 2047-48  
 2048-49  
 2049-50  
 2050-51  
 2051-52  
 2052-53  
 2053-54  
 2054-55  
 2055-56  
 2056-57  
 2057-58  
 2058-59  
 2059-60  
 2060-61  
 2061-62  
 2062-63  
 2063-64  
 2064-65  
 2065-66  
 2066-67  
 2067-68  
 2068-69  
 2069-70  
 2070-71  
 2071-72  
 2072-73  
 2073-74  
 2074-75  
 2075-76  
 2076-77  
 2077-78  
 2078-79  
 2079-80  
 2080-81  
 2081-82  
 2082-83  
 2083-84  
 2084-85  
 2085-86  
 2086-87  
 2087-88  
 2088-89  
 2089-90  
 2090-91  
 2091-92  
 2092-93  
 2093-94  
 2094-95  
 2095-96  
 2096-97  
 2097-98  
 2098-99  
 2099-00  
 2100-01  
 2101-02  
 2102-03  
 2103-04  
 2104-05  
 2105-06  
 2106-07  
 2107-08  
 2108-09  
 2109-10  
 2110-11  
 2111-12  
 2112-13  
 2113-14  
 2114-15  
 2115-16  
 2116-17  
 2117-18  
 2118-19  
 2119-20  
 2120-21  
 2121-22  
 2122-23  
 2123-24  
 2124-25  
 2125-26  
 2126-27  
 2127-28  
 2128-29  
 2129-30  
 2130-31  
 2131-32  
 2132-33  
 2133-34  
 2134-35  
 2135-36  
 2136-37  
 2137-38  
 2138-39  
 2139-40  
 2140-41  
 2141-42  
 2142-43  
 2143-44  
 2144-45  
 2145-46  
 2146-47  
 2147-48  
 2148-49  
 2149-50  
 2150-51  
 2151-52  
 2152-53  
 2153-54  
 2154-55  
 2155-56  
 2156-57  
 2157-58  
 2158-59  
 2159-60  
 2160-61  
 2161-62  
 2162-63  
 2163-64  
 2164-65  
 2165-66  
 2166-67  
 2167-68  
 2168-69  
 2169-70  
 2170-71  
 2171-72  
 2172-73  
 2173-74  
 2174-75  
 2175-76  
 2176-77  
 2177-78  
 2178-79  
 2179-80  
 2180-81  
 2181-82  
 2182-83  
 2183-84  
 2184-85  
 2185-86  
 2186-87  
 2187-88  
 2188-89  
 2189-90  
 2190-91  
 2191-92  
 2192-93  
 2193-94  
 2194-95  
 2195-96  
 2196-97  
 2197-98  
 2198-99  
 2199-00  
 2200-01  
 2201-02  
 2202-03  
 2203-04  
 2204-05  
 2205-06  
 2206-07  
 2207-08  
 2208-09  
 2209-10  
 2210-11  
 2211-12  
 2212-13  
 2213-14



2023-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-100-101-102-103-104-105-106-107-108-109-110-111-112-113-114-115-116-117-118-119-120-121-122-123-124-125-126-127-128-129-130-131-132-133-134-135-136-137-138-139-140-141-142-143-144-145-146-147-148-149-150-151-152-153-154-155-156-157-158-159-160-161-162-163-164-165-166-167-168-169-170-171-172-173-174-175-176-177-178-179-180-181-182-183-184-185-186-187-188-189-190-191-192-193-194-195-196-197-198-199-200-201-202-203-204-205-206-207-208-209-210-211-212-213-214-215-216-217-218-219-220-221-222-223-224-225-226-227-228-229-230-231-232-233-234-235-236-237-238-239-240-241-242-243-244-245-246-247-248-249-250-251-252-253-254-255-256-257-258-259-260-261-262-263-264-265-266-267-268-269-270-271-272-273-274-275-276-277-278-279-280-281-282-283-284-285-286-287-288-289-290-291-292-293-294-295-296-297-298-299-300-301-302-303-304-305-306-307-308-309-310-311-312-313-314-315-316-317-318-319-320-321-322-323-324-325-326-327-328-329-330-331-332-333-334-335-336-337-338-339-340-341-342-343-344-345-346-347-348-349-350-351-352-353-354-355-356-357-358-359-360-361-362-363-364-365-366-367-368-369-370-371-372-373-374-375-376-377-378-379-380-381-382-383-384-385-386-387-388-389-390-391-392-393-394-395-396-397-398-399-400-401-402-403-404-405-406-407-408-409-410-411-412-413-414-415-416-417-418-419-420-421-422-423-424-425-426-427-428-429-430-431-432-433-434-435-436-437-438-439-440-441-442-443-444-445-446-447-448-449-450-451-452-453-454-455-456-457-458-459-460-461-462-463-464-465-466-467-468-469-470-471-472-473-474-475-476-477-478-479-480-481-482-483-484-485-486-487-488-489-490-491-492-493-494-495-496-497-498-499-500-501-502-503-504-505-506-507-508-509-510-511-512-513-514-515-516-517-518-519-520-521-522-523-524-525-526-527-528-529-530-531-532-533-534-535-536-537-538-539-540-541-542-543-544-545-546-547-548-549-550-551-552-553-554-555-556-557-558-559-560-561-562-563-564-565-566-567-568-569-570-571-572-573-574-575-576-577-578-579-580-581-582-583-584-585-586-587-588-589-590-591-592-593-594-595-596-597-598-599-600-601-602-603-604-605-606-607-608-609-610-611-612-613-614-615-616-617-618-619-620-621-622-623-624-625-626-627-628-629-630-631-632-633-634-635-636-637-638-639-640-641-642-643-644-645-646-647-648-649-650-651-652-653-654-655-656-657-658-659-660-661-662-663-664-665-666-667-668-669-670-671-672-673-674-675-676-677-678-679-680-681-682-683-684-685-686-687-688-689-690-691-692-693-694-695-696-697-698-699-700-701-702-703-704-705-706-707-708-709-710-711-712-713-714-715-716-717-718-719-720-721-722-723-724-725-726-727-728-729-730-731-732-733-734-735-736-737-738-739-740-741-742-743-744-745-746-747-748-749-750-751-752-753-754-755-756-757-758-759-760-761-762-763-764-765-766-767-768-769-770-771-772-773-774-775-776-777-778-779-780-781-782-783-784-785-786-787-788-789-790-791-792-793-794-795-796-797-798-799-800-801-802-803-804-805-806-807-808-809-810-811-812-813-814-815-816-817-818-819-820-821-822-823-824-825-826-827-828-829-830-831-832-833-834-835-836-837-838-839-840-841-842-843-844-845-846-847-848-849-850-851-852-853-854-855-856-857-858-859-860-861-862-863-864-865-866-867-868-869-870-871-872-873-874-875-876-877-878-879-880-881-882-883-884-885-886-887-888-889-890-891-892-893-894-895-896-897-898-899-900-901-902-903-904-905-906-907-908-909-910-911-912-913-914-915-916-917-918-919-920-921-922-923-924-925-926-927-928-929-930-931-932-933-934-935-936-937-938-939-940-941-942-943-944-945-946-947-948-949-950-951-952-953-954-955-956-957-958-959-960-961-962-963-964-965-966-967-968-969-970-971-972-973-974-975-976-977-978-979-980-981-982-983-984-985-986-987-988-989-990-991-992-993-994-995-996-997-998-999-1000-1001-1002-1003-1004-1005-1006-1007-1008-1009-1010-1011-1012-1013-1014-1015-1016-1017-1018-1019-1020-1021-1022-1023-1024-1025-1026-1027-1028-1029-1030-1031-1032-1033-1034-1035-1036-1037-1038-1039-1040-1041-1042-1043-1044-1045-1046-1047-1048-1049-1050-105

(1) ಪ್ರಾಚೀನ ಕಾಲದಿಂದಲೂ ಇದು ಒಂದು ಪ್ರಮುಖವಾದ  
 ಸ್ಥಳವಾಗಿತ್ತು. ಇದು ಒಂದು ಪ್ರಮುಖವಾದ ಸ್ಥಳವಾಗಿತ್ತು.  
 (2) ಇದು ಒಂದು ಪ್ರಮುಖವಾದ ಸ್ಥಳವಾಗಿತ್ತು.  
 ಇದು ಒಂದು ಪ್ರಮುಖವಾದ ಸ್ಥಳವಾಗಿತ್ತು.  
 (3) ಇದು ಒಂದು ಪ್ರಮುಖವಾದ ಸ್ಥಳವಾಗಿತ್ತು.  
 ಇದು ಒಂದು ಪ್ರಮುಖವಾದ ಸ್ಥಳವಾಗಿತ್ತು.  
 (4) ಇದು ಒಂದು ಪ್ರಮುಖವಾದ ಸ್ಥಳವಾಗಿತ್ತು.  
 ಇದು ಒಂದು ಪ್ರಮುಖವಾದ ಸ್ಥಳವಾಗಿತ್ತು.

13. *Handwritten text in Devanagari script, likely a list or index. The text is partially obscured by a large, dark, irregular mark in the center.*



7. 1872 1873 1874 1875 1876 1877 1878 1879 1880 1881 1882 1883 1884 1885 1886 1887 1888 1889 1890 1891 1892 1893 1894 1895 1896 1897 1898 1899 1900 1901 1902 1903 1904 1905 1906 1907 1908 1909 1910 1911 1912 1913 1914 1915 1916 1917 1918 1919 1920 1921 1922 1923 1924 1925 1926 1927 1928 1929 1930 1931 1932 1933 1934 1935 1936 1937 1938 1939 1940 1941 1942 1943 1944 1945 1946 1947 1948 1949 1950 1951 1952 1953 1954 1955 1956 1957 1958 1959 1960 1961 1962 1963 1964 1965 1966 1967 1968 1969 1970 1971 1972 1973 1974 1975 1976 1977 1978 1979 1980 1981 1982 1983 1984 1985 1986 1987 1988 1989 1990 1991 1992 1993 1994 1995 1996 1997 1998 1999 2000 2001 2002 2003 2004 2005 2006 2007 2008 2009 2010 2011 2012 2013 2014 2015 2016 2017 2018 2019 2020 2021 2022 2023 2024 2025 2026 2027 2028 2029 2030 2031 2032 2033 2034 2035 2036 2037 2038 2039 2040 2041 2042 2043 2044 2045 2046 2047 2048 2049 2050 2051 2052 2053 2054 2055 2056 2057 2058 2059 2060 2061 2062 2063 2064 2065 2066 2067 2068 2069 2070 2071 2072 2073 2074 2075 2076 2077 2078 2079 2080 2081 2082 2083 2084 2085 2086 2087 2088 2089 2090 2091 2092 2093 2094 2095 2096 2097 2098 2099 2100 2101 2102 2103 2104 2105 2106 2107 2108 2109 2110 2111 2112 2113 2114 2115 2116 2117 2118 2119 2120 2121 2122 2123 2124 2125 2126 2127 2128 2129 2130 2131 2132 2133 2134 2135 2136 2137 2138 2139 2140 2141 2142 2143 2144 2145 2146 2147 2148 2149 2150 2151 2152 2153 2154 2155 2156 2157 2158 2159 2160 2161 2162 2163 2164 2165 2166 2167 2168 2169 2170 2171 2172 2173 2174 2175 2176 2177 2178 2179 2180 2181 2182 2183 2184 2185 2186 2187 2188 2189 2190 2191 2192 2193 2194 2195 2196 2197 2198 2199 2200 2201 2202 2203 2204 2205 2206 2207 2208 2209 2210 2211 2212 2213 2214 2215 2216 2217 2218 2219 2220 2221 2222 2223 2224 2225 2226 2227 2228 2229 2230 2231 2232 2233 2234 2235 2236 2237 2238 2239 2240 2241 2242 2243 2244 2245 2246 2247 2248 2249 2250 2251 2252 2253 2254 2255 2256 2257 2258 2259 2260 2261 2262 2263 2264 2265 2266 2267 2268 2269 2270 2271 2272 2273 2274 2275 2276 2277 2278 2279 2280

[illegible]



[illegible]

[illegible]

[illegible]





వాడుక అని పిలిచినవారిని నవ్వించును - శాంతిం  
 ను విధియును గానమును లకుకుతిమ్మ వా  
 డ్దేవుడుగాను పుట్టెడి సదానాథుడు -  
 యెట్లై నొచ్చెనో పరమాంబునకును సమీప  
 పరమాంబులకుండు పరిభ్రమించును ॥ ౧౨ ॥ పా  
 ణియొకరిని కలవలె సేసెనుగానెందుల  
 నుడియును సేసి - వాని పుట్టుకలను పూజింప  
 న్నెడును తలయును - తల్లెను నడిచి తలెడునుగా  
 నును నుడి సచ్చి పుక పుక - బాసలు బాసెను  
 పూతలను పుక పుక సదానాథుడు - యెట్లై నొచ్చె  
 యెట్లై నొచ్చెనో - ౧౨ ॥ పాతలమును నొచ్చె  
 పలకెడును నొచ్చె -

౧౨

యెట్లై నొచ్చెనో పరమాంబునకును సమీప  
 పరమాంబులకుండు పరిభ్రమించును ॥ ౧౩ ॥ పా  
 ణియొకరిని కలవలె సేసెనుగానెందుల  
 నుడియును సేసి - వాని పుట్టుకలను పూజింప  
 న్నెడును తలయును - తల్లెను నడిచి తలెడునుగా  
 నును నుడి సచ్చి పుక పుక - బాసలు బాసెను  
 పూతలను పుక పుక సదానాథుడు - యెట్లై నొచ్చె  
 యెట్లై నొచ్చెనో - ౧౩ ॥ పాతలమును నొచ్చె  
 పలకెడును నొచ్చె -



లంకావంశము వాడునుది - పుత్రులవేదముకి  
 లాగి - తిక్త్రాచారం తిక్త్రావేదము - త్తాత్రావంశ  
 త్తాత్రావంశం తిక్త్రా - తిక్త్రావంశము -  
 త్తాత్రావంశము తిక్త్రా - తిక్త్రావంశము  
 త్తాత్రావంశము తిక్త్రా - తిక్త్రావంశము  
 త్తాత్రావంశము తిక్త్రా - తిక్త్రావంశము  
 త్తాత్రావంశము తిక్త్రా - తిక్త్రావంశము

౨౪ - తిక్త్రావంశము తిక్త్రా - తిక్త్రావంశము  
 తిక్త్రావంశము - తిక్త్రావంశము  
 తిక్త్రావంశము - తిక్త్రావంశము  
 తిక్త్రావంశము - తిక్త్రావంశము  
 తిక్త్రావంశము - తిక్త్రావంశము  
 తిక్త్రావంశము - తిక్త్రావంశము  
 తిక్త్రావంశము - తిక్త్రావంశము  
 తిక్త్రావంశము - తిక్త్రావంశము

౨౫ - తిక్త్రావంశము తిక్త్రా - తిక్త్రావంశము  
 తిక్త్రావంశము - తిక్త్రావంశము  
 తిక్త్రావంశము - తిక్త్రావంశము  
 తిక్త్రావంశము - తిక్త్రావంశము

[illegible]

స గురు కులము - కిర్లీ హారములు - యోగవ  
యోగినికొక సున్నా యిదిల్ల స గురులను - చు  
సః పూర్వకముగా వ్రాద్దించుచున్నారు -

కిర్లీ హారములకు కులము గుండ్ల -  
సవ్య కముగల గియుండి న న న న న న న న న న  
లలితము -

యెత్తన పోయెనెందులు / - 17 ము సేవ పు  
రం - కలవకులను ముచ్చ నారాయ - యుండి  
పు నారాయ గుండ్ల వల్ల కిర్లీ హారము పూరిన  
కులకులయెను స గ న ది యున్నది -

ది యుగ రంగుని నెందులు 17 ము సేవ పు  
యులని - పై హారం గవ రై పుండులు వారి  
తిండ - ది యుగ రంగుని నెందులు కులము 17 ము సేవ  
వ తున రకులని - పై హారం గవ రై పుండులు నా  
రచల్లయెను స గ న ది న తాతీదు - ది యుగ -

ది యుగ - స - 3 రు - యెచ్చ పోయె - కాల  
వామన వకం - 1177 వ సేవ తొన గల -  
మద్దాల రెడ్డి నా వయసు గుండ్ల వల్ల - యె

స గ న డి న - నాన్య (అంబా) యి -

డి ట గ - నె మ రు - యె ప్పి ప్పి పోటు - యుం స్తం  
డి యుం కం ప నీ వా ర చ ల ప్పి న - ప తో వ త్రి డి  
కం ర వు ప్ప గం ది యుం డి న - న డు డి న  
యం సు ట గం ను న్న - ము స ల కం ప కం పం  
పా తం టు ట - కం ప్పి గు ల ము గి టం టు ట  
త్రి పు రో సు చి రు ప్ప తి రం టు నెం గా రి ప్ప  
త్రి డి నాం రు ల ప్ప రం ది కు ల కు - యుం స గ న  
డి న - 1761 సం వత్సరం మున్దా - తే 13 దినల  
నా తు -

చీ నె 5 రు - యె ప్పి పోటు నాంబు ల - క్కు వత్త క  
ల టు రు త్రి యు న - రం గ న - గా రి వత్త నుం డ  
కం గా రి ప్ప గం ది ప్పా త్రి యుం టు క్కు క్కు 1795  
సం వత్సరం - మున్దా - తే 14 దినల నాంబు -

చీ నె 6 రు - యె ప్పి పోటు - త్రి డి నాం రు - యె ప్పి  
రుం కు సుం గం ది గా రి న - ముం రు రి ప్ప  
నీ టి రు రి మున్దా రు సుం డ 1864 సం వత్సరం  
మున్దా - తే 17 దినల - యె క్కు ప్పా కు

[illegible]



చేతనితంజూరును తెల్లవారినదియును -

నె 10 రు - తిల్లివాలుల గ్రామము కుంజువారి  
యొక్క పోషకపురుకావలసి నె (కాట్రి)  
యందులు యిట్లు చెప్పెను -

— త్రి నలుకల సరియైన న న కలు : —

వంతులయై కాట్రి (త్రి) యందులు కా

యంకా - తమ త్రి కొదాల్లవారి నెన్నిది కి -

యందులు వాయు కాయ లంతం - కలం

ప్రొద్దు కి (గ) కిరంకం పుల సులు - త్రి (గ) కిరం

నాల్లు - యొక్క (క) బావయ్య - నె వానిలు -

(త్రి) వాని వారియ - త్రి సుకల నె త్రి తి నె కలం

మొక్క (గ) కిరం కలం వాయు కాయ - నె కలం

మొందువారి కి కలం కలం - నె కలం కలం కలం

చేతలం నె కలం కలం - నె కలం కలం కలం

నె కలం కలం కలం - నె 1, 76 రు - 28-9-96

నె 496 రు త్రి కలం కలం - నె కలం కలం కలం

నె కలం కలం కలం - నె కలం కలం కలం - త్రి కలం కలం

నె కలం కలం కలం - నె కలం కలం కలం - నె కలం

నె కలం కలం కలం - నె కలం కలం కలం

పంతులు ప్రభుత్వమునందు తనను నిలిపియును  
 గానము - గూడ ప్రభుత్వమునందు - మను  
 యముల ప్రభుత్వమునందు - 20-11-1897  
 గానము తయారు కావచ్చు - తయారుకావచ్చు  
 ప్రభుత్వమునందు - మనుభవమునందు - ప్రభుత్వము  
 ముందు - ప్రభుత్వమునందు - మనుభవమునందు - ప్రభుత్వము  
 ప్రభుత్వమునందు - మనుభవమునందు - ప్రభుత్వము  
 ముందు - గానము - ప్రభుత్వమునందు - ప్రభుత్వము  
 ప్రభుత్వమునందు - 20-11-1897  
 మనుభవమునందు - ప్రభుత్వమునందు - ప్రభుత్వము  
 ముందు - గానము - ప్రభుత్వమునందు - ప్రభుత్వము  
 ప్రభుత్వమునందు - మనుభవమునందు - ప్రభుత్వము  
 ముందు - గానము - ప్రభుత్వమునందు - ప్రభుత్వము  
 ప్రభుత్వమునందు - 19-3-1897  
 మనుభవమునందు - ప్రభుత్వమునందు - ప్రభుత్వము  
 ముందు - గానము - ప్రభుత్వమునందు - ప్రభుత్వము  
 ప్రభుత్వమునందు - 19-3-1897

1. గానమునందు - గానమునందు - గానమునందు - గానమునందు
2. గానమునందు - గానమునందు - గానమునందు - గానమునందు
3. గానమునందు - గానమునందు - గానమునందు - గానమునందు
4. గానమునందు - గానమునందు - గానమునందు - గానమునందు
5. గానమునందు - గానమునందు - గానమునందు - గానమునందు
6. గానమునందు - గానమునందు - గానమునందు - గానమునందు

*Appendix IV*  
*Genealogy Charts*













కృష్ణా జిల్లా, కూచిపూడి

6

చింతావారి వంశ వృక్షము.



Prepared by M. L. Karasimham  
on 1.1.1969.  
Revised on 1.9.1984.  
M. L. Karasimham

# కూటిపూడి. కృష్ణాజిల్లా

7

పరివారి వంశవృక్షము.



Prepared by M. L. Narasimham  
On 1.1.1969.

Revised on 1.9.1964.

M. L. Narasimham

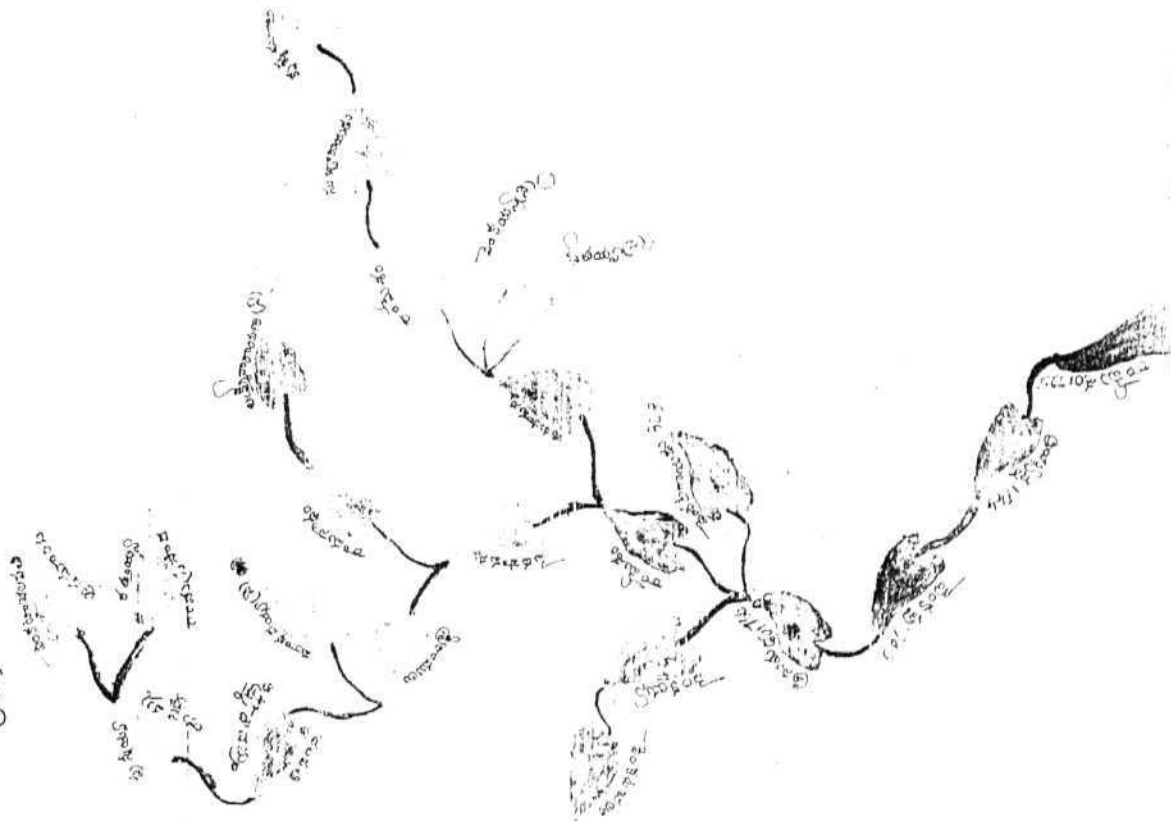
దర్శన వారి వంశ వృక్షము.

కూబి పూడి. కృష్ణా జిల్లా.



Prepared by. M. L. Narasimham.  
on 1.1.1969.  
Revised on 1.9.1984.  
M. L. Narasimham

శాంతి. వారి పరిస్థితి ము.



Prepared by M. L. Norrish  
on 1.9.1989  
Revised on 1.9.1984  
M. L. Norrish

పేము వారి వంశ వృక్షము.

కూర్చిపూడి. కృష్ణాజిల్లా.



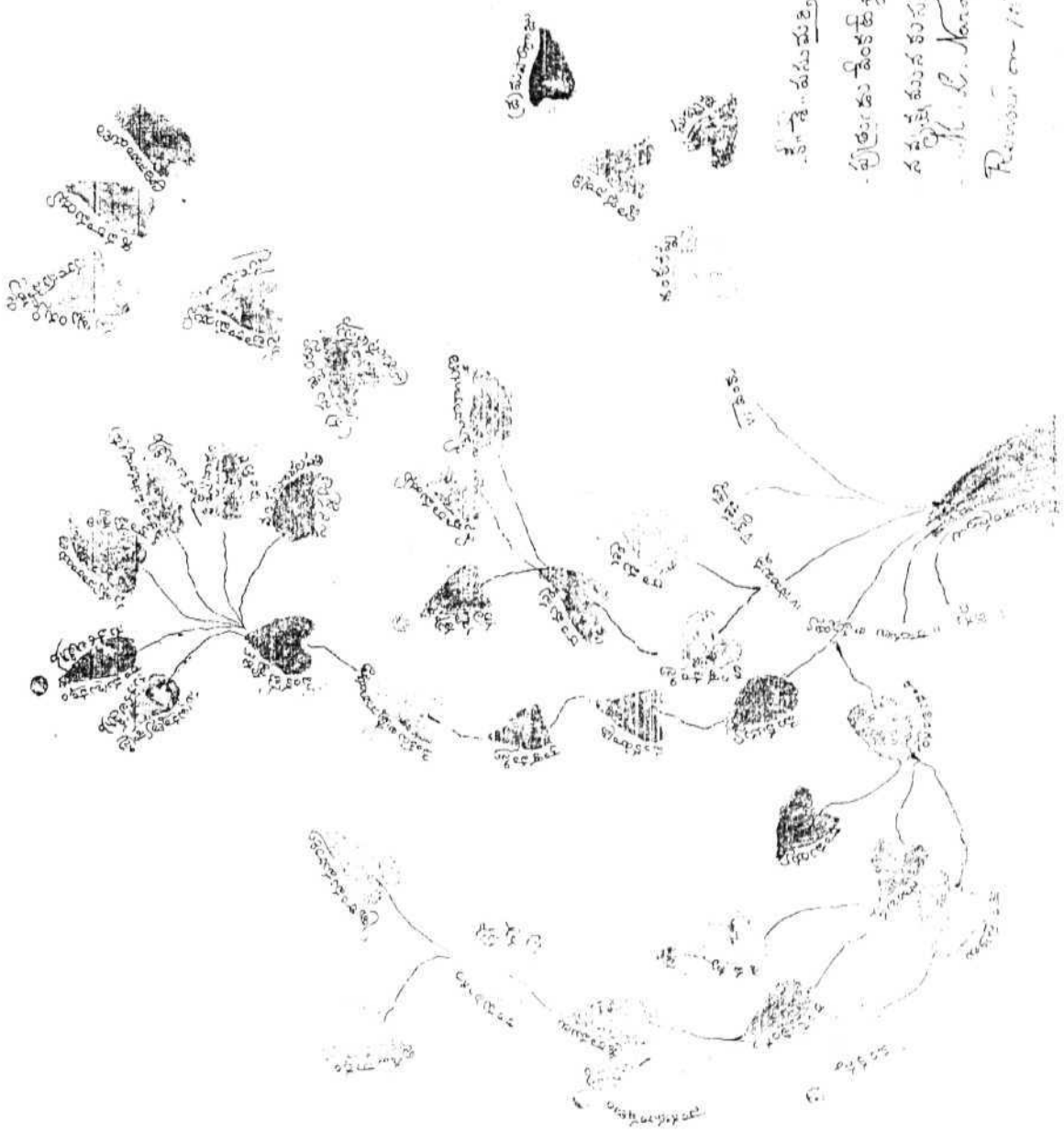
1908 E. క్రైస్టియన్. అక్టోబర్ 25. వంశమునకు 1763, 1766 సం॥లకు  
మీనాడు పాత్రాక్షను లభింపజేసి మేలుకుడు దొర పట్టించును.

Prepared by M. L. Karimkhan.  
on 1.1.1969.  
Revised on 1.9.1964  
M. L. Karimkhan.



వీటికి పసుపు బాణములు గాత్రము  
 వీటికి పసుపు బాణములు గాత్రము  
 వీటికి పసుపు బాణములు గాత్రము  
 వీటికి పసుపు బాణములు గాత్రము

Canceling the various copies,  
 11. 6. Narasimham  
 10. 7. 1786-



కొండె పసుమరై రామయ్యగారిజ్యోతిష్  
 ప్రత్యేకం చేయబడిన శత్రుగారున కరివి  
 సమస్తమునకు సుఖమును నేర్పలు —  
 H. R. Narayanaiah.  
 Revenue on 10-11-1926

# *Appendix V*

## *Syllabus*

*(Prepared by*

*Andhra Pradesh Langeeta Nataka Academy-  
an English Translation)*



Annexure 7

**ANDHRA PRADESH NRITYA ACADEMY**

KALABHAVAN, SAIFABAD

HYDERABAD - 500 004

**KUCHIPUDI NRITYAM - SYLLABUS**

**FIRST YEAR PLAN**

- 1) Basic exercises of Kuchipudi - *Dandemulu - Gunjilu - Kalisamu - Kuppilu* etc.
- 2) *Saraliswaras* - should be practiced with *Akara, Ekara, Ukara* and *Makara-s*.
- 3) Sanskrit- study of *Sabdamanjari*.
- 4) The *Pada Bhedas* - should learn in detail
  - a) *Udghattitam* b) *Samam* c) *Agratala Sancaram* d) *Ancitam* e) *Kuncitam*
  - f) *Sucipadam*.
- 5) *Tam digi digi tai* }  
*Tatta hatta tai* } 3 types
- 6) *Tam tatai taihitta* }  
*ta tehi tehida* } *Caukam* 3 types
- 7) " " }  
" " } *Ontiadavu* 2 types
- 8) " " }  
" " } *Jaradavu* 2 types
- 9) " " }  
" " } *Cuttadavu* 3 types
- 10) " " }  
" " } *Katteranatu* 2 types
- 11) " " }  
" " } *Mandikuppu* 2 types

12) Music

- |    |                                  |          |
|----|----------------------------------|----------|
| a) | <i>Sarali swaramulu</i>          | 12 types |
| b) | <i>Datu swaramulu</i>            | 3 types  |
| c) | <i>Hecchu sthayi swaramulu</i>   | 8 types  |
| d) | <i>Jati swaramulu</i>            | 6 types  |
| e) | <i>Alankaramulu</i>              | 7 types  |
| f) | <i>Pillari geetamulu</i>         | 4 types  |
| g) | <i>Ordinary/chinna/geetamulu</i> | 6 types  |

13) Study of *Sabdamanjari* in Sanskrit. Study of *Natya Sastra* slokas with meanings.

- 1) *Devatastuti - Devatanam - Natya Sastra*
  - 2) *Bharatakartalu - Sabhurgowri - Abhinaya Darpana*
  - 3) *Gurustuti - Agnanatimira - Sruti*
  - 4) *Sabhavandanam - Sabhakalpataru - Abhinaya Darpana*
  - 5) *Asamyuta Hastamulu*  
*Samyuta Hastamulu*
  - 6) *Nritta Hastamulu*
- } Along with slokas  
following Natya Sastra

14) *Adavulu*

- 1) Tam digidigi digidigi digidigi digidigi digidigi digidigi digidigi digidigi  
digidigi digidigi  
Tai digidigi digidigi digidigi digidigi digidigi digidigi digidigi digidigi  
digidigi digidigi
- 2) Digi digi ta digi digi tai - 2
- 3) Tam digi digi ta tattat digi digi tai
- 4) Tam digi digi tam digi digi tam digi digi ta  
tattat digi digi tattat digi digi tattat digi digi tai
- 5) Ta, kita kita taka - kita kita taka  
jhe kita kita taka - kita kita taka

- 6) *Tai ta kita taka tattehitta to*  
*ta ta kita taka tattehitta to* } 6 types
- 7) *Tom tom tadha - tom tom tadhi*
- 8) *Tattehitta - tehitta* - 4 types
- 9) *Todimmi todimmi ta - tadhin dakka* - 5 types
- 10) *Tam tattadinda - tattadinda* - 8 types

## SECOND YEAR PLAN

### 1) *Tirmanas* in five *jaatis*

- 1) *Caturasram - diginata*
- 2) *Tisram - ginata*
- 3) *Misram - takadadiginata*
- 4) *Khandam - dadiginata*
- 5) *Sankirnam - takadhiku dadiginata*

All the above should be learnt and practiced.

### 2) *Karanangaharamulu - Jatis*

The *angahas* should be performed } *Tamtatai - taihitta*  
 by coming forward in *samapada* } *tatehi - tehidat*

All the following *jatis* follow the same pattern.

- 1) *Talangutom takadadiginatom* - 2 times  
*talangutom* - 2 times  
*taka, diki, takadadiginatom* - 3 times
- 2) *Ditta dimita kitataka* } 2 times  
*talangu takadimi takadadiginatom* }
- Ditta dimita dimita kitataka* } 3 times  
*talangu takadimi takadadiginatom* }

- 3) *Tadhana tajhenu tadhimi takita* } 2 times  
*talangu takadimi takadadiginatom* }  
*tadhana tajhenu tadhimi takita*  
*taka - diki - jhenu - tadiginatom* - 3 times
- 4) *Tattadimita dimita dikitaka* } 2 times  
*taita kitataka tattehitta to* }  
*tattadimita dimita dikitaka* - 2 times  
*tajhemtato tadiditom*  
*taka diki jhenu - tadiginatom* - 3 times
- 5) *Takatom dikatom digidigi takatom* } 2 times  
*tattalangu ditta - tai* }  
*takatom dikatom digidigi takatom* - 2 times  
*doddodinda dodododinda*  
*tongudutaka dikitaka tongudu dadiginatom* - 3 times
- 6) *Dimi dimi dinna kitataka*  
*dimi dimi dinna kitataka*  
*dimi dinna kitataka*  
*dimi dinna kitataka*  
*dinna kitataka*  
*dimi dinna kitataka ditta*  
*dimi dinna kitataka dittai*  
*dimi dinna kitataka ditta*
- 7) *Takitataka - 3 ta*  
*tattakitaka - 3 tai*  
*takitataka ta*  
*tattakitataka tai*  
*tadinginata* - 3 times

- 8) *Tamudutonga dikkitaka*  
*kinnajhekuna jhekuna kitataka*  
*jhemtari kumtari kuku*  
*jagakinaku dhitta - - tai*  
*tattahatta tai*  
*tam tam driguduta tattomkitta kittadham* - 2 times  
*kitadhimi kitadhi - takadadiginata* - 3 times
- 9) *Tonga tom tonga tom tom gatto dikkitakka* } 2 times  
*doddo dohaddo dindadi - tahidattattam* }  
*takitajhem tatakita jhem* } 3 times  
*takadiki jhenu - tadiginatom* }
- 10) *Takkatto dhinda dhinda dhi - todikkitakka*  
*dadikatto dhinda dhinda dhi - todikkitakka*  
*takkatto dhinda dhinda dadikatto dhinda dhinda* - 2 times  
*tadhana tajhenu dikutaka* } 3 times  
*takadiki jhenu - tadiginatom* }
- 11) *Kitataka* *tajhem jhemta takata*  
*kitataka* *tadididdi takata*  
*Kitataka tajhem jhemta takata* } 2 times  
*tadididdi takata* }  
*Kitataka jhem jhemta takata*  
*kitataka dididdi takata*  
*jhem jhemta takata*  
*dididdi takata*  
*jhemta takata*  
*diddi takata*  
*tajhemta taka, tarumta taka, tanamta taka, dadiginata* - 3 times

12) *Dittaka namtaka jhemtari kitataka*

*jhe jhe namtaka dhittalangutaka*

*talangudikitaka namtarikitataka*

*takadiki takatom - taka dadiginatom* - 3 times

13) Music

a) <i>Lakshana geetalu</i>	-	4	} to be learnt along with <i>lakshya</i> , <i>lakshana</i> , <i>raga</i> , <i>bhava</i> and <i>sahitya</i> .
b) <i>Tanavarnamulu</i>	-	3	
c) <i>Padavarnamulu</i>	-	2	
d) <i>Kritulu</i>	-	4	

14) Sanskrit

First chapter of *Amarakosam*

15) Dance items :

- a) *Vinayaka kautam*
- b) *Pushpanjali* - *Angikam*  
*Guru Brahma*  
*Sabha kalpa tarurbhati*  
*Brahmanjali*
- c) *Jatiswaram* - *Athana ragam*
- d) *Sabdam* - *Ramapattabhisheka sabdam*
- e) *Kirtana* - *Adhyatma Ramayanam - (Namassivayate)*

### THIRD YEAR PLAN

Items related to dance : Various *griva*, *bhru*, *drishti bhedas* should be learnt along with *slokas*.

Revision of the following :

1)- *Tisram* ..... (*Karana angaharas*)

*tam tatadinda - tatadinda* - 6 types

- a) *Dakitataka darikitataka talangutaka dadiginatom* - 2 times  
*talangutaka dadiginatom ta*  
*tatta talangutaka dadiginatom ta*  
*tatta talangutaka dadiginatom ta* (this is a *mridanga yati*)
- b) *tajhem tataka, tarumta taka* } 2 times  
*dhanamta taka dadiginatom* }  
*tajhem tataka tarumta takatom* - 3 times
- 2) *Misram (Karana angaharas)*  
*dha..natta.tiyyam.takkatta, dhannam* - 6 times
- a) *Takita takadhim takitadhim* - 2 times  
*Takita takadhim* - 2 times  
*tadhitta tadhita dadiginatom*  
*tam dadiginatom*  
*tai tadiginatom...*
- b) *Parasurama Sthavam or Chinna Sabdam*  
*takujhekuku jheku rekina*  
*sare sareku parasuramuni*  
*sannutince nirajaksha vinavaya...*
- 3) *Tisram - Tom tom tadha - tom tom tadhi.*
- a) *Drigudu dadakita taka tatom tato* - 2 times  
*drigudu dadakita taka dadakita taka nannam kitataka* - 2 times  
*drigudu dadakita taka dadakita taka ginatom* - 3 times
- 4) *Khanda - todhimmi todhimmi ta*
- a) *Ta dhimi takadhim takitadhi* - 2 times  
*ta dhimi takadhim* - 2 times  
*tadhitta tadhitta - dadigina tom*  
*tam dadigina tom*  
*tai dadigina tom*

b) *Addi .... :*

*Damda damdada damda dam kitataka*

*Dimda dimdada dimda dim kitataka*

*Todigidam todigi damdam dam*

*- dam damdam dam dam - dam dam dkitaka dadiginatom*

*todigidim todigidim dim dim*

*- dim dim dim dim dim dim - dim dim kitataka dadiginatom*

*todigidam todigi damdam dam*

*todigidim todigidim dim dim*

*todigidam dam dam, todigidim dim, todigidam, todigidim*

*dam dam taka dkitaka tatomta doddo*

*dam dam dam takadikitaka tatom ta doddo*

*dam dam takadiki taka*

*dam dam dam takadiki taka*

*tatomta takadiki taka togudaka dadhimginata*

c) *Mohana :*

1) *Dance numbers - practicals*

a) *Dasavataramulu - sabdam*

b) *Krishna sabdam - sabdam*

c) *Tyagaraja Kriti - Balakanakamaya*

d) *Tarangam - Neelamegha*

e) *Kirtana - Ramadasu*

f) *Kirtana - Annamacharya*

g) *Padavarnam - Danike tagu janara*



2) Music

a) <i>Atatalavarnamulu</i>	-	2
b) <i>Padavarnamulu</i>	-	2
c) <i>Pancaratna Kirtana</i> (Tyagaraja)	-	1
d) <i>Ashtapadulu</i>	-	2

3) Sanskrit

Second and third chapters of *Amarakosam*

**FOURTH YEAR PLAN**

Revision of - *Ashtavidha Nayika awasthas, rasas, bhavas* and details of *saptatalas*.

1) *Dhruvatalamu - Caturasra jaati*

4                      2                      4                      4                      14 aksharas

*laghu dhrutam laghu laghu*

*tata dim dkitaka tata hatta dinda*

*dimita dhim dkitaka dhimita hatta dinda*

2) *Mathya talamu - Caturasra jaati*

4                      2                      4                      10 aksharas

*laghu dhrutam laghu*

*tai taim datta tai kitataka tai taim datta tai*

*ta taim datta tai kitataka ta taim datta tai*

3) *Rupakamu - Caturasra jaati*

2                      4                      6 aksharas

*dhrutam laghu*

*ta ta dim dkitaka tata dinda*

*dimita dim dkitaka dhimita dinda*

- 7                      1                      2                                      10 aksharas
- laghu    anudhrutam    dhrutam*
- tadhim doddo kita tatta hattai*
- tatta tatai kita tatta hattai*

- 3                      2                      2                      7 aksharas
- laghu      dhrutam              dhrutam*
- dim dikitaka doddo dinda*
- dinda kita doddo dinda*

- |  |              |                |                |             |
|--|--------------|----------------|----------------|-------------|
| 5  | 5            | 2              | 2              | 14 aksharas |
| <i>laghu</i>                             | <i>laghu</i> | <i>dhrutam</i> | <i>dhrutam</i> |             |
| <i>tai taim datta tai tai</i>            |              |                |                |             |
| <i>ta taim datta tai tai</i>             |              |                |                |             |
| <i>takadiku tom takadiku dadiginatom</i> |              |                |                |             |

- 4 4 aksharas  
laghu  
tatoho dimmita dinda

- 10

14) Music

Muddu Swami Dikshitar <i>Kirtanalu</i>	-	1
Syama Sastry <i>Kirtanalu</i>	-	1
Annamacharya <i>Kirtanalu</i>	-	1

15) Sanskrit

First half of *Alankara Sastra*

**FIFTH YEAR PLAN**

A detailed study of *rasa, bhava, abhinaya, dharmi, vritti, pravritti, siddhi, swara, atodya, gana, ranga*, according to Bharata's *Natya Sastra*.

- 1) *Sloka Abhinaya* -
  - 1 *Pushpabanavilasam*
  - 2 *Ramakarnamritam*
  - 3 *Krishnakarnamritam*

- 2) *Prahlada Pattabhishekam* - *Sabdam*

- 3) *Jaavalilu* - 2

- 4) *Gollakalapam*

- 5) *Bhamakalapam*

- 6) Life histories of all important artistes -

Siddhendra Yogi, Narayana Tirtha, Jayadeva, Kshetrappa, Munipalle Subrahmanya Kavi, Ramadasu, Annamacharya, Tyagaraja, Muddu Swami, Syama Sastry.

The Kuchipudi Trinity - Chinta Venkataramayya, Vempati Venkatanarayana, Vedantam Lakshminarayana Sastry and Chinta Krishna Murthy and Banda Kanakalingeswara Rao.

Music - Revision

Sanskrit - Revision

Sd/-  
Korada Narasimha Rao

Sd/-  
Vedantam Jagannadha Sarma

Sd/-  
Vempati Chinna Satyam

Sd/-  
P.V.G. Krishna Sarma

// Copy of the original //

C. Parthasaradhi  
Secretary

## *Appendix VI*

### *Questionnaire*

*(Circulated to gurus and scholars to elicit information)*

#### HISTORY & BACKGROUND :

1. Is Kuchipudi the name of a dance tradition or of a village?
2. What is Kuchipudi dance? (A *nritya*, *natya* or *nritta*?)
3. What was it called originally?
4. Approximately, from when is this tradition of Kuchipudi dance existing?
5. Can you please provide any historical evidence to substantiate the answer for the above question? Where are these evidences available?
6. Have you heard about Machupalli Kaifiat? Do you think that it is genuinely historical?
7. With what form (given below) is Kuchipudi dance associated :
  - (i) *Yakshagana*
  - (ii) *Kalapa*
  - (iii) *Bhagavata*
  - (iv) *Veedhibhagavata A/eedhinataka*
8. Do you see any differences between the above mentioned four forms? Or do you think they are one and the same? If they are different, what are the differences?
9. From when are these forms being practiced in Kuchipudi?
10. Please explain a *Yakshagana*, a *Kalapa*, a *Bhagavata* and a *Veedhinataka*.
11. Please name a few of the dance dramas for each of the above forms that are practiced in Kuchipudi.
12. What are the *Sastras* or texts that are basically followed by the practitioners of Kuchipudi?
13. Is there any special text or written treatise that is exclusively meant and followed by Kuchipudi practitioners?
14. Does the Kuchipudi practitioners follow Bharata's *Natya Sastra* and Nandikeswara's *Abhinaya Darpana*? If so, to what extent are they applied to the technique of Kuchipudi.

#### TECHNIQUE & PERFORMANCE :

15. How did Kuchipudi technique evolve? What are the basic steps of Kuchipudi technique?
16. Is *adavu* and *adugu* one and the same or different?
17. Please explain *adavu*? How many *adavus* are there in Kuchipudi? In what order are they performed? Kindly name them.

18. Please explain a *adugu*. How many *adugus* are there in Kuchipudi? In what order are they performed? Name the special *adugus* of Kuchipudi.
19. Were the practitioners of Kuchipudi tradition used to practice any special exercise **before** starting with basic steps?
20. If so, what are they? Kindly name them.
21. Other than body exercises, did the practitioners practice any specific exercise in order to tune the body and face, to be more expressive in *Abhinaya*?
22. Normally, after the basic steps, what is a student taught? The traditional *jatis*, or the items?
23. How many *jatis* were practised initially when the tradition originally started? And how many were added later? When were they added?
24. Are the Kuchipudi *jatis* different from the *jatis* of other forms of dance?
25. If so, would you please explain in order of usage of
  - (i) the particular words (*sollukattu*) and their rendering.
  - (ii) the arrangement of *tirmanams*.
  - (iii) the usage of *tala*.
26. Do you have any special *talas* that are used only in Kuchipudi?
27. Since when are they used in Kuchipudi?
28. The performance of *Rangapuja* which starts with *Rangasuddhi* and ends with *Indradhavaja*, is said to be a recent inclusion. Since when did it come into practice? How is it performed?
29. Prior to the inclusion of *Rangapuja*, how was the *Purvaranga* performed?
30. Why *Purvaranga* was substituted by *Rangapuja*?
31. Originally, did Kuchipudi practitioners include solo pieces like *Sabdas*, *Jatiswaras*, *Padams*, *Tillanas* etc., in a Kuchipudi dance drama?
32. If not, from when did they come into being?
33. Who introduced these solo pieces? In which sequence were they introduced? Please give some specific examples.
34. What is the purpose in introducing such individual pieces in a dance drama?
35. Would the inclusion of individual pieces enhance and elevate -
  - (a) the effect of the dance drama as a whole
  - (b) the individual characters, which perform these pieces.
 Please explain.
36. What is a *Daruvu*? What is the structure of a *Daruvu*.

37. How many *Daruvus* are there in Kuchipudi? What are they? When and where are they used in a dance drama?
38. Did the Kuchipudi practitioners compose the dance movements according to the nature and the situation in which the character is placed in the dance drama?
39. If so, are there any general principles that are followed?
40. What is the place of *Abhinaya* in Kuchipudi dance style? What is its uniqueness?
41. What is the importance of *Vacika* in Kuchipudi?
42. It is very well known that Natya should essentially have the four *abhinayas* namely, a *Angika*, *Vacika*, *Aharaya* and *Sattvika*.  
These four are perfectly seen in Kuchipudi dance dramas. However, in recent times, we see that *Vacika* is taking a back seat. How far such a relegation affect the original dance dramas? Could you please illustrate your answer with examples.
43. What are the likely changes that will come in as result of this omission of *Vacika*?
44. Do you think that this change will improve the quality of the dance dramas? If so, how? Please elaborate your views.
45. If you think that it is not for the betterment of the quality, what kind of an affect it has on the Kuchipudi tradition?
46. What style of music is used for Kuchipudi? Since when it is used?
47. Is there a change in the music also? If so, what is the change that has come into being? Is it for better or worse?
48. Though Carnatic music was used as the basis, do you feel that Kuchipudi has a separate style of its own in its final rendering of the music? Please give a few illustrations.
49. Do you agree that folk tunes are used in Kuchipudi? If so, what are they and why the folk tunes are used?
50. Is a special care taken in setting music for a dance drama? For example, did they use a particular *raga* -  
  - (i) for a particular character,
  - (ii) for some scenes, situations and rasas.
Please explain each of the above in detail.
51. What musical instruments were used originally?
52. There is a criticism that now-a-days orchestra is overshadowing the lyrics. What is your opinion? If yes, what are your suggestions to set it right?

#### INNOVATIONS & PROSPECTS :

53. Scholars say that Kuchipudi form is originally a dance drama, differently called as *Yakshagana*, *Kalapa*, *Bhagavata* and *Veedhinataka*. But what we see most popular today is the solo form. Do you agree with this?
54. Why did this change from a dance drama to a solo form took place? What are the reasons for it? Over how many years did this change take place?
55. Did the above change modify -
  - (i) the basics (technique) of Kuchipudi such as *adavus*, *adugus* and *jatis*
  - (ii) the presentation of solo pieces which were earlier a part of a dance drama.
56. Basically, Kuchipudi is a male oriented form. So the original basics would have been created to suit men. Do you agree with this? If so, when women took to Kuchipudi form, did any changes came about in the
  - (a) execution of the movements,
  - (b) in the (technique) basis.
57. If changes have come in, was it in a simple way like, only a change in the movement or did it completely replace the earlier technique? Illustrate with a few examples please.
58. How do you explain this change? Did it improved or deteriorate the tradition? Please elaborate.
59. When did the solo system came into being? What were the items that were presented? Please name them.
60. Did the practitioners follow a sequential format in presenting the solo items in a performance in the beginnings? What was the sequence?
61. If there is a sequential format, why should it be followed only that way?
62. What is the place of *Aharya* - dress and make-up
  - (a) in solos,
  - (b) in Kuchipudi dance dramas.
63. Have there been any changes in *Aharya* during the last one century? If so, what are they?
64. Regarding the themes that are taken for a dance dramas, did the practitioners take only mythological themes, or did they also take social themes? (It may be as a part of dance drama or as an independent theme for the dance drama). If yes, please give few examples.
65. If not, why is it that social themes are not taken?
66. Did the practitioners have any specific parameters regarding the selection of a theme for a dance drama? (i.e., regarding the content, characters etc.)
67. Can we adapt contemporary social themes into Kuchipudi? If so, how should we select the themes? Why?



68. Do you think that the Kuchipudi dance dramas have reached the zenith of their perfection? If not, what are the reasons and what are the improvements you suggest in order to achieve excellence?
69. Do you envisage any changes in future regarding the technique, content and presentation of Kuchipudi dance drama?
70. What precautions should be taken in order to hand over the tradition of Kuchipudi to future generations without harming its essentials.