

**THE CONTRIBUTION, IMPORTANCE AND RELEVANCE OF
SAṄGĪTA SĀRĀMṚTA OF KING TULAJA – I
IN THE BHARATANĀṬYAM TRADITION TODAY**

**A Thesis submitted to the University of Hyderabad
for the degree of**

**DOCTOR OF PHILOSOPHY
IN
DANCE**

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CERTIFICATE

This is to certify that Aditi Nigam has carried out this research work embodied in the present thesis titled **THE CONTRIBUTION, IMPORTANCE AND RELEVANCE OF SAṆGĪTA SĀRĀMṚTA OF KING TULAJA – I IN THE BHARATANĀṬYAM TRADITION TODAY** for the full period of time prescribed under Ph. D. ordinance of the University of Hyderabad.

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DECLARATION

This is to certify that I, Aditi Nigam, have carried out the research embodied in the present thesis titled **THE CONTRIBUTION, IMPORTANCE AND RELEVANCE OF SAṄGĪTA SĀRĀMṚTA OF KING TULAJA – I IN THE BHARATANĀṬYAM TRADITION TODAY** for the full period prescribed under the Ph. D. ordinance of the University of Hyderabad.

I declare that to the best of my knowledge, no part of this thesis was earlier submitted for the award of a research degree from any university. This thesis is the original work carried out by me and it is plagiarism free.

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Acknowledgments

I'm extremely grateful to my Supervisor, Prof. P. Ramalinga Sastry, whose encouragement and support have been the driving force behind this thesis. He has given me the confidence to pursue this topic and his incredible help, patience and encouragement supported me in each stage of my thesis. His constructive suggestions, theoretical constructs and the critical viewpoints have given much clarity to my work.

I extend my gratitude to Prof. Anuradha Jonnalagadda for suggesting this topic and for her astute guidance and the intellectual bounty she shared with me. I also extend my gratitude to Prof. Mohan G. Ramanan for his guidance and for patiently reviewing all my drafts.

I'm thankful to Prof. Anuradha Jonnalagadda, Dr. G. Aruna Bhikshu, Dr. M. S. Siva Raju, Prof. P. S. Kanaka Durga and Prof. N. Naveen Kumar for their insights during the course work.

*I'm grateful to Dr. Pappu Venugopala Rao for his invaluable help, encouragement and for motivating me. His insights, valuable information and optimistic attitude have boosted my morale time and again. I also extend my heartfelt gratitude to him for reviewing my work and for providing me the published manuscript of **Saṅgīta Sārāmrta** and books regarding dance with which I shaped my thesis.*

I owe a special thanks to Dr J.S.R.A. Prasad, Assistant Professor, Department of Sanskrit Studies, University of Hyderabad for helping me in translating the Sanskrit ślōkas of Sangita Sārāmrta related to my work.

I extend my gratitude to Prof. Divakar Vidyalkara and Smt. Santosh Choudhary, Gwalior for helping me in translating the Sanskrit and English works.

I gratefully remember and acknowledge Dhananjayan Sir, J. Krishna Kumar, N. S. Jayalakshmi, Adyar K. Lakshman, Nandini Nataraja, Pandanallur Nathan Subramaniam, K. Shanmuga Sundaram (Vazuvor), Jaya Bharathi (Thanjavur), Thanjavur Guru B. Herambanathan, Smt. Aruna Subramaniam (Thanjavur) and Smt. Chitra Visweswaran (Vazuvor) for their suggestions and encouragement during the initial phase of the research programme.

I would also like to thank all my Gurus, Prof. P. Ramalinga Sastry, Dr. Ananda Shankar Jayant and Padmaja Shankar who have found the dancer in me.

I profusely thank all the officials of the Tanjore Maharaja Serfoji's Sarasvati Mahal Library, Thanjavūr, for cooperating with me and providing necessary facilities and help during my study at the library.

I'm thankful to the Dance Department staff, especially to the Data Operator Smt. Manjula Madam for her care and concern.

I would like to thank Shiva Ram and his team, Ravi photo studio and especially Sneha Magapu for helping me in the photo shoot. I also thank Suri Komatineni for helping me with Diacritical corrections and Sanskrit translation.

The acknowledgement part cannot be concluded without thanking my mother, Dr. Sunita Nigam, my sister, Astha Nigam, and all my family members for their unconditional love, untiring effort and unending encouragement. Above all, for making me live my dreams....

Phonetic Chart

देवनागरी	Transliteration	देवनागरी	Transliteration
अ	a	आ / ा	ā
इ / ि	i	ई / ी	ī
उ / ु	u	ऊ / ू	ū
ऋ / ृ	r̥	ॠ	r̄
लृ	lṛ	लृ	lṝ
ए / े	e	ऐ / ै	ai
ओ / ो	o	औ / ौ	au
ं	m̐	ः	h̐
क्	k	ख्	kh
ग्	g	घ्	gh
ङ्	ṅ	च्	c
छ्	ch	ज्	j
झ्	jh	ञ्	ñ
ट्	ṭ	ठ्	ṭh
ड्	ḍ	ढ्	ḍh
ण्	ṇ	त्	t
थ्	th	द	d
ध्	dh	न	n
प्	p	फ्	ph
ब्	b	भ्	bh
म्	m	य्	y
र्	r	ल्	l
व्	v	श्	ś
ष्	ṣ	स्	s
ह्	h	ळ्	ḷ
क्ष्	kṣ	ज्ञ्	jñ

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Śiro Bhedāḥ, Dr̥ṣṭi Bhedāḥ, Grīvā Bhedāḥ, Nṛtta Hasta,

Hand Gestures which occur in the *Aḍavus*,

Position or Facing of the Palm, Feet Positions,

Feet Variations, Postures of the Body,

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Chapter I

Introduction

आङ्गिकं भुवनं यस्य वाचिकं सर्ववाङ्मयम् ।

आहार्यं चन्द्रतारादि तं नुमः सात्त्विकं शिवम् ॥१॥

āṅgikaṃ bhuvanaṃ yasya vācikaṃ sarvavāṅmayam ।

āhāryaṃ candratārādi taṃ numa: sātvaikaṃ śivam ॥1॥

abhinaya-darpaṇa (I, 1)¹

Meaning –

Salutation. We bow to the *Sātvika Śiva*, whose *Āṅgika* is the world, *Vācika* is the entire language, and whose *Āhārya* is the moon and the stars².

Dance and Music are arts which have been given a divine origin in *Bhārat*. These twin arts developed and became an integral part of *Bhārat*'s culture with a pre-conceived aim of devotion to God for spiritual realisation. The knowledge of Dance and music coupled with devotion alone can lead one to taste the joy of spiritual bliss.

In *Bhārat*, Lord Shiva himself is considered as the God of Dance and God is conceived of as *Nādabrahma* – Embodiment of (musical) sound. Through musical meditation or *Nādopāsanā*, one can attain celestial bliss. Similarly, Dance as a pure offering of art at the feet of the Divinity is considered the best path to attain the Almighty.

¹Ghosh, Manomohan. *Nandikesvara's Abhinayadarpaṇa: A Manual of Gesture and Posture Used in Ancient Indian Dance and Drama*. Calcutta: Manisha Granthālaya Private Limited, 1997: 77.

²Ibid, 36.

In the ***Rig-Veda***, the ancient scripture, we find a reference to *Uṣā*, the Goddess of Dawn, as personified in the form of a beautiful danseuse or '*Nṛtu*'. Not only the ***Vedas***, but also most of the epics and works of literature provide a wide range of references regarding the dancing and singing Divinities and the Dancing, playing of musical instruments, and singing of the celestial nymphs.

The human body experiences pleasure and satisfaction in Dance, in its rhythmical movements, as it releases inner tensions and exercises the body. Not only human beings but even birds and animals Dance; the peacock and the lyre-bird are famous Dancers! Humans express their thoughts through Dance. Through close observation of these arts, it is possible to grasp and understand the political, economic, administrative, cultural and other aspects of the society and the environment of the particular period when it was performed.

Dance goes back in human history but its functions varied from being religion-oriented to pure entertainment; its styles and forms have been equally varied.

Indian dancing (*Bhāratīya Nāṭya*) has several constituent parts which make the subject complex, rich, perfectly balanced and beautiful. In order to appreciate its beauty, it is necessary to understand its constituent parts. Dance is classified as *Mārgi* or sacred to the gods and danced for them; and *Desi* is the dance for the pleasure of humans. Classical Indian Dance (*Bhāratīya Nāṭya*) has 3 main components: *Nāṭya*, *Nṛtta* and *Nṛtya*.

Nāṭya is the dramatic element of a stage performance.

Nṛtta is pure Dance in accordance with rhythm and tempo, visualized by the abstract gestures of the body and hands and by extensive and precise footwork. Dance exhibits the beauty of the form, grammar and technique and need not always involve a theme.

Nṛtya consists of a theme and the Dance narrations involve intricate hand gestures and facial expressions.

It is also important to know *Tāṇḍava* and *Lāsya*.

Tāṇḍava was first Danced by Śiva, the lord of Dance and on His orders was taught to Bharatamuni by Tanḍu. It was to be performed during the *Purvaranga* or the preliminaries of a play. According to the *Nāṭyaśāstra*, *Nṛtta* or *Tāṇḍava* is suitable for both the sex. The same set of 108 *Karaṇas* are meant for both the male and the female dancers. There are no separate movements for *Lāsya* and *Tāṇḍava*³. To assume that the two forms of *Tāṇḍava* and *Lāsya* are masculine and feminine forms is to limit their potential. *Tāṇḍava* covers the entire gamut of Dance which expresses strong and vigorous action and feelings, whether danced by male or female Dancers. Bharata's description of the *Tāṇḍava* as performed during the *Purvaranga* has female Dancers.

Lāsya is the *Sukumāra* or the graceful, delicate and gentle form of Dance dominated by Śṛṅgāra *Rasa* whose nearest equivalent is love. It can be danced by males as *Kṛṣṇa* Danced with the *Gopīs* or milkmaids of Vinrdāvana.

According to the twentieth chapter of *Nāṭyaśāstra*, The *Lāsya* has a form similar that of the *Bhāṇa*, and it is to be acted by one person. Its action is to be imaginary like that of the *Prakaraṇa* and should relate to many Psychological States⁴. Twelve types of the *Lāsya* are also discussed in this chapter. Thus, Bharata defines *Lāsya* as a dramatic art and also describes twelve types of the *Lāsya* that are dramatic actions expressing the gentler emotions. Bharata has not associated *Lāsya* with gender. Bharata thinks of *Lāsya* not as a dance form but as a kind

³Cf. Dr. Padma Subrahmanyam's book titled *Bharata's Art: Then and Now*. Ed.1. Madras:

Bhulabhai Memorial Institute Bombay and Nrithyodaya, 1979, page no. 36.

⁴Ghosh, Manomohan. *Natyasastra (A Treatise on Ancient Indian Dramaturgy and Histrionics): Ascribed To Bharata-Muni*. Vol.1. (Chapters I-XXVII). Varanasi: Chowkhamba Saṃskṛtam Series Office, 2007: 374.

of minor drama that employs dance movements, and he does not attach to it a gender identity by reserving it for women⁵.

Tāṇḍava and *Lāśya* according to *Saṅgīta Sārāmr̥ta* is –

यत्ताललयनिष्पन्नं नर्तनं नृत्तमीरितम् ।
मधुरोद्धतभेदेन तद्द्वयं च द्विधा पुनः ॥
मधुरं लास्यमाख्यातमुद्धतं ताण्डवं स्मृतम् ।
लसनाल्लास्यमित्युक्तं शृङ्गाररसजीवनम् ॥
ताण्डवं तण्डुना प्रोक्तमुद्धतं शम्भुनिर्मितम् ।

yattālalayaniṣpannam nartanam nṛttamīritam ।

madhuroddhatabhedena taddvayaṃ ca dvidhā puna: ॥

madhuraṃ lāsyamākhyātamuddhataṃ tāṇḍavaṃ smṛtam ।

lasanāllāsyamityuktaṃ śṛṅgārarasajīvanam ॥

tāṇḍavaṃ taṇḍunā proktamuddhataṃ śambhunirmitam ।⁶

Meaning –

The *nartana* which is derived out of *tāla* and *laya* is known to be called as *nṛttam*. That two is again two fold by the names of *madhura* and *uddhata*. *Madhuraṃ* is called *lāśya* and *uddhataṃ* is called *tāṇḍava*. It is called *lāśya* because the artist/performer moves hither and thither which is solely dependent on śṛṅgāra *rasa*. The *tāṇḍavaṃ* which is *uddhataṃ* in nature created by *śambhu* was narrated by *taṇḍu muni*, so that it is known as *tāṇḍava*.

⁵Bose, Mandakranta. *Speaking of Dance: The Indian Critique*. New Delhi: D.K.Printworld (P) Ltd., 2001: 23.

⁶V. Raghavan, Introduction, *The Saṅgīta Sārāmr̥ta of King Tulaja of Thanjāvūr*. Edited by S. Subrahmanya Sastri, Madras: The Music Academy, 1942: 45.

Tulaja- I's *Saṅgīta Sārāṁṛta* does not specify gender difference mode of executing the 'Aḍavu' patterns. There is no such evidence available in *Saṅgīta Sārāṁṛta*. In my opinion as the same set of 108 *Karaṇas* of the *Nāṭyaśāstra* are meant for both the male and the female dancers similarly the same set of all the *Aḍavus* of *Saṅgīta Sārāṁṛta* are meant for both the male and the female dancers. Thus, like the 108 *Karaṇas* of the *Nāṭyaśāstra*, all the *Aḍavus* of *Saṅgīta Sārāṁṛta* are suitable for both the sex.

Tulaja- I's *Saṅgīta Sārāṁṛta* is a most important work on *Nṛtta*. There are several treatises available on Dance, especially during the 17th century, on regional traditions with specific techniques of Dance practice. But *Saṅgīta Sārāṁṛta* is the first scientific treatise to codify and methodologically give the *Aḍavus* of *Sadir* which were in vogue in the 17th century.

Research Questions –

King Tulaja- I's *Saṅgīta Sārāṁṛta* describes nearly thirteen groups of *Aḍavus* or the basic Dance units. Now here question arises that what are those *Aḍavus* mentioned in *Saṅgīta Sārāṁṛta*? How they are described in *Saṅgīta Sārāṁṛta*? Does it also provides the *Sollukaṭṭus* (rhythmic syllables) for each *Aḍavu*?

At present Bharatanāṭyam teachers and dancers/artists follow certain group of *Aḍavus*. Here it is important to note that all schools of Bharatanāṭyam use some standard *Aḍavus* and have very slight differences. Thus the question of which school I am following becomes irrelevant and the description of the present practising *Aḍavus* can be generalised for all schools of Bharatanāṭyam. Thus, what are the descriptions of the present practicing *Aḍavus*? How are they executed? How are the *Aḍavus* mentioned in *Saṅgīta Sārāṁṛta* are practised today? Are there any similarities in the *Saṅgīta Sārāṁṛta* *Aḍavus* and the present practicing *Aḍavus*? How are they different? What are those changes that have happened in course of time in the

execution of these *Aḍavus* as mentioned in *Saṅgīta Sārāmr̥ta*? Do the *Sollukaṭṭus* (rhythmic syllables) used for the present practicing *Aḍavus* differ from those mentioned in *Saṅgīta Sārāmr̥ta*?

The Thesis will attempt to answer these questions and these answers will help us to bridge the gap and make us understand what was prevalent between the Chola period, when the *Nāṭyaśāstra* of Bharatamuni was in use, and the time of the Thanjāvūr Quartette, who codified the present *Aḍavus* practice and repertoire of Bharatanāṭyam.

An attempt is made to compare the thirteen groups of *Aḍavus* or the basic Dance units of *Saṅgīta Sārāmr̥ta* with the present practice of *Aḍavus*. *Saṅgīta Sārāmr̥ta* also provides the definitions of the *Bhramarīs* and *Daśavidha Maṇḍalas*. I have also compared *Daśavidha Maṇḍalas* and *Bhramarīs* of *Saṅgīta Sārāmr̥ta* with the present practice. The subject proposed by me is a new one and no research work has been done before on this subject.

History of the development of Bharatanāṭyam

Bharatanāṭyam is a classical dance form of Tamil Nadu where it evolved, developed and flourished. Presently it is learned and performed globally. The sculptural evidences from the 5th century onwards show that the classical dance style (*Mārgam*) had the outward knee position, the “*Ardhamaṇḍalī*”, as its salient feature. It is a striking feature of contemporary Bharatanāṭyam.

The art of dancing practised by *Devadāsīs* (handmaidens to God or Dancing Girls who were dedicated to temples to serve the gods) was known by different names right from the period of *Sangam* age, Chola, Nāyaka and up to the Maratha period of the 19th century and finally got rechristened as ‘Bharatanāṭyam’ in the 20th century.

In the *Sangam* age and the Chola period, the art of dancing was known as *Kuttu*, *Adal*, *Nāṭyam*, *Dāsiattam*. During the Nāyaka period it was termed as *Nāṭyamu*, *Kelikā*, *Cinnamelam*. During the Maratha rule (A.D.1674-1854) it was known as *Sadir Nautch*. In Marāṭhī language *Sadir* means ‘To present’. In the court when the dancer was announced before the King, it appears that the term *Sadir* became current and the nomenclature *Sadir Nautch* came into vogue. According to Arudra, *Sadir* is derived from the Telugu word ‘*Caduru*’ which means an elevated platform. The dance performed on an elevated platform *Caduru aṭṭa* or *Sadiraṭṭam* thus becomes ‘*Caduru*’.

During the time of Raja Sarfoji II (A.D.1798-1832), four famous court musicians and dancers, the sons of a *Naṭṭuvanār* Subbarayan, court musician of King Tulaja-I, contributed in shaping the Bharatanāṭyam recital. They were Chinnayya, Ponnayya, Shivanandam and Vadivelu. They came to be known in history as the Thanjāvūr Quartette. They had received inspiration and training from the composer Muthuswami Dikshitar. As the court musicians of King Tulaja-I, they taught many renowned dancers and musicians.

King Tulaja-I, composed the *Sanḡita Sārāmṛta* in Saṃskṛtam which deals with the technique of Bharatanāṭyam, or more precisely speaking, *Sadir*, had what evolved by this time. It is possible that the Thanjāvūr Quartette brought about certain artistic changes and innovations to an existing tradition and as creative artistes added beauty to *Margam* or classical dance programmes. Thus the codification of the Bharatanāṭyam recital was started in this period by the Thanjāvūr Quartette. Presently the teachers, practioners brought changes to the present Bharatanāṭyam performances, wherever it was required, based on the occasion.

It is accepted that Bharatanāṭyam is based on the *Nāṭyaśāstra* of Bharatamuni and the *Abhinayadarpaṇa* of Acharya Nandikeśvara. On the subject of *Nṛtya*, the general outline is the same but the details vary in the text of these two authors⁷.

Nandikeśvara's *Abhinayadarpaṇa* is the first text which deals with Dance (*Nṛtya* and *Nṛtta*) as an independent art. We can find a full and independent treatment of Dance (*Nṛtya* and *Nṛtta*) along with its principles for the first time only in *Abhinayadarpaṇa*. Later writers of the treatises on Dance (*Nṛtya* and *Nṛtta*) proper followed this analysis. Nandikeśvara for the first time also talks about a female Dancer – danseuse and her characteristics whereas in *Nāṭyaśāstra* an actor – hero is discussed. This may be the reason why most of the Bharatanāṭyam teachers and dancers/artists follow *Abhinayadarpaṇa*.

King Tulaja - I (A.D. 1728-36)

Tulaja-I, is popularly known as the author of '*Saṅgīta Sārāmṛta*' – an outstanding treatise on the theory and practice of music. He was not only a musicologist of outstanding merit, but was also an expert in the field of Dance too as he composed fine *Yakṣagānas* like '*Śivakāmasundari Pariṇaya Nāṭaka*' and '*Rājā Ranjana Vidyā Vilāsa Nāṭaka*'. He also wrote several *Padas* in Saṃskṛtam, Marāṭhī and Telugu. He had sound knowledge in other branches of learning and was an authority in different fields such as *Jyotiṣa*, *Āyurveda*, *Dharmaśāstra* and politics. King Tulaja-I, and his *Saṅgīta Sārāmṛta* are discussed in detail in the next chapter.

⁷Singha, Rina and Reginald Massey, *Indian Dances: Their History and Growth*. London: Faber And Faber, 1967: 24.

Saṅgīta Sārāṃṛta

Saṅgīta Sārāṃṛta an outstanding treatise on the theory and practice of music also has a valuable addition of a Dance chapter called ‘*Nṛttaprakaraṇa*’. It has a valuable section apportioned to the practice of the Dance called ‘*Śrama Vidhi*’ which describes nearly thirteen groups of *Aḍavus* or the basic Dance units. The names of the *Aḍavus* are given in Saṃskṛtam, Tamil, and Telugu, with their description and the relevant *Sollukaṭṭus* (rhythmic syllables). This brings us very close to the present-day practice of Bharatanāṭyam, which too as is natural, is undergoing some changes.

Such a codification of the basic Dance units or *Aḍavus* of Sadir (Bharatanāṭyam) Dance matching well with the oral Dance tradition for the first time in a scientific treatise, seems to be a significant contribution of Tulaja – I, to Bharatanāṭyam Dance. King Tulaja – I, and his treatise *Saṅgīta Sārāṃṛta* are discussed in detail in the next chapter.

Aḍavus

Aḍavus are the basic Dance units in Bharatanāṭyam. The word itself is thought to derive from the Tamil *Adu*, meaning to Dance. *Adaivu* means a combination (*Serkkai*) in Tamil. It is a combination of steps and gestures in Dance. The term *Aḍavus* seems to have come from *Adaivu*.

Dr. Kanak Rele has defined *Aḍavus* as,

“The basic rhythmic unit of Dance within a specific tempo and time structure that involves composite movements pertaining to *Nṛtta*”⁸.

⁸Dr. Kanak Rele – Ed. – *Hand book of Indian classical dance Terminology* – Nālandā dance research centre – Bombay – 1992 – p. 34.

Kuthanul, an early Tamil work on Dance written prior to the *Silappadikāram* refers to *Aḍavus*. *Kuthanul* gives a detailed description of *Aḍavus Koothu*, as a forceful Dance involving the feet, the body and the limbs, performed in various tempos and is devoid of *Bhāva* or expression⁹. The term *Aḍavus* is also found in the medieval Tamil work *Bharatasenapatiyam*¹⁰.

In the *Nāṭyaśāstra* of Bharatamuni, units of Dance are referred to as *Karaṇas*. The fourth chapter of the *Nāṭyaśāstra* is devoted to the *Karaṇas*. It refers to the 108 *Karaṇas*, the Dance units, which are formed by the combined movements of the hands and the feet. The *Nāṭyaśāstra* further prescribes that foot movements used for the exercise of *Sthānas* and *Cāris* and the application of *Nṛtta Hastas* prescribed for Dance in general also apply to these *Karaṇas*.

Aḍavus have some semblance with the *Karaṇas* of the *Nāṭyaśāstra*. It is possible that the *Aḍavus* in Bharatanāṭyam, may have evolved from the *Karaṇas*. One cannot categorically say that the *Aḍavus* are direct descendants of the *Karaṇas* as Dance is a dynamic art and constantly undergoes changes and variations. Yet one can see the relation and common points between them. The *Aḍavus* of Bharatanāṭyam have like the *Karaṇas*, the *Sthānaka* - the basic standing position; the *Cāri* - the movement of the leg and the feet; and the *Nṛtta Hasta* - the decorative hand gesture.

⁹Mohan Khokar – *Dancing Bharatanāṭyam: a manual on Aḍavus the basic ‘Dance-Units’ of the art*. Bharatiya Vidya Bhavan – Bombay – 1975: 12-13.

¹⁰Cf. Dr. Padmā Subrahmanyam’s article – ‘Dance Notation of Aḍavus’ published in a book titled *Bharatanāṭyam* – by Sunil Kothari. Marg Publications – Mumbai – 2007: 44.

Scholarship on *Saṅgīta Sārāṃṛta*

The scholarship available on the *Saṅgīta Sārāṃṛta* of King Tulaja-I, is scarce and Pandit S. Subrahmanya Sastri's edited version of *Saṅgīta Sārāṃṛta* of King Tulaja of Thanjāvūr is the only published manuscript available for reference. It was published by the Music Academy, Madras, in 1942 with an introduction by V. Raghavan. The Dance chapter of the *Sārāṃṛta* is given in the introduction itself in this published manuscript by V. Raghavan. He also makes it clear that the original manuscript of the Dance-chapter, viz. the big Telugu codex, underwent a revision and enlargement and thus, some leaves of it were taken out and were found lying separately and were mistaken to be a separate work of Tulaja-I, titled *Nāṭyavedāgama*. This published manuscript reveals that some words or lines are missing. The same is reflected in my thesis. Dr. S. Seetha in *Tanjore as a Seat of Music* talks about the Nāyaks and the Marathas, King Tulaja-I's musical compositions, *Yakṣagānas* and *Saṅgīta Sārāṃṛta*.

Scholarship on *Aḍavus*

Dancing Bharatanāṭyam, a Manual on Aḍavus the basic 'Dance-Units' of the Art by Mohan Khokar gives details of the *Aḍavus*, syllables and *Hastas* used. Definition of *Aḍavus* along with the photos have also been given in Mrinalini Sarabhai's book titled *Understanding Bharatanāṭyam*. A small work probably can be called a booklet by celebrated Bharatanāṭyam Dancer Rathna Kumar of around thirty to forty pages titled *Aḍavus, Basic Dance units of Bharatanāṭyam – a unique Dance notation* have line drawings of *Aḍavus*. *Message in Movements, essence of Bharatanāṭyam* by Anita Shanmuganathan also gives details of the *Aḍavus*.

Another book titled *Bharatanāṭyam* by Sunil Kothari has an article by Padmā Subrahmanyam titled “Dance Notation of Aḍavus”. This article gives the classification of the present Aḍavus, technical terms involved and a notation system on the lines of staff notation of western music. It also gives the description of Aḍavus along with the photographs. Another book titled *Bharatnatiyam How to...* by Jayalakshmi Eshwar gives the detailed description of Aḍavus along with the photographs, technical terms and Tāla notations. But neither Mohan Khokar nor Mrinalini Sarabhai nor Rathna Kumar nor Anita Shanmuganathan nor Padmā Subrahmanyam nor Jayalakshmi Eshwar have attempted a comparative study of the Aḍavus of *Saṅgīta Sārāmr̥ta* with the present practice. They have not discussed the *Bhramarīs* and *Daśavidha Maṇḍalas* of the *Saṅgīta Sārāmr̥ta*. Further they have not attempted a comparative study of these with the present practice.

The works of Sucheta Chapekar and Swarnamalya Ganesh gives the Saṃskṛtam names of the Aḍavus with their Tamil and Telugu equivalents as already mentioned by King Tulaja-I. They have not attempted a comparative study of the Aḍavus of *Saṅgīta Sārāmr̥ta* with the present practice along with the photographs and Tāla notations. The unpublished thesis of V. S. Radhika gives the English translation of the Ślokā: of Aḍavus of *Saṅgīta Sārāmr̥ta* and in short compares them with the present practice. But V. S. Radhika has not given the details for the proper execution of the present practicing Aḍavus along with the Tāla notations and the photographs. Neither has she given the Śīro Bhedaḥ (head-gestures), Dṛṣṭi Bhedaḥ (glances), Hasta Mudraḥ (hand gesture), Maṇḍala Bhedaḥ (standing postures), Sthānaka Bhedaḥ (resting postures) and Pāda Bhedaḥ (feet movement) for every Aḍavus as used in the present practicing tradition of Bharatanāṭyam nor has she discussed the *Bhramarīs* and *Daśavidha Maṇḍalas* of the *Saṅgīta Sārāmr̥ta*. She has also not attempted a comparative study of these with the present practice.

Thus, my work is different from the scholarship available. In the present work I will be studying the *Aḍavus* of *Saṅgīta Sārāmr̥ta* exclusively as a Bharatanāṭyam Dancer. I will attempt to read, analyse and compare the nearly thirteen groups of *Aḍavus* or the basic Dance units with the present practising tradition of Bharatanāṭyam. I will also compare the *Bhramarīs* and *Daśavidha Maṇḍalas* of the *Saṅgīta Sārāmr̥ta* with the present tradition of practice. My study will focus on the form and technique of *Nṛtta* as mentioned by King Tulaja-I, in the Dance chapter of *Saṅgīta Sārāmr̥ta* called '*Nṛttaprakaraṇa*'. Also I will try to relate my analyses to the present practice.

Methodology and Chapter Plan -

The methodology for this research involves ethnographic study, library method and critical analysis. Ethnographical study is informed by historical information. Library method involves reading published works. Critical analysis is informed by socio-cultural study.

The thesis consists of four chapters. The Introduction and Conclusion frame the two intermediate chapters. The second chapter talks about Thanjāvūr, and the Marathas of Thanjāvūr. It also talks about King Tulaja I, author of '*Saṅgīta Sārāmr̥ta*', his other works and discusses in detail the *Saṅgīta Sārāmr̥ta*.

The third chapter comprises the main argument of the thesis and compares the thirteen groups of *Aḍavus* or the basic Dance units as mentioned in *Saṅgīta Sārāmr̥ta* of King Tulaja – I, with the current practising tradition of Bharatanāṭyam. An attempt is made theoretically to provide details for the proper execution of the current practising *Aḍavus* or the basic Dance units, along with their different varieties. An attempt is also made to provide the *Tāla* notations along with the photographs of the *Aḍavus*. This chapter also compares the *Bhramarīs* and

Daśavidha Maṇḍalas of the ***Saṅgīta Sārāmaṛta*** with the present practising tradition. An attempt is also made to give the photographs of the *Bhramarīs* and *Daśavidha Maṇḍalas*.

This comparative study of the *Aḍavus* provides information about the form, technique, culture, tradition, style, and society and educates us about what was prevalent at that time when ***Saṅgīta Sārāmaṛta*** was written and its importance.

The Concluding Chapter discusses the relevance of the *Aḍavus* as mentioned in ***Saṅgīta Sārāmaṛta*** of King Tulaja – I, in the contemporary Dance trends. It also discusses the relevance of the Dance texts in contemporary times. The conclusion is an open-ended one that invites further scholarship on the subject.

Chapter II

The Marathas of Thanjāvūr

Though the modern practice has clear influences from the Chola and Nāyak dynasties both based in Thanjāvūr, for the purposes of this thesis I am concentrating only on the Maratha dynasty because Tulaja – I, and his *Saṅgīta Sārāmr̥ta* are best studied in the Maratha context. This chapter discusses the Maratha kings of Thanjāvūr and their court poets, scholars, *Vidvāns* in field of music, dance, art and literature.

The chapter also discusses the author of *Saṅgīta Sārāmr̥ta*- King Tulaja - I; his works and most importantly his treatise *Saṅgīta Sārāmr̥ta*. The Mss of the *Saṅgīta Sārāmr̥ta* in the *Sarasvati Mahal* Library are also discussed. The chapter also provides an Introduction to the Enlarged *Svara* Chapter of the *Saṅgīta Sārāmr̥ta* (in the Telugu Mss. Nos., 10787, 10800 and 10801, and the *Devanāgarī* Mss. No. 10789.); an Introduction to the Dance Chapter of the *Saṅgīta Sārāmr̥ta*; and a detailed Introduction to the 14 Chapters of the *Saṅgīta Sārāmr̥ta*.

Thanjāvūr

There was a great temple building activity in South where *Dāsi Aṭṭam* (old version of Bharatanāṭyam) flourished. The Rājārājeśwaram or the Brihadiśvara Temple (11th century) at Thanjāvūr is where the first self-conscious efforts of documenting the Bharatanāṭyam movements were made both in stone reliefs and wall paintings. Later the Thanjāvūr Brothers (17th century) gave Bharatanāṭyam its present form.

Thanjāvūr (10-47’N. Lat. 79-10’24’’E. Long) is a district located in the fertile *Kāverī* delta of Tamil Nadu State¹. The headquarters of Thanjāvūr of the same name, lies about 322

¹Cf. Seshadri, A.K. *Sri Brihadisvara: The Great Temple of Thanjavur*. Vellore, Tamil Nadu:

Nile Books, 1998: 01.

Km to the South-West of Chennai. Thanjāvūr is directly connected by rail or road from Chennai via Kumbakonam and is the eighth largest town of the state. Thanjāvūr is the outcome of the fusion of three different influences viz., the Tamil Cholas (for over four hundred years, from 850 to 1279 A.D., they ruled over a vast empire which extended beyond the seas.), the Telugu Nāyaks and Marathas and lastly the impact of the British.

The Marathas of Thanjāvūr

Vijayarāghava, the last Nāyak ruler, fell in the fatal war with his external enemy, the Nāyaks of Madura. The triumphant Madura Nāyak appointed Alagiri as the Governor of Thanjāvūr. Venkhāji alias Ekoji - I, aided by the Sultan of Bijapur made himself the master of the weak situation at Thanjāvūr under Alagiri. Thus the Maratha rule was established by about 1676 A.D. in Thanjāvūr by Ekoji - I.² He was succeeded by Śāhaji – II, in 1684 A.D. Śāhaji – II, was proficient in several languages such as Telugu, Saṃskṛtam, Marāṭhī, Persian and Hindī, he was also a great Scholar in *Saṅgīta* and *Sāhitya*. He composed hundreds of *Padas* in praise of Lord Thyāgeśa of Tiruvārur and other deities in Saṃskṛtam and Telugu. He was also well known for his patronage to the many distinguished composers of *Padas*, *Yakṣagānās*, dramatic works, musicians and musicologists who adorned his court.

During Śāhaji – II's time, *Bhāgavata Mela Nāṭakās* and *Bharata Nāṭya* were performed in many villages in and around Thanjāvūr. He also inaugurated a new style of *Prabandha*³ composition which had both musical and dramatic significance. The best examples of this new style of *Prabandha* composition are the four *Prabandhas* by Śāhaji – II, the *Śankara Pallakī*

²Cf. Dr. S. Seetha, *Tanjore as a Seat of Music (During the 17th, 18th and 19th Centuries)*.

Madras: University of Madras, 1981: 64.

³*Prabandha* literally means a *Kāvya* or a poetical composition. For the detailed description and classification of *Prabandha* see Appendix – IV.

Sevā, Viṣṇu Pallaki Sevā, Pañcaratna, and *Tyāgarāja Vinoda Citra* wherein the dramatic, literary, musical and dance elements are employed together beautifully.

Thanjāvūr became a culturally multilingual area during the rule of the Marathas as Maharashtra saints from the north came and established several *Maṭas* in Thanjāvūr and inaugurated the *Bhajana* and *Kīrtana Paddhati* in the south.

It has been said that the three brothers Śāhaji - II, Śarabhoji - I, and Tukkoji - I, alias Tulaja - I, ruled the kingdom jointly at one stage. They were great promoters of arts and letters. It is said that Śāhaji - II, became a *Yogi* towards the end of his life. He was succeeded by his brother Serfoji - I, alias Śarabhoji - I. Like his illustrious brother Śāhaji - II, Śarabhoji - I, was also a great scholar and was hailed as '*Vidyā Bhoja*'.⁴ He continued his patronage to art and letters, music and dance.

Śarabhoji - I, was succeeded by his brother Tukkoji alias Tulaja - I, in A.D. 1728. Tulaja - I, was succeeded by his eldest son Ekoji - II. During Ekoji - II's time Thanjāvūr politically suffered a series of setbacks consequent to the internal dispute among the imposters ascending the throne. Even under such politically unsafe and chaotic conditions, Ekoji - II, kept the cultural fragrance of Thanjāvūr afresh. Like his learned father, Ekoji - II, was also a scholar and had a commendable knowledge of Saṃskṛtam, Marāṭhī and Telugu. He was a great admirer of the art of dance and had in his court a highly accomplished and famous danseuse Muddmanga.⁵ She was an expert in varieties of dances such as *Jakkini*, *Padacāli*, *Tuḷḷal*⁶ and *Abhinaya*. King Pratāpasimha, the son of Tukkoji alias Tulaja - I, and Umā, ascended the throne in 1739. He encouraged Saṃskṛtam, Marāṭhī, Telugu and Tamil languages and had

⁴Cf. Dr. S. Seetha, *Tanjore as a Seat of Music (During the 17th, 18th and 19th Centuries)*.

Madras: University of Madras, 1981: 86-88.

⁵Ibid, 95-97.

⁶*Tuḷḷal* refers to a type of dance popular in Kerala.

several learned men, poets, musicians and composers in his court. His court continued as the seat of music, dance, drama and literature. His court was ornamented with a highly talented dancer by name Muddu Palani. She was highly proficient in the art of *Bharaṭa Śāstra*, a great Scholar in Telugu and authoress of '*Rādhikā Sāntwanamu*'⁷ and '*Saptapadālu*'.

Pratāpasimha was himself a distinguished Scholar in Marāṭhī. He is said to have composed 12 dramas in Marāṭhī on *Puranic* themes⁸. The compositions like *Svarajati*, *Varṇa* and *Kīrtana* were composed in large numbers during his reign. He was succeeded by his son Tulaja – II, in A.D. 1763. Tulaja – II, was considered as a great linguist of his time.

The period of the Musical Trinity – Śrī Tyāgarāja, Śrī Śyāma Śāstri and Śrī Muthusvāmi Dikṣitar, coincided with that of Tulaja – II, and Śarabhoji - II. Śrī Rāma Brahman, the father of Saint Tyāgarāja was the expounder of the *Rāmayaṇa* in Tulaja - II's court. The foremost musician of Tulaja - II's court was Soṇṭi Venakaṭaramaṇayya, the esteemed guru of Śrī Tyāgarāja.⁹

In the realm of dance, eminent *Nāṭyacāryas* such as Gangaimutu and Subbarāya Oduvār, the father of the four illustrious brother of Thanjāvūr, namely, the Thanjāvūr quartette – Cinnayya, Ponniah, Śivānandam and Vaḍivelu¹⁰, were given an honoured place in the galaxy of his court musicians. Subbarāya Oduvār composed a number of *Varṇas*, *Svarajatis*, and other compositions like the '*Salamu*' in praise of Tulaja - II. King Tulaja – II, presented the building

⁷Muddu Palani, *Rādhikā Sāntwanamu*. Vijayawada: Emesco Books, November, 1997.

⁸Śrī A. Krishnaswamy Mahādict Rāo Saheb, Compiler and Editor, *Loka Geet*. T.S.M. Series No. 17, 1950: 06.

⁹Cf. Dr. S. Seetha, *Tanjore as a Seat of Music (During the 17th, 18th and 19th Centuries)*. Madras: University of Madras, 1981: 102.

¹⁰The Thanjāvūr quartette – Cinnayya, Ponniah, Śivānandam and Vaḍivelu later became composers, dancing Masters and court Vidvāns of Thanjāvūr.

which is situated opposite the Great Temple or Brihadiśvara Temple at Thanjāvūr and still known as ‘*Naṭṭuvacāvaḍi*’ to Subbarāya Oduvār and his descendants as a free gift.

Another famous *Naṭṭuvanār* who was brought to Thanjāvūr by Tulaja – II, was Śrī Mahādeva Annāvi of Tirunelvely. He was famous for his *Kīrtanas*, and *Varṇas* in Tamil and Telugu. The two dancing girls named Vanajākṣi and Muttumannār, who had accompanied him to Thanjāvūr, performed the dance in the court of Tulaja – II, while Mahādeva *Naṭṭuvanār* sang the *Varṇa* beginning with the *sāhitya* ‘*Bhosala Tulajendra Rāja*’ and did *Naṭṭuvāṅgam*. Tulaja – II, presented the *Naṭṭuvanār* with a big house in West Main Street at Thanjāvūr besides the ten *Velis* of *Nañjai* lands as *Sarvamānya*.¹¹

Bhāgavata Mela Nāṭakās received full patronage at the hands of King Tulaja – II, and his son Śarabhoji - II. The expenditure incurred for the maintenance of these artists was met from the royal treasury. During Tulaja - II’s time, Thanjāvūr became the centre of fine musical dramas such as *Bhāgavata Mela*, the *Saṅgīta Mela*, and *Bharaṭa nāṭya*, vocal and instrumental music of a high standard. Tulaja – II, was himself a *Vīṇā* player, a good Scholar in Saṃskṛtam, Telugu and Marāṭhī and was highly proficient in *Saṅgīta* and *Sāhitya*.

Śarabhoji - II, son of Tulaja – II, was too young to administer the country, thus Tulaja - II’s step brother Amarasimha who was the son of a concubine of Pratāpasimha ascended the throne in A.D. 1787 till Śarabhoji – II, attained age to govern the kingdom. Tulaja – II, had apprehensions regarding Amarasimha’s loyalty and hence requested his dear friend Bishop Schwartz to look after the safety and wellbeing of his adopted son Śarabhoji - II.

Śarabhoji – II, ascended the Thanjāvūr throne on 30th June 1798. Śarabhoji – II, like Amarasimha entered into a treaty with the East India Company on 25th October, 1799. Despite of limited powers and financial resources, king Śarabhoji – II, effected the overall development

¹¹Cf. Dr. S. Seetha, *Tanjore as a Seat of Music (During the 17th, 18th and 19th Centuries)*.

of Thanjāvūr, especially in the artistic and literary fields.

Dance teachers like Subbarāya Naṭṭuvanār, his sons, Cinnayya, Ponniah, Śivānandam and Vaḍivelu and many dancing girls adorned the court of Śarabhoji - II. They composed a number of *Pada Varṇas*, *Śabdās* in praise of Lord Brihadiśvara and also in praise of the king. They systematised the art of Bharatanāṭya by composing special dance compositions. Śarabhoji – II, presented them with *birudas*, *palanquins* and special royal favours.

Expert instrumentalists also lived at this time. Śarabhoji – II, organised the Thanjāvūr Band for the first time and collected western musical instruments too. He himself learnt western music and received printed lessons on western music from great music masters in London. Thus, the salient feature of the eastern and western culture have been brought together to create a harmonious synthesis by Śarabhoji - II. It is said that more than 360 musicians were attached to his court.

The *Bhāgavata Mela Nāṭakās* were enacted regularly during his time. The Thanjāvūr quartette enacted ***Manmatha Nāṭaka*** regularly in the Big Temple. The enactment of dramas in the *Nāṭakāsala* was a regular feature during Śarabhoji – II, time. The court actors and dancers who took part in these received an *Ināma* of Rs. 20.¹² Not only *Bharaṭa Nāṭya* was popular in his court, but also the Western and Hindustani dances. The *Lāvanī* singing had become very popular during the Maratha rule and many *Lāvanī* singers flourished. Śarabhoji – II, was the author of many *Lāvanī* pieces, *Kathās* and *Nāṭakās* as well.

Śarabhoji – II, composed special dance compositions in Marāṭhī for the *Bharaṭa Nāṭya* programme and authored many a *śabda*, *varṇa*, *pada*, *svarajati*, *abhinaya pada*, *tillāna*, *gīta*, *prabandha*, *kavuttuvam*, *alaru* (*puṣpānjali*), *jatis* and *korvais*. He also wrote many fine works such as ***Devendra Kuravanji*** and ***Trstalli Tirthayātrā Lāvanī***.

¹²Cf. Dr. S. Seetha, *Tanjore as a Seat of Music (During the 17th, 18th and 19th Centuries)*.

Śarabhoji – II, patronised the famous exponents of dance (*Naṭṭuvanārs*) namely Gangaimuttu, Sabhāpaṭi, Subbayan, Mahādeva Aṇṇāvi, Ponniah, Vaḍivelu, Cinnayya and Sundarī. He also gave monthly salary in cash and kind to court *Vidvāns*. Besides the *Bharaṭa Nāṭya* in all its classic purity, he encouraged *Kuravai*, *Kuravanji*, *Modi* dance, *Kinjini*, *Terukkūttu*, dummy horse shows and fifty varieties of *Pinnal Kolāṭṭam*.

Śarabhoji – II, himself an able Scholar in almost all the disciplines, a linguist, became highly proficient in Saṃskṛtam, Telugu, Marāṭhī, English, German and French languages, an ingenious composer of many celebrated works and above all the architect of the internationally renowned library – a rich legacy left behind to posterity by Śarabhoji - II. This library carefully preserves the works of Nāyak and Maratha rulers, their court composers and such other numerous treatises, meticulously collected by the Scholar king Śarabhoji - II. As a tribute to him, this temple of learning has been appropriately named after him as the “Thanjāvūr Mahārāja Serfoji’s *Sarasvati Mahal* Library” (TMSSML).

Śivaji - II, the son of Śarabhoji – II, was the last Maratha *Rāja* to rule over Thanjāvūr. The manuscript entitled ‘*Śivaji Sṭsamulu*’ describes the talents and accomplishments of Śivaji - II. The Thanjāvūr quartette - Cinnayya, Ponniah, Śivanandam and Vaḍivelu were his favourite court *Vidvāns* who composed a number of dance compositions with Śivaji – II, as the *Kṛiti Nāyaka*. Śivaji – II, encouraged Tamil and Telugu in particular. Śivanandam authored many *Padas* in Tamil, *Jāvalis*, *Tāna Varṇas*, *Chouka Varṇas*, *Śabdās* and addressed them to his patron. Tamil dramas such as *Pandikeli Vilāsa Nāṭakam* by Nārāyaṇa Kavi, *Madana Sundara Prasādana Santāna Vilāsa* by Arunācala Kavi, *Bharaṭa Ammanai* by Kṛṣṇan were produced during his reign.¹³ Śivaji – II, was a lover of *Lāvanīs* and was himself a ‘*Savayi*’ and acted as the final judge in *Lāvanī* contests held in the court.

¹³Cf. Dr. S. Seetha, *Tanjore as a Seat of Music (During the 17th, 18th and 19th Centuries)*.

The Marathas continued the legacy of the royal patronage to art and literature, the cultural and musical traditions of the Nāyaks and Telugu as the court language. Maratha rulers not only mastered South Indian languages but also became the exponents of art and literature. Most of the Maratha kings such as Śāhaji - II, Tulaja - I, Pratāpasimha and Serfoji – II, and their renowned court composers were men of letters, musicologists and composers of several inspiring works. It was during the Maratha period that the ‘*Dāsi Aṭṭam*’ came to be called as ‘*Sadir*’ which is presently known as Bharatanāṭyam.

King Tulaja – I, the author of ‘*Saṅgīta Sārāṃṛta*’

Tulaja - I, alias Tukkoji, of the Maratha dynasty of rulers of Thanjāvūr, has earned an honoured place in the history of music by his monumental work, ‘*Saṅgīta Sārāṃṛta*’. King Tulaja - I, who ruled over Thanjāvūr between the years 1728-1736 A.D., was one of the most noteworthy Kings who have done great service to music both on *Lakṣya* and *Lakṣaṇa*. He was the third son of Ekoji - I, and the youngest brother of Śāhaji – II, and Śarabhoji - I. During the period when his elder brothers were ruling, he was acting like a Viceroy, at Mahādevapaṭṭana, a fort-town near Mannarguḍi, on the South-west.

The innumerable musical compositions comprising *Padas*, *Sallam Darus*, *Svarājātis* and *Padyas* in praise of him bear testimony to his musical attainments. That he was the son of Ekoji – I, and Dipambika, is mentioned in unmistakable terms in the *Sāhityas* of the *Padas* as एकेन्द्र तुलजेन्द्रपाल एकेन्द्र तुलजभूप । राजनुतसरस एकेन्द्रसुत । ekendra tulajendrapāla ekendra tulajabhūpa । rājanutasarasa ekendrasuta ¹⁴ and so on.

¹⁴Cf. Dr. S. Seetha, *Tanjore as a Seat of Music (During the 17th, 18th and 19th Centuries)*.

Madras: University of Madras, 1981: 88-89.

‘*Kāmakalānidhi*’ of Nellore Śivarāmakavi, refers to Tulaja – I, as a liberal giver of gifts to musicians. He followed his brothers, Śāhaji – II, and Śarabhoji – I, in giving liberal gifts to scholars, learned *Pandits* and poets. Himself a great musician and composer of merit, he extended a tangible amount of patronage for the growth of Saṃskṛtam and Telugu learning and music both in its scientific and practical aspects. He was interested in the pursuit of scientific knowledge in music is evident by his treatise where he has dealt with the scientific basis of the art.

Tulaja – I, was not only a musicologist, musician, composer, an erudite scholar in Saṃskṛtam, Telugu and Marāṭhī, but also a master of other difficult sciences and different fields such as *Āyurveda*, *Jyotiṣa*, *Dharmaśāstra* and Politics. It is said that during his stay at Mahādevapaṭṭana, he wrote the medical work ‘*Dhanvantarisāranidhi*’¹⁵.

The Hindustani *Sanḡita Paddhati* became popular in the Thanjāvūr court during his period. The manuscript D. No. 446 consists of a variety of *Padas* in Saṃskṛtam, Telugu and Marāṭhī with the name of Tulaja – I, and dedicated to Sri *Candramoulīśvara* of Tiruvarur. There are also *Padas* by the court poets eulogising the three brothers.¹⁶

Tulaja – I, was an eminent author of fine *Yakṣagānās* too. His *Nāṭaka* in Telugu entitled ‘*Śivakāmasundariparinaya*’¹⁷ is an excellent piece of work and proves his expertise and adroitness in the field of dance too. It deals with the story of *Paramesvara*’s marriage with *Pārvati*. This Telugu *Yakṣagāna* was also written during his stay at Mahādevapaṭṭana, the temple of Sri *Ādi Varāhasvāmī* was built and he himself installed the deity and performed the

¹⁵Tanjore Library New Descriptive Catalogue No. 11069. Tulaja describes Mahādevapaṭṭana in three verses here.

¹⁶Mss. D. No. 447 – T.S.S.M.L.

¹⁷Tanjore Library Telugu Descriptive Catalogue Nos. 633-5. The play was produced during the festival of *Ādi Varāhasvāmī* at Mahādevapaṭṭana.

Utsava. This town is still famous for the festivals in connection with the *Ādi Varāhasvāmī* temple. This Telugu *Yakṣagāna* ‘*Śivakāmasundariparinaya*’ was first enacted in *Ādi Varāhasvāmī* temple.

“This musical play reveals the commendable scholarship of Tulaja – I, in Telugu, *Puranic* lore and mastery of literary composition and also reflects the philosophical bent of his mind.”¹⁸ This play was enacted as a dance-drama in the temple on the occasion of the festival and in the presence of the *Ādi Varāhasvāmī* is evident by the introduction of *Pātrapraveśa Darus* and *Jātis* at the end of them.¹⁹

Tulaja – I, has to his credit another *Nāṭaka* in Saṃskṛtam, named ‘*Rājāranjana Vidyā Vilāsa Nāṭaka*’.²⁰ This *Nāṭaka* is an allegorical play based on the philosophical concept of the individual soul merging with the supreme by conquering the six enemies of *Jīva* such as *Kāma* (Lust), *Artha* (Money), *Krodha* (Anger), *Moha* (Infatuation), *Lobha* (Miserliness) and *Mada* (Intoxication). The introductory lines of this play are highly descriptive of Śāhaji’s accomplishments and mention himself as the brother of Śāhaji – II, and the author of the *Nāṭaka* in Question.

शाहमहाराज शरभराजन्यानुज तुलजमहाराजप्रणीत
राजरञ्जन विधाविलास नाटकम् ।

¹⁸Dr. S. Seetha, *Tanjore as a Seat of Music (During the 17th, 18th and 19th Centuries)*. Madras: University of Madras, 1981: 90-92.

¹⁹For the details of *Rāgas* used in the *Nāṭaka*, see see Ibid, 91-92.

²⁰Marāṭhī Amanath Bundle – D. No. 836. Also published in the T.S.S.M.L. Vol. XII, 1958.

śāhamahārāja śarabharājanyānuja tulajamahārājapraṇīta

rājarañjana vidhāvilāsa nāṭakam ।²¹

The play enunciates and extols the greatness of *Advaita Tatva*. The colophon to the work states that it was composed to give pleasure to Lord *Śiva* and the learned.

राजरञ्जनविधाविलासनाटकं परमात्मप्रीयते

सकलविद्वन्मुदे सकलश्रेयसेऽस्तु ।

rājarañjanavidhāvilāsanāṭakaṃ paramātmapriyate

sakalavidvanmude sakalaśreyasesstu ।²²

The style of the play is fluent and with the introduction of *Darus*, *Dvipadas*, *Sisāmalu* and other forms of *Kanda Padyas* are manifested fully in this *Nāṭaka*. Another unique feature about the musical conception of the play is that the names of the *Rāgas* are well matched with the characters appearing in the *Darus*, highlighting the contextual appropriateness. For example the arrival of the character ‘*Moha*’ or ‘illusion’ is portrayed by *Daru* set to *Mohana Rāga* and *Ānanda*’s (joy) arrival is indicated in *Ānandabhairavī Rāga Daru*. The *Daru* announcing the *Darśana* of God *Śankarā* is appropriately set in *Śankarābharāṇa Rāga*.

Tulaja – I, has also shown respect to Jayadeva Kavi, the author of *Gīta- Govinda* in the introduction of both his plays and has included his name in the list of poets (*Kavistuti*).²³

²¹Cf. Dr. S. Seetha, *Tanjore as a Seat of Music (During the 17th, 18th and 19th Centuries)*.

Madras: University of Madras, 1981: 92.

²²Ibid, 93.

²³Ibid, 93-94.

In the three of his works²⁴, Tulaja – I, refers to his son Ekoji – II, in one of which, the *Vākyāmr̥ta*, he refers to Ekoji – II, as Yuvarājā²⁵. This shows that the literary activity of Tulaja – I, extended over his whole life²⁶. The two important Saṃskṛtam poets and distinguished scholars in the court of Tulaja – I, were Ghanaśyāma and Manabhaṭṭa. The former composed an allegorical drama entitled ‘*Navagraha Cārītra*’²⁷ written after the model of the *Yakṣagāna*. There seems to be ample scope for music and dance in this drama. There are *Patra-Praveśa Darus* marking the entrance of *Kancuki*, *Indra* and dancers. It must have been intended by the composer to be enacted as a dance-drama and *Rāgas* like *Nātā*, *Gaulā*, *Gummakāmbhojī*, *Pādi*, *Āhirī* and *Revagupatī* have been used.²⁸ Ghanaśyāma was also one of Tulaja – I’s ministers. Manabhaṭṭa was reputed for his collection of numerous works of literature and maintaining a good library during Tulaja – I’s reign.

²⁴*Dhanvantarivilāsa* Thanjāvūr Library Catalogue No.11066; *Inakularājatejonidhi* No. 11323; and *Vākyāmr̥ta* No. 11324.

²⁵This Ekoji – II, son of Tulaja – I, figures as the composer of the following musical plays found in Mss. in the Thanjāvūr Library:

No. 695. Marāṭhī *Kāmalamba-Tyagesa parinaya*

606. Marāṭhī *Śakuntalā*

663/202. Marāṭhī *Anusuyā-upakhyāna*

60/521. Telugu *Vighaneśvarakalyāṇa* (Telugu Catalogue Nos. 606-9)

²⁶V. Raghavan, Introduction, *The Saṅgīta Sārāmr̥ta of King Tulaja of Tanjore*. Edited by S. Subrahmanya Sastri, Madras: The Music Academy, 1942: 03.

²⁷D. 4689, Des. Cat. Of Saṃskṛtam MS – T.S.S.M.L.

²⁸Cf. Dr. S. Seetha, *Tanjore as a Seat of Music (During the 17th, 18th and 19th Centuries)*. Madras: University of Madras, 1981: 90.

The Works of Tulaja – I,

The following works of Tulaja – I, are known from Mss. preserved in the *Sarasvati Mahal* Library, Thanjāvūr: ²⁹

1. *Saṅgīta Sārāṃṛta*. Music, the work now offered in print.
2. *Dhanvantarivilāsa*. Medicine. Mss. Nos. 11066-9, Thanjāvūr New Descriptive Catalogue. It mentions Tulaja - I's son Ekoji – II, and says that it was written at the request of the latter.
3. *Dhanvantarisāranidhi*. Medicine. Mss. Nos. 11069-72. It was written at Mahādevapaṭṭanam.
4. Mss. No. 11189 represents a fragment of a medical work of Tulaja - I.
5. *Inakularājatejonidhi*. *Jyotiṣa*. Mss. Nos. 11323-6. It refers to Tulaja - I's son Ekoji – II, and minister Śivarāyādhavarina.
6. *Vākyāṃṛta*. *Jyotiṣa*. Mss. Nos. 11327. It refers to Ekoji – II, as *Yuvarājā*.
7. *Dharmasārasaṅgraha*, a *Dharmaśāstra Nibandha* (digest) in 12 chapters. Mss. Nos. 18750-2.
8. *Rājādharmaśārasaṅgraha*, an epitome in 22 chapters of the *Rājādharma* portion of the *Mahābhārata*. Mss. Nos. 18753-5.

The Thanjāvūr New Descriptive Catalogue confuses Nos. 7 and 8 and clubs them into one work.

9. *Mantraśāstrasāṅgraha*. Mss. No. 17661. It contains 2 chapters; there are two colophons mentioning King Tulaja - I, as its author; the page-arrangement is confused and the codex is mixed up with a collection of *Stotras*. The work contains Mantras for several deities,

²⁹Cf. V. Raghavan, Introduction. *The Saṅgīta Sārāṃṛta of King Tulaja of Tanjore*. Edited by

S. Subrahmanya Sastri, Madras: The Music Academy, 1942: 05-07.

curative *Mantraprayogas* with several medical formulae, the last having lists of herb-names in Saṃskṛtam with Tamil equivalents.

10. *Rāmadhyānapaddhati*. Mss. No. 21358 (Old Burnell Catalogue No. 8726). A hymn on *Rāma* in 28 verses in a musical metre.

From the New Thanjāvūr Catalogue No. 10671, it would appear that Tulaja – I, wrote a work on *Nāṭya* called *Nāṭyavedāgama*; but it will be shown below that it is really the *Nāṭya* chapter of Tulaja - I's *Saṅgīta Sārāṃṛta*.

11. *Bahulakathācuranikā*. Marāṭhī. Mss. No. 2125. Vāhi 120. See Thanjāvūr Marāṭhī Catalogue, Vol. III.

12. *Padas*. In the Thanjāvūr library I was able to find some songs composed by Tulaja - I. They are contained in the collection of Marāṭhī Mss, *Vāhi* 61, *Pānem* 23 (वाहिनं ६१, पानें २३), Mss. No. 1743 [Marāṭhī Catalogue, Vol. III, *Varga*, 18th – *Vahyās* (वह्या)]. The songs are copied in a small notebook in *Devanāgarī* script and are in Saṃskṛtam, Marāṭhī and Telugu. The Mss. Contains in all 19 *Padas*, of Tulaja - I, Kṣetrajna, Gangādhara etc. Of these –

No. 1 - Is a *Khyāla* in *Śankarābharāṇa* on *Śiva*, in Saṃskṛtam, beginning धन्योऽहं सदाशिव धन्योऽहम् dhanyo s haṃ sadāśiva dhanyo s haṃ. The *Mudrā* occurs here thus: महादेव तुलजेन्द्रपूजित mahādeva tulajendrapūjita.

No. 2 – The *Rāga* is not given; the beginning is धन्योऽहं तव नामस्मरणेन शङ्कर dhanyo s haṃ tava nāmasmaraṇena śaṅkara. *Mudrā*: तुलजेन्द्रपालक tulajendrapālaka.

No. 3 – *Rāga Kāpi*; *Tāla Ādi*; Marāṭhī; on Tyāgarāja at Tiruvarur. Tulaja – I, refers to Ekoji (father or son) as the recipient of Tyāgarāja's grace.

No. 17 – A Telugu *Pada* is *Bhairavī* with Tulaja's *Mudrā*.

Besides these, the Mss. Contains two **Padas** on Tulaja - I, No. 5 in *Kalyāṇi*, Telugu and No. 8 in *Pantuvārālī*.

13. **Śivakāmasundarīparinaya**, a *Yakṣagāna* in Telugu. Mss. Nos. 633-5, Thanjāvūr Telugu Descriptive Catalogue, pp. 267-8. In the introductory portion, Tulaja – I, is twice mentioned as author: भासुरतुलजक्षितीशकृत.....शिवकामसुन्दरीपरिणयरूपनाटकम्
bhāsuratulajakṣitīśakṛta.....śivakāmasundarīpariṇayarūpaNāṭakamu.

The Saṅgīta Sārāṁṛta

Saṅgīta Sārāṁṛta of Tulaja – I, was written in 1735 A.D. It is of highest importance as it purports to take the contemporary dance and music on its practical side and incorporate the *Lakṣaṇas* of *Rāgas* and the theory of dance as they prevailed in Tulaja - I's time. In the *Rāgas* described by him, *Saṁcārīs* are given and appropriate *Tāya*, *Gīta*, **Prabandha** and *Sūlādi* are cited as authorities for his views. In the dance chapter called '*Nṛttaprakaraṇa*' of Tulaja - I's Saṅgīta-work, the **Saṅgīta Sārāṁṛta**, apart from the description of the subjects such as *Nāṭyamaṇḍapa Lakṣaṇa*, *SabhāNāyak Lakṣaṇa*, *Pātraguṇa* and so on, the remarkable and highly productive contribution is that it has a topic called 'Practice', - **Śrāmaividhi**. It gives the Tamil and Telugu equivalents to the Saṁskṛtam names of the different categories of dance units or *Aḍavus*. These descriptions perhaps represents the era immediately preceding to that of the Trinity. A study of the **Saṅgīta Sārāṁṛta** definitely helps us to understand the dance and music of pre-Trinity period.

Mss of the Saṅgīta Sārāṁṛta

Mss of the **Saṅgīta Sārāṁṛta** are available only in the *Sarasvati Mahal* Library, Thanjāvūr and even the Mss. available here are all incomplete. It may be that Tulaja – I, did

not complete his *Rāga* and *Prabandha* chapters. Tulaja – I, speaks of his *Melas* as 21 in number, but the chapter on *Rāgas*, is incomplete and stop after taking up the 19th *Mela* for description. Unfortunately none of the Mss. goes beyond this portion. The *Prabandha*-chapter also seems to be incomplete as Tulaja – I, promises here to describe a few *Prabandhas* which are well-known, but the text suddenly comes to a stop after the treatment of a single *Prabandha*, the *Srivardhana*.³⁰

According to the New Descriptive Catalogue of the Thanjāvūr Library, there are 18 Mss. of this work, Nos. 10786-10803. But after closely examining these V. Raghavan came to the conclusion that there are really only 13 Mss. of the work. He further adds that Mss. Nos. 10787, 10800 and 10801 represent only three parts of a single palm-leaf Telugu Mss. of the *Saṅgīta Sārāṃṛta*. He says that this Telugu Mss. is a valuable one since, besides containing in the end part of the dance chapter of the *Saṅgīta Sārāṃṛta*, it has, at the beginning, a revised and in some parts enlarged version of some parts of the work, notably of the *Svara* chapter. This revised material at the beginning is written in leaves which stand separate.

The rest of the Mss. are on paper and in *Devanāgarī* and represent portions of the *Saṅgīta Sārāṃṛta*.³¹

Nos. 10786 and 10788: up to the end of the *Rāga* chapter.

No. 10789: up to *Svaras*; this, as pointed out above, has an enlarged *Svara* chapter, with an abridged *Śruti* section in the beginning, as in the Telugu Mss. noted previously.

No. 10792: *Prakīrṇaka* chapter.

No. 10794: *Prakīrṇaka* chapter incomplete.

No. 10793 and 10797: *Prabandha* chapter incomplete.

³⁰Cf. V. Raghavan, Introduction. *The Saṅgīta Sārāṃṛta of King Tulaja of Tanjore*. Edited by S. Subrahmanya Sastri, Madras: The Music Academy, 1942: 07-09.

³¹Ibid, 08.

No. 10795 and 10796: *Vādyā* chapter incomplete.

No. 10798: *Tāla* chapter incomplete.

No. 10799: up to *Jātis* and part of the *Rāga* chapter.

No. 10803: A fragment at the beginning.

Introduction to the Enlarged *Svara* Chapter of the *Saṅgīta Sārāmr̥ta*

(In the Telugu Mss. Nos., 10787, 10800 and 10801, and the *Devanāgarī* Mss. No. 10789.)

Besides containing in the main part the text of the *Saṅgīta Sārāmr̥ta* including a portion of its dance chapter, the Telugu Mss. has a few additional leaves in the beginning in which the sections on *Śruti* and *Svara* (including *Viṇā*) are irregularly written and are found in a revised version. The *Śruti*-portion, when compared with the printed text, appears abridged in some places and enlarged in others³². This abridged *Śrutiprakaraṇa* is also found in the *Devanāgarī* Mss. 10789.

Next in the Telugu Mss. is a section on *Viṇā* which when compared with the *Devanāgarī* Mss. No. 10789, shows that the matter represents an enlarged version of the *Svara* chapter. While the Telugu Mss. gives the matter in some disorder, the *Devanāgarī* Mss. gives it in better order.³³

In the *Devanāgarī* Mss. of this *Svara* chapter, the author gives the description of a *Viṇā* under the heading *Tulajendra Viṇā Praśansa*³⁴ and names the instrument as *Tulajendra Viṇā*.

(तुलजेन्द्रवीणाप्रशंसा)

यस्यां मेलक्रियायासविशेषोऽपि न दृश्यते ।

³²Cf. V. Raghavan, Introduction. *The Saṅgīta Sārāmr̥ta of King Tulaja of Tanjore*. Edited by S. Subrahmanya Sastri, Madras: The Music Academy, 1942: 10-11.

³³For the enlarged *Svara* chapter, see Ibid, 11-21.

³⁴Ibid, 19.

सेयं तुलजराजेन्द्रवीणेति परिकीर्तिता ॥

श्रुतिवीणादयो यत्र लीनाः स्युः तत्फलाप्तितः । सेयं० - ॥

(tulajendravināprasāṃsā)

yasyāṃ melakriyāyāsaviśeṣospi na dṛśyate ।

seyam tulajarājendravinēti parikīrtitā ॥

śrutivīṇādayo yatra līnāḥ syuḥ tatphalāptitāḥ । seyaṃ० - ॥³⁵

Introduction to the Dance Chapter of the *Saṅgīta Sārāṃṛta*

Previously it was not known that the *Saṅgīta Sārāṃṛta* of Tulaja – I, has a chapter on Dance. It was considered that on *Nāṭya*, Tulaja – I, wrote a separate work called *Nāṭyavedāgama*, under no. 10671 and the cause of this impression was the insufficient analysis and hasty description in the New Descriptive Catalogue of the Thanjāvūr Library.³⁶ After examining *Nāṭyavedāgama*, V. Raghavan found that Mss. is a fragment of a treatment of *Nāṭya* by Tulaja – I, which could only form part of his *Saṅgīta Sārāṃṛta*. Thus the Mss. represent a fragment of the *Nṛttaprakaraṇa*, dance-chapter, of Tulaja - I's *Saṅgīta*-work, the *Saṅgīta Sārāṃṛta*.

V. Raghavan's further examinations revealed that the Telugu codex of the *Saṅgīta Sārāṃṛta*, frequently mentioned above, has, as a matter of fact, a text having a dance-chapter. He also found and says that "originally there was only one Mss. of the dance-chapter, viz. The big Telugu codex, but that, even as some portion of it representing the *Svara*-chapter underwent a revision and enlargement, the dance-chapter also underwent a process of textual inflation and

³⁵Cf. V. Raghavan, Introduction. *The Saṅgīta Sārāṃṛta of King Tulaja of Tanjore*. Edited by

S. Subrahmanya Sastri, Madras: The Music Academy, 1942: 19- Verse-1.

³⁶Ibid, 21-22.

that for this purpose, some leaves of it were taken out and lines added to. It is these latter ‘inflated’ leaves that were found lying separately and were mistaken to be a separate work.”

The process of text-inflation was done for the purpose of bringing the text in greater contact with current terms and practice. Thus the very opening of the chapter, which contains a set of verses giving the table of contents, was given an additional set of verses setting forth a revised table of contents, in which the most noteworthy addition made is the gesticulation of *Darus* and *Padas*. After the description of the subject of dance in general and of the members of the troupe and danseuse and other miscellaneous topics, the text has the topic called ‘Practice’, - *Śrāmavidhi*. This portion was taken up for inflation and the inflated leaves have valuable contribution dealing with ‘Practice’ as figures in *Nautch*-tradition, giving the Saṃskṛtam names with their Tamil and Telugu equivalents, notably of the varieties of ‘foot-beats’, *Pada-Kuṭṭana* or ‘*Aḍavu*’.³⁷

Here V. Raghavan says that –

“This makes the text unique since here one finds a systematic textual correlation of the *Nautch* which shows the fact that this tradition again does not stand aloof and that its vernacular terminology does not alienise it or make it a text-less novelty.”

Tulaja – I, in *Saṅgīta Sārāṃṛta* uses *Saṅgītaratnākara*, also uses the *Saṅgītamuktāvali* (of Devana or Devendra) to an equal measure and uses the *Nṛttaratnāvali* (of Jayasena) to small extent, Mss. of which are available in the Thanjāvūr Library.

According to V. Raghavan a second revision and inflation of these leaves also took place as at the end of the latter ‘inflated leaves’, there are three leaves beginning abruptly in the topic of ‘*Sabhā Sanniveśa*’, describing this topic and then the ‘*Sabhā Nāyak*’ and then

³⁷Cf. V. Raghavan, Introduction. *The Saṅgīta Sārāṃṛta of King Tulaja of Tanjore*. Edited by

S. Subrahmanya Sastri, Madras: The Music Academy, 1942: 23.

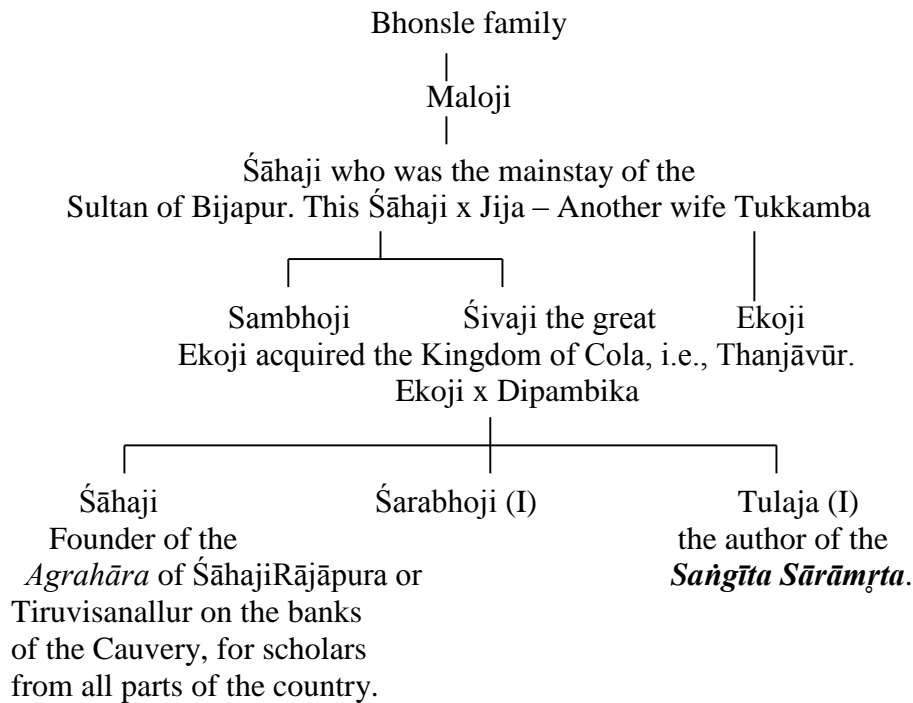
inflating the topic of the entry of the danseuse and the ‘*Nāndi Puṣpāñjali*’. The Dance Chapter of the *Saṅgīta Sārāṃṛta* is discussed in detail in the next chapter of this thesis.

Introduction to the 14 Chapters of the *Saṅgīta Sārāṃṛta*

Though I have not thought it necessary to give a detailed description of every chapter of *Saṅgīta Sārāṃṛta*, I nevertheless in my brief description of them have attempted to give the reader a sense of Tulaja – I’s mind at work. So, in an effort I am balancing information with space constraints. I judiciously quote what I think the key passages in these chapters to bring out the flavour of Tulaja – I’s writing. For this section I have also taken information from V. Raghavan’s excellent introduction to the printed form of *Saṅgīta Sārāṃṛta*.

1st chapter

The 1st chapter called ‘*Śruti Prakaraṇa*’ begins with *Mangala Śloka*: and it contains the genealogy of the Bhonsle family.³⁸



³⁸Cf. V. Raghavan, Introduction. *The Saṅgīta Sārāṃṛta of King Tulaja of Tanjore*. Edited by

S. Subrahmanya Sastri, Madras: The Music Academy, 1942: 53-82.

This chapter talks about music as a means to *Mokṣa*. *Nāda* and its varieties are also discussed. *Āhata Nāda* is the subject of study here. Then the *Śruti*, different *Sthāis*, the twenty two *Śrutis* with various quotations, from Śārāṅgadeva, Matanga, Viśvasavu, Tumbūru, Kohala, etc. are discussed in detail.³⁹

2nd chapter

The 2nd chapter titled '*Śuddha Svara Prakaraṇa*' deals with the *Śuddha Svaras*. It says that out of the twenty-two *Śrutis* are the seven *Svaras* born. The relation between *Śrutis* and *Svaras* is not that between *Vyakti* and *Jāti* which would amount to saying that one is the embodiment of the other; nor even *Vivarta* such as in the face getting reflected in a mirror, for in that case the reflection becomes a mere illusion; it may be said that just as milk transforms into curd, *Śrutis* transform into *Svaras*; much better would it be to say that the *Śrutis* manifest (*Abhivyakti*) the *Svaras*, even as light manifests a pot in darkness; the last two views are Matanga's.

The chapter also discusses the explanation and etymology of the names of the *Svaras*, *ṣaḍja*, etc., as given by Matanga; and the etymology and derivation of the word *Svara* as given by Kāllinātha. It also deals with the *Jātis* of the *Śrutis* and its varieties.⁴⁰

3rd chapter

The 3rd chapter called '*Vikṛta Svara Prakaraṇa*' deals with the seven *Śuddha Svaras* in its three fold aspect of *Sthānas*, twelve *Vikṛta Svaras*, *Vādi*, *Vivādi*, *Anuvādi* and *Samvādi* and lastly the *Kula*, *Jāti*, *Varṇa*, *Rasa*, deities, metres and *Rasas* of the seven *Svaras*.⁴¹

³⁹For details, see *The Saṅgīta Sārāmrta of King Tulaja of Tanjore*. Edited by S. Subrahmanya Sastri, Madras: The Music Academy, 1942: 01-09.

⁴⁰Ibid, 10-13.

⁴¹For details, see Ibid, 14-16.

4th chapter

The 4th chapter titled ‘*Grāmamūrcchanā Tāna Prakaraṇa*’ describes the different *Grāmas*, its *Mūrcchanās*, and two kinds of *Tānas*. The chapter also tells that *Grāma* is a group of *Svaras* forming the basis of *Mūrcchanās*. Three *Grāmas* – *ṣaḍja* and *Madhyama*: *Gandhāra* the third which has ceased to be current in the world. *ṣaḍja Grāma* is made up of *Śuddha Svaras* and *Madhyama Grāma* of *Vikṛta Svaras*.⁴²

5th chapter

The 5th chapter is titled ‘*Sādhāraṇa Prakaraṇa*’ though most of the materials are from Śārangadeva, differentiation is shown for *Jāti* and *Svara Sādhāraṇa*. This chapter reproduces from *Sanṅītaratnākara* I, pp. 63-5. Two kinds, *Svara Sādhāraṇa* and *Jāti Sādhāraṇa* are discussed. Four kinds of *Svara Sādhāraṇa*, as pertaining to *Kākalī*, *Antara*, *ṣaḍja* and *Madhyama* are mentioned. *Jāti Sādhāraṇa* is also discussed.⁴³

6th chapter

The 6th chapter is entitled ‘*Varṇāṅkārā Prakaraṇa*’ in which *Varṇa* is defined as *Gānakriyā*, four kinds of *Varṇas*, *Alankāras* with illustrations are given. This chapter also reproduces from *Sanṅītaratnākara* I, pp. 65-73. The chapter defines *Varṇa* as *Gānakriyā*. Four kinds of it: *Sthāī*, *Ārohi*, *Avarohi* and *Sancārī* are described.

The *Alankāra* is also defined. *Alankāras* of *Sthāī Varṇa* are seven; of *Ārohi* twelve; of *Avarohi* twelve; of *Sancārī* twenty five; and seven more. Total sixty three are mentioned. Description and illustration of these are given. Use of *Alankāras* is also mentioned in this chapter.⁴⁴

⁴²For details, see *The Saṅgīta Sārāmrta of King Tulaja of Tanjore*. Edited by S. Subrahmanya Sastri, Madras: The Music Academy, 1942: 17-24.

⁴³Ibid, 25-26.

⁴⁴See for details, Ibid, 27-34.

7th chapter

The 7th chapter '*Jāti Prakaraṇa*' deals with seven *Śuddha Jātis* and eleven *Vikṛta Jātis*. Thirteen characteristic elements of *Jātis* are explained. There is a reproduction from *Saṅgītaratnākara* I, pp. 74-138 in this chapter. Here seven *Śuddha Jātis*; eleven *Vikṛta Jātis*; total eighteen are described.⁴⁵

8th chapter

The 8th chapter is '*Gīti Prakaraṇa*' which speaks of *Kapāla*, *Kambālā Gītis*, etc. About *Kapālas* and *Kambālā* there is a verbatim reproduction from *Saṅgītaratnākara*, I, pp. 141-148.⁴⁶

9th chapter

The 9th chapter titled '*Mela Prakaraṇa*' discusses the *Mela Prakaraṇas* with definition, origin and development of *Rāgas*, classification into *Rāgāṅga*, *Bhāṣāṅga*, *Kriyāṅga*, etc. Discussion on the two *Grāmas* leaving out *Gandhāra Grāma* and the ten *Lakṣaṇas* of a *Rāga* are made. He also enumerates twenty one *Melas*.⁴⁷

10th chapter

The 10th chapter entitled '*Rāga Prakaraṇa*' deals with the *Rāgas*. It deals with one hundred and nine *Rāgas* in all. It is the most important and noteworthy chapter in his work. The chapter provides the description of *Sri Rāga*; enumeration of its *Janyas*, *Sampūrṇa*, *ṣāḍava* and *Auḍava*. Tulaja – I, says that to show what *Prayogas* would be appropriate and what not in each *Rāga*, he would quote illustrations in each *Rāga* from old compositions, *Gīta*, *Prabandha*, *Thaya* and *Ālāpa*.

⁴⁵For further studies refer, *The Saṅgīta Sārāṁṛta of King Tulaja of Tanjore*. Edited by S. Subrahmanya Sastri, Madras: The Music Academy, 1942: 35-60.

⁴⁶Ibid, 61-64.

⁴⁷See for details, Ibid, 65-71.

Tulaja – I, defines **Caturdaṇḍī** as the four ‘*Daṇḍas*’: *Gīta*, *Prabandha*, *Thaya* and *Ālāpa*. This chapter is incomplete; further description of *Sāranga*, its *Janyas*, and the treatment of *Toḍī Mela* and *Kalyāṇi Mela* with their *Janyas* are missing.⁴⁸

11th chapter

The 11th chapter titled ‘**Vāḍya Prakaraṇa**’ deals with *Vāḍyas* in which the newly found information is the description of *ŚuddhaMela Viṇā*. As usual the *Vāḍyas* are classified under four groups viz., *Tata*, *Suṣira*, *Avanaddha* and *Ghana*. More details regarding varieties of *Viṇā*, its technique of play, posture and acts on *Viṇā* play etc., are given.⁴⁹

12th chapter

The 12th chapter titled ‘**Prabandha Prakaraṇa**’ describes *Gītas* and its varieties, six limbs of a composition, *Sūlādi Gītas*, *Prabandhas*, etc. The noteworthy feature of this chapter is that the works of Puṇḍarikā Viṭthala and Venakaṭamakhi are used here as examples. A couple of *Gītas* from “Purandaradāsa” are also cited and the question of their accord with the *Sūlādi* is discussed. The composition of a scholar and composer Nyāsapacārya by name is quoted. This chapter is incomplete.⁵⁰

13th chapter

The 13th chapter called ‘**Tāla Prakaraṇa**’ deals with *Tāla*, *Mārga* and *Desi* its varieties, constituent *Angas*, etc. About one hundred and twenty five *Desi Tālas* are enumerated and defined. The chapter says that the *Tāla* is the basis of everything. They are of two kinds: *Mārga* and *Desi*. It has two kinds again: *Niśabda* and *Saśabda*. There are four kinds of each *Niśabda* and *Saśabda*. There are four *Mārgas* of *Tāla*: *Dhruva*, *Citra*, *Vartikā* and *Dakṣiṇa*. Two kinds

⁴⁸For further studies refer, *The Saṅgīta Sārāṃṛta of King Tulaja of Tanjore*. Edited by S.

Subrahmanya Sastri, Madras: The Music Academy, 1942: 72-111.

⁴⁹Ibid, 112-142.

⁵⁰For details, see Ibid, 143-159.

of *Tāla* again: *Caturaśra* and *Tryaśra* called respectively *Caccatpuṭa* and *Cācaputa*. Illustration of some *Tālas* according to this classification is given.

Three kinds of *Laya*: *Druta*, *Madhya* and *Vilambita* are mentioned. *Sāma*, *Srotogata* and *Gopuccha Yatis* are described. Three *Grahas*: *Sāma*, *Atīta* and *Anāgata* are given. *Desi Tālas*, *Ādi Tāla* etc. one hundred and twenty five in all are enumerated and defined.

According to V. Raghavan, this whole chapter is a reproduction of the *Saṅgītaratnākara* with the omission of the detailed description of the *Mārga Tālas* in the middle of the chapter and of the *Prastāra* and *Nastoddista* in the end.⁵¹

14th chapter

The last and 14th chapter is called ‘*Prakīrṇaka Prakaraṇa*’ in which four kinds of voice, *Gāyaka Guṇa-Doṣās*, classification of singers, groups of singers etc. are discussed in detail. This chapter is a reproduction of *Saṅgītaratnākara*.⁵²

Thus, the study of *Saṅgīta Sārāmrta* throws light on what was prevalent during 17th century in the field of music and dance as King Tulaja - I, himself says in his chapters that he will deal only with what is found in practice. For instance – In the 9th chapter titled ‘*Mela Prakaraṇa*’ King Tulaja - I, says that – “he would deal in his work only with those *Melas* which are found in practice and have come to be known by names”.

The *Saṅgīta Sārāmrta* is an outstanding treatise on the theory and practice of music and dance. Its study helps us to connect with the past and construct the history of the development of music and dance. It holds great significance for the musicians and dancers of contemporary times.

⁵¹For details, see *The Saṅgīta Sārāmrta of King Tulaja of Tanjore*. Edited by S. Subrahmanya Sastri, Madras: The Music Academy, 1942: 160-171.

⁵²Ibid, 172-187.

Chapter III

A comparative study of the *Nṛttaprakaraṇa*

This is the thrust chapter of my thesis. This chapter discusses nearly thirteen groups of *Aḍavus* or the basic dance units as mentioned in a valuable section apportioned to the practice of the dance called ‘*Śrama vidhi*’ in a dance chapter called ‘*Nṛttaprakaraṇa*’ of *Saṅgīta Sārāmr̥ta*. This chapter illustrates a comparative study of these *Aḍavu* groups of *Saṅgīta Sārāmr̥ta* which was in vogue during King Tulaja - I’s time with that of the present practicing tradition. This chapter also discusses the *Bhramarīs* and *Daśavidha maṇḍalas* as described in ‘*Nṛttaprakaraṇa*’. There is also a comparative study along with the photographs of these *Bhramarīs* and *Daśavidha maṇḍalas* with the present practice.

Under the heading “*Śrama vidhi*” (practice) King Tulaja - I, has given a detailed description of the various *Aḍavu* groups as practiced during his time. The practice of the *Aḍavus* as described here is more or less similar to the oral tradition of the *Sadir* (Bharatanāṭyam) dance. This valuable section also gives “the Saṃskṛtam names with their Tamil and Telugu equivalents, notably of the varieties of foot-beats”¹, called *Pāḍakuṭṭana* in Saṃskṛtam and called *Aḍavu* in the practicing tradition of the art form.

King Tulaja – I, uses Saṃskṛtam *Ślokā*: to define the ‘*Aḍavus*’ and give their Saṃskṛtam names with their Tamil and Telugu equivalents. This is may be to make his work approachable to as many people as possible. Post Vijayanagar Fall, many Telugu artists migrated from Telugu

¹V. Raghavan, Introduction. *The Saṅgīta Sārāmr̥ta of King Tulaja of Tanjore*. Edited by S.

Subrahmanya Sastri, Madras: The Music Academy, 1942: XXIII.

speaking country to Tamil speaking country during Nāyak rule and settled in and around Thanjāvūr and also south to Thanjāvūr. They were given grants and continued to pursue their art forms in and around Thanjāvūr. Telugu also became as much native and spoken language of the people as Tamil. Thus, may be to connect to the local people King Tulaja – I, used the local terms in their own language for example words like *Bhramarīlu* (Telugu) and *Taṭṭimeṭṭa* (Tamil) etc. I feel that King Tulaja – I, wanted to connect to the local people but at the same time he wanted his writing to be approachable or to be understood by as many people as possible. Thus, he gave the definition of the ‘*Aḍavus*’ in Saṃskṛtam. In order to reach out to the peoples beyond language barrier, King Tulaja – I, gave the definitions of ‘*Aḍavus*’ in Saṃskṛtam.

In *Bhārat*, the common language followed in the dance texts remained Saṃskṛtam right from the Bharata till modern times. Medieval and Post-medieval texts on dance discussed regional dance styles, local traditions and used local terminology but were written in Saṃskṛtam for posterity. All *lakṣṇa granthā*: on dance are in Saṃskṛtam. Here, I would like to quote Mandakranta Bose, she says -

“In keeping with this widening of cultural domains, many texts on music and dance appeared at this time (from about the 10th or the 11th century until about the 15th century), but it is impossible to tell whether any appeared in regional languages, and if so, how many, for despite the acceptance of regional cultural forms, regional languages were still not accepted as vehicles for works designed for posterity, for which Saṃskṛtam remained the only language.”²

²Bose, Mandakranta. *Speaking of Dance: The Indian Critique*. New Delhi: D.K.Printworld (P) Ltd., 2001: 03.

The following is the description of the various *Aḍavu* groups mentioned in the treatise *Saṅgīta Sārāmr̥ta* along with its corresponding *Aḍavu* group practiced in the oral tradition. I have also given the details for the proper execution of the *Aḍavus* as practiced today along with the photographs and *Tāla* notation for the better understanding. I have used the mirror image for the photographs. The pattern followed in this chapter is that – first the *Tāla* notation with the graphic representation and *Sollukaṭṭus* (rhythmic syllables) of the *aḍavus* are given followed by a detailed theoretical description and then the photographs. I have given the *Śiro Bhedāḥ* (head-gestures), *Dr̥ṣṭi Bhedāḥ* (glances), *Hasta Mudrāḥ* (hand gestures) and *Maṇḍala Bhedāḥ* (standing postures) according to *Abhinaya Darpaṇa* of Āchārya Nandikeśvara for every *Aḍavu* as used in the present practicing tradition of Bharatanāṭyam. I have also given the *Sthānaka Bhedāḥ* (Simple Standing Postures) wherever required according to *Abhinaya Darpaṇa* of Āchārya Nandikeśvara and also *Pāda Bhedāḥ* (feet movements) wherever required according to *Nāṭyaśāstra* as used in the present practicing tradition of Bharatanāṭyam. Thus, I have followed *Abhinaya Darpaṇa* of Āchārya Nandikeśvara and only for the description of *Pāda Bhedāḥ* (feet movements) wherever required I followed *Nāṭyaśāstra*. We need to remember here that all the fundamental *Aḍavus* are executed in the three speeds i.e. *Vilambita* or *Chouka* (slow), *Madhya* (medium) and *Druta* (fast) and then back to second speed i.e. *Madhya* (medium) and the first speed *Vilambita* (slow).

1. Samakuṭṭana – Taṭṭaḍavu

शुद्धमण्डलमास्थाय थेय्यथेय्येति पाटकैः ।

पादाभ्यां कुट्टनं भूमौ भवेत् तट्टडवाहयम् ॥ भवेत्तत् समकुट्टनम् ।

विलम्बादिप्रभेदेन तदेवावर्तते पुनः ।

उदाहरणम् – थेय्यथै इति ।

śuddhamañḍalamāsthāya theyyatheyyeti pāṭakaiḥ ।

pādābhyāṃ kuṭṭanaṃ bhūmau bhavet taṭṭaḍavāhayaṃ ॥ bhavettat samakuṭṭanam ।

vilambādiprabhedena tadevāvartate punaḥ ।

udāharaṇam – theyyathai iti ।

Meaning –

Adopt *Śuddha Maṇḍala*³ position and then when the feet are tapped on the ground to the accompaniment of the rhythmic mnemonics “theyyathai”, it is called **Taṭṭaḍavu**. Otherwise it is called **Samakuṭṭana**. The *Aḍavu* is repeated by considering the speeds like *Vilamba* (slow) etc.

For Instance – theyyathai

³In the same chapter, King Tulaja – I, has described *Śuddha Maṇḍala* as while keeping the feet on the sides maintain a space of *Vitasti* (measurement of about 9 inches) between the front parts of the feet. It is known as *Śuddha Maṇḍala* where in both the hands are placed on the *Kati* (waist) in one line, looking straight, according to the scholars.

Samakuṭṭana – Taṭṭaḍavu – In the present practice it is called ***Taṭṭaḍavu***. The word ***Taṭṭu*** means to strike. This *Aḍavu* has basic stance (*Arā or Ardha Maṇḍi*) and in this strike the floor flatly with the whole sole in various rhythms.

Aramaṇḍi - In *Aramaṇḍi* the body should be erect with the feet apart and the legs bent at the knees at an angle of about 120 degrees. The knees should be on the sides and should not come in front. Knees have to be in line with the rest of the body. The feet rest on the floor again with an angle of about 120 degrees between them. The distance between the heels is about four fingers. This *Aramaṇḍi* with the specific position of the body, legs, and feet as described above can be referred to as the basic stance of Bharatanāṭyam. It occurs mostly in all the *Aḍavus* and movements.

In this *Aḍavu* adopt the basic stance with arms on the waist and keeping the head in *Sama* (level) and eyes looking in front i.e. *Sama Dṛṣṭi* (glance at the level of your eyes), raise the right foot and then strike it hard on the floor. Repeat the same with the other foot. Thus, the feet are made to strike or beat on the floor with the flat sole alternately, starting with the right foot first. This is to be repeated in all the three speeds as mentioned above. The *Sollū* or syllables used is “Tai Yyā Tai Yyī.”⁴ We must remember in this *Aḍavu* that every time the foot is raised, should be taken high up so that the heel hits the seat. While one foot is raised, body should remain in the starting posture. Thus, the dancer should not shift the body weight to the either sides.

⁴For this *Aḍavu* ‘Taiya Tai’ syllables are used by Jayalakshmi Eshwar in her book titled *Bharatnatiyam How to...*, page no. 59-68; and ‘Tai yā tai’ syllables are mentioned by Rathna Kumar in her work titled *Aḍavus, Basic Dance units of Bharatanāṭyam – a unique Dance notation*, page no. 10.

In some schools, with the basic stance, arms are extended horizontally with the forearms and hands being slightly curved towards the front. The *Hasta Mudrā* adopted by the hands is *Patāka* gesture and this position is called as *Nāṭyarambha*.

Scholars like V. S. Radhika in her unpublished thesis have said that the *Taṭṭaḍavu* conforms to the textual interpretation of *Samakuṭṭana* but in my opinion it partially conforms as it is performed in *Ara or Ardha Maṇḍi* instead of the *Śuddha Maṇḍala*.

There are eight variations in this *Aḍavu*. Some schools have only six variations. The following are the details and photographs of the different varieties of the *Taṭṭaḍavu* for proper execution:

1st *Taṭṭaḍavu*

Tāla – Ādi (*Caturaśra Jāti Tripuṭa Tāla*)

Sollū – तै य्या तै य्यी (Tai Yyā Tai Yyī)

Angas – 1 0 0

Starting Position



Aramaṇḍi

This starting position is same for all the eight variations of **Taṭṭaḍavu**.

Tāla Notation for **1st Taṭṭaḍavu**: –

Symbol: - Laghu = 1

2	+	2	2	+	2	2	+	2	2	+	2 = 16
तै,		य्या	तै,		य्यी	तै,		य्या	तै,		य्यी



Symbol: - Dhrutam = 0

Symbol: - Dhrutam = 0

2	+	2	2	+	2 = 8	2	+	2	2	+	2 = 8
तै,		य्या	तै,		य्यी	तै,		य्या	तै,		य्यी



1st Taṭṭaḍavu – Strike the foot once.

Raise the right foot and strike it at “Tai Yyā”, then raise the left foot and strike it at “Tai Yyī”. Keep repeating this, once with the right foot then with the left.

Photograph: -



Śiro Bheda: Sama; Dr̥ṣṭi Bheda: Sama; Maṇḍala Bheda: Āyata

These details are same for all the eight variations of **Taṭṭaḍavu**.

2nd Taṭṭaḍavu

Tāla – Ādi (*Caturaśra Jāti Tripuṭa Tāla*)

Sollū – तै य्या तै य्यी (Tai Yyā Tai Yyī)

Angas – 1 0 0

Tāla Notation for 2nd Taṭṭaḍavu: –

Symbol: - Laghu = 1

2 + 2 2 + 2 2 + 2 2 + 2 = 16

तै, य्या तै, य्यी तै, य्या तै, य्य



Symbol: - *Dhrutam* = 0

2 + 2 2 + 2 = 8
तै, य्या तै, य्यी

Symbol: - *Dhrutam* = 0

2 + 2 2 + 2 = 8
तै, य्या तै, य्यी



2nd Taṭṭaḍavu – Strike the same foot twice.

Raise the right foot and strike it twice. Next raise the left foot and strike it twice.

3rd Taṭṭaḍavu

Tāla – Ādi (*Caturaśra Jāti Tripuṭa Tāla*)

Sollū – तै य्या तै य्या तै (Tai Yyā Tai Yyā Tai)

In third speed i.e. *Druta* (fast) speed - तै तै ताम् (Tai Tai Tām)

Angas – 1 0 0

Tāla Notation for 3rd *Tattāḍavu*: –

Symbol: - *Laghu* = 1

2	+	2		2	+	2		2	+	2		2	+	2	= 16
तै,		य्या		तै,		य्या		तै,		;		;		;	



Symbol: - *Dhrutam* = 0

Symbol: - *Dhrutam* = 0

2	+	2		2	+	2 = 8	2	+	2		2	+	2 = 8
तै,		य्या		तै,		य्या	तै,		;		;		;



The same *Aḍavu* is practised by some schools in *Rupaka Tāla* (*Caturaśra Jāti Rupaka Tāla*) as follows:

Angas – 0 1

Symbol: - *Dhrutam* = 0

2 + 2 2 + 2 = 8

तै, य्या तै, य्या



Symbol: - *Laghu* = 1

2 + 2 2 + 2 2 + 2 2 + 2 = 16

तै, ; तै, य्या तै, य्या तै, ;



3rd Taṭṭaḍavu – Strike the same foot thrice.

In this *Aḍavu* the *Sollū* is “Tai Yyā Tai Yyā Tai”. Strike the right foot at the same place three times in succession. Repeat the same with the left foot. In the third speed i.e. *Druta* (fast) speed the *Sollū* becomes “Tai Tai Tām” but the execution of the foot remains the same.

4th Taṭṭaḍavu

Tāla – Ādi (*Caturaśra Jāti Tripuṭa Tāla*)

Sollū – तै य्या तै य्या तै य्या तै (Tai Yyā Tai Yyā Tai Yyā Tai)

In third speed i.e. *Druta* (fast) speed:-

For the right foot – त क धी मी (Ta Ka Ddhi Mī)

For the left foot – त क झ नू (Ta Ka Jha Nū)

Angas – 1 0 0

Tāla Notation for 4th Taṭṭaḍavu: –

Symbol: - Laghu = 1

2	+	2	2	+	2	2	+	2	2	+	2	= 16
तै,		य्या	तै,		य्या	तै,		य्या	तै,		;	



Symbol: - *Dhrutam* = 0

2 + 2 2 + 2 = 8
तै, य्या तै, य्या

Symbol: - *Dhrutam* = 0

2 + 2 2 + 2 = 8
तै, य्या तै, ;



4th Taṭṭaḍavu – Strike each foot four times.

For this *Aḍavu* the *Sollū* is “Tai Yyā Tai Yyā Tai Yyā Tai”. Strike the right foot at the same place four times in succession. Repeat the same with the left foot. As in the third **Taṭṭaḍavu** here also the *Sollū* changes in the *Druta* (fast) speed. Thus, in the third speed i.e. *Druta* (fast) speed the *Sollū* becomes “Ta Ka Ddhi Mī” for the right foot and “Ta Ka Jha Nū” for the left foot. The execution of the foot remains the same i.e. striking four times on each foot.

5th Taṭṭaḍavu

Tāla – *Ādi* (*Caturaśra Jāti Tripuṭa Tāla*)

Sollū – तै य्या तै य्या तै तै तां (Tai Yyā Tai Yyā Tai Tai Tām)

Angas – 1 0 0

Tāla Notation for 5th *Taṭṭaḍavu*: –

Symbol: - *Laghu* = 1

2	+	2	2	+	2	2	+	2	2	+	2	= 16
तै,		य्या	तै,		य्या	तै,		तै,	तां		;	



Symbol: - *Dhrutam* = 0

Symbol: - *Dhrutam* = 0

2	+	2	2	+	2	= 8	2	+	2	2	+	2	= 8
तै,		य्या	तै,		य्या		तै,		तै,	तां		;	



5th *Taṭṭaḍavu* – Strike each foot five times.

The *Sollū* used here is “Tai Yyā Tai Yyā Tai Tai Tām”. Strike the right foot at the same place five times in succession but the time taken by the syllables “Tai Tai Tām” should be the same as that taken by the syllables “Tai Yyā Tai Yyā”. In other words “Tai Yyā Tai Yyā” and “Tai Tai Tām” both set of syllables is to be rendered in four beats of time. This means for “Tai Tai Tām” the speed is increased. Repeat this with the left foot.

6th Taṭṭaḍavu

Tāla – Ādi (Caturaśra Jāti Tripuṭa Tāla)

Sollū – तै तै तां तै तै तां (Tai Tai Tām Tai Tai Tām)

Angas – 1 0 0

Tāla Notation for 6th Taṭṭaḍavu: –

Symbol: - Laghu = 1

2	+	2	2	+	2	2	+	2	2	+	2 = 16
तै,		;	तै,		;	तां		;		;	



Symbol: - Dhrutam = 0

Symbol: - Dhrutam = 0

2	+	2	2	+	2 = 8	2	+	2	2	+	2 = 8
तै,		;	तै,		;	तां		;		;	



Repeat by starting with the left foot.

6th Taṭṭaḍavu – Strike each foot six times.

In this *Aḍavu* strike each foot six times and give a gap after every three strike. *Sollū* for this *Aḍavu* is “Tai Tai Tām, Tai Tai Tām”. Raise the right foot and strike it at each of the syllables “Tai Tai Tām”, then give a gap and again raise and strike the right foot at each of the syllables “Tai Tai Tām” and now again give a gap. Repeat the same with the left foot.

7th Taṭṭaḍavu

Tāla – *Ādi* (*Caturaśra Jāti Tripuṭa Tāla*)

Sollū – तै तै त तत् तै तै तां (Tai Tai Ta Tat Tai Tai Tām)

Right foot: - Right foot - तै तै त (Tai Tai Ta)

Left foot – तत् (Tat)

Right foot - तै तै तां (Tai Tai Tām)

Left foot: - Left foot - तै तै त (Tai Tai Ta)

Right foot – तत् (Tat)

Left foot - तै तै तां (Tai Tai Tām)

Angas – 1 0 0

Tāla Notation for 7th **Taṭṭaḍavu**: –

Symbol: - Laghu = 1

2	+	2		2	+	2		2	+	2		2	+	2 = 16
तै,		;		तै,		;		त		;		तत्		;



Symbol: - Dhrutam = 0

Symbol: - Dhrutam = 0

2	+	2		2	+	2 = 8	2	+	2		2	+	2 = 8
तै,		;		तै,		;	तां		;		;		;



Repeat by starting with the left foot.

7th Taṭṭaḍavu – Strike the foot total seven times i.e. first right foot three times, then the left foot one time and then again right foot three times.

Till now from 1st to 6th **Taṭṭaḍavu** right and left foot is practiced separately but in this 7th **Taṭṭaḍavu**, the introduction of left foot is made. In other words there is a change in this step i.e.

three times hit the right foot, once the left foot and again three times the right foot. The details are mentioned below:

The *Sollū* used in this *Aḍavu* is “Tai Tai Ta Tat Tai Tai Tām”. Raise the right foot and strike it at each of the syllables “Tai Tai Ta”, then raise the left foot and strike it at “Tat”, and then again strike the right foot at each of the syllables “Tai Tai Tām”, then give a gap. Repeat the same starting with the left foot and using the right foot only to strike at “Tat”.

8th *Taṭṭaḍavu*

Tāla – *Rupakam* (*Caturaśra Jāti Rupaka Tāla*)

Sollū – तै तै तै तै दि द्धि तै (Tai Tai Tai Tai Di Ddhi Tai)

Angas – 0 1

Tāla Notation for 8th *Taṭṭaḍavu*: –

Symbol: - *Dhrutam* = 0

$$\begin{array}{ccccccc} 2 & + & 2 & & 2 & + & 2 = 8 \\ \text{तै,} & & ; & & \text{तै,} & & ; \end{array} \left| \right.$$



Symbol: - *Laghu* = 1

2	+	2	2	+	2	2	+	2	2	+	2	= 16
तै,		;	तै,		;	दि,		द्धि,	तै,		;	



Repeat by starting with the left foot.

8th *Taṭṭaḍavu* – Strike both foots alternatively seven times.

In this *Aḍavu* Strike both foots alternatively seven times and then gives a gap. *Sollū* used for this *Aḍavu* is “Tai Tai Tai Tai Di Ddhi Tai”.

In this **8th *Taṭṭaḍavu*** the beats are alternatively distributed to right and left legs. The speed for the last three syllables should be the same as the last three syllables of the **5th *Taṭṭaḍavu***. In other words starting with the right foot, strike both foots alternatively seven times. The first four syllables or *Sollukaṭṭu* - “Tai Tai Tai Tai” are in *Vilamba* (Slow speed) and the last three *Sollukaṭṭu* - “Di Ddhi Tai” should be rendered in *Madhya* (medium) speed. Repeat the same starting with the left foot first.

Conclusion –

Hence, the way of execution of the *Taṭṭaḍavu* partially conforms to the textual interpretation of *Samakuṭṭana* as it is performed in *Arā or Ardha Maṇḍi* instead of the *Śuddha Maṇḍala*⁵ as described by King Tulaja – I. The *Sollukaṭṭu* varies as King Tulaja - I, has mentioned the *Sollū* for *Samakuṭṭana* to be “theyyathai” and at present the *Sollū* used for *Taṭṭaḍavu* is “Tai Yyā Tai Yyī”. In fact for all the eight varieties of *Taṭṭaḍavu*, there is a different *Sollū* in usage. While discussing with the senior scholars and teachers who are well-versed, I found that Tamil language does not have த் (Tha) ட் (Dha) alphabets. Thus, this change in *Sollū* is may be because in Tamil language the alphabets த் (Tha) ட் (Dha) are not there. Thus, the alphabets on which we put stress are not found in the Tamil language. This may be the reason for the change in the pronunciation of the *Sollū*.

In *Saṅgīta Sārāṁṛta* “theyyathai” *Sollū* is used may be for the better understanding of the stress and pauses to be made while executing a step. Thus, making a learner or a performer understand the stress and execute that stress by hitting or striking hard with full energy.

⁵For the definition of *Śuddha Maṇḍala* as described by King Tulaja – I, see page no. 253-254 of this chapter.

2. *Khanatpādakutṭana – Kuttaḍavu*

निखाय पार्श्वमेकैकं पृथक्पादेन ताडनम् ।

स पताककरान्वीतं स्यात् खनत्पादकुट्टनम् ॥

(कुत्तडवु)

nikhāya pārṣṇimekaikaṃ pṛthakpādena tāḍanam ।

sa patākakarānvītaṃ syāt khanatpādakutṭanam ॥

(kuttaḍavu)

Meaning –

Striking hard the heels one by one, then hitting with feet separately while maintaining the *Patāka Mudrāḥ* (gesture) is called *Khanatpādakutṭana*.

(*Kuttaḍavu*)

Khanatpādakutṭana – Kuttaḍavu – King Tulaja – I, used the term *Kuttaḍavu* but the description seems to be matching with the part of the next category of *Aḍavu* mentioned in the treatise called *Nāṭṭitaṭṭaḍavu*. In the present practicing tradition, we have an *Aḍavu* by the same name i.e. *Kuttaḍavu* and it is also called by its syllables ‘**Ta Ttai Tā Ha**’. *Kuttu* is performed in the *Aramaṇḍi* posture by both the feet simultaneously in all the variations of this group of *Aḍavu*. When the ground is stamped by the toes while the heel is raised is ‘*Kutta*’.

The feet are made to strike the ground alternately with its flat sole and then there is a slight jump on the toes. While jumping, the weight of the body is balanced on the toes of both the feet and then the right foot is made to strike the ground with its flat sole while the left foot is still in the same position, i.e., balanced on the toes. Repeat this starting with the left foot. As per the practicing

tradition, the *Sollukaṭṭu* or syllables used for this *Aḍavu* are ‘Ta Ttai Tā Ha Dhi Ttai Tā Ha’.⁶ The *Sollukaṭṭu* remains the same for each variety of the *Aḍavu*. *Tripatāka* hands are used for this *Aḍavu*. The following are the different varieties of the ***Kuttāḍavu* or Ta Ttai Tā Ha** along with the photographs:

1st ***Kuttāḍavu* or Ta Ttai Tā Ha**

Tāla – *Ādi* (*Caturaśra Jāti Tripuṭa Tāla*)

Sollū – त त्तै ता ह धि त्तै ता ह (Ta Ttai Tā Ha Dhi Ttai Tā Ha)

Angas – 1 0 0

Starting Position



Śiro Bheda: Sama; Dr̥ṣṭi Bheda: Sama; Both Hasta Mudrāḥ: Tripatāka; Maṇḍala Bheda: Āyata

This starting position is same for three variations of ***Kuttāḍavu* or Ta Ttai Tā Ha**. The starting position for the fourth variation of ***Kuttāḍavu* or Ta Ttai Tā Ha** is mentioned later.

⁶For different syllables used, see Eshwar, Jayalakshmi. *Bharatnatyam How to...* Delhi: B. R. Publishing Corporation (A Division of BRPC (India) Ltd.), 2002: 179-206; and Kumar, Rathna. *Aḍavus, Basic Dance units of Bharatanāṭyam – a unique Dance notation*. Page no. 24-26; and Khokar, Mohan. *Dancing Bharatanatyam: a manual on Aḍavus the basic ‘Dance-Units’ of the art*. Bombay: Bharatiya Vidya Bhavan, 1975: 42-45.

Tāla Notātion for 1st *Kuttāḍavu* or Ta Ttai Tā Ha: –

Symbol: - *Laghu* = 1

2	+	2		2	+	2		2	+	2	= 16	
त,		;		त्तै		;		ता		;	ह,	;



Symbol: - *Dhrutam* = 0

Symbol: - *Dhrutam* = 0

2	+	2		2	+	2	= 8	2	+	2		2	+	2	= 8
धि,		;		त्तै		;		ता		;		ह,		;	



Symbol: - *Laghu* = 1

2	+	2		2	+	2		2	+	2		2	+	2	= 16
त,		;		त्तै		;		ता		;		ह,		;	



Symbol: - *Dhrutam* = 0

2 + 2 2 + 2 = 8

धि, ; त्तै ;

Symbol: - *Dhrutam* = 0

2 + 2 2 + 2 = 8

ता ; ह, ;



Symbol: - *Laghu* = 1

2 + 2 2 + 2 2 + 2 2 + 2 = 16

त, ; त्तै ; ता ; ह, ;



Symbol: - *Dhrutam* = 0

2 + 2 2 + 2 = 8
धि, ; तै ;

Symbol: - *Dhrutam* = 0

2 + 2 2 + 2 = 8
ता ; ह, ;



Repeat by starting with the left side.

1st Kuttāḍavu or Ta Ttai Tā Ha – Stand in *Aramaṇḍi* position with both the hands in *Tripatāka*, erect and facing each other in front of the chest. At ‘Ta’ stamp the right foot at the same place and at the same time extend the right arm to the right side with the palm of the hand facing up (*Uttāna*) while the left arm is placed near the chest with its palm facing the floor (*Adhomukha*). The head is turned to the right to look at the right hand. For ‘Ttai’, the reverse of ‘Ta’ is done. At ‘Tā’ jump slightly on both feet with the heels raised and at the same time make the head straight and tilt it little down and look at the right hand positioned in front of the chest. With this give a slight jerk in the right hand. At ‘Ha’ stamp the right foot, turn the right hand to make the palm face up and the left hand to make the palm facing the floor, this should be done simultaneously for both the hands. Straighten the head and look straight in front. Now repeat the entire movement by starting with the left foot with the syllables ‘Dhi Ttai Tā Ha’.

Now at ‘Ta’ stamp the right foot, take the right arm across the chest horizontally towards the left corner with the right hand fully stretched straight with the arm and the left hand retaining

its position in front of the chest. Here also both the hands are in *Tripatāka*. At ‘Ttai’ stamp the left foot at the same place and at the same time bring the right hand with palm facing the floor in front of the chest and stretch the left arm with palm facing up to the left side and turn the head to look at the left hand, as in the case of ‘Ttai’ in the above paragraph. For ‘Tā’ and ‘Ha’ repeat as for ‘Tā’ and ‘Ha’ in the above paragraph and as shown in the photographs. Now repeat the entire movement by starting with the left foot along with the syllables ‘Dhi Ttai Tā Ha’.

Now at ‘Ta’ take a slight jump on both feet with the heels raised and brings both the hands in front of the chest in *Tripatāka* with the palm of both the hands facing up. Keep the body and head straight and look straight in front. At ‘Ttai’ strike the right foot on the ground with its flat sole and stretch the right hand completely towards the right side placed parallel to the leg and bend the body towards right side. The palm of the right hands should be in *Tripatāka* erect making ninety degree at the wrist. Turn the head to the right to look at the right hand. For ‘Tā’ repeat as for ‘Ta’ of this paragraph and ‘Ha’ will be the opposite of ‘Ttai’ of this paragraph.

Now at ‘Dhi’ take a slight jump on both feet with the heels raised as in the case of ‘Ta’ of the above paragraph but here the right hand is stretched vertically towards the front upper right corner with the palm of the hand erect in *Tripatāka* making a ninety degree at the wrist and turned away from oneself, i.e., facing outwards (*Paranmukha*). The left hand is in front of the chest with the palm in *Tripatāka*, erect and in line with the right hand. The palm of the left hand also turned away from oneself. Turn the head towards right side upper corner to look at the right hand. At ‘Ttai’ stamp the right foot with the flat sole on the ground and also turn the palm of the right hand inwards, i.e., facing towards one self (*Unmukha*) and turn the palm of the left hand to face up.

Straighten the head and look straight in front. For ‘Tā’ do the opposite of ‘Dhi’ of this paragraph and for ‘Ha’ do the opposite of ‘Ttai’ of this paragraph.

Now repeat the whole sequence described in four paragraphs above starting with the left foot.

Photographs for 1st *Kuttāḍavu* or *Ta Ttai Tā Ha*: –



*Śiro Bheda: Parāvṛtta; Dṛṣṭi Bheda: Sama; Both Hasta Mudrāḥ: Tripatāka;
Maṇḍala Bheda: Āyata*



*Śiro Bheda: Adhomukha; Dṛṣṭi Bheda: Avalokita; Both Hasta Mudrāḥ: Tripatāka;
Maṇḍala Bheda: Āyata*



*Śiro Bheda: Sama; Dṛṣṭi Bheda: Sama; Both Hasta Mudrāḥ: Tripatāka;
Maṇḍala Bheda: Āyata*



*Śiro Bheda: Parivāhita; Dṛṣṭi Bheda: Sācī; Both Hasta Mudrāḥ: Tripatāka;
Maṇḍala Bheda: Āyata*



*Śiro Bheda: Sama; Dṛṣṭi Bheda: Sama; Both Hasta Mudrāḥ: Tripatāka;
Maṇḍala Bheda: Āyata*



*Śiro Bheda: Parāvṛtta and Adhomukha; Dṛṣṭi Bheda: Avalokita;
Both Hasta Mudrāḥ: Tripatāka; Maṇḍala Bheda: Āyata*



*Śiro Bheda: Utkṣipta; Dṛṣṭi Bheda: Sama; Both Hasta Mudrāḥ: Tripatāka;
Maṇḍala Bheda: Āyata*



Śiro Bheda: Sama; Dṛṣṭi Bheda: Sama; Both Hasta Mudrāḥ: Tripatāka; Maṇḍala Bheda: Āyata

2nd Kuttāḍavu or Ta Ttai Tā Ha

Tāla – Ādi (Caturaśra Jāti Tripuṭa Tāla)

Sollū – त त्तै ता ह धि त्तै ता ह (Ta Ttai Tā Ha Dhi Ttai Tā Ha)

Angas – 1 0 0

Tāla Notation for 2nd Kuttāḍavu or Ta Ttai Tā Ha: –

Symbol: - Laghu = 1

2	+	2	2	+	2	2	+	2	2	+	2	= 16
त,		;	त्तै		;	ता		;	ह,		;	



Symbol: - Dhrutam = 0

2	+	2	2	+	2	= 8
धि,		;	त्तै		;	

Symbol: - Dhrutam = 0

2	+	2	2	+	2	= 8
ता		;	ह,		;	



Symbol: - *Laghu* = 1

2 + 2 2 + 2 2 + 2 2 + 2 = 16

त, ; त्तै ; ता ; ह, ;



Symbol: - *Dhrutam* = 0

2 + 2 2 + 2 = 8

धि, ; त्तै ;

Symbol: - *Dhrutam* = 0

2 + 2 2 + 2 = 8

ता ; ह,



Symbol: - *Laghu* = 1

2 + 2 2 + 2 2 + 2 2 + 2 = 16

त, ; त्तै ; ता ; ह, ;



Symbol: - *Dhrutam* = 0

$$2 + 2 \quad 2 + 2 = 8$$

धि, ; तै ;



Symbol: - *Dhrutam* = 0

$$2 + 2 \quad 2 + 2 = 8$$

ता ; ह, ;



Symbol: - *Laghu* = 1

$$2 + 2 \quad 2 + 2 \quad 2 + 2 \quad 2 + 2 = 16$$

त, ; तै ; ता ; ह, ;



Symbol: - *Dhrutam* = 0

$$2 + 2 \quad 2 + 2 = 8$$

धि, ; तै ;



Symbol: - *Dhrutam* = 0

$$2 + 2 \quad 2 + 2 = 8$$

ता ; ह, ;



Repeat by starting with the left side.

2nd Kuttāḍavu or Ta Ttai Tā Ha – In this *Aḍavu* ‘Ta Ttai’ will always have two *Tripatāka* hands at the chest facing each other. At ‘Ta’ hit the right foot and at ‘Ttai’ strike the left foot. On both these syllables ‘Ta’ and ‘Ttai’ always quickly look first at the *Tripatāka* hand and then in front. ‘Tā Ha Dhi Ttai’ is the same as in the 1st paragraph of **1st Kuttāḍavu or Ta Ttai Tā Ha** for ‘Ta Ttai Tā Ha’. For ‘Tā Ha’ repeat the movement of ‘Dhi Ttai’ of this paragraph. Repeat this movement on the left side starting with the left foot first.

Now ‘Ta Ttai’ will again be the same i.e. with two *Tripatāka* hands at the chest facing each other and right foot hitting the ground at ‘Ta’ and left foot stamping the ground at ‘Ttai’. Again on both the syllables ‘Ta’ and ‘Ttai’ quickly look first at the *Tripatāka* hand and then in front. ‘Tā Ha Dhi Ttai’ is the same as in the 2nd paragraph of **1st Kuttāḍavu or Ta Ttai Tā Ha** for ‘Ta Ttai Tā Ha’. For ‘Tā Ha’ repeat the movement of ‘Dhi Ttai’ of this paragraph. Now repeat this movement starting with the left foot first.

Repeat the whole movement as described in both the paragraphs above starting first with the left foot.

Photograph for **2nd Kuttāḍavu or Ta Ttai Tā Ha**: –



Śiro Bheda: Sama; Dr̥ṣṭi Bheda: Sama; Both Hasta Mudrāḥ: Tripatāka; Maṇḍala Bheda: Āyata

The other photographs of this variation are same as for the **1st Kuttāḍavu or Ta Ttai Tā Ha**.

3rd Kuttāḍavu or Ta Ttai Tā Ha

Tāla – Ādi (Caturaśra Jāti Tripuṭa Tāla)

Sollū – त त्तै ता ह धि त्तै ता ह (Tā Ttai Tā Ha Dhi Ttai Tā Ha)

Angas – 1 0 0

Tāla Notation for 3rd Kuttāḍavu or Ta Ttai Tā Ha: –

Symbol: - Laghu = 1

2	+	2	2	+	2	2	+	2	2	+	2	= 16
त,		;	त्तै		;	ता		;	ह,		;	



Symbol: - Dhruṭam = 0

2	+	2	2	+	2	= 8
धि,		;	त्तै		;	

Symbol: - Dhruṭam = 0

2	+	2	2	+	2	= 8
ता		;	ह,		;	



Symbol: - *Laghu* = 1

2	+	2	2	+	2	2	+	2	2	+	2	= 16
त,		;	त्तै		;	ता		;	ह,		;	



Symbol: - *Dhrutam* = 0

2	+	2	2	+	2	= 8
धि,		;	त्तै		;	

Symbol: - *Dhrutam* = 0

2	+	2	2	+	2	= 8
ता		;	ह,		;	



Repeat by starting with the left side.

3rd *Kuttāḍavu* or Ta Ttai Tā Ha – Stand in *Aramaṇḍi* with both the hands erect in *Tripatāka* facing each other in front of the chest. At ‘Ta’ strike the right foot on the same place and at the same time bend the body towards right side placing the right hand near the side of the right knee with the palm of the right hand facing outwards (*Paranmukha*). The left hand will remain at the same place of the beginning position, i.e. erect in *Tripatāka* in front of the chest. Turn the head

towards the right side to look at the right hand. Now staying at the same position as described above, at 'Ttai' strike the left foot. At 'Tā' jump slightly on both feet with the heels raised and at the same time bend the body on the left side taking a quick and big vertical sweep with the right hand placing it above the head in *Tripatāka* with palm still facing outwards. Turn the head up to look at the right hand which is placed above the head. At 'Ha' strike the right foot on the same place with the flat sole and at the same time bring the right hand down again at the same position as described at 'Ta' above, that is near the side of the right knee with the palm facing outwards in *Tripatāka Mudrāḥ* (gesture). Lower the heel of the left foot. Bend the body towards right side and turn the head towards the right side to look at the right hand. Throughout the whole sequence of 'Ta Ttai Tā Ha' as described above, the left hand remains at the same position as in the beginning of the *Aḍavu* i.e. erect in *Tripatāka* in front of the chest. Now repeat the whole movement starting with the left foot with the syllables 'Dhi Ttai Tā Ha'.

Now at 'Ta' strike the right foot at the same place, stretch the right hand vertically towards the front upper right corner with the palm of the right hand facing inwards. At the same time bend the body towards right side and turn the head towards right side to look at the right hand. The left hand in *Tripatāka* is in front of the chest with the palm of the left hand facing upwards. Now staying at the same position as described above strike the left foot at 'Ttai'. At 'Tā' jump slightly on both feet with the heels raised and at the same time bring the body at its normal position i.e. straight. Turn the palm of the right hand outwards and the palm of the left hand towards the floor with a slight jerk on the right shoulder. Keep the head in the same position as 'Ttai' i.e. turned towards the right side to look at the right hand. At 'Ha' strike the right foot with flat sole and turn the right palm again inwards and left palm again facing upwards. Keep the head straight to look

straight in front. Repeat the whole movement starting with the left foot along with the syllables or *Sollukaṭṭu* ‘Dhi Ttai Tā Ha’.

Now repeat the entire sequence of movements as described in the two paragraphs above starting with the left foot first.

Photographs for **3rd Kuttāḍavu or Ta Ttai Tā Ha:** –



Śiro Bheda: Parāvṛtta and Adhomukha; Dṛṣṭi Bheda: Avalokita;
Both Hasta Mudrāḥ: Tripatāka; Maṇḍala Bheda: Āyata



Śiro Bheda: Parivāhita; Dṛṣṭi Bheda: Sācī; Both Hasta Mudrāḥ: Tripatāka;
Maṇḍala Bheda: Āyata



*Śiro Bheda: Utkṣipta; Dṛṣṭi Bheda: Sama; Both Hasta Mudrāḥ: Tripatāka;
Maṇḍala Bheda: Āyata*



*Śiro Bheda: Utkṣipta; Dṛṣṭi Bheda: Sama; Both Hasta Mudrāḥ: Tripatāka;
Maṇḍala Bheda: Āyata*



*Śiro Bheda: Sama; Dṛṣṭi Bheda: Sama; Both Hasta Mudrāḥ: Tripatāka;
Maṇḍala Bheda: Āyata*

4th *Kuttāḍavu* or Ta Ttai Tā Ha

Tāla – *Ādi* (*Caturaśra Jāti Tripuṭa Tāla*)

Sollū – त त्तै ता ह धि त्तै ता ह (Ta Ttai Tā Ha Dhi Ttai Tā Ha)

Angas – 1 0 0

Starting Position



Śiro Bheda: Sama; Drṣṭi Bheda: Sama; Both Hasta Mudrāḥ: Tripatāka;
Maṇḍala Bheda: Āyata

Tāla Notation for 4th *Kuttāḍavu* or Ta Ttai Tā Ha: –

Symbol: - *Laghu* = 1

2 + 2 2 + 2 2 + 2 2 + 2 = 16

त, ; त्तै ; ता ; ह, ;



Symbol: - *Dhrutam* = 0

2 + 2 2 + 2 = 8
धि, ; तै ;

Symbol: - *Dhrutam* = 0

2 + 2 2 + 2 = 8
ता ; ह, ;



Repeat by starting with the other side.

4th Kuttāḍavu or Ta Ttai Tā Ha – Stand in *Aramaṇḍi* with both the hands in *Tripatāka* facing upwards, in front of the chest. In the same position, slide to the left diagonal on the *Sollū* ‘Ta’. At ‘Ttai’ strike the left foot back, to come to the original starting position and at the same time give a slight jerk on the left shoulder. At ‘Tā’ strike the right foot back i.e. near the left foot. Thus, both feet back in the starting position. At the same time extend the right arm in *Nāṭyarambha* to the right side with the palm of the hand facing the floor (*Adhomukha*) in *Tripatāka*. The head is turned to the right to look at the right hand. Left hand remains at the same position as in ‘Ttai’ i.e. in front of the chest in *Tripatāka* with palm facing upwards. At ‘Ha’ strike the left foot at the same place and at the same time extend the left arm in *Nāṭyarambha* position to the left side with the palm of the hand facing the floor in *Tripatāka*. Turn the head to the left side to look at the left hand.

Now at ‘Dhi’ take a slight jump on both feet with the heels raised and brings the right hand back to the starting position i.e. in front of the chest in *Tripatāka* but with the palm facing the floor. The left hand remains at the same place as in ‘Ha’ of the above paragraph but the palm of the left hand is turned away from oneself. Lower the head little and look at the right hand positioned in

front of the chest. At 'Ttai' strike the right foot at the same place with flat sole and at the same time turn the palm of the right hand upwards and the palm of the left hand facing the floor. Straighten the head and look straight in front. At 'Tā' repeat the movement as in 'Dhi' of this paragraph and for 'Ha' repeat the movement as in 'Ttai' of this paragraph.

Now repeat the entire movements as described in the two paragraphs above starting with the other side.

Photograph for **4th Kuttāḍavu or Ta Ttai Tā Ha:** –



Śiro Bheda: Sama; Dṛṣṭi Bheda: Sama; Both Hasta Mudrāḥ: Tripatāka; Maṇḍala Bheda: Āyata



Śiro Bheda: Parāvṛtta; Dṛṣṭi Bheda: Sama; Arms in Nāṭyarambha;

Both Hasta Mudrāḥ: Tripatāka; Maṇḍala Bheda: Āyata

The other photographs of this variation are same as for the **1st Kuttāḍavu or Ta Ttai Tā Ha.**

Conclusion –

The *Sollū* for this *Aḍavu* has not been mentioned by Tulaja – I, in the treatise. The description of *Khanatpāduṭṭana* as given in the treatise also does not coincide with the *Kuttaḍavu or Ta Ttai Tā Ha* of the practising tradition. The description of this *Aḍavu* given by Tulaja – I, seems to be part of the next category of *Aḍavu* mentioned in the treatise called *Nāṭṭitaṭṭaḍavu*. Thus, the way *Kuttaḍavu or Ta Ttai Tā Ha* is practised and *Sollū* used today is completely different from what Tulaja – I, has described in *Saṅgīta Sārāmṛta*.

3. Pārsvakuṭṭana; Paśrcātkuṭṭana – Nāṭṭitaṭṭaḍavu

निक्षिप्य पार्श्वपादाभ्यां त्रिपताककरान्वितम् ।

ताडनं भुवि यत्तत् स्यात् नाट्टितट्टडवाहयम् ॥

पार्श्वकुट्टनसंज्ञकम् ॥

उदाहरणम् – थै०तथैय्या ।

क्रियते यदि तत्पश्चादूढा..... ।

कुट्टनं लक्ष्यतत्त्वज्ञैः पश्चात्कुट्टनमीरितम् ॥ पोरघ (?) नाट्टितट्टडवु ॥

पुरतः पार्श्वतः पश्चात् पादकुट्टनभेदतः ।

तत्रावान्तरभेदास्युः करव्यापारसंयुताः ॥

nikṣipya pārṣṇipādābhyāṃ tripatākakarānvitam ।

tāḍanaṃ bhuvi yattat syāt nāṭṭitaṭṭaḍavāhayam ॥

pārsvakuṭṭanasamjñakam ॥

udāharaṇam – thai tathaiyyā ।

kriyate yadi tatpaśrcādūdhā..... ।

kuṭṭanaṃ lakṣyatattvajñaiḥ paśrcātkuṭṭanamīritam ॥ poragha (?) nāṭṭitaṭṭaḍavu ॥

purataḥ pārsvataḥ paśrcāt pādakuṭṭanabhedataḥ ।

tatrāvāntaraBhedassyuḥ karavyāpārasaṃyutāḥ ॥

Meaning –

Keeping the hands in *Tripatāka Mudrā* (gesture) throwing the heels and the legs while beating on the ground should be known as *Nāṭṭitaṭṭaḍavu*. It is also known as *Pārsvakuṭṭana*.

(*Nāṭṭitaṭṭaḍavu*)

For instance – thai tathaiyyā

When the same process is done from the back.....

The scholars call such *Kuṭṭana* as *Paśrcātkuṭṭana*.

It also can be called as Poragha (?) *Nāṭṭitaṭṭaḍavu*.

Tapping in front, on sides and back along with the hand movements may give rise to several kinds.

Pārsvakuṭṭana; Paśrcātkuṭṭana – Nāṭṭitaṭṭaḍavu - In the practicing tradition this *Aḍavu* is known as *Nāṭṭaḍavu*. The term *Nāṭṭu* means to stretch. In this set of *Aḍavus* the use of the heels is made for the first time i.e. *Añcita* feet variations are introduced. For this *Aḍavu* adopt the basic stance – *Aramaṇḍi* with arms in *Nāṭyarambha* (both arms stretched on the sides in the shoulder level with a little inward curve from the elbow) position but the *Hasta Mudrā* (hand gesture) adopted by the hands should be *Tripatāka*. Maintaining the *Aramaṇḍi* stretch the right leg with *Añcita* foot either sideways or forward to place on the ground with its heel and then bring it back to its original position by stamping the ground with its flat sole. The same movement is to be repeated with the left foot.

The different ways of leg extensions either towards front, or sideways or backwards will result in many variations of *Nāṭṭaḍavu*. There are eight variations generally practised under this category. The rhythmic syllables employed in the practising tradition are the same for each variety of the *Aḍavu*. They are ‘Tai Yuma Tat Tat Tai Yuma Tā Hā’. The following are the variations in this group of *Aḍavus*:

1st *Naṭṭaḍavu*

Tāla – *Ādi* (*Caturaśra Jāti Tripuṭa Tāla*)

Sollū – तै युम तत् तत् तै युम ता हा (Tai Yuma Tat Tat Tai Yuma Tā Hā) ⁷

Angas – 1 0 0

Starting Position



Śiro Bheda: Sama; Dr̥ṣṭi Bheda: Sama; Arms in Nāṭyarambha;

Both Hasta Mudrāḥ: Tripatāka; Maṇḍala Bheda: Āyata

This starting position is same for four variations of *Naṭṭaḍavu*. The starting position for the other four variations of *Naṭṭaḍavu* is mentioned later.

⁷For this *Aḍavu*, ‘Taiyum Tat tat Taiyum Tam’ syllables are used by Jayalakshmi Eshwar in her book titled *Bharatnatiyam How to...*, page no. 71-102; ‘Tai yum tat tha tai yum ta ha’ syllables are mentioned by Padmā Subrahmanyam in her article titled “Dance Notation of Aḍavus” published in a book titled *Bharatanāṭyam* by Sunil Kothari, page no. 50-54; ‘Taiyum tatta taiyum ta’ syllables are mentioned in a book titled *Dancing Bharatanāṭyam, a Manual on Aḍavus the basic ‘Dance-Units’ of the Art* by Mohan Khokar, page no. 20-25; and ‘Tai yum ta ta tai yum tā ha’ syllables are used by Rathna Kumar in her work titled *Aḍavus, Basic Dance units of Bharatanāṭyam – a unique Dance notation*, page no. 12-14.

Tāla Notation for **1st Naṭṭaḍavu**: –

Symbol: - *Laghu* = 1

2 + 2 2 + 2 2 + 2 2 + 2 = 16

तै, युम तत् तत् तै, युम ता हा



Symbol: - *Dhrutam* = 0

2 + 2 2 + 2 = 8

तै, युम तत् तत्

Symbol: - *Dhrutam* = 0

2 + 2 2 + 2 = 8

तै, युम ता हा



1st Naṭṭaḍavu – Stand in *Aramaṇḍi* with arms in *Nāṭyarambha* position and hold *Tripatāka Hasta Mudrā* (hand gesture) facing downward (*Adhomukha*). At ‘Tai’ extend the right leg to the right side, with the heel on the floor and the foot inclined at an angle of about forty five degrees. At the same time turn the right palm away from oneself i.e. facing outwards (*Paranmukha*) and turn the head to look at the right hand. At ‘Yuma’ bring the right leg back to its initial position by stamping the ground with its flat sole. At the same time turn the palm to face downwards or to face the floor (*Adhomukha*) and turn the head to look straight in front. Repeat the same on the left side using the syllables ‘Tat Tat’. Repeat the whole set of *Aḍavu* on the right and left side again using the syllables ‘Tai Yuma Tā Hā’.

Photographs for 1st *Naṭṭaḍavu*: –



Śiro Bheda: Sama; Dr̥ṣṭi Bheda: Sama; Arms in Nāṭyarambha;
Both Hasta Mudrāḥ: Tripatāka; Maṇḍala Bheda: Āyata



Śiro Bheda: Parāvṛtta; Dr̥ṣṭi Bheda: Sācī; Arms in Nāṭyarambha;
Both Hasta Mudrāḥ: Tripatāka; Maṇḍala Bheda: Pratyālīḍha

2nd *Naṭṭaḍavu*

Tāla – Ādi (*Caturaśra Jāti Tripuṭa Tāla*)

Sollū – तै युम तत् तत् तै युम ता हा (Tai Yuma Tat Tat Tai Yuma Tā Hā)

Angas – 1 0 0

Tāla Notation for 2nd *Naṭṭaḍavu*: –

Symbol: - *Laghu* = 1

2 + 2 2 + 2 2 + 2 2 + 2 = 16

तै, युम तत् तत् तै, युम ता हा



Symbol: - *Dhrutam* = 0

Symbol: - *Dhrutam* = 0

2 + 2 2 + 2 = 8

2 + 2 2 + 2 = 8

तै, युम तत् तत्

तै, युम ता हा



2nd *Naṭṭaḍavu* – This *Aḍavu* is similar to the 1st *Naṭṭaḍavu* but repeat twice on each side.

Photographs are same as in the 1st *Naṭṭaḍavu*.

3rd *Naṭṭaḍavu*

Tāla – *Ādi* (*Caturaśra Jāti Tripuṭa Tāla*)

Sollū – तै युम तत् तत् तै युम ता हा (Tai Yuma Tat Tat Tai Yuma Tā Hā)

Angas – 1 0 0

Tāla Notation for 3rd *Naṭṭaḍavu*: –

Symbol: - *Laghu* = 1

2 + 2 2 + 2 2 + 2 2 + 2 = 16

तै, युम तत् तत् तै, युम ता हा



Symbol: - *Dhrutam* = 0

Symbol: - *Dhrutam* = 0

2 + 2 2 + 2 = 8

2 + 2 2 + 2 = 8

तै, युम तत् तत्

तै, युम ता हा



3rd *Naṭṭaḍavu* – Repeat the sequence for ‘Tai Yuma Tat Tat’ as in the 1st *Naṭṭaḍavu*, that is, once to the right side and then to the left. Then for the syllable ‘Tai’ take the right foot behind the left and strike the toes on the ground, at the same time bend the body slightly to the right and bring the right hand in the same *Tripatāka* pose with the palm facing downwards (*Adhomukha*) near the right side of the chest. At the same time bend the head slightly towards right side to look at the right hand. For ‘Yuma’ raise the left foot and strike it flat at the same place. At the same time straighten the body and head, turn the palm of the right hand upwards (*Uttana*) and look straight in front. Then, for ‘Tā Hā’ repeat the action as described in the case of ‘Tai Yuma’ in the 1st *Naṭṭaḍavu*. Repeat the entire sequence starting with the left foot.

Photographs for 3rd *Naṭṭaḍavu*: -



Śiro Bheda: Parivāhita; Dr̥ṣṭi Bheda: Avalokita; Left arm in Nāṭyarambha;
Both Hasta Mudrāḥ: Tripatāka; Maṇḍala Bheda: Back Svastika



Śiro Bheda: Sama; Dr̥ṣṭi Bheda: Sama; Left arm in Nāṭyarambha;
Both Hasta Mudrāḥ: Tripatāka; Maṇḍala Bheda: Back Svastika

The other photographs of this variation are same as in the 1st *Naṭṭaḍavu*.

4th *Naṭṭaḍavu*

Tāla – Ādi (Caturaśra Jāti Tripuṭa Tāla)

Sollū – तै युम तत् तत् तै युम ता हा (Tai Yuma Tat Tat Tai Yuma Tā Hā)

Angas – 1 0 0

Tāla Notation for 4th *Naṭṭaḍavu*: –

Symbol: - *Laghu* = 1

2 + 2 2 + 2 2 + 2 2 + 2 = 16

तै, युम तत् तत् तै, युम ता हा



Symbol: - *Dhrutam* = 0

Symbol: - *Dhrutam* = 0

2 + 2 2 + 2 = 8

तै, युम तत् तत्

2 + 2 2 + 2 = 8

तै, युम ता हा



Repeat by starting with the left side.

4th *Naṭṭaḍavu* – This *Aḍavu* is similar to the 3rd *Naṭṭaḍavu* but repeat each step twice. Photographs are similar to the 3rd *Naṭṭaḍavu*.

5th *Naṭṭaḍavu*

Tāla – *Ādi* (*Caturaśra Jāti Tripuṭa Tāla*)

Sollū – तै युम तत् तत् तै युम ता हा (Tai Yuma Tat Tat Tai Yuma Tā Hā)

Angas – 1 0 0

Starting Position



*Śiro Bheda: Sama; Dr̥ṣṭi Bheda: Sama; Both Hasta Mudrāḥ: Kaṭakāmukha;
Maṇḍala Bheda: Āyata*

Tāla Notation for 5th *Naṭṭaḍavu*: –

Symbol: - *Laghu* = 1

2 + 2	2 + 2	2 + 2	2 + 2 = 16
तै, युम	तत् तत्	तै, युम	ता हा



Symbol: - *Dhrutam* = 0

Symbol: - *Dhrutam* = 0

2 + 2	2 + 2 = 8	2 + 2	2 + 2 = 8
तै, युम	तत् तत्	तै, युम	ता हा



5th Naṭṭaḍavu – Adopt *Aramaṇḍi* and keep both the hands near the chest with *Kaṭakāmukha* *Hasta Mudrā* (hand gesture) and the head is erect with the eyes looking straight in front. This is the starting position for this *Aḍavu*. At ‘Tai’ extend the right leg straight in front with the heel touching the ground and do not bend the knee. At the same time bend the body forward and extend both the hands in *Alapadma Hasta Mudrāḥ* (hand gesture) to bring them near and above the extended right foot and also adjust the face to look at these hands. Retain the same pose and at ‘Yuma’ raise the left foot and strike it at the same place. Then for ‘Tat’ come back to the starting or initial pose by striking the right foot at its original place and look straight in front. Retain the same pose and at ‘Tat’ raise the left foot and strike it at the same place. For ‘Tat Tat’ there can also be a slight inward pull of the shoulder followed by its return to the normal position accompanied by a glance first at the shoulder and then straight in front. After completing ‘Tai Yuma Tat Tat’ in this way follows it by doing the sequence ‘Tai Yuma Tat Tat’ as in the **2nd Naṭṭaḍavu** for the syllables ‘Tai Yuma Tā Hā’ here. Repeat the entire sequence by starting with the left foot.

Photographs for **5th Naṭṭaḍavu**: –



Śiro Bheda: Adhomukha; Dr̥ṣṭi Bheda: Avalokita; Both Hasta Mudrāḥ: Alapadma; Maṇḍala Bheda: Pratyālīḍha



*Śiro Bheda: Sama; Dṛṣṭi Bheda: Sama; Both Hasta Mudrāḥ: Kaṭakāmukha;
Maṇḍala Bheda: Āyata*

The other photographs of this variation are same as for the 1st *Naṭṭaḍavu*.

6th Naṭṭaḍavu

Tāla – Ādi (*Caturaśra Jāti Tripuṭa Tāla*)

Sollū – तै यम तत् तत् तै यम ता हा (Tai Yuma Tat Tat Tai Yuma Tā Hā)

Angas – 1 0 0

Starting Position



*Śiro Bheda: Sama; Dṛṣṭi Bheda: Sama; Left arm in Nāṭyarambha;
Both Hasta Mudrāḥ: Tripatāka; Maṇḍala Bheda: Āyata*

Reverse this position to start from the left side.

Tāla Notation for 6th *Naṭṭaḍavu*: –

Symbol: - *Laghu* = 1

2	+	2	2	+	2	2	+	2	= 16
तै,	युम	तत्	तत्	तै,	युम	ता	हा		



Symbol: - *Dhrutam* = 0

Symbol: - *Dhrutam* = 0

2	+	2	2	+	2	= 8	2	+	2	2	+	2	= 8
तै,	युम	तत्	तत्	तै,	युम	ता	हा						



6th *Naṭṭaḍavu* – Stand in *Aramaṇḍi* with left arm in *Nāṭyarambha* position and hold *Tripatāka Hasta Mudrā* (hand gesture) facing downward (*Adhomukha*). Keep the right hand near the chest with *Tripatāka Hasta Mudrā* (hand gesture) erect with the palm facing to the left side and the head is erect with the eyes looking straight in front. This is the starting position for this *Aḍavu*. At ‘Tai’ extend the right leg to the front with the foot resting on the heel and do not bend the knee. At the same time bend the body in front and extend the right arm to bring the right hand in *Tripatāka Mudrā* (gesture) above the right foot. Retain the same pose and at ‘Yuma’ raise the left foot and strike it at the same place. Then at ‘Tat’ take the right foot behind the left and strike the toes; at

the same time make the body erect, take the right hand right above the head and turn the face upwards to look at it. Retain the same pose and at ‘Tat’ raise the left foot and strike it at the same place. At the same time straighten the head and look straight in front. Then repeat the movement as described for ‘Tai Yuma Tat Tat’ as in the 2nd *Nāṭṭaḍavu* with the right foot, so as to complete the phrase ‘Tai Yuma Tā Hā’. Repeat the whole movement starting with the left foot.

Photographs for 6th *Nāṭṭaḍavu*: –



Śiro Bheda: Adhomukha; Dṛṣṭi Bheda: Avalokita; Left arm in Nāṭyarambha;
Both Hasta Mudrāḥ: Tripatāka; Maṇḍala Bheda: Pratyālīḍha



Śiro Bheda: Udvāhita; Dṛṣṭi Bheda: Ullokita; Left arm in Nāṭyarambha;
Both Hasta Mudrāḥ: Tripatāka; Maṇḍala Bheda: Back Svastika



*Śiro Bheda: Sama; Dṛṣṭi Bheda: Sama; Left arm in Nāṭyarambha;
Both Hasta Mudrāḥ: Tripatāka; Maṇḍala Bheda: Back Svastika*

The other photographs of this variation are same as for the 1st *Naṭṭaḍavu*.

7th Naṭṭaḍavu

Tāla – Ādi (*Caturaśra Jāti Tripuṭa Tāla*)

Sollū – तै युम तत् तत् तै युम ता हा (Tai Yuma Tat Tat Tai Yuma Tā Hā)

Angas – 1 0 0

Starting Position



*Śiro Bheda: Sama; Dṛṣṭi Bheda: Sama; Both Hasta Mudrāḥ: Kaṭakāmukha;
Maṇḍala Bheda: Āyata*

For the 8th *Naṭṭaḍavu* also, this starting position is same.

Tāla Notation for 7th *Naṭṭaḍavu*: –

Symbol: - *Laghu* = 1

2	+	2	2	+	2	2	+	2	2	+	2	= 16
तै,		युम	तत्		तत्	तै,		युम	ता		हा	



Symbol: - *Dhrutam* = 0

Symbol: - *Dhrutam* = 0

2	+	2	2	+	2	= 8	2	+	2	2	+	2	= 8
तै,		युम	तत्		तत्		तै,		युम	ता		हा	



7th *Naṭṭaḍavu* – Adopt the starting position as in the 5th *Naṭṭaḍavu*. At ‘Tai’ extend the right leg to the right side and strike the right heel on the ground without bending the knee. At the same time bend the body to the right side and extend the arms with *Alapadma Hasta Mudrā* (hand gesture) in a line more or less parallel to the extended right leg; at the same time turn the head to look at the right hand. At ‘Yuma’ keep the same pose but raise the left foot and strike it flat at the same place. At ‘Tat’ turn the body and the head to the left, turn the right foot to rest it on the toes without bending the knee, the hands in the same position take the *Kaṭakāmukha Mudrā* (gesture) and look

at the left hand which is now to the front of and above the head. The weight of the body is now transferred completely on the left foot with its knee still bent. Retain the same pose and at ‘Tat’ raise the left foot and strike it flat at the same place. Follow this by doing the sequence of syllables ‘Tai Yuma Tat Tat’ as in the 5th *Naṭṭaḍavu* with the right foot for syllables ‘Tai Yuma Tā Hā’ here. Then repeat the entire sequence by starting with the left foot.

Photographs for 7th *Naṭṭaḍavu*: –



Śiro Bheda: Parāvṛtta and Adhomukha; Dr̥ṣṭi Bheda: Avalokita;
Both Hasta Mudrāḥ: Alapadma; Maṇḍala Bheda: Pratyālīḍha



Śiro Bheda: Utkṣipta; Dr̥ṣṭi Bheda: Ullokitā; Both Hasta Mudrāḥ: Kaṭakāmukha;
Maṇḍala Bheda: Prerita

The other photographs of this variation are same as for the 5th *Naṭṭaḍavu*.

8th Naṭṭaḍavu

Tāla – Ādi (*Caturaśra Jāti Tripuṭa Tāla*)

Sollū – तै युम तत् तत् तै युम ता हा (Tai Yuma Tat Tat Tai Yuma Tā Hā)

Angas – 1 0 0

Tāla Notation for 8th Naṭṭaḍavu: –

Symbol: - *Laghu* = 1

2	+	2	2	+	2	2	+	2	2	+	2	= 16
तै,		युम	तत्		तत्	तै,		युम	ता		हा	



Symbol: - *Dhrutam* = 0

Symbol: - *Dhrutam* = 0

2	+	2	2	+	2	= 8	2	+	2	2	+	2	= 8
तै,		युम	तत्		तत्		तै,		युम	ता		हा	



8th Naṭṭaḍavu – Adopt the posture as in the 5th Naṭṭaḍavu. At ‘Tai’ extend the right leg to front without bending the knee; at the same time bend the body forward and extend the arms vertically

with *Alapadma Hasta Mudrā* (hand gesture) with the right hand near and above the toe of the right foot and the left hand above the head. The head is bent to look at the right hand. At ‘Yuma’ retain the same pose but raise the left foot and strike it flat at the same place. Then, at ‘Tat’ take the right foot behind the left and strike the toes on the ground; while doing this bring the arms gracefully above and when they are extended fully to the top join the hands; this joining is done by changing the right hand from *Alapadma* to *Muṣṭi Hasta Mudrā* (hand gesture) and the left hand from *Alapadma* to *Sūcī Hasta Mudrā* (hand gesture) and by gripping the index figure of the left hand with the *Muṣṭi* (fist) formed by the right hand; also turn the head a little up to look at the joined hands. At ‘Tat’ retain the same pose but raise the left foot and strike it with the flat sole at the same place and at the same time straighten the head and look straight in front. Now for ‘Tai’ jump slightly at the same place, making the body erect, joining the feet and striking the ground with both the soles together, keeping the arms in *Nāṭyarambha* posture with hands in *Kaṭakāmukha Mudrā* (gesture). At the same time turn the head to look at the right hand. Then, at ‘Yuma’ strike the left foot flat and raise the right foot at the level of the knee (*Ekapāda*), cross the *Alapadma* hands at the chest level and keep the head straight and look straight in front. Then, at ‘Tā’ and ‘Hā’ lower the raised right foot and gradually sit down on raised heels and with the knees spread out; at the same time keep the arms again in *Nāṭyarambha* posture with hands in *Patāka Hasta Mudrā* (hand gesture) and palms facing downwards (*Adhomukha*); while doing this, keep the head straight and look straight in front. Repeat the entire sequence by starting with the left foot.

Photographs for 8th *Naṭṭaḍavu*: –



Śiro Bheda: Adhomukha; *Dṛṣṭi Bheda*: Avalokita; Both *Hasta Mudrāḥ*: Alapadma;
Maṇḍala Bheda: Pratyālīḍha



Śiro Bheda: Udvāhita; *Dṛṣṭi Bheda*: Ullokita; Left *Hasta Mudrā*: Sūcī;
Right *Hasta Mudrā*: Muṣṭi; *Maṇḍala Bheda*: Back Svastika



Śiro Bheda: Sama; *Dṛṣṭi Bheda*: Sama; Left *Hasta Mudrā*: Sūcī;
Right *Hasta Mudrā*: Muṣṭi; *Maṇḍala Bheda*: Back Svastika



*Śiro Bheda: Parāvṛttā; Dṛṣṭi Bheda: Sama; Both arms in Nāṭyarambha;
Both Hasta Mudrāḥ: Kaṭakāmukha; Maṇḍala Bheda: Sthānaka; Sthānaka Bheda: Samapāda*



*Śiro Bheda: Sama; Dṛṣṭi Bheda: Sama; Both Hasta Mudrāḥ: Alapadma;
Sthānaka Bheda: Ekapāda*



*Śiro Bheda: Sama; Dṛṣṭi Bheda: Sama; Both arms in Nāṭyarambha;
Both Hasta Mudrāḥ: Patāka; Muzhumaṇḍi*

Conclusion –

The rhythmic mnemonics or *Sollukaṭṭu* for this *Aḍavu* varies as king Tulaja – I, has mentioned the *Sollū* for *Nāṭṭitāṭṭaḍavu* to be ‘थै०तथैय्या’ (‘thai tathaiyyā’) and at present the *Sollū* used for *Nāṭṭaḍavu* is ‘तै युम तत् तत् तै युम ता हा’ (‘Tai Yuma Tat Tat Tai Yuma Tā Hā’). For all the eight variations of *Nāṭṭaḍavu* the *Sollū* is same. While discussing with senior scholars and teachers, I was informed that Tamil language does not have थ (Tha) ध (Dha) alphabets. Thus, this change in *Sollū* is may be because in Tamil language there is no थ (Tha) ध (Dha) alphabets. Thus, the alphabets on which we put stress are not found in Tamil language. This may be the reason for the change in the pronunciation of ‘Thai’ alphabet. In fact at present the *Sollū* used for *Nāṭṭaḍavu* is completely different from what has been mentioned in *Saṅgīta Sārāṃṛtā*.

There is also a slight difference in the term used for this *Aḍavu* as king Tulaja – I, mentioned this as *Nāṭṭitāṭṭaḍavu* and in usage it is known as *Nāṭṭaḍavu*. But the way of execution of *Nāṭṭaḍavu* complies with the description of *Nāṭṭitāṭṭaḍavu* mentioned in the treatise.

Thus, except for the change in *Sollukaṭṭu* and slight change in term, the *Aḍavu* conforms to the textual interpretation mentioned in the *Saṅgīta Sārāṃṛtā*.

4. *Pādapārśrvakuṭṭana – Dhitithai Aḍavu*

कुट्टनं पादपार्श्वभ्यां धित्तिथैशब्दपूर्वकम् ।

सचक्रवर्तनं पादपार्श्वकुट्टनमीरितम् ॥

तत्स्यात् धित्तिथैकुट्टनाह्वयम् ॥

शालयकै सहित धित्तिथै अडवु

अत्र पादप्रचारत्रिपताककरकर्मतः ।

उत्पद्यन्ते...भेदा लक्ष्यज्ञसंमताः ॥

kuṭṭanam pādapārśrvābhyāṃ dhitithaiśabdapūrvakam ।

sacakraṇvartanam pādapārśrvakuṭṭanamīritam ॥

tatsyāt dhitithaikūṭṭanāhvayam ॥

śālayakai sahita dhitithai aḍavu

atra pādapracāratripatākakarakarmataः ।

utpadyante...Bheda lakṣyajñasaṃmatāः ॥

Meaning –

Uttering ‘Dhi Ti Thai’ words, tapping on the sides and moving around is called

Pādapārśrvakuṭṭana. That should be *Dhitithai Kuṭṭana*.

The *Dhitithai Aḍavu* is mixed with *Shalayyāka*.

In this *Aḍavu* maintain the *Tripatāka Mudrā* (gesture) and make the foot movement.

Scholars accept many varieties in this.....

Pādapārśrvakuṭṭana – Dhitithai Aḍavu - This *Aḍavu* in present practice is called *Makuṭa* or *Tirmāna Aḍavu*. *Makuṭa* means crown and *Tirmāna* means to conclude. The *Tirmāna Aḍavu*

is a movement ending a group of movements and thus used generally in the concluding portion of the dance sequences. It is usually repeated thrice as an ornamental ending. The *Aḍavu* is also called by its syllables ‘**Dhi Dhi Tai**’ or ‘**Gi Na Tom**’ or ‘**Dharī Kiṭa Thom**’ or by ‘**Tai Dhi Dhi Tai**’ or ‘**Tha dhina Gi Na Tom**’ or ‘**Kiṭa Thaka Dharī Kiṭa Thom**’. In the present day practice it is performed in the *Aramaṇḍi* position by placing the right foot in front in *Añcita Pāda*, then the left foot which is still in the starting position is made to strike the ground at the same place with flat sole following which the right foot (*Añcita*) is brought back to the original position. The *Sollukaṭṭu* used for this *Aḍavu* is Dhi Dhi Tai or Gi Na Tom or Dharī Kiṭa Thom by using *Tripatāka Hasta Mudrā* (hand gesture) or combination of *Patāka* and *Alapadma Hasta Mudrā* (hand gesture) respectively. Basically this particular *Aḍavu* is *Tisra Gamana*.

In the present day practice most of the schools follow the system of practicing ***Pakka Aḍavu* or *Tā Tai Tai Tā*** (discussed later in this chapter) instead of ***Pādapārsrvaḷḷana – Dhitithai Aḍavu*** after ***Naṭṭaḍavu***.

1st Tirmāna Aḍavu or Tha dhina Gi Na Tom

Tāla – Rupaka (*Caturaśra Jāti Rupaka Tāla*)

Sollū – थ धिन गि न तोम्; थ क थ धिन गि न तोम्; थ क धि कु थ धिन गि न तोम् (Tha dhina

Gi Na Tom; Tha Ka Tha dhina Gi Na Tom; Tha Ka Dhi Ku Tha dhina Gi Na Tom)

Angas – 0 1

Starting Position



*Śiro Bheda: Sama; Dr̥ṣṭi Bheda: Sama; Both Hasta Mudrāḥ: Tripatāka;
Maṇḍala Bheda: Āyata*

Tāla Notation for 1st *Tirmāna Aḍavu* or *Tha dhina Gi Na Tom*: –

Symbol: - *Dhrutam* = 0

2	+	2	2	+	2	= 8
थ,		;	धि,		न,	



Symbol: - *Laghu* = 1

2	+	2	2	+	2	2	+	2	2	+	2	= 16
गि,		;	न,		;	तो,		म्,		;		;



Symbol: - *Dhrutam* = 0

2 + 2 2 + 2 = 8
थ, ; क, ;



Symbol: - *Laghu* = 1

2 + 2 2 + 2 2 + 2 2 + 2 = 16
थ, ; धि, न, गि, ; न, ;



Symbol: - *Dhrutam* = 0

2 + 2 2 + 2 = 8
तो, म्, ; ;



Symbol: - *Laghu* = 1

2	+	2		2	+	2		2	+	2		2	+	2	= 16
थ,		;		क,		;		धि,		;		कु,		;	



Symbol: - *Dhrutam* = 0

2	+	2		2	+	2	= 8
थ,		;		धि,		न,	



Symbol: - *Laghu* = 1

2	+	2		2	+	2		2	+	2		2	+	2	= 16
गि,		;		न,		;		तो,		म्,		;		;	



Repeat by starting with the left side.

1st Tirmāna Aḍavu or Tha dhina Gi Na Tom – This *Aḍavu* develops in four stages, each of which can be rendered independently. All of them can be rendered together also in a sequence one after the other. The rhythmic syllables for these are:

(a) Dhi Dhi Tṭai or Gi Na Tom; (b) Tṭai Dhi Dhi Tṭai or Tha dhina Gi Na Tom; (c) Tṭai Tṭai Dhi Dhi Tṭai or Tha Ka Tha dhina Gi Na Tom; (d) Tṭai Tṭai Tṭai Dhi Dhi Tṭai or Tha Ka Dhi Ku Tha dhina Gi Na Tom. Generally the execution of this *Aḍavu* starts from Tṭai Dhi Dhi Tṭai or Tha dhina Gi Na Tom till Tṭai Tṭai Tṭai Dhi Dhi Tṭai or Tha Ka Dhi Ku Tha dhina Gi Na Tom in a sequence one after the other⁸. They are executed as follows: -

(a) Dhi Dhi Tṭai or Gi Na Tom is done as follows: - Stand in the basic stance of Bharatanāṭyam i.e. *Aramaṇḍi* with the hands erect in *Tripatāka* in front of the chest and look straight in front. At ‘Dhi or Gi’ extend the right leg forward putting the heel on the ground and do not bend the knee. The left leg remains at its original position. At the same time extend the right arm straight in front i.e. parallel to the extended right leg with the palm facing upwards in *Tripatāka Hasta Mudrā* (hand gesture) and slightly bend the body forward and look straight in front. At ‘Dhi or Na’ keep the same position of the legs and feet but stamp the left foot with the flat sole at the same place and bring the right hand back to its original place near the chest with the

⁸For this *Aḍavu*, ‘Tadhing Gina Thome, Takka Tadhing Gina Thome, Takka Dhikku Tadhing Gina Thome’ syllables are used by Jayalakshmi Eshwar in her book titled *Bharatnatiyam How to...*, page no. 305-316; and ‘Tadhing Gina Tom, Taka Tadhing Gina Tom, Taka Dika Tadhing Gina Tom’ syllables are mentioned by Padmā Subrahmanyam in her article titled “Dance Notation of Aḍavus” published in a book titled *Bharatanāṭyam* by Sunil Kothari, page no. 76.

palm still facing upwards in *Tripatāka Hasta Mudrā* (hand gesture). At the same time straighten the body and look straight in front. At ‘T̥ai or Tom’ bring the right leg back to its starting position and stamp the right foot with its flat sole on the ground. At the same time take the right hand, stretching the arm fully to the back of the body and turn the body to the right and back and turn the head back to look at the right hand. Then with a horizontal sweep of the right hand and with the turn of the body in front, come back to the starting position. Now do ‘Dhi Dhi T̥ai or Gi Na Tom’ again by starting with the left side.

(b) T̥ai Dhi Dhi T̥ai or Tha dhina Gi Na Tom is done as follows: - Adopt the starting posture as in (a) above. At ‘T̥ai or Thadhina’ stamp the right foot with its flat sole at the same place and jerk the right hand a little to the front and with this jerk the left hand a little to the back, both the hands being in *Tripatāka Hasta Mudrā* (hand gesture) erect in front of the chest and look quickly first at the right hand and then in front. Some teachers prefer to have *Tripatāka Hasta Mudrā* (hand gesture) facing downwards in *Nāṭyarambha* posture on the sides for ‘T̥ai or Thadhina’. Then do ‘Dhi Dhi T̥ai or Gi Na Tom’ as described in (a) above.

(c) T̥ai T̥ai Dhi Dhi T̥ai or Tha Ka Tha dhina Gi Na Tom is done as follows: - Adopt the starting posture as in (a) above. At ‘T̥ai or Thaka’ stamp the left foot with its flat sole at the same place and jerk the left hand a little to the front and with this jerk the right hand a little to the back, both the hands being in *Tripatāka Hasta Mudrā* (hand gesture) erect in front of the chest and look quickly first at the left hand and then in front. For the second ‘T̥ai or Thadhina’ do as in the (b) above or the opposite of the first ‘T̥ai or Thaka’ of this paragraph. This is followed by ‘Dhi Dhi T̥ai or Gi Na Tom’ which is done in the same way as described in (a) above but starting with the left leg. The whole movement can be repeated on the other side.

(d) T̥ai T̥ai T̥ai Dhi Dhi T̥ai or Tha Ka Dhi Ku Tha dhina Gi Na Tom is done as follows: -
The first ‘T̥ai or Thaka’ is done as in (b) above. The second ‘T̥ai or Dhiku’ is done as first ‘T̥ai or Thaka’ in (c) above. Then at third ‘T̥ai or Thadhina’, extend both the hands in *Nāṭyarambha* posture on the sides, the palms remaining in *Tripatāka Hasta Mudrā* (hand gesture) facing downwards. Then bring either both the hands or only the right hand, back to the starting position and do ‘Dhi Dhi T̥ai or Gi Na Tom’ as described in (a) above. The whole movement can be repeated on the other side.

‘Dhi Dhi or Gi Na’ in all the above cases is normally rendered in twice the speed of the rest of the sequence.

Photographs for **1st Tirmāna Aḍavu or Tha dhina Gi Na Tom:** –



Śiro Bheda: Sama; Dr̥ṣṭi Bheda: Sama; Arms in Nāṭyarambha;
Both Hasta Mudrāḥ: Tripatāka; Maṇḍala Bheda: Āyata



*Śiro Bheda: Sama; Dṛṣṭi Bheda: Sama; Left arm in Nāṭyarambha; Right arm extended in front;
Both Hasta Mudrāḥ: Tripatāka; Maṇḍala Bheda: Pratyālīḍha*



*Śiro Bheda: Sama; Dṛṣṭi Bheda: Sama; Left arm in Nāṭyarambha;
Both Hasta Mudrāḥ: Tripatāka; Maṇḍala Bheda: Pratyālīḍha*



*Śiro Bheda: Parāvṛtta; Dṛṣṭi Bheda: Sama; Left arm in Nāṭyarambha;
Right arm extended behind; Both Hasta Mudrāḥ: Tripatāka; Maṇḍala Bheda: Āyata*



*Śiro Bheda: Sama; Dr̥ṣṭi Bheda: Sama; Both Hasta Mudrāḥ: Tripatāka;
Maṇḍala Bheda: Āyata*

2nd Tirmāna Aḍavu or Kiṭa Thaka Dharī Kiṭa Thom

Tāla – Rupaka (Caturaśra Jāti Rupaka Tāla)

Sollū – किट थक धरी किट थोम्; थक किट थक धरी किट थोम्; थ क धी कु किट थक धरी

किट थोम् (Kiṭa Thaka Dharī Kiṭa Thom; Thaka Kiṭa Thaka Dharī Kiṭa Thom; Tha Ka Dhi Ku Kiṭa Thaka Dharī Kiṭa Thom)

Angas – 0 1

Starting Position



*Śiro Bheda: Sama; Dr̥ṣṭi Bheda: Sama; Arms in Nāṭyarambha;
Both Hasta Mudrāḥ: Patāka; Maṇḍala Bheda: Āyata*

Tāla Notation for 2nd *Tirmāna Aḍavu* or *Kiṭa Thaka Dharī Kiṭa Thom*: –

Symbol: - *Dhrutam* = 0

2 + 2 2 + 2 = 8

कि, ट, थ, क,



Symbol: - *Laghu* = 1

2 + 2 2 + 2 2 + 2 2 + 2 = 16

ध, री कि, ट, थो, म्, ; ;



Symbol: - *Dhrutam* = 0

2 + 2 2 + 2 = 8

थ, क, ; ;



Symbol: - *Laghu* = 1

2	+	2	2	+	2	2	+	2	2	+	2	= 16
कि,		ट,	थ,		क,	ध,		री	कि,		ट,	



Symbol: - *Dhrutam* = 0

2	+	2	2	+	2	= 8
थो,		म्,		;		;



Symbol: - *Laghu* = 1

2	+	2	2	+	2	2	+	2	2	+	2	= 16
थ,		;	क,		;	धी		;	कु,		;	



Symbol: - *Dhrutam* = 0

2	+	2	2	+	2	= 8
कि,		ट,	थ,		क,	



Symbol: - *Laghu* = 1

2	+	2	2	+	2	2	+	2	2	+	2	= 16
ध,		री	कि,		ट,	थो,		म्,		;		;



Repeat by starting with the left side.

2nd *Tirmāna Aḍavu* or *Kiṭa Thaka Dharī Kiṭa Thom* – This *Aḍavu* also develops in four stages, each of which can be rendered independently. All of them can be rendered together also in a sequence one after the other. The rhythmic syllables for these *Aḍavus* are similar to those used for the *Tha Dhina Gi Na Tom Aḍavus*:

- (a) Dhi Dhi Tṭai or Dharī Kiṭa Thom; (b) Tṭai Dhi Dhi Tṭai or Kiṭa Thaka Dharī Kiṭa Thom;
 (c) Tṭai Tṭai Dhi Dhi Tṭai or Thaka Kiṭa Thaka Dharī Kiṭa Thom; (d) Tṭai Tṭai Tṭai Dhi Dhi Tṭai or Tha
 Ka Dhi Ku Kiṭa Thaka Dharī Kiṭa Thom. Generally the execution of this *Aḍavu* starts from Tṭai

Dhi Dhi T̥ai or Kiṭa Thaka Dharī Kiṭa Thom till T̥ai T̥ai T̥ai Dhi Dhi T̥ai or Tha Ka Dhi Ku Kiṭa Thaka Dharī Kiṭa Thom in a sequence one after the other.⁹ They are executed as follows: -

(a) Dhi Dhi T̥ai or Dharī Kiṭa Thom is done as follows: - Stand in *Aramaṇḍi* with arms in *Nāṭyarambha* position on the sides and hold *Patāka Hasta Mudrā* (hand gesture) facing downwards. At ‘Dhi or Dharī’ extend the right leg forward resting it on the ground with its heel and do not bend the knee and keep the left leg in its starting position. At the same time move the left hand to the back with the palm in *Patāka Hasta Mudrā* (hand gesture) still facing downward and turn the head towards left and back to look at the moving left hand. When doing this movement the body gets turned a little to the left and the right arm gets extended to the front. Thus, both arms become horizontal. At ‘Dhi or Kiṭa’ stamp the left foot at the same place and bring the moving left hand fully overhead and look up at it and thereafter bring it near and above the left shoulder, turn the wrist and also change the *Hasta Mudrā* (hand gesture) from *Patāka* to *Alapadma* and look towards the front. At ‘T̥ai or Thom’ bring the right leg back to its starting position and stamp the right foot with its flat sole on the ground and complete the movement of the left hand by bringing it or shooting it straight down in front a little lower than the level of the knees in the same *Alapadma Hasta Mudrā* (hand gesture) and also bend the body slightly to the right and front and

⁹For this *Aḍavu*, ‘Kittatakka Dhari Kitta Thome, Tak Kittatakka Dhari Kitta Thome, Takka Dhikku

Kittatakka Dhari Kitta Thome’ syllables are used by Jayalakshmi Eshwar in her book titled *Bharatnāṭyam How to ...*, page no. 319-330; and ‘Kitataka Tari Kita Tom, Ta Kitataka Tari Kita Tom, Ta Dhi Kitataka Tari Kita Tom’ syllables are mentioned by Padmā Subrahmanyam in her article titled “Dance Notation of Aḍavus” published in a book titled *Bharatanāṭyam* by Sunil Kothari, page no. 76-77.

look in front; with this the right arm also regains its original position, i.e. *Nāṭyarambha* position on the side holding *Patāka Hasta Mudrā* (hand gesture) facing downward. While doing this whole movement on the syllables ‘Dhi Dhi Ṭai or Dharī Kiṭa Thom’ as described above the right arm stays in the *Nāṭyarambha* position with *Patāka Hasta Mudrā* (hand gesture) facing downward and moves only along the body. Some teachers prefer to bring the left hand straight towards the right front corner at ‘Ṭai or Thom’ instead of straight down in front. At the same time they prefer to bend the body and head towards left side and look at the right front corner.

Then repeat the *Aḍavu* on the other side, i.e. by beginning, at ‘Dhi or Dharī’, with extending the left leg forward and setting the right hand in motion and the left hand will move only along the body in the *Nāṭyarambha* position with *Patāka Hasta Mudrā* (hand gesture) facing downward.

(b) Ṭai Dhi Dhi Ṭai or Kiṭa Thaka Dharī Kiṭa Thom is done as follows: - The starting position is the same as in (a) above. At ‘Ṭai or Kiṭa Thaka’ stamp the right foot at the same place and at the same time bring the right arm to the front still in *Nāṭyarambha* position with *Patāka Hasta Mudrā* (hand gesture) facing downward and keep the left arm in the starting position i.e. in *Nāṭyarambha* position on the sides with *Patāka Hasta Mudrā* (hand gesture) facing downward. With this give the right hand a slight jerk i.e. slightly draw the right shoulder in and push it back to the original position. At the same time give a subtle twist at the wrist and look first at the right palm and then in front. Then do ‘Dhi Dhi Ṭai or Dharī Kiṭa Thom’ as in (a) above. Repeat the whole movement on the other side, i.e. by beginning, at ‘Ṭai or Kiṭa Thaka’ with stamping the left foot and taking the left arm to the front and for ‘Dhi Dhi Ṭai or Dharī Kiṭa Thom’ syllables setting the right arm in motion.

(c) T̥ai T̥ai Dhi Dhi T̥ai or Thaka Kiṭa Thaka Dharī Kiṭa Thom is done as follows: - At ‘T̥ai or Thaka’ stamp the left foot at the same place and at the same time bring the left arm to the front in *Nāṭyarambha* position with *Patāka Hasta Mudrā* (hand gesture) facing downward and keep the right arm in the starting position i.e. in *Nāṭyarambha* position on the sides with *Patāka Hasta Mudrā* (hand gesture) facing downward. With this give the left hand a slight jerk i.e. slightly draw the left shoulder in and push it back to the original position. At the same time give a subtle twist at the wrist and look first at the left palm and then in front. Retain the same pose and at ‘T̥ai or Kiṭa Thaka’ raise the right foot and strike it flat at the same place and at the same time give a slight jerk to the right hand, combining it with right shoulder movement i.e. slightly draw the right shoulder in and push it back to the original position and give a subtle twist at the wrist of the right hand and look first at the right palm and then straight in the side. Then do the opposite of the ‘Dhi Dhi T̥ai or Dharī Kiṭa Thom’ as in (a) above i.e. by beginning at ‘Dhi or Dharī’ with extending the left leg forward and setting the right hand in motion and the left arm in the *Nāṭyarambha* position with *Patāka Hasta Mudrā* (hand gesture) facing downward will move only along the body. Repeat the whole movement on the other side.

(d) T̥ai T̥ai T̥ai Dhi Dhi T̥ai or Tha Ka Dhi Ku Kiṭa Thaka Dharī Kiṭa Thom is done as follows: - The starting position is the same as in (a) above. At ‘T̥ai or Tha Ka’ do the same as in (b) above for the syllables ‘T̥ai or Kiṭa Thaka’. Retain the same pose and at ‘T̥ai or Dhi Ku’ raise the left foot and strike it flat at the same place and give a slight jerk to the left hand, combining it with left shoulder movement i.e. slightly draw the left shoulder in and push it back to the original position and give a subtle twist at the wrist of the left hand and look first at the left palm and then straight in the side. Retain the same pose and at ‘T̥ai or Kiṭa Thaka’ raise the right foot and strike

it flat at the same place and give a slight jerk to the right hand i.e. slightly draw the right shoulder in and push it back to the original position and give a subtle twist at the wrist of the right hand and look first at the right palm and then in front. Then, at ‘Dhi Dhi T̥ai or Dharī Kiṭa Thom’ do the same as for the syllables ‘Dhi Dhi T̥ai or Dharī Kiṭa Thom’ in the (a) above. Then repeat the entire sequence by starting with the other side. ‘Dhi Dhi or Dharī Kiṭa’ in all the above cases is normally rendered in twice the speed of the rest of the sequence.

Each of the above mentioned *Aḍavus* i.e. (a), (b), (c) and (d) can be repeated starting with the other side either separately or together in a sequence one after the other.

Photographs for **2nd Tirmāna Aḍavu or Kiṭa Thaka Dharī Kiṭa Thom:** –



Śiro Bheda: Sama; Dṛṣṭi Bheda: Sama; Left arm in Nāṭyarambha;
Right arm extended in front in Nāṭyarambha; Both Hasta Mudrāḥ: Patāka;
Maṇḍala Bheda: Āyata



Śiro Bheda: Parāvṛtta; Dṛṣṭi Bheda: Sama; Arms in Nāṭyarambha;
Both Hasta Mudrāḥ: Patāka; Maṇḍala Bheda: Pratyālīḍha



*Śiro Bheda: Sama; Dṛṣṭi Bheda: Sama; Right arm in Nāṭyarambha;
Left Hasta Mudrā: Alapadma; Right Hasta Mudrā: Patāka; Maṇḍala Bheda: Pratyālīḍha*



*Śiro Bheda: Sama; Dṛṣṭi Bheda: Sama; Right arm in Nāṭyarambha;
Left Hasta Mudrā: Alapadma; Right Hasta Mudrā: Patāka; Maṇḍala Bheda: Āyata*

Conclusion –

The present practice of ***Dhi Dhi Tṛi Aḍavu or Makuṭa or Tirmāna Aḍavu*** is in close conformity with the textual interpretation of King Tulaja –I, except the slight modification in the syllables or *Sollukaṭṭu*. The syllable for this *Aḍavu* mentioned in ***Sanḡita Sārāmrta*** is ‘Dhi Ti Thai’ whereas at present the syllable used is ‘Dhi Dhi Tṛi’. This change in *Sollū* is probably due to the fact, as I said earlier, and as told by the senior scholars and teachers, that in Tamil language the alphabets on which we put stress such as த் (Tha) and ட் (Dha) are not found. This may be the

reason for the change in the pronunciation of ‘Thai’ syllable. In fact, the correct pronunciation as ‘Thai’ will give energy to the step. It sounds really good when rendered in *Vilamba* and *Madhya Kāla* (Speeds) whereas when it is rendered in a continuous manner in *Dhruta Kāla* (Speed), it becomes hard to pronounce and does not sound good. In the present day practice there is an addition in the syllables for every variation of this *Aḍavu* as is mentioned earlier i.e. ‘Tāi Dhi Dhi Tāi’, ‘Tāi Tāi Dhi Dhi Tāi’ and also ‘Tāi Tāi Tāi Dhi Dhi Tāi’. We may use these variations either separately or all together one after the other in a sequence. Instead of using only ‘Dhi Dhi Tāi’ syllables, ‘Gi Na Tom’ and ‘Dharī Kiṭa Thom’ syllables are also used for this *Aḍavu* in the present day practice.

‘Dhi Ti Thai’ is the *Sollū* described in *Saṅgīta Sārāṃṛta* for this *Aḍavu*. King Tulaja – I, has not mentioned any specific name in Tamil language for this *Aḍavu* instead he has used the *Sollū* as the name of this *Aḍavu* i.e. ***Dhitiṭhai Aḍavu***. In Saṃskṛtam the name given to this *Aḍavu* by King Tulaja – I, is ***Pādapārsrvakuṭṭana***.

Thus, except the slight modification in the syllables of this *Aḍavu* and its varieties, the execution closely conforms to the textual interpretation. The terminology used at present for this *Aḍavu* is ***Makuṭa*** or ***Tirmāna Aḍavu*** or the syllables whereas except in Saṃskṛtam, the terminology for this *Aḍavu* in Tamil language has not been mentioned by King Tulaja – I.

5. Digidigikuṭṭana – Digidigi Aḍavu – Koyyaraḍavu

स्थित्वार्धमण्डले भूमौ पादाग्रचलनात्मकम् ।

सचक्रवर्तनं प्रोक्तं दिगिदिग्यादिकुट्टनम् ॥

दिगिदिगि अडवु

करपादप्रचा..... ।

.....मताः ॥

उदाहरणम् – दिग्दिग्दिग्दिग्थय्यौ ।

केचित् कुट्टनभेदाः स्युस्तत्तत्तालप्रभेदतः ॥

दिग्दिग्दिग्दिग्थैथैय्या

” ” ” ” ” ” ”

sthitvārdhamanḍale bhūmau pādāgracalanātmakam ।

sacakravartanam pra^०oktaṁ digidigyādikuṭṭanam ॥

digidigi aḍavu

karapādapracā..... ।

.....matāः ॥

udāharaṇam – digdigdigdigthayyau ।

kecit kuṭṭanaBhedaḥ: syustattattālaprabhedataः ॥

digdigdigdigthaiyaiyā

” ” ” ” ” ” ”

Meaning –

Standing on the ground in *Ardha Maṇḍala* posture, moving on the toes (पादाग्र *Pādāgra*), moving around is said to be ***Digidigi*** etc *Kuṭṭana*.

Digidigi Aḍavu

The movements of hands and legs.....

.....Accepted.

For instance – digdigdigdigthayyau

There can be some *Kuṭṭana* (tapping) related differences based on the difference in the Tālas.

digdigdigdigthaithaiyyā

digdigdigdigthaithaiyyā

This *Aḍavu* is not in vogue in the present day practising *Aḍavu* tradition in Bharatanāṭyam yet it is used based on the requirement. For an example – Late Smt. Rukmiṇī Devī Arundale used it for the description of the crab movement on the sea shore in one of her dance productions called ***Cūḍāmaṇi Pradānam***. Also an *Aḍavu* almost similar to the one described above is prevalent in the Kūchipūdi dance style.

6. *Utplutyotthāna – Kudicca ezhumburadu*

उत्प्लुत्य भूमावुत्थानं करपादप्रचारवत् ।

मण्डलं पूर्ववच्चसंज्ञितम् ॥

॥ इति उत्प्लुत्योत्थानम् ॥

थैतत्तथा । थैतद्धितम् ।

utplutya bhūmāvutthānaṁ karapādapracāravat ।

maṇḍalaṁ pūrvavaccasaṁjñitam ॥

॥ iti utplutyotthānam ॥

thaitattatthā । thaitaddhittām ।

Meaning –

The movement such as jumping and going up on the ground that consists the movements of both hands and legs, then the *Maṇḍala* like before.....is termed.

Thus, it is called *Utplutyotthāna*.

Thaitattatthā - thaitaddhittām

Utplutyotthāna – Kudhicca ezhumburadu – In the present practice it is known as *Paaichal Aḍavu*.

The term *Paaichal* means to take a jump. There are four variations. The first two variations are known by their syllables – “**Dhit - Taiyuma tat – Tā Tai.**”¹⁰ The third variation is known as ‘*Kartari*’ or ‘*Karthari*’ *Aḍavu*. This third variation also resembles with the description of ‘*Svastika*

¹⁰For this *Aḍavu*, ‘Dhit tain da ta ta ta’ syllables are mentioned by Padmā Subrahmanyam in her article titled “Dance Notation of Aḍavus” published in a book titled *Bharatanāṭyam* by Sunil Kothari, page no. 68-69.

– *Taṭṭikkattaradu*’ mentioned by King Tulaja – I, (discussed later in this chapter). The fourth variation is known as ‘*Kaththi*’ *Aḍavu*. Here I am discussing the first, second and fourth variations of this *Aḍavu* and third variation is discussed later under the heading ‘*Svastika – Taṭṭikkattaradu*’.

Scholars like V. S. Radhika in her unpublished thesis have described this as partially resembling with some of the variations involved in the *Maṇḍi Aḍavu*. But she gives the description of *Sarukkal* (“*Sarukkal*” in Tamil means to slide and in Saṃskṛtam it is called “*Skhalitham*”) *Aḍavu* and states that this description is only one variation of this *Aḍavu* group -

“In this *Aḍavu*, the body positioned in the *Muzhumaṇḍi* (full sitting position on raised heels with knees facing sides) is slightly raised with a mild jump on the toes and employing *Śikhara Hasta* in both the hands, the right leg is extended sideways obliquely, thereby balancing the weight of the body on the left foot which assumes *Samapāda* consequent upon the leg extension. The right hand is stretched and placed sideways in the direction opposite to the extended right leg.

The same procedure is to be repeated with the left leg.”

In my contention the description of *Utplutyotthāna – Kudhicca ezhumburadu* given by King Tulaja – I, resembles with *Paaichal Aḍavu*. The following is the description of the first, second and fourth variations of this *Aḍavu* along with the photographs.

1st Dhit - Taiyuma tat – Tā Tai

Tāla – Ādi (*Caturaśra Jāti Tripuṭa Tāla*)

Sollū – धित् तैयुम तत् ता तै (Dhit Taiyuma tat Tā Tai)

Angas – 1 0 0

Starting Position



Śiro Bheda: Sama; Dr̥ṣṭi Bheda: Sama; Both Hasta Mudrāḥ: Kaṭakāmukha;

Maṇḍala Bheda: Āyata

Tāla Notātion for **1st Dhit - Taiyuma tat – Tā Tai:** –

Symbol: - Laghu = 1

2	+	2		2	+	2		2	+	2		2	+	2	=16
धित्			;	तैयुम		तत्		ता			;	तै,			



Symbol: - Dhrutam = 0

2	+	2		2	+	2	=8
धित्			;	तैयुम		तत्	

Symbol: - Dhrutam = 0

2	+	2		2	+	2	=8
ता			;	तै,			



Symbol: - *Laghu* = 1

2	+	2		2	+	2		2	+	2		2	+	2	= 16
धित्			;	तैयुम		तत्		ता			;	तै,			



Symbol: - *Dhrutam* = 0

Symbol: - *Dhrutam* = 0

2	+	2		2	+	2	= 8		2	+	2		2	+	2	= 8
धित्			;	तैयुम		तत्			ता			;	तै,			



1st Dhit - Taiyuma tat – Tā Tai - Adopt the basic stance i.e. *Aramaṇḍi* with hands in *Kaṭakāmukha Hasta Mudrā* (hand gesture) placed in front of the chest and look straight in front. At ‘Dhit’ jump high to the right side folding the right leg to touch the seat and land on the right foot silently. The body takes a slight dip and rise along with the jump. Then as the jump is taken, the left foot is also folded immediately to touch the seat (folding of the right leg and then the left leg to touch the seat happens one after the other) and is carried across and to the back of the right leg and rest it on the

toes at 'Tai'. Remain in the same position till 'yuma tat – Tā Tai'. With this do the hand movements as follows: At 'Dhit' give a slight dip to both hands at their position in front of the chest and then for 'Taiyuma tat – Tā Tai' allow the right hand, which is changed from *Kaṭakāmukha* to *Alapadma*, to trace an arc in front of the head and to the right and take up its final position (at 'Tai') with the arm fully extended to the right; at the same time turn the head and the eyes in the direction of the moving right hand, so that at 'Tai' the head is turned fully to the right and the eyes look at the right hand. Bend the body to the right along with the right hand movement.

Now from here do Dhit - Taiyuma tat – Tā Tai again, but on the left side. Legs will be opposite of what is mentioned in the above paragraph. Hands follow i.e. throw the left arm up, changing the *Hasta Mudrā* to *Alapadma* and take it to the left side tracing an arc in front of the head and to the left and take up its final position (at 'Tai') with the arm fully extended to the left; at the same time turn the head and the eyes in the direction of the moving left hand, so that at 'Tai' the head is turned fully to the left and the eyes look at the left hand. Here simultaneously and gradually bring the right arm tracing an arc towards the chest level changing to *Kaṭakāmukha*. Bend the body from right to the left along with the hand movement. Remain in the same position till 'yuma tat – Tā Tai'.

Do Dhit - Taiyuma tat – Tā Tai again, but as follows: At 'Dhit' jump high to the front from the *Aramaṇḍi* position by folding the right leg to touch the seat and then the left leg one after the other and land on the right foot silently in *Aramaṇḍi* position. Now at 'Tai' bring the left foot forward from the lifted position and rest it silently on the ground next to the right foot in *Aramaṇḍi* position. Remain in the same position till 'yuma tat – Tā Tai'. Simultaneously take the left arm above the head holding *Kaṭakāmukha* inverted and allow the right hand to trace a vertical semi-

circle in front of the body, changing the *Hasta Mudrā* from *Kaṭakāmukha* to *Alapadma* on its way to the front and to take up its final position at ‘yuma’ with the arm fully extended to the front. The eyes throughout keep looking at the right hand and then look in front. Remain in the same position till ‘tat – Tā Tai’.

At ‘Dhit’ jump backwards folding the left leg from the *Aramaṇḍi* position and then the right leg to touch the seat one after the other, and land on the left foot silently. At ‘Tai’ bring the right foot from the lifted position and rest it flat next to the left foot silently in *Aramaṇḍi* position. Remain in the same position till ‘yuma tat – Tā Tai’. With this, at ‘Dhit’ give the right hand a slight dip at the same place and allow it to retrace the vertical semi-circle and to come back to its original position in front of the chest at ‘yuma’, changing the *Hasta Mudrā* from *Alapadma* to *Kaṭakāmukha*. Left hand remains at the same position i.e. above the head holding *Kaṭakāmukha* inverted. Remain in the same position till ‘tat – Tā Tai’. The eyes throughout keep looking at the right hand and then in front.

Repeat the entire sequence, from the very beginning, by starting with the left side.

Photographs for **1st Dhit - Taiyuma tat – Tā Tai:** –



Śiro Bheda: Parāvyṛtta; Dṛṣṭi Bheda: Sama; Left Hasta Mudrā: Kaṭakāmukha;
Right Hasta Mudrā: Alapadma; Maṇḍala Bheda: Back Svastika



*Śiro Bheda: Parāvṛtta; Dṛṣṭi Bheda: Sama; Left Hasta Mudrā: Alapadma;
Right Hasta Mudrā: Kaṭakāmukha; Maṇḍala Bheda: Back Svastika*



*Śiro Bheda: Sama; Dṛṣṭi Bheda: Sama; Left Hasta Mudrā: Kaṭakāmukha;
Right Hasta Mudrā: Alapadma; Maṇḍala Bheda: Āyata*



*Śiro Bheda: Sama; Dṛṣṭi Bheda: Sama; Both Hasta Mudrāḥ: Kaṭakāmukha;
Maṇḍala Bheda: Āyata*

2nd Dhit - Taiyuma tat – Tā Tai

Tāla – Ādi (*Caturaśra Jāti Tripuṭa Tāla*)

Sollū – धित् तैयुम तत् ता तै (Dhit Taiyumaa tat Tā Tai)

Angas – 1 0 0

Starting Position is same as mentioned above for the 1st Dhit - Taiyuma tat – Tā Tai.

Tāla Notātion for 2nd Dhit - Taiyuma tat – Tā Tai: –

Symbol: - *Laghu* = 1

2	+	2	2	+	2	2	+	2	2	+	2	= 16
धित्			;	तैयुम		तत्		ता		;	तै,	;



Symbol: - *Dhrutam* = 0

2	+	2	2	+	2	= 8
धित्			;	तैयुम		तत्



Symbol: - *Dhrutam* = 0

2	+	2	2	+	2	= 8
ता			;	तै,		;



Symbol: - *Laghu* = 1

2	+	2	2	+	2	2	+	2	2	+	2	= 16
धित्		;	तैयुम		तत्	ता		;	तै,		;	



Symbol: - *Dhrutam* = 0

2	+	2	2	+	2	= 8
धित्		;	तैयुम		तत्	

Symbol: - *Dhrutam* = 0

2	+	2	2	+	2	= 8
ता		;	तै,		;	



2nd Dhit - Taiyuma tat – Tā Tai - Adopt the starting position as described above for the **1st Dhit - Taiyuma tat – Tā Tai**. At first do Dhit - Taiyuma tat – Tā Tai on the right side and then on the left side, as described above in the first two paragraphs of **1st Dhit - Taiyuma tat – Tā Tai**.

Do Dhit - Taiyuma tat – Tā Tai again, but as follows: At ‘Dhit’ take a jump by folding the right leg and then the left rotating the body anti-clockwise by 90 degree or facing the body to the left side. At ‘Taiyuma’ land on the right foot, resting it on the toes, and follow this by bringing the

left foot, also on the toes, next to the right foot i.e. in *Muzhumaṇḍi* position with the right shoulder pointing to the audience. Bend the body slightly towards the right and look towards the audience on the right. Remain in the same position till ‘tat – Tā Tai’. Simultaneously change the right *Kaṭakāmukha* to *Alapadma* at the chest level withdrawing the left arm to chest level with *Alapadma*. Take both the hands tracing a circle above the head i.e. each hand is allowed to trace a big, vertical, sweeping semi-circle, the right hand to the right side and the left hand to the left side, till, in their final position, at ‘tat’, they are straight overhead with both the *Hasta Mudrā* as the inverted *Kaṭakāmukha*. Remain in the same position till ‘Tā Tai’.

Now at ‘Dhit’ rise to *Aramaṇḍi* position and place the left leg back i.e. the left leg is extended to the left side and rests on its heel with toes raised up. The weight of the body falls on the right leg. Bend the body towards right side and slightly to the front from the waist following the right hand movement. At ‘Taiyuma tat – Tā’ rotate anticlockwise with folded right leg and give the weight of the body on the left leg which is now in *Sama Pāda* position and take a complete turn or circle. At ‘Tai’ finish the circle and come to the front i.e. body facing straight to the audience and place the right foot with the left, in *Sama Pāda* (standing with the feet together) position. Thus, the body and the head rotates along with the leg movement to face the audience. Simultaneously withdraw both the hands from the top, in a circular movement, with *Alapadma*, downward position, with the palm facing the front. Then from downward position, fold the arms back to the chest level, changing from the *Alapadma Hasta Mudrā* to *Kaṭakāmukha* to take up its final position at ‘Tai’. Eyes follow the right hand movement and at ‘Tai’ look in front. For details see the photographs.

The entire sequence is then repeated by starting with the left side.

Photographs for **2nd Dhit - Taiyuma tat – Tā Tai:** –

First two photographs are same as given above for **1st Dhit - Taiyuma tat – Tā Tai.**



Śiro Bheda: Parāvyrtta; Dṛṣṭi Bheda: Sācī; Both Hasta Mudrāḥ: Kaṭakāmukha; Muzhumaṇḍi



Śiro Bheda: Parāvyrtta; Dṛṣṭi Bheda: Sācī; Both Hasta Mudrāḥ: Alapadma;

Keep the left leg back on heel from the *Āyata Maṇḍala*



Śiro Bheda: Sama; Dṛṣṭi Bheda: Sama; Both Hasta Mudrāḥ: Kaṭakāmukha;

Maṇḍala Bheda: Sthānaka; Sthānaka Bheda: Samapāda

Kaththi Aḍavu

Tāla – *Ādi (Caturaśra Jāti Tripuṭa Tāla)*

Sollū – धित् तैयुम तत् ता तै (Dhit Taiyuma tat Tā Tai)

Angas – 1 0 0

Starting Position



*Śiro Bheda: Sama; Dr̥ṣṭi Bheda: Sama; Both Hasta Mudrāḥ: Śikhara;
Maṇḍala Bheda: Sthānaka; Sthānaka Bheda: Samapāda*

Tāla Notātion for ***Kaththi Aḍavu***: –

Symbol: - *Laghu* = 1

2	+	2	2	+	2	2	+	2	2	+	2	= 16
धित्		;	तैयुम		तत्	ता		;	तै,		;	



Symbol: - *Dhrutam* = 0

2 + 2 2 + 2 = 8
धित् ; तैयुम तत्



Symbol: - *Dhrutam* = 0

2 + 2 2 + 2 = 8
ता ; तै, ;



Symbol: - *Laghu* = 1

2 + 2 2 + 2 2 + 2 2 + 2 = 16
धित् ; तैयुम तत् ता ; तै, ;



Symbol: - *Dhrutam* = 0

2 + 2 2 + 2 = 8
धित् ; तैयुम तत्



Symbol: - *Dhrutam* = 0

2 + 2 2 + 2 = 8
ता ; तै, ;



Kaththi Aḍavu - Stand straight in *Sthānaka Maṇḍala* with *Sama Pāda* (standing with the feet together) position. Keep the hands in *Śikhara Hasta Mudrā* (hand gesture) placed in front of the chest and look straight in front. At ‘Dhit’ jump high and rotate 90 degree anticlockwise in the middle of the air to face the left side. The right leg is folded to hit the seat and land silently on the right leg and start sitting in *Aramaṇḍi* position, with toes pointing to the left. Simultaneously fold the left leg to hit the seat. By ‘Tai’ the right leg is in complete *Aramaṇḍi*. At ‘Taiyuma’ the left leg is completely stretched towards the right and place the toes of the left leg on the ground at ‘yuma’ with the heel raised up. Do not bend the knee of the left leg. The weight of the body is on the right leg and lean forward. With this the right hand holding *Śikhara Hasta Mudrā* goes straight up above the head and traces an anticlockwise upward circular arc to the right side to the horizontal position, then down and continue the circle till it reaches the left side, completely extended in a straight line. The moving right hand does not bend and remains completely stretched. The left hand remains at the same place i.e. in front of the chest in *Śikhara Hasta Mudrā*. The body and the head follow the right hand and finish facing the left side. Thus, the right profile of the body is to the audience. Eyes follow the right hand and finish looking straight in front on the left side. The hand movement finish at ‘tat’ and the leg movements finish at ‘yuma’. Remain in the same position till ‘Tā Tai’.

For the next ‘Dhit Taiyuma tat Tā Tai’ do the opposite of the ‘Dhit Taiyuma tat Tā Tai’ as mentioned in the above paragraph i.e. the movements finish facing right side with the left profile of the body to the audience.

Now for the next ‘Dhit Taiyuma tat Tā Tai’ do the same movement again as described above in the 1st paragraph but facing front i.e. jump high and rotate 45 degree anticlockwise in the

middle of the air to face the front or to face the audience. Thus, the movements finish with the body facing to the audience.

For the next ‘Dhit Taiyuma tat Tā’ do the opposite of the ‘Dhit Taiyuma tat Tā’ as mentioned above in the 1st paragraph but facing front. Thus, the movements finish with the body facing to the audience and the body leans forward with the weight of the body on the left leg. At ‘Tai’ come back to the starting position. Thus, bring the right leg to its starting position i.e. near the left leg in *Sama Pāda* position and at the same time bring the left hand back to its starting position i.e. in front of the chest in *Śikhara Hasta Mudrā* and look in front.

Now repeat the entire sequence as described in the four paragraphs above by starting with the left side.

Photographs for ***Kaththi Aḍavu***: –



Śiro Bheda: Sama; Dr̥ṣṭi Bheda: Sama; Left Hasta Mudrā: Śikhara;
Right Hasta Mudrā: Ardhachandra; Maṇḍala Bheda: Prerita

Conclusion –

Thus the description of this *Aḍavu* given by king Tulaja – I, in *Saṅgīta Sārāmr̥ta* resembles *Paaichal Aḍavu* of present practising tradition. The rhythmic mnemonics or *Sollukaṭṭus* mentioned

by king Tulaja – I, does not match with the present usage of the *Sollukaṭṭus* as he mentioned ‘thaitattatthā - thaitaddhittām’ and at present the syllables used are ‘Dhit Taiyuma tat Tā Tai’.

The term or the name in Tamil language for this *Aḍavu* given by king Tulaja – I, in *Saṅgīta Sārāmṛta* is *Kudhicca ezhumburadu* and in Saṃskṛtam it is *Utplutyotthāna* whereas the term used in the present practising tradition for this *Aḍavu* is *Paaichal Aḍavu* with the first two variations known by its syllables “**Dhit - Taiyuma tat – Tā Tai**”, the third variation known as ‘*Kartarī*’ or ‘*Kartharī Aḍavu*’ and the fourth variation known as ‘*Kaththi*’ *Aḍavu*.

Thus the description matches but the syllables and terminology varies.

7. *Mardana – KudiccumEttaḍavu*

अत्रापि भेदा जायन्ते बहवो लक्ष्यसंगताः ।

उत्प्लुत्य भूमौ पार्श्विभ्यां मर्दनं यत्पु.... ।

...मर्दनाख्यानं नाटयवेदविदो विदुः ॥

॥ तद्धिथैथै तद्धित्तांताम् ॥

atrāpi Bheda jāyante bahavo lakṣyasamgatāḥ ।

utplutya bhūmau pārṣṇibhyāṃ mardanaṃ yatpu.... ।

...mardanākhyānaṃ nāṭayavedavidō viduḥ ॥

॥ taddhithaithai taddhittāmtām ॥

Meaning –

In this context also there are differences observed as per the definition of Lakshyyās (the act). The act of jumping on the ground and rubbing again with the heels..... *Nāṭayaveda* scholars mention it as *Mardana*.

taddhithaithai taddhittāmtām

Mardana – KudiccumEttaḍavu – In the practicing tradition it is called *KudiccumEttaḍavu* or *Kudditu Mettu Aḍavu* or *Kudittu Mettu Aḍavu*. The term ‘*Kuddichu*’ or ‘*Kudittu*’ or ‘*Kudiccu*’ or ‘*Kudditu*’ in Tamil means to jump and ‘*Mettu*’ in Tamil means to stamp. ‘*Mettu*’ is to press the heel down while the toes rest on the ground. In other words when the toes rest on the ground and then while pressing the heel down the sound which is produced is ‘*Mettu*’. Both the

feet are raised onto the toes with a slight jump and then strike the floor together with the heels. Thus, it is to drop both the heels to strike the floor with forefoot resting on the ground.

A continuous rhythmic pattern is executed by the feet in the *Aḍavu* of this group for the syllables ‘तै हा तै ही तै हा तै ही...’ (‘Tai Hā Tai Hī Tai Hā Tai Hī...’)¹¹. These rhythmic syllables employed in the present practising tradition are the same for each variety of this *Aḍavu*. Adopt the basic stance of Bharatanāṭyam. At ‘Tai’ the body takes a little jump with the feet which have the heels raised i.e. *Agratalasancara* feet. At ‘Hā’ the heels are lowered to strike the floor. At ‘Tai’ the jump on the toes is executed again i.e. with *Agratalasancara* feet and at ‘Hī’ the heels are again lowered to strike the surface flat. In this way in all the *Aḍavus* of this group the movement of the feet is carried on. However, there are variations in the use of the hands and the body. In the present practising tradition generally four variations of this *Aḍavu* are practised and hereunder they are enumerated along with their syllables:

1st KudiccumEttaḍavu or Kudditu Mettu Aḍavu or Kudittu Mettu Aḍavu

Tāla – Ādi (*Caturaśra Jāti Tripuṭa Tāla*)

Sollū – तै हा तै ही तै हा तै ही... (Tai Hā Tai Hī Tai Hā Tai Hī...)

Angas – 1 0 0

¹¹For this *Aḍavu*, ‘Tai Hath Tai Hi’ syllables are used by Jayalakshmi Eshwar in her book titled *Bharatnatiyam How to...*, page no. 135-153; and ‘Tai ha Tai hi’ syllables are mentioned by Padmā Subrahmanyam in her article titled “Dance Notation of Aḍavus” published in a book titled *Bharatanāṭyam* by Sunil Kothari, page no. 58-59.

Starting Position



*Śiro Bheda: Sama; Dr̥ṣṭi Bheda: Sama; Both Hasta Mudrāḥ: Kaṭakāmukha;
Maṇḍala Bheda: Āyata*

This starting position is same for all the four variations of this *Aḍavu*.

Tāla Notation for 1st *KudiccumEttaḍavu* or *Kudditu Mettu Aḍavu* or *Kudittu Mettu Aḍavu*: –

Symbol: - *Laghu* = 1

2	+	2		2	+	2		2	+	2		2	+	2	= 16
तै,		हा		तै,		हि,		तै,		हा		तै,		हि,	



Symbol: - *Dhrutam* = 0

Symbol: - *Dhrutam* = 0

2	+	2		2	+	2	= 8	2	+	2		2	+	2	= 8
तै,		हा		तै,		ही		तै,		हा		तै,		ही	



1st KudiccumEttaḍavu or Kudditu Mettu Aḍavu or Kudittu Mettu Aḍavu – Adopt the basic stance – *Aramaṇḍi* with *Kaṭakāmukha Hāsta Mudrā* (hand gesture) in front of the chest. At ‘Tai’ stretch the hands in *Nāṭyārambhā* posture to the sides, alter them to *Alapadma Hāsta Mudrā* (hand gesture), move the right shoulder slightly backwards and the left shoulder slightly to the front and turn the head to look at the right hand. The heels at ‘Tai’ are raised. At ‘Hā’ retain the pose but strike the heels down. At ‘Tai’ again jump on the toes, change the hands again to *Kaṭakāmukha Hāsta Mudrā* (hand gesture) and make the shoulders normally straight and make the head straight and look in front. At ‘Hī’ retain the same posture but strike the heels down. Follow this by bringing the arms in front and by crossing them, the right arm being above and the hands being in *Alapadma Hāsta Mudrā* (hand gesture) and bend the body slightly to the right side and the head being slightly bent to the front and right side to look at the hands. This is done at ‘Tai Hā’, with a jump on the toes at ‘Tai’ and the lowering of the feet by striking the heels at ‘Hā’. At ‘Tai’ the hands are again taken to the sides in *Nāṭyārambhā* posture with *Kaṭakāmukha Hāsta Mudrā* (hand gesture) and with the body and the head coming back to the normal position and look straight in front. Of course, as all along, at ‘Tai’ there is a jump on the toes with the heels raised and at ‘Hī’ retain the same pose but the heels are lowered to strike the floor. The entire sequence is to be repeated by starting with the left side.

Photographs for 1st *KudiccumEttaḍavu* or *Kudditu Mettu Aḍavu* or *Kudittu Mettu Aḍavu*: –



Śiro Bheda: Parāvyrtta; Dṛṣṭi Bheda: Sācī; Arms in Nāṭyarambha;
Both Hasta Mudrāḥ: Alapadma; Maṇḍala Bheda: Āyata



Śiro Bheda: Parāvyrtta; Dṛṣṭi Bheda: Sācī; Arms in Nāṭyarambha;
Both Hasta Mudrāḥ: Alapadma; Maṇḍala Bheda: Āyata



Śiro Bheda: Sama; Dṛṣṭi Bheda: Sama; Arms in Nāṭyarambha;
Both Hasta Mudrāḥ: Kaṭakāmukha; Maṇḍala Bheda: Āyata



*Śiro Bheda: Sama; Drṣṭi Bheda: Sama; Arms in Nāṭyarambha;
Both Hasta Mudrāḥ: Kaṭakāmukha; Maṇḍala Bheda: Āyata*



*Śiro Bheda: Parivāhita; Drṣṭi Bheda: Avalokita; Both Hasta Mudrāḥ: Alapadma;
Maṇḍala Bheda: Āyata*



*Śiro Bheda: Parivāhita; Drṣṭi Bheda: Avalokita; Both Hasta Mudrāḥ: Alapadma;
Maṇḍala Bheda: Āyata*

2nd KudiccumEttaḍavu or Kudditu Mettu Aḍavu or Kudittu Mettu Aḍavu

Tāla – Ādi (Caturaśra Jāti Tripuṭa Tāla)

Sollū – तै हा तै ही तै हा तै ही... (Tai Hā Tai Hī Tai Hā Tai Hī...)

Angas – 1 0 0

Tāla Notation for 2nd KudiccumEttaḍavu or Kudditu Mettu Aḍavu or Kudittu Mettu Aḍavu: –

Symbol: - Laghu = 1

2	+	2	2	+	2	2	+	2	2	+	2	= 16
तै,		हा	तै,		ही	तै,		हा	तै,		ही	



Symbol: - Dhruṭam = 0

2	+	2	2	+	2	= 8
तै,		हा	तै,		ही	

Symbol: - Dhruṭam = 0

2	+	2	2	+	2	= 8
तै,		हा	तै,		ही	



Repeat by starting with the left side.

2nd KudiccumEttaḍavu or Kudditu Mettu Aḍavu or Kudittu Mettu Aḍavu – The starting position is the same as in **1st KudiccumEttaḍavu or Kudditu Mettu Aḍavu or Kudittu Mettu Aḍavu** i.e. the body is in the basic stance of Bharatanāṭyam with the hands in *Kaṭakāmukha Hāsta Mudrā* (hand gesture) in front of the chest. Look straight in front. The foot movement is also the same, being common, as already explained, to all the *Aḍavus* in this family. At ‘Tai Hā’ extend the right arm behind the body, the hand being in *Alapadma Hāsta Mudrā* (hand gesture), and also turn the body and the head back to look at the right hand. As always, at ‘Tai’ there is a jump on the toes with the heels raised and at ‘Hā’ they strike flat. At ‘Tai Hī’ bring back the right hand and give the initial pose, a jump on the toes with the heels being raised at ‘Tai’ and heels down at ‘Hī’. Then repeat the entire sequence by starting with the left side.

Now at ‘Tai’ take the right hand up to the right side with *Tripatāka Hāsta Mudrā* (hand gesture) above the head, palm facing to the front, and bend the body to the left and turn the head to look at the raised right hand. The left hand remains at the original position i.e. in *Kaṭakāmukha Hāsta Mudrā* (hand gesture) in front of the chest. As always, at ‘Tai’ there is a jump on the toes with the heels raised. At ‘Hā’ retain the same pose but bring the heels down. At ‘Tai’, tracing a vertical arc bring the right arm below on the right side, near the right knee, palm facing the front, and bend the body to the right and turn the head to look at the right hand. Keep the same original position for the left hand. As always, at ‘Tai’ there is a jump on the toes with the heels raised. At ‘Hī’ retain the same pose but bring the heels down. Then repeat the entire sequence on the left side by keeping the right hand in *Tripatāka Hāsta Mudrā* (hand gesture) in front of the chest and moving the left hand first above the head and then vertically bringing it down near the left knee.

Photographs for 2nd *KudiccumEttaḍavu* or *Kudditu Mettu Aḍavu* or *Kudittu Mettu Aḍavu*: –



Śiro Bheda: Parāvṛtta; Dṛṣṭi Bheda: Sācī; Right arm stretched at the back;
Left Hasta Mudrā: Kaṭakāmukha; Right Hasta Mudrā: Alapadma; Maṇḍala Bheda: Āyata



Śiro Bheda: Parāvṛtta; Dṛṣṭi Bheda: Sācī; Right arm stretched at the back;
Left Hasta Mudrā: Kaṭakāmukha; Right Hasta Mudrā: Alapadma; Maṇḍala Bheda: Āyata



Śiro Bheda: Sama; Dṛṣṭi Bheda: Sama; Both Hasta Mudrāḥ: Kaṭakāmukha;
Maṇḍala Bheda: Āyata



*Śiro Bheda: Sama; Dr̥ṣṭi Bheda: Sama; Both Hasta Mudrāḥ: Kaṭakāmukha;
Maṇḍala Bheda: Āyata*



*Śiro Bheda: Utkṣipta; Dr̥ṣṭi Bheda: Ullokita; Left Hasta Mudrā: Kaṭakāmukha;
Right Hasta Mudrā: Tripatāka; Maṇḍala Bheda: Āyata*



*Śiro Bheda: Utkṣipta; Dr̥ṣṭi Bheda: Ullokita; Left Hasta Mudrā: Kaṭakāmukha;
Right Hasta Mudrā: Tripatāka; Maṇḍala Bheda: Āyata*



Śiro Bheda: Parāvṛtta and Adhomukha; Dr̥ṣṭi Bheda: Avalokita;
Left Hasta Mudrā: Kaṭakāmukha; Right Hasta Mudrā: Tripatāka; Maṇḍala Bheda: Āyata



Śiro Bheda: Parāvṛtta and Adhomukha; Dr̥ṣṭi Bheda: Avalokita;
Left Hasta Mudrā: Kaṭakāmukha; Right Hasta Mudrā: Tripatāka; Maṇḍala Bheda: Āyata

3rd KudiccumEttaḍavu or Kudditu Mettu Aḍavu or Kudittu Mettu Aḍavu

Tāla – Ādi (Caturaśra Jāti Tripuṭa Tāla)

Sollū – तै हा तै ही तै हा तै ही... (Tai Hā Tai Hī Tai Hā Tai Hī...)

Angas – 1 0 0

Tāla Notation for **3rd KudiccumEttaḍavu or Kudditu Mettu Aḍavu or Kudittu Mettu Aḍavu** –

Symbol: - Laghu = 1

2	+	2	2	+	2	2	+	2	2	+	2	= 16
तै,		हा	तै,		ही	तै,		हा	तै,		ही	



Symbol: - Dhrutam = 0

Symbol: - Dhrutam = 0

2	+	2	2	+	2	= 8
तै,		हा	तै,		ही	

2	+	2	2	+	2	= 8
तै,		हा	तै,		ही	



3rd KudiccumEttaḍavu or Kudditu Mettu Aḍavu or Kudittu Mettu Aḍavu – The starting position is the same as above and the foot movement is also the same. At ‘Tai Hā’ extend the left arm to the left side in *Nāṭyārambhā* posture with *Patāka Hāsta Mudrā* (hand gesture) and extend the right arm with *Alapadma Hāsta Mudrā* (hand gesture) in an angle i.e. towards down front left corner and also bend the body slightly to the right and look at the right hand. As always, at ‘Tai’ there is a jump on the toes with the heels raised. At ‘Hā’ retain the same pose but bring the heels down. At ‘Tai Hī’ make the upper body straight and bring the right hand to its original position in front the chest and change it to *Kaṭakāmukha Hāsta Mudrā* (hand gesture) and look straight in front. Of course, as all along, at ‘Tai’ there is a jump on the toes with the heels raised and at ‘Hī’ retain the

same pose but the heels are lowered to strike the floor. Repeat the sequence again on the same side. Follow this by repeating the entire sequence twice by starting with the other side.

Photographs for **3rd KudiccumEttaḍavu or Kudditu Mettu Aḍavu or Kudittu Mettu Aḍavu:** –



*Śiro Bheda: Parivāhita; Dr̥ṣṭi Bheda: Avalokita; Left arm in Nāṭyārambhā;
Left Hasta Mudrā: Patāka; Right Hasta Mudrā: Alapadma; Maṇḍala Bheda: Āyata*



*Śiro Bheda: Parivāhita; Dr̥ṣṭi Bheda: Avalokita; Left arm in Nāṭyārambhā;
Left Hasta Mudrā: Patāka; Right Hasta Mudrā: Alapadma; Maṇḍala Bheda: Āyata*



*Śiro Bheda: Sama; Dṛṣṭi Bheda: Sama; Left arm in Nāṭyārambhā;
Left Hasta Mudrā: Patāka; Right Hasta Mudrā: Kaṭakāmukha; Maṇḍala Bheda: Āyata*



*Śiro Bheda: Sama; Dṛṣṭi Bheda: Sama; Left arm in Nāṭyārambhā;
Left Hasta Mudrā: Patāka; Right Hasta Mudrā: Kaṭakāmukha; Maṇḍala Bheda: Āyata*

4th KudiccumEttaḍavu or Kudditu Mettu Aḍavu or Kudittu Mettu Aḍavu

Tāla – Ādi (Caturaśra Jāti Tripuṭa Tāla)

Sollū – तै हा तै ही तै हा तै ही... (Tai Hā Tai Hī Tai Hā Tai Hī...)

Angas – 1 0 0

Tāla Notation for **4th KudiccumEttaḍavu or Kudditu Mettu Aḍavu or Kudittu Mettu Aḍavu**: –

Symbol: - *Laghu* = 1

2	+	2	2	+	2	2	+	2	2	+	2	= 16
तै,		हा	तै,		ही	तै,		हा	तै,		ही	



Symbol: - *Dhrutam* = 0

2	+	2	2	+	2	= 8
तै,		हा	तै,		ही	

Symbol: - *Dhrutam* = 0

2	+	2	2	+	2	= 8
तै,		हा	तै,		ही	



4th KudiccumEttaḍavu or Kudditu Mettu Aḍavu or Kudittu Mettu Aḍavu – Adopt the starting position i.e. *Aramaṇḍi* with *Kaṭakāmukha Hāsta Mudrā* (hand gesture) in front of the chest. At ‘Tai Hā’ extend both the hands straight in front and down with *Alapadma Hāsta Mudrā* (hand gesture) facing to the front and bend the body slightly to the front and also bend the head to look at the hands. As always, at ‘Tai’ there is a jump on the toes with the heels raised and at ‘Hā’ retaining the same pose the heels are lowered to strike flat on the floor. At ‘Tai Hī’ make the upper body and head straight and bring both the hands to their original position in front of the chest and change them to *Kaṭakāmukha Hāsta Mudrā* (hand gesture) and look straight in front. Of course,

as all along, at ‘Tai’ there is a jump on the toes with the heels raised and at ‘Hī’ retain the same pose but the heels are lowered to strike the floor. Repeat the entire sequence again.

Photographs for **4th KudiccumEttaḍavu or Kudditu Mettu Aḍavu or Kudittu Mettu Aḍavu:** –



Śiro Bheda: Adhomukha; Dṛṣṭi Bheda: Avalokita; Arms are completely stretched;
Both Hasta Mudrāḥ: Alapadma; Maṇḍala Bheda: Āyata



Śiro Bheda: Adhomukha; Dṛṣṭi Bheda: Avalokita; Arms are completely stretched;
Both Hasta Mudrāḥ: Alapadma; Maṇḍala Bheda: Āyata

The other photographs of this variation are same as in the **2nd KudiccumEttaḍavu or Kudditu Mettu Aḍavu or Kudittu Mettu Aḍavu.**

Conclusion –

The description of this *Aḍavu* mentioned in *Saṅgīta Sārāmr̥ta* by king Tulaja – I, exactly correspond to the *KudiccumEttaḍavu* or *Kudditu Mettu Aḍavu* or *Kudittu Mettu Aḍavu* of the present day practising tradition except for the change in the *Sollū* or syllables. The rhythmic mnemonics or *Sollukaṭṭus* for this *Aḍavu* mentioned in *Saṅgīta Sārāmr̥ta* is ‘तद्धिथैथै तद्धित्तांताम्’ (‘taddhithaithai taddhittāmtām’) whereas at present the *Sollukaṭṭus* or syllables used for this *Aḍavu* is ‘तै हा तै ही तै हा तै ही...’ (‘Tai Hā Tai Hī Tai Hā Tai Hī...’).

Thus, the description and terminology of this *Aḍavu* as mentioned in *Saṅgīta Sārāmr̥ta* exactly corresponds to the present practising tradition except for the *Sollukaṭṭus* or syllables.

8. *Santāḍaya – Bhramaṇa*

सन्ताडयोद्धृत्य सव्येन पादेन भ्रमणं यथा ।
तथा वामेन चेतत्स्यात् सन्ताडयभ्रमणाह्वयम् ॥
॥ धैध..... ॥

santāḍayoddhṛtya savyena pādena bhramaṇaṃ yathā ।

Tatthā vāmena cetTattsyāt santāḍayabhramaṇāhvayam ॥

॥ dhaidha..... ॥

Meaning –

After striking the right foot, lift it up, make a round, and place it on the ground and repeat it with the left is known as *Santāḍaya Bhramaṇa*.

Dhaidha.....

Santāḍaya – Bhramaṇa - This movement resembles with *Cutral or Sutral*, current in practising tradition of Bharatanāṭyam. The term *Cutral or Sutral* in Tamil means to whirl. This involves balancing the weight of the body on one foot, while the other foot is made to swirl round. In the current practising tradition of Bharatanāṭyam *Cutral or Sutral* is executed as follows - one foot is placed back on its heel and the round is taken by the other foot by lifting it up¹². The rhythmic syllables used are Ta Kka Dhi Mi Ta Kka Jha ṇu. Here usually the hand above the head

¹²Different schools do it differently. For example - Two different ways of executing *Sutral* are mentioned by Dr. Padmā Subrahmanyam in her article titled “Dance Notation of Aḍavus” published in a book titled *Bharatanāṭyam* by Sunil Kothari, page no. 73-76. For details see her article.

is in *Kaṭakāmukha* and the hand stretched in front is in *Alapadma*, ending as *Kaṭakāmukha* in front of the chest. *Tripatāka* hand may also be used as per the uses of single hand gestures mentioned in *Abhinaya Darpaṇa* of Āchārya Nandikēśvara. In the present practising tradition it is followed by the *Pakka Aḍavu* in *Tillānā* particularly.

It is executed in *Caturaśra Tāla*. The syllables used are – ‘Ta Kka Dhi Mi Ta Kka Jha ṇu’ (‘त क्क धि मि त क्क झ णु’). In the present practising tradition it is not practised along with the other *Aḍavu* groups.

Scholars like V. S. Radhika in her unpublished thesis have described this as *Suṭṭral Aḍavu* with the syllables ‘That tai tām dhit tai tām’. Scholars like Mrinalini Sarabhai in her book titled *Understanding Bharatanāṭyam* have given the photographs of the **Tat tai tām Aḍavu** under the heading of *Shutru Aḍavu*. The **Tat tai tām Aḍavu** (known by its syllables) of the present practice does not have *Sutral* or whirl instead some variations of **Tat tai tām Aḍavu** have half turns. Thus, as some variations of **Tat tai tām Aḍavu** have half turns embedded in them, it seems this may be the reason that *Cutral* or *Sutral* is used by these scholars. However full whirl is what I will call as *Shutru* or *Suṭṭral* or *Cutral* or *Sutral*. The following is the description for the execution of *Cutral* or *Sutral* along with the rhythmic syllables:

Starting Position



*Śiro Bheda: Sama; Dṛṣṭi Bheda: Sama; Both Hasta Mudrāḥ: Kaṭakāmukha;
Maṇḍala Bheda: Sthānaka; Sthānaka Bheda: Samapāda*

Cutral or Sutral - Syllable is Ta Kka Dhi Mi Ta Kka Jha ṇu.

त क्क धि मि त क्क झ णु



Cutral or Sutral – Stand straight with left hand above the head in *Kaṭakāmukha* and right hand in front of the chest in *Kaṭakāmukha*. At ‘Ta Kka’ lift the left leg and place it back on heels. At the same time turn the body to face the left, stretch the right hand in front in *Alapadma* and look straight in the direction of the stretched right hand. Now at ‘Dhi’ lift the right leg to touch the back and completely turn the body back with left hand at the same position i.e. above the head in *Kaṭakāmukha* and the right hand moves along with the body, still stretched completely facing left

holding *Alapadma*. At ‘Mi’ right leg joins the left leg in *Sama Pāda* facing front. Thus, the body completes the turn and come back to the Starting position and at the same time right hand also completes the circle along with the body and comes back to its Starting position i.e. in front of the chest in *Kaṭakāmukha*. Thus, in this way one circle is completed. The whirling starts from the left side by placing the left leg back on heels. Now, repeat the whole process of whirling by starting on the right side by placing the right leg back on heels on the syllables Ta Kka Jha ṇu. For details see the photographs.

Photographs for *Cutral or Sutral*: –



Śiro Bheda: Sama; Dṛṣṭi Bheda: Sama; Left Hasta Mudrā: Kaṭakāmukha;
Right Hasta Mudrā: Alapadma; Place the left leg back from the Samapāda Sthānaka



Śiro Bheda: Sama; Dṛṣṭi Bheda: Sama; Both Hasta Mudrāḥ: Kaṭakāmukha;
Maṇḍala Bheda: Sthānaka; Sthānaka Bheda: Samapāda

Conclusion –

Cutral or *Sutral* of the present day practising tradition complies with the description mentioned in *Saṅgīta Sārāmr̥ta* but instead of striking one foot and taking a round with the same foot by lifting it up, one foot is placed back on its heel and the round is taken by the other foot by lifting it up. The term and the *Sollukaṭṭu* or syllable varies from what Tulaja – I, have mentioned here. The *Sollukaṭṭu* or syllable mentioned in *Saṅgīta Sārāmr̥ta* is ‘दैध’ (‘Dhaidha’) whereas in today’s practising tradition the *Sollukaṭṭu* or syllable used are ‘त क्क धि मि त क्क झ णु’ (‘Ta Kka Dhi Mi Ta Kka Jha ṇu’).

The description of this *Aḍavu Santāḍaya – Bhramaṇa* as mentioned in *Saṅgīta Sārāmr̥ta* also resembles with the *Aḍavu* practised in the present day tradition by Kūchipūdi dancers. They strike the right foot, lift it and swirl round in circular movement while balancing the body weight on the left foot. The same is repeated starting with the left foot. The *Sollukaṭṭu* or syllable used here is ‘धणत्ता थिय्यां तक्कत्ता धणत्ता थिय्यां तक्कत्तै’ (‘dhaṇattā thiyiyāṁ takkattā dhaṇattā thiyiyāṁ takkattai’).

9. *Samtāḍya pārṣṇikuṭṭana– Taṭṭimeṭṭaḍavu*

सन्ताड्य सव्यवामाभ्यां पार्श्विभ्यां कुट्टनं भुवि ।

क्रमाच्चेत् संताड्य पार्श्विकुट्टनाख्यं तथा भवेत् ॥

संताड्य पार्श्विकुट्टनम् ॥

॥ तट्टिमेट्टडवु ॥

॥ थैय्यथै० थैय्यथै ॥

samtāḍya savyavāmābhyāṃ pārṣṇibhyāṃ kuṭṭanaṃ bhuvi ।

kramāccet samtāḍya pārṣṇikuṭṭanākhyam tathā bhavet ॥

samtāḍya pārṣṇikuṭṭanam ॥

॥ taṭṭimeṭṭaḍavu ॥

॥ thaiyyathai thaiyyathai ॥

Meaning –

Hit the ground with the right heel and then with the left alternately is called as ***Pārṣṇi Kuṭṭana***.

Beating the ground and tapping the heels (संताड्य पार्श्विकुट्टनम्) is called ***Taṭṭimeṭṭaḍavu***.

thaiyyathai thaiyyathai

Samtāḍya pārṣṇikuṭṭana– Taṭṭimeṭṭaḍavu – In the present practice it is called ***Taṭṭimeṭṭa*** or ***Thatti Mettu***. The terms ‘***Taṭṭi***’ or ‘***Thatti***’ or ‘***Thattu***’ or ‘***Taṭṭu***’ mean to strike the floor flatly with the whole sole and ‘***Mettu***’ means to stamp or press the heel down while the toes rest on the ground. In other words when the toes rest on the ground and then while pressing the heel down the sound which is produced is ‘***Mettu***’. Adopt the basic stance (*Aramaṇḍi*) positioning the feet in

right angle with wrists on the waist and keeping the head in *Sama* and eyes looking in front i.e. *Sama Dr̥ṣṭi*, raise the right foot and then strike it hard on the floor with its flat sole. The same foot strikes the floor with the heel or the other foot is made to strike the floor with its forepart and then with the heel. Thus, the heel is stamped, while the forefoot rests on the ground. The technical term for this is *Udghaṭṭita*. It is also performed in the basic stance (*Aramaṇḍi*) with both the feet facing side. It can be performed in all the five *Jātis*:

1. ***Tiśra*** (Three Beats) – Syllable is Ta Kki ṭa.
2. ***Caturaśra*** (Four Beats) - Syllable is Ta Kka Dhi Mi.
3. ***Khaṇḍa*** (Five Beats) - Syllable is Ta Kka Ta Kki ṭa.
4. ***Miśra*** (Seven Beats) - Syllable is Ta Kka Dhi Mi Ta Kki ṭa.
5. ***Sankīrṇa*** (Nine Beats) - Syllable is Ta Kka Dhi Mi Ta Kka Ta Kki ṭa.¹³

The following are the detailed description for the execution of ***Taṭṭimeṭṭa* or *Thatti Mettu*** along with their rhythmic syllables:

¹³‘Tak Kit Ta’ syllables for ***Tiśra***, ‘Tak Ka Dhim Mi’ syllables for ***Caturaśra***, ‘Tak Ka Tak Kit Ta’ syllables for ***Khaṇḍa***, ‘Tak Kit Ta Tak Ka Dhim Mi’ syllables for ***Miśra*** and the syllables ‘Tak Ka Dhim Mi Tak Ka Ta Kit Ta’ for ***Sankīrṇa*** are mentioned by Jayalakshmi Eshwar in her book titled *Bharatnatiyam How to...*, page no. 333-336; and ‘Ta Ki Ta’ syllables for ***Tiśra***, ‘Ta Ka Dhi Mi’ syllables for ***Caturaśra***, ‘Ta Ka Ta Ki Ta’ syllables for ***Khaṇḍa***, ‘Ta Ka Dhi Mi Ta Ki Ta’ syllables for ***Miśra*** and the syllables ‘Ta Ka Dhi Mi Ta Ka Ta Ki Ta’ for ***Sankīrṇa*** are mentioned by Padmā Subrahmanyam in her article titled “Dance Notation of Aḍavus” published in a book titled *Bharatanāṭyam* by Sunil Kothari, page no. 54-55.

Starting Position



Śiro Bheda: Sama; Dṛṣṭi Bheda: Sama; Wrists on the waist; Position the Feet in right angle

This starting position is same to perform in all the five *Jātis*.

1. *Tiśra* (Three Beats) – Syllable is Ta Kki ṭa.

त

क्कि

ट



At ‘Ta’ raise the right foot and strike it hard on the floor with its flat sole (to move forward, strike the right foot slightly forward). Now at ‘Kki’ lift the left foot and place it on the floor with its forepart, at ‘ṭa’ lower the heel of the left foot. Here while lowering down the heel, the *Pāda Bheda* (foot movement) becomes *Udghaṭṭita* (as per *Nāṭyaśāstra*).

Photographs for ***Tiśra*** (Three Beats): –



Śiro Bheda: Sama; Dṛṣṭi Bheda: Sama; Wrists on the waist; Position the Feet in right angle;
Raise the right foot and strike it hard on the floor with its flat sole



Śiro Bheda: Sama; Dṛṣṭi Bheda: Sama; Wrists on the waist; Position the Feet in right angle; Lift
the left foot and place it on the floor with its forepart



Śiro Bheda: Sama; Dṛṣṭi Bheda: Sama; Wrists on the waist; Position the Feet in right angle;
Lower the heel of the left foot

2. *Caturaśra* (Four Beats) - Syllable is Ta Kka Dhi Mi.



At ‘Ta’ raise the right foot and strike it hard on the floor with its flat sole (to move forward, strike the right foot slightly forward). At ‘Kka’ raise the heel of the right foot and then press it hard on the floor. Now at ‘Dhi’ lift the left foot and place it on the floor with its forepart, at ‘Mi’ lower the heel of the left foot. Here at ‘Kka and Mi’, the foot movement is again *Udghaṭṭita* (as per *Nāṭyaśāstra*).

Photographs for *Caturaśra* (Four Beats): –



Śiro Bheda: Sama; Dr̥ṣṭi Bheda: Sama; Wrist on the waist; Position the Feet in right angle;

Raise the heel of the right foot and then press it hard on the floor

The other photographs are same as described above for *Tiśra* (Three Beats).

3. **Khanḍa** (Five Beats) - Syllable is Ta Kka Ta Kki ṭa.

त क्क

त

क्कि

ट



At ‘Ta Kka’ raise the right foot and strike it hard on the floor with its flat sole. Now ‘Ta Kki Ta’ is same as ‘Ta Kki Ta’ of **Tiśra** (Three Beats).

Photographs are same as described above for **Tiśra** (Three Beats).

4. **Miśra** (Seven Beats) - Syllable is Ta Kka Dhi Mi Ta Kki ṭa.

त

क्क

धि

मि

त

क्कि

ट



For ‘Ta Kka Dhi Mi’ do the same as described above for **Caturaśra** (Four Beats) and for ‘Ta Kki ṭa’ do the same as described for **Tiśra** (Three Beats).

Photographs are also same as described above for **Caturaśra** (Four Beats) and **Tiśra** (Three Beats).

5. **Sankīrṇa** (Nine Beats) - Syllable is Ta Kka Dhi Mi Ta Kka Ta Kki ṭa.

त क्क धि मि त क्क त क्कि ट



The execution of ‘Ta Kka Dhi Mi’ is same as described above for **Caturaśra** (Four Beats). At ‘Ta Kka’ raise the right foot and strike it hard on the floor with its flat sole. Now ‘Ta Kki ṭa’ is same as ‘Ta Kki ṭa’ of **Tiśra** (Three Beats). Photographs are same as described above for **Caturaśra** (Four Beats) and **Tiśra** (Three Beats).

There is no specific hand movement for this group of *Adavu*. When this *Adavu* is used in expressive dance then the hands perform various gestures to suit the meaning of the chosen songs. Some schools practice this *Adavu* with different specific hand movement for all the five *Jātis*. The importance of this *Adavu* is that it plays a major role in the *Nṛtta* items of Bharatanāṭyam repertoire.

Conclusion –

The description of this *Adavu* given in **Saṅgīta Sārāmr̥ta** resembles to the **Taṭṭimeṭṭa** or **Thatti Mettu** of the present practising tradition. The *Sollukaṭṭu* or syllable (தைய்யதே. தைய்யதே) of the **Taṭṭimeṭṭaḍavu** mentioned in **Saṅgīta Sārāmr̥ta** text is presently not in use because the same *Adavu* is taught as (பஞ்சநடா) *Pancanaḍā Adavu* and thus, the *Sollukaṭṭu* or syllable of each *Jātis* is rendered.

10. *Mṛdusparśana – Anukkura Aḍavu*

संमेल्य सव्यवामाङ्घ्रि ताभ्यां भूस्पर्शनं क्रमात् ।

द्रुतगत्या तदेव स्यात् मृदुस्पर्शनसंज्ञकम् ॥

॥ अनुक्कुर अडवु ॥

॥ तद्धिथै० तद्धित्ता-ता ॥

एतानि त्रीण्यनेकानि कल्पनाचित्रितत्वता (तः ?) ॥

sammelya savyavāmāṅghri tābhyāṃ bhūsparśanaṃ kramāt ।

drutagatyā tadeva syāt mṛdusparśanasamjñakam ॥

॥ anukkura aḍavu ॥

॥ taddhithai taddhittā-tā ॥

etāni trīṇyanekāni kalpanācitrītatvatā (ta: ?) ॥

Meaning –

Joining together both the right and left ankles, gradually touching the ground using or applying the *Druta* (fast) *Gati* (speed) should be known as *Mṛdusparśana*. This is called *Anukkura Aḍavu*.

The syllables are – taddhithai taddhittā-tā

According to creativity varied movements of these three are possible.

Mṛdusparśana – Anukkura Aḍavu – This *Aḍavu* is identified as *Naḍai* of the present practising tradition. The term ‘*Naḍai*’ means to walk. The danseuse places the foot with its flat sole gently on the ground alternatively (right and left) in the process to move back. While moving back, the right leg is placed behind and the left leg is lifted and positioned on the heel. In this way

Naḍai involves walking either backwards, diagonally or sideways to the front etc. employing varied hand movements.

In the present practising tradition it is not practised along with the other Aḍavu groups. The execution of *Naḍai* is simple and it is used either in the beginning or in between rhythmic dance sequences. It is also used as a choreographic ornamentation in between the *Nṛtya* dance portions.

The *Naḍai* is executed in *Caturaśra Tāla* in the present practising tradition of Bharatanāṭyam. The syllables used are – ‘Ta Kka Dhi Mi Ta Kka Jha ṇu’ (‘त क्क धि मि त क्क झ णु’). In *Sanḡita Sārāṃṛta* the syllables mentioned for this Aḍavu is ‘taddhithai taddhittā-tā’ (‘तद्धिथै • तद्धित्ता-ता’). The following is the description for the execution of *Naḍai* along with the rhythmic syllables:

Starting Position



Śiro Bheda: Sama; Dr̥ṣṭi Bheda: Sama; Wrists on the waist;
Maṇḍala Bheda: Sthānaka; Sthānaka Bheda: Samapāda

This starting position is same for all the variations of *Naḍai*.

(i) *Naḍai* (backwards) - Syllable is Ta Kka Dhi Mi Ta Kka Jha ṇu.

त क्क धि मि त क्क झ णु



At ‘Ta Kka’ raise the right foot and strike it on the floor with its flat sole. At ‘Dhi Mi’ again raise the right foot and now place it back, to move back. In the process of keeping the right foot back, the left foot rests on its heel. Repeat the same with the left foot. In order to walk back, continue to do this with both the foot alternately.

Photographs for *Naḍai* (backwards): –



Śiro Bheda: Sama; Dṛṣṭi Bheda: Sama; Wrists on the waist;
Maṇḍala Bheda: Sthānaka; Sthānaka Bheda: Samapāda



Śiro Bheda: Sama; Dṛṣṭi Bheda: Sama; Wrists on the waist;
Keep the right foot back from the *Samapāda Sthānaka*

(ii) *Naḍai* (towards front) - Syllable is Ta Kka Dhi Mi Ta Kka Jha ṇu.

त क्क धि मि त क्क झ णु



At ‘Ta’ raise the right foot and taking a slight dip place it on the floor with its flat sole at ‘Kka’. In the process of keeping the right foot front, the left foot rests on its toes (*Kuñcita*). Repeat the same with the left foot. In order to walk front, continue to do this with both the foot alternately.

Photographs for *Naḍai* (towards front): –



Śiro Bheda: Sama; Dṛṣṭi Bheda: Sama; Wrists on the waist;
Keep the right foot front from the *Samapāda Sthānaka*

Conclusion –

The description of this *Aḍavu* in the *Saṅgīta Sārāmr̥ta* corresponds to the execution of the *Naḍai* of the present day practise except for the change in the Terminology and the *Sollukaṭṭu* or syllables used. The syllables mentioned in *Saṅgīta Sārāmr̥ta* for this *Aḍavu* is ‘taddhithai taddhittā-tā’ (‘तद्धिथै • तद्धित्ता-ता’) whereas in the present practise the syllables used are – ‘Ta Kka Dhi Mi Ta Kka Jha ṇu’ (‘त क्क धि मि त क्क झ णु’). Similarly, the terminology used for this *Aḍavu* in *Saṅgīta Sārāmr̥ta* is *Anukkura Aḍavu* whereas in the present day practise it is called *Naḍai*.

11. Karṣaṇa – Śimīra Aḍavu

अर्धमण्डलमास्थाय पादाभ्यां कर्षणं भुवि ।
सव्यापसव्यतश्चेत् स्यात् प्रोक्तं कर्षणाह्वयम् ॥
॥ शिमीर अडवु ॥
॥ थैय्यथै ॥
उत्प्लुत्यादिप्रभेदेन तद्भेदाः स्युरनेकधा ॥
क्रमात्प्रपदपार्ष्णिभ्यां कर्षणं भुवि पार्श्वयोः ।
द्रुतादिगत्या नाट्यज्ञैः प्रोक्तं कर्षणपादकम् ॥
॥ कडशकालु ॥
॥ थैथैथैथै ॥
करादिव्यापारभेदात्तद्भेदाः स्युरनेकधा ॥

ardhamañḍalamāsthāya pādābhyāṃ karṣaṇaṃ bhuvi ।
savyāpasavyataścet syāt proktaṃ karṣaṇāhvayam ॥
॥ śimīra aḍavu ॥

॥ thaiyyathai ॥

utplutyādiprabhedena tadBheda: syuraneadhā ॥
kramātraprapadapārṣṇibhyāṃ karṣaṇaṃ bhuvi pārśvayo: ।
drutādigatyā nāṭyajñaiḥ proktaṃ karṣaṇapādakam ॥
॥ kaḍaśakālu ॥

॥ thaithaithaithai ॥

karādivyāpāraBhedattadBheda: syuraneadhā ॥

Meaning –

Stand in the *Ardha Maṇḍala*, drag the foot on the ground in clockwise and anti-clockwise direction. This is known as ***Karṣaṇa***.

It is called ***Śimīra Aḍavu***.

Syllable - thaiyyathai

There can be several variations like jumping etc.

Rubbing the ground gradually standing on the toes and then the heels on the sides using *Druta Gatis* is called ***Karṣaṇapādaka*** by the scholars of *Nāṭya*.

kaḍaśakālu

Syllable – thaithaithaithai

Based on the hand movements it can be of many kinds.

Karṣaṇa – Śimīra Aḍavu - King Tulaja – I, has called this *Aḍavu* as ***Śimīra Aḍavu*** but its description matches with the ***Pakka Aḍavu*** of the present day practising tradition. The term ‘***Pakka***’ means side. The accent here is on movement which is either sideways or diagonally towards the corners.¹⁴ Movements to cover the space are introduced in this *Aḍavu*. In this *Aḍavu* both the feet are placed closely with one foot in *Kuñcita* behind the other with flat sole. After taking a jump with both the feet together in *Samapāda*, the feet are moved in different geometrical

¹⁴Sarabhai, Mrinalini. *Understanding Bharata Natyam*. Ed.3. Ahmedabad: The Darpana Academy of Performing Arts, 1981: 33. Dr. Padmā Subrahmanyam explains it differently. For details see her article titled “Dance Notation of Aḍavus” published in a book titled *Bharatanāṭyam* by Sunil Kothari, page no. 55-58.

patterns, covering extensive space with one foot in *Kuñcita* behind the other with flat sole.

It is also called by its syllables ‘**Tā Tai Tai Tā**’¹⁵. There are four variations in this *Aḍavu*. The syllables remains the same for each variety of the *Aḍavu*. The following are the variations in this group of *Aḍavus*:

1st Pakka Aḍavu or Tā Tai Tai Tā

Tāla – *Ādi* (*Caturaśra Jāti Tripuṭa Tāla*)

Sollū – ता तै तै ता धि तै तै ता (Tā Tai Tai Tā Dhi Tai Tai Tā)

Angas – 1 0 0

Starting Position



Śiro Bheda: Sama; Dr̥ṣṭi Bheda: Sama; Both Hasta Mudrāḥ: Patāka; Maṇḍala Bheda: Āyata

¹⁵For this *Aḍavu*, ‘Ta Tai Tai Ta Dhit Tai Tai Ta’ syllables are used by Jayalakshmi Eshwar in her book titled *Bharatnatyam How to...*, page no. 103-132; ‘Ta Tai Tai Ta Ta Tai Tai Ta’ syllables are mentioned in a book titled *Dancing Bharatanāṭyam, a Manual on Aḍavus the basic ‘Dance-Units’ of the Art* by Mohan Khokar, page no. 26-29; and ‘Tā Tai Tai Ta Dhi Tai Tai Ta’ syllables are used by Rathna Kumar in her work titled *Aḍavus, Basic Dance units of Bharatanāṭyam – a unique Dance notation*, page no. 16.

Tāla Notation for **1st Pakka Aḍavu** or **Tā Tai Tai Tā**: –

Symbol: - *Laghu* = 1

2	+	2		2	+	2		2	+	2	= 16	
ता		;		तै		;		तै		;		



Symbol: - *Dhrutam* = 0

2	+	2		2	+	2	= 8	
धि,		;		तै		;		



Symbol: - *Dhrutam* = 0

2	+	2		2	+	2	= 8	
तै		;		ता		;		

Symbol: - *Laghu* = 1

2 + 2 2 + 2 2 + 2 2 + 2 = 16

ता ; तै ; तै ; ता ;



Symbol: - *Dhrutam* = 0

2 + 2 2 + 2 = 8

धि, ; तै ;

Symbol: - *Dhrutam* = 0

2 + 2 2 + 2 = 8

तै ; ता ;



1st Pakka Aḍavu or Tā Tai Tai Tā – Adopt the basic stance and hold the hands in *Patāka Hasta Mudrā* (hand gesture) with the palms facing upwards and in a horizontal position in front of the chest. At ‘Tā’ stamp the right foot at the same place; at ‘Tai’ take the right foot a little to the right side and stamp again; at the next ‘Tai’ bring the left foot behind the right and strike the left toes; at ‘Tā’ stamp the right foot again at the same place. Co-ordinate these movements of the feet with those of the hands i.e. at ‘Tā’ the right hand with the starting *Hasta Mudrā* (hand gesture) is stretched completely in front. This hand is then moved in a big sweeping horizontal curve for ‘Tai Tai’, so that at the ‘Tai’ the right hand stretches out fully to the right and at the second ‘Tai’ the

right hand stretches out fully to the back. At ‘Tā’ the right hand returns to its original position but now with *Kaṭakāmukha Hasta Mudrā* (hand gesture). For ‘Dhi Tai Tai Tā’ the same movement is repeated on the left side, starting the steps with the left foot and using the left hand to trace the arc.¹⁶

Then the syllables ‘Tā Tai Tai Tā Dhi Tai Tai Tā’ are repeated in this way: At ‘Tā Tai Tai Tā’ the foot movement is done to the right side, as described above. With this the hands are moved as follows: at ‘Tā’ the left hand is near the front shoulder turned erect in *Tripatāka Hasta Mudrā* (hand gesture) facing outward i.e. palm facing front; at ‘Tai Tai Tā’ the hand is gradually moved straight to the front, palm erect and facing the front all the time. At ‘Dhi Tai Tai Tā’ the feet follow the steps described for ‘Dhi Tai Tai Tā’ above and the left hand is gradually moved back to the starting position while at the same time the right hand which is also turned erect in *Tripatāka Hasta Mudrā* (hand gesture) facing outward i.e. the palm facing front is moved to the front as was done earlier with the left hand. The entire sequence is then repeated from the beginning by starting the movements on the left side.

¹⁶In some schools, from front of the chest, the right hand is circled as *Alapadma* in a big sweeping horizontal curve at the level of the shoulder and brought back from behind to the front of the chest as *Kaṭakāmukha*. The left hand remains as *Kaṭakāmukha* in front of the chest. For ‘Dhi Tai Tai Tā’ the same movement is repeated on the left side.

Photographs for 1st *Pakka Aḍavu* or Tā Tai Tai Tā: –



Śiro Bheda: Sama; Dṛṣṭi Bheda: Sama; Both Hasta Mudrāḥ: Patāka; Maṇḍala Bheda: Āyata



*Śiro Bheda: Parāvṛtta; Dṛṣṭi Bheda: Sama; Both Hasta Mudrāḥ: Patāka;
Maṇḍala Bheda: Prerita*



*Śiro Bheda: Parāvṛtta; Dṛṣṭi Bheda: Sācī; Right arm stretched at the back;
Both Hasta Mudrāḥ: Patāka; Maṇḍala Bheda: Back Svastika*



*Śiro Bheda: Sama; Dṛṣṭi Bheda: Sama; Left Hasta Mudrā: Patāka;
Right Hasta Mudrā: Kaṭakāmukha; Maṇḍala Bheda: Back Svastika*



*Śiro Bheda: Sama; Dṛṣṭi Bheda: Sama; Left Hasta Mudrā: Patāka;
Right Hasta Mudrā: Kaṭakāmukha; Maṇḍala Bheda: Āyata*



*Śiro Bheda: Parāvṛtta; Dṛṣṭi Bheda: Sama; Left Hasta Mudrā: Patāka;
Right Hasta Mudrā: Kaṭakāmukha; Maṇḍala Bheda: Prerita*



*Śiro Bheda: Parāṅvṛtta; Dṛṣṭi Bheda: Sācī; Left arm stretched at the back;
Left Hasta Mudrā: Patāka; Right Hasta Mudrā: Kaṭakāmukha; Maṇḍala Bheda: Back Svastika*



*Śiro Bheda: Sama; Dṛṣṭi Bheda: Sama; Both Hasta Mudrāḥ: Kaṭakāmukha;
Maṇḍala Bheda: Back Svastika*



*Śiro Bheda: Sama; Dṛṣṭi Bheda: Sama; Left Hasta Mudrā: Tripatāka;
Right Hasta Mudrā: Kaṭakāmukha; Maṇḍala Bheda: Āyata*



*Śiro Bheda: Sama; Dṛṣṭi Bheda: Sama; Left Hasta Mudrā: Tripatāka;
Right Hasta Mudrā: Kaṭakāmukha; Maṇḍala Bheda: Prerita*



*Śiro Bheda: Sama; Dṛṣṭi Bheda: Sama; Left Hasta Mudrā: Tripatāka;
Right Hasta Mudrā: Kaṭakāmukha; Maṇḍala Bheda: Back Svastika*



*Śiro Bheda: Sama; Dṛṣṭi Bheda: Sama; Left Hasta Mudrā: Tripatāka;
Right Hasta Mudrā: Kaṭakāmukha; Maṇḍala Bheda: Back Svastika*



Śiro Bheda: Sama; Dṛṣṭi Bheda: Sama; Both Hasta Mudrāḥ: Tripatāka; Maṇḍala Bheda: Āyata



Śiro Bheda: Sama; Dṛṣṭi Bheda: Sama; Both Hasta Mudrāḥ: Tripatāka; Maṇḍala Bheda: Prerita



*Śiro Bheda: Sama; Dṛṣṭi Bheda: Sama; Both Hasta Mudrāḥ: Tripatāka;
Maṇḍala Bheda: Back Svastika*



*Śiro Bheda: Sama; Dṛṣṭi Bheda: Sama; Both Hasta Mudrāḥ: Tripatāka;
Maṇḍala Bheda: Āyata*

2nd Pakka Aḍavu or Tā Tai Tai Tā

Tāla – Ādi (Caturaśra Jāti Tripuṭa Tāla)

Sollū – ता तै तै ता धि तै तै ता (Tā Tai Tai Tā Dhi Tai Tai Tā)

Angas – 1 0 0

Starting Position



*Śiro Bheda: Sama; Dṛṣṭi Bheda: Sama; Both Hasta Mudrāḥ: Kaṭakāmukha;
Maṇḍala Bheda: Āyata*

Tāla Notation for **2nd Pakka Aḍavu or Tā Tai Tai Tā**: –

Symbol: - *Laghu* = 1

2	+	2	2	+	2	2	+	2	2	+	2	= 16
ता		;	तै		;	तै		;	ता		;	



Symbol: - *Dhrutam* = 0

Symbol: - *Dhrutam* = 0

2	+	2	2	+	2	= 8	2	+	2	2	+	2	= 8
धि,		;	तै		;		तै		;	ता		;	



2nd Pakka Aḍavu or Tā Tai Tai Tā – Adopt the basic stance and hold the hands in *Kaṭakāmukha Hasta Mudrā* (hand gesture) in front of the chest. For ‘Tā Tai Tai Tā’ the movements of the feet are the same as in (i) above. The movement of the right hand is as follows: at ‘Tā’ the right hand, which is in *Kaṭakāmukha Hasta Mudrā* (hand gesture), is given a slight dip and then raised again; the hand is then changed to *Alapadma Hasta Mudrā* (hand gesture) and for ‘Tai Tai Tā’ it is made

to trace a big arc in the vertical plane starting from the front of the chest and going high above the head across to the right. The head and eyes also follow the direction of the right hand in motion. After completing ‘Tā Tai Tai Tā’ in this manner come the syllables ‘Dhi Tai Tai Tā’ and with these the whole movement is reversed. Thus, at ‘Dhi’ the body is in the pose of the last ‘Tā’ of ‘Tā Tai Tai Tā’ and while striking the left foot at the same place the right hand gives a dip at its position on the extreme right. The movements of the feet are reversed for ‘Tai Tai Tā’ and the right hand traces back the same arc, with the head and the eyes following it, and returns to the original pose at ‘Tā’; the right hand begins, at ‘Dhi’, with *Alapadma Hasta Mudrā* (hand gesture) and as it traces the arc it gradually changes to *Kaṭakāmukha Hasta Mudrā* (hand gesture) by the time it reaches its final position in front of the chest. The entire sequence is then repeated by starting with the left side. In this way after doing it right and left side, do the same by turning the body completely towards left and right.

Once this set is over, repeat the entire set by starting from the left side. Here also after doing left and right side, do the same by turning the body completely towards right and left.

Photographs for **2nd Pakka Aḍavu or Tā Tai Tai Tā**: –



Śiro Bheda: Sama; Dṛṣṭi Bheda: Sama; Left Hasta Mudrā: Kaṭakāmukha;

Right Hasta Mudrā: Alapadma; Maṇḍala Bheda: Āyata



*Śiro Bheda: Udvāhita; Dṛṣṭi Bheda: Ullokita; Left Hasta Mudrā: Kaṭakāmukha;
Right Hasta Mudrā: Alapadma; Maṇḍala Bheda: Prerita*



*Śiro Bheda: Udvāhita; Dṛṣṭi Bheda: Ullokita; Left Hasta Mudrā: Kaṭakāmukha;
Right Hasta Mudrā: Alapadma; Maṇḍala Bheda: Back Svastika*



*Śiro Bheda: Parāvṛtta; Dṛṣṭi Bheda: Sācī; Left Hasta Mudrā: Kaṭakāmukha;
Right Hasta Mudrā: Alapadma; Maṇḍala Bheda: Back Svastika*



*Śiro Bheda: Parāvṛtta; Dṛṣṭi Bheda: Sācī; Left Hasta Mudrā: Kaṭakāmukha;
Right Hasta Mudrā: Alapadma; Maṇḍala Bheda: Āyata*



*Śiro Bheda: Udvāhita; Dṛṣṭi Bheda: Ullokita; Left Hasta Mudrā: Kaṭakāmukha;
Right Hasta Mudrā: Alapadma; Maṇḍala Bheda: Prerita*



*Śiro Bheda: Udvāhita; Dṛṣṭi Bheda: Ullokita; Left Hasta Mudrā: Kaṭakāmukha;
Right Hasta Mudrā: Alapadma; Maṇḍala Bheda: Back Svastika*



*Śiro Bheda: Sama; Dr̥ṣṭi Bheda: Sama; Both Hasta Mudrāḥ: Kaṭakāmukha;
Maṇḍala Bheda: Āyata*

3rd Pakka Aḍavu or Tā Tai Tai Tā

Tāla – Ādi (Caturaśra Jāti Tripuṭa Tāla)

Sollū – ता तै तै ता धि तै तै ता (Tā Tai Tai Tā Dhi Tai Tai Tā)

Angas – 1 0 0

Starting Position



Śiro Bheda: Sama; Dr̥ṣṭi Bheda: Sama; Both Hasta Mudrāḥ: ḍolā; Maṇḍala Bheda: Āyata

Tāla Notation for **3rd Pakka Aḍavu** or **Tā Tai Tai Tā**: –

Symbol: - *Laghu* = 1

2	+	2	2	+	2	2	+	2	2	+	2	= 16
ता			तै			तै			ता			



Symbol: - *Dhrutam* = 0

2	+	2	2	+	2	= 8
धि,			तै			

Symbol: - *Dhrutam* = 0

2	+	2	2	+	2	= 8
तै			ता			



3rd Pakka Aḍavu or **Tā Tai Tai Tā** – Adopt the basic stance i.e. *Aramaṇḍi* and hold the right hand in *ḍolā Hasta Mudrā* (hand gesture) in front of the chest and leave the left hand down on the left side in *ḍolā Hasta Mudrā* (hand gesture). At ‘Tā’ touch the right foot with the heel on the ground and continue the swing of the right leg and at ‘Tai’ stamp it on the ground a little to the right side; at the next ‘Tai’ bring the left foot behind the right and strike the left toes; at ‘Tā’ stamp the right foot again at the same place. Co-ordinate these movements of the feet with those of the hands i.e.

at ‘Tā’ the right hand which is in front of the chest in *ḍolā Hasta Mudrā* (hand gesture), is given a slight dip and then raised again; for ‘Tai Tai Tā’ it is made to trace a big arc in the vertical plane starting from the front of the chest and going high above the head across to the right and ending with *Patāka Hasta Mudrā* (hand gesture). The head and eyes also follow the direction of the right hand in motion. After completing ‘Tā Tai Tai Tā’ in this manner come the syllables ‘Dhi Tai Tai Tā’ and with these the whole movement is reversed. Thus, at ‘Dhi’ the body is in the pose of the last ‘Tā’ of ‘Tā Tai Tai Tā’ and while touching the ground with the heel of the left foot and swinging the left leg, the right hand gives a dip at its position on the extreme right. The movements of the feet are reversed for ‘Tai Tai Tā’ and the right hand traces back the same arc, with the head and the eyes following it, and return to the original pose at ‘Tā’; the right hand begins, at ‘Dhi’, with *Patāka Hasta Mudrā* (hand gesture) and as it traces the arc it gradually changes to *ḍolā Hasta Mudrā* (hand gesture) by the time it reaches its final position in front of the chest. The entire sequence is then repeated by starting with the left side. In this way after doing it right and left side, do the same by turning the body completely towards left and right.

Once this set is over, repeat the entire set by starting from the left side. Here also after doing left and right side, do the same by turning the body completely towards right and left.

Photographs for 3rd *Pakka Aḍavu* or *Tā Tai Tai Tā*: –



Śiro Bheda: Udvāhita; Dr̥ṣṭi Bheda: Ullokita; Both Hasta Mudrāḥ: ḍolā;
Touch the heel of the right leg on the ground and swing it from *Āyata Maṇḍala*



Śiro Bheda: Udvāhita; Dr̥ṣṭi Bheda: Ullokita; Left Hasta Mudrā: ḍolā;
Right Hasta Mudrā: trace an arc from ḍolā; Maṇḍala Bheda: Prerita



*Śiro Bheda: Udvāhita; Drṣṭi Bheda: Ullokita; Left Hasta Mudrā: ḍolā;
Right Hasta Mudrā: trace an arc from ḍolā; Maṇḍala Bheda: Back Svastika*



*Śiro Bheda: Parāvṛtta; Drṣṭi Bheda: Sama; Left Hasta Mudrā: ḍolā;
Right Hasta Mudrā: Patāka; Maṇḍala Bheda: Back Svastika*



Śiro Bheda: Parāvṛtta; Dṛṣṭi Bheda: Sama; Left Hasta Mudrā: ḍolā;

Right Hasta Mudrā: Patāka;

Touch the heel of the left leg on the ground and swing it from *Āyata Maṇḍala*



Śiro Bheda: Udvāhita; Dṛṣṭi Bheda: Ullokita; Left Hasta Mudrā: ḍolā;

Right Hasta Mudrā: trace an arc from Patāka; Maṇḍala Bheda: Prerita



*Śiro Bheda: Udvāhita; Dr̥ṣṭi Bheda: Ullokita; Both Hasta Mudrāḥ: ḍolā;
Maṇḍala Bheda: Back Svastika*



Śiro Bheda: Sama; Dr̥ṣṭi Bheda: Sama; Both Hasta Mudrāḥ: ḍolā; Maṇḍala Bheda: Āyata

4th Pakka Aḍavu or Tā Tai Tai Tā

Tāla – Ādi (Caturaśra Jāti Tripuṭa Tāla)

Sollū – ता तै तै ता धि तै तै ता (Tā Tai Tai Tā Dhi Tai Tai Tā)

Angas – 1 0 0

Starting Position



*Śiro Bheda: Sama; Dr̥ṣṭi Bheda: Sama; Both Hasta Mudrāḥ: Kaṭakāmukha;
Maṇḍala Bheda: Āyata*

Tāla Notation for **4th Pakka Aḍavu** or **Tā Tai Tai Tā**: –

Symbol: - Laghu = 1

2	+	2		2	+	2		2	+	2		2	+	2	= 16
ता		;		तै		;		तै		;		ता		;	



Symbol: - *Dhrutam* = 0

2	+	2		2	+	2	= 8
धि,		;		तै		;	

Symbol: - *Dhrutam* = 0

2	+	2		2	+	2	= 8
तै		;		ता		;	



4th Pakka Aḍavu or Tā Tai Tai Tā – Stand straight with both feet close to each other and hold the hand in *Kaṭakāmukha Hasta Mudrā* (hand gesture) in front of the chest. At ‘Tā’ jump with both the feet together in *Samapāda* facing the left front corner and at the same time take both the hands above the head fully stretched and turn the *Hasta Mudrā* (hand gesture) to *Alapadma*. Look at the hands above. At ‘Tai’ sit in *Aramaṇḍi* and now face towards front and at the same time hit the right foot a little to the right side; at second ‘Tai’ bring the left foot behind the right and strike the left toes i.e. the left foot is in *Kuñcita*. At ‘Tā’ repeats as for 1st ‘Tai’; at ‘Dhi’ repeat as for second ‘Tai’; at ‘Tai’ repeat as for 1st ‘Tai’ of ‘Tā Tai Tai Tā’ and now at second ‘Tai’ repeat as for second ‘Tai’ of ‘Tā Tai Tai Tā’. For ‘Tā’ repeat as for 1st ‘Tai’ of ‘Tā Tai Tai Tā’ but join the feet i.e. in the end both the feet are joined again in *Aramaṇḍi* and also lower the heel of the left foot. Co-ordinate these movements of the feet with those of the hands i.e. the hands which were fully stretched above the head in *Alapadma Hasta Mudrā* (hand gesture) at ‘Tā’ are made to trace a big arc in the vertical plane starting from the high above the head across both the sides and are slowly brought in front down almost touching the ground at the second ‘Tai’ of ‘Dhi Tai Tai Tā’

and at ‘Tā’ are brought back straight to the starting position i.e. both the hands in *Kaṭakāmukha Hasta Mudrā* (hand gesture) in front of the chest. Along with the movement of the hand, body will also bend towards left side; at second ‘Tai’ of ‘Dhi Tai Tai Tā’ the body will bend down in front as the fully stretched hands in *Alapadma Hasta Mudrā* (hand gesture) are almost touching the ground. At ‘Tā’ when the hands are brought back to the starting position, the body will also come back to its normal position of *Aramaṇḍi* with back straight and looks in front. The head and eyes also follow the direction of the left hand in motion. The entire sequence is then repeated by starting with the other side i.e. in this case, along with the movement of the hands, body will bend towards right side and the head and eyes also follow the direction of the right hand in motion.

Photographs for **4th Pakka Aḍavu or Tā Tai Tai Tā:** –



*Śiro Bheda: Udvāhita; Dṛṣṭi Bheda: Ullokita; Both Hasta Mudrāḥ: Alapadma;
Maṇḍala Bheda: Sthānaka; Sthānaka Bheda: Samapāda*



*Śiro Bheda: Udvāhita; Dr̥ṣṭi Bheda: Ullokita; Both Hasta Mudrāḥ: Alapadma;
Maṇḍala Bheda: Prerita*



*Śiro Bheda: Udvāhita; Dr̥ṣṭi Bheda: Ullokita; Both Hasta Mudrāḥ: Alapadma;
Maṇḍala Bheda: Back Svastika*



*Śiro Bheda: Parāvṛtta; Dṛṣṭi Bheda: Sama; Both Hasta Mudrāḥ: Alapadma;
Maṇḍala Bheda: Prerita*



*Śiro Bheda: Parāvṛtta and Adhomukha; Dṛṣṭi Bheda: Avalokita;
Both Hasta Mudrāḥ: Alapadma; Maṇḍala Bheda: Back Svastika*



*Śiro Bheda: Parāvṛtta and Adhomukha; Dr̥ṣṭi Bheda: Avalokita;
Both Hasta Mudrāḥ: Alapadma; Maṇḍala Bheda: Prerita*



*Śiro Bheda: Adhomukha; Dr̥ṣṭi Bheda: Avalokita;
Both Hasta Mudrāḥ: Alapadma; Maṇḍala Bheda: Back Svastika*



*Śiro Bheda: Sama; Dr̥ṣṭi Bheda: Sama; Both Hasta Mudrāḥ: Kaṭakāmukha;
Maṇḍala Bheda: Āyata*

Conclusion –

The description of this *Aḍavu* resembles with the **Pakka Aḍavu** or **Tā Tai Tai Tā** of the present practising tradition. King Tulaja – I, has described this *Aḍavu* after the **Naḍqi Aḍavu** but in the present practising tradition this *Aḍavu* is practised after **Naṭṭaḍavu**. The *Sollukaṭṭu* or syllable varies as King Tulaja – I, has mentioned “thaiyyathai” and “thaithaithaithai” (“थैय्यथै” and “थैथैथै”) syllables for this *Aḍavu*, while at present “Tā Tai Tai Tā Dhi Tai Tai Tā” (“ता तै तै ता धि तै तै ता”) syllables are in usage.

Thus, the syllables and the term of the present practise vary with the textual interpretation of this *Aḍavu* of *San̄gīta Sārām̐ṛta*. The description resembles with the **Pakka Aḍavu** or **Tā Tai Tai Tā** of the present practise.

12. Svastika – Taṭṭikkatṭaradu

पादताडनपूर्व यत् जङ्घाव्यत्यासयोगतः ।

निक्षिप्य भूमौ पादाग्रे स्थितिः स्वस्तिकमुच्यते ॥

॥ तट्टिकट्टरदु ॥

विधाय जङ्घे व्यत्यस्ते प्रपदाभ्यां पुरोगतिः ।

नागबन्ध इति प्राहुः

pādatāḍanapūrvam yat jaṅghāvyatyāsayogata: ।

nikṣipya bhūmau pādāgre sthiti: svastikamucyate ॥

॥ taṭṭikkatṭaradu ॥

vidhāya jaṅghe vyatyaste prapadābhyāṃ purogati: ।

nāgabandha iti prāhu:

Meaning –

An act of spreading the shanks which is preceded by beating on the ground followed by Standing on the toes is called *Svastika*.

Taṭṭikkatṭaradu

Having spread both the shanks going forward on toes is said to be *Nāgabandha*.

Svastika – Taṭṭikkatṭaradu – The ‘*Svastika – Taṭṭikkatṭaradu*’ mentioned by King Tulaja – I, corresponds to the ‘*Kartarī*’ or ‘*Kartharī*’ *Aḍavu* of the present practising tradition. The term ‘*Kartarī*’ or ‘*Kartharī*’ means scissors. This ‘*Kartarī*’ or ‘*Kartharī*’ *Aḍavu* is the third variation of *Paaichal Aḍavu* (*Paaichal* means to take a jump. The other variations of *Paaichal Aḍavu* are

discussed earlier in this chapter under the heading - *Utplutyotthāna – Kudicca ezhumburadu*). The *Hasta Mudrā* used for this *Aḍavu* is *Kartarīmukha*. In this *Aḍavu*, take a jump with the left foot to the left side, raise the right foot and carry it across and in front of the left leg and put the right toes down on the ground as in *Svastika* position. The same sequence is then repeated in the opposite way on the right side. As per the requirement, while executing this step if both the legs rest on the toes on the ground in *Agratalasañcara*, then the result is known as *Nāgabandha Svastika*.

The syllables used for this *Aḍavu* are धि त्तै न्द ता तै (Dhi Tai Nda Tā Tai) or धित् तैयुम् तत् ता तै (Dhit Taiyuma tat Tā Tai)¹⁷. The following is the description of this *Aḍavu* along with the photographs.

Kartarī or Kartharī Aḍavu

Tāla – Ādi (*Caturaśra Jāti Tripuṭa Tāla*)

Sollū – धि त्तै न्द ता तै (Dhi Tai Nda Tā Tai)

Angas – 1 0 0

¹⁷For this *Aḍavu*, ‘Dhit tain da ta ta ta’ syllables are mentioned by Padmā Subrahmanyam in her article titled “Dance Notation of Aḍavus” published in a book titled *Bharatanāṭyam* by Sunil Kothari, page no. 68-69.

Starting Position



Śiro Bheda: Sama; Dṛṣṭi Bheda: Sama; Both Hasta Mudrāḥ: Kartarīmukha;

Maṇḍala Bheda: Āyata

Tāla Notation for **Kartarī or Kartharī Aḍavu**: –

Symbol: - Laghu = 1

2	+	2	2	+	2	2	+	2	2	+	2	= 16
धि,		;	त्तै,		न्द,	ता		;	तै,		;	



Symbol: - Dhrutam = 0

Symbol: - Dhrutam = 0

2	+	2	2	+	2	= 8	2	+	2	2	+	2	= 8
धि,		;	त्तै,		न्द,		ता		;	तै,		;	



Symbol: - *Laghu* = 1

2 + 2 2 + 2 2 + 2 2 + 2 = 16

धि, ; तै, न्द, ता ; तै, ;



Symbol: - *Dhrutam* = 0

2 + 2 2 + 2 = 8

धि, ; तै, न्द,

Symbol: - *Dhrutam* = 0

2 + 2 2 + 2 = 8

ता ; तै, ;



Kartarī or Kartharī Aḍavu – Adopt the starting pose i.e. stand straight and place the hands in front of the chest in *Kartarīmukha Hasta Mudrā* (hand gesture) facing each other and look straight. At ‘Dhi Tai Nda’ take a jump with the left foot to the left side, at ‘Tā’ raise the right foot and carry it across and in front of the left leg and put the right toes down; at the same time bend the body to the right and a little back, but turn the left hand *Hasta Mudrā* (hand gesture) horizontally and completely stretch the right hand in a diagonal i.e. facing towards the front left corner, with a clock-wise jerk, and also incline the head to the right and look at the right hand. At ‘Tai’ retain the

same pose and position. Then repeat the same sequence ‘Dhi Tai Nda Tā Tai’ in the opposite way on the right side. Then, at ‘Dhi Tai Nda’ take a slight backward jump with the left foot and at ‘Tā’ gradually carry the right foot across and behind the left leg to make the toes touch the floor; at the same time bend the body to the left and to the back. Before doing ‘Dhi Tai Nda’ join both the hand completely stretched in front with *Kartarīmukha Hasta Mudrā* (hand gesture) facing upward, then at ‘Dhi Tai Nda Tā’ gradually take the left hand back to the starting position and stretch the right hand to the front and on the right side; with *Kartarīmukha Hasta Mudrā* (hand gesture) of both the hands facing outwards i.e. towards front and incline the head a little to the back and the left and look at the right hand. At ‘Tai’ retain the same pose and position. Then repeat the same sequence ‘Dhi Tai Nda Tā Tai’ in the opposite direction.

Photographs for *Kartarī* or *Kartharī Aḍavu*: -



*Śiro Bheda: Parivāhita; Dr̥ṣṭi Bheda: Sama; Both Hasta Mudrāḥ: Kartarīmukha;
Maṇḍala Bheda: Front Svastika*



*Śiro Bheda: Parivāhita; Dr̥ṣṭi Bheda: Sama; Both Hasta Mudrāḥ: Kartarīmukha;
Maṇḍala Bheda: Back Svastika*

Conclusion –

The ***Kartarī*** or ***Kartharī Aḍavu*** conforms to the textual interpretation of ***Svastika*** – ***Taṭṭikkattaradu*** except for the change in the terminology. King Tulaja – I, has not mentioned any ***Sollukaṭṭu*** or syllable for this ***Aḍavu*** in ***Saṅgīta Sārāmṛtā***. In the present practise the ***Sollukaṭṭu*** or syllable used for ***Kartarī*** or ***Kartharī Aḍavu*** is ‘Dhi Ttai Nda Tā Tai’ or ‘Dhit Taiyuma tat Tā Tai’.

13. *Sāraṇāgati – Pārikkira Aḍavu*

सारणागमनं पद्भ्यां पुरः पश्चाच्च पार्श्वयोः ।

तिर्यक्तया यत्तदुक्तं सारणागतिनामकम् ॥

॥ पारिक्किर अडवु ॥

sāraṇāgamaṇaṁ padbhyāṁ pura: paścācca pārśvayo: ।

tiryaktayā yattaduktaṁ sāraṇāgatināmakam ॥

॥ pārikkira aḍavu ॥

Meaning –

The movement which imitates the motion of the mercury (सारणा *Sāraṇā*) consisting of movement of legs going forward and backwards, on either sides or going obliquely is called as *Sāraṇāgati*.

Pārikkira Aḍavu

Sāraṇāgati – Pārikkira Aḍavu – This *Aḍavu* termed *Sāraṇāgati – Pārikkira Aḍavu* by King Tulaja –I, in *Sanḡita Sārāmyta* resembles with the *Sarikkal or Sarika Aḍavu* of the present practising tradition. The word ‘*Sarikkal*’ or ‘*Sarika*’ means to slide. In other words ‘*Sarikkal*’ or ‘*Sarika*’ is to move the foot without lifting it from the ground. In this *Aḍavu*, the body is held straight in *Sthānaka Maṇḍala* with the feet in *Samapāda* position, the toes pointing towards front. From this position, the right foot is made to slide without raising it from the ground and is in ‘*Sama*’ position, upon which the left foot is lifted and made to join the right in ‘*Sama*’ position.

Both the feet are raised on the heel and both beat the ground or floor with a slight jump, together in *Samapāda* position.

There are two variations in this group of *Aḍavu*. The *Sollukaṭṭu* or syllable used here is – ‘Tai Yyā Tai Yyī’¹⁸.

Scholars like V. S. Radhika in her unpublished thesis have given the description of *Sarikkal* or *Sarika Aḍavu* but have called it as *Sarukkal Aḍavu*.

The following are the two variations in this group of *Aḍavu*, along with the photographs:

1st *Sarikkal* or *Sarika Aḍavu*

Tāla – Ādi (*Caturaśra Jāti Tripuṭa Tāla*)

Sollū – तै, य्या तै, य्यी (Tai Yyā Tai Yyī)

Angas – 1 0 0

Starting Position



Śiro Bheda: Sama; Dṛṣṭi Bheda: Sama; Left arm in Nāṭyarambha;

Both Hasta Mudrāḥ: Patāka; Maṇḍala Bheda: Sthānaka; Sthānaka Bheda: Samapāda

¹⁸For this *Aḍavu*, ‘Tai Ya Tai Yi’ syllables are mentioned by Jayalakshmi Eshwar in her book titled

Tāla Notation for 1st *Sarikkal* or *Sarika Aḍavu*: –

Symbol: - *Laghu* = 1

2	+	2		2	+	2		2	+	2		2	+	2	= 16
तै,		;		य्या		;		तै,		;		य्यी		;	



Symbol: - *Dhrutam* = 0

2	+	2		2	+	2	= 8
तै,		;		य्या		;	



Symbol: - *Dhrutam* = 0

2	+	2		2	+	2	= 8
तै,		;		य्यी		;	



Symbol: - *Laghu* = 1

2	+	2	2	+	2	2	+	2	2	+	2	= 16
तै,		;	य्या		;	तै,		;	य्यी		;	



Symbol: - *Dhrutam* = 0

2	+	2	2	+	2	= 8
तै,		;	य्या		;	

Symbol: - *Dhrutam* = 0

2	+	2	2	+	2	= 8
तै,		;	य्यी		;	



1st Sarikkal or Sarika Aḍavu – Stand erect with the feet together, the left arm in *Nāṭyarambha* position to the left side with the palm facing down, the right hand with palm facing up in front of the chest, both the hands being in *Patāka Hasta Mudrā* (hand gesture). Keep the head straight and look in front. At ‘Tāi’ turn the head to the left to look at the left hand. Maintain this pose of the head and hands and slightly bend the knees (to give a slight dip) and slide the right foot a little to

the right side. At ‘Yā’ raise the left foot and join it with the right foot with a ‘Kulukku’ (i.e. dip folding the leg, hitting the seat and then placing it flat silently with a force and straightening the foot) and stand erect, as in the starting pose. Both the hands remain in the same position. At the same time make the head straight and look straight. Then, at ‘Taī’ raise both the feet upwards keeping the heels rooted to the floor and at the same time rotate the hands at the wrists anti-clockwise and make them erect, fingers pointing upwards, and also raise the head a little and look straight up. Then lower the feet by stamping them together and also lower the hands and head to look in front, all at once. This takes place at ‘Hi’. It is to be noted that while the raising of the feet, hands and head is done gradually, their lowering is effected abruptly. Also, when the hands are lowered they stay in horizontal position. The entire sequence is then repeated by starting with the opposite side.

Now for the next ‘Tai Yyā Tai Yyī’, begin by changing the right hand to *Alapadma Hasta Mudrā* (hand gesture) in front of the chest and looking at it, the left arm stretched straight up with the hand in *Katakāmukha Hasta Mudrā* (hand gesture). Step forward with the right foot sliding in front with a slight bend of the knees (to give a slight dip). This is at ‘Taī’. While doing this lower the right hand a little and then again take it up near the chest, as if to trace a small curve in front of the chest, and keep looking at the hand, which is all along in *Alapadma Hasta Mudrā* (hand gesture) and then look straight in front. Then bring the left foot forward and join it with the right foot with a ‘Kulukku’ to give the starting pose again. This takes place at ‘Yā’. The hands remain in the same position. At ‘Taī’ raise both the feet upwards keeping the heels rooted to the floor and at the same time turn the right hand [in *Alapadma Hasta Mudrā* (hand gesture)] to make it erect and also raise the head a little to look straight up. Then, with one brisk movement, at ‘Hi’, lower

the raised feet stamping them together, give a jerk to the right hand, still in *Alapadma Hasta Mudrā* (hand gesture), to make the palm side up, as in the starting pose, and lower the head to look straight. The entire movement is then repeated by starting with the left side.

Now repeat the entire movement as described in the two paragraphs above by starting with the left side.

Photographs for **1st Sarikkal or Sarika Aḍavu**: –



Śiro Bheda: Parāvṛtta and Parivāhita; Dṛṣṭi Bheda: Sācī; Left arm in Nāṭyarambha;
Both Hasta Mudrāḥ: Patāka;

Bend the knees and slide the right foot a little to the right side from *Samapāda Sthānaka*



Śiro Bheda: Sama; Dṛṣṭi Bheda: Sama; Left arm in Nāṭyarambha;
Both Hasta Mudrāḥ: Patāka; Maṇḍala Bheda: Sthānaka; Sthānaka Bheda: Samapāda



Śiro Bheda: Udvāhita; Dṛṣṭi Bheda: Ullokita; Left arm in Nāṭyarambha;

Both Hasta Mudrāḥ: Patāka and lift both palm upwards;

Raise both the feet upwards keeping the heels rooted to the floor from Samapāda Sthānaka



Śiro Bheda: Sama; Dṛṣṭi Bheda: Sama; Left arm in Nāṭyarambha;

Both Hasta Mudrāḥ: Patāka and both palm normal; Maṇḍala Bheda: Sthānaka;

Sthānaka Bheda: Samapāda



*Śiro Bheda: Sama; Dṛṣṭi Bheda: Sama; Left Hasta Mudrā: Kaṭakāmukha;
Right Hasta Mudrā: Alapadma;*

Bend the knees and slide the right foot in front from Samapāda Sthānaka



*Śiro Bheda: Sama; Dṛṣṭi Bheda: Sama; Left Hasta Mudrā: Kaṭakāmukha;
Right Hasta Mudrā: Alapadma and wrist normal; Maṇḍala Bheda: Sthānaka;
Sthānaka Bheda: Samapāda*



Śiro Bheda: Udvāhita; Dṛṣṭi Bheda: Ullokita; Left Hasta Mudrā: Kaṭakāmukha;

Right Hasta Mudrā: Alapadma and lift wrist up;

Raise both the feet upwards keeping the heels rooted to the floor from *Samapāda Sthānaka*



Śiro Bheda: Sama; Dṛṣṭi Bheda: Sama; Left Hasta Mudrā: Kaṭakāmukha;

Right Hasta Mudrā: Alapadma and wrist normal; Maṇḍala Bheda: Sthānaka;

Sthānaka Bheda: Samapāda

2nd Sarikkal or Sarika Aḍavu

Tāla – Ādi (*Caturaśra Jāti Tripuṭa Tāla*)

Sollū – तै, य्या तै, य्यी (Tai Yyā Tai Yyī)

Angas – 1 0 0

Starting Position



*Śiro Bheda: Sama; Dr̥ṣṭi Bheda: Sama; Both Hasta Mudrāḥ: Alapadma;
Maṇḍala Bheda: Sthānaka; Sthānaka Bheda: Samapāda*

Tāla Notation for **2nd Sarikkal or Sarika Aḍavu**: –

Symbol: - Laghu = 1

2	+	2	2	+	2	2	+	2	2	+	2	= 16
तै,		;	य्या		;	तै,		;	य्यी		;	



Symbol: - *Dhrutam* = 0

Symbol: - *Dhrutam* = 0

2 + 2 2 + 2 = 8

2 + 2 2 + 2 = 8

तै, ; य्या ;

तै, ; ययी ;



(Now facing towards left)

Symbol: - *Laghu* = 1

2 + 2

2 + 2

2 + 2

2 + 2 = 16

तै, ;

य्या ;

तै, ;

ययी ;



(Now facing towards right)

Symbol: - *Dhrutam* = 0

Symbol: - *Dhrutam* = 0

2	+	2	2	+	2	= 8	2	+	2	2	+	2	= 8
तै,		;	य्या		;		तै,		;	य्यी		;	



2nd Sarikkal or Sarika Aḍavu – Stand erect with the feet together; stretch both the hands completely in a diagonal with left hand up and right down and hold *Alapadma Hasta Mudrā* (hand gesture) in both the hands. For ‘Tai Yyā Tai Yyī’ repeat the foot movement as described in the 1st variation above. The movement is on the side of the lowered hand. Keep the head straight to look in front. The entire sequence is then repeated by starting with the opposite side.

Then repeat first facing towards left and then facing towards right.

Now repeat the whole movement by starting with the left side.

Some artists/performers/dancers execute this **2nd Sarikkal or Sarika Aḍavu** using the *Mṛgaśīrṣa Hasta Mudrā* (hand gesture) placed on the shoulder and other hand on waist.

Photographs for 2nd *Sarikkal* or *Sarika Aḍavu*: –



Śiro Bheda: Parivāhita; Dr̥ṣṭi Bheda: Sama; Both Hasta Mudrāḥ: Alapadma;
Bend the knees and slide the right foot a little to the right side from *Samapāda Sthānaka*



Śiro Bheda: Sama; Dr̥ṣṭi Bheda: Sama; Both Hasta Mudrāḥ: Alapadma;
Raise the left foot and join it with the right foot; *Maṇḍala Bheda: Sthānaka;*
Sthānaka Bheda: Samapāda



Śiro Bheda: Udvāhita; Dr̥ṣṭi Bheda: Ullokita;

Both *Hasta Mudrāḥ: Alapadma* and lift both palm upwards;

Raise both the feet upwards keeping the heels rooted to the floor from *Samapāda Sthānaka*



Śiro Bheda: Sama; Dr̥ṣṭi Bheda: Sama; Both Hasta Mudrāḥ: Alapadma and both palm normal;

Maṇḍala Bheda: Sthānaka; Sthānaka Bheda: Samapāda

Conclusion –

The description of the *Aḍavu* termed *Sāraṇāgati – Pārikkira Aḍavu* by King Tulaja –I, in *Saṅgīta Sārāmṛta* matches with the *Sarikkal or Sarika Aḍavu* of the present practising tradition. The terminology is different as this *Aḍavu* is called *Sāraṇāgati – Pārikkira Aḍavu* by King Tulaja –I. He has also not mentioned any *Sollukaṭṭu* or syllable for this *Aḍavu* in *Saṅgīta Sārāmṛta*. The *Sollukaṭṭu* or syllable for the *Sarikkal or Sarika Aḍavu* in the present practising tradition is ‘Tai Yyā Tai Yyī’.

Bhramarī

There are seven ***Bhramarīs*** mentioned in *Saṅgīta Sārāṃṛta*.

These kinds of *Bhramarīs* are in existence and are practiced in *Nṛtta*, war or martial arts and are also found in folk tradition.

(अथ भ्रमर्यः)

(atha bhramarya:)

Meaning –

(Hence, forth the ***Bhramarī***) ***Bhramarīlu***.

They are –

1. Śuddhāṅga Bhramarī

भ्रमरिलु

स्थित्वा समपदं हस्तौ पताका संप्रसार्य च ।

उत्प्लुत्योभयतो भ्रान्तिं शुद्धाङ्गभ्रमरीं विदुः ॥

॥ शित्ताङ्गु ॥

bhramarilu

sthitvā samapadaṃ hastau patākā saṃprasārya ca ।

utplutyobhayato bhrāntiṃ śuddhāṅgabhramarīm viduः ॥

॥ śittāṅgu ॥

Meaning –

Standing in *Samapāda* having stretched the hands in *Patāka Mudrā*, then jump while taking round is called ***Śuddhāṅga Bhramarī***.

Śittāṅgu.

Photographs for *Śuddhāṅga Bhramarī*: –



(Jump while taking round)

2. *Ākuñcitapādikā Bhramarī*

स्थितिभ्रमिस्थितिबिधौ शिखरावजपताकिकाः ।

करान् वर्तना प्राण्य (?) पार्श्वार्भ्यां भ्रमिरुद्धमः ॥

आकुञ्चितो (रु ?) श्लिष्टाङ्घ्रिः सैवाकुञ्चितपादिका ॥

॥ येन्दिकाट्रदु ॥

sthitibhramisthitividhau śikharāvajapatākikāḥ ।

karāṇ vartanā prāṇya (?) pārsrvābhyāṃ bhramirudbhramaḥ ॥

ākuñcito (ru ?) śrliṣṭāḍ.ghriḥ saivākuñcitapādikā ॥

॥ yendikaṭradu ॥

Meaning –

Having stood in the procedure laid out in the *Bhramī* position, having put the hands above the head in *Patāka Mudrā* while giving importance to their movement of rotation on the sides, keep the foot in the contracted position. This is called *Ākuñcitapādikā*.

Yendikaṭradu.

Photographs for *Ākuñcitapādikā Bhramarī*. –



3. *Ekapadā Bhramarī*

स्थित्वैकेन पदोत्क्षिप्तप्रसारितपदं क्रमात् ।

.....भ्रमिरेकपदाभिधा ॥

॥ वीशिक्कालु ॥

sthitvaikena padotkṣiptaprasāritapadaṃ kramāt ।

.....bhramirekapadābhidhā ॥

॥ vīśikkālu ॥

Meaning –

Standing on one leg having stretched the other leg orderly is called as *Bhramī* which consist *Ekapadā*.

vīśikkālu.

Photograph for *Ekapadā Bhramarī*: –



This is used in the present practicing tradition by the same name *Ekapadā Bhramarī*. In this *Bhramarī* the performer/artist/dancer moves round alternately on one leg.

4. *Nipatya Prasāritapadā Bhramarī*

स्थित्वादितः समपदं शिखरौ संप्रदर्शय च ।

भ्रान्त्या प्रसारितकरं } भ्रमणं पूर्ववत् स्थितिः ॥

स्पृष्ट्वा प्रसारितपदं }

निपत्यशब्दपूर्वा सा प्रसारितपदा भवेत् ॥

॥ विलुन्दुवीशि ॥

sthitvādita: samapadaṃ śikharau saṃpradaśaya ca ।

bhrāntyā prasāritakaraṃ } bhramaṇaṃ pūrvavat sthiti: ॥

spṛṣṭvā prasāritapadaṃ }

nipatyaśabdapūrvā sā prasāritapadā bhavet ॥

॥ vilunduvīśi ॥

Meaning –

Having stood in *Sama Pāda* at first, then rotate the stretched hands and touch the stretched legs, then take your hands above the head and rotate and come back to the previous position. This is called ***Prasāritapadā*** which is prefixed with the word *Nipatya* (It will be called “*Nipatya Prasāritapadā*”).

vilunduvīśi.

Photographs for *Nipatya Prasāritapadā Bhramarī*: –



5. *Rekhinī Bhramarī*

उद्वेष्टितकटिन्यस्तशिखराह्वयहस्तकम् ।

उत्प्लुत्योद्भमिराख्याता रेखिनीभ्रमिकीर्तिता ॥ (?)

udveṣṭitakaṭinyastaśikharāhvayahastakam ।

utplutyodbhamirākhyātā rekhinībhramikīrtitā ॥ (?)

Meaning –

Bring both hands down which are above the head on the waist which is slightly raised and being rotated, then jump and take a round. This sort of *Bhramī* is known as ***Rekhinī Bhramī***.

Photographs for *Rekhiṇī Bhramarī*: –



(Jump and take a round)

To some extent it matches with the *Ākāśa Bhramarī* of the present practicing tradition as here author says that - jump and take a round. The difference is that in the *Ākāśa Bhramarī* feet are fully stretched wide apart in a jump and then round is taken.

6. *Cakrasaṃjñikā Bhramarī*

सन्ताडय क्ष्मां पदा स्कन्धविन्यस्तशिखरं क्रमात् ।

भ्रमिपूर्वं पुरः पश्चात् सरणं चक्रसंज्ञिका ॥

॥ शक्रशुत्तु ॥

santāḍaya kṣmāṃ padā skandhavinyastaśikharaṃ kramāt ।

bhramipūrvaṃ pura: paścāt saraṇaṃ cakrasaṃjñikā ॥

॥ śakraśuttu ॥

Meaning –

Hit the ground with the foot, rest the head on the shoulders in an orderly manner and move in circular motion backwards and forwards. This is called *Cakrasaṃjñikā*.

śakraśuttu.

Photograph for *Cakrasaṃjñikā Bhramarī*: –



(Move in circular motion backwards and forwards)

7. *Moṭita Bhramarī*

एवं जातियुता नाना भ्रमर्यो लक्ष्यविन्मताः ॥

आकुञ्चितक्षितिस्पृष्टजानुकं क्रमतः प्लुतिः ।

पार्श्वयोस्त्रिपताकाभ्यां मोटितं तदुदीरितम् ॥

॥ मण्डियडवु ॥

evaṃ jātiyutā nānā bhramaryo lakṣyavinmatāḥ ॥

ākuñcitakṣitisprṣṭajānukaṃ kramataḥ plutiḥ ।

pārśvayostripatākābhyāṃ moṭitaṃ tadudīritam ॥

॥ maṇḍiyaḍavu ॥

Meaning –

Bhramarīs which are focused or concentrated towards respective *Lakṣyas* (postures or movements), touching ground with bent knees repeatedly showing *Patāka Mudrā* on either sides is acclaimed by scholars as *Moṭita*.

Maṇḍiyaḍavu.

Photographs for *Moṭita Bhramarī*: –



The execution of this *Moṭita Bhramarī* resembles with the *Garuḍa Bhramarī* of the present practicing tradition.

After the description of this *Moṭita Bhramarī*, the author mentions here *Maṇḍiyaḍavu* in Tamil script. In the present practice *Maṇḍiyaḍavu* uses *Moṭita Maṇḍala* and not the *Moṭita Bhramarī* as described here.

Moṭita Maṇḍala of the present practice is described as under:-

Rest on the earth with the forepart (toes) of the feet and touch the earth with each knee alternately and make *Tripatāka* with both the hands, this will give rise to the *Moṭita Maṇḍala*.

Photograph for *Moṭita Maṇḍala*: –



Maṇḍiyaḍavu – The *Aḍavu* derives its name because the movement consists of jumping on toes

and resting one knee on the floor while the body rests on the heels¹⁹. In Tamil ‘**Maṇḍi**’ means to sit and ‘*Muzhu*’ means full. The *Aḍavu* is executed in *Muzhumaṇḍi* (full sitting position), sitting on raised heels with knees facing sides. The technical term for *Muzhumaṇḍi* is ‘*Kuncita Jānu*’²⁰. There are two major variations in this group of *Aḍavu*. The *Sollukaṭṭu* or syllable used for this *Aḍavu* is – ‘Tāngḍu Ta Tat Dhinnā’²¹. The following are the two major variations in this group of *Aḍavu*, along with the photographs:

1st Maṇḍi Aḍavu

Tāla – *Rupakam (Caturaśra Jāti Rupaka Tāla)*

Sollū – तां ग् डु त त्त धि न्ना (Tāngḍu Ta Tat Dhinnā)

Angas – 0 1

¹⁹Sarabhai, Mrinalini. *Understanding Bharata Natyam*. Ed.3. Ahmedabad: The Darpana Academy of Performing Arts, 1981: 34.

²⁰Eshwar, Jayalakshmi. *Bharatnatyam How to...* Delhi: B. R. Publishing Corporation (A Division of BRPC (India) Ltd.), 2002: 289.

²¹For this *Aḍavu*, ‘Taanggidu Tat tat Dhinna’ syllables are used by Jayalakshmi Eshwar in her book titled *Bharatnatyam How to...*, page no. 289-302; ‘Tai yum tat ta tai yum tam’ syllables are mentioned by Padmā Subrahmanyam in her article titled “Dance Notation of Aḍavus” published in a book titled *Bharatanāṭyam* by Sunil Kothari, page no. 65-68; ‘Tam dhi ta tai ita tai’ syllables are mentioned in a book titled *Dancing Bharatanāṭyam, a Manual on Aḍavus the basic ‘Dance-Units’ of the Art* by Mohan Khokar, page no. 60-61; and ‘Tāngidu Tattadindha’ syllables are used by Rathna Kumar in her work titled *Aḍavus, Basic Dance units of Bharatanāṭyam – a unique Dance notation*, page no. 38.

Starting Position



*Śiro Bheda: Sama; Dṛṣṭi Bheda: Sama; Arms in Nāṭyarambha;
Both Hasta Mudrāḥ: Tripatāka; Muzhumaṇḍi*

Tāla Notation for **1st Maṇḍi Aḍavu**: –

Symbol: - Dhrutam = 0

2	+	2		2	+	2	= 8
तां		;		ग,		डु,	



Symbol: - Laghu = 1

2	+	2		2	+	2		2	+	2	= 16
त,		;		त्त,		;		धि,		;	न्ना



Symbol: - *Dhrutam* = 0

2 + 2 2 + 2 = 8
तां ; ग्, ड्,



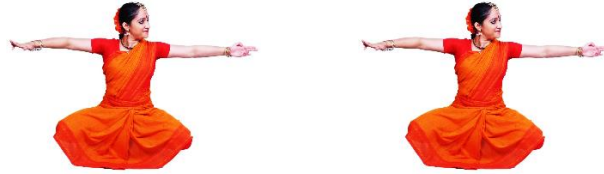
Symbol: - *Laghu* = 1

2 + 2 2 + 2 2 + 2 2 + 2 = 16
त, ; त्त, ; धि, ; न्ना ;



Symbol: - *Dhrutam* = 0

2 + 2 2 + 2 = 8
तां ; ग्, ड्,



Symbol: - *Laghu* = 1

2 + 2 2 + 2 2 + 2 2 + 2 = 16

त, ; त्त, ; धि, ; न्ना ;



Symbol: - *Dhrutam* = 0

2 + 2 2 + 2 = 8

तां ; ग्, कु,



Symbol: - *Laghu* = 1

2 + 2 2 + 2 2 + 2 2 + 2 = 16

त, ; त्त, ; धि, ; न्ना ;



Symbol: - *Dhrutam* = 0

2 + 2 2 + 2 = 8

तां ; ग, ड,



Symbol: - *Laghu* = 1

2 + 2 2 + 2 2 + 2 2 + 2 = 16

त, ; त्त, ; धि, ; न्ना ;



Symbol: - *Dhrutam* = 0

2 + 2 2 + 2 = 8

तां ; ग, ड,



Symbol: - *Laghu* = 1

2 + 2 2 + 2 2 + 2 2 + 2 = 16

त, ; त्त, ; धि, ; न्ना ;



Symbol: - *Dhrutam* = 0

2 + 2 2 + 2 = 8

तां ; ग्, कु,



Symbol: - *Laghu* = 1

2 + 2 2 + 2 2 + 2 2 + 2 = 16

त, ; त्त, ; धि, ; न्ना ;



Symbol: - *Dhrutam* = 0

$$\begin{array}{ccccccc} 2 & + & 2 & & 2 & + & 2 & = 8 \\ \text{तां} & & ; & & \text{गु,} & & \text{डु,} & \end{array} \quad \left| \right.$$



Symbol: - *Laghu* = 1

$$\begin{array}{ccccccccccc} 2 & + & 2 & & 2 & + & 2 & & 2 & + & 2 & & 2 & + & 2 & = 16 \\ \text{त,} & & ; & & \text{त्त,} & & ; & & \text{धि,} & & ; & & \text{न्ना} & & ; & \end{array} \quad \left| \right.$$



1st *Maṇḍi Aḍavu* – Sit down on raised heels with the knees spread, the arms extended to the sides with both hands in *Tripatāka* and the palms facing down. Look straight in front. At ‘Tāngdu’ take a slight jump on the toes at the same place and at the same time pull the right shoulder slightly in and turn the right hand to bring the palm up and turn the head to the right to look at the right hand. Then, for ‘Ta Tat Dhinnā’ do as follows: At ‘Ta’ take a slight jump on the toes at the same place; while the left foot retains its position at the jump the right foot is slid on the toes to the back of the left foot and the right knee is brought down to touch the floor. At the same time the right shoulder is pushed back to its normal position, the right hand is turned to have the palm face down and the

head is made straight to look in front or bend the head slightly towards right and look at the front left corner. The posture thus attained is maintained at ‘Tat Dhinnā’. Repeat the entire sequence ‘Tāṅḍu Ta Tat Dhinnā’ again on the right side. Then repeat the entire sequence ‘Tāṅḍu Ta Tat Dhinnā’ twice on the left side.

Do ‘Tāṅḍu Ta Tat Dhinnā’ once on the right side as described in the above paragraph. Then join this by doing ‘Tāṅḍu Ta Tat Dhinnā’ as follows: At ‘Tāṅḍu’ jump on raised heels, as before, and extend the right hand in *Alapadma* straight to the front and down and look at the right hand. At ‘Ta’ stamp the left foot and with this immediately stand with the left leg fully erect and bring the right foot across the left knee. At the same time bring the right hand, changed to *Kaṭakāmukha*, to the front of the chest and look straight in front. Retain this pose and position for ‘Tat Dhinnā’. Then repeat the entire sequence by beginning with the left side.

Photographs for **1st Maṇḍi Aḍavu**: –



*Śiro Bheda: Parāvṛtta; Dṛṣṭi Bheda: Sama; Arms in Nāṭyarambha;
Both Hasta Mudrāḥ: Tripatāka; Muzhumaṇḍi*



*Śiro Bheda: Parivāhita; Dr̥ṣṭi Bheda: Sācī; Arms in Nāṭyarambha;
Both Hasta Mudrāḥ: Tripatāka; Maṇḍala Bheda: Moṭitā*



*Śiro Bheda: Adhomukha; Dr̥ṣṭi Bheda: Avalokita; Left arm in Nāṭyarambha;
Left Hasta Mudrā: Tripatāka; Right Hasta Mudrā: Alapadma; Muzhumaṇḍi*



*Śiro Bheda: Sama; Dr̥ṣṭi Bheda: Sama; Left arm in Nāṭyarambha; Left Hasta Mudrā: Tripatāka;
Right Hasta Mudrā: Kaṭakāmukha; Sthānaka Bheda: Ekapāda*

2nd Maṇḍi Aḍavu

Tāla – Rupakam (Caturaśra Jāti Rupaka Tāla)

Sollū – तां ग् डु त त्त धि न्ना (Tāngḍu Ta Tat Dhinnā)

Angas – 0 1

Starting Position



Śiro Bheda: Sama; Dṛṣṭi Bheda: Sama; Both Hasta Mudrāḥ: Tripatāka; Muzhumaṇḍi

Tāla Notation for 2nd Maṇḍi Aḍavu: –

Symbol: - Dhrutam = 0

2	+	2		2	+	2	= 8
तां			;	ग्,		डु,	



Symbol: - *Laghu* = 1

2	+	2	2	+	2	2	+	2	2	+	2	= 16
त,		;	त्त,		;	धि,		;	न्ना		;	



Symbol: - *Dhrutam* = 0

2	+	2	2	+	2	= 8
तां		;	ग,		डु,	



Symbol: - *Laghu* = 1

2	+	2	2	+	2	2	+	2	2	+	2	= 16
त,		;	त्त,		;	धि,		;	न्ना		;	



Symbol: - *Dhrutam* = 0

2 + 2 2 + 2 = 8
तां ; ग्, ड्,



Symbol: - *Laghu* = 1

2 + 2 2 + 2 2 + 2 2 + 2 = 16
त, ; त्त, ; धि, ; न्ना ;



Symbol: - *Dhrutam* = 0

2 + 2 2 + 2 = 8
तां ; ग्, ड्,



Symbol: - *Laghu* = 1

2 + 2 2 + 2 2 + 2 2 + 2 = 16

त, ; त्त, ; धि, ; न्ना ;



Symbol: - *Dhrutam* = 0

2 + 2 2 + 2 = 8

तां ; ग, ड,



Symbol: - *Laghu* = 1

2 + 2 2 + 2 2 + 2 2 + 2 = 16

त, ; त्त, ; धि, ; न्ना ;



Symbol: - *Dhrutam* = 0

2	+	2		2	+	2	= 8
तां		;		ग्,		डु,	



Symbol: - *Laghu* = 1

2	+	2		2	+	2		2	+	2		2	+	2	= 16
त,		;		त्त,		;		धि,		;		न्ना		;	



Symbol: - *Dhrutam* = 0

2	+	2		2	+	2	= 8
तां		;		ग्,		डु,	



Symbol: - *Laghu* = 1

2 + 2 2 + 2 2 + 2 2 + 2 = 16

त, ; त्त, ; धि, ; न्ना ;



Symbol: - *Dhrutam* = 0

2 + 2 2 + 2 = 8

तां ; ग्, कु,



Symbol: - *Laghu* = 1

2 + 2 2 + 2 2 + 2 2 + 2 = 16

त, ; त्त, ; धि, ; न्ना ;



2nd Maṇḍi Aḍavu – Sit on raised heels. Both hands are in *Tripatāka*, the left facing up and in front of the chest and the right extended fully with the right arm to the right and with the palm up. Look straight. At ‘Tāṅḍu’ jump at the same place with the heels raised and give both the hands a slight dip. While doing this look at the right hand. Then, for ‘Ta Tat Dhinnā’ do as follows: At ‘Ta’ take a slight jump on the toes at the same place; while the left foot retains its position at the jump the right foot is slid on the toes to the back of the left foot and the right knee is brought down to touch the floor. At the same time turn the right and left hand to make it erect with the palm facing out and look at the right hand. The posture thus attained is maintained at ‘Tat Dhinnā’. Repeat the entire sequence ‘Tāṅḍu Ta Tat Dhinnā’ again on the right side. Then repeat the entire sequence ‘Tāṅḍu Ta Tat Dhinnā’ twice on the left side.

Now do ‘Tāṅḍu’ again as described in the above paragraph. Then, for ‘Ta Tat Dhinnā’ do as follows: At ‘Ta’ bring both knees down and slide and sit on the ground completely with left leg completely folded and right leg half stretched, bend the body to the left, turn the right hand to make it erect with the palm facing out, turn the left hand too. Look at the right hand. Retain this pose and position for ‘Tat Dhinnā’. Now at ‘Tāṅḍu’ take the left hand above the head in *Kaṭakāmukha Hasta Mudrā* (hand gesture) facing upwards and bring the right hand in front of the chest in *Kaṭakāmukha Hasta Mudrā* (hand gesture). Then turn the right hand in *Alapadma Hasta Mudrā* (hand gesture) and take a circle from above the shoulder with the right hand completely stretched in front. At the same time stand with the left knee touching the ground and place the right leg on the left side in front of the left leg. Thus the body is slightly twisted from the waist. Look straight in front. For ‘Ta Tat Dhinnā’ do as follows: At ‘Ta’ take a turn while rotating on the right foot which is placed on the ground and at the same time lift the left leg and join in front. Right hand is

stretched completely while turning and when the left leg is joined in front bring the right hand also in front of the chest and now turn it to *Kaṭakāmukha Hasta Mudrā* (hand gesture). Retain the position for ‘Tat Dhinnā’. Now repeat the entire sequence ‘Tāngḍu Ta Tat Dhinnā’ on the left side.

Repeat the whole movement as described in the two paragraphs above by starting with the left side.

Photographs for 2nd *Maṇḍi Aḍavu*: –



Śiro Bheda: Udvāhita; Dṛṣṭi Bheda: Sama; Both Hasta Mudrāḥ: Tripatāka; Muzhumaṇḍi



Śiro Bheda: Udvāhita; Dṛṣṭi Bheda: Sama; Both Hasta Mudrāḥ: Tripatāka;

Maṇḍala Bheda: Moṭitā



Śiro Bheda: Udvāhita; Dṛṣṭi Bheda: Sama; Both Hasta Mudrāḥ: Tripatāka



*Śiro Bheda: Sama; Dṛṣṭi Bheda: Sama; Left Hasta Mudrā: Kaṭakāmukha;
Right Hasta Mudrā: Alapadma*



*Śiro Bheda: Sama; Dṛṣṭi Bheda: Sama; Both Hasta Mudrāḥ: Kaṭakāmukha;
Maṇḍala Bheda: Sthānaka; Sthānaka Bheda: Samapāda*

द्विजानुमोडिताद्यास्तु भेदास्सन्त्यत्र नैकशः ।

ते निपुणैरुह्या.....लक्ष्यज्ञसंमताः ॥

॥ इति भ्रम (र्यः) ॥

dvijānumoṭitādryāstu Bhedassantyaatra naikaśa: ।

te nipuṇairuhyā.....lakṣyajñasaṃmatā: ॥

॥ iti bhrama (rya:) ॥

Meaning –

There are many variations like *Dvijānu*, *Moṭitā* etc. The experts have to assume them as per the approval of scholars.

Thus, end *Bhramarīs*.

Maṇḍala

In *Saṅgīta Sārāmrta* there are ten *Maṇḍalas*. They are –

1. *Śuddha Maṇḍala*

.....पादाग्रवितस्त्यन्तरपार्श्विकम् ।

कटिन्यस्तकरद्वन्द्वं सरेखं समदृष्टिकम् ॥

शुद्धमण्डलमेतद्धि लक्ष्यज्ञैः समुदीरितम् ॥

॥ इति शुद्धमण्डलम् ॥

.....pādāgravitastyantarapārṣṇikam ।

kaṭinyastakaradvandvaṃ sarekhaṃ samadrṣṭikam ॥

śuddhamaṇḍalametaddhi lakṣyajñaiḥ samudīritam ॥

॥ iti śuddhamaṇḍalam ॥

Meaning –

While keeping the feet on the sides maintain a space of *Vitasti* (measurement of about 9 inches) between the front parts of the feet. It is known as *Śuddha Maṇḍala* where in both the hands are placed on the *Kati* (waist) in one line, looking straight, according to the scholars.

This is *Śuddha Maṇḍala*.

Photograph for *Śuddha Maṇḍala*: –



At present *Sthānaka Maṇḍala* is used in place of *Śuddha Maṇḍala* but this can be used in *Abhinaya* pieces like *Jāvalis* and also in dance dramas. In a *Jāvali – Idi Nīku Mariyāda Kāderā Nāsāmi* (इदि नीकु मरियाद कादेरा नासामि) in *Rāga Begada*, when heroine blames the hero saying that whatever I am doing for you is not propriety of conduct or dignity (मर्यादा *Maryādā*) for you. Then, while blamed the hero may stand and listen calmly, quietly with hands either on the waist or crossed in front of the chest or as if thinking deeply and sadly. Here hero becomes an offender in front of a heroine and thus in the process of listening may take this *Śuddha Maṇḍala*.

2. *Cāṣagati Maṇḍala*

शुद्धमण्डलमास्थाय पार्श्वघातपुरस्सरम् ।

स (पुरः) क्षेपः पुरः चाषगतिः स्मृतम् ॥

॥ इति चाषगतिमण्डलम् ॥

śuddhamaṇḍalamāsthāya pārṣṇighātapurassaram ।

sa (pura:) kṣepa: pura: cāṣagati: smṛtam ॥

॥ iti cāṣagatimaṇḍalam ॥

Meaning –

Keeping the posture of *Śuddha Maṇḍala* which is inclusive of hitting with heels, movement going forwards is known as *Cāṣagati Maṇḍala*.

This is *Cāṣagati Maṇḍala*.

Photograph for *Cāṣagati Maṇḍala*: –



This particular *Maṇḍala* is in practice today. In the main piece of a dance recital called *Varṇama* and also in *Jatiswaram*, the dancer or performer may use this *Cāṣagati Maṇḍala* while entering the stage or walking in front showing different expressions through *Hasta Mudrāḥ* (hand gestures). It may be used at the end of the dance recital too while exit from the stage with either both the hands on the waist or with one hand on the waist and the other as *dolā*.

3. *Bhramarī Maṇḍala*

सरेखं साम्बुजकरमेकैकाङ्घ्रिकृतस्थिति ।

पार्श्वभ्यां भ्रमणं प्रोक्तं भ्रमरीमण्डलं बुधैः ॥

॥ इति भ्रमरीमण्डलम् ॥

sarekhaṃ sām̐bujakaramēkaikāḍghrikṛtasthiti ।

pārs̐rvābhyāṃ bhramaṇaṃ proktaṃ bhramarīmaṇḍalaṃ budhaiः ॥

॥ iti bhramarīmaṇḍalam ॥

Meaning –

Scholars describe **Bhramarī Maṇḍala** as that which consists having lotus in hands in one line, putting one foot on the ground and taking round on sides.

This is **Bhramarī Maṇḍala**.

Photographs for **Bhramarī Maṇḍala**: –



This **Maṇḍala** is in practice today. When the performer/artist/dancer depicts different roles in a dance recital, this particular **Bhramarī Maṇḍala** is used to change from one character to another.

4. **Rekhā Maṇḍala**

सरेखं त्रिपता.....नुन्नतकूर्परम् ।

रेखामण्डलमित्युक्तं तिर्यग्वलितकन्धरम् ॥

॥ इति रेखामण्डलम् ॥

sarekhaṃ tripatā.....nunnatakūrparam ।

rekhāmaṇḍalamityuktaṃ tiryagvalitakandharam ॥

॥ iti rekhāmaṇḍalam ॥

Meaning –

It is known as ***Rekhā Maṇḍala*** where in the elbows are in raised position in one line having *Tripatāka* and rotating the neck sidewards.

This is ***Rekhā Maṇḍala***.

Photographs for ***Rekhā Maṇḍala***: –



The description of ***Rekhā Maṇḍala*** given by King Tulaja – I, can be used to depict a bird who is standing and cleaning its wings using *Prakampitā* (The neck when it is moved backward and forward the movement of a male-pigeon's neck) neck movement.

5. ***Hamsagati Maṇḍala***

प्रपदस्थित्युरोदघ्रकपित्थाख्यकरं शनैः

पुरः क्षिप्तैकैकपादं { स्याद्धंसगतिसंज्ञितम् ॥

{ स्याद्धंसगतिमञ्जुलम् ॥

॥ इति हंसगतिमण्डलम् ॥ मञ्जुलम् ॥

prapadasthityurodaghrakapitthākyakaraṃ śanai:

pura: kṣiptaikaikapādaṃ { syāddhamsagatisaṃjñitam ॥

{ syāddhamsagatimañjulam ॥

॥ iti haṃsagatimaṇḍalam ॥ mañjulam ॥

Meaning –

Keeping chest in a raised position holding the *Kapittha Mudrā* slowly setting out forward on one foot after another is known as ***Haṃsagati Maṇḍala*** (*Mañjula* – charming or pleasing).

This is the ***Haṃsagati Maṇḍala***.

Photographs for ***Haṃsagati Maṇḍala***: –



This ***Maṇḍala*** can be used to portray the movement of the Hans bird, walking slowly setting out forward one foot after another with a raised chest holding *Kapittha Hasta Mudrā* (Hand Gesture) or just floating on the water with the usage of *Kapittha Hasta Mudrā* (Hand Gesture) in one hand and showing the ripples of the water by the other hand.

6. *Purogati Maṇḍala*

.....रं पार्ष्णिहतक्षिति ।

एकैकाङ्घ्रिपुरःक्षेपः स्यात्पुरोगतिनामकम् ॥

तट्टिमेट्टडवुवले ।

॥ इति पुरोगतिमण्डलम् ॥

.....ram pāṛṣṇihatakṣiti ।

ekaikāḍghripura:kṣepa: syātpurogatināmakam ॥

tattimeṭṭaḍavuvale ।

॥ iti purogatimaṇḍalam ॥

Meaning –

Hitting one foot after the other on the ground to move forward on heels is called as **Purogati Maṇḍala**.

Tattimeṭṭaḍavuvale (Like **Tattimeṭṭaḍavu**).

This is **Purogati Maṇḍala**.

Photographs for **Purogati Maṇḍala**: –



This **Purogati Maṇḍala** is in practice today. It may be used while entering the stage showing different expressions through *Hasta Mudrāḥ* (hand gestures). It may be used at the end of the dance recital too while exit from the stage.

7. Paśrcātgati Maṇḍala

तदेव पश्चात् सरणात् पश्चाद्रत्युदितं बुधैः ॥

॥ इति पश्चाद्रतिमण्डलम् ॥

tadeva paśrcāt saraṇāt paśrcādratyuditaṃ budhai: ॥

॥ iti paśrcādratimaṇḍalam ॥

Meaning –

When same thing is repeated backwards, scholars call it *Paśrcātgati Maṇḍala*. This is *Paśrcātgati Maṇḍala*.

Photographs for *Paśrcātgati Maṇḍala*: –



This *Paśrcātgati Maṇḍala* is also in usage today as to walk back in a dance sequence. In *Jatiswaram* after the execution of one *Jati* dancer/performer/artist may walk back as to take rest and also to give a pause between the executions of all the *Jatis*. It is also used in *Varṇama* and in *Abhinaya* dance pieces like *Jāvali*, *Padam* etc.

8. *Ubhayapārśrvagati Maṇḍala*

.....मन्दक्कणद्भूषं गतिस्तु या ।

सरेखं पार्श्वयोः तच्चोभयपार्श्वगतीरितम् ॥

॥ इति उभयपार्श्वगतिमण्डलम् ॥

.....mandakkaṇadhbhūṣaṃ gatistu yā ।

sarekhaṃ pāśr̥vayo: taccobhayapāśr̥vagatīritam ॥

॥ iti ubhayapārśrvagatimaṇḍalam ॥

Meaning –

The movement which involves the slow ringing sound of the ornaments, going side wards in one line and turn (repeating the movement of going sideward further). This is known as *Ubhayapārśrvagati Maṇḍala*.

This is *Ubhayapārśrvagati Maṇḍala*.

Photographs for *Ubhayapārśrvagati Maṇḍala*: –



This *Ubhayapārśrvagati Maṇḍala* is in existence even today. The performer uses it in the items such as *Jāvali*. When a *Nāyaka* (hero) walks and turn back to see the reaction of *Nāyikā* (heroine) in a *Jāvali* in *Surati Rāga* – *sariga koṇḍgu musugu dānito vāḍu, saiga cesinadi kaṇṭine, tirigi tirigi cu cūkoni sogasugā, daivuḍaina mannārū raṅguḍu* (सरिग कौंडगु मुसुगु दानितो वाडु, सैग चेसिनदि कन्टिने, तिरिगि तिरिगि चु चूकोनि सोगसुगा, दैवुडैन मन्नारू रंगुडु), this *Maṇḍala* is used.

9. *Prapada Maṇḍala*

सपार्णिघातं रेखावत्करयोस्त्रिपताकयोः ।

.....रो यत् तत्स्यात् प्रपदमण्डलम् ॥

॥ इति प्रपदमण्डलम् ॥

sapārṣṇighātaṃ rekhāvatkarayostripatākayo: ।

.....ro yat tatsyāt prapadamaṇḍalam ॥

॥ iti prapadamaṇḍalam ॥

Meaning –

When one moves forward while hitting the heels on the ground with both the hands in *Tripatāka Mudrā* in one line, it is ***Prapada Maṇḍala***.

This is ***Prapada Maṇḍala***.

Photographs for ***Prapada Maṇḍala***: –



This particular ***Maṇḍala*** can be applicable in depicting a character (Hero or *Nāyaka*) either *Dhīrodātta* (the self-controlled and exalted) or *Dhīroddhata* (the self-controlled and vehement) for presenting the anger mood in a drama based on the situation.

10. ***Moṭita Maṇḍala***

आकुञ्चयैकं जानुमथोद्धतहस्तं सरेखकम्
प्रसारोऽन्यस्य यत्रैतत् प्रोक्तं मोटितमण्डलम् ॥

॥ इति मोटितमण्डलम् ॥

ākuñcyaikaṃ jānumathoddhatahastam sarekhakam
prasārosnyasya yatraitat proktaṃ moṭitamaṇḍalam ॥

॥ iti moṭitamaṇḍalam ॥

Meaning –

Having bent one knee and keeping one hand in a raised position in one line and expanding the other is called **Moṭita Maṇḍala**.

This is **Moṭita Maṇḍala**.

Photograph for **Moṭita Maṇḍala**: –



The description of this **Moṭita Maṇḍala** by King Tulaja –I, in *Saṅgīta Sārāṃgīta* was used by Late Smt. Rukmini Devi Arundale in one of her *Rāmāyaṇa* Series named *Cūḍāmaṇi Pradānam*, while Hanumāna flying across the ocean (*Sāgara Varṇana*). It can also be seen in a picture of Hanumāna on calendars etc.

॥ इति दशविधमण्डलानि ॥ शिरणि ॥

॥ iti daśavidhamaṇḍalāni ॥ śiraṇi ॥

Meaning –

These are *Daśavidha Maṇḍalas* (10 types of *Maṇḍalas*).

Chapter IV

Conclusion

From times immemorial, Dance and Allied arts have been understood as means of awareness or as modes of communication or as vehicles for the production of knowledge or for pleasure but not for mere entertainment. Today, the value of Arts has diminished and they are regarded only as means of entertainment. In fact, the Arts provide knowledge and the understanding of things with different and fresh perspectives. In India, the Arts reveal the continuity of the tradition of *Nāṭyaśāstra* and other classical texts as exemplified through the description of *aḍavus*, *Bhramarīs* and *Daśavidha maṇḍalas* in the dance chapter called ‘*Nṛtta**prakaraṇa*’ in *Saṅgīta Sārāmaṛta* of King Tulaja-I. The *Nṛtta* mentioned in *Saṅgīta Sārāmaṛta* is practised and performed even today.

The purpose of my study was to trace the connection between the Chola period when *Nāṭyaśāstra* of Bharatamuni was in use and the time of the Thanjāvūr Quartette, who codified the present *aḍavu* practice and repertoire of Bharatanāṭyam. The purpose was also to trace the continuity of the tradition and to stress the importance and relevance of the Dance Texts in contemporary times by studying and comparing the *Nṛtta* of *Saṅgīta Sārāmaṛta* with the present practice. This was in order to find the continuity of the tradition of *Saṅgīta Sārāmaṛta* till present day.

My findings

I raised some questions in the introductory chapter of this thesis. My findings to those questions are as follows:

During the Maratha period in 17th century art was encouraged by the Maratha king Tulaja-I, who was a lover and patron of arts. He encouraged dance and music in his court. ‘*Kāmakalānidhi*’ of Nellore Śivarāmakavi, refers to Tulaja-I, as a liberal giver of gifts to musicians. He supported the art of dancing too. He himself composed fine *Yakṣagānas* like ‘*Śivakāmasundari Parinaya Nataka*’ and ‘*Rājaranjana Vidyā Vilāsa Nāṭaka*’. He also mentions the *Nṛtta* technique in the dance chapter called ‘*Nṛttaprakaraṇa*’ in his text on music called *Saṅgīta Sārāmrta*. Evidently the Maratha rulers watched dance performances in the royal courts and inspired by those movements depicted them in their writings. Thus one can glean a deep connection between dance and the writings of the 17th century texts like *Saṅgīta Sārāmrta* in Thanjāvūr.

There are many dance movements mentioned in the *Saṅgīta Sārāmrta* like the thirteen groups of *aḍavus* or the basic dance units :- *Samakuṭṭana* – *Taṭṭaḍavu*; *Khanatpādukuṭṭana* – *Kuttaḍavu* - Ta Ttai Tā Ha; *Pārsvakuṭṭana*; *Paśrcātkuṭṭana* – *Nāṭṭitaṭṭaḍavu* - *Naṭṭaḍavu*; *Pādapārśrvakuṭṭana* – *Dhitithai Aḍavu* - *Makuṭa* or *Tirmāna Aḍavu* - Tha dhina Gi Na Tom; *Digidigikuṭṭana* – *Digidigi Aḍavu* – *Koyyaraḍavu*; *Utplutyotthāna* – *Kudicca ezhumburadu* - *Paaichal Aḍavu* - Dhit - Taiyuma tat – Tā Tai - *Kartarī* or *Kartharī Aḍavu* - *Kaththi Aḍavu*; *Mardana* – *KudiccumEttaḍavu* - *Kudditu Mettu Aḍavu* or *Kudittu Mettu Aḍavu*; *Santāḍaya* – *Bhramaṇa* – *Cutral* or *Sutral*; *Samtāḍya pārṣṇikuṭṭana* – *Taṭṭimeṭṭaḍavu* - *Taṭṭimeṭṭa* or *Thatti Mettu*; *Mṛdusparśana* – *Anukkura Aḍavu* - *Naḍai*; *Karṣaṇa* – *Śimīra Aḍavu* - *Pakka Aḍavu* or Tā Tai Tai Tā; *Svastika* – *Taṭṭikkatṭaradu* - *Paaichal Aḍavu* - *Kartarī* or *Kartharī Aḍavu*; *Sāraṇāgati* – *Pārikkira Aḍavu* - *Sarikkal* or *Sarika Aḍavu*. ***Bhramarīs*** like *Śuddhāṅga Bhramarī*, *Ākuñcitapādikā Bhramarī*, *Ekapadā Bhramarī*, *Nipatya Prasāritapadā Bhramarī*, *Rekhinī Bhramarī*, *Cakrasamjñikā Bhramarī* and *Moṭita Bhramarī*. Then the *Maṇḍiyaḍavu* - *Maṇḍi Aḍavu*. Ten ***Maṇḍalas*** are

also depicted - *Śuddha Maṇḍala*, *Cāṣagati Maṇḍala*, *Bhramarī Maṇḍala*, *Rekhā Maṇḍala*, *Hamsagati Maṇḍala*, *Purogati Maṇḍala*, *Paśrcātgati Maṇḍala*, *Ubhayapārśrvagati Maṇḍala*, *Prapada Maṇḍala* and *Moṭita Maṇḍala*. Through my study I have identified a wide range of dance movements mentioned in *Saṅgīta Sārāṃṛta* of 17th century which are in practice even today. The *Nṛtta* (*Aḍavus*, *Bhramarīs* and *Maṇḍalas*) remain relevant for practitioners till this day. This emphasizes the far-reaching influence of *Saṅgīta Sārāṃṛta*.

The grammar of dance described in *Saṅgīta Sārāṃṛta* retains its relevance in today's Bharatanāṭyam styles. This thesis elaborated the different *aḍavu* groups of the present practice in the tradition of Bharatanāṭyam which are also in accordance with the *Ślokā*: and their meanings as mentioned in the *Saṅgīta Sārāṃṛta*. There are some differences too but mostly the contemporary Bharatanāṭyam *aḍavus* are in accordance with those mentioned in *Saṅgīta Sārāṃṛta*. This thesis also talks about the seven *Bhramarīs* and ten *Maṇḍalas* of *Saṅgīta Sārāṃṛta*. There relevant *Ślokā*: and meanings along with the photos are given in detail in this thesis. These are also compared with the present practice. Thus, I can say that the present practice of *aḍavus* in Bharatanāṭyam is within the framework of *Saṅgīta Sārāṃṛta* which provides the grammar to be followed in the *Margam*.

The *Aḍavus*, *Bhramarīs* and *Maṇḍalas* of *Saṅgīta Sārāṃṛta* clearly show the technique, importance and development of Bharatanāṭyam. It also stresses the relevance of the *Saṅgīta Sārāṃṛta* and other classical dance texts.

My endeavour has been to reconstruct the conventional notion of Bharatanāṭyam through the study of *Saṅgīta Sārāṃṛta*. My study of the *Nṛtta* of *Saṅgīta Sārāṃṛta* is exclusively as a practising Bharatanāṭyam dancer and focusses on the form and technique of Bharatanāṭyam as practiced today. My attempt to trace the development of Bharatanāṭyam through the *Nṛtta* (*Aḍavus*, *Bhramarīs* and *Maṇḍalas*) of the *Saṅgīta Sārāṃṛta* is modest in

aim and scope. It is my hope that this study which explores the continuity of the tradition of *Saṅgīta Sārāṃṛta* and other classical dance texts to the present day through an analysis of *Nṛtta* will open up new areas of research to discover the hoary beginnings of Bharatanāṭyam and other dance forms of India.

Appendix I

Technique of Indian Dancing – Śīro Bhedāḥ, Dr̥ṣṭi Bhedāḥ, Grīvā Bhedāḥ, Nṛtta Hasta, Hand Gestures which occur in the Aḍavus, Position or Facing of the Palm, Feet Positions, Feet Variations, Postures of the Body, Aramaṇḍi, Sthānaka, Bhramarī and Cāri.

ŚIRŌ BHĒDĀ - HEAD GESTURES

(According to *Abhinaya Darpaṇa* of Āchārya Nandikeśvara)

The nine head gestures are – *Sama*, *Udvāhita*, *Adhōmukha*, *Ālōlita*, *Dhuta*, *Kampita*, *Parāvṛtta*, *Utkṣipta* and *Parivāhita*.

1. *Sama* (level): The head when it is motionless but is not bent or raised up is named *Sama*.
2. *Udvāhita* (raised up): When the face is raised up, the head named *Udvāhita*.
3. *Adhōmukha* (down-cast face): When the face is cast down, the head is called *Adhōmukha*.
4. *Ālōlita* (rolling): When the head is moved round it is called *Ālōlita*.
5. *Dhuta* (shaken sideways): When the head is moved from the left side to the right and vice-versa, the head is called *Dhuta*.
6. *Kampita* (nodded): When the head is shaken up and down, it is called *Kampita*.
7. *Parāvṛtta* (turned-round): When the face is turned round, the head is called *Parāvṛtta*.
8. *Utkṣipta* (thrown-up): When the head is turned aside and then raised up, it is called *Utkṣipta*.

9. *Parivāhita* (widely moved): When the head is moved from side to side like a Chauri, the head is called *Parivāhita* ¹.

DRSTI BHĒDĀ – GLANCES

(According to *Abhinaya Darpaṇa* of Āchārya Nandikeśvara)

Glances are eight in number, such as *Sama*, *Ālōkita*, *Sācī*, *Prālōkita*, *Nimīlita*, *Ullōkita*, *Anuvṛtta* and *Avalōkita*.

1. *Sama* (level): The [straight] glance (without moving the eye-lashes), like that of a female divinity, is called *Sama*.

2. *Ālōkita* (keen glance): Glancing quickly with open eyes is called *Ālōkita*.

3. *Sācī* (sidelong): Looking out of the corner of the eyes is called *Sācī* according to those versed in the rules of the *Nāṭya*.

4. *Prālōkita* (wide-glance): Looking from side to side is *Prālōkita*.

5. *Nimīlita* (closed): Half closed eyes make the *Nimīlita* glance.

6. *Ullōkita* (looking up): Looking upwards is called *Ullōkita*.

7. *Anuvṛtta*: Glancing quickly up and down is called *Anuvṛtta*.

8. *Avalōkita* (looking down): Looking downwards is called *Avalōkita* ².

¹Manomohan Ghosh, *Nandikeśvara's Abhinayadarpanam: A Manual Of Gesture And Posture Used In Ancient Indian Dance And Drama*. Calcutta: Manisha Granthalaya Private Limited, 1997: 44-46.

²Ibid, 46-47.

GRĪVĀ BHĒDĀ – NECK MOVEMENTS

(According to *Abhinaya Darpaṇa* of Āchārya Nandikeśvara)

There are four neck movements: *Sundarī*, *Tiraścīnā*, *Parivartitā* and *Prakampitā*.

1. *Sundarī*: When the neck is moved to and fro horizontally is called *Sundarī*.
2. *Tiraścīnā*: The neck making an upward movement on both sides like the gliding of a snake is called *Tiraścīnā*.
3. *Parivartitā*: The neck moving from right to left like a half moon is called *Parivartitā*.
4. *Prakampitā*: The neck when it is moved backward and forward the movement of a male-pigeon's neck is called *Prakampitā* ³.

THE NṚTTA HASTA – THE DECORATIVE HAND GESTURE

(According to *Abhinaya Darpaṇa* of Āchārya Nandikeśvara)

The movement of *Nṛtta Hastas* are of five kinds: movements upwards, downwards, on the right, on the left and in the front. The movement of the *Hastas* follow the movement of the feet. Generally, the movement of the left hand and foot are to be on the left side and the movements of the right hand and foot are to be on the right side. This is the rule in *Nṛtta*.

³Manomohan Ghosh, *Nandikeśvara's Abhinayadarpanam: A Manual Of Gesture And Posture Used In Ancient Indian Dance And Drama*. Calcutta: Manisha Granthalaya Private Limited, 1997: 48.

The thirteen *Nṛtta Hastas* are – *Patāka*, *Svastika*, *ḍōlā*, *Añjali*, *Kaṭakāvardhana*, *Śakaṭa*, *Pāśa*, *Kīlaka*, *Kapittha*, *Śikhara*, *Kūrma*, *Haṃsāśya* and *Alapadma*.

1. *Patāka* – When the fingers are all well stretched, the thumb alone is bent.



Patāka

2. *Svastika* – When two *Patāka* hands are put across each other at their wrist.



Svastika

3. *ḍōlā* – When two *Patāka* hands are placed on the sides of the respective thighs.



ḍōlā

4. *Añjali* - The palms and fingers of two *Patāka Hastas* touch each other.



Añjali

5. *Kaṭakāvardhana* – When two *Kaṭakāmukha Hastas* are crossed at the wrists.



Kaṭakāvardhana

6. *Śakaṭa* – When the middle fingers and the thumbs of two *Bhramara Hastas* are extended or stretched.



Śakaṭa

7. *Pāśa* – When the forefingers of two *Sūcī Hastas* are bent inwards and interlocked.



Pāśa

8. *Kīlaka* – When the little fingers of two *Mṛgaśīrṣa Hastas* are bent inwards and interlocked.



Kīlaka

9. *Kapittha* - The thumb is in contact with the middle of the first finger which is also bent. The other fingers are pressed against the palm.



Kapittha

10. *Śikhara* – If the thumb of the *Muṣṭi Hasta* is raised, it will be *Śikhara Hasta*.



Śikhara

11. *Kūrma* – In *Cakra Hasta*, if the thumbs and the little fingers are extended and the ends of the other three fingers are bent, it becomes *Kūrma Hasta* (*Kūrma*=tortoise).



Kūrma

12. *Hamsāsya* – When the three fingers i.e. middle, ring and little fingers are separated and extended, the tips of the forefinger and the thumb joined, then it becomes *Hamsāsya Hasta* (*Hamsāsya* or *Vaktra*=swan face).



Hamsāsya

13. *Alapadma* - The fingers are all relaxed and separated.



Alapadma

HAND GESTURES WHICH OCCUR IN THE ADAVUS

I am introducing here hand gestures other than the thirteen *Nṛtta Hastas* of *Abhinaya Darpaṇa* mentioned above. These hand gestures are also used in the *Adavus*.

1. *Tripatāka* – The ring finger is bent from *Patāka* posture.



Tripatāka

2. *Mayūra* – The thumb is in contact with the ring finger while the other fingers are stretched.



Mayūra

3. *Ardhachandra* – From *Patāka* gesture the thumb is separated and stretched.



Ardhachandra

4. *Kaṭakāmukha* – The thumb is stretched to be in contact with the first and the middle finger while the other two fingers are stretched and separated.



Kaṭakāmukha

5. *Candrakalā* – From *Ardhachandra* position, the little, ring, and middle fingers are pressed against the palm.



Candrakalā

6. *Mṛgaśīrṣa* – From *Patāka* position, the first, middle, and ring fingers are stretched in front from their roots.



Mṛgaśīrṣa

7. *Kartarīmukha* – The thumb holds the ring and little fingers while the other two fingers are stretched and separated.



Kartarīmukha

8. *Nāṭyarambha* – The *Patāka Hasta* with the palms facing the floor are stretched out on the sides with the elbows at the level of the shoulders. The wrists are curved towards the front.



Nāṭyarambha

POSITION OR FACING OF THE PALM

1. *Uttana* – Palm upturned.
2. *Adhōmukha* – Palm facing the floor.
3. *Unmukha* – Palm facing oneself.
4. *Paranmukha* – Palm turned away from oneself ⁴.

Some other relevant terms necessary to grasp the details of the *Aḍavus* have been chosen here for description.

⁴Cf. Dr. Padmā Subrahmanyam's article titled "Dance Notation of Aḍavus" published in a book titled *Bharatanāṭyam* by Sunil Kothari, Marg Publications – Mumbai – 2007, page no. 47-48.

FEET POSITIONS

1. *Sama* – The feet are in natural position with the knees stretched straight and the nails of the toes facing the front.



Sama

2. *Pārśva* – The feet are turned on the sides forming a horizontal line.



Pārśva

3. *Tryasra* – The feet are placed to form a 'V', with the toes turned towards the corners.



Tryasra

4. *Svastika* – The feet are crossed.



Svastika

FEET VARIATIONS

1. *Kuṭṭanam* – Stamping the ground with the sole, toe, or heel.



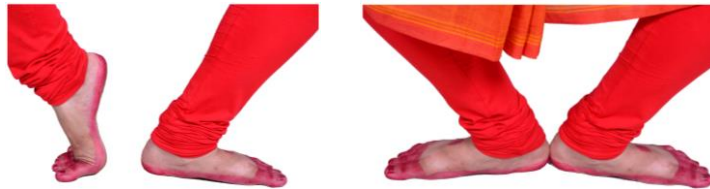
Kuṭṭanam

2. *Sarika* – The feet move without being lifted.



Sarika

3. *Udghaṭṭita* – The ground is stamped by the heel while the forefoot rests on the ground.



Udghaṭṭita

4. *Agratalasancara* – While the heel or heels are raised, the toes rest on the ground.



Agratalasancara

5. *Ancita* – The toe or toes are held up when the heel rests on the ground.



Ancita

6. *Kuncita* – The heels are thrown up, toes all bent down and the middle of the feet too bent.



Kuncita

7. *Sūcī* – One foot is in the normal posture while the other has contact with the ground through the big toe alone.



Sūcī

8. *Kutta* – The ground is stamped by the toes while the heel is raised.



Kuṭṭa

9. *Taḍita* – Holding to the ground with the heel, the fore-foot stamps the ground.



Taḍita

10. *Mardita* – The sole rubs the ground.



Mardita

11. *Skhalita* – The foot is made to slip⁵.



Skhalita

⁵Cf. Dr. Padmā Subrahmanyam's article titled "Dance Notation of Aḍavus" published in a book titled *Bharatanāṭyam* by Sunil Kothari, Marg Publications – Mumbai – 2007, page no. 47.

POSTURES OF THE BODY

1. *Samapāda* – The feet in the natural posture and kept one *Tala* apart, and the body with the natural *Sauuṣṭhava*. Brahma is its presiding deity.

Uses – It should be assumed in accepting blessings from the Brahmins, and in mimicking birds. The bridegroom at the marriage ceremony, persons in the sky, chariot and aerial car (*Vimāna*), person of marked sects (*Lingastha*) and persons practicing vows are also to assume this.

2. *Maṇḍala* – It relates to *Indra* (i.e. its presiding deity is *Indra*). In it the feet are four *Talas* apart and they are obliquely placed and turned sideways, the waist and the knee are in the natural position.

Uses – The *Maṇḍala Sthānaka* should be assumed in the use of weapons like the bow and the thunderbolt, driving of elephants, and mimicking large birds⁶.

3. *Kuncita Jānu* – This is a sitting posture where the thighs and shanks are in contact with each other. The back rests on the heel with both the feet as *Agra* (*Agratala*). The knees are spread out on the sides. This posture is called *Muzhumaṇḍi* in Tamil⁷.

⁶Manomohan Ghosh, *Nāṭyasastra (A Treatise on Ancient Indian Dramaturgy and Histrionics): Ascribed To Bharata-Muni*. Vol.1. (Chapters I-XXVII). Varanasi: Chowkhamba Sanskrit Series Office, 2007: 205-206.

⁷Cf. Dr. Padmā Subrahmanyam's article titled "Dance Notation of Aḍavus" published in a book titled *Bharatanāṭyam* by Sunil Kothari, Marg Publications – Mumbai – 2007, page no. 47.

Other than these there are ten standing postures called *Maṇḍala* according to *Abhinaya Darpaṇa*. They are –

1. *Sthānaka Maṇḍala* – Standing with *Samapāda* feet in the same line and touching the hip with *Ardhachandra* hands, will be *Sthānaka Maṇḍala*.



Sthānaka Maṇḍala

2. *Āyata Maṇḍala* – Standing with two feet, half a cubit apart from each other in a *Caturasra* posture and at the same time bending knees a little apart and placing one of them upon the other, will give rise to the *Āyata* posture.



Āyata Maṇḍala

3. *Ālīḍha Maṇḍala* – Place the left foot before the right one at a distance of one cubit and a half, make *Śikhara* with the left hand and *Kaṭakāmukha* with the right one, this is *Ālīḍha Maṇḍala*.



Ālīḍha Maṇḍala

4. *Pratyālīḍha Maṇḍala* – If hands and feet are interchanged in the *Ālīḍha Maṇḍala*, it will be called *Pratyālīḍha Maṇḍala*.

5. *Prēṅkhaṇa Maṇḍala* – Putting one foot by the side of another heel and having *Kūrma* hands, will give rise to the *Prēṅkhaṇa Maṇḍala*.



Prēṅkhaṇa Maṇḍala

6. *Prērita Maṇḍala* – Putting one foot violently (on the earth) at a distance of one cubit and a half from another and standing with knees bent and one of them put across another, and holding the *Śikhara* hand on the chest and showing the *Patāka* hand stretched out, will give rise to the *Prērita Maṇḍala*.



Prērita Maṇḍala



At present half description of *Prērita Maṇḍala* is in usage.

7. *Svastika Maṇḍala* – The right foot should be put across the left foot and the right hand should be put across the left hand, this will be the *Svastika Maṇḍala*.



Svastika Maṇḍala

8. *Mōṭita Maṇḍala* – Rest on the earth with the forepart (toes) of the feet and touch the earth with each knee alternately and make *Tripatāka* with both the hands, this will give rise to the *Mōṭita Maṇḍala*.



Mōṭita Maṇḍala

9. *Samasūcī Maṇḍala* – A posture in which the earth is touched with toes and knees is called *Samasūcī Maṇḍala*.



Samasūcī Maṇḍala

10. *Pārśvasūcī Maṇḍala* – A posture in which the earth is touched with toes and by one knee on one side, is called *Pārśvasūcī Maṇḍala*⁸.



Pārśvasūcī Maṇḍala

ARAMANDI- THE BASIC STANCE OF BHARATANATYAM

Keep the body erect with the feet apart and the legs bent at the knees. The knees should be on the sides and should not come in front. Knees have to be in line with the rest of the body. The feet rest on the floor. The distance between the heels is about four fingers.



Aramandi

⁸Manomohan Ghosh, *Nandikeśvara's Abhinayadarpanam: A Manual Of Gesture And Posture Used In Ancient Indian Dance And Drama*. Calcutta: Manisha Granthalaya Private Limited, 1997: 64-65.

STHĀNAKA- THE BASIC STANDING POSITION

(According to *Abhinaya Darpaṇa* of Āchārya Nandikeśvara)

Sthānaka is the resting posture of a danseuse before the beginning of a movement or at the end of a movement. These resting postures are of six kinds according to the placing of feet. They are *Samapāda*, *Ēkapāda*, *Nāgabandha*, *Aindra*, *Garuḍa* and *Brahma*.

1. *Samapāda* – Standing with two feet alike is called *Samapāda*. It is used in offering flowers (to Gods) and playing the role of Gods.



Samapāda

2. *Ēkapāda*– Standing with one foot and laying the other across the knee of that foot will give the *Ēkapāda* position. It is used to denote motionlessness and the practice of penance (*Tapasyā*).



Ēkapāda

3. *Nāgabandha* – Standing like a serpent intertwining two feet and two hands together will give the *Nāgabandha* posture. It is used in showing the *Nāgabandha*.



Nāgabandha

4. *Aindra* – Standing with one leg bent and the other leg and knee raised, and hands hanging naturally (loose), will give rise to *Aindra* posture. It is used in suggesting Indra and a king.



Aindra

At present one hand hanging naturally and the other hand holding *Tripatāka* above the head is in usage.

5. *Garuḍa* – If in the *Ālīḍha* posture one knee is put on the ground and the two hands jointly form a circle it will be the *Garuḍa* posture. It is used to denote *Garuḍa*.



Garuḍa

6. *Brahma* – Sitting with one foot on one knee and another foot on another knee (sitting in *Padmāsana* with hands resting on the knees with the *Hasta Mudrāḥ* as follows - the three fingers i.e. middle, ring and little fingers are together and stretched and the tips of the forefinger and the thumb joined) will give rise to *Brahma* posture. It is used to denote *Japa* (repeated muttering of mantras) and similar matters⁹.



Brahma

⁹Manomohan Ghosh, *Nandikeśvara's Abhinayadarpanam: A Manual Of Gesture And Posture Used In Ancient Indian Dance And Drama*. Calcutta: Manisha Granthalaya Private Limited, 1997: 65-66.

BHRAMARĪ

(According to *Abhinaya Darpaṇa* of Āchārya Nandikeśvara)

Various flights (in dance) according to persons versed in the *Nāṭyaśāstra* are seven. They are *Utpluta*, *Cakra*, *Garuḍa*, *Ēkapāda*, *Kuñcita*, *Ākāśa* and *Anga*.

1. *Utpluta* – If a person moves round his entire body from a *Samapāda* posture, he is said to perform the *Utpluta Bhramarī*.

2. *Cakra* – If keeping feet on the earth and carrying *Tripatāka* hands, one moves round rapidly, one then performs *Cakra Bhramarī*.

3. *Garuḍa* – Stretch one foot across another and put the knee on the earth and then move about rapidly with out-stretched arms. This will be the *Garuḍa Bhramarī*.

4. *Ēkapāda* – Moving round alternately on one foot will be the *Ēkapāda Bhramarī*.

5. *Kuñcita* – Moving round with knees bent will be the *Kuñcita Bhramarī*.

6. *Ākāśa* – If one moves round his entire body after making his fully stretched feet wide apart in a jump, he will make the *Ākāśa Bhramarī*.

7. *Anga* – If one leaps with feet half a cubit apart and then stops, he performs the *Anga Bhramarī*¹⁰.

¹⁰Manomohan Ghosh, *Nandikeśvara's Abhinayadarpanam: A Manual Of Gesture And Posture Used In Ancient Indian Dance And Drama*. Calcutta: Manisha Granthalaya Private Limited, 1997: 67.

THE *CĀRI*- THE MOVEMENT OF THE LEG AND THE FEET

(According to *Abhinaya Darpaṇa* of Āchārya Nandikeśvara)

The *Cāri* is movement forward. Ghosh translated it as ‘gait’. Any special position of the body which is motionless is called *Sthāna* or *Sthānaka*.

While *Sthānaka* is a static posture, *Cāri* is movement. At the beginning and at the end of a movement there is bound to be a posture. One move from a posture and stops after the movement is over; thus *Cāris* are invariably connected to the *Sthānakas* ¹¹.

The eight *Cāris* are *Calana*, *Cankramaṇa*, *Saraṇa*, *Vēginī*, *Kuṭṭana*, *Luṭhita*, *Lōlita* and *Viṣamasañcara*.

1. *Calana* (walking) – Advancing a foot from its natural place will be *Calana* (walking).

2. *Cankramaṇa* (making a leap) – Persons well-versed in *Nāṭya* say that a gait made by two feet carefully raised up and thrown sideways alternately, is called *Cankramaṇa* (making a leap).

3. *Saraṇa* (moving) – Moving like a leech that is covering ground, by joining one heel with another [at each step] and holding at the same time *Patāka* hands, is called *Saraṇa* (moving).

4. *Vēginī* (running) – If a *Naṭa* walks swiftly on his heels or toes or by his entire sole, and holds *Alapadma* and *Tripatāka* hands alternately, he is said to go with *Vēginī* (running) gait.

¹¹P.S.R. Appa Rao, *Abhinaya Darpaṇam of Nandikeswara*. Ed.1. Hyderabad: A Nāṭyamala Publication, 1997: 438.

5. *Kuṭṭana* (pounding) – The striking of the earth with the heel or the fore-part of a foot or the entire sole, is called *Kuṭṭana*.

6. *Luṭhita* (rolling) – Performing *Kuṭṭana* from the *Svastika* posture, is called *Luṭhita* (rolling).

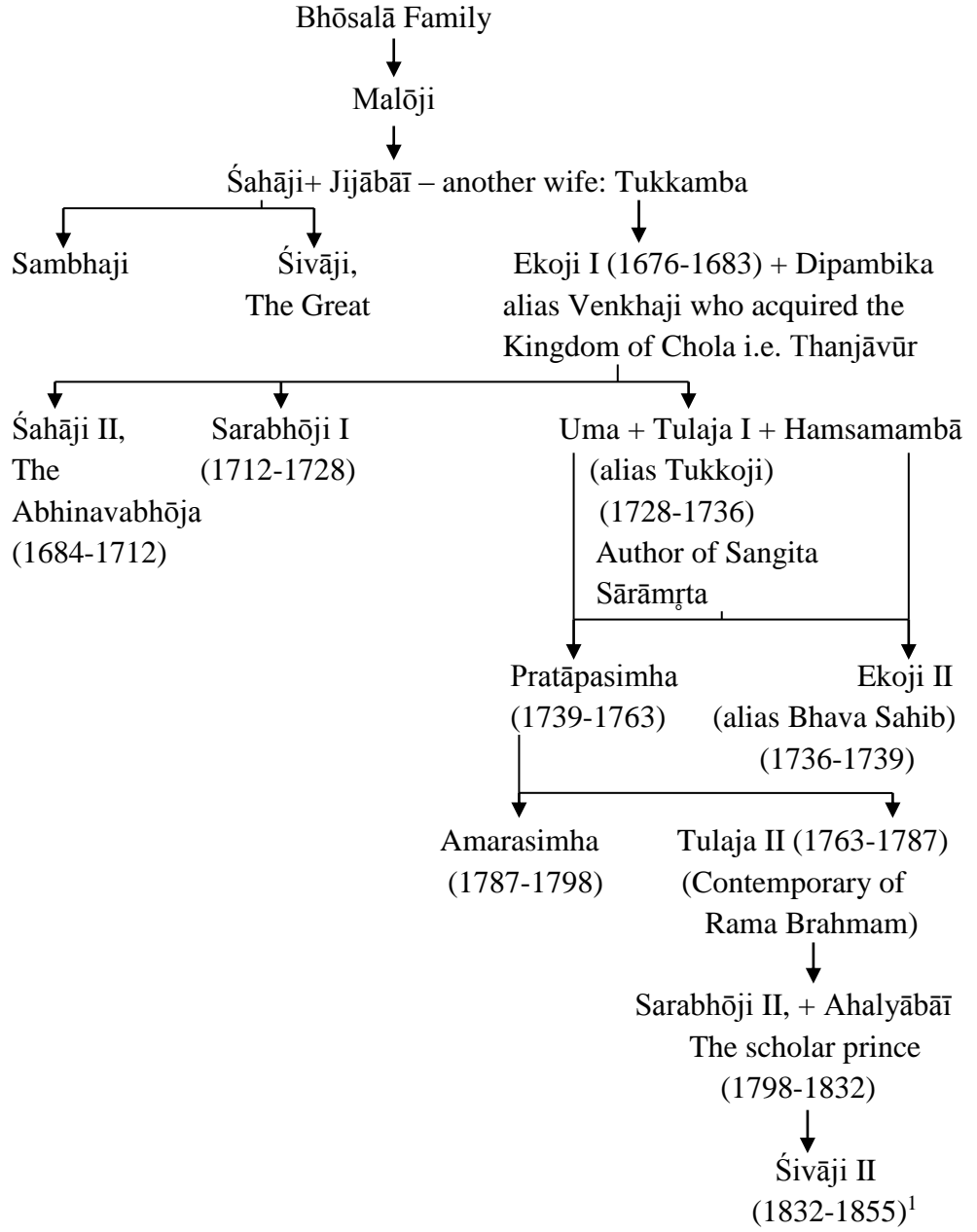
7. *Lōlita* (trembling) – Slowly moving a foot which has not touched the earth after performing *Kuṭṭana* as described before, is called *Lōlita* (trembling).

8. *Viṣamasañcara* (rough) – Setting the left foot to the right of the right one, and the right foot to the left of the left one alternately at the time of walking is called *Viṣamasañcara* (rough) gait ¹².

¹²Manomohan Ghosh, *Nandikeśvara's Abhinayadarpanam: A Manual Of Gesture And Posture Used In Ancient Indian Dance And Drama*. Calcutta: Manisha Granthalaya Private Limited, 1997: 67-68.

Appendix II

Genealogy of the Maratha Kings of Thanjavūr



¹Cf. Dr. S. Seetha, *Tanjore As a Seat of Music (During the 17th, 18th and 19th Centuries)*.

Appendix III

Literary and musical productions of Śahāji - II

The contribution of Śahāji - II to the *Lakṣya* of music can be assessed by the literary and musical productions ascribed to him. They are listed below¹.

1. Bhakta Vatsala Vilāsa Nāṭakamu
2. Sacīpurandara Nāṭakamu
3. Śrī Kṛṣṇa Vilāsa Nāṭakamu
4. Parvati Pariṇayamu
5. Ratī Kalyāṇam
6. Rāma Paṭṭābhiseka
7. Rukmiṇī Satyabhāma Samvādam
8. Valli Kalyāṇam
9. Vignēśwara Kalyāṇamu
10. Viṣṇu Pallaki Sevāprabandhamu
11. Sankara Pallakīsevā Prabandhamu
12. Pañcaratna Prabandha
13. Tyāgarāja Vinoda Citra Prabandha
14. Śāntā Kalyāṇa
15. Satī Dānaśuramu
16. Saraswatī Kalyāṇamu
17. Sītā Kalyāṇamu
18. Kirāta Vilāsamu
19. Kṛṣṇa Līla Vilāsam
20. Gangā Pārvati Samvādamu
21. Jala Krīdalu
22. Draupadī Kalyāṇamu

¹Cf. Dr. S. Seetha, *Tanjore As a Seat of Music (During the 17th, 18th and 19th Centuries)*. Madras: University of Madras, 1981: 69-70.

Appendix IV

Detailed description and classification of *Prabandha*

The details as cited from Dr. S. Seetha's book - *Tanjore As a Seat of Music (During the 17th, 18th and 19th Centuries)* published by University of Madras in 1981 (page no. 72-73) are given below:

Prabandha literally means a *Kāvya* or a poetical composition. Any Purāṇic work or a piece of literature like the Telugu *Mahābhārata* and the Tamil *Nālāyīra Divya Prabandha* will come under this category. In the beginnings of the 16th century it came to mean a *Kāvya* of an erotic type. It must necessarily contain the description of the king, capital, mountain, river, sun-set, love, sickness, marriage etc.

The *Prabandhas* are classified into three classes:

1. *Prakhyāta* in which the story is drawn from some well known source such as the *Rāmāyaṇa*, the *Mahābhārata* or *Purāṇas* and handled without any modification.
2. The *Utpadya Prabandha*, in which the story is born out of the imagination of the author himself.
3. The *Miśra Prabandha* also known as *Miśrabandha*. Here the theme is borrowed from the *Purāṇa* or epics, but is mixed up with interesting incidents and situations introduced by the author for the sake of appeal. Modification of the original story is an attractive feature here. Owing to this element, this class of *Prabandha* acquired enormous popularity during the 16th century.

Appendix V

Musicians and experts of Sarabhōji - II's time

Some of the musicians and experts of Sarabhōji - II's time as cited from Dr. S. Seetha's book - *Tanjore As a Seat of Music (During the 17th, 18th and 19th Centuries)* published by University of Madras in 1981 (page no. 116) were:

1. Sonti Venkataramaṇayya
2. The Tanjore quartette
3. Ghanam Kṛṣṇa Iyer
4. Venkatasubbier
5. Ānai Ayya
6. Vedanāyakam Pillai
7. Rāmdās,
8. Veyigītapaidāla Gurumurthi Śāstri
9. Vīṇā Subbukutti Iyer
10. Vīṇā Kālahasti Iyer
11. Talanāyar Kṛṣṇa Iyer
12. Todi Sītārāmayyar
13. Śankarābharaṇa Narasayyar
14. Irattai Pallavi Śivarāma Iyer
15. Savukkam Sīnu Iyengar
16. Addhukhān
17. Viṇai Perumal Iyengar
18. The Musical Trinity
19. Kavi Venkata Śūri (author of Sanskrit Nowka Charitra)

Appendix VI

The Maratha *Darabār* Hall Thanjāvūr

(Photographs taken by the Author)



The Maratha *Darabār* Hall Thanjāvūr where various sports and arts were witnessed by the kings.



View from inside The Maratha *Darabār* Hall, Thanjāvūr.



The Maratha *Darabār* Hall Thanjavūr with a backdrop of King Sarabhōji- II and his ministers.

Appendix VII

The State documentary records of Śivājī - II's time

The State documentary records in *Mōḍi* script available in the *Sarasvati Mahal* Library dated *Salivāhana Śākhā* 1741, i.e. 1819 A.D. record the acceptance of the 12 Brahmin music teachers employed by the State in the *Nāṭakaśālā* of the Thanjāvūr court. The record has the signature of all the 12 musicians and has the seal of Darmayya Rāmasāmayya, who was the supervisor of the court musicians.

The names of the musicians are as follows: ¹

1. Vaidyanāta Dharmarāja
2. Subramaṇi Rāmanāda
3. Muttusabha Mudasāmi
4. Mutukṣṇa Guruswāmi
5. Venkatarāya Rāmaswāmy
6. Anantasubbā Vaidināta
7. Sivarām Ganapati
8. Subramaṇi Subbayya
9. Ayyāsāmi Vaidinātha
10. Venkatarāmayya Rangayya
11. Sabhāpati Subbayya
12. Viśwanātha Pancanadī

¹Cf. Dr. S. Seetha, *Tanjore As a Seat of Music (During the 17th, 18th and 19th Centuries)*.

Madras: University of Madras, 1981: 119-120.

Appendix VIII

Emoluments paid to the European and Indian musicians of Śivājī - II's court

Record dated 1855 A.D. gives the particulars of emoluments paid to the European and Indian musicians of the court and their period of service is also indicated.

The details as cited from Dr. S. Seetha's book - *Tanjore As a Seat of Music (During the 17th, 18th and 19th Centuries)* published by University of Madras in 1981 (page no. 120) are given below:

Name of the musician	Nativity	Profession	Certificate	Period of Service	Monthly salary Rs.
1. Isaac Johnson	Indian	Violinist	—	Jan. 27 th , 1841	15
2. Manmeul Jeprayi	Indian	Violinist	—	Mar. 27 th , 1841	7
3. Gamis Yada	Indian	Violinist	—	April 19 th , 1803	15
4. Lady Catherine	Indian	Dancer	—	Jan. 8 th , 1828	5
5. Joseph Francis	Indian	Violinist	—	July 11 th , 1846	5
6. Archipel	Indian	Violinist	—	July 11 th ,	5

Francis Hecolen?				1846	
7. Edward	European	Teacher	—	Jan.17 th , 1848	35
8. William Rous	Indian	Doctor	—	Nov. 11 th , 1848	25
9. Joseph White	Indian	Tuner	—	May 15 th , 1848	15

Appendix IX

Works and authors cited in *Sangita Sārāmṛta*

The names of the works and authors cited by Tulaja-I in the *Sangita Sārāmṛta* are as follows¹:

Kallinātha	Maṭaṅga
(Kīrtidhara)	Yajñavalkya
(Kohala)	Viṭṭhala, Viṭṭhalīya
Garbhopaniṣad	
(Gopālanāyaka)	Vidyāraṇya (mistake for
Gramthāmtārā	Mādhavamantrin)
Caṭurdaṇḍīprakāśikā and its	(Viśvāvasu)
author (Veṅkaṭamakin)	(Vena)
	Vyāsapācārya (Abhinava-
(Tānappa)	bhāratakārya)
(Tambura)	Śārṇagadeva (Niśśankā etc.)
Tulajā (as composer of song)	and the Sangīta Ratnākara

¹Cf. V. Raghavan, Introduction, *The Sangita Sārāmṛta of King Tulaja of Tanjore*. Madras: The Music Academy, 1942: 81.

Dhanañjaya

Nandin

Nārada

Purandaradāsa

Sītasamhitā

Bharata, Brārātīya, Muni

Sutasamhitāvyākhyānā

Someśvaramata

Saubhāgyalaksmīkalpa

Svaramelakalānidhicāra

(Mostly as mentioned in the

Svāti

Ratnākara).

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