

*ANDHRANATYAM*  
*THE LASYA DANCE TRADITION OF*  
*ANDHRA'S*

Thesis Submitted for the Degree of

**DOCTOR OF PHILOSOPHY**

**By**

**K.V.L.N.SUVARCHALA DEVI**

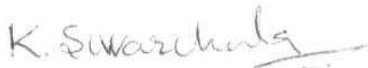
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DISCIPLINE OF DANCE  
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PERFORMING ARTS, FINE ARTS AND COMMUNICATION  
**UNIVERSITY OF HYDERABAD- HYDERABAD**

## Declaration

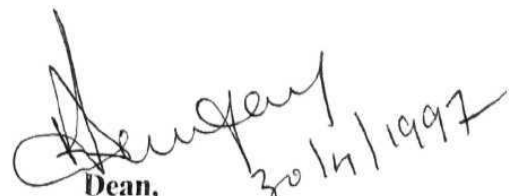
I hereby declare that the present thesis entitled "*Andhra Natyam- The Lasya Dance Tradition of Andhras*" -study is an original work produced by me in the Department of Dance, University of Hyderabad. This thesis or a part there of has not been submitted by me to any institution for any other degree.



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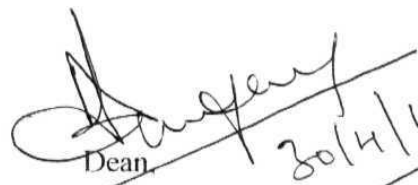
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This is to certify that the thesis entitled "*Andhra Natyam - The Lasya Dance Tradition of Andhras*" submitted by *K V L N Suvarchala Devi* for the award of Degree of Doctor of Philosophy in Dance is an original work written by her under my supervision. This thesis or a part there of, has not been submitted for any other degree.

  
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To My Guru - Avva

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## Preface

*NrityamDarsayami*, This chant rendered in daily worship of a house holder and also in temples. The shodashopacharas. chatushashti upacharas performed in the worship of an idol in the temple have music and dance as compulsory offerings. Music and dance were prescribed as a part of ritual performance in the Agama Sastras. In the vaikhanasa Agama, there is a mention of Nine fold worship of God (Navavidharchanam - see Appendix -I) In this Maricha Maharshi mentioned that Uttamottama, Uttama Madhyama, Uttama Adhama, Madhyama Uttama, Madhyama Madhyama, Madhyama Adhama, Adhama Uttama, Adhama Madhyama and Adhama Adhama are nine fold worship with several offerings including dance and music. Worship without dance and music was believed to be a sin. Above chant “Nrityam darsayami” made me to ponder about the importance of dance in the rituals.

Recollection of my childhood dance performances in the Kalyanotsavam of Manyamkonda Venkateswara swamy and other festivals under the guidance of Smt. Saride Manikyamma given me the scope to understand the status of dance in the temple rituals.

Fortunately I came to learn dance from Dr. Nataraja Ramakrishna, the only person who can teach temple ritual dance and who is striving hard to retain the lasya dance tradition of Andhras. He explained me the developement of dance in general and temple dances, court dances and other dances of India with reference to Andhra in my M.A. course.

After completing my M.A. in dance when I had to choose a subject for the research study, I approached Dr. Nataraja Ramakrishna with the hypothesis of temple dance in Andhra Pradesh. He immediately accepted my request and explained the area of research study. During the course of discussion I came to know that it is a vast area and I could not complete it with in five years. After understanding my problem Dr. Nataraja Ramakrishna suggested me to take one temple for ritual dance tradition. So I took Ballipadu Madana Gopala Swamy temple in West Godawari district where my first Guru Smt. Saride Manikyamma was in the service as the temple dancer.

Dance developed in two main streams Lasyam and Tandavam. They are again developed as Nritya, Nritya and Natya. In Andhra Pradesh classical dance art developed in temple, court and in open arena. Temple dance and court dance mainly practiced by the female artists. These dances are described in the Telugu literature from 11th century to 17th century. As an offering in the temple the dance was patronised in a great grandeur by the kings and the society. Gudisanis in Andhra country (Devadasis in general) attained a great admiration and social status.

In course of my research work I came to know that the Lasya dancers in Andhra Pradesh are named as Venkatarathnam, Venkatanarayana, Nukaraju etc., which sounds like male names. I asked Dr. Nataraja Ramakrishna about this, and he explained that the gradual degradation of dancer's status in the society. Temple dancers were not known as "Devadasis" in Andhra, they were called as Gudisanis, Devanartakis, Devaganikas. Dasis were the slaves, who used to be with queens in the harems. Most of the dasis were sent with the queen as a matrimonial gift from her mother's home as "Aranam". Their names were generally Mandaramala, Kamalanethri, Sarasiruham, Vasanthathika etc.,. Some of the scholars who didn't know the fact were confused and believed that names like Venkatarathnam, Ramabhadram etc., were the names of Kuchipudi dance masters. But most of the dancers of 20th Century A.D were known with male gender names. Reason is the degradatory status of dancers and the people who wanted to use them in other way but not as artistes and used to call them as Manikyam, Muthyam. Instead of calling Manikyam they call as Manikyam. They wantedly avoided the "Ammam". Once temple dancers were believed as Nityasumangalis and were used to invited to attend the marriage ceremonies of higher families. They used to sing the Mangalaharatis and used to give some black beads from their chain to the newly married lady. That was believed to be very auspicious and the bride will be blessed by God as a "Sumangali". In the beginning of 20th Century the dance practise was

a taboo in India. So almost all the female dancers have stopped dance performance in Andhra Pradesh. This thesis on Andhra Natyam as a temple art deals with the following aspects in seven (7) chapters.

## CHAPTER-I

### A General Introduction to Dance

Lasya as defined in some treatises. It also contains the different types of dances and classical dance styles of India in brief and introduction of Andhra Natyam.

## CHAPTER-II:

### Temple - Worship and Dance in Temple:

Dealing with origin, development of temples and some of the important temples of Andhra Pradesh where dance was a part of rituals.

## CHAPTER-III:

### Worship - Music and Dance Worship in Temple:

This chapter contains the method, and types of worship in Andhra Desa. Devanartaki in temple her initial training, dedication with a special reference to Ballipadu Madanagopala Swamy temple in West Godavari district where Smt. Saride Manikyamma was dedicated as a Temple dancer. The terminology of Gudisani, her social status in olden days.

## CHAPTER-IV

### **History of Andhranatyam:**

Rulers of Andhra Desa - Literary evidence of Andhranatyam and ancient dancers etc., are covered in this chapter.

## CHAPTER-V:

### **Resurrection of Andhranatyam:**

The details of seminars, conferences held at Rajamundry in 1970 - "Abhinaya Sadassu" and at Vijayawada and Hyderabad in 1994.

## CHAPTER-VI:

### **Technique of Andhranatyam:**

Details of technique, repertoire and Navajanardhana Parijatham. A brief bio-graphy of Dr. Nataraja Ramakrishna.

## CHAPTER-VII:

### **Andhranatyam-The Lasya Dance Tradition of Andhras.-Conclusion:**

Gradual development of dance art. Its decadence and renaissance in Andhra Pradesh. The place of Andhranatyam as a Lasya Dance Tradition and scope for the further study in the cultural history of Andhra country.

## Acknowledgements

During the course of my research I am indebted to many people. First of all I express my heartfelt gratitude to my Guide, Research supervisor Prof. Nataraja Ramakrishna, who spared his precious time in encouraging, clarifying the points during the course of the discussion. His affectionate blessings made to complete this thesis in time. I wish to acknowledge my deep gratitude to Smt. Saride Manikyamma who has taught me the dance from my childhood and encouraged me throughout my association with her.

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I take this opportunity to record my gratitude to Sri Arudra, Dr. P S R Appa Rao, **Smt** Chitra Dasarathy, Sri Pemmaraju Hanmantha Rao and Pemmaraju Bapi Raju.

Particularly I am tremendously benefitted by the discussions with Sri Kala Krishna, Smt Annabattula Sathya Bhama, Smt. Annabattula Laxmi Mangatayaru, Smt. Annabattula Venkata Narayanamma, Kum. Laxmi Prasanna and Siddabattuni Bhramaramba and others.

I thank Smt & Sri Rajani Vijay, Sri Perini Kumar, Sri Perini Prakash, Sri Perini Srinivas, Smt Roja Rani. Smt Sunila Prakash, Smt Sharada Ramakrishna for their encouragement. I thank Prof. B P Sanjay, the dean of Sarojini Naidu School of Performing Arts, Fine Arts **and** Communication.



the other Prof. Laxma Goud and others, and also the non-teaching staff, in particular Smt. Sudha Padma, Sri Sudheer, Sri Madhava Rao, Sri Balram Smt. Kamala Devi, Sri Poshetti and others for their help.

The credit for bringing out this legible and neat print goes to Sri K Ramesh & B. Narayana Rao of Digital Graphics & Mr. G Bala Murali Krishna who took lot of pains at every stage of the thesis. I also thank Kum. Eshwari, and Mr. Murali of Systematics for their help.

During the course of my research I have visited several libraries and institutions. I wish to thank the authorities and staff.

1. Andhra Pradesh State Archeives, Hyderabad.
2. Sundarayya Vignana Kendram, Hyderabad.
3. University of Hyderabad, Hyderabad.
4. Sri Krishna Devaraya Bhashandhra Nilayam, Hyderabad.
5. Executive members of Lord Madana Gopala Swamy Temple at Ballipadu, West Godawari district.

Last but not the least, my special gratitude is due to all the members of my family particularly to my Father Sri Kasi Bhaskara Moorthy. my Mother Smt. Sharada Devi and my Mother in - Law Smt. Bharati Sharma for their untiring sacrifices and affectionate blessings. I also acknowledge the deep sence of gratitude to my father in law Sri. P N Sharma and my brothers Bhargav and Vishvambher and brother i n laws, Dr Suprasanna, Sri Sudhakar,, and Dr. Madhusudhan Sharma and to my co-sisters and my Grand Mother Smt. Kasi Anantha Lakshmi. I also thank my neice Deepti in assisting me in going through the computer drafts.

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I also thank the Vice-chancellor, the Registrar, acedamic and administrative officers of the University ofl yderabad, for providing me with an opportunity to join the research and completing the same in time.

**K V L N SUVARCHALA DEVI**

## *Plates*

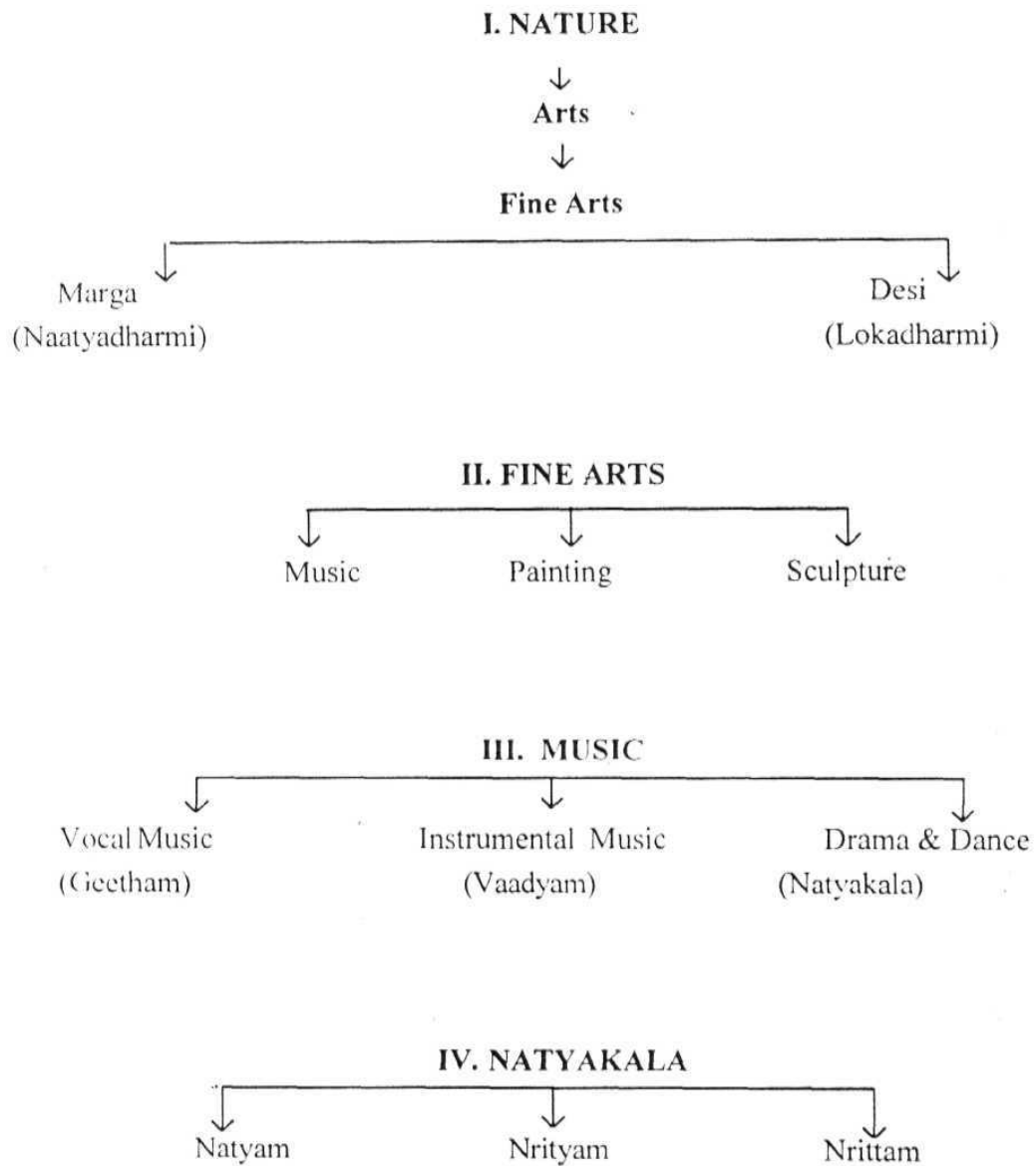
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| Plate | 5.  | New Gopuram - Ballipadu                 |
| Plate | 6.  | Lotus Lake - Ballipadu                  |
| Plate | 7.  | Instruments - Ballipadu                 |
| Plate | 8.  | Bheri Puja                              |
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| Plate | 12. | Smt. Saride. Manikyamma's Abhinaya      |
| Plate | 13. | Smt. Saride. Manikyamma's Abhinaya      |
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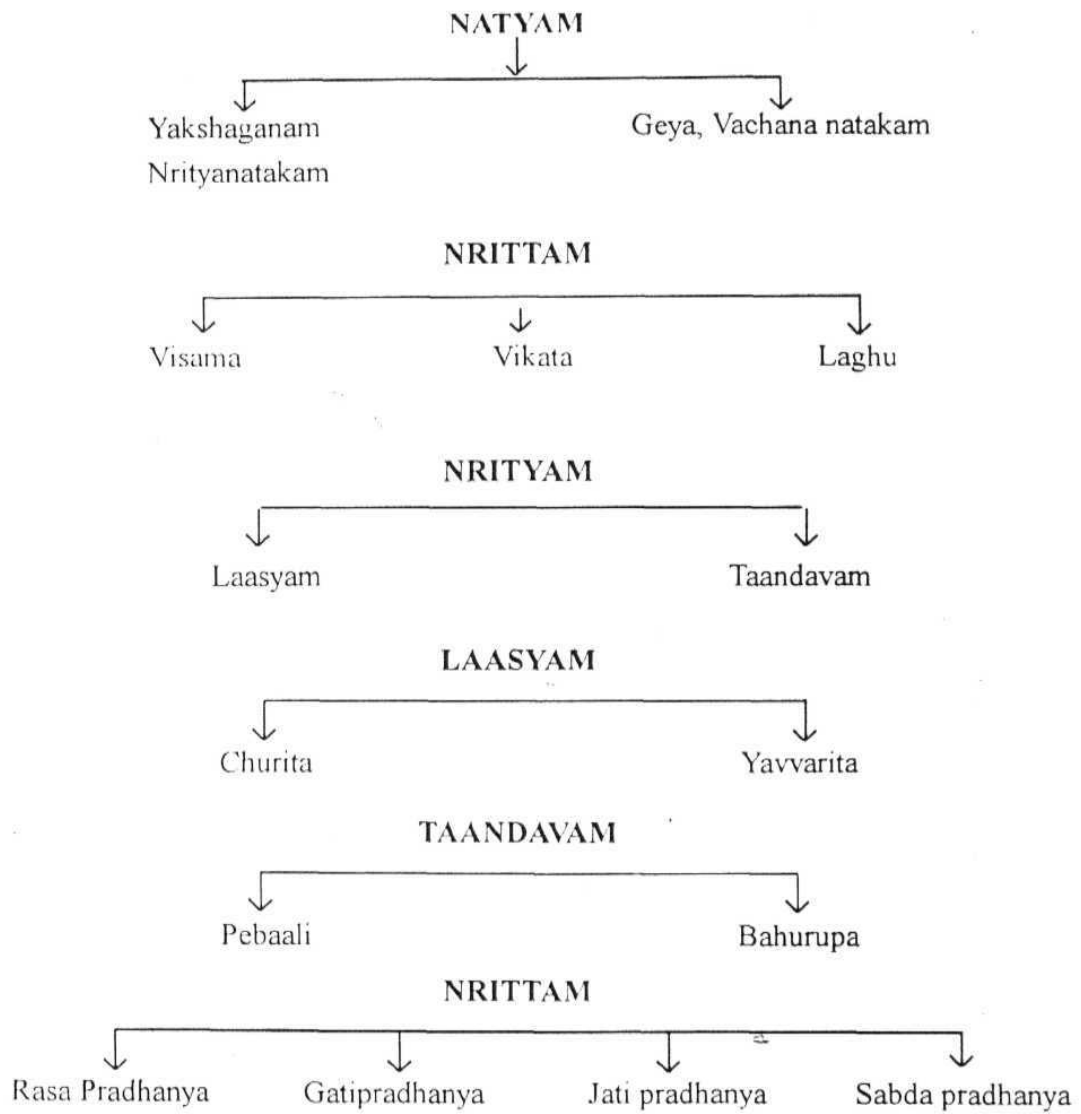
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- Plate 39. Navajanardana Parijatam
- Plate 40. Dr. Nataraja ramakrishna

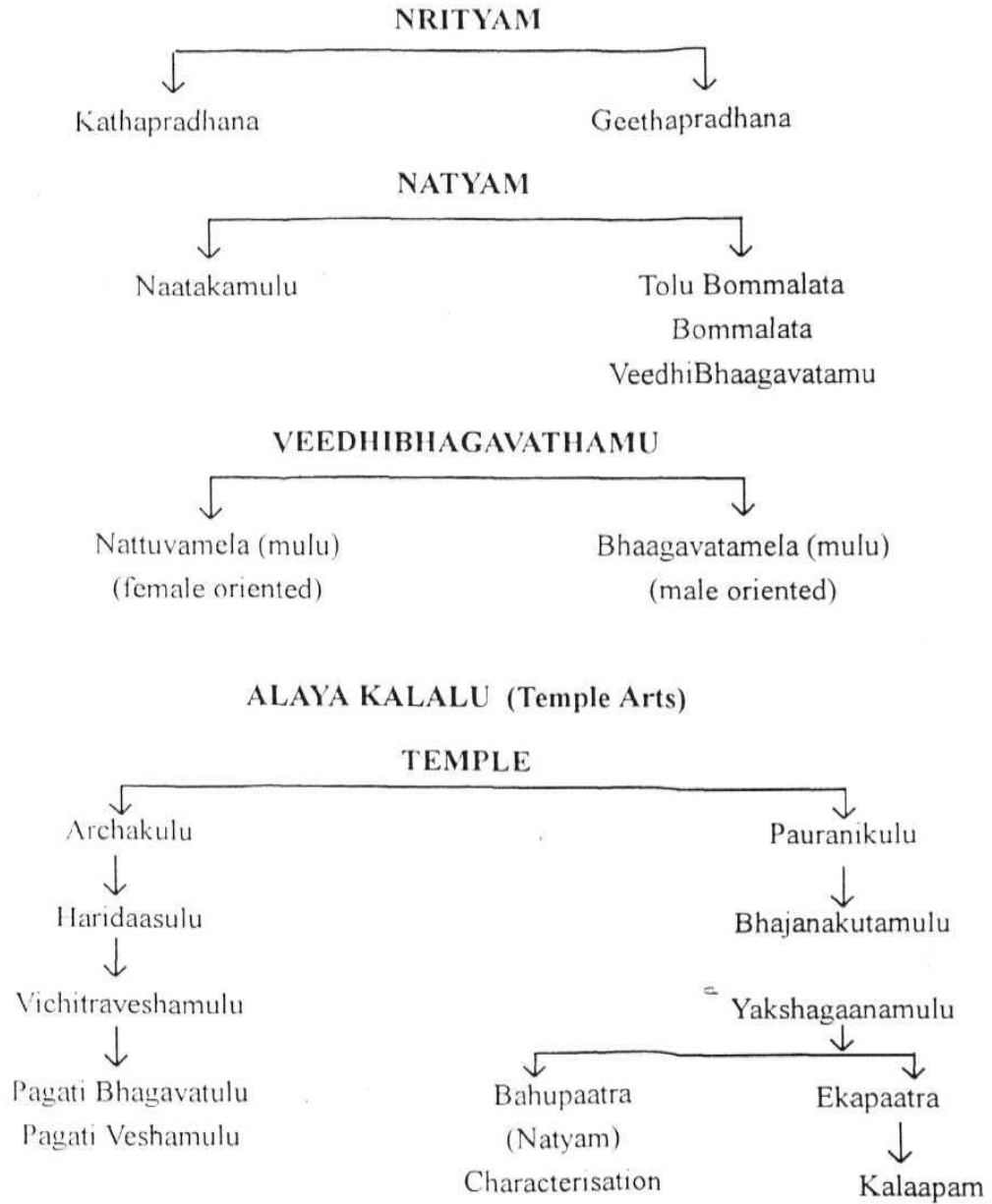
# *Chapter - 1*

## *A General Introduction to Lasya and Dance Traditions*

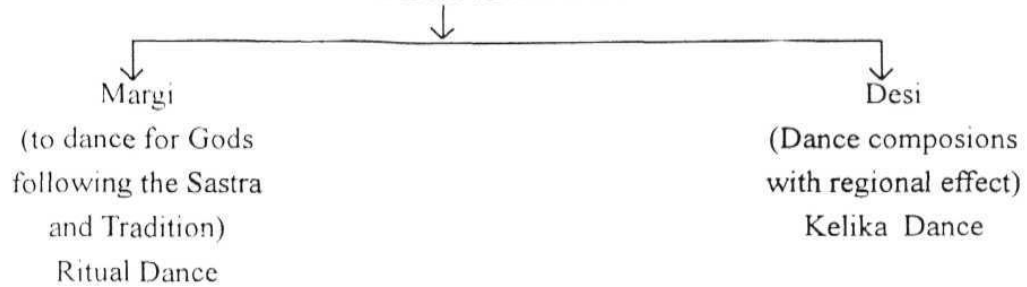
## THE AUGMENTATION OF INDIAN DANCE ART



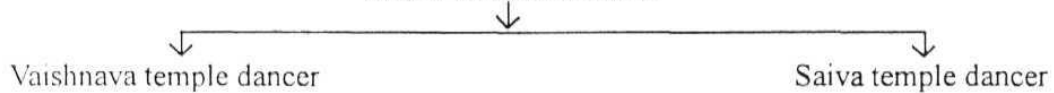




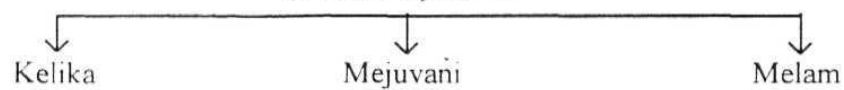
## TEMPLE DANCER'S DANCE



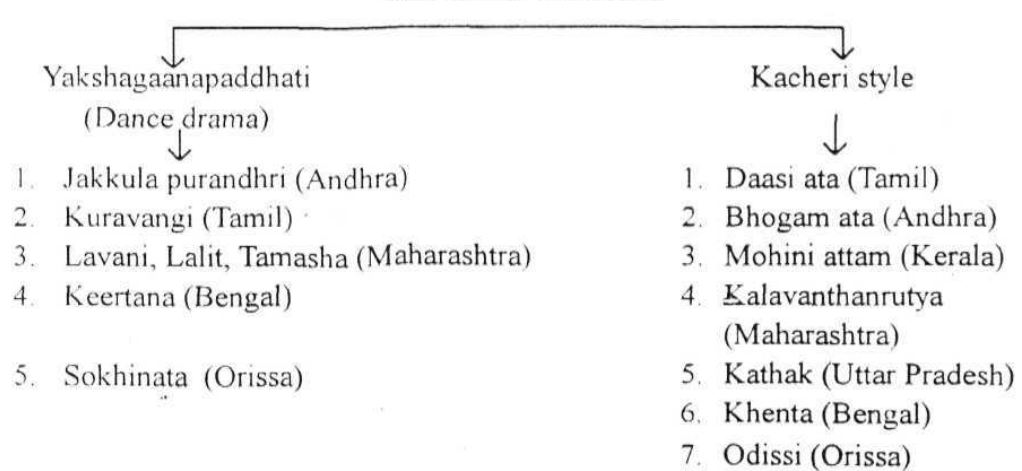
## TEMPLE DANCERS



## COURT DANCE

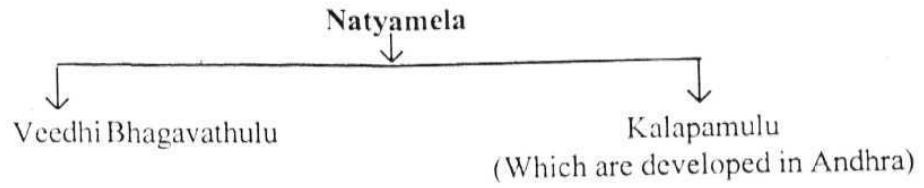


## NATTUVA MELAM





## **BHAGAVATAMELAS**



### **Veedhi Bhagavatamu**

- I. 1. Kuchipudi Brahmana Bhagavatulu
2. Kota Konda Kapatrala Bhagavatulu
3. Yanadi Bhagavatulu
4. Chenchu Bhagavatulu
5. Golla Bhagavatulu
6. Nakkala Bhagavatulu
7. Dasari Patakulu
8. Bahu Roopulu

### **II. Brahmana Bhagavatulu (Tamil Nadu)**

Melatture, Oottukaadu, Shulangalam

### **III. Yaksha Gana Nartakulu(Karnataka)**

#### **IV.**

- |                         |  |        |
|-------------------------|--|--------|
| 1. Kathakali            |  | Kerala |
| 2. Chakkiyar Kuttu      |  |        |
| 3. Kutiyattam (Malabar) |  |        |

#### **V.**

- |              |  |               |
|--------------|--|---------------|
| 1. Ramaleela |  | Uttar Pradesh |
| 2. Nautanki  |  |               |
| 3. Bharatulu |  |               |

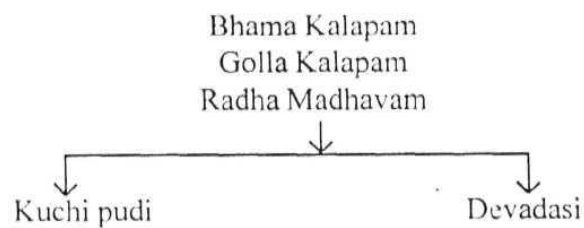
**VI.**

1. Gajam (Shiva Leela) Bengal

**VII.**

1. Dandora Maharashtra

**Kalapamulu**



**Group of Nattuva Mela**

1. Nattuvangam - Acharya - Guru
2. Patra or Nartaki
3. Natudu (helper vaisyudu or a comedian)
4. Vantapatakulu (play back singers)
5. Vaadyakulu (players of musical instruments)

**Musical Instruments used for Indian Dances**

1. Mrudangam. Tabala. Suddha Maddela etc are called as Charma Vaadyamulu,
2. Venuvu(flute) Mukhaveena etc., are Gaalivaadyamulu
3. Veena, tampura. Voilen etc., are called tantri(stringed) Vadyamulu
4. Jalatarangini which is called as Jalavadyam

Recognised Classical dance tradition of India

1.	Andhra Pradesh	Andhra Natyam & Kuchipudi
2.	Tamil Nadu	Bharatanatyam & Bhagavatamela
3.	Kerala	Mohiniattam & Kathakali
4.	Orissa	Odissi & chchau
5.	Uttar Pradesh	Kathak
6.	Manipure	Manipuri

[ Source - Dakshinatyula Natyakala Charitra]

- Dr. Nataraja Ramakrishna

## **DANCE TRADITIONS - ANDHRA NATYAM**

(Dakshinatyas - Lasya and Lasyangas - according to different texts - regional dance styles and recognised classical dances etc.,)

*Mahendra Malayali Sahyomekhala palamanjarah!*  
*Etheshu samsrita desasten jneya dakshinapalhah!*  
*Kausalasto salascaiva Kalinga yavanah khasah!*  
*I )ravidandhra Maharastra vainnavivanavasajah!*  
*Dakshinasyasamudrasya tatha vindyasya cantare!*  
*Yedesasteghayumjeta Dakshinatyantu nityasah! " - Natyashastra*

Bharata mentioned in the 13th chapter of his Natyasastra that the pravritti or the regional identity was to be recognised through costume, dialect habit, tradition, custom and occupation. Mere it may be mentioned that there are innumerable variations in the factors that contribute to and establish regional identities. These infact, vary even within a particular region.

However, for the sake of brevity, I may say that, Bharata classified some identities. They are Dakshinatya, Avanti, Odhramagadhi and Panchalamadhyama. Broadly speaking the classification of Bharata may be taken as of Southern, Western, Eastern and Northern regions of India respectively, Each of these regions consists of different tracts of land with separate identities. Bharata, the author of Natyasastra mentioned that the South Indians-practised the Dakshinatya style of Kaisiki Vritti, i.e. the delicate and graceful dance with erotic sentiment. \*<sup>2</sup>

In Hindu mythology it is believed that Siva and Parvathi are the first divine couple (Husband and Wife - Adi Dampathulu) in the universe. Most of the dance treatises mentioned that Siva was the first dancer. There are mainly two types of dances in the world, one is feminine (dance) and the other is masculine (dance). The feminine dance is known as LASYA and the masculine dance as TANDAVA.

According to Abhinayadarpana, Sangitharatnakara and other medieval dance treatises, dance is divided into three distinct categories viz., Natya, Nritya and Nritta. Here Natya corresponds to drama, Nritya to mime performed to a song or a poem and Nritta to pure dance where the movements of the body do not express any mood (Bhava) or meaning. These texts also characterised dancing either as masculine (Tandava) or feminine (Lasya).<sup>3</sup>

Lasya is not defined in Natyasastra, It gives a list of ten Lasyangas auxiliary of Bhana and discusses them. The Vishnu dharmottara Purana says that Lasya is a form of Nritta which can be performed either on a stage or elsewhere. In Natyasastra, Bharata mentioned "Sukumara Prayoga" merely as the essence of Lasya, being the main feature of the dance of Parvati, but the nature of the 'Sukumara Prayoga' was not elaborated.

While discussing the purvaranga, Bharata defines Chari and Mahachari as the movements for the expressions of Sringara and Vira Rasas respectively. The distinction between them is similar to that of Tandava and Lasya. This shows an awareness that Lasya type of dance required graceful movements, and this perhaps led to the recognition of Lasya as a separate style. Natyasastra enumerates and defines Lasyangas while describing the Bhana type of drama and says that Lasyangas are to be presented by a single character as in the case of a Bhana and not by a group of characters, These Lasyangas are briefly described as below:

1. Geyapada: When a heroine performs a dance by singing a song directed towards the hero, with appropriate accompaniments and with or without histrionic expression is called "Geyapada".
2. Sthitapatya: When dance is performed in which a (love-stricken) heroine renders a song in prakrit to create rasa is called as "Sthitapatya".
3. Asina: When a heroine sits in a depressed and ruminating mood unaccompanied by any music, it is called "Asina".
4. Pushpagandika: When a dancer performs a dance in which a woman assumes the role of a man and renders a song with music and dance is called "Pushpagandika".
5. Pracchedaka: In Pracchedaka the dancer dance like a heroine, who is in love, meets an unfaithful hero in the moonlight.
6. Trimudhaka: When a dance is performed by a dancer or a character in which the metre is even, employing words that are neither harsh nor severe and which is mainly natural, it is called Trimudhaka.
7. Saindhavaka: When a dance is performed employing instrumental music and diction in prakrit, it is called Saindhavaka.
- X. Dvimudhaka: When a dance is performed in a circular movement accompanied by melodious vocal and instrumental music expressive of the inner feelings of the character through pretentious gestures it is called Dvimudhaka.

9. Uttamottamaka: When a dance is performed accompanied by a song and instrumental music and full of sportive and joyous movements, it is called Uttamottamaka.
10. Uktapratyukta: A dance performed by a dancer, wholly with coquetry and love dalliance accompanied by diction full of sarcasm and satire is called Uktapratyukta or amoebacan song.
11. Citra pada: When a dance is performed in which a love born character amuses himself or herself by looking at the portrait of his or her opposite, it is called citrapada.
12. Bhavika: When a dance is performed in which the heroine dreams about her lover and expresses diverse feelings wistfully, it is called Bhavika." \*<sup>4</sup>

The description of lasyangas in Bharata's Natyasastra constitutes Lasya. The Lasyangas which are defined in other texts like Nartana Darpana, Sangeeta damodara, Nartana nirnaya are similar to Natyasastra, with some minute changes. Some of them have given extra notes and differences, but it appears in many aspects that all these texts have followed Natyasastia only. Abhinaya darpana mentions Lasya as a style of delicate dance of Parvathi. Manasollasa describes Lasya as a grateful style of expression consisting of Angaharas. Saradatanaya discussed Lasya in detail and defined it as a form of a delicate Karana and Angahara, accompanied by a song and that Kaisiki Vritti (graceful dance) was added to it. So, Lasya can be divided into four kinds viz., 1. Srankhala, 2. Lata, 3. Pindi and 4. Bhedyaka.

1. Srankhala: It consists of ten types of Lasyanagas. The Lasyanagas referred to, are the same as mentioned in Natyasastra.
2. Lata: This is of three types, viz as Rasaka, Danda Mandala and Natyarasaka.

3. Pindi: It seems to have no divisions and apparently it may be a Tandava dance, which has many divisions.
4. Bhedyaka: This again has ten Lasyangas, which are same as mentioned in Natyasastra.

In another context Bhava Prakashini refers to Bhana type of drama and says that it employs ten Lasyangas which are same as those mentioned in the notes on Srinkhala and Bhedyaka, i.e. the Lasyangas which are mentioned in Natyasastra. Bhavaprakashini seems to mean that these Lasyangas constitute Lasya. It says once more that apart from these Lasyangas there are, according to some other writers, four Nrityabhedas, They are Gulma, Srinkhalita, Latabandha, and Bhedyaka.

1. Gul ma: It is danced together by a group of dancers in a slow tempo.
2. Srinkhalita: It is danced in the form of a chain comparatively in a faster tempo.
3. Latabandha: It is danced to a tempo neither too slow nor too fast by the partners holding each other.
4. Bh edyak a: Each dancer in a group of dancers plays her own part to a fast tempo.\*5

The above pindibandhas which are mentioned as Nritya Bhedas in Bhavaprakashini, are having the same names i.e., Srinkhala, Latabandha, Pindi and Bhedyaka that occur in Natyasastra. But Natyasastra considers them as varieties of Pindibandha, and says that Srinkhala is Gulma i.e. a group. It uses the terms Lata and Latabandha



synonymously. Naryasastra does not describe these in detail but defines them. It states that the various Pindis are designed to please gods, and each bear the name of a god or a goddess.

Bhavaprakashini gives with its own interpretations to the views mentioned in Natyasastra on those movements that are graceful and delicate. It also considers the Lasyangas mentioned in Natyasastra as parts of Lasya, because they are delicate. But later Bhavaprakashini says that Lasya consists not only these but also of other types of movements, which are mentioned as Nrutyabhedas. \*6

Sangitharatnakara defines Lasya as a dance of delicate movements which arouse erotic sentiment

Sangitha damodara says that Lasya is a division of Nritya, and considers it as a desi form of dance, performed by women. It gives two sub-divisions to Lasya as churita and yauvata.

1. Churita: The hero and the heroine dance and act with embraces, kisses in the middle of an act.
2. Yauvata: The dance performed by the dancers with delicate movements and overpowering charms is known as Yauvata. Jayapa in his treatise Nrityaratnavali defines Lasya thus:

*Sloka: Bhavah sthripunsayorlasaha  
tadarthah (rtham) tatra sadhuva  
Lasyam Manasijollasahe tu Mridangaharavat  
Devyaiddevopadisthatvat prayahsthrihihi prayujyate!! -Nrityaratnavali.*

8. Oyaraka: Oyaraka is accepted to be the slightly oblique down-ward movement of the head.
9. Vihasi: Vihasi is the smile which is full of the sentiment of love, that which is different from the trained (smile) and which has an extremely subtle and novel charm.
10. Manu: Man a is accepted to be that which has the tempo of the sthayi belonging to songs etc. \*9

Sangeetha Damodara discusses the ten Lasyangas used in Bhana in the following manner.

1. Geyapada: The heroine sings and is accompanied by instrumental music.
2. Sthitapathya: This agrees with the Natyasastra in prescribing Caris and caccatputa. This also suggests recitation and panikala - hand - gesture.
3. Asinapathya: The heroine sits and acts with graceful movements of the hands, feet and eyebrows.
4. Vaimudhaka: This is Lasya performed by men in women's attire.
5. Pusphagandika: This is Lasya performed with various graceful movements or: The heroine tries to understand the hero and in order to do so, she sings in various ways.
6. Pracchedaka: A woman, sings to the accompaniment of the vina in grieving over her separation from her husband who is in love with another woman or a woman who becomes jealous on seeing her husband attached to another woman.

7. Uttarottaram: The simple conversation of a woman with her lover whom she imagines to be by her side.
8. Uktapratyukta: The heroine abuses the hero.
9. Vimudhaka: The heroine sings and dances gracefully.
10. Saindhava: The dancer dances and sings songs which are appropriate to the Sindhu country. Sangeetadamodara also describes Lasyangas as forms of Nritya, with their origin in Karnataka and which they are full of hand gestures and movements of the other parts of the body. \*<sup>10</sup>

The Lasyangas which are mentioned by all the above authors are used in all the Indian classical dances. The desi Lasyangas which are mentioned in Sangitaratnakara, Sangitadamodara and in Nrittaratnavali are found in Lasya dance tradition of Andhra Pradesh. Many of the Lasyangas can be seen in the performance of padams, Javalis etc.

Mathanga, the author of the musical treatise called "Bruhaddesi", used the word Desi for the first time. The word 'desi' was used by many other authors like Someswara in his Abhilashitartha Chintamani (or) Manasollasa, Sarangadeva in Sangitaratnakara, Parshvadeva in his 'Sangita Samaya Saram' etc. They all described the Desi traditions or desi styles.

Apart from the above texts, Jayasenani's Nrittaratnavali deals in two categories with the desi tradition in detail in four chapters. In the first part the stanakas, utplutikaranas, Bhramaris, Pada, Pata, Cari, Lasyanga, Gatibhedas are mentioned as supplementary to Marga Bhedas. Perini, Rasakam, Carchari, Bahurumpam, Bhandika, Kollatamu are the various varieties mentioned by Jayapa in the second part of desi styles. Jayasenani

defines Lasya and Tandava as the two varieties of Nritta and Nritya. Lasya is a feminine dance style which arouses the erotic moods with its delicate and graceful movements. Siva taught this dance style to his consort Parvati.

Lasyangas mentioned by Jayasenani in Nrittaratnavali are same as in Natyasastra. Jayasenani also agrees with Bharata that the Angas are ten in number.

The authentic texts like Natyasastra, Abhinayadarpana, Nrittaratnavali, Sangitaratnakara define various technical terms of dance and dramatology. The two main categories of dance are Marga and Desi styles, which are again divided as Natyadharmi and Lokadharmi.

1. Natyadharmi is conventional tradition.
2. Lokadharmi is realistic tradition.

Nrittaratnavali mentioned forty six Desi Lasyangas, They are:

- |                  |                 |                       |
|------------------|-----------------|-----------------------|
| 1. Saustavamu    | 2. Sthapana     | 3. Rekha              |
| 4. Dalamu        | 5. Call         | 6. Catavali           |
| 7. Lali          | 8. Trkani       | 9. Uttasam            |
| 10. Sukatasam    | 11. Uronganam   | 12. Bhavam            |
| 13. Dharaharam   | 14. Kittu       | 15. Desikaram         |
| 16. Nijapanam    | 17. Dillay      | 18. Lavani            |
| 19. Geetavadyata | 20. Abhinayam   | 21. Layam             |
| 22. Komalika     | 23. Oyaram      | 24. Aneeki            |
| 25. Angaharam    | 26. Manodharmam | 27. Angam             |
| 28. Anangam      | 29. Vivartamam  | 30. Jhanka (or) Rinka |
| 31. Mukharasam   | 32. Teva        | 33. Vihasi            |

34.Thasakam	35.Talam	36.Vitalam
37.Rasavritti	38.Masrnata	39.Anumanam
40. Pranamam	41. Langhitam	42. Amshagati
43. Susandhi	44. Padapatam	45. Gatistham
46. Chandanam		

They are described as desi lasyaangas in Nruttaratnavali, but they partially follow the marga tradition. To make it clear, I have adopted Natyasastra and other texts in defining lasya. Coming to the subject, Lasya as defined by the traditional artistes, female artistes in particular of Andhra Pradesh, is different from that of the above texts, Though these artistes follow these texts they make regional changes in their performances.

The performance of a Padam, Varnam, Slokam etc., in a sitting position is called Lasya in Konaseema of East Godavari district. While performing a Padavarnam the artistes depict histrionic expressions for the Sahitya i.e., text part, and they sing the svaras. They do not stand and perform the Jatis for the svaras. They call this tradition as Lasya. When they perform pure dance i.e., Nritya by standing for svarapallavi, Dasavataras, Sabdapallavi etc., they call it as Tanda va. It means the performance of an abhinaya piece by sitting is called Lasya, and the pure dance or Nritya performed for the items by standing is called Tandava. {Informant : Dr. Nataraja Ramakrishna}. \*<sup>11</sup>

The artistes developed the Rasabhinaya tradition all over Andhra and in particular in East and West Godavari districts. In this tradition they sit and sing and perform the abhinaya for a Padam, Padavarnam, Slokam, Poem, Javali etc. They exhibit histrionic expressions according to the texts like Bharatarasa Prakaranam, Rasarnava sudhakaram etc.. The Nayikabhinaya i.e., developing the Nayikavasthās according to texts in Satiivikabhinaya is a noiable thing in this tradition of this region. This abhinaya is called as Suddhasathvika and is a very complicated one. The Lasya dance tradition can be divided into two types. The first type of the Lasya dance tradition is involved with festivals.

Batukamma

Gobbiata

Kolatam

Jadakolatam etc.,

and the second type of Lasya the classical dance tradition is performed by trained artistes,

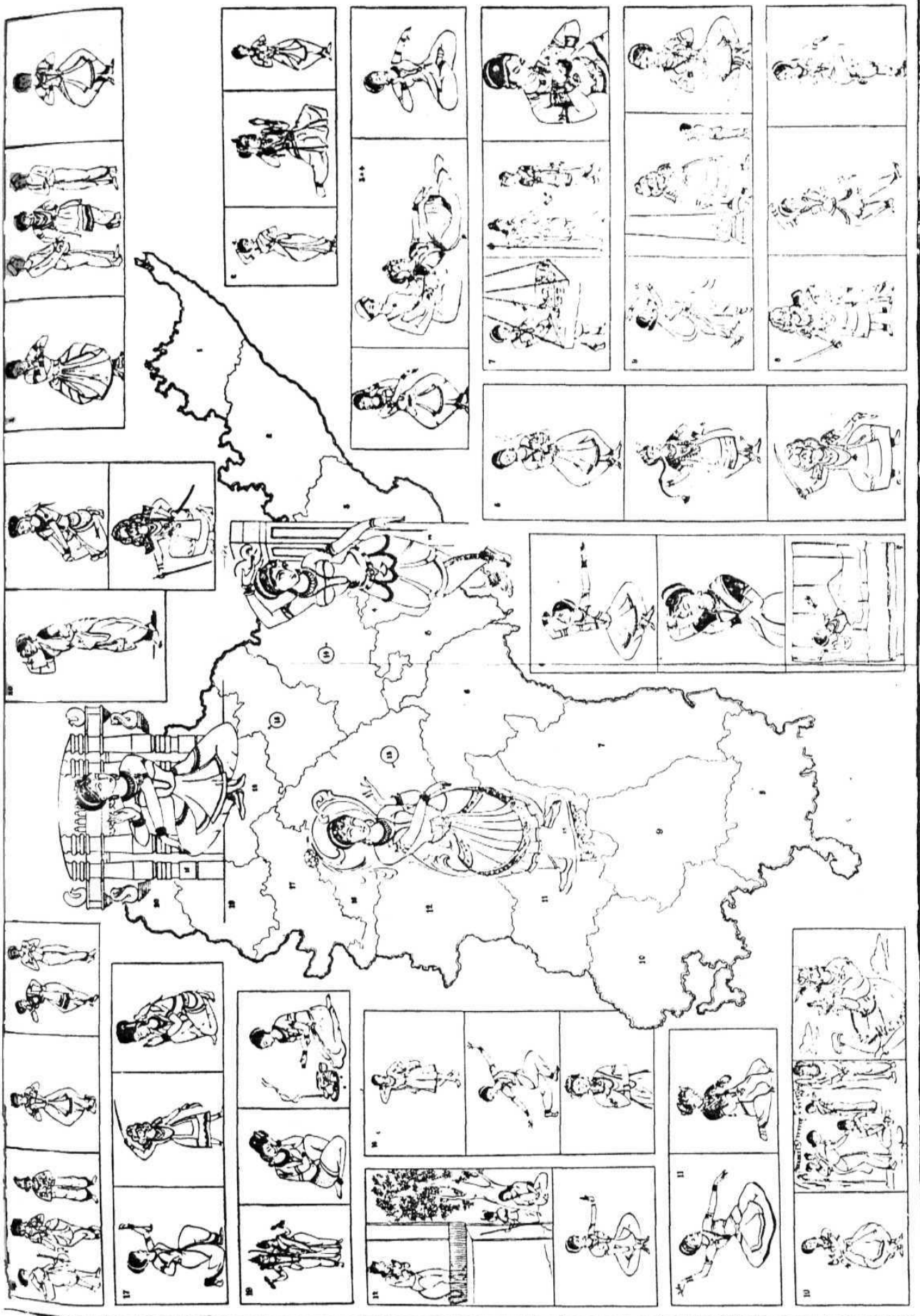
The classical lasya dance tradition follows the Marga or Natyadharami with the regional changes. It is according to the texts. This classical dance can be classified into three parts ( particularly in Andhra Pradesh)

1. Temple Dance ( Ritual & Spiritual)
2. Court Dance ( Intellectual)
3. Atabagavatam ( Parijathams or Prabhandam Nrityam) Which has having sahaja bhavas, hastas and karanas ( natural expressions hand gestures and postures).

Again in temple dance there are three varieties.

### TEMPLE DANCES:

- i). For Deities - Main deity, Asthadikpalakas etc. As ritual duty, these types of dances are exhibited as part of the rituals in special talas, special ragas and also on special occasions. Pure dance i.e., Nritya is performed in these dances.
- ii). Asthanam - Utsavam or Kelika : Generally there is a daily procession in the evening for Utsava vigrahas (Processional idols), the idols are brought to the Kalyana mandapa and a kelika is performed. This performance is for the presiding God and also for intellectuals who assemble there. Generally this performance is Nritya and Abhinaya oriented.



iii). Prabhandanrityam - A parijatham is performed only on the occasion of a temple festival. So it is an occasional performance for the common people as well as for the intellectuals. The purpose is to educate the masses about myth, epics, culture, customs etc. Parijathams are generally performed on the marriage day (Kalyanotsava) of the deity and also in several other important festivals.

Classical Lasya dance traditions follow Marga paddhati with Natyadharmi in relation to the regional changes. They can be recognised by their appearance, language, body kinetics, music (used for the dance) and customs which followed by the dancers or the artistes.

Bharatanatyam, Odissi, Mohiniattam, Andhranatyam, Kuchipudi, Manipuri and Rasaleela are the classical dance traditions of India.

Regional (Desi) Lasya dance traditions like Gobbiata, Bhathukamma ata, Kollata Kopulu etc., are in vogue in Andhra Pradesh. The following Desi dance styles are mentioned in Nrittaratnavali

1. Rasakam. 2. Carcari. 3. Natya Rasakam. 4. Dandarasakam, 5. Sivapriyam, 6. Cinthunrittam, 7. Kanduka Nrittam, 8. Ghatiani Nrittam 9. Carana Nrittam 10. Kollata Nartanam.\*<sup>1</sup>

These desi dances were used to be performed by both male and female artistes in the past. Some of these dances are still in vogue. Desi styles mentioned in Nrittaratnavali are Perini, Prenkhana, Rendu Tegala suda etc.,





Dandika Lasyam- Ramappa Temple

People in India perform dance in various occasions like feasts and festivals. One of their expression of worship is Temple dance.

All arts have their origin within human development. According to the cultural systems are developed by the human being, the dances can be classified under the five major categories.

1. Aradhana Nrityalu - worship through dance which can also be called as spiritual dance or ritual dance.
2. Sastreeya Nrityalu - Classical dances
3. Prachara Nrityalu - Traditional and popular dances.
4. Janapada Nrityalu - Folk dances
5. Atavika Nrityalu - Tribal dances

1. Ritual Dance: Aradhana Nrityam:- The dance performed in various festivals like Devinavaratri etc., can be called as Aradhana Nrityam. Such as:

*Veera Natyam in Veerabhadra festival*

*Garagalu in Devinavaratri festival*

The dance of Deva Ganika / Deva Nartaki in the temples, Agni aradhana of Maharastra, Lamas dance in Tibet, parsachi dance in Srilanka, Kavidi Chindu of Tamilnadu, Rasaleela and Laya haroba of Manipuri, Ankiyanat of Assam Ramaleela of Uttarpradesh, Karma dance of Gonds, Sarhal festival dances of Orissa come under Aradhana nrutyalu (worship dances). Aradhana dances stayed with Natyadharmi and Lokadharmi in various places. Deva Ganika dances with regional changes, Sevakali Layaharoba and Ankianat are some for example.

2. Classical dances: The dance style which mainly follow the Natyasastra, Abhinaya darpana Bharataniava, Hastalakshanadeepika and other texts, with regional effects and the tastes of the rulers and the intellectuals of the region can be called as classical dance. Nritya, Nritya and Abhinaya, these three aspects are exhibited in equal proportions with the textual sthanakas (stances) Recakas, Utplavanas, Karanas, Angaharas are performed in the combination with the Gati, Yati, Jati, Bandha, in this classical dance. These classical dances are recognised for academic study by the Provincial Governments with regional identity. The following are the classical dances that are recognised by the concerned provincial governments:

- |                               |                  |
|-------------------------------|------------------|
| 1. Bharatanatyam              | - Tamilnadu      |
| 2. Mohini attam               | - Kerala         |
| 3. Bharatanayam of Mysore     | - Karnataka      |
| 4. Andhranatyam and Kuchipudi | - Andhra Pradesh |
| 5. Odissi                     | - Orissa         |
| 6. Kalhak                     | - Uttar Pradesh  |
| 7. Manipuri                   | - Manipuri       |

The above dance styles were patronised by the kings of their regions in the past.

<u>Name of the State</u>	<u>Patronisation</u>
1. Andhra Pradesh	From the time of Satavahanas, Ikshuakus (Telugu) Kakatiyas, Vijayanagara emperors and the Zamindars or the rulers of Kalahasti, Tuni, Venkatagiri, Pithapuram, Bobbili, Kollapuram, Kondaveedu, Gadwala, Wanaparathi etc.
2. Tamilnadu (Tamil & Telugu)	Tanjore, Madhura, Ramanathapuram, Pudukkota, Ettiyapuram etc.

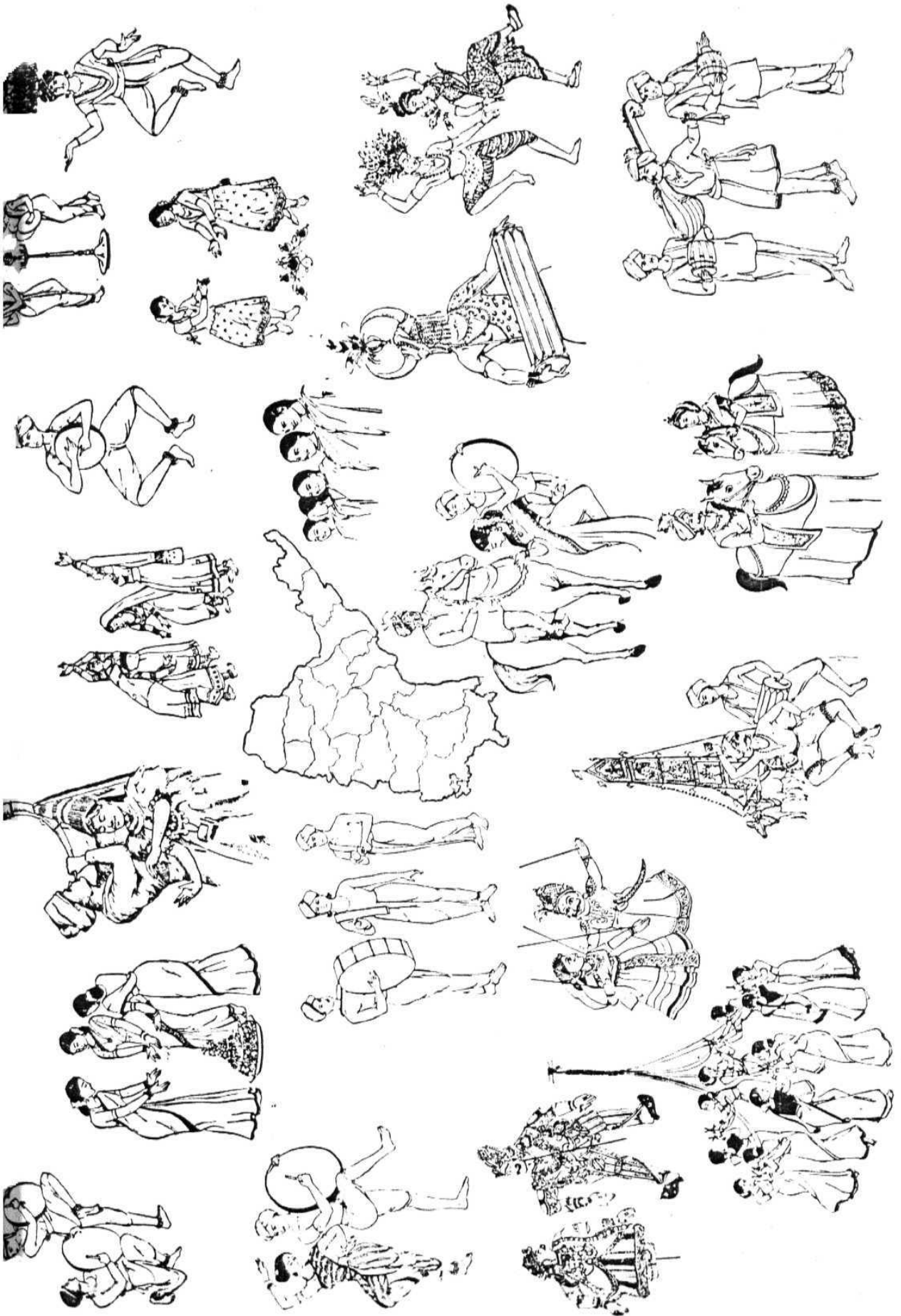
3. Kerala (Malayalam)                      Tiruvanukore, Kochin
4. Uttara Pradesh                      Moghual Kings (Padushahs)  
(Hindi)

Southern dance traditions are the mirrors of the Hindu Culture.

3. Pracara Nrityam: This popular dance style is exhibited to propagate the Hindu Cultural heritage and the greatness of the epics and to educate the common people in all aspects of life like culture, customs, moral duties, political changes etc., Yakshagana, Bhagavatam, Veedhinatakam, Bayalata, Terukkutu, Atabthagavatham etc., come under this category.

In Andhra Pradesh, Kuchipudi Bahgavatam, Turpu Bhagavatam, Dasi Bhagavatam, Golla Bhagavatam, Yanadi Bhagavatam, Dasari Bhagavatam etc are in vogue and Bhagavatam Terukkuthu, Kuravanji etc are in vogue in Tamilnadu. In Kerala Kathakali, Otamtullal, Kurudiattams etc are in vogue. In Karnataka yakshagana is very popular as pracara Nrityam. These popular dance styles can be considered as famous regional dance traditions which are generally practised in groups.

4. Janapada Nritya or Folk dances: Folk dances developed since the birth of the people and growth of the mankind. Janapada nrityalu developed with the influence of culture. These dances which are mingled with the culture, feasts and festivals are celebrated by the people with regional variations. These dances are Gobbiata Batukammata, pungidi, chemmachekka etc., in Andhra Pradesh: Kummi, Kottayam etc., in Tamilnadu: Kaikattukali in Kerala: Garbhanritya in Gujarat: Apart from the above there are Vruthacari, Puliata Gurram Ata, Buttabommatala, Dasarla Nrityam, Palnatikatra, Jangamkatha, Katamarajukatha, Bobblikatha Voggukatha, Burrakatha etc., are popular in Andhra Pradesh.



5. Atavikula Nrityam: Tribal dance is performed on every occasion like birth of a child, Cradle ceremony, Wedding, during the Agricultural erands, at the harvest and even on the occasion of death of a person etc., Savaras, Koyas, Chenchus, Baigas, Kunnas etc., come under hill tribes. Dance is a part and parcel of their life and culture as a social activity. \*<sup>13</sup>

The development of dance can be again divided into three different types as under:

- |                                      |   |
|--------------------------------------|---|
| 1. Dance for Gods                    | Ritual dances                             |
| 2. Dance for Kings and Intellectuals | Court dance (Kelika)                      |
| 3. Dance for common people           | Open air performance like<br>Parijathams. |

The Female artistes of the Lasya dance tradition of Andhra Pradesh used to perform above three traditions in the temples, in the courts and at public places. I have given references regarding these from several books like Natyasastra, Abhinayadarpana, Sangeetaratnakara, Nrittaratnavali, Bhava Prakashini etc. My object is to make a study of Lasya with the correlation of the above treatises and the different definitions given by the artistes of Sagaraseema for the words Lasya and Tandava. In this chapter I am giving a mini picture of the dance traditions. Dance traditions can be broadly divided into two catagories:

1. Mnrgi      and      2. Desi

Again divided into two kinds:

1. Natyadharmi
2. Lokadhanni

Again divided into two varieties:

1. Tandava
2. Lasya

Again divided into five major types:

1. Worship dance
2. Classical dance
3. Popular dance
4. Folk dance
5. Tribal dance

Among all the above Andhranatyam is an old female dance tradition of Andhra Pradesh. Dr. Nataraja Ramakrishna, the pioneer of Andhranatyam defines Andhra Natyam thus: "The Andhranatyam is a Lasya dance tradition performed by the cultured female dance artistes of the country in the temples, in the courts and at public places". At present the three traditions mentioned above were brought under a repertoire by an expert committee of Nritya Akademi and propagated by the eminent Guru Dr. Nataraja Ramakrishna by teaching it to his students. My subject for the present thesis is "Andhranatyam - The Lasya dance tradition", with special reference to Smt. Saride Manikyamma, a former temple dancer of West Godavari Dist., and an eminent Guru who participated in every event of Andhranatyam and an awardee of the Central Sangeeta Nataka Akademi for her sincere efforts and specialisation of Adhyatma Ramayana Abhinayam. I do cover other aspects like the historical background Andhra Natyam, Resurrection, its present technique and repertoire as a recognised classical dance tradition of Andhra Pradesh.

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## *Chapter - 2*

### *Temple, Temple Worship & Dance In Temple*

## BRIEF NOTES ON HINDUISM

"The Hindu religion originated in Vedic times. According to the Kurma Purana, 'The Hindu civilization is so called, since its original founders or its earliest followers occupied the territory drained by the Sindhu (the Indus) river system corresponding to the North-West frontier province and Punjab. This is recorded in the Rig Veda, the oldest of the Vedas, the Hindu scriptures which give their name to this period of Indian history. The people on the Indian side of the Sindhu were called Hindus by the Persians and the later western invaders. From Punjab, the civilization flowed over into the valley of the Ganges where it met with numerous cults of primitive tribes. In its southward march the Aryan culture got into touch with the Dravidian and ultimately dominated it, though underwent some modifications from its Dravidian influence. As the civilization extended over the whole of India, it underwent many changes, but it kept up its continuity with the old Vedic type of civilisation developed on the banks of the Sindhu. The term 'Hindu' had originally a territorial one and not a credal significance. It implied residence in a well defined geographical area. Aboriginal tribes, savage and half-civilized people, the cultured Dravidians and the Vedic Aryans were all Hindus as they were the sons of the same soil. The Hindu thinkers reckoned with the striking fact that the men and women dwelling in India belonged to different communities, worshipped different gods, and practised different rites'.<sup>1</sup> Hindus are having a distinct cultural writ, with a common history, a common literature, and a common civilization. Mr. Vincent Smith in his Oxford History of India, observes that the India beyond all doubt possessed a deep underlying fundamental unity, far more profound than that produced either by geographical isolation or by diversities of blood, colour, language, dress, manners and sect.

The Vedic tradition which was followed by all the Indians helped to transmit culture and ensure the continuity of civilization. The Hindu culture was preserved predominantly in the Temple.<sup>2</sup> That is the reason why scholars say that "Temple is the cradle of Hindu

culture". Culture is a culmination of different fine arts like poetry, sculpture, painting, dance, music including several other arts. Religion is a faith with several aesthetic forms, moral valuations with intellectual views. It leads to built the life style of a person. It leads to experience the Supreme reality.

To maintain the balance in the society with the faith in religion and to preserve the cultural heritage the temple was used as the mainstream. For this the temples, shrines and sanctuaries in India were used not only as the places of prayers and as the altars of worship, but also as seats of learning and schools through they could undertake the spiritual direction of the Hindus. \*3 Hinduism is a combination of Aryan and Dravidian cultures. Aryans used to worship the nature, i e. pancabhutas (five elements) and the Indra, Agni and other deities, Aryans' nature of worship was 'Sacrifice' or Homas. They generally perform nature worship Homas to express their gratitude to them for giving rain, crop etc. In Rig veda there are many referencnes in praise of Indra, Agni, varuna, Soma and Rudra.

The prayer for main dieties in Rig veda is as follows:-

- “1. Heaven and earth bow before Indra, before Him the mountains tremble. (Rig veda -II. 17-13).
2. He bends not to the strong nor to the firm nor to the defying foe, instriged by the lawless (dasys). For Indra the lofty mountains are like plains, and in the depths there is a fort for him. (Rig veda - VI. 24-8) The call of the vedas - A.C. Bose ),
3. “Agni is equally powerfull.” He is the priest God of sacrifices, the Minister of the ritual. The offer of oblation, the best Giver of Pleasure. ( Rig veda-I-1-1 ).

4. Ushas is beautiful, she and Saraswathy are probably the representatives of the mother goddess. Like a noble lady Ushas comes tending everything, carefully. Rousing all life she stirs every footed creature and makes the birds fly.(Rig veda I-48-5).
5. "She is lovely" as a bird adorned by her mother". (about ushas ). (Rig veda I.123-11).

In Rig veda, Rishis treated the beauty of nature and the wealthy things as divine personalities. However, there is no direct reference for idol or temple worship in Rigveda. Aryans gave importance to Homams, yajnam etc,. Their main worship style was sacrifice. Indra, Agni, Varuna, Mitra and others were the Adhidevatas for the five elements. \*<sup>5</sup>

There is a reference about somayagam in Rgveda during which the ladies danced holding pots on their waists and also during the ritual performance.

All the above deities are now worshipped as Astadikpalas in the temple during daily routine worship and also in various religious observations. Above mentioned notes are only a brief reference to Hinduism and the worship of Aryans with reference to the worship of nature. The ancient dance which was known as Aradhana Nrutyam was developed at during the time of Aryans. We can see today the same type of expression of gratitude to the deity in Tribal people. \*<sup>7</sup> They dance whenever they feel happy or sorrow, such as at the time of birth and death, marriage, harvest etc. Dance here is not a symbolic expression but its a natural expression of one's own feelings, in devotion or prayer. It is not an entertainment but a natural tradition which was evolved in certain community. It is their life style and is a part of their life.

Aryans were performing Aradhana nrutyams as an expression of their gratitude to the gods. There was music and dance at the time of Rigveda. As I mentioned above there is no direct reference to an Idol or to a temple worship during the Rigveda time, Aryans used to perform sacrifices (Homams, Yajnams etc). There are two types of races in India called as Aryans and Dravidians. Henry Whitehead says, in *Village Gods of South India*, that the worship of the village gods is the most ancient form of Indian religion.. "Before the Aryan invasion, which probably took place in the second mellenium B.C. The old inhabitants of India, who are some times called Dravidians, were a dark skinned race with religious beliefs and customs that probably did not greatly differ from those of other primitive races. They believed the world to be peopled by a multitude of spirits, good and bad, who were the cause of all unusual events, and especially of diseases and disasters. The object of their religion was to propitiate these innumerable spirits.

At the same time, each village seems to have been under the protection of one particular spirit, who was its guardian deity. Probably these village deities came into being at the period when the people began to settle down as agricultural communities. We may see in them the gems of the national deities, which were so prominent among the Semitic races and the great empires of Egypt and Babylon. Where the family developed into a clan, and the clan into a tribe, and the tribe into a nation, and the nation into a conquering empire, the god of the family naturally had grown into an imperial deity. But in ancient India, before the advent of the Aryans, the population seems to have been split up into small agricultural and pastoral communities. There were no nations and no conquering empires. And it was not till the Aryan invaders had conquered North India and settled down in the country, that there was in India any growth of philosophic thought about the world as a whole. The problem of the universe did not interest the simple Dravidian folk. They only looked for an explanation of the facts and troubles of village life. Their religion, therefore, did not advance beyond a crude animism and belief in village deities. Later on after the Aryans had over run a large part of India, and the Brahmans had established their ascendancy as a priestly caste, the old Dravidian cults were influenced by the superior religion of the Aryans and strongly reacted on them in their turn,

The earliest Indian philosophical systems arose in the sixth century B.C. under the stimulus of the desire to escape from transmigration. Two of these developed into new religious hostile to Hinduism, namely Jainism and Buddhism, while other remained in the old faith. All exercised a profound influence on the thought of India and also modified religious practice in certain respects. On the other hand, the crude ideas and barbarous cults of the omnipresent aboriginal tribes constantly pressing upon the life of the Aryans, found entrance into their religion at many points, thus the old polytheistic nature - worship of the Rigveda, with its animal sacrifices offered in the open air, and its simple, healthy rules for family and social life were gradually transformed into a great mass of warring sects holding philosophical ideas and subtle theological systems, and condemning the animal sacrifice. Yet worshipping gross idols was bound by innumerable superstitions. Caste arose and became hardened into the most rigorous system of class distinctions that the world has ever seen, inspired and justified by the doctrine of transmigration and karma. \*

What we now call Hinduism, therefore, is a strange medley of the most diverse forms of religion, ranging from the most subtle and abstruse systems of philosophy to primitive forms of animism. At the same time, the primitive forms of Dravidian religion have been in their turn greatly modified by Brahman influence. For the most part the same people in town and village worship the village deities and the Brahman gods. There are a few aboriginal tribes in some of the hill tracts who are still unaffected by Brahman ideas or customs, but in the vast majority of the districts the worship of the village deities and the worship of Siva and Vishnu go on side by side, as the contemporary creeds.\*<sup>8</sup> These paragraphs are interpreting that the Dravidians worship village deities and Aryans worship the nature, later on the influence of Aryans dominated the religious facts of Dravidians. The Hindu religion now is a culmination of Aryans, Dravidians and so many races and religions, which has a great trust in humanity apart from the so-called polytheistic and theological systems.\*<sup>9</sup> The great Gods Siva and Vishnu are worshipped

commonly by all. They represent the forces of nature. Hindu mythology trusts that the Trinity, (Brahma, Vishnu and Malleswara) are the creator, preserver and destructor. Siva Symbolizes the power of destruction and idea of life through death, vishnu the power of preservation and the idea of salvation. Both these deities and the system of religion connected with them are the out come of philosophic reflection on the universe as a whole. In the Hindu pantheon the male deities are predominant and the female deities are in subordinate position. The first idol worship was of the village gods, who are now also of the same image as a stone or a brick. The idols have no features like eyes, nose, etc, but a stone decorated with turmeric and kumkum. \*<sup>10</sup>

In the beginning people made an image out of a stone in the village to protect from malarial, small pox and other diseases. For the reason they used to worship the goddesses called Pochamma & Polimeramma - (polimera- outskirts of the village) Mutyallamma, etc. These are the legendary goddesses called 'Seven sisters'. They are everywhere in the India. Particularly in South India they occur in the village and in cities. The priests are of lower castes, and some are Brahmins. All the people worship and give offerings to the goddesses. Government has now prohibited the sacrifices of animals, hens etc. The female gods are symbolic for fertility and cultivation. Male gods are for warriors. \*<sup>11</sup>

Origin of temple is not correctly dated, the evidences show that probably in 500 B.C. after the vedic period the temples were constructed. Temple was never constructed for worship or group worship. Its a sign of a great cultural heritage of Hinduism.

The different stages in attaining the real bliss or attaining to meet the paramatma who doesn't have any form, it means paramatma who doesn't exist in a form of an idol or in any other form. He is formless. These idols are the props and supports to build up the concentration of mind and to develop devotion. A Hindu having trust in yogic

method of attaining the moksha, the Sagunopasana is the first stage where the idol worship will rise higher and higher to attain the moksha through the next state called Nirgunopasana, where one does not need any idol or image. <sup>12</sup> For the mass who doesn't know how to achieve all the types of yogic controls in his life to attain bliss can easily follow the worship of God as in the form of an idol and he can pray God in various styles, that depend on his own ability and faith in religion, myth, culture, etc. Temple is a centre to educate the mass in all respects of life, culture, religion, Myth, epics and in broad sense. Hinduism which attains the universal integration of man kind, humanity etc. So the temple is the centre for all activities. The worship of idols, or Archaavatara, is as old as the Vedas and Aagamas running into the remotest past. For instance When Arjuna remonstrated with Krishna that he would not break his fast without his Shivapuja and when he could not do it that day, his idols having been left behind his craving for a concrete form for his Siva puja was satisfied by Sri Krishna sitting down and folding his legs and arms in such a way as to resemble a Siva linga, Ekalavya proceeded to make an image of Drona for the worship of his master and aradhana to attain proficiency in the art he wanted to learn i.e., Archery. Excavations in many places like Mohanjo Daro, etc., reveal innumerable proofs of idol worship aeons and aeons ago. Panini (6th Century B.C.) refers to idols and temples. Patanjali (2nd Century B.C.) refers to such worship. It was quite common in the time of yaksha. Temples are mentioned in the epic Ramaayana.<sup>1</sup>

### **IMAGE WORSHIP IN HINDUISM**

The path of Karma is of two kinds. The first is the Vedic karma yoga where all actions are done without the desire for fruits thereof. The second kind is the Tantric Karma yoga wherein the mind by worship, salutation and the like becomes nvetted on the Lord. The first is possible only for those with greater stability of mind, while the



second is accessible to all and easy to start with. It is this second kind that is known as image worship in Hinduism. Here the aspirant attunes his mind to fix the existence of his beloved deity in his own heart or in a stone, or in clay or in some such defined spot. To that he concentrates his attention on the Lord and offers material worship with his offerings, humble or rich as he could afford, for the Lord to bless him not in accordance with the value of his offerings but according to the favour of his devotion as Krishna said in Geetha:-

“He who offers to me with devotion a leaf, a flower, a fruit or water that I accept from him”

This kind of worship is to the normal aspirant, the best, as it is easy and tending to the greatest goal. Images are of eight kinds:-

1. Shaila (Made of stone): Here the figure of the Deity is beautifully cut in a Slab or stone and installed in a temple for worship.
2. Darumayi (Made of wood): Like a stone image the figure of the Deity is in a piece of wood, generally of the jack tree.
3. Lauhi (made of metal). Generally of gold silver or panchaloha, These images are of two Kinds - movable and immovable, the former is to be taken out in a procession and the latter is installed permanently in the temple for worship.
4. Lepyaa (Made of earth, sandalpaste and the like): Herein also we find two classes, movable and immovable. Washing a spot with cow-dung and offering worship there also falls in this category.



Stone Idol - Ballipadu

5. Lekhya (Engraved or drawn): Here also there are two classes as above. The drawing of a lotus and the like come under this.
6. Saikthi (Made of sand): The images worshipped by Sita at Rameswar, by Markandeya and others are of this nature and immovable while those worshipped by the cow-herdresses on the banks of Jamuna on the occasion of the Karthyayani festival were movable as they were daily made, worshipped and thrown away.
7. Manomayi (Meditated upon in the mind): There is no visible form outside but it is a mental image of the deity that the aspirant meditates upon.
8. Manimayi (Made of gems). Here in arc grouped salagramam, Sivalingam and the like. Here there is carving of the figure of the deity. They are mainly movable but are at times immovable too. \*<sup>14</sup>

"Image worship is considered to be one of the best aids to realisation. This worship is called pooja. An ardent and sincere worship has the effect of dissolving the bondage of nature or prakriti. This idol worship is an easy step for the ignorant to lead their mind to the Lord on account of greater facility of conception of a concrete object than an abstract idea. It is this Tantric karma marga that plays a very great part among the mass of Hindus. \*<sup>15</sup>

### **TEMPLE AND PILGRIMAGE**

Our temples are not organised as places for meditation, nor for congregational worship. The purpose of a temple is different", said by the Jagadguru Kanchi Kamakoti Shankaracharya Swami. Yes, Hindu temple is not just a worship or meditation Place. The Hindu religion teaches to achieve quality in every respect in pursuit of values,

Laws, and Dharmas, of wealth (Artha), natural desires (kama), and through such a healthy and elevating approach to attain Supreme freedom & salvation. (Dhannartha Kama Moksha).

Life as a pilgrimage from birth to death, has many stations. In Indian myth death is only another station and in itself does-not bring final release (moksha) from all conditions of existence, from all limitations. It is gained through knowledge (Brahmavidya) and knowledge of the realisation of supreme identity is the means and the end in itself, it gives salvation and it is release. Some attain it while alive (Jivanmukti) others at death. To the great mass of people, who are without the faculties and training to make them fit for. The realisation of the supreme principle by knowledge other roads lie open which also lead to the centre. Pilgrimage is one; it brings joy (bhukti) and release (moksha) to those who have achieved control over their minds and over the actions of their hands and feet; who have sapience (vidya), and who have practised austerities and have a good name. <sup>\*17 a</sup>

Tirtha is the name of a place of pilgrimage on the bank of a river, sea-shore or a lake. The meaning of the word is a ford, a passage," water, the purifying, fertilizing element being present, its current which is the river of life can be forded in inner realisation and the pilgrim can cross over to the other shore. <sup>\*17 b</sup>

The place of pilgrimage in the end of the Journey is to the centre ; but it is not itself the goal and only the means for crossing over to the centre. For this reason the number of Tirthas and kshetras are indefinitely large.

In the Anusasānaparva in Maha Bharata, there are numerous tirthas, beyond all tirthas the manasatirtha in which all should always bathe is deep, clear and pure. Its water is truth (Satya) and metaphysical knowledge (Brahmagnana). Those who can see

their inner nature. who opt to witness the Brahma Jnana they can see the true nature of things (Tatvadarsan). The Brihat Samhita says that the Gods always play where lakes are, where the sun's rays are warded off by umbrellas of lotus leaf clusters, and where clear water paths are made by swans whose breasts toss the white lotuses hither and thither; where swans, ducks curlews and paddy-birds are heard and animals rest near by in the shade of Nicula trees on the river banks.

The gods always play where rivers have for their bracelets the sound of the flight of curlews and the voice of swans for their speech, water as their garment, carps for their Zone, the flowering trees on their banks as ear-rings, the confluence of rivers as their hips, raised sand banks as breasts and the plumage of swans as their mantle. The gods always play where groves are near rivers, mountains and springs, and in towns with pleasure gardens. It is such places that the gods love and always dwell in.<sup>\*18</sup> The gods should be installed not only in Tirthas, on the banks of rivers, lakes and on the seashore, at the confluence of rivers and estuaries, but also on hill-tops and mountain slopes, in forests, groves and gardens, near the abodes of the blest, or hermitages, in villages, towns and cities or in any other lovely places. Ritually the site of the temple is a Tirtha wherever it is situated.

Vishnudharmotara purana (part III Chapt. XCIII 25-31), an early compendium speaks of the installation of consecrated images (Ara) "Installations should be made in forts in auspicious cities, at the head of shop - lined streets..., in villages or hamlets of cowherds, where there are no shops, the Installations should be made outside in gardens.

Installations should be made at riversides, in forests, gardens at the sides of ponds, on hilltops, in beautiful valleys and particularly in caves. At these places, the denizens of heaven are present. In places without tanks, gods are not present, A Temple therefore

should be built where there is a pond on the left, or in front not otherwise. If a temple is built on an island the water on all sides is auspicious." The presence of water is essential; but it is neither available by nature nor by artifice it is present symbolically at the consecration of temple or image. (Vaikhanasagama - Ch. XXXI.) \*19

The vastusastras identify the temple with a universe. Agnipurana says that the shape and substance of a temple is prakriti and the primordial Nature, and the central image enshrined there in is the Paratna - Purusha, The Supreme Spirit. Agnipurana also says that the shikhara is the head, the dvara (door) the mouth, kalasa the hair, griva the throat, shikha the nose, bhadras the arms, Veda the shoulders, the pillar the foot etc.

Mr. S. Padmanabhan gives a reference from "South Indian Temples" that the Temple representation of a human body: "Inchan Temple is only a reflection of the physical form of a man. According to Tirumalar our body is a temple." According to Kathopanishad "This body of ours is a temple of the Divine". The parts of a temple are identical with the parts of the human body. The Vimana is the head, the sanctum is the neck, the front mandapa is the stomach, the prakara walls are the legs, the gopura is the feet and the Lord in the Sanctum is the soul or Jiva of the body. \*20

Generally the temples are of three kinds made of wood, stone and brick. The main parts of a temple are the Garbhagruha, in which the main idol of the God placed, the Vimana over the sanctum. The Ardhamantapa in front of the sanctum, the prakaras around the sanctum and the Gopura, the main gate way of the temple. The temple is ritually levelled and built at each time. The main entrance called Gopura or Raja Gopura is a replica of the physical world and the physiological build of man. Next place the deity come across in the Balipitha, the altar of sacrifice. Here devotee prostrate on the ground to pray for the purification of mind. The Dhvajasthambha or the flag-staff, the Indra sthana comes next, then the vahana is usually an animal or a bird.

Generally the Garbhagruha, the sanctum-sanctorum kept dark, no window being provided. The idea is that when all the senses are shut out, and when an introspective plunge is taken in meditation, it is darkness alone that is encountered in the initial stage. The sanctum Sanctorum is the most important part of a temple. A battery which is charged with current produces a stream of power. Similarly by concentrating on the image with appropriate mantras, the image becomes a storehouse of spiritual power from which flow a stream of grace to the soul of a devotee.

1. Generally a temple has four gateways facing the four cardinal directions. They are called as Kalaatattvas East gate as shaanthi dvaara, South as Vidyadvaara, North as Nivrittidvaara and West as pratishthaana dvaara.
2. The entire temple with the garbhagriha, ardhamandapa, Mahaamandapa, Snapana Mandapa shaalas, praakaaras, gopuras etc., represent the world with all the living beings and inert matter. The images of gods, semi-divine beings, like gandharvas and yakshas, men, birds and animals, trees and creepers all these represent the manifestations of the Supreme Spirit, the Satchidaananda. All temples generally vary in puranic legends in the form of sculpture. They stand for the mysteries of life of the ages past and regions afar. They also teach the morals of life to achieve the fundamental principles of Hindu religion and Dharma, Artha, Kama, Moksha. The constant practice in trust with the attainment on above four dharmarthakaama mokshas lead the human being to the attainment of supreme bliss. <sup>\*21</sup>

The temples are of different kinds depending upon the agency building them and installing the deity. They are svayambhu or svayam vyakta - the self- originated

2. Divyam - Those installed by gods.
3. Saiddha - Those set up by Siddhapurusha.
4. Maanusha - Those built, by humans.

Temple has many synonyms in different texts and in regular usage. Generally it is called

Devalayam, Devagriham, Devaagaram, which means house of a god.

Devatagaram was used in Manusmriti,

Devakulam was used in Pratimanatakam by Bhasa, it means seat or residence of God.

MandiramBhuvanam, Sthaanam, Vesmam, meaning is to wait or abiding place, dwelling, abode, station or abode entrance.

Kirthanam, Harmyam and Vihara.

Praasaadam - Isana siva Gurudeva Paddhati.

Vimanam - A temple constructed with measurement.

Chaityam - Ched<sup>\*22</sup>.

According to samarangana sutradhra (18 to 57) temples are named as :-

1. Devadhishnyam
2. Surasthaanam
3. Chaityam
4. Archaagriham
5. Devaayatanam
6. Vibudhaagaram, they are all used in depiction of Asanam (seat) nivaasam, (dwelling place) devatala Illu ( a house of gods) etc.

Archagriham means, Installation of an idol with ritual performance.

Chaityam means an ancient sacred place or thing. <sup>\* 23</sup>

1. STHANAM: Madhura Inscriptions. (EP. Ind. I, p. 390. No. 18, Indian Antiquary XXX III P102).

2. VESMAM: Srirangam Inscription about 1250 A.D. (EP. Ind. Vols. IX P.254) Pathari stone inscription V.S. 917.

3. KIRTHANAM: Nalanda Inscription of Yasovarmadeva about 530 A.D. Verse. 13). (E.P. Ind Vol. XX P. 43).

4. According to Amarakosa Vihara means a House of the wealthy - Madhura Inscription;

Amarakosam:- "Harmyadi Dhaneenam Vaasah Prasaado Devabhu bhujam"

Harmyam - a house of wealthy

Prasadam - a house of God and King<sup>\*22</sup>



These are the ancient names used in several texts. In general in Telugu region temple is called as devalayam, Gudi, Kovela, Alayam etc.

Alayasampradayam or temple tradition depends on Agamas. The Agamic cult is based on a triple literary source; The vedas, the Aagamas and upa Agamas and the corpus of vernacular Bhakti literature.

Agama the term explained thus it emanated from God, it is called the Aagama that which came from God.

- \* Agatam Siva - Vaktrebhyah,
- \* Gatam ca girija mukhe,
- \* Matam ca Siva - bhaktaanaam,
- \* Aagamam Cheti kathyate.

“The Agamas originated from the faces of Siva, fell on the ears of Girija and spread in the world as the doctrine of the Siva-bhaktas”.

The common noun Aagama means ‘coming’ It is also defined as A means knowledge, GA means removal of the bonds. Thus it called as Agama, which confers the eternal bliss by studying and practising them.

Agamas are called Tantras, Samhitas, and Paddhatis. They contain however much older material and vary divergent cultural practices. On the one hand they are called the essence of the vedas<sup>1</sup> and, indeed they do contain a number of vedic mantras, on the other hand they claim to be “Superior to vedas.

Vedas are the doctrines of Aagamas. Vedas mainly form the philosophical knowledge and Aagamas its application. Practice of Vaidikam called as Mantrapuritam and Tantrapuritam. Priest should know the Mantram and Tantram of ritual performance. The three main practices of vaishnava, Saiva and Shakteyam follow the seperate texts. They differ in treatemnt but they follow the same essential principles, religion and philosophy.

The three religions have seperate texts - Vaishnava religions follow the Samhitaas Saivaites follow the Saiva Aagamas and Shakteyans follow the Tantrism. Thousands of texts were there in these branches and 192 books are followed by the practitioners in India. Out of them 64 are considered to be more important.

The Vaishnava religions follow the vaikhanasa and pancharatra, Saivas follow Saivam and Shakteyans practice the Tantrism. They have some important upaagamas or texts, some of them are as follows:

<u>SHAKTEYAM</u>	<u>SHAIIVAM</u>	<u>VAISHNAVAM</u>
1 Neelapataka Tantra.	Kaamikaagama	Ishwara Samhita.
2 Mrityunjaya Tantra.	Chaitanyaagama	Jayaakya Samhita.
3 Tantrayogaarnava	Kaaranaagama	Paraasara Samhita.
4 Maaya Tantra	Ajitaagama	Padma tantra
5 Dakshinaamurthi Tantra	Deepaagama	Brihat Brahma Samhita.
6 Mahaanirvaana Tantra.	Parameshwara aagama, etc.	Bharatdwaja Samhita, Vishnu Samhita, Lakshmi Tantra Samhita, Marichi Samhita, Etc.

\* There are three types of Aagamas called Vaishnava, Saiva and Shakta. All share a basic out line. The main division is into four portions (paadas).

1. The Jnana or vidyapada, the doctrinal section is followed by sophisticated worshippers.
2. The Yogapada which is comprised of yoga techniques pertaining to the ritual.
3. The Kriyapada is the actual description of the ritual programme. This section is mainly for the temple priest, but is followed by the private worshipper also at home.
4. The charyapada gives the rules and directions concerning the ritual purification of the worshipper and the officiating priest. "An important supplementary authority is formed by the body of commentaries".

\*I. Vidyapaada deals with the three entities (matter, soul and God) in Saiva Siddhanta. Technically which are as called paasa pasu and pati. God or pati, He is the efficient cause of the universe. His inseparable part, Sakti the consciousness force is the instrumental cause of the universe, while maaya is the material cause pasu is the individual self or soul bound up in samsara.

The soul is bound up in three types of bonds called Aanava (the ego or ignorance) karma (or the cycle of action and its effects ) and Maaya (the material bond of illusion). The bonds obstruct the realisation and the knowledge of pati or God. The knowledge accrues only through His Grace, to obtain which the soul has to strive by virtuous conduct and disinterested deeds and by a supreme effort of self surrender. The Aagamas help the soul to follow this path of self surrender.

- II. The Kriyapaada is the second. It elaborates the several types of dikshas (or initiation into the worship of God.), the process of building temple, making the idols in stone and bronze, the daily and periodical occasions for worship and festivals, which range from choosing the site and preparing it for temple construction, to forms of worship and festivals and expiatory, purificatory and renovating rituals.

III. The third is the Yogapaada, dealing with the eight steps for yoga such as yama, niyama, aasana, praanaayaama, pratyahaara, dhaaraana, dhyaana and samaadhi. Yogi is union, the union of the self with the Self through concentration within one of the supreme self and the realisation thereof.

IV. The charyaa paada which is the fourth, deals with human conduct, collection of materials for worship and the mode of worship. All temple worship, festivals, installation, consecration, etc, are, here dealt with.

Vaishnava Aagamas, Saiva aagama and Shakteyaagama have a number of upaagamas and their total number is 207.

According to the Kriyapaada, worship is divided into personal worship (Aatmaartha pooja) and worship for the benefit of the Others (paraartha pooja).

1. Nityakarman or obligatory, daily rites.
2. Naimirtika Kannan or occasional, festival rites.
3. Kamyakarman or optional rites.

It is important to note that the nityakarman must be performed every day, it ensures the divine presence as a benevolent force. The evaluation of these three types of ritual is traditionally known as Saatvika (purely spiritual) for Nityapuja, Rajasa (passionate) for Naimittikapuja and Tamasa (gross) for kamyapuja.

Nityapuja is a manifestation of the worshipper's devotion to his Ishta devata (chosen or favourite god) and is performed without any ulterior motive.

In *Naimittika* puja the worshipper is more self-conscious while performing it. The elaborate form of puja entails much more dynamism, and therefore Naimittika is classified as obviously *raajasa*, a mixture of purity and impurity.

*Kamyapuja*, on the other hand is frankly classified as obviously impure (*Tamasa*) since it is invariably performed with finite earthly motivation.<sup>26</sup>

### **DIFFERENT WAYS OF WORSHIP**

Worship can be offered in a variety of ways. Worship by inner meditation or *Dhyaana*. It is difficult to practise as it implies the turning of the vision inward. The second type is to offer flowers, incense, food and drink. It is an easy way which lies within the reach of the ordinary people. The third method is to utter or sing God's name. This is the easiest and the most efficacious of all. Among *Dhyana*, *Bhajana*, *Smarana* the worship of the idol or *archana* to a *vighraha* is really the worship of the living, all pervading presence of the lord. In this method deity feels that the idol as a lively one he performs the rituals as if the God is present in front of him. The process made for the worship is called '*upacharas*' which are just like the hosting of a guest. The worship of God, as an image, is of two kinds namely temple and domestic worship. The former is meant for all and has continuity. It is conducive to the good of the community, as a whole. Domestic worship is confined to the householder and his family.

The *Aagamas* refer to 96 varieties of temples of which 18 are prescribed for Vishnu and the remaining types are meant for other gods.<sup>27</sup>

Worship as mentioned as temple worship and domestic worship are similar. The performance of rituals are elaborate in the temple. The rituals are called as *Upacharas*, *Panchopacharas* and *Shodashopacharas* *panchopacharas* are the offering of *gandha*

(sandle paste), pushpa (flowers), dhoopa (incense), deepa (light) and naivedya (offering). The significance of Panchopacaara is explained by Sri Shankaracharya Swami of Kanchi Kamakoti peetha is # "The five sense organs, namely, eyes, ears, nose, tongue and touch, give us an awareness of the fundamental elements, which, in diverse combinations, constitute the universe, Like a receiving radio set, these organs receives the various impulses from out side and cany them to our brain. That is why they are called the Jnanendriyas, The tongue, which performs the function of a jnanendriya by identifying different tastes with the aid of saliva, a liquid, is also a Karmendriya, because it is also employed in speech, The sense of touch is present in all parts of the body, except in the hair and nails. The senses, Roopa, Rasa, Gandha, Sparsa, and Sabda (form, taste, smell, touch and sound) are the five means by which we get acquainted with the external universe. Corresponding to these five senses, there are five elements in the universe, which are the Aasrayaas or the repositories of the senses. These elements are the pancha bhootas viz., prithvi, aapa, tejas, vaayu, and aakasa, (earth, water, light, air and ether) and they are the repositories respectively of Gandha, Rasa, Roopa, Sparsa and Sabda. Behind each element there is a Devata, presiding over and investing it with the appropriate character and power. These Devatas in their turn are the manifestations of the supreme Being, who diversifies Himself in these forms.

Each of the five senses contributes to our joy in life. Good food, delectable music, fragrant smell, beautiful art, cool, breeze, and soothing moonlight add to our joy and happiness. All these good things in life come to us through God's grace, for enjoyable by ourselves, we cannot produce even a grain of rice. That being so, it behoves us to think of Him from whom they emanate, the God whose aspects are the divinities presiding over the elements, which determine the senses and their respective sensations. It is our duty to gratefully offer all these things which afford us the right king of joy to God, the Giver, first, and then enjoy them as His prasada or gift. According to the Gita, if we enjoy these things without offering them first to the Giver it would tantamount to

theft. It is this offering of the objects of the five fold joys that is known as panchopachara to God, namely the offering of gandha, pushpa, dhoopa, deepa. and naivedya. We are also enjoined to make these offerings mentally (manasika pooja), when performing the japa of a mantra, Thus our jnaandriyas and their stimuli are reverentially offered to the paramatma, then we shall not be inclined to misuse these indriyas or sense organs. By such dedication to God, we deflect them from evil propensities and sublimate them to a divine goal. Thereby we obtain spiritual merit or punya.” These panchopacharaas are material pleasures, other comforts like house, clothes and other enjoyments which are also the needs for all have been offered to the God also. Those enjoyments are music, dance, chariot, elephant, horse, etc.. And there are other luxuries which included in the 64 or chatushashti upacharaas. All the upacharaas come within the ambit of the rituals. They are all offered to the God as the gratitude.\*29

The Sixteen Shodashopacharaas are as follows:- (Source from Satyanveshana).

- |                        |   |              |
|------------------------|---|--------------|
| 1. Dhyaanam            | - | Samarpayaami |
| 2. Aavaahanam          | - | ”            |
| 3. Ratna Simhasanam    | - | ”            |
| 4. Paadyam             | - | ”            |
| 5. Arghyam             | - | ”            |
| 6. Snaanam             | - | ”            |
| 7. Vastram             | - | ”            |
| 8. Yajnoopaveetam      | - | ”            |
| 9. Gandham             | - | ”            |
| 10. Akshataam          | - | ”            |
| 11. Pushpam            | - | ”            |
| 12. Dhoopam            | - | ”            |
| 13. Deepam             | - | ”            |
| 14. Naivedyam          | - | ”            |
| 15. Tambulam           | - | ”            |
| 16. Karpoorancerajanam | - | ”            |

The domestic or occasional worship.

- |  |                            |                    |
|--|----------------------------|--------------------|
| 1. Sankalpam   | 2. Ganapathi Pooja         | 3. Navagraha Pooja |
| 4. Ashtadikpaala Pooja   | 5. Pratima Pranaprathista. | 6. Dhyanam.        |
| 7. Aavaahanam.   | 8. Aasanam.                | 9. Paadyam.        |
| 10. Arghyam  | 11. Achamaneeeyam          |                    |
| 12. Snaanam.   |                            |                    |
| a. Panchcamrita Snaanam: ( 1. Milk 2. Butter 3. Honey 4. Ghee 5. Sugar and Coconut). |                            |                    |
| b. Shuddhodakasnaanam:   |                            |                    |
| 13. Vastram.   | 14. Yajnopaveetham         | 15. Gandham        |
| 16. Aabharanam   | 17. Pushpam                | 18. Angapooja      |
| 19. Dhoopam  | 20. Deepam                 | 21. Naivedyam      |
| 22. Taamboolam   | 23. Neeraajanam            | 24. Mantrapushpam. |
| 25. Atma pradakshinam  |                            |                    |

Then there will be the upacharas like chatramsamarpayami-Fanning  
Nrtyam darsayaami - Dancing.  
Natyam Samarpayami

Samasta Rajoopacharaan Saniarpayaami when there is a Navaraathri utsava ( at domestic worship) There will be performances for each upachaara.

In occasional worship the four vedaas will be recited by the pandits. (Rig vedam avadharayami - says priest and a Veda pandit recites a small part of Rigveda).

There will be music recital - when the priest says that Sangeetam Avadhaara yaami,  
Then dance. When pradosha pooja is performed in the night there will be a Lullaby. <sup>\*31</sup>



All the upachaaraas can be compared with the wealthy of the people, or a king. Upachaaram means to do Service to God. The performance depends on the person's economic status at domestic level and at a temple, it depends on the place where it is situated and its patrons etc., All arts have their origin and development in temple. Sculpture, poetry, dance, painting, music etc. all have their roots from temple. A Hindu temple is not merely a devotional place but it is a treasure, of myths, epics, art, culture and education. It teaches a person in all levels. It is a poise place for all Hindus. It plays a great role in the socio economic conditions of India. The temple played and is playing a role as an Employer. Archakaas (the priests) parichaarakaas (assistants) of different types, deveanartakies courtesans etc, were the employers and they were having wages and a share of the food offerings. I witnessed Rama pooja performed at a residence by Sri Budi Satyanarayana Siddhanti. He is an Aagama vidvan and is working as an officer in Endowment Department at Hyderabad. He performs all these upachaaraas every month on the 'punarvasu' day. I also observed all the upacharas rendered by my grand father Sri. Kasi Rama Sharma Vaidya and my father Sri Kasi Bhasker Moorthy and also my father in law Sri Penna Narasimha Sharma.

The Temple plays a major role as an institution or a centre in giving financial support to the people. Now a temple like Tirumala Venkateshwara and any other bigger and famous temple is providing a large employment to the people to work in various projects connected to the temple organisation. (for example Annamaachaarya project. etc).

Temple, Dance was also one of the offerings to the God. In South India most of the temples had a devenartaki and other Servants attached to it. They were paid through salaries and agricultural lands for their service. All cities, towns, and villages have temples. "Live not in a village without a temple, is a famous saying". There are numerous temples in Andhra Pradesh. Some of the important temples are listed here are:

- |                |                              |
|----------------|------------------------------|
| 1. Mukhalingam | - Siva temple - Saivism.     |
| 2. Srikurmam   | - Vishnu temple- Vaishnavam. |

- |                          |                           |
|--------------------------|---------------------------|
| 3. Arasavilli            | - Surya temple            |
| 4. Simhachalam           | - Narasimha temple        |
| 5. Muramalla             | - Vireswara tmple         |
| 6. Palivela              | - Koppeswara.             |
| 7. Visweswara Agrahaaram | - Visweshwara.            |
| 8. Ryali                 | - Mohinikesava.           |
| 9. Korukonda             | - Narasimhaswami.         |
| 10. Achanta              | - Chanteswara             |
| 11. Antharvedi           | - Narasimha               |
| 12. Draksharama          | - Siva.                   |
| 13. Samarla Kota         | - Bhimeswara.             |
| U.Palakollu              | - Kshiraraameswara Swami. |
| 15. Gunipudi Bhimavaram  | - Bheemeswaram            |
| 16. Dwaraka Tirumala     | - Venkateswara.           |
| 17. Bapatla              | - Bhavaneswarayana        |
| 18. Ponnure              | - Bhavanarayana           |
| 19. Chebrolu             | - Bhavanarayana           |
| 20. Singarayakonda       | - Narasimha.              |
| 21. Ballipadu            | - Madanagopalaswami       |
| 22. Pithapuram           | - Kuntimadhava            |
| 23. Nellore              | - Ranganadha              |
| 24. Tirupathi            | - Sri Venkateswara        |
| 25. Srikalahasti         | - Siva (Vaayulinga)       |
| 26. Amaravati            | - Amaralingeswara         |
| 27. Srisailam            | - Mallikarjuna Swami      |
| 28. Alampuram            | - Iswara and Jogulamba    |
| 29. Cheyyuru             | - Sundareswara            |

### PANCHARAMAS IN A.P.

- |                    |   |              |   |            |
|--------------------|---|--------------|---|------------|
| 1. Draksharama     | - | Bheemeshwara | - | E.G.Dist.  |
| 2. Someswara       | - | Samerlakota  | - | "          |
| 3. Bheemeswara     | - | Gunipadi     | - | W. G.Dist. |
| 4. Ksheerarama     | - | Palokol      | - | "          |
| 5. Amaralingeswara | - | Amaravathi   | - | Guntur.    |

In almost all the above temples and in other temples in Andhra Pradesh had dance in the rituals. They had the artistes like dancers, musicians and others for the service.

In this chapter I preferred to say something about Hinduism, place of temple in Hindu culture and origin of temple, different names of temples, types of agamas etc.. The significance of temple-worship worship the concept in general and the role of temples have been playing in socio-economic conditions of India. Panchopacharas - their significance according to kanchikamakoti swami and list of several famous temples where dance was an important offering during the rituals.

In the next chapter I deal with temple worship in South Indian Temple, particularly in Andhra Pradesh and list of temple festivals. Then I will come to the main subject is the temple ritual dance, devanartaki in temple, her initiation, training and dedication, duties with the reference to Smt. Saride Manikyamma a renowned temple dancer and an exponent of Adhyatma Ramayana Kirtanas and other dancers. Gadwal Nagasani (Nagamma), Mummadivaram Mangatayaru and Gudigunta Nagamanamma.

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*Chapter - 3*

*Part I*

*Worship,  
Music & Dance Worship In Temple*

## WORSHIP - MUSIC AND DANCE WORSHIP IN TEMPLE

As all performing arts are religious. They are mostly performed in temples and in other sacred places. Archana means worship of God. The main idol of the deity which is worshipped is known as Archavatara. The services rendered to Archavatara are known as upacharas. These upacharas are three types namely PANCHOPA CHARAS (5), SODASHOPACHARAS (16) and CHATUSHASTI UPACHARAS (64). Angabhoga and Rangabhoga are the terms used for these ritual services. Angabhogas are the services rendered to the deity such as giving bath, new clothes, decoration and perfuming. Angabhoga is the only a service to the body of the deity. Whereas Rangabhoga is an external service rendered to deity like Dhupa, Dipa, Naivedya, Archana is to please the deity. Dance and Music are also included in this Rangabhoga in some temples.

Worship offered in temples is of three main varieties. According to the time Repati or Worship offered in the morning. Mapati or evening worship and Occasional Worship, viz. Jamu and Ardhamau. The main worship in the temple is the morning worship with elaborate rituals. This worship starts early in the morning and the first item is to wake up the deity. In this there are Nadaswaram or Peddamelam and a Melukolupu (awakening). In Andhra Pradesh there are numerous inscriptions which mentioned about this service. Raising up the deity at 4 A.M. from the sacred couch<sup>1</sup>.

After waking up the deity only the regular rituals commences. Then as a part of ritual a holy bath (Abhisheka) is given to deity. It is a prominent item. The worship structure is a continuous process of upacharas or services as we host a guest. As I mentioned earlier the Sodashopacharas, where all types of preparatory rites, i.e., to prepare throne, inthronisation and incorporation, homage with water and flowers, ablution, offering food and incense, light, then prayers. Ablution with several liquids, powders or solid mixers like Neyyi-

GHEE, Palu-Milk, Yoghurt, Sandal paste is known as Abhisheka. This is of two types viz., Thirumanjanam ordinary and special, daily and occasional. At the time of the Tirumanjanam the diety is decorated with flowers and garlands and holy texts like Purusasiiktam, Sankirtanas and Sri Bhasyam etc., are recited\*<sup>2</sup>.

After the ablution Punugukappu is offered to the deity . Punugu means Civet Oil and Kappu means smearing it to the body of the deity. Sandal paste is also applied to the deity. After smearing the body with perfumes, the diety is decorated with cloths, Turavi, Kullavi, Kanchuka, Pitambaram, Kativastra and Chiralu and other kinds of clothes. Yagnopavitam, the sacred threads are placed on the body of the diety after the Tirumanjanam. Then jewels and weapons adorn the deity. After the ablution clothing and decoration with various kinds of flowers and garlands an elaborate archana known as Sahasranamarchana and dhupa, dipa (waving of incense and showing a light) and then Naivedya is performed. This morning naivedya is called as Bala bhogam.

These homages are considered to be very “tiresome” therefore the god is given time to enjoy himself by relaxing in his established court. A circle of courtiers is brought to entertain him with music and dance. Food is offered and a number of enjoyable services are rendered to him. This divine king, to relax. Then he is ready to receive prayers of his devotees in a pleasant and peaceful mood.

After concluding the morning rituals Pr asadam (the left-over of the food offered to the diety) is distributed to the devotees who are present there.

After all these rituals are rendered in a continuous routine process a small procession (Nityotsava) is taken out. The upacharas are offered in different ways according to the variation of time like Thithi, Vara(week), Paksha(fortnight) and Masa (month) and Nakshatra(ruling star).



Generally all South Indian Temples observe the following time table for the rituals.

4.00 A.M.	Melukolupu or Waking up the deity from the sacred couch - Suprabhatam.
6.00 to 7.00 A.M.	Balabhogam - an unfolding Puja.
7.00 to 8.00 A.M.	which is an important and expanded worship i.e., Archana.
9.00 A.M.	A (brief) small Morning Sandhi.
11.00 A.M. to 12.00 NOON	Rajabhogam -> Puja of Zenith-time Madhyahna - avasaram. *
	where the deity is offered a complete food, (Sodasopeta Bhojanam).
16.00 Hrs. to 17.00 Hrs.	Pradosha puja taking the deity in a procession and placing him on Kalyana Mandapam for Darbar or Asthanotsavam.

Where Vedas are recited. Sankeertanains are done and dance is performed with an intellectual view.

20.00 to 21.00 hrs	livening offerings.
20.00 to 21.00 hrs	After offering the food there is Unjalaseva (Cradle) or Pavalimpu seva. (putting the god and goddesses to sleep in the temple bed room.) Ardhamu worship *3.

In temples there are several dipa sevas like Eka Harati (single flame lamp), Dviharati (Two Flames lamp), Triharati (Three flames lamp), Panchaharati (five lights lamp) and Kumbha harati ( which is a pot lamp). All lamps are waved in order to remove the influences of evil eye (dristidosha). But the offering of Kumbha harati or waving of pot lamp is an obligatory right of the devaganikas who are dedicated to the service of God and who are in the establishment of the temple. After waving of pot lamp and offering of dance to a small verse with or without accompaniment is performed, it is called as Pushpanjali. <sup>4</sup>

The two kinds of worships in a temple; one Nityotsava (daily worship) and the other is Naimittikarchana (festival worship).

According to Kumaratantra, an utsava is composed out of three standards, Srishti (Surging), Sthiti (consolidation) and samjaha (withdrawal). There exist three categories of utsava. The Masotsava (monthly festival), Mahotsava ( great festival) and Bhaktotsava ( festival out of devotion).

The celebration of festivals has been an important and attractive feature of the functioning of the temples. It enhanced the popularity and sanctity of the temples and generally known by the name of Utsava, Tirunal or Jatara. The compound word utsava consists of two words UT and SAVA. UT means high or great and SAVA means SAVANA, Yajna or Sacrifice. Among the several sacrifices the devayajna or the worship of a deity is considered as the greatest <sup>5</sup>. Thus the celebration of a festival constituted the greatest sacrifice or worship offered to God. The utsavas may be broadly divided into two categories. Those prescribed by the Agamas and those instituted by devotees.

Utsavas prescribed by the Agamas are of several varieties. One is Santika or those celebrated for warding of evils like draughts and pestilences. The second is Aicchika or those performed by individuals for their prosperity and welfare and the third is the Kalika or periodical which is celebrated in a particular month in every-year. The kalika festivals may vary in duration ranging from one to nine days.

A festival of nine days is considered as the best according to the Agamas. Special worship is performed during the first two days on a grand scale. On other days, it is shortened. Special items however, like the Car festival, Vasantotsavam and Pushpayagam are conducted on scheduled days. The Brahmotsavani item is the best example in a nine days festival i.e., a Kalika festival \*6.

These festivals have been classified in annual festivals relating to months, months and ti this (a lunar day). [ The date by computation of lunar days, by which all religious and funeral rites are regulated - C.P.Brown about Tithi] Months and stars; week days; days of particular stars; Sankranti and special annual festivals. Generally all Hindu festivals are celebrated in a temple. But grand festivals are celebrated under the above classification. Each temple has a special history, construction and deity. Vishnu may be installed as Rama, Krishna etc., Deities birth day and marriage ceremonies are most important festivals conducted in the temple.

According to N.R.Murugals, the temple festivals are classified into nine kinds in accordance with the number of days they are celebrated:-

<b>NAME OF THE FESTIVALS</b>	<b>NO.OF DAYS OF CELEBRATION</b>
1 Saivam	One day
2. Ganam	Three days
3. Bandhikam	Five days
4. Daivikam	Nine days
5. Kaumaram	Thirteen days
6. Saivitram	Fifteen days

- |             |             |
|-------------|-------------|
| 7. Bhuvanam | Seven days  |
| 8. Chandram | Seven days  |
| 9. Sauram   | Twenty days |

The puipose of any festival is to rejoice and to have a get together and to give full expression to the social and religious sentiments or instincts. The festival foster brotherhood, affection and comrade ship amongst the people. \*<sup>7</sup>

In the temple staff or personnel there are Internal and External workers and entertainers. All of them have distinctive rights and duties in the management.

Sthanapathi is superior to all. His duties are to receive gifts to make arrangements and supervise various services and functions. All the workers mentioned above are the subordinates to Sthanapathi and they carryout his orders. He pays the salaries to the staff and maintain discipline and order in the temple. He has to dedicate himself to the temple.

In the entertainers category there were the dancers, the conch blowers, the flutist, songsters, players of mridanga, nagaswara and Avaja ( a brozen kettle drum)\*<sup>8</sup>.

### DEVANARTAKI IN TEMPLE

Devanartaki, a temple dancer or a dancing girl who dedicated her life in the service of temple deity or to the presiding God was known as 'GUDISANI'. This term was used for a woman sacrificed her life towards performing the dance during temple rituals daily and during festival days.

“Devadasi” - a Sanskrit term was used for the temple servants and also for temple dancers in South India. But we do not find this word 'Devadasi' in any ancient inscription of Andhrapradesh.

During my field work for the research I interviewed some of the former devanartakis of Andhra Pradesh who are no more in the service of the temple. When I spelt the word 'Devadasi' the dancers resented it. I enquired them about the reason for their resentment. They said the expression 'Dasi' is not a respectable word and it is derogatory. So for this reason only they were named as Devanartakis, Devaganikas or Gudisanis. So I referred some old classical books and inscriptions to confirm their argument. In most of the inscriptions I found words like Sani, Gudisani and Devaganika only. The word sani is derived from the Sanskrit word Swamini. It became Samini and then as Sani. In several dictionaries, (Telugu and Telugu to English) meaning for Swamini are given as a wife, queen. Sani is a suffix to another word in a revered sense, particularly in modern Telugu. The words like Swamini, Bhogini, Vesya, Narthaki, Devaganika are mentioned in different connotations.

In Natyasastra, Bharatamuni mentioned about "Interior inturage" (Abhyantara parivaram). In this he gave seventeen classes of women who were having different duties in a palace. He described these ladies as

- |              |  |
|--------------|--|
| 1. Mahadevi  | The chief Queen                          |
| 2. Devis     | Queens                                   |
| 3. Swaminulu | The daughters of Generals and Ministers. |
| 4. Sthapita  | Ordinary wives                           |

- |                |   |
|----------------|---|
| 5. Bhoginulu A | Royal concubines or inferior wives of a king. |
| 6. Natakiya    | Actress                                       |
| 7. Narthaki    | Dancer etc <sup>*9</sup>                      |

The temple organisation is compared to a Royal Organisation. So for this reason different types of Devanartakis were attached to a temple. As per the above description it is quite clear that Nartaki is not a Bhogini (concubine), but a Bhogini can be a Narthaki (dancer). So all the Bhoginis may not be concubines. Sani, a term which was very famous once and used in a honourable or revered manner became degraded in the last few decades. Some of the ancient chief queens of the Telugu country suffixed sani to their names. There are numerous inscriptions in which the word sani is added to the names of the wives of the kings. In the inscriptions of Mukhalinga Kshetra there is a mention of it.

“Smt. Sani Madali Rekamma who is the wife of Kalapan Nayaka has donated 50 sheep to maintain the Akhanda dipa in the temple of Madhukeshwara.”<sup>10</sup>

There are other inscriptions in Tripurantaka temple and Bejawada Durga Malliswaralaya in which ‘Sani’ is mentioned as a suffix to the names of some lady donors or to the wives of the donors.

1. In 1258 A. D. Sri Mollala Annapa Reddy donated 25 cows and a horse to maintain an Akhanda dipam in Sri Tripurantaka Sri Mahadeva temple by the names of his parents, mother Keta sani and his father Proli Reddy. (Reddy family).
2. Medapikilla Nukiseti and his brother Erranuki setti have donated 25 cows towards maintenance of Akhanda dipam in Tripurantaka temple by the names of their parents, father Jamiseti and mother Marasani. This donation was accepted by Evuram Elaboyadu in the period of 1251 A.D.

3. In 1252 A.D. to maintain an Akhanda dipa by the name of Vidda sani. her husband donated 25 cows to Tripurantaka temple. His name is Pedaluri Somaraju who was a son of Jakaraju.
4. Nunkana Boyana who was a son of Bayyana Boyudu and Marasani, donated 13 cows towards maintainance of any Akhanda dipam in Tripurantaka Mahadeva temple - 1253 A.D.

Above four inscriptions are made by different caste people. First inscription was made by a Reddy, second was made by Setti- a merchant; third was made by Somaraju -(raju family) and the fourth was made by Boyadu - a forester or mountaineer.

From the above references it is quite clear that the word 'Sani' used with the names of wives or ladies of different castes in respectable manner.

Several dictioneries like Sabda ratnakaram, Telugu Paryaya pada Nighantuvu and Suryandhra Nighantuvu have mentioned various words generally used in denoting the status of women belonging to various castes.

For example:-

- |                            |  |
|----------------------------|--|
| 1. Dorasani                | - Reffered for a queen                         |
| 2. Mantrasani              | - A mid wife                                   |
| 3. Medarasani              | - The basket maker's wife                      |
| 4. Dommarasani or Gadasani | - A women of the tribe and a wench (deivajna). |

- |    |            |   |                   |
|----|------------|---|-------------------|
| 5. | Pujarisani | - | Wife of a Priest. |
| 6. | Erukasani  | - | fortune teller    |
| 7. | Gudisani   | - | a temple dancer.  |

In Telugu country word Sani is used for a wife. Sabda ratnakara gave a different meaning for the word Sani as Swamini. A Odayaralu means a samini that is wife and Odayadu means husband.

In the Valmiki Ramayana, when the Rama Pattablisheka was arranged the guru Vasistha said that the invitees should sit in an order of status. In that order the Ganikas were in the second row behind the royal family. He also stated that the Ganikas who were bathed with Panchamrutam (Butter Milk, Ghee, Honey etc.) and were auspicious in pace and who were having complete ornamentation can be offered the second row to sit.<sup>\*12</sup>

There are many other references like the above in Sanskrit and Telugu literature about the role played by the temple dancers or dancers or Ganikas in the society. The words Devanartaki, Devaganika and Gudisani were used only for temple dancers who had the right to offer the Kumbha Harati to the Main deity. There were also other dancers in temples in addition to Devaganikas.

According to Sadyojata Sivacharya's commentary on the Kamika Agama, there are three types of devaganikas.

1. Rudra Ganika
2. Rudra Kanyaka
3. Rudra Dasi



Above three types of dancers had different dance forms. The Suddha Nrityam was performed by Rudra Ganika in front of Sivalinga. Misra Nartanam was performed by Rudra Kanyaka which consists of puranas added to Nritham and Kevala Nrithanam which was performed by Rudra Dasis consisted secular version (Lok avrithanam) \*<sup>13</sup>.

The Rudra Ganika should complete the Nityapuja at a scheduled time on the occasion of both in festivals and in daily worship. There are several terms to denote ritual specialist as temple dancer.

As many names are mentioned in inscriptions for a temple dancer. We may classify them as below.

1. Gudi patra - The dancing girl attached to a temple (1163S).
2. Gudi Sani - Dancing girl who attached to temple.
3. Thiru-Veedhi-Saanulu - The dancing girls who follow the procession of the deity (1456S).
4. Natya Sthrilu - Dancing girls (S11 IV 742).
5. Nattuva - Dancing girl (S 1271).
6. Devara Basavi - A prostitute in a temple or a dancing girl attached to temple (S1440).
7. Paatra - A dancing girl (S 1070).
8. Paatra - Bhogamvaaru - Persons employed in a temple for performing and playing musical instruments and dancing.
9. Bhogam Vaaru - Dancing girls.
10. Bhoga Pariksha - The superintendent of the various enjoyments performed to the deity by Bhogams.

11. Bhogala Vaaru - Persons employed to conduct various enjoyments to the deity. (S 1236)
12. Manikam - Dancing girl attached to temple (S 1272).
13. Maanikalu - Dancing girl attached to the temple (S 1272).
14. Murmuti Saani - The women belonging to the three frundered fourth caste.
15. Munnuruvari Saanulu - The women belonging to the Munnuri Saani caste.
16. Mela - A set of dancing girls. \*<sup>14</sup>

Above all there is a word Gudicheti a friend to temple or a temple servant. \*<sup>15</sup>

Though all the dictionaries gave connotation similar to all the words like Swamini, Sani, Bhogini, Devadasi, Veshya, Velayalu, Nartaki, in usage they were different and they referred to in different ways. Temple dancer had a good respectable place in the ancient society. Rajanartaki had honourable place. Before they were employed as temple or court dancers they had to face several examinations both practical and theoritical. After passing the test set by the scholars only they were employed as temple dancers or court dancers.

In addition to the evidences I have collected and the connotations of various dictionaries. I have sought the opinion of my guru Dr. Nataraja Ramakrishna about the word 'Sani' his opinion is very interesting and convincing. The definition given by one of his gurus smt. Pendyala Satyabhama who taught him Navajanardana parijatam is. "A sani is a perfect artist who has mastered the Sangita Sastra in the seven swaras. Sa. Ri, Ga. Ma, Pa, Da, Ni i.e., Sa to Ni and who has passed all the test and mastered Bharata Sastra, Rasa Sastra and other epics etc. Therefore, the word sani is denoting an artist who has complete knowledge of Sangita Sastra in the combination of vocal and insturmental music and dance". "G e e t a Vaaditya Nityaanain trayam Sangeeta Muchyate". \*<sup>16</sup>

In the ancient times the dancers sincerely dedicated their lives to the art world. The cultural, economical, social, political changes have influenced and changed the life of the artistes. One can't be stagnant with the tradition. Tradition is also an object which reflects the above conditions.

Temple dancers were of several types. They are,

1. Datta: One, who of her own accord offered herself as a gift to the temple.
2. Vikrita : One who was sold to the temple.
3. Bhritya : One who offered herself as a servant of the temple for its prosperity.
4. Bhakta : One who dedicated her self to the temple out of devotion.
5. Alankrita : One who was well trained in the profession and was presented to the temple by the king or a noble after being decorated with ornaments.
6. Harita : One who was enticed and gifted to the temple.
7. Rudra-Ganika or Gopika :One who was employed by the temple to dance and sing at regular hours on payment of wages.

The definition of Rudra Ganika is giving us a clear idea that temple dancer was employed in the temple for singing and dancing. There were numerous inscriptions about devaganikas who donated various things and constructed various wells and lakes etc.,<sup>\*17</sup>

As regards, artistes of Andhranatyam there are regional stories and inscriptional and historical evidences.

In the temple Draksharama in East Godawari District there was a devanartaki by name Manikyamba who dedicated her life to perform dance and finally unified her self with the lord Bheemeswara, the presiding deity. People believe that she is an incarnation of goddess Manikyamba.

The inscriptions of 1535 A.D. \*I and 1545 A.D. \*II and many others reveal that the dancers, chikkayasani, Govinda Sani, Bejji Hanumasani and Lingasani dedicated their lives for the temple rituals. Temple dancer was considered as an asset to the temple rituals. Pedamunnuru Sanis Prolasani, daughter-in-law of Jay ana, Bijjari Sankari and sani Naga Sankari were donated silver and metallic lamps stands to lord Bheemeshwara of Draksharama, their donations were recorded in the temple inscriptions. \*III

Sanis were donors as well as donees they accepted donations from several kings. Sanis were also responsible in making provision for Akhanda Deepa and they were also had to take care of the lamp which should burn uninterruptedly."<sup>1</sup>

There are many inscriptions describing the donations of devanartakis or sanis and who played an important role in temple rituals. There were sanis who accepted donations given by others and who gave donations such as lands, and other assets to the lord to whom they dedicated their lives and rendered their services.

Sri B.N. Sastry has given a list of 72 Niyogas, who were associated with all the important temples of Andhra Pradesh in the olden days. They took care to see that the daily ritual offerings to the deity and also the Rangabhogams i.e., worship through dance and music were regularly carried on. They were also responsible for all the temple chores.

**The 72 Niyogas are,**

1. The preceptor (Guru)
2. The principal Minister (Maha Pradhani)
3. The feudatory prince (Samanta)
4. The commander-in-chief (Senapathi)
5. The porter (Dvarapalaka)
6. The one who does Sunday jobs (Avasarika)
7. The lime keeper (The ghatika nirdhanika)
8. The arithemetician and statistician (Ganaka)
9. The scribe (Lekhaka)
10. The epic recitor (Pauranika)
11. The purohit ( Religious head)
12. The astrologer (Jyotishya)
13. The poets (Kavyajna)
14. The Scholars (Vidvajna)
15. The priest (Devatarchaka)
16. The garland maker (Malyakara)
17. The perfume maker (Parimalakara)
18. The store keeper (Koshadhikari)
19. The head of the elephantry (Gajadhikari)
20. The head of the cavalry (Ashvadhikari)

21. The treasurer (Bhandagaradhikari)
22. The body guard or attendant (Angarakshaka)
23. The protector of graneries (Dhanyagaradhikari)
24. The charioteer (Suta)
25. The suda
26. The magician (Bhetala)
27. The wrestler (Malla)
28. The betel box carrier (Tambulaka)
29. The one who fans (Talavintraka)
30. The palanquin bearer (Naravahaka)
31. The carrier of umbrella (Chatraka)
32. The one who carries chowri (Chamarika)
33. The one who holds the kalasa, the golden pot (Kalasika)
34. The kalasarika
35. The torch bearers (Karadipikakara)
36. The carrier of slippers (Padukadhara)
37. The dancer (Nartaki)
38. The singer (Gayaka)
39. The one who says about the omens (Sakunika)
40. The vina player (Vainika)
41. The one who praises the deeds of the king -Magadha.

42. The one who awakens the king in the morning (deity) Vaitalika.
43. The one who discards tilings that are not needed (Pariharika)
44. The harem keeper (Kanchuka)
45. The barber (Kshuraka)
46. The washerman (Rajaka)
47. The tailor (Sanchika)
48. The cobbler (Chamika)
49. The officer who stamps the documents (Mudradhikan)
50. The head of the forestry and gardens (Vanapalaka)
51. The doctor (Naravaidya)
52. The head of the urban administration (Purapalaka)
53. The veterinaiy doctor who treats elephants (Gaja vaidya)
54. The veterinaiy doctor in general (Pasuvaidya)
55. The veterinaiy doctor who treats horses (Ashwa vaidya)
56. The drummer (Bherivadaka)
57. The player of Muraja (Murajavadaka)
58. The weaver of woolen garments (Raumaka)
59. The stone - catter (Sailabhedaka)
60. The one who walks with metal bell (Kamsyakaraka)

- 61 • The pottor (Kumbhakaraka)
- 62. The painter (Chitrakaraka)
- 63. The one who look after the general affair (Vyavaharaka)
- 64. The one who look after the hunting expedition (Mrigayu)
- 65. Ornithologist (Pushpaposhaka)
- 66. The attendant (Pariharaka or padikari)
- 67. The ambassador (Rayabaraka)
- 68. The store or pantry keeper (Urgamadhikari)
- 69 The group of dancers (Vesvajana)
- 70. The servant (Sevaka)
- 71. The gold smith (Swamakaraka)
- 72. The one who look after the doggers, swords and other weapons (Katharika) \*<sup>19</sup>

This tradition was followed till recently i.e., till the endowment act was passed. Now there are Government employees who manage the affairs of the temple. But the followers of the traditions and devotees are participating in all the activities of temple in daily rituals and festivals as well. Most of the temples are having all the hereditary organisers and servants who believed and follow their duties pertaining to their ancestors. Some of the sanis are also performing Nrityaseva in the festivals of some temples even now on an invitation as their obligation. \*(Mangatayar)\*<sup>20</sup>. Though now it is not compulsory duty, they perform it in the Kalyanotsavam of the deity for their mental and moral satisfaction.



### INITIAL TRAINING OF A GUDISANI

After examining the palmistry of (Samudrika pariksha) a girl who possessed the qualities to become a Gudisani was trained in all basic aspects of dance and its technique. On an auspicious day at an auspicious moment the Guru used to start the teaching of the dance. On that day the girl had to take head-bath and wear new clothes and ornaments. She had to come to Gurus house with her elders.

Natyacharya used to perform the rituals at his residence by arranging according to his cult (Shaiva or Vaishnava) a kalasa where the deity was seated. The Navagrahas (Nine planets) and Astha Dikpalakas (the eight guards of the eight directions) are placed in an octagonal lotus which was designed by drawing with rice powder (i.e., muggu). In the centre of that muggu the main deity was seated with chanting ritual recitations. The main deity along with the remaining deity gods used to be worshipped. In front of them a lexagonal muggu used to be designed on which 7,9 or 11 manikas of rice ( One manika is approximately 5 Kgs.) were heaped. That heap of rice was used to be made into square. Then the girl to be initiated was brought there after worshipping ankle bells, the Talapitham, musical instruments and symbols. Then she was required to get on to the square by stepping on it with the right leg first. She had to stand on it with Sam a bhangima. Then the guru used to tie the sacred bells to her ankles. Then she had to hold flowers and the tuition fees (Gurudakshina) in her hands and hand over it to her guru after he recited the churnika (a prayer). Then the guru used to commence the first lesson Ta-Tey, Ta-Tey, the steps after he teaching an obeisance He used to recite Vinayaka Kautam and girl had to perform these steps of sequence on the rice. She used to finish the first lesson by making thus the Guruvandanam. The actual training would commence from the morning of the next day in the early hours.

Next day . early in the morning they used to massage an oil specially prepared to her body to make her limbs strong and flexible. This anointment is called as "Tailamardhanam". Then she used to get training in Mallamusamu, Tokkatam. Jumping, whirling, moving the hand in different angles in accordance with rhythm in slow, medium and fast tempos were some of the exercises in Mallamusamu. She had to learn Moggavaladam i.e., bending backwards like circle, inclining body on two sides yogasanas and pranayamam were also taught, to make the body alert and to keep in control and restless as said by the Bharata in his Natyasastra. "The dancers as to be intelligent, sharp, bold, industrious, steadfast and endowed with the facilities of Grahana or reception, Dharana or retention or memorise. Jnana or absorption and prayoga or expression". \*<sup>21</sup>

Abhinaya darpana gives elaborate characteristics of a female dancer. "It is understood that the dancer should be very lovely, young with full round breasts, self-confident, charming , agreeable dexterous in handling the critical passage, skilled in steps and rhythms. quite at home on the stage expert in posing the hands and the body, graceful in gesture, with wide-open eyes, able to follow song and instruments and rhythm adorned with costly jewels, with a charming lotus-face, neither very stout nor very thin, nor very tall nor very short. \*<sup>22</sup> The training of Samu (exercises) will help to endure the above qualities in a dancer. She can maintain her physique and beauty. This training used to take a period of six months. Then she was taught the fundamentals of dance. Afterwards adavus (basic steps) like tei adavu, jam adavu, mande adavu etc, were taught. Samyuta (combined) Asamyuta (single hand gestures), Nritya hastas (mimetic hand gestures), Nritya hastas (pure dance hand gestures). Karanas. Angaharas. Greṣvabhedas (neck movements) Dristhi bhedas. Sthanakas, Talas, Lasya, Tandava vinyasās etc., were taught to the student,

The process of Sringanrityam, Sapta lasyas, Kutupam, Puṣhpanjali all these were completely taught. Training in fundamentals used to take a period of five years. Then only the master used to teach her the Abhinaya (histrionic expression ). And then she had to go to an old devanaitaki for correction in the movements and expressions postures if necessary. This process is called “Oddolagam”.(Angasuddhi).<sup>\*23</sup>

They were also taught Sanskrit, mother tongue Telugu and music from fundamentals. After the dancer had completed initial training as mentioned above at the age of ten years she was trained in other aspects of dance and music. Then she used to receive training in oilier items and the method of performance in a temple. The dancer had to know about the temple rituals and how and where she had to perform her dance worship.

Generally Bharatham, Ramayanam, Bhagavatham epics were taught to this young dancer. And she had to know by heart the Abhinaya darpana, Rasa prakaranam, Rasamanjari and other treatises pertaining to dance art.

By the time the dancer completed her training in practical and theoritical aspects of dance and music epics etc. She would be completing 14 years of age. Then she had to appear for examination to prove her perfection in the art of dance. On some auspicious day she was dedicated to the temple i.e., to the presiding deity.

In siva temple the process of dedication was according to saiva cult i.e., to have “Lingadharana” etc. This dedication is considered as her marriage to presiding deity.

In vishnu temple this process of dedications was according to Vaishnava cult. They used to perform “Samasrenamahotsavam” or “Mudradharanam”.

On an auspicious day the young dancer was give a bridal bath (abhyanganam) and taken to the temple with yellow clothes. After formal rituals the head priest of the temple or Natyachaiya used to imprint Shankham on the right shoulder and chakram on the left shoulder and Tirunamam on the right side of the chest with red hot silver coins bearing those signs. This permanent imprinting is called as Mudradharana. This was done only to a dancer who was previously pious and who would promise to be pious in future. The head priest would tie a nuptial knot as a proxy to the presiding deity and thus she was married to the lord the incarnation of Vishnu. In the evening of that day she had to give her dance recital in dedication to her lord.<sup>24</sup>

### TEMPLE RITUAL DANCE AND MUSIC

There were two kinds of troupes called Chinna melam and Pedda melam maintained by the temple organisation. Chinna melam was a group of dancer and musicians which consisted of Sriti, Mukhavina, Mridangam, Cymbals and other musical instruments. Pedda melam or Sannayi melam consisted of Dolu, Sannayi, Talam (Cymbals) and sruti. These two troupes were attached to the temple, They had daily duties and festival duties. They were paid salaries, they were given lands or rice and other provisions according to the customs of the temple and written agreement. The temple of Sri Madana Gopala Swamy of Ballipadu in Atthili Mandalam of West Godavari District is one of such temples.

The following are the reasons for selecting the temple of Madan Gopala Swamy of Ballipadu for my field work on Andhra Natyam.

1. An exponent and a living authority of Andhra Natyam who was in the service of Madana Gopala Swamy at Ballipadu is Smt. Saride Manikyamma who is now around 90 years old. She was not only a temple dancer but also an exponent of Abhinaya to Adhyatma Ramayana kirtanas and a scholar in dance. She is an eminent personality who participated in all major Andhra Natyam dance conferences. She was a member of the syllabus committee for the Lasya dance forum of Andhra Pradesh called as Andhra Natyam.

- 2. Ballipadu Madana Gopalaswamy's temple was constructed and patronised by the Pemmaraju family. The members of which were active participants as trustees of the temple.
- 3. Availability of Paditaram - the system of rituals, festivals and offerings to the deity.
- 4. There is a book of songs which were prescribed to be sung during the rituals by the singers and as well as by the dancers.
- 5. It is now a Divi Theertham which is following Vaikhanasa Agama from the beginning.
- 6. Kalyana Mahotsava is celebrated in this temple for seven days in a grand traditional environment with the participation of peddamelam and other activities.

**BALLIPADU TEMPLE- AN EVIDENCE OF**  
**TEMPLE RITUAL DANCES** \*25

Prayer.

Slokam:-

*"Godhuli dhusarila komala kuntalagram  
Govardhanodhrarana kalikrita praysasm  
Gopijanasyakuca kumkuma mudritangam  
Govindaminduvadanam saranam bhajamaha"  
(padi ta ram Ballipadu p1)*

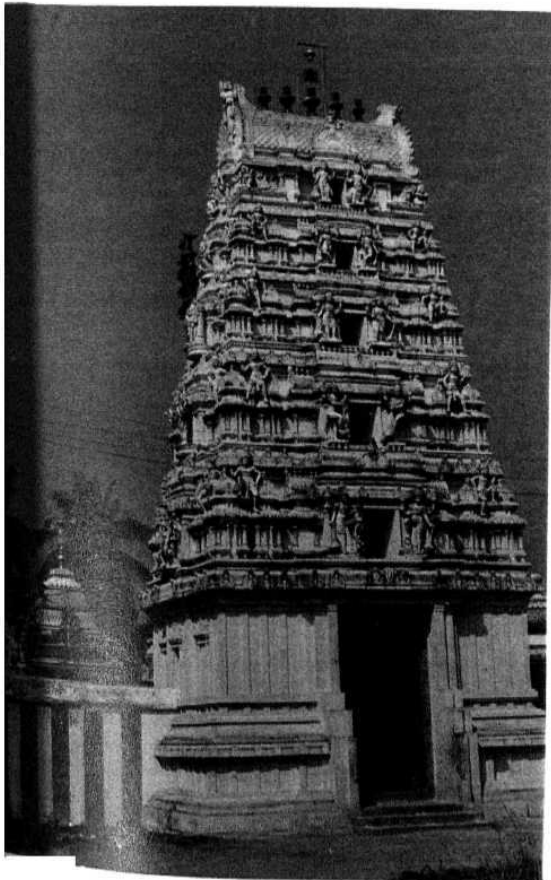
The god always plays where lakes are, where the sun's rays are warded off by umbrellas of lotus leaf clusters and where clear water paths are made by swans whose breasts tors the white lotuses hither and thither" -Brihat Samhita \*<sup>26</sup>

Similar to the above reference there is a temple in Ballipadu, a small village near Attili in West Godawari District. In this village there is a picturesque lotus lake and on its bank there is the temple of Sri Madana Gopala swamy, the deity who dwell's in it with his two wives Ruknini and Satyabhama. Sri Madana Gopalaswamy is believed to be the denominator(Amsa) of sri Venkateshwara swamy. This temple was constructed by Sri Pemmaraju Konayamatya alias Karanam (village clerk). He donated 136 acres and 37 cents of his land for the maintainance of the temple. Konayya wrote a paditaram in which all the festivals and food offerings and slaries were stipulated. It is believed that in 19th century A.D. there was a conflict in between the trustees and pneys of the Dwaraka Tirumala Venkateshwara temple and the daily worship was discontinued to Lord Venkateshwara. At that time sri Dwaraka Tirumala Venkateshwara unified in Madanagopala of Ballipadu. For this reason only in everyday rituals 'Alivelu Manga Sameta', Sri Venkateshwaraya Namaha the chant is recited by the priests. Temple is situated in a beautiful environment with majestic coconut trees on the bank of the lotus lake. The two significant features of the temple are the two printed books; a Paditaram and Sri Madanagopala vilasam. The former book contains the list of all the festivals and other offerings to be made to the lord on such festivals. The later one is a book of songs which are to be recited during daily rituals and during festivals.

After installation of the idol of Madanagopala Swamy and construction of the temple Sri Konayya made a Paditaram, which is also known as Padikattu. In which the rules and regulations, the food offerings and salaries to servants and other expences for the ritual purpose are mentioned. This paditaram was written in 1797. This temple was under the revenue department from 30th September. 1817 to 10th March 1863. Then it was handed over to Dharmakartas (Trustees). This paditaram was printed and published by Ramanilayam,



View of Ballipadu Temple - Ballipadu



few Gopuram - Ballipadu



Madanagopala Swamy - Ballipadu

Vivekananda MudraKsharasala, Veperly, Madras by Sri Dronam Venkata Chalapathi Sarma in 1919. Later on 16th October, 1851 another paditaram was made by a British sub-collector G.A. Tailor when it was under the Revenue Board.

**A LIST OF FESTIVALS AND RITUAL SYSTEM OF BALLIPADU TEMPLE AS MENTIONED IN PADITARAM AND TOLD BY THE INFORMANTS:-**

Nityarchana is to be performed three times in a day. Morning worship is an elaborate one with Abhisheka and ornnementation etc. Morning worship and offerings are called Balabhogam. Midday worship - It is performed at 12 noon to offer food to the lord.

From 3 P.M. to 4 P.M. there is another worship with an offering thill and jaggery. Evening worship is also an elaborate one. Every day in the pradosha puja a procession goes around the temple and utsava vigrahas are kept in the middle hall for Asthanotsavam.

Night worship is followed with Pavallimpu seva with a Heccharika. Then the temple is handed over to the temple gaurdians or gaurds i.e. to Asthadikpalakas.

Though the worship is common to all the Vaishnava temples Vaikhanasa Agamam is followed in this temple now. It has come to known as Divithirtham, after installation of Vaishnava Allvars in 1970. The priests render the Dravida Prabandham (Alvar) daily in the morning and evening worship.

One of the Acharyas (priests) told me that the temple is opened daily at 6 A.M. and the preist performs Nityarchana (daily worship) with all dhupaseva, dravida prabandha seva (to render dravida prabandham). Then at 7 A.M. there is Aragimpu (Balabhogum).



Mahanivedana is performed between 11 and 12 noon, and again in the evening at 5,30 P.M. then there will be Nityarchana, dhupaseva. dravida prabandha seva are performed at 8 P.M. Here again Aragimpu, food offering is done. A special food Chitti Garelu offered. There is Bhajana by the devotees. At the end of Bhajana Chitti Garelu are distributed to the devotees, The pavalimpuseva, prahari to Asthadikpalas are performed. Every Friday and Saturday there is an Asthanotsavam. Previously there was Begada utsovam, but it is not performed now.

On every Ekadasi (Every fortnight). Gramotsavam or Urotsavam a procession is conducted in the village. The birth-days of Alvars and star days are also performed.

Now a days the artistes of Mangala Vaidyams come on Fridays and Saturdays, Ekadasis and they participate in Gramotsavam ( a procession in the village) also. There are other festivals that are observed as follows.

1. From Mukkoti Ekadasi day Adhyayanotsavam i.e., Nammal Varotsavam is performed for 5 days.
2. Samvatsaradi - Ugadi (Telugu New year)
3. A procession on Mukkoti Ekadasi
4. Krishnasthami
5. Navaratri Utsavam (Sarannavaratrulu).
6. Dipavali - there is a grand celebration with the decoration of rows of lamps.
7. Ksheerabdi dvadasi - this festival also performed with a decoration of lamps and the deity is taken to Theppotsavam (a boat festival)
8. Dhanurmasam - a daily procession is a feature in this month.

9. Andal Kalyanam is performed on Sankramanam or on bhogi day. It is also a grand festival celebrated in this temple. A procession is taken out on this occasion.
10. Kanumu Pandaga - Next day of the Sankranti, a procession is taken out. It is known as Gramotsavam or Paartimidiki which means to take the deity in a procession.

All other festivals are also celebrated in the temple. Vaishnava festivals are given more importance than to the other festivals.

Now there are six priests to conduct rituals in this temple. The chief priest is Sri Peddinti Suiyanarayanacharyulu, and other five are his sons and a brother's son. Raghavachan is the cook. Who is known as Talihaswaini which means cook-priest.

Sri M.P. Lakshminarasimhacharyulu - Adhyapak

Sri P. parashatamnacharyulu- Archaka

**The following are the artistes and instrumentalists .**

- |                             |                         |
|-----------------------------|-------------------------|
| 1. Sri R. Gopala Krishnayya | Sangitapatak (musician) |
| 2. Sri G. Lataji            | Mridangist.             |
| 3. Sri Sheik Meerasaheb     | Sannai                  |
| 4. Sri G. Venkat Rao        | Thasa                   |
| 6. Sri Sheik Krishna        | Sruthi                  |
| 7. Sri Sheik Gopala Krishna | Baka I                  |
| 8. Sri Rahamuddin           | Baka I                  |
| 9. Sri Sheik Abdul Khada    | Baka II                 |
| 10. Sri P. Satyanarayana    | Veeranam                |

Hereditary washerman's family:

Sri B. Saraiah	Kagada No 1
Sri B. China Saraiah	Kagada No 2
Sri B. Pothuraju	Kagada No 3
Sri M. Kondaiah	Kagada No 4

Sri Peddinti Rainaknshna Bhattacharya who has the title of Vaikhanasa Agama Vaidushya is an occasional priest of Ballipadu temple. He is united by the temple for marriage ceremony of the deity. He is the pradhana archaka (chief priest) in a temple at Narasapuram.

He told me the difference between vaikhansa agama and pancharatra agama. In his words - vaikhanasa agama is samantraka prayogam - means there are mantra recitation. When the priest wake up from bed, taking bath, going to the temple opening the doors of the temple, clean the temple and for every such thing is vaikhanas, that means each work or service in the temple is according to mantras. Priest day starts with chanting mantras.

Pancharatram is Mudrika Prayoga - The rituals contain different Mudrikas, while the priest perform different services to the deity and he also performs the mudras also known as pancha mudras (five hand gestures).

Another significance in Vaishnava tradition is the 'Shathakopam'. It was first bestowed to the sthanacharya in olden days, but at the same place now it is offered to pradhana adhyapaka or archaka.

There is an inscription on dhvajasthambam. It is as follows.

హనుమంతుడు.	1	శ్రీమదనగోపాల స్వామి శ్రీపెమ్మరాజు కోనయ్యమాత్య స్థాపితమును
చక్రం	2	తత్పుత్ర లక్ష్మీ నరసింహాను పాలితమును నగు నీ - కోవెల ముంగిట
నామాల	3	సమరాపురం రా బోడినక్కరు వాస దొమ్మేటి వేంకటరెడ్డి దాస
శంఖం	4	సమర్పితమగు నీ ధ్వజస్థంభము నాచే ౧౯-౦౨-౧౯౦౧తేదీని
హనుమంతుడు	5	ప్రతిష్ఠింపబడెను.
		ద్రోం. వేం. అచలపతి శమ్మ
		ఓం శాంతి - చమనకృత

The above inscription is about installation of Dhvajasthambha in the temple. Sri Dommeti Venkata Reddy who made the dhvajasthambha under the management of Sri Pemmaraju Lakshmi Narasimha on the 19th February of 1901. The installation was conducted by Dronamraju Venkata chalapati Sarma.

After the construction of (Garbhagudi) inner sanctum and compound wall, Konayya maintained a vahanasala, rooms for priests and a garden for regular ritual to meet the need of flowers. The maintenance of the temple was wonderful. Now also it is maintained under the traditional quality, even though there are Govt. employees for its management. All priests, instrumental artistes (Peddamelam) and other servants are employed according to the Govt. procedures.

Recently the main Gopura was constructed. It was inaugurated in the year 1991. Vahanasala - vehicles room of the deity is also shifted into the new building. There are nine vehicles for the lord, they are :

- |    |             |    |   |                  |
|----|-------------|----|---|------------------|
| 1. | Pallaki     | •• | - | Palanquin        |
| 2  | Ashvavahana |    | - | Horse as vehicle |

- |    |                     |   |                           |
|----|---------------------|---|---------------------------|
| 3. | Gajavahana          | - | Elephant as vehicle       |
| 4. | Suryachandra vahana | - | Sun & Moon vehicle        |
| 5. | Garudavahana        | - | Falcon as vehicle         |
| 6. | Seshavahana         | - | Serpent as vehicle        |
| 7. | Hanumavahana        | - | Hanuman as carrier        |
| 8. | Ratham              | - | Chariot                   |
| 9. | Ponnavahanam        | - | Ponna - a tree as vehicle |

Palanquin is used for daily procession. All the other vehicles are used in the marriage ceremony only.

### **MARRIAGE CEREMONY OF MADANA GOPALA**

Celebration of Sri Madana Gopala Swamy's marriage with Rukmini and Satyabhama is conducted on the same day and at the same auspicious time.

Kalyanotsavam is celebrated for 7 days in the month of the Phalguna, the last month of the Telugu calendar. Generally it falls in the month of March.

#### **The procedure of the marriage is as follows:-**

Festival begins on the Navami the 9<sup>th</sup> day of fortnight of Shukla Paksham (Full Moon Day).

Morning worship is as usual. In the evening at 5 '0 Clock the priest performs the regular rituals and then there is a Matsyangrahanam, which means the priest go out to bring Puttamatti to inagurate the festival and the Mangalavadyam, the body of instrumental performers of the temple follows them. On the same night there is Ankurarpana \* and Dhvajarohana. After Baliharana Sri Madana Gopala becomes a bridegroom wearing new cloths. It is done according to marriage customs of the Telugu country.

The next morning Baliharana is performed and in the evening at 8' () clock Aslhanotsavam is celebrated for the deity and for this, the deity is brought in a procession and seated in the first hall where daily Bhajana takes place.

Third day morning programme starts with daily worship i.e., Sahasranamarchana with Tulasi leaves to the lord and Kunkum Archana for the female deities. It is followed by Tamil Prabandha recitation, Bala Bhogam and Baliharana.

In the night at 10 O' clock there will be Eduru Sannaha Gramotsavam in which the groom Madan Gopala and the two brides are taken in a procession into the main streets of the village where the deities are made to go forward to face each other. It is also called as Edurukollu \*. This programme is a funful and joyful one. In this ceremony the priests are divided into two groups. One group represents the bridegroom and the other the brides. The item of the marriage is full of fun and frolic with a conversation in between two groups. For this sannaha the deity Madana Gopala will be made to mount on the GarudaVahana and the female deities Rukmini and Satyabhama are made to mount on Gajavahana.

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\*1. Ankurarpana - Ankuranchuta - to sprout C.P.Brown T to ED 2.

Ankurarpana: The offerings of buds to a god. Here its a beginning with placing Navadhanyas in a plate and lighting a lamp of uninterrupted one.

Edurukollu:- The mutual advances of relations of the bride and bridegroom during the marriage. C.P.Brown - 187 page.

The ceremony is then continued for some time then the programme of the marriage was performed by the priests at midnight. Next morning as usual daily worship is done. There are various types of vigrahas for each purpose.

There are five types of idols are in this temple for various rituals. They are called Architaberam, Kautuka beram, Utsava beram, Bali beram and Snapana beram. The main deity is installed in the Garbha gudi i.e., the one idol is called as Kautuka beram.

Second one is a Salagramam which is worshipped daily with Abhishekham. This salagramam is called as Snapana beram. The third one is Utsavaberam which is used during processions and placed in Asthanotsavam.

Fourth one is Archita beram to which regular worship is done. Fifth one is Bali beram - the idol which is taken in (pallaki) palanquin at the time of Baliharana.

Though there are five idols in the temple, marriage is performed to the utsava vigrahas only. 5 types of marriage celebrations for gods are in vogue according to agamas. Marriage of the God is believed as Mangala Sangnikam i.e., indication of good augury.

- i. Marriage celebration in one day is called as Ekarnikam.
  2. "3 days" celebrations are called as Gauna or Guna Saunjikam.
  3. 5 days celebration is called as Jayada Saunyikam
  4. 7 days celebration is called as Arsha Saunjikam.
  5. 9 days celebration is called as Sarvakamika Saunjikam.
- 5 days celebration is for panchabhutas.(for five elements)
- 7 days celebration is for 7 great sages,
- 9 days Jayada Saunyikam celebration is known as Brahmotsavam,

The marriage celebration in every year must be conducted for the welfare of the village for the good of the people and to eradicate all evils such as draught, floods, disease etc.. The continuation of the festival is as follows:-

1. Vishvaksena pooja, like similar to Ganapati pooja
2. Punyahavachanam
3. Arthvig varanam
4. Rakshabandhanam
5. Deeksha dharanam
6. Matsyangrahanam
7. Ankurarpanam
8. Vastu pooja
9. Agni pratisthapana

(Vishnu, Purusha, Satya, Achyuta and Aniruddha these five muithis are invited as panchagnis - five fires).

10. Vastuhomam
11. Dhvajapata Paryajnakaranam
12. Garuda Pratishta
13. Murthi homam.
14. Karma samruddhi
15. Dhaatadhimulahomam,

All the above are performed two days before the wedding.





Lotus Lake  
- ttallipadu



Instruments used  
in Ballipadu Temple



Bheripuja during  
Dhvajarohana

At the time of Dhvajarohanam there is Bheritadanam - Beating the Bhen. Now the Bheri pooja is done to Dolu instead of Bheri.

Kalyana Mahotsavam is done with devotion, spiritual and perseverance. After the marriage these three idols are taken round the temple three times and seated in first hall for public view.

On the fourth day a grand celebration of Rathotsavam takes place.

Fifth day celebration "Ponnavahanotsavam" is a fantastic one. The tree Alexandrian laurel is connected with the legend of Sri Krishna. The vehicle with Alexandrian is decorated with colour lamps and flowers. Several groups of artistes follow the procession with various performances.

Sixth day celebrations is sadasyam. The deities are mounted on horse vehicle and taken in a procession.

Another ceremony which is called as chorotsavam is also an interesting pursuit in which one of the priest acts like a thief. All the ornaments of the deity are collected in a bag and they are stolen by the pseudo thief. Then coming from procession the deity is kept in the mandapa and the other priests inquire about the theft. After some questioning the pseudo thief surrenders and a nominal punishment is given to him.

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*The purpose of Kalyanam -*

*Asmin Giramshritanam Brahmanadinam, Sarvesham, Sarva Varnanamaha, Vaidhi, Chora bhaya durbhiksha Anavrishti, Raja bhacchadhi, Sarvopadrava Shantartham, Yajamana, Acharya, Archaka, Paricharak, Abhiyridhyarthasri Swaminenamaha,*

On the next day the daily rituals are followed by Bhaggunda utsavam. A procession on the Anjaneya Vahanam is conducted.

On the next i.e., on the full moon day there is a delightful programme of "Pushpayagam". Various types of lotus flowers are offered to the deity. After this Pushpayagam Pavvalimpuseva (first night of the bride and bridegroom) is performed. These marriage celebrations from Vigneshwara Pooja up to Pushpayagam there is no performance of Pavvalimpu seva. The celebrations come to an end with Valayithi ceremony which is performed for another day.

### BALLIPADU A CULTURAL CENTRE

Out of curiosity I enquired how Lord Krishna has been named as Madana Gopala here.

Sri Krihnamacharya told me that the names Raja Gopala and Madana Gopala are synonyms for Lord Sri Krishna. According to Hindu mythology Raja Gopala should carry Sankha and Chakra, similarly as Lord Vishnu, on the left and right shoulders respectively but gopala of Ballipadu is carrying them in the reverse way (Apasavya). Sankhu in his right shoulder and Chakram on his left shoulder. So he has come to be known 'Madana Gopala' and he marries the two brides Rukmini and Satyabhama at the same time.

I was told that Saride family was dedicated to the service of the Lord to perform dance worship for Madana Gopala the presiding deity of this temple.

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*Purana kalakshepa for Chant or read a legend or epics to an audience*

Sri Pemmaraju Hanumantha Rao, one of the descendants of Late Sri Konayya told me that Ballipadu was once a great cultural centre. Temple organisers and chiefs of the village patronised dance and music and also dramas. There was daily purana kalakshepam \* in the temple. Musicians and dancers were maintained by the temple on salaries. They used to perform Nritya puja daily. It is called Nitya Naukhari (daily employment) means the performance is not occasional feature but it was a regular duty. When he was young boy he used to spend his time in the temple and witness Smt. Saride Manikyamma's dance. He calls her as "Pinni" (Maternal Aunt). Without dance there was no worship. Dancers used to stay in the temple during the ritual performances. There was a musician attached to the temple, Sri Rudrabhatla Ramamurthy.

There were grand celebrations of Devinaratri, Ganapati Navaratri and Kalyanostavam. There were dance recitals and music concerts 20 years back. There was cultural environment till 1932 in the village. The people who used to come to the temple for the worship of god were enjoying dance and music programmes. There were scholars in the village who used to test the knowledge of the artistes during these performances. Sri Pemmaraju Lakshminarayana, Mr. Rudrabhatla Ramamurthy, Sri Saride Subba Rao a violinist and musician and some others were the scholars of various arts. Not only these scholars, some among the men audience were also having the knowledge of tala and raga and etiquette in a gathering. People had a great respect and honour towards arts and artistes. Even now there are mridangists and other instrumentalists in the village. Nearly 50 years back Rudrabhatla Ramamurthy who used to teach Vocal music, Veena, Violin, Dholu, Sannayi and also Kathak to the young enthusiasts.

The members of Saride family were participants in Ritual and Kaccheri dances. Smt. Saride Manikyamma used to present Abhinaya for Adhyatma Ramayana Kirtanas, Javalis, Varnams, Padams and Nritya to Tarangams, Pallavis etc at the Kalyanamantapam which was only a penkutillu (tiled house). Saride Anasuya and 8 to 10 others were participating in

dance recitals along with Saride Manikyamma. They used to perform Rasaleela of Sri Krishna with all the Gopikas. Smt. Dasari Mahalakshamma who was their teacher used to play Nattuvangam.

Temples are the Sphurti Kendras, says Sri Hanumantha Rao. The temple which lead the human being to overcome the Dharma, Artha, Kama, Moksha and attain the eternal bliss. Temples are the schools of spiritualism. They lead to attain the knowledge of the supreme spirit.

Beyond daily performances and recitals in the Madanagopala temple there were occasional performances of other artistes at the invitation of the temple management. Marampalli Induvadana and chittajallu Vaidehi used to give performances of Gollakalapam and Bhamakalapam in this village. Sri Tyagaraja utsavam also was a regular feature here Sri D.R. Mahalingam, Sri Dvaram Venkataswami Naidu and such great music scholars gave concerts here and Sri Pemmaraju Venkata Hanumantha Rao was also a dharmakarta till recently. Ten generations of Pemmaraju family served to temple as Dharmakarthas.

Sri Pemmaraju Bapiraju who was a trustee till recently to Madanagopala Swamy temple said that one day konayya dreamed that an idol was floating in the water of Godavan River. He went to the river Godavari and picked up the idol and came immediately to Ballipadu and installed it there.

There was a Vedapathashala maintained by this temple in the village. But due to lack of students it was closed in 1980.

Pemmaraju Vishalakshi, wife of Sri Bapiraju was one of the committee members of Ballipadu temple. New Gopuram at the entrance was constructed and inaugurated due to her efforts.

From the beginning Pemmaraju family was very much interested in arts. They are the followers of the ancient religious traditions. In their words they had great respect and regard for arts. So they used to honour the artistes. Now also they take keen interest in arts.

### **DANCE IN THE TEMPLE OF SRI MADANA GOPALA AT BALLIPADU**

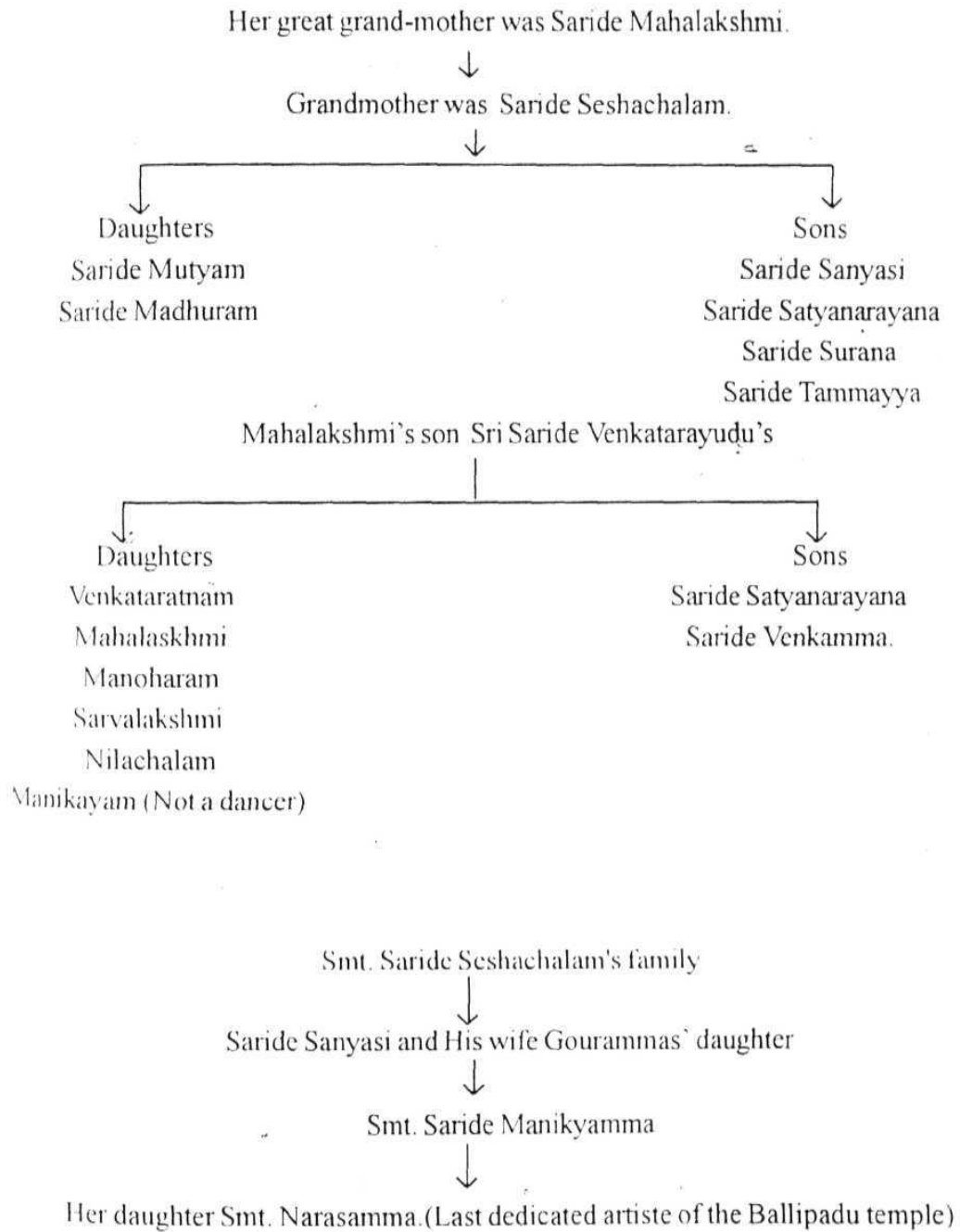
Only Saride family members used to perform dance in the rituals of the Ballipadu Madanagopala Swamy temple. The second paditaram which was approved by G.A. Tailor a British-Sub-Collector in 1851 confirms this:

The names of the early dancers were not found in any records. But we can confirm that there were dance worshippers in this temple according to the paditaram and an important informant Smt. Saride Manikyamma. According to the evidence I collected a sketch about the dance worshippers is as follows.

### **DANCERS OF BALLIPADU TEMPLE**

The names of first dancers in 1779 AD were not mentioned anywhere. The revised Paditaram of 1851 mentioned about the salaries to two dancers namely Saride Induvadana and Raja Ratnam.

Saride Manikyamma says that there may be some dancers before their family was inducted to the temple. She remembers the names of the dance artistes from her great grand-mother.



During the time of Smt. Saride Seshachalam (grand mother of Manikyamma) Smt. Dasari Mahalakshamma was invited on a temporary agreement for performing Nritya Pooja in the temple of Madana Gopala. Sande Mutyam and Saride Madhuram both died at an early age. Manikyamma says that her grand mother Seshachalam used to perform dance in the temple as a devanarataki. Later her Aunts Mutyam and Madhuram both were initiated to the services, but a similar premature death occurred to these sisters. They learned Bhamakalapam also along with the Temple Ritual dance and Kacheri dance. Both of them died after the first performance of Bhamakalapam. So Manikyamma was not taught Bhamakalapam. Due to the senile debility 'Saride Seshachalam' wanted to withdraw from her duties in the temple but the family had to continue in those duties as they were already involved in an agreement with the management of the temple. So Saride Sanyasi father of Manikyamma invited Smt. Dasari Mahalakshamma to do the temple duties along with her mother and also to train the five year old girl Manikyamma.

Saride Manikyamma was born in 1921 in Ballipadu. Her parents were Saride Sanyasi and Saride Gauramma. Her mother was not a dancer. Her father was expert player of Mridangam and Nattuvangam. Her initial training in dance was under her grandmother and Guru Smt. Dasari Mahalakshmi.

At the age of five she started learning dance and music. Her music teacher was Sri Rudrabhatla Ramamurthy who was a singer and musician in the temple at Ballipadu. She used to wake up at 4AM everyday. A massage to her body with oils was a regular feature. Then she used to do all the exercises including some of the Yogasanas and particularly Chakrasana which is a body bending exercise also called as Moggavaladam in dance. She was taught basics of dance like hastas (hand gestures) dristhis (eye movements) brivaghedas (Neck movements) etc., according to Abhinayadarpana. After the training daily she used to take butter.



She learned all the items from Dasari Mahalakshmi within four years. At the age of nine she was dedicated to the temple.

After the training she performed 'Gajjapuja' worshipping ankle bells at the temple. Then she was dedicated in a matrimonial affair with Lord Madanagopala. She was tied d Mangala Sutram (The sacred thread with Tali - Nuptial knot) around her neck by the main priest on proxy. From that day she attended to the duties as a dance worshipper in the temple.

She had to wake-up at four 'o'clock in the morning and take bath then she had to wear a Madi Saree (purified saree). She used to go to temple to attend the melukolupu assignment with anklebells in her hands.

During the morning worship which was an elaborate one she had to dance wearing the madisaree (not touched by the others). After the Alankara and Balabhogam she had to give Panchaharati (five flames). Here she used to sing Mangala harati, which was published in the book "Madanagopala VilasanV written by Sri Poduri Mrityunjaya Kavi and Mrs. Pemmaraju Sumitramba - Wife of Sri Pemmaraju Llakshminarasimham.

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\* Ciramotsavam or Urotsavam nr Uregiumpu • All means a procession in the village

Note: Distribution of Tirtham (sacred water nr coconut prasadam) is a common element which I need not mention here)



Kalyanotsava murthies , a procession after marriage Ceremony -  
Ponnavahanam •



Smt. Saride Manikyamma  
-----> in Madikattu, The typical  
way of wearing saree  
for morning rituals

## MORNING MANGALAHARATI

PALLAVI:     JAVA MANGALAMMAHOTSAVAMANGALAM!!

It has another 5 stanzas(See appendix 3)

The dance items which were performed during morning sessions were Pallavi, Kautam, Alarimpu, Adhyatma Ramayana Kirtana and also some of the devotional songs with flic mangalaharati at the end. Then morning circumambulation was done with around the temple with bhajantri. It was the end of the morning session. This circumambulation used to be /illformed with song and music.

Same song was also sung during tiruveedhi Utsavam ie., Gramotsavam\* Urotsavam\* also.

"Sri Madanagopala Vilasam" the songs book with a clear prscription of several songs in daily ritual duties and also in occasional ritual duties. It is an evidence for ritual process and duties as well as Sri Madanagopala's (the Lord at Ballipadu) grandeur.

During the Madhyahna (mid-day) rituals where Mahanaivcdya offered, there is no necessity of the presence of dancers. And here in Ballipadu there is a custom coustem of offering of Til and Jaggery (Nuvvu pappu and Bellamu) to the deity in the after - noon 3 to 4 p.m. Evening session starts at 5.30 evening. As usual archana process will be there with abhisekha \* pomp and procession.

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*Note Evening 1 veu<@ as Savar Sandhya which means dusk. It is also culled Sandhyavela. U 'shassandhya and Sayamsandhya, the two morning and evening sandhis are auspicious for south Indians. It is believed by the women that during these sandhis that Sri Mahalakshmi goddess of welth enters and lives in their houses. So they clean the entire ground of the house and outer place of the house and they also draw the muggu also.*

When the procession starts all the worshippers, singers, musicians, dancers and other servants like lamp holders etc., must follow the procession in an order in the daily worship as well as in the festival worship. This evening worship is considered as very important one. The fact is that the largest number of devotees can be found in the temple at this time.

Making a circumambulation around the temple the deity is made to sit in the Mahainantapa or the first hall on his sinihasana. Now there is a Kalyanamantapam but when Manikyamma was performing dance worship in the temple there was no special kalyana mantapa. God is made to sit on the simhasanam in the first hall now a varandais constructed and covered with grills completely. Then Manikyamma used to give Kumbhaharati (pot Lamp) to the deity. Then she used to perform some of the items called Alanmpu, Kautam, Pallavi, Jatisvaram, Swarajati, Varnam, Padam, Javali and an Adhyatma Ramayana kirtanā in which she is an expert. After the dance recital the deity again taken for the circumambulation and then in to the main hall. Then they used to be a Neeranjnam and a Mangalaharathi song was sung by Manikyamma.

The kumbhaharati is an identity for the service offered by the dancers (devanartakis). This pot lamp is offered to dispel evil from the idol in the temple.

Devanartaki Manikyamma used to offer a panchaharati in the morning rituals and kumbhaharati in the evening rituals when the Ustavavighrahas were made to sit in the Kalyana mantapam. Another significant ritual service was a harati offered to the deity when the palanquine reached the temple from procession, the two devanartakis had to shift from either sides by moving under the palanquine with the Haratipallem. Two small lamps were kept in a plate for the procession.

Every day rituals end with the service of pavalimpuseva. there are rituals in between all services.

processions that are conducted in the Ballipadu temple:

- A - Circumambulation in the morning and evening. -
- B - Every Saturday - Tiruveedhi Gramotsavam was performed.
- C - It is now performed on Friday also.
- D - Every Ekadasi - The eleventh day of each Lunar fortnight.
- E - On the new year day (Ugadi)
- F - Gokulasthami - birth day of Sri krishna.
- G - On Navami and Dasami. Ninth and Tenth days of "Saranna varathri" days.
- H - Daily two times in the morning and evening in Dhanurmasam - Sankranti festival celebrations.
- I - Dolotsavam - In the Phalguna masam.
- J - During kalyanotsavam.

Previously a kagada utsavam (Torch festival) was celebrated on every Saturday, that is a circumambulation around the temple with Kagada lamps. In this it is a significant one that Sthanacharya and Dancers move in front facing the palanquine in which the deity is seated.

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*Performing Harati is a common custom in Hindu religion. Every ceremony, function begin with a Harati. It is performed with accompaniment of songs in all the ceremonies conducted for the bride - bridegroom etc. in a wedding.*

When this (utsavam) festival was performed dancers must seize the plate of lamps. Whenever the palanquins stop on various sides the dancer must dance. For this Manikyamma used to perform various javalis and padams or any other small compositions,

During the festival days various duties assigned to these dancers. Procession is a major performance in the temple ritual. Speciality of the Ballipadu temple is that all songs sung by musicians and dancers are prescribed by the authors of the "Madanagopala vilasam". They had also set the Ragas and Talas for all these songs. Songs are prescribed for several services rendered daily and on festival days. There are Mangalaharatis and processional songs which are sung before and after the procession. There are other compositions like Ardhachandrikas, Samvada daruvus were sung by the musicians and dancers.

I dealt daily rituals and the duties of Manikyamma in them. The procession held on various festivals and other important days of the temple which I have mentioned above were conducted in pomp with the accompaniment of musicians, dancers and other servants. At the starting of the procession the song " *Svarivedalemu Varijakshudu* " prescribed in Madana gopala vilasam is to be sung.

Then only the deity is taken into the procession which passes through the main roads of the village with the accompaniment of musicians and dancers. While the procession is moving the devotees do the Bhajana and musicians sing various devotional songs. Dancers used to dance at various places whenever the procession stopped in front of the houses of the important persons of the village for the offerings and Harati.

In procession Manikyamma used to perform Javalis, Padams and other compositions in praise of Lord Krishna.

**At the end of the procession the Song** "*Svarivedali vachchenu ! Gopala bala svami korikalichchemu!*" is to be sung in front of the vehicle in which Lord had returned to the temple.

Then the deity is placed in the main hall making a circumambulation after around the temple. Ardhachandrikas are prescribed for this purpose. There could be a song while circumambulation and while the deity is placed in the main hall.

Ardhachandrika

Sung by the dancer and musician (Kandarathams)

Male : ధరణీ పతులెల్లనునీ ! పరిగాయ సంతభవము జూడ బాసుర గతితో !

నరుదేర గ జయమందుచు సిరివగు వైభర్వి నిన్ను చేకొంటి గదనే ||

Female : చేకొంటి వా నన్ను నీ కంటి మిక్కిలి ! లేకుంట దెలిసిను ! నీ కంట కంటేల ! చేకొంటి వారా!

M. M. : నీ తండ్రి తప్పు కొఱకై ! యే తీరున నన్ను మూడు నిచ్చెనో భామా! నీ తప్పు నీకు తెలియదా!  
యీతీరున మరుని కేళి కెందుకురావే !!

F. Dancer : ఎందుకు రాకుంటే నేమిరా నీవలన కుండరదనం గూడి గుసగుస లాడేవ! కెందుకురోరీ ! గోప  
జూర, మెందుకు రోరీ!.

M. M. : అడవి జరింపుచు నన్నుం | బొడగాన కొకింతవడికి | బుత్తెంచె వినుం | గడు భరమున నీజనకుడు |  
వడిగల తనమేల జాంబ | | వతి నీవురావే |

F. Dancer : రావే రావేయని రామలంద యి జూడ | నీ విభమున విలుచుదేల | రా గోపారా ! కృష్ణా ఓరీ ||

M. M. : పరిగాయమయినది మొదలుగ | దరుచుగ నేర్పితిని మదన తంతము లెల్లం | గొరకార లేటికి నన్నం  
|| బరికింపుము మిత్రవింద | భయమేమే కొమ్మా | ముద్దుల గుమ్మా |

- F. Dancer : భయమేమి సూతన ప్రియులరు విభులన్న | సయమయిన శాస్త్రము నాడేనే నెఱిగతి || భయమేలరోరి  
||
- M. M. : వినుభద్ర నేను మిక్కిలి | పనిగల్గిన భక్తవరుల బాలించగా ! జనినాడ గాని వేటాక | వనజాక్షుల  
కొలుకుగాదు - వాదించ రాకే || బానే భద్రా ! వాదించరాకే ||
- F.Dancer : వాదించ నాకేల వాసన గలవెల్ల | మోదింది పువ్వులు | ముడుతురు మగవారు | వాదించలేరా !  
ఓరి కృష్ణా | వాదించలేరా !
- M.M. : కంతుని విగురాకడిదము! వంతల బెట్టుంగ దొ ద గె! వాతెక్కగొలనే! జెంతకురమ్మి విరహము  
కొంతా చెదను సుదంతా! కుంద సుదంతా! వేగమరమ్మ!! సుంత సుదంతో!!
- F.Dancer : కుందసుదంతనా! నెందుకు మఱి నీకు! మందులు బెట్టుట! విందుతాళుకోరా! కృష్ణా ఓరీ!!
- M.M. : కాళింది విసవెనమ్మనే నారాయణు చులకజూడ - వచ్చుట లెల్లనే మేలామెను నీతోగల! హేలావతులిట్లు  
బలుకు - దెఱు గనెకొమ్మా!
- F.Dancer : ఎఱు గవు అరుళులు విరులని పురుషులు! గురి మేర లేనను తెరుగు తుమ్మెదలని!! యెఱుగుదురోరీ!!
- M.M. : శ్రీ కర పెమ్మయరాజవి! భాకరు దగు కోనస వివ భక్తుని బోవం! జేకొనియుంటిని లక్ష్యగా! నీ  
కుందగు కౌగిలిమ్మ! నేర్పునరమ్మా!!
- F.Dancer : నేర్పున రమ్మని నేరము లెంచక! నేర్పున రక్షింపనోపుర నీకును కృష్ణా!!
- M.M. : ఇది మొదలుగ నీ యాజ్ఞను! బొదలుచు నేనుందు నీదు - బుద్ధులు చెప్పమా! మదిరాక్షి రాధివామణి  
సదుపాయం బేదిగలదో! సదమలగ్నాతి!!
- F.Dancer : సదయ బల్లిపాటి మదనగోపాలక! మొదటి నుండి మదన కదనమే నేర్పితి!! కృష్ణా ఓరీ!!

After the Ardhachandnkas. Ekanthaseva daruvu's and Ekantaseva poems will be sung in the same place. They are also in the form of dispute. They are in 8 to 9 stanzas, then there will be an offering of Harati.



After the wave offerings deity will be taken to Garbhagriha, where dancers should stand inside the sanctuary doors and deity should be made to stand outside the sanctuary. Here also dancer and musician should sing a Sanivada daruvu.

నాదనామ్యకియం ఆదితాళము

- Male : శ్రీమద్దేహ కవాటము తీయుము! క్షీర్యంభోధి తనూజ!!
- Female : యేమంటివి నిన్నెరుగను నీ పేరెవ్వరోని బందోయి!! నీ పేరెవ్వరా తెల్పగదోయి!!
- Male : మదన గురుండని పలికితి నాపేరెదలో నిల్పుము భామా!
- Female : అది యేటికి నీపంబుచరాక్షతి నందినఘన మేమోయి!!
- Male : క్షితిజోరుండగు ఖలుని వధింపుచు క్షితి భరియిందితి కోమ్మా!!
- Female : అతి జడగతి తో నమరిన కమళం బగుటకు గతమే మోయి!!
- Male : సుమనః ప్రీతిగ కులగిరి మోచిన సుభగ చత్రితుడ భామా!!
- Female : క్రమమున సూకర తనువుధరించిన వారణమది యేమోయి!!
- Male : అరుదురొగ న్నగవదాహమునై కనకాక్షని గూర్చితి భామా!!
- Female : సరమ్మగ రూపముదార్చితివిక నీనైజం తెలిసె గదోయి!!
- Male : కరుణారసమున భక్తుని భోచిన పురుషోత్తముడను కోమ్మా!!
- Female : గురిమేరెరుగని యాచనగొననీ గుఱరూపమే మోయి!!
- Male : అన్నడు కోర్కెలోసంగుట కొరకై మిన్నందితి వామాక్షి!!
- Female : పన్నుగ బ్రాహ్మిగుడగుచును గొడ్డలి బట్టుట పనియేమోయి!!
- Male : మామకషిత్వవాత విరోధుల మర్తించుట కదిగాదో
- Female : రామాక్షతితో శ్రీవధ జేసితి రాజుల ధర్మమదోయి!!
- Male : ఘనుడగు గాధి కుమారుని యజ్ఞముగావగ జేసితి భామా!
- Female : వనరుహలోచన ముసలి పటందురు వాదమేల పోవోయి!!
- Male : జనవినుతంబగు ముసలము దార్చిన సారబలుండను భామా!!
- Female : వనరుహనేతుల వ్రతములు చెరిచినవానికి ఫలమేమోయి!!

Male : ఖలులగు వారల గొట్టుచు సుజనులగావగ బూనితి భామా!

Female : నీకేమిటికియు కలికివిగాదగు నిక్కముదెలిసెగ దోయి!!

Male : లోకవిరోధుల జంపుట కొరకై లోకాంటిని కమలాక్షి!

Female : తెలిపితివిక నీ దుప్పటి చెరగున జిలికిన పసపేమోయి!

Male : వెలయగ భక్తుల శుభముల కేగిన చిలుకు వసంతము భామా!

Female : చెలువుగ చెక్కుల నంటిన కాటుక చెదరుల వెక్కడవోయి!!

Male : తెలిపెద ఘర్మజలంబున కస్తూరి తిలకము జాలెను కొమ్మా!!

Female : తరుచుగ మెడలోనున్నవి పువ్వుల దండ లవెక్కడవోయి!!

Male : మూలాకారుండని యెడి భక్తుడు మాలికలిచ్చెను భామా!!

Female : చాలుచాలు నీ యెదపయి కుంకుమ చాలనున్నదేమోయి!!

Male : పలుకగదగ నీబింబాధర రుచి ప్రతిఘటించ వామాక్షి!!

Female : పులుకుగ మేనను బూసిన గంధము పునుగు పూతలే మోయి!

Male : నేరముగాదది చలువకు మేనను నిండ దరిందితి భామా!!

Female : వారిజలోచన యెక్కడి వలపులు వాదించక పోవోయి!!

Male : ధీరుడనేనని సారెకు జెప్పితి నేరము లెన్నకు భామా!

Female : ధీరుడవో బహుజారుడవో ఘనశూరుడవో నేనెరుగ!!

Male : హితుడను నే నీమాటకు రాటను మదిలోనుంచుము భామా!

Female : హితుడవా లోకోన్నతుడవా సురసమ్మతుడవా నినునేనెరుగ!!

Male : బల్లిపాటిపుర ధాముడనౌ గోపాలుడనే కలకంఠి!!

Female : బల్లిపాటిపుర ధాముడవయితే భక్తుల బ్రోవగదాయి!!

Male : కామ్యురొ పెమ్మయ రాజకులోద్భవ కోనయ వరదుడ భామా!!

Female : సమ్మతమాయెను కోరెలోసంగుట సాహ్యదమది రావోయి!!

Male : సుమతల్పంబున క్రిడలు సల్పుచు సుఖియించుదమిక భామా!!

Female : క్రమమున యిద్దరమొకటై శయ్యను కలిసెద మికరావయ్యా!!

After this samvada daruvu the deity is taken to the bed. and then the musician has to sing Aragimpu song which is followed by a Harati. Then priest will recite Mantrapushpam and will distribute offerings to all the devotees. Then deity is placed in the swing in the bedroom. It is a mirrored cabin with a wooden swing at Ballipadu temple. This service is known as "pavalimpuseva", there are wave offerings and lullabies during this service Smt. Manikyamma used to sing lullabies in pavalimpuseva.

"దారియని పాడరమ్మా! ఓయమ్మా!!

అనలందరు కూడుక!!

కోలయని వేడరమ్మా! తేజోనిధియగు రమణునకు!!"

Other songs also there in the book for the purpose "Dhruvala sannidhi lali patalu and Jola patalu" and other compositions which are used to sung by the musicians in eight sides of the temple where eight regents of the eight points of the compass dwell.

#### List of Ashtadikpalakas:

- |             |   |                     |
|-------------|---|---------------------|
| 1. Indra    | : | of the East         |
| 2. Agni     | : | of the South - East |
| 3. Yama     | : | of the South        |
| 4. Nairuthi | : | of the South - West |
| 5. Varuna   | : | of the West         |
| 6. Marut    | : | of the North - West |
| 7. Kūbera   | : | of the North        |
| 8. Ishana   | : | of the North -East  |

Poems sung by the musicians during prahan in daily and festival day.

మధేభము : చతురుండై తగు బల్లిపాటిపుర కృష్ణా స్వామి దారుక్కిణీ! సతితో గాముని కేళిలో పలను భా!  
స్వత్సాఖ్యమేపారగా! రతి బంధంబుల జొక్కినాడుని నిదురం శ్రావీన బాగంబునన్!! శతపత్సాపుడు  
దోచునంతకు! సురే! శా కాపు నీదిక్కునన్!!

మట్టి లేని కడవలెల్లా! మత్తగజము లెక్కి చూడ పట్టపగలే వీడు మింగేరా! ఓహో గోపాలరాయ! దిట్టడయితే!  
తెలియ పచ్చురా!

ఉత్పలమాల : దేవ తరు ప్రసూనములు! తేకువతో గొని వచ్చి సత్యభా! వూ వన జాక్షి గూడు క స! మంచితకేళి  
నినోలరాడు స!ద్యాపుడు బల్లిపాటిపుర! బాలుడు దాసుఁ సుప్తినొందెనీ! రాపున నుండి జాగ్రత  
దృఢంబున గాపుము హవ్యవాహనా!

నిదురలేని స్వప్నమాయె! నిజములెల్ల కల్లరాయె! యెదురు చూడ శ్రీమీ లేదురా! ఓహో గోపాలరావూ!  
మొదలు లేదు చివరా లేదురా

ఉత్పలమాల : నీలమదాళి వర్ణమును! నెమ్మితిరస్కృతి సేయ బూనగా! జ్యోతి కొప్పపై విరులు! చక్క గం జేయుచు  
జాంబవత్పుతా! కేళిని బల్లిపాటి పురీ కృష్ణుడు దాసుఁ సుప్తినొందెనీ! ద్యాలలితుండవై బలవి!  
శాలత నీధిశగాపు భానుజా!!

రంగు లేదూ గోదాలేదూ! వ్రాయుచున్నవాడు లేడు! నింగిమీదా ప్రతిమలు మొట్టేరా! ఓహో గోపాలరాయా!  
వొంగి చూడ నేమిలేదురా!

ఉత్పలమాల : సంతసమంద హేమమయ! సౌధములో సుమశయ్యమీద న! త్యంత రతి ప్రబంధముల! నాడు చు  
బాడుచు మిత్రవిందతో నెంతయు బల్లిపాటినగ! రీశుడు కృష్ణుడు పారవశ్యను! స్వాంతతజెందినాడు  
సుర! సంచయ వల్లభగాపు నీదిశన్!!

రాతిలోన వెన్నబుట్ట! రొతిరి పగలు నెండగావై! జాతు లేవి లేకయుండెరా! ఓహో గోపాలరాయ! యీ తెరంగు  
తెలియ పచ్చురా!

ఉత్పలమాల : భద్రకు భద్రకుంభముల! పాడియనందగు చన్నదోయితో! ముద్రలుగా నఖంకముల! ముల్కులు  
నిల్పుచు కేళి దేలిని! ర్నిదుడు బల్లిపాటిపుర! నీరజ నేతుడు సౌఖ్యమొందుచునీ! నిద్రింతుడైన  
వాడు మరి! నీదెస గాపుము వార్తినాయకా!

\* ఆకాశాన బావిలోను! లోక వింత యొకటి బుద్ధి వీకటింట బండజొచ్చెరా! ఓహో గోపాలరాయా! లోకములు తానె గాచురా!

మత్తేభము : పాలుపొందంగను దంతుకు న్నెలమిక! రూరం పుతాంబూలమి! మ్ముల జాట్టిచ్చుచు సందడిన్ ఒడకమో! మున్ మోముపై జేర్చిచే క్కిలి ముద్దాడు చు బల్లిపాటిపురల! క్షీణుండు గోపాలుడునీ వెలయన్ గన్నుమొగిడె నీదిశనుతీ! విన్ గావుమా మారుతా!

\* ఆరుమూడు దార్లకొంప! పేరులేని పెద్దగాచె! నూరి వారి పాలుజోస్సెరా! ఓహో గోపాలరాయా! నేరమేవరి దాయె

చూడరా!

శార్దూలము : సారా చారుడు బల్లిపాటి పుర కృష్ణ స్వామి (వేయి శ్రావ) ధనద భవ్యంచైన నీదిక్కునే ! మింటితురుగు తనకుతానె ఘంట మోత మోయగాను! కంటికి పండువాయే! ఓ హో గోపాలరాయా! ఘంటమోత సున్నజాడ్డెరా!

శార్దూలం : విలుకల కొల్లి లక్షకు! త్తజుతేలి నఖక్షతంబు బొందం(?) గులుకుమివారి గద్దించను! గొండలపై దగ తల్పసాఖ్యని! శృలమతి బల్లిపాటి పుల! సారస నేతుడు నిద్రచెందెనీ బలముల తోడ నీదిశను! బాయక గావుము భూత నాయకా!

\* చూలూ గొనని బారితకు! చూడ గొనని కొడుకుబుద్ధి పాలూ లేని చన్నుగుడి చేరా! ఓహో గోపాలరాయా!

"These poems are also called as hecharika. The meaning is to be aware in the night. This awareness is for the above eight guards of the temple, after the God goes to sleep. These eight dikpalakas must take care of the temple.

Above poems are sung in daily prahari time in the night after this circumambulation of rituals, musicians, conclude the Hecharika in a prose as follows:

ఓ అష్టదిక్పాలకాది ద్వారపాలకులారా! శ్రీశ్రీశ్రీ మదన గోపాల స్వామి రాజాధిరాజై మహారాజై అష్టభార్యలతోడను, పదహారు వేల గోపికా స్త్రీల తోడను వేంచేసి, శయనించి, పవనించి వున్నాడు కాబట్టి మీమీ స్థలముల యందు జాగ్రత్త, జాగ్రత్త, జాగ్రత్తహో

After reciting above prose all the priests, musicians, dancers and other servants who are on duty have to retreat seven steps pacing the deity back towards main entrance and then go out.

### **ASTHADIKPALA ARADHANA DURING FESTIVAL DAYS**

Kalyana mahotsavam is a grand festival celebrated in the temple any where.

According to Vedas, Navagrahas (nine planets) Ashtadikpalakas (eight guardians) are very important in any ritual performance. During festival days a circumambulation around the temple is a common factor and the performances of rituals for the eight guardians is an important one which is called as Navasandhi or Baliharana. For this ritual performances at Ballipadu temple separate dance items were composed in several ragas and in special talas.

### **LIST OF VARIOUS TALAS AND RAGAS USED FOR TEMPLE DANCE**

#### **COMPOSITIONS**

1. Khagapathi talam	Gauri ragam
2. Brahma talam	Mukari talam
3. Indra talam	Nadanamakriya ragam
4. Pavaka talam	Lalitha ragam
5. Naraghruni talam (Bhrungni talam)	Malhari ragam
6. Niruthi talam (Mallatalam)	Bhairavi ragam

7. Van'una talam (Man galah vay at alam)	Megharanjani ragam
8. Vayu talam	Vasantha ragam
9. Kubera talam	Sri ragam
10. Esha talam (Daggari talam)	Shankara bharana ragam
11. Bali talam	Gandhari ragam
12. Bhuta talam	Lalitha ragam
13. Tripura talam	Ghantavara ragam
14. Abhinava talam	Surata ragam
15. Ranga pratyanga talam	Mukhari ragam
16. Adi talam	Dvijavanti ragam
17. Priyata talam	Punnaga ragam
18. Chandra madhyama talam	Kaphi ragam
19. Jayananda talam	Punnaga ragam
20. Rangapratyanga talam	Dhanyasi ragam
21. Rupaka talam	Mohana ragam
22. Chaturasra talam	Regupti ragam
23. Vidyadhara talam	Ahiri ragam
24. Saptaka putrika talam	Deshakshari ragam

25. Udgatta talam
26. Chanchatputa talam
27. Gajalila **talam**
28. Janaka talam
29. Rathi leela talam
30. Sharabhalila talam
31. Sampadveshita talam
32. Jayasri krithi talam
33. Raggari talam
34. Bhadra talam
35. Bhumi talam
36. Mangalahvaya talam
37. Mallika talam
38. Talabhedhi talam
39. Sama talam
40. Pratyanga talam
41. Simhaparakrana talam
42. Hamsanada talam
43. Simhalila talam
44. Vishvakshena talam

- Saurashtra ragam
- Gauli ragam
- Kalyani ragam
- Panthuvarali ragam
- Bilahari ragam
- Ghurjari ragam
- Saranganata ragam
- Chayagauli ragam
- Shankarabharana ragam
- Sri ragam
- Vasantharagam
- Mcgharanjani ragam
- Bhairavi ragam
- Todi. Lalitha ragas
- Nadanamakriya ragam
- Patamanjari ragam
- Kedaragaula ragam
- Mukhari ragam
- Devagandhan ragam
- Malavi ragam



Another list is given by Sri B M Sundarani in Talasangraha:

**\*NAVASANDHITALAS: \*27**

List of talas and ragas as given in Agliora sivacharya's, Dhvajarohana vidhi.

SL.No.	SANDHI	NAME OF THE TALA	ANGA	AKSHARA
1. Brahma		Brahma	1 S 1 S	28
2. Indra		Indra	1 1 S 1 0 S	25
3. Agni		Mattabharanam	1 0 1 0 1	16
4. Yama		Bhruṅgi	1 S 1 1	20
5. Nirruti		Nairruti	1 1 1 1 0 0	20
6. Varuna		Nava	1 0 0 0 1	14
7. Vayu		Bali	0 0 0 1	10
8. Kubera		Ghottari	1 S S S	32
9. Eshanya		Takkari	S 1 S	20

**ANGAS AND AKSHARAS \*28**

1. U	Anudhrutam	1
2. O	Dhruta	2
3. S	Dhrutasekharam	3

4. I	Laghu	4
5. C	Laghu sekhamam	5
6. O	Laghudhruta	6
7. S	Laghudhruta sekhamam	7
8. S	Guru	8
9. C	Guru sekhamam	9
10. O	Gurudhruta	10
11. O	Gurudhruta sekhamam	11
12. S	Plutam	12
13. S	Pluta sekhamam	13
14. O	Pluta dhrutam	14
15. S	Plutadhruta sekhamam	15
16. +	Kakapadam	16

Special talas are set to above Angas prescribed by the composers.\*<sup>29</sup>

For example Vinayaka tala is composed in 72 Aksharas and it is divided into Angas as : G G G L L P G L L P ; 3 Gurus ; 2 Laghus, One pluta and one Guru, 2 Laghus and a Pluta.

G+G+G+L+L+P+G+L+L+P

i.e., 8+8+8+4+4+12+8+4+4+12 = 72

**Navasandhi Kauthams:** <sup>\*30</sup>

1. Brahma	Madhyamavathi raga	Trayasra Eka
2. Indra	Gurjari raga	Misra chapu
3. Agni	Nata raga	Chaturasra Jampa
4. Yama	Desakshi raga	Chaturasra Eka
5. Nirruti	Kuntala raga	Trayasra Eka
6. Varuna	Varali raga	Chaturasra Eka
7. Vayu	Mukuta Ramagiri	Chaturasra Roopaka
8. Kubera	Malavasree	Trayasra Eka
9. Eeshanya	Malahari	Khanda Eka

Navasandhi. Baliharana are the two prominent items performed during kalyanotsavam. Navasandhi rituals are performed to invite Astadikpalakas for the success of the marriage ceremony of a certain deity. One Baliharana is a synonym for Navasandhi and other Baliharana is the Bali (to give food) offered to the village gods, like polimeramma, Mutyalamma etc., <sup>\*31</sup> Navasandhi is an elaborate ritual performance combined with music and dance. Dance items performed for the purpose are composed mainly in Nrutta. These compositions are set to the talas and ragas prescribed in Agama Sastras. These dance items are performed in Siva and Vaishnava temples in a similar way. In the Siva temple after the Bheripruja, Vinayaka and then Mahasena are invited by the priest. Then they invite Indra. In the Vaishnava temple it starts with Vishwaksena puja and Garuda tala then inviting of Indra <sup>\*32</sup>. In Ballipadu musical instruments like Dolu, Sannayi, Veeranam and other instruments are used during this ritual.

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*Navavangam (Navavangmayam) - the recitation of jatis by playing symbols, by Dr. Suryanarayana*

The Dhvajarohanam starts with Bheripuja. For this the expert of Bheri must come in new clothes provided by the temple. Instead of Bheri now they are using Dolu. Dolu is purified by the Brahmin officiant in the ritual process with all the Vedic chants and offerings. Priest clean the ground with pure water and draws a rangavallika (Muggu) in the mantapam and Dolu is placed on it then it is worshipped. It is also an elaborate performance with recitation of vedic chants. There are 11 slokas mentioned by the priest Sri Krishnama charya,

1. దర్శనం పూర్ణకుంభంచ వృషభం చామరధ్వజం శ్రీదేవీం భారతీం శంఖం దీపా దేవాష్టమంగళం
2. స్వకల జన విభూతి స్థాపనార్కం పురస్తాదనుపమ |  
 పశుమృగాణాం ప్రాణీనాం రక్షణాయ ||  
 అనుదిన వివాహాఘోషైరుత్పవారంభ భేరీ |  
 హిమగిరి వరకన్యా శాసనాత్పాదసూమి ||

Smt. Manikyamma said that her ancestors and herself used to perform in Navasandhi during Kalyanotsavam of Madanagopala swamy. Her grand mother and maternal aunts were tiding. She used to perform the same under the supervision of her father who used to accompany her by playing Nattuvangam. She said that when the priest recites the vedic chants depicting the raga, tala and vadya her father used to do nattuvangam reciting the certain jatis in accompaniment of mrudanga and she used to dance for the same.

#### MANIKYAMMA'S ACHIEVEMENT AS A CHILD ARTISTE

Smt. Manikyamma recollected an incident of her achievement in the Annavaram Satyanarayana temple. She said that she was taken to a dance competition held in connection with Annavaram by her Guru and a relative to witness the Kalyanotsavam of Sri Satyanarayana Swamy. Judges for the competition were renowned poets like Tirupathi Venkata Kavulu,

and scholar like Imitation achary. Imitation achary was a scholar who used to imitate the artistes while performing Abhinaya to test their concentration, so he came to known as Imitation achary. Audience were also scholars in other aspects like Sanskrit, Telugu, Vedas etc. In that competition dancers were given a javali to develop abhinaya in various levels. The dancers who were well trained in Abhinaya were expressing well and were seniors to Manikyamma. Manikyamma was then a girl of 12 years. All the dancers stalled Abhinaya with a great confidence and after some time they could not proceed well with subject. Because one of the judges was Sri Inimitation Achary who was giving the same expressions of the dancers.

Manikyamma observed the person and she decided to avoid to look at that person during her performance. She succeeded in the performance. She performed Abhinaya for the given Javali for 30 minutes and she was honoured by eminent poets Tirupati Venkata Ravulu. Since then She was then invited every year to give a performance in the temple. She attended for five years continuously, then due to family responsibilities and temple duties in the Ballipadu she had to discontinue.\*<sup>33</sup>

#### **ABHINAVA OF APIIYATMA RAMAYANA -SMT. SARIDE MANIKYAMMA**

Ramayana which is depicted as an allegory in relation with the Supreme spirit is known as Adhyatma Ramayana. Many poets in India were inspired to write this great epic in prose or verse as theme is very attractive one. There were good number of authors of Ramayana in the Telugu country also. Some of them who were well-versed in music preferred to write Ramayana in the form of songs. Among such authors Munipalli Subhramanya Kavi (1730-80) can be considered as an outstanding poet.

Munipalli Subrahmanya Kavi lived during the reign of Sri Dāmerla Timmappa Nayaka, the ruler of Kalahasti in Chittoor District. In the 17th Century Kshetrappa and Siddhendra Yogi propagated "Madhura Bhakti" with their erotic compositions, but Munipalli Subrahmanya Kavi preferred to write in a spiritual vein in Kirtans i.e., songs. These Kirtanas contain Pallavi, Anupallavi and Charanams (Stanzas). These three were interwoven tightly with lyrical phrases like daruvus according to the context and the situation of the story. His Adhyatma Ramayana contains 104 Kirtanas divided into Balakanda, Aranya Kanda, Kishkinda Kanda, Sundara Kanda and Yuddha Kanda. As he was a great musician he himself had set suitable ragas (melodies) and talas (rhyme metres). Munipalli Subrahmanya Kavi was a contemporary to Saint Thyagaraja and Muthuswami Dikshitar, the two great musicians.

Musician Late Sri Manchala Jagannatha Rao wrote about Adhyatma Ramayana Kirtanas thus :

"Subrahmanya Kavi used simple words embedded with deep meaning and at the same time suited to the context of the story. If one closely studies the compositions of those times, it will be interesting to note that the 'Dhatu' consists of a segment of four or eight cycles repeated a number of times, while the 'Matu' changes frequently carrying with in the narration of the story. This point can be seen even in Kshetragnas Padams. But in Padams, there is no importance for the movement of the story and hence the repetition of the Dhatu is less frequent, whereas the Adhyatma Ramayana Kirtanas are mainly intended to narrate the story in song and as such this repetition of Dhatu is frequent. Nevertheless when the context changes in the narration, the Dhatu pattern also changes, thereby giving us glimpses of the genius of the composer.

Not only that composers of those times composed Kirtanas consisting of a small Pallavi and Anupallavi adhering to Prasa, that is rhyming of the second syllable, and three or four charanas. There are many kirtanas of these type being sung even today. In Adhyatma Ramayana Kirtanas, usually there are 8 to 10 Charanas." \*34

These Kirtanas were written as if the story of Rama was rendered by Lord Siva to his consort Parvathi who asked him to clarify certain doubts she had with regard to the life of Rama such as why Rama's life was full of sorrow and why he had to suffer the separation of his wife Sita and why he had to seek the help of Sugriva, Maruthi and other Vanaras (Monkey's) though he was incarnation of Lord Vishnu.

The author envisaged all these doubts which may occur to a common man. He cleared all these doubts as if Lord Siva had cleared them to Parvati.

An important feature in this Adhyatma Ramayana is the use of beautiful synonyms for Parvati as addressed by Lord Siva while narrating the story of Rama to his consort Parvati. The author praised Parvati's beauty, character and virtue with these synonyms. The poet Subrahmanya Kavi was a devotee of Lord Sri Venkateswara, to whom he dedicated his Adhyatma Ramayana Kirtanas.

The poet praised Mahadeva in his opening song though he was a devotee of Lord Venkateswara. The poet was resident of Kalahasti, the abode of Lord Siva in the form of Vayu linga but he was an ardent devotee of Lord Venkateswara and he wrote the story of Sri Rama, the incarnation of Lord Vishnu in a spiritual form. So we can infer that this poet was an advocate of various religious cults that were prevalent in the country during his time. With his great knowledge as a scholar in literature, music and epics and in Indian philosophy he believed in religious equality for integration, which is evident from his songs (Kirtanas).

Both Dr. Nataraja Ramakrishna and Late Sri Manchala Jagannatha Rao opined that these Adhyatma Kirtanas found no permanent place in South Indian musical recitals because of many of the musicians did not have sufficient scholarship in Telugu Language to do justice to these Kirtanas. So they were avoiding them in their musical concerts. To depict an Adhyatma Ramayana Kirtana through dance is also not an easy task.

There are only a few dance gurus like Smt. Saride Manikyamma and Dr. Nataraja Rama Krishna who studied these Kirtanas in depth and introduced them into the dance rituals. Now these Kirtanas secured a permanent place in the syllabus of Andhra Naryam (The Lasya Dance Tradition of Andhras) which was prepared by Andhra Pradesh Nirtya Academy and which was approved by Telugu University for certificate and Diploma examinations in Andhra Natyam.

I feel that it is necessary for all the dance artistes should learn to sing and dance all these Kirtanas and Kirtanas of Balakanda in particular.

There are two traditions in singing these Kirtanas. One is sung by word to word meaning and purporting each phrase. That is to give Pravachanam. Adhyatma Kirtanas were once very famous and popular and they used to be sung by the every house-wife in Andhra Country in this tradition. The other is to sing them according to Abhinaya technique. This tradition was developed in Godavari Districts by the female dance artistes.

My first Guru in dance is Smt. Saride Manikyamma who came to teach dance in our town Jadcherla in Mahboobnagar District of Andhra Pradesh. I heard about Adhyatma Kirtana for the first time from her and I learned Abhinaya to the famous Kirtana of Balakandam from her - "Sri Rukmini Ganchenu, Parvati Vinave, Mana Kausalya" Smt. Manikyamma's devotion to Lord Sri Rama can be found in her expression of every word and modulation of voice she used to teach me Abhinaya to Adhyatma Ramayana Kirtanas with Sahaja Hastas (Natural hand gestures followed by the traditional dancers). To depict Hanuman, Bhalluka or Rama she used to denote them with special hastas but the rest of the hand gestures were the same as mentioned in Abhinaya Darpana, Bharatasaram or Natyasastra.





Saride Manikyamma reciting Ekantaseva songs at Ballipadu - 1994



Adhyatma Ramayanam Abhinaya  
of Smt Saride Manikyamma

I saw Smt. Anjamma of Narasaraopet performing Abhinaya to these Kirtanas in the Andhranatyam Seminar in 1994 held at Hyderabad. She performed Rama Jananam - "Andamuga Ee katlia Vinave Rajithacliala sadana, panhasita vininditara vinda chandra vadana, kunda brunda sundaravadana"-

Comparetively Smt. Manikyamma's expressions are more devotional than that of Smt. Anjamma.

The modulation of voice, change of colours or the colour of the face perspiration of the body and trickling of tears etc., can be seen in Smt. Manikyamma as she gets involved completely in the mood while performing abhinaya to these songs.

The first acquaintance of Dr. Nataraja Ramakrishna with **Smt. Saride Manikyamma**, who was introduced by Smt. Allu Pallavapani of Vadapalli was in connection with the Abhinaya sadassu held at Rajahmundry in August 1970.

Due to her mastery in Abhinaya of these kirtanas she was particularly invited by Andhra Pradesh Sangeet Natak Akademy to participate in the Abhinaya Sadassu at Rajahmundry and to conduct Abhinaya classes at Hyderabad in 1974.

\* Allu Pallavapani wrote about Smt. Saride Manikyamma to Dr. Nataraja Ramakrishna as follows:

Manikyamma is an eminent artiste in presenting Karnatakam. She sings well and her voice sounds like veena nadam and its melody is like that of a cuckoo. Her Abhinaya corresponds to her song with natural beauty and her expression to the nine sentiments is **her speciality**.

When Dr. Nataraja Ramakrishna met Smt. Manikyamma her appearance was very simple and appeared like a traditional Vaishnava lady. She sang the following Adhyatma Kirtana from Kishkinda Kanda in the Abhinaya sadassu.

*"Ramabhi Rama China dhama Rama Katha sudha madhuri samanyama "*

By her devotional performance, the audience were made to shed the best of their tears in ecstatic joy of devotion. Dr. Nataraja Ramakrishna says that it is not an easy task to attain that state of performing Rasabhinaya with Ragabhava. Her emotional expressions with the Satvika bhavas established Manikyamma as an eminent artiste of far excellence. She is a great artiste with devotion and dignity.<sup>\*35</sup>

Smt. Saride Manikyamma strived hard to keep alive this tradition and incorporating in the syllabus for Andhranatyam (1982). This is a very important aspect of her life and in the history of Andhranatyam.

### HERABHINAVA

Generally we think that Angikabhinaya is a mechanical one for depiction. But in my experience as a student of Smt. Saride Mankyamma, I feel that Angikabhinaya has to correspond with Satvikabhinaya. Without involvement we can not present either Angikabhinaya or Satvikabhinaya. As artistes and as human beings, we feel definitely react towards action of others. When Adhyatma Ramayana Kirtana is performed. Angikabhinaya dominates Satvikabhinaya because the Kirtanas are in the form of a narration. So the dancer has to depict each and every character and should interpret the bhava content of the Kirtana that is being performed.

For example in Sita Svayamvaram Kirtana "*Vineelaveni, Vinuta Gunasreni.*"

In the first stanza, the description of Rama, Lakshmana and Vishwamitra crossing the River Ganga is given. In the meanwhile king Janaka (Sita's father) comes to know that Vishwamitra is coming to attend Svayamvara, and goes to invite the sage. There he sees Rama and Lakshmana. He salutes the sage and inquires him about the two charming boys who are very bright like chandra (Moon) and surya (Sun). They are very handsome and are like Nara and Narayana. He asks "who are these boys ?" Then Gadheya i.e., Vishwamitra tells him that the boys are Rama and Lakshmana the sons of Dasaradha and they are very courageous and great. "Dasarathatmajulu, Mangala Karuli Ramalakshmanulu, Mahabhujulu, Ghanulu."

o Above description depicts a picture that these three persons have crossed river Ganga which is (lowing like in "Rangata bhanga taranga ganga").

Similarly all the Kirtanas have character dialogues in questions, answers and descriptions of certain things. They must be studied carefully to understand the poet, otherwise the content of the Kirtana can not be expressed correctly and easily.

As her student of dance, I know Smt. Manikyamma from my childhood. She is a very good guru to the core and affectionate to her students. She used to teach me hours together in my teenage. At that time when she was nearing her sixties. Even at that age she was very active and taught me abhinaya to Adhyatma Kirtanas, Javalis, Padams, Slokams with demonstration. In my experience I felt that a complete picture of Ramayana in the form of Abhinaya can be witnessed when she sings and gives her histrionic expressions to the Adhyatma kirtanas. Her performance is full of Abhinayam with a combination of Angika (mimetic expression with gestures) and vachika (she sings herself). Aharya is as a devotee or dance costume and the Satvikabhinaya where the change of voice, colours, tears, trumpling of the body, and all other emotional expression can be seen in her performance. She teaches



Adhyatma Ramayanam Abhinaya of Smt Saride Manikyamma  
Smt. Saride Manikyamma presenting Abhinaya in Vijayawada Sadassu - 1994



the students giving both lecture and demonstration. She explains the story content of the Kirtana, gives a complete picture of the content then teach abhinaya by singing it. Though these Kirtanas are set in a ballad type, any dancer can interpret the characters easily, but the abhinaya should not be in dramatic type. Adhyatma Ramayana the name itself depicts that there is spiritual content in the Kirtanas. Dancers should have a good understanding of the contents of the Kirtanas and be through with the epic Ramayana, and also spirituality.

Generally she used to start teaching abhinaya with Visvarupa Sandarshana Kirtana, i.e., “ Sri Ramuni Ganchenu, Parvati vinave Mana Kausalya”. This kirtana is a descriptive one in which the darsana of Visvarupa of Lord Vishnu to Kausalya when she gave birth to infant Rama. She tells him, “I cannot bear your Visvarupa, I want you to be a child only, you bless me, I will bestow you the motherly love, I want to be yours. I want a kid not that Lord of the Universe.

Pallavi: *Sri Ramamuni Ganchenu Parvati vinave, Mana Kausalya, Atmaramuni Ganchenu.*

శ్రీరాముని గాంచెనూ! పార్వతీ వినవే! మన కౌసల్య! ఆత్మారాముని గాంచెనూ!!

Anupallavi: *Tormai Harshasru puramu Kannula Jara, bhaya sambhra- maschaaryamul benagonaga.*

తోరామై హర్షాశ్రు పూరాము కన్నుల జారాభయ సంభ్రమాశ్చర్యముల్ బెనగొనగా!!

Stan/n: *Aalanalla kaluva rekula chaya meniche Jalaguvani, pasidichela gattinavani, velayu nalgu bhujamulaavani, Kanu golukula naruna rekhalu galavani svarna kundalalasita ganda mandala mul a vani, yaskhalita Ravi koti prakashuni rathnojjala kiritamu vani nalimila kutila kuntalamulache Muddau gulkedu vani.*

అలనల్ల కలువా రేకుల ఛాయా మేనిచే జలగువాని పసిడిచేల గట్టినవాని, వెలయు నాల్గు భూజములవాని  
కనుగోల్కుల నరుణ రేఖలుగలవాని, స్వర్ణ కుండలాలసిత గండమండల మూల వాని యస్థలిత  
రవికోటి ప్రకాశుని రత్నోజ్వల కిరీటము వాని, నళినీల కుటిల కుంతలములచే ముద్దు గుల్మేడు  
వాని!!

Stanza: *Gḥanātara sankha chakra gadabhyamula vani, vanamalika yaaruta damuru  
vani chirunavvunu vennelana - Nana chandrudu dikkulanu vedajalla jalva lalaredu  
vani Anupamana Karunamritapurnanetrumi manjirangada Sri vatsa Kataka Kankana  
hunt keyura Kausthubhadi bhushana bhushituni juchi Tanivi Tiraka Tiruga.*

ఘనతార శంఖ చక్రగాదాభ్యాములవాని వనమాలికా యరుత దనరువాని, చిరునవ్వునూ వెన్నెలాన  
- నాన చంద్రుడు దిక్కులను వెదజల్ల జల్వలాలారెడు వాని అనుపామాన కరకామృత పూర్ణ  
నేతుని మంజీరాంగద శ్రీవత్స కటక కంకణాహర కేయూర కౌస్తుభాది భూషణ భూషీతుని  
జూచి తనవీ తీరకా తిరుగా-

*Sarana gatulanu Karuna Rakshinchu Sridhara neeku Babu vandanāmulanaarcheda  
Saranu garviiitadanuja chayavi Ramarama Saranu Derate Sarvabhauma Neeve -  
Paramatmudavu jagatpati veeshudavu Hariri varayogi brinda hridvanaja  
karnikantaramunasuruchira Taraka jyothivaimera yu ninnenna naa Taramu Kadani  
Tiruga.*

శరణాగతులను కరుణ రక్షించు శ్రీధర నీకు బహువందనములోనరెద - శరణు గర్విత దనుజ  
చయవి రామరామ - శరణు దేవతా సార్వభౌమ నీవే- పరమాత్మడవు జగత్పతి వీశుడవు హరివి  
- వరయోగి బృంద హృద్వనజ కర్ణికాన్తరమున సురుచిర తారకా జ్యోతివై మెఱయు నిన్నెన్ననాతరము  
కాదనీ తరుగ - శ్రీరాముని గాంచెను.

*Usha neevu nikhilendrivasakshivi snshudavu visva srishti samrakshana  
Nasamulokatanu jesi, jeyakayunna vasicheboyi povani vadavai prakritidasidayani  
vadavai sasvatundavaiyakasadi bhuta sanghamula kella tfavakaxamai neevu  
prakasinthu vidi maya, pasabaddula kella karaka vasamu kadan tiruga.*

ఈశ నీవు నిఖిలేంద్రియ సాక్షివి, శ్రీశుద్ధవిశ్వ సృష్టి, సంరక్షణ నాశ్రయ లోకటను జేసి, జేయక  
యున్న, వాసించే బోయి పోవని వాడవై ప్రకృతి రాసిదాయని వాడవై శాశ్వతుండవై యూకాశాది  
బూత సంఘములకెల్ల నవకాశమై, నీవు ప్రకాశింతు, విదిమాయ పాశ బద్ధులకెల్ల కెఱుక వశముచాచిని  
తిరుగా-

*Nee jetharamunandaneka Brahmandamule yoja paranianuvulai yunnnavipudu maya  
rajillu nayudaramuna buttuta Ka/pa Bhujamu mungita molachi natlayyenu,  
Ambojakshapati dhana putradisaktanai nejalla samsara, Nccradhi badanolla-Srijani  
nee saranujendisi namadini tejaryluchunu, Susthirudavu garamani.*

నీ జతరము నందనేక బ్రహ్మాండములే యోజ పరమాణుకవులై యున్నవిప్పుడు మాయ రాజిల్లు  
నాయుదరమున బుట్టుట కల్పభూజాము ముంగిట మొలచినట్లయ్యెను, అంబోజాక్షపతి, ధన  
పుత్రాది సక్తనై నేజల్ల సంసార నీరాధీ బడన్తల్ల - శ్రీ జాని నీశరణు జెందితి నామదిని  
తేజరిల్లుచును సుస్థిరువు గమ్మనీ - శ్రీరాముని!!

*Ee yakhilamunu Mohimpa jeyumu needu mayakunagypada jeyaku Nannu Seshasayi.  
Ee rupamupasamharimpa gadoyi-kayaja Janaka chakkani muddu pattivai - hayiga  
nanalara jeyu mamitanandadayivamininu madini dalaturughamulella - mayure yanchu  
vemaruna vinutinchu, Snyuta murthiyou -you sesha chalesudau. Sri Ramuni ganchenu:*

ఈ అఖిలామును మోహింప జేయుము నీరు మాయాకు నగుపడ జేయకున్నను శేషశాయి! యీ  
రూపమును ప సహరింప గదోయి- కాయజ జనకా చక్కని ముద్దుపట్టివై హాయిగా నన్నలర  
జేయు మమితానంద దాయావని నిను మదిని దలతురు ఘనులెల్ల - మాయూరే యనుచు  
వేమారును వినితించి శ్రీయూత మూర్తి యీ శేషచలేశుడౌ- శ్రీరాముని గాంచెను!!

*Srivatsamu - A partulammark saidto be a curl of hair on the breast of Vishnu- C.P. Brown.*



Above song has the wonderful description of the situation of Kausalya when Lord Vishnu is seen stands in his original form as the Lord of Universe. So the reason poet wrote that Kausalya had seen the Atmarama, the soul of Rama.

When she had Rama's darshana her eyes were filled with tears of happiness in wonder,

In the first stanza and second stanza, the poet described the physical appearance of the Lord Vishnu. He wrote that the body of Vishnu was shining like a black lotus (dark-blue). He wore a yellow Dhovathi, he had four shoulders or arms he had reddish tinge in his eyes, golden ear rings were covered the temples of the head, his crown was shining like crores of unshaken suns. It means that splendour of Rama's crown is equal to crore sun-shine with His curly black hair and with all above beauty he was very charming with delight.

He had Sankha, Chakra, Gada in his hands, he had garland on his chest and his smile is like a moon light (Kaumudi) and eyes filled with graciousness or mercy, he had other ornaments like ankle chains, Srivatsamu, Kataka Kankana, Hara (chains on the chest) Keyura (Anepaulet or shoulder knot) Kausthubhamu (A bright red Jewel The breast plate or jewel worn at his breast by God Vishnu).

With all the above ornamentation he stood in front of Kausalya. She was in wonder with ecstasy and her eyes filled with tears of joy.

Other three stanzas in description of the Philosophical appearance of the Lord. First he has given the darshana with delightful ornamentation and a pleasant form, then he stood in his universal form with all the Oceans, Earth, Forests, Sky, Planets, etc. Kausalya could not digest that complete form and she asks him to be like an ordinary child of her.



## SARIDE MANIKYAMMA

AKADEMI AWARD: ADHYATMA RAMAYANA/ANDHRA PRADESH

Born in Ballipadu in the West Godavari district of Andhra Pradesh, Shrimati Saride Manikyamma belongs to the Andhra temple-dance tradition. She had her initial training in dance from Shrimati Dasari Mahalakshamma. Later, under the tutelage of Shri Purgheela Subbayya, she received specialized training in rendering the Adhyatma Ramayana *keertanas* of the 17th-century poet Munipalli Subramanyam. Early in life she was dedicated to the temple of Madanagopala Swamy, where she served for 30 years, performing ritual dances.

Shrimati Saride Manikyamma represents a vital link in our dance heritage. One of the few surviving *devadasis* of the early period, she is also perhaps the only living exponent of the art of singing and rendering *abhinaya* to the *keertanas* of the Adhyatma Ramayana. Upon a request from the Andhra Pradesh Sangeet Natak Akademi, she came out of her retirement in 1972 to teach these rare compositions and *abhinaya* to a number of students, thus contributing to the preservation of the art. Now about 80, she still teaches a few select students at Hyderabad. She has also been associated with the Sarojini Naidu School of Performing Arts, University of Hyderabad, as a visiting faculty member.

Shrimati Saride Manikyamma receives the Sangeet Natak Akademi Award for her contribution to the traditional art of Adhyatma Ramayana.

# Akademi Awards 1990



Manikyamma's performance of abhinaya to the above kirtana is marvellous. She performs the abhinaya with complete involvement as if she is Kausalya. When I learnt this Kirtana. I was only thirteen years old, so I could not understand the philosophical content of the kirtana. We call her Avva, (grandma). Awa taught me above kirtana with narration of the situation and the feelings of Kausalya at that age. Later I learnt the philosophical content of it and other Kirtanas from Balakanda and other Kandas.

Smt. Manikyamma's first love is for Adhyatma Ramayana. She taught me Kirtanas from Balakanda, kishkinda Kanda, Sundarakanda. But out of all, Balakandam is best suited for the stage performance as Nritya with suitable Jatis can be exhibited.

After completion of Abhinaya classes at Hyderabad in 1974, she was requested by Dr. Nataraja Ramakrishna and Sri Veludanda Raghuma Reddy, a philanthropist to teach dance at Nritya Kala Nilayam, Jadchala in Mahaboobnagar Dist. She obliged them and stayed for 10 years in Jadcherla and taught and propagated classical Lasya dance tradition of Andhras. Nntyakala Nilayam was an institution recognised PV the Andhra Pradesh Nritya Akademi.

She is an eminent Temple Ritual dance artiste and a famous artiste of Adhyatma Ramayana kirtanas Abhinaya. She is a best guru and an affectionate teacher like mother for all her students and all together her performance and participation in the reconstruction of Andhranatyam made her a National figure to receive the Central Sangeeta Nataka Akademi Award in 1991. Her Abhinaya to Adhyatma Ramayana was recorded by the University of Hyderabad, Central Snageeta Nataka Akademi and Telugu University. She was invited in guest faculty to teach Adhyatma Ramayana to the M.A. Dance students of the University of Hyderabad in 1989. She trained nearly 100 students in the Nritya Niketan of Dr. Nataraja Ramakrishna who is responsible to bringing this Manikyam (Ruby) from a paltry village

Ballipadu in West Godavari Dist., to nation horizon. Manikyamma's abhinaya of Adhyatma Ramayana was videographed by Smt. Prcinalatha Sarma, Vice Chairman of Sangeeta Nataka Akademi, at Banaras on behalf of Indira Gandhi Institutite, New Delhi.

Smt. Manikyamma's dedication and devotion towards the Lasya dance tradition **has** no comparision. She lives like a Pole star (Dhruva tara) in the art-world. She is like a "MANIK YAM" (Ruby) in the dance horizon of Andhra country.

*Chapter - 3*

*Part II*

*Ritual Dance for  
Spiritualisation*

## CHAPTER III

### PART-II

#### TEMPLE RITUAL DANCES FOR SPIRITUALISATION

Dance is a sacred art, dancing in India is not merely a spontaneous joyful emotion or a pleasant idea translated into a body movement but a long thoughtout and carefully fashioned ritual, that needs concentrated study and constant effort. I think due to this reason only in the olden days the dancers were trained from their childhood. Those that were interested to remain as professional artistes only were given training. Dedication to achieve success in an art with complete knowledge was our ancestors goal. The Upanishads quote 'Devam Bhutva Devam Yajet' (become a god to worship God). This signifies the basic idea to identify ourselves with truth, before offering prayers to God. Various methods of attaining this sanctity were propounded in the vedas and the uapnishads. The most sanctified way of worship was Sangeeta.<sup>36</sup> Sangham is a culmination of Gita, (Song) Vadya (instrumental) and Nrityam (dance). Due to this reason only "Vishnudharmottara purana (4th century to 7th century) says that "dancing used to be performed to please the gods in the temples and this art was of greater value than the joy experienced by those who meditated on Brahman the Supreme one", and again, "Indeed the offering of a dance was more appreciated than (lowers and other obligations)"<sup>37</sup>. So the fact, the man danced before he spoke, primitive man expressed his gratitude by expressing through his body i.e., in dancing. Later the religions, cults, social changes etc., divided the art into different divisions as Tribal, Folk, Classical and now Oriental. All classical arts are believed to have taken birth in the temple. The Temple Dancers were having the greatest and the highest regard and respect in ancient times. To substantiate the above statement, there is a sloka in Bharata saram,

SLOKA:

*PATRASYANGESHUTISHTANTI DEVATASSAMUPASRITAH,  
BRAHMA RANDHRESTHIT DEVASSADASIVA ITIRITAH,  
LALAI EKSHET RAPALASTU SAKYAH KA TYANTARE STHITAH  
MANIBANDHE MAHADEVAH PARAMESHAH STHITOMAHAN,  
KARASTHALENCHALA LAKSHMIHI KARAGREJAYAPARVATI,  
VAKSHASTHALE HRISHIKESHAH STHANAYORMERU MANDAROW,  
NAA BHA UTHU DEVETALAKSHMIHI JAGHANE PRITHIVI TADHA,  
URVORDEVASSAHASRAKSHAH JANGHAYOH KAMADASANAH,  
JANVOSCH DEVATA VAYUH, DRISHTYOSCHAIVA RAMASUTHAH,  
UBHAYOH PADAYOH RETAU CHANDRA SURYAOU PRAKIRTHITAU!!<sup>\*38</sup>*

The above sloka denoting that the ascendancy was given to the dancer in ancient times. It was a complete portrait of the dancer who has the gods in her limbs. When the dancer performs Sadasiva stays in Brahma randhra ie., in the fontanella (in anatomy)

On forehead stays kshetrapalaka, (a terrific form of Siva), on waist stays Sakyamuni, on wrists Mahadeva and Paramesha, in hands Lakshmi, on finger tips stays Jaya Parvati, in the chest lives Hrishikesa, Meru, Mandara mountains live in both breasts, in the navel Lakshmi, in the haunches stays the Kamalasana, ie., the Brahma, because his throne or the lotus is his seat. In the knees Vayuvu (air) in looks or in eyes Ramasuta (Manmadha) in both feet Sun and Moon will stay in the dancer and she is believed to be the Goddess of Learning, So for this reason only once dancer ties her ankle bells she should not do Paadabhivandanam ie., falling on a person's feet and salute. It is also a rule says the Guru Dr. Nataraja Rama Krishna. Indian Philosophy gives importance to the Supreme soul. Temple which is an

ambassador in leading the people towards Supreme Soul. Arts like music and dance are like the Yoga practice, which gives the eternal bliss to the performer and to the audience. Devaganikas were dedicated to the temple deity not only for the entertainment of the deity but also for a compulsory offering through their dance (Nritya pooja) during the rituals.

The dance tradition of Devaganika's developed in three streams.

1. **RITUAL DANCE** which is purely **SPIRITUAL** performance done on the Balipitha or in front of the Garbhagriha. It is called as 'Agama Nartanam', the dance performed according to Agama Sastras during rituals.
2. **INTELLECTUAL DANCE** which is performed at the Kalyana Mantapa during 'Asthanotsavam'. This is also called as Asthana nartanam, Kelika, Darbaru, Kaccheri or Karnatakam.
3. **PRABANDHANARTANAM OR PARIJATHAM** is performed to educate the common people about our culture, religious values, epics, moral duties of people etc.

Above three traditions were performed by different types of devanartakis, dedicated to the temple. Their performance technique was in three types as Nritya, Nritya and Abhinaya. They follow the treatise Bharatanaya. Abhinaya darpana which is a special treatise for Angikabhinaya and an abridgement of Bharatanaya was also followed by them.

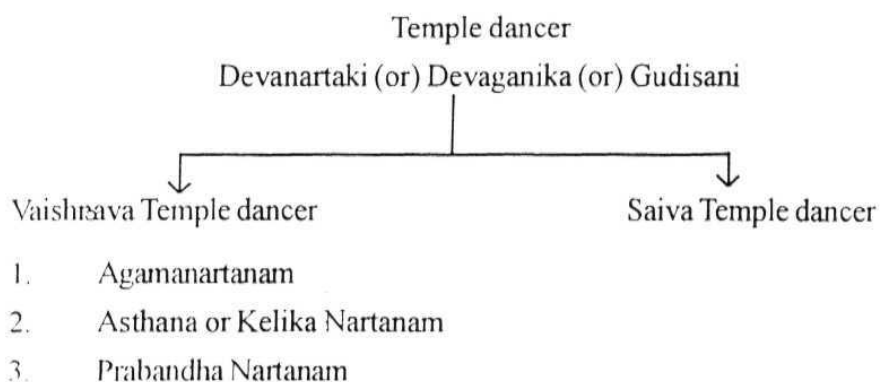
Devanartakis perform two types of dance i.e., Lasya and Tandava (dealt before). Lasya consists of delicate and beautiful expressions with graceful bodily movements with Kaisikivritti.



Tandavam consists of profound expressions with valour and majestic movements, with Arabhiti vritt.

The devanaitakis of Andhra Pradesh in ancient times had different understanding about Lasya. According to them, a performance of Abliinaya in a sitting position was Lasya and doing Nritha for pallavis, sabdams, svarajathis was Tandava.<sup>39</sup>

### TECHNIQUE AND ITEMS OF TEMPLE RITUAL DANCE

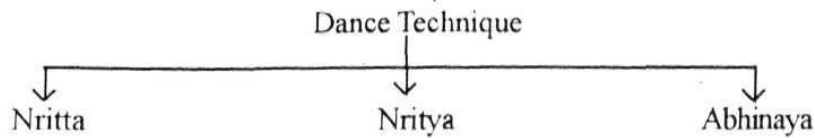


#### I. Modes of presentation - (Dharmis)

Natyadharmi and Lokadharmi

#### II. STYLES OR VRITTIS:

- a) Kaisiki (graceful) Main Vritti
- b) Arabhati (energetic)
- c) Satvati (grand)
- d) Bharati (verbal)



To depict the meaning of a song dancer uses different hand gestures called '*hastas*'. They are three types.

1. Asamyuta hastas - Single hand gestures.
2. Samyuta hastas - Double hand gestures.
3. Nritta hastas - Which are used to perform pure dance.

'*Mudra*' is the hand gesture used during ritual performance. Hasta is used in dance terminology.

#### ASAMYUTA HASTAS: 30

- |                  |                 |                 |
|------------------|-----------------|-----------------|
| 1. Pataka        | 2. Tripathaka   | 3. Arthapathaka |
| 4. Kartharimukha | 5. Mayura       | 6. Ardachandra  |
| 7. Arala         | 8. Sukatunda    | 9. Musthi       |
| 10. Sikhara      | 11. Kapitha     | 12. Katakamukha |
| 13. Suchi        | 14. Chandrakala | 15. Padmakosha  |
| 16. Sarpasirsha  | 17. Mrigasirsha | 18. Simhamukha  |
| 19. Langula      | 20. Alapadma    | 21. Chatura     |

- |              |              |                 |
|--------------|--------------|-----------------|
| 22. Bhramara | 23. Hamsasya | 24. Hamsapaksha |
| 25. Sandamsa | 26. Mukula - | 27. Tamrachuda  |
| 28. Trishula | 29. Umanabha | 30. Bana.       |

#### SAMYUTA HASTAS(24)

- |                       |              |                   |
|-----------------------|--------------|-------------------|
| 1. Anjali             | 2. Kapotha   | 3. Kartaka        |
| 4. Svasthika          | 5. Dole      | 6. Pushpaputa     |
| 7. Utsanga            | 8. Sivalinga | 9. Katakavardhana |
| 10. Kartharisvasthika | 11. Sakata   | 12. Sankha        |
| 13. Chakra            | 14. Samputa  | 15. Pasha         |
| 16. Kilaka            | 17. Matsya   | 18. Kurma         |
| 19. Varaha            | 20. Garuda   | 21. Nagabandha    |
| 22. Khatva .          | 23. Bherunda | 24. Avahittha     |

#### NRITTA HASTAS - 33:

- |                              |                        |                    |
|------------------------------|------------------------|--------------------|
| 1. Gajadanta                 | 2. Talamukha           | 3. Viprakirna      |
| 4. Suchividdha               | 5. Nalini Saroja Kosha | 6. Makara          |
| 7. Jnana                     | 8. Pallava             | 9. Ardharechita    |
| 10. Keshabandha              | 11. Kapota             | 12. Parshvamandala |
| 13. Tripataka Pakshavanchita | 14. Karihasta          | 15. Urdhvamandala  |
| 16. Mushti                   | 17. Svasthika          | 18. Udhvritta      |
| 19. Puromandala ••           | 20. Nitamba            | 21. Ulbana         |
| 22. Prayuktaala Pallava      | 23. Lathakara          | 24. Suchikasya     |
|                              |                        | Urahparshramandala |

- |                 |                        |                      |
|-----------------|------------------------|----------------------|
| 25. Dandapaksha | 26. Paksha Prathyotita | 27. Mukula svastika  |
| 28. Rechita     | 29. Avitha vaktra      | 30. Aralakatakamukha |
| 31. Mudra       | 32. Garuda Pakshi      | 33. Varadabhayam     |

Beyond the above, there is a regular use of Pathaka, Tripataka, Sikhara, Alapallava, Katakamukha and Pasha can be seen in the performance of Nritta.

#### **GRIVABHEDAS (NECK MOVEMENTS):**

While performing the Nritta, Nirtya, Abhinaya the neck is made to move side ways, (to and fro), front side and back side, in a half moon shape and like a peacock.

Grivabhedas are 19:

- |                     |                 |                    |
|---------------------|-----------------|--------------------|
| 1. Dhuta            | 2. Vidhuta      | 3. Adhuta          |
| 4. Avadhuta         | 5. Kampita      | 6. Akampita        |
| 7. Udvahita         | 8. Parivahita   | 9. Anchita         |
| 10. Nihanchita      | 11. Paravrittam | 12. Utkshiptam     |
| 13. Adhomukham      | 14. Lolitha     | 15. Tiryanatonnata |
| 16. Skandhanata     | 17. Aratrika    | 18. Sama           |
| 19. Parshvabhimukha |                 |                    |

#### 4. DRISHTI(EYE MOVEMENT):

There are three types of eye movements to express the emotions (Bhavas).

1. Rasa drishti
2. Sthayibhava drishti
3. Vyabhicharibhava drishti

##### A.Rasa Drishti:

1. Kantha
2. Hasya
3. Karuna
4. Raudra
5. Veera
6. Bhayanka
7. Bhibhatsa
8. Adbhuta

o

##### B.Sthayibhava drishti (8):

1. Snigdha
2. Hrishta
3. Deena
4. Kriddha
5. Dripta
6. Bhayanvita
7. Jugupsa
8. Vismita

**C.Vyabhicharibhava drishti (20):**

- |                |                 |               |
|----------------|-----------------|---------------|
| 1. Sunya       | 2. Malina       | 3. Sranta     |
| 4. Lajjita ;   | 5. Sankita      | 6. Mukula     |
| 7. Ardhamukula | 8. Glana        | 9. Jihva      |
| 10.Kunchita    | 11. ' Vitarkita | 12. Abhitapta |
| 13.Vishama     | 14. Lalitha     | 15. Akhekara  |
| 16.Vikosha     | 17. Vibhranta   | 18. Vipluta   |
| 19.Trasta      | 20. Madira      |               |

**5. PDAVINYASAM(FEET MOVEMENT):**

Movements of feet are of Thirty two kinds. They are:

Chalanamu, Sankramanamu, Saranamu, Kuttanamu, Lunthitamu, Lolanamu, Vishama Sancharamu, Anchita, Kunchita, Suchi, Agratala Sanchara, Udghattita, Sama, Sarika, Ardhapurathika, Svasthika, Sphurika, Nikuttaka, Thalothsepa, Pushpotscepa, Veshtana, Ardhasakhalithaka, Kuttha, Purathika, Pravrittha, Ullola, Samasakalathika, Lathakshepa, Prenkhana, Samotsaritha Mandala and Lalitha..-

**6. STHANAKAS: (STANDING POSITIONS)**

At the commencement and at the end of a dance there must be a stance which is known as Sthanaka. There are (32) Thrity two types of Sthanakas. They are:

Ayatha, Avahitha, Ashvakrantha, Mothitha, Vinivrittha, Ayindra, Chandrika, Samapada, Vaisakha, Mandala, Alidha, Pratyalidha, Swasthika, Vardhamana, Nandyavartha, Chaturasra, Parnipida, Ekaparsliava, Ekajanu, Parivritta, Prishtothana, Ekapada, Brahma, Vaishnava, Saiva, Garuda, Samasuchi, Vishamasuchi, Khandasuchi, Kurmasana and Nagabandha

## 7.CHARI:

Chari is combined movement of feet, knees, thighs and waist. They are (25) twenty five which are divided into two types.

1. Akasa Chari - Airely movements (Movement above the Floor)
2. Bhoo Chari - Earthily movements (Movement on the Floor)

Akasa Chari; is the movement of the body without touching the floor in a standing posture.

Bhaumi Chari; is the movement of the body in a sitting position i.e., on the floor i.e., performing the mande, ie., sitting on toes on the floor and the knees are placed side ways.

8. KARANAS: Karanas are 108. All the Karanas are not used in dancing. Atikranta, Sakatasya, Mayura, Lalitha, Gangavatarana, Lalatatilaka, Talapushpaputa, Bhujangatrasa, Talasampodita, Lalitha, Dandapada etc., are used.

9. TALAS: There are 108 talas like Vinayaka tala, Rudra, Lakshmi, Gajalila, Viravikrama, Raja Chudamani, Simhanandana, Turangalila, Rangapradeepa, Hamsanada, Vijayatala, Makaranda, Mallatala, Samatala, Purna Kankala, Lilatala, Bramaha tala etc. All the 108 talas are not in the usage.

10. ANGAHARA: The combination of several Karanas is known as Angahara. Each karana is performed in a special Tala and in a particular Gati. Angaharas are performed in different styles and in different varieties of movements.

Karna is a movement, it is also a synonym for adavu. Adavu is the unit which emerges as a cooiclinated pattern of movement of the feet, thighs, torso, arms, hands, neck, head and the eyes.

Example: *Teyyam datta- Teyya tai.*

Angahara is a complete movement with a finish.

A Jati consists of various Adavu patterns and Angaharas, and ends with a **tirmanam**. Jati may be considered as an Angahara also according to old tradition.

For example:

*Teyyam datta - Teyyattey*  
*Taku danakujanu Ta - ditei,*

It is performed on both the sides (Right and left). and ends with a **timianam** thus:

*Tei Tei diditei- Tei!*  
*Tei Tei diditei- Tei!*  
*Tei Tei diditei- Tei diditei tei*  
*Tei diditei! Tei!!*

There are nine Angaharas known as Navarasa Angaharas.

- |              |             |             |
|--------------|-------------|-------------|
| 1. Lalitha " | 2. Vikrama  | 3. Karunika |
| 4. Vichitra  | 5. Vikala   | 6. Bheema   |
| 7. Vikrita   | 8. Ugratara | 9. Santija  |

Generally it is said that Karanas and Angaharas are to be used in pure dance **which** does not express any mood. But some scholars developed Nava Rasa Angaharas to **depict** the mood or sentiment in Nritya (pattern) in relation to the song or an item.

Rasabhinaya is of two types. One is the Abhinaya performed for a song in accordance with the predominance of Ragabhava. The other is to depict the Sentiment with a combination of talas, jatis and swarakalpanas with orchestra. This type of dance was used to be performed in the temple rituals during Asthadikpala Aaradhana. Both Peddamelamu and Chinnamelamu



(both groups) were maintained in every temple in ancient days. Peddamelam was the name given to a Mangalavadya consisting of a Sannayi, Dolu, Sriti, Talam etc. Chinna-melam was the name given to dance group consisting of a Devanartaki, Nattuva, Mridangist, Mukhavina, Shri etc. (Asthadikpala Aradhana will be described later).

The special dance items which were performed in the temple during morning, evening and in the festival rituals were very different from the modern classical dance items. The construction and Choreography of these items were according to the special talas mentioned in the Agama sastra and the melodies and rhythms were specially set in Sabda, Jati Githams or Strotrams. Prayers were in different tals. Apart from Dhruva, Matya, Rupaka, Triputa, Jhampe, Ata and Eka there were 108 different talas used for these items.

Panchamukha talas: 1. Chaachatputa; 2. Chacchatputa; 3. Shatpitha putrika; 4. Sampakveshtaka and 5. Udghatta were also very famous.

Repertoire of Temple dances can be divided into three types.

**I. SPIRITUAL DANCES or RITUAL DANCES**, which were purely Nritya oriented and were set in typical talas and typical movements.

- a. Pushpanjali- Additachari vinyasam
- b. Kautham
- c. Kaivaram
- d. Asthadikpala Aradhana Nrityam
- e. Sabdam
- f. Saptalasyams

## **II. KELIKA:**

### **A. PALLAVI:**

1. Svarapallavi
2. Sabda Pallavi
3. Sahitya Pallavi

### **B. Sabdam**

### **C. Varnam**

### **D. Padam**

### **E. Kirtana**

### **F. Javal i**

### **G. Asthapadi**

### **H. Tarangam**

### **I. Padyam**

### **J. Jakkinidaruvu etc.,**

## **III. PRABANDHANARTANAM:**

- a. Parijatham or Bhamakalapam
- b. Gollakalapam
- c. Radhamadhavam
- d. Kshgerasagara Madhanam

Other prabandhams which also may be choreographed into dance<sup>\*40</sup>.

## **1. SPIRITUAL DANCE (Agamanartanam):**

The pure dance items were used to be performed for the ritual purposes. So they were very spiritual, The offering of dance in ritual at Balipeetham or in front of the Garbhagriha was to make the environment spiritual. So they were rigid in composition and ritualistic in performance.

Devanartaki used to wear white saree, to indicate purity. **Kumbhaharati** - the sacred lamp - was the identity for the tradition. Devanartaki who was dedicated to the deity had to maintain physical and mental balance with sacred thoughts. It was a yogic process for **her** to attain the real bliss by performing dance as an offering, as if she were one with **the Lord**. The ancient devanartakis used to attain that level. So the tradition was alive **intact** as long as there was dance worship.

Devanartaki used to be present in the temple during these rituals as she herself was an offering to the deity,

During the ritual Devanartaki had to stand in front of the Garbhagudi. After the rituals, like abhisheka (Sacred bath), vastradharana (Clothing), alankarana (Decoration) and naivedya (Offering Food) the curtain used to be removed and the deity's "Sarva Mangala Vignanam" the most auspicious idol of the Lord with all decoration could be witnessed by the devotees. Then the Kumbha harati was handed over to Devanartaki by the priest. Peddamelam used to play the Mangala Harati and other musicians used to play their instruments like Baka, Nagara, Shankha, Dhakka, Suiyachandra Mandala Vadya, Suddha Maddela and Panchamukha Vadyam while the devanartaki was offering the Kumbha harati, (the Sacred lamp) to the Lord. Kumbhaharati was to remove the drishti dosha to the Lord.

Then the Natyacharya (Dance Master) used to lead the instrumentalists and make them to stand in a particular order behind the devanartaki. Devanartaki used to stand in **the** middle and the dance master who plays Nattuvangam and a Taladhari who plays Symbals **and** shows the talangas with two Mridangists on either side or a Mridangist on one side, **the** other musicians used to stand in their respective positions. This process in total was called as 'Kutupa Vinyasam'.

After offering of the Kumbha harati the dancer used to stand in 'Talapushpaputa' Karana holding some flowers in her hands, and recite a Churnika like, "*SrimatSamsta Sadguna Nayavinaya Viveka vitarana vichakshana daksha, Gudhartha nirnaya ni ss an de ha miraghataniravandya gadya padya vachana suvachana*" -**Tarka Vedanta** mimamsa Vyakarana Sankhya yogadi sastra parina sangeeta Sahitya **sakalakala** praveena sarvesham! Bhajatvam pushpatvaka Vandanam!!

Then orchestra used to play the Muktai

"*Dhittalangu takatalangutakadhiki tarn ditei ditam ditei ditam ditei.*"

Then dancer used to offer the traditional vandanam. In olden days the wind instruments like flute, mukhaveena and sruti were operated or played after the churnika as a lead for the dance performance. This is called as 'Ambaram'. After Ambaram, Ayatta was performed. Ayatta means to play some patavaksharas (Mridanga Sabdas) very **melodiously** with soft sounds.

Mridangist had to play the following sounds:

*Tvaaham tehiyam dathvaham*

*Tehi Tehiyam dathvaaham*

*Tateihi Tehiyam Dathvaaham*

*Dinakita Tarn! Dinakita Tei! Dinakita Tarn!!*

After performing the Ayatta the dancer used to perform Alapam or Addimohara or Addita chari vinyāsam which was known as Addika. This item was set to **Jhampe tala and Naataraga**.



Kumbhaharati



Pushpanjali

'Addika' consists the words like - "Tat - Jagadatha" Todigidam - To digi - dam dam - dam:  
and its finish is called 'Mohara'.

Addika:

*Tarn la tci lei - Tei jagadattham,  
To digi dam to digi dam dam daam  
Dam dam dam damdam dam!  
Dam dam takadhiki- taka tadigina tom!!  
To digi dheem! To digi dim dim dheem  
Dheem dim dim! dim dim dheem  
dim dim lakadiki - taka tadigina Tom!!  
To digidham Todigi - dam dam dam  
Todigidheem Todigi - dhim dhim dheem  
Todigi dam dam ! Todhigi Dheem Dheem  
Todigi dam! Todigi Dheem  
Dam Dam - taka diki taka  
Taihomiha doddo,  
Dam dam daam - Takadigi taka  
Taihomiha doddo  
Dam Dam - Takadhikitaka  
dam dam daam - Taka dhiki taka  
Tungaku - lakadhiki  
Tongutaka - dadiginathom*

**MOHARA:**

*Thithithi lei - kitathaka Thithi Thi tei*  
*To digi dam dam - takadhigi taka*  
*Thungaku taka torn*  
*Taka lorn dikithunga*  
*digi digi laka thunga*

**FAST TEMPO:**

*Taka laka thonga! laka laka*  
*Thonga Thonga!*  
*Thorn 'Thorn Thunga! thorn thorn*  
*Thunga Thunga!*

**FIRST SPEED:**

*TAKKA THO! DI MIDIMI DIMDHEEM DODDODDO!*  
*T(ODIKA THOM! DIMI DIMI DIMI DHEEM DODDODDO!*  
*TAKKA THO DIMI DIMI DIMI*  
*TAD(IKA TO/ DIMI DIMI DIMI*  
*DHAM - GINADHEEM*  
*LDHAM DHAM - GINADHEEM*  
*DA D(DDA D(DDA D(THRANGA*  
*TOM DIGIDH. AM- DAM DAM*  
*THI THI THI TEI - KITATHAKA THI THI THI TEI*

**TEERIKA (ENDING):**

*TOM DIGI DINI DAM*  
*TAKAD( KITAKA THUNGAKU JADI( UNA THOM*

After Addika performance Nandi or Sabdam was used to be performed by Devanartaki Sabdam was commenced with mridanga jatis and had the sthrotra gitam (prayer) and then Theermanam. It was divided into three parts. Prarambha Jathi, (Starring Jati), Joharu gitam or prayer and ending.

Sabdams were of two types viz ;

1. Bhujangatrasi Nritham performed in Siva temples
2. Bhramara Nritham performed in Vaishnava temples.

In both pure dance pieces were performed in Brahma tala. This item was continued with the Bhramara Nritham in Brahmatala then the sabdam used to commence in other talas like Adi, Ata, Rupaka etc.

#### **Bhramara Nritham - Brahma tala - Angas :**

**Brahma tala consists of 28 letters:**

+	0	+	0	+
1 2	3 4	5 6 7 8	9 10	11 12 13 14 15 16
0 17 18	+ 19 20 21 22 23 24 25 26			0 27 28

#### **Namdi:**

*Tadhee, Kritakajam- Tadhimita kitataka jam*

*Takkita Taka - dhikkittataka- Tomgitattaka*

*Nangittataka - Nam Nam Kitathaka*

*Ta ter ter dattatham - Kitathaka*

*Ater ter dattatham!!*



**Sabdam: (Aditalam)**

Jamtaari Kitathaka dhaa -  
dharikita **dhaa** -jeki taka -  
dharikitathaka- dhim **kilalhaka** -  
dhi dhithalangu thaka - **kilalhaka**  
dhaanu dhanaa dhanamtha - Jhenu dhimitha  
dhimi gadhitha  
thathomthaka thakudhikukku **ritha** kita  
jenu **lhaka** kitathaka dha,  
kinadana -jenu dhimi - godi!!  
Thaari thaari kitathraka!  
Takuku jhekuku! Ritha kukundaree  
Tattha dhinku! Thandhim dhimku!  
Tajhommitham gadhee **lhari** kunthaa!  
Jhamthari **kilalhaka**, thakkudu  
Thom Thom **tfda** **lhaka**!  
The **un Thorn** nam nam gidathaka  
Thongudu **kilalhaka**<sup>1</sup> **lhaka** thadiginathom!!

**Mukthayi:**

Jham tharikitathaka!**thakkudu** Thodimgitathaka  
Tho dom **nam nam** gidathaka!thongu **kilalhaka**  
Tha thadiginathom!!!3 times!!  
Thei datthatham!!  
Sreela! Neela sathee Manolala!  
Kukshistha Charaa charajaala!

*sabdhaktha janaavana seel a*  
*Narasingapalli pura khela*  
*venkunayakadi paripala*  
Joharu Venugopala -3 times.

**Teermanam:**

*Kidathakakidathaka! dharikita thaka!*  
*Jhemkidathaka! dharikita thaka!*  
*dhim kitathaka! Kitathaka Kitathaka!!*  
*diddhith<sup>9</sup> thalaangu thaka<sup>1</sup> thalaangu thalaangu thaka!*  
*Thalaangu thaka! Thadigina thorn! !!3 times!!*  
*Thaddhanath! thajjhenath! thadhimith*  
*Gadhith thakita dadiganatha !!3 times!!*

After Nandi and sabdam another pure dance item 'Vinayaka Kautham or Kausthubkam used to be perform by the devanartaki. (Kautham will be described in the later chapter - VI Technique of Andhranatyam)

Above items were a part of the ritual offerings and they were performed for spiritualization. Quiring the Sangeeta Seva the temple area used to revibrate with all instrumental music and dance bells and the recitation of vedamantras. It was a wonderful feast for spectators who witnessed the whole process of this ritual performance.

After performing the Kautham, devanartakis used to perform 'Sapta Lasya' and finish the ritual in complete spiritual atmosphere in front of the main deity.

Sapta lasyas were also in vogue in the Telugu country. The description of Sapta Lasyas is mentioned in Nrittaratnavali of Jayaprasenani. The other poets, like Srinatha, Palkuriki Somanatha also described them in their works.

**SAPTALASYAS:**

1. Suddhanatyam
2. Desi Natyam
3. Peri ni Natyam
4. Prenkhana
5. Dandalasya
6. Kundali
7. Kalasha

To perform Sapta Lasyas following Gathis, Karanas and Talas are used.

**I. For the Suddhanatyam :**

**a. Bhramaries -**

- |                      |                      |
|----------------------|----------------------|
| 1. Dakshina Bhramana | 2. Varna Bhramana    |
| 3. Leela Bhramana    | 4. Bhujanga Bhramana |
| 5. Vidyud Bhramana   | 6. Latha Bhramana    |
| 7. Urdhva Tandava    |                      |

**b. Gathis:**

- |                 |               |
|-----------------|---------------|
| 1. Mayuragati   | 2. Maralagati |
| 3. Turanga gati | 4. Gaja gati  |
| 5. Simhagati    | 6. Suka gati  |

**c. Karanas:**

- |                   |                     |
|-------------------|---------------------|
| 1. Mayura lalitha | 2. Gangavatarana    |
| 3. Karihasta      | 4. Simha vikreedita |
| 5. Keera bhushana |                     |

d. Charis:

- |                  |               |
|------------------|---------------|
| 1. Sthithavartha | 2. Urudhrutha |
| 3. Vakthrabandha | 4. Syandhitha |
| 5. Upasyandhitha |               |

Above charis were performed in 12 talas ie., Bhucharis in 6 talas and Akasha charis in 6 talas.

e. Talas:

- |                    |  |
|--------------------|--|
| 1. Mallikamoda     | - 2 Laghus ; 4 Dhruthas  |
| 2. Hamsanada       | - 1 Laghu; 1 Plutham; 2 Dhruthas                                 |
| 3. Jampetala       | - Dhrutam; Dhrita virama; 1 Laghu;<br>2 1/2 Matras               |
| 4. Dvithceeya tala | - 2 Dhrutas; 1 Laghu   |
| 5. Purna Kankala   | - 4 Dhruthams; 1 Guruvu; 1 Laghu                                 |
| 6. Udghatta        | - 3 Gurus  |
| 7. Abhangatala     | - 1 Laghu; 1 Plutham   |
| 8. Simha Vikrama   | - 3 Gurus; 1 Laghu; 1 Plutham;<br>1 Laghu; 1 Guru; and 1 Plutham |
| 9. Sarabha Leela   | - 2 Laghus; 4 Dhruthams; 2 Laghus                                |
| 10. Jampe          | - Dhrutham; Dhruva Virama; 1 Laghu;<br>2 1/2 Matras              |
| 11. Kokilapriya    | - 1 Guru; 1 Laghu; 1 Plutham                                     |
| 12. Jampe          | - Dhrutham - Dhruva virama;<br>1 Laghu; 2 1/2 Matras             |

Above 12 talas were used and Karanas, Charis were set to the above gathis. This was called as Suddhanatyam.

## II. Desi:

1. Manmadha Karana
2. Saundara Karana
3. Varuna Karana
4. Gajavikreeditha Karana
5. Chandra Karana

Above five Karanas

1. Chashagathi Chari
2. Vichyava Chari
3. Additha Chari
4. Janitha Chari
5. Sakatasya Chari

Above five charis

1. Nikunchitha gathi
2. Kunchitha gathi
3. Akunchitha gathi
4. Parshva Kunchitha gathi
5. Ardha Kunchitha gathi

Above five gathi bhedas and Purna Kankala tala are used in Desinatya of Sapta Lasyas.

## III. Perini:

Perini has five (Angas) parts.

1. Gargharam;
2. Vishamam;
3. Bhavasrayam;
4. Kaivarakam
5. Geetham

**Gargharam:** It is of (6) six varieties.

1. Patavatam; 2. Patavam; 3. Surivattemu; 4. Lakadimi
5. Siribiram 6. Halabidam

IV. **Prenkhana:** It has the valour and profound expression and consists of different karana vinyasas, chari bhedas and ends with circular (Bhramaries) movements.

Sanka Karanam, Samotsaritha Mathali chari and other movements are used for prenkhana.

A Tala called Raja Vidyadhara which consists of 1 laghu, 1 guru and 2 Dhruthams is used in Prenkhana.

**Dandika Lasyam** (Kollatam): It is a famous as a group dance. Generally it starts with Vinayaka talam. It has six varieties of postures and various Gathi vinyasams. Dancers hold two sticks called 'Kolalu' in both hands.

Vishnukrantha Karanam Adyaarthi Chan

Vijayananda tala which consists of 2 laghus, 3 gurus and has the (8) eight letters time are used in dance.

VI. **Kalasa:** To perform Kalasa Lasyam Garudapluta karana, Edaka kriditha chari and Jayamangala talam which consists of 2 Laghus, 1 Guru, 2 Laghus, 1 Guruvu and has the eight letters (Matras) are used.

VII. **Kundali:** To perform Kundali Lasya nrityam Narayana Kaiana and Matthalika chari are used. Lakshmisha talam which consists I laghu, I dhrutam and 1 laghu in 2 1/2 letters time are used.\*<sup>41</sup>

Above seven Lasya Nrityams were very famous in ancient times. Though we can not witness their technique, we are fortunate enough that Dr. Nataraja Ramakrishna has preserved them in his "Dakshnatyula Natya Kala Charitra" a complete work on South Indian dance traditions. It has the complete description of the dances that performed in the temples, with practical notes. But one must be trained under this great guru who learnt these dances from a temple ritual dancer. Dr. Nataraja Ramakrishna had his initial training in temple dance from two great gurus who were dedicated to the temples. He learnt Saivagama temple dance from Smt. Rajamma who was a devaganika in Kalahasteswara Swamy Temple and he studied Vaishnava temple dances from Smt. Pedda Parankusham, who was a devanartaki in Kunthimadhava Swamy Temple in Pithapuram. He has the Sampradaya Vyakhyanam of Kalahasti temple dance tradition.

Another important Aradhana Nritya (Dance worship) was the Dikpala-Aradhana. During daily worship the Peddamelam and the singers used to follow the priest to offer Bali to the Eight guardians of a temple. There used to be Heccharikas to handovering temple to the Asthadikpalakas of the temple in the night. During festival days, particularly in the Kalyanamahotsavam (Marriage ceremony) of the deity there used to be grand celebrations in temples all over the country. On those holy days Asthadikpalakas were invited by the priests with Vedamantras and Shodashopacharas and were entertained with music and dance. Devanartaki the main entertainer used to follow the Agamic tradition and performed dances that were mentioned in the Agama Sastras. These dances prescribed in Churnikas and Gadyams. This dance was called as 'Navasandhi'.

After the completion of ritual dance worship to the main deity with pushpanjali, Addika, Bhramara (or Bhujangatrasa in Siva temple) Nrityam, Ganapathi Kautham and Suddha natyam, the priest used to worship the Asthadikpalakas. They used to perform rituals to India first. After the ritual performance they used to recite the Gadya of each god. The devanartaki had to perform whatever the priest recited in the Gadya.

## WORSI UP PROCESS AND PERFORMANCE

1. **INDRA:** He dwells in the East. His vehicle is the Elephant (Airavatham). His wife is Sachidevi. His capital city is Amaravati. His weapon is Vajrayudham. He likes Deva Gandhari Ragam and Lalita Nrityam. Nadanama Kriya raga may also be used for this purpose. He likes the Meghanada Vadya. Standing posture for the dancer is Sama. Standing in Samaposture, Dancer should hold the Arala hasta with the left hand and Tripathaka with right hand at her forehead.

After the completion of Circumambulation with mangala vadyam the priest had to perform the rituals to the demi gods who rule each airt in the compass. Chinnamelam i'e Devanartaki, Natyacharya and other musicians follows him. Priest recites the prayers.

According to Vaikhanasa Agama Brahma and Garuda then Indra, Agni, Yama, Niruti, Varuna, Vayu, Kubera and Lashanya are worshipped in a preserved order on the festival days. To invite all these gods to the Lord's marriage ceremony an elaborate ritual process has to be followed by the temple priest.

Now a days dance is not performed during this process, but the priest recites veda mantras according to the Agama Sastras and offers some 'Akshantalu' -made by rice, turmeric and Kurnkum. The Asthadikpala Aradhana or Navasandhi is an elaborate ritual performance. Dr. Nataraja Ramakrishna, who learnt the temple dance tradition is the only person who can teach this particular aspect. Smt. Saride Manikyamma used to perform the pure dance at Navasandhi. Now she remembers only some Pallavis and Kautham but not all the items that performed during Navasandhi as she has become very old.

I mentioned here the worship of Indra during Navasandhi as explained by Dr. Nataraja in "Devanartaki - Alaya Nrityamulu" and as described by him during this research.



**Stotram:**

u  
Hemavarnam **Sahasraksham**, **Vajra hastam Gajasraxam**  
Prakdesa Nayakam, Vande tritheeyya **varunaisthitham**  
Indramairavatham **Rudham** Sachyasamavirajitham  
Vajrapaniñ **Sarva**varnam divyabharana bhushitam.  
**Navasthridasanadhaxa varitha sesha vidvishe**  
Pulomaja kusabhoga Sambhoga rasamedine

**Gadya:**

Jaya **purandara**, purvadishadhipate sachivilasa **rasika sakala suravara ganai**  
purobhisevyamana rathagaja turaga sibika ranga dolavvala simhadi vahana chatra chamara  
vinatana dhyajapathaka Sobhitha darbhamalabhiranjanaih, mangalapaathakairvadya  
brindakaih santhana **kusuma nikarai raakaasamapurayan** rajathagirisikhara **sadrisha**  
mairavatha maaruhyanjalim kurvan bhagavadutsava sevarthamagaccha!! **Ssamgam**,  
Savudham, Sapatniputra parivara sametem **Indram Lokapalakamavahayami!**

II. ' **Harihaya gaja varagathi niratham!**

Prathibhata bahuvidha **nata niratham**

Kshithidhara gathi **haramathi bhayadam!**

Srinarasakha **pada yugala padam**

**Sakala Suravara Makuta manigana**

Jhumbhi thanghri Saro ruham

**Kamalanibhakara Kalitha Sathakoti**

**Karantha Suradvisham!**

Vigatha Mrigasasivadana **Kaminee Janakamukam!**

Vividha Karivaravividha **gathi xutha** Mindratalamidam **priyam!!**

Gajaleela talam **!Nadanamakrixa Ragam**

Devanarthaki stands in samasthanaka holding flowers in her hands. The priest recites the above 1 st stotram mentioned and invites Indra. According to the Mantra (Chant) musician of Mukhaveen plays Devagandhara raga and Taladliari shows the Samatala Angas beating the Big talas. Then devanarthaki follows the priest who recite the stotra (prayer) *II Sakala Suravara*. It is recited in misram 'Takita-Takadhimi' and the devanarthaki performs pure dance (Nirtta) for it. Dance composition: Natya charya plays the following jathi on cymbals along with the stotram

" *Tarn ta tei tci, tei jaga jaga dattatham*

1 *Tarn ta tci tci, tci jaga jaga dattatham*

2 *Tci ta, tci tci, tci jaga jaga dthatham*

*Tam ta tci, tci ta tei tei*

*Tci jaga jaga dathatham*

*Tci jaga jaga dattatham*

After offering pushpanjali devanarthaki stands in Indra sthanaka. ie., in Samasthanaka holding Arala with her left hand and the tripathaka with her right hand at her fore head. For the Stotra she has to sit in Mandalam holding two katakamiikha hastas and then continues the Nritta piece in standing position with all the technical movements like utplavanas, bharamaries and Karana charies.

After the stotra performance, Taladhari and Mridangist play the Sama talam for the devanarthaki to perform Lalitha Nritta.

#### Samatala: (13 Aksharaas)

Laghu Laghu, Anudhrutham Tisra Laghu

4 + 4 + 2 + 3 • = 13

Pallavi consists of,

Taddhimdattom	-	4	
Takadhiddathom	-	4	
Tinda	-	2	13 Matras
Tinda	-	2	
Kitathika	•	- 1	

It has five movements. First Devanarthaki stands in Samasthanaka and performs the Lalitha nritta. Then the dance is developed into other movements like Bhramaries, Karanas, Mandalas charis etc., It means she performs the dance first to talangas in Samasthanaka and then she develops the Nritta.

In a Kaccheri performance the dancer need not show the talangas, she can perform the dance in Chaturasram or in other Jatis or gathis. Here in temple ritual the dance must be performed in Samatala i.e., the dance must be with in the talangas.

A. Lalitha Nrittam:

Talam - Gajaleela - 4 1/4 Matras.

INDRA KARANA VINYASA:

The dancer has to move on the floor without lifting the legs, and show tripataka with both the hands. Her movements may be side ways or to the front and back. This movement (Vinyasam) is known as Indra Karana. Lalitha nritta Vinyasam is of 5 types. 5 different jathis are performed for this. Teermanam should be in Samagathi. This tradition is followed by all the scholars of dance. So the ending is in Samagathi i.e., chaturasra gathi.

## LALITHA NRITTAM:

### First Jathi:

1. *Jam Jam Kitathari Kitaku Kita thakita*  
*Thakita dikita janu thahatha jagatharitha*  
*Thajjam Kitathaka Thangudu Tehyya Thaka Thakkita Thaka*  
*Thathajjgnu Jamthajjamtha Thahatha theyya Thamginathom*

### First vinyasam:

Dance: Standing in Ayatha sthanaka the dancer performs “Suluvinyasam”, showing Ardha chandra with the right hand and Dola with left hand.

### Second Jathi:

2. *Dikithaka Januthaka dihatha dihathakina*  
*flu tkathaka Kinathaka Thahantha Thaddimi Janam*  
*Janu Thakkina thaka jaga jagejamthari*  
*Jaganaga dhittaka thakatha jaganakathadiginathom*

### Second vinyasam:

By changing in to Avahittha position and keeping the suchi dristhi, the dancer performs suluvinyasam and the movements are same as in the first vinyasam.

### Third Jathi:

- Jankina Kitha Jaga Jaga dittha*  
*Jaganaga naganaga nagathaka ditha*  
*Jamtha Rumtha Rumthakita datha*  
*Tat ha diddi Thakita dhikita dhiguda*  
*Thajemtha Thajemtha Thahathathahatha Thakitathom*

**Third Vinyasam:** Holding Hamsa paksha hastas with both the hands the dancer taps the floor with her legs.

**Fourth Jathi:**

4. *Doham, Doham Teyiddoham*  
*Doddao doddoham deiya*  
*Teyyanaka dheemThakita Thahatha Thattha*  
*Thaddinu Thajjanam Thakita Thaddini*  
*Thatthajanuthaka Tham ginathom*

**Fourth Vinyasam:** Hastas move in Rechita and doing Sulu vinyasam left leg must move like jaru Adavu. While performing such Vinyasam the dancer should move her hastas in rechita and move (he left leg with Jaru adavu.

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5. *Digi Digi digi digi dithaga theitthaka*  
*Naga Naga Ndga Naga namthaRumthaRum*  
*JagaJagaJagaJaga Jankina Rekhina*  
*Digi dithaga naga namthaka jaga jamthaka*  
*Thaganaga januthakathadheem ginathom*

**Fifth Vinyasam:** Keeping one Ardha chandra hand on the waist, the dancer has to show sikhara hasta with the other hand which has to (Jaaraviduchuta) Swing. Feet must move in 'Chalana' (ie., both feet kept near touching each other and move them in a Ristricted area.

**Theermanam:**

*Jam Jam Jamkita Kitathaka*  
*Jagadatha Jaganaga naganaga ditha*

*Thakita Kilathaka Tharikitha Tharikitatha Janu*

*Jekita Kilathaka Janu Thakitha Janu Thakitha dhimi*

*Thankita Kitalhaka Thangu Thakatha*

*Janu Thakitha kita*

*Nankita kilathaka nankilaiha januihakilha thonga*

*Nam ham kitalhaka Jam jam kitathaka*

*Dhameku Kitalhaka dadhi ginathom*

This is the proceedure for Lalitha nritta.

#### ASTHADIKPALAKAS

Sl. Airt No.	Name	Vehicle	Capital city	Weapon	Wife name
1. East	Indra	Airavatham	Amaravati	<b>Vajram</b>	<b>Sachidevi</b>
2. South - Oast	Agni	Tagaru	Tejovathi	Sakti	<b>Svahadevi</b>
3. Smith	Yama	Mahisham	Samyamini	<b>Dandamu</b>	<b>Syamaladevi</b>
4. South - West	Nairuthi	Narudu (Man)	Krishnangana	Kuntham	<b>Dccrghadevi</b>
5. West	Varuna	Musali	Sraddhavathi	Pasam	<b>Kalikadevi</b>
6. North - West	Vayu	Deer	Gandhavalhi	<b>Dhvajam</b>	<b>Anjanadevi</b>
7. North	Kubera	Horse	Alka	Khadgam	<b>Chi trarekha Devi</b>
8. North - East	Ishanya	Vrishabha	Yashovathi	<b>Trishulam</b>	<b>Parvathidevi</b>

Sl. No.	Gods Name	Name of the Dance	Raga	Tala	Instrument
1.	Vishnu	Bhramara	Malahara	Brahma, Adi	Yudhanada
2.	Siva	Bhujangatrasa	Sankarabharana	Adi, Rudra	Matrukananda
3.	Indra	Lalitha	Devagandhari Nadanamakrya	Sama, Gajaleela	Meghanada
4.	Agni	Kalinga	Nata, Lalitha	Adhyapana veeravikrama	Simhanada
5.	Yama	Karthari Malahari	Kaisika Rajachudamani	Bhrungini	Saudananda
6.	Nairuthi	Vidhrutha	Kaishika Bhairavi	Malla, Ranga Pradeepa	Vijayananda
7.	Varuna	Utsanga	Sreeraga	Bhrungari	Mangala
8.	Vayu	Suvyapaka	Gaula Vasanth a bhairavi	Tankari Vijayatala	Gambhee- rananda
		Sankeerna	Nata, Sriraga	Babhru Turanga Leela	Susampata
9.	Kubera	Dandapada	Hindola	Vrisha	Matruanada
10.	Eashanya		Sankarabharana	Nandaleela	

Sarvavadya Aradhana: Sarvavadya Aradhana was used to be performed in temples after Shodasopacharas. All types of musical instruments like Mukhaveena, Murali, Sannayi, Dhavalasankhu and other wind instruments; String instruments like Veena, Gotu Vadyam, Violin etc and Dolu. Percussion instruments like Mridangam, Nagara, Suddhamardalam, Dhamarukam, Suryamandalam, Chandramandalam and Panchamukhi were used for this Aradhana.

Though it was called as Sarvavadya Aradhana it used to commence with **Nrityam**. This may be considered as a special feature. Every instrument was played separately **one** after another and then all played combinedly. Afterwards deeparadhana and a dance recital were performed by the temple dancer.

#### 11. Kelika:

Kelika, Karnatakam, Darbaruata, Kaccheriata are the synonyms for the Asthananartanam. Asthanam means an assembly or a court. These dances were of two types, the one that was performed in the temple at the kalyana mandapam after the evening rituals and before the night rituals by the devanartakas in the presence of the Ustava vigrahas. The other one that was performed in the court of a king. Both the performances were intellectual feasts.

The oldest term for these dance performances seems to be 'Kelika'. Darbaru and Kaccheri were borrowed from the Hindi. Dance performed during rituals was considered as an offering. In the Asthana nartana the dancer had freedom to exhibit her scholarship in Nritta, Nritya and Abhinaya. Here the dancer had to face scholars, as scholars in Tarkam (the science of reasoning: logic) Vedantam (the theological part of the vedas) Vyakaranam (the grammar). Jyothisham (astrology), Meemamsa (theological criticism) poets, artistes and others were used to be invited for the Asthanostavam. They had liberty to question the artistes about the theoretical part of the dance and music etc. It was a test for the **Devanartaki** or **Rajanartaki** and an entertainment to the audience as well as to the God or the King. Eventhough dancer had the freedom to perform dance of her choice, she had to create the spirituality in the audience and thus lead them towards the spiritualization.



Generally in South Indian temples the performance of **the Kelika begin with Melaprapti** and then the dancer used to offer kumbha harati to the Utsava vigrahas **and then the regular dance item Alarimpu.**

*Alarimpu* is a name given to a pure dance defining the movements of the dancer's body as a flower blossoms gradually

*Alarimpu* consists of Mridanga *Patavaksharas* which are generally sung in Nataraga. It is performed in 5 (five) Jaatis in Tisra, Misra, Khanda, Chaturasra and Sankeerna. It is also performed as 'panchamukhi' with a combination of 5 Jaatis. The movements are set to the prescribed tala and it starts with Samasthanaka.

This first item of a dance recital gives an enchanting to the audience as of a statue in the temple is reacting to the Nadam and to the Cymbal sounds and to the instrumental music with its gradual development of the (Anga, Upanga, Pratyanga) bodily movement. Though it is a pure dance item without any Bhava or emotion it creates different pictures and colours and joy in the minds of the audience.

Some of the temple dancers used to commence their recital **with pallavi. It is of three kinds.**

1. Svara Pallavi, 2. Sabda Pallavi and 3. Sahityapallavi.

Pallavi: This is known as jatisvaram. This is a pure dance to a composition of jati's set in order of the svaras to a tala ( Adi, Rupaka etc.). This pallavi contains only svaras and jathis.

1.Svara Pallavi: This is also performed to the svaras **which are set to a tala. It is also a pure dance item.**

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*Patavaksharas* - Tham, Thom etc. Sounds exploded on Mridangam

2. Sabdapallavi: It is a composition of Mridanga aksharas like, "Tam Dhitam, Taka dhim, Jhanutham" etc., in a raga and set to a tala. A pure dance is performed for this.

Smt. Saride Manikyamma (a Temple dancer), Smt. Nagasani, (a court dancer of Gadwal) and Smt. Annabaltual Satyabhama and Mangatayam (famous dancers of Mummidivaram) told me that they used to perform Sabda Pallavi in the Kaccheri dance performances.

3. Sahitya pallavi: It has sahityam (poetry or lyrics in praise of God Siva or Vishnu) or in praise of a king. The basic movements are set in an order to perform Nritya.

4. Sabdam: This is a descriptive composition which consists of Mridanga Sabdas (Patavaksharas) along with the Lyrics. It is choreographed to a mimetic dance i.e., Angikabhinaya. This may also appear like Kautham, but it is composed either in praise of God or a king. Kauthams were composed in special talas in olden days. Sabdams' are generally composed in Kambhoji Raga and set to Misrachaputala.

5. Varnam: Varnam is of two types i.e., Padavarnam and Tana varnam. Tana varnam is meant only for music. It is rendered to expose the Ragabhava only. Padavarnam, is used in dance recitals as a prominent item. The performance of a padavarnam is a challenge to the dancer, as it contains pallavi, Anupallavi, Mukhtayi, Svaramu and Chalanamulu. It is a complete item in which Nritya, Nritya and Abhinaya can be exhibited in equal proportions.

6. Aft or the performance of padavarnam pure abhinaya - oriented items such as Slokas from Krishna Karnamritam, Megha Sandesam, Malavikagnimitram and Kumarasamhavam etc were used to be performed.

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*Prabandam - Sanjeevha Sabdartha Chandrika 1954 Mulukola printing press - Vijayawada.*

*Author - Chakraborty Isharada Aripirala Satyanarayana Murthy*

7.Padam: This is famous for its erotic sentiment. An elaborate **description of the nayika** (Heroine) can be expressed with the help of Satvika Sanchari bhavas. It is a melodious musical composition in slow tempo (Vilambita laya).

8.Kirtana: This is a devotional song. It is generally in praise of a God Vishnu in particular. This is a descriptive one. It is performed descriptively, interpretatively or narratively. Annamayya, Thagayya, Munipalle Sabrahmanya kavi and some other poets composed kirtanas and they are used in dance recitals.

9. Tarangam: Yati Narayana tirtha wrote 'Srikrishna leela Tarangini' in a narrative and descriptive poetry with musical melody. These are famous for vocal music. Some selected tarangams are choreographed for dancing. They became very famous for tala, laya and nritya yinyasa as they are like waves in an ocean.

10.Jakkini: This is a musical composition consisting of Jathis and Sahitya (Poetry). Generally jati vinyasam ie., the pure dance part is elaborate and the Sahitya given less importance in Jakkini.

Generally Kelika of a devanartaki used to end with an elaborate performance of Abhinaya. All the items were not performed in one day, because they had to be performed daily as the duty in the temple, according to the ritual timings. They had to present the items as the audience with due consideration of the performance. Performance had to begin with a Nritya piece and end with an abhinaya piece.

### III.pr abhandanartanam:

Parijathams are known as prabhandas. The story of Lord Krishna and Satyabhama which is also known as Sri Krishna Parijatham and Bliamakalapam is a famous prabhandam in Telugu. Prabandham has two Avartanams:

1. Talaavartanam - The ending of a complete talangas.
2. Geethaavartanam - The lyrical part of the song ends from where it starts.

2. Geethaavartanam - The lyrical part of the song ends from where it starts.

Generally prabhandam means a literary poetical composition. 1-lore parajatham is a Sringara Drisya, Sravana prabandham. as it contains the erotic sentiment it can **be enjoyed** by witnessing it or hearing it.

Parijatham was usually performed by the dance artistes on the festival days outside the precincts of a temple. It was also performed in dedication to the Lord of temple by only artistes attached to the temple. This performance was meant for the common people to know about our religion, culture, cults, spiritualism, social aspects etc., It was an education through entertainment for the people.

Source for temple dance items:

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- By Dr. Nataraja Rama Krishna?

Informants: Eminent Gurus -

*Dr. Nataraja Ramakrishna*

*Smt. Saricle Manikyamma*

*Smt. Annabattula Satyabhama*

*Smt. Nagasani*

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## *Chapter - 4*

# *History Of Andhranatyam*

## ANDHRAS

In the cultural history of a country, classical arts are to be given the very first place. Beyond all of them the classical dance was given the prominent place **in the cultural** history of Andhras and was evidenced in the inscriptions, literature and sculpture.

Andhras had great governance from the time of Satavahana dynasty up to the British period. It is not very easy to come to a conclusion about the development of the culture of this vast area. Andhra's history is not confined to the area what we call Andhra Pradesh at present. To trace the culture of the country one must know about its Rulers and their patronage to various arts and religions and other aspects like social and economical conditions.

Andhra is known as a State of rivers. It was once praised as **Annapurna for its great** agricultural resources and it was a wealthy country due to its geographical conditions. The Aitareya Brahmana of 3 B.C. mentions about the Andhras. There are allusions to them in the Puranas and the Jataka stories.<sup>1</sup>

Andhra Brahmins are believed to be descendants of Apastamba, one of the earliest codifiers of the Hindu Laws. The Pallava Kings of the Sixth Century referred the present Andhra region as Andhra desa or Andhra Pradesa. Andhras are believed to be the culmination of Aryans and Dravidians and others like Shakas and Yavanas who migrated to Andhra country from North and South. Andhra region is situated in the middle of India. The Andhras therefore do not comprise of one race. They have certain features which are similar to the Dravidians and to the Aryans also. There were colonies of Telugus in Tamilnadu. Andhras were spread in all the other states of India and **countries** like **South** Africa, America, Mauritius, Sri Lanka, Indonesia etc. Wherever they **live they maintain** their common language and common culture. The Andhras are said to be highly

individualistic and sensitive. There are people of all races, of all religions and communities in Andhra country. It is the religion that truly marks the separate identity of a community. Andhras are of a separate identity. Andhras are predominantly Hindus. But the religious integration is there since here 400 years. The Muslims and Hindus live together here as brotheren (Soubhratrutvam).

India is a mosaic of several hundred languages but Andhra language is fortunately of a mono-language unit. Recent survey about the languages spoken by the population reported that the largest spoken language of the people is Hindi and Telugu is placed in the second place as the highest population speaking language at the National level.

Once Telugu Language was praised and identified as the cultural language of Southern India. So the scholars hailed Telugu as the Italian of the East.

### RULERS OF ANDHRA DESA

Telugu years are counted with the Era of Satavahanas. Governance of the Satavahana dynasty rulers was for a period of 450 years. The Thirty members of the dynasty ruled and extended their empire to South wards and to North upto Patiliputra. Their first capital was Srikakulam on the banks of Krishna.

Among the Satavahanas emperors Hala, the seventeenth in the chronology was a great ruler and a poet. His work Gadhasaptasathi is very famous. His patronage to poets, writers and also to the artistes is significant.

Satavahanas administration was stable and the state enjoyed great prosperity. It was described as the golden age of the Andhra History. Satavahanas followed the Vedic rituals, even though Buddhism flourished along with Brahmanism then.

*A sculptural evidence - Ahobilam*



A Dance Sculpture

Ahobilam

A Graceful Posture  
Ahobilam



A Graceful Posture Ahobilam



The Satavahanas were patrons of the fine arts and many Buddhist halls of worship known as chaityas were built by them. Stupas of great sculptural skills were found at Dhanyakataka, Guntupalli and other places in Andhra Pradesh.

After the Satavahanas there was the rule of the Ikshvakus. They were also called as Sriparvateeyas. They helped for the foundation of the Buddhist University at Nagarjunakonda, one of the biggest in the South. This was not only a religious and educational institution but also a centre of arts and culture. Though the rulers were Hindus, Buddhism was followed by a large number of people. Vasistaputra Sri Chantamula is said to be the founder of the Ikshvaku dynasty.

After Ikshvakus, Salankayans ruled the territory North of Krishna. Their capital was Vengi.

After Salankayans, the Vishnukundis followed them. They ruled from the last quarter of the fifth century to the first quarter of the Seventh Century. During this period Prakrit was the court language and later it was replaced by Sanskrit, but, the language of the people, Telugu survived. An evidence to this is found in a book probably written during the time of the Vishnukundis viz., Janasrugi Chhandavishiti refers to Desichandas. Chalukyas ruled for four hundred years. Rastrikutas defeated Eastern Chalukyas and accepted the suzerainty of the Rashtrakutas in the region.

During the time of Eastern Chalukyas there was the construction of numerous temples and the organizations of (lancers and musicians were attached to them. The famous temple at Daksh-Arama was built when Eastern Chalukya King Vishnuvardhana VI (AD892-922) was ruling the region.

Pallava dynasty grew in to power by the end of the sixth century. Simhavishnu **was their** first ruler and Kanchi **was** his capital. Mahendra Varma (600-630 AD), **son of Simhavishnu** built the famous temple at Mahabalipuram.

Pallavas ruled till the end of the ninth century and Cholas **succeeded them**. Raja Raj J (who ruled from 985 to 1016) made Cholas powerful in the South. In the middle of the 11<sup>th</sup> Century when Rajaraja Narendra of Eastern Chalukyas realised **that the Cholas** would never be in a position to crush the carnat Chalukyas. He **reconciled with them and** agreed to have one of their representatives in his court. The ambassador **sent by the Carnat** Chalukyas was Narayana Bhatta who later prompted Nannayya Bhatta **to render** Mahabharata into Telugu.

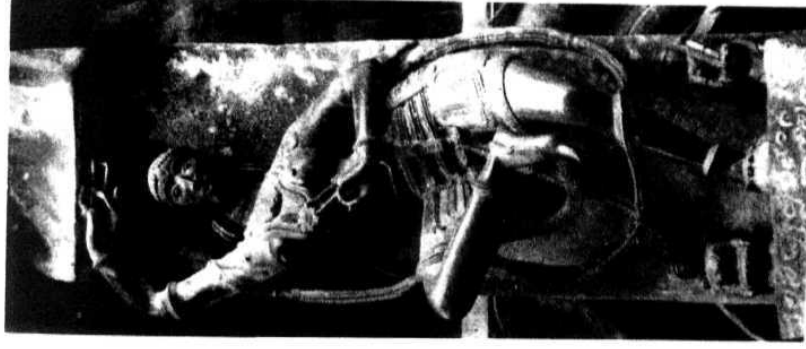
The era of the Eastern Chalukyas is important in the History of Andhras not only for its long rule but also for its achievement in literary and cultural spheres. The Chalukyas by their patronage laid the basis for Telugu literature to grow and for the arts to develop. Unlike the previous rulers they adopted Telugu as their Court language instead **of Sanskrit** or Prakrit. Though they were Hindus, Buddhism **and** Jainism were dominant and Saivism and Vaishnavism were popular in this region. Kakatiyas who were the feudatories of the Western Chalukyas became independent and Betaraju is said **to be the** founder of **this** dynasty. Warangal was Kakatiyas Capital. Kakatiyas were also **famous for the cultural** development due to their patronage of arts in the region. Nittaratnavali, Vadyaratnavali and Geetharatnavali were written by Jayapasenani, who was the **brother-in-law** of Prataparudra Deva and a commander of the elephant forces. Veyisthambala Gudi (Thousand Pillered temple) and Ramappa Temple are very famous constructions **of this** dyansty.



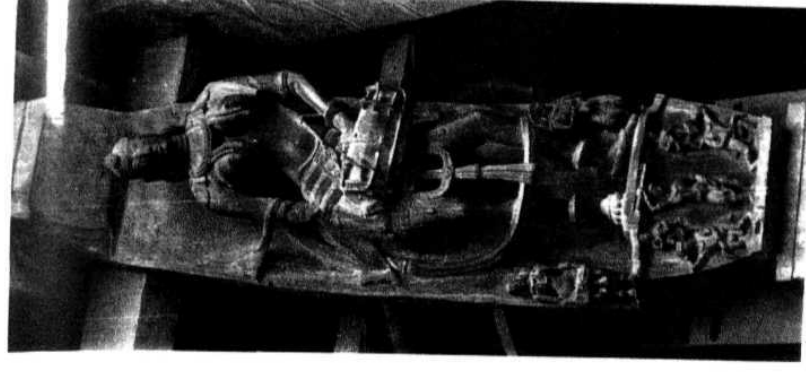
A Graceful Posture  
Ahobilam



A Dance Sculpture  
Ramappa Temple



A Dance Sculpture  
Ramappa Temple



A Female Mridangist -  
Ramappa Temple

After Kakatiyas this region was ruled by numerous new dynasties. A Reddi Kingdom sprang up at Kondavidu. The Velama Kings rose into power in the present Telangana. Vijayanagar empire was established in the South-Eastern region and the Bahamani Sultans came into being in the North-west.

With the great influence of the Patriotic saint Vidyaranya, Harihararaya and Bukkaraya established Sangam dynasty.

Krishnadevaraya, whose name was written in golden letters in the history of South India was a gallant warrior, generous and noble king both to his allies and foes. He was not only an accomplished writer but also a discerning patron of arts and literature. He was a great shrewd statesman and maintained stability and peace during his reign. He devoted himself to the promotion of arts and culture.

After a long ruling period of three hundred and forty years of the Vijayanagar Empire collapsed.

Qutabshahi dynasty was the next ruling one. Their dynasty was also famous for encouraging the Telugu language and for contributing the growth of arts.

Afterwards the Maratha kings ruled the Western parts of Telangana.

The Asafjahis were the last dynasty in the series to rule this region. India as a whole country was ruled by the British. And for the benefit of administration Andhra was made a part of Madras presidency and it remained so until 1953.

**Conclusion:** All the above dynasties encouraged building of temples and developing various arts and different religions. Though they were either Hindus or Muslims, they encouraged other religions like Buddhism, Jainism, Saivism and Vaishnavism to flourish. They were all great patrons of classical arts.\*<sup>2</sup>



## LITERARY EVIDENCE OF THE DANCE

In the Telugu literature there are thousands of descriptions of dances performed by the Devanartakis, Rajanartakis and also folk artistes.

Universe is made of the Pancha Bhutas - Air, Fire, Earth. Water and sky.

Jayaprasenani, the author of Nrittaratnavali described his experience of watching the nature as follows (Nrittaratnavali Ch.1.10)

*Kshitau ratna chayaaphalama,  
mudake veechi.Lalitham  
Sikhinyarchihi Prenkha, Sailaja  
gati vaichitryamanile,  
Tatikrida aryamnityakritaSubhagah  
panchasee parah  
Pravishto Bhuteshu Prabhavathi  
Nrittasya Mahima!"*

The shining of sand on the earth is like a collection of gems, the delicacy in the waves of water. (power) a blaze push in the flames of the fire. flash in the streak of lighting in the sky. wonderful natural gait of the air are the splendours of dance.\*<sup>3</sup>

Slokam: All the above Panchabhutas in the Lord Nataraja are:

*"...Sadasivadyakritibheda yoge  
Yaathkouñhukam karananahurasthah  
Nrittam natatkarva Bharetsukhaya. - (Nrittaratnavali 1 Ch. 4)*

Numerous descriptions were written by Telugu poets about the dance. Our **Vedic** rishis who gave us the sruthis and the most valuable scientific knowledge to us were **very** great people. Hindu culture is preserved in the traditional art forms and the constant **learners**, scholars, artistes are known for their greatness.

The cosmic dance of Siva experienced and described by physics scientist *Mr. Fritjof Capra* is quoted by Sri Vishvanatham Satyanarayana in his book 'Telugu Sahityam - Nrityakala Prastavana' (page 16) is as follows;

"Five years ago, I had a beautiful experience which set me on a road that has led to **the** writing of this book. I was sitting by the ocean-one late summer afternoon, watching the waves rolling on and feeling the rhythm of my breathing, when I suddenly became aware of my whole environment as being engaged in a gigantic cosmic dance. Being a physicist, I knew that the sand, Rocks, water and air around me were made of vibrating molecules and atoms and that these consisted of particles which interacted with one another by creating and destroying other particles. I knew also that the earth's atmosphere was continually bombarded by showers of "Cosmic rays", particles of high energy undergoing multiple collisions as they penetrated the air. All this was familiar to me from my research in high-energy physics, but until that moment I had only experienced it through graphs, diagrams and mathematical theories. As I sat on that beach my former experiences came to life. I 'saw' cascades of energy coming down from outer and destroyed in **rhythmic** pulses. I saw the atoms of the elements and those of my body participating in this cosmic dance of energy. I felt its rhythm and I 'HEARD' its sound and rhythm at that moment I knew that this was the Dance of Shiva, the Lord of dancers worshipped by the **Hindus**.

And he adds -- "I even felt that it was being written through me, rather than by me."<sup>4</sup>  
The resemblance in both descriptions of Jayapa and Capra give us the greatest understanding of our ancestors about the nature and scientifically how they are true.

All the aspects of the Telugu people and their **country are described from time to time** in the Vast Telugu literature which spreads over nearly nine **centuries**.

The **Inscriptions of Kings** are the authentic sources **for the history of a country**. So also the inscriptions in a temple are the sources for the history of **that temple in which we can** find about the dance art and temple dancers. There are many inscriptions **in various** temples in which there is a mention about the gifts given to **the dancers and gifts given** by the dancers. In numerous inscriptions of Mukhalinga **temple in Srikakulam district and** Tripurantaka temple in Prakasham district and many other **temples there are many** evidences about the noble role of the Devanartakis in gifting lands etc., **for the** maintenance of the temple and for the welfare of the people **in general**. From **these** evidences we can **understand that** these Devanartakis were **liberal donors and were highly** respected by the society.

For want of space I like to prefer some of the inscriptions pertaining to **my** subject.

In the ancient times, the ritual of lighting the lamps - **particularly perpetual lamp was** an important one. The names of Numerous temple dancers are found in **various** inscriptions. They donated several things like land, money, sheaps etc., **for the** maintenance of perpetual lamps. They beleived that it would be enable them to get salvation after death according to some edicts.

Mukhalingakshetra in Srikakulam district was the capital **of the ancient Kalinga** Kingdom. It is a small village now. There are three **temples Madhukeshwara,** Someshwara and Bheemeshwara (This is the historical place **from where Buddhism was** spread to other countries like China, Jappan and Burma?).<sup>5</sup>

### An Inscription of 10th century

This inscription is carved on the pillar situated to the right side, east of the main entrance of Mukhalingeswara temple. It consists of fifteen lines of matter in Sanskrit. Anantavarma Chodagangadeva was the most famous king of the Kalinga Ganga dynasty. This edict carried the order of Anantavarma, released in the presence of all the ministers and commoners. It declares the appointment of Gundayya and Potayya the sons of Karikalla Nayaka, hailing from purlumkonti and belonging to Jayyakula (caste), to head the vocalists, dancers, the main dancer (Devaganika) and other musicians of Trikalingeshwara temple.

### The Original Edict Reads thus:

Swastisri ma(t) **Kalinganagarat pa**  
**rama** maheswara Parama **bhattnraka ma**  
karajadniraja tei Kalingadhipatin Srimara  
namtamamman maharajascoda **ganga** deva ku.

(Suli) Samastamatya Paramugaja (**na**) Padarahnya  
Samajnapayoti Viditamastubhavatan pulum ()  
kauti sthananivasi jayanakula samudbhuta **ka**  
**ri** kalanayaka putra Gundayana potaye  
Namanau tebnyanstayo (**vyan**) **Sya (na)** Sama  
khyaya bhogaya trikalingadevabhoga  
Nivaddhanatanka devaga (**ni**) **kayandavana**  
bhayyan vinankotin(ttan) garopaputri  
bhyamcabhatrubhyam  
Vadyakara Gayakaranadhipatyam yapadacam  
Drutarakamasmabhiddhan(tta) **miti** asmadwam ajabhupalaiah parapa  
lymida(m) Sadaswa dattatparadbhasya  
Palanetu mahatphalam. \*5A

## 2. INSCRIPTION:

Swasti ii saka vash(卐) mbu (lu) 1051 a  
Gu nendu Sri Madanantavamman devara  
pravaddhan maana Vijayarajya Samvatsarambu  
5(5) Srahi Somagrahana nimitya  
ninna Sri Madhukesvara devaraku meda  
yaku a(ba) cemakum gutturayina ee Gu  
(tli) sani mattaruvuna Gundama Akha  
(ndava) tli dipamunaku Achandrakkanmunaku  
bettina ma (n)dalu 5

This inscription which is carved on the first pillar at the right side of the Asthanamantapam of the temple in the year 1129 A.D. is in 9 lines.

During the 55th ruling year of Ananta Varma deva in 1051 (1129AD), **Gudisani** Gundama who was the daughter of Medaya and Bachema donated 5 medas for the maintainance of a perpetual light in Madhukeshwara temple at Mukhalinga Kshetram.\*<sup>5B</sup>

Srimat Mahabharata, the first Telugu poetical script written by Nannaya **contains the** following description in Adiparva.

*M Vividhottunga tarangaghattitachaladvela vanaivali  
Lavalelunga lavanga Sangatalatalasyambi Leekshinchuchun*

Tikkana who translated some cantos of Mahabharata into Telugu described **various** dances in Virata Parva and also the dances performed by Arjuna as Bruhannala and **his** desciple Unani.

Arjuna, who introduced himself as Bruhannala to Virata Raja said that he had come to teach dance to the princess in the royal palace and that he had **learnt various dance styles** like Dandalasaka, Kundali, Prekkanam and also Perini.\*<sup>6</sup>

There are wonderful descriptions about dance and **dancers in Telugu literature**. Sri Vishwantham Satyanarayana Murthy one of the outstanding scholars of Andhra Pradesh has written a book in *"Telugu Sahityamu Nrityakala prastavana"*. In this book he has covered the descriptions of various dances of apsarasas, occasions for the dance performances, court dances, dancers and their Gurus and other various aspects, technical terms, different folk dances, also the degradation of dance and **dancers, and many other things pertaining to dance**. He had given many references about aspects in each chapter and is very much Useful to trace the dance traditions of Andhra Pradesh from the times of Nannaya, author of Telugu Mahabharata (1022 to 1063) to Gogulapati Kurmanatha author of Mrityunjaya Vilasamu, and Hamsavimsati of Ayyalaraju Narayana (1770 to 1775). There are many references about various dances in Manacharitra of Allasani Peddana, Prabhavati Pradyumnam of Pingali Surana, Srimadbhagavatham of Potanamatya, Srimgaranashadham of Srinatha, Simhasanadvatimsika of Koravi Goparaju and many Telugu works of other poets. There is a wonderful description about dance in 'Palnati Vira Charitra' of Srinathakavi (16 century).

It mentions about the tradition to be followed by the dancers in a court and also the textual and technical aspects of dance and also the tradition followed by the court dancer, 'Manjulavani' in the court of Nalagammaraja of Palanadu.

Here I quote the English translation of Srinatha's 'Dvipada' by Sri N.S. Krishnamurthy in his 'Andhra Dance Sculpture'.

### Description of Manjulavani's dance performance:

"Harp-players held the vinas the strings were tuned up for the concert singing"  
"They were pitched for the staff notations. Ready for the crescendo and decrescendo **for**  
playing the several melodies and tunes, soft orchestral sounds were harmonised",  
"To exhibit feelings and emotions. Tuned were all the instruments, to follow up **the**  
singer's voice, which could even blossom the branches drought-ridden musicians sang  
surpassingly in manner expert.

"The players entered making obeisance to the King, Lord kama, who waved smilingly  
to commence the show.

The drummer, expert he was, took his place to the right of the stage.  
To the left moved the player keeping time beats.

Then stood there pleasingly, the player of mukhavina, two accompanying songstresses  
stood there of the rear - And this was, thus a wholesome sight. "Kanjolocana, **the**  
primadonna entered as the queen of cupid, majestically, she had a sweet voice expert in  
Bharatasastra, or (the science of dance). She pierced herself on to the stage like an arrow  
shot. And stood before the eager audience.

"She approached the master, who had a cane in hand as a mark of Authority. Took the  
anklet-bells from him. She wore them tight and comfortably at the ankles.

Dressed she was in colourful costume, in her blossmy youth.

Timing tuned to the beat of the drum

"She shyly glanced at **the** lord presiding Sabhapathi. **She stood in Sama Padaasthanaka** (firm foot placement). **She** prayed to the Gods and **with flowers** offered obeisance. Then the chorus girls sang from behind. The auditorium was **filled with music agalore**. The troupe offered obeisance to the elite and the august audience. Then commenced the movements nine of the **Bhumi - Chari (ground - moves)**. Then followed the sixteen Akasha chads (moves above ground) In succession, the dance sequences, angaharas were played covering **several gaits in a variety**.

Bhramara rounds were pirouetted brightly. Attitudes in cadences of **hands and feet** flowed out.

Dance varieties of Perini, desi, prenkhana, Suddha **dandaka and Kundalini** were played. The seven species of vigorous Tandava were exhibited to the **amusement** and surprise of the on-lookers of the assembly.

Two danseuses were stationed on either side, She posed the **patterned** single and **double** hands, communicating a variety of meanings, combined with **the actions of the head**, glances, cheeks, eyebrows, teeth, neck, chin, face and the chest.

Six actions of the limbs, six of the sub-limbs and other subsidiary limbs **were cogently** practised to heighten the **excellence** of the dance play.

All this in the praise of the presiding Deity (Chennakesava) **of Macherla**.

The paeons extolling the graces of the Lord, composed in **Telugu and Sanskrit**, were sung and danced to rouse envy in the hearts of the celestial danseuses, Rambha and others who fell humiliated and hung down their heads in shame.



The Lord and King felt over-joyed. The personnel of the **troupe were awarded presents**, good clothing and precious ornaments (The King passed on the other engagements **of the day**)<sup>7</sup>

Srinatha, the great poet in his scholarly work Kasikhandam described the **talented** performance of Karpuralathika. The dance forms that were in vogue in his time **were also** mentioned in his work.

Nandikesha the author of 'Abhinayadarpana' is presumed to be an Andhra. Reason **for** this is this ancient work was preserved and held in high esteem in the Telugu country **and** out of six manuscripts five are in Telugu script and one is in Devanagari.<sup>\*8</sup>

During the reign of Kumaragiri Reddy, one of the kings of Reddy dynasty wrote **about** dance in 'Vasanta Rajiyam' in Sanskrit. Lakumadevi the Rajanartaki (court dancer) **of** Kumaragiri Reddy helped him in writing this treatise, but unfortunately it is not **available** to us.

In the period of Reddy Kings, there were other texts called "Rukmangada Charitra, Simhasanadvatimsika" which mentioned about Sudadhi gitams, Suladi gitams **and jati** attains which were in vogue at that time <sup>\*9</sup>

Bharatasaram written by Chandrasekhkara translated into Telugu with **a detailed** commentary by Sri Lanka Suryanarayana Sastry was published in 1955. Another **thesis** 'Bharatasara Sangraham' by Chillakuri Divakara kavi was published in 1956 by **the** Government oriental MSS Library, Madras. In Bharatasara Sangraham, **Divakara kavi** gives several definitions and descriptions in simple Telugu verses. In this he gives **a list** of the desi patterns of dance plays.<sup>\*10</sup>

The Gajapathi's of Orissa were also patrons of Telugu dancers. **Kapileswara Gajapathi** (AD 1434 - 1468) was an emperor who conquered Telangana **and took with him several** dancers of that region and kept them in the service of the **temple of Lord Jagannatha at Puri**. An Oriya inscription on the left side of the Jayavijaya doorway **dated AD 1499 prescribed** the performance of the Gita Govinda in the temple. An **English translation of the** inscription reads thus:

"Dancing will be performed thus at the time of food offerings (bhoga) to the **elder Lord** (Balarama) and the Lord of the Gita Govinda (Jagannatha). This dancing **will continue** from the end of the deities evening meal to their bed time meal. The dancing **group of the** elder Lord, the female dancers of Lord Kapileshwara and the ancient dancing troupe of Telangana will all learn no song other than the Gita Govindam **from the elder Lord aum**. They will sing no other song. No other dance should be performed before the great **God**. In addition to the dancing there will be four singers who will sing only **the Gita Govindam**" (The Geetha Govinda of Jayadeva; Barloara Stoler miller, Oxford University press - 1977)

During Krishnadevaraya's (1510 - 1530) there was a Dance master called **Bandaru** Lakshminarayana who wrote 'Sangita Suryodaya', in which there is **a chapter** on dance. Krishnadevaraya, a great king, a learned poet and also a Sahridaya (Rasahridaya) **who** was conferred with the title as "Vidvat-Sabha-Raya" honoured Sri Rangaraju, a dance **master** with the title of 'Vidvat-Sabharaya-Ranjaka'. Ranjakam Kuppayi was his daughter, **who** was a well known dancer of Vijayanagara. Ranjakam Kuppayi made a gift to **the Tirupati** temple in 1512 AD (TTD inscriptions No. 101). kuppayi had two daughters, **Tirumalam-**ma and Muddu kuppayi. They were also excellent dancers. The younger **daughter** Muddukuppayi was originally attached to the palace of Achyutaraya (AD 1530 - 1542) at Vijayanagara and was directed to proceed to Tinipati and render her services **in the temple**. She was *enjoined to reside permanently there and was further required to see the continuance of Natya-seva in Tirumala temple through her descendants. Hanuma Sani was another dancer attached to this temple at Tirupati.*<sup>11</sup>

The Telugu dance traditions of the Tanjore court were well recorded in contemporary literature written during the times of the Nayaka Kings and their cultural successors, the Maharashtra Bhosala Kings.

### Description of Temple dances:

There is a description of the temples in Raghunatharamayana of Raghunatha Nayaka (1600- 1631 AD).

Vachanam: "Agra mandapantara nirantara Natannatee Chatula padakanja manju Manimanjeera Jhanam J liana Svaanaanukaari mangala mridanga sangha dhim dhim dhvani bandhurambu lagu devalayambulu nandambai"

Agramandapam is the mantapa situated in front of the Garbhagudi. The mantapa which is situated in a rampart of the temple, is called Natyamandapa.\*<sup>12</sup>

A description from Kasikhandam of Srinatha (1440 AD)

### Mettebham:

- *Muni chudaamaneyella satkalalakun Murdhabhishiktundugaa  
Vuna jari karanaangahaaramulathavul minchi kirthinchuchun  
Sanivaarotsavavelgangoniye naasthanambunan raajasam  
danayum daanunu desi maargamunagandharvaapsaronrittamul!!*

Above poem was written in the sequence of the visit of Agastya Mahamuni and his wife Lopamudra Devi to Draksharama Bhemeswara Temple on a Saturday when the dancers (Apsaras, gandharvas) were performing desi type of dance items in delicate Charikaranangahas.\*<sup>12A</sup>

Another description of Nrityaseva in Koravi Goparaju's Simhasa-nadvatrimika.

Champakamala:

*"Tataghana mardalaadi ninadambulu narvadinaalgu hasta ni  
rgatulunu drigvilaasamulugannula pandugaaga daala sam  
gatulu chelanga baada katakambulu mroyaga Natyamaade no  
kkate tolukaaru krommerugu kaivadi dadrasabhaava pushtigan"*

Above poem is depicting the instruments veena, cymbals, mridanga and **the sixty four** hand gestures used by the dancer, and different gatis set into a tala and the performance of the dancer to the above percussion instruments is like a streak of lighting.<sup>\*12B</sup>

A prabhandha nartana description in the Srinatha's Kasikhandam.

"Panta Veerabhadra Reddy ruled Andhra Country during 15th Century. Rajamahendravaram was his capital. He was a devotee of Lord Siva. When the dancers were performing rituals to Lord Siva they used to dance in the Mukhamantapa of **the** Temple. They used to dance for the Saiva prabandhas only.

*Pallaki, Chakki, Kaahalam, vamsam, dakkahudukka, Jharjharul,  
Jhallari Yaadigaa galugu Sahda parampara tala baddhamai  
Yullasita Prabandhamula Koppuga naadudu ragra vedipai  
ballavapaamu leesvarunibanta (pa'nla) maheesulupoojaseyagan*<sup>\*12C</sup>

Pithapuram was once a Zamindari. Those Rajas were **famous for their patronage of** A lava Sampradaya dance. Here a Vishnu prabandham **known as Navajanardana Parijatham** was performed in dedication to Lord Kunthi Madhava by **several generations of Pendyela** Family. There were also some dedicated Agama nartana **dance artistes in this temple. This**

is the temple where Mallappa III (AD 1210 - 1224), the Eastern **Chalukya prince** of Jananathapuram branch, had celebrated his coronation ceremony. This is **one of the five** famous temples of Madhava. The other four are Bindu Madhava of Kasi, Venu Madhava of Prayaga, Sundara Madhava of Padmanabham and Sethu Madhava of Rameswaram.<sup>13</sup>

I mentioned before that the literary source for Andhra Naty am is immense **in its limits**. So, now I have to jump in to the sketches of danseuses of Temples, courts and into **the** history of the 20th century dance artistes who preserved the Andhra natyam, **the female** Lasya dance tradition for to day.

### **ANCIENT DANCERS OF ANDHRA PRADESH**

Indian culture developed and based on the Vedas, Upanishats, Epics and many other legendary sources. Mythology says that Lord Indra, the King of gods had a wonderful Sabha (Assembly hall) bhavanam where Rambha, Menaka, Urvasi and Tilottama **danced** to please the assembled gods. These dancers were beleived to be **specialists in various** aspects of dance.

Rambha excelled in Nritya, the representational dance with four Abhinayas.

Menaka excelled in 'Nritya' the non-representational dance combined with Samu and Garidi. Acrobatic movements are composed in this type of dance.

Urvasi mastered in Abhinaya presentation (Histrionic expression).

The devanartakis (Temple dancers) of Andhra Pradesh claim to be descendants of Urvasi, who was born as an element of (amsa) Vishnu. Urvashi is a mythical **character who** has references in the vedas and many epics.

Draksharama Manikyamaba one of the earliest dancers in the Bheemeshwara temple is believed to be an Amsa of Parvati Devi. Her soulful dedication to the Lord, Bheemeswara gained mythical importance. Mallamamba; a temple dancer in Bhavanarayana temple at Bapatla was the mother of Lakuma the famous historical dancer in Reddy reign.

Anumasani, Tippasani, Lingasani and Tiruvenkata Manikyam were dedicated dance artists in Tirupati temple during Achyutaraya period. Nagasani, Penapaka Vengusani, Sevusani were also dedicated artists of Tinina Tirupati Temple. Pendyala Nagi (Nagamani) Pendyala Gangi (Gangaratnam) were the parijatha prabandha Nartakis in Kuntimadhava temple at Pithapuram. They were praised by Srinatha kavi.

Apart from above there are many more references about temple dancers in the inscriptions.

'Kelika' the ancient term used in the earliest poetry is a synonym to a dance recital. A Kelika performed in the temple at Kalyanamantapa had philosophical content and it was also for an intellectual assembly. Similarly as the king was believed to be the incarnation of God, all the services similar to those of the temple were offered to the king in his palace. Temple dancers were called Devanartakis. Dancers who danced in the court of a king, were called as Rajanartakis. The main difference between these two is, that a temple dancer had to follow the rituals and Agamas. Those dancers were in Marga Paddhati, whereas the court dancers had to follow the tastes and desires of the king. He used to ask them to dance what he liked. Generally they performed dance to the songs which eulogise king. If the king liked Nritya they had to give priority to Nritya in their performance, if he liked Abhinaya they were giving priority to Rasabhinaya. So the court kelikas were not rigid and they underwent many changes but the temple dance tradition maintained the same old technique.

Chellava was a dancer in the court of Chalukya Ganga Vijayaditya. He **had the title** 'Gandharva Vidya Praveena'. She was the grand daughter of Thandakka a dancer who was as beautiful as an apsara. Thandakka's son was Mallappa, a musician equal to **the** celebrated Tumbura. Chellava was his daughter, proficient in music, dance and instrumental music. She was titled as Samastha Gandharva Vidya Vadini. **Another** lady dancer **called** Chamekamba was the court dancer of the Eastern Chalukya king Amararaja II (AD945 to 970). she later became a Jaina Sravaki. She influenced the king to donate a village as a gift to the Sarva Lokasraya Jinabhavana in Bezawada.<sup>14</sup>

Machaladevi was a renowned court dancer of the Kakatiya Emperor Pratapanidra (Ad 1291-1323). She was an eminent member of the King's goshti, which consisted of experts in nritta, gita and vadya. Machala Devi became a legend in her life time itself. Srinadha in his work Kridabhiramam tells us that the life of this reputed lady dance artiste was dramatized as Yakshaganam and was enacted in her own Natyasala.

Nattuva master Tala Bhakta's daughter named Machaladevi was another dancers from Pmakuru. She was very rich lady and she donated several fertile lands in ten different villages to Papavinasadevara of Bezawada (Vijayawada).<sup>15</sup>

### MUDDU CHANDRAREKHA

After the fall of Vijayanagarasamrajya, Ramarayabhupala established a small kingdom, with Chandragiri as his capital. Raghunathanayaka the king of Tanjore helped him **at the** time war. Muddu Chandrarekha who was a dancer in the court of Ramaraya had to migrate with Raghunatha to Tanjore as a gift of Ramaraya. Muddu Chandrarekha put some conditions to go with Raghunatha. The conditions were, she should be honoured with a pearled palanquin, with pagati diviteelu and the Birudu mitarulu should follow the Palanquin and must sing of her greatness. Raghunatha accepted her conditions and took her to Tanjore.

Other dance artistes of the **court of Tanjore** were **Rupavathi, Sasirekha, Lokanayika, Keeravani, Champaka Moorthivadhuti, Komalavalli, Ratnagiri, Bhageerathi and Krishnaji.** **Ramabhadramba** who was a great poetess in **Raghunatha's court** was wellversed in Sanskrit and Telugu languages.

**Ramabhadramba described Chandrarekha very beautifully:**

*Adaalha taayaa prathiseeri kaayaa  
maa Lakshyanwanaa Harinaam Yathaakshi  
Saandhya J'rahhaa samsla dhanesa sadyah  
saakshakritho vaaj`i "Chandrarekha"  
manojna mukthaamanikankanaa prahhaa  
Bharena Saaktunprasavanjalimpurah  
Adaatta daanaatya kalaadlii devathaa  
Manoharaa Rupavati Va maaninee!!*

Raghunatha bhupala used to witness dance in the early mornings. His dance hall, 'Indira Mandiram' used to be beautifully decorated with flowers. Chandrarekha was honoured by Raghunatha in this hall with "Kanakabhisheka" an unique honour. Raghunatha Bhupala and his son Vijaya Raghava Bhupala were great poets and patrons of fine arts and folk arts,

"Madhuravani" was another dancer poetess in the court of Raghunatha. Her original name was "Sukavani". Her colleagues called her as Madhuravani because her voice was very melodious while singing. She was a scholar in music and dance. !

Mudupalini was the daughter of Tanjanayaki. 'Radhikasantvanam' is an erotic poetry written by Muddupalani in the form of Saptapadi. She lived during the regime of Maratha Kings at Tanjore. She was great scholar and dancer and a devotee of Sri Krishna.



Taramati who was a great court dancer in the history of **Golkonda**. She used to walk on a metal rope from her home to the court of **Padushah** to give dance recitals. Premavati was another dancer and singer and a colleague of Taramati.

Hyderbegum, who **became a legend and a great queen of Golkonda** was earlier a dancer by name Bhagamati. She was a native of Muchigonda **near Golkonda**. She attracted the Padushah with her dance and music. The Padushah **married her with the blessings of his father**. The significance for their pure love was that **Bhagamathi opted the muslim cult and became Hyderbegum**. The Padushah built a city as a gift and named it as **Bhagyanagar**. After her name which later became Hyderabad, the present capital city of Andhra Pradesh. This is an identity for religions and also for the national integrity.<sup>17</sup>

There were many dancers in the history of Andhra Country **and some of them have gone into obscurity**, and some of them became very popular. After **the fall of Kingdoms** there were small independent state, samsthanas and Zamindaris. Vizayanagaram, Bobbili, Tuni, Peddapuram. Venkatagiri, Kalahasti, Karvetinagaram, Gadwal, **Orugallu, Pithapuram**, Wanaparthy, Kollapuram, Gopalpeta, Madugula, Banaganapalli etc., **were some of the Zamindaris** that came into existence.

#### Vizayanagaram

During the rule of Ananda Gajapati who was popularly **known as Andhrabhoja**, music and dance received much patronage. Maddela Appadu, Ramudamma **and Sanyasamma** were the important dancers in his court. Appalaraju was an **expert in dance**. She served as the principal of Government music and Dance college, at **Vizianagaram**.

### Bobbili

Velama Kings ruled this samsthanam. Gaddibhukta Chiranjeevi, Sanjeevi and Suvarna were the three dancers who adorned in this court. Suvarna was temple ritual dancer in the Venugopalaswamy temple. Other two were court dancers. Guddibhukta Jivaratnamma was the last dancer of Bobbili Asthanam.

Jivaratnamma was a great dancer and musician. She was a scholar in playing Veena and Harmonium. Her speciality in dancing was the Jarudavu which is famous for Bobbili dance tradition. Once her performance was witnessed by the England Governor of Madras Sir Arthur Lope who attended the coronation of Raja Ranga Rao and praised Jivaratnamma. He compared her dance movements with a swan dance. Abhinaya for varnam "Manavi Chekonarada" in Shankarabharanam was her favourite special item.

### Tuni

The Zamindari of Tuni was also famous for its patronage of dance.

### Peddapuram

The Zamindars of Peddapuram were known for their interest in dance. The Natyamelas of Peddapuram often visited other places and gave dance performances.

The melas consisted often ganikas. Among them two used to play Violin, one Mridangam and another Sruti. A scholarly woman used to conduct the performances. A pair or four dancers used to perform at a time. Their attire consisted of white costumes and gold ornaments. The braid used to be decorated with Jasmine flowers. They were like the divine nymphs while dancing.

### Venkatagiri

An exceptionally special dance form known as "Charmakattu Vayidya Nartanam," flourished in Venkatagiri" samsthanam. It was performed during Dasara **Navaratri** celebrations. Nearly a hundred dancers clad in white and surrounded on either side by **forty** **dolu** and **Sahanayi** players used to perform Govinda Samayya's Peddavarani, on **this** occasion. Separate dancers were employed to perform **kacheris** in **this** court of Venkatagiri. A **Natyasadassu** (seminar on dance) was organised by Sarvajna Kumara Yachendnilu **the** **Zamindar** of Venkatagiri. It was attended by dancers and musicians from both Southern and Northern regions of our country. The outcome of this conference was published in a book entitled, **Sabharanjani**.

Parankusham used to perform **Nrityascha** in **Kunti Madhava Temple** in **Pithapuram**. She was honoured with **Pagati divitilu** and **Pallaki**. When **Dr. Nataraja Ramakrishna met** and asked about their tradition **Smt. China Parankusham** told him that they followed the tradition of **Vaishnava (Vaikhanasa) sampradaya**. She also told him about her experiences as a temple dancer and why she had to leave it.

Generally the **devanartakis** used to attend on their own accord to their duties in **the** temple. Here **Vaishnava** priests used to improvise a **pallanquin** with a chair. They **used to** tie four sticks vertically to four sides of the chair and cover it with a cloth. **Four priests** used to carry **parankusham** in the **pallanquin** from her house to the temple. She **was a very** beautiful lady. So the **Vaishnava** priests used to misbehave with her **and** so she had to **leave** her ritual duties at the temple. She was the last dance worshipper of the temple.

### Kalahasti

**Damera Timmendra Kumara**, son of **Pedavenkatendra**, the **Zamindar** of **Kalahasti**, was himself a scholar, poet, musician and patron of dance. During his time, (i.e., about 250

years ago) the well known book “Adhyatma Ramanaya Kirtanalu” was written by Munipalle Sabrahmanya Kavi. Smt. Nayudupeta Rajamma, adevaganika of Kalahastiswara temple was a great scholar of Saivagama nartanams and was an authority on dance, music and abhinaya, for which she was honoured by various samsthanas.

### Karvetinagara ram

It is known as “Vidyalanagaram”, i.e., the place of education. Many dance exponents and gurus lived there. The rulers of Karvetinagaram were great patrons of art. Sarangapani who was their court poet wrote many padams on Lord Venugopalaswami. Govinda samayya, another noted poet of that time, wrote five peddavarṇams. Both these padams and varṇams greatly enriched the repertoire of dance.

### Pithaparam

This samsthanam was also famous for its glorious patronage of dance art. Temple dancers Pedda Parankusham, Chinna Parankusham were in the service of kunthi Madhava temple as Devanartakis. Pendyela dynasty was famous for its eminent performance of Navajanardana parijatham also known as Bhamakalapam. Pendyela Satyabhama was a very great artiste of Navajanardanam. Her performance which was dedicated to Kuntimadnava is being kept alive by the Andhranatyam artists at present. Dr. Nataraja Ramakrishna learned this great prabandha from Pendyela Sathyabhama. (Details will be dealt in another chapter).<sup>\*18</sup>

Gadwai, Wanaparthy, Kollapur and Gopalpet were some of the samsthanas where dance was patronized in Telengana area. Old ‘Burizu’s’ fortalices are standing for their grandeur here.

Gadwal samsthanam was famous for its cultural activities. During my **research field** work I visited (iadwal court which is now converted into a college. A congress member and freedom fighter Sri Paga Pullareddy, explained me about the rules and **regulations**, discipline and punishments of those days. He was closely associated with the **royal family** from his childhood. So he knew everything about that royal family.

Late, Voturu Nagamma, whom I met in 1991 during my field work was a ritual **dancer** of Chennakeshava, Venugopala and Sri Rama temples at (iadwal. Venugopala and Sri Rama temples are not maintained properly at present. In Nagamma's words **there was a** great splendour of ritual performance in those temples. Chennakeshava swamy was a favourite deity to the royal family. Nagasani (the original name of Nagamma) also danced in the court of Raja China Sitarama Bhupala (1935 to 45 AD) and Krishnarama **Bhupala**, when I met her in 1991 she was 89 years old. Her grand mother (father's mother) **Girasani** was a court dancer at Gadwal. She was honoured with Mena (Pallanquin) and **Divitilu** (Torches). Girasani's mother Nagasani, was a temple dancer at (iadwal

Nagamma was brought up by her paternal aunt who had no child/en. Nagasani learned music from one Sri Raghavacharyulu. She learned dance from Bajaru Kishtamma, who was her elder mother. She also learned abhinaya to 1 Hindi songs from Janimya. She said that they were known as Koveladasis, but she did not like "Sani" to be affixed to her name. She requested me to mention her name as Nagamma only. Sani is not used now in the **same** status what it had before. She also told me that her children would not like her to be **called** as Nagasani.

Ratnasani, Ramalakshamma and Jayalakshamma were her colleagues. They **varied** their duties. They were paid only six rupees (halees) per month. They had **additional** payment for Kumbhaharati offering and also in Navaratri Utsava. Nagamma **practised** dance from ninth year to fifteenth year. She went to Srirangapatnam where she **had**

Snmasrenam, the mudrikadharana of Sankha, Chakra and Maniam according to Vaishnava tradition. After this ceremony only she became eligible to give Kumbhaharati to the Lord. She also used to participate in Radhakrishna and Krishna Tulabharam dramas in the Kalyanotsava of Kesavaswamy. Nagamma said that Rajasaheb, Krishna Rama Bhupala used to watch them and their ritual duties in the temple in the evening by sitting in a small room situated at the corner of the fort. If the dancer was late in her duty or absent, he used to punish her. Nagamma told me several aspects of her life. They were honoured with a Pallanquin, Torches and Mangala vadyam while they were going to the palace or to the temple. Poets, musicians and dancers who used to attend the festivals and make a casual visit to the court were suitably honoured. Manikbayi, Sakuntalabayi the famous Hyderabad Hindustani musicians used to attend the festivals at Gadwal. Nagamma was the concubine of Mr Sarvareddy, who was an army captain and a brother of Raja Krishnarama Bhupala. So she had some more status in those days. She was given land but it was sold by Rani Adilakshmi. She paid some amount to Nagamma when the samasthanam was abolished.\*<sup>19</sup>

Tirupathi Venkatakavulu used to visit this court which they described thus:

*Se namanta laajanyasanghambulokavanka  
 nokavanka Raja bandhukarambu  
 tulaleni A tanchi vudyogasthulokavanka  
 Nokavanka divya vainika ganambu  
 Sastra maryaadaa visaaradulokavanka  
 nokavanka Gaandharva yuvati chayamu*

-----  
*Nindu perolagammunundi koluva melugaa  
 nelukonuchuGadvala(Bhupa) puramu !! "*

Sri Sitaramabhupati was praised by these poets as “Andhrabhoja” and Gadvalasamsthanam as “Vidvadgadvala”. This smasthanam patronised several poets, singers and dancers both local and outsiders. All of them used to receive ‘Tambulam’ and Dakshina from this court according to their scholarship <sup>\*20</sup>.

### 20th century dancers of Andhranatvam

1. Cheyyuru Sarada:- was associated with Sundareshwara temple of Cheyyiiru, Chengalpat district which is at present situated in Tamilnadu.
2. Madhurantakam Radha and Andal :- were associated with the temple of Lord Sri Rama at Madhurantakam. This temple is situated in Chengalput district, Tamilnadu.
3. Karimbidu Ammani :- Originally she belonged to Karimbidu of Chengalput district but later she migrated to Karvetinagara samsthanam as a court dancer.
4. Tiruttani Ranganayaki :- a reputed dansuase at the temple of Sabrahmanya Swamy at Tiruttani. She was a Telugu artiste. She had many disciples.
5. Kaluvayi Saraswathi :- was the temple dancer of Narasimhaswamy temple at Penchalakona.
6. Macherla **Radha** and **Chandramukhi** :- Both hail from Macherla of Guntur district, Chandramukhi’s dance was so famous that it was considered that the pilgrimage to Chennakeshava temple with which she was associated was incomplete if **her** performace was not witnessed.

7. Pula Mahalakshmi, Narsaraopet :- A popular artiste herself, Mahalakshmi was an adept of Vedic knowledge. With her shrewdness she used to keep the scholars who indulged in scholarly deliberation with her in awe. Her demise at an early age was an irrecoverable loss to the art world.
8. Sabharanjani, Jaggayyapet :- She was an expert in the performance of Kelika. She belonged to Jaggayyapeta in Krishna District.
9. Meduri Rattalu :- Hailing from Meduru of Krishna District; Rattalu specialised in the presentation of Kelika.
10. Sriranjani :- She belonged to Murikipadu village of Guntur district. She was not only a wellknown dancer but also a popular cine artiste. She was reputed for her mythological roles.
11. Rangapushpa Chitra :- Hailing from Tenali of Guntur District, Chitra was known for introducing modern techniques such as acrobatics as balancing pots and bottles on her head etc., which is considered as Menaka tradition. She was honoured with the title 'Rangapushpa' by the Nizam of Hyderabad.
12. Chadalavada Samrajyam :- Samrajyam, who was a Kelika performer, hails from Eluru. She was reputed dance teacher. She had many disciples.
13. Kandikattu Manikyam :- A wellknown guru of Kelika tradition. Manikyam was honoured at her young age with a gold medal at Guntur for her excellent dance performances. She trained many students at Eluru.



14. Chataparru Balatripurasundari :- She was known as the most beautiful lady of her times. She specialised in abhinaya. She was a native of Eluru.
15. Chataparru Valmiki Choodamani :- She was a reputed performer and guru of Kelika tradition. She belonged to Eluru.
16. Puvvula Papachalam :- Papachalam specialised the Bhagavata tradition. She also hails from Eluru.
17. Marampalli Peda Venkataratiiani and China Venkataratnam:- Both these sisters practised parijatams. They were well known as kalapam artists. They were reputed scholars in Sanskrit. They belonged to Marainpalli village of West Godavari District.
18. Marampalli Vaidehi and Induvadana :- Experts in Kalapams. They were the neices of Pedavenkataratnam of Marainpalli. Their performance in the national level got recognition to the Kuchipudi dance as a classical art. They were scholars in Sanskrit and Telugu. They used to perform Gollakalapam in Sanskrit, with commentary in sanskrit.
19. Eluru Ranganayaki :- She was a performing artiste and teacher of Kelika tradition. She belonged to Eluru and had many students of calibre.
20. Bandi Srivirajitham :- She followed the Katcheri tradition. She belonged to Eluru and she was a dedicated teacher and performer.
21. Bandi Gangaram :- An expert in Abhinaya. She was also a popular teacher. She belonged to Rajahmundry of East Godavari district.

22. **Maddula Varahalu** :- Varahalu was reputed for abhinaya as she specialised in performing Javalis. She belonged to Manepalli village of Kona seema region of East Godavari district.
23. **Annabattula Reddy Sastry** :- Reddamma was an expert in Sanskrit, and acquired great knowledge in Vedas and various Sastras besides Bharatasastra. She was honoured with the title 'Sastry' for her excellence in Vedic knowledge and so she came to be known as "Reddysastri".
24. **Annabattula Bullivenkataratnamma** :- A scholarly artiste of Mummadivaram of East Godavari District. Biillivenkataratnain was the only lasya nartaki who received the honour of 'Bharatakala Prapoorna' from AP Ilhra Pradesh Sangeet Natak Academy. She was the chief artist for the revival of the lasya nartana and to name it as "Andhra Natyam" at the seminar held at Rajahmundry in 1970.
25. **Chinta Virabhadram** :- A reputed performer of Parijatams and Abhinaya. She was a native of Ramachandrapuram in East Godavari District.
26. **Chinta Chinagariraju** :- She was the 'niece of Chinta Virabhadram. She was well versed in Abhinaya and Parijatam performances. She belonged to Ramachandrapuram of East Godavari District.
27. **Chinta Ammasani** :- She was the grand mother of Chinagani Raju. She practised Pra-bandha Nartana tradition. She was a great artiste of Ramachandrapuram of East Godavari district.
28. **Hade Venkataratnam, Srikurmam** :- She associated as a Devanartaki with Lord Vishnu's temple of Srikurmam in Sriakulam district. she was a follower of Vaikhanasa Agama tradition.

29. **Duggirala Srivirajitam :-** Srivirajitam was a popular performer of panjatfims and abhinaya. She was native of Mandapeta of East Godavari District.
30. **Nayudu Pedasatyam :-** Naidu Pedasatyam was wellknown for her Abhinaya and was equally reputed for Parijata performances. She also belonged to Mandapeta of East Godavari District.
31. **Tuni Chandravadana :-** She performed dance both in temples and courts. She was reputed for her beauty and artistry. She belonged to Tuni of East Godavari District.
32. **Podugu Ammani :-** She was an Asthana Nartaki of Vizayanagaram samsthanam. She was reputed for her Kelikas.
33. **Duvva Ammani and Suryakantam, Pithapuram :-** Both were court dancers in Pithapuram Zamindari of East Godavari District. They used to perform Kelikas.
34. **Kone Chittiraju and Udayachalam :-** Both these artistes belonged to Pithapuram. They were reputed for their Parijatham performances.
35. **Gandham Lakshmikantam, Madugula :-** She lived under the patronage of Sri Sri Vikrama deva Varma of Jaipur Estate, now situated in Orissa State. Formerly it was in earstwhile Madras province at Jaipur and after formation of Orissa province she migrated to Madugula in Visakhapatnam district. She was famous for her Kelika performances.
36. **Yandamurji Ramaratnam :-** She was noted for Abhinaya. She also performed Kelikas. She belonged to Kakinada situated in East Godavari Dist.

37. **Yandamuri Peda Parankusam and China Parankusam** :- Both of them were **the** Devanartakies of Kuntimadhava temple of Pithapuram. They used to follow vaikhanasa agama.
38. **Jakkula Nookaraju** :- She was a popular Kelika and abhinaya performer and she was equally reputed as a musician. She was a disciple of Late Sri Veena Sangameswara Sastry and Sri Vemanadora.
39. **Kotipalli Sanyasamma** :- She was a wellknown guru of Kelika tradition. she was in Vizianagaram samstanam.
40. **Maddela Ramudu and Appadu** :- Both of them were the asthana nartakis of Vizianagara estate. Later they settled at Vizianagaram as gurus and produced many artistes of repute.
41. **Kalavar ringu (Lakshmi Narasamma)** :- She was a popular philanthropist and Kelika artist of Vizianagaram. She was, infact the first person to recognise the talents of Ghantasala Venkateshwara Rao, the renowned playback singer. She encouraged him by presenting a tambura.
42. **Challenge Maddaguru Apparao** :- A performer and gum of Kelika tradition. She lived in Vizianagaram
43. **Jampa Muthyam** :- She was a court dancer of Vizianagara estate. She was well known for her Kelika performances.

44. **Armure Girrasani** :- She was a native of Armuru situated in Nizamabad district. She specialised in performing abhinaya to compositions of various languages including Sanskrit, Telugu, Persia and Urdu and was popularly known for her beauty.
45. **Vellala Lakshmikantamma** :- she was an extremely beautiful danseuse of Proddutur. She was a Kelika performer and was well known charitable disposition.
46. **Kale Kamakshi** :- She was a noted performer of Parijatams. She belonged to East Godavari District.
47. **Gaddibhukta Chiranjeevi, Sanjiv, Suvarna and Jeevaratnam** :- All these, who belonged to one family, were well known as court dancers of Bobbili estate.
48. **Kotipalli Madhuram and Pjchayi** :- Both of them were experts in abhinaya and parijatam performance. They lived in Kotipalli, East Godavari District.
49. **Jakkula Navanitam** :- She Practised abhinaya and Karnatakam, Navanitam was the mother of Nookaraju of Pithapuram. East Godavari Dist.
50. **Valmiki Parijata Pushpavati** :- She was a well known Parijatham and abhinaya artiste. She hailed from Amalapuram of East Godavari Dist.
51. **Allu Mahalakshmi and Pallavapani** :- They were mother and daughter respectively. They were popular for the abhinaya. They belonged to Vadapalli Village of East Godavari Dist.

52. **Kotipalli Subrahmanyam and Sitamma** :- Both these artistes hail from Mummidivaram, East Godavari Dist, Subrahmanyam was reputed for her abhinaya and Sitamma was famous for rendering songs for dance.
53. **Alwal Venkatamma** :- She was the devanartaki of Lord Venkateswara temple situated in Alwal, Secunderabad. She used to follow Vaikhanasa agama.
54. **Maddela Suryakantam, Chiranjeevi and Ivotapalepu Sattiraju** :- All these three were exponents in Kelika. they were in the court of Maharaja of Vizianagaram.
55. **Mannarupoluru Subbaratnam** :- She was a devanartaki in the temple of Lord Ranganayaka of Mannarupoluru, situated near Sullurupeta in Nellore district.
56. **Venkatagiri Navaratnam** :- She was a popular performer of Kelika and Abhinaya. She was under the patronage of Venkatagiri estate.
57. **Vizianagaram Sitanagaratnam, Maddela Paidiraju, Rajeswaramma and Jarajapu Sanyasamma** :- These artistes who flourished under the patronage of Vizianagaram estate, practised the Kelika tradition.
58. **Sangeetha Saraswati Duggirala Manikyam, Mandapeta** :- Manikyam was an exponent of Navajanardana parijatam. She was the head of a dance troupe consisting of nine artistes.
59. **Annabattula Venkata Vijaya Gopalaratnam** :- She was a well known artiste of Parijatam and abhinaya. She belonged to Mummidivaram of East Godavari Dist.

60. **Saride Seshamma, Venkataratnam and Mahalakshmi :-** These three were the nartakis of the Madana Gopalaswami temple situated in Ballipadu of West Godavari Dist. Seshamma was the grand mother of Smt. Saride Manikyamma, with whose reference I have written this thesis.
61. **Nangigadda Krishnaveni and Srihari :-** Both of them were popular Kelika artistes. They were from Nangigadda of Krishna district.
62. **Vijayavilasam:-** She was devanartaki of Srikakuleswara temple situated in Srikakulam in Krishna Dist.
63. **Pula Chittemma :-** She was a wellknown Kelika performer of Bhimavaram situated in West Godavari Dist.
64. **Madala Srihari :-** She was a native of Madala village near Sattenapalli of Guntur district. She was well versed in both temple and court traditions.
65. **Rangasani:-** She was a devanartaki associated with the temple of Lord Suiyanarayana of Arasavilli situated near Srikakulam.
66. **Bandi Satyabhama:-** Satyabhama specialised in perfonning Parijatam. She belonged to Bikkavolu of East Godavari district.
67. **Pullampeta Mahalakshmi :-** She perfected the art of Abhinaya and Katcheri. She was a native of Pullampeta situated in Cuddapah district.
68. **Nagaraja Kumari :-** She was well versed in Abhinaya and Kelika. She was a native of Ongole.

69. **Sanku Papayi and Pandiri Venkataratnamma :- Both of them were reputed Parijata performers of Maiidapeta situated in East Godavari District.**
70. **Ammula Venkataratnam :- She was a Katcheri artiste. She was a native of Nangigadda in Krishna Dist.**
71. **Animula Venkatagiri and Srikrishna :- Both of them were Katcheri artistes of Nangigadda.**
72. **Puvvula Lakhmikanthamma :- She was a disciple of Kandikattu Manikyamma. she was trained in Katcheri tradition. Later she became a stage and cine artiste . She belongs to Eluru.**
73. **Jampa Subhadram, Kanta Bhuktam, Menamma and Meddela Potayyagari Suryanarayana :- All of them were wellknown Kclika artistes of Vizianagaram Sam-stanam.**
75. **Dasari Anjamma and Koteswari :- They were well versed in Karnatic music and abhinaya. They belonged to Guntur district. Anjamma specialised in Javalis, padas and adhyatma Ramayana. She belonged to the fourth generation dance is of Dasari family who were great dance artiste.**
76. **Radhamma :- She was a court dancer of Gopalapeta Samsthanam of Mahaboobnagar Dist. She trained nearly five hundred disciples in classical dance at Gopalapeta. She is an expert in dance, music and Sanskrit.**





Bala Tripura Sundari



Smt. Sanku Papai

Smt. Puvvula Lakshmi Kantamma

Smt. Gaddibhukta Jeevaratnamma



Smt. Chinta

Chinagani Raju



Smt. Siddhabattuni

Nagamanemma



Smt. Vorgal Ramamani



Smt. Gudigunta Nagamanemma with

Dr. Nataraja Ramakrishna

at Abhinaya Classes- 1970

77. **Chintagunta Ramamani** :- She belongs to Vargal Village of Medak district. She was associated with Venugopala temple of Vargal as devanartaki. This tradition came to an end with her.
78. **Annabattula Satyabhama** :- Annabattula family was dedicated for generations to the worship of Lord Shiva at Visweswara agrahara in East Godavari district. Satyabhama, daughter of Bulivenkataratnam is a reputed teacher. She specialised in Nattuvangam and she used to accompany her mother Late Buli Venkataratnamma to sing and play Nattiivangam.
79. **Annabattula Alimelu Mangatayaru** :- She is an exponent of Abhinaya for Slokas, Javali's, Padam's, Varnams and also a reputed Kelika artiste. She learned Bhamakalapam and Golla Kalapam from her grand mother late Buli venkataratnamma. She is now running a dance school in memory of her grand mother at Mummadvaram. She also learned Harikatha.
80. **Annabattula Venkatanarayanamma** :- This 90 years old lady is an expert in performing Javalis. She is elder maternal aunt of Satyabhama.
81. **Annabattula Leelasai** :- She is a performing artiste of the same Annabattula family. She performs Sabda Pallavis and other classical dance items.
83. **Gudigunta Nagamanamma** :- She was a devanartaki dedicated to Penchalakona Nrisimha Swami temple in Nellore district. She was a disciple of Smt. Nayudupeta Rajamma of Kalahasti. After returning from the duties in the temple she went and lived with her daughter in Nellore where she trained many students. She participated in Abhinaya classes and trained students in 1972 at Hyderabad on an invitation from A.P. Sangeeta Nataka Akademi. She was also honoured with a title 'Kalapraveena'. She loved dance, so she helped Dr. Nataraja Ramakrishna in conducting dance classes when he went to Russia for the comparative study of dance traditions.

Artistes of Annabattula Family - Mummadivaram



Smt. Venkata Narayanamma



Smt. Buli Venkataratnamma



Smt. Satyabhama



Smt. Alivelu Maiigatayar

84. Smt. Chadalawada Samrajyamma :- She was a great scholar of dance art. She was requested by Sangeet Natak Akademi, A. p. to accept the honour, but she rejected it. She once told to Dr. Nataraja that their practice and training was different and hard when compared to the present day training. She used to say that their body itself speaks when they dance.
85. Smt. Pullasani and Smt. Lakshmasani :- Both were the court dancers of Gadwala samsthanam. Raja Ram Bhopala Deva honoured them by providing them with 'Jodu Kagadalu' and T'allanquin which was a rare honour.
86. Smt. Rangapushpa Chitradevi :- Naizam King witnessed Chitradevi's dance and honoured her with the title 'Rangapushpa'. She was a wonderful classical dancer with perfection <sup>\*19</sup>.

Above artistes were well versed in their respective traditions and were recognised by the people as eminent artists, but the Devadasi act compelled them to stop the rhythmic sounds of their ankle bells. Gradually they learned to live without dancing and were behind the screen. Now some of them who are alive do not like to be identified as dance artistes.

## DIFFERENT DANCE TRADITIONS OF ANDHRA PRADESH

### BASIC TRAINING SYSTEM

Basic training in dance is called as "Adavusamu". Training the body for flexible movements and for keeping the body under self control and also for physical endurance during a performance.

The "adavu" system of Karvetinagaram, Kalahasti and Bobbili traditions were similar. Bobbili was famous for its 'Jam' Adavu and 'Usi' laya. Artists of Bobbili had fascination to perform varnams with Jaru adavu. Late Jeevaratnamma trained some of the old students of Nrityaniketan at Hyderabad. Mrs. Raghava Kumari is one of the old

students of Dr. Nat a raj a who learnt the Shankarabharana varnam "Manavi Chekonara" from Smt. Jeevaratnamma. Mrs. Raghava Kumari demonstrated this Varnam in the **third** conference of Andhranatyam held at Hyderabad in 1994.

### Kalahasti Tradition

Both Late Smt. Gudigunta Nagamanamma and Dr. Nataraja Ramakrishna were disciples of Smt. Nayudupeta Rajamma, who was a devanartaki at Kalahasti.

In my field work I visited Nellore where Smt. Nagamanamma lived and trained her grand daughters. I met Kum. Lakshmiprasanna one of her grand daughters to know about their tradition. I learned some of the basics and preserved them in drawings. Smt. Padma, elder sister of Lakshmi is a very good dancer and a winner of many prizes, taught me these basics \*22.

### Adavus

Before practising the Adavus, I was taught Ardhamandali. Standing in Ardhamandali with stretched hands on both sides I had to count 1 to 150. First day I counted 1 to 25, then next day 1 to 50, and gradually developed the time up to 150 counts. Ardhamandali is called as 'Mallam'. Chikkulu, Moggalu were also taught to me as a part of Samu.

I, A da vu:

1. 'Tei' Adavu:

- A, Teyya tei (with Pathaka hasta)
- 13. Teyya tehi (with pathaka hasta)
- 6. Teyya tai! Teyya (el!!)

Above units are to be practised in four varieties in three tempos - Vilambita, Madhya and Dhruva laya.

//. Pakkadavu:

This adavu is performed with stretching a leg to one side **while standing in** Ardhamandali. Movements are to be changed alternatively, **first** right then **left with** Katakamukha and padmakosa hastas respectively.

1. *Teyya tei*
2. *Teyya lei - A lei*
3. *Teyya tehi - Teyya tehi*
4. *Teyya lehi - Teyya lehi*
5. *Teyya lehi - 'Tei Tei diti lei (with Tripataka hastas.)*
6. *Teyya Teyi, Teyya Teyi lei lei diti tei (with Tripataka hastas)*
1. *Teyya Teyi, Teyya Teyi! Teyya Teyt! Tei Tei dititei.*  
(Katakamukha and Padmakosha hastas)
8. *Teyya Teyi! Teyya Teyi! Teyya teyi!!*

III. Tattai Adavu:

1. *Tattai tam! diteitam* (Sikhara and Pataka hastas)
2. *Tattai tam! dittai tam* (in mande Katakamukha and Padmakosa hastas)
3. *Tattai tam! dittai tam* (Mande)
4. *Tattai tam! ditlai tam* (Mande in side ways.)

IV. Teyyam dattam

1. *Teyyam dattam! Teyya m Taha* (Padmakosa **and** Katakamukha)
2. *Teyyam dattam! Teyyam 'Taha*  
(Kapitta Pataka hastas and also tripataka and pataka hastas)
3. *Takita! Takila! **Takila!** Takila!* (Tripataka **and** Pataka hastas)

V. "Nettu Adavu" or "KunduAdavu":

1. *Teyyam datta! Teyyataha*

(Ardha chandra hastas and crossed padmakosa hastas)

2. It is done in various kinds of hand movements.

3. *Tadiditei, Taditteyya*- stepping must be on toes and it is used to go **around the** stage in a circular path Ardha chandra, Padmakosa and Katakamukha hastas are used for this adavu. The adavu can be performed with the plain movements of the toes or by jumps. One type of doing this adavu is plain movement on **toes** and the other is practised with jumps.

VI. Mande **atlavu** (it is to be done in Tisram):

*Tetta teitamteitalai*, these are six varieties.

VII. Gaits- **Nada kalu**:

a) *Ilbuku adavu* - Teyya a tei (4 types)

b) *laru adavu* - Teyya tei! Teyya tei (2 types) (plain and usi)

c) *Pollu adavu* - Detitei - ditei (2 types)

VIII. Muaktayi:

Lakshmi Prasanna calls them as Diditei adavulu and Ginatom adavu-lu which **are** of two types.

a) *Ginatom Adavu:*

a) Ginatom with tripataka hasta also used pataka.

b) Tei ginatom with tripataka

c) Tei tei ginatom with tripataka

- d) Tei Tei Tei ginatoni with Tripataka
- e) Tadi Tadi Tei ginatoni with Tripataka
- f) Tadi tadi tci ginatoni (by sitting) in mande **it** must end **with a circular** movement.

**h) Ditei aduvu:**

- a) Ditei! Aditei - Ardha pataka (Katakamukha and Padmakosa)
- b) Tei ditei - Katakamukha, Padmakosa
- c) Tei Tei ditei - Katakamukha, Padmakosa
- d) Tei Tci aditei
- e) Teihatta! teihatta! Tei Tci ditei!

Vizianagar nm Sampradayam

ADAVUS:

1. *Tei Tei ta* -one hand is Sikhara and the other pataka, this adavu done in Sampadam.

2. *Diteyistata Kitataka ditte hi stata* - Sikhara **and pataka**

3. *Tehidatta tejam Tehidattatehi* (three types)- Holding pataka with in hands

4. *Tehista Tajam! Telusia lei!!* - It is practised in Tisram and performed in three varieties. Chandra kala and Mukula, little finger extended in Mukula.

5. *Tehista Tehista Tehista Tajjam! Tehista Tehista Telusia tei!!*

Two types - 1. Holding Tripataka,

2. Molding Ardhapataka

6. *Teyyum datta ! Tejjam*

*Teyyum Jana! Tehi* - Holding pataka in one hand and the other with **little finger** extended Mukula. This adavu performed in six **varieties**.



7. *Dititei! dititei!* - Three types, pataka and sikhara
8. *Tadiditei! Tadiditei!* - Sikhara and pataka
9. *dititei! dititei!* - Holding sikhara hastas on shoulders
10. *Tejje! Kitataka! Teji tehi!* - Holding pataka hastas one type holding Ardhachandra hastas second type.
11. *Datta hatla hatla chini! Dutta hatta hatta dhim!*

- Holding pataka hastas this adavu is practised in many ways. After the completion of Adavu training 10 sabdams are taught to the students <sup>\*23</sup>.

### 3. Fundamental units of the Kartanatham and Bhagavata traditions of East and West Godavari Districts.

Samu is common for all artists. Doing Pradakshina adavu, Diteihita ta, Diteihita Ta, digi gi tei! dig dig tci! digi dig tci!

Artiste pays obeisance with folded hands to Gurupitham - Nattuvangam stick and to the Guru.

#### 1. ADAVU:

1. *Tei! Tei! Tci! Tei!*  
- This is practised in sama pada position in two varieties with Ardhachandra and Sikhara hastas.
2. *Vishama - Tisranadaka: Teyyate! Teyyam! Teyyatta ! Tei!*  
- Starting with pataka, ending with katakamukha, two types.
3. *Tei! Tci! Kitataka! Tei! Tei! Ta*  
- One hand Katakamukham and the other Pataka.

- 4 (a) Diteihita! Ta! Kitataka! diteihita! Ta!! **Diteihita! Diteihita! Diteihita! Ta Kitataka.**  
 (b) Diteihita! Diteihita! diteihita! ta Holding Sikhara **hastas in the beginning and**  
 pataka hastas at the **end**. Two varieties of **this adavu are to be practiced.**
  - i) The movement of pataka hastas is in front side and then side ways.
  - ii) Katakamukha hastas are also used.
5. Tei ! dititei! Tei! dititei!  
 - 2 Types of movements with Pataka and Tripataka.
6. Usi Adavu, and Samam:  
 - a) Ajam Ajam Ajam taka jam (usi)  
 - h) Jam S Taka jam !! Samatu! with pataka hastas.
7. Takajam! Takajam! Takajam!  
 - with pataka hastas; ending with muktayi - Taka tadi ginatom!!
8. Dititei! diti S  
 - Two types holding pataka and Katamukha for each.  
 Tadi ditaihi dititeihi  
 - two types holding pataka and Katamukha for each.
9. The hands are to be kept on waist while practising these adavus.
  - 1. Di dinna Kitataka! Didi Dinna Kitataka
  - 2. Digi gigi tei! Digi Digi tei! Digi digi tei!!
  - 3. Tehi hi dattam Tehi hi tei tei - two types.
  - 4. Tci h ihi! dattam Ta tei hi tei! hita tam - 3 types.

10. Ditei teyya!, Tei teiyya (mande tisram) Tam tatta dinda! tatta dinda

11. Using pataka, katakamukha, solapadama, Sarpasirsha and tripataka, Tehita tehita tchitci are practised.

12. Ta kitataka jam Ta ta kitataka jam!! Ata! Ata! ata kkitataka jam

13. Mande Adavu- Teerika (ending)

-(a) Takkitatakajam a tatakkitatakajam Taka tadiginata Taka Tadiginata! Ta!!

-(b) Kitatakajam! Kitatakajam Taka tadiginatom - two times  
ditta tadiginatom! Ditta Tadiginatom! ditta tadiginatom!!

Above adavus are practised by the Konaseema artists of East and West Godavari Districts for Kartantaka Sampradaya nritya performance. Some of them are used in Kalapam performances also. Other adavus used in Bhagavata tradition are various types of gaits (types of walking in daruvus) and according to the daruvu they use the following adavus.

1 Ditta! Tahata! Ditta! Tahata! ditta!

- 6 Varieties of movements are performed for the above sollukattu.

2. Diteitei! diteitei - 4 varieties

3. Gutthi varusa - Ditei Pandrayittu - Tam Tam Takkitataka Tatom torn ta kitataka Tirika : tei! Tci! tata.

In the traditions of Sagaraseema i.e., coastal districts of Andhra Pradesh Karnatakam and Bhagavatam artists end their presentation of Javali and daruvu with a 'Gaptu adavu'. It is a Manodharma performance and it is performed on all the four sides of the stage. The reason for this is to cover all the audience on all the four sides, as the stage is an open one.<sup>24</sup>

## **NARASARAOPETA TRADITION**

According to Smt. Nagamanamma, her guru Smt. Puvvula Mahalakshmi was a great scholar in dance and Sanskrit. Smt. Mahalakshmi once visited Gadwala Samsthanam and presented abhiyana for Sanskrit slokams which were composed by the astana poets on the spot. She didn't teach Sanskrit as special subject to her students but she taught them the Sanskrit slokas, Tarangams, Asthapadis. She used to teach the word to word meaning and the bhava while she taught abhinaya. She also taught singing, nattuvangam and trained how to maintain!) accompanists for performance.

According to Nagamanamma the basic training for the tradition of Narasaraopeta is as follows:

The training system:

1. Dandalu & Moggalu - Daily between 4.00 p.m. to 6.00 p.m.
2. Basic steps (Adugulu Practice) Morning 7 to 10 o'clock
3. Adugulu. hastas, Medameyamu (neck movements) between 1 p.m to 3 p.m.
4. Adugulu. hastas, neck movements and eyebrows etc., between 4.p.m. to 7.p.m.

Mandigam - sitting mandalam and standing are to be practiced in three speeds  
Mandalam also called as mandigam. Dandalu, a type of exercise holding a stick.

Chikkulu teeyuta - moggavaluta are practised in 5 Jaatis.

1. Caturasram - Tom Tei, Tom tei - 4 speeds
2. Tisram - Tadhit tei tadhit tei
3. Misram - Tadit dittei tadhit dithci
4. Khandam - Tadhit dhitei tadhit dhitei
5. Sankecrnam - Tadhit ditteitei Tadhit ditteitei

Eye brow movements are also practiced in the same way.

Basic foot work - A dugulu:

1. Catarasram - Patakahastas

Techchatei kitataka

Techcha tei kitataka

2. Three Aksharas- Pat a ka hastas:

Techcha techcha lei

Techcha techcha lei

3. Caturasram - Pataka hast as:

Techcha techcha techcha tei

Techcha techcha techcha tei

4. Caturasram - Pataka:

Techcha techcha tei tei dham

Techcha techcha lei lei dham.

5. Catarasram - Tripatakahasta:

Tei hita let dam tei hitatei hi - X vanlies

6. Caturasram - Sandamsa hast a:

Ta ditte la ditte hi

7. Caturasram - Alapallava and mrigasirsa:

Teyyam datta tei datta leyyam dattat tei datta.

8. Catarasram-

Alapallava, Hamsa paksha lifting Ankles and standing on toes and then come to the normal position. Edattam tehi Edattam tehi E dattam tehi.

9. Caturasrama

*ddittitei, diteihi* - only in speed.

10. Caturasram -

**Tripataka** hasta: *Tei Tci diditei - Tci Tei diditci*

1 J. Tisram

*Sandamasa hasta, Alapallava and Hamsapaksha.*

*Tarn tei dat Tarn tei dat*

12. Mis ram- Samdamsa hasta

*J 2 3 4 5 6 7*

*Tarn Ta Tei - da tta*

13. Caturasram

*Tripataka hasta Tei dha - Tattei dha - tei dha - **tattei dha'***

14. Caturasram - *speed*

*Tajjanu- Tajjenu- Tajjenu - Tajjenu.*

15. Caturasram- Circular movement on toes. - *speed*

*Jhenu, Jhenu Jhenu Jhenu J he nu Jhenu Jhenu **Jhenu***

16. Caturasram:

*Tatta data teida teida teida datta teida teida*

*Tatei, Tatei, tatei, tatei, tatei, tatei, tatei, tatei*

Music were also practised along with dance. All items were clearly **explained** and taught by them. They used to perform Alarimpu, Swarajati and padavarnam. Adhyatma Ramayana Keertanas, Tarangams, Asthapadis, padams, javalis and at **the** end of **the** programme 'Mangala Harati. Hindi songs and Urdu songs were also in reputation **but** Smt. Nagamanamma did not practise them<sup>\*25</sup>.

I collected different basics from traditional artists. I attended two conferences of Andhranatyam which were held at Vijayawada and Hyderabad, where I could meet several artistes from various districts. I tried to find out the differences in their respective traditions. I saw similarities in their abhinaya, and also in fundamental training. All of them were trained in the same manner but sources of the adavus are different. I discussed about practical part of each tradition with my guide Dr. Nataraja Ramakrishna who is **the** only authority of Andhra's dance traditions. He told me that all classical dance traditions had same basics but the social, economical, geographical and political influences **made** them differ in some aspects, and the artists developed their own traditions according to the tastes of their patrons. In Andhra Pradesh in the three regions of Telangana, Rayalaseema and Sagaraseema were once under different rulers and some of the artistes migrated from one region to other regions. Ritual dance which was performed for its spiritual value is maintained and followed under the 'Margi' tradition, but kelika **had** different quality of performance in various places. Repertoire was also composed according to the taste of their patrons. Due to this reason only the dancers of Bobbili **and** some other samsthanams used to start their performance with a sabdam, in praise of **their** patron. In some places the performances used to commence with sabda **pallavi**, svarapallavis and at some other places alarimpu, kautam or kausthubham were **the first** items. Whatever may be starting the items and whatever may be the continuity of programme the basics for all these artists were same. A performance was to **start with**

Nritta and elaborated with Nritya and concluded with Abhinaya. **Satvikabhinaya developed in the Telugu country as Suddha Satvikabhinaya. Rasabhinaya that developed here is unique. This type of Abhinaya is not found anywhere else in our country. Abhinaya technique that developed in Andhra country was very rich in content and it was well patronised by the Rasahridayas of yester years.**

The traditional artists developed their specialities for the rasabhinaya satvikabhinaya for their own satisfaction and to please their patrons. Comparatively **Kalahasti tradition, Bobbili and Vizianagara dance traditions** are almost similar. But **the technique in performance of East and West Godavari districts differs from others. The two techniques of Karnatakam and Kalapam of these two districts have different basics and foot work which we do not find in a Kelika of other places. Smt. Annabattula Mangatayar of Mummidivaram says that Abhinaya is given more prominence than Nritta in their performance. So the Padavarnams are also performed in a sitting position and the Sahitya exhibited in three speeds and svaras are also rendered in three speeds. Vinyasas are also in Cerent in daruvus and in sabda pallavis and svara pallavis. According to the historical evidences we can say that the art of dance in Andhra region developed in three main traditions viz., 1. Temple spiritual dances, 2. Kelikas in temples and in the courts of the kings and 3. the prabandha nartanam (parijaata performances). These three traditions were flourishing with enormous dignity in temples, courts and on the common dias. But the social conditions gradually changed under the influence of British Government. In 1930 Smt. S. Muttulakshmi Reddy, who hailed from a devadasi family and was a Doctor by profession and was a Social reformer, brought a bill in the legislative council to prohibit the performances of the devadasis dedicatory ceremonies in Hindu temple. Eventually the bill became an act which had both good and bad effects for the traditional communities of dancers and musicians.**



## The Devadasi Act

### The legislation - Devadasi Act:

The legislation passed the Devadasi Act, by the Madras provincial **government** in Madras in 1947 was not the first one of its kind. Two princely states viz., Mysore **and** Travancore passed similar legislations much earlier, Mysore in 1910 and Travancore in 1930. The only state in British territory that passed such a legislation was in Bombay 1934.

The text of the Madras Legislation is as follows:

Madras Act No. XXXI of 1947 The Madras devadasis (prevention of Dedication) Act 1947, received the assent of the Governor - General on 17th January 1948; first published in the Fort St. George Gazette on 27th January 1948.  
An act to prevent the dedication of women as devadasis in the province of Madras.

Whereas the practice still prevails in certain parts of the province of Madras dedicating women as 'devadasis to Hindu deities, idols, objects of worship, temple **and** other religious institutions;

And whereas such practice, however ancient and pure in its origin, leads many of the women so dedicated to a life of prostitution;  
And whereas to put an end to the practice;

It is hereby enacted as follows:

1. (a) This act may be called the Madras Devadasis (Prevention of dedication) **Act 1947**.  
(b) It extends to the whole of the (state) of Madras.

2. In this act, unless there is anything repugnant in the subject or context:

(a) 'Dedication' means the performance of any ceremony, by whatever name called, by which a woman is dedicated to the service of a Hindu deity, Idol, object of worship, temple or other religious institution, and includes 'Pottukatu' 'gajjapuja' Mudri' and dancing by 'Kumbhaharathi';

(b) 'Devadasi' means any woman so dedicated;

(c) 'Woman' means a female of any age.

3.(1) The dedication of a woman as a devadasi, whether before or after the commencement of this Act and whether she has consented to such dedication or not, is hereby declared unlawful and void; and any woman so dedicated shall not thereby be deemed to have become incapable of entering into a valid marriage. Nothing contained in this sub-section shall be deemed to affect the operation of (section 34 of the Madras Hindu Religious and Charitable Endowments Act, 1951) or the rights to which a devadasi is entitled under that section.

(2) Any custom or usage prevailing in any Hindu community such as the Bogum, Kalavanthula, Sani, Nagavasulu, Devadasi and Kurmapulu, that a woman of that community who gives or takes part in any melam (nautch), dancing or music performance in the course of any procession or otherwise is thereby regarded as having adopted a life of prostitution and becomes incapable of entering into a valid marriage and the performance of any ceremony or act in accordance with any such custom or usage, whether before or after the commencement of this Act and whether the woman concerned has consented to such performance or not, are hereby declared unlawful and void.

(3) Dancing by a woman, with or without kumbhaharathy, in the precincts of **any** temple or other religious institutions or in any procession of a Hindu deity, idol or object of worship installed in any such temple or institution or at any festival or ceremony held in respect of such a deity, idol or object of worship, is hereby **declared** unlawful.

4. (1) Any person having attained the age of sixteen years who after the **commencement** of this Act performs, permits, takes part in, or abets the performance of any **ceremony** or act for dedicating a woman as a devadasi or any ceremony or act of the nature referred to in section 3, sub-section(2) shall be punishable with simple imprisonment for a term which may extend to six months or with fine which may extend to five hundred rupees or with both.

Explanation: The person referred to in this section shall include the woman in respect of whom such ceremony or act is performed.

(2) Any person having attained the age of sixteen years who dances in contravention or who abets dancing in contravention of the said provisions, shall be punishable with simple imprisonment for a term which may extend to six months or with a fine which may extend to five hundred rupees, or with both.

5. No court inferior to that of a presidency Magistrate or a Magistrate of the **first** class shall enquire into or try any offence punishable under section 4.

\* The Madras Code Vol.III. Unrepealed Madras Acts 1922 to 1948, Government of Madras," Law Department, 1958, pp 795-7.

The effect of the act made several dancers very poor, **they had to handedover the** Inam lands to the Endowment department, and they were not capable **of taking up any** other profession for their livelihood. They had no other sources **of income**. **Smt. Saride Manikyamma**, with whom I am concerned regarding this thesis suffered very **much due** to this act. She even approached the court and the judgement was against **her and she had** to handover her Inam lands to the temple management. She says **devotionally**, "**I never** bothered about losing my Inam lands but the judgement removed me **from my daily** services in the temple. I was habituated to the timings of temple **rituals, I used to wait in** the temple in the night up to the last ring of the bell. The Lord Madana Gopala **prevented** me from dancing in His temple. He could have permitted me atleast to do **other cores like** sweeping the temple etc. I had to leave Ballipadu village after the judgement **of the** court. I went to Duvva, a nearby village where I had to **suffer for my livelyhood and to** bring up my children. After a long gap of more than 20 years in 1970, Dr. **Nataraja Rama krishna**, on behalf of Andhra Pradesh Sangeet Natak Academy invited **me to participate** in Abhinaya Sadassu held at Rajahmundri."

Smt. Allu Pallavapani and Smt. Annabattula Bulivenkataratnamma were instrumental for her participation in this Abhinaya sadassu. She also recalls **the success** of the Abhinaya sadassu and artistes who participated in the Abhinaya Sadassu, "**Smt. Buli Venkataratnamma** was leading personality. She was a **great artiste, a scholar in** Sanskrit, Rasa Sastra, Bharata Sastra and Abhinaya Vidya. She was very affectionate to other artistes. All the artists, who participated in the Sadassu, **were specialists in their** respective traditions. They were learned artistes, eminent gurus. **Some of them maintained** dance troupes and were the chiefs of their melams". **Smt Saride Manikyamma** recalls participation in that sadassu and says "I was in abject poverty **and I was compelled to** attend the abhinaya sadassu, but the participation in that sadassu **turned my life. I was**

again invited by Sangeet Natak Akademi to conduct Abhinaya classes **at Hyderabad**. Afterwards I was appointed **as a** dance teacher at Jadcherla in Mahaboob Nagar district where I spent 12 years in teaching the Lasya dance tradition to hundreds of **the students**. The dance was beleived to be a degradatory art at Jadcherla in those days **so I educated so many famalies** about the art of dance and its devotional content **and** its importance **in the** temple rituals. I mingled with all sections of the people and they gave me their affection **and** called me 'Avva'. Sri. Veldanada Raghuma reddy garu strived hard to induce **the** children to join the dance classes. I trained students and conducted many performances in Mahaboob Nagar district and also at other places in Andhra Pradesh. I believed **my** sincere service to Madanagopala swamy of Ballipadu made **me to regain my prestige**. Dr. Nataraja Rama Krishna encouraged me, protected me and given me a fresh lease of life to render Adhyatma Ramayana by teaching to his students and do the divine duty **in** the temple of this Nataraja.

As a result of the Devadasi Act, the lasya dance tradition almost **lost** its **priority in** temples and some of the artistes were performing it on other occasions like **marriage** ceremonies. Those who loved this art practised it. Dr Nataraja Ramakrishna came **to** Andhra Pradesh in 1940's when scholars told him that there was no classical **dance in** Andhra region of the Madras province. This comment made Nataraja to **enquire what** sort of dance tradition was patronised and developed in this Telugu region. **He thought** that a country where the language was known as "Italian of the East" **and which was** praised by Sri Krishnadevaraya, the emperor of Vijayanagara kingdom as the best of **all** the languages' (Desa bhashalandu Telugu lessa) and which had **its own cultural speciality**, should have an independent style of dance. So he inquired several scholars **and started** to make research on the dances that existed in Telugu country. His efforts, **his sincere** approach and his great thirst of resource on dance made him to approach two **streams of** a river in the form of two great scholarly gurus Smt. Nayudupeta Rajamma **and Smt.** Pendyela Satyabhama and learn the classical dance forms of Andhra Country. **Rajamma**

was a great scholar and exponent of Agamanartana riti, i.e., Alaya Sampradaya and Abhinaya. Pendyala Satyabhama was the only artiste at that time who was a resemblance of Dwaparayuga Satyabhama, the wife of Lord Krishna. She was a great artiste of Prabandha nartana of Bhamakalapam called Nava Janaradana Parijatam. Dr. Nataraja Ramakrishna came to know the dance traditions developed by the Telugu artistes through several eminent scholars like Sri Vissa Appa rao, Sri Vedantam Lakshmirarayana Sastry who was also his guru and so many others whose names are mentioned in his books, particular a recent publication "Ardhasatabdi - Andhra natyam".

In the reviving process of Andhras dance traditions, Kuchipudi and Andhra Natyam Dr. Nataraja Rama Krishna's name should be mentioned first and foremost. The hidden dance traditions in the history of dance were brought into light by him. He was the convenor for Kuchipudi seminar (1958), the first conference to prove that the Kuchipudi dance was a classical one. To prove it as a classical form Smt. Vaidehi and Induvadana from Marampalli of West Godavari district performed Gollakalapam at Delhi in front of eminent scholars. They presented Gollakalapam in Sanskrit language with commentary in Sanskrit. Scholars who attended the conference were impressed and praised their scholarship and their Abhinaya. Kuchipudi dance was recognised as the classical art form of Andhra Pradesh. Before the conference Smt. Vaidehi and Induvadana told Dr. Nataraja that they did not belong to Kuchipudi tradition, which was different from their own lasya dance tradition. They requested him to get recognition for their tradition, the lasya tradition of Andhras. Andhra Pradesh Sangeeta Natak Akademi recorded their performance at the seminar. Later after few years Sangeeta Nataka Akademi decided to conduct a seminar of the lasya dance tradition and held it in 1970 at Rajahmundry, (Raja Mahendra Varam). In which the Lasya dance tradition was named as 'Andhranatyam' by eminent scholarly artists of Andhra Pradesh who attended it.

In the next chapter I will give details how "Andhranatyam" conceived by those eminent artistes of Andhra Pradesh.

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## *Chapter - 5*

### *Resurrection Of Andhranatyam*

### "ABHINAVA SADASSU"

Andhra Pradesh Sangeeta Nataka Akademy conducted a seminar at Navabharata Gurukulam, Rajahmundry in the year 1970, August 22-23. Lalithakala Niketan of Rajahmundry took the responsibility to conduct the Abhinaya Sadassu. Thirty one dance artistes attended the Abhinaya Sadassu. They were:

1.	Smt. Annabattula Buli Venkataratnamma	-	Mummidivaram
2.	Smt. Annabattula Venkatanarayanamma	-	Mummidivaram
3.	Smt. Annabattula Venkata Vijayagopala Ratnam-		Mummidivaram
4.	Smt. Annabattula Suryakantam	-	Amalapuram
5.	Smt. Shyamalamba (Ammakka)	-	Amalapuram
6.	Smt. Valmiki Venkata Parijata Pushpavati-		Amalapuram
7.	Smt. Kale Lakshminarasamma (Chinnamma)	-	Muramalla
8.	Smt. Allu Pallavapani	-	Vadapalli
9.	Smt. Dasari Kotachalam	-	Vadapalli
10.	Smt. Maddula Lakshminarayana	-	Induvalli
11.	Smt. Chinta Chinagani Raju	-	Ramachandrapuram
12.	Smt. Kone Chittiraju	-	Pithapuram
13.	Smt. Jakkula Nukaraju	-	Pithapuram
14.	Smt. Mantarapu Satyanarayana	-	Peddapuram
15.	Smt. K. Ramam	-	Peddapuram
16.	Smt. Peddagandham Savitri		Peddapuram
17.	Smt. Eluru Gangabhavani	-	Kakinada
18.	Smt. Duggirala Jagadamba	-	Kakinada
19.	Smt. Eluru Venkata Suryakantam	-	Kakinada
	(Kasulamma)		

20.	Smt. Yandamuri Ramaratnam	-	Kakinada
21.	Smt. Sanku Papayi	-	Mandapet
22.	Smt. Nayudu Pedasatyam	--	Mandapet
23.	Smt. Pandiri Venkataratnam	-	Mandapet
24.	Smt. Nayudu Chinasatyam	-	Mandapet
25.	Smt. Nayudu Suryam	-	Mandapet
26.	Smt. Duggirala Bhavadu	-	Mandapet
27.	Smt. Duggirala Satyavati	-	Mandapet
28.	Smt. Duggirala Manthamma	-	Mandapet
29.	Smt. Nayudu Jagadamba	-	Mandapet
30.	Smt. Duggirala Peddammayi	o -	Mandapet
31.	Smt. Saride Manikyam	-	Duvva (Ballipadu)

Convenor: Dr. Nataraja Ramakrishna

President A.P. Sangceta Nataka Akademi - Sri Pasala **Surya Chandra Rao**

Details of the conference:

This conference was meant for discussions and lecture demonstrations on the Lasya dance (female oriented) of the Andhra region. Scholars explained and demonstrated their dance styles in three traditions. Temple dance, Kaccheri dance and Bhagavata dance traditions. Akademi planned to discuss and trace out several aspects of Lasya dance tradition from these dance demonstrations. The following points were discussed.

### 1. About the 'Devadasi' - Temple dance tradition of Andhra Pradesh.

Training system in basics, Nritta, Nritya and abhinaya to a devanartaki. Ritual dances and music followed for different occasions and the performance differences in Vaishnava and Saiva temples. Distinct Talas and Ragas that were used in Temple Ritual Dances.

2. Karnatakam or Kaccheri - Tradition in which Pallavulu, Svarajatulu, pada varnams, Sallamjatis, Tillanas were performed. How they were choreographed, the Adavu system etc.

3. Bhagavata Tradition: Difference between Kaccheri and Bhagavata Tradition, adavu system. The usage of Tala in different ways, Singing style, the exhibition of Abhinaya in Bhagavata Tradition and how Lasya and Tandava were used in this tradition.

4. Abhinaya as a distinguished art of Andhra Female artistes.

The difference in performing the Angika and Satvikabhinayas, and performing the Abhinaya as a 'Lasyaanga' in sitting position. The importance of song, lyrics and Raga and certain talas used for the songs.

Padarthabhinaya, Viseshabhinaya. Chitrabhinaya and Rasabhinaya were also discussed in this conference. Abhinaya performance to Slokas, Padams, Javalis, Padavarnams and also the Nayakuralu varnams in Navnroju and Bhairavi ragas were discussed. Abhinaya for Adhyatma Ramayana Keertanas and Asthapadis and the difference of performance in each item were also discussed. The Nayikas of Padams and the Character of Satyabhama, difference in presenting them. The presentation of different Rasas, different abhinayas and depicting the different nayikas, how they developed in abhinaya with Sancari Bhavas etc.

The Superlative nature of Abhinaya its distinction:

Importance of music, and difference between the vocal music, followed in musical concerts and dance music. The speciality of playing Mridangam for Kaccheri and Bhagavata traditions. The desi lyrics of Kalapam like Daruvu, Dvipada, Ardhashandrika, Elapadam, Kandartham etc., their speciality. The importance of Kshetranya padams in presenting satvikabhinaya. The above points and many other traditional aspects were discussed by the eminent dance artists and scholars who participated that in that sadassu. This Abhinaya Sadassu was inaugurated by the then the Minister, Sri Seelam Siddha Reddy. The President of Lalithakala Niketan, (Rajahmundry), Sri N.V.V. Satyanarayana invited the artists and gave an introductory lecture on the importance of Abhinaya, and the impact of the Abhinaya Sadassu and how it could influence the future generations etc. Sri Pasala Surya Chandra Rao, the President of A.P. Sangeeta Natak Akademi explained the aim of Abhinaya Sadassu, the importance of abhinaya art and the need for its revival and the help needed from Government. Dr. Nataraja Rama Krishna and Smt. Annabattula Bulivenkataratnam explained the distinctive qualities of Abhinaya.

Smt. Annabattula Bulivenkataratnam presented Abhinaya for two slokas from Amarukam. She presented these slokas by rendering them in a raga while reciting it. She explained it by giving word to word meaning and depicted it in Angikabhinaya i.e., depicting the Bhava by using the hastas and the importance of hastaprayoga according to the sastras. While presenting Satvikabhinaya the slokas, she presented the sanchari bhavas and explained how they were to be used and why only certain sancharis were selected. She explained the importance of the following slokas.

1. "Astham Visvasanu sakeshu"  
Nayikas: Parakeeya and Kanya.
2. "Sandasthadhara Pallava Sacakitam"  
Praudhanayika.

She also performed “Endukce Tondara Sundarakara Nee **pondu gudedu** Talara” a parakiya padam. She was a great scholar of Bharatasastra and her performance made impression in the hearts of audience. In the evening session of **22nd** August, 1970 Bhamakalapam was presented by 8 different Gurusampradaya artistes. "It was a great experience of Participating and witnessing the Kalapam on **that** day, said Dr. Nataraja, the convenor of the conference.

One of the participants Smt. Nayudu Pedasatyam (Mandapeta) said, "This performance proved that the mercy of Kala Sarasvathi is with us, we were felt very happy. We never had such an experience before. We used to perform kalapam with a compctative spirit in yester years. But today it is a great experience of eternal bliss of Lord Krishna:

The scenes and the participants of Bhamakalapani on **that** day:

- |                      |   |
|----------------------|---|
| 1. Vinikipattu       | - Smt. Kone Chittiraju (Pithapuram)         |
| 2. Virahaghattam     | - Smt. Maddula Lakshminayarayana(Indupalli) |
| Virahapattu          |   |
| 3. Prathama murcha   | - Smt. A. Bulivenkataratnam (Mummidivaram)  |
| 4. Dandapattu        | - Smt. Duggirala Manikyam (Mandapet)        |
|                      | Smt. Duggirala Bhavadu (Mandapet)           |
| 5. Alukapattu        | - Smt. Nayudu Peda Satyam (Mandapeta)       |
| 6. Vaarapusommulu    | - Smt. Sanku Papayi (Mandapeta)             |
| Mandula pattu        |   |
| 7. Madhavirayabaram  | - Smt. Nayudu Pedasatyam (Mandapet)         |
| 8. Uttaramu Matalabu | - Smt. Pandiri Venkataratnam                |
| Krishnadarsanam      | Mandapeta                                   |
| Dviteeya murcha      |   |

**Other participants were;**

Hasyam	- Sri Medinti Achyutaramayya
Mridangam	- Sri Panuganti Veereshalingamdevara Sri Panuganti Satyalinga Devara
Voilenam	- Sri Ankem Ramanujayya

The end of their performance was with an excitement feeling at the arrival of **Lord Krishna** and they presented Nrityam in three speeds. All the artists were well experts, scholars in their traditional approach. On the second day, 23rd August, 1970, demonstrations of Karnatakam and Bhagavatam took place after traditional prayers. Then the basics of the two traditions were demonstrated elaborately.

Smt. Yandamuru Ramaratnam demonstrated adavu system and training, **constructing** the Jati and Nritya to it. She also performed a Pallavi denoting **the systematic** choreography of adavus as jatis and teermanams in a Pallavi. Smt. Duggirala Bhavaadu demonstrated adavu system in Bhagavata tradition and its **training**. She **presented a** daruvu. She also exhibited trikala teermanam of daruvu.

In the pallavi demonstration Smt. Annabattula Venkatanarayanamma showed **the** adavu setting in different jatis and gati bhedas and how they are used in an item. **These** demonstrations asserted the difference between Karnatakam and Bhagavata **traditions** even though the text followed by them is same.

The remaining day was a great exposition of Abhinaya in various items like Nritya, Sabdam and Jatiswaram and Angikabhinaya in the narration of Adhyatma Ramayana Keertanas, Padams, Slokams etc., and Kalapam abhinaya. Artistes well conducted **the** exposition of Abhinaya aspects of Angika, Vachika, and Satvika. **Eventhough they** were old and aged they depicted well the Prabandha Nayikas and Srinagara nayikas to the audience.

Artistes who performed Abhinaya were:

- a) Smt. Chinta Chinaganiraju of Ramachandra Purani performed a **sloka** and a Parakiya padam. •
- b) Smt. Dasari Kotachalam from Chinavadapalli performed a **Svara jati**.
- c) Smt. Annabattula Suryakantam of Amalapuram presented a **Khandita** Nayika padam.
- d) Smt. Saride Manikyam from Duvva performed an Adhyatma Ramayana **Keertana**, with a great devotion and emotion.
- e) Smt. Allupallava Pani from Chinavadapalli exhibited a Javali.
- f) Smt. Maddula Lakshminarayana exposed a daruvu from **Bhamakalapam** to denote the difference of Abhinaya in Karnataka and Bhagavata traditions.
- g) Smt. Jakkula Nukaraju from Pithapuram presented a padam "Naade neerama **Naa** nadhuni neerama". She expressed all Bhavas with her melodious voice **for** which audience felt that there was no need to explain bhavas with angikabhinaya and other expressions.

With the morning session on 23rd August, the demonstrations came to an **end**. On 23rd August, 1970. In the evening of that day Sri Malakondayya, the then district collector of East Godawari district at that time and the patron of the '**Abhinaya Sadassu**' honoured all the eminent artistes who participated in the Sadassu **on behalf** of Sangeeta Nataka Akademi. In his presiding lecture Sri Malakondayya said **that he** would help to restore this art of Abhinaya. He also suggested to start a dance institution at Rajahmundry. Sri Pasala Suryachandra Rao, President of the **Akademi** presented a memento to Sri T. Bullayya, the patron of Lalitha Kala Niketan, Rajahmundry, **for** his help and cooperation in conducting this sadassu. ∴



• After the meeting of the remaining sessions of the Abhinaya sadassu **resumed** with Nritha. Smt. Annabattula Venkatanarayana presented a combination of various gatis in jatis in Tillana. Smt. Annabattula Venkata Vijaya **Gopalaratnam** of Mummidivaram performed padams 'Sarjvaru navverura na **sami**', Repuvattuvugani pora: The presentation of Abhinaya to a padam by Smt. Nayudu Suryam was the **last** demonstration of the conference. Kalapam of another tradition of **Bhamakalapam** called Toorupu Bani presented by the famous artist Sri Dudala Shankarayya who **had** the title of 'Pandita Satyabhama'. Four types of kalapam traditions were in vogue in **Andhra Pradesh**.

1. Kuchipudi bani (Krishna District)
2. Kotakonda bani (Karnool District)
3. Devadasi bani (East Godavari & West Godavari District)
4. Toorupu bani (Srikakulam and Vizayanagarm District)

Devadasi Bani of Kalapam was practised only by the female artists and other three were male oriented performances. Specially in Turpu Bani the exposure of Drupadaganam is famous. I witnessed this performance in the Kuchipudi Nityamahotsava held at Hyderabad. The elaborated **Gamaka** Vinyasa while singing the daruvu is a distinct feature of this style. In this tradition importance is given to singing. Character of Satyabhama is decorated with a rich ornamentation of 'Ganiyam'. The tradition is rich in its quality but audience feel that it will **not suit** 21 century dias.

On 23rd August, programmes continued upto 12 'o' clock night and all **the** eminent personalities, artists, scholars were **assembled** to declare the result of the conference. With the auspicious leadership of Smt. Annabattula **Bulivenkataratnam**

all the female artists of Andhra Pradesh who were generally known as devadasis expressed their decision to name their lasya dance tradition as 'ANDHRANATYAM'. They felt that the art of dance, which they worshipped was developed by **the ancient** artists since 2000 years and if it was propagated as 'Andhranatyam' **it would remain** for ever and would be recognised by the world, and if it were **to be** called **with the caste** names prefixed as it was done before as Dasiata, Bhogammelam etc., it **will not last** long with its graciousness and the people would not treat it with respect. **So the artistes** named female dance tradition of Lasya as 'ANDHRANATYAM' with its regional identity. All the artists accepted to develop the art form with a combination of Agama, Asthana and Bhagavata traditions. Abhinaya was their special interest where they developed it as a special form.

To develop the dance tradition of Andhranatyam artistes brought following facts and suggestions for consideration to the notice of the Andhra Pradesh Sangeeta Nataka Akademi.

1. This dance tradition was patronised, propogated and developed by the female artistes of Andhra region. This was a distinct dance form. It had its special features like other dance art forms like Kuchipudi etc. This dance tradition is **as old as** Temples, Aramas of Andhra Country. They requested the **Government** of Andhra Pradesh and A.P. Sangeeta Nataka Akademi to take **up the responsibility** to rejuvenate and propagate this tradition.
2. They also request the Government to recognise this dance tradition as **a distinct** form.
3. To develop and prapogate this dance form it is necessary to **establish an institution** in the state capital Hyderabad. To encourage the artists of other states **to learn the** dance form Government should establish a college at Hyderabad.



Smt. Buli Venkataratnamma  
- at her Younger Age

When Smt. Bulivenkataratnamma  
attended the Abhinaya Sadassu in 1970 and  
named "Andhranatyam"



4. Government must allot funds to the Andhra Pradesh Sangeet Natak **Akademi** to develop the ancient temple art form. Akademi should give **pensions** to **old artistes** who are very poor.
5. Andhra Pradesh Sangeet Natak Akademi should record the songs of these **old artistes** and collect their life sketches and photos and to make **a documentary film on abhinaya** of these artistes.
6. They requested the Government to recognise their tradition as **ANDHRANA TYAM**.

Above were the decisions made by the artistes at the conclusion of the Abhinayasadassu, held at Rajahmundry. After the Sadassu in 1970, again in the year 1974 February 25th to 27th meetings were held in Navabharata **Gurukulam** at Rajahmundry. The Chairman of East Godavari District Jilla Parishat, **Sri S.B.P.B.K. Satyanarayana**, Navabharata Gurukulam correspondent and **President Lalithakala Niketan**, Rajahmundry, **Sri Tanneer Bullayya**, Bharata Kalaprapoorna **Dr. Nataraja Rama Krishna** and some other artists of Andhra Pradesh attended these meetings. The artistes presented their traditional dance styles and **participated in formulating** the syllabus for teaching of **ANDHRANATYAM**. Andhra Natyam, the **Lasya** dance of Andhra country comprised of three parts in a repertoire for the syllabus was finalised in these meetings. Andhra Natyam consists of:

1. Agamanartanam
2. Katcheri Sampradayam
3. Bhagavata Kalapariti,

The members who participated in these opined that the above **three traditions** which were in vogue since ancient times were to be propagated through the reconstructed syllabus by introducing this dance discipline in Government music and dance colleges and by opening dance schools at various places.

At the concluding meeting on 27th Feb, 1974, held at Rajahmundry, **under the** convenorship of Dr. Nataraja Ramakrishna, the artistes requested the Government to accept the syllabus and the repertoire.

The Eminent Artistes that attended these meetings were:

1. "Bharatakalaprapoorna" Annabattula Bulivenkataratnam, Mummidivaram, **East Godavari Dist.**
2. Smt. Gudigunta Nagamanemma, Nellore
3. Smt. Patakam Animani Amma (Karvetinagara Samsthanam), Karrembidu, Chittoor Dist.
4. Smt. Saride Manikyamma - Ballipadu, West Godavari Dist.
5. Smt. Madduguru Appa Rao, (Viziaanagara Samsthanam).
6. Smt. Jampa Mutyam (Viziaanagaram Samsthanam).
7. Smt. Maddula Lakshminarayana, Manepalli - East Godavari Dist.
8. Smt. Konc Chittiraju (Pithapuram Samsthanam), East Godavari Dist.
9. Smt. Chinta Chinaganiraju, Ramachandrapuram, East Godavari Dist.
10. Smt. Duggirala Jagadamba, Kakinada. East Godavari Dist.
11. Smt. Sanku Papayi, Mandapeta, East Godavari Dist.
12. Smt. Duggirala Bhavadu, Mandapeta. East Godavari Dist.,
13. Smt. Nayudu Chinnasatyam, Mandapeta, East Godavari Dist.
14. Smt. Nayudu Suryam, Mandapeta,
15. Smt. Allupallava Pani, Chinavadapalli, East Godavari **Dist.**
16. Smt. Allu Lakshmikantam, Chinavadapalli, East Godavari Dist.
17. Smt. Nattuva Indiradevi, Koyilakuntla, Karnool Dist.
18. Shair Smt. Vellala Eakshmikantamma, Proddutur
19. Smt. Bhringi Krishnaveni and her sister, Palem Mahaboobnagar **District.**

Above artistes approved the syllabus containing - Agama, Katcheri **and Bhagavata** traditions.

The syllabus committee discussed various aspects of dance tradition like Samu, Mallamu, Tokkatam Nritta, Nritya and Abhinayam . Items, choreography differences in between various traditions developed in different Samsthanams and the differences between the three traditions and similarities. For example, Bhagavata artistes used to perform Katcheri items also but the adavu system was different.

The approved Syllabus to propagate the dance tradition consists of:

1. Samu - Exercises
2. Adavu Samu - Fundamental footwork
3. Samyuta, Asamyuta hastas, Dristi, Greeva bhedas.
4. Rasas and Sanchari bhavas.
5. Music - Vocal music
6. Textual knowledge, teaching the treatises.
7. Nritta, Nritya, Abhinaya aspects
8. Suddha Lasyam.

#### **FORMAT FOR THE PERFORMANCE**

Part - I : Agamanartana:

- Pushpanjali
- Vinayakakautam
- Asthadikpala Kaivaram

Part - II **Katcheri:**

- Svarapallavi or Jatiswaram
- Svarajati, Sallamgati or Sabdam
- Adhyatma Ramayana Keertana
- Padavarnam
- Padam, Javali, Slokam, Asthapadi, Padyam, Tarangam, Tillana or Jakkini etc.

### Part - III: Prabandha

- Kalapams - Bhamakalapam or Gollakalapam - Some of the scenes from above.

Above three parts were divided into a 5 years course of study.

- 1 Year the Adavu system of Agamanartana, Pushpanjali, Vinayaka Kautam and Ashtadikpala Kaivaram.

-2nd and 3rd years, Adavulu and Adugulu of Karnatakam Abhinayam.

- 4th year, Katcheri - Abhinayam and special practice of Abhinaya.

5th year, Bhamakalapam, Gollakalapam (Some of the scenes)

Along with above items and training of abhinaya Music, Abhinaya darpana, Rasamanjari, Andhranamasangraha and Devata Sargas from Amaram are to be taught.

The members of the syllabus committee opined that, To enrich the knowledge of a student a detailed book about Indian Classical dances, Bhagavatha traditions, Yakshaganam, Vccdhinatakam, Tolubomnialata, Janapada dances and Girijana dances should be published. Students also should study the lives and works of Vaggeyakaras, and the history of ancient dancers, dance masters, courts and cultural back ground of the region, the development of dance from ancient times.

The Syllabus committee also felt that the preservation by recording the different items like Nayakuralu Varnam, Pancharatna Varnams of Govindasamayya and other writings such as Sri Dasu Sri Ramulu's padams, Simhapuri vari Javalis and Sabdams, sallamjatis of different Samsthanams like Kalahasti, Karvetinagaram, Venkatagiri, Bobbili. Viziayanagaram, Pithapuram, Kollapuram and Gadwal will be very useful for future generations. One of the famous and peculiar poetry on Vijayanagara Gajapathi's is 'Saptatala Jakkini' was very important.

To restore the complete sculpture of the Lasya dance art of Andhra Pradesh one should learn all three traditions in detail and study the concerned treatises, poetry, linguistics, Nattavangam, music etc.

The two conferences in Navabharata Gurukulam at Rajahmundry succeeded in bringing together numerous artistes from various places of Andhra Pradesh. Demonstrations by artistes and discussions after the meetings gave a rebirth to the lasya tradition as 'ANDHRANATYAM' Andhra Natyam as defined by the scholars as the Lasya, the female oriented dance tradition was performed, propagated and preserved by the temple dancers, court dancers and the Bhagavata dancers.

The reports of these two conferences were presented to the Government of Andhra Pradesh and the Sangeet Natak Akademi. The inspiration of first conference lead to conduct Abhinaya classes at Ravindra Bharati from 1973 January to April in Hyderabad. Smt. Annabattula Bulivenkataratnam, Smt. Saride Manikyam Smt. Duggirala Jagadambha and Dr. Nataraja Ramakrishna taught Lasya dance tradition to the students who came from various states of our country and also from Germany and America.

Sri K.R. Paramahansa, special officer of Sangeeta Nataka Akademi took keen interest in conducting these abhinaya classes. Students were:

Ms. Vijayadurga (Hyderabad)

Ms. Ushadathar (Bangalore)

Ms. Vijayalakshmi (Hyderabad)

Ms. Chandramukhi (Hyderabad)

Ms. Subhashini (Hyderabad)

Ms. Raksena (America)

Ms. Haideculao (Germany) and some others.

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Source: *Abhinayamu - Andhranatyam, a detailed report and a book on conference and about the prospectus approved of syllabus and artistes by Dr. Nataraja Ramakrishna.*



The second conference held in 1974 (February 25-27) gave a shape and recognition to the Lasya dance tradition viz. ANDHRA NATYAM.

After this, during the Chief Ministry of Late Sri T. Anjappa, Andhra Pradesh Sangeeta Nataka Akademi was split into separate Academies for each art as Nritya Akademi, Music Akademi, Nataka Akademi etc. In the year 1982 the members of Nritya Akademi agreed to have a discussion about the syllabus. Bharatakalaprapoorna Dr. Nataraja Ramakrishna was the president of Nritya Akademi at that time. Bharatakalaprapoorna Sri Korada Narasimha Rao and Dr. Nataraja discussed about various aspects of the Lasya dance for 2 days i.e., 6-7th July, 1982.

#### Details of discussions:

**Introduction:** Tandava riti and Lasya riti are the two main classical dance streams that flowed in Andhra desam.

#### TANDAVA

Tandava, the masculine dance was developed and performed by mainly men. It was developed as a dance drama and was called as Nalyamela. Female characters in a dance drama were strictly performed by men only. Later it was also called as Bhagavatamela. Suddha Tandava is an Ekapatra kelika (Solo dance performance). Another tradition of Tandava is also known as Natyamela. The performers used to travel from place to place in the country to educate the common people in religion, social customs etc. They used to educate the people about cultural heritage also.

#### LASYA:

Lasya, mainly female oriented dance performance was called as Nattuvamela. At times the orchestra was also comprised of females (There are numerous sculptures in our country as in there for the evidence). This Lasya technique is a combination of Nritya, Nritya and Abhinaya. The performance of Satvikabhinaya is also known as Suddha Lasyam.

Lasya is of three kinds;

- a) Lasya performed during the rituals in a temple as an offering to God.
- b) Kelika which was performed in the Kalyanamantapam of a temple in the presence of various scholars, other artistes and the elite of the society and also in the courts of kings was also called as Katcheri.
- c) Dance performance outside the temple which was called as yakshagana. It was for the entertainment of the common people.

At present the Natyamela tradition of Kuchipudi is being encouraged by the Government and a syllabus is also written for it. To develop this tradition a "Teachers Refresher course" was also conducted. It is receiving encouragement continuously.

But Lasya dance tradition was not encouraged. The former artistes of temples and samstanams have become old. Some of them are no more, only a few of them are alive today. Financial assistance from Central Government was not available for these artistes of Lasya dance. It is a pleasure to know that Nritya Akademi has decided to write a syllabus for the Lasya dance tradition. The outcome of the discussions at Nritya Academy about the syllabus of Andhras Lasya dance tradition (6 th - 7th July 1982) is as follows:

A. Confirmation of the new name given to the Lasya dance tradition and to propagate it as a distinct dance style and preparing the syllabus and publishing it in book form.

B. To write the History of (his dance;

1. History of various places and courts where this dance tradition was developed and artistes who developed it and different traditional techniques. Details of dance traditions. (Sangceta Rachanalu).

C. Literature and Music.

D. Historically famous artistes.

E. Present and old artistes living at present.

F. With the patronage of Sri S.B.I. B.K. Satyanarayana and the encouragement of Sri T. Bullayya, the eminent Lasya dance artistes were invited in 1974 to Rajamahandri. They met and prepared a syllabus for Andhra's lasya tradition. All the details of those meetings were published in a book form as 'Andhranatyam - Abhinayamu' by Dr. Nataraja Ramakrishna. The members of Nritya Akademi decided to utilise this book for revising the syllabus prepared by the artistes after a thorough discussion.

The opinions and the discussions : Most of the artistes from various places of Andhra Pradesh who attended 1974 meetings and helped in writing a syllabus for this dance tradition were no more. So the 1974 syllabus had to be revised with the help of living artistes. So refresher course had to be organised with the help of the some artistes who were alive and also participated in the preparation of the syllabus:

1. Smt. Saride Manikyam
2. Smt. Duggirala Jagadamba
3. Smt. Chinta Chinaganiraju and
4. Smt. Jampa Mutyam.

So they were invited for revising the syllabus, and some other artistes who were the members of Akademi were included in this revision committee.

Bharata Kalaprapoorna Sri. Korada Narasimha Rao was the convenor for the syllabus committee.

The second meeting was held on 26th July 1982.

After thorough discussions on the Lasya dance - "Andhrula Bharatanatya riti and its syllabus" these members decided and accepted the following aspects unanimously.

Decisions:

1. To name the Andhra Lasya dance tradition as 'Andhranatyam'.
2. The syllabus prepared by the eminent scholars and artistes in 1974 at Rajahmudri Navabharata Gurukulam, Rajamundry and the book 'Andhranatyam -Abhinayam' written and published by Dr. Nataraja Rama Krishna were accepted for the revision of the syllabus.
3. The members requested Sri. Nataraja Rama Krishna to write a commentary about the syllabus in detail and to submit it to the committee for its approval.
4. After the completion of writing of the revised syllabus 10 artistes who learnt Bharatanatyam or Kuchipudi should be trained according to this syllabus under the guidance of the veteran Andhra artistes. This training should be for four months duration. After the training the artistes should propagate it by giving performances in the main cities and towns of Andhra Pradesh, and in other states and also in foreign countries under the auspices of Nritya Akademi.
5. The training should be given to the accompanists to Singers and Mridangists.
6. Teachers training should be conducted for the artistes who would be interested in propagating Andhra Natyam.

7. This syllabus might be introduced in Government Music Colleges **to train the** students.
8. To propogate this dance tradition through News papers.
9. Nritya Akademi should request the Central Sangeeta Nataka Akedemi and **Central** Government to recognise and encourage this ancient classical dance form.
10. Centarl Government scholarships also might be given to the students of this dance tradition.

The above decisions and requisitions were prepared by Sri Nataraja Rama Krishna, the president of A.P. Nritya Akademi, Sri Korada Narasimharao, Smt. **Saride** Manikyam, Smt. Jampamutyam and Smt. Duggirala Jagadamba on behalf of A P Nritya Akademi.

Another meeting was conducted on 27th July, 1982. In this meeting **the** members accepted the training system and expressed their gratitude for **the** encouragement given by Nritya Akademi of Andhra Pradesh. They also requested Dr. Nataraja Rama Krishna to complete the syllabus with a detailed commentary before **the** month of August, 1982. {Basis: Kalahasti, Vizayanagaram and Bhagavata traditions which are given in detail in the IV chapter of History of Andhranatyam}

### THE SYLLABUS

Training period - 5 years - practical:

**I year:** Samu, Adavulu, Sapta tala, Adavulu Chari, Recchaka, Karana, Angaharas and I lastas.

**Nrityam:** Agamanartanam

Pushpanjali, Vinayaka Kautham, Asthadikapala Kaivaramulu, Keertana, Svarapallavi and Jatisvaram.

II and III years: Detailed study of samu, Adavulu, Adugulu, Gamakamulu, Chaturvidabhinayamulu with examples. Sabdamulu, Padavarnamulu of Govindasamayya, Padavarnamulu, padamulu, Javalilu, svarajatulu.

IV year: Samu, Adavulu, Gamakamulu, Special training of Abhinaya, slokams, Padyams, padams, javalis padadaruvu, jakkini, Tillana, Elapadam, Asthakam.

V Year: Samu, Adavulu, Gamakamulu, Practice of Bhagavatariti adavu system, practice of Talas of Agama tradition. Some of the scenes from Bhamakalapam and Gollakalapam.

### THEORY - TEXTS

Abhinaya darpanamu } Nandikesa.

Bharatarnavamulu }

Rasamanjari:

Karanas, Charis, Rechakas, Angaharas, Mandalas, and details of Sapta Talas, special talas of Agama Tradition and 57 Gamakas.

Reference Books:

Bharata's Natyasastra.

Jayapa's Nritta Ratnavali.

Some parts of Saiva, Vaikhanasa and Pancharatra Agamas.

Books in Telugu language like prabandhas, kavyas which contain dance descriptions.

### Other information in details :

Classical dance art of **India** and of Andhra Pradesh and their history.

Andhra Temples, religions, dance development and also about **the folk dances of A.P.**

Famous Kingdoms where dance was patronized and developed. **Life sketches** of famous dance artistes and dance writers.

The above syllabus of 5 years course is divided into two **parts**.

A. 3 years course: Students who complete this course should be awarded a '**Natyavisarada** certificate.

B. 5 years course: Students who complete this course should be **entitled to receive a** 'Natyasiromani' certificate.

This course will be equivalent to a degree course of Andhra University. **These** members requested A P Nritya Akademi to contact the university **in this regard**.

A special feature of this syllabus is the combination of Agama **Nartana**, Asthana Nartana and Bhagavata riti which are set for a recital

The Suddhasatvikabhinaya is another feature which is to be exposed as **a special** part and another feature is prabandhanartanam. 57 Gnmakas and the special and **rare** talas are selected from 101 talas of Agama tradition.

The commentary on the syllabus was submitted on 7th August 1982 to **Nritya Akademi** by Sri Nataraja Ramakrishna. This commentary on Andhranatyam contained the brief history, details of the three traditions, **about the temples, the courts** where it existed and Alaya sampradaya items, court **dance items, Bhagavata style**. Brief notes on some technical words like Adavulu, Adugulu, Gamaka **Paddhati** and Samyuta. Asamyuta hastas were given.

Brief notes on Rasas and Sancharibhavas were also given in this **commentary**. This commentary also gave reference books and main treatises which should be followed by the students and general awareness of Indian classical dances is given. Details of the eminent dance artistes who participated in the preparing this syllabus were:

1. Smt. Saride Manikyam: A Temple artiste. She is a dedicated dance artiste of the temple of Lord Sri Madanagopala at Ballipadu, West Godavari district. She knows the Vaishnava sampradaya. Since 9 years she has been training the students in the Nritya-kalanilayam at Jadcherla in Mahaboobnagar district. This institution is recognised and run by the Nritya Akademi of Andhra Pradesh. Saride family was in the service of Lord Madana Gopala from several generations.

2. Smt. Duggirala Jagadamba: Mandapeta - Godavari Dist.

Mandapeta is famous for its scholarly dance artistes. Duggirala Manikyam who had the little "Sangeeta Saraswathi" belonged to this village.

Duggirala Jagadamba learnt Abhinaya and Bharatam from her elder mother Srirajitham. These artistes were brought up in the same family of Duggirala Manikyamba. Duggirala Jagadamba was famous for her Abhiyana. She trained students in Abhiyana classes conducted by the A.P. Nritya Akademi in 1974.

3. Smt. Jampa Mutyam: Viziayanagaram

She was a court dancer of Viziayanagara Samsthanam. One of the students of Smt Ramudamma, who was an artiste of the Viziayanagara Samsthana. She was famous for the Asthana Katcheri performance. She not only performed kacheri's in the Viziayanagara court but also in the courts of Zamindaris of Orissa. She was a **great** scholar in Bharata sastra.



All these three were traditional dance artistes of three traditions. They **helped** in reconstructing the syllabus for "Andhranatyam". Dr. Nataraja Ramakrishna **and** Sri Korada Narasimha Rao both participated in finalising the syllabus.

The syllabus was approved in 1982 by A P Nritya Akademi after it **was verified** and accepted by the members of Nritya Akademi.

*Details of the proceedings of executive committee meeting held on 16th September 1982.*  
The Executive Committee members of A.P. Nritya Akademi attended the meeting **held** on 16th September 1982 were:

- |     |                                   |   |                       |
|-----|-----------------------------------|---|-----------------------|
| 1.  | Dr. Nataraja Rama Krishna         | - | President             |
| 2.  | Sri Vedantam Sattyanarayana Sarma | - | Vice President        |
| 3.  | Sri C. Parthasarathy              | - | Secretary & Treasurer |
| 4.  | Prof. B. Rama Raju                | - |                       |
| 5.  | Smt. Sumathy Kaushal              | - |                       |
| 6.  | Sri Korada Narasimha Rao          | - |                       |
| 7.  | Kum P. Sita Devi                  | - |                       |
| 8.  | Sri O.P. Goenka                   | - |                       |
| 9.  | Smt. Chinta Chinaganiraju         | - |                       |
| 10. | Sri Garimella Ramamurthy          | - | Special Invitee.      |

The Executive Committee approved nine different items in its meeting **and** under the ninth item of the resolution it was mentioned that the Andhra **Classical style** of Bharatanatyam was recognised as "**ANDHRA NATYAM**" by **the Executive Committee**.

**The Resolutions as follows :**

**ITEM NO. 9:** Regarding finalisation of syllabus for Bharatanatyam (Andhra Classical style):

The reports of the Committee appointed by the Executive Committee to write the syllabus for Bharatanatyam (Andhra Classical style) - (Annexures - 4.5,6) were placed before the Executive Committee for its acceptance.

**RESOLUTIONS:**

1. The Syllabus submitted by the Committee and the explanatory notes annexed were accepted by the Executive Committee.
2. The Executive Committee decided to name Easava Nartanam performed by women in Andhra Pradesh as "Andhra Natyam".  
The Executive Committee also recognised this Andhra Natyam as a special dance activity distinct from Traditional style of Kuchipudi dance.
3. It is also decided to have a conference to discuss the various aspects of Andhra Natyam.
4. It is also decided to train 10 artistes those who have some proficiency in Bharatanatyam and Kuchipudi Dance to take 4 months of special training classes, according to the syllabus formulated for the above dance discipline, and for this purpose to invite old artistes of this tradition and with their full cooperation to train the said artistes and also conduct dance performances in all important cities in all the states in India and also abroad.

5. It is also decided to train the singers and Mridangists as accompanying artistes for the above dance style,
6. It is also decided to train some artistes as teachers to train other artistes in the discipline
7. It is also decided to request the Government to impart training in this dance style in Government Music and Dance colleges.
8. It is decided to give wide publicity to this dance tradition through press.
9. It is also decided that this academy should make efforts to get necessary encouragement to this old classical dance through Central Music and Dance Academy and the Central Government.
10. It is also decided that the Academy should make efforts to make Government of India to extend usual annual scholarships to students learning this style of Dance.

According to the above material it is evidenced that the dance style of Andhra Pradesh performed by the female artistes of Lasya type was recognised as a distinct one from Kuchipudi Dance.

In 1983, when the 'Telugu Desam' party came to the Governance of Andhra Pradesh Sr. NT. Rama Rao, the Chief Minister at that period was abolished all

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Nritya akademy - Proceedings - Typed matter Annexures - 4,5,6 - 15 pages in Telugu. **Proceedings - 16th Scp,**  
X2 - 6 pages in English

Material gathered from: the typed notes from Nritya Academy Annexure 4,5,6 and a printed books - **Andhra Natyam - Syllabus** Vivarana - by Dr. Nataraja Rama Krishna (August 1984).

the Academies and merged them into Telugu University. It was thus this **tradition** was again neglected by the Government. Dr. Nataraja Ramakrishna's untired **struggle** in promoting this tradition and efforts in propagation for two decades this Lasya **dance** tradition had to wait for another eleven years for recognition . **In 1994 Telugu** University again appointed a special syllabus committee when **Dr. C. Narayana** Reddy was its Vice-Chancellor and Sri Ella Venkateswara Rao was the Dean.

Syllabus Committee Members:

Dr. P.S.R.Apparao,

Dr. Modali Nagabhushana Sarma

Dr. Nataraja Ramakrishna,

Smt. Umarama Rao

Sri Kalakrishna

Sri Perini Ramesh

A new syllabus was prepared with an addition of Perini Sivatanadavam to it.

The reasons for adding Perini are:

1. Dr. Nataraja Rama Krishna recreated this majestic militant dance as it has the classical dance qualities.
2. It is an innovative reconstruction of the 10th Century art form mentioned in Nrittaratnavali of Jayaprasanna of Kakatiya dynasty.
3. This is the only dance form which is purely meant for men. It is a hidden classical form preserved in books and now it needed propagation.

4. Almost all the Andhranatyam instructors are males and they were trained in **Perini Sivatandavam**.
5. For necessary patronage and propagation Dr. Nataraja Rama Krishna **had to give** training to the boys in Andhra Natyam as well as Perini Sivatandavam.
6. In promoting these two classical dance forms Dr. Nataraja Rama Krishna **had to** give preference to the Lasya tradition for lack of sufficient patronage **to Perini Sivatandavam**. Now both courses are introduced in St. Domnics High School, and Nataraja Rama Krishna Andhra Natya. Perini Research Foundation centre **was** established. So hundreds of students of this school are **learning** and **performing** Perini Sivatandavam and Andhranatyam. It has become a compulsory subject **for** the pupils of this school.
7. It is a rare dance form recreated by Dr. Nataraja Rama Krishna. Utmost **patronage** is required to preserve it. So this is the only school management **that introduced this** dance in the extra curricular activities of the school and encouraging **their students** to appear for Andhra Natyam examinations.

The final syllabus of Andhra Natyam as approved by the Telugu **University to** be followed by the Music and Dance Colleges and other schools is as **follows**.

**Certificate course: 1 year course:**

**Theory:**

1. Nrityatpatti : According to Nandikesa's Abhinaya darpana.
2. Natyotpatti : According to Bharata's Natyasastra.
3. The names of Indian classical dance styles.

4. Samyuta and Asamyuta hastas, their Lakshanas.
5. Introduction of temple ritual dances according to Saiva. Vaikhanasa **and Pancharatra** Agamas.
6. The definitions of various technical terms - Nritta, Nritya, Natya, Lasya, **Tandava**, Adavu, Adugu, Jati, Jaati, Yati, Gati, Mukthayi and Teermanam.

#### I year Practicals:

1. Physical exercises
2. Adugulu - Adavulu
3. Panchagatulu - Vivarana - practice in Nritta
4. Pancha gatis - practice of teermanas and Jatis
5. Slokams
  - Angikam Bhuvanam Yasya,
  - Gurubrahma
  - Samudra Vasane

Above slokas are to be taught for recitation and presentation of abhinaya.

ft. Temple ritual dance item pushpanjali - Addita Cari Vinyasam.

#### II year - Theory:

1. A detailed account of Nritta and Nritya in Saiva, Vaikhanasa and Pancharatra Agamas.
2. Special dance items performed during the festivals in temples - **Brief notes.**
3. Usage of Samyuta and Asamyuta hastas
4. Names of Nritta and Nritya hastas

5. Angas, Pratyangas and upangas
6. Sirobhedas - Drishti bhedas according to Abhinayadarpana
7. Cari, Recaka, Karana, Angahara, Bhramari, Utplavana - Rajanarataki Devanartaki, Varakanta, Sollukattu Kautam, Kaivaram, Melam and Mejuvani etc. definitions of.

**Practical:**

1. Vinayaka Kautani (with Angas of Vinayakatala)
2. Kaivaram - (Daiva sambandhamu)
3. Sabdam of Kasinathakavi
4. Padyam - Nallanivadu from Mahabagavatam of Potana
5. Slokam from Krishnakarnamritam
6. Annamacharya Kccertana

**III year - Theory:**

1. Devata Hastas - Asthadikpala hastas - Dasavatara hastas and Bandhavya hastas.
2. Marga - Desi Paddhatulu
3. Bhru - Greeva bhedas - Adhinayadarpana
4. Characteristics of Chaturvidha abhinaya
5. Bhavam - Rasamu - Manodharmamu
6. A brief introduction of the history of dance art in Andhra Pradesh.
7. Patralakshanam - Patra lakshanamu, patra Anlah pranamulu, Patra Bahi pranamulu
8. Introduction of the authors of classical dance (Natya and Nritya) treatises.
9. Patronage of kings and Nayaka Kings.
10. Bharatamuni - Nandikesa - Siddhendra Sharadatanaya - Kasinathayya - Their lives in brief.

#### **III year - Practical;**

1. Padavarnam - Todoraga - Rupakatalam (Danike tagu **Janara**)
2. Padams - Two
3. Javali's - Two
4. Dasavataramulu - Marampalli sisters tradition - Godawari district
5. Tarangam

#### **IV year - Theory:**

1. Nayika - Nayakulu; Sakhi and Sakha - their names
2. Asthavidha Nayika - their avasthas and lakshanas
3. 33 Sancara bhavas in satvikabhinaya
4. Sthayibhavas and Navarasas - details
5. Introduction of Bhamakalapam and GoUakalapam
6. Introduction of Navajanardanam, Bhamakalapam of East **Godawari district** performed by female artiste.
7. Introduction of the writers of Bhamakalapam
8. The introduction of 'Perini' according to Nrittaratnavali,
9. Lives in brief- Munipalle Subrahmanya Kavi, Kshetrappa, Narayanateertha and Annamacharya.



**Practical:**

1. Adhyatma Ramayana Keertana from Balakanda
2. Kshetravayya padam - Virahotkanthita
3. Navajanardanam - only for girls.
  - a) Satyabhama - prevesa daruvu
  - b) Kalahakaranam
  - c) Chandropalambha daruvu.
4. Perini - only for boys.
  - a) Melaprapti
  - b) Tahana Vinyasam
  - c) Yati Vinyasam.

**DIPLOMA SYLLABUS**

**1 YEAR- THEORY**

1. Dentsils of Sancaribhavas, Vyaparas and chestas in Satvikabhinaya.
2. Dasa Kamavasthas
3. Introduction of Yakshagana
4. The development of dance art in Andhra Pradesh with **reference to temples and courts** and evidences from inscriptions.
5. Details of five parts of Perini
6. Partonage of the art of dance during Kakatiyas
7. Lives in brief:  
Jayapa - Jayadeva - Tyagayya and Ramadasu
8. Introduction to Angasuddhi - Oddolagam

### Practicals:

1. Asthapadi
2. Padabhinayam
  - a) Kalahntarita
  - b) Khandita
  - c) Proshitabhatruka
3. Navajanardanam (for Girls)
  - a) The names of Krishna rendered by Satyabhama.
  - b) Satyabhama's search for Sri Krishna
4. Peri ni (for boys)

Siva Pancamukha Sabdas with Kaivara githams.

### II year - Theory:

1. The influence of Geetha Govinda on Bhama Kalapam
2. The importance of the Character of Satyabhama in Andhra Pradesh.
3. The Daruvu - Different daruvus
4. The difference between two music styles Daruvu Sampradaya **and Katcheri** Sampradaya
5. The importance of desi chandassu in Daruvu Sampradaya
6. Lokadharmi - Natyadharmi
7. The three parts of Andhranatyam in detail.
8. The practical differences between Kuchipudi Bhama Kalapam, **Andhranatyam** Navajanardanam and Turpu Bhagavatarn with an example of **a daruvu or two.**

### Practicals:

1. Nattuvangam
  - a) Rendering of Jatis
  - b) The tala Management according to the character in a performance.
2. Navajanardanamu - for girls
  - a) Madana daruvu
  - b) Rayabaram daruvu
  - c) Khandita Nayika daruvu
  - d) Chandamama daruvu
3. Peri ni (for boys)

Pallavi jatis - the items of Nritha, Nritya of Sivatandavam

The implimentation of the syllabus started after a gap of one year as per the Governments Order in 1995. Before this G.O. two seminars were conducted in 1994, one at Vijayawada and the other at Hyderabad. These two were very authentic and successful seminars on the performing side. Many artistes from various places assembled at one place after a long gap of 20 years. Three great artistes Smt. Annabattula Venkatanarayanamma, Smt. Annabattula Satyabhama and Smt. Saride Manikyam who participated in the seminar held at Rajamundry in 1970 attended these seminars and gave demonstrations.

### **3rd conference of Andhra Natyam:**

The 3rd 'Andhra Natyanr' Seminar was held on 17th July 1994 at Vijayawada. Smt. Sarada Rama Krishna, the principal of Ramakrishna Nritya Kalakhetram and also an artiste of Andhranatyam conducted this conference successfully. This conference took place at Tummala Pallivari Kshetrayya Kalakshetram, Vijayawada.

The conference was inaugurated by Sri K. Sadasiva Rao, I.A.S., Sri Vadde Sobhanadrishwara Rao, MP, Sri M.K. Baig (Minister for Technical Education, A.P.); Honourary President of Nritya Kendram Sri Samineni Vishnuvardhana Rao, President of Nrilya Kalakshetram Sri Vadde Kishore and several other eminent personalities like Dr. Mikkilineni Radhakrishna Murthy, Dr. Arudra, Sri Visvanadham Satyanarayana, Sri Korada Narasimha Rao and students, teachers of various schools of Andhranatyam and of other dance traditions and Journalists attended this conferences.

The eminent and traditional artistes were invited to this conference. Smt. Annabattula Satyabhama, Smt. Annabattula Mangatayaru, Smt. Annabattula Venkata Narayanamma, Smt. Annabattula Leelasayi, Smt. Annabattula Suryakanatamma, Smt. Saride Manikyamma and Kum. N.V. Lakshmi Prasanna participated as demonstrators. Dr. Nataraja Ramakrishna an authority of Lasya tradition also gave a demonstration lecture.

Famous artiste of Andhranatyam Sri Kalakrishna introduced all the artistes to the audience. Annabattula Mangatayaru started demonstrations with her abhinaya presentation to a sloka from "Pushpabana vilasam".



Andhranatyam Sadassu - Vijayawada Smt. Venkata Narayanamma  
Performing a Javali



Andhranatyam Sadassu - Vijayawada Kumari. Lakshmi Prasanna  
Showing the basics of Kalahasti Tradition

**Sloka:**

*"Kantoyasyatiduradesamiti  
mecinta paranjayate,  
Lokananda **Karoti** Chandravadane  
vairajate Chandramah!  
Kimcharum **vitaloni**, Kokila  
kalaalaapo vilapodayam  
pranane vaharamthi hanta nitarama  
**rama** minda vicharihi!!*

Smt. Mangatayaru revealed the sloka with word to word meaning and by singing it. The Nayika 'Proshitabhartruka' was established with excellent abhinaya.

Smt. Saride Manikyamma, who is an eminent artiste of the Adhyatma Ramayana abhinaya presented two keertanas from Kishkinada kanda "Ramabhirama gunadhama and Rama dasudavauncevu Hanumantha ravayyayane kanta". Her devotional expression and singing style spiritualized the auditorium.

Smt. Annabattula Venkatanarayanamma performed Javalis and **her performance** was wonderful with her expression of Satvikabhinaya with her bent back, 85 years of this oldest artiste became 18 years young girl. Her splendour look and brightful eyes expressed the bhavas of Nayika very actively. Her performance of Javali **really made the** Rasahridaya to roam in Rasaprapancha. She is a great artiste of Andhranatyam. Smt. Duggirala Suryaprabhavati performed a Muvvagopala padam of Kshetrayya. "Idi Manci Samayamoyi Gopala"

Smt. Annabattula Suryakantam presented Salamjatis **which consisted of Nritta** and Nritya. She presented it in the East Godavari style. Sallam **Jatis are in praise** of Pratapa Rudra Swami. Some of the movements were very **graceful and these jatis** attracted the audience.

Smt. Annabattula Satyabhama, daughter of Smt. **Annabattula Bulivenkataratnamma** performed a Khandita Nayika Padam. She used to sing for her mother and used **to help** with Nattuvangam. She is also having the same dignified personality, and scholarship in the Lasya tradition. Smt. Annabattula Leelasayi presented the Javali - 'Chelinenettu Sahiyintune' she exposed the abhinaya with graceful postures, hastas **and with foot** work. Later Kum. Lakshmi Prasanna of Nellore, the grand daughter of Smt. **Gudigunta** Nagamanamma, one of the eminent Guru's of Andhranatyam presented the **basic** adavu system and the training system of her grand mother. **She is a lecturer in Home** science department in Degree College at Nellore as per obtaining **M.Sc., M.Phil.,** Degrees.

Last performance of the day was of Dr. Nataraja Ramakrishna. He is an **expert** in Lecture demonstration. He presented the poems of Venkata Parvateesha Kavulu and a padam "Evade Vadumonnati numdiya mā na inti chuttulu marulu **gonnatula** tirugadu chunnadu" in Mohanaraga. He explained the gorgeousness of **Andhranatyam** and why the tradition is to be refined.

In the evening programme the invitees were honoured **and the** scholars **who** attended the conference expressed their opinions about **this tradition.**

Dr. Pervaram Jagannatha Sharma, Vice-Chancellor of Telugu University **who** presided over the conference promised to introduce this tradition in **the** university as a course of study. Kalaprapoorna Dr. Mikkilineni Radhakrishna **Murthy, the Chief guest**

of the programme released and brought out the Souvenir in that occasion . He is **the** author of 'TeluguJanapada Kalarupalu' and some other books on art. He expressed that though 'Kuchipudi' is now famous in a different style it has to come back its original form of yakshagana, Bhagavata and pagativesham.

The eminent female artistes (Kalamatallulu) resolved to prapogate **their** style of dance i.e. 'Andhranatyam' and develop it.

Kalaprapoorna Korada Narasimha rao explained the prominence **and** importance of this dance and praised Dr. Nataraja Rama Krishna for his relentless service to this tradition.

Sri Vishvanatham Satyanarayana, a scholar and critic explained **how** Andhranatyam developed from its birth and how it was patronage. He exhailed Dr. Nataraja Ramakrishna's great struggle in bringing this tradition to its present splendourous state.

Dr. Arudra cleared the doubts about Andhranatyam. He said that name "Andhranatyam" was chosen by the old artistes who attended the 1970. Abhinaya Sadassu al Rajahmundry. He said that this was not the creative style of Dr. Nataraja Ramakrishna but the ancient art of old artistes of Kalavantulu of Andhra. He defined Andhranatyam as the temple art of the female artistes of Andhra. He mentioned about the importance of this dance (female oriented) and added that the woman has the natural tendency for dancing. Dance must be performed in the presence of the Lord **of the** universe for the welfare of the country and the people.

He said that the people danced even before a temple was built and" that there was no temple in the beginning and ritual dances were performed by Matangis, Basavis **and** others. He told that when they believed that the spirit of the deity enter into them , there was 'Punakam'.





Abhinaya Classes - 1970



Scholars and Participants at Vijayawada - Andhranatyam Sadassii - 1994

Dr. Arudra explained the importance of a female **dancer**. He said that traditionally the woman only had the right to offer the harati **ie.**, Kumbhaharati in a temple and man had no right. He also explained the term Kuchipudi, and **Kuchipotu** (Male dancer)referring to two Vemana poems.

Lastly he congratulated Dr. Nataraja Ramakrishna for his incessant **exertion** towards promoting Andhranatyam.

All the scholars requested Dr. Pervaram Jaganatham, Vice-Chancellor of the Telugu University, to introduce this tradition in University and regularise the **course**.

This conference got a great encouragement from various scholars **and** journalists. The journalists published each and every part of the proceedings. All journals praised Dr. Nataraja Rama Krishna for his continuous struggle in establishing the Lasya tradition as Andhranatyam.

**The captions that appealed in the news papers;**

1. "Andhranatyam Andhrula Bharata natyam: Nataraja !  
Krishnapatrika - 18.7.94.
2. "Rasajana hridyam Andhranatyam:  
Andhrajyoti - 18.7.94
3. "Vellivirisina Lasyanartana Kala Vaidushyam"  
Prajashakti - 18.7.94
4. Andhranatyani Samuchitasthananikai prayatnam - Telugu University Vice-Chancellor Pervaram Hami  
Eenadu- 18.7.94
5. Sastreecyama inadi Andhranatyam- Arudra  
Andhrajyothi - 19.7.94

6. Lasya Nartana Kala Vaibhavam

Andhrabhoomi - 19.7.94

7. Alanati Andalaku Andhranatya Kalanjali - S. Parupalli

Andhraprabha - 19.7.94

8. Alanati Kalakarinilu Alarincina vela.....

Prajasakti - 18.7.94

9. Edi A a Siri Siri muvvala ravali

Udayam - 18.7.94

English news papers Indian Express and News Time reported the programme elaborately.

1. Glimses of Temple dance - by K. Sailaja

Indian Express - 24.7.94

2. Fall of a great tradition - by KLS

Indian Express - 24.7.94

3. Catching up with Frozen facet - Kiranmayi

Newstime - 19.7.94

This conference again confirmed Andhranatya as the classical Lasya dance tradition of Andhras. The artistes who attended this conference mentioned this style of theirs was a distinct style from Kuchipudi and other classical dances. This is a combination of three traditions Alaya sampradaya, Asthana Sampradaya and Bhagavata Sampradaya in its repertoire. The inspiration of the success of this seminar lead to conduct a National seminar at Hyderabad.

## **NATIONAL SEMINOR ON ANDHRAN ATYAM**

**DATES: 24 - 25TH SEPTEMBER 1994**

### **HYDERABAD**

This seminar was conducted by St. Domnics Nataraja Rama **Krishna**, Andhranatyaperini Research Foundation Centre with the help of Dr. Nataraja **Rama Krishna**, under the convenorship of Sri P.S. Reddy, Prinicpal of St. Domnics **High School**, Malakpet, and with the help of the President of Sri Tyagaraya Ganasabha, **Sri Kala Subba Rao**.

### **ARTISTES THOSE PARTICIPATED IN THE CONFERENCE**

1. Sri Dr. Nataraja Rama Krishna
2. Smt. Pula Adilakshmi - Narsaraopet (80 Years)
3. Smt. Puvvula Lakshmi Kantamma - ELuru (80 Years)
4. Smt. Saride Manikyamma (80 years)
5. Smt. Annabattula Satyabhama - Mummidivaram (60 years)
6. Smt. Annabattula Alivelu Mangatayaru - Mummidivaram (40 years)
7. Smt. Dasari Anjamma - Chilakaluripeta (65 Years).
8. Smt. Ci. Radhamma (Pantulamma) (80 years) - Gopalapeta Samsthanam
9. Smt. Annabattula Venkatanarayanamma (82 Years) - Mummidivaram
10. Smt. Nattuva Kamallamma, Koyilakuntla - Kurnool
11. Smt. Vasagiri Ramasubbamma, Koyilakuntla - Kurnool
12. Smt. Vellala Subbamma, Koyilakuntla - Kurnool
13. Smt. Vasagiri Venkatasubbamma, Koyilakuntla - Kurnool

14. Smt. Vasagiri Subbaratnamma, Koyilakuntla - Kurnool
15. Smt. Chintagunta Ramamani, Wargal - Medak Dist.
16. Smt. T. Raghava Kumari, B.A., - Officer, State Bank of Hyd.
17. Kum. Lakshmi Prasanna, M.Sc., M.Phil., Lecturer - Nellore
18. Smt. Suvarchala Suresh, M.A.(Dance), Research Scholar, University of Hyderabad (Disciple of Dr. Nataraja Ramakrishna and Smt. Saride Manikyamma.)
19. Sri Kalakrishna, Famous artiste of Andhranatyam. (Desciple of Dr. Nataraja Ramakrishna).
20. Kum. Siddliabattuni Bhramaramba, B.A., Grand daughter of S. Nagamanamma. Guntur.
21. Kum. Siddliabattuni Varalakshmi, B.A., Grand daughter of S. Nagamanamma, Guntur.

**Eminent scholars of National Level who were invited to this seminar**

1. Dr. Sunil Kothari, a critic and author of several books on dance.
2. Smt. Ushamalik, Secretary. Central Sangeeta Nataka Akademi.
3. Dr. Premalatha Sharma, Vice-Chairman, Central Sangeeta Akademi.
4. Prof. Modalin Nagabhushana Sarma.
5. Bharata kalaprapoorna, Dr. Korada Narasimha rao.
6. Sri V.A.K. Ranga Rao, A critic and scholar of art
7. Sri Pattabhiraman of "Sruti" magazine.
8. Dr. Boodaraju Sarada, M.A., M.Phil- Ph.D
9. Dr. Arudra, Poet and Critic

10. Dr. P.S.R. Apparao, Author of Telugu Natyasastra etc.
11. Smt. Uma Ramarao, Head of the department (Dance), Telugu University.
12. Sri B.N. Sastri. Famous Historian of Andhra Pradesh
13. Sri S.B.P.B.K. Satyanarayana Rao, Founder president, Sarvaraya Harikatha Gurukulam.

Research scholars from various Universities, dance scholars, **dance artistes** of various traditions and the lovers of this dance art attended the seminar.

This two days seminar attained the most important land mark in the history of Andhranatyam.

The seminar was inaugurated by Dr. Bhadriraju Krishnamurthy, **the Former Vice-Chancellor** of Hyderabad University, Smt. Dasari Anjamma **started her** demonstration with 'Ganapathistotram', and performed **Abhinaya** to Adhyatma Keertana 'Andamuga Ea Katha Vinave'. Then Bhramaramba and Varalakshmi, grand daughters of Smt. Siddhabattuni Nagamanamma one of the famous dancers **and** devotional artiste, were presented Nritta for Panchamukha talas known as **catputa**, Caccatputa, udghatta, Shatpita putrika and Sampadveshtika. These are very **rare talas** which were in vogue in the temple ritual dance. Showing the tala Angas **with hands** to the rhythm of the cymbals they followed Mridanga vadyam. **Their father** Siddhabattuni Lakshmi Prasad, who knows the temple style of talasystem **accompanied** them on Mridangam.

Annabattula Venkatanarayanamma who is famous for her Javaliabhinaya, presented Javalis with the same inspiration and spirit of her own of the past. **Her eyes** spoke more than her hastas. Her scholarship, experience in **performance of Abhinaya**

need no hastas. Bhavas spontaneously follow her voice and **her bright eyes exhibit** Sancharis. The audience were captivated by her bhava and they might have attained bliss. She is a very great artiste and a representative of the grandeur of early **20th** century Lasya art.

Smt. Puvvula Lakshmi Kanthamma, who was once a famous dancer, but **later** she became a cine and drama artiste. She performed a padam 'Inta nirdaya elara'. She recalled her days when she performed dance under the guidance of her Guru **Smt.** Kandikattu Manikyam. Smt. Laskhmi Kantamma's performance was a devotional one. Smt. Radhamma, a court dancer of Gopalapeta samstanam (Mahaboobnagar **dist**) performed the javali "Turupu Tellavare - Repuvattuvu ganipora". She **is** now **well** known as panthulamma in that region. She educated many children in her village. She follows Vaishnava religion and she is very strict in following religious customs etc.

Annabattula family is very famous in Konaseema for Abhinaya. Smt. Alivelu Mangatayar presented Abhinaya to a Amaruka Slokam in detail by giving word to word meaning and sentence to sentence meaning then Bhava of the Sloka.

Smt. Annabattula Satyabhama rendered padam 'Gopaluna Kidi buddhikadani manci gunamu telupa rada' - with Anghika, vachika and satvika bhinayas. She presented elaborate Abhinaya to Pallavi.

Smt. Vargal Rama mani who was in the duty at Venugopala Swamy temple of Vargal in Medak district showed movements for Indraaradhana of prahari nritya. She was nearing 90 years of age and she could not even stand. So she demonstrated **Lalita** nritya for indra with kataka mukha hastas by sitting on the floor. Dr. Arudra questioned whether the Ciadyas were performed in talas fare not and he claimed that there was no singing of gadyas in gatis. He said that he approached Ranganayaki of Tiruttani to know about ritual dances and it seems that she told him that there was no singing of



SUIarchala Showing the present technique  
of Andhranatyam in National Seminar  
at Hyderabad - 1994



Dr. Nataraja Ramakrishna presenting  
Abhinaya in National Seminar  
at Hyderabad - 1994



gadyas during prahari at Tiruttani. Dr. Nataraja Ramakrishna told that the tradition in Andhra was different from Tamilnadu and here the gadyas were sung in gati by the priest and the dancer used to perform Nritya for it and later the particular tala mentioned in the gadya used to be performed - (Sri Krishnamachari of Ballipadu also told me the\* same that the priest has to sing it in gati and the dancer used to follow him), prior to Indrastava Smt. Ramamani performed the javali, "Vidachi nenetulundura Na Swami". Afterwards Sri Rudrabhatla Subrahmanya Sastry (Miryalguda) the Agamasastra vidvan recited the gadyas and Dr. Nataraja Ramakrishna followed him with Jatis. First day seminar ended there and all the scholars expressed their opinion that Andhranatyam was of classical style and it should be encouraged and introduced in the colleges and universities and they should conduct examinations.

Second day on 25th September 1994 demonstrations were given by the representatives of ancient styles in a revived tradition (the transmigration for the modern stage).

The seminar started with a demonstration of Samu and other exercises by Mr. Mahesh, a disciple of Dr. Nataraja Ramakrishna.

Then Kum. Lakshmi Prasanna performed the basic 'Adavus' of Kalahasti tradition and a Jatisvaram in 'Janjhuti' Raga.

Smt. Suvarchala Suresh explained the training that is given to the students at present. She performed Adavus of Andhranatyam and Additacari Vinyasam.

Smt. Raghava Kumari's performance of Shankarabharana Varnam 'Manavichekonarada', was an authentic evidence of the style of Smt. Gaddibhukta Jeevaratnamma, the court dancer of Bobbili. Mrs. Raghavakumari performed the varnam in ecstasy after a long gap of 20 years, but the audience thought that she was a regular practisioner. She presented the Bobbili style of dancing with Jaru adavu.

Dr. Nataraja Ramakrishna demonstrated Vennala padam, a rare one of Yrvaranga and a poem from Manucharitra. In this poem 'Intalukannulunda' he depicted Varudhini in different moods in three ragas. His "Satvikabhinaya" for the above was praised by all scholars. The presentation of Navajanardhana poem "Chilukalu dasi bal roдалu chese" followed by a daruvu "Evvare Edutavache varevare" by Sri. Kala Krishna was a reflection of Pendyela Satyabhama's style of performance. The refined technique was developed by Dr. Nataraja Ramakrishna. Later Sri Kalakrishna performed a daruvu from 'Gollakalapam' in Annabattula style. He learnt Gollakalapam from Smt. Annabattula Mangatayaru.

Reacting to the demonstration Sri V.A.K. Ranga Rao said that he recollected the days when he learnt Javalis, Padams and other items from the dancers of their samstanam of Bobbili in his childhood. He mentioned that the dancers in those days used to give prominence to Bhavabhinaya. So they used to sing the Javalis, Padams, Varnams, by mixing the ragas and a spontaneous change used to occur in their performances. The Varnam 'Manavi' sung by Mrs. Rama was in classical style of Karnatakam, but when Jeevaratnamma used to sing it was not so. Even though it is classical raga they used to blend it according to bhava. He said that the other demonstrations which were depicted in the present day tradition were in a well refined style as if we were taking food from a golden plate, but the original style is something like food from Banana leaf. He opined that the tradition is stylised. He wished that the original should be preserved.

The two-day (24-25) seminar on Andhranatyam brought to light some more forgotten talents of the veteran danseuses of yore. This seminar brought into the light some of the ancient forms of dance which went out of vogue and were witnessed on this occasion. Gollakalapam was one of them, in which an apparently illiterate milk maid opens the eyes of a boastful Brahmin and teaches him a thing or two in matters like the birth of a man and spiritualism. Artistes of Annabattula family said

that this Gollakalapam was to be encouraged by the people. It was found **little or no patronage** at present.

Another unique item was the Suddha Nartanam of rare talas by **Guntur sisters**. Only Vinayaka tala is being performed by the Andhranatyam artistes **now**. The panchamukha and other rare talas are to be practised by them.

In the second day of the seminar even though as there were some **doubts and** discussions about the term “Andhranatyam” as a proper noun or a common **noun which** could be applied to all the traditional dance styles. Dr. Nataraja Ramakrishna **put an** end to those doubts and discussions by clarifying that Andhranatyam was a **proper noun** and was christened by the old exponents of the art at Rajahmundry. Several of **them** like Smt. Annabattuala Bulivenkataratnam passed away, and it was not **he any other** individual coined the name and hence there was no need to change the **proper name**, Andhra Natyam. He asked Dr. Arudra to see whether the Kuchipudi dance **experts** would agree to come under the Andhranatyam umbrella or if that term was applicable to all the dance forms of Andhra Pradesh.

Dr. Arudra raised a controversy as regards Andhra Natyam as a common **noun** and should apply to all the dance styles of Andhra, like Folk, Girijana, classical **etc.** Dr. Nataraja Ramakrishna explained that the terms Andhrula Natyam **and Andhra** Natyam were not one and the same and they were different and later one is a **proper noun** given to Andhra Lasya dance tradition by the veteran female artist **of Andhra** Pradesh at Rajahmundry in 1970.

Several members of the audience also felt that there was no need **to change that** name or its scope and they protested Dr. Arudra's comment.

Lastly this seminar appealed to the Government for help and patronage for Andhra Nalyam and financial aid to the poor veteran artistes and to the talented students of Andhra Natyam.

From 1970 conference to 1994 conference there were many changes in the long gap of 24 years (1970-1994). They had their effect on the classical arts too. Previously dancing or learning dance was taboo to all communities other than Kalavantulu. Present day learning any classical dance has become a fashion and hobby. Only some are taking it as a profession to earn name, fame or money. Now art is not practiced for art sake or as an individual urge. There is no caste restriction. In olden days Kalavantulu used to learn dance as hereditary profession with dedication and attained scholarship in it. Now it is not necessary for an artiste to be a scholar in it. So many private insitutions are opened by the dance masters they are for commercial purpose only. So the quality and standard of this art is gradually coming down. This art has become a status symbol for wealthy people but it is a moon for the common and the middle class. A poor person who is really interested to learn classical dance has to struggle. It has become very difficult for him/her to become a famous artiste. Some learn for name, some learn for status symbal, some learn it to decrease their fat as a physical exercise but only few learn for art sake to digest it, and develop it and enlighten themselves by learning it. If one practises it as a Yoga or Tapas it becomes a spiritual experience, for him/her to attain eternal bliss.

The two conferences of Andhranatyam in 1994 and a decision of Telugu University committee approved the syllabus of Andhra Natyam submitted to the Government of Andhra Pradesh for the recognition. As a result of the struggle of the Andhra Natyam artistes for two decades a Government Order was issued on 23rd January. 1995 recognising Andhra Natyam as one of the dance disciplines.

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*1994 (July 17) Vijayawada conference material gathered from artistes and recorded in audio cassettes, personal attendance. 24-25th Sep. 1994 - Hyderabad - National seminar on Andhra Natyam - Material audio cassettes Personal attendance.*

The G O reads thus:

**GOVERNMENT OF ANDHRA PRADESH**

**ABSTRACT**

CULTURAL AFFAIRS - Introduction of "Andhra Natyam" Dance Discipline in Sri Tyagaraya Government College of Music and Dance, Hyderabad - Orders Issued.

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**TOURISM CULTURES SPORTS AND YOUTH SERVICES (CAID) DEPARTMENT G.O.**  
MS. NO.7 DT. 23.1.1995.

**READ THE**

**FOLLOWING:**

1. From the D.C.A. Lr. No. B4/359/91.2, dt. 31.8.91
2. From the D.C.A Lr. No. B3/359/91.5, dt. 17.1.1994.

**ORDER:**

Numerous representations have been received for introduction of "Andhra Natyam" the ancient temple dance in the Government music and Dance Institutions. The Telugu University has prepared and approved the Syllabus for "Andhra Natyam" and requested for permission to conduct examinations in that discipline along with other disciplines. The Telugu University had also requested for permission to allow private students to appear for examinations in that discipline through Government Music and Dance Institutions without any financial involvement for the Government.

2. The Director of Cultural Affairs, in his reference second read above sought for permission to introduce "Arddhranatyam" in S.T. Government college of Music & Dance, Hyderabad in the first instance and also requested for acceptance of the proposal of the Telugu University with regard to conduct of examinations.

3. After careful consideration, Government hereby accord permission **for:**

- a) Introduction of Andhra Natyam: discipline in Sir Tyagaraya college of Music & **Dance**, Hyderabad.
- b) Conducting examinations by Telugu University in "Andhra Natyam" **Dance** discipline along with other disciplines of Music & Dance; and
- c) Telugu University to allow private students to appear for examination in "Andhra Natyam: through Government Music & Dance Institutions.

(By order and in the name of the Governor of Andhra Pradesh)

Sd/-

S. ANWAR

SECRETARY TO GOVERNMENT

To

The Director of Cultural Affairs, A.P., Hyderabad.

The Registrar, Telugu University, Hyderabad,

The Principal, S.T. Government College of Music & Dance, Hyderabad

Copy to Education Department, A.P. Secretariat, Hyderabad.

SF/SC

Forwarded by order

Sd/-

J. KUSUMA KUMARI

SECTION OFFICER.

Some students of Andhra Natyam appeared for the examinations **conducted by** the Telugu University for Certificate and Diploma courses in 1995 and in 1996. Thousands of boys and girls are learning Andhranatyam all over Andhra Pradesh and are enthusiastic to appear for examinations.

### REFERENCES - (\*)

1. Abhinaya Sadassu - Andhranatyam - Rajahmundry(1970&1972)
2. Nritya Academy proceedings - 1982.
3. Andhranatyam - Syllabus vivarana - Dr. Nataraja Ramakrishna - Aug 1984.
4. Andhranatyam Sadassu - Sanchika - Vijayawada - July 1994.
5. Andhranatyam - Sadassu - Hyderabad - Sep 1994. .
6. G.O. Copy of Andhra Pradesh.

## *Chapter - 6*

### *Technique Of Andhranatyam*



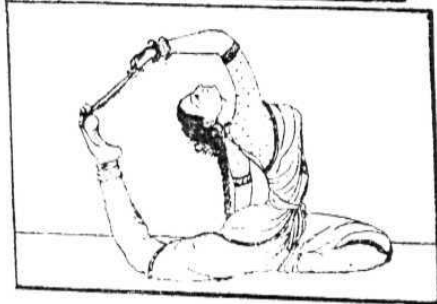
Numerous descriptions are found in ancient Telugu Literature about Nritya, Nritya and Natya and about the Natyasalas and Nrityasalas. Almost all the Telugu poets described dance styles that were in vogue in their times.\*<sup>1</sup>

According to Abhinaya darpana, Sangita ratnakara and other medieval dance treatises dance is divided into three distinct categories viz., Natya, Nritya and Nritya. Here Natya corresponds to drama and Nritya to jesticulation when it is performed to the words in a song. Nritya corresponds to pure dance in which the movements of the body do not express any meaning or bhava.\*<sup>2</sup> The above three divisions are again subdivided as Tandava and Lasya.<sup>1</sup> According to Abhinaya Darpana the sweet and graceful dance is Lasya, the majestic dance is Tandava. Nritya consists the movements of body - limbs and the performance of exhibiting the meaning of a song is Nrityam. Performance of Natakam (Drama) or dance drama is Natyam. Pure dance i.e., Nritya is known as the Rasabhavahina by ancient scholars. Nandikesa and others mentioned Nritya as 'Rasavyanjakam' the Nritya\* also is explained as Rasavyanjaka by contemporaries.\*<sup>4</sup> Hence the technique of classical Indian dancing can be classified either under Nritya, Nritya, Natya, Tandava or Lasya i.e., Sukumara. The terms are also prevalent among practicing dancers of North and South and from East to West. We find that dancers speak an identical language of basic technique, even though there are significant variations in interpretation.\*<sup>5</sup>

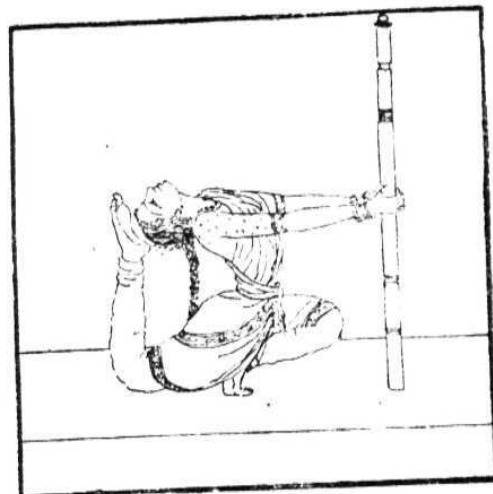
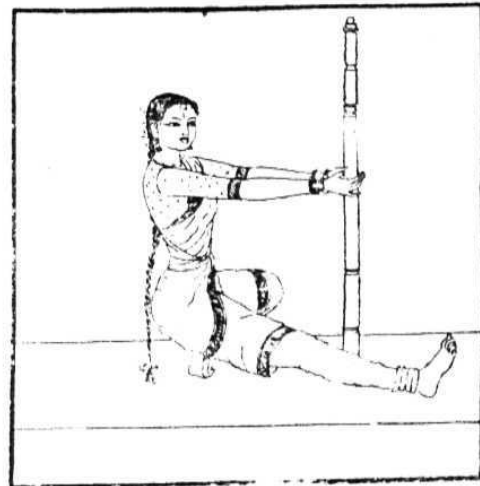
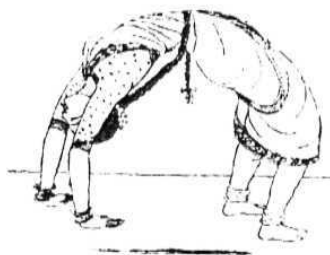
The term 'Technique' can be explained as the method of doing or performing especially the arts. (Oxford advanced learner's dictionary of current English - A.S. Hornby. Bombay 1991 page 1319). Technique means method, skill, artistry, procedure, usage etc. The method or a procedure followed by the artistes of dance can be called as dance Technique.

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\* 3 "I .tatiavamidvidhabhugnamLasya ThandavaSajnakam  
Sukumaramtu Tallasya muddhatam Thandava Vidhuah"  
Lasya Natyam Lasyam Nrityam Lasya Nrityam  
Tandava Natyam Tandava Nrityam Tandava Nrityam"  
\* Rasa - I vanjakam - Having Rasa (Sentiment)



Chikkulu



Excercises - Samu

Dance is an imitation of nature. So several technical aspects like hastas, charis, gatis are named by the authors of dance treatises after certain animals or things around us. For example Padmakosha hasta, Simhamukha, Ardhiachandra hasta etc. Mayura gati, Maralagati, Vyaghra gati depicts the gaits of animals.

The Nritya technique of Indian dance is according to the law and methodology of human movements. The sculptural quality of Indian dance does not need any emphasis, but it must be understood that the pose or stance in the dance is the most important.\*<sup>6</sup>

As in the other classical dances of India Andhranatyam also consists of Nritya, Nritya and Abhinaya. The Nritya part which is considered as the most important aspect of any classical dance, is practiced in the initial training as adavus, adugus and jatis in later items like Vinayaka Kautham, Additacari Vinyasam. Though the three aspects Nritya, Nritya and Abhinaya are given equal importance in exhibiting padams, javali's poems and the daruvus of Navajanardana parijalam the Satvikabhinaya dominates. Now a days the dance training commences with adavus. Previously the samu was a necessity. I started my dance practice with samu and Moggalu etc. under Smt. Saride Manikyamma. My classes early in the morning for the practice of Samu, Moggalu and adavus also to learn music. In the **evening**, I used to practice dance items. But at present the Adavus are taught to the students **directly**. There are many different patterns of Adavus in Andhranatyam. The basic position is Sama. From here the body is made to move. It is also known as Sausthavam. Holding two Ardhaachandra hastas on the waist standing in a straight line with feet in equal level is called 'Sthanaka mandala' by Nandikesa and it is synonymous to Samapada Sthanaka of Natyasastra.\*<sup>7</sup>

The Nrīttaratnavali dealt with 'Sausthava'. The body is to be **kept** in straight **line with** out bending, stretching too much or trembling. All the limbs are to be kept **in** normal position or relaxed slightly. There can be a slight movement in the feet. The raised chest, neck, waist, head, elbows and shoulders are to be kept in a straight line.\*<sup>8</sup> Jayapa says that 'Sausthava' must be practised during exercise and that without 'Sausthava' an artiste cannot appear gorgeous.\*<sup>11</sup>

Nrītta is the main aspect to construct the technique of any Indian classical dance. The Nrītta aspect has to be understood as a technique of human body movement. According to Nāṭyaśāstra terminology one may say that all the major limbs (angas) and minor (Upangas) limbs are utilised in Nrītta.\*<sup>10</sup> Chapter VI II and IX of Nāṭyaśāstra contain detailed analysis of the movements of major and minor limbs (the Angas and Upangas). This is followed by a discussion on basic stances i.e., the stha-nakas, the combination of the primary movements, such as charis, mandalas, karanas etc.\*<sup>11</sup> The classification of the head, hands, breast or chest, sides (waist) hips and feet constitute the major limbs (angas). The shoulders, arms, back, **belly**, thighs. The calves, wrists, knees, elbows are pratyangas and the eyes, eyebrows, eyelids, cheeks, nose, jaws, lips, teeth, tongue, chin and face, ankles, fingers, palms etc., are upangas.\*<sup>12</sup> The angas and the upangas are utilised in both Nrītta and Abhinaya technique\*<sup>13</sup>. Nrītta hastas are also mentioned in Nāṭyaśāstra, Abhinaya darpana etc. The performance of Nrītta, Nrītya which consists of Adavus **and**

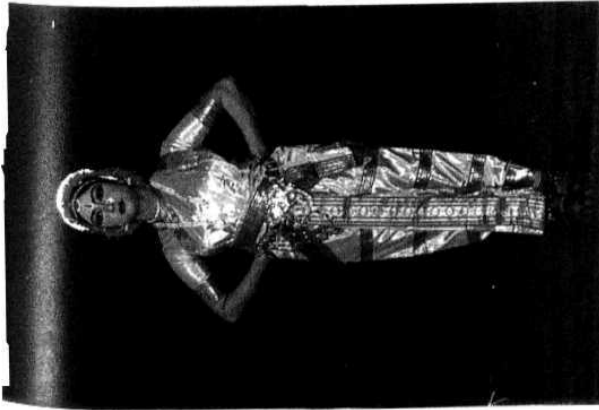
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\*7 Sprushtva Ardhachandrakhyā panibhyam Samapadatah!  
Sama rekhataya Tishtet tat syat sthanaka mandalam!!

\*8 Yatra nangamativoccam Narikharvamacancalam!  
Visrantavayavamtola padam vikshah Samumata!!

Samakantha Kali Sinha Kurpramsam prayujyate!  
Sausthavam tat Samakhyatam Budhaihi vyayama go caram!!

\*9 Sutarām Sausthave yatnah Karyo vyayama karibhihi!  
Sadhakastena hinango natve nrītte na sobhate!! Nrīttaratnavali



Saushtavam - A beginning Posture



A Peculiar stance used in Andhranatyam



Starting Movement of Di-Di-Tei Adavu



Feet are in Sama Position



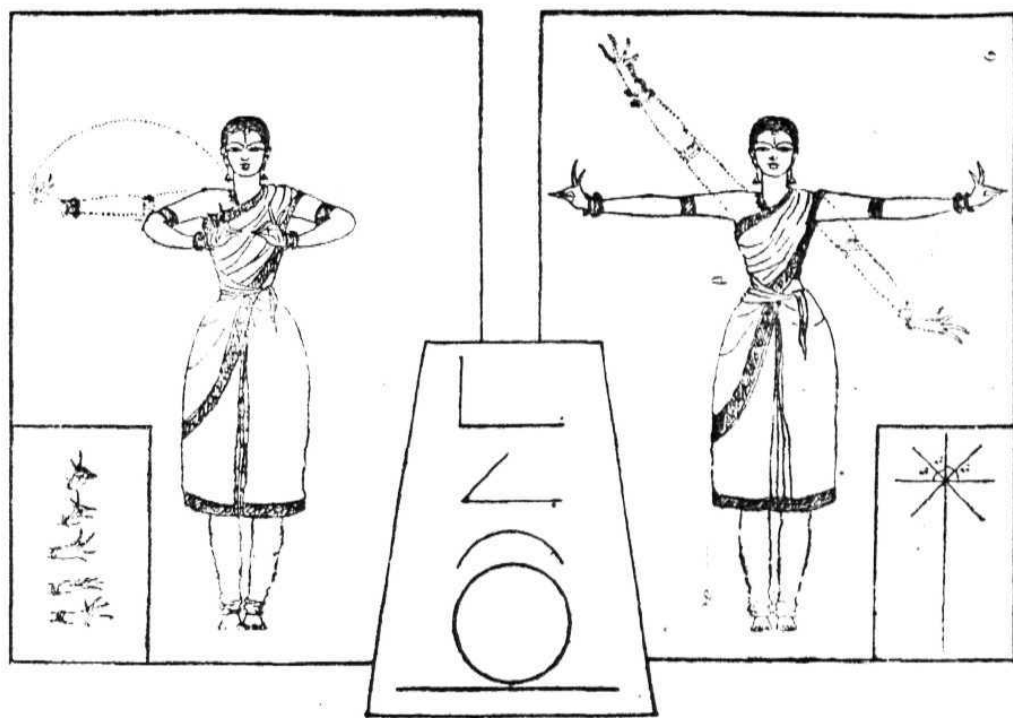
Peculiar standing Position used in Andhranatyam

Adugus, jatis Tirmanas. These are executed in five varieties of geometrical **movements** of the body and hastas. These movements are invariably in 45, 90, 180 and 360 degrees. (Pictures are showing the possibility). The movements of **the body are in triangles, circles and half circles.** \*<sup>14</sup> Mrs. Kapila Vatsayan explains this thus. "The Indian **dancer is not** concerned with musculature of the human form, but rather **like the sculptor, takes the joints** and fundamental anatomical bone structure of the human form as its basis. **From such a** basis the dancer strives to achieve absolute form, since the muscles cannot suggest **absolute** form and create abstract geometrical patterns easily. The different parts of **the body and** their respective movements have been analysed from this point of view. It is **from the key** joint of knee, hip and shoulder that a movement emerges in both the lower and **upper limbs;** the neck joint is the pivot for movements of the head and face. \*<sup>15</sup>. The **dance technique** which has three aspects as Nritya, Nritya and Natya is with its divisions of Tandava and Lasya developed under Natyadharmi. where we can witness the predominance of **graceful** gesticulation and it can also known as suggestive dance or stylised dance. **Where** is an attempt to exhibit the emotions in an natural, graceful manner is Lokadharmi. The dance technique follows the Natyadharmi and Lokadharmi. The distinctivity **will be in the** training system. Nritya technique and they vary with regional influences.

The Basic adavus in Andhranatyam are called as 'Tattu-Adavu', Nattu-Adavu, Kundu-Adavu, Jaru-Adavu etc. These are explained with the help of sketches **with positions and** movements. As I mentioned earlier about the Sausthava and Samapada is the first stance, the second position is known as 'Ardhamandali' or Ara-mandi. \*<sup>16</sup>. In this **position the** knees and feet are out turned with well balanced body by **bending it suitably.** "The movements of Angas, upangas and pratyangas comprises of various body movements and various adavus are devised depending on these movements. Adavu is a **fundamental**

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*Am means half and Mandi means to Kneeling down - Telugu • English Dictionary C.P. Brown*



• Hand movements in various Angles

dance unit where hands, feet, head, eyes and other parts of the body move in a co-ordinated manner. Adavu is a generic term used for any body movement. The dance movement using both hands and feet is called Karana. Karana also represents a combination of various sthanakas, Charis and Nritha hastas. Therefore Karana also becomes the basis for adavu. In order to achieve anga suddha ie., purity of movement, an adavu has to contain four Lakshanas (signs) viz: Sthanaka (Stance assumed at the beginning and ending of an adavu), Nritha hasta (hands used in the performance), Chari (Movements of hands and feet) and Hasta Kshetra (position of hands) throughout the performance \*17

#### ADAVUS of Andhranatyam:

At the beginning . the practice of Adavus an artiste has to learn the 'Vandanam'. Namaskaram (Vandanam) to Lord Siva by reciting 'Angikam bhuvanam yasya', Namaskaram to Guru by reciting "Guru-brahma- Guruh Vishnuh" and Bhuvandanam by reciting 'Samudra Vasanedevi:- after the recitation of above three slokas moving the hands around the shoulders and above the head traditional Namaskaram is taught to the students which depicts the meaning thus: "making my body a flower I offer this dance to the gods and I pray the gods, the Guru and the Audience" (Dr. Nataraja).

1. Tattu-Adavu: Standing in Ardhamandali position both feet (Right and left) are alternatively lifted and stamped on the floor. This adavu gives strong base to continue in Ardhamandali position where the knees and feet turned outside with the reduce the body height. It also makes the legs strong. First it is to be performed by holding the ardhachandra hastas on the waist and then with extended arms with pataka hastas. These are also practised in Jaatis, with Tisra, Misra, Caturasra, Khanda and Sankirna rhythms.

1. Ta - Right foot stamping. Tei- Left foot stamping.
2. Ta - Ta- Two beats with each foot Tei - Tei





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## Sthanakas



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3. Ta-Ta-Ta - Three beats with each foot. Tei-Tei-Tei
4. Ta-Ta-Ta-Ta - Four beats with each foot. Tei-Tei-Tei-Tei
5. Ta-Ta-Ta-Ta-Ta - Five beats with each foot. Tei-Tei-Tei-Tei-Tei
6. Ta ta-Ta / Ta Ta Ta Tei Tci -Tei /Tei tei Tei - The third beat is absent here
7. Ta-Ta-Ta-Ta/TaTa Ta Tei Tei Tei-Tei/Tei Tei Tei - First four beats are in slow and other three are in double the speed.
8. Ta-Ta- Ta-Ta-Ta-Ta-Ta-Ta- Ta Tei-Tei-Tei-Tei-Tei-Tei-Tei-Tei-Tei  
Stamping the right and left alternatively; with nine beats for each foot.

Tattuta means to beat. In the Bharatasaram 'Taaditapadam' is equivalent to this.

“Padadvaye neikada cettadyatetaaditam bhavet”

“Beating the floor with the feet is known as Taditam.”<sup>18</sup> It is also mentioned in Natyapradipa a Bharatasastra text written by Sri Lepakshi Venkatanarayana Kavi. In this he mentioned 32 varieties of adavu patterns which were in vogue in his time (1900). Some of these adavus, with variation of hand gestures are similar to the adavus of Andhranatyam. Tattuadavu is similar to 'Tattu-Jaggadava' of Natyapradipa. "Tattu Jaggadava" is defined as the beating of the feet by bending the knees side ways and keeping the feet a part at a distance of a 'Jaana' or Span <sup>19</sup>

This aduvu is also similar to the padalakshana "Talaahati" as mentioned by Jayapa in his Nrittaratnavali.<sup>20</sup> The 'Tattuadavu' is the basic unit for the other adavus which start with the Ardhamandali position and stamping of feet to create various patterns.

## II. NAATU-ADAVU

A. In Telugu 'Naatu' means to plant, or to pierce. The word depicting **that the heel** of the feet is stamped like planting. The adavu is done with lifting the leg from **Aramandi** stamping with the heel in an extension and the other leg is bent with Hat foot and **the** extended leg is again brought to the same place and the same movement is to be repeated with the other leg. Then the first (Right) leg shifted to the back side of the other leg **and** the beat is with toes and then placed with a stamp at the native place. The movements **are** repeated with the other leg. This has rhythmic syllables as "Teyyam datta-teyyam-taha".

B. There is another 'Naatu-Adavu'. In this movement of the legs is in crossed position. It is nearer to the desisthanaka mentioned as Paravrittam by Jayaprasenani in his Nrittaratnavali.<sup>\*21</sup> The feet are crossed one heel facing the big toe of the other and the other heel facing the little toe.

The second part of the Adavu NR) in which the foot is placed crossing the other behind it, facing the big toe, towards little toe and the two heels touching each other. The Nattu-adavu is practised in various patterns; i.e., side ways front side, etc. These are used in Nritta and Nritya items.

## III. DIDITEI - ADUVU:

This is a common step and used in almost all Indian Classical dances with slight variations. In Andhrana-tyam technique these are practised with two legs and also **with** one leg and feet. In the constructive Nritta pattern it is practised with both legs thus; **the**

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<sup>\*</sup> "Sasabdam Tadanam Bhumiha Tatanasyat Talahatit : Nrittaratnavali" 7" Chapter



**Ardhamandali - Out turned Knees and Feet**



**Mandala Sthanakam**



**Starting Position of Dittei Adavu**



**Crossed Feet - Dittei Adavu - Used in Navajanardanan**

leg extended sideways and stamping with the heel for the syllable 'Ti' and the other is 'Di' stamped with the flat foot and the extended foot is brought to the original position by a stamp on 'Tei'. This adavu pattern is practised in various types with several combinations of handgestures and various positions of the feet. These are also used with other patterns.

- a. This adavu in Bhamakalapam is to be done with one foot - 3 beats di, di tei with one foot, the foot extended and the 'di' stamped with heel and with a movement to the back another 'di' is stamped and the foot placed at with a stamp in the beginning position.
- b. This adavu also done by crossing the feet front side and back side of each other.
- c. Tei diditei - tei is a stamp with flat foot, crossed foot etc (Front and back sides).
- d. Plain stamping combined with diditei (side ways diditei).
- e. Crossed foot front side and the side ways diditei.
- f. Rack - crossed foot with the combination of and the sideways diditei.
- g. Leg lifted and crossed at the knee of the other leg and the beat will be with flat foot and diditei is done with the lifted leg. This can be done with a jump or without a jump.
- h. Other one is with a silent lift of the leg for 'Tei' and 'did-itei' is same.
- i. Tei-Tei-diditei : All above mentioned varieties are practised with two beats.
- J. Tei-Tei-Tei-diditei: same as above. The hastas like Tripataka, pataka, alapallava, Katakamukha etc. are used in basic training.

#### **IV. DITTEI - DITTEI-KUNDU ADAVU OR KUPPI:**

This is a distinctive adavu pattern with a slight jump on both toes followed by stamping of both feet together. There are a number of ways to execute this adavu. Padmakosha, Katakamukha, Ardhachandra and Tripataka hastas are used while this beautiful movement is executed in Ardhamandali with extended arms and bent arms close to the chest.

Another type of this adavu is to be practised with crossed legs and feet.

This is used in Dasavatarams and also in the Navaja-nardana Parijatam.

1.Dittei - Dittei

2.Dittei - Diditei

3.Dittei - Dittei - diditei

4.Dittei - Dittei - Dittei - Diditei.

Dittei adavu is similar to the description of 'Desipadam' - (Kramataditam) in Nrittaratnavali. By standing on the both toes of the feet and stamping by making sound with the sole of the feet is called Kramataditam.\*<sup>21</sup>

#### V. TATTEI - TAHA - DITTEI TAHA ADAYU:

The Tattei taha adavu is to be performed with a stamping of the right foot and then the left foot followed by a jump on the toes and stamping of both the feet together. The alternate beginning of the adavu brings a good balance in exhibiting the different complex rhythmical structures of the extended arms with pataka, sikhara, kapitha, Tripataka and Katakamukha hastas. This adds grace and beauty to the performance.

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\*21 Desisthanakas :Paravritam: Sloka: 17.  
Bahyabyantara Parsvabhyam Yuktayostirvaga (Stayoh?)  
Padayoryatra parshnibhyam Kanishtangusha Kauyutan.  
Gajasadhani Kenaitat Pravritam Prakirtitam Nrittaratnavali

\*21a Nrittaratnavali - Chapter 6. Sloka 27  
Padayoranguli prushtabhagaistishta muhuhuKramat  
Tatabhyam tatkramenaiya sasabdam tadana bhuvah  
Yalta kurvita tat tadjnaiti kirtitam krama taditam

\*22 Celagu nijaggu adavalo siramunakunu Karamu velpuga paikelli galamugulka  
ollunupucunadugula nokka mare jarupaganaunu nidi jaggu jaradava.

Nrittaratnavali • Telugu • Pithika- PSR Appa Rao - p. 57

## VI. JAARU A DA YU: (Gliding or skating movements):

'Ta-dit'dittei; Ta-dit-tteyya' are the syllables for this adavu. It is used in both nritta and nritya. This adavu begins in Ardhamandali position with stamping of the flat foot and the leg moves to a side with a gliding movement and rest there for one beat then the other leg corresponding to the first leg crossed back and stamped with toes and then first foot is stamped, then the same movement is to be continued with other foot. This adavu is done to make circular movements and to cover the whole stage. But the basic training of the adavu is given at one place. This Jaru adavu is performed with the help of Pataka, Ardhamandali, Katakamukha and padmakosa hastas with extended and circular movements of the arms.

Other type of Jaaru Adavu is to glide with the feet towards front and side ways, another one is to make the foot to glide side ways and the other foot also moves correspondingly to it. The Jaggu Jaaru adavu which is defined by Lepakshi Venkatanarayana Kavi in his Natyapradipam is similar to this Jaaru adavu. It is defined thus "the holding a hand above the head with a beautiful movement of the neck and both feet moved at a time is Jaggu Jaaradava \*<sup>22</sup>. These gliding movements are practised and performed in several varieties. Predominantly, these graceful movements are used in Nritya.

## VII. MANDE - ADAYU:

Mandi means to kneeling down. The Mande adavus are practised in Mandala sthanaka. The adavu begins from Mandalasthanakam.\*<sup>23</sup> These mande adavus practised in several varieties with different movements of legs and arms. At the beginning of this mande adavu a slight jump on the toes is necessary and then sitting on the heels for the other following movements of the legs and arms.

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\*<sup>22</sup>

\* Mandalam: This is sitting position where the feet are turned side ways and heels raised and the body rests on the heels with, outturned thighs and knees.

1. Complete sitting position, Tehista, Tehista, Tehista. Tehista
2. To start with sitting position then legs and arms extended adavu. Tehista **Tajham** - Tehista - Tci.
3. To start with sitting position then making circular movements are the varieties in mande-adavu. These are generally practised in Tisram and Misram. Tehista - Tajhem - Tci - Tirugudu tci.

#### VIII. JAATI-ADAVU:

1. Takita - Tirsam - 3 beats
2. Taka-Takita - 5 beats
3. Takadhimis Takajhanu - Chaturasram - 4 or 8 beats.
4. Takita-Takadhimis - Misram - 7 beats
5. Takadhimis - Taka - Takita - Sankirnam - 9 beats.

#### IX. UTPLAVANAS-JUMPINGS:

- a. Utplavans or jumps are practised with a lifting of both feet back side and making a jump by touching the hips with the heels.
- b. These jumps are practised jumping on both the sides with stamping a foot and bringing other foot up with a jump and crossing the other foot.
- c. The combination of utplavanas, mande adavus and the Bhramaries create several types of these adavu patterns.

#### X. USLADAVU:

Stamping the foot against the beat is usli. These adavus are used in Nritta, Nritya and to move to front, back and side ways in presenting Tillana and Varnams.





Crossed Feet - a variety of Di-Di-Tti Adavu



Crossed Feet used in Tarangam



Moving with Heels - A Basic Adavu



Ginatom - Raising a Foot  
Other Foot follows the first Foot

## **XI. MUKTAYIADAVUS & TIRMANAMADAVUS:**

Muktayi leads a dance item and Tirmanam indicates its finish. Muktayi used while starting a Nritha piece and Tirmanam is per-formed at the end of an item. \*<sup>24</sup>.

### **A. Muktayi Adavulu:**

1. Ginatom
2. Tei Ginatom
3. Tei Tei ginatom
4. Kitataka tei
5. Tei Tei ginatom
6. Tadi Tadi tei ginatom etc

### **B. Tirmanam adavulu:**

1. Kitataka Tarikitatom - 3 times
2. Tadhim ginatom - 3 times
3. Tadiginatom Takatadiginatom - 3 times  
Takadhiki tadiginatom

These tirmanams are practiced in angular movements of arms, circular movements of arms and circular movements of the body.

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\*25. OPERA A play in which the words are sung and accompanied by an orchestra.

•JO. SRUTI is the drone (a deep humming sound). Produced by the Thambura, which has generally four strings. The Thambura produces the three primary notes, Sa, Pa, and Thara (higher octave) Sa, sounding simultaneously or successively and with pleasing effect. In culmination it also produces the secondary notes, in consonance with the primary. Sruti, in fact, is the smallest audible sound: it may be the quarter tone, microtone or enharmonic note. It also corresponds to the Adhara shadja (sa). The combined effect of all this helps the artiste to align his voice or his instrument in unison. Sruti is said to be the mother of music. - Ask yourself the ten questions - by BRC Iyengar. Deccan Chronicle, VI 1993.

XII. The last adavus are practised in three types in sama position and aramandi position.

1. Taka Taka Taka Taka - stamping the feet alternatively in Sama position.
2. Dhigi Dhigi Dhigi Dhigi - stamping the feet with toes alternatively in **Ardhamandali** position.

3. Dhrugu Dhrugu Dhrugu Dhrugu - Stamping the heels alternatively in sama position by raising the fore part of the feet. As explained above there are XII patterns of adavus in Andhranatyam at present. Some of the adavus are also used as adagulu. The difference between adavu and adugu is simple. The adavu in Nritha patterns is followed by the Nritha hastas and is very systematic in presentation. Adugu is used in Nritya where the feet follow the tala, laya and the hastas depict the meaning of the words of the song. The adugu means a natural step. According to Dr. Nataraja Ramakrishna, adugu is normal walk or natural step, generally used in nritya to depict some meaning and the Adavu is a complete scientific movement in a combination of chari, Rechaka, Nritha hasta, used in pure dance items. Basic training of foot work in accompaniment of arms and other body limbs is necessary for learning the items of Andhranatyam.

## **REPertoire OF ANDHRANATYAM**

Repertoire which has to be pronounced as repertwar which means a stock of pieces, plays, operas etc. Mandalam: This is sitting position where the feet are turned side ways and heels raised and the body rests on the heels with, outturned thighs and knees<sup>25</sup> Andhranatyam is a female oriented Lasya dance tradition containing three traditions viz. Agamanartanam, Asthananartanam and Parijata Prabandha Nartanam. In olden days the

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\*28. Kumbhaharati - auspicious lamp used to offer to the main deity in the temple. Now the performance of Andhranatyam begins with the offering of the 'Kumbhaharati'.

order of performance used to commence with a Kutupam. The orchestra artistes used to enter the stage and stand in an order which was called as KuUpam. Then the members of the orchestra used to set their instruments in a 'Sruti' \*<sup>26</sup>. All the instruments in harmony with each other was called as melaprapti, melavimpu or melanam means to unite the sounds of various instruments. After the melaprapti the dancers used to enter the stage. Then a Raga (melody) used to be played on a mukhaveena or a Hille or any other wind instrument. It was called 'Ambaram'. Then the singers or Nattuvaram used to sing some mridanga jatis in samagati which was called as 'Ayittam'. Then the Churnikas were used to be sung by the artistes. Then the dancer had to submit pushpanjali (offering of flowers) then sabhavandanam, then only the dancer used to tie her ankle bells, after that she never paid the sabhavandanam. This process of Kutupam, Melaprapti, Ambaram and Ayittam were observed upto the early 20th century. The above process was strictly followed and it depicts the discipline of the artistes of those times. Any dance performance in the above process creates a 'Rasanubhuti' says Dr. Nataraja Rama Krishna.\*<sup>27</sup> All the classical dance artistes of India follow a similar invocation that is the above kulupa\ inyasam.

The distinctivity of Andhranatyam is the process which depicts the old tradition to suit the modern stage. With the harmonious base of the orchestra the singer today sings Ganesha Stuti and a Narayana teerthas tarangam ' Puraya Mamagamam'. Then dancer enters the stage with Kumbhaharati in her hands while the singer chants the 'Ayittam' (Mridanga jatis) and the dancer offers kumbhaharati to the gods. This is followed by a churnika and pushpanjali, Bhuvandanam and then an invocatory item Addi Mohara or Additacharivinyasam, which is also known as alarimpu performed in Khandam, rendered

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29 / Aluru - A flower, blossom. Tashine, glitter, he splendid etc

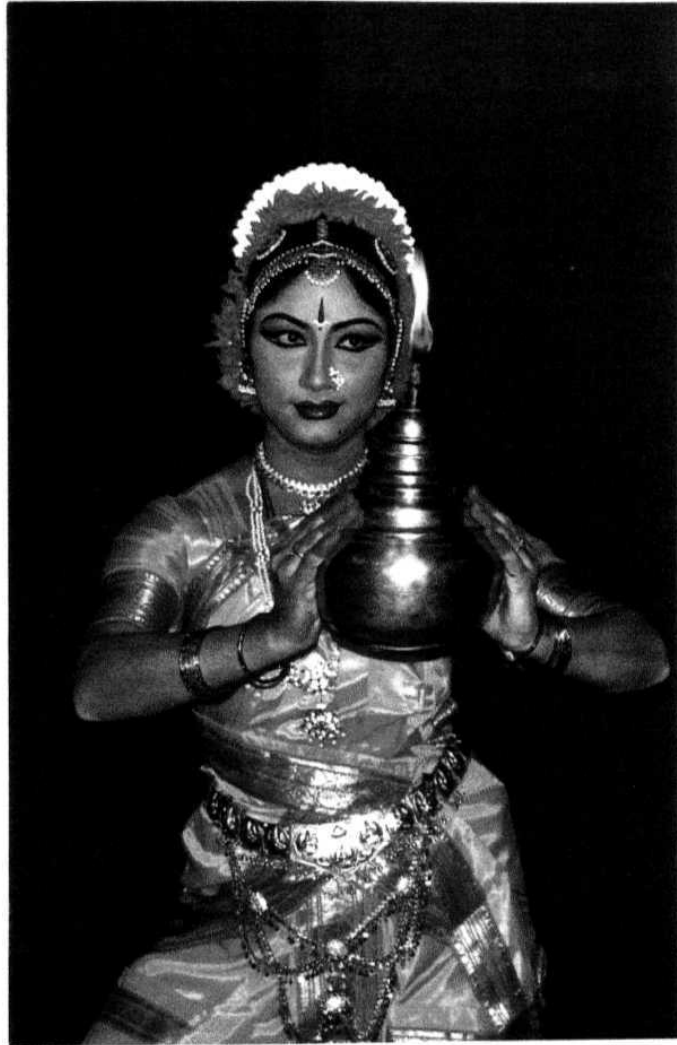
2 Alarimchu- to please, gratify

3 Alaruboni - A woman

4 Alararu - To re/one etc

5 Alaru vittudu • He who has a how a flowers - ( 'upud' - ( ' / ' liown - Teluguto English! •Urinary - p SS.

## Kumbhaharati Performance



in Nataraga. Kumbhaharati \* is an identity of Andhranatyam \*<sup>28</sup>. Alarimpu or alarinchu means to please. Alaru in Telugu is to shine, blossoming of a flower etc. This item consists of various patterns of Adavus and is performed to please God and the audience. This is a Suddha Nritha item (Pure-dance) depicting the blossoming of the artiste for future **item**. It does not contain any Rasa or Bhava but pleases the audience with its distinct quality of performance by the movements of the dancer. The first part of the item leads **with a** muktayi.

**MUKTA YI:** *Tadhit Jham Tarita*  
*Dhit Jham Tar it a*  
*Jham tarita*  
*Takadhit Jham tarita*  
*dhit Jhum tarita*  
*Jham tarita*  
*Tadhit Jhamtari tarn |*  
*Takadhit Jhamtari tv |*  
*Tadhit Jhamtari - Takadhit Jhamtari*  
*Takanaka Jhanu*  
*Takadhiki Tadiginata Taka tadiginata*  
*tadiginata diginata ginatom*

Second part of the item is known as 'Addi' or Additaehari vinyasam.

- I. *Tam ta tei te+ tei jayadattam*  
*Todigidom todigi dam dam dam*  
*dam dam dam dam dam dam!*  
*Dam dam takadhikitata tadhiginatom!!*  
*Todigidhim- todigi dim dim dim*  
*dhim dim dim dim dindhim!*  
*dhim dhim takadhikitaka tadiginatom!!* \*<sup>29</sup>

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2. *Tarn ta tei tei - Tei jaga dattam !!*  
*Todigi dam todigi dam dam dam*  
*Todigi dhim todigi dhim dhim dhim*  
*Todigi dam dam todigi dam dom*  
*Todigi dam - todigi dhim!!*  
*dam dam takadhiki taka tattomta doddo*  
*dham dham dham takadhikitaka taltomta doddo*  
*dam dam takadhiki taka*  
*dham dham dam takadhiki taka*  
*Tungaku takadhiki tongutaka tadhiginatom!!*  
*Tam ta tei tei teigajadattam!!*

**MOHARA:** *Titittitei- Kitataka titittitei*  
*Todigidam dam - takadhiki taka*  
*Tungaku takatom - Taka torn*  
*dhigitunga, dhigidhigi taka tunga taka taka tonga!*  
*taka taka tonga tonga torn torn tonga!*  
*torn torn tonga tonga - 3rd speed*  
*takkattom - dhimi dhimi dhimi dhim doddoddo!*  
*Tadiddo - dhimi dhimi dhimi dhimi doddoddo!!*  
*Takato dhimi dhimi dhimi*  
*Todigi to dhimi dhimi dhimi*  
*Dam ginatom - dam dam ginadhim*  
*Takato dhimi dhimi dhimi todigite dhimi dhimi dhimi*  
*Dam ginatom - dam dam ginadhim!!*  
*Dadiddha didda dhittanga*  
*todigidham - dam dam.....*  
*Titittittitei Kitataka titittittitei!*

**TIRMANAM:** *Jhum Jham dhirgudu dhinna dhinna kitataka dhinna dhinna kitataka  
kitataka kitataka kitataka Dhinna kitatak  
dhirgudu dhirgudu dhirgudu dhim,  
Ta - Jham - Taj ham  
takadhiki tadiginata,  
ta ka tadiginata  
tadiginata  
diginata - 2 times  
ginatom - 2 times  
Taj ham - dititei, dititei, dititei dititei - 3 times  
tei lei dititeitei tei tei dititei tei - 3 times  
tei dhrgudu tei !  
Tarn ta tei tei tei jagadattam!*

Addimohara is the warming up dance item for the performance. This is a worship of the stage, a kind of Rangapuja, while pushpanjali is the offering of (flowers to God. The basic attitude of these items is obeisance to God and it is used to be performed in a temple. The second item in the repertoire is Vinayaka Kautam is also known as Kausthubham. It consists of Mridanga jatis to a musical notation. Kautams are written in praise of Vinayaka, Siva, Vishnu and Lakshmi or any other GOD or Goddess. These are composed in special talas like Vinayaka. Rudra, Lakshmi, Simhanandana, Garuda etc. The Nritya is composed to the Guru. Laghu and plutha of the particular tala. Vinayaka Kautam is given more prominence in Kautams. Vinayaka, the Lord of obstacles, who protects us from all obstructions in our endeavour.

The Vinayaka Kautam composed in Vinayaka tala has the 72 matras. The talangas are Ga, Ga, Ga. La. La. Pa, Ga, La, La. Pa. " Ga is the Guruvu of 8 matras. La is the Laghuvu is of 4 matras and the Pa is the plutam containing 12 matras. i.e.,

Ga.	Ga.	Ga.	La.	La.	Pa.	Ga.	La.	La.	Pa,
8+	8+	8+	4+	4+	12+	8+	4+	4+	12 =72



Total tala letters are 72. The present day Vinayaka Kautam is rendered in Sankarabharana ragam. Every Kautam has the five Angas. 1. Sulu Vinyasam. 2. Tatkaram, 3. Tahanajati, 4 Kautam (Main part) and 5. Tirmanams.

The Dancers body should move at the beginning lightly like a (lame of lamp which flickers when there is a gentle breeze. Then the eyes, neck are to be moved to depict **the** Sulu Vinyasam. The mridanga notation is used for the Suluvinyasam is. thus,

1. *Titittei kitataka tittittei*  
*Dittei Dittadu - dattat ttaham!!*  
*Tattanutamita k itat a ka*  
*Tori Tari kunda kuku*  
*dhittimta diginatom*  
*dhigi dhigi dhigi dhigi*  
*dhi teyya tei!*

2. **Tatkaram:**

*Tala fa tatta - Taj ham tatta*  
*Tala dhi dhi - tom torn nanna*  
*Tad hikitataka - Takkitata ka*  
*Dhikkitataka - torn kilataka*  
*nam kitataka - too dhim!!*

3. **Tah an ajati:** If sounds of a mridangam are produced with musical notations as a veena they are called as Tahanajati.

**Jati:**

*Tadhim datari tadana jhamumtari*  
*darehi namtari rehina namtari*  
*namtari kumtari humtari kumtari*  
*Tadana dhanam jhanutam dhimitam jhanu*  
*taha lanatadhimijaganaga*  
*namta kumta rumtahata renkina*

*dhilataingu takaham tadhiginatom*  
*tadhiginatom, taka tadhiginatom*  
*tattalangutadhiginatom*

**frltktayi:** *Teyyam delta teyyam ta ha*  
*Teyyam dattatei hattei*

After performing the above three parts the next part which is known as 'KAUTAM' is to be presented by tirmanas.

*Vinayaka Kautam - composed in 72 malras*  
*Vinayaka tala:*

- G(S) *Takkitataka lei; Dittite i*  
*dittei dittadu datta tahant*
- G(S) *Dattanutakita kinatonga dhekkutam*  
*tonga, nangita kitataka, nangita kitataka*  
*namgitakitataka*
- (i(S) *Dhimitam nutakita kinatunga*  
*dhekkutam tonga - Ta tangi tang; Kitata ka*
- L(1) *Dhikkitom - dottam dirgudu torn torn*
- L(1) *Dikkuntari- dhikkita kitataka*  
*Dhikkitonga - Hari bara*
- P( ) *Karimukha Vigna Vinayaka*  
*Venakati(ta) Harulava Ganapati*  
*Je je jekkita notariki dhem*  
*jeje jekkita*

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\* JH. *Kaivara Prabandham: This is a musical poetry. In this the matu has the long jatis and musical instruments with mathematical order.*

*Matu: The name of the Sahitya part in musical writings. Sangita Sabdarthachandrika • p, 102*

*Kaivaram: The description of beauty, praise, encomium - C.P. Brown. Telugu, English Dictionary - p 112.*

G(S) *Notariki dhem, kinnam tadhikku*

*todhikku anam gautari*

*tongitakitataka*

L(1) *Tongutaka devara ganapati dhikkita kitataka*

L(1) *Dikkutonga Ganapati kautam gaddari*

P( ) *Vinayara (Vinayaka) tarugudu tarn*

*Dhurgudu dhim takku*

*Dhikku takkika tongita kitataka*

*Dheyam tangi kitataka dikkitom*

**Muktayi:** *Dattam todigi dam todigidhim*

*Tatom tongutaka, tongutaka*

*Todhiginatom!!*

*Teyyam datta Teyyam taha*

*Teyyam tdatta teyya lei*

Kautam consists some literature in praise of Clod (Devara ganapati, **Hari hara** Karimukha etc), but the dance is performed in pure Nritha. the Sahitya is not presented with Angikabhinaya. ie., mimetic action. The tirmana jatis are performed in Aditala ie., in Samam. Fivejatis are used to performed previously, presently three or two **tirmana jatis** are performed.

The third item is Kaivaram<sup>\*30</sup> which is also an applause in **praise of Lord Siva or Vishnu**. This consists of Nritha and Nritya. The mimetic actions depicting the bhava of the **Stotras** are introduced in this item. Generally these stotras are written in the praise of Gods and also of Kings. Asthadikpala Kaivaram also composed by Dr. Nataraja Rama **Krishna**. The

performance structure of the Kaivaram is stotra which is followed by a jati and at **the end** by a tirmanajati. Now, Andhranatyam dancers perform two Kaivarams Siva Kaivaram **and** Vishnu Kaivaram. These compositions are similar to kautams. The difference is the stotra in kaivaram is exhibited with mimetic actions in devo-tional emotion, but in Kautams **pure** nritha patterns are executed. These are temple ritual items which are performed in great dedication and devotion.

To please the Gods Hindus recite Bijaksharas like Aum, Aim, Hrim, Sreem. When the Bijaksharas are rendered in a special manner a divine power will be generated. In the same manner the mridanga notation are set in a Kautam to please the Gods. To depict the five elements, the panchaksharis, the Pancha pranas the Additachari is composed in **Khanda** gati i.e., in five letter metre and Kautam is composed in five angas. The three items of the first part of the Andhranatyam repertoire pertain to Agamanartana sampradaya. These items are the special compositions and were performed in temple rituals.

The second part of the repertoire is the Asthana Sampradaya. In this, the selected items like Adhyatma ramayana Kirtanas, Tarangams, padavarnams, Padams, Javalis, Sallamjatis, Slokas, Sabdams and Tillanas etc., are performed. Kelika, Asthana nrityam, Karnatakam, Katcheri, Darbaru are the synonyms used for the performance on the Kalyanamantapa of a temple or in the court of king. The performance is similar but the basic attitude is different. Asthana Kelika in a temple is different. Asthana Kelika in a temple was of a devotional content which leads the people towards spiritualism. It was also an **intellectual** feast for the elite and the artistes. Darbaru or Kelika in the court of a King was to entertain the King and scholars and intellectuals, ministers and others.

1. **\*Padavarnam:** This is a musical composition containing Sahitya (poetry) to portray the Nritha, Nritya and Abhinaya. The Bhavas (emotions) are exhibited with elaboration of

Angikabhinaya and sathvikabhinayam. The padavarnams are compositions in erotic sentiment or expression in praise of God. In Varnam abhinaya skills reach its pinnacle and the dancer shows her mastery in Nritya and Nritya. Examples: 'Manavi Chekonarada' in Shankarabharana raaga - Aditala & 'Danike tagu janara' - Todoraga set to Rupaka tala.

2. \*Dasavataramulu: Ten incarnations of Lord Vishnu. This famous composition was choreographed and practiced by the famous Andhranatyam artistes Smt. Induvadana and Vaidehi of Marampalli is now performed as one of the items in Andhranatyam. This is a beautiful and unique composition of peculiar and distinct quality of Andhra natyam. The jatis are choreographed in different talas and gatis, lyrics are rendered in Mohanaragam.

3. \*Tarangam: Tarangam Literally means a wave. Sri Narayanatirthas Krishna leela tarangini is famous for its devotional content and scholarship. Tarangams are the great compositions in which the aspect of Nritya is extensively, elaborately performed. They are rich in Ragabhava, talabhava and Layavinyasa says Dr. Nataraja. The most useful item for showing the skill of the artiste in Laya Vinyasam with various patterns of Adugulu.

4. \*Sabdam-Sallamjati: The descriptive compositions of Bharata. Ramayana and Bhagavata are known as Sabdams and they are also composed in praise of Kings. Many Sallamjatis were composed by Sri Kasinathayya kavi. Sabdams and Sallam jatis are similar compositions. These are chandorachanas (composed in prosody) consisting yati, prasa, yamakas and gamakas.\*<sup>31</sup>

\*31.

\*Yati: A syllabic rhyming to the initial letter of a line in a poem or song.

\*Prasa: The rhyming letter or the second letter of each verse

\*Yamakam: a kind of alliteration.

\*Gamakam: Connection in a sentence the word to be understood. The movement in swaras while singing the music and are given more prominence as angas to explore a raga and are the decoration for the melody of Indian music.

\*Sallam: An Urdu word • How or salutation. - C. Pirown Telugu-English Dic Honors:

Example: Sallamjati: Dharani rathamai deva janu landaru Janambirugadala nagada!  
Aruduga Sankarunakitavai Ajudu Sarathiganu pogada!! Sabdams  
are generally composed in Kambhoji raaga set to misrachaputala.

#### 5. \*Padam:

### ABHINAYA IN ANDHRANATYAM (HISTRIONIC EXPRESSION)

Abhinaya is of four kinds. They are :

1. Angikam, 2. Vachikam, 3. Aharyam and 4. Sathvikam.
- i) Angikabhinaya is to express the meaning of a song or poem through various gestures and hastas.
- ii) Vachikabhinaya is to sing a song or poem melodiously and express the bhava of the song or the poem.
- iii) Aharyabhinaya is the decoration and ornamentation to depict a character.
- iv) Satvikabhinaya is the histrionic expression to portray the Rasabhava. Satvikabhinaya is superior to the other three abhinayas.<sup>\*32</sup> Bharatamuni mentions that the abhinaya which consists of more Satvika is the superior one, abhinaya which consists Satvika in equal proportion to the other three is mediocre and the abhinaya which consists less of Satvika is the inferior one<sup>33</sup>

Satvikabhinayam was developed by the Andhranatyam artistes since ancient times through their performance of Padams, Javalis, Asthapadis of Jayadeva and Amaruka slokas etc. The extensive expression of sthayibhava (Static emotion) Sanchari bhava (voluntary emotions) and Satvikabhava (histrionic expression) for the representation of a Nayika or Nayaka with less hand gestures and elaborate emotional expressions through

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\*33.

<sup>32</sup> Satvatiriktobhinayojyeshattah;  
samusatvo bhavenmadhyamah  
satva hino adhamah!! Natyasashtra - XXII-2

• Satvikabhinayam • PSR Apparao • p. 1.

facial expressions in a natural way (Sahajabhinaya) is known as 'Suddha Satvikabhinaya'. Abhinaya can be performed in two ways Natyadharimi and Lokadharmi.

The scientific approach with naturality is Natyadharmi. It is known as stylised expression where as the Lokadharmi is the scientific approach with regional variation containing naturality. Padam is the best suited item for the presentation of Satvikabhinaya.

Padam means a word in general in Telugu. But as a musical melody it was defined as a musical composition pertaining to the Nayaka and Nayika Lakshnas relating to Erotic sentiment. These are composed in the form of a song which contains Pallavi, Anupallavi and charanams. Padams are useful to perform satvika and sanchari bhavas. These are mostly sung in slow tempo (vilambita laya) and are the compositions with a splendid language containing scholarship philosophy and spirituality<sup>\*34</sup>. The symbolic or the allegorical content of these padams is to be traced to the Bhakticult. Where the human being is the lady-love waiting for union with the Divine who is visualised the lover<sup>\*35</sup>. Generally kshetrayya padams are performed by the Andhra artistes.

A rare padam i.e., 'Vennalapadam' of yuvarangai is also practised by the Andhranatyam artistes. The materials for the performance of a padam are the nayikas (Sviya, parakiya and samanya) the different categories in above three, the ten state of mind-Dasavasthas\*, eight varieties of their stages, the eight nayikas. Sthayi bhavas, Sancharibhavas and Satvikabhavas. To develop the satvikabhinaya through the Angika, Vachikabhinayas one should study deeply the vyaparas and chestas of the nayika portrayed in the padam.

Abhinayam to a padam is composed and performed with an extensive guidance of veteran Gurus who can teach not only the padarthabhinaya i.e., expression to word meaning but also the depth of the bhava of the song. Mrs. Kapilavatsayan says that the literary imagery is so rich and full of traditional allusions that a dancer without adequate

back ground and training tends to execute Padam only superficially. In the training of a Bharatanatyam (even in Andhranatyam) dancer this particular area is not taught until she has attained a certain maturity both in technique and understanding. They seem easy pieces, but when one begins to explore their depths, one realises that they should **not** be touched by those with insufficient knowledge or by those who are uninitiated.<sup>136</sup>

Satvikabhinaya mainly depends on the emotional expression of the theme by Sanchari bhavas and Satvikabhavas. Relating to Satvika, Andhranatyam dancers developed a tradition to present the abhinaya in sitting position. The padam presentation does have **the** four stages: Padarathabhinayam, Vakyartliabhinayam, Bhavabinayam and Rasabhinayam.

1. **Padarathabhinayam**: word to word meaning.

*Example:* Mundati vale Napai nenarunnada swamy depicting the meaning of the words by hastas.

Mundati: Past - depiction by using the pataka, ardhachandra or suchi hastas.

Vale: Like - 1 Hamsasya hasta

Napai: Keeping pataka on chest

Nenaru: Love - hamsasya at the chest

Unnada: (do you) have - pataka hasta

Swami: Sikkhara hasta to depict the husband.

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*\*Sviya: The naxika who does not leave her husband, not only in pleasures but also in miseries and who possess good character, straight forwardness and good qualities is called 'Sviya'; she is lawfully married wife. She is one's own wife.*

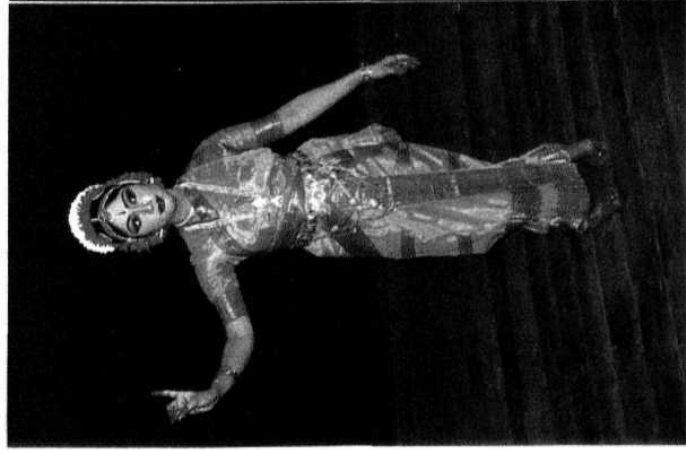
*\*Parakiya: One who enjoys love and pleasures secretly with a person other than her husband and who thinks always of hiding this fact is called prakiya.*

*\*Samanya: (Courtesan) One who is skilled in arts, hold and cunning and pretends love only for the sake of money is Samanya. She does not have genuine love even on a virtuous person.*

*Bharatarasapraakaranam - Needamangalam Tiruvengkatacharyulu - p. 4-9*



**Ardhabhinayam for the Pallavi of a Padam**



**Mundati**



**Vale**



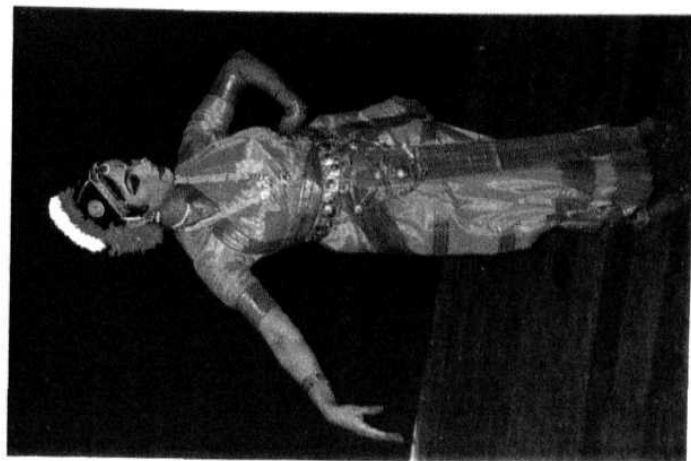
**Napai**



**Nenarunnada**



**Eka**



**Nelara.**



**'Muchatalu**



**Swamy**

2. Vakyarthabhinayam: The whole meaning of the sentence corresponds to the bhava of the sentence with Angika.

“Mundati vale napai nenarunnada swami”

*Do you love me now like past days?*

Bhava with facial expressions corresponding to the gesticulation

3. Bhavabhinayam: The presentation of the whole pallavi depends on the understanding of the emotional content of the theme. Here sanchari bhavas are included and elaborately presented.

The nature of the Nayika i.e., Sviya, Parakiya or Samanya<sup>37</sup> and the action and reaction due to the experience of love union or separation, the eight avasthas like proshitabhartruka, Abhisarika, Khandita, Vipralabdha, Kalahantarita, Svadhinapatika, Vasakasajjika and Virahotkanthita are to be exhibited. The various voluntary and involuntary (sanchari vyabhicari) bhavas relating to the dominant emotion results as the responsive emotions. So for the reason only Bharata says that the configuration of determinant (Vibhava) consequent (Anubhava) and transitory (Vyabhicari) emotions give rise to rasa. (Vibhava Anubhava Vyabhicari samyo-gat Rasavishapattihi Natyasastra, VI Chapter-196 Telugu PSR Apparao). The Bhavabhinaya leads to Rasabhinaya.

In ancient days the audience used to sit at the same height of the artiste so they could see and enjoy the abhinaya. Now the modern stage is widened and auditorium is big, abhinaya is stylised and presented to communicate the bhava by gesticulation and movements are widened to cover the entire stage.

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Padabhinaya:III commentary quoted from Kshetranya Padamulu 'Abhinayam' by Dr. Nataraja Ramakrishna - p. 33 - 48.

Rasabhinaya included the Vachika (Voice modulation in singing according to the Bhava). Now a days the dancer is depending on play-back singer and so all repetitions are already set-up to the given time. But in olden days the dancers had to know how to sing the raga to enlighten the bhava, the tala system and rasa-sastra. So they used to perform a padam with Raga bhava, Tala bhava and Rasabhava takes the audience to reach the bliss or the Rasananda. The padams like 'Nene-jana, ne china dana'; Evade vadu are taught to the students of Andhranatyam now

**Padabhinayam:** (Example): Padam 'Mundati vale'

Poet	:	Khsetrayya
Nayika	:	Sviya, Khandita. Madhyadhiradhira
NayakuduShathudu	:	Ayoga Vipralambha Sriagaram.
Rasam	:	Raudram
Ragam	:	Bhairavi ,
Tala	:	Tripata

**Pallavi :** Mundati vale napai nenarunnada?

*Nasami muccatalika nelara?*

**Anupallavi:** *Enduku Mogamiccakupumala ladev!*

*Era ma Muvva Gopala meragadur!*

**Stanza i** *Pilavanampina ravpilicina gaikovu*

*Palumaru vedina palukavu*

*Valapu nilupa leka celuvudavani ninne*

*Talaci talaci cala talladillute gani!!*

**Stanza ii** *Cinnanatinundicerina dencaka*

*nannu cauka jesedi nyayama?*

*Vanne kada nidu vancena lerugana*

*ninna na baniledu nejesinapujaku!!*

**Stanza iii**     Kalivalaredancu (kalatha leemuyuleka) kanchivarada ninna  
La/ana inta duramu raniccena  
Aluru Villuni keli nalamu konucu nannu  
Kalisina papaniki kannulajuda vaccitivo!!

**Pallavi**     Mundati vale napai  
expressed proudly with anger Nenarunnada - na s ami  
Vitarkam - deliberation  
Sanka - apprehension  
Dainyam - depression caused by humbleness (humility)  
Muccata lika nelara?  
Cinta - Anxiety, painful reflection  
Vitarkam - discrimination  
Vishadam - grief, despair, loss of energy

Enduku mogamiccakapu mataladevu  
Depression (Dainyam) expressed in a culmination of Vitarkam and Vishadam.

lira (ma) Muvva Gopala meragadura  
Vishadam in combination of vitarkam and dainyam  
Vilarkam and Sanka and Vitarkam.

**1. Piluva nampina ravu pilicinanu gaikovu**

Sancaris: Autsukvam combined with vishadam.  
Vilarkam Vishadam, Vitarkam combined with Avegam; confused and quickened action.  
Autsukvam means impatience, not able to bare the suspense.  
Santapam - nisvasa. cintana

Palamaru veiling palukavu

*Dhruti* (Contentment) with *dainyam* (depression) and *vishadam* (despair)  
*dainyam* and *vishadam*

Valapu nilupaleka - cheluvudavani ninne

*Autsukyam* - impatience, *Harsham* - exaltation. *Dhruti* - contentment; *Nirvedam*  
- discouragement. *Mali* - assurance.

Talacitalaci cala talla dillute gani

*Adhyanam* - *Nitturpu* - deep sighing and depression due to not obtaining the  
loved one.

*Arti*: *Satvikabhavas*: *Sthambanam*, loss of energy, trembling, paleness of the face  
are the result of the separation and the reaction is rashness with pride.

*Alasyam*: Indolence, drowsyness, twisting the eyes etc.

*Unmadam*: Delirium, insanity, laugh without any apperent cause, walking sitting  
and crying or to do some unrelated things.

2. Cinnanatinundi - ce rina dencaka

*Smrutian d mati*: recollection, feeling happy by recollecting the past happy  
experiences and sadness due to the present situation.

*Dhruti*: Hero neglect her even though she recollects her past experience.

*Vitarkam*: deliberation, discrimination. •

*Harsham*: Joyfull, exaltation.

Nannu cauka jesedi nyayama

*Vrida*, *nirvedam*, *dainyam* with *vishadam*.

*Vrida* can be performed by *vitarkam*. *Sanka*. *Nirvedam*. *Lajja*, *siggu*, by turning  
the face away covering the face, turning the face to the floor, nipping the nails.

Nirvedam: Sorrowful face, tears, deep sighing and beseeching etc.

Vannekadanidu-vancena lerugana:

Autsukyam with Jishadam

Smruti, Avahitta (dissimulation - pretention)

Pascattapam: Compassion due to trust in him.

Ninnana baniled u-nejesina pujaku!!

Proudness with anger, nirvedam, vishadam dainyam etc.

Stanja III. Kaluvaredu (Kalathalemiyuleka) - Kanci varada ninna

Harsham - exultation; Dhruti - satisfaction

Mali - realisation; Asuya - Jealousy

Lalana Inta duramu-ranice na

Vitarkam, Sanka

Proudness with anger.

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\*38 Dasa-avasthas

1. Cakshuprati: Waiting for the beloved
2. Cinta: Thinking about beloved
3. Smruti: Remembering the actions of beloved one
4. Gunakirtana: To talk about the virtuosity of the beloved.
5. Udvagam or Arati: Disinterest on anything caused by the separation of the beloved.
6. Pralapam: Mere ejaculation due to the separation of the beloved
7. Unnamdam: To behave like a fool or foolishness caused by the separation or unlimited love
8. Gamanam: To go in search of the beloved
9. Murcha: Fainting due to love or infatuation or fascination.
10. Dhanyata: Happiness due to reunion or meeting again the beloved. Chestas are Bhavam, Hrasam, Hela, Vilasam, Madhuryam, Dhairyam, Vibhramam, leela, Kilikintam, Mottayitanam, Lalitam, Vicchitti, Bibbokam, Vihrutam, Cakitam, hasitam, kuttamitam, kutuhalam, Vyaparasa are praying (God, Visiting parks (Vanavaharam) praising the Virtuosity of the beloved. Remembering him, sending messages to the beloved etc., are the Vyaparasa of a heroine due to separation.

*Alaruviltuni keli - nalamu konucu nannu*

*srama; supti, Harsham; Kamukeli; Arthi, Alaruviltumikeli* - Erotic movements. Srama: perspiration, half closed eyes, a deep sighing etc.

*Supti*: Closing the eyes, hard breathing etc.

*Arti*: bristling, trembling of the body. etc.

*Kalisina papaniki - kann ulajuda - vaccitiyo*

*Vitarkam and smruti, Sanka, vishadam, Asuya, vitarkam, sanka etc.*

Padam can be elaborately presented with all the Sancharibhavas in culmination of Satvika Bhavas. But the Sanchari bhavas are selected and presented according to the status and situation of the heroine. It is not necessary to use all the bhavas prescribed by the authors for elaboration. The Sanchari bhavas move like waves in an ocean; they are **not** to be static. So the related Sancharis are combinedly performed to enhance the Bhava. The condensation of erotic depiction in the performance of a padam is visible to day so some of the decent paclams are to be trained to the students of Andhranatyam.

**The third part of the repertoire is stavujaiuin/iiini Parijatam:** The two nrityarupakas are famous. They are Jayadeva's Gita Govindam in Sanskrit and Bhamakalapam in Telugu. Parijatam is a synonym to Kalapam. Turpu Bhamakalapam is performed by the artistes of Eastern region of Andhra Country, which includes Ganjam, Srikakula, Vizayanagaram and Visakha districts. It belongs to the ancient drupadabani which is performed **by male**

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\* All the dancers of Pithapuram who were performing the Kalapam had to perform nine nrits. Navajanardanam - p. 2

\* The performers of Navajanardanam who were participated twice in Mandapeta.

1. Smt. Duggirala Manikyam, 2. Duggirala Bhadrani, 3. D. Elanagu, 4. D. Suryakantam, 5. D. Bhamasani, 6. D. < Manamanyam, 7. D. Srihari, 8. D. Nayudu Peda Satyam, 9. D. Pandur Venkataratnam. Turpu Godavari Jilalo Nrityakala - B. D. Nataraja Ramakrishna



artistes. The second tradition is Kuchipudi Bhamakalapam which is performed by the Bhagavata artistes of Kuchipudi. This is also a male oriented one. The third tradition is the Navajanardana Parijatham mainly performed and practised by the female artistes of East and West Godavari Districts. The fourth one is the Parijatam performed by the Rayalaseema Artistes. Now it completely vanished. Turpu bhagavata tradition is alive and performed by the tradition male artistes. Kuchipudi Bhamakalapam which is now actively performed mainly by the female artistes. The Nava Janardanam, a female oriented Lasya tradition is strictly performed by the traditional artistes of East and West Godavari Districts and is being learnt by other artistes also.

The third part of the Andhranatyam i.e., Navajanardana Parijatham is a special subject which is included to the repertoire by the eminent artistes who participated in preparing the syllabus for Andhranatyam. This Navajanardana parijatam is distinctive in nature from other two. It was performed in dedication to the Lord Kuntimadhava who incarnated at Pithapuram by the artistes of Pendyela family for nearly 400 years. The last artiste of the dynasty was Late. Smt. Pendyela Satyabhama from whom Dr. Nataraja Ramakrishna had learnt this great drisya prabandha. The same style and tradition are followed by the young artistes who are his disciples.

Bhamakrodhe means a woman in anger, here Bhama means Satyabhama abbreviated from Satyabhama. Kalapam means an angry discourse or to explain in detail. Bhamakalapam is the detailed description of Satyabhamas pranaya kalaham with Lord Krishna. Navajanardana Parijatham is a Madhura lasya Prabandham.<sup>\*39</sup>

Nava Janardana Parijatham is a Sringara Divya Drisya Sravya Prabandham says Dr. Nataraja. Prabandham literally means a musical composition.<sup>\*40</sup> Navajanardana Parijatham was previously performed on consecutive nights at Kunti Madhava temple by Late. Smt. Pendyela Satyabhama and the artistes of same dynasty of Pithapuram. It used to end with

a recitation of tenth canto of Mahabhagavatha on the tenth night. This was **performed by** the nine dancers at a time and it was performed under the direction of Sangeeta Saraswati Late. Smt. Duggirala Manikyam. The nine troupes performance was conducted **twice with** their accompaniment. If it were performed thrice it would have been a *yajna* according to their belief. There are nine Janardana temples on the Northern bank of Godavari **river** in East Godavari District. It is believed that the idols in these nine temples were **installed** by Sage Narada. This Parijatam was being performed in these temples. So it was **named** as Nava (nine) janardana Parijatham. The nine temples of Janardanaswami are situated in Mandapeta, Dhavaleshwaram, Madiki, Jonnada, Alamuru, Kapileshwarapuram, Korumalli, Kotipalli and Machara, where the Navajanardanam was performed. **The** another scientific reason is the performance of nine states of the Nayika i.e., Chakshupriti, Chinta, Samsruti, Gunakirtana, Arti, Tapani, Lajja, Tyagam, Gamanam are used **to** perform in nine days performance. The word 'Nava' also means New. Navajanardana Parijatam performed in neoteric way at present with a culmination of Gita, Vadya, **Nritya** and Abhinaya. So also it can be called as Navajanardana parijatam. Navajanardana Parijatam is collection of texts written by various poets in dedication to their native gods at Nellimarla, Korukonda, Dvara-katirumala, Keshavapuri, Rangapuri, Ryali, Kodavalluru, and Duvva etc. As mentioned earlier this parijatham is a Sringara Divya Drisya, **Sravya** prabandham. It is a story of a Pranaya Kalaham of Lord Sri Krishna and his **consort** Satyabhama. The story based on an incident that occurred during a conversation **between** Satya and Krishna. Satyabhama offend Krishna with an injudicious remark about **her own** superiority in beauty. Krishna walks-out from her in a huff. At first Satyabhama **maintains** her stiff attitude, but as time passes on emotion gives place to practical logic. Satyabhama starts getting agitated (virahotkanthita), later she becomes sadder and goes in **search of** her Lord (Abhisarika) and further later she becomes desperate and severely **criticises** Krishna for his supposed lack of understanding (Khandita). She passes the succeeding inexorable phases and ultimately becomes happy when she hears Krishna's divine **flute**, suggesting that after all he is on his way to make-up with Satyabhama. The legend of **N.P.**

has 150 daruvus each of which depicts one or the other moods or plights which **Satyabhama** undergoes from the time she realises her folly till she once again becomes her **usual happy** self with the knowledge that her Lord is coming back to her. Each 'Daruvu' represents **one** or the other 'Nayikas' i.e., Virahotkanthita or Abhisarika and so on as the main Nayika, there being one or two other 'Nayikas' as upanayikas (Subordinate heroines). **Again each** Daruvu has its 'Rasa' (mood or sentiment) either Sringara (Erotic) as the main **mood** 'Karuna' (pathos) or Hasya (humour) as the Subordinate moods.\*<sup>41</sup>

**Divyaprabandha**- The heroine Satyabhama and hero Krishna are divine couple who **are** beleived to be the incarnations of Lord Vishnu and Bhudevi. Though the story is **simple** incident its content is elaborately performed to the spiritual experience to educate **the** common people and to lead them towards Madhura Bhakti Tatva that is the union of Atma with Paramatma. It is performed through four abhinayas and can be enjoyed by **listening** to musical melody and the simple common Telugu language in Daruvus. Karna-taka Ragas Nata, Regupati, Asaveri, Ahiri, Kambhoji, Yarukula Kombhoji, Saveri, Saranga, **Bilahari** Kedaragaula, Kalyani, Ananda bhairavi, Bhairavi, Todi, Saurashtra, Sankarabharanam, Bhupala, Madhyamavati, Mohana, Abheri, Kanada etc.. are used for various daruvus.\*<sup>42</sup>. The nritya aspect is very rich in execution of Daruvus. They are mainly executed **in Sama** (Equal) and Vishama (unequal) gatis. All the Sapta talas, Adi, Ata, Tripura, Rupaka, Jhampe and Misrachapu are used. The peculiar adugus in the execution of Daruvus **are** Sama-Adugu, Usi-adugu, Dampa-adugu, Kattera-adugu, Uma-adugu, Valu-adugu, Vidambapu-adugu, Vishama-adugu, Halaya-adugu, Nitu-adugu, Teta-adugu **Jaru-adugu**, Anda-adugu and puliteti-adugu.\*<sup>42A</sup>. Nritya is executed in jati performance.

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*Darud* This is a musical composition pertaining to dance/dance dramas. These are composed in Pallavi, Anupallavi, Charanam and some of the darus also contain jatis. They are six, Patra-Pravesh daru, Svagata daru, Varnana daru, Kollata daru, Samvada daru and Uttara Pratyutara daru. *Sangita Sabdanthra* (Chandrika) - Page

"There will be nothing to learn in Bharatabhinaya Sastras if one learns this Parijatham Completely" - says Dr. Nataraja Ramakrishna. This is a complete composition having the Nirtta, Nritya and Abhinaya. Siddhendrasaid that. "Abhyudaya Pampamparabhi Vridhiganaa yonarpambunina parijata prabandhambunaku, Sringara Kayyambunaku, Naatakaalankaarambunaku, Bhaava Jnaanambunaku, Raaga jnaanambunaku Talajnaanambunaku, Sri Krishna Chidvilaasambunaku Katha Kramambettidanina" - above prose describing the quality of Parijata Prabhanda. The Bhamakalapam of Siddhendra which is performed by the Bhagavata artistes of those times influenced Lasya nartakis of Nattuvamelam. So they collected various daruvus written by numerous poets and made it a great composition as Navajanardana Parijatham<sup>\*43</sup> The Slokas from Krishna Karna mritam, Ramakarnamritam and Tarangams of Sri Krishna Leela Tarangini were also used in between daruvus to elaborate the performance and enhance abhinaya.<sup>\*44</sup>

The Daruvus are composed as dhruvaganas like Jayadeva Asthapadis. In dhruvagana the Sahitya in songs are written to a particular tala. There is gati prastara in it. Sahitya can be sung in different gatis for elaboration of Bhava. The Telugu term for dhruvaganam is Daruvu<sup>\*45</sup> Daruvus are the musical compositions of six kinds.

1. Vinikidi daruvu: This is an introductory daruvu played behind the Curtain.

"Bhamayani pilature - Vayyari Styabhama yani Talature

2. Pravesha Daruvu: This is sung at the time when an important character enters the stage. It depicts also the mood of the nayika (heroine). "Dadhimadana - nivu ravayya madana

3. Abhinaya daruvu: Abhinaya dominently executed in this daruvu. In Andhranatyam the abhinaya obtains imporatnce and Satvikabhinaya is the dominant one.

4. Samvada daruvu: Conversation at dialogues in between two characters.

5. Sampurna daruvu Bhavavikasa daruvu or Nayika Nayaka daruvu: The tala vinyasam Layavinyasam, all are executed in various bhangimas (postures) with bhava and abhinaya.

6. Manovega Daruvu: The mental state of the nayika executed in this.<sup>46</sup>

Present performance of Navajanardana Parijatham is a dignified characterisation of Satyabhama which expounds the Royal dignity as a queen and a courageous lady (Veeravanita). The speciality of the character Satyabhama is Sviya (a married wife), Svadhina Patika (one who is in full control of her loving husband), Saundarya garvita (very proud of her beauty) pragalbha (who boasts about herself, her beauty, her richness and most of all her being in complete possession of her husband love and affection.).

The present text followed by the Andhranatyam artistes is the text learnt by Dr. Nataraja Ramakrishna from Late. Smt. Pendyela Satyabhama. This Navajanardhana parijatam was patronised by the Zamindars of Pithapuram Sri. Rao Mahipati Gangadhara Rama Rao was the last patron of this Parijatham.

Present performance contains some of the selected daruvus from this Parijatham Vinikidi daruvu is used as play back song behind the curtain, the dancer enters with a jati and performs the daruvu 'Dadhimadana nivu ravayya, Madana'. This is taught to the students in the beginning. The daruvu contains a Pallavi, Anupallavi, Charanam, Dvipada. Previously, 'Adugo Chandrudu udaymbayenu' was the first daruvu performed for the entrance of Satyabhama. The other daruvus like Siggayenoyamm followed by a Padyam,



Sri Kalakrishna's performance as Satyabhania of Navajanardana Parijatam

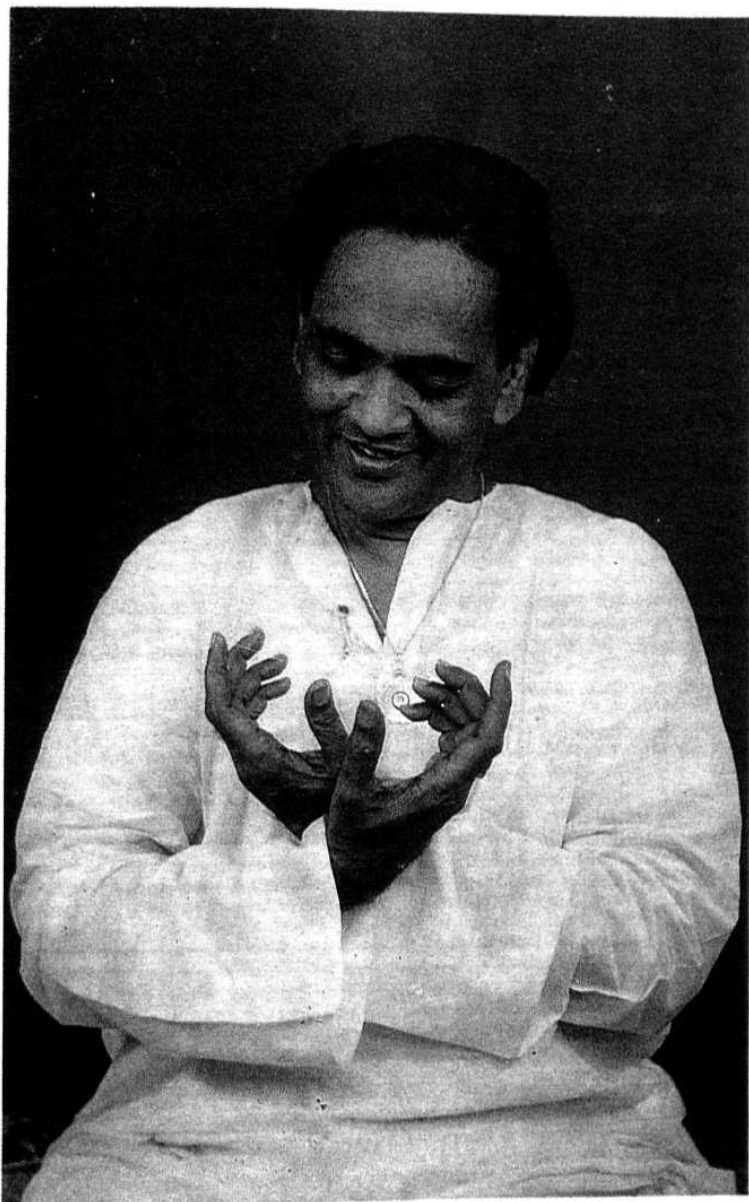


'Indranilapudalu' and Alanatinundi which is followed by the Kalaha Karanam Padyam - Okanokanadu. It also contains Ardha Chandrikas, Vennela daruvus and Chandamama daruvus. Chandamama daruvu is very important in Pithapuram style in which the boyhood of Lord SriKrishna is described in nine stanzas.

The revised style Pendyela Satyabhama is the obsence of Krishna Character in Kalapam and the another revival of this made by Dr. Nataraja Ramakrishna is avoiding all the commedy, which disgraces the character of Satyabhama and the character Madhavi (Vidushaka or Iasyakudu) is also avoided. Only Satyabhama the main character performs the daruvus in connection to the legend, the commentary follows.<sup>\*47</sup> The dygnity of the Royal Lady is maintained. The daughter of Satrajittu one of the richest Kings who had the Samantakamani and a wedded wife of Krishna is meticulously main-tained, never allowing any cheapness for attracting the gallery.<sup>\*48</sup>

At present Sri Kalakrishna a senior desciple of Dr. Nataraja Ramakrishna can perform nine nights of the Kalapam. Me has specialised in Navajanardana Pari jatham. Portraying the role of Satyabhama. Though the Andhranatyam is a female oriented dance for the propagation of Andhra natyam Dr. Nataraja Ramakrishna had to train some of the male (lancers. The first male performer of Navajanardanam with feminine grace is Sri Kalakrishna who has been propogating the dance style since two decades. The titles like Abhinava Satyabhama, Madhura Lasya Kalanidhi arc the awards for his excellancy in portraying the Satyabhama character.

The Pioneer of Andhranatyam



**Nataraja Ramakrishna**



## **BR.-NATARAJA RAMAKRISHNA - THE PIONEER OF ANDHRA NATYAM**

*GeetamNrittam tatha Vadyamprastaragamana kriya!*

*Etanipanca yo vetti sa acharyahprakirthat!*

*Uhapohan matiscaiva smRitirmedha tathaivaca!*

*Sishya nishpadanam caiva shadacharya gunah smritah!*

- Natyasastra - Chapter -26

According to Natyasastra of Bharatamuni, an Acharaya must possess the **quality of** having complete knowledge of music (Svarajnana) Nritta, the movements called Angaharas etc., instrumental music (Chaturvidha Atodyamulu) the tala system and playing the tala according to the character in different gatis and he must also possess the visualisation of the poetry and story. He must possess great retentiveness and scholarship to **grasp the** subject and he has to enlighten the intellectual quality of the students by his great **intellectual** ability.<sup>40</sup>

As mentioned above all characteristics can be seen in Padmasree Dr. Nataraja Ramakrishna of A.P. who is the pioneer of Andhra Classical dances. Twenty five years back 'Kuchipudi' dance was not considered as a classical art form by the Central Sangeeta Nataka Akademi. Then Dr. Nataraja Ramakrishna as the convenor conducted a seminar under the auspices of State Sangeeta Nataka Akademi and got it approved as a classical one. He gave several suggestions methods for its development and propagation.

Nataraja was born in the Dream Island 'Bali' Indonesia in 1933 in a noble family of Andhras.<sup>\* 50</sup> His forefathers were great patrons and promoters of fine arts. **But in his** younger days learning the art of dance was a taboo amongst cultured society. **Dr. Nataraja**

with deep urge for art of dance left the family and abandoned his rich share in the ancestral property and had to undergo troubles and turmoils due to poverty in quest of art. He spent his boy-hood at Ramakrishna math at Madras, under the care of Swamy Saswathanandaji. Later on he went to Gandhiji's Ashram where he came into contact with great personalities like Asha devi, Arya nayakam, Deenabandhu prabhakarji and others. They were his ideals in his later life. He got inspiration and encouragement in his boy-hood from his elder brother Syamasundara who taught him Sanskrit and Music. \* 51

During his search for fulfilment of his inner urge for dance he came across great gurus like Meenakshi Sundaram Pillai, Nayudupeta Rajamma, Vedantam Lakshminarayana Sastry, and Pendyela Satyabhama under whom he learnt the various forms of dance. He says that the four Gurus are like four vedas for him. Smt. Nayudupeta Rajamma who was a devaganika of Kalahasti temple was a great scholar of Agama nartanam and Satvikabhinayam. She was the guru who inspired him to learn Agama dance tradition with great exposé of Nada upasana, the relation between the sound and vibration its impact on the human body, the dance movement, etc. He learnt Satvikabhinayam and Agama nartana Sampradayam from Smt. Rajamma.

Nataraja was introduced to Raja Ganapathi Rao Pandya of Bandaru Samsthanam by one Dr. Sonak. who was the family doctor of that Royal family. After an extensive examination he was appointed as a court dance artiste *Asthana Natyacharya* of Bandaru Samsthanam, near Nagpur. Where he had an opportunity to visit Tanjore, when he was in that samsthanam. He studied old manuscripts on dance and music in Saraswathi Mahal library at Tanjore. \* 52

Dr. Nataraja traversed in all the traditions of dance art in India, studied and practised them. After careful study of all the dance forms he came to the conclusion that the dance art of Andhra Pradesh was the richest of all. So he ultimately settled in Andhra Pradesh the native land of his ancestors.

His ceaseless efforts and urge to search and to prove the cultural heritage of Telugu people by the media of dance which is a powerful medium of expression. As **an** investigator he succeeded in promoting the Kuchipudi as a classical dance tradition **and an** innovator he recreated the Perini Siva Tandavam as one of the Vigorous. Majestic **male** dance by his extensive study and understanding of the 12th century dance treatise 'The Nrittaratnavali of Jayasanapati. Nataraja says, "Pernini" which comes from **the** word prcrana meaning invocation is a dance dedicated to Lord Shiva, who is the Supreme dancer. This is a group dance where the dancers moving according to the rhythm, go into **a** trance, and imbibe the power of Shiva into their bodies. While invoking Lord Shiva a **Perini dancer** says, I give you my body, come into me, and dance through me".

Dr. Nataraja Ramakrishna encouraged for the propagation of the folk arts like 'Chindu Yakshaganam, Turpu bhagavatam, Veeranatyam, Garagalu, Tappetagullu, Guravayyalu, Veedhibhagavathulu, Urumulu etc., of the three regions of Andhra cournty. His services to Andhranatyam, the Lasya dance tradition apart from other dance traditions in **bringing** into lime light of its splendour may occupy first place. As a pioneer of Andhra classical dance he had to strive hard in contacting the female artistes of the yore, who **were** great scholars in Bharatam ie., Nritta, Nritya, Abhinaya. With the help of Late Smt. Annabattula Bulivenkataratnammahe could bring together the artistes who were reluctant to participate in the Seminar of Rajahmundry in 1970.\*<sup>53</sup>

Nataraja has written many books in Telugu and English on Indian dance traditions. As a result of his research on Andhra classial dance forms he could write more than 50 books. Some of them are meant for children to enthuse to learn the art of dance. Some of them are useful to the scholars and research students Six of his books have won the State and Central Government awards.

As a choreographer he was the first artiste in A.P. to write and compose a ballet on **Lord Venkateswara**. In the ballet he introduced all the dance traditions and music traditions of ritual, classical, folk and tribal forms of A.P. This is the first of its kind in the **cultural** history of A.P. This was later translated into Hindi as 'Balaji'. He **composed** 'Kumarasambhavam' the immortal classical poem of Kalidas Mahakavi as ballet **and** presented it at Ujjain during Kalidasa Samaroh in 1962. It was adjudged as the best **and** all round best dance ballet ever presented at Ujjain. He got 'Swarna Kalasa' for the **best** production and the special Kalasa for all round best production i.e., presentation of **music** rendering of Sanskrit Slokas, Dress, presentation of the theme, dance and Abhinaya. He composed 'Meghasandesam' as a dance ballet for the same Samaroh (1963) but it was treated as a special programme to give an opportunity to other troupes to get prizes.\*<sup>54</sup>

Dr. Nataraja Ramakrishna visited USSR and France as research scholar sponsored by the Government of India in 1975 to propagate Indian dance art and to make a comparative study of Indian and Western classical dances and folk dances. He has written a book on this subject.

Due to his immense dedication towards dance art he never thought of his family **life**. Ratna Rao Shekar in an article viz., "The architect of Andhranatyam writes thus: Dr. Nataraja Ramakrishna lives, breathes and thinks dance. His whole body speaks of his love for the art", \*<sup>55</sup> yes, its true. So many of the scholars who know him intimately say that he is the only person who spent his life time to the service of dance traditions of Andhra country, without aspiring in return. He spent his wealth for promoting the **lasya** dance tradition i.e., the Andhranatyam and in encouraging the young to learn dance. As a philanthropist he gave financial help to many old artistes who were in a poor condition.\*<sup>56</sup> As an enthusiastic guru he taught dance free of cost to all those who could **not** afford to pay. He even gave free food and shelter to deserving disciples.



Satvikabhinaya - Guru Dr. Nataraja Ramakrishna



అభినయం ఆంధ్రుల సాత్త్వికైక్య ప్రధానంగా గల అభినయం ముప్పైమూడు సందారీ భావాల వికాసంతో ముచ్చటగా ప్రదర్శించి ప్రేక్షకుల ఉల్లాసాన్ని కొల్లగొనేవారు ఆ తరం ఆంధ్ర లాస్య కళాకారిణులు. ఈ తరంలో సాత్త్వికం, శుద్ధ సాత్త్వికాలను ప్రదర్శించటంలో అనుపమ కళాకారుడుగా ప్రసిద్ధి కెక్కిన పైకైక కళాకారుడు డా. నటరాజ రామకృష్ణ అభినయ చిత్రాలు

As a pioneer of Andhranatyam he participated in 1970 Abhinayasadassu as a convener in conducting discussions on several aspects of Lasya dance tradition.

Dr. Nataraja's services to the art of dance were well recognised the most **important** honours conferred on him are:

1. Nataraja: Conferred by the ruler of Bandara State Sri Raja Ganapati Pandya at his 18th year.
2. Bharatakalaprapoorna: By A.P. Sangeeta Nataka Akademy in 1968.
3. Bharatakalasavyasachi: By the Artistes Association of West Godavari in 1979.
4. Kalaprapoorna: An honorary doctorate conferred by the Andhra University in 1981
5. Kalasaraswathi: By Kalavedika of Hyderabad in 1982.
6. Best Natyacharya of South India: By Central Sangeeta Nataka Akademy in 1984
7. Best Research scholar: By LVR Trust, Madras in 1986 for recreating 'Perini'.
8. Asthana Natyacharya of Srisailam Devasthanam 1989.
9. Asthana Natyaeharya of A.P. 1980
10. Rare Honour: He was presented with a Gold crown by the art lovers of A.P. which no other artiste could get.
11. Prestigious Awards: Rajalakshmi Award in 1991 and Rajiv Foundation Award.
12. Padmasree in 1994.
13. Best Natya Charya - Limca Award- 1995<sup>57</sup>.

He writes in his book Ardha Sathabdhi. Andhranatyam that: Since some years my friends admirer and others wanted me to write my Bio - Graphy. My travelling since 45 years to various places, states, countries and the meeting of several poets, authors, artistes scholars, scientists I learnt many things, from them and my experiences, my knowledge obtained by observations and experiments all put together is the history of Andhra Natyam. So the life history of 'Andhranatyam' is my biography.

Dr. Nataraja Ramakrishna revived developed Andhranatyam and recreated Perini Sivatanḁavam and propagated them inspite of much criticism and obtacles during **the last** two decades. This Lasya dance tradition **with** its rich traditional and techniquial qualities is flourishing well as it has a great admiration of the people of India in general, Telugu in particular. He believes that seven crores of Andhras can make Andhranatyam live forever. He is a Yogi (Hermit); a Tapasvi (anascetic) of dance.

In his words Lord Nataraja has three eyes. The left eye is Andhranatyam, The right eye is Kuchipudi and the middle one is Perini Sivatanḁavam.

'Dancing is the expression of life's urge' said Projesh Benerji.<sup>\*58</sup> But dancing is not merely an expression of one's emotions but a Yoga with splendid spiritualism according to Guru Nataraja Ramakrishna.

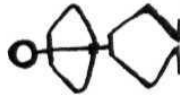
"Dr Nataraja Ramakrishna is a living Encyclopedia of dance art and an University of Dance for the students" as scholars consider.

# ADAVUS OF ANDHRA NATYAM

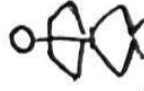
Postures:-



SAMA : SAUSHTAVAM



ARDHA MANDALAM



MURAMANDI



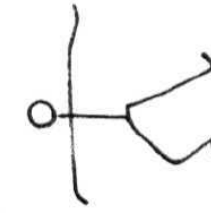
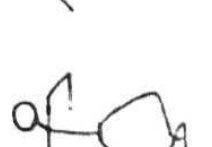
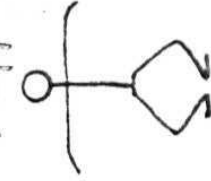
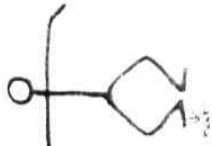
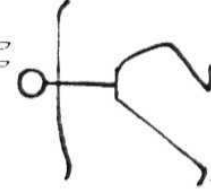
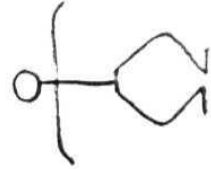
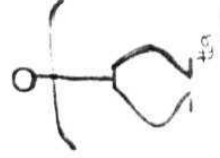
MANDALAM



BASIC STANCE

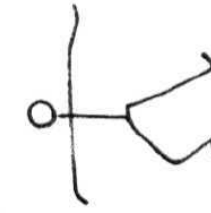
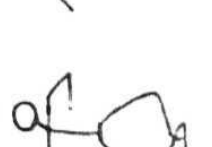
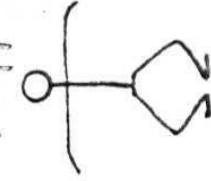
## 1. TATTU ADAVU

Ta - Tei



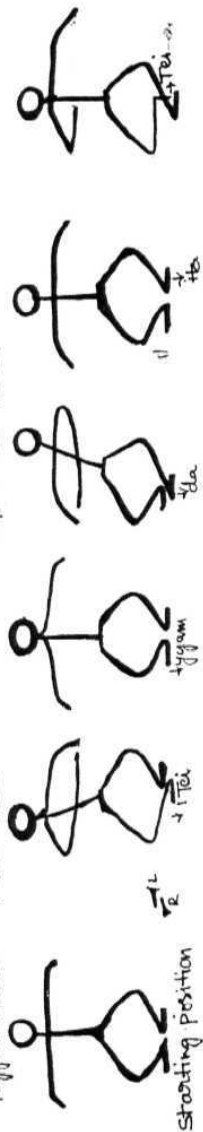
## 2 & 3. NAATU - ADAVU

Teyyam datta : Teyyam faha

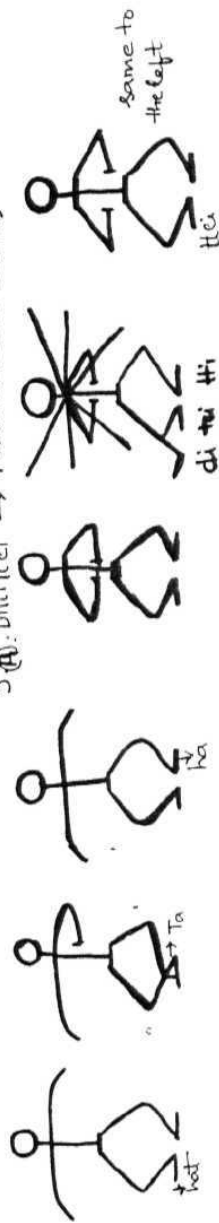




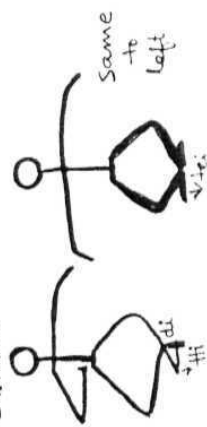
#### 4 Teyyam datta - front side - Padaka and Tripataka hastas



#### 5(A) Dittitei → Padmakosha hastas



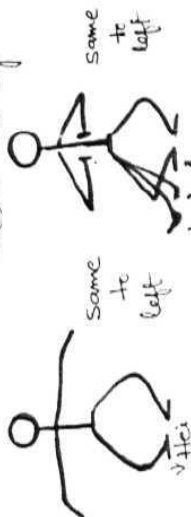
#### 5(B) Dittitei



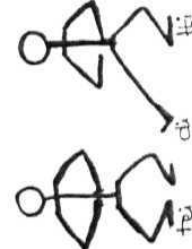
#### 5(C)



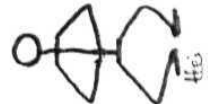
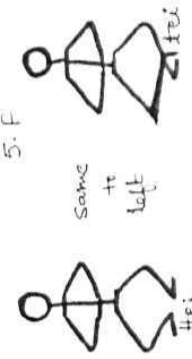
#### 5(D) with one leg



#### 5.E



#### 5.F



Katakamukha  
padmakasha

5(H) Tei Tei di:ti:ti:  
te:ti di ti

5(G).  
1 2 3  
te:ti di ti

5(K)  
same to left  
te:ti di ti

5(J)  
same to left  
te:ti di ti

5(I)  
same to left  
te:ti di ti

5(L)  
same to left  
te:ti di ti

5(M)  
same to left  
te:ti di ti

5(N)  
same to left  
te:ti di ti

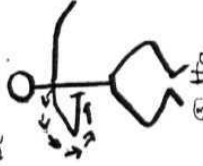
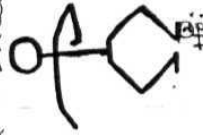
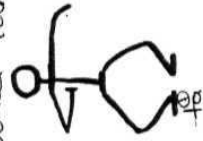
5(O)  
same to left  
te:ti di ti

5(P)  
same to left  
te:ti di ti

5(Q)  
same to left  
te:ti di ti

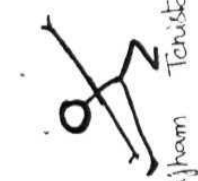
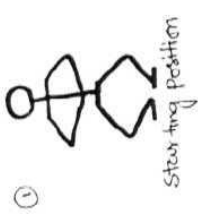


# 7. Talte taha - Dittai taha



same movements - left to right for di lei taha

## 8. Mande Adavus: Tehista tajham tehista tei

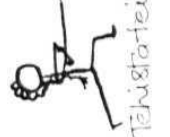
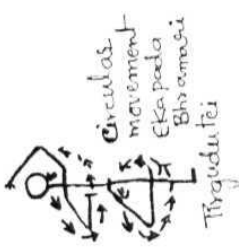
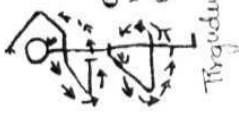
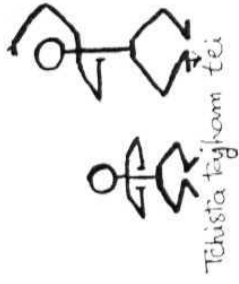


steering position

Tehista tajham Tehista tei

Tehista tajham Tehista tei

Tehista tajham Tehista tei

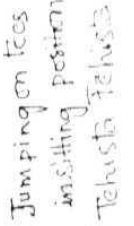
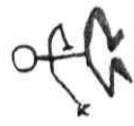


Tehista tajham tei

Tirgudutei

Tehista tajham Tehista tei

Tehista tajham Tehista tei



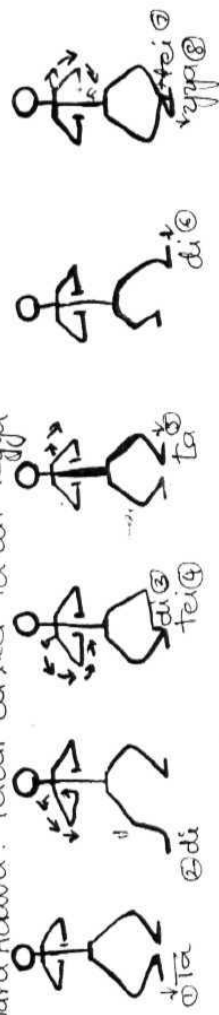
Jumping on toes

insitting position

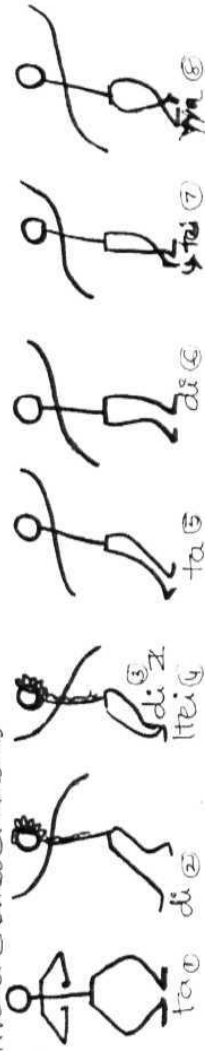
Tehista tajham Tehista tei

Tehista tajham Tehista tei

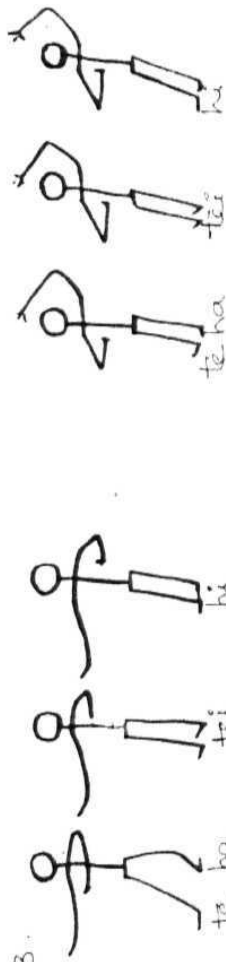
9 Janu Adavu : Tadit di fte i Ta dit Teyya



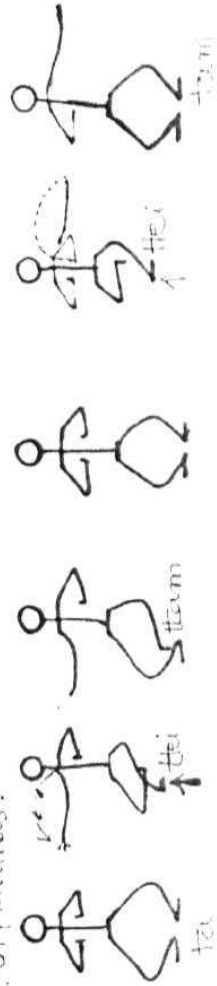
9 A. Aridha Chandra hastas



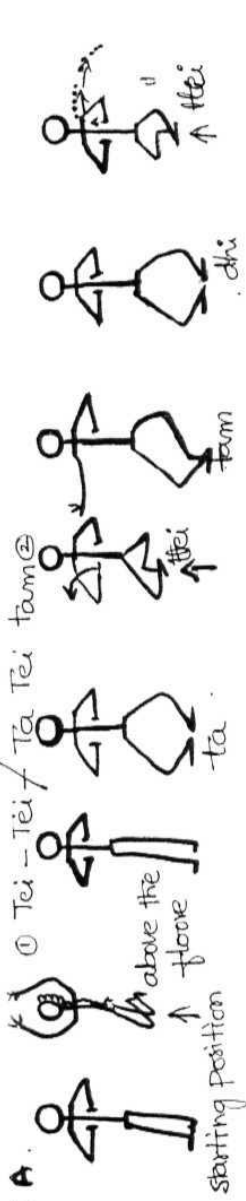
9 B.



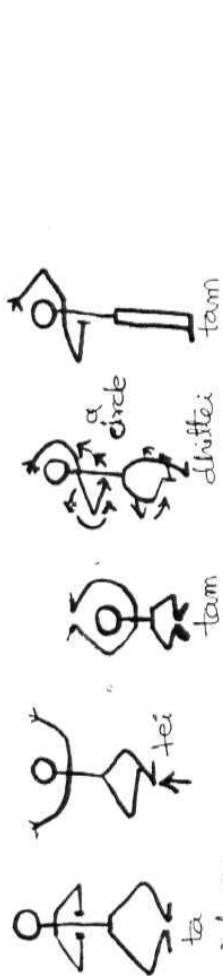
10. Uthpala ras.



19A.



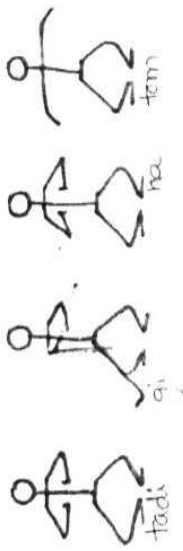
11. Teermanam Adavu



12. Ginationi



So many other types are practised.



## REFERENCES(\*):

1. **Nritta** ratnavali - Preface - Page No. 30 - P.S.R. Appa Rao
2. Indian Classical dance - Page No. 13- Kapilavatsayan
3. Abhinayadarpana - Telugu Teeka - Page No. 19 - P.S.R. Appa Rao
4. Abhinayadarpanam - Telugu - Page No. 19- Apparao P.S.R
5. Indian Classical dance - Page No. 13 - Kapilavatsayan
6. Indian Classical dance - Page No. 13 - Kapila Vatsayan
7. Abhinayadarpana - Telugu - Page No. 378 (Verse - 691.- P.S.R. Apparao - Sprushtva Ardhashchandrakhyā panibhyam Samapadātah! Sama rekhataya Tishtet tat syat sthanaka mandalam!!
8. Nrittaratnavali - Verses - 101, 102 A.Yatra nangamativoccam Nati kharvamacancalam! Visrantavayavam lola padam vikshah Samumata!! — **101** B.Samakantha Kati Sirsha Kurpramsam prayujyate! Sansṭhavam tat Samakhyatam Budhaihi vyayama go caram!! - 102 - Rallapalli Ananthakrishna Sharma.
9. Nrittaratnavali - Telugu - Page No. 150 & 151 - Sutaram Sausthave yatnah **Karyo** vyayama karibhihi! Sadhakastena hinango natye nritte na sobhate!! - 100 - **Rallapalli** Ananthakrishna sharma - page.
10. Indian Classical Dance - Page No. 24 - Kapilavatsayan.
11. Ibid- Page No. 15
12. Abhinaya Darpanam - Telugu - Page No. 48-51 - vs. 64-71- PSR Appa Rao,
13. Indian classical Dance - Page No. 20 - Kapila Vatsyan
14. Dakshinatyula Natyakala Charitra - Page No.338 - By. Dr. Nataraja Ramakrishna
15. Indian Classical Dance- Theory and Technique - Page No. **14** & **15** - **Kapila Vatsyan**

16. Ara means half and Mandi means to Kneeling down - Telugu - English Dictionary  
C.P. Brown
17. Bhavani Ragam Talam Natyam -Page No. 23-24 Bharatanatyam - Axiology and  
epistemology" - by Edavana Damodaran.
18. Bharatasaram (Chandrasekhara Kiritam) - Telugu - Page No. 120 by Lanka  
Suryanarayana Sastry.
19. Nrittaratnavali(Telugu) - Pithika - Page No. 57 - PSR Appa Rao
20. Nrittaratnavali - Telugu - Page No. 123 - "Sasabdam Tadanam Bhumech Tatenasyat  
Talahatih : - Tr. by Rallapalli Ananta Krishnasarma
21. Nrittaratnavali (Jayasenani) Telugu - Chapter 5 -Page No. 265 - Desisthanakas  
:Paravrittam : Sloka: 17. Bahyabyantara Parsvabhyam Yuktayostiryaga (Stayoh?)  
Padayoryatra parshnibhyam Kanishtangushta Kauyutan. (iajasadhani Kenaitat  
Pravrittam Prakirtitam Rallapalli Anantha Krishna Sarma.
- 21 a.Nrittaratnavali - Chapter 6 - Page No. 294 & 295 - Rallapalli Ananthakrishna Sharma
22. Nrittaratnavali - Telugu - Pithika - Page No. 57 - PSR Appa Rao Celagu nijaggu  
adavalo siramunakunu Karamu velpuga paiketti galamu gulka ollunupucu nadugula  
nokka mare jarupaga naunu nidi jaggu jaradava.
23. Mandalam: This is sitting position where the feet are turned side ways and heels  
raised and the body rests on the heels with, outturned thighs and knees.
24. Dakshinatyula Natyakala Charitra - Page No. 180 - Nataraja Ramakrishna
25. OPERA: A play in which the words are sung and accom-panied by an orchestra.
26. SRUTI is the drone (a deep humming sound). Produced by the Thambura, which  
has generally four strings. The Thambura produc-es the three primary notes, Sa, Pa,  
and Thara (higher octave) Sa, sounding simultaneously or successively and with a  
pleasing effect. In culmination it also produces the secondary notes, in consonance



with the primary. Sruti, in fact is the smallest audible sound; it may be the quartertone, microtone or enharmonic note. It also corresponds to the Adhara shadja (sa). The combined effect of all this helps the artiste to align his voice or his instrument in unison. Sruti is said to be the mother of music. - Ask yourself these ten questions - by BRC Iyengar - Deccan Chronicle 6.5.1993.

27. Dr. Nataraja Rama Krishna mentioned in his book Bharatasasthra-mu - Prashnalu, Samadhanalu' that the process of kutupam was followed up to the beginning of his performance or Kelika in Bhandaru Samsthanam - Page No. 125.
28. Kumbhaharati: an auspicious lamp used to offer to the main deity in the temple. Now the performance of Andhranatyam begins with the offering of the 'Kumbhaharati'.
29. C.P. Brown - Telugu to English dictionary - Page No. 88.
  1. Alaru - A flower, blossom, Toshiine, glitter, be splendid etc.
  2. Alarinehu - to please, gratify
  3. Alaruboni - A woman
  4. Alararu - To rejoice etc.
  5. Alaru viltudu - He who has a bow a flowers - Cupid.
30. Sangita Sabdartha chandrika Page No. 102

Kaivara Prabandham: This is a musical poetry. In this the matu has the long jatis and musical instruments with mathematical order.

Matu: The name of the Sahitya part in musical writings:

Kaivaram: The description of beauty, praise, encomium - C.P. Brown. Telugu, English Dictionary - Page No. 312.
31. \*Yati: A syllable rhyming to the initial letter of a line in a poem or song.  
\*Prasa: The rhyming letter or the second letter of each verse

\*Yamaka m: a kind of alliteration.

\*Gamakam: Connection in a sentence the word to be understood. The movement in swaras while singing the music and are given more prominence as angas to explore a raga and are the decoration for the melody of Indian music.

\*Sallam: An Urdu word - Bow or salutation. - C.P. Brown Telugu-English Dictionary.

32. Andhranatyam (Parichayam) - Page No. 12 - Dr. Nataraja Ramakrishna

33. Satvikabhinayam - Page No. 1 - PSR Apparao

Satvatirikto abhinayo jyeshattah;

samasatvo bhavenmadhyamah

satva hino adhamah!! Natyasastra - XXII-2

34. Sangita Sabdartha Chandrika - Page No. 255

35. Indian classical dance - Page No 33 - Kapilavatsayan

36. Indian Classical Dance - Page No. 33. - Kapilavatsayan

37. Bharatarasaprakaranam - Page No. 4-9 - Needamangalam Tiruvengkatacharyulu

\*Sviya: The nayika who does not leave her husband, not only in pleasures but also in miseries and who possesses good character, straight forwardness and good qualities is called 'Sviya'; she is lawfully married wife. She is one's own wife. \*

\*Parakiya: One who enjoys love and pleasures secretly with a person other than her husband and who thinks always of hiding this fact is called prakiya.

\*Samanya: (Courtesan) One who is skilled in arts, bold and cunning and pretends love only for the sake of money is Samanya. She does not have genuine love even on a virtuous person.

Dasa:avasthas:

1. Cakshupriti: Waiting for the beloved
2. Cinta : Thnking about beloved
3. Smruti : Remembering the aetions of beloved one
4. Gunakirtana: To talk about the virtuousity of the beloved.
5. Udvegam or Arati: Disinterest on anything cause by the separation of thebeloved.
6. Pralapam: Mere ejaculation due to the seperation of thebeloved.
7. Unamdam : To behave like a fool or tipsyness eaised by the seperation or unlimited love
8. Gamanam: To go in search of the beloved
9. Murcha: Painting due to love or infatuation or facintion.
10. Dhanyata: Happiness due to re union or meeting again the beloved. Chestas are Bhavani, Hasam, Hela, Vilasam, Madhuryam, Dhairyam, Vibhramam, Iccla, Kilikinctam, Mottayitanam, Lalitom, Vkhitti. Bibbokam, Vihrutam, Cakitam, hasitam, kuttamitam, kutuhalam. Vyaparas are praying God. Visiting pparks (Vanaviharam) praising the Virtuousity of thebeloved. Remembering him, sending messag-es to the beloved etc., are the Vyaparas of a heroine due to seperation.  
  
Padabhinayam commentary quoted from Kshetranya Padamulu - Abhi-nayam' Page No. 33 - 48 Dr. Nataraja Ramakrishna .
39. Navajanardana Parijatham - Tilakam - Page - VIII -By Srivishvanatham Satyanarayana
40. Sangita Sabdartha Chandrika - Page No. 266. 4
  - a) Andhranatyam - Syllabus - Vakhyanam - Page No. 28 - By. Dr. Nataraja Ramakrishna
  - b) Navajanardanam - Tilakam - Page No. VI 11 - Sri Vishwanatham Satyanarayana.
41. Navajanardanam - Tilakam and Daruvus in the book are to be referred.
42. Navajanardanam - Tilakam - Page No. IX - Sri Vishvanatham Satyanarayana.

43. Navajanardanam - Tilakam - Vishvanatha Satyanarayana
44. Navajanardanam - Page No 11 - Dr. Nataraja Ramakrishna.
45. Sangita Sabdartha Chandrika - Page

*Daru: This is a musical composition pertaining to dance dramas. These are composed in Pallavi, Anupallavi, Charanams and some of the darus also contain jatis. They are six, Patra Pravesh daru, Svagata daru, Vamana daru, Kollata daru, Samvada-daru and Uttara Pratyuttara daru.*

46. Personal papers of Nataraja Ramakrishna.
47. Navajanardanam -Page No. 7-8 - by Dr. Nataraja Ramakrishna.
48. Personal papers of Dr. Nataraja Ramakrishna.
49. Chambers youngsters dictionary four Amyl Broun John Downing John Secats.  
Pioneer: Some one who goes ahead to prepare the way for others an exploser;  
pioneer to be the first in any enterprise -
50. Natyasastra-Telugu - Page No. 743 Chapter 26 - Visesamsamulu  
-Dr. P.S.R. Appa rao
51. Ardhasatabdi - Andhranatyam - Page No. 1 & 3  
Ibid - Page No. 22 - "I studied Natyasastra from my brother Shyamasundara"  
-Dr. Nataraja Ramakrishna
52. Ardhasatabdi Andhranatyam
53. See Chapter V for details of 1970 Abhinaya Sadassu.
54. Information takem from: Brochure; Ardhasatabdi - Andhranatyam; many other books of Dr. Nataraja Ramakrishna.
55. Deccan Chronicle - Sunday - 3rd November 1996. "The architect of Andhra Natyam: by Ratna Rao Shekar.
56. Brochure and books of Dr. Nataraja Ramakrishna.
57. Brochure - Dr. Nataraja Ramakrishna
58. Basic concepts of Indian dance - Page No. 1 - Projesh Benerji

## *Chapter - 7*

### *Conclusion*

## Conclusion

### An dhran atyam - The Lasya Dance Tradition of Andhras

Hindu religion originated in Vedic times. Temple is the cradle of Hindu culture preserved it. Culture is a culmination of different fine arts like poetry, sculpture, painting, dance and music including several other arts. Religion is a faith with several aesthetic aspects and moral values with intellectual views. It leads to build the life style of a person. To maintain the balance in the society with faith in religion and to preserve the cultural heritage, the temple was used as the main stream. For this, the temple in India was used not only as the place for prayers and as the alter of worship, but also as the seat of learning as a guide to the spiritual life. Hindus believe in the yogic method of attaining the MOKSHA. The Sagunopasana is the first stage where the idol worship is used to attain the Mokhsa through the next stage called Nirgunopasana, where no idol is needed. For the person, who does not know how to achieve all the types of yogic controls to attain bliss, can easily worship and pray God in the form of an idol.

Temple rituals depend on Aagamas. They are the essence of Vedas. Aagamas are of three types viz. Vaishnava, Saiva and Shakteya. Dance was a part of rituals in the temple. Without dance and music there was no worship in the temple. Gudisani (The Telugu word used for temple dancer) played a major role in the preservation of Lasya nartanam of the temple tradition as she was given more prominence in all activities of ritual performance. She had to present different types of dance items in the morning worship, evening worship, night worship and in festival worship as prescribed in Agama Sastras. Dance was performed in three places in the temple viz. in Balipitham or in front of Sanctum - sanctorum and in Kalyanamantapam in the precincts of temple and outside the temple. These dances are known as:

1. Agamanartranam - Ritual dance for spiritualisation at Balipitham
2. Aasthuanartanam (or) Kelika - For intellectuals at Kalyanamantapam.
3. Prabandhanartanam - A Parijatha performance for the common people outside the temple.

Kelika in a king's court is also a similar performance and is known as Kaccheri, Karnatakam, Darbaru, etc.

Dance in a temple was an auspicious offering to the presiding deity. So for this reason only a Gudisani (Temple dancer) who had dedicated her life for the service of the temple had to lead a pious life as mentioned in the scriptures. Formerly they used to spend their pious life with complete devotion and dedication to God as TAPASWINIS. Later on the social, political and economical influences dominantly effected their life style and tempted them to have a hereditary right to perform temple duties, so that they could enjoy the lands of the temple. So the temple dancers used to adopt their relatives children and dedicate them for the temple service. This situation gradually changed. Instead of adopting others children they wanted to have their own children. The heads and chiefs of the villages or towns exploited this situation for their selfish ends. This made the gradual degradation of the social status of Gudisanis, who were previously having much regard in the hearts of the people. This situation created a separate class of dancing girls. The impact of the degradation of Gudisani had influenced on the dance art. This resulted in the fall of dance art particularly in the temple. So dance art was driven out of the temple. The dance art in the temple and dedication of dancing girls was abolished in the beginning of the 20th century. The influence of the Devadasi Act made the dancers to give up dance and seek the other professions. Even then they were identified as Kalavanthulu. The impact of devadasi act reflected in two ways. In one way it gave a new life to those communities of dancers who were looked down, in other way the art of dance lost its grandeur, greatness and prestige. The elite of the society and art lovers like Sri C Samba Murthy, Sri E Krishna Iyer and Smt. Rukmini Devi Arundale took revolutionary steps to promote the dance art in Tamilnadu. They revived and developed the 'Sadir' the devadasi dance tradition of Tamilnadu by giving a new name "Bharatanatyam". They strived hard to make the people to understand the richness of the dance art in India and its spirituality and aestheticity and science.

Like Sri \i. Krishna Iyer, Dr. Nataraja Ramakrishna is striving to promote the dance traditions of Andhra Pradesh since four decades. This urge of his in promoting dance in Andhra Pradesh influenced some of the LASYA dance artistes. Smt. Induvadana and Smt. Vaidehi of Marampalli who participated in Kuchipudi Seminar to prove ' Kuehipudi dance as a classical one in National Level requested Dr. Nataraja Ramakrishna to promote their Lasya style of dancing which is distinct from Kuehipudi. So Dr. Nataraja Ramakrishna convened a seminar of Lasya dance artiste in 1970 at Rajahmundry on behalf of Andhra Pradesh Sangeeta Nataka Academy.

The 1970 Abhinayasadassu christened the name "Andhranatyam" to the Lasya dance tradition of female artistes of Andhra Pradesh and also lead to the preparation of a syllabus. Later in 1982, syllabus of Andhranatyam with minor modifications was approved by the then Nirtya Akademy. The same syllabus with an addition of Perini Sivatanavam (for boys) was reapproved by a committee of the Telugu University in 1994. On 23rd January 1995 the Andhra Pradesh Governemnt issued G.O.Ms. No.7 approving the introduction of courses in Andhranatyam at the certificate and Diploma levels in the Sri Tyagaraja Government College of Music and Dance at Hyderabad.

As per the G.O. the candidates of Andhranatyam applied for the certificate and diploma examinations which were supposed to be held on 18th May 1995. but were indefinitely postponed a day before without adequate reasons being given by the Telugu Uni-versity. Swapna Sundari (a dancer) of New Delhi filed writ petition no. 9439. in May, in the High Court of Andhra Pradesh, questioning the G.O. as well as the very validity of Andhranatyam. Responding to the above writ petition the only living devanartaki Smt. Saride Manikyamma approached the court for redressal. The High Court in its order No. 12808/1995 dated 1st June 1995; directed the Telugu University, pending the original writ petition No. 10399/1995 to conduct the examinations forthwith. Consequently upon this order the examinations were held. After this a festival in dedication to Durgamatha, "Navadurga Andhranatyam



Yajnam” was conducted for nine days from 3rd to 11th August by Andhra natyam Trust. Then in 1996, July 16th, Hon’ble Justice Sri P. Ramakrishnam Raju dismissed the writ petition No. 9439/1995 of Smt. Swapna Sundari and allowed the writ petition No. 10399/1995 of Smt. Saride Manikyamma and other Andhranatyam artistes-

The female dance tradition which was mainly developed as Nritta, Nritya and Abhinaya pertaining to Lasya style of rendering which depended on Kaisiki vritti was developed as “Andhranatyam” since two decades. To suit the modern theatre, the three types of traditional items constituted in a well-knit repertoire by the eminent artistes of the Yore and propagated by the eminent scholar, Guru Dr. Nataraja Ramakrishna. Some male artistes have taken up the task of propagating Andhranatyam.

Andhranatyam is now a stylised classical dance with natural expressions of Sathvikabhinaya.

Dance art of temple was mainly ritualistic and was a sacred one. And it was restricted to the precincts of the temple and it needs the continuity of the ritual performance. Ritual dances were prescribed and are to be performed according to the Agamas and proceedings of rituals. Avoiding rigid items of Agama-nartana performance, the eminent artistes made some changes in the repertoire of Andhra natyam to suit the modern stage. This is an evolution not a revolution.

The present day young artistes need a pre planned technical approach. The whole night performance of kalapam had to be abridged for a 2 1/2 hours performance. So the wide reper-toire of Andhranatyam which is a culmination of three traditions has to be brought into a nutshell one. One has to be trained now with some primary items in the beginning, later giving scope for the major items. Though Jatiswaram, Swarapallavi, Sabdapallavi and some other items are not included in the syllabus as they are taught for stage

performance, now Andhranatyam artistes have plenty of time for further innovations with traditional values. Since two decades it has been the struggle of an independent, Pioneer Dr. Nataraja Ramakrishna. Now this dance form crossed all the obstacles and the younger artistes can develop and expand the technique without changing its structure.

In this thesis on Andhranatyam as a Lasya dance tradition I covered historical and technical aspects. I did not compare the Technique of Andhranatyam with other dance traditions which are existing in India. I have given more importance to Temple ritual dance and also covered the three dance traditions as they are in the present repertoire of Andhranatyam. One can also make a research study on different Bhama Kalapam traditions which are developed in Andhra Pradesh.

Tradition which has the sacrosanct qualities has to be given a chance for new innovations along with the social changes that occur time to time.

Dance is a kind of yoga. It has sacrosanct qualities and the goal of a performer or practitioner is the attainment of "paramananda". The constant sadhana of dance is one way of attaining the Moksha.

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## Appendix - I

Nine fold worship described in Vaikhanasa - Agama by  
Maricha Maharshi Navavidharcana  
Uttamottamamu

అథ నవవిధార్చన విధిం వక్ష్యే : దేవస్య హో విర్లోకం దేవ్యోస్తదర్శం పురుషాధీనాం చరుర్థాం ద్రోణార్థం  
తద్దేవినాం తదర్థం నరనారాయణ నారసింహ వరాహాణాం ద్రోణార్థమస్తశయనస్య ద్రోణం తదర్థం వా ఉత్పవస్య  
ద్రోణార్థం తదేవ్యోస్తదర్శ స్పవన బలి బేరయోర్లోకం తదర్థం వా అవతారాణాం ద్రోణార్థం తదర్థం వా  
పూజకమున్యోర్భూషానయోర్విశిష్టకయో శ్వాధకం అన్యేషాం పరివారాణాం హోమస్య చాధర్శాం దేవేశస్య  
దేవ్యోశ్చ ప్రాతర్కౌఠికికం మధ్యాహ్నం గౌర్యం రాత్రౌ పాయసమర్చయో మే చాధక ద్వయం హవిరపూష సంయుక్తం  
త్రికాల మాధక ద్వయం మంత్రహవిః కర్పూర సహిత తాంబూలం నిర్యా గ్ని కుండే మూర్తారాధనం త్రికాల  
మస్త్రబలియుక్తం కర్పూర సహితాన్ షోడశా జనదీపాత్ త్రిగుణాన్ సంధ్యాదీపాన్ ప్రాతర్మధ్యాహ్నం యోర్విశతం  
రాత్రౌ, పంచశతం శ్రద్ధాదీపాన్ కర్పూరా గురు సహితం భూపం, జాతీ చంపకోర్పలాది సుగంధి  
పుష్పాఞ్శ్యాద్వాత్రింశద్విగ్హ్నార్చనం దేవ గణికాభిరేవ దాసిభి ర్భక్తైశ్చ స్మృతిగేయ సంయుక్తం నర్తక గాయక వాంశిక  
మౌకారజ దార్దరి (ఏ) వాద్యైస్సంయుక్తం ప్రాతః ప్రబోధన ఘోషయుక్తం స్నానకాలే హవిర్దానే బలిదానే వతోద్ధరణే  
బలి భ్రమణే కాలేచ శంఖ భేర్యాది ఘోషణం నాడికా భేరీ రాదనం సప్తపాకార సంయుక్తం సర్వ పరిషద్దేవతార్చన  
ముత్రమోత్రమం

### U ttama-Madhy amam:

ఇంద్రాది లోక పాలనా మన్యేషాం పరి వారాణాం హవిర్వివేదనం వినా బలిదానం ద్విసప్తా జన దీపా తత్త్రిగుణా  
సంధ్యా దీపా ప్రాతర్మధ్యాహ్నం యోశ్చత (౦) పంచాశ ద్రా త్నో చతుశ్చతం శ్రద్ధా దీపా పూజావేలాయాం  
మస్త్రహవిర్ని వేదనం ద్వికాల హోమం ద్వికాలాన్ బలియుక్తం షట్పాకార స్తదేలవా ర్చనం వపూర్వ వస్తుత్ర  
గేయ వాద్యైర్భక్త ముత్రమ మధ్యమం

### Uttama - Adhamam:

పూజక మున్యోర్వీశసైషిక యో(శ్చ) ర్నవిర్వినా ద్వాదశాః జన దీపాన్ తత్త్రిగుణాః సంధ్యా దీపాః పూజా వేలాని వేదనం ద్వికాలహోమం తథైవాఽస్మి బలియుక్తం పంచప్రాకారస్థ దేవార్చనం పూర్వ వస్తుత్త గేయ వాద్యై ర్యుక్త ముత్త మాధమం

### Madhyamottamam:

పూజక మున్యోరవతారాణాం చ ద్వికాల నివేదనం ద్విపంచాః జనదీపాః తత్త్రిగుణాః సంధ్యాదీపాః ప్రాతర్మధ్యాహ్నా యోశ్చరం రాత్రా శ్రీశతం సంధ్యాదీపాః దేవదాసీభిః ర్భక్తైశ్చ స్మత్త గేయ వాద్యైర్యుతం ప్రాతర్హోమం మధ్యాహ్నాఽస్మి బలియుతం పంచప్రాకారస్థ దేవార్చనం మధ్యమోత్తమం

### Madhyama - Madhyamam:

అవతారాణామేక కాల నివేదనం స్నానోత్సవ బలి బేరాణా, మాధక హవిర్నివేదన ముష్ణాః జన దీపాః తత్త్రిగుణాః సంధ్యాదీపాః ప్రాతర్మధ్యాహ్నా యోరశీతిం? రాత్రా ద్విశతం శ్రద్ధా దీపాః చతుష్పాకారస్థ దేవార్చనం స్మత్తగేయ వాద్యైర్భక్తం మధ్యమ మధ్యమం

### Madhyama - Adhamam:

కౌతుకస్యహవిర్హోణం తస్మాత్తం తద్దేవ్యోర్యధాలాభం మౌద్లిక గౌర్య పాయసాః పూపానాం నివేదనం షడ జన దీపాః తత్త్రిగుణాః సంధ్యా దీపాః ప్రాతర్మధ్యాహ్నాయోష్ణ్మిం రాత్రాశత (ం) పంచాశచ్చద్దా దీపానాస్యత్సర్వం పూర్వవన్మధ్యమా ధమం!!

### Adhamottamam:

దేవేశస్య ద్రోణార్చం హవిర్భయామేచాః ధకం దేవస్మాత్తం దేవ్యోః స్నానోత్సవ బలిదేరాణా మేకకాల నివేదనం సాయం ప్రాతః పూజా వేలాని వేదనం చతుర్థాః జన దీపాః తత్త్రిగుణాః సంధ్యాదీపాః ప్రాతర్మధ్యాహ్నాయోర్వశ రాత్రావింశతి శ్రద్ధాదీపాః స్మత్తగేయ విహీనం వాద్యయుతం ద్విప్రాకారస్థ దేవార్చన మధమ మధ్యమం

### Adhama - Madhyamam:

దేవేశస్యా ధకం హవిరేవ్యోస్త దర్శం త్రికాలం ద్వికాలం వాస్నాపనోత్సవ బరిచేరాణా మేకకాల నివేదన మేకకాలే పూజా వేలా నివేదనం గోల్కాదీని వినా మధ్యాహ్నోన్న బరిహో మా ద్వావజసదీపా తత్త్రి గుణా సంధ్యాదీపా ప్రాతర్మధ్యాహ్నా యోర్తశ రాత్రా భింశతి శ్రద్ధాదీపాన సృత్యగేయ విహీనం వాచ్యమేతం ద్విప్రాకారస్థ దేవార్చన మథమ మధ్యమం

### Adhama - Adhamam:

దేవాశస్య ద్వికాల మేక కాలం భా ధకం హవిస్తదర్శం మధ్యాహ్నోదేవ్యోర్మధా లాభం వ్యంజనైర్యుక్తమేక మజసదీపం తద్ద్వి గుణా సంధ్యా దీపా ? మధాలాభం శ్రద్ధా దీపాన సృత్యర్చం వినైక ప్రాకారస్థ దేవార్చన మథమాధమ మాహుః శక్తివంచనే దోషః :- ఉత్కృష్టేచోత్కృష్టం కర్తవ్య మన్యథా మహర్తరో దోషోఽస్తి

సవవిధార్చనే మతాస్తరం : ఏకస్మిన్మాత్రమే దేవేశాది దేవానామే కామే కాహస్యోక్తకాలే నిత్యం హవిర్ధరం తండులమేక కాలస్య దశభారం యథా భాగోష్టదం శైర్యుక్తం ఘృతగురైర్యుక్త ముత్తమోత్తమం తథా ష్ట భారముత్తమ మధ్యమం, సప్తభారముత్తమా ధమం షడ్భారం మధమోత్తమం, పంచభారం మధ్యమ మధ్యమం, చతుర్భారం మధ్యమాధమం త్రిభార మధమోత్తమం, ద్విభార మధ్యమ మధ్యమం, తద్దైక భార మథ మాధమ మిత్యేకే.

Ref:- Sri Vaikhanasa Bhagava Chasthrc Bhagavan Marici Maharshi Proktam: Vimanarcana Kalpam - 54th Chapter (282 to 285) Sriman Challapalli Bhaskararama **Krishnamacharya**

మొదటి

పద్య రమ్య

—:—

ఇది

మహాభారత కథానామ సంక్షిప్త చరిత్ర

అనుబంధ

పాద్యమహాభారత

సర్వత్రము.

—

పాద్యమహాభారత సంక్షిప్త చరిత్ర

(పాద్యమహాభారత సంక్షిప్త చరిత్ర)

మొదటి

అ

మహాభారత కథానామ సంక్షిప్త చరిత్ర

పాద్యమహాభారత సంక్షిప్త చరిత్ర

మహాభారత కథానామ సంక్షిప్త చరిత్ర

అనుబంధ

పాద్యమహాభారత సంక్షిప్త చరిత్ర

పాద్యమహాభారత సంక్షిప్త చరిత్ర

అనుబంధ

పాద్యమహాభారత సంక్షిప్త చరిత్ర

అనుబంధ

పాద్యమహాభారత సంక్షిప్త చరిత్ర

అనుబంధ

పాద్యమహాభారత సంక్షిప్త చరిత్ర

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పాద్యమహాభారత సంక్షిప్త చరిత్ర

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పాద్యమహాభారత సంక్షిప్త చరిత్ర

పాద్యమహాభారత సంక్షిప్త చరిత్ర

అనుబంధ

అనుబంధ





నా పనులు నడిగి, గన్య అయి యాలోచన చేసి నిర్ణయము చేస్తే, త  
 న్ని సరియగు కలగజేయుచు నిర్ణయించుట. తెలియచాయవలెనై  
 దేకాదు, నీకు స్వామివారికి ప్రతి మానవునినైనను చేర్చుకొనెదము  
 తో అందుకు నిత్యోత్సవములు కల్పింపవలెను. వగైరాలెల్ల  
 యంతకంటెనో వేరవర్తించి యెట్టిదీ అజానితా ౩౦ మహిమగారి గ్రా  
 మస్థులవ్యాపారుల నిశానలు చేయించి నిరస్తమకూడా చేశి వక  
 జానితా లక్ష్మీనరసయ్య పరంగానున్నవకటి మాహుబూర్నున్నపం  
 పించి అనిబంధన ప్రకారం ప్రయంచేకే లాగున్న అందులోవ్యత్యాసం  
 జరిగివుంటే తగ్గియోచన శాస్త్రముపునున్నదనిన్ని లక్ష్మీనరసయ్యకు  
 తెలియచేసి నయగా విూరున్న అండ్ల భిమాయను అప్పటిప్పటికీ క  
 నుక్కునగా వుండవలసిది.

రాజమండ్రి పోస్టుకలెక్టరుగారికి, (Sd.) G. A. TAYLOR.  
 ముఖ్య మహాత్ముడు }  
 ది. ౧౬ ఆక్టోబరు ౧౮౮౧ నాది. } Sub-Collector.

ముఖ్య చిహ్నం. అ|| కిరీటాదారనియున్నది.  
 కా|| ప్రజలరావు. జవాబుదీపను అనియున్నది.  
 (True Copy.)  
 (Sd.) A. NARASIMHAROW.  
 Tahsildar.

యా నకలును బట్టిపాటి కాపురస్తుడయిన ద్రోణరాజు వెంక  
 టాచలవది కోట్ల ౫ అయినను శ్రీ వెం|| అ|| కలెక్టరువారు దయచే  
 యించిన నె 4750 యంబార్సును చూచి యిప్పించడమయినది.  
 1882

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 Guntur

మహారాష్ట్ర

# రాజమండ్రి సబుకలెక్టరువారు

తెలుగుకాలాకా అమర్ దారు

శ్రీ గురుబాడి పంతుల్యగారి వేద

నె ౨౫7 దు ౫ ౫ ౧౬-10-1881 దేదిన

ప్రామాణికము





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# మదనగోపాలవిలాసము.

1 చాత్రశాలవంతు పాదవలసిన మంగళహారతి.

అంతఃపురి—అల—రాపు.

అదురుంగిళం! మహాశక్తపదమంగళం! పల్లవి||  
 పంపగూడలమందు. వేంకటేశ్వరుగూడి! నిఘం  
 లంగలలు నిదురేసేటి! సాహచర్యమున హరిని సం  
 తోష మొందించు! మహాలక్ష్మీ తాయారుమంగ  
 ల్మయ! జయమంగళం! మహాశక్తపదమంగళం||  
 అనుభవం||

వ్యారకాపురిమండే గార్గ్యపాళలతో శ్రీహరి  
 శ్మదకాల చెన్నమిటే! అభ్యుదయించు ననునదిం  
 చుకరాX! నానందమునఁబప్పు సమృద్ధి! జయ  
 మంగళం||

౧

# శ్రీమత్ మదనగోపాలవిలాసము

శ్రీహరి మృత్యుంజయ  
 శక్తివిదేశ గాంధీయ,  
 శ్రీమతి పెమ్మరాజు సమరసాంబ  
 చేత గాంధీయకు రచించబడి

అవతాకుంజన

కామమోహన విద్యేశుమాచలపతిశర్మ  
 లోక సమర్పకంబు

శ్రీమత్తులనగిరు

కొంరాజు సూర్యవారాయశర్మ  
 శ్రీమదాచార్యులచేత  
 అభిరూపణ

1923.

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BALLIPADU KARANAM.  
 RAO, (Vine) ATTEL WODE (A.P.)

భక్తరక్షకుఁడైన బల్లిపాటిచుక్కనఁ జూతివలనో  
నాచురగునుచేరఁ జేరికటవనముని వేళ్లతోఁ జూచి  
యిఁ దెలుగుచునడుగునాఁడనినాఁడు || జయ ||  
విడుగుగానచ్చిర యదుచులకెఱియను నతివలనో  
నడఁచునాకవరచి పారుపేగుమనూఁకె నుదయతోఁ పోయే  
యెఁ దెలుగునొందుచునాఁడు సకల సకలకీర్తియను  
భక్తరక్షకుఁడైన బల్లిపాటిచుక్కనఁ జూచి  
భవసేనయెఱుఁగును | పరుగునవలెచి పడివార  
వసును నామునో వెలసెదయేదయ కొనఁబ్రేలును  
జయ ||

పెన్నరాజ్యంతరమున పెంపుతో పెరిగెను | లక్ష్మి  
నొసఁగిని లలనతోఁగా | పూరించుమనచెప్పి ని  
త్రాదివంపదలే | తేజఁబునవిచ్చి నవికాఁడు  
జయమగుంగు మదనగోళ్లవహంగు ||

2 శ్రీమదనగోపాలస్వామిపాఠ తిరువీధులన వేం  
చేయవచ్చుడు పాడవలసివేర్తన.

లలితాను - శ్రీచైతన్యము.

స్వామివెడలెనుహఁవల్లవి.

స్వామివెడలెను వారిహృదు | భేరినాదములి  
య్యెనా | నారదాదులు వీణమీటగ | శారదాదు  
లుపాడగా || అనువల్లవి ||

పరకాంశలుగూడి పఠతి | పశ్యేరంబులుచక్క  
గా | గోరుపాఠికి వరములిచ్చుచు | నోరచూపులు  
చూచుచున్ || స్వామి ||

కరులు తేరులు హరులుభూచుక | వరులు పె  
రియెరుగఁగా | నరులునిరుగడ వర్షణములు | డన  
నో బట్టుచునుండగా || స్వామి ||

ఎల్లవేల్పులు చుట్టునొలువగ | బల్లిపాటిచుక్కన

4 మదనగోపాలవిలాసము.

దూర | బల్లపాంఘులచేతఁ బూజలు | ప్రీతిహింసఁ  
గనొందుదున్ || పార్వతి ||

రాజపూజలనొనరింప పెన్మయ | రాజకోపయ  
ధిమన్ | తేజుబుచ్చి మహాస్మతంబుగ | పూ  
జించి వహుపుంసన్ || పార్వతి ||

వి తిరుప్పదాలనువేచేస వచ్చిచెన్నుట తలయమువన  
పాడవలసివచ్చెను.

పాటలలోకంబులకారిరాము—రాపురాశీము  
పార్వతిచేతలినచ్చెను | గోపాలబాం పార్వతికోరిక  
లిచ్చెను || పల్లవి ||

పార్వతీదేవతలవచ్చె | చారణకన్యలు | గీరికనోహ  
న గురుగిరులవనము || అనుపల్లవి.  
సురకన్యలనుబాడగ | వారికియత్ | గరుణలు  
బరగూడగ | పరివరివిధముల బ్రహ్మతీసేయగ | ౪౭

౪ మదనగోపాలవిలాసము.

రాజవరదుడు | గరుడవాహనమెక్కి || పార్వతి ||

శేరులుమోయగను | వేల్పులువిరులు | భోరు  
నగురియంగను | గోరేనుఁదాడిగ గలవారోగూడి |  
బారాయణమూర్తి భూతి తేజముతోడ || పార్వతి || ౨

హరిగులనుబట్టగ | నేపలుదల్లి | పోరులునుతి  
సెయగా | భూతివాద్యములను | భోరుగొచ్చిభక్త  
వారముచెలగి కైవారమునేయగ || పార్వతి || 3

కరుణావిసంబురఁ బేర్చి | భక్తకళ్యాణములు  
పమరూర్చి | పరమాత్మప్రదగుబల్లి పాటిపురీషుడు |  
గురుతుగ శ్రీమదనగోపాలదేవుడు || పార్వతి || ౪

భూజనంబులు మెచ్చిచూడ | భవరపుంగవులు  
నుదొచ్చిపాడ | రాజునుఁడగు పెన్మ రాజ కోనయ  
వంటి | తేజమువొందినుతింప రక్షింపుడు || పార్వతి ||  
పలివచ్చెను | గోపాలబాలపార్వతి గోరికలిచ్చెను | ౪

## Appendix - ౨

### విజయనగరం శబ్దం

యరుకులకాంభోజి రాగం

త్రిపుటరాశము.

శ్రీ వరహా నృసింహ కరుణా సింధు తారాధి పదిలే!  
ఘనసార సదయాకార వరమణి హార కంకణ ధారులే!  
సరసిరుహాయ తనయనులే! సవిశేష మృదువాగ్ధాలులే!  
తరణి వంశజ రత్నసద్గుణ ధామ పావన నాములే!  
రాజరత్న కిరీటధర రణరంగ శోభిత శూరులే!  
మేరు మందర ధీర సుజనాధార దాన సుశీలులే!  
గానవయ్యుణిక ఘన కవిత్వనిధాన భరత కళాపవీణ వినుత స్వామాజ్యలక్ష్మీ!???  
విజయ పట్టణ నాథులే!  
శ్రీ పూసపాటి కులాంబునిధి సంఘార్థ చందా! సేంద్యలే!  
రామభద్ర కుమార సీతారామరాజ వంధ్యానులే!!

పల్లవి - బల్లిపాడు గుడిలో సరిచే మాణిక్యమ్మ గారు చేసింది. వారినాన్నమ్మ దగ్గర నేర్చుకున్నది.

పల్లవి!! తాం చితాం... చితెయ్... ధణాతారేఘణు  
తాం చితాం... చితెయ్... ధణాతారేఘణు!!  
తథణతరఘణు, తథిమితకిట, ధెగతక  
గథితచాంగు తకథికి తథిగితతోం!!  
తాం తాం కిటతక దిగిదిగి థితాథి - తాథాం!!

[illegible][illegible]

2







(3) శతపథా మహానామకం  
 1. ఆ పాఠశాలకు లాభముగా ఉండే విధమున ఉత్తమముగా ఉండే  
 2. పాఠశాలకు ఉత్తమముగా ఉండే విధమున ఉత్తమముగా ఉండే  
 3. పాఠశాలకు ఉత్తమముగా ఉండే విధమున ఉత్తమముగా ఉండే  
 4. పాఠశాలకు ఉత్తమముగా ఉండే విధమున ఉత్తమముగా ఉండే  
 5. పాఠశాలకు ఉత్తమముగా ఉండే విధమున ఉత్తమముగా ఉండే  
 6. పాఠశాలకు ఉత్తమముగా ఉండే విధమున ఉత్తమముగా ఉండే  
 7. పాఠశాలకు ఉత్తమముగా ఉండే విధమున ఉత్తమముగా ఉండే  
 8. పాఠశాలకు ఉత్తమముగా ఉండే విధమున ఉత్తమముగా ఉండే  
 9. పాఠశాలకు ఉత్తమముగా ఉండే విధమున ఉత్తమముగా ఉండే  
 10. పాఠశాలకు ఉత్తమముగా ఉండే విధమున ఉత్తమముగా ఉండే

[illegible]



ఆంధ్రప్రదేశ్ సంగీత విజ్ఞానాశ్రమము  
శ్రీ రంగారావు

త్రైపుర గుడిగుంపు నాగమణిమంగళాశ్రమము  
శ్రీమద్దత్తాత్రేయ శాస్త్రి

ఆంధ్రప్రదేశ్ సంగీత నాటక అకాదమి

రంగాశ్రమము  
[అనుబంధము] ప్రధానము చేయబడినది

ఇది అకాదమి ముద్రగల సాధికార పత్రము

31 జనవరి 1981

కార్యదర్శి

అధ్యక్షుడు

## APPENDIX - IX

ANDHRA PRADESH LITERARY ACADEMY  
Kala Bhavan, Saifabad, Hyderabad - 4

PROCEEDINGS OF THE EXECUTIVE COMMITTEE MEETING HELD ON 16-09-1982

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### MEMBERS PRESENT :

1. Dr. Nataraja Ramakrishna : President
2. Sri Vedantam Satyanarayana Sarma : Vice President
3. Sri C. Parthasaradhy : Secretary & Treasurer
4. Prof B. Ramaraju
5. Smt. Sumathy Kausal
6. Sri Korada Narasimha Rao
7. Kum. P. Sita Devi
8. Sri O. P. Goenka
9. Smt. Chinta Chinagani Raju
10. Sri Garimella Ramamurthy : Special Invitee

Sri O. P. Goenka, who is nominated in the place of Sri Duttal Sankaraiiah as Executive Committee Member by the Government, was welcomed heartily by the members present.

Item : 1 : Proceedings of the Executive Committee Meeting held on 28-06-82 was placed before the Executive Committee for Confirmation.

Resolution : Confirmed.

Item : 2 : Review on the action taken on the proceedings of the meeting of the Executive Committee held on 28-6-82.

Resolution : The following decisions were taken while reviewing the action taken on the said proceedings (Annexure-1):

- i. Regarding Item 3/2 of the Executive Committee Meeting pertaining to members who have not attended General Body for the 3 consecutive meetings.

The Executive Committee discussed the decision taken for making out a list of members who have not attended any of the General Body Meetings and send the same to the Government with a request to replace them by members who take active part in the programmes, and decided that there are 8 members who have not attended the General Body Meetings and to

Yet the Government decided that the Executive Committee may discuss some of the items proposed by Sri S. Sastry which were related to Dance.

Item : 7 : About the recognition of Kuchipudi Natya Iharati and Eluru Organisation by Academy.

The application received from these two organisations was discussed in the committee meeting held on 3-1-82 and decided to give the power to take further decision to President and Secretary of the Committee.

Both these organisations have already submitted their applications for recognition. Sri K. V. Subba Rao visited these 2 organisations and has given his opinion to the Academy. After receiving the proper information from these two organisations and also the decision taken by President and Secretary, these were put forward for verification to the Committee.

Resolution : Recognised.

Item : 8 : About the recognition of Folk Dance styles by Nritya Nataka Sangita Academy.

A meeting of President and Secretary of these 3 academies was held on 24-08-82 to discuss about the folk dance styles related with these academies. The proceedings of the above item were enclosed (Annexure 3). Later this item was brought to the notice of the Committee.

Resolution : ~~Recognised.~~

Item : 9 : Regarding finalisation of Syllabus for Bharata Natyam (Andhra Classical Style) :-

The reports of the Committee appointed by the Executive Committee to write the syllabus for Bharata Natyam (Andhra Classical Style) - (Annexures - 4, 5, 6) were placed before the Executive Committee for acceptance.

Resolutions : (1) The syllabus submitted by the Committee and the explanatory notes annexed were accepted by the Executive Committee.

*Performed*  
~~made~~ (2) The Executive Committee decided to name Laasya Nartanam by women in Andhra Pradesh as 'Andhra Natyam'.

The Executive Committee also recognised this Andhra Natyam as a special dance activity distinct from traditional style of Kuchudi Dance.

(3) It is also decided to have a conference to discuss the various aspects of Andhra Natyam.

(4) It is also decided to call to artistes those who have some proficiency in Bharata Natyam and Kuchudi Dance to take 4 months of special training classes, according to the syllabus formulated for the above dance experiment, and for this purpose <sup>invite</sup> ~~call~~ ~~for~~ old artistes of this tradition and with their full cooperation to train the said artistes and also conduct dance performances in all important cities in all the States in India and also abroad.

(5) It is also decided to train the singers and Karuhengikas as accompany artistes for the above dance style.

(6) It is also decided to train some artistes as teachers to train other artistes.

(7) It is also decided to request the Government to impart training in this dance style in Government Music and Dance Colleges.

(8) It is decided to give wide publicity to this dance tradition through press.

(9) It is also decided that this academy should make efforts to get necessary encouragement to this old classical dance through Central Music & Dance Academy and the Central Government.

(10) It is also decided that the Academy should make effort to make Government of India to extend usually annual scholarships to students learning this style of Dance.

#### ADDITIONAL ITEMS

Item : 1 : Regarding the proposal send by Sri Garimella Ram Murthy,  
Academy Member : (Annexure 7).

## APPENDIX - X

[illegible]







పాఠశాల 212

[illegible]

[illegible]



[illegible]

ನಿರ್ದೇಶಕರು

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Grams: SANGELI

APPENDIX - XI

Tel :



ANDHRA PRADESH NRITYA AKADEMI  
KALA BHAVAN, SAIFABAD, HYDERABAD-500 004.

President :

Nataraj Ramakrishna

Adviser :

Vempati China Satyam

Secretary :

C. Parthasarathy

Vice-President :

Vedantam Satyanarayana Sarma

Treasurer :

C. Parthasarathy

Jt. Secretary :

Gopalraj Bhatt

నెం: ఎఫ్/ 417 / ఎన్.ఆర్. 3-83.

తేది: 8-4-83.

శ్రీ నటరాజ రామకృష్ణ,  
అధ్యక్షులు, ఆంధ్ర.ప్ర. నృత్య అకాడమీ,  
1-10-120, ఆశోక్ నగర్,  
హైదరాబాద్.

ఆర్జా,

విషయము:- ఆంధ్రప్రదేశ్ నృత్య అకాడమీచే "ఆంధ్ర నాట్యం"  
సిలబస్ రచించిన శాస్త్రవేత్తలకు సనాచం.

... ..

ఆంధ్రప్రదేశ్ నృత్య అకాడమీ, మేరు ఆంధ్ర నాట్యం సిలబస్ వ్యాసిన  
సందర్భంగా మిమ్ములను సనాచించటానికి నితఃముందిందని తెలియజేయుటానికి  
సంతోషిస్తున్నాను. ఈ సనాచన సభను 27-4-83 న శ్రీ లాళారాయ గార  
సభ హాల్ లులో ఏర్పాటు చేయుటానికి ప్రతిపాదించడమైనది. ఈ సందర్భంగా  
మీకు శాలువా, వెయిమెంట్ లును సనాచించడం జరుగుతుంది. దయచేసి  
మీ ఒప్పుదలను వెంటనే తెలియజేస్తూ, మీ కీవిత విశేషములను సంక్షిప్తముగా  
వ్యాసి పంపండి. వెంటనే సమాధానము వ్రాయండి.

ధన్యవాదు,

సా. శ్రీ (సా. శ్రీ)  
[సి. పాఠ, సా. శ్రీ]  
గౌ. కార్యదర్శి.



—శీ॥నే॥ అన్నయత్తుల యిలి వెంకటరత్నం

అంధ్ర, తమిళ, కర్నాటక, ప్రాంతాలలో, ప్రాచీనకాలము నుండి ఆరాధించబడిన నృత్యము, ఒకే రీతిని అభివృద్ధి పడింది. ప్రాంతీయ ప్రజల అభిరుచుల ననుసరించి, ప్రత్యేక ప్రాంతాలలో కొద్ది మార్పులున్ననూ శాస్త్రీయ సాంప్రదాయము వీటి పైకి బిక్కులే.

ఈ నాట్యాన్నే, “దాసీఅట”, కచేరీ అట, పాద్మి, మూ కర్నాటకము, అనే పేర్లతో పిలిచేవారు. దేవాలయాల్లో ప్రాసంగిక ప్రవర్తించబడుటచే, దేవ దాసీల అటగానూ, తానా గలయందు అడుటచే “కర్నాట అట” అని “కచేరీ అట,” “పాద్మి”, అని కర్నాటక, సంగీత సంప్రదాయాలలో అభివృద్ధి పడినది గాన కర్నాటకమునియూ పిలిచేవారు. ఈ అట దేవాల యులందు, రాజవర్సారులందు, పండిత సభలయందు, విద్యాలయ న సర్వకీమణులచేత ప్రవర్తించబడేది. వీరు నృత్యము, శ్రవణము, అభినయము, ప్రవర్తించేవారు. తెలుగుదేశములోని కలా పులు కొందరు భాగవతములు అడుటచేతా కలదు. వీరిచే ప్రవ ర్తించబడే నర్తనము ఈయే మూడు ప్రాంతములలో ఒకేరీతిగా యును. పురుషులచే ప్రవర్తించబడిన, సంప్రదాయములలో నిత్యమేతా పుండేది. అంధ్ర, తమిళ ప్రాంతాలలోని, భాగవత లి ఒకేరీతిగా పున్ననూ కర్నాటక ప్రాంతములోని సంప్రదాయము గ్రామీణ వేరు. ఆ అటకు తమిళ ప్రాంతములోని ‘భాగవతానికి—’ స్థలంబుల మీ కనిపించుటలేదు. కేరళలోని ‘కళింగ’లో భాగవ త కనుపించుచున్నది. భారత దేశములో, సంస్కృతభాషకు నిమిత్తము తగ్గి ప్రాంతీయ భాషలు, అభివృద్ధిపడినవి ఆ భాష లుచే సంగీత పాత్రములు బాటించుట ప్రారంభమైన తరువాత కేరళాదీని ప్రజాభాష, వక్షిదాదీని తెలుగు భాషలు ప్రాముఖ్యత ప్పొనరి. అంతేకాక, సంగీతజ్ఞుల అభిమానాన్ని చూపగల్గినది. సంగీతానికి అనుకూలమైన భాష తెలుగును విద్వాంసులు గ్రహించి భాషలో రచనలు చేయుటకు ఆరంభించేరు. ఆ రచనలు నృత్య, మంగీతానికి, గాత్ర—సంగీతానికి, తెండింటి పునయోగపడినవి. ఆ నృత్య సంగీత రచనలనే ఈ మూడు ప్రాంతాలలో సున్నా పాద, నృత్యములుకు స్ఫూర్తిరందించారు ఈరా కొన్ని పాత్రలు సంగీతము, పాదము నాల్గు భాగాలు కలిపి, సాంఘిక, గాత్రము, భారతాల కల్పి, ఈ శ్రీ కళామూర్తులు, నృత్య విద్యకుంటి విద్యించు కొన్నారు.

తమిళ దేశములోని కళావిధానాలు ఈ కళావిద్యకు విశిష్ట కను గలిగింది, ఈ కళను మరుగునపడకుండా చాపాడినారు. ఈ కళావిద్యకు పవిత్రతను ప్రచారముచేసిన వారిలో ముఖ్యులు, శ్రీ జ. పుష్పయ్యగారు, శ్రీమతి దుక్కిడిదేవి అరండేయగారు. భార్య

కాలమునుండి నృత్యము చేయుచున్న కుటుంబములవారు. ఈ నృత్య కళారాధన మానివేసిననూ, ఇతర నర్తకులవారు ఈ కళను ఆరాధించుటకు ఆరంభించినారు.

ఈ కళ భారతనాట్యమనే పేరుతో ప్రచారమై, ప్రపంచ ప్రదర్శనగాంచి, విదేశీయులను సహితము సమ్మోహితులను చేసినది. ఎంపిలో విదేశీయ వనితలు, మనదేశము వచ్చి ఈ కళను మరచారు, తంజావూరు, కంటివరము (కంప) చెబులై న ప్రాంతములలో పున్న గురువులవద్ద అభ్యసించి, విదేశాలలో ప్రవర్తించుచున్నారు. అంధ్రదేశములోని ప్రముఖ సంగీత కళాకాలలోయూ, తమిళ ప్రాంతానికి చెందిన, సాంప్రదాయ కళాపాపాన్నే, భారతనాట్యమనే పేరుతో శిక్షణ ఇచ్చుచున్నది. మైసూరు ప్రాంతములోని ఆ ప్రాచీన కళాపాతము అంతరించు దోహదగా, అప్పటి సర్వవిద్యా లయాలలో ప్రత్యేక శిక్షణ తెరగరులు నేర్పబడెను. వారి ప్రాంతీయ సాంప్రదాయాన్ని నేర్పుటగాను, విశ్వ విద్యాలయాలలో, శ్రీమతి వెంకట లక్ష్మమ్మను, రీతరుగా ఏర్పాటు చేసినారు. మరలూ, ‘మర్కరా’లో నృత్యకళాకాల నేర్పాటుచేసి, శ్రీమతి దేవిమ్మను శిక్షణ ఇచ్చుటగాను ఏర్పాటు చేసినారు. ఈ భవ్యులూ శ్రీలు.

భార్యలలో, మైసూరు సంప్రదాయంలో, నృత్యరూపేతరుగా నుండినవారే, బరిస్సా రాష్ట్ర ఆలయాలలో నర్తనముచేసినది ‘మహర్’ అని ‘నర్తనమహర్’ అని పిలిచేవారు. వారు ప్రస్తుతం ఈ కళనుండి నిరమించినారు. ఇతర తెగలకు చెందిన వీరు, ఈ నృత్యమును అభ్యసించి ‘ఒడిప్పి’ అనే పేరుతో ప్రచారానికి తెచ్చి నారు. ఈ కళ ప్రపంచ ప్రదర్శనల వసించినది. ఈ విధముగా అన్ని ప్రాంతములలో జరుగగా అంధ్రుల మర్యాదగలవల్ల, మన ప్రాంతములోని కళను గుర్తించే వారులేక, ఈ కళ నశించిపోయింది.

తెలుగురవాన్ని, తెలుగురక ప్రత్యేకతను తెలిపే ఈ నృత్య కళ ప్రచారానికి, ప్రచోదానికి ఎట్టి అవకాశము కలుగలేదు.

మరచారు రాష్ట్రములో, తమిళ ప్రాంతములో భారత విద్యుత్ ప్రాబల్యం ఉంది. మన ప్రాంతంలో (రాష్ట్రంలో) మన భారత ప్రజాసానికి విద్యుత్ అస్థానం లేకపోయినది.

సమస్యనుండి సంపత్తిరముల గ్రంథం మన అంధ్ర రాష్ట్రము మనకు లభించినది. అందు మన ప్రాంతములోనిన్ని కళలకు గాన, కళల అభివృద్ధిగాను సంగీత నాటక అభివృద్ధి ఏర్పాటు చేయబడినది. ఈ అభివృద్ధి ఏర్పాటున గ్రామీణ భాష భాషి సాంప్రదాయ భాగవతం శాస్త్రీయమా? అశాస్త్రీయమా? అనే చర్చ పీల్చి బయలుపేరి, అంధ్రభాషాభివృద్ధి కలక చెల్లినది.

కూచిపూడి నాట్యము శాస్త్రీయమైనట్టిదని నిరూపింపబడుటకు పది సంవత్సరముల క్రిందట "ఆంధ్రప్రదేశ్ సంగీత నాటక అకాడమీ" వారు కూచిపూడి నదస్సును ఏర్పాటు చేసినారు. ఆకాడమీ పెట్టిన వెంటనే ఏర్పాటు అయిన మొదటి సదస్సు ఇదే. ఇద్దరూ, కూచిపూడి శాస్త్రీయతను తోకానికి నిరూపించుట జరిగినది, ధీర్ఘి ఆకాడమీవారు ఆ కళల యొక్క అభివృద్ధికి కూచిపూడినూ, ఏలూరు లోనూ, ధర్మలోనూ ఏర్పాటైన ఈ కళాసంస్థలకు ఆర్థిక సహాయము చేయుదున్నారు. కూచిపూడి నృత్యకళకు ఒక ప్రత్యేకత, పాత్ర్య క్రమము తయారుచేసి, ప్రభుత్వము వారు కళను దోషించుటకు తరగ తులు ఏర్పాటు చేశారు.

ఆంధ్రప్రదేశ్ సంగీత నాటక అకాడమీవారి ఆభ్యర్థమున శ్రీమతి ఇంద్రాణి, రమామాన్, శ్రీ కోరాడ నరసింహారావుగారిని కుమారి యాబుని కృష్ణమూర్తి వంటి కళావేత్తలు కూచిపూడి కళకు ప్రధ్యాపక నాణ్యత చేసినారు. శ్రీ వేదాంతం సత్యనారాయణశర్మగారు మనదేశమున ప్రధ్యాపకంగా ఉన్నారు.

ప్రాచీనమైన దేవదాసి సాంప్రదాయము అంతరించిపోకుండా ఇతర ప్రాంతములవారు ఈ విద్య ప్రచారానికి, అన్నివిధాలా చర్యలు తీసుకొన్నారు. మన రాష్ట్రములో సంగీత కళాశాలలో తమిళరీతి ననుసరించి భరతనాట్యము నేర్పబడిననూ, మన ప్రాంతీయ విద్య అంతరించిపోకుండుటకుగాను ప్రభుత్వముగారి, ఆకాడమీవారుగారి, 1970వ సం॥రం వరకూ ఎట్టి చర్యలూ తీసుకొన లేదు. ఈ ప్రాచీన విద్యను తెలిసిన కళావేత్తలందరూ వృద్ధులే, వీరిలో ఆ విద్య అంతరించిపోకుండా ప్రస్తుత కాలంలో ఆ విద్య యొక్క విలువ తెలిసి ఆరాధించువారు లేనందున, ఆ వ్యక్త కళా కారులతో, కాలవాహినిలో, ఆ సాంప్రదాయం కలిసిపోయింది ఈ సత్యాన్ని గ్రహించి, ఆకాడమీవారు 1970, ఆగష్టు 22, 23 తేదీలలో, రాజమహేంద్రవరములో "అవినయ - సత్యము" అనే పేరుతో ఈ ప్రాచీన సాంప్రదాయము నారాధించిన వ్యక్తకళా కారుల సమావేశము నేర్పాటు చేసినారు.

సుమారు ఎనిమిది సంవత్సరముల క్రిందట, ఆంధ్రప్రదేశ్ సృష్టికృష్ణములు, ఆంధ్రప్రదేశ్ సంగీత, నాటక అకాడమీవారు వైజయంతిలో జరిపించినప్పుడు భారతదేశములోని పేష్ట ప్రాంతములనుండి వచ్చిన సృష్టికళావేత్తల సమక్షంలో ఆకాడమీ వారు ఆంధ్రాలోని పుత్తమ కళావేత్తలను కూడా ప్రత్యేకంగా సన్మానించినారు.

బ్రహ్మశ్రీ వేదాంతం రామవయ్యగారిని "భరత కళా ప్రభు" ధిరుమతో సత్కరించారు. శ్రీ కళారాజులలో శ్రీమతి తీవర్నం (రాత్రి), శ్రీమతి సరివే లక్ష్మీనరసమ్మ (అనే కళావారి రింగు) (విజయనగరం), శ్రీమతి పండిరి వెంకటరత్నమ్మగారు (మండపేట), శ్రీమతి మారంపల్లి పెద్దవెంకటరత్నమ్మగారు, నేనూ వెళ్ళినాము. సన్మానము నాటి ఉదయం శ్రీమతి తీవర్నమ్మ గారు "మనవిదేశాని - రాకా నా చక్కని సామీ" అనే శంకరా భరతము రాగములో చొకవర్నము, లక్ష్మీనరసమ్మగారు బ్రాహ్మ ముకుందేరి" అనే తరంగమూ పండిరి వెంకటరత్నమ్మగారు "భామకలాపము"లోని ఒక ఘట్టము చిత్తజిల్లు పెద్దవెంకట

రత్నమ్మగారు "గొల్లకలాపము"లోని ఒక ఘట్టము నేను "పెద్ద దాణ విలాసము"లోని ఒక గ్లోకమునూ, పండిరుల రాత్రిపై ప్రవర్తనము గావించితిమి. అటుపై కొంతకాలానికి ఆకాడమీవారు చళాల్ల ప్రగతి పుత్తమములలో విశిష్ట సభ్యులుగా నన్ను ఎన్నుకొని కళను గౌరవించిరి. ఆనాటినుండి ఆకాడమీవారిని నేను కోరుచు న్నాను. "మా ప్రాచీన సాంప్రదాయవిద్యను చూ యవతరంవారు ఆరాధించక మరుగున పడిపోతున్నది. ఇతర యువతరం కళా కారులకు నేర్పించే అవకాశం కల్పించమని" కోరితిని.

ఏర్పాటైనాగా ఎందరో కళావేత్తలు తమసరితంగా చూపించిన ఈ విశిష్ట కళారూపం కొందరికి అశ్చర్యకరమే అవకాశం కల్పించమని నిన్ను ప్రాచీన కళారూపంలోని పాండిత్య మును, తోకానికి ఎరుకచేసే అవకాశాన్ని కల్పించవలెనని ఆకాడమీ వారిని కోరుచుండేదాన్ని.

వాడు ఆ అవకాశాన్ని కల్పించి 1970 సం॥రం ఆగష్టు 21, 22, 23 తేదీలలో జరిపించారు. అక్కడకు వచ్చిన కళావేత్త లందరూ వృద్ధులు, మహావిద్వాంసులు, ఇక్కడ కళారూపం ముఖ్యంగా 'అభినయం' గూర్చి నా యదీప్రాయము తెల్పుట అవసరము. సంగీతం, నృత్యం భగవంతుని సాక్షాత్కరించు కొనుటకు ఒక చక్కని మార్గము. భక్తులు భగవంతుని పెద్దగు రానుటకు వెళితే భగవంతుడు కళాకవస్తులను పెద్దగుచూస్తాడు. తన రీతిని కళాకారులు ఎలా గానం చేస్తూ వున్నారో? పాా వర్తనమారుచున్నారో తెల్పుకొనుటకాదు; అత్యసామాన్యంగానే చేసేదే తననుగా చూచుకొని కళాకారులు, చిత్తము కళాకారుల కాలేదు. అత్య సామాన్యరీతిని కళాకారులు ఈ సం॥ములో తీవ్రమైన వాగి చిత్తము చూత్రం పారచూర్ణంగా మొదలైరి. అంతటి మోహాన్ని వున్నది ఈ చిరలో; అదే భారతీయ భారతీయ గమ్యార్థం. ఇది అందరికీ సాఫల్యమా? అయితే అది కళాకారుల యొక్క జన్మసంస్కారం- అందుకే

"ప్రవే దితే ప్రార్థన జన్మవిద్య"

అన్నాడు కాళిదాసు. చురచలో పుట్టిన రమలమమలే వారి వారి సంస్కారములనుబట్టి, వారి వారి రహస్యాలనుబట్టి భరితాన్ని చొందు తారు. ఇది మన ప్రాచీన కళల ఆశయము.

ఈ పుత్తమ కళల చూడమి యెక్క సుభ్యులై. పవిత్ర మైన కళాస్మరణమును నేటి యువతరం కళాకారులు చిత్రించ దేమాలనే ఆరాంజలో ఈ సరస్సు ఏర్పాటైనది. ఆ వ్యక్త కళా మూర్తులు తమయొక్క విద్యలోని ప్రతిభను చూపగల్గుతారు.

తమిళ, కర్ణాటక, ప్రాంతాలలో నేటికాలంలో భరతనాట్యమునే పేరుతో ప్రచురించబడుచున్న కళారూపానికి ఈ కళావేత్తల కళలోని విశిష్టతతెల్పుకొనే అవకాశంకలిగింది. సృష్టికళారూపమే వృత్తిగా సుడిసేవారు: నాల్గు చళాల్లారు క్రిందటనే ఆంధ్రాలో

ఈ కళ మానివేసినారు. కానీ ఆ విద్య మావంటి కళాప్రాసకుల క్షణే నిలచియున్నది. ఆ విద్య మా తరంతోనే ఆడురు.

జగజ్జనని పార్వతీదేవి ఆరాధించిన 'లాస్యనర్తనము' మొక్క పవిత్రతను లోకానికి ఎరుకచేయుటకు నడచు పీర్చడింది గానీ, మా యువతరం వారికి మాత్రం కాదు. అంద్రదేశ కళా పరిత్ర పుటలను తిరగేసిన ఎదల, ప్రాసనులు ఈ కళ ఎరింగిన ధరి నెంతగా గౌరవించేవారో, పండితుల నెంతగా ఆచరించేవారో, మనకు తెలియగలదు. ఈ కళాకారులకు ఎంతటి గౌరవం ఉన్నత స్థానం, ఆ నాటి సంఘం ఇచ్చినవో తెలిసికొనగలము.

శివుని జటాజూటమునుండి ప్రవహించే పవిత్ర గంగాజలము వలె, కళ ఎంత పవిత్రమైనదయినా ఆ ప్రవాహం ప్రాంతాన్నిబట్టి పాటించుతుంది. అట్లే కొన్ని వేళలయందు ఈ కళకు దుస్థితిగా పీఠంకా కళను కళంకపరచుట కిష్టములేక విరమించినాము.

నేటి సంఘం మారింది. ప్రాస కళారూపాల పవిత్రతను సుర్తిందే శక్తి ఈనాటి సంఘం అలవరుచుకోగల్గింది. శాస్త్రీయ విద్యల కిదియే శుభసూచికం.

తమమొక్క కళల పవిత్రత పొందితీ ప్రతిభ విశిష్టతను లోకానికి ఎరుకచేయుటకే ఆ వృద్ధ కళామూర్తులందరూ నడచులో పాల్గొన్నారు. వారు తమతమ శాస్త్రీయ, రస, శాస్త్రానుగుణ్య అభినయ మును సదస్సులో ప్రచురించారని తెలియజేస్తున్నాను. ఈ ప్రాస లాస్యనర్తనమును ప్రస్తుతము సంగీత కళాకాలలో భరతనాట్య ముతో పాటు శిక్షణనిచ్చుటకు ప్రభుత్వమువారు ఏర్పాటుచేసినవెదల అంద్రలోని ఈ కళ శాస్త్రీయముగా నిలిచియుండును. ఇతర ప్రాంత ములవారు తమ శాస్త్రీయ విద్యలను అంతరించుకోకుండా కాపాడు కొన్నారు. మన ప్రభుత్వమువారు, అరాచకీవారు బావా ఈ కళాది వ్యర్థికి త్వరలో పూనుకుందురని అనుకున్నాను.

మనదేశంలోని ఈ ప్రాస కళారూపంగాదా, విశ్వవ్యాప్తి నొంది, అంద్రుల విశిష్టతను చాటగలదని ఆశ్చర్యం— అది నర్తన దంపతులు, పార్వతి-పరిమెశ్వరులను ప్రార్థిస్తూ ముగిస్తాను.

—సేకరణ కళాకృష్ణ

