

A STUDY OF DANCE DURING VIJAYANAGARA PERIOD
(With reference to the Andhra region ruled by the
Vijayanagara Dynasty)

by

HIMA BINDU T.

Under the supervision of
Prof. ANURADHA J.

A dissertation submitted in partial fulfillment
of the requirements for the degree of

DOCTOR OF PHILOSOPHY



Dept. of Dance
Sarojini Naidu School of Arts & Communication
UNIVERSITY OF HYDERABAD
HYDERABAD

October 2013

DECLARATION

I hereby declare that the Ph.D. thesis study entitled “A Study of Dance during Vijayanagara Period (With reference to the Andhra region ruled by the Vijayanagara Dynasty)” represents the results of original research work carried out by me. The results of this work have not been submitted for the award of any other degree, diploma or any such titles of any other University.

(HIMA BINDU T.)

Supervisor

Prof. Anuradha Jonnalagadda

Department of Dance

DEAN

Sarojini Naidu School of Arts & Communication

University of Hyderabad

Hyderabad

CERTIFICATE

This is to certify that this dissertation entitled, “A Study of Dance during Vijayanagara Period (With reference to the Andhra region ruled by the Vijayanagara Dynasty)” submitted for the award of degree of Doctor of Philosophy in Dance, is an original research work carried out by Ms. Hima Bindu T., a scholar registered in the Dept. of Dance, Sarojini Naidu School of Arts & Communication, University of Hyderabad, under my supervision.

Prof. Anuradha Jonnalagadda
Department of Dance

DEAN

Sarojini Naidu School of Arts & Communication
University of Hyderabad
Hyderabad

PREFACE

Dance has always been an integral part of me throughout my life. To learn more of this art and enhance my knowledge in dance made me pursue my Masters in Dance from the University of Hyderabad. It was at that time I was drawn towards research in dance which would help me achieve my goal of further studies in dance.

Right from the beginning I was keenly interested in pursuing research on the temple sculptures which portrayed dance. My interest lay in the Vijayanagara period because of their immense contribution to the Telugu culture. The interest to study the scenario of dance in the Vijayanagara period made me select my topic “**A Study of Dance during the Vijayanagara period**”.

The research study was undertaken with an intention to have a better understanding of the evolution of dance through the times, with emphasis on dance during the Vijayanagara times. The research comprises studying the history, patronage of arts by the Vijayanagara kings, the role of dance and dancers in the society of Vijayanagara. It also focuses on how dance appears in the literary works and sculptural productions of temples of the times, thus depicting its integral role in all arts and culture of the society. Finally, the importance and prominence of the dancers of the times are studied through the inscriptional sources which mention dance.

ACKNOWLEDGEMENTS

At the outset, I sincerely thank the University of Hyderabad, for giving me an opportunity to follow my dream and for extending financial support for this dissertation study.

With great pleasure and gratitude, I express my sincere thanks to my research supervisor Professor Anuradha Jonnalagadda, for her continuous guidance and encouragement throughout my research work.

I extend my sincere thanks and gratitude to my committee members, Dr. Lakshmi Narayana and Dr. D.S.N. Murthy for their valuable guidance and advice. I gratefully acknowledge the constant support of Prof. B. Anandhakrishnan, Dean, Sarojini Naidu School of Arts & Communication throughout my research work. I thank all the faculty members, Department of Dance, Sarojini Naidu School of Arts & Communication, for their guidance and support. My special thanks go to Dr. Pappu Venugopala Rao for his valuable suggestions during the course of my research.

I am grateful to Karnatak University, Dharwad, University of Mysore, Kannada University, Hampi, Indira Kala Sangit Vishwavidyalay, Khairagarh, Osmania University, Potti Sreeramulu Telugu University, Thanjavur Saraswati Mahal Library, and Oriental Research Institute, Mysore for providing the necessary library resources for my research work. I sincerely thank Oriental Research Institute, Tirupati, for providing me a copy of the original manuscript of *Sangeeta Suryodayam*. I also express my profound thanks to Prof. R. Satyanarayana for his valuable inputs on *Sangeeta Suryodayam*.

I sincerely thank my Guru Sri. M. Badrinath, for encouraging and guiding me to pursue my research studies. I also thank Sri. M. Sambasiva for providing me the necessary books and documents whenever required, which helped me immensely in my research.

I express my heartfelt gratitude to my parents Sri. Vedanta Chary and Smt. Anooradha, and my brother Dr. Hari Krishna for providing me their unending support and encouragement throughout my career and life. I take great pleasure in thanking my better half

Krishna Kanoj for his patience and understanding throughout my career, and for sharing the ups and downs of my life. Thanks are also due to my father-in-law Sri. Kishore Lal for his complete support and cooperation. Last but not least, I extend my wholehearted thanks to the little light of my life, Laasya, for supporting me by not disturbing me during the important phases of my research work. I extend my deep appreciation to (Late) Dr. Devi Majumdar, for guiding and helping me focus on the direction of my dissertation work.

I thank Sri. T. Murugan and family, for providing local hospitality and extending all the required help during my field work in Chittoor district. I also thank Dr. Ramulu for providing me all the help during field work in Ananthapur and Kurnool districts.

I thank my dear friends Nishat, Kopal, Trinadh, Bhaskar, Poorna, and my students for their constant moral support throughout my studies and research work. My thanks are due to Mr. Raju for his help in printing the photographs of my field work and my dissertation document.

October 2013

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GLOSSARY

Abbreviations for *Prabandha* literature

1. A.M – Amuktya Malyada.
2. K.R.V- Krishna Raya Vijayam.
3. K.P- Kala Purnodayam.
4. M.N.C- Manu Charitra.
5. P.J.P- Parijatapaharanam.
6. P.R.M- Panduranga Mahatyam.
7. P.P- Prabhavati Pradyumnam.
8. R.S.C – Rajasekhara Charitra.
9. R.M.B- Ramabhyudayam.
10. S.K.M- Sri Kalahasti Mahatyam.

CHAPTER – I

History of Vijayanagara

History of Vijayanagara

Part- A

Political Condition in India in 14th Century ¹

The period between the 13th – 17th centuries A.D. is noteworthy in the history of Andhra as it saw the rule of very powerful dynasties which developed Telugu culture and established a Telugu identity to its people. Among these dynasties, the Vijayanagara dynasty is/was the most powerful one. The founding of the Vijayanagara Empire was not born out of the desire to conquer or expand the kingdom, but out of a need to establish an identity of Hindu culture which at that time was facing threat from kings of other faiths. In the Telugu speaking country, right from the 13th century, the Hoysalas, Kakatiyas, and Reddis were constantly waging wars over one another to gain power. Apart from these native rulers, the Muslims wanted to take advantage of the conflicts and gain power in the south.² They had already established a firm footing in Delhi and were spreading all over India. The kings ruling the south realized the threat to their culture, power, region, native identity and society in general from these Muslim sovereigns and made efforts to protect themselves from these conquests. Against this background emerged the great Vijayanagara Empire which successfully fought against and stalled the spread of Islamic rule for almost two centuries (till mid – 16th century) in the south. The period of their rule went on to become one of the glorious periods in south India, especially Andhra and particularly for those belonging to the Hindu faith and the native culture of the region. The emergence of the Vijayanagara Empire started with the battle of Kampila Raya, his local chieftain Sangama, and Sangama's five sons who fought together.

The emergence of the Vijayanagara Empire

To understand the origins of the Vijayanagara Empire, one needs to look at the state of affairs and circumstances that led to its emergence. A detailed study of the various historical accounts and annals available reveal two main reasons for the

emergence of the Vijayanagara Empire. The first was the prevailing wars between the various kingdoms in the south and the second was the Muslim invasion of the south.

The 13th century marked the beginning of change in the history of south India. During this period, the unified kingdom of the Cholas disintegrated and different rulers were fighting for power. The Pallavas were ruling over the north regions of Kaveri, the Chola mandala and the Pennar River. The Kakatiyas took over the deltas of Krishna and Godavari and ruled all over the Andhra region. The Hoysalas were ruling in Karnataka and the Pandyan were establishing their hold over the Tamil region. Apart from this, numerous small chieftains were rebelling against the big rulers and declaring themselves independent. By the end of the 13th century, south India was divided into various kingdoms waging unending wars with each other to gain power over the southern peninsula. The wars were mostly to possess the rich natural resources and river basins. The Kaveri delta containing rich grain pulses was always under the threat of the Pandyan kings. The Krishna and the Tungabhadra river basins with rich sources of irrigation were always a source of dispute between the Kakatiyas and the Hoysalas. Thus, disunity and anarchy prevailed in the entire southern region.

The Muslim rulers who entered from the North in India took advantage of this situation. They, on one hand, tried to exploit the resources through trade and get a hold over them and on the other, tried to gain control by conquering kingdoms one by one. The Kakatiyas and the Hoysalas, because of their irrigational facilities and dominant army forces, began to experience constant threat from the Muslim rulers, in particular.

Penetration of the Muslims

The invasion of the Deccan was started by Allaudin Khilji, capturing Devagiri in 1293 A.D.³, and in 1309 A.D., Malik Kafur, the army general, was partially successful in capturing Warangal. In 1310 A.D., he proceeded to conquer Dwarasamudra, the capital of the Hoysalas by killing Viraballala III. In 1317 A.D., another general of the Sultan, Mubarak, captured Devagiri, a Hoysala province, after murdering the Prince Haripala Deva (few sources name him as Rama Deva Raya). In 1323 A.D., Warangal was completely annexed by the capture of Prataparudra II. The

strongest blow came in 1325 A.D, when Muhammed Bin Tuglaq succeeded the Delhi throne and forced the retreat of the Hindu monarchs, and established Muslim rule over the southern region.

After Devagiri fell, Haripala Deva's chieftain, Mummadi Singeya, fled to Kampili, a province on the northern bank of Tungabhadra and started ruling from there by declaring independence. He was succeeded by his son Kampila Deva Raya. In addition to Kampili, Kaplia Deva Raya also built forts in Kummata and Anegondi situated in the rocky hills of the north banks of Tungabhadra and established himself as a strong ruler.

The battle of Kampili

The battle of Kampili Raya⁴ with Muhammad Bin Tuglaq is considered to be the event that led to the origin of the Vijayanagara Empire. During Tuglaq's Deccan invasions, the Viceroy of Deccan, Bahaduddeen, rebelled against the Sultan and waged war against him. Bahududdeen was defeated and he fled to Kampili, where he was given shelter by Kampila Raya. The Sultan's forces attacked Kampili thrice under the leadership of Malik Ruknuddin, Qutbul Mulk and Malik Zada Khwaja-i-Jehan, respectively⁵. After Kampili Raya's defeat, Bahududeen took refuge under the Hoysala King Ballala III, who was ruling from the capital of Tanur. But Ballala III handed over Bahududeen to the Sultan, who killed him. Meanwhile, Khwaja Jehan's forces proceeded to attack Anegondi fort where Kampila Raya was taking refuge. Lack of provisions within the fort made it impossible for the king to sustain for more than a month. On Kampila Raya's advice, the fearless ladies of the royal family set themselves ablaze. Kampila Raya, aided by his ministers, fought the enemy and died a valiant death. His ministers were taken captive and sent to Delhi. The kingdom of Kampila Raya was taken over by the Sultan.

Foreign travelers like Nuniz and Ibabatuta, Ferishta and Barni, have chronicled the battle of Kampila Raya and Tuglaq. Their chronicles form an important source to understand the conditions prevailing in and around Vijayanagara before its emergence. The events have been narrated by various chroniclers, with slight variations.

Chronicle of Ferao Nuniz

The chronicle of Nuniz (believed to be written between 1535 – 1637 A.D) helps in reconstructing the battle of Kampila Raya and his men against Muhammed Bin Tuglaq, and also helps to identify Anegondi as the first capital of Vijayanagara.

Nuniz's chronicle refers to the battle of Kampila Raya and his men against Muhammed Bin Tuglaq. Kampila Raya's ministers from the battle are recognized as Harihara I and Bukka⁶, sons of Sangama, belonging to the Yadu race⁷. Harihara I and Bukka, along with their rest of brothers became the founders of the Vijayanagara Empire. After Kampili fell in 1327 A.D., Harihara I and his brothers were taken captive to Delhi. Later Harihara I and Bukka gained the Sultan's favour by embracing Islam, and were appointed as minister and treasurer at Anegondi while representing the Sultan in the south. Nuniz further talks about events which led to Harihara I being crowned as the first king of Vijayanagara Empire⁸. According to Nuniz, Tuglaq stayed back in Anegondi for two years and later returned back to Delhi, leaving Anegondi under the leadership of Malik Naib. But the oppressive nature and the religious fanaticism of the Muslims flared patriotism among the natives, who with great zeal took up the task of driving out the Muslims from their motherland. The liberation movement started under the leadership of the Munsuri chiefs, the Padma Nayakas and the Reddis, who were declaring the Telingana and the coastal Andhra regions independent. The Sultan decided to crush this rebellion with the help of Harihara I and Bukka, who were initially successful, but did not remain loyal to the Sultan for long.

Not much is known in history at this point of time as to what made the two brothers give up the court of Sultan and support the rebellion (probably the ill treatment by Muslims?). However, it is apparent that the two brothers renounced Islam under the influence of sage Vidyaranya. During the rebellion, one of the chiefs, Munsuri Kapaya Nayaka, captured Warangal. This diverted the Sultan's attention towards Warangal, and taking this as an advantage, Harihara I proclaimed himself independent at Anegondi. Harihara I and Bukka then conquered Gooty and acquired back Kampili. In 1336 A.D., after winning back all the earlier strongholds occupied by the Sultan, they established a new city on the southern banks of Tungabhadra at the

sacred place of Hampi and named it Vijayanagara (the city of victory), or Vidyanagara (the city of learning). However, their first capital was Anegondi⁹ on the northern banks of Tungabhadra. The chronicles of Ferishta, Iba Batuta and Barni more or less narrate the same events which happened after Kampila Raya's battle with the Sultan.

Though there are variations in historical records regarding the history of Vijayanagara, it is quite clear that the battle of Kampili was the corner stone on which the empire of Vijayanagara was formed. For more than two centuries, the Vijayanagara kings curbed the attempts of Muslims to get to the south. At the same time, the kingdom gradually expanded over the entire southern region by conquering all the regions one by one. During their existence, the rulers of Vijayanagara brought back the glory and upheld Hindu culture and civilization.

Sage Vidyaranya

In the chronicles of Vijayanagara history, one of the most important persons to whom the foundation of the empire is ascribed to is Sage Vidyaranya. Vijayanagara city was built on the southern banks of Tungabhadra on his advice and guidance. In his commentary on *Parasara Smriti*, Sage Vidyaranya speaks of himself as a Brahmin of the *Bhardwajasa gotra*, his father being *Mayana* and his mother *Srimati*¹⁰. Sage Vidyaranya earlier was called Madhavacharya. After becoming an ascetic,¹¹ he was called Sage Vidyaranya. He was a man of brilliant literary and political expertise, and made / delivered commentaries on Vedas.

The inscriptional source recorded by Vidyaranya in one of the temples of Hampi¹² speaks of the establishment of the new city. It reads

“Nagashwarkay, Namitasakay Salivahasayayata, Dhaturyabday, Sugunasahitay Masa Visaki Namny Suklay Pakshay Suraguruyutay Soumya Varay Sulagnay Saptamyam Sri Vijayanagaray Nirmamay Nerinamandra”

This means “on the 7th lunar day of the bright half of Vishakha; in the year Dhatu, Salivahana Saka 1258; with the rising sun in the auspicious time with Guru (Jupiter),

the princes of ascetics have constructed this city in Vijayanagara”¹³. The year Dhatu corresponds with the saka year 1258 which would be 1336 A.D, the year of founding of the Vijayanagara Empire by Harihara I.

Hampi – The Capital City

Hampi was a province ruled by Sangama. After Sangama, his son Harihara I came to power. He started expanding the kingdom. He felt that a capital with natural geographical boundaries is essential to protect the kingdom from enemies. Since Anegondi did not suit this need, he shifted the capital from Anegondi to Hampi which, with its physical location was unconquerable to the enemy. Hampi, as an imperial city, was developed on the southern banks of Tungabhadra, opposite to the old capital Anegondi. The capital was bordered by the rough terrain banks of Tungabhadra on one side and high mountains on the other. There are many mythological stories associated with Hampi and its surroundings¹⁴. The city was earlier known by different names like Pampakhestra, Pampapura, Virupakshapura.¹⁵

Geographical spread of the Vijayanagara city

Vijayanagara city was called as the medieval metropolis. The ruins occupy a dramatic physical landscape infused with historic and sacred meanings. The *Tungabhadra* River flows in the north–east direction, through rugged ridges formed by ancient granite outcrops piled with boulders. Many of the great temple complexes comprising the sacred city centre overlook this holy river. Further south, where the landscape begins to open into a broad plain, are the remains of the fortified urban core where the city’s large population was densely concentrated. Within the urban core lies the Royal Centre, comprising the ceremonial and residential palaces of the *Vijayanagara* kings. Others lived in the outlying suburban settlements. The city was bordered by Nagalapuram (present day’s Hospet) in the south and Anegondi (the old capital) in the north. A picture of the city’s magnificence is provided by the foreign travellers whose chronicles describe beautifully the city’s fortifications, its plan, and its richness and splendour. Abdur Razzak, the Persian ambassador, in his chronicle speaks “*The city of Bidjanagar is such that the pupil eye has not seen a place like it, and the ear of intelligence has never been informed that there existed anything to*

equal it in the world". Ludovico de Varthem, an Italian traveller, describes the beauty of the city as *"The city situated like Milan, but not a plain....It appears to me to be a second paradise"*. Similarly , Domingos Paes, a Portuguese visitor describes *"The size of this city I do not write down here, because it cannot all be seen from any one spot...what I saw...seemed to me as large as Rome, and very beautiful to the sight.....the people in this city are countless in number, so much so that I do not wish to write down for fear it should be thought fabulous..."* and Fernao Nuniz, a Portugese tourist, describes, *".....But I cease to speak more of this because I should never finish..."*

Growth of the Metropolis

The Vijayanagara rulers made all the efforts to preserve the sacredness of Hampi and at the same time develop the capital into an urban centre with all facilities. The area of the Vijayanagara city can be divided into three distinct centers namely

- (i) Hampi – the area built around the Virupaksha temple covering the entire region between the Tungabhadra River and the Hemakuta Hill.
- (ii) Vijayanagara – the city which developed at a distance (3 kms from Virupakasha temple) and
- (iii) Anegondi – the old capital on the northern bank of Tungabhadra.

The capital of Vijayanagara developed in a large area covering approximately 30 sq kms from the north eastern limit (Anegondi) to that of south western limit (Hospet).

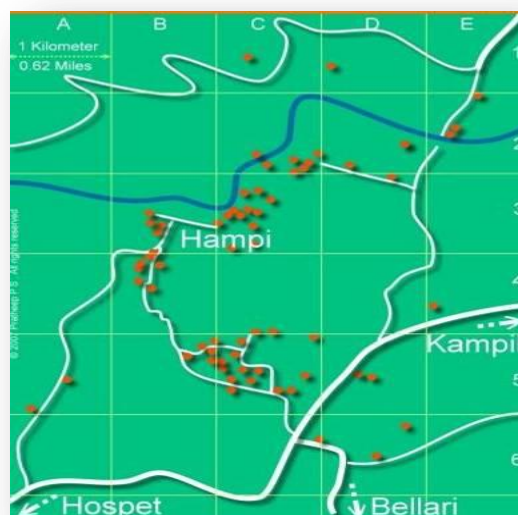


Fig. 1: Map of Hampi
(Courtesy: www.hampi.in)

Royal insignia

Lord Virupaksha was the royal deity of the Vijayanagara kings. The royal insignia was the *Varaha* (boar) with the sun, crescent moon and the dagger¹⁶.



Fig. 2: Royal Insignia
(Courtesy: www.hampi.in)

The city first developed under the reign of Bukka Raya, brother of Harihara I. The credit for laying out a proper plan for the growth of the capital goes to Devaraya II of the Sangama dynasty. The city reached its zenith during the reign of Krishnadevaraya of the Tuluva dynasty.

After establishing the new city, Harihara I spread the domains of the empire all over the south. Assisted by his brothers, he strengthened the foundations of Vijayanagara in such a way that for the next two centuries there was no other dynasty in the south which could surpass the power of the Vijayanagara Empire.

There are few Kalagnana¹⁷ books (registers containing the chronological order of the kings, like Vidyaranya Kalagnanamamu, Sivayya Kalagnanamamu, Virapayya Kalagnanamamu and Vijayanagara Samrajyamu), which speak of the chronology of the Vijayanagara dynasty. Vijayanagara Samrajyamu, a register containing all the details of the Vijayanagara dynasties is said to be written during the time of Venkata II of the Aravidu dynasty, and is believed to be the most authentic by historians. According to this, Vijayanagara was ruled over by four dynasties namely, Sangama, Saluva, Tuluva and Aravidu. Thirteen kings ruled in the Sangama dynasty, three in the Saluva, five in the Tuluva dynasty and eight in the Aravidu dynasty. The periods of their reign are as follows:

Table 1: Periods of reign of different dynasties of the Vijayanagara Empire

Sangama Dynasty	
Harihara Raya I	1336-1356
Bukka Raya I	1356-1377
Harihara Raya II	1377-1404
Virupaksha Raya	1404-1405
Bukka Raya II	1405-1406
Deva Raya I	1406-1422
Ramachandra Raya	1422
Vira Vijaya Bukka Raya	1422-1424
Deva Raya II	1424-1446
Mallikarjuna Raya	1446-1465
Virupaksha Raya II	1465-1485
Praudha Raya	1485

Saluva Dynasty	
Saluva Narasimha Deva Raya	1485-1491
Thimma Bhupala	1491
Narasimha Raya II	1491-1505

Tuluva Dynasty	
Tuluva Narasa Nayaka	1491-1503
Viranarasimha Raya	1503-1509
Krishna Deva Raya	1509-1529
Achyuta Deva Raya	1529-1542
Sadashiva Raya	1542-1570

Aravidu Dynasty	
Aliya Rama Raya	1542-1565
Tirumala Deva Raya	1565-1572
Sriranga I	1572-1586
Venkata II	1586-1614
Sriranga II	1614-1614
Ramadeva	1617-1632
Venkata III	1632-1642
Sriranga III	1642-1646

The rule of Vijayanagara kings brought in unprecedented progress in all spheres of activity. Almost all the kings gave prominence to the development of the kingdom, resources and the society in general, and this included arts too. Among the kings of the Vijayanagara dynasty, the following are the kings under whose rule the arts flourished particularly. They are

- i. Harihara I
- ii. Bukka I
- iii. Devaraya II
- iv. Saluva Narasimha
- v. Vira Narasimha
- vi. Krishnadevaraya
- vii. Achyuta devaraya
- viii. Ramaraya
- ix. Tirumalaraya
- x. Sriranga I
- xi. Venkatapatiraya

Rulers of the Vijayanagara Dynasty

The Sangamas (1336 A.D to 1379 A.D)

Harihara I

Founded in 1336, the city of Vijayanagara grew significantly under the rule of Harihara I who was ably assisted by his brothers, Bukkaraya I, Kampana, Marappa and Mudappa. Their dynasty was called the Sangama dynasty after their father. Harihara I ascended the throne while Bukka Raya I became his minister. The two brothers were fondly called Hakka and Bukka by the people.

As soon as he ascended the throne, Harihara I made all attempts to make the empire the strongest in southern India. He strengthened the fortifications of Badami, Udayagiri, Gooty and Anegondi to secure the empire from Muslim invasions. By 1339 A.D., the kingdom of Vijayanagara stretched from the banks of Tungabhadra to Badami. Harihara I was given the title “*Mahamandaleswara*” meaning “the great lord”. He was also known as *Bhasagetappuva- rayara- ganda* and *Arirayavibhala*¹⁸. Some inscriptions mention that he conquered all the lands which included Kaladi and Malprabha, ruled by Mohammed Bin Tuglaq.¹⁹

With the help of Bukkaraya I, Harihara I secured the kingdom and spread its geographical boundaries from Bay of Bengal to the Arabian Sea. For greater efficiency in the rule, Harihara I is known to have introduced administrative reforms like territorial sub divisions of the kingdom, imparting karanam office to the Brahmins²⁰, granting *kauls*²¹ to people for cutting down the forests and make the land suitable for cultivation²², etc. The foundation of the capital city started in this period. The strengthening of the empire led the people develop their society. With peace prevailing in the society, the arts slowly started gaining focus among the people.

Bukka I (1356 – 1377 A.D.)

As Harihara I had no sons, he was succeeded by his brother Bukkaraya (Bukka I) to the throne. Bukka I completed the consolidation of all the small Hindu kingdoms in the south into one large kingdom under his rule. During Harihara I's rule, Bukka

provided able assistance in administrative affairs, and also ensured that the kingdom was protected from external enemies. After ascending the throne, Bukka I not only conquered the entire southern peninsula, but also Orissa. He appointed his sons as governors for some of the provinces to ensure security and development in all aspects.

The most glorious victory under Bukkaraya I's rule was the subjugation of Madurai by his son Kampana. Kampana's wife Gangadevi describes this victory in her epic poem "*Madhura Vijayam*". The conquest of Madurai is considered to be the greatest triumph in the history of Vijayanagara. After this conquest, the Vijayanagara Empire rose to become an undisputed power in the south. An inscription belonging to the 14th century from Ramapuram village of Cuddapah district mentions Bukka I as *Purva Paschima Samudradipati*²³, indicates that the Vijayanagara Empire extended from the Bay of Bengal to the Arabian Sea.

Bukka I was a very competent ruler and implemented many policies for the welfare of the empire. Though a follower of Shaivism, he practiced religious tolerance and people from all religious sects prospered under his rule. Vedic and secular literature flourished immensely during his reign. Bukka's title "*Vedamarga Pratisthapaka*" indicates his interest in religious literature. It was during his rule that arts began to flourish and occupy a prominent place in the society. Madhavacharya and Sayana, the spiritual gurus in Bukka's court, wrote their commentaries on Vedic works in Sanskrit. Bukka I was also known to have sent an embassy to China in 1374 A.D., which is recorded in the annals of the Ming dynasty.

It can be seen that most of Harihara's I rule was spent in strengthening the foundations of the Vijayanagara Empire and make it a glorious one. In addition, a strong foundation for development and growth of arts was also laid during this period. Bukka I's rule saw works of Vidyaranya and Sayana, which are the first works of literature of this period. After Harihara I and Bukka I, one of the significant rulers under whose rule arts gained popularity was Devaraya II.

Devaraya II (1422 – 46 A.D)

Devaraya II was responsible for stabilizing the empire and developing it. He was known by the title “*gajabetakara*” – a Hunter of Elephants. This title can be explained in two ways – a metaphor referring to his victories over enemy kings who were as strong as elephants, and also literally as indicating the king’s interest in hunting elephants. Devaraya II was considered to be the greatest ruler among the fourteen rulers of the Sangama dynasty. Even though Devaraya II was involved in a series of wars with the Bahmani sultans, he was highly appreciative of the fighting abilities of the Muslim soldiers and encouraged them to join his army. He issued ordinances in his capital against any discrimination towards Muslims. By these, he not only developed religious tolerance, but also strengthened the Vijayanagara army. The settlements of the Muslims reflected in the life of the capital and influenced the arts, architecture and culture of the Empire. Abdur Razzak, the Persian ambassador, visited Vijayanagara during the rule of Devaraya II and described the topography, administrative and social life of the Vijayanagara people. He mentions the king’s powers, his accomplishments and the defense of the city.

Devaraya II was not only an efficient ruler and warrior, but also an ardent lover of arts and culture. A follower of Shaivism, he too continued the religious tolerance towards other sects. Jains, Muslims, Hindus all were free to live in his kingdom.

Being an author and a scholar himself, Devaraya II patronized poets of Sanskrit and all other vernacular languages. The Telugu poet *Srinatha* was given the title of *Kavisarvabhouma* and was honoured by *Kankaabhisheka* by Devaraya II. Devaraya II is also said to have written two works *Mahanataka Sudhanidhi* and *Vritti*, a commentary on Badarayana’s *Bhramasutra*, in Sanskrit. The famous Kannada Poets, Kumara Vyasa, the author of Kannada *Bharata*, and Chamarasa, the author of *Prabhu Linga Lila*, adorned his court.

The Sangama dynasty started declining after Devaraya II. The integrity and the very existence of the Empire were threatened by his incompetent descendants, Mallikarjuna, Virupaksha and Praudhadevaraya. Mallikarjuna was murdered and the

throne was usurped by his cousin Virupaksha III in 1465 A.D. But Virupaksha himself was an unworthy ruler. With his time all spent in luxuries, the empire lost major parts like Goa, Chaul, Kanchi and Dhabol to the Bahmani Sultans.

The situation further worsened when Virupaksha was killed by his eldest son and his brother, Praudha Devaraya, was crowned king. But Praudha Devaraya killed his benefactor and like the previous rulers, drowned himself in pleasures, and was an incompetent ruler. Praudhadevaraya became the king, but he too indulged in luxuries and the kingdom was into chaos. To save the kingdom and prevent total disruption, Saluva Narasimha took the help of the nobles who were tired of the inept rulers. In August 1485 A.D., Saluva Narasimha ascended the throne. Thus, the Saluva dynasty came into rule at Vijayanagara, putting an end to the rule of the Sangamas.

Though, initially during the rule of Harihara I, the major attention was upon establishing a strong empire to contend the Muslims, it is apparent that since the time of Bukka I, arts slowly started progressing. For any empire to establish a strong foothold of its own, it becomes necessary not only to expand its political boundaries, but also spread its culture and nativity all over the country. This thrust took its first steps in the rule of the Sangama dynasty of the Vijayanagara Empire. The patronage extended towards literature by the Sangama kings also encouraged the poets to bring out new literary works all along. A detailed description regarding literary works is given in the second chapter of this thesis.

The Saluvas (1485- 1505 A.D.)

The earliest inscription tracing the origin of the Saluvas is the Gorontla inscription. It mentions that Saluvas hailed from the Chalukyas and the Kalachuris kingdoms, who ruled over Karnataka with Kalyani as their capital.²⁴ The title of Saluva (meaning Hawk) was first conferred upon Mangideva, the great grandfather of Saluva Narasimha. Mangideva played a key role in the conquest of Madurai along with Kumara Kampana and thereby assumed the title of Saluva. The title was later passed on to his descendants. They belonged to *Kshatriya kula*, *Atreya gotra* and were the disciples of the Vaishnava teacher, Tatacharya²⁵.

Saluva Narasimha (1485 – 91 A.D.)

Saluva Narasimha was the governor of Chandragiri during the rule of Devaraya II. In addition to ruling over the hereditary estate of Chandragiri, Saluva acquired the estate of South Arcot district during his reign which spanned for six years²⁶. Saluva's immediate task after he became the king was to recover all the lost territories. But the nobles and the chieftains who supported him to become the king did not continue with him during his rule as a king. Hence, most of his time was spent in fighting with Sambeta chiefs of Bommavaram, the Palaigara of Ummattur and the chiefs of Talakad. He duly overcame these internal wars, but was greatly weakened by the external enemies. In this process, he lost few important territories of Udayagiri and Kondavidu to the Gajapatis of Orissa. Since then, the fort of Udayagiri remained under the Gajapatis until Krishnadevaraya captured it back in 1514 A.D.

Though Saluva spent major time in integrating the empire, he also extended patronage to arts. A Sanskrit scholar himself, he evinced keen interest in cultural pursuits. Rajanatha Dindima authored *Saluvabhyudayam* under Saluva Narasimha's patronage. Pillamari Pinavirabhadra, his court poet, wrote *Sringara Shakuntalam* and *Jaimini Bharatam* in Telugu. The great musician-composer Tallapaka Annamacharya lived during his rule and Vaishnavism became deep rooted during this period. Through the padakavitas of Saint Annamacharya, it acquired new life. During this time arts were elevated to a higher level as being pathways of bhakti.

Saluva Narasimha's timely reorganization of the kingdom and building up the defense mechanism, pursuing cultural and art traditions with peace and prosperity paved way for the Vijayanagara Empire to become a powerful empire in the south. After his death, the kingdom was under the care of Narasa Nayaka (1491 – 1503), who crowned Timmabhupa, Saluva's son, as the king and he remained the defacto sovereign of the empire. But Timmabhupa was not a competent ruler, and was succeeded by Immadi Narasimha, Saluva's younger son. Unlike Timmabhupa, Immadi Narasimha did not trust Narasa Nayaka and this led to a division of power in the kingdom. To avoid chaos in the kingdom, Narasa Nayaka seized Vijayanagara and made Immadi Narasimha agree to his terms and conditions. Immadi Narasimha was

taken away to Penugonda. This usurpation of the throne, which was the third one, led to the rule of a new dynasty – Tuluva, over Vijayanagara.

Narasa Nayaka was a patron of literature and had several eminent poets in his court. The famous poets Nandi Timanna and Rajanatha Dindima adorned the court of Narasa Nayaka. Telugu literature received fresh impetus during his rule.

Tuluva Dynasty

Vira Narasimha (1503 – 09 A.D.)

Vira Narasimha was the eldest son of Narasa Nayaka. He was serving as the regent of Immadi Narasimha at Penugonda after the death of Narasa Nayaka. But by 1505, he decided to usurp the throne. He got his master killed and ascended the throne in the same year. With this, the rule of Saluvas came to a complete end in the Vijayanagara Empire.

Foreign trade improved tremendously during Vira Narasimha's time. The most important trade was horse trading and the credit of improving the strength of horses in Vijayanagara's army forces goes to Vira Narasimha. In his rule, everyone in the kingdom was given war training. Attractive rewards and gifts such as beautiful maidens were given to persons who showed prowess in the battlefield. Marriage tax was also abolished during his reign. The Italian traveller, Varthema, visited Vijayanagara during his time.

An important incident in the context of dance during Vira Narasimha's reign is recorded in the Machupalli Kaifiyat²⁷. It refers to the Kuchipudi performers called Bhagavatulu. According to the kaifiyat, the bhagavatulu performed a *kelika* in the presence of Vira Narasimha while interspersing the atrocities of Sammeta Guravaraju, a feudatory who was using atrocious ways to collect taxes from the people. Seeing this performance, Vira Narasimharaya came to know about Sammeta Guravaraju and beheaded him. This incident throws light on the existence of dance tradition at Kuchipudi during the period.

When Vira Narasimha lay on his death bed, he ordered his minister Saluva Timma, to pull out the eyes of his step brother, Krishnadevaraya, so that his own son could succeed him to the throne. But Saluva Timma knew that Krishnadevaraya was the able successor to the throne than the king's son. To save Krishnadevaraya, Saluva Timma pulled out the eyes of a goat and showed them as Krishnadevaraya's eyes²⁸. Vira Narasimha believed this trick and was satisfied. After the death of Vira Narasimha in 1509 A.D., Krishnadevaraya, the most illustrious ruler of the Vijayanagara Empire, succeeded the throne.

Krishnadevaraya (1509-29 A.D)

The rule of Krishnadevaraya is considered to be the golden period in the history of Vijayanagara. Brought up by Saluva Timma, Krishnadevaraya grew up to be a competent ruler. Domingo Paes, who visited his court, describes in his chronicle the personality of the king as

“the king is of medium height and of fair complexion and good figure, rather fat than thin; he was on his face having signs of small pox. He is the most feared and perfect king that could be possibly be cheerful of disposition and very merry; he is the one that seeks to honour foreigners and receives them very kindly, asking about all their affairs whatever their condition may be. He is a great ruler and a man of justice, but subject to sudden fits of rage; and this is his title- Krishnarao, the great, king of kings, lord of the greater lords of India, lord of the three seas and land.”(Sewell, Robert.1970: 246).

According to an inscription in the Virupaksha temple in Hampi, Krishnadevaraya was crowned king on *Krishnasthami, Saka 1432*, corresponding to August 8th, 1509 A.D. At the time of his coronation, Vijayanagara was still contending the rebellion of the Polaigars over the Mysore region. There was also trouble brewing from the eastern side in the form of the Gajapatis. At the same time, the Bahmani Empire had disintegrated into different kingdoms like Golconda, Bijapur, Ahmadnagar, etc., and the Bijapur Sultans were dominating the north borders of Vijayanagara. It was a period of war.

The most important campaign of Krishnadevaraya was against Prataparudra Gajapati, the Gajapati king. Known as the Kalinga invasion, he fought against the Gajapatis for seven years (1512 – 1519) to recover Udayagiri and Kondavidu, which were lost by his predecessors.²⁹ After capturing Udayagiri, he also conquered Kandukuru and appointed Rayasam Kondamarusayya as his regent at Udayagiri. He returned back to Hampi, erected a new shrine and installed the idol of Balakrishna, which was bought from Udayagiri.

Krishnadevaraya brought in great changes in the administrative policies of the kingdom. His work, *Amuktya Malyada*, describes all the qualities of a king, his royal duties and the mode of conducting affairs of the kingdom. He took personal care in addressing the grievances of the people and kept a constant check on the provincial governors and subordinates in the Empire. He took great interest in construction of dams and improving irrigational facilities for agriculture. In 1522 A.D., he constructed a dam at Korragal and the Basavanna water channel with the help of the Portuguese. He also improved the water supply to the city of Nagalapuram, built in the name of his mother.

Krishnadevaraya was not only an efficient administrator, but also a great patron of arts. His patronage of arts was widespread, and he held the title *Andhrabhoja*. It was during his time that the *prabandha* literature flourished. He himself was a scholar and the author of several works in Sanskrit and Telugu. His literary court *Bhuvanavijayam* was adorned with the eight eminent Telugu poets who were called the *Astadiggajas*. Apart from them, the Kannada poet Timmana, and other poets Lakshmidhara and Lakshminarayana also adorned his court. The Tamil poets Haridasa, Kumara Saraswati and Jnanaprasa also were under his patronage.

Though a staunch Vaishnava, Krishnadevaraya had immense religious tolerance and people of all religious sects flourished in his kingdom. The Tirumala temple received extensive patronage in his time. He constructed temples, *Rayagopurams* and townships not only in his capital but all over the South. The Krishna temple, Hazare Rama Temple, the Raya Gopuram at Kanchi are few examples of his immense interest in architecture.

Krishnadevaraya named his six year old son Tirumalaraya as his successor in 1524 A.D.³⁰ but he died in mysterious circumstances.³¹ It was then that Krishnadevaraya's half brother, Achyutadevaraya was nominated to be his successor.

In 1529 A.D., Ismail Adil Shah of Bijapur again attempted to capture Raichur. Krishnadevaraya started his preparations to counter his attack, but fell seriously ill. He passed away in 1529 A.D. He was a great warrior, a great administrator and above all a great king who glorified the culture of the south.

The rule of Krishnadevaraya is considered to be a golden age for arts. The patronage extended towards arts during his time gave new impetus to the field of arts. It can be said that arts reached their zenith in his time, which paved way for Telugu culture to establish an identity of its own in forthcoming times.

Achyutadevaraya

After Krishnadevaraya, Achyutadevaraya was crowned king. But this was challenged by Ramaraya, the son-in-law of Krishnadevaraya. Achyuta resolved the problem by giving a share of the kingdom to Ramaraya and ascended the throne.

After the death of Krishnadevaraya, the Gajapatis and the Bijapur Sultan resumed their attacks on Vijayanagara. Prataparudra Gajapati and Ismail Adil Shah of Bijapur wanted to regain back what they lost to Krishnadevaraya. However they were strongly defended by Achyutaraya. But due to the rebellion by his minister, Saluva Vira Narasimha Nayaka, alias Sellappa, Achyuta had to leave Raichur Doab to Ismail Adil Shah and concentrate on his empire.

Achyutaraya sent his brother-in-law Salakaraju China Tirumala, to crush the rebellion started by Sellappa. This campaign was successful and Sellappa was captured but pardoned. By 1532 A.D., the entire south was once again under the Vijayanagara rule.

Like Krishnadevaraya, Achyuta was also an ardent devotee of Vaishanava Cult and a patron of arts. His queen Varadambika authored *Varadambika Parinayam*,

describing her marriage with Achyutaraya. The Achyutaraya and the Lepakshi temples are examples of exquisite architecture patronized during his times. The temples of Tirumala and Kalahasti received huge contributions from him. There were also additions made to the Vitthal temple in the capital city of Hampi. The musical pillars in the temple are a marvel of the engineering skills of the sculptor. It was during this time that Nuniz visited Vijayanagara and made a complete record of the entire history of Vijayanagara³².

Ramaraya

Ramaraya was the great grandson of Araviti Bukka, an officer during the reign of Saluva Narasimha. They were called the Aravidus as they hailed from Aravidu in Kurnool district. Ramaraya was first serving the Nawab of Golkonda but was dismissed from service as he faced defeat in one of the wars between Golkonda and Bijapur.

Later, Ramaraya joined the army of Krishnadevaraya, gained his trust and married the latter's daughter. He was popularly called Aliya, meaning son-in-law. Ramaraya acted as a de facto sovereign of the kingdom crowning the nephew of Achyuta, Sadasiva, in 1543 A.D. His brothers Tirumala and Venkatadri became minister, respectively.

Ramaraya's sole ambition was to bring back the glory of Vijayanagara Empire as in the days of Krishnadevaraya. He was well versed with the power politics played by the Muslims and used the same policy against them. The policy of "Divide and Rule" helped him to establish diplomatic relations with the five Deccan Sultans. As long as there was one rule of the Muslims under the Bahmani kings, they were united and fighting against Vijayanagara. But after they broke up into five independent kingdoms, all the kings themselves wanted to gain supremacy and started constant wars among themselves. This situation was advantageous to Ramaraya and he played the diplomatic friend and supported the king who he thought would be beneficial to him at that particular time. His role as an arbitrator to the five sultans was in complete benefit to Vijayanagara. This diplomacy helped him maintain balance of power in Vijayanagara for twenty three years.

Ramaraya had grown powerful in lieu of these victories. Though the Sultans sought his assistance for battles, they slowly became conscious of his supremacy and became a jealous. Ramaraya established mastery over the Muslim kings and made them subdue to his rules, which irritated the Sultans. They realized that they were fighting among themselves to the advantage of Vijayanagara. In 1564 A.D., they decided to oppose Ramaraya and formed a strong alliance. The *Ramarajana Bakhair* records all the events of the Tallikota Battle also known as Rakkasi – Tangadi battle³³.

Even at an old age of 96³⁴, Ramaraya himself led the forces and plundered the Muslim armies. Tirumala, brother of Ramaraya hastened back to Vijayanagara after Ramaraya was killed³⁵. He took Sadasiva and left to Penugonda, carrying as much treasure as possible. The city of Vijayanagara was left to the Muslim armies who raged it for about six months and plundered everything and anything that they saw. Sewell³⁶ and Ferishta³⁷ gave an account of the plundering.

The plundered city became a halt for jungle tribes and robbers and the city was abandoned completely. Tirumalaraya started ruling from Penugonda. Though Vijayanagara flourished for another century, it was not able to get back its glorious days and it ceased to be the dominant empire in the south.

The alliance wanted to stay back in Vijayanagara and continue their rule from the capital, but they were unable to maintain the capital far away from their lands and left the place. The battle of Tallikota bought in the desertion of the imperial capital. Tirumala later returned back to the capital and made futile attempts to get back the capital its lost glory, but could not do so. He left permanently for Penugonda, but Sadasiva remained back in the deserted Vijayanagara till his death in 1576 A.D.

Though the alliance was successful in bringing down Vijayanagara Empire with the battle of Tallikota, they broke up soon and were fighting mutual wars among themselves. This led to the Mughal invasions of the south, who had already established themselves steadfastly in the North. Gradually, all the Deccan lands were lost to the Mughals.

Tirumalaraya, Sriranga I, Venkatapatiraya

After assuming power from Penugonda, Tirumala made all attempts to restore the former glory of the empire. Similar to Ramaraya, he made himself regent of Sadasiva at Penugonda, crowning Sadasiva the Vijayanagara king. In 1568 A.D, he declared himself independent and started ruling from Penugonda.

In order to revive the art traditions of Vijayanagara, Tirumala maintained a court at Penugonda in which the famous poet Ramarajabhushana was present. He divided the empire into three parts and made his sons as viceroys over them for able rule and control.

However, Vijayanagara began to decline even more during the rule of Tirumala's son, Sri Ranga I. After a short stint, he was succeeded by Venkatapatiraya, brother of Sri Ranga I, who was the most powerful ruler among the Aravidu dynasty after Ramaraya. Venkatapatiraya shifted his capital to Chandragiri and later to Vellore for more control over the provincial chiefs.

Venkatapatiraya rendered patronage to eminent scholars like Tarigopula Mallanna, Matla Ananta and Tatacharya in his court. He was an efficient administrator and ruled well.

The death of Venkatapatiraya led to infighting for the throne. Sri Ranga I's son, Sriranga II, was to succeed the throne. But Venkatapatiraya's queen, Bayamma, with the help of her brother Jaggaraya of the Gobburi family, made her son the king of Vijayanagara. In the war that ensued, Sri Ranga II won the throne but was soon murdered by his vassals. Exploiting this situation, the Bijapur Sultan repeatedly invaded Vijayanagara. The last ruler of the Aravidu dynasty, Sri Ranga III, lost the capital of Vellore and was forced to retire to Belur. Thus, the last king was reduced to a position of king without an empire. The end of the Vijayanagara Empire came about with the death of Sri Ranga III, around 1678 A.D.

A revolt against the Muslims in 1336 A.D., led to the growth of a mighty empire called Vijayanagara which was a golden era in the history of South India. The

empire brought in great cultural, art traditions which marked the culture of the Hindus in the south. It was an empire characterized by strong emperors who created a niche for themselves in annals of Indian history.

For a period spanning more than two centuries, the Vijayanagara kings constantly fought against the Muslim invasion. Though there were diplomatic treaties, and historical alliances with the Muslim rulers, they never neglected the main motive of upholding the Hindu culture in the south, which was one of the main reasons for the emergence of the empire. This motive was even more strengthened with their wide pursuance of artistic ventures. They believed that arts were a means of communication to reach all people and unify them under a single culture. Their implementation of this belief paved way for many new trends in arts which furthered down became the representations of Telugu culture till date.

Administrative System in Vijayanagara

The major power of administration in the kingdom vested in the hands of the Emperor. The administration comprised of the palace administration, provincial administration and the local administration. The hierarchy of the administrative system of the kingdom is given below.

The Emperor

The emperor was the supreme head of the kingdom. Maintaining peace, protecting the Empire from the enemy and administering welfare policies in the kingdom were the principal tasks of the Emperor. His foremost duty was to look after the welfare of the people and protect them from the enemy³⁸.

The council

Headed by the Minister, the council comprised of chiefs of departments, subordinates, merchants, foreign ambassadors, poets, musicians, philosophers, etc. The military commanders-in-chief had a different position and were not part of the council³⁹. The council was responsible for looking after all the legal, economic,

social, aspects of the kingdom and making policies accordingly to ensure the well-being of people and prosperity of the kingdom.



Fig. 3: Audience Hall ruins in the Metropolis

Apart from the council, the administrative system consisted of the secretariat, comprising of departments known as *Attavana*, *Kandachara*, *Bhandara*, *Dharmasana*, *Sunka Vyavahara*. These departments took care of affairs pertaining to endowments, treasury, accounts, religious affairs, revenue, etc.

Another important department was the espionage wing. As the Vijayanagara Empire was under constant threat of war, the moves of the enemy were needed to be kept under constant surveillance. Spies were divided into two classes. One group collected information from within the kingdom and the other group brought information from outside kingdoms. Several young and beautiful female attendants, who were experts in the arts of dance and music, were chosen to entertain the Emperor and the noblemen. Nicolo de Conti mentions about 500 women in service of Devaraya I. There were also other men and women called *Avasaram*⁴⁰, who were appointed to remind the Emperor about important matters for the following day. Dancers also used to accompany the king to the battelfield. They had special residential camps set up for them during the course of battle. Their main duty was to entertain the king with dance and music during a break in war.⁴¹

Economy and Trade of Vijayanagara

Economy was largely agriculture based, with a variety of crops being grown depending on the type of region (semi-arid, wet, hills, etc.). The capital city was a

thriving business centre. The markets were filled with diamonds, gold and other precious stones and traders from different places would come to the capital for business. Fresh vegetables, flowers, clothes of different varieties were abundant in the market. The creative arts brought in lot of employment for masons, sculptors and other skilled artisans in activities of temple-building.

Trade was carried out with the Arab, Portuguese, Persian and Chinese countries. Exports to these countries included cotton, spices, jewels, semi-precious stones, ivory, rhino horn, ebony, amber, coral, and aromatic products such as perfumes. Chief imports of the empire were copper, quicksilver (mercury), vermilion, coral, saffron, coloured velvets, rose water, knives, coloured camlets, gold and silver. Horses were imported from Persia and silk from China. Trading was carried out around 18 major ports on the Arabian Sea and the Bay of Bengal. The ports of Mangalore, Honavur, Bhatkal, Barur, Cochin, Canannore, Machilipatnam and Dharmadam were the most important.

The economy was very rich and the markets always bustled with trade activities. Foreign traders were welcomed and were encouraged to setup their businesses in the capital. In a way, the Vijayanagara Empire opened the doors for the western people to enter India and establish their foothold in economy of India.

Vijayanagara Coinage

The standard currency of the Empire was the gold *Pagoda* or *Varaha* of 3.4 grams, which was named after the insignia of the empire carrying the Varaha i.e., boar. The gold varaha was used as reference to determine the value of the other coin⁴². The coins contained images of gods, animals, birds, state emblem, etc., on them. Special commemorative coins were also minted on special occasions like victories in war. A picture of a coin with an image of balakrishna (as a crawling toddler) is shown below. The coin was minted on the special occasion to mark the conquest of Udaygiri by Krishnadevraya.



Fig.4: Coin with an image of Balakrishna

Society in Vijayanagara

The later medieval century saw many a change in the socio-religious culture of the people. The people were more protective about upholding their culture and traditions to stop the spread of Muslim culture to the south, and this reflected in the lifestyle of the people. The Vijayanagara Empire, born out of such liberation movements, upheld the principles of Hindu culture and this was reflected in the social life of the people. They followed a harmonious and a unified socio-religious system of life, which resulted in the empire flourishing with riches and prosperity. Everyone in the kingdom enjoyed a content and prosperous life.

The houses were built according to the social status of the people. The royal enclosure called *Zenana* were built little far of from the common houses and was secluded from the houses by high walls. Within these walls, there were several streets and rows of well built mansions where kings and other noblemen of the kingdom used to reside. The time of the day was known from a clock tower, which was guarded by a sentry. The queen and ladies of the harem resided in separate enclosures, where only the king was allowed to go. These ladies of the harem included dancers and women appointed for the entertainment of the king. The courtesans lived in streets specially built for them and had luxurious houses. Their houses were built of stone and the walls had amorous pictures representing love scenes form mythological stories. These houses were little different from the rest of the houses, with towers and one floor having a flat roof. The houses were built on pillars open on all sides, so that many people could be accommodated. The dancers in the service of the kings had special chambers built for them in the royal zenana itself.

Costumes and Ornaments

The men's costume consisted of a *dhovati*, a long cloth worn round the waist covering the lower body upto the feet, and an *uttariyam*, an upper cloth on the shoulders. The noblemen in service of the king, and men from the higher strata of the society additionally wore a turban. The king and other noblemen wore special conical caps, called the *Kulavi*⁴³.



Fig. 5: Dress patterns – with *kulavi*

Women from all classes wore sarees with attractive designs at borders in various colours. The queens and the rich ladies wore rich silk sarees. Both men and women had long hair. The men tied their hair into a knot called mudi, whereas the women adorned beautiful hairstyles like buns, plaits and knots and decorated their hair with beautiful jewels. Both men and women adorned vermilion tilak on their foreheads⁴⁴.

All men and women wore fashionable and beautiful ornaments. The kings, queens and people belonging to higher classes wore rich jewellery made of gold, diamonds and precious stones. The ordinary people wore silver ornaments. Men wore armlets, anklets and wrist ornaments called murugulu made out of gold, silver and copper depending upon their rank in the society. Womens' ornaments included hair braid, armlets, long chains, waist-belts, anklets, earrings, bangles and many more which had exclusive designs. Necklaces were prominent in the higher class. Abdur

Razzak mentioned in his chronicle, that all the inhabitants, irrespective of their position in the society wore pearl chains around their necks, earrings adorned with precious stones, armlets and rings around their fingers. The people were very interested in fashion and wore different set of ornaments each day of the week.⁴⁵

The dancers were no exception in depicting the fashion and costumes and ornaments. They adorned various costumes and ornaments according to their class, taste and beauty. A detailed description regarding the costumes and ornaments of the dancers is covered in the fourth chapter of this thesis.

Lifestyle of the People

The Vijayanagara people led exuberant and lavish lifestyles in those times. The kingdom was known for its richness and colour and people from all classes lived life to the fullest.

Beauty was worshipped by the Vijayanagara people. Men and women took utmost care to look beautiful, and most of the day was spent in personal grooming. The men were tall, dark and sturdy. They exercised daily to be fit, and massaged themselves daily with oil to have a smooth body. The women were beautiful with a fair complexion and looked like celestial beings. They took special baths with various perfumes and oils to look beautiful. They adorned themselves with beautiful flowers, especially roses. Both men and women carried out their respective duties during the day, and nights were filled with entertainment, dance and merry making. The streets were filled with men and women spending their time, happy and enjoying.

The streets were lined by trees with colourful flowers on both sides of the road. There were *chalivendras* (choultries supplying drinking water in summer) under the trees. Beautiful women served the travellers with water and food. Men never worked in the choultries⁴⁶. In addition to the choultries, the streets were filled small gardens on both sides of the road. The people loved flowers and Vijayanagara was abundant with streets filled with flowers. The people had a very special liking for perfumes. They used various perfumes and oils made from flowers. Srichandanam (sandalwood paste) and kasturi (musk taken from the skin of the deer) was used daily

by them. *Javva* (scented powder), *Pacchakappuram* (camphor), *Kumkumapuvvu* (saffron), etc., were used by them in making perfumes.

Art was at its grandeur during the Vijayanagara times. People adored art and all kinds of art forms such as dance, music, architecture, painting, were glorified in the times. Both men and women used to play the veena (a stringed instrument)⁴⁷. The Brahmins carried out vedapathnam with musical rendering. Every morning and evening, the houses were filled with music and songs. The people spent their evenings learning dance, music and other arts. They used assemble in the *veedhi kudali* (street centre) and discuss about the poetry of the astadiggajjas (the eight court poets of Krishnadevaraya), which was rendered in the court.⁴⁸

The markets in the evenings were filled with various activities of trade with people purchasing items for their daily use. Traders, foreign travelers and visitors from other kingdoms used to fill the streets. They were welcomed with due courtesy by the people.

Religion in Vijayanagara

A number of religions were present during the Vijayanagara rule. The spirit of religious tolerance was followed by all the kings of Vijayanagara, which is evident through the various epigraphical, inscriptional, literary and numismatic sources. A Vaishnava record in the kingdom speaks “*May the gods Brahma, Visnu, Siva and Indra ever grant protection to the worlds*”⁴⁹. Not only the kings, but their subjects also practiced religious tolerance and lived in harmony. There were followers of Shaivism, Vaishnavism, Jainism, and Buddhism all living in one society.

Among all the rulers, Krishnadevaraya was the greatest example of religious tolerance exhibited by the Hindu rulers. Though he was a staunch follower of Vaishnavism, his personal faith never stopped him from practicing religious tolerance towards his subjects. His assumption of the title Yavana Rajy Sthapanacharya is one example depicting his religious tolerance⁵⁰. His benefactions and grants to number of Shiva temples speak of his benevolence. The Kalyana Mantapa at Virupaksha temple

and the Rangamantapa were additions made by him at the time of his coronation. He paid visits to all the Viashnava and Shaiva temples during his military invasions and made huge donations to the temples. The Astadiggajas in his court consisted of followers from both the faiths.

The Vijayanagara kingdom emerged with a purpose to protect Hindu Dharma from the onslaught of Muslims. However, this did not deter Vijayanagara rulers from practicing religious tolerance towards the Muslims. All the rulers encouraged Muslim settlements in the kingdom and ensured their protection. Devaraya II kept a Quoran in front of his throne so that the Muslims were not offended while paying obeisance to him. The Lotus Mahal, Elephant Stables and the Mosques at Hampi are outstanding examples of fine architectural structures of the Muslims. On the whole, the rulers created a very pleasant atmosphere for the Muslims to come and settle in Vijayanagara. They were given responsible positions in the administrative and military sections.

The Vijayanagara emperors also encouraged Christianity. The Portugese and the Jesuits were duly welcomed to develop trade and commerce in Vijayanagara. Barbosa remarks *the king allows such freedom that every man may come and go, and lives according to his own creed without suffering any annoyance, and without inquiry, whether he is a Christian, Jew, Moor or Heathen. Great equity is observed by all*⁵¹

The Vijayanagara rulers proved themselves to be great examples of the spirit of religious tolerance and equal treatment of subjects, no matter which religion or cult they belonged to.

Popular Cults and Practices

Besides the worship of the religious deities, there were popular cults and practices adapted by the people. These included worship of village deities, self immolation, hero worship, sati practices and tantric worship, to name a few.

Village deities

Worship of village deities or *Gramadevatas* was a popular practice in the Vijayanagara times. People believed that the village deities were the protectors of the land and would protect them from famine, evil spirits and evil practices. Even today, this is seen in South Indian villages.⁵² Even the noblemen believed in the practice of worshipping village deities. There are many inscriptional evidences which speak about grants offered to the village deities.

Tenali Ramakrishna gives a description of these festivals in his *Panduranga Mahatmyam*. He speaks of villagers, both men and women from the lower castes took an oil bath, put new clothes adorned themselves with flowers and walked to the temple of Ganga situated outside the village⁵³. At the shrine, the men and women slaughtered the animals to propitiate the goddess and fulfill their vows. They included a number of dances which were performed according to the customs of the festivals. Ramakrishna mentions these dances also in his work, and the manner of their performance. This denoted that dance was an important part of the ritualistic activity of these festivals.

Saptamatrikas

The Saptamatrikas or the seven sisters were also the popular deities whom women worshipped for progeny. The Lepakshi temple has an interesting sculpture of the seven sisters indicating that they too were worshipped by both the higher and the lower strata of the society.

Festivals

The major festivals known to be celebrated during the time of Vijayanagara were the Mahanavami festival (Dussera), Dipavali festival and the Vasantotsava (Holi). Nicolo de Conti gives a description of the festivals in his chronicles. He says “*Thrice in a year they keep festivals of especial solemnity*”⁵⁴.

The Mahanavami festival was the most pompous festival celebrated by the Vijayanagara people. Abdur Razzak, in his narrative, describes the festival being celebrated in the beginning of the Asvina Sukla month starting on the day of the new moon for nine days. This corresponds to present day's Dussera celebrations. The festival was the most spectacular one and was celebrated with pomp and jest. Abdur Razzak observes *"In pursuance of orders issued by the king of Bidjanagar, the generals and principals personages from all the parts of his empire.....presented themselves at the palace.....During three consecutive days in the month of Redjeb the vast space of land magnificently decorated, in which the enormous elephants were congregated together, presented the appearance of the waves of the sea, or of that compact mass which will be assembled together"*⁵⁵.

During these nine days, the festival took place in great magnificence. Dancing, music, amusements were in full swing. Certain rites were also followed for the well being of the kingdom. These are described by Nicolo de Conti. He writes on the festival which lasts *"for nine days, they set up in all highways large beams, like masts of small ships. To the upper part of which, are attached pieces of very beautiful cloth of various kinds, interwoven with gold. On the summit of each beam, is each day placed a man of pious aspect, dedicated to religion capable of enduring all things with equanimity. These men are assailed by the people, who pelt them with oranges, lemons and other odoriferous fruits, all which they bear most patiently."*⁵⁶ The people used to observe these rites for the well being of the king and the kingdom. Later, they spent their time assembling and spending the evening with all kinds of amusements.



Fig.6: Mahanavami Dibba - Hampi

Another festival the people celebrated was the festival of lights. Nicolo gives a description of the festival “*On another of these festivals, they fix up within their temples, and on the outside on the roofs, an innumerable number of lamps of oil of susimanni, which are kept burning up day and night*”.⁵⁷ This description suits the festival of Deepavali. The whole kingdom was set up with lights by night and the people fancied themselves by singing and dancing on this day.

The spring festival (Vasantotsava) was the most colourful festival. The people spent the festival by sprinkling coloured water on all passerbys. The kings and queens sought much interest in this festival and they enjoyed the play of sprinkling saffron water over one another. While sprinkling coloured water, they ate, drank, danced, sang and enjoyed the whole festival with zest. There are a number of sculptural evidences in the temples which depict this festival.

Apart from these festivals, they also observed the New Year day. According to Paes, this festival falls on the date similar to the Kanarese New Year day. Nicolo observes the activities of men and women on these days “*The males and females of all ages, having bathed in the rivers or the sea, clothe themselves in new garments, and spend the entire three days in singing, dancing and feasting*”.⁵⁸

It is beyond doubt to say that dance was a part of these festivals. There is not an occasion which goes without dance and music as a part of the celebrations. Life was a festival to the Vijayanagara people. The Vijayanagara Empire was rich in natural resources, and basic necessities were never scarce. The rule of powerful kings, able administration, and rich economy made the people secure. With no problems, the people divulged themselves in activities of pleasure. Hence, these arts were intermingled in the society. When it comes to entertainment, there is no such thing which is livelier than dance and music. However, it is important to say that arts were not only sources of entertainment to the Vijayanagara people, but were also a means to expand their knowledge frontiers. This is clearly reflected in the patronage extended by the kings towards all arts in all the times. There has been a significant contribution towards arts in every dynasty which marked important milestones in the development of arts. The progress of arts and their significant contributions have been enumerated in the second chapter of this thesis.

Part - B

Objectives of the study

- a) To conduct a comprehensive study of the literature (in Telugu), sculptural productions in the temples of Andhra, inscriptions in Telugu, and other related treatises of dance that mention the technique of dance written during the Vijayanagara times.
- b) To study the different kinds of traditions that we can deduce from these evidences.
- c) To bring out the specialty in the movement patterns, if any, during this period.
- d) To study the status of dance and the dance practitioners during the Vijayanagara period.
- e) To bring out the special features of the costumes and the hairdos of the dancers of the times and what they indicate of the class of dancers including their socio-economic status.

Much has been spoken about the flourishing of arts in general during the Vijayanagara times. However, a detailed study of especially the scenario of dance has not been dealt in detail till date by any researchers

The scope of this work spreads to dance as seen in the literary, sculptural and inscriptional sources. The technique and the styles of dance mentioned in literature are of particular interest to us as they specifically deal with the regional forms that were popularly practiced in the Andhra region during those times. Hence, the literary works of the Vijayanagara times are taken up for study. Along with literature, the visual evidences in the form of sculptures that are seen in the temples built during the Vijayanagara period are studied. Though Udayagiri and Chandragiri forts were built by the Vijayanagara kings in Andhra region, no dance sculptures were found in these forts. Thus, it is only the temples that become the main source of visual evidences. Though the sculptures present in these temples were studied by several art historians earlier, their study from the perspective of dance is almost minimal and hence this study becomes important.

Regarding the inscriptions of the times, they give us an idea of the grants bestowed on the dancers and vice versa. A study of these would help us understand the patronage extended to the dancers, and the contribution of dancers to the development of the temples, which in turn affected the Vijayanagara society and its socio- cultural conditions.

Methodology

The library method, field method and empirical method are employed for the collection and analysis of the material for the present work. As mentioned earlier, several works written on Vijayanagara history are available and hence the library method was adapted for collection of material. In the field method, all the temples built in the geographical boundaries of Vijayanagara ruled Andhra region were visited and extensive documentation of the sculptures was made. Almost 14 temples were visited in the course of material collection and close to 600 photographs were taken in these sites.

The material thus collected is majorly divided into primary and secondary source material for convenience. They are categorized into

- a) *Kavyas, prabandhas*, and other literature that mention dance as a part of their treatises,
- b) Published inscriptions in Telugu which mention dance during the Vijayanagara period, and,
- c) Visual documentation (mainly photographs) of the sculptures present in the temples of Vijayanagara in the Andhra region, with Hampi as an exception. The temples at Hampi were covered as it was the capital city of Vijayanagara and the temples built were the earliest and contain the most glorious dance sculptures of the times.

The secondary source material includes published books and articles which analyse and mention different aspects of dance during the Vijayanagara times by various scholars and historians. Oral testimonies from scholars and people officially associated with these temples presently were also considered under this head.

The empirical method is employed for analysis of movements that can be seen both in sculptures and the technical patterns mentioned in the treatises, especially *Sangeeta Suryodayam*.

Survey of Literature

Chapterization

Chapter I: Introduction, has two main sections. The first section introduces the history of the Vijayanagara Empire. The chapter discusses the various dynasties of Vijayanagara, their rule, spread and fall of the empire. The administrative system, socio-economic status, religious practices, lifestyle of the people, and festivals are also discussed in brief in this part of the chapter.

The second section in the chapter states the objectives, methodology, scope and importance of the thesis. This section also presents the list of chapters and the literature survey where the available published material on the dance aspects of Vijayanagara period is reviewed.

Chapter II- Arts during Vijayanagara, focuses on the arts patronised during the times. A brief background and description of the development of literature, sculpture, painting, music and dance is given in this chapter. It also discusses in detail about dance in the Vijayanagara society, the classes of dancers, their duties and role in the society, their social status, costumes and ornaments.

Chapter III- Dance in the Prabandha Literature and Dance treatises, focuses on dance as mentioned in the literature of the Vijayanagara period. In this chapter, there are two sections. The first section discusses the context of dance and its appearance in the *prabandha* literature. The second section focuses on the treatises related to dance, which mention the technical aspects of dance mentioned in them. The second section of this chapter mentions the dance treatise *Sangeeta Suryodayam* written during the period, analyzing the technical aspects of *Aangikabhinaya*.

Chapter IV- Sculptural reflections of dance as seen in the temples of Vijayanagara, specially focuses on the dance sculptures, Musical instruments, costumes and jewellery in the various temples of Vijayanagara times built in the Andhra region. These sculptures are primarily described using the terminology from the *Natya Sastra* and then particularly the *Sangeeta Suryodayam* which is a product of the times. This chapter comprises the sections of dance sculptures, costumes of the dancers, and musical instruments, thus fulfilling the objective of correlation of literature and dance sculpture of the Vijayanagara times with visual evidences.

Chapter V- Status of dancers as seen in the Telugu inscriptions of Vijayanagara period, lists out the dance inscriptions which mention dance and dancers of the Vijayanagara period in the Andhra region. Through inscriptions this chapter focuses on how the entire dancing community was active in the temple affairs.

Chapter VI - The concluding chapter gives the conclusions drawn through the correlation of literature, dance and sculptural productions of the Vijayanagara time which would help in understanding the role of dance in the Vijayanagara society and the development of dance during the Vijayanagara period.

For the study of the dance in the Vijayanagara times, the major source of reference are the chronicles written by foreign visitors during those times which mentioned the festivals, religious ceremonies and the significance of dance and the dancers. Also, some of the published books which mentioned the dancers, their lifestyles, and their prominence in the society were referred to. The study of these sources gave a primary idea about how dance was an integral as a part of the society in general during the Vijayanagara times.

However, a comprehensive study as seen in the literary works and the sculptural productions, which throw light on understanding the interrelation of dance with its allied arts was missing. Hence, the survey of literature mainly focussed on first, collecting important literary works present and understanding the technique of dance present in them.. Also, the study of *prabandha* literature which is the most important literary contribution of the Vijayanagara times was taken up wherein the primary focus was to study how dance appeared in the *prabandha* literature.

In this context, as many as twenty books written by writers like Allasani Pedanna, Dhurjati, Krishnadevaraya, Pingali Suranna, Ramaraja Bhushana, Kumara Dhurjati, Tenali Ramakrishna, Adidama Surakavi, Nanne Choda, Chennama Raju, etc., referred to were collected and studied ⁵⁹. Not that all mentioned dance as a part of their story was understood. Also, though there were *prabandhas* which mentioned dance, they were either from a period earlier to Vijayanagara or post Vijayanagara. Hence, the literary works which mentioned dance and which belonged to the Vijayanagara time period were sorted out and studied in this context.

Coming to the study of the sculptural productions of the times, there was a lacuna in how the technique of dance written in the dance treatises of the times was reflected in the temples built during the Vijayanagara. Though several historians like C.Sivaramamurthi, , N. Saraswathi, Lakshmi Katragadda, A.H Longhurst, Kamble etc. ⁶⁰, mentioned the dance sculptures and the paintings, they could not primarily analyse the movement and more importantly, was there any attempt by any scholar to correlate with the dance treatises of the times. In addition, those studies that worked in this direction included only major temples like Hampi. However, the, temples of Andhra which have major evidences of dance were not studied in detail, especially in the context of dance. Hence, a correlation of dance with the sculptures in the temples

of Vijayanagara times in the Andhra region would depict the regional influences on dance and how dance was practised in the region. For this, extensive documentation of the dance sculptures in the temples was done.

Finally, the inscriptions which mention the dancers, classes of dancers, their role in the society and the prominence in the society was also undertaken in the present study. This majorily helps us to understand the status of the dancers in the society, thus filling the lacuna that is found in the other works done till date.

References

- ¹ The Muslim invasion started under the leadership of Mahammed Ghazni in 1001 A.D. (Sewell, Robert. 1970. *A Forgotten Empire*. New Delhi: Asian Educational Services: 6)
- ² By the end of the 13th century, South India was divided into various kingdoms waging unending wars with each other to gain power over the southern peninsula. The wars were mostly to possess the rich natural resources and river basins. The Kaveri delta containing rich grain pulses was always under the threat of the Pandyan kings. The Krishna and the Tungabhadra river basins with rich sources of irrigation were always a source of dispute between the Kakatiyas and the Hoysalas. Thus, disunity and anarchy prevailed in the entire southern region. (Burton, Stein. 2005. *Vijayanagara*. Vol 1 of 2. (The New Cambridge History of India. Melboune: Cambridge University Press: 15-17)
- ³ The invasion of the Deccan was started by Allaudin Khijli, capturing Devagiri in 1293 A.D. It was in 1309 A.D., Malik Kafur, the army general was partially successful in capturing Warangal. In 1310 A.D., he proceeded to conquer Dwarasamudra, the capital of the Hoysalas by killing Viraballala III. In 1317 A.D., another general of the Sultan, Mubarak, captured Devagiri, a Hoyasala province, after murdering the prince Haripala Deva. In 1323 A.D., Warangal was completely annexed by the capture of Prataparudra II. The strongest blow came in 1325 A.D, when Muhammed Bin Tuglaq succeeded the Delhi throne and forced the retreat of the Hindu monarchs, and established Muslim rule over the southern region. After Devagiri fell, Haripala Deva's chieftain, Mummadi Singeya fled to Kampili, a province on the northern bank of Tungabhadra and started ruling from there by declaring independence. He was succeeded by his son Kampila Deva Raya. In addition to Kampili, Kampila Deva Raya also built forts in Kummata and Anegondi situated in the rocky hills of the north banks of Tungabhadra and established himself as a strong ruler. (Sastri, Nilakanatha K.A. 1966. *A History of South India*. Delhi : Oxford University Press : 233-37)
- ⁴ During Tuglaq's Deccan invasions, the Viceroy of Deccan, Bahaduddeen, rebelled against the Sultan and waged war against him. Bahududdeen was defeated and he fled to Kampili, where he was given shelter by Kampila Raya. (Rao, Kameswara. 2005. *Vijayanagara Saamraajyamu*. Hyderabad: Telugu Akademi.; 8)
- ⁵ There were three battles under the leadership of Malik Ruknuddin, Qutbul Mulk and Malik Zada Khwaja-i-Jehan respectively. Kampila Raya defended his army twice, but was defeated the third time during Khwaja-i-Jehan's attack, and fled to Anegondi. (Patil S, Channabasappa. 1996. *Progress of Research-, Vijayangara..(Viayanagara Research Series- Centenary Publication)*. Karnataka: Director of Archaeology and Museums: 18).
- ⁶ The two brothers were in the service of the Kakatiya ruler Pratapa Rudra II. After Warangal was defeated by the Muslim rulers in 1323 A.D., they fled from Warangal and joined Kampila Raya's court (Sewell, Robert. 1970.: 7)
- ⁷ An inscription from the Kapaluru grant mentions that Harihara I and his brothers belonged to the Yadu race. (Sastri, Nilakanatha K.A. 1962. *Further Sources of Vijayanagara History*, Madras: University of Madras : 23)
- ⁸ Nuniz, Fernao. Paes, Domingos. 2003. *The Vijayanagara Empire*. New Delhi: Asian Educational Services.: 296-299.

⁹ The various chronicles refer to Anegondi with names like *NAGAMDYM*, (Anegondi mentioned by Ferao Nuniz), *SENAGUNDYM* (Sri Anegondi mentioned by Domingo Paes). The earliest reference which mentions Anegondi is the chronicle of Ferao Nuniz. Anegondi is a small village on the north bank of Tungabhadra (Latt 15- 21-20 N-Long 70-33-E, in the Gangavati Taluk of Raichur dist) was the first capital of the Vijayanagara rulers. There are mythological beliefs and legends which relate the place of Anegondi to the time of Ramayana. A record at Devighat of 1069 A.D identifies it with Kishkinda. The historical evidences trace the establishment of Anegondi to the time of the Rashtrakutas-Chalukyan rule. A Chalukyan record of 988 A.D. found at Pampasarovara, near Anegondi, identifies the place as Pampa. The settlement of Anegondi was a prosperous one during the rule of Kampila Raya, son of Mummadi-Singeya (1308-1328). Kampili Raya, ruling from Kampili, extended his rule to the places of Kurnool, Ballari, Raichur, Kummata and Anegondi situated on the banks of Tungabhadra. Anegondi, in Sanskrit was first known with various names like *Hastini* (the land of elephants), *Kunjarakona*, *Gajakondapur* and other names. But the Kannada name *Anegondi* came to be in vogue. The city of Anegondi was the first capital of Vijayanagara. (Settar, S. Hampi. n.d. A. Medieval Metropolis. Bangalore: Kala Yatra: 2)

¹⁰ In his commentary of *Parasara Smriti*, Sage Vidyaranya speaks of himself as a Brahmin of the *Bhardwajasa gotra*, his father being *Mayana* and his mother *Srimati* (Row, Suryanarain.B. 1998. The Never to be Forgotten Empire. New Delhi: Asian Educational Services: 227).

¹¹ According to tradition, Vidyaranya was a poor Brahmin. He observed severe penance in the Bhuvaneswari temple at Hampi in order to procure wealth. The goddess was pleased with his penance, but said that his wish could be granted only in the next birth. Later, Madhavacharya travelled to Sringeri, the central point where the philosophy of Adwaita originated and renounced his life as a common man and became an ascetic. He became Vidyaranya and went on to become the *Jagadguru* of the *Sringeri Pitha*. He took up the task of reestablishing a Hindu kingdom at the south and thus guided the Sangama brothers. Under his influence, they renounced Islam and fought back for the liberation of the kingdom. There is an interesting story as to how Vidyaranya provided wealth to Harihara I to build the new city. He, in fact provided them with the wealth required to build the new kingdom of Vijayanagara. He approached goddess Bhuvaneshwari and prayed her for wealth. He reminded her that by becoming an ascetic, he had taken a new birth, hence his wish of acquiring wealth in the next birth could be granted. The goddess pleased by his devotion rained gold coins in front of him. Vidyaranya granted the acquired wealth to Harihara I for building the new kingdom of Vijayanagara. He ordered Harihara I to build a new capital at Hampi, on the south banks of Tungabhadra. (ibid :10).

¹² Ibid : 10.

¹³ Ibid : 10.

¹⁴ Hakka and Bukka- articles on Vijayanagara . www.infobankofindia.com/newsforupload/people.html

¹⁵ It was called Pampapura because Pampa, daughter of Bramha (considered to be the reincarnation of Goddess Parvathi), mortified herself at this place to gain the hand of Lord Shiva. She carried out deep penance for Lord Shiva on the banks of Tungabhadra and was able to please the lord who granted her wish to marry him. Shiva became 'Pampapathi' (the husband of Pampa). Virupaksha Temple stands on

the place where Lord Shiva and Goddess Pampa got married. The capital city of Vijayanagara developed around this temple. Many literary sources also speak of the legend of Pampa and Virupaksha. The Skanda Purana describes Pampakshetra as one of the Shakti Peethas. The Tiruvannamalai Sthalapuranam states that Pampa, having provoked Lord Shiva to open his third eye, had to go through a penance here to vindicate herself from his curse and get married to him. The Kannada Poet Harihara (12th century) describes the marriage of Pampa and Virupaksha in his poem Girija Kalyanam. In this, he refers to Pampakshetra as Hampi. In his poem, he also refers to his God, father and teacher as Hampeya Virupaksha, Hampeya Sankaradeva and Hampeya Mayideva. This authenticates the fact that what was called Pampa in the 7th century slowly came to be called as Pampapura and Virupakshapura in the 11th century and further changed to Hampi, by 12th century. (Settar n.d:59).

Vijayanagara means the city of victory. It is located in the current Bellary district of northern Karnataka. The city was first called *Vidyanagara*, (the city of learning) *Abhinava Vijayanagara*, *Vijayanagara–Hastinavati* (for it was known as the land of elephants), *Hastinapura–Vijayanagara*, etc. However, Vijayanagara (the city of victory) became more popular, and all the other terms were confined to literary works.

¹⁶ <http://hampi.in/wp-content/uploads/2010/09/Vijayanagara-Emblem.jpg>.

¹⁷ Registers containing the chronological order of the kings, like Vidyaranya Kalagnanam, Sivayya Kalagnanam, Virapayya Kalagnanam and Vijayanagara Samrajyamu, which speak of the chronology of the Vijayanagara dynasty. Vijayanagara Samrajyamu, a register containing all the details of the Vijayanagara dynasties is said to be written during the time of Venkata II of the Aravidu dynasty, and is the most followed by all historians. (Sastri, Nilakanatha K.A 1462 :59).

¹⁸ Ibid : 24.

¹⁹ An inscription mentions about Harihara I given the title of “*Mahamandaleswara*” and the ruler of the land from the Bay of Bengal to the Arabian Sea. (Lewis Rice, Benjamin. 1987. Epigraphica Carnatica. Part- 1. Mysore: Mysore Government Central Press). This authenticates the fact that the empire of Harihara I was all over the south. However, Sewell disagrees with the fact that Harihara I was a king because the title. He says that this title meant the chief, but not king. He writes that the early Sangama rulers didn’t call themselves kings due to the fear of the Muslim kings. However, if taken into consideration the literary terms, the title *mahamandaleswara* refers to the lord of the worlds and he might be addressed by the people as such. Iba Batuta, the Turkish traveler to India in the same time as Nuniz also states the same in his chronicle. (Sewell 1970: 25).

²⁰ Sastri, Nilakanatha K.A., 1462: 75.

²¹ *Kauls* probably refer to an agreement wherein a part of the land is given to the people for cultivation and share the produce according to a given percentage. This is followed even today in agriculture.

²² Adi Narayana Shastri, Madugula. 1995. Rayalaseema Telugu Sasanala Sanskrutika Adhyayanamu-Saamaajika Jeevanamu. Anantapuram: Aditya Publications: 115.

²³ Ibid, pg- 119.

²⁴ Prasad, Durga. 1988. History of the Andhras. Guntur: P.G. Publishers : 219.

²⁵ Ibid.

²⁶ Nuniz states that Saluva Narasimha's rule extended for forty years. This is probably because he has taken into account Narasimha's rule as governor of Chandragiri also into consideration. His actual rule as the king of Vijayanagara is six years. Narasimha was the governor of Chandragiri from 1448 A.D. (Sewell 2006 :108).

²⁷ The original Kaifiyat of Machupalli, local records No 56, pp-66-ff, 1812. Venkataramanayya, Nelatturi. 1986. Studies in the History of the third dynasty of Vijayanagara. Madras: Gian Publishing House.

²⁸ Nuniz records that on the death bed, Vira Narasimha ordered his minister Saluva Timma to pull out the eyes of his half brother Krishnadevaraya as he wanted his own son to succeed the throne and that the minister satisfied the desire of the king by producing before him the eyes of a goat. On the other hand, few historians believe that Vira Narasimha himself chose his brother as his successor. (Nuniz, Fernao. Paes, Domingos. 2003. The Vijayanagara Empire. New Delhi: Asian Educational Services: 315).

²⁹ This event of war is recorded by Nuniz, who states that Krishnadevaraya laid siege with his armies to this fort for a year and a half. But the fort held on. Krishnadevaraya then personally led his armies and finally captured the fort on 9th June, 1514 A.D. (Prasad, Durga 1988: 231).

³⁰ Nuniz mentions that Tirumala Raya, son of Krishnadevaraya died of poisoning. The latter, suspecting it to be an act of his minister Saluva Timma, orders for his eyes to be pulled out. (Sewell 2006: 157-58).

³¹ Notes about Tirumalaraya's death.

³² The year when Nuniz visited Vijayanagara and is said to have written his chronicle corresponds to the time of the rule of Achyuta Raya. (Nuniz 2003: 1).

³³ Achyuta was succeeded by his infant son, Venkata I. Venkata's maternal uncle, the younger Salakaraju, who had become the regent, was entrusted to guide Venkata I. But Varadambika suspected his moves and sought help from the Sultan of Bijapur. Instead of helping her, the Sultan joined hands with Salakaraju and marched against Vijayanagara. The people of Vijayanagara could not abide the rule of a Muslim king and they supported Ramaraya in the revolt and defeated Salakaraju. Ramaraya proclaimed Sadasiva, the nephew of Achyuta, as the new emperor of Vijayanagara. (See Sastri , Nilakantha. 1462: 263)

³⁴ It can be seen that the real reason behind the alliance was the fear of the growing power of Ramaraya. In the battles fought with the Sultans, Ramaraya had successfully conquered back all the places lost during the time of Achyuta and Salakaraju. He also had established a firmhold on the lands of Muslims due to individual helplessness of the Sultans. This growing fear was the main reason for forming the alliance to bring down the Vijayanagara Empire. After the alliance was formed, Ramaraya was asked to give back Raichur Doab to the Sultans which he refused. Using this as an excuse, the Sultans marched against Ramaraya. This was the tragic battle of Tallikota, which saw the end of Vijayanagara Empire. The alliance forces camped at Tallikota, 30 kilometres north to Krishna river and

after negotiations for 33 days, the battle began at Banahitti village on the southern bank of river Krishna. (See Sastri, Nilakanatha K.A.1966: 289-294).

³⁵ Seeing that victory was not easy, the allies played trick on Ramaraya suing for peace. They took advantage of a peace treaty and bribed the Muslim commanders in Ramaraya's army and secretly attacked his army. Ramaraya was not prepared for the situation, yet fought valiantly. But Hussain Nizam Shah captured and beheaded Ramaraya in the midst of the battle. This bought panic and chaos in the Vijayanagara armies and all fled for safety

³⁶ Sewell 2006: 203.

³⁷ Ibid : 207-208.

³⁸ Satyanarayana, Kambhampati. 2007. Andhrula Sanskruti Charitra. Hyderabad: Hyderabad Book Trust: 145.

³⁹ Ibid

⁴⁰ Satyanarayana, Kambhampati. 2007:146.

⁴¹ This is known through an incident recorded by Nuniz. He mentions an attack on Bukka's son during a break between a war where he was witnessing a dance performance of the courtesans who accompanied him to war. Sewell, Robert, 2006:53.

⁴² 1 gold Varaha was equal to 2 Pratapas = 4 Katis = 8 Chinna = 4 Haga = 2 Bele. 1 Pana or Varana equaled 16 tara silver coin, with the 1 Tara to 3 copper Jital. The copper Duggani was equal to 2 copper kani or kakin, 5 Kasu and 10 Ara Kasu. en.wikipedia.org/wiki/Vijayanagara_coinage.

⁴³ Kamat, Jyotsna. Kulavi: A Forgotten Head-gear of Medieval Deccan. www.kamat.com.

⁴⁴ Reddy, Suravaram Pratapa. 1996. Andhrula Sanghika Charitra. Hyderabad: Orient Longman : 179

⁴⁵ Nagabhushana Sharma, Modali, History and Culture of Andhras. Pg- 122.

⁴⁶ The Vijayanagara people were lovers of beauty. They felt woman was an embellishment of beauty and always preferred women to services than men. Edi Reddy, Chandrasekhara. 2007. Sri Krishnadevaraya Vaibhavam, Vijayawada, Emesco Publications : 275-279.

⁴⁷ Ibid : 273.

⁴⁸ Ibid,.

⁴⁹ Sarojini Devi, Konduri. 1990. Religion in Vijayanagara Empire. New Delhi: Sterling Publishers.

⁵⁰ Ibid: 182.

⁵¹ Ibid: 192.

⁵² The village goddesses are worshipped even today. They believe that they protect the village from enemies, drought, famine, disease, and evil spirits.

⁵³ Sarojini Devi, Konduri. 1990. Religion in Vijayanagara Empire. New Delhi: Sterling Publishers: 258

⁵⁴ Sewell, Robert. 2006 : 85.

⁵⁵ Ibid : 94.

⁵⁶ Ibid : 85.

⁵⁷ Ibid : 85.

⁵⁸ Ibid : 85.

⁵⁸ *Manu charitra* (Allasani Pedanna), *Amuktya Malyada* (Krishnadevaraya), *Kala Purnodayam* and *Prabhavati Paradyummayam* (Pingali Suranna), *Parijatapaharanam* (Nandi Timmanna), *Ramabhyudayam* (RamaRaja Bhushana), *Panduranga Mahatyam* (Tenali Ramakrishna) *Kavijanaranjanamu* (Adidamu Surakavi), *Kridabhiramam* (Srinatha), *Sivaratri Mahatyamu* (Dhurjati), *Kumarasambhavam* (Nanne Choda), *Charu Chandrodayamu* (Chennamaraju), *Kavyalankara Sangrahamu* (Ramaraja Bhushana), *Udbhataradhya Charitra* (Tenali Ramakrishna) *Sringara Naishadahamu* (Srinatha).

⁵⁸ Kamble, M.T (*Vijayanagara Temples*), Katragadda, Lakshmi. (*Women in Vijayanagara - Women in 16th century*), Longhurst, A.H. (*Hampi Ruins*), Sivaramamurti. C. (*South Indian Paintings*), (*Vijayanagara Paintings*), (*Nataraja in Art, Thought and Literature*), Saraswathi, N. (*Position of Women during the Vijayanagara Period 1336- 1646*).

Chapter – II

ARTS DURING VIJAYANAGARA

Arts during Vijayanagara

Known rightly as the Golden Age of Arts, the Vijayanagara era was a time wherein arts flourished to their glorious peak. This period has contributed significantly in the growth of arts in the south, especially in the Andhra region. This chapter throws light on significant contribution of Vijayanagara to Literature, Sculpture, Painting, Music and Dance. For convenience, each aspect is discussed as a section with a description of the important contributions of the Vijayanagara times.

LITERATURE

Literature saw a splendid growth during the reign of this dynasty, with many literary works being written during the period. Literature from all genres like poetry, texts and treatises were composed in this period majorly in Sanskrit, Telugu, Kannada and Tamil. The Vijayanagara kings not only concentrated on the growth of the empire, but also encouraged literary pursuits. Given below are few of the important contributions towards literature under different rulers of the Vijayanagara period.

Vidyaranya, who played a key role in the establishment of the Vijayanagara Empire, was a highly acclaimed scholar. He authored several works in Sanskrit like *Sangeeta Saram*, *Anubhuti Prakasika*, *Aparokshanubhuti Dipika*, etc. While *Sangeeta Saram* is a work on music, the latter are more philosophical in nature. He is known to have structured 15 *melakarta ragas* which speak about his expertise and knowledge of music¹. Apart from these, he is credited with writing many works on religion and philosophy.

Sayana, the minister in Bukka I's court, was also a great scholar². He is said to have written several Sanskrit works such as the *Ayurveda Sudhanidhi*, *Purushartha Sudhanidhi*, *Yajñatantra Sudhanidhi*, *Alankara Sudhanidhi*, *Madhavidhaturvriti*, *Prayaschitta Sudhanidhi* and *Subhashita Sudhanidhi*. In addition to being a scholar, Sayana was a great warrior too. His courage is depicted in one of the *slokas* written by his brother Bhoganatha in the Bitragunta³ Inscription.

*Samare Sapatnam Sainyam Sayana Tava Bibatam Vahaan Khadga
Kridathi Kaitabharipuriva Bibhratkrodhe Jagattrayam Jaladhou II*

This particular poem gives an idea of the literature activities that flourished in those days. The men could not only wield the sword, but were equally good with the pen too. Bhoganatha is also said to be the author of *Ramollasam*, *Tripura Vijayam*, *Mahaganapati Stavam*, *Udaharana Mala*, and *Sringara Manjari*. Sayana's son, Madhava, is the author of a work named *Sarvadarshanam*.

The literary works in the Sangama era were dominantly written in the areas of philosophy and grammar. Apart from these, there were religious works like *Virupaksha champu* by Ahobila kavi wherein he describes the *Ratha yatra* of Virupaksha at Hampi. This particular part of the story depicts the celebration of festivals with dance and music. The storyline runs smoothly making it easily understandable by even common people.

Authoring works in the honour of distinguished people was very much in vogue in the time. Bhaskara Kavi, during Bukka II's rule, authored *Unmatta Raghavam*, in the honour of Vidyaranya. This trend followed during Deva Raya II's time also. Gangadevi, wife of Kampana, wrote the historical poem *Madhura Vijayam*, in his honour, after the conquest of Madurai.

There were works written on language, grammar and prosody too. *Nanaartha Ratna Mala*, an exclusive dictionary of Sanskrit, was written by Irugappa Dandanatha, a commander in the court of Devaraya II. This is the most exclusive work amongst the dictionaries and contains all the words along with their usage and context. Devaraya II himself authored a Sanskrit work named *Ratiratna Dipika*. Maggaye Mayideva and Vamanabhatta who were the court poets of Devaraya II authored *Anubhava Sutra* and *Visheshartha Prakasika*, respectively.

Apart from Sanskrit, many works were written in vernacular languages during the time of Devaraya II. A number of Saivaite literary works in Kannada like *Prabhulinga lila* by Chamarasa, *Siva Yoga Bhushana* and *Sadguru Rahasya* by Guru Basava, *Virupakshasthana* by Chandra kavi, etc., belong to the time of Devaraya II.

In Telugu, other literary works such as *Vashishta Ramayana* by Madaki Singana, *Vikramarka Charitam* by Jakanna, *Bhojarajiyam*, *Rasabharanam* and *Chhandodarpaṇam* by Anatamatya, *Gurudiksha Prabodham* and *Brahmottara Khandam* by Piduparti Basavayya, *Ontimetta Raghuvira Satakam* by Rayakavi Tippayya (Ayyalaraju Tripurantaka) were written. Pina Virabhadra, who was a contemporary of Srinatha, wrote *Sakuntala Parinayam* and *Jaimini Bharatam*. Viranna was known for bringing his characters very close to the contemporary society he lived in.

Srinatha needs a special mention here. Though not a court poet of Vijayanagara, he was honoured by Devaraya II with *kanakabhisheka* (showered with gold coins) for his outstanding contributions towards Telugu literature⁴. Srinatha is known for his many works like *Kasi Khandam*, *Bhima Khandam*, *Haravilasam*, *Kridabhiramam* (*Vithi-Natakam*), *Palnati Vira Charitra* and *Sivaratri Mahatyam*, which created new trends in Telugu literature. He was the first to translate the Sanskrit *kavyas* into Telugu using a combination of *sringara* and *bhakti*.

Mallinatha, a *dharmadhyaksha* (person who takes care of law and order) in the court of Devaraya II, authored a work on the principles of *Dharma* named *Dharmasashana Vysya Vamsa Sudhakaram*. It can be assumed that not only poets, but the other officials in the palace hierarchy too had knowledge of literature. He is also known to have written commentaries on Kalidasa's works called *Sanjivani Vyakhya* and several other commentaries on language and prosody. His son, Peddibhattu, is known to have written a commentary *Ratnaapaṇam* on *Pratapa Rudriyam*.

The most celebrated saint poet Annamacharya, belonged to the period of Saluva Narasimha Raya. His works *Dwipada Ramayanam* and *Venkatachala Mahatyam* are the most celebrated works⁵. Annamayya created a new trend in literature through his *padasankeertanas* (recitative hymns woven into a musical pattern). He combined literature and music with Bhakti and used it as his medium of expression. His works were simple, lucid, easily understood and were very much appreciated by the educated as well as the masses. The Bhajana Paddhati owes its origin to Annamacharya. The Bhakti movement started by Potana was continued by Annamacharya and they continued to inspire later *vaggeyakaras* (musician, singer and

composer) Ramadasu, Tyagaraju, and others. Annamacharya's wife, Timmaka, authored the first Telugu *dwipada* work, *Subhadra Kalyanam*⁶.

Rajanatha Dindima was another illustrious poet who adorned the court of Saluva Narasimha. His celebrated work *Saluvabhyudayam* is a historical poem on the life of Saluva Narasimha. Rajanatha's son, Arunagirinatha, who has the title of Kumara Dindima is said to be the author of *Veerbhadravijayam*, the story of Daksha Yagnam and *Somavalli Yogananda*. Arunagirinatha's son is said to have authored *Achyutarayabhyudayam* which mentions many important events of Achyuta's time⁷.

All the Vijayanagara rulers were known for their patronage of arts. But it reached the zenith during the rule of Krishnadevaraya from 1509–1530 A.D. This period saw a new era in the history of South Indian literature. Krishnadevaraya was a great connoisseur of arts. An eminent scholar himself, his literary court was named *Bhuvana Vijayam*, which was adorned by eminent poets of Telugu literature whom he called *Ashtadiggajas*. They were - Allasani Peddana, Nandi Timanna, Madayagiri Mallana, Dhurjati, Ayyalaraju Ramabhadrudu, Pingali Surana, Ramaraja Bhushana and Tenali Ramakrishna,⁸ who brought in the greatest works in the history of literature. *Bhuvana Vijayam* was a benchmark for all scholars. This was the time when a new style of writing, called the *Prabandha* style, was developed. Given below is a list of works produced during this time in the *prabandha* style. The table below lists the various works in the *prabandha* style.

The age of *Prabandha* Literature

Table 1: Literary works of the *prabandha* style

Work	Author	Language	Patron king	Time	Theme
<i>Manucharitra (Swarochisha Manusambhava)</i>	Allasani Peddana	Telugu	Krishnadevaraya	16 th Century	Story of Pravara-Varudhini
<i>Parijatapaharanam</i>	Nandi Timanna	Telugu	Krishnadevaraya	16 th Century	Love Story of Lord Krishna and Satyabhama
<i>Amuktya Malyada</i>	Krishnadevaraya	Telugu	Krishnadevaraya	16 th Century	Stories of Vishnavaita devotees

<i>Sri Kalahasti Mahatyam</i>	Dhoorjati	Telugu	Krishnadeva raya	16 th Century	Story of Ten Devotees connected with Sri Kalahasti
<i>Sri Kalahasteswara Satakam</i>	Dhoorjati	Telugu	Krishnadeva raya	16 th Century	Verses on lord Shiva while speaking on feudal laws and its negligence towards people
<i>Udbhataradhya Charitra</i>	Tenali Ramakrishna	Telugu	Nadendla Gopa Mantri	16 th Century	Story of Udbhata (devotee of Lord Shiva)
<i>Panduranga Mahatyam</i> *	Tenali Ramakrishna	Telugu	Viroori Vedadri (chieftain under Sadasiva Deva Raya-Aliya Rama raya)	16 th Century	Nine episodes depicting greatness of Pandaripura, a Vaishnavite Pilgrim Centre
<i>Kala Purnodayam</i>	Pingali Surana	Telugu	Nandyala Krishnam Raju (feudal lord under Aliya Rama Raya)	16 th Century	Deals with the love story of Rambha and Nalakubera. The poem has compounds which depict the meanings in two senses.
<i>Raghava Pandaveeyam</i>	Pingali Surana	Telugu	Akuveeti Peda Venkatadri (feudal lord in Vijayanagara)	16 th Century	Story while combining Ramayana and Mahabharata
<i>Prabhavati Pradyumnam</i>	Pingali Surana	Telugu	Krishnadeva raya	16 th Century	Story of Prabhavati and Pradyumna

<i>Narasa Bhoopaliyam</i>	Bhattu Murthy	Telugu	Narasa Raju (Feudal lord and nephew of Aliya Rama Raya)	17 th Century	Work on Rhetorics in Telugu
<i>Ramabhyudaya</i>	Ayyalaraju Ramabhadra	Telugu	Gobbori Narasa Raju (Royal representative of Aliya Rama Raya)	17 th Century	Ramayana
<i>Vasu Charitra</i>	Bhattu Murthy	Telugu	Tirumala Raya	17 th Century	Story of Vasu Raju
<i>Harischandra Nalopakhyanamu</i>	Bhattu Murthy	Telugu	Tirumala Raya	17 th Century	Story of Harishchandra and Nala
<i>Kavyalankara Sangraham*</i>	Bhattu Murthy	Telugu	Ramaraya	17 th Century	Poetic literature

Dance plays an integral role while depicting the story line of *prabandha*. Almost all the *prabandhas* mention dance in various contexts as a part of the plot. These are described in detail in the third chapter of the thesis.

In addition to patronizing several scholars, Krishnadevaraya himself authored several Sanskrit works like *Rasa Manjari*, *Madalasa Charitra*, dramas named *Jambavathi Kalyanam*, *Usha Parinayamu* and *Jnanachintamani*. On the command of his guru Vyasa Tirtha, he is said to have written a compilation of short plays from mythology named *Sakala Katha Sara Sangrahamu*. It is unfortunate that except for *Usha Parinayam*, all the other works are extinct right now⁹. *Jambavati Kalyanam* was enacted as a play on the occasion of the spring festival in front of the Virupaksha temple¹⁰.

Women too played a major role in contributing towards literature during Krishnadevaraya's time. Abhirama Kamakshi, famously known as Molla¹¹, wrote *Molla Ramayana*, which is considered to be one of the best works on Ramayana. *Tukka Panchakam*, authored by Tukka¹², wife of Krishnadevaraya, is considered a best poetic work on *Vipralamba Sringara*. Tukka was neglected by Krishnadevaraya as she was the daughter of his enemy Pratapa Rudra Gajapati, the Gajapati ruler¹³. Unable to bear his negligence, she described her feelings in the poem *Tukka*

Panchakam, which very adeptly describes the pain of a wife being separated and looked down by her husband.

The patronage extended toward literature was immense. The poets not only took part in the court activities, but also accompanied Krishnadevaraya during his war campaigns, and the king would have discussions with them even in the midst of war. The Vasantotsava¹⁴ festival every year was a time of congregation of artists and poets from all over South India. An example of the immense respect towards poets is understood when Krishnadevaraya himself bore the palanquin of Allasani Peddanna as a mark of reverence.

Krishnadevaraya extended his patronage to all languages. But it is known through his famous quote “*Desa Bhashalandu Telugu Lessa*” in his work *Amuktya Malyada* that he had a special liking for Telugu. His interest and patronage towards Telugu poets earned him the title *Andhra Bhoja*. Apart from the *Astadiggajas*, there were many other scholars in his court who authored several works. Saluva Timma is said to have written commentaries on Agastya’s *Bala Bharatam* and *Prabodha Chandrodayam*. Another celebrated poet was Lolla Lakshmidhara, who is said to have written a commentary on Sri Sankaracharya’s *Soundarya Lahari*. Mallaya Suri, Eswara Dikshita, are few other poets who adorned the court of Krishnadevaraya.

In addition to the *prabandha* literature, a lot of religious works were also written in the period of Krishnadevaraya. Vyasa Tirtha, the celebrated guru of Krishnadevaraya, is said to have authored several works like *Tarkatandava*, *Mandara Manjari*, *Madhavatatparya Chandrika Nyayamrta Sudha*, etc., and commentaries on Upanishads like *Channdogya* and *Mandukya*. Few translations and adaptations were also done during his reign. Haribhatta adapted several *puranas* such as the *Matsya*, *Varaha* and *Narasimha Puranas* and also translated a part of *Bhagavata Purana*.

There were quite a number of poets who were honoured by Krishnadevaraya when they visited his court. Chintalapudi Ellanarya (*Radhamadhavam*) Revanuri Venkatarya (*Sakuntala Parinayam*) and Sankusula Narasimha Kavi (*Kavikarna Rasayanamu*) were among the poets honoured by Krishnadevaraya. Apt to his title of *Sahiti Samarangana Chakravarthi*, Krishnadevaraya was a connoisseur of arts

alongside being a great warrior. His patronage towards the poets brought in tremendous impetus to the development of South Indian literature and the works written during his time stand out as outstanding works of literature even today.

After Krishnadevaraya, his successors Achyuta Deva Raya and Rama Raya also followed his footsteps in patronizing literature and the arts. Achyuta's wife Varadambika is the author of *Varadambika Parinayam*. The famous poet Somanarya adorned his court. Rama Raya too had special interest in patronizing literature. His court poet Ramamatya is the author of the treatise *Swaramela Kalanidhi*. Appaya Dikshita wrote a commentary on Vedanta Desika's *Yadavabhyudya* during Ramaraya's time. Tenali Ramakrishna, who was known for his humour and wit, authored *Panduranga Mahatyam* and *Udbhatardhya Charitam* in the *prabandha* style.

After the Tallikota battle, the Vijayanagara kingdom fell into anarchy and chaos. Most of the time was spent to regain its lost glory and the arts suffered. However, few works were written during the time of Tirumala Raya. His court poet Cherakuri Lakshmidhara is known for his commentaries on works of *Anargha Raghavamu*, *Prasanna Raghavamu* and *Geeta Govindam*. His descendant Yagna Narayana is said to have a work on prosody named *Alankara Suryodayam*.

Towards the end of the 16th century, there were few poets left who could carry on the legacy of Krishnadevaraya's time. Sarangu Tamayya and Chadalavada Mallaya who wrote *Vyjayanthi Vilasam* and *Vipranarayana Charitramu* respectively, are among the noted. A lot of importance is given to dance and dancers in these works. In *Vipranarayana Charitramu* underlying discussion on the degeneration of dance in the society indicate the starting of decline of dance during this time.

The patronage to literature slowed down after the downfall of Vijayanagara kingdom in the regions of Andhra and Karnataka but continued to flourish under the Nayaka Kings who took over Tamil Nadu. They brought fresh momentum to the arts in South India.

During the rule of all the four dynasties of Vijayanagara, different kinds of works were written. Though most of the works mentioned dance, it is in the

prabandha literature that we see dance sequences and dance terminology more used to bringing out the beauty of the theme. Apart from these, dance treatises, which spoke about the oral traditions of dance and music and mentioned the technique, repertoire, styles of dance followed during the times, were also written.

Treatises on Dance and Music

The Vijayanagara period saw a number of treatises especially written on the arts of dance and music. These texts described the various patterns of movement, method of performance, the *marga* and the *desi* styles of dance and the manner of performance. The first known treatise on dance and music is traced back to Vidyaranaya. He is known to have authored a treatise called *Sangeeta Saram*¹⁵. A commentary on *Sangeeta Ratnakaram* named *Kalanidhi* was written during the time of Immadi Devaraya¹⁶. During the time of Devaraya II, Saluva Gopa Tippa, authored *Kavyalankara Kamadhenu* and *Tala Dipika*¹⁷. *Tala Dipika* is a treatise on the *marga* and the *desi* talas used during the Vijayanagara times. A commentary on the same named *Sangeeta Deepika* is available in the Tanjavur Library¹⁸. *Sangeeta Muktavali*, written by Devanacharya, is also one such important treatise written during the time of Praudha Deva Raya. This treatise mentions different aspects of music in detail. It also has a chapter on dance that mentions all the *desi* forms of dance practiced in different parts of the country. This is the highlight of the treatise¹⁹. These kinds of literary works were seen again during Krishnadevaraya's reign. Bandaru Lakshmi Narayana, the court musician and dance teacher of Krishnadevaraya, authored *Sangeeta Suryodayam*²⁰. This treatise deals with music, dance and *prabandha*. The dance chapter of this treatise is dealt in detail in the Chapter-III of the thesis. Achyuta's court poet Somanarya is said to have authored *Tala Mahodin*²¹. This treatise mentions in detail the *marga* and the *desi* talas in vogue during the times.

MUSIC

Krishnadevaraya's court was famous for many artistes and also included several musicians. Lakshmi Narayana, the author of *Sangeeta Suryodayam*, was appointed as the court musician and dance teacher in Krishnadevaraya's court. It is believed that Krishnadevaraya was an expert in playing veena. He learnt music under

the tutelage of Krishna, one of the ancestors of the Madhwa Guru, Raghavendra²². Paes mentions an incident wherein Krishnadevaraya was gifted with a variety of musical instruments by a foreign traveler Christovao de Figueirodo, which delighted him²³. He was known to hear music on all occasions and there were women accompanying him even during bath playing him music and entertaining him²⁴.

The Aravidu king, Ramaraya, patronized music too. His court poet, Ramamatya, who authored *Sawramelakalanidhi*²⁵, a work on music was appointed as the governor of Kondavidu in appreciation of his talent.

All the dancers were given training in the art of music and were experts in the art. A variety of instruments like the *veena*, flute, *mridangam*, *maddela*, *dappu*, *ektara*, *sankha*, etc., were in use. The usage of *tambura* is known through an inscription from 1533 A.D. which records a grant of land made by Allappa Nayaka to the *tambura* players²⁶. The different types of instruments used during those times are mentioned in the *prabandha* literature also. Music was not only enjoyed by the kings, but by everyone in the society.

PAINTING

As with the other arts, painting too was at its helm during the time of Krishnadevaraya. Painting was patronized in a splendid way by the Vijayanagara kings. Paes describes what he felt of the painting in the capital city of Hampi as

“At the end of this courtyard, opposite this gate by which we entered, is another close to it on the left hand, and another which was closed: the door opposite belongs to the king’s residence. At the entrance of this door outside are two images painted lifelike and drawn in their manner, which are: the one on the right hand is of the father of the king, and the one on the left is of this king. I shall now relate ...in this house there is a room with pillars of carved stone; this room is all of ivory, as well the chamber on the walls, from top to bottom, and the pillars of the cross-timber at the top had roses and flowers of lotuses all of ivory, and well executed, so that there could not better- it is so rich and beautiful that you would hardly find anywhere other such. On this same side is designed in painting all the ways of life of the men who have been here even down to the Portuguese, from which the kings’ wives can

*understand the manner in which each one lives in his own country, even to the blind and the beggars*²⁷.

This last sentence mentioned by Paes shows the importance of paintings in the Vijayanagara era. The paintings created a new trend with their uniqueness, and came to be known as the famous Vijayanagara School of painting. Mostly following the vegetable dyed style of colour painting, the themes portray important episodes from the epics and *puranas* and also showcase few important events of the Vijayanagara time. The contemporary social life, the dresses and ornaments of the Vijayanagara people are also impressively painted, which throw light on the society of the times.

There are several temples all over South India which depict the paintings representing this period. Fragments of paintings at Anegondi, Hampi, Lepakshi, Kalahasti, Tadipatri, Kanchipuram, Tirupparuttikunram, Chidambaram, Kumbakonam and Srirangam have popular representations of this school of painting.

To mention a few important sites where these paintings are found, the ceiling of the *kalyana mantapa* of the Virupaksha temple in Hampi holds a magnificent painting of Vidyaranya, the founder *guru* of the Vijayanagara Empire²⁸. This painting shows in detail a long procession of Vidyaranya accompanied by elephants, camels, cavalry, musicians, and others. The best paintings in the Andhra region are seen in the Lepakshi temple. This place is still known as the hub of painting for all artists. In this temple, the paintings depicting episodes from the Ramayana, Mahabharata, and the *puranas* could be seen. Among these episodes Arjuna's penance, Lord Shiva's *abhishekam*, Tripura samhara, Dakshinamoorti, Gangadhara, Bhikshatanamoorti etc., are few of the noteworthy paintings. These can be seen in the *natyamantapa* and *ardhamantapa* of the temple²⁹. The ceiling of the temple *antarala* depicts a painting of Virupanna, the temple builder, praying to the deity Veerabhadra, which is one of the most significant painting in the temple³⁰. The costumes and jewellery can also be seen clearly in the paintings of Lepakshi where there is a panel showing noblemen wearing long conical caps called *kulavi*, the typical head dress of the Vijayanagara times³¹.

Apart from the above, paintings seen at Sompalem, Tadipatri, Kanchipuram, Tirupparuttikunram are few popular masterpieces belonging to this school of paintings. In the temple of Kanchipuram, one can find paintings depicting *Gopikavastapaharanam*, *Kaliyamardanam*, female palanquin bearers, etc. The painting of the *garudavahana* festival of Varadaraja, a favourite vaishnavite theme, is shown in the main shrine of Vardaraja.

The later phase of the Vijayangara time saw paintings using more bright colours. This painting style slowly emerged as the nayaka school of paintings, an offshoot of the Vijayanagara school, after the fall of the empire. Similar offshoots of the Vijayanagara school are the Cuddapah and the Karnataka schools of painting.

SCULPTURE

The Vijayanagara kings built huge temples and gave a lot of importance to adorning the temples with sculptures. The spread of these temples was as vast as the geographical spread of the empire. They were huge with inclusions of special mantapas like *kalyanamantapas* and *vasantamantapas* in the complex, besides the temple. These *mantapas* were especially adorned with beautiful sculptures pertaining to dance, music and other festive activities. These temples are architecturally so significant that they continue to be representations of the South Indian temple even in the present times.

This section of the chapter focuses on the temple sculpture in the capital city of Hampi for it is the earliest of the Vijayanagara structure. The temples built in Hampi region also provide major scope for study of the iconography and various concepts used as themes in the temple. This section describes the temples in the capital city of Hampi, their layout and the structural concept. However, detailed discussion on the temples of the Andhra region in the context of dance is dealt in the fourth chapter of the thesis. The dance sculptures found in these temples are also mentioned while correlating them with the literature of the times in the fourth chapter of the thesis. The present section gives an idea as to how the spread of the temples was in the capital city of Hampi.

Layout of the capital

Before going into the details, a brief description of how the temples are spread in the capital city is given. The city is divided into two zones, the Royal Centre which consisted of huge temples and the Sacred Centre where the king and the noblemen resided³². A map of Hampi is shown below which depicts both.

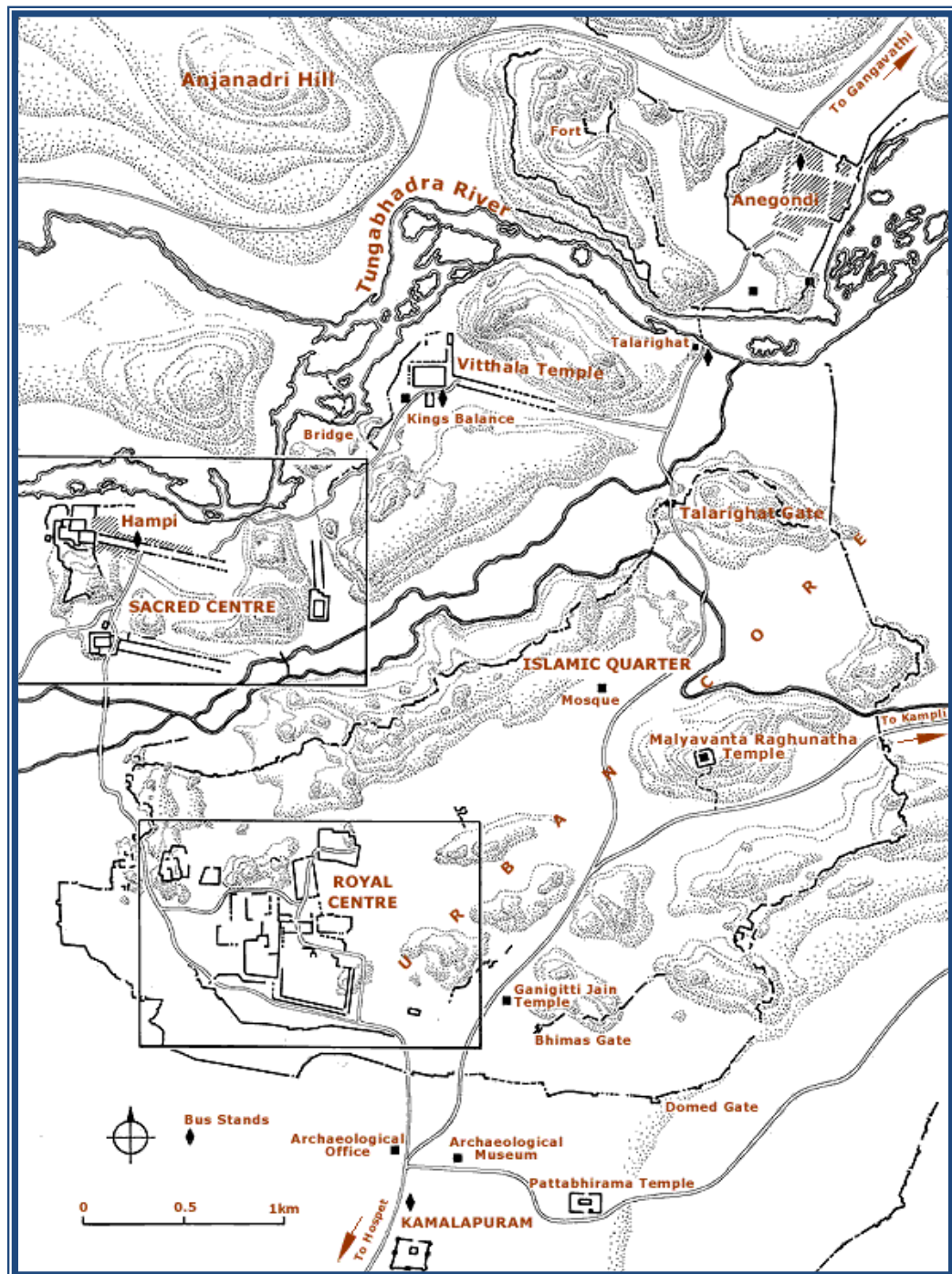


Fig.1: Map of Hampi (Courtesy – www.vijayanagara.org).

The king's palaces, noblemen's quarters, bazaars, and all buildings of administrative activity can be seen in the Royal Centre. The Prasanna Virupaksha temple at the west and the Malyavantha Raghunatha temple at the east are its two outposts and Kamalapuram borders the south-western limits.

The Sacred Centre can be again divided into two zones. The first zone is the Hemakuta complex on the southern bank of Tungabhadra where the main Virupaksha temple is present. This area ends on the north side at the Uddana-Virabhadra temple and Turt canal. The monuments of Virupakshapura and Kamalapura fall within this group. The second zone is the Vitthala temple complex which starts on the west side along with the Kodandarama temple and runs covering the entire east portion of Matanga hill and the Chakratirtha. The northern limit of this zone is the Talarighat gate which leads to Anegondi and the southern limit is at Kamalapuram.

There are also areas around Hampi, which form the border of the capital city such as Kamalapuram, Varadadevi-Ammanapattanam, Anantasayana temple and Malapanagudi.

Anantasayana Temple

An inscription in the Anantasayana Temple dated 1524 A.D. records that this temple was built by Krishnadevaraya in the honour of his son Tirumalaraya, in the town of Sale Tirumalarayapattana. The temple is a massive structure unmatched by any other medieval monuments. The walls are made of huge stones, while the dome is made out of bricks. The dome measures about 10 m high. The temple has a rectangular sanctum with three large doorways adjoining the *mantapa*. The *mantapa* houses 46 pillars. However, legend says that the idol of *Anatapadmanabha* was never installed as it could not be successfully transported from the carving site at Hadagali Taluk³³. The temple speaks a lot about the craftsmanship of the Vijayanagara sculptor. The pillars in the *mantapa* contain figures of celestials, incarnations of Vishnu, dancers, and other decorative figures.



Fig.2: Nartaki in Anantasayana temple



Fig.3: Nartaka in Anantasayana temple

Malapanagudi

This is a settlement developed under the name of God Mallakarjuna. The interesting feature here is an octagonal well called as *Sulebaavi*, meaning courtesans well³⁴. Whether it was named in the honour of the courtesans or it was a well where the water was used by the courtesans is not clearly known. The well consists of 34 steps which lead to the floor of the well and has arches and bas-reliefs. The construction is more similar to the Islamic architecture.

Hemakuta complex

Hemakuta complex is one of the most famous sites in the hillocks of Hampi with numerous monuments which speak of the craftsmanship of the medieval times. The complex comprises the whole area of the Hemakuta hill and the Virupaksha temple till the border of Matanga hill on the eastern side.

Down the hill is the Virupaksha street, with the Virupaksha temple to the left end and the Matanga hill to the right end. The Virupaksha temple is the most ancient one around which the metropolis of Hampi developed. This area is known as Virupakshapura. The entire area consists of (a) the temple of Virupaksha and the street wherein the chariot procession takes place, (b) the temples on Hemakuta, and

(c) a number of monuments spread between the Virupaksha temple and the Tungabhadra river, continuing upto the Chakratirtha at the southern riverbank.

Near the entrance to the Hemakuta complex, a huge monolith idol of Ganesa known as Sasivekalu Ganesa is present. This statue measures 2.4.m high³⁵. The idol of Ganesa is carved in the *Ardhasana* posture in an open *mantapa* with four plain pillars. From here, there are a flight of steps leading to the summit, where more than forty monuments of Saivaite and Jain architecture are present. These temples are small and compact with stepped pyramidal *gopuras* and plain pillars.

Kadalekalu Ganesa

The Kadalekalu Ganesa³⁶ temple is on the way up the Hemukuta hill. The Ganesa idol is in an ornate and a small temple with a *garbhagriha* and a *mantapa*. It is a monolith statue measuring 4.5 m high, but badly mutilated. The mantapa contains various reliefs of dancers. One can see the entire Virupaksha street below from this place.



Fig. 4: Nartaki on the pillar of Kadalekalu Ganesa

Virupaksha temple

The Virupaksha temple, located on the banks of the Tungabhadra, was first called as Pampatirtha, Pampapura Virupakshatirtha. It was actually transformed into a huge temple complex during the time of Devaraya II. The temple premises have a huge courtyard surrounded by raised platforms on the sides, which were probably

meant as resting places for the travellers. The temple faces east, and consists of three main *gopuras*, *kalyana mantapa*, *antarala* and the *garbhagriha*.

The first *gopura* is a magnificent structure which was built by Devaraya II, and the second one was constructed in the time of Krishnadevaraya³⁷. The huge courtyard begins from the second *gopura*. A water channel runs across the courtyard, which starts from the river, passes through the terrace, the temple kitchen and then enters the courtyard. This is a setting example of the engineering skills of the Vijayanagara people. The courtyard is huge and has sub shrines all around. The *kalyana mantapa*, built on the occasion of Krishnadevaraya's coronation, is a pillared hall open on three sides and has interesting reliefs of celestials, common folk, dancers, musicians and other divinities.



Fig.5: Nartaka with a dappu – *Kalyana mantapa* – Virupaksha temple.

The most magnificent aspect of this *mantapa* is the roof paintings for which Vijayanagara art is famous. Painted with natural vegetable dyed colours, these paintings depict the skill of Vijayanagara painters. The *Kalyana mantapa* leads to the *antarala* that has a *mantapa* with four pillars carved with interesting reliefs. The *garbhagriha* is a simple plain structure containing the idol of Lord Virupaksha. This is the only temple in Hampi wherein the rites are performed even today and is a famous pilgrimage spot. The entrance of the temple leads to the Virupaksha Street, built by Devaraya II, where the chariot procession used to take place. At the end of the street on the right side there is a huge *mantapa* with a Nandi idol facing the

temple. A walkway besides the *mantapa* leads to the Matanga hill enroute the *Chakratirtha* and the Kodandarama temple. A further walk from here leads to the Achyuta Raya temple.

Achyuta Raya temple

Achyuta Raya temple, also called as the Tiruvengalanatha temple, is named after the king Achyuta Raya, and is situated in Achyutapura. The temple was built by Tirumala Raya Vodeyar, the brother of Achyuta Raya's consort Varadambika, in 1534 A.D. The presiding deity of the temple is Lord Venkatesa, who was the main deity of the Tuluva dynasty.

The temple premises consist of two *prakaras*. The *kalyana mantapa* and few small monuments are present in the outer *prakara*, while the main premises of the temple with an *ardhamantapa* leading into the *mahamantapa* is in the inner *prakara*.

Though badly mutilated, most of the temple premises testify to a glorious architecture partly visible on the ornate pillars. The *mahamantapa* consists of 25 pillars which are mutilated, but still show skilled designs and reliefs. The *mantapas* are open from three sides. The *mahamantapa* leads to the *antarala* and then the *garbhagriha*, both of which are plain structures. The *garbhagriha* is empty with the deity missing. The *kalyana mantapa* has pillars carved with reliefs depicting sculptures of dancers, rural folk, gods, etc.

The temple faces north towards a huge wide street that comprises of pavilions on either side of the street, and to the left of the temple is a Puskarini. The Pushkarini, probably belonging to the temple, has a small *mantapa* with interesting reliefs of *kolatam* dancers carved on the four sides of its base. At the opposite end of the street from the temple is a raised platform with carvings of dancing figures and other designs on its base. Judging by the number of dance sculptures found in this street, the street could have been a popular place for music and dance activities.



Fig.6: Kolatam dancers' panel- base of the *pushkarini mantapa*



Fig.7: Nartaka – *Kalyana mantapa*- Achyuta Raya temple

Krishna temple

The Krishna Temple is situated in Krishnapura, a suburb developed by Krishnadevaraya, which is on route from Virupakshapura towards Hospet. The basic motive of developing this suburb was to make the capital city a great pilgrimage centre. The place, which was filled with rocks and huge boulders, got converted into a temple town with magnificent temples and massive structures.

The Krishna temple was built in the commemoration of Krishnadevaraya's victory over Udayagiri. He bought the idol of Balakrishna back from the Udayagiri fort, built a temple in his capital and installed the idol in this temple³⁸. Built in 1515, the temple is the first Vaishnava style temple to be built in the capital city. This is recorded in an inscription found at the entrance of the *mahamantapa* at the temple. The temple is built in a large courtyard with a high *prakara* in a rectangular shape. The temple consists of a *mahamantapa*, an *antarala* and a *garbhagriha*. The *mahamantapa* is open from three sides and comprising of 36 pillars. The first rows of pillars are carved with figures of Yalis and the other row holds different reliefs of celestials, dancers, musicians and *Nartana Krishna*.

The *antarala* is a simple structure and leads into the *garbhagriha*. The *garbhagriha* is empty. The idol of Balakrishna is now preserved at the Government

Museum, Chennai. There are four sub shrines, each of them in four corners. The *kalyanamantapa* is missing in this temple.

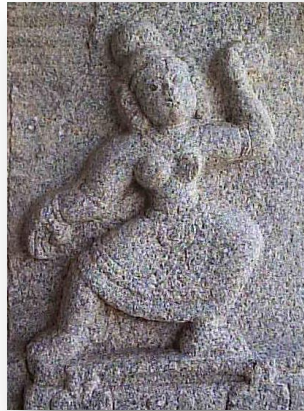


Fig.8: Relief of dancer- Krishna temple

Deveri Veethi, Prasanna Virupaksha temple

The road that runs further south leads to a street called Deveri Veethi³⁹. The name is due to the number of temples in the street, with the underground Prasanna Virupaksha temple being the most notable among them.

The Prasanna Virupaksha temple is the first landmark leading to the Royal Centre from the western end. The Malyvanta Raghunatha temple marks the eastern end. The Prasanna Virupaksha temple is an underground structure and the oldest of the temples in Hampi. However, the temple is badly mutilated and has lost much of its original appearance. An inscription in the temple mentions the grants made by Krishnadevaraya to the temple on the occasion of his coronation. However, nothing is mentioned regarding the date of establishment of the temple, nor of the king who built it.

The temple is a complex structure with multiple rectangular halls. There are different water channels running through the temple complex. The *antarala* and the *garbhagriha* are badly destroyed, and getting inside is a difficult task. But the *kalyana mantapa* located to the right side of the temple is accessible. It is a raised platform in the middle, which is supported by four pillars. The pillars are carved with different

images of Shiva like *Nataraja*, *Chaturbhuja*, *Virabhadra*, etc. The temple faces east and the main gateway is a little detached from the temple, probably because the temple is located underground. A walk further down from this temple leads to the metropolis.



Fig. 9: Chaturbhuja Shiva – Prasanna Virupksha temple

The Metropolis

The metropolis consists of all the palaces and houses of the kings and other administrative buildings of the capital⁴⁰. There are a number of structures such as palaces, pavilions and various halls in the enclosure⁴¹.

A walk to the west leads to the Darbar enclosure, which boasts of one the finest and elaborate structures of the metropolis. The spread of the enclosure evidently indicates that this was one of the lively and important places in the capital city. There are many platforms, pavilions, and podiums which denote that the main festivals or important events, including dance, took place in this enclosure. The prominent structures in the Darbar enclosure are the *Mahanavami Dibba*, the Audience Hall and the Water works.

Mahanavami Dibba

Mahanavami Dibba is a colossal structure present in the north eastern section of the Darbar enclosure. It is a raised platform about 8 m in height and 35 m in width⁴². The podium is raised in three levels, all of them connected through a flight of

steps at the back. Paes describes this place where the *Mahanavami* festival took place. Being one of the most exquisite structures, this podium has been mentioned by various foreign visitors in their chronicles. The people observed the *Mahanavami* or the *Dasara* festival at this place, hence its name. Each level of the podium has reliefs and panels of dancers, acrobats, musicians and many more.



Fig.10. Panels with dancers – Mahanavami Dibba

The top of the podium presents a spectacular view of the entire enclosure. A huge empty space is present in front of the podium, which might have been for the parade of the soldiers, dancers and musicians whom the king and the other noblemen viewed from the top of the podium.

Other noteworthy structures present in the Metropolis include the Audience hall, the *Zanana* enclosure, and the *Lotus* mahal.

Madhava Temple

A rough path from the *Zanana* enclosure leads to the Madhava temple, which is also called as the Ranga temple as per the inscriptions. The temple has an *antarala*, *garbhagriha*, *rangamantapa* and an 18 pillared *mukhamantapa*. There is also a Devi shrine present at an elevation. The *mukhamantapa* holds a huge relief of Hanuman which is 3 m high. The temple is badly mutilated and the pillars are broken. An inscription from 1554 A.D., during the time of Sadasiva Raya mentions the construction of the *rangamantapa* by Timmaraju, son of Vallabha Raya⁴³. The *rangamantapa* was exclusively built for conducting dance and musical recitals in the temple. This is mentioned in an inscription seen in the *mukhamantapa*. The *rangamantapa* consists of images of Vaishnava gods, various deeds of Krishna,

figures in acrobatic positions and reliefs of musicians. A beautiful image carved on the roof panel of the *rangamantapa* depicts Lord Krishna holding a flute in his hand, accompanied by other musicians. Though mutilated, the temple is a testimony to understand that dance was important in the different services offered to the temple.



Fig.11: Rangamantapa – Madhava temple.

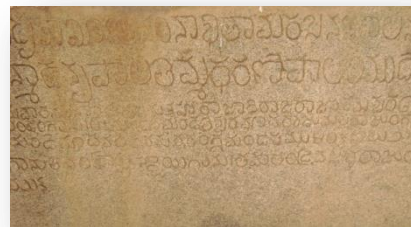


Fig.12: Inscription in the mukhamantapa – Madhava temple.

In the metropolis, a street from the crossroads at the King's palace leads towards the Hazara Rama temple, the most magnificent temple in the Royal Centre.

Hazara Rama Temple

The Hazara Rama temple lies in the middle of the metropolis. A record from the 15th century mentions that this temple was also called the Ramchandra temple. The word *hazara* means thousand or a hall⁴⁴. As one cannot find thousand pillars in the temple, it is only suitable that the temple might have been called Hazara, to denote large halls in the temple. It is believed that the temple was built during 1465-85 A.D, but renovated and extended during the time of Krishnadevaraya.

The temple is one of the two temples having the most detailed sculptural content in all the temples of Hampi. The other temple is the Vijaya Vitthala temple. The Hazara Rama temple is built in a rectangular courtyard while facing east. The entire temple premises consist of the main shrine of Hazara Rama, a Devi shrine, a pillared *mantapa* and a *kalyana mantapa*. There are also two rows of corridors running from South to East and West to North. The main temple consists of a *mahamantapa* which opens from three sides, the *antarala* and the *garbhagriha*. The *garbhagriha* is empty. On the outer walls of the temple, the whole story of Ramayana is carved in three rows, running from the north side along the entire wall. This feature

is also noticed in the Chinta Venkataramana temple at Tadipatri. However, it does not run in a sequential order as in Tadipatri temple.

The Devi shrine is a simple structure, but the parapet wall is carved with interesting designs. The *kalyana mantapa* to the left of the main shrine, is a partially open structure with closed walls from three sides. These walls also have the story of Ramayana carved on it, and similar to the outer walls of the main shrine, the panels lack continuity. The *prakara* wall on the outside is the most impressive. There are five rows of reliefs carved on the outside walls of the *prakara* which run along the three sides of the main temple. They display exquisite sculptures of dancers, musicians, warriors, animals and celestials.



Fig. 13: Nartaki – Hazara Rama temple.

Starting from below, the first row depicts carvings of elephants, riders and soldiers. The sculpture shows elephants pulling trees and branches out of their way, indicating as if the elephants are passing through the woods. This indicates how the elephants were used during campaigns. The second row is a panel depicting merchants, and horse riders. The merchants are dressed in long robes and turbans. The panel also shows the royal personalities witnessing the parade of the horses. The third row shows acrobats, wrestlers, soldiers, horses, elephants and camels. The soldiers are seen carrying different weapons. The panel looks more like a military parade.

The fourth row has reliefs of dancers. Few of the reliefs depict the dancers dancing accompanied by the orchestra, while few others depict the *kolatam* dance, which was one of the popular *desi* styles of the days. There are also reliefs of different musicians in the same row.

The last row shows all the childhood acts of Lord Krishna and few panels depicting Krishna with the Gopikas.



Fig.14: *Kolatam* dance panels – Hazara Rama temple

Each relief shows an impressive style of sculpture which is neat and bold. The *Mahanavami Dibba*, the place where the annual parade took place, is situated opposite to this temple. It seems as if the sculptor may have been influenced by the great parade and thus carved these reliefs on the outer walls of the temple.

From this place, further down towards Kamalapuram, a series of monuments and temples can be found. The temples along this route are as follows: (i) Chandrasekhara temple, (ii) Saraswati temple (also called the Tiruvengalanatha temple), (iii) Raghunatha Malyavanta temple, (iv) Patabhirama temple and (v) Vijaya Vitthala temple. Among these temples, sculptures related to dance were found in the Patabhirama temple and the Vijaya Vitthala temple.

Patabhirama temple

The temple is situated in the middle of Kamalapuram, a suburb town built by Varadadevi, queen of Achyuta Raya. This is the largest among all the other temples found in Hampi. It is a massive structure with a high *prakara* wall on all four sides of the temple, with a huge inner complex. The main temple has an *ardhamantapa*, *mahamantapa*, an *antarala* and a *garbhagriha*. The *kalyana mantapa* is located in the south east corner of the complex. The pillars in the *kalyana mantapa* and the *mahamantapa* depict incidents from Ramayana, dancers, rural folk, and other Vaishnava deities. Though the sculpture is simple, the huge space and massive

structure of the temple makes it one of a kind. The only other temple equaling it in vastness is the Vijaya Vitthala temple which is located on the Kamalapuram – Kampili road.

Vijaya Vitthala temple

The Vijaya Vitthala temple is located at the far western end of the Vitthala street. The temple complex comprises of a huge courtyard encircled by huge *prakara* walls. It has three *gopuras*, to the east, south and the north. The main *gopura* faces east. The main shrine of Vitthala is in the middle, while sub shrines and *mantapas* encircle it. Apart from these, the prominent monuments in the temple are the eastern pavilion called the *Dolotsava mantapa*, the stone chariot facing the main shrine of Vitthala, a *kalyana mantapa* and a *Bhoga mantapa*. The entire Vijaya Vitthala temple was built in different times with additions made to it during each dynasty⁴⁵, ranging from Deva Raya I's rule to the rule of Sadasiva Raya. The main shrine consists of the *dolotsava mantapa*, *rangamantapa*, a passage encircling the *antarala* and the *garbhagriha*. The *garbhagriha* is empty, but the pillars have ornate reliefs of dance carved on them.



Fig.15: Dancer sculpture – Antarala, Vijaya Vitthala temple.

The *dolotsava mantapa* is an exclusive sixty pillared mantapa with life size reliefs of dancers and musicians. However, the pillars are broken and mutilated. The main attraction of this mantapa is the musical pillars situated at the four corners of the hall, which produce musical sounds when struck. A remarkable style of the Vijayanagara architecture can be seen in the carvings of decorative *yalis* on the pillars

and the division of the pillars into smaller pillars. The same kind of musical pillars can again be seen in the temple of Ahobilam.

Another special monument is the stone chariot situated opposite to the main shrine. The chariot is considered to be the shrine of Garuda, the vehicle of Vishnu, but the image of Garuda cannot be seen today. The basement of the chariot is carved with miniature figures of dancers, women doing their daily chores, panels depicting Manmadha, and other celestials.

The *kalyana mantapa* located at the east end, has reliefs of *kolatam* dancers all over its base. There is a raised platform in the middle for the deity. The pillars contain reliefs of Krishna.

The *bhoga mantapa* is situated next to the *kalyana mantapa*. It is smaller in size but similar in construction to the *kalyana mantapa*. The exact reason for which the *mantapa* was built is not known.

A hundred pillared hall is situated to the right of the main shrine, which is open from one side. The hall is less ornate than the *kalyana mantapa*, but carries some interesting figures of dancers at the base and on few of the pillars.

The east entrance of the temple overlooks an entire street in front of the Vijaya Vitthala temple. This street was used for the chariot processions of the Lord. Pillars line both sides of this street, and have carvings of dancers, musicians, acrobats and rural folk.



Fig.16: Pillar reliefs of dance – Hundred pillared hall, Vitthala temple.

Two other temples, namely - the Rama Vitthala temple and the Brahma Vitthala temple are present in the Vijaya Vitthala temple complex.

Numerous monuments are present all over the city of Hampi, which depict beautiful panels and reliefs of dancers and musicians. One can find sculptures of dance even in the smallest monument. This signifies the integral role of dance within the society.

Andhra temples

In addition to Hampi, temples were built all over the extent of the Empire. The temples originally built are predominantly seen in the present Rayalaseema region whereas the coastal Andhra region has more of additions made to the existing temples during the victory campaigns of the kings.

The structure of Andhra temples is similar to those at Hampi. However, some temples vary in terms of their *mantapas* and themes of construction. The fourth chapter of this thesis gives a more elaborate description of the correlation between the Andhra temples and the dance treatises of the Vijayanagara times.

DANCE

The importance given to dance is evident through literary sources and sculptures which give an account of how dance was patronized in those days. Dance was part of many an occasion during the Vijayanagara times. There was dancing in the court, in the temple rituals, during festive celebrations, during the victory campaigns, and several other social occasions. The rulers patronized dance and the dancers were treated as one of the important people in the society.

Dance was an essential part of the education curriculum. Girls born in aristocratic families and other families were necessarily taught dancing and singing.⁴⁶ Krishnadevaraya appointed Lakshmi Narayana to teach music and dance to the ladies of the *zenana*. Bayakara Raamappaya was appointed in the court during the time of Achyuta Raya and Rama Raya for the same purpose⁴⁷. Barbosa's statement supports

this fact. He says, *“They teach their women, from childhood to sing, play and dance and to turn about and take many steps”*.⁴⁸ Dance was the most important activity in celebration and feasts. Paes confirms this during the occasion of one of the feasts he attended. He says, *“For these feasts are summoned all the dancing-women of the kingdom, in order that they should be present; and also the captains and kings and great lords with all their retinues”*.⁴⁹

Abdur Razzak describes a dance performance during the Mahanavami festival. He says,

“Between this place and pavilions there was an open space beautifully laid out, in which singers and story tellers exercised their respective arts. The singers were for the most part young girls, with cheeks like the moon, and faces blooming as the spring, and adorned with beautiful garments, and displaying figures which ravished the heart like fresh roses. They were seated behind a beautiful curtain, opposite the king. Suddenly, the curtain was removed on both sides and the girls began to move their feet with such grace that wisdom lost its sense and the soul was intoxicated with delight”.⁵⁰

This description gives an idea that the dancers were extremely talented and highly trained to gain expertise in dance and music.

Training System

The training into dance commenced at a very early age. The girls were also expected to study Sanskrit and all other vernacular languages. They were taught to perform the technical nuances of dance from the treatises of Bharata, Matanga, Kohlaka, etc., thoroughly. They were equally trained in music and were taught to play different kinds of musical instruments. The education started at a very early age keeping in view that they join the royal palace by the time they attained puberty. Thus, the dancers were skillful in the art of dance and music, learned scholars, adept in making conversations of love and other amorous acts⁵¹.

There were special dancing halls or *Natya Salas* for the training of the dancers where the dancers practiced their art. There were also special gymnasiums for the

dancers where they would do different exercises to make their bodies more supple and graceful.⁵² There is a mention of a dancing hall relating to the same by the name *Pattadanataka sala* in an inscription from 1599 A.D.⁵³ founded in Srinagarasagara Agrahara.

The king would sit at the end of the dancing hall and watch the dancers as they practiced. Paes gives a description of such a dancing hall and gymnasium in his chronicle. He says,

*“This is a long hall and not very wide, all of stone sculptures of pillars which are at a distance of quite an arm’s length from the wall. The designs of those panels show the position at the end of the dance in such a way that on each panel there is a dancer in the proper position at the end of the dance: this is to teach the women, so that if they forget the position in which they have to remain when the dance is done, they may look at one of the panels where they end the dance. By that they keep in mind what they have to do. At the end of this house on the other side is a painted recess where the women cling on with their hands in order to stretch and loosen their bodies and legs. They teach them to make the whole body supple, in order to make their dancing more graceful. At the other end, on the right, is the place where the king places himself to watch them dancing: All the floors and walls where he sits are covered with gold and in the middle of the wall is the golden image of a woman of the size of a girl of twelve years, with her arms in the position which she occupies in the end of a dance”.*⁵⁴

After a continuous vigorous training, the dancers were taken in to service as per their capabilities and skill. They were appointed in service either in the temple or in the court. Very few were selected as dancers to serve as harem inmates who were specially appointed for the service of the king and his queens, few other entertained the royal courtiers and other people. There were also other dancers who offered services to the temple as per the instruction of the king, or on their own will. There are also certain instances of the king appointing the dancers who initially served the royal court, in the temples as dancers.

Styles of dance

The dancers practiced majorly two styles of dance, namely *marga* and the *desi*. The prevalence of these two styles can be derived both from the literary and the sculptural evidences. While the *marga* style follows the tenets of *Natyasastra* in its technique, the *desi* style comprised more of the folk and local practices.

Marga style

The dance treatises give details about the technique, method of performance and the *Suddha Paddhati* or manner of performance that was prevalent in those times. This can be seen mostly in the temples, especially in the inner precincts. The sculptures represent various postures of *Aangikabhinaya*. The same detail is discussed in the fourth chapter of this work.

Desi style

The details of the *desi* style practiced, is again known through literary sources like the foreign chronicles and the *prabandha* literature. The dance treatises too mention certain *desi* practices of the times. The performance of the *desi* styles was observed more during festive social occasions like marriage, birth and festival processions. Nicolo Conti observes, “*Their weddings are celebrated with singing, feasting and the sound of trumpets and flutes.....Some sing, dancing in a circle after our manner; while others sing forming a line in a single file, one after the other, and exchanging little painted rods, of which each person carries two, with those whom they meet on turning.*”⁵⁵. This manner of dancing would be the *kolatam*, a popular *desi* practice of the times.

Another visitor, Pietro Della Valle, observes the same during a dance performance in a festival. He mentions the dance with sticks which he calls painted rods in their hands, and shouting at the end of the movement *Cole...Cole..Cole....*, which signify words of joy.⁵⁶ The use of these words ‘*Kol, Kol,....*’ is seen even in the present day context especially in the *kolatam* dances done during the *Batukamma* festival in the Telangana region.

Occasions of performance

The dancers were invited to perform during marriage ceremonies and festivals, coronation of the king, child birth, and in processional welcome organized for important people visiting the kingdom. These include the *Mahanavami*, *Vasantotsavam*, *Deepavali*. It has all the dancers taking part in the entertainment activities during these festivals.

Classes of dancers

Through various sources, we can observe that there were mainly two classes of dancers. They are the court dancers and the temple dancers⁵⁷. The choice of whether a dancer would belong to the court or the temple was left to themselves or the caretakers who decided for them. Be it any profession, they were treated as respectable women, and are given a strong foothold in the society. This was in contrast to the later periods, where they were treated as women who are available for the enjoyment of man.

The courtesans

The courtesans were called by different names like *saani*, *patri*, *rangabhogamuvaaru*, *bhogamvaru*⁵⁸, etc. Their main occupation was to entertain the king and the other noblemen in the society. The courtesans never faced any degradation in the society because of their occupation, but were in fact respected for their talent in dance and music. The courtesans resided in beautiful houses and had a lavish lifestyle. They were the most important performers in all the celebrations and festivities of the society. These women were very beautiful, talented and adept in dance and music.

The courtesans who served the king held a powerful position in the society. Serving the king was considered as one of the most demanding jobs and hence, the courtesans intending to serve the king were very carefully selected. A courtesan always saw to it that her daughters were introduced in the palace and serve as harem inmates to the king as this was a profession that had a lot of benefits⁵⁹. These women

appointed for the king served only him and none others. They resided in private *zenana* enclosures specially built for them within the king's palace. No other man was allowed to meet them. Paes mentions that there were twelve thousand women serving king Krishnadevaraya⁶⁰.

The court dancers who were in the service of the king had different other duties to perform besides entertaining him with dance and music. Nuniz mentions about the duties of the dancing girls in service of the king. They include carrying a casket of musk, perfume, mirror, fan, betel pouch, golden pitcher and the camphor box as they were considered the carriers of the king's royal insignia when in the palace⁶¹. They also played water sports with the king, dressed him, narrated stories and played on musical instruments. Even when in the queen's palace, he was surrounded by dancing girls who entertained him. In the private precincts of the king's chamber, it was these dancing girls who took care of all the comforts and pleasures of the king and his wives. These dancers accompanied the king in pleasure trips to the garden which is called as the Vanavihara. They carried royal umbrellas, royal insignia and other important things essential for the pleasure of the king. The dancers who were not in the service of the palace were asked to go to the royal palace every week and dance in front of the king's idol⁶². The courtesans accompanied the king on his political and war expeditions too and entertained him during halts in travel. On some occasions, they also worked as spies for the king⁶³. This is indicative that the dancers were employed not only for entertaining, but were also used with tact during war.

Besides the courtesans who served the king, there were also dancers who served the other noblemen of the society. As night fell, these men visited the courtesan's streets. They took valuables, precious jewels and money to the courtesans. The courtesans in turn engrossed the men with playful activities, water sports, dance and music. Sometimes, the kings also invited them to their palaces for entertainment. They also performed in the court in front of the courtiers and the king. If they impressed the king with their talent, they were appointed as the court dancers or inmates to serve the king.

Living conditions of the courtesans

The courtesans were wealthy during the Vijayanagara reign. They lived luxuriously in beautifully decorated and painted houses in the important streets of the capital. They were independent and had no restrictions on their way of life. Abdur Razzak describes the houses of the courtesans while saying

*“One thing worth mentioning is this, behind the mint there is a sort of bazar which is more than three hundred ghez in length and more than twenty in breadth. On two sides of it there are houses (khanaha) and fore-courts (safhaha), and in front of the houses, instead of benches (kursi), lofty seats are built of excellent stone, and on each side of the avenue formed by the houses there are figures of lions, panthers, tigers, and other animals, so well painted as to seem alive. Immediately after mid – day prayer they place before the doors of the chambers which are decorated with extreme magnificence, thrones and chairs, on which the courtezans seat themselves”.*⁶⁴

This description fits the street which is named *Soolai Bazaar* in the Royal Centre of Hampi. *Soolai* is translated as Courtesan. This may be a street where the courtesans lived. The beautifully decorated courtesans seated themselves on these benches and invited passerbys to their houses. All respectable persons and noblemen had access to their streets and houses.

Lifestyle and prominence of the courtesans in the society

During daytime, the courtesans enjoyed by decorating themselves with jewels and flowers, taking perfume baths with sweet fragrances and oils, indulging in cock fights, and chewing beetel leaves. At nights, they decorated their houses beautifully and welcomed the people with drinks and delicacies and engaged them in amorous activities.

The courtesans enjoyed an honourable place in the court. They were given special privileges by the royalty. They were the only women who could be offered beetel leaf in the presence of the king⁶⁵. Offering beetel leaf was considered as a mark of respect and a privilege conferred only upon a few. They were also arranged

palanquins, and the right to use specific number of torches in the night. They were bestowed with valuable gifts and jewels apart from various titles and governorship. Ranjakam Kuppai, a court dancer of Krishnadevaraya, was given the title of *Vidwat Sabha Ranjakam* and honoured by him⁶⁶. The trade of courtesans was legal in Vijayanagara⁶⁷. There were taxes levied upon them, the money collected was quite large and was utilized in paying the wages of the policemen. This is only an indication of the wealth the courtesans possessed.

Temple Dancers

Apart from the courtesans, inscriptions reveal that there were special dancers appointed by the king for the services of the temple known as *devadasis* (meaning servant of the god). The *devadasis* were treated as damsels born for submission of their life to the deity. The rituals performed by them were in equal veneration with that of the rituals performed by the priests and the other officers of the temple. Through the study of various literary sources, it is known that they were called by different names like *Sevikas*, *Dasis*, *Devarasanis*, *Gudisanis*, *Maddelakandru Rangabhogamuvaru*, *Bhogamuvaru*⁶⁸, *Paatri*, *Sani*,⁶⁹ *Devara Basavi* or *Basavulu*⁷⁰. These terms were probably named after the kinds of services they offered to God.

Initiation ceremony

There was a certain set procedure to become a *devadasi*. The girl who was to be devoted to the temple was initiated into the ritual before she attained puberty. The senior *devadasis* introduced the girl to the *yogakkar*⁷¹ (teacher appointed for training the *devadasi*) and then she was granted a house called *kudi* or *padi* as her allowance for maintenance.

Then, on an auspicious day, the girl would be taken to the temple with all pomp and gaiety and the priest performs the *talikettu* or the marriage ceremony of the *devadasi* with God. He would tie the sacred *tali* on behalf of the God. Thus, the girl was solemnized as a *devadasi* and she would be given all the necessary grants for her livelihood⁷².

The temple dancers in the service of the temple mostly had no other duty except the temple services. However, during celebration of festivities, they danced along with other dancers and musicians in the capital.

Appointment of the *Devadasis*

The choice to become a *devadasi* or a courtesan was entirely in the hands of the girl. If they decided to become a *devadasi*, these dancing girls were then deputed by the king to render their services to the temple through dance and music. These details which mention the appointment are mentioned more in detail in the fifth chapter of the thesis which deals with inscriptions of the dancers.

The dancing girl appointed as the main temple dancer was called *Emperumanadiyar*⁷³. She was the one who performed in front of the main deity. Other than the main dancer, there was the *Tiruvadisani*⁷⁴, who danced while the deity was taken out in procession. The dance master was called the *Nattuvanar*⁷⁵. They offered their services through dance and music while all the rituals were being performed to the lord. There were other dancers below these three, who served in various capacities as dancers, singers, musicians, and servants to perform certain rituals to god. As mentioned earlier, they were called by different names, but an inscription in the Ranganayakaswami temple in Udayagiri village mentions the dancing girls as *Nattuvas*⁷⁶. They were also known as *Udigasanis* or *Uligasanis*⁷⁷.

The appointment of the *Emperumanadiyar* can be known through the inscription from 1531 A.D. It mentions *Muddukuppai* and *Nagasani* as the damsels appointed for the services of the lord as *Emperumanadiyar* by Emperor Achyuta Raya at the temple of Tirupati⁷⁸.

Duties of the temple dancers

There were different cadres within the *Devadasis* depending on their duties. This is mentioned in the *Soodi* inscription of the Nageswara Temple⁷⁹. They were

- a) *Devadasis* appointed by the *Periyars* of the temple for only performing rituals to the god,
- b) *Devadasis* appointed only to dance in front of the deity,

- c) *Devadasis* who were appointed to stand on both the sides of the deity,
- d) *Devadasis* who fanned the deity, and
- e) *Devadasis* who were appointed for various other services to the deity.

These dancers were appointed as employees in the temple and were remunerated for their services. Though all the dancers were considered temple servants, the duties varied according to the rank in the temple service.

The *Devadasis* had their duties as per the rituals performed in the temple from morning to evening. The morning ritual of *suprabhatam* started with the dancer singing and dancing while waking up the deity. The *suprabhata seva* was followed by various other rituals like the *archana*, *deepa seva*, etc. The main deity was fed by them. After all the main rituals to the lord, the ritual of *rangabhogam* was done where the *devadasis* used to sing and dance in praise of the deity in the *natya mantapa* specially built for the purpose. This ritual was done three times in a day.

Apart from these, the *Devadasis* used to perform other duties like holding a mirror to the god, decorating the temple with colours, etc. According to an inscription of 1382 A.D., in the Simhachalam temple in Vishakhapatnam, the temple damsels followed the ritual of holding a mirror while decorating the god.⁸⁰ Another inscription of 1359 A.D. in the same temple mentions the *devadasis* offering camphor to the lord. The *devadasis* also accompanied the main priest while he carried the water from the *pushkarini* in the temple premises to bathe the main deity as part of the daily ritual. The dancing girls were offered food from the temple itself. Their daily amount of food was sent from the *prasadam* after it was offered to the lord.

Apart from the temple duties, the *devadasis* participated in festivals and other important occasions in the kingdom. Their performance was considered very important during these occasions and they were gifted with many valuables for their participation. An epigraph of Krishnadevaraya's time records that an actor *Nattuva Nagayya*, and an actress *patri*, a temple dancing girl, enacted a play called *Tayokonda natakam* during a festival and were awarded valuable gifts for their performance⁸¹.

Social status of temple dancers

By playing a major role in the development of the temple, the *devadasis* were also respected by kings, officers, temple authorities, and thus treated as one of the special classes of the society. They received honours and special privileges otherwise conferred upon to only a few in the society. These are mentioned in detail in the fifth chapter of the thesis.

As temple servants, the *Devadasis* enjoyed a reputable position and were quite rich. The *devadasis* were allowed to enter the precincts of the inner sanctum during certain special festivals⁸². This was a privilege conferred only upon the kings and the dancing girls.

Private life of the *devadasis*

The life of the artists in the service of the temple was a special one. It was considered a virtuous duty and they devoted their entire life for the services of the temple.

Though the inscriptions do not make any mention of how the private life of the *Devadasi* was, they do mention about *devadasis* having a married life and children who again were deputed as temple servants. It is understood by the chronicle of Barbosa that about Chinnadevi who was a *devadasi* in the temple and later on became the consort of Krishnadevaraya. However, the statement of Barbosa mentions that she was a court dancer⁸³. It is to be noted that few inscriptions mention that the court dancers were appointed as temple dancers later. This may be an instance of the same wherein she was a court dancer first and went to become a temple dancer later.

The *devadasis* lived in the houses allotted by the temple authorities and enjoyed all luxuries. The maintenance allowance for the house which was called *sule*⁸⁴ was taken care by the temple. The tax collected on this maintenance was spent in other benefits.

There were also dancers who also carried out the trade of prostitution for which they paid special taxes to the king. This was called *lanjasunkam*. An inscription from 1555.A.D. refers to this tax being collected from the dancers during temple festivals at Markapuram⁸⁵. However, not all prostitutes were *devadasis*.

Nattuvanars

The other temple servants were the *nattuvanars*. They accompanied the *devadasis* on music. An inscription found in Guntakal from the year 1558 A.D., during the reign of Sadasiva Raya mentions *Nagasaralavaru*, who were the people accompanying the *devadasis*. They were deputed as temple servants by the king. This is mentioned in an inscription dated 1496 A.D. in the temple of Tirupati.

The *Nattuvanars* too were held in high esteem along with the dancing girls. They were conferred with gifts and money by the kings for imparting training to the *devadasis*. They were paid huge remuneration for their services to the temple. They enjoyed the special status of being allowed inside the chariot with the processional deity during the festival of *Rathotsavam*⁸⁶.

Musicians

Apart from the *devadasis* and the *nattuvanars*, there were the musicians and singers who were appointed for the service of god. They accompanied the temple damsels in singing and dancing and were treated with equal status. An inscription from the Simhachalam temple dated 1359 A.D. mentions that the musicians accompanied the *devadasis* with instruments like the *vena* (stringed instrument), *lute* (wind instrument), *mridangam* (percussion instrument), *talas* (cymbals) and performed *yakshaganas* in the praise of the lord. These are detailed in the inscriptional sources which are described in detail in the fifth chapter of the thesis.

Without any doubt, one could say that arts were patronized in great fervor by the Vijayanagara kings. It can also be observed that dance played an integral role in all these arts. It indicates its prominence in various sources of literature and sculpture as an underlying and important art form of the times.

The third chapter describes how dance appears in the literature of the times in two sections. The first section deals with the appearance of dance in the *prabandha* literature and the second one focuses on the treatises related to dance, which mention the technical aspects of dance mentioned in them.

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- ³⁴ Settar. n.d : 10.
- ³⁵ Ibid : 12.
- ³⁶ Ibid: 13.
- ³⁷ Longhurst : 104.
- ³⁸ The idol of Balakrishna is presently in the Government Museum, Chennai. (ibid : 96).
- ³⁹ Settar. n.d : 35.
- ⁴⁰ The noblemen's quarters and other houses probably belonging to the important officials of the palace are towards the northeast of the Prasanna Virupaksha temple. The Dandanayaka's enclosure is situated towards the south of the temple, built in the Islamic style of architecture. The Islamic architecture was introduced to promote religious tolerance, which was practiced by the Vijayanagara rulers.
- ⁴¹ In the entire enclosure, there are three structures that are intact. These are the Watchtower, an octagonal tower and a mosque. The Mint is located to the north of the Dandanayaka's enclosure. Whether this was the palace wherein the coins were minted is not clearly known, but it has inadvertently assumed the name of the Mint. It is again an enclosure with various palaces and buildings, water tanks. This structure is more huge and wide than the Nobleman's quarters and hence it can be said that this might be probably one of the palaces of an important dignitary or the king himself.
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Chapter III

DANCE IN THE PRABANDHA LITERATURE AND DANCE TREATISES

Dance in the Prabandha Literature and Dance treatises

Chapter III discusses how dance appears in the literature of the times. This study is taken up in two parts. Part A mentions how dance appeared in the poetic works of the time, especially the prabandha literature as they are the main sources of Telugu literature of the Vijayanagara times. Part B mentions the dance contents as described in *Sangeeta Suryodayam*, one of the important treatises written on music, dance and *prabandha* of the Vijayanagara times.

Part - A

Dance in Prabandha Literature

The rule of Krishnadevaraya is considered as the golden age of arts. Rightly called, *Sahiti Samarangana Chakravarthi* – an emperor in literature and war, Krishnadevaraya was both a powerful king and a great connoisseur of arts. A learned scholar himself, he maintained a literary court *Bhuvana Vijayam*, which was adorned by the greatest poets in Telugu literature whom he called *Ashtadiggajas*. They were Allasani Peddana, Nandi Timmana, Madayagiri Mallana, Dhurjati, Ayyalaraju Ramabhadru, Pingali Surana, Ramaraja Bhushana and Tenali Ramakrishna.

This was the time when a new style of writing called the *Prabandha* style was developed. It means a poetic composition, mainly written in Telugu. The *prabandha* style of writing had some exclusive features which made it significant. The origin of a story is usually taken from a *purana* where the characters are described while giving importance to figures of speech (*sabda* and *alankara*). It consists of both poetry and prose in its composition. The story line focusses on a single character and embellishes it with ornamental descriptions with *Sringara Rasa* as the predominant *Rasa*.

The descriptions in the works usually use allegories in a beautiful fashion. Among them we can see extensive use of dance movements and dance terminology as a metaphor, sometimes to describe the character, sometimes to describe nature, thus, dance embodied itself as an integral part of *prabandha* literature. The different *desi* practices followed in dance were also described which shed light on history of the arts during the times.

In the first part of this chapter, we have picked up a few important poems from the *prabandhas* written by the *astadiggajas* in the court of Krishnadevaraya, which mention dance used in different contexts. We may observe in these poems description of divine dances by the celestials, movements of animals in dance, the dance of the courtesans, occasions of dance performances, *desi* dances etc. The major *prabandhas* taken up for this study are *Manu Charitra*, *Ramabhyudayam*, *Rajasekhara Charitra*, *Kalapurnodayam*, *Prabhavati Pradyumnayam*, *Srikalahasti Mahatyam*, *Aamuktya Malyada* and *Panduranga Mahatyam*.

Dances of the celestials

Nataraja

The lord of dance, *Nataraja*, is exquisitely described in *Prabandha* literature. Not only was his physical form conceived, but the cosmic dance of *Tandava* has also been exquisitely portrayed by the poets. In this regard, the *Sapta Tandavas*¹ of Lord Shiva have often been enumerated in the *prabandhas*. Several of the poets have used nature and its beauty in enriching the description of this cosmic dance. For instance, Nandi Timmanna in his *Parijatapaharanam* compares the twilight moon with that of the *sandhyatandava* of Lord Shiva.

“*Vendiyum Duhinakaram mandalambunam guriyo nappamdu vennelala saayantana naṭana ṣaṭula mahānaṭa vikaṭāṭṭa hāsabhāsambula kanuprāsambulai*”

(*P.J.P Ch. 2- vachanam 53*)

In this, the poet describes that the twilight ascending in the evening seems to him like the radiance caused by the ecstatic dance and shouts of joy of Lord Shiva on Mount Kailasa. Lord Shiva dances the *sandhyatandava* in ecstasy accompanied by other celestial beings on various musical instruments. The poet indicates that just as the calm soothing twilight can give joy to one’s heart, the *sandhyatandava* of Nataraja filled with bliss becomes the joyous dance of the soul within oneself. Here the poet establishes the link between god and human soul through the dance of Lord Shiva.

Sandhyatandava is also known as the dance which also removes darkness and enlightens one's soul. In *Manu Charitra* of Allasani Pedanna, there is a *padyam* which is as follows

“*Tapanadhūrdandanirdaḷita diktāṭa dṛsya*
Kamalajāṇḍa kaṭaha kanakagrhiṇiuo
ṣaṇḍīśa tāṇḍavōtsava sambhṛta kśhapā hastāgra
Dīpa gabhasti ṣyam”

(M.N Ch. 3 *padyam*- 17)

The poet here describes the *sandhyatandava* of Lord Shiva as a light in the hands of the lady of darkness. The poem mentions that Lord Shiva eliminated darkness through the light of dance. Here, it is to be understood that the *deepa* is the dance of lord Shiva which eliminates the darkness in human mind through its light.

In the same *prabandha*, there is also the description of *Tandava* by Shiva after slaying the demons *tripurasuras*.

“*Sandhya naṭana ṣaṇḍa ṣaṇḍēsa pada hati*
Dharaṇi ṣakra moragi sharadhi grunga
Doragalluvadiyō bhū radhētara bhāga
ṣakramanaga napudu sasiyū dōche”

(M.N. Ch. 5 *padyam*- 35)

This poem refers to the *tandava* performed by Lord Shiva after slaying the *tripurasuras*. It says that the sun and the moon, which are the wheels of the chariot in which Lord Shiva slays the demons, are shaking with the vigorous movements performed by Lord Shiva. While one wheel of the chariot goes down like the sunset, the other wheel of the chariot is rising up like the moon. It is a known legend that Lord Shiva used the earth as his chariot and the sun and the moon as the wheels of the chariot. The significance of the poem can be understood when the purpose of this particular *tandava* performed by Lord Shiva is known.

The *Tandava* done by Lord Shiva after killing the demons is known as the *Kalika Tandava*.² With *vira*, *roudra* and *bhayanaka* rasas³ predominating in the dance, it mainly suggests that the good always wins over the evil. This *tandava* is also called as *ardhanariswara nrityam*⁴ as both *prakriti* and *purusha* are the main wheels

that keep life going are equally important for the destruction of evil and prevalence of good.

As the context of the *ardhanariswaranrityam* speaks of equality of both *prakriti* and *purusha*, this dance has to be performed in such a way that any movement done to the right should be also done exactly to the left. The right depicts the *tandava* style and the left depicts the *laasya* style of dance. It can also be interpreted that while performing a step during this dance, it starts with the right and ends with the left. This method is followed in all dances wherein the movement first starts on the right and ends with the left.

In his *Srikalahasti Mahatyam*, Dhurjati mentions the *samharatandava* of Lord Shiva and its place of performance.

“*Kalibhanjana dakshu kanakasabhā nilayam*
Vilaya naṭana ṣaṭula nitalōgrākshun”

(S.K.M. Ch. 4. Padyam- 58)

The mention of *kanakasabha* in which Lord Shiva performs the *samharatandava* is interesting for us. It originally is the Golden Hall of Chidambaram, where it is believed that Lord Shiva has appeared in the form of Nataraja and performed the *tandava* while slaying the demon *apasmara purusha*. Lord Nataraja is believed to have danced for his devotees Patanjali and Vyaghrapada here.⁵

In the same prabandha, there is a detailed description of the *Urdhva Tandava* performed by lord Shiva⁶. Dhurjati describes that when the dancing girls reach Kalahasti, the lord appeared before them while performing the *urdhva tandava*⁷.

In this description, the poet mentions the two dances of *laasya* and *tandava*. *Tandava* which involves more of the *arabhati vritti*⁸ is performed by Lord Shiva and *Laasya* which has the *kaisiki vritti* in dominance is performed by Goddess Parvathi. The poem also mentions the different speeds⁹ performed in dance. It says that this dance starts in *vilamba kala*, speeds up to *druta kala* but again ends in *vilamba kala*. This probably tells us the practice of various *kalas* during the period.

There is also the dance performed by Shiva after burning Manamadha to ashes. In this poem from *Sri Kalahasti Mahatyam*, the poet here mentions that after reducing Manmadha to ashes, Lord Shiva smears the ashes all over his body and performed the *tandava*.

“*çiççarakantī kāhutiga jittaju jēsina yojja tāṇḍavam*

Biççala ningi raçça raçiyinçina nartakunin bhajinjuchun”

(S.K.M. Ch. 4. Padyam- 64)

It signifies the victory of oneself over worldly desires. The entire world becomes his stage for this *tandava*. The *Abhinaya Darapanam*, a treatise on dance also speaks of Lord Shiva as the one who has the world as his body¹⁰. Here, it can be implied that the poet has referred that the dance performed by Shiva has the whole world embedded in him.

Ayyalaraja Rambhadra also speaks of *samharatandava* in his work *Ramabhyudayam*.

“*Raṭa dambhōdhara mālikal malase gharmadru dwipēndrambulai*

Patudambhōḷi kṛsānu dhūmatatulai prāvruṭarpivrādjaṭā

ççaṭalō nā merasen merungulu divin samvarta vēḷāmahā

Naṭa çūḍāhiphanā sahasramani sandarbha prabhāçāturin”

(R.M.B. Ch. 6.padyam-5)

The poet here visualizes the rainy season as the *samhara tandava* of lord Shiva. As the dense black clouds gather and pour out a torrent of rain, it reminds the poet of the *samhara tandava* of lord Shiva. The black clouds indicate the lord adorned by elephant skin. The rain seems like his plaits let loose and the lightning strikes as the radiance of his serpent hooded ornaments.

The *samharatandava* is not the dance of destruction, but a dance which depicts that the cycle of destruction leading to a new creation. The life cycle ends in death and the omnipotent form of Shiva will be present dancing as the absolute form and all the life forms being manifested within him. The joys and sorrows of the world are expressed through the divine dance of the lord. This interpretation bears close semblance to the main principle of *Natya Sastra*¹¹ where the joys and sorrows of the

world are to be expressed through the four *abhinayas* of dance namely *Aangika*, *Aaharya*, *Vachika* and *Satvikaabhinayas*.

Thus, the description of Lord Shiva's *tandava* has a significant place in the *prabandhas*. The poets have majorly used it while explaining the concept of life cycle revolving around the lord.

Occasions of performance as described in *prabandhas*

Bharata in his *Natya Sastra* mentions the occasions of dance. They include religious festivals, king's coronation, birth of child, marriage ceremonies, friend's visits, etc.¹² In *Abhinaya Darpanam*, Nandikeswara speaks of the occasions where *Natya*, *Nritta* and *Nrityam* have to be performed¹³. Following the same, the *prabandha* literature mentions various occasions of dance performance.

In *Ramabhyudayam*, Ayyalaraju Ramabhadra mentions the performance of dance on the occasion of birth of Lord Rama and his brothers.

*“Amara taruprasūna nichayambula varshamu harshamagna sam
Yamula punah punarjaydhwani kinnera siddha sādhyā gā
Namula viyaccharāṅganala naatyamu mangala tūryanādamul
Samasamaya prayukta mayisāge raghūttamuludbhavinchinan”*

(R.M.B.Ch. 3. Padyam- 119)

On the auspicious occasion of Lord Rama's birth, the flowers rained on earth and the celestial beings like the *kinneras*, *gandharavas*, *apsaras*, *rishis*, *siddhas*, danced in joy on the accompaniment of various musical instruments. In the same work, there is also mention of dance during the occasion of the marriage ceremony of Lord Rama. *“vandavaitalikāpāra gadyapadya gētikā çāturyambunu, vilōkanāsakta mattakāsinējana kalakalambunu vinuchu, nati vichitra nartana prakārambulaganuchu”*

(R.M.B Ch. 4, vachanam- 105)

The Brahmins, dancers and all the other servants in service of the king danced in different ways expressing their happiness on the occasion of the marriage ceremony of Lord Rama.

In another poem from *Manu Charitra*, the poet describes the hero being welcomed by the dancers.

“*Vēḍuka nayyavasaramuna*
Nāḍiri surasatulu kinnerāṅgana larthin
Bāḍiri gandharvulu gone
Yāḍiri suratuurya ninada maggaga mayyen”

(*M.N.Ch. 6 Padyam – 100*)

Here, Svarochi, the *nayaka*, is welcomed by the dancers into the city of Arunaspapuram where all the dancers climb the roofs of their homes and shout in praise of the *nayaka*.

The famous work of Krishnadevaraya, *Amuktya Malyada* is yet another another work that describes the dance of the apsaras when welcoming Lord Ranganatha as the bridegroom into the city of Srivilliputtur. “*Sri villiputtuturinkin jani biswakarmamaṇimayayambugā gā gaṭṭina viḍidi paṭṭuna yayyadimāvarunḍu divyāpsarula haridrākasnāniya margaḷadravyamandanam bonarpa bendlikoḍukai divyāditrabumbulu nāradādi divyamuni gānambu velayum gala*” (*A.M. Ch. 5 Vachanam- 123*)

Madayagiri Mallanna in his work *Rajasekhara Charitra*, mentions welcoming the *nayaka* into the city by the dancers in the poem, “*Lāsyā praśasya margaḷa sangīta prasangānuśnaga mṛdanga dhimi dhimi dhvāna tarangita maṇṇikā saṇṇayambunu purambu praveśinṇi*”. Here, the *nayaka* is welcomed by people who are singing in praising him, dancers showing beautiful *laasya* movements and welcoming him into the city.

In addition to these, many prabandhas also mention the dance (*nrtyam*) as a concert in front of an audience. One is Pingali Surana’s *Prabhavati Pradyumnam*. In this, the dance of Bhadra in the audience hall is mentioned. “*Adi yetlunde natnādu*

yāga samāpti samayambuna bhadrunḍanu Naṭun daṇṇaṭiki vaṇṇi yatyadbhutam bagu nartana pravartanambuna baritōshambu nondinchi sabhāsadulaina munulaṇṇēta vividhambulaina varambulu nitarulaṇṇētam bāritōshikambulaina yambarābharaṇa mukhyambulu gaikoni vārini vēru vēra yanēka prakārambulam bogaduchu bravartillu ṇṇunnanta”. (P.P- Ch-I. vachanam- 101)

On the occasion of the closure of the sacred *yagna*, the dancer Bhadra dances beautifully in front of the *rishis* and the other audience and receives valuable gifts from them. It can be observed that the tradition of praising the audience by the dancers, and the audience bestowing gifts to the dancers after witnessing the performance was present. It depicts the traditions of those times wherein the dancers received gifts from the kings and other people for their skillful performance.

One of the major characteristics of a *prabandha* is that the story line always mentions a procession, a victory campaign, or a *sabha* necessarily as a part of the story and includes descriptions of dance which adds beauty to the narration.

Description of courtesans

Several *prabandhas* describes the dancers and their lifestyles in the most beautiful fashion. *Parijatapaharanam* of Nandi Timmanna mentions the term *ganika*¹⁴ which means dancer.

*“Antakumunna nārdamahāmuniṇṇē maghvunḍu kamsadai
Tyāntaku rāka dā nerigi yabhramu vallabhu nekki sambhramā
Krānta manaskuḍai yedurugā janudenṇe jayantuḍu diṣā
Kāntulu menakādi gaṇikā nivahambulu venṇa golvagan*

(P.J.P.Ch. 3 Padyam-3)

When Lord Krishna entered the *Indra sabha*, all the celestial dancers and musicians were present dancing and welcoming him. The poet here mentions the term *ganika*. A *ganika* had an important role to play in the society¹⁵. The courtesans are beautiful women richly decked with precious ornaments and their presence is considered to be auspicious during the ceremonies.

This importance given to the dancers is reflected by the poets in the *prabandha* literature very clearly. There is also mention of the qualities of a dancer, the different arts she should be trained in, the lifestyle which she leads and her beauty. For instance, Allasani Peddana in his *Manu Charitra* describes the dancing girls of Arunaspapuram.

He says that are more talented than the celestial *apsaras* like Rambha. He also says that overpowering the celestial dancers is like child's play to them.

*“Achatī Velayāṇḍru rambhādulaina noraya
kase konguna vārinṇi kaḍapagalaru
Natya rekhā kaḷā dhurandhara niruḍhi
Naṇṇata buṭṭina ṇigurugommāina ṇēva”*

(M.N.C- Ch. 1. Padyam- 50)

In this context, we should understand that the dancers were given tasks of enticing men with their beauty and expertise. The amount of training a courtesan undergoes can also be noticed elsewhere in *Srikalahasti Mahatyam* of Dhurjati.

*“Nirupama kalanaada parivaadini veena
Laadigaagala gaanayantramulunu
Dattila bharata matangaanjaneya ko
Hala mata pramukha laasyaangamulu”*

(S.K.M.Ch. 4. Padyam- 16)

The poet here is referring to the training given by the courtesan Manikyavalli to her two daughters. The dancers were trained in the treatises of dance written by Bharata, Dattila, Matanga, Anjaneya, Kohala, etc. They were also trained to play various musical instruments. In the next poem, he mentions that they were trained also in the art of love, music, dance and all other arts which qualify them to be a *proudhā* woman¹⁶.

Their names of the dancers mentioned too reflected the nature of their work in some contexts. In *Vijaya Vilasam*, Chemakuri Venkata kavi describes the names of courtesans. To quote a few like *Kalahansi*, *Karpurakalika*, *Soundaryalahari*, *Rajamohini*, *Madanabhirama*, *Manmadhakatari*, *Kamamanjari*, *Madhuravani*, etc.¹⁷

All these names refer to beauty, delicacy and the acts of love. Hence the duty of the dancers was to entertain people. However, it is to be noted that all these descriptions belong to the dancers in general and it is not clear whether they were the courtesans or the *devadasis*. However, the dancers were known for their beauty and expertise and it was also necessary that they undergo training all the *chatushashti kalalu* or the 64 arts.

Krishnadevaraya mentions the beauty of a dancer in his *Amuktya Malyada* in the poem asserting that the dancers were more of entertainers¹⁸.

Ramabhyudayam and *Amuktya Malyada* mention the various instruments accompanying the dance. The poet mentions that the dancing girls accompanied by various instruments like the *Dandi*, *Upangam*, *Maddela*, *Talam*, *Avanji*¹⁹.

Amuktya Malyada describes various musical instruments like *mrdangam*, *kinnera*, *veena*, *mukhveena*, *dolu*, *bheri*, *sammata*, *udukka*, *dakki chuyyanki* etc²⁰. These descriptions are given when Yaamunaacharya is welcomed into the city of Villiputtur.

In addition, *Kalapurnodayam* describes different kinds of vinas in the poem as *Brhati*, *Kalavati*, *Mahati*, *Kacchapi* played by *Viswavasu*, *Tumbura*, *Narada* and *Saraswathi* respectively²¹.

Desi dances

The *prabandhas* are important sources for us to ascertain the names of the regional forms of dance in vogue during the Vijayanagara times. Important among them are *Ramabhyudayam*, *Srikalahasti Mahatyam*, *Pandurangamahtyam* and *Kala Poornodayam*. In *Srikalahasti Mahatyam*, Dhurjati speaks of one style Bahurupa in the following poem

“*śiṣṭanivāra Muṣṭinpanṇāśramulabahu veshadhāri yaguṣu*”

(S.K.M.Ch.1. Padyam- 101)

The various forms of Lord Shiva are described in this poem. The poet describes Shiva as the beggar asking for alms, the hunter, the *siddha* and the *bhogapurusha*. While describing these forms, he compared Lord Shiva to the dancer called Bahurupa,²² who transforms himself according to the character. Lord Shiva is referred to as a *bahurupa veshadhari*. The poet has taken a reference of a *desi* dance style in depicting the Lord's omnipotent form.

In *Ramabhyudayam* also, the poet mentions different kinds of *desi* dances like *chindu*, *jakkani* and *kuravanji*.²³

“*Aṇunibha Madhya lā kriyala nā paribhāśalu noppa jindu ja
Kkiṇi koravanji mēḷamuḷa jīlika salpiri devatā naṭi
Maṇulaku bommaveṭṭu kriya mardala tāḷa nināda paddhatin
Ranadaru ratnanūpura jhananjhanamul merayam badāhatin*”

(R.M.B. Ch.1. Padyam- 131)

The poet mentions that these dances are performed with various combinations of *talas* whose sounds are represented in the twinkling bells tied to their feet and that sound pleasing to the ear. In the same *prabandha*, there is the description of *Bommalata*²⁴ (Puppetry)

Rama Raja Bhushana²⁵, in his work *Vasu Charitram*, describes the dance done by dancers on *dola yantras*. The *dola yantras* were like boxes tied to a giant wheel which goes round in air²⁶. The dancers stood in these *yantras* and danced joyously on the occasion of marriage of Girika, the *nayika*. This highlights an important point that dance not only was an integral part of celebrations, but there were also diverse ways of presenting dance for the same. The *dola yantras* also give us an example of the various kinds of properties used while dancing.

Tenali Ramakrishna in his *Panduranga Mahatyam* mentions *Veeranatyam* where the vigorous movements are mentioned.

“*Ambōdharamu krinda nasiyāḍu nairāna.....Nanaṭāku nartinṇe nativa yōrtu.....
Shakti jātaradama bhakti shaktulesaga*”

(P.N.M. Ch. 3 Padyam- 77)

In this poem, the poet describes *veeranatyam* being performed by the ladies during the *Gangamma talli jatara*. Different dancers are performing to appease the goddess. While one dancer dances on a mound of burning coal, another one is seen dancing on a slippery banana leaf in water. Another dancer is dancing with an animal hooked to spear while holding it in the air. But all the dancers are dancing in vigorous fashion to gain the blessing of the goddess.

This poem clearly gives an idea that the dances done in festivals of village goddesses are vigorous in nature. The worship of *sapta matrikas* was very much in vogue in those times and the goddesses were pleased with sacrifices of animals and by self-suffering acts of the people. Hence, the dance movements consisted of vigorous movements which included inflicting pain to the human body. This tradition is still seen in certain festivals of village goddesses.

There were acrobatic movements too which found place in the description of heroic dances. Here, this poem from *Kala Purnodayam* depicts the dance of the soldiers while proceeding to the battle field mentions the same.

“*Jallulu Tōdi penbalembu legavēṇi.....lalu ṇūpi pallaṭil dāṭuvāru
nonḍorula kabhimukha maina nubbuvāru.....naguchu vīrabhaṭul minṇi
ratisayamuna*”

(K.P.Ch. 8. Padyam- 42)

The soldiers are performing dance movements akin to a downpour of rain. They are throwing their shields and swords in the air and catching them while going around in circles. They are releasing their arrows while jumping onto all sides. They praise each other for their precision in performing their movements which depicts their heroism.

These movements depict the valour and bravery of the soldiers while proceeding to the battle. It can be said that even the soldiers who were in the service of the king were trained in dance and performed their skills depending upon the occasion.

Different kinds of gatis – walks

While describing the heroic dances, there is also a description of different gatis used by them. In the following poem, Lord Kumaraswamy's gait while he mounts and rides a horse is described.

*“śitikaṇṭa Sutudu khaçara
Stutudai yā yiççarūpu turikii naaskam
Dita, dhauritika, pluta, rē
çita, valgita, gatuladarutu çēsina nadiyun”*

(P.N.M- Ch. 1 Padyam- 163)

The different gatis mentioned here are, *Aaskandita, Dita, Dhouritika, Pluta, Recita, Valgita*. As the gatis are described while riding a horse, it can be inferred that these gatis were used in vigorous and speedy movements of dance. Pingali Suranna in his *Kala Purnodayam* describes a gait called *Gajagati*²⁷, describing the gait of elephants in war. It can be said that this gait would have been used while denoting the walk of elephants in dance.

Panchabhutas depicted through dance

Dance was used as a metaphor to describe the panchabhutas i.e., the five elements of nature. *Ramabhyudayam*²⁸ has many poems which express the beauty of the five elements through dance.

Animal gaits described in dance

Proving the fact that the movements of dance take their inspiration from the gait of the animals, there are several poems which use bird and animal gaits as metaphors in *prabandhas*. To mention a few²⁹, a poem in *Manu Charitra* describes the dance of the peacocks which take the thunders before rain sounding as *mrdanga* and open their feathers and start dancing³⁰.

The peacocks like to dance especially in the rain. This is described beautifully in the *prabandhas* like *Ramabhyudayam, Manucharitra, Amuktyamalyada* and *Srikalahasti Mahatyam*³¹.

The gait and dance of animals was used to depict different moods of the story. It can be understood that these gaits were in practice in those times and the poets used the ideas while describing the story.

Mention of terms that are used in traditional, classical dance terms can be seen in several works³². A poem that describes the entry of Pradyumna into the audience hall from *Prabhavati Pradyumnam* is an example. In this, there is a term *maaya natyasutradhari*, because Pradyumna is in disguise and acting as a sutradhara³³. The poet also mentions *purvarangam* in the context. He says that the sutradhara is ready to perform the dance with the initial ritual of *purvarangam*³⁴.

The term *Bhrumkusa* is mentioned by Krishnadevaraya in *Amuktya Malyada*³⁵ in his chapter of *Maladasri*. He defines *Bhrumkusa* as male impersonation done by a female.

The usage of these terms proves the fact that classical and traditional dance forms were very much in practice in the times and were quite popular.

It is well noted through all the above observations that dance was an integral part of the society and the dancers were treated with due respect among all the classes of people. However, there is also another side to this. This might majorly be due to the lifestyles of the dancers which involved more of pleasures and lavish needs. Few of the poets have openly criticized them for their lifestyle. Pingali Suranna in his *Prabhavati Pradyumnam* criticizes the dancers in his poem³⁶, saying that the dancers who dance in front of the king in the morning and receive gifts from him and later in the night, they turn themselves into thieves and rob the riches in the houses.

Although the dancers enjoyed a prominent place in the society, there are instances described in *prabandhas* where they are being criticized too. While few respected them for their expertise in art, there were also people who disrespected them for their profession of engaging with all people of the society. These people considered the dancers to be of a low profile in the society. Allasani Pedanna makes a sarcastic remark in his poem

Naṭa viṭa gāyaka gaṇikā
Kuṭila vachasshidhu rasamu grōledu çevikin
Gaṭu vī śāstramu vala di
Cchata ninu jadivinpakunna jaragade mākun

(*M.N.C. Ch. 5. Padyam- 9*)

He remarks that the dancers who indulge in pleasure activities need not have the knowledge of Ayurveda as it is something divine.

The conversation between Varudhini, the celestial dancer, and Pravarakhya in the same *prabandha* is interesting which throws light on the social system in those times. Pravarakhya refuses Varudhini's love as he is already married. Here, Peddanna tries to state the importance given to the system of marriage and that the people should not fall for the courtesans who lure them with their beauty and talent. He also points out to the courtesans that their life should be dedicated for service of the art and God, rather than involving in pleasure activities.

However, the poets, while describing the celestial dancers, do support the dancer at instances where they get attracted to men of high expertise, talent or devotion. However, when it comes to the temple dancers, Chemakuri Venkata kavi gives a different opinion. In his work *Vijaya Vilasam*, the dancer Vyjayanthi, who is considered of a celestial birth, serves Narayana, a bhakta of Sri Ranganatha. In this *prabandha*, the poet emphasizes that Narayana is a *daivamsa sambhuta*, and Vyjayanthi is serving God by serving Narayana. These descriptions in the poems indicate that though the dancers were respected for their art, had to follow certain social responsibilities and code of conduct.

Krishnadevaraya, the most illustrious ruler, also supports the fact that the dancers would have to follow the system in the society. His work, *Amuktya Malyada*, states that the temple dancers should dedicate all their life and art to the service of God, and not to people. In the entire *prabandha* literature, the poets have taken care to see that the nayika of the respective *prabandha* is an expert in the arts of dance and music and dedicated her life to serving God throughout, emphasizing that the sole purpose of dance is to serve God. This emphasis was probably to detract the degeneration of the dancers which started in the time of Vijayanagara.

Part B

Sangeeta Suryodayam

The published version of *Sangeeta Suryodayam* is available in the Khairaghad University Library. It is edited by Pandit Kamala Prasad Tripathi of the same university under the supervision of the then vice-chancellor Dr. Prem Lata Sharma. The published version is based on a single Pandu- script manuscript (N- r 5510) available in the Oriental Manuscript Library, Madras. The same is also available in Varalakshmi Academy, Mysore. An incomplete version of the original manuscript consisting of the chapter Nrittadhyaya is available in the Oriental Manuscript Library, Tirupati, under the name of Lakshmana Bharatam (4 - a2), and a translation of some parts is also done by Sri Ramakrishnacharylu.

The Author

The author of *Sangeeta Suryodayam* is Bandaru Lakshmi Narayana Kavi, the court musician and dance teacher in Krishnadevaraya's court.

The treatise starts with a *mangalacharana* followed by the praise of Krishnadevaraya, the patron. Then, the author mentions details about himself. He mentions his grand parents as Kesavamatya and Gauravamba and he himself was the son of Bandaru Vittaleswara and Rukmini belonging to the *Bharadwaja gotram*. Bandaru Vittaleswara is said to have written a commentary on *Sangita Ratnakaram* in Telugu³⁷. Lakshmi Narayana mentions the honour of *Swarnadanam* conferred upon his father with three thousand *tolas* of gold by Sultan Ghiasuddin, for his musical talent.

Lakshmi Narayana was an expert in dance and music. He mentions his training and study of exclusive works of *Dattila*, *Kohalaka*, *Bharata*, *Matanga* under Vishnubhattaraka, his teacher. He pays his due obeisance to Krishnadevaraya while calling himself as *Krishnadevaraya Krupa Saagara Chandrama*.

He mentions that *Sangeeta Suryodayam* remains to be one of the best works written by the author³⁸.

Lakshmi Narayana claims to have titles like *Abhinavabharatacharya*, *Sukshmabharatacharya*, *Karanagrani*, *Vidwan*, *Lakshmanarya*, *Lakshmi narayanacharya*, *Vitthala sunu*, *Vitthala nandan*. The author also mentions the various honours conferred upon him by the king such as *Swarna Pallaki Seva*, *Gajarohana* and *Mutyala Pallika Seva*.

He is believed to be a Vaishnavite as he pays salutations in the *mangalacharana*, to Ramanujacharya, the alwar saint of Vaishnavism in the start of the treatise. A *hayagriva stuti* is mentioned in the first, second and fourth chapter, which supports his faith in Vaishnavism.

Contents of *Sangeeta Suryodayam*

Though the date of composition of the treatise is not clear, it is possible that it might have been written during the rule of Krishnadevaraya. The author mentions the capture of Gobburu by Krishnadevaraya as the last political incident. This was the war waged with the Muslim ruler Ismail Adil of Bijapur around 1523 A.D. As this is the last war campaign mentioned by Lakshmi Narayana, and the rule of Krishnadevaraya ended in 1529, the time of composition of the treatise could have been between 1523 to 1529 A.D.

In the introduction to the treatise, he mentions the victory campaigns of Krishnadevaraya like the victory over the Ummatturu chief, Gangaraja and capture of Srirangapatnam and Sivasamudram forts, the campaigns against the Gajapatis of Orissa and capture of Udayagiri and Kondavidu forts. The last campaign he refers to is the war with Ismail Adil Khan of Bijapur and the conquest of Gobburu by Krishnadevaraya.

Sangeeta Suryodayam consists of five chapters namely, *Taladhyaya*, *Nrittadhyaya*, *Swaradhyaya*, *Jatyadhyaya* and *Prabandhayaya*. R. Satyanarayana in his article on *Sangeeta Suryodayam* mentions the reason of composing the chapters in

this order. He ascribes it to the author being a dancer first, gave preference to *tala* and *nritta* and then went on to compose the other chapters. However, the absence of description of any kind of musical instruments is to be noted.

Sangeeta Suryodayam is by and large a recast of *Natya Sastra* of Bharatamuni and *Sangeeta Ratnakaram* of Sarangadeva. Also, he mentions few of the earlier treatises written by Dattila, Kohala, Matanga, Narada, Umapati, Arjuna etc, in his work. A brief description of each chapter is given below which is based on a reference mentioned by R. Satyanarayana's article³⁹ (Sangeet Natak Akademy journal Volume XXXVI, Number 2, 2001).

Taladhyaya: This chapter consists of 525 slokas. In this chapter, the author describes the *tala dasha pranas*. The author mentions 120 *desi talas* apart from few *desi talas* which were in vogue during his time. While few of these *talas* are identical with the *desi talas*, few of them differ. The names of the *talas* like *ganda-bherunda*, *ranabherimadotsava*, etc., are given by the author to celebrate Krishnadevaraya Victories and titles⁴⁰. A *tala* named *Bharatagna- Kulesvara* is referred to the author itself.

Nrttadhyaya: Consisting of 1075 slokas, this is the most elaborate one in the treatise. The author has mostly taken the content of *Nritta* from *Nartanadhyaya* of *Sangeeta Ratnakaram* and *Aangikabhinaya* of *Natya Sastra*. The chapter deals with both the *marga* and the *desi* categories.

Swaradhyaya: This chapter consists of 269 slokas. The author in this chapter has taken mixed contents from the *Swaragatadhyaya* and *Prakirnadhyaya* of *Sangeeta Ratnakaram*.

Jatayadhyaya: There is not much of description in this chapter which has 117 slokas. The author does not go into details of Jati. Also, the ragas and melas are absent which were actually the essential components of Jati in the times.

Prabandhayaya: In the *Prabandhadhya*, he describes six new prabandhas, with their exclusive characteristics and features, which makes the chapter special.

This chapter consists of 641 slokas. The author exclusively mentions six *turuska* – *desiya* prabandhas namely, *Kharasana*, *Parsva*, *Mulatrana*, *Lata*, *Avasiya* and *Ghana*. The influence of the Islamic rule in the neighbouring borders of Vijayanagara and the visits of various foreign ambassadors to the court of Vijayanagara might have influenced the author. This can be seen in the composing of this chapter.

The present research mainly emphasizes on the dance traditions and practices during the time of Vijayanagara. Hence, a detailed study of the *Nrittadhyaya* of *Sangeeta Suryodayam* is taken up.

Though the *Nrittadhyaya* chapter mentions in detail about *Satvikabhinaya*, the study of *Angikabhinaya* is done in detail as the study is to relate the *Nritta* elements with the visual sources present in those times.

The author has dealt with both *marga* and *desi* categories in *Angikabhinaya*. The manner of performance, the qualities of a teacher, a dancer, the head of the audience and the manner of performing *pushpanjali* are mentioned at the start. It also mentions the *chaturvidhabhinayas*, *nrittam*, *nrityam*, *laasyam* and *tandavam*.

It is to note that the forms of *puspanjali* mentioned here are the ones which were created by Sardula and Umapati. These forms are again mentioned in the *Nartana Nirnaya* of Pandarika Vitthala and *Sangeeta Darpanam* of Chatura Damodara written in the later period⁴¹. It can be inferred that these forms of presentation might be in vogue during that time and hence were mentioned in the text. The chapter then mentions all the *bhedas* in detail. The *hastabhiniya*, *siro*, *vaksha*, *parsva*, *kati*, *greeva*, *bahu* and *pada bhedas* are explained in detail. All the above except for the *pada bhedas* are similar to the definitions found in *Natya Sastra* and *Sangeeta Ratnakara*. The *pada bhedas* are written taking their base from *Nritta Ratnavali*. Then, the *rasa* and *bhavas* are explained in detail. The *karana prakaranam* is mentioned after this. Though all the *karanas* are similar to those mentioned in *Natya Sastra*, he mentions one *karana* as *Krishnavatara karanam*, dedicated to his king. The author does not mention the *karanas Dik swastikam* and *Recakanikuttanam*. These are the few changes in the *marga* category of *Sangeeta Suryodayam*. After this, he mentions the *desi upluty karanas*. Then, the *angaharas*, *caris*, *sthanakas* are

mentioned. He ends the chapter with defining the *rekhalakshnam* and *kuptapalaksanam*.

The *slokas* of the *caris*, *sthanakas* and the *karanas* are mentioned and translated too. This is taken up as there is no previous translation present in English, and this might be able to help in understanding the similarities/differences in the movement patterns in *Nritta Ratnavali* and *Sangeeta Suryodayam*⁴². This, we presume, will bring out the continuation of certain traditions, alongside these an understanding of the additions which helps in highlighting the development of new movement patterns by the time *Sangeeta Suryodayam* is written. The practise of certain *desi* forms in the Telugu speaking country will also be clearly brought out through this effort⁴³.

As mentioned earlier, Lakshmi Narayana has mostly followed *Sangeeta Ratnakara* and *Natya Sastra* while defining the *marga* tradition. But while discussing *desi*, he seems to have followed *Nritta Ratnavali* in general⁴⁴. The point to be noted is that both *Sangeeta Suryodayam* and *Nritta Ratnavali* are products of the Telugu country and hence the movements they mention in *desi* bear a close semblance. Besides broadly following *Nritta Ratnavali*, Lakshmi Narayana also specifically mentions a few exclusive movements, probably seen in his times, mainly under the categories of *desi caris* (foot movements), *sthanakas* (standing positions) and *karanas* (movement patterns).

Since the English translation of *Sangeeta Suryodayam* is not available, an effort to translate the *desi caris*, (*bhaumi*- 35 and *Aakasiki*- 19) *desi sthanakas* (32) and *desi utplutyakaranas* (36) is done as they pertain mainly to *Nritta*. Later, a comparative study of the treatises of *Sangeeta Suryodayam* and *Nritta Ratnavali* taking the *desi* movements is done. This is because they are native to the Telugu country and will throw light on the development that happened between the 13th and the 16th centuries. The *desi* definitions are correlated with the sculptural representations in the fourth chapter of this research study.

Utplutya Karanas

The following are the *Utplutya Karanas* mentioned in *Sangeeta Suryodayam*.

1. *Ancitam*

Samapādaḥ Vidhāyādā utpulya dharaṇītalē

Sthitam yadanancitam tasyāt utplutaveva yōjayēt II

(sloka- 639- Nrttadhyaya)

Definition: Starting the movement with feet in *samapada* and then taking an *utplavanam* (jump) and land on the ground is *ancitam*.

2. *Ekacaranancitam*

Syādēkāgrīṇasūcyam tadēka ṣaraṇāṇṇitam II

(sloka- 640- Nrttadhyaya)

Definition: Keeping one foot in *sucipadam*, and the other in *ancitam*, is *Ekacaranancitam*.

3. *Bhairavancitam*

Ūrūlagnaika pādatvāt utplutam bhairavāṇṇitam II

(sloka- 641- Nrttadhyaya)

Definition: Keeping one foot on the other foot's thigh and then taking a jump is *Bhairavancitam*.

4. *Dandapramanancitam*

Utpulya samapādēna khēlanā danḍa ivarsthitim

Karōti yattadā danḍapramāṇaṇṇitakam bhavēt II

(sloka- 642- Nrttadhyaya)

Definition: Taking *utplavanams* while playing with *dandas* (sticks) and then landing the feet in *samapada* is *Dandapramanancitam*.

5. *Kartavyancitam*

Udghatam swastikāṅgribhyām kartavyāṇṇitakam bhavēt II

(sloka- 643-Nrttadhyaya)

Definition: Performing *Udghatam* with the forepart of the swastika feet is *Kartavyancitam*.

6. *Alagam*

Kukkutāsanamādāya sthitam çēttadālagnakam

(sloka- 644- Nrttadhyaya)

Definition: Positioning the body in *kukkutasana*, would be *Alagam*. (The mention of *kukkutasana* is not given anywhere else in the chapter)

7. *Kurmalagam*

Utplulyaodhōmukha bhutva purah patanamātrataha

Kukkutāsanamādāya sthitam çēttadālagnakam

Alagnānte kṛte kūrmasanē kūrmalagāntadā II

(sloka- 645- Nrttadhyaya)

Definition: Taking a jump and landing on the ground in *Kukkutasana*, and then performing the *Kurmasana* position is *Kurmalagam*.

8. *Urdhwalagam*

Kūrmaligāt patitvādaha śīgrhamuthāya niṣṇalam

Samapādashthitam yattadūrdhwalagamudīritam II

(sloka- 646- Nrttadhyaya)

Definition: From *Kurmalignam* position, getting up immediately into *samapada* and maintaining the body without any movement (*chalanam*). This is *Urdhwalagam*.

9. *Antaralagam*

Ālagnam karaṇam kṛtva nipatya dharaṇūtale

Nābhim nabhōmukham kṛtvā srenispustasirō yadi

Tadantarālāgam prōktam nṛttavidyā viçaksnaihi II

(sloka- 647- Nrttadhyaya)

Definition: After doing *Alagna karana*, placing the hands on ground in a convex position with the stomach facing the sky, and the head which goes back should touch the hips, this is *Antaraalagam*.

10. Lohadi

*Bhūmou samānghriṇa stitvā samutpatya vivartanāt
Tiryak pated yada tasya lōhaḍi luṭitam ṇa tat II*

(sloka- 648- Nr̥ttadhyaya)

Definition: While placing the feet in *samapada*, taking a jump and going round, then falling on the ground and turning the body onto both sides is *Lohadi*.

11. Kartari Lohadi

Tadēva swastikānghritvāt kartari lōhaḍi bhavēt II

(sloka- 649- Nr̥ttadhyaya)

Definition: while maintaining the *Lohadi karana* position, placing the feet in swastika is *Kartari Lohadi*.

12. Ekapada Lohadi

Ekānghriṇa tadēva syātēkapadakhyā lōhaḍi II

(sloka- 650- Nr̥ttadhyaya)

Definition: Performing *Lohadi* position and ending on one foot in *ekapada* becomes *Ekapadalohadi*.

13. Darpasaranam

*Vishnu sambandhinā sthāne sthitvā pāsavatspidēt bhuvi
Tad darpasaraṇam prōktam karaṇam nāṭyavēdibhihi II*

(sloka- 651- Nr̥ttadhyaya)

Definition: Keeping the body in reclining position while the sides touch the ground is *Darpasaranam*.

14. Jalasayi

Tadēva dharaṇīnaddam (natvam) yadā syāt jalasāyitat II

(sloka- 652- Nr̥ttadhyaya)

Definition: Keeping the entire body in contact with the ground in *Darpasaranam* position is *Jalasayi*.

15. Nagabandham

Jalasāyina (ga) bandhāsanam yāti yadātadā

Karaṇam nāgabandhakhyām vadanti bharatādayaha II

(sloka- 653- Nrttadhyaya)

Definition: From the *Jalasayi karanam*, placing the body in *baddhasana* is *Nagabandham*. (*Baddhasana* is a sitting position where the knees are touching the ground).

16. Kapalachurnanam

Bhūlagna samapādēna bhulagnēnaṣa mouḷina

Nivartanamca bhajate çaturasrō karou tadhā

Kapaḷaṣūrṇanam tasyād outplavam karaṇam matam II

(sloka- 654- Nrttadhyaya)

Definition: Keeping the feet in *samapada*, then making the head touch the ground (in front) and then turning it to a side, and keeping the hands in *caturasra* (square?) position, is one of the *utplutya karanam*, *Kapalachurnanam*.

17. Natapustam

Kapālaṣūrṇam prōktam vidhya (ṣa)lāsanam

Udwāhitam urōyatra natapustam taduuṣyate

Idimēva parou prōkta madhkōlamiti suribhihi II

(sloka- 655- Nrttadhyaya)

Definition: Positioning the body in *kapalachurnam*, then raising the chest would be *Natapustam*.

18. Matsyakaranam

Gatvā trivikramam tasmaādutpulyavartya matsyavat

Kriyatē vāmapārśvēna tasyānmatsyākhyamutplutam

(sloka- 656- Nrttadhyaya)

Definition: Being in *trivikrama* position, and taking a jump while going round, like a fish. The same has to be repeated to the left. This is *matsyakaranam*. (whether *trivikrama* is a walk or a position is not known).

19. Karasparshanam

Yatrālāgkhyā karaṇam karamagrē bhuvinyasēt

Tadanga vartulam gacchēt karasparśaṇa muṭṭamam II

(sloka- 657- Nr̥ttadhyaya)

Definition: The forepart of the hand touching the ground, and taking a round with body would be *Karasparshanam*.

20. Enatplutam

Samapādādēkapādam sūçim kṛtvā kha mutpatēt

Purah sthityāsanam tasmattuttiṣṭati yattadā

Ēnatplutamiti prōktam yadārthabhinayō matam II

(sloka- 658- Nr̥ttadhyaya)

Definition: Performing the *samapada*, *ekapada* and *suci* movements and then taking an *utplavanam*, then sitting on the ground and coming back to the *suci* position, this would become *Enatplutam*.

21. Tiryakkaranam

Utpulyatiryagēkēna pādēnānēna samstitam

Bhajatē yattadā tiryak karaṇam kīrtitam budhou II

(sloka- 659- Nr̥ttadhyaya)

Definition: Starting with a *utplavanam* and landing with feet placed obliquely is *Tiryakkaranam*.

22. Tiryagancitam

Tadēva samapādēna tiryagutpulya samstitam

Dharanyām kunçitam yattād tiryagançitamuçyatē II

(sloka- 660- Nr̥ttadhyaya)

Definition: With *samapada* position at the start, taking an *utplavanam* and landing on *kuncitam* position of legs, this would be *Tiryagancitam*.

23. *Tiryakswastikam*

Sirōbhramarikāmēnatplutam kṛtvā tathā param
Karābhyāmavanīm dhṛtvā dhanabhrāntya punastadā
Utpulya swasikatvēna pārsva bhūmoutu padayō
Karabhagrā stithiryatra tat tiryakswastikam matam II

(sloka- 661- Nrttadhyaya)

Definition: After performing the *bhramari* movement with the head, doing *Enatplutam karanam*. Then, while the hands face the ground, performing an *utplavanam* with *swastika* feet and landing on the ground with legs turned to a side and the hands in the air. (Performed as if in *bhranti*). This is *Tiryakswastikam*.

24. *Sucyantam*

Sūci pādo bhavēdante karaṇanām yadhātadā
Samadhanyatamāsūcī sūcīyātani jugurbudhaha II

(sloka- 662- Nrttadhyaya)

Definition: First the *sucipada karanam* should be performed, then retaining the position of *suci* is *Sucyantam*.

25. *Bahirbhramari*

Dakṣiṇaṅghri talagrēna sthītvā vāmāṅghri kuṇṇanāt
Yā syāt pradakṣīnō duvṛtta sā bahirbhramari tathā II

(sloka- 663- Nrttadhyaya)

Definition: Placing the right foot in *samapada* and the left in *kuncitam* and then taking a round to the right side is *Bahir bhramari*.

26. *Antarbhramari*

Pradakṣīnatyutkramadānta bhramari matā budhou II

(sloka- 664- Nrttadhyaya)

Definition: The reverse movement of the above is *Antabhramari*.

27. Bhramarika

Vidhāya mōṭitanu sthānam pradkṣiṇa vadāçarēt

Tadhāçētra bhramarikā vikhyāta bhatta tanḍu na II

(sloka- 665- Nrttadhyaya)

Definition: Hitting the ground and taking round to the right, this is *Chatrabhramarika* as told by Bhatta and Tandu. This is also called as *Ratrabhramarika* or *Bhramarika*.

28. Tirupabhramari

Vidhāya tiryak çaraṇam bhrāamyēt swasikatwataha

Tirupabhramari sa syātityāhu bharatādayaha II

(sloka- 666- Nrttadhyaya)

Definition: Taking a round to the right, while feet in *swastika*, is *Tirupabhramari* as told by Bharata and others.

29. Alagabhramari

Sthivādou vaiśnava sthānē vāmāṅghrayōgrēna ca stitā

Dēha kampanayā sa syādalagra bhramarī tadhā II

(sloka- 667- Nrttadhyaya)

Definition: First, the *vaishnava sthanaka* is performed, and then the left leg's thumb touching the ground (raising left leg thumb), and shaking the body would be *Alagabhramari*.

30. Cakrabhramari

Ardhasūçiryadā vāmavartā bhramari çakravat

sa cakrabhramari gnēyā desyām dēsī viçakṣaṇou II

(sloka- 668- Nrttadhyaya)

Definition: While performing *ardhasuci* with legs, taking round to the left. This is *Cakrabhramari* as performed in this *desa*.

31. Ucitabhramari

Ūrdhwagam bhramayēdasta digantapuṣṭamouḷivat

Samapādāsrayēt sa syaducita bhramari bhavēt II

(sloka- 669- Nrttadhyaya)

Definition: Moving the body while taking a round and finishing in *samapadam* and then touching the head (*mouli*) at the end with the foot, this is called *Ucitabhramari*.

32. Sirobhramari

*Avastabhyā bhuvam moulimadhyenōrdhva samāgrhiṇa
Bhramaṇam kuruti yā sā syātsirōbhramari tadā II*

(sloka- 670- Nrttadhyaya)

Definition: The head kept on the ground and the fingers raised, (feet or hand?), then, taking a round with the head is *Sirobhramari*.

33. Dikbhramari

Ēvam çaturdiśāsu syāt bhransya dikbhramari matā II

(sloka- 671- Nrttadhyaya)

Definition: Facing all four directions while taking a round is *Dikbhramari*.

34. Samapandancitam

*Ançitam karaṇam pūrva vidhāyāha tathā param
Bhujamēkam bhuvinasya pādābhyam langhayēt param
Samapādançitam tasyāt phalakśamavibhāsuram II*

(sloka- 672- Nrttadhyaya)

Definition: First perform *ancitam karanam*, then bending one shoulder towards the ground, and then taking an *utplavanam* would be *Samapadancitam*.

35. Bhrantapandancitam

*Cakravōd dakṣiṇam pādā bhramayitvā tathāparam
Vāmajanghatalennasyā kiñcidāçāryakunçitam
Skandadwayēna dhraṇīm samprusyā parivartayan
çaraṇou kartari yoga ullolou samāçarēt
Ēvam kṛtam yaditadā bhrāntapādançitam mattam II*

(sloka- 673- Nrttadhyaya)

Definition: Taking one round with right leg and then placing the left shank on the right leg while the left in *kuncitam*. All this movement is done while resting the

shoulders on the ground, then perform *kartari* movement while shaking the legs. This is *bhrantapadancitam karanam*.

36. Skandabhrantam

Utkāṭam sthānakam kṛtvā bhuyānṇṇitaubhujaou nṛtyasēt
Tatsēshē kṛtāṇāre vyōgyangāni bhavantiṇyāt
Pañibhyām dharaṇīm sprṣṣtvā bhramarī māṇṇarēt tathā
Kramātparitgasyatvāt stitvā stitvā punah bhramēt
Skanda bhrāntam tadā prōktam nṛttavidabhi budhairidham

(sloka- 674- Nrttadhyaya)

Definition: Perform *Utkata sthankam*, then while retaining the movement, place the hands on the ground while the body faces the sky. Then, taking a round while lying on the ground and repeating the round again and again. (*punah pun Aitēsām ah*) this would be *Skandabhrantam*.

Bāhubhēdatvam pravadanti manīṣinaha
Vidhūṣa lakṣamaṇā yēnā grandhivistārabhiruṇā
Tanyē vālamiti prōktam pūrva śāstrānu sārataha
Iti shattrimśa utpluti karaṇam.

These are the *Utplutyi karana slokas* as told by Lakshmi Narayana kavi in the treatise by following definitions defined in all the *sastras*.

Caris: Lakshmi Narayana has mentioned the *desi Bhaumi* and *Aakasiki caris* as follows:

Bhaumi caris

There are 35 *bhaumi caris* mentioned as defined by Lakshmi Narayana

1 .Radhaçakram

Vidhāya çaturasrākhyam sthānam pādāpasarpatāha
Agratah prṣṣṥatho vā ça radhaçakrā tathā bhavēt II

(sloka- 866- Nrttadhyaya)

Definition: Keeping the feet in a square position, and then stretching the foot outwards is *radhacakram*.

2. *Parāvrttala*

Pasçād vyōma talatvēna tadhbāhihi prasṛtā yadi

Sa saptadhā bhavveççārī parāvrtta talābhidā II

(sloka- 867- Nrttadhyaya)

Definition: After taking a jump, if the foot is spread out, then it is *Paravrttala*.

3. *Nūpuraviddhaka*

Swastikasthānakēna sthitvā sāraṇē pādapārśnijē

Rēçyētē çaraṇou yatra sā syānnupuraviddhakāII

(sloka- 868- Nrttadhyaya)

Definition: Keeping the feet in *swastika sthankam* and then turning out the heels of the feet to the sides and moving them in different directions is *nupuraviddhakam*.

4. *Tiryagmukham*

Vartamānabhidē sthānē sthitou pādou tu pārśvayō

Dṛtamānēnā saratstadā tiryamukhā bhavēt

(sloka- 869- Nrttadhyaya)

Definition: Keeping the feet in *vardhamana sthankam* and then turning the feet to a side obliquely and hitting the ground repeatedly in *Tiryagmukham*.

5. *Marāḷam*

Nandyāvartāghye sthāne sthitvānghri reçitou tathaha

Prasāritou kramēnāgrē marāḷā çēti sambhavēt

(sloka- 870- Nrttadhyaya)

Definition: Placing the feet in *nandyavartha sthanakam*, and moving the foreparts of the feet in different directions in an orderly fashion, then it is *Maralam*.

6. *Karihastam*

Sthithvā sthānē samhatākhyē gharśa taṣṣaraṇou bhuvam
(parśvabhyām tu yadā sā syāt) karihastā tadā matā

(slokaṁ- 871- Nr̥ttadhyaya)

Definition: Placing the feet in *sahata sthanakam*, and rubbing the feet on the ground (while turning the feet to a side) is *Karihastam*.

7. *Kulīrikam*

Nandhyāvartarrēṣitou pādou yadī tiryakprasāritou
Tadā kulīrikou nāma ṣārou vyaktā manīśibhi hi

(slokaṁ- 872- Nr̥ttadhyaya)

Definition: Placing the feet in *nandyavarta* position and turning them out obliquely and moving them in different directions is *Kulirikam*.

8. *Vishlista*

Viśliśya pārśnividhākyasthānāt pādou purousthava
Pasṣātprasarpatoṣ yasyām viśliśṭakhyā tādā bhavēt

(slokaṁ- 873- Nr̥ttadhyaya)

Definition: From the *parshnividdha sthaanam*, if the feet are separated (folded in) and spread out, then it is, *Vishlista*.

9. *Kaatara*

Nandhyāvartasthitāmgribhyam prśtatousparsutiryadā
Kriyatē ṣēttadā ṣārī kātarakhyā nigadhyatē

(slokaṁ- 874- Nr̥ttadhyaya)

Definition: In the *nandhyavarta sthaanam*, the feet are kept back and spread out. Then it is *Katara*.

10. *Pārśṇirēṣitam*

Pārśvaparsṇimgatam sthānam kṛtvā pārśṇitu rēṣayēt
Tadā sā prōṣyatē nr̥ttavēdibhihi pārśṇireṣitā

(slokaṁ- 875- Nr̥ttadhyaya)

Definition: Keeping the feet in *parsvaparsvagatam sthanakam* and turning the heel outwards while moving, is *Parsnirectiam* as told by dance experts.

11. *Ūrutāḍitam*

Ēkapādābhidē sthānē sthitvā tenaiva tāḍyatē
Parōrur yadi sā prōkta nrttogynourūrutāḍitā

(slokam- 876- Nrttadhyaya)

Definition: In the *Ekapada Sthanakam*, hitting the other foot's thigh would be *Urutaditam*.

12. *Uruveni*

Yatrā tu swastikou pādou karabhābhyām parābṛtou
Sanghaṭṭatastadā sadbhirurūvēṇiti kīrtita

(slokam- 877- Nrttadhyaya)

Definition: The feet in swastika (hands?) and rubbing the ground with the feet is *Uruveni*.

13. *Talōdvṛttam*

Prśtabhāgēnānguḷīṇām caraṇāupasarpatāha
Dṛtam yatra tadā pragnyou sthalodvṛttēti kīrtita

(slokam- 878- Nrttadhyaya)

Definition: The fingers of the feet touching the hip in a fast manner and done expertly is *Talodrvttam*.

14. *Hariṇatrāsikam*

Kuñcita sthānakē pādou prētyē swastikatām gatou
Valitāntalatvēna samutplutyapurō yadī
Patitou yatrā hariṇatrāsikā sā bhavētataha

(slokam- 879- Nrttadhyaya)

Definition: Placing the feet in *kuncita sthanakam* next in *swastika* position and then taking a jump and falling on the ground is *Harinatrāsikam*.

15. *Ardhamanḍalikam*

Pārśvayoubhayō pādou kshmāmudgharśatsānau
Vyāvartētā tadā çārī sārdhamanḍalikā bhavēt

(slokam- 880- Nrttadhyaya)

Definition: Both the feet turned outwards, and moved out while rubbing the ground, then it is *Ardhamandalikam*.

16. *Tiryakunçitam*

Tiryak pāda kunçitassanā utkshiptyākshipyatē bhuvi
Yasyām tiryakunçitākhyā çāritī parikīrtitā

(slokam-881-Nrttadhyaya)

Definition: Placing the feet in oblique and *kuncita* position and then made to take a jump and fallen on the ground is *Tiryakuncitam*.

17. *Madālatam*

Alakshitādharithrikou pādou tu skhalatō yadi
Tatou madavadnyatrā tada sā syanmadālasā

(slokam- 882- Nrttadhyaya)

Definition: Walking on the ground in an in orderly manner as if intoxicated, it is *Madalatam*.

18. *Tiryaksancaritam*

Sankunçitānghrimunnitaha sthitou nyaçaraṇē yadā
Prayuktē sthitapāde sça pārśvataha prasṛu tou bhavēt
Tadhākarebalēnāsou tiryaksançāritā matā

(slokam- 883- Nrttadhyaya)

Definition: The forepart of the feet are kept in *kuncita* position and turned out towards the sides and moved forward, is *Tiryaksancaritam*.

19. *Utkunçitam*

Paryāyēṇṇāngriugaḷam kinçityutshiptya kunçanāt
Nyasēdagrē tadā çārī bhavētyutkunçita matā

(slokam- 884- Nrttadhyaya)

Definition: The forepart of the feet one after the other are kept in *kuncita* position and then taking a leap and falling on the ground on the forepart again, then it is *Utkuncitam*.

20. *Sthambhakraḍḍānikam*

*Sūçiprasrutapādasya pārśva paratalēna çēta
puna puna spruṣṭasyām sthambakraḍḍānikā tadā*

(sloka- 885- Nrttadhyaya)

Definition: One foot in *suci* position, and the other turned outwards and moved out and then made repeatedly to touch the other *suci* foot is *Stambhakridanikam*.

21. *Langhitajanghanam*

*Khandasūçyabhidē sthānē pādasthityā tu śīghratah
Akrushyānēnā sahitō dṛtamānēnā langhanam
Kurutē yatra sā khyātā janghālanghita pūrvikā*

(sloka- 886- Nrttadhyaya)

Definition: The feet in *khandasuci* position and then taking jumps immediately and repeatedly, then it is *Langhitajanghanam*.

22. *Sphuritam*

*Anyōnnyagharśaṇādatra gatiççaraṇapārśvayōho
Satvaram sā bhavēçarō nāmna sphuritasanjnyā*

(sloka- 887- Nrttadhyaya)

Definition: The feet moving forward, while the heels are rubbing against each other (as if in friction) is *Sphuritam*.

23. *Avakuncitam*

*Ēśatkunçitapādābhyām prṣṭatōnusārakramāt
Pravartitā tu yā çārī sā vikhyātāvakunçitam*

(sloka- 888- Nrttadhyaya)

Definition: The feet in *kuncita* position should be taken backwards and moved orderly, this is *Avakuncitam*.

24. *Sanghattitam*

*Utplutya viśamātsuçārīsthanād bhuvi vivartatā
Pādaḥ sanghaṭṭitau yatrā tadā sanghaṭṭita matā*

(sloka- 889- Nrttadhyaya)

Definition: Taking a jump and landing on the ground in the *suci sthanakam* and hitting the ground strongly, then it is *Sanghattitam*.

25. *Khuttam*

Kshonyām Pādatalāgrēna Pātah Khutteti Kīrtitā

(slokam- 890- Nrttadhyaya)

Definition: The forepart of the feet fall on the ground, then it is *Khuttam*.

26. *Swastikam*

Swastikākarataha sūtaḥ pādah (sā) swastikouçyatē

(slokam- 891- Nrttadhyaya)

Definition: The feet and hands in *swastika* position and moved smoothly is *Swastikam*.

27. *Taladarshini*

Samhatasthānakātpādou Sāçitālāntarasthitou

Sthitou çēta karābhābhyām sā prāoçyatē taladarśinō

(slokam- 892- Nrttadhyaya)

Definition: The feet in *samhata sthanakam* are spread out and kept at one *tala* distance. The hands are also kept in the same distance. This is *Taladarshini*.

28. *Puraatika*

Sakṛtturvṛttayōranghrayōhō kuṭṭanā syāt purāṭika

(slokam- 893- Nrttadhyaya)

Definition: Both the feet moving in circles, independently, is *Puraatika*.

29. *Ardhapuraatikam*

(udvarttēna nikutṭēna çaraṇena nikutṭunam)

Urdvṛtasyānyapādasya yatra sārdhapurāṭika

(slokam- 894- Nrttadhyaya)

Definition: One foot bent in *nikuttanam*, and the other foot in *urdvṛtta* position, then it is *Ardhapuraatikam*.

30. *Sārikam*

çaraṇōagrē saratyēkou yatra sā sārīka matā

(slokaṁ- 895- Nrttadhyaya)

Definition: The forepart of the feet are made to hit the ground, then it is *Sarikam*.

31. *Sphurika*

Purah samānghri gamanam yatra sā sphurikā matā

(slokaṁ- 896- Nrttadhyaya)

Definition: The forepart of the feet are moved in equal distance (walking with equal distance) is *Sphurikam*.

32. *Nikuttika*

Anghriṇām kuṇṇitāgrēṇa sthiyatē çēnikuṭṭikā

(slokaṁ- 897- Nrttadhyaya)

Definition: The forepart of the feet (fingers) bent in the kuncita position, is *Nukuttikam*.

33. *Latākshepa*

Praçārya çaraṇam paścāddinasya purataha sthita

Tēna kshama kuttçyatē yatra latāksēpou bhavēttadā

(slokaṁ- 898- Nrttadhyaya)

Definition: Stretching the foot backwards and performing a ground digging movement, is *Latākshepa*.

34. *Ardhaskhalitam*

Definition: (lines left in dotted format– text lost?)

(slokaṁ- 899- Nrttadhyaya)

35. *Samaskhalita*

Purah (taha prṣṭa) pādau skhalatō yugapadhyadā

Nigadhyatē tadā çārī samaskhalitikābhidā

(slokaṁ- 900- Nrttadhyaya)

Definition: After the feet touch the hip, they fall on the ground, this is *Samskhalitam*.

Aakaasiki caris

There are nineteen *desi Aakasiki caris* as defined in *Sangeeta Suryodayam*.

1. *Vidyutbhrantam*

Bhrāmayitva bhōla deśe Jhanghāvakram kshitou dṛtam
Vinyasēd yadī sā çārī vidyutbhrāntēti kathyate

(slokam- 903- Nrttadhyaya)

Definition: Crossing the shanks of the legs, taking a round and then landing on the ground is *Vidyutbhrantam*.

2. *Puraakshiptam*

Kuñcita pādamukshipya purrasshīghram prasāryatē
Dharanyām sthāpayēt 124ate124 purākshiptā tadā bhavēt

(slokam- 904- Nrttadhyaya)

Definition: Raising the *kuncita* positioned foot and immediately stretching it and placing it on the ground is *Puraakshiptam*.

3. *Vikshepam*

Vyōmonnukhi tālam pādam prasārya sahasā punah
Karōti kuñcanam yatra vikśēpā sā nighadhyatē

(slokam- 905- Nrttadhyaya)

Definition: If the foot takes a round, stretches forward repeatedly and then bends a little, then it is *Vikshepam*.

4. *Harinapluta*

Purōnghribhyām samutplutya (ga) menāddhariṇaplutā

(slokam- 906- Nrttadhyaya)

Definition: The fingers of the feet placed on the ground and taking the jump and then landing on the ground. This is *Harinapluta*.

5. *Apakshepa*

Pādasya karabhāgreṇāynōruspr̥ṣtam tu sampr̥ṣēt

Tatō nitambbhagaha pādaha sāpakshepā nigadhatē

(sloka- 907- Nrttadhyaya)

Definition: The foot of one leg touches the thigh of the other and then placed on the hips on the side, is *Apakshepa*.

6. *Bhramari*

Kuṇṇitānghrihi pārśvayugmabhramaṇā (da) bbhramari bhavēt

(sloka- 908- Nrttadhyaya)

Definition: The feet first in *kuncita* position and then turned to the sides and taking a round would be *Bhramari*.

7. *Dandapada*

Pādau swastikamāvartya yugapatirryugutks̥ipēt

Tadāhi danḍapādēti kathyatē nṛttakōvidaihi

(sloka- 909- Nrttadhyaya)

Definition: Separating the feet from the *swastika* position and at once turning one foot obliquely and raising it upwards is *Dandapada*.

8. *Anghritadita*

Talatrayāntaratvēna viśliśyānghri samutpatēt

Anyōnyatalasamyogād dhwanim kṛtva bhuvi nyasēt

Tadhānghritādita nāma cārī proḥyatē budaihi

(sloka- 910- Nrttadhyaya)

Definition: Separating the forepart of the feet with a distance of three *talas* and taking a jump and then hitting the ground together is *Anghritadita*.

9. *Janghaalanghanika*

Pādenākunṇitam pādām samyōjyotplutya khe tathā

Sthitiryadā bhavēd bhūmou janghālanghanika tathā

(sloka- 911- Nrttadhyaya)

Definition: Placing the feet in the *kuncita* position and then taking a leap and coming back to the feet in the same position is *Janghaalanghanikam*.

10. *Alatam*

Ēkah paschād gata padā tutplutya(sa)ṣa vēgataha

Sthitou yadā (pa) rō yatra sālātā parikīrtitā

(slokam- 912- Nrttadhyaya)

Definition: Taking a jump quickly with one foot and placing it in the on the ground is *Alatam*.

11. *Janghaavartam*

Antarbhramarākhyapādasya jānupuśṭē talam nayasēt

Tatō bahirbhramaṇake jānupārśvē talam nayasēt

Janghāvarta tadā ṣārī bhavēditi vidurbudhāha

(slokam- 913- Nrttadhyaya)

Definition: Taking an inner round with one foot and positioning it on the knee of the other, then the other foot taking an outer round and its knee turning outwards, then it is *Janghaavartam*.

12. *Veshtanam*

Āveṣṭayēdanghrinānghri sā ṣārī veṣṭanam bhavēt

(slokam- 914- Nrttadhyaya)

Definition: The fingers of the feet getting separated and spread out would be *Veshtanam*.

13. *Udveshtanam*

Veṣṭitōyam prṣṭatōyānghrir yadi syāt samprasāritah

Uddeṣṭanam nāma ṣārī bhavēditi vidurbudhāha

(slokam- 915- Nrttadhyaya)

Definition: The forepart of the foot taking a round and stretching backwards is *Udveshtanam*.

14. *Utskhepa*

Kuṇṇitam padamutkṣīpya pūrva pasṣātsamālikhēt

ājānu nṛttasāstragnyēutskshēpaha parikīrtitaha

(slokam- 916- Nrttadhyaya)

Definition: The foot in the *kuncitam* position takes a leap and then comes back to the *sama* position, then it is *utskhepam*.

15. *Prshtotkshepa*

Kēvalam prṣṭabhaḡōttaha prṣṭsōtkśēpa kīrtiritaha

(slokam- 917- Nrttadhyaya)

Definition: Raising only the hip is *Prshtotkshepam*.

16. *Suci*

Tīkṣṇāgrapādamanyōraha prāntabhāgam sprṣannivā

Purah prasārayēṭṭārī tadā sūṣēti kathyatē

(slokam- 918- Nrttadhyaya)

Definition: Moving the big toe of one foot swiftly to touch the inner part of the other foot's thigh and then stretched forward is *suci*.

17. *Viddha*

Prathamam swastika kṛtvā tayōrēkam purah sthitam

Āpārśavandōḷaṇam kṛtvā kiṇṇiktuṇitamāṇarēt

ṣārī vidhābhidā prōktā tallakṣaṇaviṇakṣaṇai

(slokam- 919- Nrttadhyaya)

Definition: First assume *swastika* position and then put one foot firmly on the ground, then turning the other to a side while bending the foot a little, then this would be *Viddha* as told by Laskmanaacharya.

18. *Praavrtam*

Sukumārāṅgavalanaihi pādau paryāyṛēṇitau

Tadā syātprāvṛtam nāma ṣārī manmadhavardhini

(slokam- 920- Nrttadhyaya)

Definition: Moving the feet delicately in different directions is *Praavrtam*. (Used in movements of love)

19. *Ullola*

Paryāyeṇāmbare pādou dōlayētpārśvayōdwayō

Ullōla nāma çāri sā lakshmnāryēṇa bhāśitam

(sloka- 921- Nrttadhyaya)

Definition: After taking a jump in air, the feet fall on the ground and taking the *dola pada* position, this is *Ullola cari* as told by Lakshamanaarya.

Desi Sthanakaas

Desi sthanakaas as mentioned by Lakshmi Narayana

1. Swastikam

Pādayōnūpuram sthānam swastikēna kaniśṭikē

Kuṇṇitēna sakrut yuktē yatra tasswastikam matam

(sloka- 964- Nrttadhyaya)

Definition: the feet bent and crossed while the little fingers are joined. This is used in tying the bells around the feet.

2. Vardhamanakam

Traysrō pārśvayutāvanghrī yatra tadvardhamānakam

(sloka- 965- Nrttadhyaya)

Definition: Turning the feet outwards is *Vardhamankam*.

3. Nandhyavartakam

Śaḍaṅgulāntarasthō vā vitarasyantaritāvapi

Vardhamānasya çaraṇou nandhyāvartam tadā bhavēt

(sloka- 966- Nrttadhyaya)

Definition: Feet in the *vardhamanaka sthanaka* position, separated by six feet is *Nandhyavartakam*.

4. Samhatam

Angam swābhāvikam yatra gulphānguṭōu mitōryutou

Pādayō sahatam tasyāpuśpāñjalisamarpaṇē

(sloka- 967- Nrttadhyaya)

Definition: The body kept in the natural position, the toes and the heels are corresponding to each other becomes *samhatam*. This is done during offering of flowers.

5. *Samapadam*

*Swābhaavikamṛjutve ça vitasyantaritou yadā
çaraṇou samapādākyām sthānakam tadrudahr̥tam*

(sloka- 968- Nrttadhyaya)

Definition: Keeping the body in the natural position and the feet placed with a distance of one *vitasti*⁴⁵ (distance between the wrist and the tip of finger – *jana*) ref- NR is *sampadam*.

6. *Ekapadam*

*Samasthitasya pādasya jānuvyāngrē parasyatu
Angam samyogādēkapādam vidurbudhāha*

(sloka- 969- Nrttadhyaya)

Definition: One foot in *sama* and turned outwards near the knee, this leg when joined with the other foot is *Ekapadam* as told by scholars.

7. *Prshtottanatalam*

*Ēkah purah sthītaha pādaha pasçādanyastu bhūtalē
Samslistangulī (pru) śtatvānni yate yatra tattadā
Pr̥ṣṭottānatalam nāma sthānakam kathyatē budhaihi*

(sloka- 970- Nrttadhyaya)

Definition: One foot in *sama* position and the other on the toes kept behind the *sama* positioned leg on the ground. This is *Prshtottanatala sthankam* as told by scholars.

8. *Caturasram*

*Nandhyāvartanhiyasyātra sthānasya çaraṇou khalu
Aśtādasāngulam madhyē vihāya vasatō yadi
Sthānakam çaturasrākhyām tadā syāditi kīrtyate*

(sloka- 971- Nrttadhyaya)

Definition: If the distance between *Nandhyavartaka sthankam* is increased to eighteen feet, then it is *Catusram*.

9. *Parshnividdham*

Anguṣṭa sprṣṭapānitvātpārśnividdham taducyatē

(sloka- 972- Nrttadhyaya)

Definition: The big toe of one foot is turned to one side and made to touch the other foot.

10. *Parshniparshvagatam*

Antah parśvasya pādasya pārśñirvasati yatra tat

Pārśnipārśvagatam nāma sthānam tat parikīrtitam

(sloka- 973- Nrttadhyaya)

Definition: The heel of one foot turned towards its side (to a side) would be *Parshniparshvagatam*.

11. *Ekaparshvagatam*

Ēkah sama sthitaha pādah svaparasyāpurassaraha

Yadā tiryānmukhatvēna bahyapārshvagatō bhavēt

Ēkapārśva gatam namam sthānakam tadudīryatē

(sloka- 974- Nrttadhyaya)

Definition: While keeping one foot in *sama* position, the other is turned to its own side in the outward direction is *Ekaparshvagatam sthanakam*.

12. *Ekajaaanugatam*

Samānghriṇya çaraṇou viślisya çaturanguḷam

Kinçitkunçitajānutvātiryuga bhutvā yadā sthitaha

Ēkajānugatākhyam tassthānakam parikīryatē

(sloka- 975- Nrttadhyaya)

Definition: keeping the feet in *sama* position with a distance of four *angulas* with the knee slightly bent is *Ekajanugatam*.

13. *Paravrttam*

Samōvā vishamōvānghrihi parāvṛttamudīritam

Atrāpi sthānkatvēna prōktam punarudīritam

(sloka- 976- Nrttadhyaya)

Definition: Either kept in *sama* or not (the ends of the two feet, i.e. thumb and last finger) touching each other is *Paravṛttam*.

14. Samasuci

Pārśnijanghōrusamsṛshṭabhūmou pādaḥ prasāritau

Svasvapārśvē tadā syātam samasūcīti kathyatē

(sloka- 977- Nrttadhyaya)

Definition: When the legs are spilt sideways and the thighs of the legs touch the ground, then it is *Samsuci sthanakam*.

15. Vishamasuci

Sūci pādau purah paścāt samakshṇa gatau pṛthak

Ēshat lunṭana mātraṇe tadā viśamasūci tat

(sloka- 978- Nrttadhyaya)

Definition: Placing the feet in *suci pada*, then for one second, going in *sama gati*, then hopping on the ground is *Vishamasuci*.

16. Khandasuci

Trikaparśni matatvēna tiryakjānu tathā sthitah

Ēka(pādōsparasyo) ru pārśni pārśva prasāritē

Tadā tat khandasūcēti sthānakam kathyatē budhau

(sloka- 979- Nrttadhyaya)

Definition: Turning the *trika* and the shank to a side and stretching one leg outwards to a side is *Khandasuci*.

17. Braahma

Samasthitōnghrirēkhōnyah pṛṣṭaha kuṇṇitō bhavēt

Tadā jānusamatvenō kshiptō (bhrāmam nigadhyatē)

(sloka- 980- Nrttadhyaya)

Definition: The legs first kept in *sama* position, and then bent a little at the knee, and then one leg raised above from the knee would be *Braahma*.

18. *Vaishnavam*

Ēkasamānghriranyastu kuṇṇitassanu purō yadī
Prasāritarstiryagāsyō dēśivaiśṇavamucyātē

(sloka- 981- Nrttadhyaya)

Definition: While one leg is in *sama* position and then the other leg is slightly bent and stretched forward obliquely is *Vaishnavam*.

19. *Shaivam*

Samasthitasya vaamānghrērajānukshipya dakṣiṇah
Pada akunṇitō yatra kriyatē śaivamucyātē

(sloka- 982- Nrttadhyaya)

Definition: The left foot in *sama* and the right knee bent and brought towards the left foot is *Shaivam*.

20. *Gaarudam*

Dakṣiṇasṣaraṇō bhūmīlagnajānupurassaraha
Kuṇṇitāssanu bhuvi kshiptō yadā yadā syād gārudam tadā

(sloka- 983- Nrttadhyaya)

Definition: The right foot is placed on the ground in *sama* with its knee bent (facing upwards).

21. *Kurmaasanam*

Sanyō (jā)nubāhi (gulpha)yuktabhūmibhavēt parah
Svabhāvēna sthitō yatra bhavēt kūrmasanam tadā

(sloka- 984- Nrttadhyaya)

Definition: The knee and heel of one leg touching the ground, this position is *Kurmasanam*.

22. *Naagabandham*

Upaviśyāpasavyakhyām jānu jānupuri nyasēt
Tatō dakṣiṇajanghām tu vāmō (spr̥stamānayēt)

Pādō prśtagatō syāntam nāgabandham tadōçyatē

(sloka- 985- Nrttadhyaya)

Definition: Bending one knee and placed in the sitting posture, then the right shank is placed on the left bent leg, then it is *Nagabandham*.

23. *Vrishabhasanam*

Açyutē vā viçyutē vā jānuni çā kśitou 133ate

Vriśabhasanamityuktē sauśtavēna virājitam

(sloka- 986- Nrttadhyaya)

Definition: Separated or not separated, the knees are placed on the ground and the body is in saushtava position. This is *Vrishabhasanam*.

Extra sthanakas based on the sthanakas mentioned in from *Sangeeta Ratnakaram*

1. *Swastham*

Ançitānghri pravistārya (yatrōraha) kiñçitdddunnatam

Krtvākarāvurukaṭinyastou çē swasthamuçyatē

(sloka- 991- Nrttadhyaya)

Definition: The feet in *ancita* position, spread out and raised a little, then if the hands are placed on the thigh and the hips respectively, it is *Swastham*.

2. *Madalasam*

Ēkam kiñçidagatastvanyaha kiñçindagra prasāritā

Tadā sirah pārśvagatam kriyatē chenmadālasam

Madē viyōgē nirvēdē śōkē tasyād vipadyapi

(sloka- 992- Nrttadhyaya)

Definition: One foot is kept a little back and the other foot stretched little forward, then the head turned to a side, then it is *Madalasam*. Used in depicting sorrow, separation and despair.

3. *Kraantam*

Hastou çibukavinyastou sirasyād bhujasannatam

Nayanē ka(vōśna) yuktē tadā takrāntamuçyatē

Nigrahīte nidritē çā dukhāślistā itīryatē

(sloka- 993- Nrttadhyaya)

Definition: The hand placed on the chin while the head touched the shoulder, and the eyes closed a little (as if closing them when facing hot air) is *Kraantam*. Used in showing controlling sleep, grief etc.

4. *Vishkambham*

*Ūru bāhū ṣa pādau ṣa ēśadvistāritou yadā
Tadā nimīlitē nētre tadviśkambhamudīritam
Yōgē dhyānēambarālōkē viniyōgo sya kathyatē*

(sloka- 994- Nrttadhyaya)

Definition: Spreading out the thighs, arms and feet a little and keeping the eyes half closed is *Vishtakambham*. Used in showing meditation, looking at the sky.

5. *Utkatam*

*Ālagnabhūtalou pādou samāsana sama sthitou
Yadā syātām sthānamutkaṣam tanniyujyatē
Tasyād yōgē samādhau ṣa dhyānasandhyājapādiśu*

(sloka- 995- Nrttadhyaya)

Definition: Moving the feet away from the ground would be *Utkatam*. Used in samaadhi position, meditation.

6. *Strastaalasam*

*Strasta hastou yadā muktou glānamangam ṣa loṣanē
Bhramat mandharākaram (maṇḍalākāram) tadha strastālasam bhavēt*

(sloka- 996- Nrttadhyaya)

Definition: Taking a round and positioning the feet in the *mandala* position is *Strastaalasam*.

7. *Jaanugatam*

*Bhulagnajanūnī yatra tājjanugatamuṣyatē
Devārṣanē syāt krupanē yāṣēna mṛgadarśinē*

(sloka- 997- Nrttadhyaya)

Definition: Positioning the knee on the ground would be *Jaanugatam*. Used in worship, begging alms, watching animals.

8. *Muktajaanu*

*Ukaṭamsthānakasyēkām jānu bhūṣangatam yadā
Tanmuktajānu bhaṇitam māninām sāntvanēmatam
Havanē sāntvanē sādhuṅkartrukē viniyujjyātē*

(sloka- 998- Nrttadhyaya)

Definition: Positioning the feet in *utkatam sthanakam* and then placing the knee on the ground is *Muktajaanu*. Used in pacifying the sacred fire, showing the sages.

9. *Vimuktam*

Tadēva bhūmilagnam ṣēdvimuktam jānubhēdayō

(sloka- 999- Nrttadhyaya)

Definition: The knees placed on the ground and separated is *Vimuktam*.

When we look at the execution part of these *sthanakas*, *caris* and *karanas*, we can deduce that the *desi* dances which are used then were more acrobatic in nature. For instance, *Skandabhrantam karanam*, *Sirobhramari karanam*, *Bhrantapadancitam karanam* in *utplutya karanas*, *Radhachakram*, *Langhitajangham*, *Uruveni* in *Bhaumi caris*, *Ullola*, *Suci* in *Akasiki caris*, are to be mentioned in this context.

Sangeeta Suryodayam and Nritta Ratnavali

Nritta Ratnavali is a treatise completely focussing on dance, *Sangeeta Suryodayam* has only one chapter on dance which mainly mentions the *Aangikabhinaya*, the author gives equal importance to define the *desi* traditions followed during those times and mentions them in *Sangeeta Suryodayam*.

A comparative study

Though the comparison is done mainly taking the *desi* technique, it is also important to look at the *marga* technique to see whether there are any differences or similarities in dealing with the *marga* technique. Lakshmi Narayana has given the *angas* of *Siro*, *vaksha*, *parsva*, *kati*, following the *Natya Sastra*. However, when it comes to the *pada bhedas*, he has explained the five *pada bhedas* of *Natya Sastra* and eight *pada bhedas* similar to those of *Nritta Ratnavali*.

The five *pada bhedas* of *samam ancitam*, *kuncitam*, *agratala sancaram*, *udghattitam* and *suci* are defined as the same from *Natya Sastra* and *marditam*, *taditam*, *ghattitam*, *ghattitodseditam*, *agrapadam*, *parsigna*, *parsvagam* from *Nritta Ratnavali*. However, he has omitted *talahatam* and *anguliprshtam* which are mentioned in *Nritta Ratnavali*.

Then, the *caris*, *utplutya karanas*, *sthanakas* which are considered, are explained. The following table gives a comparison of the various movements explained under *Sangeeta Suryodayam* and *Nritta Ratnavali*.

Table 1: *Sthanakas* mentioned in *Sangeeta Suryodayam* and *Nritta Ratnavali*

S.No	<i>Sangeeta Suryodayam</i>	<i>Nritta Ratnavali</i>
1.	<i>Swastikam</i>	<i>Samapadam</i>
2.	<i>Vardhamanam</i>	<i>Paravrttam</i>
3.	<i>Nandyavartam</i>	<i>Swastikam</i>
4.	<i>Samhatam</i>	<i>Vrshabhasanam</i>
5.	<i>Samapadam</i>	<i>Brahmam</i>
6.	<i>Ekapadam</i>	<i>Vaishnavam</i>
7.	<i>Prashtontalam</i>	<i>Shaivam</i>
8.	<i>Chaturasram</i>	<i>Garudam</i>
9.	<i>Parshnividdham</i>	<i>Samhatam</i>
10.	<i>Parshniparsvagatam</i>	<i>Prshtottanatalam</i>
11.	<i>Ekaparsvagatam</i>	<i>Vardhamanam</i>
12.	<i>Ekajanugatam</i>	<i>Kurmasanam</i>
13.	<i>Paravrttam</i>	<i>Ekaparsvagatam</i>
14.	<i>Samasuchi</i>	<i>Nandyavartam</i>
15.	<i>Vishamasuci</i>	<i>Chaturasram</i>
16.	<i>Khandasuchi</i>	<i>Paniparsvagatam</i>
17.	<i>Brahmam</i>	<i>Ekajanuga(na)tam</i>
18.	<i>Vaishnavam</i>	<i>Parsva(parshni)viddham</i>
19.	<i>Shaivam</i>	<i>Ekapadamtaditam</i>
20.	<i>Garudam</i>	<i>Nagabandham</i>
21.	<i>Kurmasanam</i>	<i>Samasuchi</i>
22.	<i>Nagabandham</i>	<i>Vishamasuchi</i>

23.	<i>Vrshabhasanam</i>	<i>Khandasuchi</i>
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Both the treatises mention twenty three *sthanakas* each in number. Though the order is different, the names and definitions are the same. It is to be noted here that Lakshmi Narayana has followed the same *desi* movements as mentioned in *Nritta Ratnavali*. He did not mention any new movement patterns. However, apart from these twenty three *sthanakas*, Lakshmi Narayana kavi has mentioned nine other *sthanakas* which he has written following the *sthanakas* mentioned in *Sangeeta Ratnakara*. These are *Swastikam*, *Madalasam*, *Krantam*, *Vishkambhitam*, *Utkatam*, *Strastalasam*, *Janugatam*, *Muktajanu* and *Vimuktam*.

Caris

There is a significant difference when it comes to the movements of *desi caris* as mentioned in both the treatises. *Sangeeta Suryodaya* mentions thirty five *desi bhaumi caris* whereas *Nritta Ratnavali* mentions twenty six of them. The table below lists the *bhaumi caris* in *Sangeeta Suryodayam*, as well as those mentioned in the *Nritta Ratnavali*.

Table 2: *Bhaumi caris* mentioned in *Sangeeta Suryodayam* and *Nritta Ratnavali*

S.No	<i>Sangeeta Suryodayam</i>	<i>Nritta Ratnavali</i>
1.	<i>Radhachakram</i>	<i>Samanakham</i>
2.	<i>Paradvrttatalam</i>	<i>Parshnirecitam</i>
3.	<i>Nupuraviddhaka</i>	<i>Taladarshini</i>
4.	<i>Tiryagmukha</i>	<i>Ardhamandali</i>
5.	<i>Marala</i>	<i>Tiryakkuncitam</i>
6.	<i>Karihasta</i>	<i>Utkuncitam</i>
7.	<i>Kulirika</i>	<i>Apakunictam</i>
8.	<i>Vishlishta</i>	<i>Kaataram</i>
9.	<i>Kaatari</i>	<i>Tiryakmukham</i>
10.	<i>Parshnirecita</i>	<i>Nupuraviddham</i>
11.	<i>Urutaddita</i>	<i>Madalasam</i>
12.	<i>Uruveni</i>	<i>Paravrttalam</i>

13.	<i>Talodvrutta</i>	<i>Langhitajangham</i>
14.	<i>Harinattrasika</i>	<i>Maralam</i>
15.	<i>Ardhamandalika</i>	<i>Sphurika</i>
16.	<i>Tiryakkuncitam</i>	<i>Uruveni</i>
17.	<i>Madalasa</i>	<i>Sanghattitam</i>
18.	<i>Tiryagsancarita</i>	<i>Harinattrasitam</i>
19.	<i>Utkuncita</i>	<i>Karihastam</i>
20.	<i>Stambhakridanika</i>	<i>Kulirakam</i>
21.	<i>Langhitajangham</i>	<i>Stambhakridanakam</i>
22.	<i>Sphurita</i>	<i>Radhachakram</i>
23.	<i>Avakuncita</i>	<i>Urutaditam</i>
24.	<i>Sadghattitam</i>	<i>Sancaritam</i>
25.	<i>Khutta</i>	<i>Vishlishtam</i>
26.	<i>Swastika</i>	<i>Talodvruddam</i>
27.	<i>Taladarshini</i>	
28.	<i>Puratika</i>	
29.	<i>Ardhapuratika</i>	
30.	<i>Sarika</i>	
31.	<i>Sphurika</i>	
32.	<i>Nikkutika</i>	
33.	<i>Latakshepa</i>	
34.	<i>Ardhaskhalita</i>	
35.	<i>Samaskhalita</i>	

The extra *bhaumi caris* mentioned in *Sangeeta Suryodayam* are as follows: *Latakshepa*, *Sarika*, *Samaskhalita*, *Ardhaskhalita*, *Nikuttaka*, *Puratika*, *Ardhapuratika*, *Khutta* and *Tiryaksancaritam*.

Though *Sangeeta Suryodayam* mentions the names of few of the *caris* as the same in *Nritta Ratnavali*, the methods and manner of performance is slightly differ.

Akasiki Caris

Sangeeta Suryodayam mentions nineteen *Akasiki caris*, and *Nritta Ratnavali* mentions sixteen *caris*. These are given in the following table.

Table 3: *Akasiki caris* mentioned in *Sangeeta Suryodayam* and *Nritta Ratnavali*

S.No	<i>Sangeeta Suryodayam</i>	<i>Nritta Ratnavali</i>
1.	<i>Vidyutbhranta</i>	<i>Vidyutbhrantam</i>
2.	<i>Purakshipta</i>	<i>Purakshepam</i>
3.	<i>Vikshepa</i>	<i>Avakshepam</i>
4.	<i>Harinapluta</i>	<i>Aanghrititam</i>
5.	<i>Apakshepa</i>	<i>Damari</i>
6.	<i>Bhramari</i>	<i>Bhramari</i>
7.	<i>Dandapada</i>	<i>Dandapadam</i>
8.	<i>Anghritadita</i>	<i>Viddham</i>
9.	<i>Janghalanghanika</i>	<i>Urdhwajanukam</i>
10.	<i>Alata</i>	<i>Alatam</i>
11.	<i>Janghavartam</i>	<i>Andolitam</i>
12.	<i>Veshatanam</i>	<i>Suchi</i>
13.	<i>Udveshtanam</i>	<i>Vikshepam</i>
14.	<i>Utkshepa</i>	<i>Harinaplutam</i>
15.	<i>Prshtokshepa</i>	<i>Janghalanghanakam</i>
16.	<i>Suchi</i>	<i>Janghavartam</i>
17.	<i>Viddha</i>	
18.	<i>Pravrttam</i>	
19.	<i>Ullola</i>	

There is quite a difference in both the *caris* of the treatises. Jayapa has mentioned few *caris* like *Damari*, *Andolitam*, *Avakshepam* which are not mentioned in *Sangeeta Suryodayam*. Instead Lakshmi Narayana mentions *Anghritadita*, *Apakshepa* and *Ullola* and three extra *caris* which are *Veshtanam*, *Udveshtanam* and *Proshtokshepa*.

Utplutya karanas

Given below is a list of *utplutya karanas* mentioned in *Sangeeta Suryodayam* and *Nritta Ratnavali*.

Table 4: *Utplutya karanas* mentioned in *Sangeeta Suryodayam* and *Nritta Ratnavali*

S.No	<i>Sangeeta Suryodayam</i>	<i>Nritta Ratnavali</i>
1.	<i>Ancitam</i>	<i>Ancitam</i>
2.	<i>Ekacharanancitam</i>	<i>Kartvayancitam</i>
3.	<i>Bhairavancitam</i>	<i>Bhairavancitam</i>
4.	<i>Dandapramanancitam</i>	<i>Ekapadancitam</i>
5.	<i>Kartavyancitam</i>	<i>Kshetrancitam</i>
6.	<i>Alagam</i>	<i>Skandhancitam</i>
7.	<i>Kurmalagam</i>	<i>Lohadyancitam</i>
8.	<i>Urdhvalagam</i>	<i>Dandapramanancitam</i>
9.	<i>Antarlagam</i>	<i>Lankadahancitam</i>
10.	<i>Lohadi</i>	<i>Bhrantapadancitam</i>
11.	<i>Kartarilohadi</i>	<i>Angushtabandhancitam</i>
12.	<i>Ekapadalohadi</i>	<i>Balibandhancitam</i>
13.	<i>Darpasaranam</i>	<i>Alagancitam</i>
14.	<i>Jalasayi</i>	<i>Samakartaryancitam</i>
15.	<i>Nagabandham</i>	
16.	<i>Kapalachurnanam</i>	
17.	<i>Natapustam</i>	
18.	<i>Matsyakaranam</i>	
19.	<i>Karasparshanam</i>	
20.	<i>Enaplutam</i>	
21.	<i>Tiryakkaranam</i>	
22.	<i>Tiryakancitam</i>	
23.	<i>Tiryakswastikam</i>	
24.	<i>Sucyantani</i>	
25.	<i>Bahirbhramari</i>	
26.	<i>Antabhramari</i>	
27.	<i>Chakrabhramari</i>	
28.	<i>Tirupabhramari</i>	

29.	<i>Alagabhramari</i>	
30.	<i>Chakrabhramari</i>	
31.	<i>Ucitabhramari</i>	
32.	<i>Sirobhramari</i>	
33.	<i>Dikbhramari</i>	
34.	<i>Samapadancitam</i>	
35.	<i>Bhrantapadancitam</i>	
36.	<i>Skandhabhramantam</i>	

While Jayapa Senani mentions the *lakshanas* of *Ancita*, *Lohadi*, *Alagam*, *Darpasaranam*, *Bhramari* separately dividing each of them again into different segments, Lakshmi Narayana has mentioned these all together under the topic of *Utplutya karanas*.

Nritta Ratnavali is a treatise which deals exclusively with dance mentioning in detail all the *marga* and the *desi* traditions. He has mentioned different *desi padas*, *patavas*, *lasyaangas*, etc which are mentioned in detail in the treatise. These are not mentioned in the *Sangeeta Suryodayam*.

The *desi* traditions keep changing from time to time. While Lakshmi Narayana follows his previous times in mentioning the *desi* traditions, it can be clearly understood that those movements were a continuance of the earlier times, probably practised little differently in method of performance. This gives an idea as to the different changes the dance patterns have undergone through the times. Though the essential fundamentals remain the same, there is always a new trend emerging from time to time which makes it interesting for study to understand dance in its holistic picture.

References

- ¹ The *sapta tandavas* of Lord Shiva are *Anada tandava*, *Sandhya tandava*, *Kalika tandava*, *Vijaya tandava*, *Urdhvatandava*, *Uma tandava*, *Samhara tandava*. (Ramakrishna, Nataraja. 1987. Dakshinatyula Natya Kala Charitra. Hyderabad: Vishalandhra Publishing House: 48- 57).
- ² Satyanarayana Murthi, Vishwanadha. 1995. *Telugu Sahityamulo Nritya Kala Prastavana*. Hyderabad: Vishalandhra Publication : 7.
- ³ Ramakrishna, Nataraja. 1987 : 61
- ⁴ A dance performed with the impersonation of Lord Shiva on the right and Goddess Parvathi on the left by a solo dancer. The movements of Lord Shiva are done in the *tandava* style whereas Goddess parvathi's movements are depicted gracefully in the *laasya* style. This dance depicts the importance of *prakriti* and *purusha* who are Lord Shiva and goddess Parvathi respectively.
- ⁵ Previously called *Tillai*, it is the place where *sesha*, the serpent couch of Lord Vishnu did penance to witness the beautiful *tandava* of Shiva. Called as *Patanjali- Pat-* descend, *anjali-* hands in adoration, he awaited the lord's dance along with *Vyaghrapada-* the sage with the feet of tiger. *Vyaghrapada* was blessed with those feet for picking up flowers climbing the tall trees in the dense forests where man could not walk. Pleased with their devotion, Shiva appeared before them along with all the celestials and performed the *Ananda Tandava*. (Sivaramamurti. C. 1995. *Nataraja in Art, Thought and Literature*. New Delhi: Publications Division: 7).
- ⁶ Dhurjati. 1968. *Sri Kalahasti Mahatyam*. Hyderabad: Andhra Pradesh Sahitya Akademi: 128.
- ⁷ This is the *tandava* performed by Lord Shiva during a dance competition with Goddess Parvathi. When Shiva found out Parvathi was out numbering him by performing all movements of dance with ease, he raised his foot straight up to the sky. Being a woman, Parvathi could not perform the same feat as it was not decent for a woman to do the same feat and she accepted defeat.
- ⁸ *Vritti* is known as modes of expression. There are four *vrittis* according to Bharata namely, *Bharathi-* verbal, *Sattavati-* grand, *Kiasiki-* graceful and *Arabhati-* violent. (See Bharata. 1995. *Natya Sastra*. ed. Manmohan Ghosh. Kolkata: Manisha Granthalaya : 198.)
- ⁹ There are three speeds. *Vilamba* – slow. *Madhya* - medium and *Dhruta* - speed. A dancer is said to be efficient when she dances in all the three speeds. (Senani, Jaaya. 1969. *Nritta Ratnavali*. ed. Anantakrishna Sarma, Rallapalli. Hyderabad: Andhra Pradesh Sangeet Natak Akademi. : 333).
- ¹⁰ “*Aangikam bhuvanamyasa vachikam sarvavanmayam Aaharyam chandra taaraadi tam vande satvikam sivam*”. Translated as for Shiva- the whole universe is the body, all the languages are his speeches, heavenly bodies like moon and star are his jewels. I bow to that lord Shiva who is the embodiment of emotional expression. (Nandikeswara. 1997. *Abhinaya Darpanam*. Ed. Appa Rao, P.S.R. Hyderabad: Natyamala Publications: 1).
- ¹¹ “*Yoyam swabhava lokasca sukha dukha samanvitaha Syoogadyabhinayopetho natyamithyabhidhiyate*”
Joys and sorrows are the ways of the world. When these ways of the world are expressed through the four abhinayas (*aangikam*, *vachikam*, *aaharyam* and *satvikam*) then it is called dance (See Appa Rao, P.S.R. 1993. *Satvikabhinayam*. Hyderabad: Potti Sreeramulu Telugu University: 4).

¹² Bharta. 1995 ed .Ghosh, Manmohan. 1995 : xxix.

¹³ *Natyam* and *Nritta* have to be witnessed in festive occasions like coronation of king, a great festival, pilgrimage or procession, temple festival, marriage, reunion of friends or beloveds, entering the city, entering a new house or birth of a son. *Nrityam* has to be performed in sabhas (courts) of kings. (Nandikeswara, 1997. ed. Appa Rao, P.S.R : 21).

¹⁴ Amarakosam defines *ganika* as a dancer who is youthful, beautiful, radiant, well versed in art of dancing, well versed in 64 arts, 24 Sastras, expert in presenting expressions of *Lila*, *Hava*, *Bhava* and *Satva*. She is the one who engages in sweet conversation, free from any kind of *doshas* is eligible to be a *ganika* (Murthy, Satyanarayana, Viswanadha 1995: 78).

¹⁵ In Valmiki's Ramayana, Valmiki describes the various people who have come for the coronation ceremony of Rama and mentions that the courtesans are seated in the second row, the relatives being in the first row. It shows the importance given to the courtesans. (ibid 1995: 79).

¹⁶ *Santarinçe gr̥hambulo jalaja nētra*

Ratula caturata gānadhurandharatala

Gaṇṭharava nipuṇata nāṭya kausalamula

Jinni padachula brouḍhala çeyadalaçi (ibid : 86)

Here the poet uses the term *proudha*. He refers to the age of when a dancer should be given training. The training starts at a young age and is complete by the time a woman can be called a *proudha*¹⁶. This is not only to make her perfect in dance completely, but also to understand the 64 arts and how to meet the duties demanded by these arts¹⁶. It also indicates the compulsion of getting trained in singing and in the usage of various musical instruments to make the dancer well versed in all arts. It can be majorly understood that these dancers were given training in aspects more related to acts of love which were expressed creatively through dance and music.

¹⁷ See Venkata, Chemakuri. 1952. *Vijaya Vilasam*. Madras: Vavilla Publications: Ch. 2. Verse 67.

¹⁸ *Savalayadhvani gāga sāra vrēyu nadalpu*

Yatinaina gunḍe jallana galampa

Suḍisina mogametti çūḍakunḍu parāku

Kusumabāṇunaina guviṭu jēya

Srikāryaparula gānçina lēçi mrokku nan

Jaliki nindrunḍu nakkoluvu gōra

Harigruhāvasarasankhākarṇanaku drippu

Gaḍaganṭi jigi praja gāḍipāra

Gavara lunkinçi vrēya go ppaviya navala

Karamuna namarpa baitalo maruni baṭuvu

Billakriya battugançela biguvujannu

Nikkadinnela bātramul nettamāḍu.

(Raya, Krishna Deva. 1962. *Amuktya Malyada*. Madras: Vavilla Ramaswami and Sons. Ch. 1.Verse:59)

The poem gives a description of the courtesans in the city of Srivilliputtur. The *vesyakantas* or dancers are seated in front of their homes, sometimes enticing the passer byes with the sound of thier beautiful bangles, sometimes acting like they are not noticing who pass them in turn gaining their attention, getting up and bowing to the men who are going to the service of god , but enchanting them at the same time. They look like the celestial dancers from heaven. While setting their hair into a knot, their clothing moves away from the breasts which lure all men to them with a glance of their beauty.

Vīḍempu balukempu virisi vennelagāya

Variginja nokaṭa balwarusa dōma

Norasi yottina maṇum gondaka maina ni

Guludērā basupiḍi jalakamāḍa

Muduka gākunḍa bayyedalane gelārṇi

Kalaya janṭanu noṭṭa galapa malada

Ratirayaṇṇina mātramuna jikkaka mutte

Mulu rāla garagarikalu vahimpa

Bolasina yettinanarunaina gulamu deliya

Brabruta seḍi pallavuḍu pēdavadina nēda

Nrupati veliyantapuramugā nenna melaga

Bāsa grutiṣeppa valutu lappadmamukhulu (ibid :Verse 60)

In the next poem, he says that their teeth are shining with radiance, the fragrance of turmeric is enhancing the scent of their costume, and the pearl garlands they adorned are shining beautifully. They are welcoming the people into their homes whichever class or community they belong to only noticing whether they are wealthy or not. This poem also mentions a satirical remark that the courteans served only the rich and not the others, however, they are respected by all for their expertise in dance.

¹⁹ *Anavini meṇṇi rāju vividhābharaṇārdra kuranganābhi ṇam*

Danamulu dā naṭanṭina bradhānu ḍosangina baṭṭi bhāmala

Yyanumati gāṇṇi danḍiyalupongama maddela tāḷa māvajam

Bunu goni mēlamai munitapōvanikin jani nilchiri rokkeḍan

(Ramabhadra, Ayyalaraju. 1967. *Ramabhyudayam*. Hyderabad: Andhra Pradesh Sahitya Akademi. Ch. 2. Verse:89)

Giving the task of bringing Rishyashruna muni to his kingdom, the king honours the courtesans with precious ornaments and beetel leaves.

²⁰ *Mrdangam pāngam bāvanjambu danḍetātāḷam buruma kinnera sannagale Vīna mukha vīna vase kolu ḍōlou mōri bhēri gouru sammēṭa buḍḍuka ḍakki ḍakki ṇuyyanki lōna guṇa sankhyāka vaditra paramparalu merayā* (Raya, Krishna Deva. 1962. *Amuktya Malyada*. Madras: Vavilla Ramaswami and Sons. Ch. 4., Verse :35)

²¹ Ibid :

²² *Bahurupasya lokasya tattadrupa pradarshanaat*

Veshachestitabhashaabhihi bahurupam nirupyate. The forms of different pople in the world when imitated through attire, language, and appearance would be called *Bahurupa*. (Senani, Jaaya. 1969.

Nritta Ratnavali. ed. Anantakrishna Sarma, Rallapalli. Hyderabad: Andhra Pradesh Sangeet Natak Akademi: 367).

²³ The dance which is performed with beautiful attire, on various musical instruments, which includes delicate movements followed in proper *tala* and *yati* on songs which are sung in the Dravidian tradition is called the *chindu* dance.(ibid :361).

²⁴ *Harihayāyudha rēkhalanu gadal vēyinchi*

Yalamu dhārārajjavula biginchi

Jaladambulanu nīlivala lelladalla nilpi

Vividha garjā vādyaravamu golpi

ṭṭhēva meeradaṭinnaṭi pāntibrērinchi

Kōpugā merumulu gonaga jēsi

Sarasula koka sompu sandhillagāvinchi

Pekku dikkula vāri pempu jēsi

Yalaredolakari tari pēri yāṭavāḍu

Mīṭu vāṭilla valarāṇa meṇṇu paḍasi

Padhika jana māsa dhanamu lapāra līla

Gollalāḍenu bhuvanambu lullasilla (Ramabhadra, Ayyalaraju. 1967. *Ramabhyudayam*. Hyderabad: Andhra Pradesh Sahitya Akademi. Ch. 6. Verse: 18)

Comparing the first rain of the season to the dance of the puppets in a show. The rainbow is like the stage where the puppets are going to be shown. The water is like the ropes tied to the puppets, the thunder is like the musical instruments used in the show. The lightning is like the beautifully decorated puppets going to play different steps of dance. Thus, the poet welcomes the rain which steals his heart similar to the puppeteer steals the hearts of the people watching his show. This indicates that a puppet show uses all kinds of musical instruments and different steps of dance.

²⁵ He is also referred as Bhattumurthy. Few scholars maintain that both the names belong to the same person, but few say that both are different. The works *Vasu Charitra* and *Narasabhupaliyam* are considered the works of Bhattumurthy and Ramaraja Bhushansa respectively in the latter case. (Heras, H. 1927. *The Aravidu Dynasty of Vijayanagara*. Vol-I. Madras: B.G.Paul & Co.: 516).

²⁶ See Satyanarayana Murthi, Vishwanadha.1995 :49.

²⁷ Suranna, Pingali. 1967. *Kala Purnodayam*. Hyderabad: Andhra Pradesh Sahitya Akademi. Ch.8. Verse: 81.

²⁸ *Prati yāyājūka gruha sam*

Hatula naṭinchen bradakhshinā kṛtula śikhā

Tatu latula gatula merayaga

Hutavāhuḍu śubhāvahōdayaannidrunḍai (Ramabhadra, Ayyalaraju. 1967. *Ramabhyudayam*. Hyderabad: Andhra Pradesh Sahitya Akademi. Ch. 3. Verse :118)

The poet describes the dance of Agni (fire) during the birth of Rama. He says that the auspicious fire in every Brahmin's house danced in various *gatis* celebrating the birth of Rama. These *gatis* were in a manner of taking a pradakshina around the temple which is considered to be very auspicious. Thus,

while depicting a glowing element like fire, the poet has used dance as a means to explain its divinity and significance.

In the same prabandha, in the following verse;

Itlu çani çani danḍakāraṇyambu çēri yachata nundaga gōri savidha vividha vilasanalasadasama kusuma samudayālankṛta latikā naṭi naṭana naipunyōpadēśa dēśika lakshṇābhinya monōgna māruta prēritākshīṇa venūpāṅga swaraviśēśānuguṇa mattabhṛṅgāṅganā sangīta bhangī tarangitā nanga nāṭyaśāla līlavahambulagu latāgruhambulanu (Ramabhadra, Ayyalaraju. 1967. *Ramabhyudayam*. Hyderabad: Andhra Pradesh Sahitya Akademi. Ch. 5. Vachanam :107)

Rama and Sita arrive at Dandakaranyam. The creepers and the flowers are swaying in the air and welcoming them. The flowers are like beautiful dancers decorated and swaying to the wind which seems like a teacher to them instructing them to move in accordance to the music coming from the branches of the trees, which look like musical instruments. Here, the movement of the air is depicted as swaying which means a mandagamana. The poet uses this gait to describe the swaying movement of the creepers.

²⁹ *Telatela Vēgina naggiri*

Jalajala bravahinchu selala chappullu sikhā

valakula kala kēkā kala

kalamula gala talapolambu ganugona vēḍkan

(Pedanna, Allasaani. 2001. *Manu Charitra*. Madras: Vavilla Publications. Ch. 2. Verse: 12)

The water gushes out in the early morning sounding as the cloud which is ready to pour. The peacocks thinking it to be the sound of the clouds open their feathers and start dancing.

³⁰ *“Aātajani Kāṅce bhumisurudambaraçumbi sirassara jjhari*

Paṭala muhurmuḥurluṭṭha dabhanga taranga mṛdanga niswana

Sphuṭa naṭanānukūla pariphulla kalāpa kalāpi jālamun

Gaṭaka charatka rēṇu kara kampita sālamu śīta śailamun”

(Pedanna, Allasaani. 2001. *Manu Charitra*. Madras: Vavilla Publications. Ch. 2, Verse: 3)

³¹ In Ramabhyudayam, the dance of the peacocks is described as follows

Vachanam: Varaṇa śikharasaraṇi pariṇaddha nānāmaṇikiraṇa jālambulu sakradhanuvaniyu gōpurāgra samudgraruchu jāgrannilamaṇi gr̥ṇi praçārambu kālamēghamālikā vibhavambaniyu bramōdasphūrthi nartinchu kriḍāmayūrambula vihārambulam prakāsinçu kuṭṭima pradēsambulavalananu (Ramabhadra, Ayyalaraju. 1967. *Ramabhyudayam*. Hyderabad: Andhra Pradesh Sahitya Akademi. Ch.1. Vachanam:36)

While describing the city of Ayodhya, the poet describes the dance of the peacocks. The fort walls of the city of Ayodhya are embedded with various gems and stones, and shining like a rainbow. The stones are shining like a dark cloud which is ready to rain. The peacocks think this radiance of the fort walls to be the clouds and dance in joy expecting rain.

In another poem from Sri Kalahasti Mahatyam, the haughtiness of peacocks is described as

Nikaṭa Drumasthita Nīlakanṭhammulu

Puruloḍḍi vānala birusu mānpa (Dhurjati. 1968. *Sri Kalahasti Mahatyam*. Hyderabad: Andhra Pradesh Sahitya Akademi. Ch. 2. Verse:70)

Here, Dhurjati, while describing the penance of Brahma, says that the peacocks surround him covering him from rain while dancing in the rain. It seems as if the rain is helpless by this act of the peacocks.

³² *Samvihita rangamangaḷāṇḍaruḍaguṇu*

Surahitamuga māyānāṭya sūtardhāra

Vritti gaikoni sambaradvēṣiyonare

Pūrvaranga pravartana ponduparupa (Suranna, Pingali. 1969. *Prabhavati Pradyumnam*. Hyderabad: Andhra Pradesh Sahitya Akademi. Ch.1.)

³³ Sutradhara is the one who introduces the story line to the audience.

³⁴ Purvarangam is a ritual wherein the dancers first invoke Lord Ganesha and then perform all the necessary rituals to the stage (rangam) for the success of the production.

³⁵ Chidambaram Deekshitulu, Hemadri. 1989. *Kuchipudi Kala Sagaram*. Rajamundry: Kondapalli Book House : xvi

³⁶ *ēmu mrucchulame yūhimpa mrucchuldanāla*

puṭṭina yindlu mī bontle kāka

yāṭa vāṇḍra nammi yanumatinpaga neṭṭi

puramaina nasramambuna joṇṇi

pagallela nāṭala bramayinchuchunu sandu

gondulella nerangī konuṇṇurēlu

kannagāṇḍraguṇu nagaḷḷu praveshinṇi

yandu nentaṭi vāra laḍḍamaina

jakkaḍaḍuṇu bēnu grukkina pāṭigā

niṣṭamaina yardhalella badasi

bratuku ṇuniki mī swabhāva mintayunu da

ppadu yadārtha maṇṇu balukuṭayunu

(Murthy, Satyanarayana, Viswanadha 1995: 139)

³⁷ Ananthakrishna Sarma, Rallapalli. 1969: 54.

³⁸ He quotes in the treatise *Just as how the devatas and the kinneras start moving their heads in joy listening to Narada's music, in the same way, reading my treatise would make art lovers dance in joy.* (Narayana, Lakshmi. 1986, *Sangeeta Suryodayam*. Ed. Kamala Prasad Tripathi. Khairagadh: Indira Kala Sangeet Vishwa Vidyalaya).

³⁹ Satyanarayana, R. 2001. "The Sangitasuryodaya". *Sangeet Natak Journal*. Vol XXXVI. New Delhi: Sangeet Natak Akademi.

⁴⁰ Ibid : 35.

⁴¹ ibid : 37.

⁴² To understand these contextst in *Sangeeta Suryodaya*, a comparative study of *Sangeeta Suryodaya* and *Nritta Ratnavali* has been taken up. *Nritta Ratnavali* is a treatise written by Jaayapa senani in the

13th century from the Kakatiya dynasty, prior to the Vijayanagara times, in the Telugu country. Also, it is an exclusive treatise which mentions in detail about the *aangikabhinaya*, the *marga* and the *desi* categories in detail.

⁴³ Here, it is important to mention that the the dynasty of Kakatiya was prior to Vijayanagara in the Telugu speaking country, and the dancing patterns of previous times may have been definetly followed by the latter ones. Here, *Sangeeta Suryodaya* seems to have been influenced to quite an extent by *Nritta Ratnavali* in this context. The author though not writing an exclusive dance treatise like *Nritta Ratnavali*, but, has definetly made an important effort to mention the *desi* traditions which gives us an idea that the patterns mentioned by Jayapa were definetly followed in the Vijayanagara times.

⁴⁴ However, few of the *desi* movements mentioned are similar to those present in *Sangeeta Ratnakara*.

⁴⁵ Anathakrishna Sarma, Rallapalli. 1969: 333.

Chapter IV

SCULPTURAL REPRESENTATIONS IN TEMPLES OF VIJAYANAGARA

Sculptural Representations in Temples of Vijayanagara

The sculptural representations provide a source to understand the visual scenario of dance during the times. They are also major evidences to identify the technical aspects of dance as seen in the dance treatises of the times. Chapter III is based on the sculptural representations seen in the temples of Vijayanagara. As the study focusses on the Andhra region, the temples built in this area are taken up as the main source for this study. The Vijayanagara kings contributed widely to the temples in the Andhra region. However, the major temples built by them which depict dance are in the present Rayalaseema region, and in the temples of the coastal Andhra region, the Vijayanagara kings made additions to the then already existing temples. Therefore, the major focus of this research study pertains to the temples in the Rayalaseema region. Many scholars have mentioned about the historicity and the architecture of these temples, but not much is revealed on the aspects of dance. Hence, this study attempts to discuss the dance aspects as seen in these sculptural representations.

The description of each temple starts with a brief mention about the features and then describing the dancing figures seen in the temple. The study is divided into two parts. Part A describes all the dancing figures, while correlating them to the technique mentioned in the *Natya Sastra*. Part B correlates the dancing figures to the *desi* categories mentioned in *Sangeeta Suryodayam*. This would help to analyse the movement patterns followed in those times. A description regarding the musical instruments, costumes and jewellery is also mentioned in this part.

Introduction

The South Indian temple construction is primarily in the *Dravidian* style. The temple is built in a pyramid structure with intricate carvings of deities, dancers, musicians, animals and celestial beings on the walls. The construction of the *Dravidian* temple chiefly consists of the *vimana* (the pyramid shaped tower on four sides of the temple), *mantapas* (halls with several pillars), *prakara* (enclosure wall with a walkway around the temple) and the *garbhagriha* (the inner sanctum containing the main deity).

The Vijayanagara temple styles present a vibrant combination of the Chola, Chalukya and the Hoysala styles. Drawing inspiration from its predecessors, the Vijayanagara style

carved a niche of its own which influenced the development of arts at best in those times. Some of the significant features exclusively seen in the temple were the ornate pillared *kalyana mantapa* (marriage hall), *vasanta mantapa* (open pillared halls) the *rayagopura* (tower) and *yalis* (pillars sculpted with warriors on horses charging for war), which were later adapted by the South Indian architecture. The temples were built in hard granite¹, most of which were built as a mark of victory at different war campaigns.

The Plan of Vijayanagara Temple

The Vijayanagara temples primarily consist of the *garbhagriha*, *antarala*, the *pradakshinaprakara*, *mahamantapa* and the *kalyana mantapa*. The *garbhagriha* and the *antarala* have an *adhithana*. The exterior walls of the *prakara* are decorated with *kumbha panjaras* (Fig. 1) and *devakosthas*. This is followed by the *ranga mantapa* and *natya mantapas* which have ornate pillars with *yalis* (Fig. 2) sculpted on the entrance pillars. Sometimes, there are additions of *mukhamantapas* and *ardhamantapas*. The *kalyanamantapa* is a separate hall in the temple complex.

All the *mantapas* consist of many pillars with exquisite carvings and various ornamental reliefs. The ceilings are sometimes, painted with figures depicting stories from mythology, and painted with typical vegetable dyed colours for which the Vijayanagara School of painting is famous. The *mantapa* roofs are curved with rings at the corners for hanging chains. The pillars display both ordinary and composite style of carving. The ordinary ones are of cubical variety having *puspapodigai* corbels with or without joining bands, and the composite one is where the ordinary cubical has an attached shaft which holds the sculptures of the *yalis*.



Fig.1: *Kumbha panjara*

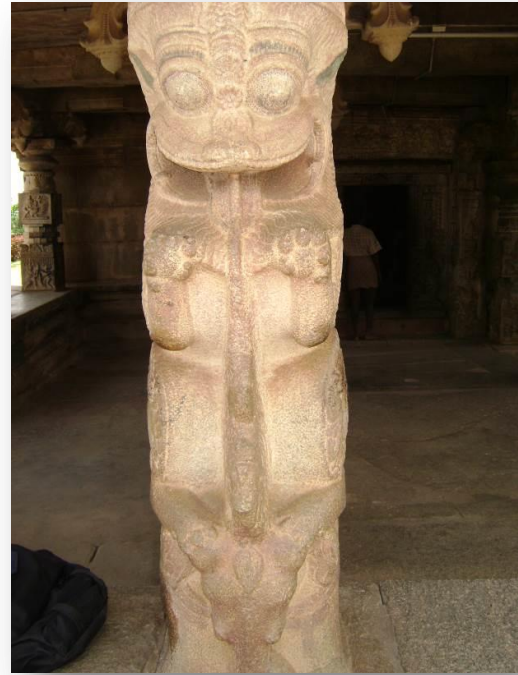


Fig.2: Vijayanagara *Yali*



Fig.3: Unfinished *Kalyana mantapa* at Veerabhadra temple- Lepakshi



Fig. 4: Padma – Devi shrine, Chintala Venkata Ramana Swamy Temple, Tadipatri

An effort is made to identify the sculptures that show or closely resemble the technique of *marga* category from these temples of Andhra. They majorily include the *hasta mudras*, *pada bhedas*, *sthanakas* and *karanas*².

Temples of Vijayanagara in Andhra region

Tadipatri

Tadipatri is a Taluq headquarters in the district of Anantapur. Located on the banks of Penna River, it was an important administrative centre during the Vijayanagara times. The temples of Bugga Ramalingeswara³ and Chintala Venkataramana were built by the Pemmasani chiefs who were the administrators of the region during the time of Krishnadevaraya.

The earliest epigraphical sources record Tadipatri as a Jaina pilgrimage centre. An epigraphical source records of Jaina benefactions to Tadipatri around 1198 A.D by Udayaditya, son of Somideva and Kanchaladevi, a resident of Tadipatri⁴ at the

Ramalingeswara temple. However, presently there are no Jaina remains in the temple. Before the Vijayanagara rule, Tadipatri was first under the rule of Someswara IV, the Kalyani Chalukyan king and later under the Ballala III, the Hoyasala king. During these times, Tadipatri was a part of the Gutti Sima. During the Vijayanagara rule, it became one of the important administration regions of the empire.

The Tadipatri Kaifiyat mentions that Jillela Chalapati Raju was deputed by Bukka I to look after the affairs of Tadipatri. Later, this was transferred to Nadendla Viraraghava Raju who developed the place. During the rule of Devaraya II, the administration of this place was annexed to the Pemmasani family who were the local feudatory chiefs of the region.

Ramalingeswara Temple

Ramalinganayudu succeeded his father as the feudatory chief at Tadipatri during the rule of Krishnadevaraya⁵. He built the Ramalingeswara temple at Tadipatri, which was the first of its kind in Vijayanagara period to be built at Tadipatri.

Situated on the right bank of Penna River, the temple stands as an outstanding example for intrinsic architecture and sculpture. The Ramalingeswara shrine, Parvathi shrine, and the Rama shrine are the central temples on the premises. Other small shrines comprise of the Virabhadra and Saptamatrika shrines to the north of the Ramalingeswara shrine and the Chandi shrine to the south. A Navagraha shrine is situated on the north-east corner along with the *Kalyana mantapa*. The entire complex is surrounded by a *prakara* with *gopuras* on north, south and west. The *mantapas* and the *gopuras* are in a dilapidated condition.

The temple was benefacted with many grants from the Vijayanagara kings and noblemen. An inscription dated 1509 A.D records that *Mahapradhani* Saluva Timmaya granted Nelandalapadu village for the maintenance of the temple rituals and festivals after the construction of the *bhogamantapa*, *gopura* and *prakara*⁶. A further inscription dated 1513 A.D. records land gifts by Saluva Govindayya. Another inscription of the same year mentions grant of land in Kolapatichenu by Singaraiyam, son of *maha-mandaleswara* Srinadharaju Ramaraju. Several inscriptions dated 1540-1560 A.D. record money collected as tolls being granted to the temple.

As for the features of the temple, the edifices are built in granite and the rest of the temple structures are built in brick and stucco. The temple plan consists of a *mukha mantapa*, *antarala* and a *garbhagriha*. The temple stands on a moulded *adhithana*. The base in the *mukha mantapa*, *garbhagriha* and the *antarala* is in the style of *padabandha adhithana*. The *padma* is in the centre of the roof with averted tips in all the three. The walls are decorated with *kumbhapanjaras* and *kudyastambhas*. There are figures of Siva, Parvathi, and Bhikshatana murti on the walls. The doors of the *garbhagriha* carry the figure of *gajalakshmi* sculpted in the middle at the *lalata* and *dwarapalas* at the base on two sides.

Dancing figures in the temple

The temple consists of dancing figures which are majorly present on the *prakara* walls of the *gopuras*, the Rama Shrine and the *Kalyana mantapa*.

The South Gopura

The entrance to the temple is from the South *gopura*. This *gopura* has reliefs of dancers on the base of the entrance. It carries a relief of two celestial beings, one in *katyavalambita*⁷ (the hand placed on the thigh and the other left down normally, at ease) position and the other in *urdhwajaanu karana* (one foot placed down, and the other foot's knee raised up to the level of the chest), holding *dandas* (sticks) in their left hands. Beside them is a figure of a *yaksha* in *kuncitapada* (one of the foot movements, wherein the foot rests on the toes and the heel is raised up) holding a *madira patra* in the right and a musical instrument with bells attached in a string in the left. The right hand is turned outward similar to the *apaviddha karana* (one hand on the thigh and the other held on the chest).

There is a figure of a male musician in a seated position blowing the trumpet at the base of the South *gopura*. Another figure on the opposite wall depicts two ladies and a man. All the three are in *samapada* (the feet are in normal position kept close). The ladies placing their hands in *katyavalambita* and *recaka* (hands moved in different directions) positions. The man's figure is sculpted as if holding the *recaka* hands of the ladies. There is a *yaksha* sculpture with a musical instrument similar to the *veena* before entering the temple.

In the precincts of the temple, there is a panel depicting *kolatam* dancers sculpted on the base of the south *gopura* facing the temple. The upper walls of the *gopura* depict figures of a *rishi* and a *devapurusha* seated with a stringed instrument in their hands. On the same *gopura* wall, there is a figure of a *nartaka* with the hand gestures of *suchi* (the index finger held straight out) and *musti* (closed fist) with the left and right hand respectively, both placed above the head. A mutilated figure of Lord Shiva is seen beside.

The North Gopura

The *prakara* wall of the north *gopura* displays a figure of a lady deep in thought. The right hand is in *ardhachandra* (half moon – with all fingers stretched out while the thumb is stretched and separated) and the left is in *tamrachuda hasta* (the index finger curved and other fingers closed into the fist) with an expression denoting as if she is lost in thought. The waist is in *chinnakati*. Next to this is a miniature figure in *swastika* (crossed) feet with hand in *ardhachandra* placed on the thigh. There are also sculptures of musicians and *ganas* holding the *tambura* and the *dappu* on this wall. The upper part of the *gopura* is mutilated. It holds life size figures of Nataraja. A smaller image of Nataraja is carved in the inner side of the *gopura* walls. An interesting sculpture noticed here is that of a soldier with a sword in his hand. He is accompanied by *dappu* dancers on both sides. This might be a representation of *veeranatyam* done while motivating the soldiers to go to war. The other figures are the *chamara purushas* in *gajakriditha karana* (one hand near the ear, the other left free, and feet separated with some distance between them) and accompanied by musicians blowing the trumpet.

The West Gopura

The west *gopura* depicts a miniature figure of a female dancer in a posture similar to the *gajakridita karanam* in the inner side facing the temple. Parallel to it is a sculpture of a female dancer in the *vivrttakarana*, accompanied by a male musician playing the *mridangam*. The dancer is bent to one side as if dancing to the beats of the *mridangam*. There is a lady to the right in *sampada* holding a stringed instrument similar to the *tambura*. The outer walls depict a female dancer in the *urdhwajanu karana* (Fig.5) with both the hands in *samdamsa hasta* (the forefinger bent and joined with thumb and the other fingers stretched out and spread) the left placed near the thigh, the other above the head on the right side⁸. Opposite to

it stands a sculpture of a *mridangist* and a musician with a *tambura*. These representations denote as if the dancer is dancing to the accompaniment of these musicians.



Fig.5: Female dancer in *urdhwajanu karana* on the west *gopura*- Ramalingeswara temple.

The *dwaramantapa* on the west *gopura* has a female dancer in the *gajakriditha karanam* along with a male musician. But the *hasta* is not known as the hands of the dancer are mutilated. The musician's face is also mutilated, hence it cannot be ascertained whether he is a *yaksha* or a *deva purusha*. The outer wall of the *gopura* depicts a mutilated figure of a *deva purusha* denoting the same *suchi* and *mustihasta*, like the figure on the North *Gopura*. At its base, there is an interesting figure of three *yakshas* depicted as acrobats. In this, the arms of the middle *yaksha* are merged with the arms of the side figures⁹ (Fig. 6), and so are the legs. The same wall also depicts a male dancer with a *dappu*, probably representing the dance of the common folk prevalent during those times.



Fig.6: *Yakshas* denoted as acrobats.

The *prakara* of the west *gopura* is unfinished. But it has life size sculptures of *Nartana Krishna* and *Venugopala* along with a sculpture depicting the *Gajasura Samhara* by Lord Shiva in *urdhwajanu karana*.

Rama shrine

Though dancing figures are not so dominant in this shrine, the pillars in *ranga mantapa*, common to both the Rama and the Devi shrine, depict life size female dancing figures. One representation holds a *surapuspa* in the left hand while holding the *kapitthahasta* (the forefinger of tamrachuda hand to be bent and pressed by the thumb). Another figure has a *samdamsa hasta* placed above the head and the right in *Ardhachandra* placed on the thigh. Both the figures have their feet in *samapada*. The others are miniature figures at the base of the pillars holding *sura pushpas* in one hand and leaving the other hand in *dola hasta* (the two shoulders at ease with *pataka* hands hanging down to the sides) with feet in *samapada*. There is also a male dancer holding a *danda* with *musti hasta* above his head, the legs turned out and held apart with one *tala* distance between them as if dancing. The outer walls to the right side have medium size sculptures. One figure holding the *varada mudra*¹⁰ (palm little hollowed, signifying giving a boon) and the *dola hasta*. Another figure has *suchi hastas* in the left and the right hand is left in *katyavalambita*. There is a mutilated figure on the left side of the outer wall which holds the mudra resembling the *simhakarna mudra*¹¹ (fingers raised upwards as if expressing wonder or surprise) with the left and the *katyavalambita* with the right. There is another sculpture of a lady holding the *surapuspa*, but with the *suchi hasta*. The *dwarapala* figures in the *ranga mantapa* are sculpted in the *urdhwajanu karana*.

Kalyana mantapa

The base of the *kalyana mantapa* has panels of *kolatam* dancers similar those present on the base of the south *gopura*. The panel depicts the court dancers dancing in front of the royal ladies. There is a life size figure of a royal lady carved on one of the pillars of the *kalyana mantapa*¹², holding the right hand in *ardhachandrahasta* placed on the thigh, and the feet in *samapada sthanaka*.

The other figures seen in the temple precincts are of Krishnadevaraya and Timayanayudu in *anjalihasta*. Sculptures of various *lata* designs on the *dwaramantapa*, figures of Lord *Krishna*, *Mahishasuramardini*, panels of different animals and birds and various celestial beings are spread all over the area of the temple. Sculptures of *yakshas* sculpted on the north and the south *gopuras* and at the base of the Rama shrine seem as if holding the base of the *gopura*.

The major dance sculptures can be seen on the *prakara* walls of the temple. These are majorly accompanied with musicians. It gives an impression that probably these sculptures are representations of dancers who participated in the festival processions of the temple. Importance is given to dances that depict *veeranatyam*.

Venkataramana Temple

The Venkataramana temple is located at the north eastern end of Tadipatri. The temple was built by Yera Timma Nayudu, son of Pemmasani Timmayanayudu and brother of Ramalinganayudu. He came into prominence during the time of Rama Raya, when he assisted Rama Raya in many battles against the Adil Shah. The Tadipatri Kaifiyat records Yera Timmanayudu as the patron of the Venkataramana temple at Tadipatri. The temple received rich patronage and according to some inscriptions, received several grants and benefactions¹³.

The temple is built with granite and bricks. The temple complex comprises of the Venkataramana shrine, Devi shrine, Varaha shrine, Lakshminarayana shrine, Ramanuja shrine, Kesava shrine, a *kalyana mantapa*, a Garuda shrine in shape of a stone chariot and a *tulasikota*. It has three entrances, one each from the north, east and the south. The main entrance to the temple is from the east. The northern and the southern entrances remain closed.

Dancing figures in the temple

The dancing figures (Fig. 7) are seen on the *vijayastambha* erected in front of the east *gopura* while entering the temple. There is a relief of a group of two male musicians with *mridangam* and the *talas*. There are panels of dancers on all the four sides of the

vijayastambha in various positions. Most of them are seen in the *gajakriditha karana* and *mandala sthanaka* (feet apart and obliquely placed with a distance of four *talas* to the sides).



Fig.7: Dancing figures on the *Vijayastambha* – Venkataramana temple.

There is a panel which depicts *manmadha* dancing with celestial figures beside him. There are also panels depicting the *vasantotsava* with sculptures of male and female dancers sprinkling coloured water and enjoying the festivities.

After entering the temple, on the *gopura* wall facing east, one can see sculptures showing groups of *yakshas* in *kuncita*, *sama* and turned out feet position, playing different musical instruments. Various musical instruments like the *dappu*, *chidatalu*, *tambura* and *talas* are seen here. Similar representations are seen on the southern side of the *gopura*. In the middle of the panel facing south, there is a sculpture of a *rishi* dancing holding the right hand above the head and the left placed near the thigh in *ardhachandra*. On the main door of the east *gopura*, there is a sculpture of Balakrishna holding butter in his hand with the feet in *kuncita pada*. Above this is a figure of *Nartana Krishna* dancing on the hood of *kaliya*. His feet are in *kunchita pada* and he holds the hood and the tail of *kaliya* in each of his hands. On each side of him are two ladies dancing with feet in *mandala sthanaka* and hands in *ardhachandra hasta* on the thigh. On the opposite side, there is a female dancer in *mandala sthanaka* holding *samdamsa hasta* with the right hand. Over this relief is a panel showing three dancers, two male and one female. The male dancers are on either side of the female dancer, the right dancer with a *mridangam* and the left one holding the cymbals. The female dancer holds a flower in her right hand and the left hand is in *katyavalmbita* position. The feet of all the three are in the turned out position.

To the right side of the *dhwajastambha* is the *tulasikota*. This has intricate carvings of male and female dancers on all the four sides, with various kinds of instruments in their hands. The feet are mostly in *kuncitapada*, *swastika* or the turned out position. On the lower panel of one side, a male dancer is seen holding *anjalihasta* (two *pataka* hands joined together) above the head with feet turned out. The other dancer is a *vidushaka*, turning to one side and raising the left foot upto the height of the right knee. This resembles *baddhacari* (the side movement of the thighs with the shanks crossed) in movement. In the middle panel is again a figure of Balakrishna carved holding butter in his hand with feet in *kuncitapada*.

Ranga mantapa

In the *ranga mantapa*, there are various figures of royal ladies sculpted as *Suka sundaris* in *samapada sthanaka*, *Darpana sundaris* in *sukahsana*¹⁴ (seated with one leg freely hanging down and the other folded), *madhupatradharinis*, *veenadharis* in *samapada sthanaka*. Sculptures of other ladies carrying flower baskets, pooja articles, and few celestial figures with *abhaya*¹⁵ and *varada mudras* can also be seen. The feet of all these ladies are in *samapada sthanaka* (feet in natural position with a distance of one *tala* between them). These might be the representations of the *devadasis* attached to the temple as the activities they carry on are more connected to the rituals of the temple and it was only the dancers who conducted these services.

The other important dancing figures shown in the temple are the panels with *kolatam* dancers, sculpted on the north and south entrances of the *mukha mantapa*. The panel consists of the usual number of 8-20 dancers. But the figures are more intricate than the ones seen in Ramalingeswara temple. The feet of the alternate figures are raised, the waist is in *cchina* (pushed to a side) position and their sticks intersperse with each other. A variety of movement patterns are depicted in these sculptures, which are mentioned in Part B of the chapter.

The base of the *ranga mantapa* has sculptures of *yakshas*, each holding a musical instrument. These figures are carved in the square shaped *ranga mantapa* on the base of the extreme inner pillars. There is an open space between these end pillars which might have been used for dance and music activities in the temple. This space directly faces the main

diety. This gives a strong evidence that the *ranga mantapa* might have been used as the *natya mantapa* too. Fig. 8 depicts the figures of the *yakshas* starting from left to right



Yaksha with flute standing in Kuncita pada



Yaksha in sampada with Dappu



Yaksha with Chidatalu with left foot in kuncita pada



Yaksha in sitting position with Dappu

Fig. 8: Description of *Yakshas* with musical instruments in *Ranga mantapa*, starting from the left



Yaksha with conch, with knees turned inside and held as *kuncitas*



Yaksha with *ektara* probably in sitting position



Chamara purusha



Yaksha with flute in the right hand, left hand in *dola hasta*, feet in *samapada*

Fig. 8: Description of *Yakshas* with musical instruments in *Ranga mantapa*.. contd



Yaksha with *maddela* probably in sitting position



Yaksha with conch with feet turned out in *kuncita* position, head tilted to one side



Balakrishna in sitting position



Yaksha with trumpet, feet in *kuncita* position

Fig. 8: Description of *Yakshas* with musical instruments in *Ranga mantapa*... contd



Yaksha with *dappu* in the right hand, *danda* in the left hand, feet in *samapada*



Yaksha in dance

Fig. 8: Description of *Yakshas* with musical instruments in *Ranga mantapa*..
contd

There are a few beautiful sculptures depicting the childhood deeds of Lord Krishna carved in the *ranga mantapa*. There is a miniature figure of *Nartana Krishna* carved on the stone chariot. It depicts him in *urdhwajanu karana*. He holds butter in his left hand and his right hand depicts the *patakahasta* (fingers of the hand stretched out completely and the thumb bent), turning upwards.

Devi shrine

Similar to the *ranga mantapa* walls, the outer walls of the Devi shrine have reliefs of royal ladies carrying out various activities. Not much of dancing sculptures are seen here. The

feet of all of the ladies are in *samapada sthanaka*. There are sixteen life size female figures seen in the *mukha mantapa* of the Devi shrine. They are attached to sixteen pillars, each figure depicting one of the *shodasopacharas* (sixteen rituals) done to the deity.

The other sculptures seen in the temple are of the *chamara purushas*, *gopikavastrapaharanam*, Krishna with Yashoda, and Krishna killing Sakatasura, etc. There are no Shaivite figures except for one which shows Lord Shiva in *samapada sthanaka*.

The Tadipatri temples are beautiful examples of detailed dance sculptures pertaining to the Vijayanagara period. No other temples in the Andhra region depict such fine sculptures, especially in both the *marga* and the *desi* category. These sculptures throw a lot of light on understanding the different classes of dancers of the times.

Gorontla

Madhavaraya Temple

Gorontla is located in Anantapur district of Andhra Pradesh. It has access to all the major towns of the district. The temple of Madhavaraya Swami is situated on the banks of river Chitravati in Gorontla, on the roadway from Gorontla to Kadiri.

Inscriptions date back the time of the temple to 1354 A.D., known to be built by Saluva Narasimha Raya of the Saluva Dynasty of Vijayanagara. Epigraphic sources mention about Addeppanaidu¹⁶ providing grants for the festivals of Vijayadasami in 1524 A.D. There are also inscriptions dating to 1610 A.D., mentioning the Penugonda king, Chikkavenkatappa Nayadu, providing few villages for the maintenance and performance of the daily rites in the temple¹⁷.

Features of the temple

Built to a height of 26 metres, the temple has a *mukha mantapa*, an *antarala* and a *garbhagriha*. All the pillars in the temple have reliefs of dancers, musicians and the *avatars* of Lord Vishnu carved on them. On the left of the temple is a *pushkarini* and to the right is a small temple of Someswara¹⁸. The main deity of the temple is Madhavaraya Swami. Though

the temple is not in a mutilated condition, the image of Madhavaraya Swami has been mutilated.

Dancing figures in the temple

Mukha mantapa

The *mukha mantapa* consists of 16 pillars divided into four rows. While entering the *Mukha mantapa*, the inner left pillar in the first row shows a relief of dance. There are two musicians and one dancer in the relief, all male. The dancer is in the middle, standing in the *mandala sthanaka* and the two musicians are on either side of the dancer. The instrument held by the musician on the left is not clear, but the right one is holding a *dappu*. The legs of the dancer are in the *mandala sthanaka* and intersperse with the left and right legs of the musicians respectively. To the extreme left, there is a pillar depicting the story of Rama refusing Shoorpanakha's amorous advances. Shoorpanakha is dancing and Rama's hand is raised denoting he is not interested in her. On the same pillar, beside the above relief, is a *naga* in a dance posture with feet in *kuncitapada*. While one can see the above two reliefs on the left side, the extreme right side contains a sculpture of two acrobats. To the extreme right in the second row, is a relief depicting the *mallayuddha* (wrestling) by the *yakshas*. In the third row, to the inner left, is a *kolatam* panel. The dancers in this relief wear a short skirt until the thighs, unlike the other *kolatam* dancer's costumes. These panels give an example of the variegated dress patterns of the dancers in the Vijayanagara times.

There are again reliefs of dancers on the left side in the last row of the pillars. One relief on the inner left pillar shows a dancer accompanied by an orchestra. There are three ladies, the lady in the middle in *urdhwajanu karana* with two *samdamsa hastas*, one above the head and the other placed near the waist. The lady on the left is holding cymbals and the lady to the right is playing the *mridangam*. Unlike the other panels, this panel has women playing the instruments as accompaniment to the dance. Hence, this is a unique panel and probably indicates the all woman *nattuvamela* group¹⁹

Above this relief, there is a miniature panel depicting reliefs of female dancers round the pillar, dividing the pillar into two. The top part of the pillar depicts three female dancers, all with one hand placed near the waist and the other above the head. Here, the costume of

each dancer is different from the other. The *hastas* placed near the waist resemble the *samdamsa hasta*. On the opposite side of the same pillar, a *Nartana Krishna* is carved dancing on Kaliya. He holds the serpent with his two hands and the stance is *urdhwajanu karana*.

The outer right side pillar in the last row also has reliefs of dancers. These figures depict movement which bear close semblance to those mentioned in *Sangeeta Suryodayam*. The details of these sculptures are given in Part B of the chapter. In the second row, the inner right pillar again depicts *Nartana Krishna* in a slightly different way. He is in *urdhwajanu karana*, dancing on the hood of Kaliya and holding the tail with his left and the middle body with his right hand, respectively. There is a pattern followed here while carving the reliefs of dancers and *Nartana Krishna* alternatively in the entire row. The *Nartana Krishna* sculptures are more dominant than any other temple as the main diety of the temple is a form of Lord Krishna.

Antarala

While proceeding into the *antarala*, the upper panel of the entry door from the *Mukha mantapa* to the *Antarala* has carvings of *veenadharis* (Fig.9). The *antarala* is built in a square plan, has two entrances, one from the east and the other from the south, and has four pillars.



Fig. 9: *Veenadharis* at the *mukha mantapa* – Madhavaraya temple, Gorontla

All the pillars have two reliefs on each side which are divided by a miniature panel of female dancers. The miniature carvings are very intricate. The pillars are joined with each other with a circular platform of one feet high. This kind of architecture is seen in the *natya mantapas* of the Kakatiyas. It may be a possibility that this *antarala* might have also been a *natya mantapa*.

In the *antarala*, the outer left pillar from the *garbhagriha* is carved with a relief of male and female celestials in *dolahastas* and feet in *samapada*. The lower half of the inner left pillar has a dancer in *urdhwajanu karana* with left hand in *samdamsa hasta* placed above the head and the right hand placed obliquely towards the right, resembling *varada mudra*. The dancer is accompanied with two musicians, one male and the other female, the musician on the right side (male) plays a *mrdangam* and the musician to the left (female) has the *tambura* in hand (Fig. 10).



Fig. 10: Dancer with male and female musicians – pillar of *Antarala*, Madhavaraya temple, Gorontla

On the other side of the same pillar, a dancer is carved in *urdhwanjanu karana* holding the *samdamsa hasta* turned outwards with the left and the right hand placed above the head. The right hand *hasta* is not clearly known. To the opposite side of this relief, is a *yaksha* dancing with both the hands in *recaka*. Beside this is a *vidushaka* accompanied by a female musician. The feet and hands of the *vidushaka* are turned inwards depicting a clown. The inner pillar to the right side towards the *garbhagriha* depicts a dancer in *urdhwajanu*

karana, and a *mridangist*. The outer pillar has carvings of female dancers in *sampada* and hands in *recaka*, dancing in front of Hayagriva swami.

Garbhagriha

The *Garbhagriha* is on an *adhithana* with three steps. On both sides of the steps are two pillars each depicting dancers' reliefs. On one side is a dancer accompanied by a *mridangist*. The dancer is in *urdhwajanu karana*, but the *hasta* is not clearly known. There are two reliefs of *Nartana Krishna*.

This temple complex is a small one when compared to the other temples of Vijayanagara. Yet, it treasures very beautiful and a variety of dance sculptures. It is interesting to note that in such a small complex, the dancing figures are dominant than the other divine figures and has intricate patterns. This shows the importance of dance in the temple activity.

Lepakshi

Lepakshi is situated in the Hindupur Taluq of Anantapur district. The temple is said to be built by Virupanna, son of Nandilakisetti. The time of the construction of the temple can be ascertained around 1522–1538 A.D.²⁰. Achyutadevaraya presented several grants to the temple. An inscription of 1533 A.D. mentions that the king donated pearls worth his own weight to the temple.

The temple is famous for the roof paintings displaying the Vijayanagara style. Apart from the paintings, a special feature is the innate carvings of fine design in the temple. The temple is also famous for Asia's largest monolith figure of Nandi, Lord Shiva's bull. There are not many inscriptions which speak about the grants or benefactions made to the temple. But few of them inscribed on the walls of the temple mention about Virupanna and his brother. In addition, few more sources mention few villages given as grants to the temple by Virupanna²¹.

The temple is located on a hill called *Kurmasaila* – a tortoise shaped hill, which comprises of 185 acres. The temple initially had seven *prakaras*, out of which only three are

remaining at present. These three *prakaras* occupy around five acres of the hill. The other *prakaras* have been encroached by the village. Even today, one gets to see pillars of the *prakaras* as support for the roofs in the village houses. The temple faces north. The entrance is from the the first *prakara*, which was originally the third *prakara*. The temple has a total of 876 pillars.

Dancing figures in the temple

The temple contains several exquisite figures and panels of dance. The dance figures are seen in almost all the main *mantapas* and *prakaras* of the temple.

First *Prakara*

One can see a variety of musicians and dancers as bas relief of the pillars. The *mantapa* of the first *prakara* extends to all sides and displays a number of dancing figures. The north facing *mantapa* entrance contains sculptures of male dancers playing the *dappu*. Two sculptures of *yakshas* can be seen in the north side *mantapa*, accompanied with a *yaksha* seated with a *danda* in his hand. The dancing *yakshas* are carved in the *mandala sthanaka*, one *yaksha* has the hands in *recaka*, and the other has hands rested on the thigh with *ardhachandrahasta*. There are figures of male dancers with a variety of instruments like the *dolu*, *dappu*, etc., in the same *mantapa*.

There are two figures of dancers in the south facing *mantapa* of the first *prakara*. The first dancer displays the *urdhwajanu karana*. The left hand is placed on the thigh and the right hand is raised to a side near the head. The second dancer displays the *recitanikuttakam karana* (right hand in *recita* and left feet on toes). The costumes of the two dancers are different. There is a bas relief of Virupanna with *anjali hasta* in the same *mantapa*. There are numerous other bas reliefs of *yakshas* in the *mantapa*. On the south side, there are sculptures of four more *yakshas* in the *mandala sthanaka*, holding *dandas* in their hand.

In the west facing *mantapa* of the same *prakara*, there are figures of *yakshas* holding musical instruments. Two *yakshas* are holding *chidathalu* in their left hands, and the right hands are placed on the thighs. The feet are similar to the posture of *gajakriditha karanam*.

There is another figure of a female dancer seated with the right hand raised above the head in *ardhachandrahasta*. The left hand is placed on the thigh.

Kalyana mantapa

The *Kalyana mantapa* has four rows of pillars on the side opposite to *Ugrarupa Vinayaka*. However, as the *kalyana mantapa* was left unfinished²², the appearance of the sculptures is not completely refined. These pillars display few dancing figures. In the first row of the *kalyana mantapa*, there is a bas relief of a male dancer playing a small *mridangam*. The same row contains a sculpture of a female dancer displaying a posture similar to the *dandapaksha karana* (in *urdhwajanu karana*, the hands in wavy gesture). In the left hand, she holds a musical instrument similar to the trumpet. As the sculpture is unclear, it is difficult to notice the exact instrument. The row also contains sculptures of acrobats, similar to the sculptures found in Gorontla. On one relief, there are two male acrobats encircling each other while holding each other's legs with their hands. In the other, there are three male acrobats who look like *vidushakas*. The one standing in the middle is in the *mandala sthanaka* and the other two are to the sides with feet turned apart. Their hands are joined together in front of the chest in the *hasta* similar to *pushpaputa hasta* (both hands held together with palms facing upwards, like holding flowers). This sculpture, when observed closely, shows two different positions. When the outer legs of the side acrobats are closed, it represents the *vidhushaka* standing in a position with feet turned inwards. When the inner legs are closed, it shows the *vidushaka* in the *mandala sthanaka*. There is also a sculpture depicting a *deva purusha* in the *gajakriditha karanam* with the left hand placed on the thigh, and the right hand placed under the chin.

There is a figure of Bala Krishna in *agratalasanchara* feet (the toes on the ground and heel raised), one hand is raised upto the head, and the other placed near the chest, probably holding butter. Sculptures of female dancers are depicted as *darpanasundari*, *sukasundaris*, dancers in *gajakriditha karanam*, are seen in the *kalyana mantapa*. There are figures of ladies playing the musical instruments. There is a bas relief of two *deva purushas* dancing with feet in *kuncita* and the hands in *recaka*.

The fourth row displays four figures of *yakshas* playing different musical instruments. The first one is in *samapada* playing an instrument similar to a *dommanagoya* (a small sized

trumpet). The second one is playing the *kommu*, while bending low to the left side. The third one displays a *maddela* and the fourth one is seated playing the *sankha*. The Matsyavallabha shrine has two miniature figures displaying one female dancer playing the *kolatam*, and the other female dancer in the *edakakridtha cari* (jumping up and down with feet in *agatalasancara*) in movement with hands in *recaka*.

Entrance to *Natya mantapa*

The doorways on both the sides have vertical panels with miniature figures of dancers and musicians. The first four panels on the left side display a *Nartana Krishna*, a *chamara purusha*, two female dancers in *recitanikuttakam karanam*, a male *mridangist* and a female dancer respectively, from the top. The fifth panel displays a male and a female musician playing a trumpet, the sixth depicts female dancers playing *kolatam*, and the last panel displays a lady musician seated and playing two *tablas*.

On the right side, the third panel displays *kolatam* dancers. The fourth displays a lady dancer accompanied with a male musician on the cymbals and the fifth one again displays a *kolatam* panel.

The second entrance too displays dancing figures. The middle panel to the left displays a dancer in *kuncita padam* and the hands in *recaka*. The right side displays a male *mridangist* and a female dancer with her feet turned inside.

Natya mantapa

The most exclusive and ornate carvings of dance are displayed here in the *Natya mantapa*. In total, there are six rows of pillars in the *mantapa* with three on each side, creating an empty space in between, probably for dancing. This space directly faces the main deity in the *garbhagriha*. From both the sides, the inner most pillar forms the central pillar on which life size dancing figures are displayed. The four corner pillars of this central space have five sides, whereas the others are square shaped.

Description of dance reliefs on the *natya manpata* pillars

In the first row, there is a figure of a *chamara dharini* in *samapada*. There is a *yaksha* in the *mandala sthanaka*, holding a *danda* in his hand. *Kolatam* panels are depicted in the second row around the pillars. In the third row, there is a figure of a female dancer in the posture similar to the *chinnam karana* (one hand in *alapadma* on the waist, and the feet obliquely placed, similar to *vaisakha stanakam*). A *yaksha* is seated cross-legged, and with the hands resting on the knees. The same row contains a sculpture of the celebrated saint Annamacharya. The fifth row again has a dancing figure of a *yaksha* in the *dandaka recita karana* (hands and feet in *recita*). The sixth row depicts a figure of Krishna dancing in *urdhwajanu karanam* on the hood of Kaliya. He is holding the tail of the serpent with his left hand and the right hand is placed on the thigh in *ardhachandra hasta*.

Description of the central pillars in the *Natya mantapa*

The *natya mantapa* is specially designed depicting a dance scene of Rambha, the celestial nymph, in front of Lord Shiva and Parvathi. Rambha is accompanied by other celestials on different musical instruments. The pillar of Rambha's sculpture is directly opposite to the pillar on which the *natyaguru* Bhringi is sculpted, and the posture of Rambha is exactly the same as that of Bhringi. This might be an indication that Bhringi, as a *guru*, is guiding or prompting Rambha on the movements while she dances. An interesting fact about these two sculptures is that the pillar of Bhringi can only be seen from the pillar with Rambha's sculpture, and not from any other pillar. This gives strength to the probability of Bhringi prompting Rambha as a teacher guiding a student not to make mistakes in a performance. Fig. 11 below shows the sculptures of Bhringi (left) and Rambha (right), respectively.



Fig. 11: Sculptures of Bhringi (left) and Rambha (right) in the natya mantapa – Lepakshi temple.

The central pillars forming the part of the dance series are the pillars 2, 5, 8 and 11.

The figurative map of the *natyamantapa* is given below.

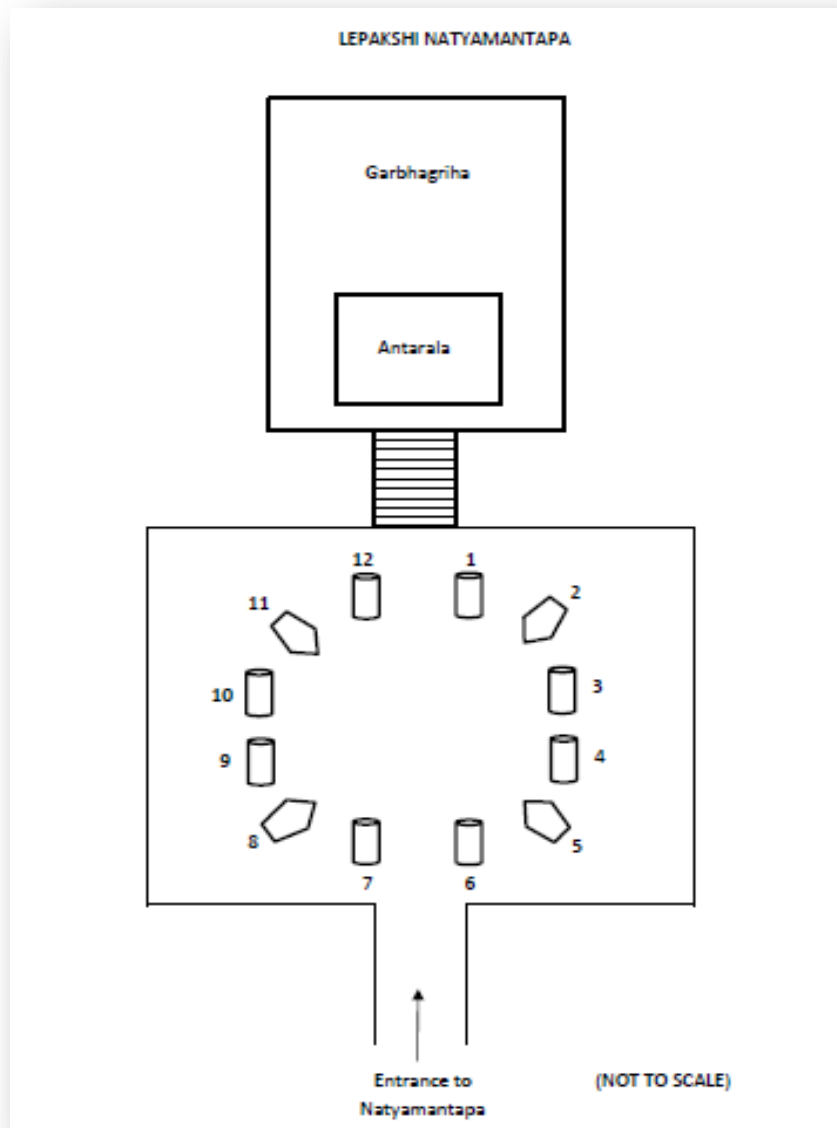


Fig. 12: Figurative map of the *natyamantapa* – Lepakshi temple.

The order of sculptures on the pillars (starting from right to left):

Shiva in *urdhwajanu karanam*

2nd pillar – (a) *Parvathi viewing the dance of Rambha*, (b) *Sakhi of Parvathi*, (c) *Shiva lingam and lata designs* (d) *Lata designs*, (e) *Sakhi of Parvathi with chamara*

Surya on the trumpet, Tumbura on the *Veena*, Rishi on *mridangam*

5th pillar – (a) *Bhringi prompting to Rambha* (this side of the pillar is only visible from the pillar of Rambha), (b) *Nandi playing the mridangam*, (c) *Bhikshatana murthi figure of Lord Shiva*, (d) *Parvathi offering alms to Lord Shiva- Bhikshanatana Murti*²³, (e) *Lata designs*

Nandi with *mridangam*, Panchamukha brahma on the *mridangam*

8th pillar – (a) *Nataraja in Dandapaksha karanam*, (b) *Deva purusha playing the dolu*, (c) *Tumbura playing the mirdangam*, (d) *Saraswathi playing the veena*, (e) *Brahma on the cymbals*

Deva purusha, Rishi (probably Brihaspati), Nataraja in *Bhujangatrasita karanam* (in *kuncita* movement of feet, the legs obliquely placed)

11th pillar – (a) *Rambha dancing*, (b) *Deva purusha on the mridangam*, (c) *Lady with chamara*, (d) *Salabhanjika*, (e) *Deva purusha playing the cymbals*

Dattatreya on the cymbals

Ardha mantapa

The *ardha mantapa* also depicts dancing figures. Sculptures of a musician playing the *veena* seated on an *aasana*, men playing the *dappu*, and figures of female dancers in a variety of poses are present in the *ardha mantapa*. One dancer exhibits a pose with the feet turned inside and the hands left in *dola*. Another dancer represents a similar posture to *gajakriditha karanam* with the left hand raised to a side, and the right hand placed on the thigh. Both the hands are in the *ardhachandra hasta*. Another relief shows a dancer in *recitanikuttikam karanam*. One relief shows a lady with the *chinnakati*, both the hands in the *ardhachandra hasta*, the left placed on the thigh and the right raised to a side. Another relief exhibits a lady in a seated position, with hands above the head, the right hand in *musti hasta* holding the left hand depicting the *suchi hasta*. There is a figure of Krishna dancing on the hood of Kaliya.

Various figures of *yakshas* are also represented. One relief depicts a *yaksha* in the seated position with the right hand placed on the right thigh, and the left hand in *dola* placed on the knee of the left leg, which is stretched out. Sculptures of a *yaksha* in the *mandala sthanaka*, a *yaksha* in *urdhwajanu karanam* holding a musical instrument in the left hand, and another *yaksha* playing the *tambura* are also present.

Antarala

On one of the pillars in the *antarala*, there is a figure of a male dancer standing with feet apart at a distance of one *talam* and the hands are in *recaka*. The *antarala* roof contains panels of female dancers accompanied by male musicians and dancing figures of *yakshas* alternately on the four sides of the roof. However, the exact description of the positions is very difficult as the *antarala* is dark and the figures have been charred. There is a huge sculpture of a *Natya Ganapathi* with four hands displaying the *urdhwajanu karana*. The upper hands hold the *pasa* and the *ankusa*, the lower right hand displays a *modaka* and the left hand holds the *tusk*. This figure is to the right side of the *Garbhagriha*. The left side displays a *Gajasura Samhara* Murthi of Lord Shiva.

Virupanna, being a devotee of Lord Shiva, left no stone unturned to depict the utmost magnificence of the lord. This is perhaps the only temple in Andhra region which depicts so many themes revolving around Lord Shiva. It is sad that such an exquisite temple is left unfinished. Yet, it depicts great architecture in terms of dance which marks it as an important site to understand how dance was patronized in the Vijayanagara times.

Ahobilam

Ahobilam, located in Kurnool district of Andhra Pradesh, is famous for the Nava Narasimha shrines. As the name suggests, Lord Narasimha is the main deity. His nine forms are sanctified in the nine temples and constitute the Nava Narasimha shrines.

Ahobilam Kaifiyat²⁴

The Ahobilam Kaifiyat, which is a part of the Mackenzie's collection, is written by Kasuba Karnam Ramanna²⁵, giving information regarding the temples. The Ahobilam temples received patronage from the Kakatiyas, Reddis and the Vijayanagara kings. The Ahobilam Kaifiyat mentions the epigraphical evidences indicating the contribution of the Vijayanagara kings. An inscription dated 1385–86 A.D. mentions the construction of the *mukha mantapa* in Upper Ahobilam by Harihara II of Vijayanagara²⁶. Another inscription mentions the visit paid by Krishnadevaraya on his way to the conquest of Kalinga. It also mentions the jewellery presented to the Lord by the king along with his titles like *Purva-*

*Dakshina- Paschima Samudradhisvara, Yavana Rajya Sthapanacharya and Gajapathi Vibha, etc.*²⁷

There are also a series of inscriptions mentioned from the time of Sadasiva Raya. An inscription speaks about the plundering of the temple in 1578 A.D., by Ibrahim Qutub Shah and that the temple was under the possession of the Muslims for several years. The same inscription also mentions Satagopaswamy, the disciple of Parankusa Mahamuni and the head of the Ahobilam Mutt. It mentions that he visited Sriranga Raya and requested him to release the temple from the Muslim authority. On the order of Sriranga Raya, Sri Kodaraju Venkataraju and Sri Tirumalaraju, the Telugu Choda chiefs marched against the Muslim forces at Ahobilam and freed the temple from their authority. Later, the plundered temple was renovated²⁸. Few inscriptions from Venkatapati Raya's time mention the different rituals observed in the temple.

Nava Narasimha temples

Divided into lower and upper Ahobilam, the nine forms of Narasimha in the temples are *Jwala Narasimha, Ahobila Narasimha, Mahalola Narasimha, Kroda Narasimha, Karanja Narasimha, Bhargava Narasimha, Yogananda Narasimha, Kshtravata Narasimha* and *Pavana Narasimha*²⁹

Location of the temples³⁰

The *Jwala Narasimha* temple is 10 furlongs to the north east of Garudachalam hill. To the south west from this temple is *Ahobila Narasimha* temple. To the north at a distance of two miles from this point is the *Mahalola Narasimha* temple. Two miles south from this point lies the *Kroda Narasimha* temple. To the north-west at a distance of three furlongs is *Karanja Narasimha* temple. The *Bhargava Narasimha* temple is two furlongs from the *Karanja Narasimha* temple. From this temple, the distance of three furlongs at the west side leads to the *Yogananda Narasimha* temple. To the south west direction from here, at a distance of six furlongs is *Kshtravata Narasimha* temple. To the eastern direction at a distance of one *amada* is *Pavana Narasimha* temple. To the north east of this temple at a distance of ten furlongs is found to be the *Ugrasthambham*, the pillar from which the *avatara* of Lord Narasimha incarnated.



Fig. 13: Route map for the nine narasimha temples

At a distance of eight kilometers from the lower Ahobilam is the upper Ahobilam. These two temples are called *diguva* and *eguva* Ahobilam, respectively. All the temples are built of granite and the super structures with brick and stucco.

Upper Ahobilam temple

This temple is built in the hills where the Bhavanasini river flows. This is the main temple in Upper Ahobilam. It is said to be the place where the Lord has manifested himself as Swayambhu Ugra Narasimha Swamy and killed the demon *Hiranyakashyapa*.

Lower Ahobilam

This temple does not form a part of Nava Narasimha temples. This was later built by the Vijayanagara kings around 1532 A.D. There are inscriptions in the temple which substantiate this fact. An inscription dated 1515 A.D. mentions that Krishnadevaraya visited Ahobilam and gifted jewels to the Lord³¹.

Features of the temple

The temple sculpture is similar to that of Vitthal temple at Hampi. The temple stands on a moulded *adhithana*. Intricate carvings are seen on all the important structures of the

temple. There are two levels of sculptures on the base of the *adhithana*. The lower level carries panels of elephants and horse riders on the *upapitham*. Above this level, are carved reliefs of soldiers. The next level consists of swans. The pillars are well sculpted with *puspapadogias*. The corbels are carved as if the *yakshas* are holding the pillars with their hands. Beside the *yakshas*, are the figures of *Yalis*.

Dancing Figures in Lower and Upper Ahobilam

Upper Ahobilam

A figure of a *yaksha* dancing in *gajakriditha karana* is present on the outer wall of the main *gopura*. The base of the *gopura* contains a sculpture of a female dancer with feet placed similar to *gajakriditha karana*, the left hand in the *kapittha* and the right hand in *ardhachandra*. A miniature carving of a male is present beside this dancer, as if praising her. His left hand is in *katyavalambita hasta*. There are dancing figures on the walls of the *maha mantapa* of the shrine. A panel of the outer wall of the *maha mantapa* depicts a female dancer dancing in ecstasy. Another sculpture depicts Rama freeing Ahalya from the curse and Ahalya emerging as a woman from stone. Ahalya is seen holding the *anjalihasta* above her head. Another sculpture represents a *nartaki* in *urdhwajanu karana* with her right hand in *aralahasta* placed above the head to a side. The *hasta* of the other hand is not clear. On the way to the *garbhagriha*, there is a relief depicting *suka sundari* in *samapada*, and a figure of a male dancer in the *swastika* position. As the temple is located on a hill, the *kalyana mantapa* is constructed on a level higher than the main shrine. On the way to the *kalyana mantapa*, figures of female and male dancers dancing in groups are carved on the side walls of the pathway. Few of them are posing in the *urdhwajanu karana*, few in *baddhacari* and others in *gajakriditha karana*. There are panels depicting *Chenchulakshmi* hunting and *Nartana Krishna* on Kaliya. An interesting feature observed in all the temples is that the attire of Krishna differs from one temple to the other. The attire of the dancers in this temple is simpler without intricate work when compared to the Tadipatri temples. The figure of *Nartana Krishna* here depicts the *urdhwajanu karana* but the leg is raised more above the thigh. With the right hand, he holds the body of the serpent, while the left hand is stretched out.

Kroda Narasimha temple

There are bas reliefs in the *mantapa* of the temple. Some interesting reliefs to note in the *Mantapa* are the ones of the Portuguese. This denotes trade relations that existed between the Vijayanagara kings and the Portuguese. One pillar depicts a figure of a male Portuguese carrying a *danda* in hand. A rural folk playing the *mridangam* is shown on another pillar. This *mridangam* is different from the other *mridangams* seen in other temples of Vijayanagara. A *darpana sundari* is seen on another pillar.

On the way to this temple, sculptures of dancers and musicians are carved on random pillars, which are not clear at present. There is a relief of *Nartana Krishna* holding butter in his left hand, with feet similar to *gajakriditha karana*. The right hand is in *katyavalambita hasta*. Another panel shows a female dancer dancing in front of the king depicting the *urdhwajanu karana* (Fig.14). She is accompanied with musical instruments such as the cymbals, *mridangam* and the *tambura*. Beside this panel, two female dancers are carved in *gajakriditha karana*. The costume is different from the costumes seen in the other panels. There is also a bas relief probably showing a royal lady holding the *suchi hasta*.

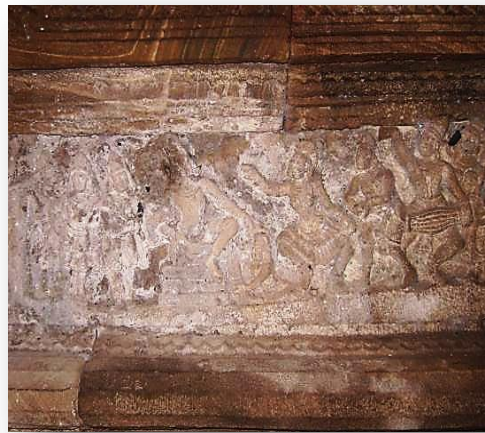


Fig. 14: Dancer in the *urdhwajanu karana* – Kroda Narasimha temple, Ahobilam

Lower Ahobilam – *Ranga mantapa*

The *ranga mantapa* has beautiful life size dance sculptures similar to those seen in the Vitthal temple at Hampi. Some of the important ones include, (a) Man playing on the *mridangam*. The feet are in the turned out position, (b) Man with cymbals in his hands. The

feet are in *samapada*, (c) Man with a *tambura* in his hand as if proceeding for *bhajan*. The feet are in *samapada*, (d) Man playing on *mridangam*. The *mridangam* is smaller and more intricately carved. The feet are in turned out position, and (e) Female dancer with flowers in her hands. The feet are in the turned out position as if ready to start the *puspanjali*.

There are also statues of Krishnadevaraya, Timmarusu, a *dhanurdhari*, Hanuman and Devi. The costumes and ornaments depict the styles of those days. Unlike the other figures and bas reliefs seen in the temple, these particular sculptures are more intricate, fine and stylish. On the outer walls of the *garbhagriha*, there is a panel depicting celestials dancing.

Apart from these figures, there are bas reliefs of musicians and dancers in the sub *mantapas* of the *ranga mantapa*. One relief shows a musician playing the trumpet. There is a relief of *Nartana Krishna* dancing, carved in such a way that it gives an impression that he is holding the base of the pillars in the *ranga mantapa*. The feet are in the *samapada*, the left hand is placed in *ardhachandra* on the thigh. With the right hand, he holds the pillars of the *ranga mantapa*. There is also a relief of a dancer with feet in turned out position holding the *madhupatra*. She depicts the *suchi hasta* with the left. The stance indicates as if she is asking whether to serve *madhuvu* or not. Her costume is similar to the short skirts noticed in the Gorontla temple.

Kalyana mantapa

The *kalyana mantapa* is to the southern side of the temple. The base of the *kalyana mantapa* has bas reliefs of male musicians playing the *dappu*, trumpet, *veena*, etc. All are in dance stances while playing the instruments. The *dappu* dancer is in a stance of *baddha cari* and the rest are in *gajakridktha karana*. The most interesting panel here is the panel with one female dancer dancing to the accompaniment of the orchestra. The dancer is in the *vishnukranta karana* (one foot stretched forward, and hands in *recita*) with her left leg raised above her head (Fig. 15). The two hands are in *dola*. To her right is a *mridangist* playing, and to her left is another with bells in his hands, the left hand kept near the raised leg of the dancer and the right hand parallel below. It looks as if the dancer is attempting to touch the bells with her raised leg. This denotes the acrobatic feats the dancers used to perform as part of the dance movements.



Fig. 15: Dancer in the *vishnukranta karana* – *Kalyana mantapa*, Diguva Ahobilam

There are two *mantapas* on either side of the main *gopura* which have interesting reliefs. The left one is referred by the local people as the *uyyalamantapa* and the right one as *Mrtyungrahanavmantapa*. There is no evidence as to why exactly these *mantapas* were built for.

Uyyala mantapa

There is a bas relief of a shy woman on one of the pillars. She holds the left hand *patakahasta* while covering her breast, and with the right hand she holds the *ardhachandra hasta* placed on her right thigh. The feet are in *samapada*, but turned out to one side. Another pillar carries a relief of a *sukasundari* in *samapada*. There are two reliefs of *Nartana Krishna*. In one relief, he is in the *mandala sthanaka*³² holding butter in his hand and rests his foot down. The other is in *urdhwajanu karana*.

Mrtyungrahana mantapa

There are a number of interesting dancing figures seen in this *mantapa*. Though the purpose of this *mantapa* is unknown, many sculptures of dance and musical instruments are depicted on the pillars. It might be possible that this *mantapa* was used for dance and music. One relief shows a dancer in the *mandala sthanaka* and the hands in *dola*. The hairdo is different for this dancer, tied as a bun completely to a side. It resembles the Mohini attam style of dressing more closely. There is also a figure of a *darpanasundari* completing her toilette. There are figures of rural folk playing the *dappu* on two pillars. Both are in *samapada*. There is a statue of a male dancer with a bowl in his hand. The feet are in turned out position and the left hand is in *ardhachandra hasta* placed on the thigh. Two carvings of

male *mridangists* can also be seen, with feet turned out in both the reliefs. What is interesting here is the instruments. While in one the regular *mridangam* is seen, the other looks similar to that of a *maddela*. A variety of instruments are depicted in these sculptures. Another pillar shows a male musician playing a trumpet, but a shorter one when compared to the figure of the musician in the *ranga mantapa*. There are two figures of male acrobats in feet turned out position. They represent stances of getting ready for a fight, probably *malla yuddham*.

Mantapas on the way to Upper Ahobilam

Raghupati mantapa

The pillars in the Raghupati *mantapa* also carry few dancing reliefs. There is a figure of a *chamara purusha* on a pillar with the feet in *kuncita*. This is unlike all other figures of *chamara purushas* depicting the *gajakriditha karana*. There is an interesting figure of a *naga*, with the feet turned inside and the knees touch each other. Sculptures of a clown and a *nartaka* playing the cymbals are also present, which are carved as if bending down to look at the feet of the dancer and playing accordingly.

Yenugula mantapa

There is a figure of a *rishi* in *samapada*, but with a gap between his feet. With the right hand, he holds the *kamandala* and the left hand is in *samdamsa hasta*. There is also a figure of Arjuna aiming at the *matsyayantra*. Apart from these, there are also sculptures depicting the Nava Narasimha incarnations and other forms of Vishnu.

Srisailam

The temple of Srisailam, a popular Shaivaite pilgrim centre, is situated in the Nandikotkur Taluq of Kurnool district of Andhra Pradesh. The presiding deity is Lord Mallikarjuna. It is one of the self emanated (*svayambhu*) lingas in the country. The temple of Goddess Bhramamba, consort of Lord Mallikarjuna, is one of the principal *shakthipeethas* among the eighteen *shakthipeethas* in the country. The temple is located in midst of the Nallamala ranges, on the right bank of River Krishna on the Srigiri *Parvata*. Four other temples are considered as gateways to Srisailam. They are *Tripurantakam* in the east,

Alampur in the west, *Umamaheswaram* in the north, and *Siddhavatam* in the south³³. Srisailam temple has a long history of patronage by various kings in Andhra. The Ikshavakus, Pallavas, Vishnukundinas, Rashtrakutas, Kadambas, Chalukyas, Kakatiyas, Reddis and the Vijayanagara kings have extended their services to the temple from time to time³⁴. The Vijayanagara kings made Srisailam as one of their main provinces after they conquered this region from the Reddis.

The Srisailam–Tripurantakam area was always the bone of contention between the Vijayanagara and the Reddi kings. However, Bukka I conquered the area in 1363-64 A.D., and entrusted the service of the temple to the chiefs of the Ravela family³⁵.

Harihara II contributed in building the *mukha mantapa* of the temple and also in making additions to the existing *mantapa* of the southern *Gopura*. His wife, Vithalamba, contributed grants for the construction of the steps leading to Patalaganga³⁶.

Inscriptions from 1457 and 1458 A.D. in the temple mention Praudhadevaraya appointing female servants for services of the lord³⁷. Whether they were the dancers or not is not known. However, keeping in mind the various rituals associated with dance in the temple, it can be said that these servants might have been experts in the field of dance and music, and their service included dance and music activities in the temple. Inscriptions in the temple also mention the visit of Saluva Vira Narasimha Raya and paying homage to the Lord. *Mahamandaleswara* Parvatayya of this family visited the temple and made contributions of lands, gardens and buildings to the temple in 1468 A.D.³⁸. In the year 1485 A.D. Saluva Pdamallaparaju gifted a tank to the temple³⁹. These people might have been high rank officers or chieftains of provinces during the Vijayanagara rule.

Srisailam temple received extensive patronage during the reign of Krishnadevaraya. He visited the temple after conquering Kondavidu from the Gajapatis. The *prakara* walls of the temple were built during his time. The officers and other personnel of his court also contributed benefactions to the temple⁴⁰.

After the fall of the Vijayanagara rulers, the temple suffered repercussions due to the outcome of wars with the Muslim rulers over the region. However, after the visit of Shivaji, the Maratha ruler, the temple was again restored and protected. Shivaji left a contingent of

soldiers to protect the temple. Today, the Srisailam temples are under the supervision of the Puspagiri Matha⁴¹.

Features of the temple

The temple is located on the top of the Srigiri hill. The Mallikarjuna Temple is at the northern side and the Bhramaramba temple is at the west of the temple complex. The complex is surrounded by four *prakaras*, whose walls are built with huge blocks of granite. The walls stand on a plain base below and comprise of a row of stones with the tips averted out at the end. The space between the base and the stones contains sculptures. The first row contains panels of elephants, the second has warriors on horses, the third contains dance and hunting scenes and the fourth and fifth rows have various stories based on Shaivism.

Dancing figures in the temple

Sculptures on the outer walls of the *Prakara*

The *prakara* walls predominantly depict figures of Lord Shiva in dance. There are pictures of *ganas*, Bhringi, other female and male dancers, and musicians. The new renovations and barricades built around these walls have covered most of the sculptures, making them inaccessible to watch. Only few can be noticed. In addition, the walls have been prone to weather deterioration and the sculptures are not clearly seen.

South *Prakara*

There is a panel depicting Bhringi dancing, with three legs and two hands (Fig. 16). Lord Shiva and Parvathi are seated on a bull beside him with two men behind them, one holding the *chatram* and the other holding a *kamandala*. To the right of Bhringi is a *gana* and an unknown person in *anjali hasta*. However, it is not clear whether the person next to the *gana* is *Nandi* or someone else. To the extreme right is a *rishi* with his left hand placed on the thigh in *ardhachandra* and his right kept near the chest.



Fig. 16: Dance of Bhiringi– South *prakara*, Srisailem temple

The position of *Bhiringi* is interesting. While two legs are in the *gajakriditha karana*, with the third leg, he assumes the *bhujangancita karana* (the feet in *bhujangatraista*, the hands in wavy and *recaka* movements). In his right hand, he is seen holding a *tambura*. Another relief shows *Ganesha* playing the flute. He is standing with the left leg straight and the right slightly bent, outward at a distance of one *tala*. He has four hands, with the upper hands holding the *pasa* and the *parasu* and with the lower hands, he plays the flute. There is another figure of a dancing *Ganesha* in the *bhujantrasta recita karana*. He has four hands - the upper hands hold the *pasa* and the *parasu* while the lower right is in *abhaya hasta* and the lower left in *kari hasta* before the chest. Next to him, to one side is a woman playing the *mridangam* and on the other side is a woman standing with her right hand raised, in *samapada*.

Another panel consists of a female musician playing the trumpet. There are two panels of the same posture, facing each other. Another figure is of a juggler with the knees turned in, head tilted to a side, hands kept on the sides, with the wrists turned out. There is another sculpture of a *gana* dancing with a *danda* in his right hand, and the left hand is raised. He is in a posture similar to the *gajakriditha karana*. There are very interesting panels of *Nataraja* on the south wall. One panel depicts the *tandava* of Lord Shiva, in the *bhujangatrasta recita karana*, accompanied by a musician playing the *dolu*.

East *Prakara*

The east *prakara* wall consists of sculptures depicting musicians and dancers. These sculptures are similar to those in Hazare Ramaswami temple at Hampi. There are five rows of panels, and the sculptures of dancers and musicians are present on the fourth and the fifth rows. These panels depict figures of male musicians playing a variety of instruments like the *mridangam*, *talas*, *bheri*, *veena* and the trumpet.

In the fifth row, there is a panel of Shiva and Parvathi witnessing the dance of a *gana*. On another panel, the dancing figure of Bhringi is sculpted. The same row contains a figure of *Chaturbhuja Nataraja*. There is also a panel depicting a male musician playing the *mridangam* and another male dancer observing the *lalatatilka karanam* (the leg raised and bent from the back over the head as if to make a mark on the forehead with the big toe). Above this, a relief of a *Dhanurdhari* in *urdhwajanu karanam* is present. The fourth row depicts a sculpture of *Nataraja* in *bhujantrasta recita karanam* dancing on the *apasmara purusha*. He is holding *damaru* and *agni* in his upper right and left hands, respectively. He is accompanied by a *gana* on *mridangam*. Next to this sculpture is a statue of Mahishasura mardini.

There are no dancing figures on the north and the west *prakaras*. The north *prakara* contains iconic figures of divinities. The west *prakara* is simple. It has only two dancers performing the *kolatam* near the doorway. The walls are simple and the super structure is fallen down.

Dancing figures on the base of entrances to the shrines

The base of the doorway of the eastern porch of the *mukha mantapa* contains few dancing figures. They are:

1. *Dwarapalaka* standing in *swastika* position. The left hand is in *ardhachandra* placed on the thigh and the right hand is in *katyavalambita*.
2. Male dancer standing in *mandala sthanaka* playing the cymbals.
3. Female dancer with feet turned out and hands in *recaka*.
4. Woman playing the *mridangam*.
5. Woman playing the cymbals with feet in turned out position.

6. Two female dancers holding each other's hands.
7. Female dancer playing the *mridangam*.
8. Female dancers performing the *kolatam*.
9. Female dancer in *mandala sthanaka* with the left hand in *ardhachandra hasta* placed on the thigh and the right hand raised above the head.
10. Male musician with a trumpet.
11. Male musician with a *damaru*.

Conclusion

Though there are depictions of sculptures in the *marga* category, the dance sculptures seen here are close to many of the *desi* movements mentioned in *Sangeeta Suryodayam*. Most of the sculptures depict characters from Shiva mythology which are not seen in other temples. The sculptures are more of the rural folk and simple in design, but depict intricate and vigorous movements. It is possible that the sculptures might have been taken from the *Veera Shaiva* practices of the times, as these practices are depicted in the sculptures dominantly. Hence, more of *desi* movements could be identified. The identifications and interpretations drawn from these sculptures are mentioned in Part B of the chapter.

Tirupati

Tirupati is one of the most sacred centers of South India. The seven hills of Tirumala are the abode of Lord Venkateswara. This temple received continuous devoted attention of the Vijayanagara kings. There are numerous inscriptions mentioning the benefactions made by the Vijayanagara dynasty to Tirumala temple. However, due to security reasons, access to documentation of dance figures could not be obtained. Hence, this research cites information obtained from different publications of the Tirumala Tirupati Devasthanams and tries to mention the few sources available.

The major source referenced and studied for identification of dance sculptures is Dr.N. Ramesan's work on the Tirumala Temple published by the T.T.D. Publications Department, Tirupati. This source has photographs of the precincts of the inner temple on a large scale, and hence is taken up for study. However, T.T.D publications mention

inscriptions describing dance and about the dancers attached to the temple. More details of these are given in the fifth chapter of this thesis.

Dancing figures in the temple.

Due to the inaccessability for documentation of the temple sculptures, the research does not describe all the dancing figures present in the temple. An analysis of the dance movements is carried out in this present research work while referring to the already published plates of the dancing figures. The author, N. Rameshan does not go into the description and hence the following is done based on the photos available in the book.

Plates⁴² as mentioned

1. Plate 4 – shows a pillar of the temple with the figure of a *yali*. To the sides are bas reliefs. The topmost one shows Vishnu in the posture similar to the *gajakriditha karana*. The hands are left in *dola*.
2. Plate 12 (e) – shows a female dancer with feet in *samapada*, but kept at a distance. The hands are kept above the head in *musti hasta*.
3. Plate 12 (j) - shows a person with a crown, probably a *deva purusha* with feet in *samapada*, turned inside while the knees are touching each other. The hands are in *dola*.
4. Plate 14 – shows a bas relief of Krishna dancing on the hood of *Kaliya*. He is depicting the *urdhwajanu karana*.
5. Plate 18 – depicts a female dancer. She is in *samapada* while holding a flower in the right hand. The left hand is in *katyavalambita*. Near her feet are two reliefs of *rishis* on each side who seem to be smitten by her beauty.
6. Plate 31- depicts Hanuman in *anjalihasta*.
7. Plate 45 (a) – depicts a male dancer with a *dappu*
8. Plate 64 (d) – depicts a *yaksha* playing the flute. He poses the *ancitabheda* with the left foot, and the right foot in *sama*.
9. Plate 65 (a) – depicts a female dancer seated. The left hand is placed on the thigh, with the right, she depicts the *kapittha hasta*.
10. Plate 65 (b) – shows a dancing couple. The left dancer poses in the *gajakriditha karanam* and the right dancer poses the *urdhwajanu karanam* with the feet. The hands hold some property which is not clear.

11. Plate (65) – shows another female dancer seated on the floor with both the legs turned out and joined at the heels. The left hand is in *katyavalambita* and the right hand is in *kapittha*.
12. Plate 82 (a) – shows a female dancer performing the *lalatatilaka karana*. While doing the *karana*, she holds her left leg toe with her right hand. The left hand is in a *hasta* similar to *samdamsa hasta*.
13. Plate 82 (b) – shows a dancer with feet turned out at a distance of one *tala*. The hands are in *samdamsa hasta*, left kept at a level of the head and looking towards it, and the right placed near the waist.
14. Plate 82 (c) – shows a male *dappu* dancer
15. Plate 82 (d) – shows a lady *mridangist* with feet turned apart in *samapada*

Out of the very limited information available on dancing figures, it was not possible to analyse whether the dancing figures depicted a movement pattern or what exactly is the speciality of the dancing figures. But, the inscriptions present in the temple do mention information about different dancers and their services to the temple. Hence, the inscriptions form a major source for the study in this temple rather than the dance sculptures.

Kalahasti temple

Kalahasti is a temple town located in Chittoor district of Andhra Pradesh. This is one of the famous Shiva temples in South India, and is said to be the site where Kannappa, one of the 63 Saivite *Nayanars*, was ready to offer his last remaining eye to cover the blood flowing from the Shiva linga before Lord Shiva stopped him and granted him salvation. Sri Kalahasti temple, situated 36 km away from Tirupati is famous for its *Vayulinga*, which is the only shrine of the god of wind in India. Constructed in the 12th century by the Chola king, Rajendra Chola, Vayu is incarnated as Lord Shiva and worshipped as Kalahasteswara⁴³.

The Vijayanagara king Krishnadevaraya had built a 100 pillared *Mantapa* at Kalahasti. King Achyutraya had his coronation done here. Inscriptions speak about the benefactions made to the temple by Krishnadevaraya and Achyutadevaraya.

Features of the temple

This temple is one of the most impressive Siva temples in India. It features an enormous, ancient *gopuram* (tower) over the main gate. The tower is 36.5 m high. The entire temple is carved out of a side of a huge stone hill. First built by the Pallava rulers, it was later renovated by the Chola kings. Further additions were made by the Vijayanagara kings. The most outstanding contribution to the temple is the 100 pillared *mantapa* built by Krishnadevaraya in 1516 A.D.⁴⁴.

Dancing figures in the temple

There was limited access to photography and documentation in the temple. Given below are few descriptions of the dancing figures present in the *mantapa* adjacent to the main entrance *gopura* which were accessible for documentation.

The *mantapa* is a pillared hall with bas reliefs. One relief shows a *chamaradharini* in the *recaka* hand gesture while the feet are in *mandala sthanaka*. Another relief is of the dancing Krishna on the hood of Kaliya, in *urdhawjanu karanam*. There is a relief depicting two *kolatam* dancers with their backs to each other, in *baddha cari* movement. Next is a relief depicting Krishna with four arms, in the *swastika* position, and playing the flute. Another relief shows a *naga* dancing in *mandala sthanaka*. A very interesting figure of a dancer seen here is where she performs the *vrishcika karanam* (the two hands to be bent over the shoulders, and a leg bent and turned towards the back). However, the *hasta* of the dancer is not clear as the original composure of the relief has been damaged by the addition of new layers of paints. There is a representation of a *yaksha* with a *danda* in the left hand and the right hand in *dola*, with the feet performing the *urdhwajanu karanam*.

The costumes of the female dancers vary. However, a detailed study is difficult as the pillars have been dabbed with lime stone and paint. Photography was allowed only in this section. However, further research in future could throw light on many of the dancing figures present in the 100 pillared *mantapa* of the temple.

An attempt has been made to majorly record and document the dancing figures. However, the temples of Tirupati and Kalahasti need much more documentation. Further research into these temples would throw light on many more movement patterns of dance.

Part B

Part B of the chapter discusses the sculptures which were correlated to the categories of *caris*, *sthanakas* and *utplutya karanas* mentioned in the treatise of *Sangeeta Suryodayam*. This would help to understand whether the movement patterns were continuing from the earlier times or not. It also sheds light on whether any new additions in the dance treatises of the times were reflected in the sculptures or not.

In this context, two important points need to be mentioned. One, that certain dance sculptures reflected exactly the definitions given in the treatise and two, there are also sculptures, which though do not exactly reflect the given definition of a movement, closely resemble the finishing movement or sometimes the movement in the process of its execution. There are around forty sculptures identified in this context. However, as many variations were present, the sculptures bearing very close resemblance to the definitions mentioned are only considered for this study and mentioned below. Since a detailed description along with the original *slokas* of *Sangeeta Suryodayam* are already mentioned in the third chapter of the thesis, only the names and the category are mentioned here with reference to the pages where the originals are present in the previous chapter.

For the interpretation, the movements of *karanas*, *caris* and *sthanakas* are taken from *Sangeeta Suryodayam* and compared with the dance sculptures found in the Vijayanagara temples. The following are the *utplutya karanas* found to be the closest to the definition of the respective *karanas* named against the photograph.

1. *Ancitam* (*Utplutya karanam- 1*, *Nrttadhyaya- Sangeeta Suryodayam*, see page 115, chapter 3 of thesis)

/



Fig. 17: *Ancitam*

This figure from the temple of Lepakshi represents the movement of *ancitam*. The sculpture seems to be frozen while the dancer is taking a jump and then she lands on *ancitam*. This movement can be identified as the *ancitam utplutya karanam* as the right foot is seen with the heel turning outwards indicating the finish of the movement in *ancitam*.

2. *Antarlagam* (*Utplutya karanam*- 8- *Nrittadhyaya*- *Sangeeta Suryodayam*, see page 116, chapter 3 of thesis)



Fig. 18: *Antarlagam*

The above figure is a very close representation of the *utplyuta karana*, *Antaralagam*. The two dancers here turn outwards with their stomach facing towards the sky (as per the definition of *antaralagam*). However, the head is not clearly touching the hips as the dancers are in movement. The dancers are holding each other's legs to enable the rolling movement in dance. It represents the movement in action.

3. *Darpasaranam* and *Jalasayi*

Darpasaranam (Utplutya karanam-12, Nrytyadhyaya- SangeetaSuryodayam, see page 117, chapter 3 of thesis)

Jalasayi (Utplutya karanam- 13, Nrttadhyaya, Sangeeta Suryodayam, see page 117, chapter 3 of thesis)



Fig. 19: *Darpasaranam* and *Jalasayi*

This sculpture, seen on the pillars of the Gorontla temple, bears close resemblance to two of the *utplutya karanas*, *Darpasaranam* and *Jalasayi*. Depicting both the *karanas*, the figure is in the reclining posture. This *karana* might have been used to show movements of *sayanam*, relaxation, etc.

4. *Ucitabhramari* (Utplutya Karanam- 30, Nrttadhyaya- Sangeeta Suryodayam, see page 121, chapter 3 of thesis)



Fig. 20: *Ucita bhramari*

The above figures represent the movement of the *karana*, *Ucita bhramari*, wherein the dancer takes a round, and ends the movement while touching the foot to the head. However, there is no mention whether the movement ends in the sitting or standing position,

but we can see variants of the same movement. The first two figures are from the temple of Srisailam engraved on the *prakara* walls and the other is from the temple of Gorontla.

5. *Samapadancitam* (Utplutya karanam- 33, Nrttadhyaya- Sangeeta Suryodayam, see page 122, chapter 3 of thesis)



Fig. 21: *Samapadancitam*

This figure from the Natya mantapa of Lepakshi depicts the *karana Samapandicitam*. The sculpture shows the dancer in movement wherein the dancer is ready to take the jump while bending the shoulder towards the ground.

6. *Dandapramanancitam* (Utplutya karanam-4, Nrttadhyaya- Sangeeta Suryodayam, see page 115, chapter 3 of thesis)



Fig. 22: *Dandapramanancitam*

This *kolatam* figure from the Chinta Venkataramana temple, Tadipatri is close to the definition of the *karana Dandapramanancitam* as defined in *Sangeeta Suryodayam*.

In the above panel, the left dancer's movement is like that of taking an *utplavanam* and the right dancer has finished taking the movement and landed on the ground. This is another form of the movement pattern observed which is close to *Dandapramanancitam*.

7. *Tiryakswastikam* (Utplutya karanam- 23, Nrttadhyaya- Sangeeta Suryodayam, see page 120, chapter 3 of thesis)



Fig. 23: *Tiryakswastikam*

Both the above figures represent movements of the *karana*, *tiryakswastikam* closely. While the figure on the left depicts the movement of the head in *bhramari*, the figure on the right shows the finished movement of *tiryakswastikam* where the dancer has turned her feet to sides and the hands are let loose in the air. The movement pattern when closely observed represents movements of intoxication, swoon and dizziness and *tiyakswastikam* is performed to denote these movements.

8. *Tiryagancitam* (Utplutya karanam-21 Nrttadhyaya- Sangeeta Suryodayam, see page 119, chapter 3 of thesis)



Fig. 24: *Tiryagancitam*

The above picture shows a miniature panel of dancers and musicians sculpted on the base of the stone chariot of the Chinta Venkataramana temple. The dancer at the right can be seen in the *tiryagancita karana*, wherein his feet have finished the movement in *kuncitam*. The position of his feet indicate a jump taken and landing on the ground. This is close to the above *karana*.

9. *Bhairavancitam* (*Utplutya karanam-3: Nrtyadhyaya- Sangeeta Suryodayam*, see page 115, chapter 3 of thesis)



Fig. 25: *Bhairavancitam*

The above sculpture is seen on the second level stairs of the Mahanavami Dibba at Hampi. The dancer to the right of the middle dancer, depicts the *Bhairavancita karana* very closely. She is placing her foot on the other thigh which is clearly noticed when compared to the dancer in the middle. This sculpture may be denoting the start of the *karana*.

This movement is also similar to the *cari*, *Suci* (see page 133, chaptee 3 of thesis).

Sthanakas

1. *Samhatam* (*sthanakam- 4-Nrtyadhyaya- Sangeeta Suryodayam*, see page 136, chapter 3 of thesis)



Fig. 26: *Samhatam*

The above posture of the dancer seen in the *mukhamantapa* of Diguva Ahobilam bears a close resemblance to the *samhata sthanakam*.

2. *Gaarudam*- (*sthanakam*- 20-Nrttadhyaya- *Sangeeta Suryodayam*, see page 139, chapter 3 of thesis)



Fig. 27: *Gaarudam*

These two figures from the Kadalekalu Ganesa temple in Hampi and Lepakshi temple respectively, depict the movement pattern of *Gaarudam sthanakam*, with the knee facing upwards and the foot placed on the ground in *sama*, according to the definition.

3. *Khandasuci* - (*sthanakam*- 16-*Nrttadhyaya*- *Sangeeta Suryodayam*, see page 138, chapter 3 of thesis)



Fig. 28: *Khandasuci*

The above two sculptures portray the *Khandasuci sthanakam*. One leg is turned outwards and stretched forward. The sculptures are from the Bugga Ramalingewara temple (left) and Lepakshi temple (right), respectively.

4. *Kurmasanam* - (*sthanakam*- 21- *Nrttadhyaya*- *Sangeeta Suryodayam*, see page 139, chapter 3 of thesis)

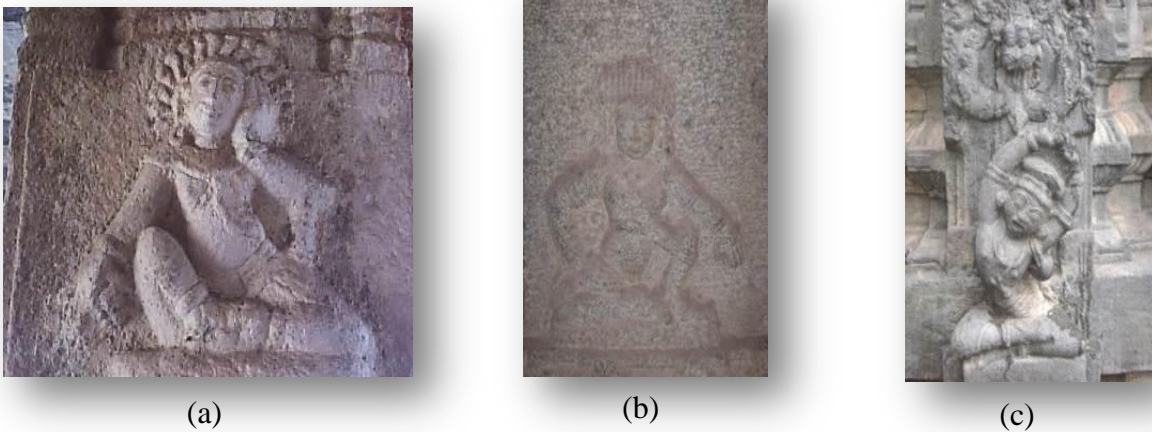


Fig. 29: *Kurmasanam*

The definition of the *sthanaka* mentions placing the knee and the heel on the ground. This posture is seen in the above sculptures. However, there are variations of postures in the

same. The above sculptures (a) and (b) from the Krishna temple and the Anantasayana temple of Hampi respectively depict the sitting position, which is slightly varied from the sculpture (c) seen in the Bugga Ramalingeswara temple. All these seem to be the variation of *kurmasana*.

5. *Samapadam* (*sthanakam* – 5- *Nrttadhyaya- Sangeeta Suryodayam*, see page 136, chapter 3 of thesis)



Fig. 30: *Samapadam*

The above sculpture from the temple of Ramalingeswara temple at Tadipatri depicts the *samapada* wherein the feet are at a distance close to one *vitasti* and the body in the natural position.

6. *Ekapadam* (*sthanakam* -6 - *Nrttadhyaya- Sangeeta Suryodayam*, see page 136, chapter 3 of thesis)



Fig. 31: *Ekapadam*

The above sculpture from the Ahobilam temple depicts the *Ekapada sthanakam* closely, wherein the right foot of the dancers is seen in the *sama* position and the left foot closely drawn towards the right foot. This sculpture may also be taken as the dancer is in the process of forming the *Ekapada sthanakam*.

7. *Madalasam* (*sthankam* – 2- extra *sthanakas*- *Nrttadhyaya*- *Sangeeta Suryodayam*, see page 140, chapter 3 of thesis)



Fig. 32: *Madalasam*

The above picture from the *prakara* wall of Srisailam depicts the posture of *madalasam*, with the position of the feet corresponds to the definition and the head turned to a side.

8. *Nagabandham* (*sthanakam* – 22 - *Nrttadhyaya*- *Sangeeta Suryodayam*, see page 140, chapter 3 of thesis)



Fig. 33: *Nagabandham*

There are two postures depicting the *sthanakam* of *nagabandham*. The middle figure of the *yaksha* sculpted in the panel of the first sculpture from Lepakshi depicts his right shank placed over the left leg. The second sculpture is from the Anantasayana temple of Hampi, which also depicts the shank placed on the other one, but with a slight variation of the knee raised upwards. This could be one of the variations of depicting the *nagabandham*.

9. *Nandhyavartam* (*sthanakam* – 3 -*Nrttadhyaya- Sangeeta Suryodayam*, see page 135, chapter 3 of thesis)



Fig. 34: *Nandhyavartam*

The above sculpture from one of the *mantapa* of Diguva Ahobilam temple depicts the posture of *nandhyavarta sthanakam*. The dancer's feet are separated indicating a distance between them.

10. *Shaivam* (*sthanakam* – 19- *Nrttadhyaya- Sangeeta Suryodayam*, see page 137, chapter 3 of thesis)



Fig. 35: *Shaivam*

This sculpture of a *nartaka* is from the Pushkarini Street in the capital city of Hampi (Fig. 34). This depicts the movement of both the feet drawn together which closely resemble the definition of the *sthanaka*, *Shaivam*.

11. *Strastaalasam* (*Sthanakam* – 6 – *extra sthanakam* - *Nrittadhyaya- Sangeeta Suryodayam*, see page 141, chapter 3 of thesis)



Fig. 36: *Strastaalasam*

The above sculpture depicts as if the dancer has just finished the movement of taking a round and positioning herself in the *strastalasa sthanaka*. The sculpture, when observed closely, shows that the hand is positioned as if just finished the round and stopped in mid-air. The flow of the costume into the air also indicates the same. This sculpture is from the mantapa of Diguva Ahobilam.

12. *Vardhamaanakam* (*Sthanakam* – 2 - *Nrttadhyaya- Sangeeta Suryodayam*, see page 135, chapter 3 of thesis)



Fig. 37: *Vardhamaanakam*

The above sculpture from the Chinta Venkataramana temple is one example for *Vardhamaanakam*. The feet of all the three, namely the dancer and the two musicians, are in similar position of the definition mentioned for *Vardhamaanakam*.

13. *Vimuktam* (*sthanakam*- 9- *extra sthanakam*- *Nrttadhyaya*- *Sangeeta Suryodayam*, see page 142, chapter 3 of thesis)



Fig. 38: *Vimuktam*

The above sculpture is from the *mahamantapa* of the Anatasayana temple in Hampi. This bears a close semblance to the above said definition. However, the sculpture present here depicts the side movement in the posture which may be slightly varied if seen from the front.

14. *Vishkambham* (*sthanakam* – 4- *extra sthanakam* - *Nrttadhyaya*- *Sangeeta Suryodayam*, see page 141, chapter 3 of thesis)



Fig. 39: *Vishkambham*

The above seen sculpture is from the Vitthal temple of Hampi. The dancer here is spreading out his arms and legs. This bears a close semblance to the definition of *Vishkambham*.

15. *Vrishabhasanam* - (*sthanakam* – 23 - *Nrttadhyaya- Sangeeta Suryodayam*, see page 140, chapter 3 of thesis)



Fig. 40: *Vrishabhasanam*

The above sculptures are from the temples of Anantasayana and Kadalekalu Ganesa of Hampi, respectively. Here, the dancers' knees are placed on the ground and the body is in *saushtava* position. In the first sculpture, the *saushtava* position is not very clearly seen, whereas in the second sculpture, the body is in *saushtava*, but bent backwards a little. This might be the movement which is performed by the dancer after assuming the *vrishbhasanam*.

16. *Kraantam* - (*sthanakam* – 3- *extrasthanakam* - *Nrttadhyaya- Sangeeta Suryodayam*, see page 141, chapter 3 of thesis)



Fig. 41: *Kraantam*

The above sculpture is from the mahamantapa of Diguva Ahobilam. This closely depicts the definition of *Kraantam*, wherein the hand of the dancer is placed on the chin, and the head touches the shoulder and it is as if expressing grief. The expression on the dancer's face too can be noticed.

The above are few of the sculptures corresponding to the definitions of *sthanakas* mentioned in *Sangeeta Suryodayam*.

Caris

Caris in actuality describe the movement of the leg in a particular fashion. When it comes to the correlation of the dance sculptures with the *caris*, the sculptures depicting the finished movement of the *cari* are only taken up, as it is not possible to compare the execution of the movement with the frozen sculptures. Hence, very few sculptures could be identified in this category.

The following are the *bhaumi caris*.

1. *Radhacakram* - (*cari- 1- Nrtyadhyaya- Sangeeta Suryodayam*, see page 123-124, chapter 3 of thesis)



Fig. 42: *Radhacakram*

The above sculpture from the temple in Gorontla depicts the *cari*, *radhachakram*. In this relief, the dancer in the middle is stretching his legs outwards. The distance between his feet is equal depicting a square shape. Hence, this representation closely resembles *radhachakram*.

2. *Tiryagmukham* - (*cari*- 4- *Nrttadhyaya*- *Sangeeta Suryodayam*, see page 124, chapter 3 of thesis)



(a)



(b)

Fig. 43: *Tiryagmukham*

The above two sculptures are close to the movement of *Tiryagmukham* but with slight variations. In the first sculpture (a), which is from the *natya mantapa* of Lepakshi, the definition of this *cari* of the feet turned out and hitting the ground, the representation of the movement in execution is evident. The second sculpture (b), which is also from the southern *prakara mantapa* of Lepakshi also looks close to the finishing movement.

3. *Langhajhanganancitam* (*cari*-21 - *Nrttadhyaya*- *Sangeeta Suryodayam*, see page 128, chapter 3 of thesis)



(a)



(b)

Fig. 44: *Langhajhanganancitam*

The first picture (a) depicts the dance sculpture from the temple of Kalahasti. The second is from the *natyamantapa* of Lepakshi. In the *khandasuci* position, one leg is stretched out, when the stretched out leg is raised, the movement comes very close to the posture depicted in the above two sculptures. Both the sculptures also show movements as if they are ready to take a jump, depicting the *cari*, *langhajanghancitam*.

4. *Taladarshini* - (*cari* – 27 - *Nrttadhyaya*- *Sangeeta Suryodayam*, see page 129, chapter 3 of thesis)



Fig. 45: *Taladarshini*

The above two sculptures are close to this movement as the feet are in *samhata sthanakam* and the distance between them measures about one *tala*. The hands are also kept in the same distance. Hence, the sculptures can be said to depict the *Taladarshini cari*. The first sculpture is from the Krishna temple, Hampi, and the second one is on the south *prakara* wall of the Kadiri temple.

5. *Sarikam* (*cari* – 30- *Nrttadhyaya*- *Sangeeta Suryodayam*, see page 130, chapter 3 of thesis)



Fig. 46: *Sarikam*

This sculpture is from the *kalyana mantapa* of Vitthal temple. The dancer is accompanied by a musician. When the movement of the dancer is observed closely, it depicts as if the dancer is dancing while hitting his toes (forepart) on the ground, or finishing the movement by hitting the forepart of his leg. This is close to the *cari*, *Sarikam*.

Aakaasiki caris

1. *Ullola* (*cari* – 19- *Nrttadhyaya- Sangeeta Suryodayam*, see page 135, chapter 3 of thesis)



Fig. 47: *Ullola*

The sculpture present on the entrance of the Hazare Rama temple Hampi, falls into this movement pattern. The execution of the *dola pada* is seen here, and hence, the movement can be close to the *cari*, *Ullola*.

These are the sculptural representations which could be correlated with the *desi* movements written in *Sangeeta Suryodayam*. This correlation majorly throws light on the visual representation of the movements being executed during the time when *Sangeeta Suryodayam* was written. It also helps in understanding the variances of movement patterns from time to time and how they were reflected in the dance sculptures. Identifying these movements also denote the importance given to the technique of dance. The temple sculptures are the main source for identifying the dance patterns of the times, as they are the only visual reproductions of the past which are available to us today.

Part C

Musical instruments of the Vijayanagara times

Dance is incomplete without music. And this fact is proven beyond doubt by the sculptural representations and panels that we see in the temples. Hence, we will look at a brief description about the musical instruments used as accompaniments for dance.

Along with dance, music played an important role in the cultural life of Vijayanagara. It was very much an integral part of all the important festivities and occasions of performance. Nicolo De Conti observes “*their weddings are celebrated with singing and feasting and the sound of trumpets and flutes ...with the exception of organs, all other instruments in use among them for singing and playing are similar to our own...*”⁴⁵

The kings were lovers of music. The Krishnapura inscription mentions Krishnadevaraya as adept in music. Along with the kings, the queens were also adept in the art of music⁴⁶. Apart from the royal household, the courts had singers and musicians who performed daily in the court, who were appointed to perform in the temple, and who accompanied the king during battle. There are a number of inscriptions which mention musicians appointed by the king for different services and entertainment.

The prabandha literature mentions the different kinds of instruments used during those days. *Amuktya malyada* mentions use of *upangamu* (used for *sruti*), *avajamu*, *dolu*, *bheri*, *mauri*, *gummata* (folk instrument used by *Burra katha* performers) *dhakki*, *venu*, *kinnera*, *kahala*, *pataha* (drum), etc.⁴⁷

After a thorough observation, it was clear that the musical instruments were categorized as per the divisions mentioned by Bharata in *Natya Sastra*. The temples depict sculptures of musicians and the exclusive instruments they played as per the same division.

1. Stringed instruments (*tata vadya*)
2. Percussions instruments (*avanaddha vadya*)
3. Wind instruments (*sushira vadya*)
4. Solid instruments (*ghana vadya*)

Given below is the description of the instruments, with evidences of sculptures substantiating the same.

Stringed instruments (*tata vadya*)

Tambura

The major stringed instruments observed in the sculptures were the *tambura* and the *veena*. The *tambura* has a single gourd, made of wood with a finger board. It has strings and pegs. Sometimes the gourd is spherical and sometimes it is flat. The instrument might have been light in weight as almost all the sculptures depict the musician holding it their hand. This was also seen as an accompaniment with the dancer or played with a group of musicians.



Fig.48: Musicians playing the *tambura*

The above two figures show the musicians playing the *tambura*. The first picture depicts a panel on the *dhvajasthmabha* of Chinta Venkataramana temple showing a group of musicians, which includes the *tambura* player to the extreme right. The second picture is a relief from the *mukhamantapa* of Gorontla temple which shows the dancer in the middle, accompanied by the *tambura* player to the right.

Veena (also known as tuila)⁴⁸

This is a type of stringed instrument comprising of a bamboo stick stretched with a shell of half cut bottle gourd attached to the upper end. This is played by holding it diagonally across the body with the dry shell toward the chest. It is played with only three fingers without moving them up and down. The sculptures depict this instrument in single reliefs and as played by *veenadharis* and *yakshas*. This might have been associated more with the temple, than in the folk and other processional activities as it is sculpted dominantly in single reliefs in the inner precincts of the temple or the *mantapas*. A sculpture in the *ardha mantapa* of Lepakshi temple depicts this instrument. However, this instrument is also noticed on the *prakara* walls of Srisaialam, but as an accompaniment to the *tandava* dance of Lord Shiva. Hence, it can be only understood that it might be a representation of a celestial playing the *veena*.



Fig.49: Celestial playing the *veena* – *Ardha Mantapa*, Lepakshi temple

Percussion instruments (*Avanaddha vadya*)

Percussion instruments, used to mark the rhythm, are vessels or frames which are usually covered with leather. Various percussion instruments like the *mridangam*, the *iddaka* and the *dappu* were seen during the Vijayanagara times.

The *mridangam* is horizontal in shape, with an elongated body and narrowed down towards the ends. Another version has an elongated body with a narrowed down middle. This is usually worn around the neck or kept on the ground and played. This is a percussion

instrument. There are quite a number of sculptures depicting this instrument. They were commonly found accompanying the dancers, which denote their purpose of marking the rhythm for the dance. The *iddaka* is similar to a *damaru*, but big in size. This is played with *konas* or wooden sticks and hung over the neck with leather straps. These types of instruments were identified in the temple of Ahobilam. The last one is the *tappeta* or *dappu* which is a wooden or a metal strip which is bent to give it a round shape. This instrument was depicted as an accompaniment of the rural folk and was very commonly seen in almost all temples of Vijayanagara.



(a)



(b)



(c)

Fig. 50: Musicians playing (a) *mridangam*, (b) *iddaka* and (c) *dappu*

The above sculptures depict the various kinds of percussion instruments. The first figure (a) depicts the *mridangam*. This life size figure in the temple of Ahobilam is seen as an accompaniment to the dancer sculpted on the immediate pillar. The second one (b) is also from Ahobilam depicting the *iddaka* and the third one (c) is from the temple of Virupaksha at Hampi which depicts the *dappu*. There a number of dance movements depicted by the musicians playing the *dappu* which denotes that the *dappu* might have been commonly used in festive activities and processions wherein the musicians played it while dancing.

Wind instruments (*sushira vadya*)

In this division, the instruments identified were the *kommu*, *sankha* and the *venu*. The *kommu*, or the trumpet, is thin at one end and broadens at the other end. This instrument is also seen mostly on the *prakara* walls of the temples which denote that it might have been used by rural folk or musicians in processions and in folk dances. The three figures below are

the sculptures on the *prakara* walls of Srisailam and Bugga Ramalingeswara temple, respectively, and the third one is seen in the *mukhamantapa* of Ahobilam.



Fig.51: Musicians playing *sushira vadya*

The *sankha* or the conch derives its name because of the shape. This is bit rarely found in the temples. The below figure is from the temple of Ahobilam. The usage of this instrument might be little less when compared to the other instruments.



Fig. 52: Musicians with *sankha* (conch)

The *venu*, or the horizontal flute, is mostly found in the sculptures as being played by celestial beings. The sculpture below is a relief from the *prakara* walls of Srisailam. It depicts Ganesha playing the flute. Though not necessarily seen as accompaniment for dance, this instrument is seen as a singular instrument in the temple sculptures.



Fig. 53: Ganesha playing the flute –*Prakara* wall, Srisailam

Solid instruments (*Ghana vadya*)

The most commonly found instruments are the Cymbals. They are discs made of metal which are struck against each other to produce a sound, and vary depending on size and material. All the temples carry sculptures of musicians with cymbals as accompaniment to the dancers as they also mark the rhythm of dance, along with the *mridangam*. The sculpture below shows a musician with the cymbals, seen in the Ahobilam temple.



Fig. 54: Musician with cymbals – Ahobilam temple

Part D

Costumes and Jewellery of the Vijayanagara Dancers

As *aharya abhinaya* is a major part of the *Abhinaya* and as important as the technique of dance, we would proceed to look at the representations of costumes of the *nartakis* and the musicians of the Vijayanagara times.

Costumes of the dancing girls

There is a lot of variety and design seen in the costumes of the dancers. But, all the patterns were based on two major kinds of designs i.e, the skirt patterns and the *kaccham* style. There are also certain sculptures of dancers who did not wear any costumes or clothes on their bodies⁴⁹. The proper reason behind this is not known.



(a)



(b)



(c)

Fig. 55: Costumes of the dancers

Fig. 55 (a): Figure from south *mantapa* of the *prakara* wall, Lepakshi

Fig. 55 (b): Dancer wearing the skirt pattern costume – *Mukha mantapa* of Chinta Venkata Ramana temple, Tadipatri.

Fig. 55 (c): Lady in the *kaccham* pattern of dress – outer left *mantapa* of the main *prakara*, Diguva Ahobilam temple.

Given below is a description of variation of patterns noticed in the temple sculptures

Description of various costumes of the dancers

There are a number of variations seen in the dance costumes. They can be divided into a number of categories like the costumes of the *nartakis*, costumes of the *nartakas*, costumes of the musicians, and costumes depicting the folk styles. All the costumes show the richness and splendour of the artists during the times.

Nartakis

The patterns of the dresses of the dancing girls look quite sensuous in their appeal. A dancing figure seen on the wall of the west gopura of the Bugga Ramalingeswara temple depicts the skirt pattern of the dancer. It is a frilled skirt, till the knee of the dancer. There are three layers of the skirt. The first layer is tightened with an ornate girdle, and the other two layers of the skirt are frilled, which are spread out. She is seen wearing a tight fitting blouse covering her chest.



Fig. 56: Dancer skirt pattern - west *gopura* wall, Bugga Ramalingeswara temple

When it comes to the *kolatam* dancers, however, slight changes are noticed in the skirt patterns. The *kolatam* dancers too are depicted with skirts, but sometimes they are simple and plain skirts with just frills between the legs. These skirts might have been transparent as the dancers are seen wearing a tight fitting pant extending upto the ankle. This pattern can be

noticed in several temples. A pattern is shown below from the panels on the *prakara* walls of Srisailam.



Fig. 57: Skirt pattern of *Kolatam* dancers – *prakara* wall, Srisailam temple

In the temple of Gorontla, the same kind of pattern is seen in the costumes. However, the length of the skirt is only upto the thighs.



Fig. 58: Skirt pattern of dancers –Gorontla temple

It is clear that this pattern is special to the Vijayanagara period, as this pattern is commonly seen in all the temples of Vijayanagara in the Andhra region and also in the temples of the capital city of Hampi.

The *kaccham* style of dress is also seen in a number of varieties. The basic *kaccham* costume is a dress with frills separated by a fan in the middle. This fan may be small, or sometimes extended till the ankle. Few dresses depict many frills with designs whereas some depict plain frills. The *kalyana mantapa* of Lepakshi temple depicts one such *kaccham* costume worn by the dancers.



Fig. 59: *Kaccham* costume of dancers – *Kalyana mantapa*, Lepakshi temple

Another interesting kind of dress pattern can be seen in the *mukhamantapa* of Eguva Ahobilam temple. The sculpture depicts a very poised dancing girl in a striking pose. The lower garment spreads out as a *kaccham*, reaching her ankles. The cloth looks to be of fine silk as the flow of the cloth is seen clearly in the sculpture. The ends of the *kaccham* flow out near the ankles giving it a beautiful wavy look. There are two tassels in the middle of the *kaccham*, one flows out to the thigh, the other reaching out till the ankles. The upper garment is not clear, and possibly looks like the dancer is wearing a tight fitting blouse.



Fig. 60: *Kaccham* pattern of dancers – *Mukha mantapa*, Eguva Ahobilam temple

A sculpture in the *Mukha mantapa* of the Diguva Ahobilam temple depicts the same pattern, but the veil that flows with the *kaccham* is draped over the breasts, similar to how the regular saree is worn. However, in some panels it is draped from the right, and in some from

the left. The same style of *kaccham* is also shown in the *Ranga mantapa* of Chinta Venkataramana temple at Tadipatri, but there are long tassels of cloth from top to bottom and the *kaccham* is decorated with long chains, one from the waist, and one near the knees. These sculptures show the influence of the dress patterns from the Hoysala and the Kakatiya times, as such patterns are also seen in the temples of Belur and Halebid built by the Hoysala kings and also in the Ramappa temple built by the Kakatiyas.



Fig. 61: *Kaccham* pattern – *Mukha mantapa*, Diguva Ahobilam temple

Another pattern is noticed in the *kalyana mantapa* of Srikalahasti temple. Here, the dancer is wearing a skirt which reaches her thighs, above which is a transparent skirt flowing upto her ankles. The skirt has a tassel in the middle and she is wearing a tight fitting blouse. This dress pattern is rare and reflecting the contemporary Deccani style of the times. This shows the influence of the Muslim and the Deccani style on the costumes.



Fig. 62: Skirt pattern of dancers – *kalyana mantapa*, Srikalahasti temple

Musicians

The male dancers are mostly seen accompanying the female dancers with instruments. Most of the male musicians are seen without any upper garments. The lower garments are mostly *dhotis* in different patterns. They are seen wearing conical caps in different sizes, which are special to the Vijayanagara style of costumes in men.

A figure of a male musician playing a *mridangam* can be seen on the *Vijayastambha* of the Chinta Venkataramana temple at Tadipatri. He has no upper garments, but is wearing a *dhoti* with a tassle in the middle, and adorning a long conical cap with a frilled cloth at the top of the cap. Beside him is another musician with the same dress pattern, but the cap is round instead of conical. This figure resembles a *dasari*.



Fig. 63: Dress patterns of musicians – Chinta Venkataramana temple, Tadipatri

An interesting figure from the *natyamantapa* of the Lepakshi temple depicts a musician with cymbals in his hand. He adorns a full sleeved tunic covering the entire arms. There are three frilled fans which flow out from the waist in the middle of the tunic. There are also tassels hanging from the sides of the hips. This is a quite decorated dress pattern seen rarely in the dress patterns of the male musicians.



Fig. 64: Dress patterns of musicians – *Natyamantapa*, Lepakshi temple

A similar kind of a costume is seen worn by the musicians playing the *dappu*. The musicians are seen with a plain dhoti with no upper garments. However, all of them are wearing conical caps. The noticeable feature in the male costume is the *dhoti* with tassels and the conical cap which seems to be a regular head gear of all men in the Vijayanagara society.

Ornaments

A sculpture of a dancing girl is shown adorned with a multitude of ornaments, ranging from hair-parting to toe decorations. A decorated *hamsa tilaka* was worn in the parting of hair. On special occasions, a net of pearls was worn over the head. Ears were decorated with rings, stars, pendants and golden floral designs. *Koppu* is a prominent hair style worn on the upper part of the head, either to a side or left dangling on the back.

The number of ornaments worn by the *devadasis* is always more than that of the other dancers. This is clearly noticed in the sculptural variations of the dancing girls. However, it may be possible that the court dancers or the dancers in the service of the royal household also wore heavy jewellery as this description was noticed by many of the foreign travelers visiting Vijayanagara during that time.

The overall jewellery consisted of neck ornaments worn in several levels starting from close to the neck and extending to belly. Five strings of pearls with gold beads, a prominent pendant and a heavy necklace, either of gold or gems, was worn in the middle. Armlets also

were worn. Bangles consisted of gold, silver, and various other precious metals. They were studded with gems, semi-precious stones and beads. Rings were worn on all the fingers. Anklets were of silver and gold. Rings were worn on all toes of the feet and specially designed rings were confined to first two toes. The ornaments of the musicians mostly consisted of long chains and armlets. The *kulavi* was decorated with precious stones and gems.

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Hair Styles

Pig-tails among girls, single and double hair-buns and coiffures among women were common styles of the dancers. Hair was fastened with silk tassels which can be seen in the sculptures of the temples. It might be possible that they used nets and artificial hair to exhibit a variety of hair decoration which suited their whims and fancies⁵⁰. Men rolled turbans or *kulavis* around their hair.

The dress patterns of Vijayanagara reflect their prosperity, at the same time help us to ascertaining the role of the dancers in the temple.

The *mantapas* in the temples depict dance sculptures wearing the *kaccham* style of costume, whereas the skirt pattern is seen as worn by the dancers sculpted only on the *prakara* walls and base panels of the temples. This gives strength to our assumption that dancers wearing the *kaccham* style of dress were probably the dancers dedicated to god, and were performing *marga* or classical style of dance whereas the other dancers probably belonged to the court or dancers practising the folk tradition.

Among these, the *Natya mantapas* are of special interest. In these *mantapas*, one can see dancers wearing a variety of costumes and are heavily bejewelled. In the absence of a special *natya mantapa*, the *mukhamantapas* and the *ranga mantapas* were the main areas wherein the dance sculptures with heavy dressing and jewellery were exhibited. The *ranga mantapa* of the Chinta Venkataramana temple carries sculptures of dancers with heavily draped costumes. Such preference for heavily draped dancers in the *ranga mantapa* leads to a couple of inferences. One, that they probably were the representations of the *devadasis* attached to the temple and two, they were wealthy. The heavily draped dancer sculptures are

absent in the outer precincts of the temple indicating that these dancers were confined to the inner precincts of the temple and danced in front of the main deity.

The base panels of the *kalyana mantapas* and the *dhwajastambha* in the outer precincts of the Chinta Venkataramana temple show dancers with simpler skirt patterned dresses and jewellery. This variance of costume may probably be to show the other dancers attached to the temple. They may be the folk dancers (since they are seen as *kolatam* dancers) or they might also be the dancers who carried out their duties in the outer precincts of the temples, and might have been involved in dancing in front of the processional deities.

Conclusion

The representations of the costumes in the sculptures of Vijayanagara temples are very much similar to the literary descriptions of those times.

Covering all the major areas of dance, music, costume and jewellery, the temple sculptures reflect a visual picture of dance during the Vijayanagara time. This chapter under the sections of dance sculptures, musical instruments, costumes and jewellery of the dancers thus fulfills the objective of correlation of the dance treatises and dance sculpture of the Vijayanagara times with visual evidences.

References

¹ The capital of Hampi is situated among the hard granite hills. This could be one reason as hard granite was abundantly available. Also, as the capital was always under the threat of war, the temples could have been built in the capital with hard granite as it cannot be easily desecrated. However, this might have become tradition as even the temples in Andhra are also built in hard granite, and the region of Rayalaseema where the major temples of Vijayanagara are built has abundance of hard granite. The metaphor used for Rayalaseema is *Rallaseema* (land of rocks).

² The *karanas* include various movements of performance before freezing on a particular finishing position. The source to correlate the *karanas* noticed in the temples was taken from Dr. Padma Subramanyam's work on *karanas* of Natya Sastra. (Subramanyam, Padma. 2003. *Karanas. Common Dance Codes of India and Indonesia*. Chennai: Nrithyodaya.)

³ The Tadipatri *Kaifiyat* mentions of a story that led to the construction of the temple. When Ramalinganayudu's cattle were taken for grazing on the fields, it was noticed that a cow used to offer milk to an ant hill. One day, the cowherd noticed this and threw an axe on the ant hill. The same night, Ramalinga had a dream in which Lord Shiva appeared and told him that the cowherd had hurt him in the ant hill. He ordered for a temple to be built on the spot of the ant hill where a *linga* emerged. The king hurried to the spot and saw the *linga* in a small perpetual spring at the same spot of the ant hill. Hence, the attribute *bugga* came to use and since then, the temple came to be known as Bugga Ramalingeswara temple. (Ramaswamy, N.S. 1976. *Temples of Tadipatri*. Hyderabad: Department of Archeology, Government of Andhra Pradesh)

⁴ Kamble, M.T. 2000. *Vijayanagara Temples*. Varanasi: Ganga Kaveri Publishing House : 5

⁵ *Rayavachakam* and *Krishnaraya Vijayam* record the assistance of Ramalingayya Naidu to Krishnadevaraya during the war with Bahmani Sultans in 1512 A.D. Hence, it is clear that he was administering the Tadipatri region during Krishnadevaraya's time. (Ramaswamy, N.S. 1976.)

⁶ Kamble, M.T. 2000 :7

⁷ Srinivasan, T.N. 1955. *A Handbook of South Indian Images*. Tirupati: Tirumala Tirupati Devasthanam Publications :23

⁸ This figure is carved inside, in the gaps present to the sides of the *prakara* at the entrance. That maybe one of the reasons that the sculpture is not mutilated.

⁹ This kind of depiction is one of the interesting features seen in several temples of Vijayanagara, but with different figures of *yakshas*, male dancers, animals, etc. These representations are seen in almost all temples of Andhra region and Vitthal temple in Hampi.

¹⁰ Srinivasan, T.N. 1955 :23

¹¹ Ibid: 25

¹² This figure may probably be denoting the queen of Krishnadevaraya or Timmanayudu's wife. However, the chances are more of the sculpture being the queen of Krishnadevaraya. Most of the temples have the figures of the kings and queens sculpted in the temple complex as they were the patrons of the temple.

¹³ In 1551 A.D., the temple received a grant of the Enumala Chintala village by Cina Timmanayudu, younger brother of Yera Timma Nayudu. An inscription dated 1578 A.D., mentions Pemmasani Timmanayudu granting three *puttis* of land for the maintenance of the temple. Pemmasani Narasimhanayudu granted land for the supply of *tulasi* garlands in 1578 A.D. The epigraphs of 1663 and 1664 A.D. record lands granted by local chieftains Timmanayudu and Linganna, son of Krishnamaraju, to the temple.

¹⁴ Srinivasan, T.N. 1955 : 35

¹⁵Ibid : 23

¹⁶ The designation or the other details of this person are unknown.

¹⁷Amaldinne, Gopinath. 2006. *Anantapur Jilla Vignana Darshini*. Hyderabad: Vishlandhra Publications : 59

¹⁸ The presence of two temples in one area denotes the religious tolerance the kings and the people observed.

¹⁹ This type of all woman groups were seen in the Andhra region, especially during the late 19th and early 20th centuries and were called the *mejuvani* group. They performed for the all male group parties and were known as Salon dances.

²⁰ *Lepakshi*. www.hindubooks.org.

Virupanna was a royal officer in the court of Achyutadevaraya. He rose to a prominent position and was given the charge of ruling Penugonda on behalf of the King. He was an ardent devotee of Virabhadra, and along with his brother Viranna, built the temple of Lepakshi.

²¹ Sarojini Devi, Konduri. 1990:185.

²² Legend says during the construction of the kalyana mantapa, few officers misguided Achyuta that Virupanna was misusing the funds donated to the temple which angered the king. He ordered Virupanna's eyes to be pulled out. The latter hearing this, got depressed and pulled out his eyes by himself and threw them against the wall of the *mantapa* to prove his innocence. After this incident, the construction of the temple stopped and hence the *kalyana mantapa* remains unfinished. Even today, one can see two red spots on the wall which are believed to be the marks of Virupanna's eyes.

²³ There is a story popularly associated with this sculpture. Lord Shiva comes to test the devotion of Parvathi in the disguise of beggar and asks for alms. When Goddess Parvathi comes forward to offer alms, her upper garment slips away, but she pays no heed to it, and offers alms as her first duty. This devotion pleases Shiva and he agrees to marry her.

²⁴ Sitapati, P. *Sri Ahobila Narasimha Swamy Temple*. , *Archaeology and Museums*, Hyderabad, 1982 : 3

²⁵ Ibid

²⁶ Ibid : 14

²⁷ Ibid : 15

²⁸ Ibid.

²⁹ Ibid : 4

³⁰ Ibid : 4

³¹ Ibid : 15

This may however refer to the Eguva Ahobilam temple as there is no mention of the Diguva Ahobilam deity in the inscription. However, the earliest inscription which can be taken into account for determining the temple date would be the one referring to Achyutadevaraya dated 1532 A.D. This inscription records that Abbiraju, son of Gubbaraju Thipparaju of Porumamilla, belonging to the *Vashishta gotra*, *Asvalayana sutra* and *Ruk sakha*, made certain gifts to Sri Ahobilesvara at Diguva Ahobilam. As this is the earliest inscription available, the date of the building of the temple can be ascertained before 1532 A.D. Another inscription dated Saka 1486, also refers to Sadasivaraya and mentions that the jeeyar (pontiff) of the temple at that time was Srimad Paramkusa Sathokpoajiyangar.

³² Vasudevan, C.S. 2000. *Temples of Andhra Pradesh*. New Delhi: Bharatiya Kala Prakashan : 35

³³ Parabrahma Sastry, P.V. 1990. *Srisailam – Its history and cult*. Hyderabad: Lakshmi Mallikarjuna Press.

: 2

³⁴ Ibid : 16

³⁵ Ibid : 16

³⁶ Ibid : 16

³⁷ Ibid : 16

³⁸ Ibid.

³⁹ Ibid.

⁴⁰ Ibid :17

Parvathanayudu, a servant of Krishnadevaraya, gilded the *mukha mantapa* with gold and set the copper-plate around the sanctum in 1513 A.D. Chandrasekharamatya, a minister in the court of Krishnadevaraya, contributed towards the construction of the *kalyana mantapa* and a shrine. He also gifted two villages in the Cagalamari seema and Basavamatha in 1529 A.D.⁴⁰. The *mantapa* in front of the *unjalseva* room of the Lord is also attributed to his time. He set up statues of himself, Krishnadevaraya and Timmarusu in the temple. A subordinate of *Mahamandaleswara*, Salakaraju Tirumala, built the Yajnasala in the temple⁴⁰.

The temple again received contributions during the time of Rama Raya. He visited Srisailam in 1542-43 A.D. after the conquests of Penugonda and Gandikota and presented many gifts to the temple⁴⁰.

During the reign of Venkatapati Raya II, a certain Madagani Basavareddi Kumarudu remitted taxes on the lands of the village Vippanagandla in favour of Lord Mallikarjuna. In 1592 A.D., Krishnappa Nayaka gifted two villages in the Gangaikondanadu⁴⁰.

⁴¹ Ibid : 19

⁴² Ramesan. N. 1981. *Tirumala Temple*. Tirupati: Tirumala Tirupati Devasthanam Publications : plates between 260- 261)

⁴³ *The Templenet Encyclopaedia, Temples of Andhra Pradesh*. www.indiantemples.com

⁴⁴ *Temples of Andhra Pradesh*. www.templenet.com

⁴⁵ Salatore B.A 1934: 411.

⁴⁶ Reddappa, K. 2000. *Material Culture depicted in Vijayanagara Temples*. New Delhi: Bharatiya Kala Prakashan : 99

⁴⁷ Ibid : 100

⁴⁸ Ibid : 102

⁴⁹ These patterns are mentioned in the chronicles too. Pietro de Valle, observes the ambassodars notice several companies of young girls, well clothed after their manner, with some of the above mentioned wrought and figured silk from the girdle downwards: and from thence upward either naked, or else with very pure linen, either of one colour, or stirp, and wrought with several, besides a scarf of the same of the same work cast over the shoulder (Saletore, B.A. 1934 : 179)

⁵⁰ Kamat, Jyotsna. *Depiction of Social Life on Vijayanagara Sculptures*. www.kamat.com.

CHAPTER – V

STATUS OF DANCERS AS SEEN IN THE TELUGU INSCRIPTIONS OF VIJAYANAGARA PERIOD

Dance and Dancers of Vijayanagara through Telugu Inscriptions

List of Inscriptions

Apart from the literary and the sculptural representations of the Vijayanagara times, there are a number of inscriptional evidences which bear testimony that dance was considered as an important part of the Vijayanagara culture. There are numerous inscriptions of the Vijayanagara times. However, the present work focuses on the published Telugu inscriptions belonging to the temples in the Telugu speaking area. In addition, few published details of inscriptions attached to the temples of Hampi are also mentioned, as they give a lot of information regarding the dancers attached to the temple and their role in the temple.

A majority of these inscriptions mention the *devadasis* attached to the temple. For clarity sake, the inscriptions given in the chapter are placed under the appointment mention the appointment of dancers in the temple, the names of the dancers in the service of the temple, grants given to the dancers ,donations made by the dancers to the temple and those that indicate the prominence given to the dancers in the society. Apart from them, few inscriptions mention the folk communities like the *dommaras*, *vipravinodinis*, and the grants bestowed upon them. The inscriptions majorly are categorised under:

- a) Inscriptions denoting the appointment of the dancing girls.
- b) Inscriptions denoting grants given to the dancers.
- c) The inscriptions speaking of the grants given by the dancers to the society.
- d) The inscriptions speaking of the prominence of the dancers in the society.
- e) Inscriptions mentioning the *vipravinodinis* and *dommaras* in the society.

Inscriptions denoting the appointment of the dancing girls

The appointment of the *devadasi* as a temple servant was considered quite important. It was usually, the kings who appointed the dancer to render her service to the temple. The following are a few inscriptions which mention the appointment of the *devadasis* by the king. An inscription from 1531 A.D. mentions that Muddukupayi who was the court dancer during the time of Achyutadevaraya, was appointed as the

temple dancer in Tirumala to offer her services to the lord¹. Another inscription from 1540 A.D. mentions the appointment of Hanumasani as one of the dancing girl in the temple of Tirumala by Achyutaraya². Another inscription belonging to the same time mentions Achyutaraya making provision for the maintenance of two dancing girls for the service of the temple by sending them to Srirangam³ to serve the lord. These dancers were appointed as employees in the temple and had remuneration paid for their services.

Not only the king, other officers or noblemen in the society also dedicated the *devadasis* in temple. This is known through an inscription which mention about an appointment of a *devadasi* by nobleman of the society. In 1372.A.D, Nagavva's son Ramanna presented Ketavve as a dancing girl and gave gift for her support to the god of Ramanatha of Vijayapura.⁴

There are also instances of *devadasis* dedicating themselves to the service of the god at their own free will. A dancer by name Vambiyakka, dedicated herself to the service of the lord in the temple of Virupaksha, Hampi. This was during the reign of HariHara II⁵. An inscription from the time of Krishnadevaraya mentions Tirumala, daughter of Kuppayamma always bows before the divine presence at Tirumala.⁶

The appointment as a *devadasi* was considered an honorable one as it included service to god. It brought the dancer a high profile in the society and she was treated as one of the important person in the society. The *devadasis* were paid remuneration for their services, but they were also given special grants too. These grants were given by the king and sometimes the other noblemen in the society and were quite huge. Given below are few inscriptions which mention the grants given to the dancers.

Inscriptions denoting grants given to the dancers

- a) An inscription dated November 9, 1531 A.D., Thursday which falls in the reign of Achyuta Raya, records that Sadanandasetti and Devusetti, (who were probably officers or respected person in the society) made gifts of land and money for the service of the god Mahadeva, consecrated by the Achyutadevaraya and for feeding brahmans and *sumangalis*⁷ in the temple, and for the worship of the goddess Durgadevi during the *Navaratri* festival.⁸

- b) An inscription is dated April 6, 1527 A.D., Saturday and states that Immadi Yellapa-Odeya, the *Pradhava* (this term might refer to a rank of an officer in the court of Krishnadevaraya) of Krishna Raya granted a village called Chikka-Madapura to the dancer Nilayi.⁹

These inscriptions denote that not only the livelihood and maintenance of the *devadasis* was taken care of by the king and the other officials in the society, but they were benefitted with special grants for their services to the temple. Thus, they earned a respectable position in the society. The *devadasis* were not mere servants attached to the temple, but also were conscious about the development of the temple and the society around them. Hence, as their contribution to the development of the temple, they liberally made grants and benefactions which were useful to the temple. Given below are few inscriptions which mention the same.

Inscriptions denoting grants made by the devadasis to the temple and society

The devadasis were quite rich and is evident from the benefactions they got from the king and the society. This made them liberal donors for the development of the temples they were attached to

- a) An inscription from 1457 A.D. mentions about Venkatavalliyar, daughter of Savaripperumal who was attached to the temple of Sri Narasimha swami in Tirumala. She made provision for the interest on 1000 *panam* deposited by her to be utilized for daily offerings for Tiruvenkatamudiyar (Sri Venkatesa)¹⁰.
- b) Another inscription from 1535 A.D. mentions Peruchchi, one of the *Emperumandanadaiyar* in the temple of Tirumala depositing the sum of 230 *panams* for one Tiruvolakkam offering on the day of Makara – Sankramanam festival, celebrated in Tirumala temple¹¹.
- c) An inscription written in 1486 A.D. mentions Valandi, daughter of Anaimadi residing at Tirumala who registered the gift of money for providing an offering to Sri Venkatesa (as *Dhanurmasa-puja*) during *margali* month¹².
- d) An inscription from the year 1512.A.D. mentions a contribution of an amount of 1000 *narpanams* was deposited for provision of one daily Tirupponakam to Sri Venkatesa. This was presented by Kuppayini, daughter of Ranjakam Srirangaraja¹³.

- e) An inscription from 1517.A.D mentions Tirumala Amman, daughter of Ranjakam Kuppayan who made a donation of 3000 *panam* was made for the daily offering of one *dosaipadi* to Sri Venkatesa at Tirumalai¹⁴
- f) An inscription from the year 1530 A.D mentions that Govindasani, a *devadasi* residing in Tirupati registered the gift of money for offerings to Sri Govindarajan in the festival days of *Masi-Makham, Panguni-Uttiram*¹⁵.
- g) An inscription from the temple of Tirupati, dated 1533 A.D mentions that the *emperumanadiyars* Lingasani and Tiruvenkata-manikkam, daughters of Tippasani made a provision for offerings to the *utsava murtis* while seated in their garden *mantapam* during the *Brahmotsava Mahotsavam* at Tirumalai¹⁶.
- h) An inscription of 1535 A.D., states that *Peruchchhi*, one of the temple damsels, residing in Tirupati made grants during *Makara Sankramanam* in Tirupati.¹⁷
- i) An inscription from 1514 A.D in the Kesava Swami temple in the Beragallu taluq of the Kurnool district mentions grant of certain amount of land to the *devadasis* who helped decorating the *Dhawajasthambam* of the temple.¹⁸. Another inscription dated 1518 A.D of Kakandi mentions the grant of the village of Veligandlu by Krishnadevaraya to the *devadasis*.¹⁹
- j) Another inscription at Madduru of Siddhavatam Taluq in Cuddapah district mentions gift of land of sowing capacity of 10 *pandumus* of millet to the temple Sani Madalichi attached to the *matham* of Nammāsivaya.²⁰

The *devadasis* not only contributed for the offerings and rituals of the temple, but also contributed for construction of *mantapas* in the temple. The inscriptions which mention these are

- a) In the year 1540 A.D., Hanumasani, daughter of Uddida Timmayyan contributed for the constructed a *mantapam* in her garden at Tirumalai and thereby made arrangement for 13 *arrapadi* offering to Sri Venkatesa during the *Bramhotsavas*. Provision was also made for one *dosaipadi* offering to Chakrattalvar in the temple tower of Sri Govinda Rajan in Tirupati for which a sum of 820 *panam* was deposited by her in the temple treasury²¹.
- b) Another inscription from the year 1545 A.D mentions Nagasani, daughter of Obullayan made grants for the construction of a *mantapam* in her garden at

Tirumalai and paid the sum of(incomplete) for an offering of 13 *appapadi* paid yearly to Sri Venkatesa while he was seated in the *mantapam* on all the 7th days of the *bramhotsavam* festivals at Tirumalai²².

- c) They were dancing halls constructed specially for the *devadasis*. An inscription from Tirupati dated 1496 A.D states the mandatory construction of a *natyamantapa* for *devadasis* in front of every temple²³. The streets where the deity was taken in procession were also granted to the *devadasis* for offering their services without any interruption. This is stated in an inscription dated 1545 A.D in the Madhava Deva temple built during the time of Sadasivaraya²⁴.

All the above inscriptions²⁵ denote the contributions which were useful for the services of the temple. The provision of daily offerings, constructions and renovations of the temples, by the *devadasis* indicate that their position was quite important in the temple, and they were not limited to only presenting dance and music in the temple. *Devadasis*, thus earned a respectable position in the society, and they were given certain special privileges as a token of honour.

Inscriptions denoting prominence of the Devadasis in the society

- a) An inscription of 1356 A.D, mentions that in the temple of Arunlaandaan, the *devadasi* by name Malayetti Sriranga Nayakiyar Manikam, was always the first to start the musical recital in the temple.²⁶
- b) An inscription around 1356 – 38 A.D states that out of the dancing girls, one Malaiyatti Sri Ranganayakiyar Manikkam, the daughter of Sendikkadevi got the privilege of first turn in the temple of Arundalan and certain land in 1356.A.D. Certain lands were also granted to her sister Varadhi, who also enjoyed the privilege of daily allowance of cooked rice.²⁷
- c) An inscription of 1535 A.D states that Chikkayasani and her sister Govindasani, daughters of Polunayaka, who were in the service at Tirumala inaugurated a festival called Chittarai-Vishnu (Tamil New Year day) at Tirumala²⁸.
- d) In 1546 A.D, a dancing girl, *Tiruvenkata Manikkam*, was granted to use a palanquin as a token of honour for the services rendered by her to the Tirumala Temple²⁹.

- e) Another inscription in the same temple states that the *prasadam* of the temple was to be given to the donors and devotees in the name of *Elli Tirumagal*, a dancing girl, attached to the temple³⁰.

These were few special honours conferred upon the *devadasis* for their role in the temple. These kind of privileges were very rarely conferred upon people in the society. During the chariot processions of the lord also, it was only the *devadasis* who were allowed inside the chariot sanctum, along with priests. All these denote that the *devadasis* were one of the important classes of the society. There were certain taxes remitted too in favour of the dancing girls. An inscription from 1547 A.D. from the time of Sadasivaraya in the temple of Agasteswara temple in Bapatla Taluk, Kurnool district mentions the remission of taxes to dancing girls attached to the villages of Kommuru, Vorugamti, Ravipadu and Gomgulamudi belonging to the god Agastyesvara of Kommuru, by *Mahamandalesvara* Nalandimmaraju, an officer in the service of the king³¹.

The musicians who accompanied the *devadasis* were bestowed grants and benefactions. The livelihood of the musicians was taken care by the kings and the temple authorities and this is mentioned in a number of inscriptions.

- a) An earliest inscription from the time of Kampana i.e. 1363 mentions the provision all facilities for the livelihood of musicians by a caretaker of the palace, Velliyar³².
- b) An inscription in the Venkateswara temple in Kamalapuram Taluk of Jammalamadug taluq, in Cuddapah district mentions the gifts of land for the musicians of *dolu* and *nagalswaralavaru* who sings songs in the service of the lord.³³
- c) An inscription from 1559 A.D from the Vitthal temple of Hampi recorded during the rule of Sadasivaraya, states the allowances to musicians of the temple, gents and ladies (*kovileya vadyakaaru*), in connection with carrying out certain services in a *mantapa* called Parankusa Mantapa, which is seen now, at the other end of the Vitthal temple.³⁴
- d) Another description corresponding to the date and year November 19, 1523 A.D., records the gift of the village Harigandapuram, renamed Sri Nagalapuram. The income from this village, consisting of the hamlets such as

Kottaiikadu, Vatasrimadura, Kitpakkam, etc., to God Nilamanikkadeva was provided for provision of food offerings, dance, music and musical instruments, by the brother (the relation is not mentioned clearly) of Vadamallannan, the best among the ministers.³⁵

Nattuvanars

The other temple servants were the *nattuvanars*. They were the masters who trained the *devadasis* in the art of dance and music. Just as the *devadasis*, the *nattuvanars* were also quite capable of donating funds and grants liberally to the temple. The inscription mentioning *Tippu Nayakar*³⁶, at the Tirumala temple one of the dancing masters to the temple mentions making provision of 2000 *narpanam* paid to the temple treasury for lighting a lamp on every Saturday. They also made huge contributions for construction of tanks, walls and *mantapas* in the temple. As the dancing master of the *devadasis*, the *nattuvanars* were treated with respect by the kings and the temple authorities. They actively participated in all the activities of the temple and enjoyed comfortable economic status.

The *devadasis* were given all comforts and special privileges for their duties. Their livelihood was taken care by the kings and the temple authorities. Apart from the benefits, they had special privileges made to them which speak of their status in the society. There were different taxes levied for the benefit of the *devadasis* during the time of annual festivals of the temples. These taxes were called *Lanja Sunkam*. This is mentioned in the Markapuram Inscription³⁷. This was solely used for the benefit of the *Devadasis*. Another inscription from the time of Harihara Raya dated 1380 A.D mentions levying of taxes on the mirrors held by the *devadasis* in the temple for the god³⁸. The mirrors were put for exhibition and the people who went to see them had to pay a certain amount of tax. This amount of tax was used again for the benefit of the *devadasis*.³⁹

Apart from the dancers, there are inscriptions which mention the folk communities like *vipravinodinis* and *dommaris*. These communities majorly presented the acrobatic feats and funny anecdotes along with dance and music. There are a number of inscriptions which mention grants made for the welfare of these

people. They included grants to temples, or taxes paid on their income for the welfare of their people. Given below are few of the inscriptions belonging to the *dommaris*.

- a) An inscription from the time of 1548 A.D. from the temple of Chennakesava swami temple from Vadigepalli, Hindupur Taluk, Anantapur District, registers a gift of money to the deities Somesvara and Chennakesava of the village Vodigipalli by Suraparaju Narasaraju for the merit of the twenty four families of the *dommari* community to which he apparently belonged⁴⁰.
- b) An inscription from the time of 1554 A.D. from the time of Sadasivaraya mentions the gift of two varahas for the offerings to the gods of Mallikarjuna and Madhavarayadeva of *agarharam* Golladinnepalli by Dommari Sangamanayaka, for the merit of 24 castes of *dommaris*.⁴¹
- c) An inscription from the time of Sadasivaraya mentions the gift of the income derived as *dommaripannu* were used to benefit of the gods Tiruvengalanatha, Chennakesava and Mahalinga of Narasimhapuram. This income was in turn payable to the benefit of the *dommari* community⁴².

Most of the inscriptions⁴³ mention the same kind of information where the taxes or income derived from different sources was used for the benefit of the *dommari* community.

There are also few inscriptions which mention the grants made for the welfare of the *vipravinodini* community. These grants too were made by the community members itself for their community development. Few of them are

- a) Ruling at Vidyanagara. records that Vipravinodi-Govindayya and his brother Titaraya, and Vipravinodi-Valabhayya, made a grant of the income due to the Vipravinodins in the *sarvaamanya-agrahara* Tavaregola, surnamed Krishnarayapura, in Urvakonde, a division of Rayadurganadu, for the service of the god Channakesavadeva of the place in the name of benefit of their community⁴⁴.
- b) An inscription from the time of Sadasiva, 1554 A.D. registers the grant of their incomes (tyaga-varttana) from the mahajanas of Kovilakuntla by the Vipravinodins Parvatayya of Chamgalamarri, Madhavayya and others to god Pandarangi Vithalesvara at Kovilakuntla Taluk, Kurnool district for

conducting the Sri-Ramajayanti festival for the merit of their community all over the countries such as Vidyanagara, Bedadakota, Kataka, Dravida, etc⁴⁵

The *vipravinodinis* not only gave grants for the benefit of their community, but also made contributions for the development of the temple, and conducting of certain rituals in the temple. These are recorded in the following inscriptions

- a) An inscription from the time of Sadasivaraya dated 1547 A.D. mentions the grant of certain amount by *vipravinodinis* Anantayya and Parvatayya for the construction of a *mantapa* in front of the temple of Chennakesava in the Koilakuntla taluk of Kurnool district
- b) An inscription from the time of Sadasiva, 1552 A.D., registers the grant of their *vartana* collected from the *mahajanas* of Yaragudi by the *vipravinodins* Parvvatayya, Anantayya and Nallarayya, for conducting *panakalu seva* during the festivals in the month of *Vaisakha*, for the merit of the community⁴⁶.
- c) Another inscription from the time of Sadasivaraya in 1554 A.D. at the Jammalamadugu taluk of Cuddapah district mentions the gift of the *tyagavarttana* collected by them from the *mahajanas* of Kosinepalle alias Harihararayapuram, a *sarvamanya agrahara* situated in Chernurusima, for the *cherapu-tirunalu* festival of Tiruvengalanatha of Kona by a number of *vipravinodins* in the temple of Anjaneya⁴⁷

Thus, it can be seen that the folk communities too were active participants in the society and made benefactions to the temple and their society in their community name.

Conclusion

The courtesans were different from the *devadasis*. The courtesans were called by names like *vesyas*, *vaarakanta*, etc. Their primary duty was to entertain people through their art.

The various names by which was known include *devadasi* are names referring to God like, *Govindasani*, *Elli Tirumagal*, *Hanumasani*, *Tiruvenkata Manikam*, etc.

Also, the term *sani* means servant, here indicating servant of god. So, it might be assumed that the courtesans were different from the *devadasis*. However, inscriptions speak of the king appointing the court dancers as the temple dancers at some instances. Hence, it might be that the court dancers were at a period of time appointed as temple dancers according to the king's will. It may be assumed that this might be an enhancement of their status and they continued their dance in service of the lord.

FROM a study of all these inscriptions, it can be said that the *devadasis* were active participants in the temple affairs. They were encouraged and respected by all the people in the society and listed among the important classes of the society. They were held in a respectable position by the royalty. Deputed by the king to serve the lord or dedicated on their own will, either way, they were responsible for the development of the temple in many ways. Besides, serving the lord through dance and music, they performed the privileged role of developing the temple with their contributions and grants. The inscriptional evidences on the whole bring out their role and importance in the temple during the Vijayanagara times.

References

- ¹ Vijayaraghavacharya.V. 1998. *Tirumala Tirupati Inscriptions*. Vol- I- VIII. Tirupati: Tirumala Tirupati Devasthanam Publications: 8
- ² Ibid : 262.
- ³ Sarawathi. N 1992 : 117
- ⁴ Ibid : 117
- ⁵ Ibid .
- ⁶ Vijayaraghavacharya.V. 1998. Vol- V : 400
- ⁷ During the period when a girl is trained to become a *devadasi*, the *talikattu* ceremony was performed. This was the ritual of getting the girl married with the god, and hence they were known as *sumangalis*.
- ⁸ Sastry, Shama. *South Indian Inscriptions* Hyderabad :Archaeological Survey of India. www.southindianinscriptions.com. Vol- IX.
- ⁹ G.S Gai. *Telugu Inscriptions of Vijayanagara Dynasty*. Hyderabad : Archeological Survey of India, www.southindianinscriptions.com : Vol XVIII
- ¹⁰ Vijayaraghavacharya.V. 1998. Vol II : 8
- ¹¹ Ibid. Vol IV : 84
- ¹² Ibid. Vol II : 167
- ¹³ Ibid., Vol III pg no :98
- ¹⁴ Ibid, Vol III : 245
- ¹⁵ Ibid 1998 .Vol IV : 13. An inscription from 1534 A.D. mentions of a gift of 1620 narapanam for offering during the *Dhanurmasa Pooja*. (ibid : 68)
- ¹⁶ There are quite a number of inscriptions which mention their donations to the temple.
(ibid : 42) a) An inscription from the year 1535 A.D mentions that on the day of Tirthavari festival during and Annual *Brahmotsavam*, provision was made for certain offerings to be made to Sri Govindarajan residing Tirupati Temple by Linga and Tiruvenkata Mannikkam, the *devadasis* residing in Tirupati (ibid: 95) b)An inscription from the year 1540 A.D mentions Lingasani and Tiruvenkatamanikam, daughters of Tippasani, who made a cash deposit for the purpose of presenting 20 rose water vessels and 20 weights of refined camphor to the processional deity of Sri Venkatesa while on a pleasant walk during the 20 days of summer festival at Tirumal as their ubhaiyam. They also arranged for one dosaipadi offerings to Chakrattalvar enshrined in the tower of the temple of Sri Govindarajan in Tirupati (ibid : 286) c)An inscription from the year 1545 A.D mentions Lingasani and Tiruvenkata Manikkam temple dancers residing at Tirupati and the daughters of Tiruvenkatadasi making provision for the presentation of 20 manohara padi and other offerings to Sri Malayypaswami while seated in the swing car arranged in the stone car at Tirumalai on the 20 days of the summer festival, the sum of 1600 panam was paid onto the temple treasury as the ubhaiyam of these two sisters. (Vol- V : 83) d)An inscription from the year 1548 A.D mentions Lingasani, daughter of Tiruvenkatadasi making a provision for 10 manoharapadi to be made to Sri utsavamurti on all the 7th festivals days during the Bramhotsavam at Tirumalai as her ubhaiyam. (Vol V : 315)
- ¹⁷ ibid. Vol- V: 84. The same dancer again made few grants which is known the inscription of 1538 A.D mentions Bejji or Peruchchi, daughter of Malghana Venkatatturaivar Selvi, temple dancer residing at Tirupati depositing the sum of 200 *panam* for the purpose of offering 2 *dosaipadi* and one *tiruppanyaram* to Govindaraja Swami along with one Tiiruvolakkam offering previously arranged by

her as her *ubhaiyam* on every Makara Sankranam day while seated in the *mantapam* built by the mahouts. (215)

¹⁸ Lalitha V and Pramila. M. 2007 : 353

¹⁹ Ibid

²⁰ Lalitha V and Pramila. M. 2007 2007 : 113

²¹ Vijayaraghavacharya.V.1998. Vol IV : 262

²² Ibid., Vol V :103

²³ Lalitha V and Pramila.M.2007 : 354

²⁴ This is mentioned in an inscription present in the temple at Hampi.

²⁵ In addition to those given, some more inscriptions are from the volumes of IV, V, III respectively. a) An inscription from the year 1843 A.D in the temple of Tirupati mentions Selli, daughter of one of the temple damsels residing in Tirupati who deposited the sum of 1120 *panams* for the celebration of new harvest festival at Tirumalai on the day of the star *Rohini*, occurring in the month of Tai for Sri Venkatesa as her *ubhaiyam*²⁵ b) An inscription from the same year mentions Senbaka Vengu, daughter of Timmi, who made a contribution of 600 *panam* was paid by her as *ubhaiyam* for the purpose of propitiating Sri Venkatesa with 10 *iddalipadi* during the *churnabhishekam* function celebrated in the *Tirumamanai mantapam*, on all the 9th festival days of the 10 *Bramhotsavas* at Tirumala²⁵ c) An inscription from the year 1563 A.D. mentions Sevvusani, daughter of Angali, providing for capital for the daily offerings of Sri Vighneswara installed by her in the temple of Sri Kapileswaraswami at Kapila-Tirtham in Tirupati.d) An inscription states about Ranjakam Kuppai, the *devadasi* appointed by Krishnadeva Raya in Tirumala, contributed 1000 *panams* for the offering of Lord Venkatesa in the year 1512 A.D ²⁵.e) In 1517 A.D, Rangajam Kuppai's daughter Tirumalai Amman donated 3000 *panam* for the *nitya dosai padi* ritual in the temple of Tirumala. f) Devaraya II, during his reign made a grant of land for dancing girls employed in the service of Varadaraja temple in Kanchi. (Saraswathi .N. 1992 : 117

²⁶ Lalitha V and Pramila. M. 2007 2007 : 356

²⁷ Ibid : 356

²⁸ Vijayaraghavacharya.V. 1998. Vol- IV : 78

²⁹ Lalitha V and Pramila. M. 2007 2007 : 355

³⁰ Vijayaraghavacharya.V.1998. Vol- V.

³¹ G.S Gai. *South Indian Inscriptions*. www.southindianinscriptions.com

³² Lalitha V and Pramila. M. 2007; 357

³³ Sastry, P.V. Parabramha. 1981. *Inscriptions of Andhra Pradesh: Cuddapah District*. Vol- 3(Vol 15 of Epigraphical Series). Hyderabad: Government of Andhra Pradesh : 123

³⁴ Kotraih, C.T.M. 1983. "Inscriptions of Vitthal Temple at Hampi". *N. Venkataramanayya Commemoration Volume*. Vol- 4. Hyderabad: Government of Andhra Pradesh : 200

³⁵ Sircar, D.C. 1988. *South Indian Inscriptions*. Vol- XVII. New Delhi: Archeological Survey of India. www.southindianinscriptions.com

³⁶ . Vijayaraghavacharya.V. 1998. Vol- II : 14

³⁷ Saraswathi .N. 1992 : 121

³⁸ Ibid

³⁹ Ibid

⁴⁰ Gai. G.S. www.southindianinscriptions.com

⁴¹ Sastry, P.V. Parabramha. 198 : 293

⁴² Ibid : 342

⁴³ For more details- see Sastry Prabhama . 1981 and Gai. G.S. [www.southindianinscriptions .com](http://www.southindianinscriptions.com)

⁴⁴ Gai. G.S. www.southindianinscriptions.com

⁴⁵ Ibid

⁴⁶ Ibid

⁴⁷ Ibid

CHAPTER – VI

CONCLUSION

Conclusion

The present research attempted to focus on and analyse the status of dance during the Vijayanagara period, based on the vast literature, inscriptional sources, sculpture and the dance treatises of the period, specifically relating to the Telugu language and the Telugu speaking country of Andhra. This is due to the fact that not much work has been done till date from this perspective. The thesis thus tried to study dance not in isolation, but in a holistic perspective by taking into consideration the literary and visual evidences, thus trying to establish a relation between dance, literature and sculpture.

Based on the previous chapters and discussions, we can conclude that dance was definitely an important art form and made its presence in all activities of the society. To understand this aspect more clearly, the research attempted to study the scenario based on the available source material.

It is interesting to observe that the literary works, especially the *prabandhas* mention dance as an important part of their subject. The description of dance mentioned in the *prabandhas* was also collated with the other writings of the period, especially the chronicles written by the foreign visitors and interestingly both support one another.

The *prabandhas* majorly mention the dancers their physical attributes and beauty, their lifestyles, their expertise in dance and music, and their prominence in the society. They used dance terminology as well as description of dances in different contexts, suggesting the popularity of *marga* tradition mainly performed in the courts, temple processions and in festive gatherings.

According to these, the dancers are described to look like the celestials from the heaven¹. In some contexts, they were described to be even outnumbering the beauty and talent of the celestial dancers like Rambha. Abdur Razzak mentions their beauty using phrases like “*cheeks like the moon, and faces blooming as the spring*”. These indicate they were indeed beautiful and charming. However, not just the beauty, but their talent was praised too as he mentions in the same line as “*when these girls began to move their feet with such grace that wisdom lost its sense and the soul was intoxicated with delight*”.

Intense training was given to these dancers not only in the practical performance, but they were also trained to master the dance treatise written by authors like Bharata, Dattila, Kohalaa Matanga² etc. Thus, the training of dancers was extensive and full fledged. Not only these dancers, but dance as an activity was also considered as one of the important aspects of the general education. The royalty were especially taught this art form as a part of their general education. Many chronicles authenticate this fact and experts were appointed to train especially the royal ladies of the palace. This proves the fact that dance was not just a past time, but one of the important facets of the holistic education of the times.

The dancers were one of the important classes of the society and their presence was considered auspicious especially in festive gatherings and other important occasions. The *ganikas* were the ones who had the privilege of welcoming the guests³. They were the ones who were privileged to perform all the important rituals right on different social occasions right from birth to death⁴. In the court, they were seated only next to royalty. Especially during the *Mahanavami* festival, their presence was compulsory⁵. Thus, we can observe that dancers played an important role in the social rituals and were respected in the society.

Regarding the *devadasis* who were attached to the temples, they were the ones who performed the *shodashopacharas* to the god which were considered to be highly auspicious. The sculptures in the various temples like the Chinta Venkataramana temple where these *upacharas* by the *devadasis* are carved, substantiate the fact that the *devadasis* were held in high esteem. There were also certain special privileges given to the *devadasis* such as inauguration of temple festivals, first preference to start the rituals in the temple and along with the king enter the inner sanctum of the lord.

Besides the temple, the dancers were also seen employed in the court and also employed to perform certain duties in the social administration. They played a key role assisting the king during war campaigns, and sometimes also using their tact and intelligence played the role of spies gathering information thus helping the king to subdue the enemy⁶

In the same way, the *devadasis* not only served the lord through the prescribed duties, but were conscious of the fact that they were socially responsible. Several inscriptions that we have gone through makes evident this large heartedness of the *devadasis*, where huge amounts were generously donated for the construction of *mantapas*, water tanks and other

aspects which benefit the entire society. This generousness on their part earned the *devadasis* a special position in the temple and the respect in the society.

The lifestyle of the *devadasis* as well as the courtesans was supposed to be quite luxurious. They were having the privileged freedom and were the only who could chew the beetel leaf

The courtesans and the *devadasis* were generally appointed by the king and there are instances where some girls were also dedicated by others in the society to the temple. However, whether one chooses to be in the court or temple is entirely dependent on the will and decision of the dancer herself. Some courtesans after serving the king may opt to go into the service of the temple, but never any instances of a *devadasi*, a dancer in the temple coming to the court mentioned. This indicates that the ultimate decision that a dancer aimed to achieve is to become a *devadasi* and lead her life in the service of the lord.

Besides these courtesans and the *devadasis*, there were also dancers who were specifically called as *vesyas*. They might have been the ones who majorly served as the ones that cater to the amorous pleasures of the men in general in the Vijayanagara society. Given this fact, certain writings also indicate the degeneration of the system and cautioning one to be away from dancers and dance itself.

Coming to the tradition of dance itself, one can observe that there was a clear cut demarcation of *marga* and *desi*. The *marga* which can be termed as the classical was the basis for the dances that were performed in the temples and the courts. The *desi*, i.e. the regional form, was popularly performed by the common folk. Hence, the sculptures belonging to these genres, find their place in the temples. The former mainly in the inner sanctum sanctorum and the *ranga mantapas* and the latter i.e. folk in the outer *prakaras*. Again, the former was more ritualistic if it was temple and the latter was performed in the processions, other social celebrations and gatherings.

The writing of dance treatises like *Sangeeta Suryodayam*, *Sangeeta Darpanam*, and *Sangeeta Muktavali* show that dance was considered as an important art form that needed to be textualised. Probably the authors of these treatises have enough impetus and thus wrote the *lakshanas* of the same. The texts also, especially *Sangeeta Suryodayam* gave equal

importance to *marga* and *desi* techniques, though unfortunately it does not talk about any specific forms of dance. We can also observe the enumeration of the technique of dance, in the various sculptures found in the temples.

Talking about the *marga* technique, the sculptures use the hand gestures like the *samdamsa*, *pataka*, *dola* and *anjali* and the *karanas* like *gajakriditha*, *urdhwajanu* and *vrischika* *karanas*. With regard to the *desi* technique, *utlputya karanas* like *skadabhrantam*, *bhrantapadancitam*, *ucita bhramari* etc., were most commonly used. An analysis of the *desi* technique also mentioned in the *Sangeeta Suryodayam* gives us an idea that the majority of movements employed in *desi* are acrobatic in nature. Lot of stretches of the legs, usages of *bhramaris* (rounds), *utplavanas* (jumps) could be seen to be employed and performed. For instance, wherein the dancers falls on the ground on the *kuncita* feet (*sarikam- cari*) taking a round. Placing the feet in *kuncita* position and taking a jump (*harinatrasikam cari*) denotes the acrobatic nature of the movements. Besides these vibrant and virile movements, certain delicate and graceful were also mentioned by Lakshmi Narayana which indicate both the *tandava* and the *laasya* type of dancing. Examples of movements like *parshniparshvagatam*, *parshinrecitam*, *parshnividdham*, *vishlista cari*, *parshni recita cari*, *Madalasa sthanakam* for graceful movements. In addition, the vigour of such movements demands through expertise, skill and practice from the part of the dancer and it is only obvious that the training system of the dancers was catering to this.

Though *Sangeeta Suryodayam* does not mention any *desi* form of dance in particular, it mentions movements done with sticks (*dandapramanancita karana*) which denotes the existence of *desi* forms. The movement closely resembles the dance form of *Kolatam* mentioned in *Nritta Ratnavali*, an earlier treatise of dance. The foreign chronicles also mention certain dances performed with sticks. Nicolo Conti observes, “Some sing, dancing in a circle after our manner; while others sing forming a line in a single file, one after the other, and exchanging little painted rods, of which each person carries two, with those whom they meet on turning”. This description matches with the sculptural panels of *Kolatam* seen in several temples. This indicates that *Kolatam* might be one of the popular dance forms of the times.

Last but not the least, *Sangeeta Suryodayam* though followed *Nritta Ratnavali* in general, shows certain variations and also brings in certain additions which indicate the

movements of dance were evolving and the movements were identified crystallizing in the forms.

In the context of dance, the mention of terms like *sutrdhari*, *purvarangam*, *kelika*, *brhukumsa* is specifically seen used. This denotes the presence of traditional theatre in those days. There is a mention of the *sutradhari* introducing the play to the audience in *Prabhavati Pradyumnam*. The same *prabandha* also mentions the usage of a curtain in the presentation along with description of the dancers wearing jewellery made of lacquer. This gives a strong foot hold that a tradition close to *bhagavata mela* tradition was then present.⁷

This character of *sutradhara* is seen in Kuchipudi, and the other *bhagavata melas* traditions even today. Also, the enactment of *purvaranga* ritual is an indication that this ritual was followed by all the dance performers of the times, either in solo or during group presentations. *Kelika* is another group presentation presented before Saluva Narasimha Raya, which again denotes the *natyamela* tradition being in vogue during those days. All the above terms strongly indicate the presence of certain traditions close to the *natyamela* traditions of today.

In addition, Krishnadevaraya mentions the term *bhrukumsa* while defining it as male impersonation done by female. This was mentioned enacted in the *kaisiki natakam* wherein the roles were of *dasari* and the *rakshasa* were enacted by the *devadasis* of the times. In the present day context, this enactment of *bhrukumsa* is found in the the *nattuvamela* tradition and also Kuchipudi dance drama. However, the term *bhrumkumsa* came to be understood in the later period as female impersonation by men. This might be a development that took place when the role of men became more dominant in dance thus, the role reversal of female impersonation became more popular. Also, some sculptures show all women groups *i e.*, even the orchestra being of women had parallel practise seen until the last century especially in the coastal districts of Andhra.

Besides these, the musical support was seen as a major aspect for dance. The musicians included *nattuvanars*, probably also the guru and trainer, the *mridangists*, the cymbal player and the *tambura* player. It is not very clear whether they were any accompanists playing other instruments accompanying the dance

Regarding the costuming and the hair do-s, a wide variety of costumes and hair do-s depending upon the classes of dancers was present. Right from heavily draped dresses to simple patterns, the temples depict all the variety of costumes worn by the dancers of the times. Especially the *natya mantapas* and the *ranga mantapas* depict dance sculptures of dancers draped with heavy dresses and adorning heavy jewellery. This leads to two inferences. One, that they probably were the representations of the *devadasis* attached to the temple and two, they were wealthy and more confined to the inner sanctum of the temple and danced in front of the deity. The dancers wearing simpler costumes and plain jewellery are seen carved in the outer precincts of the temple indicating that the dancers were confined to dancing in the processional activities of the temple.

To sum up we may say dance that dance was a very predominant art from during the Vijayanagara period, and was in fact a way of life in the Vijayanagara society. In its technique, it was highly evolved with specialised training system, and commanded respect from all quarters. The dancers conducted themselves with grace and elan and honoured for their generosity and expertise in the art form. They played a key role in several aspects of Vijayanagara kingdom. The dancers of Vijayanagara seem to have extended the purpose of dance given by Bharata in *Natya Sastra*, “*Dukhaartaanaam Sramartaanaam, Sokaartaanam, Tapasvenaam, Visraanti Jananam Kale, Natya me ta dhabhavishyati*”⁸ beyond mere entertainment and putting it to the purposeful use of the development of the society.

References

¹ *Amukta malyada* and *Manu Charitra*.

² Kalahasti Mahatyam mentions the extensive training given to Manikyavalli's daughters in the course of becoming dancers.

³ In *Parijatapaharanam*, Nandi Timanna mentions that the *nayaka* was welcomed by the *ganikas* into the *Indra sabha*. This denotes the importance of dancers. In *Amuktya Malyada*, Krishnadevaraya mentions that lord Ranganatha was welcomed into the city of Srivilliputtur by the dancers. Not only that, he was dressed up as the groom by the dancers itself. In *Ramabhyudayam*, the poet mentions that the dancers performed the important rituals during the birth of lord Rama.

⁴ *Amuktya Malyada* mentions that Lord Ranganatha was dressed up as the groom by the dancers during his marriage with Godadevi. In *Ramabhyudayam*, the poet mentions that the dancers performed the important rituals during the birth of lord Rama.

⁵ Domingo Paes mentions the same wherein the presence of dancers was a must during the Mahanavami festival which was the most important festival of the times. He mentions "*For these feasts are summoned all the dancing-women of the kingdom, in order that they should be present; and also the captains and kings and great lords with all their retinues*".

⁶ This is mentioned by Abdur Razzak about a dancing girl who assisted the king in killing the enemy. Thus, not only were they known for their art, but also for their intelligence and tactics through which they helped the king in war campaigns.

⁷ An inscription from the time of King Virupaksha in the Srirangam temple in the *chandana mantapa* is also seen mentioning the term *sutradhara*. It mentions the drama *Narayanavilasa* in which the *sutradhara* introduces King Virupaksha as the author of the play. (www.souythindian.in inscriptions).

⁸ Appa Rao. P.S., 1957. *Bharata Natya Sastra*, Hyderabad Natyamala Publications : 15.

Appendix I

LITERATURE WORKS DURING THE VIJAYANAGARA PERIOD

The literary works written during the Vijayanagara times are mentioned in the following tables given below. The tables are prepared based on the information given in the various published sources which mention the literature works of Vijayanagara as part of their content.

SANSKRIT LITERATURE UNDER VIJAYANAGARA

NAME OF THE WORK	AUTHOR	PATRON KING	DYNASTY
Madhura Vijayam	Gangadevi	Kampana	Sangama
Sahitya Sudha	Govinda Dikshita		
Ramollasa Tripura Vijaya Udaharanamaala Maha Ganapati stava Sringara Manjari Gourinatha Sataka	Bhoganatha		
Alankara Sudhanidhi	Sayana		
ShankaraVijaya Sangita Sara	Sage Vidyanatha	Harihara	Sangama
Krishna Charitra Nalakirti Koumudi	Vidyanatha (Agastya)		
Nalabhyudaya Raghunatha Charitra Meghaduta Brahatkatha Manjari Shabda Chandrika Shabda Ratnakara Virupaksha Vasantotsava Champu (graphic description of the Navaratri festival)	Vamanabhata Bana	Harihara I	Sangama
Haravilasa Sundara Damodara	Lolambaraja	Harihara	Sangama
Yadarabhyadaya Hamsa Sandesha Marasambava	Vedanta Desika		
Narakasura Vijaya	Madhava	Virupaksha	Sangama
Rati Ratna Dipika	King Devaraya II	King Devaraya II	Sangama
Kavyalankara Kamadhenu	Gopa Tippa		
Shankarananda Kavya Krishna Vilasa	Swayambhunatha	Saluva Narasimha	Saluva

Harishchandra Charita Champu	Gururama	Saluva Narasimha	Saluva
Pandavabhyudaya	Shivasurya	Saluva Narasimha	Saluva
Saluvabhyudayam	Rajanatha Dindima	Saluva Narasimha	Saluva
Taladipika	GopaTippa	Saluva Narasimha Raya	Saluva
Sangeeta Muktavali	Devanacharya	Saluva Narasimha Raya	Saluva
Krishnaraya Vijaya	Kumara Dhurjati	Krishnadevaraya	Tuluva
Madalasa Charitra Satyavadhu Parinaya Sakalakatha sara Sangraha Jnana CHintamani Rasamanjari	Krishnadevaraya	Krishnadevaraya	Tuluva
Acchyutarayabhyudaya Bhagavata Champu	Rajanatha III	Achyuta Raya	Tuluva
Udayanodaya	Suranna	Krishnadevaraya	Tuluva
Rati Rahasya	Garabhatta	Krishnadevaraya	Tuluva
Bharatamrita	Diwakara	Krishnadevaraya	Tuluva
TalaMahodini	AchyutaRaya	Achyuta Raya	Tuluva
Satya Parinaya JambavatiParinaya	Ekambaranatha	Achyuta Raya	Tuluva
Sangeeta Suryodaya	Bandaru Lakshmi Narayana	Krishnadevaraya	Tuluva
Varadambika Parinayam	Tirumalamba (wife of Achyuta Raya)	Achyuta Raya	Tuluva
Tukkapanchakam	Tukkadevi (wife of Krishnadevaraya)	Krishnadevaraya	Tuluva
Maricha Parinayam	Mohanangi (Daughter of Krishnadevaraya)	Krishnadevaraya	Tuluva
Abhinava Ramabhyudaya	Abhiramakshi (Dindima family)	Achyuta Raya	Tuluva
Shitikantha Vijaya Bhaishmi Parinayam	Ratnakheta Srinivasa Dikshita	Venkata Raya	Aravidu
Swaramela Kalanidhi	Ramamatya	Rama Raya	Aravidu
Bharata Shastra Grantha	Lakshmidhara	Tirumala Raya	Aravidu

TAMIL LITERATURE IN VIJAYANAGARA PERIOD

WORK	AUTHOR	PATRON KING	TIME	THEME
Chidambara Puranam	Tirumalainatha	Krishnadeva raya	16 th Century	Story of Chidambaram
Madurai Chokkanatharula	Tirumalainatha	Krishnadeva raya	16 th Century	
Tattva Prakasam	TattvaPrakasa Swamigal	Krishnadeva raya	16 th Century	Expounds Saiva Philosophy
Vadamalai Annagalayyan	Irusamaya Villakkam	Krishnadeva raya	16 th Century	Expounds superiority of Vaishnavism
Manjirappa	Jnana Prakasa Desikar	Krishnadeva raya	16 th Century	Praise of Krishnadeva raya
Kacci Kalambakam	Jnana Prakasa Desikar	Krishnadeva raya	16 th Century	Greatness of Kanchi
Tirupukkal Puranam	Mandala Puradar	Krishnadeva raya	16 th Century	Life of Jain Tirthankaras
Harischandra Puranam	Virakavirasar	Krishnadeva raya	16 th Century	Ten incarnations of Vishnu and sports of Krishna
Kurukamniyam and Marankila vimanimalai	Perumal Kavirayar	Krishnadeva raya	16 th Century	Greatness of the Lord at Alvar Tirunagiri
Varakimalai and Anandamalai	Kavirasa Panditar	Krishnadeva raya	16 th Century	
Patipasupasappanuval, Sankarpanirakaranam, Paramopadesam, Mundunilai, Saivasamayeneri, Paramatatimirabanu, Sakalagamasaram, Kamalalaya Puranam, Sivadharumottaram, Arunagiri Puranam	Maraijnana sambandar	Achyuta Raya and Sadasiva Raya	16 th Century	Vira Saiva works

Saiva Sanyasa Paddhati, Saiva Paribhasai, Siva Jnana Siddhiyar Urai, Sivaneri Pirakasam	Sivagrayogigal	Achyuta Raya and Sadasiva Raya	16 th Century	Vira Saiva Works
Anuttana Agaval, Sivapusai Agaval, Sivananda Bodham, Jnanappallu, Attuvakkattalai, Annamalaikovai, Ayirappadal, Tirumalavadi Puranam	Kamalai Jnana Prakasa Panditar	Aliya Rama Raya	16 th Century	
Putpavidhi and Pumalai	Kamalai Jnana Prakasa Panditar	Rama Raya	16 th Century	Work on flowers for decorating god
Sivabhoga Saram, Sokkanatha Venba, Muktiniccayam, Paramananda Vilakkam	Gurujnana sambandar	Rama Raya	16 th Century	Vira Saiva works
Tiruvorriyur Puranam, Sankarapanirakarana Urai, Sivajnanasiddiyar Parapakka Urai	Jnana Prakasar	Rama Raya	16 th Century	
Setupuranam, Tiruppangiri Puranam, Sivajnana siddiyar Urai, Tiruvartupayam Urai	Nirambavalagiya Desikar	Rama Raya	16 th Century	
Naidadam, Kasikandam, Kurma Puranam, Lingapuram, Verriverkai	Ativira Rama Pandya (subordinate ruler under Vijayanagara)		16 th Century	

Tiruvilaiyadar Puranam	Paranjotiyar		16 th Century	
Arunaiantati, Tiruvarur Kovai, Arunachala Puranam, Tiruvirinjai Puranam Soundarya lahari Urai	Ellappa Nayanar		16 th Century	
Akarathi Nikandu	Revanasiddhar		17 th	
Bhuloka Sastram	Apattaranar		17 th Century	Work in Geography

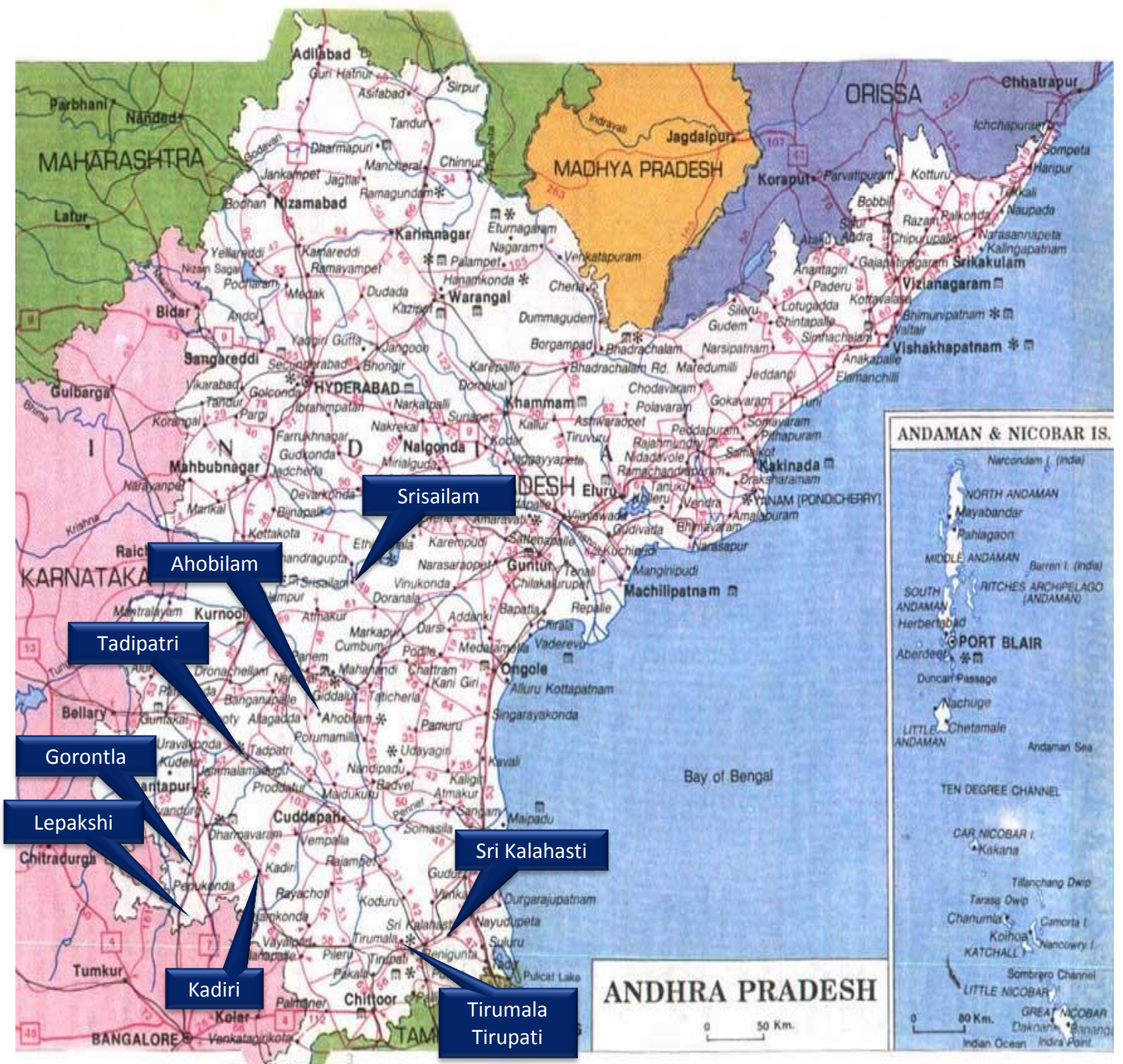
KANNADA LITERATURE IN VIJAYANAGARA PERIOD

WORK	AUTHOR	PATRON KING	TIME	THEME
Basava Purana (translation of Palakuriki Somanatha work)	Bhima Kavi		Early Vijayanagara period	Stories on Lord Shiva
Dharmanatha Purana	Madhura	Harihara II	14 th Century	Story of the 15 th Tirthankara
Ekkottara Satshala	Mahalingadeva	Devaraya II	15 th Century	
Shatsthala Viveka	Mahalingadeva	Devaraya II	15 th Century	
Siva Tatva Chintamani	Lakshmana Dandanatha	Devaraya II	15 th Century	Philosophical work on Vira Saiva Siddhanta Tantra
Bharata	Kumara Vyasa	Devaraya II	15 th Century	Mahabharata Story
Prabhulinga Lila	Chamarasa	Devaraya II	15 th Century	Life of Prabhudeva, (A Virasaiva devotee)
Soundarya Purana	Bommarasa	Devaraya II	15 th Century	Life of Tamil Saiva Saint, Sundara
Mallikarjuna Vijaya	Kallarasa	Devaraya II	15 th Century	Teachings of Mallikarjuna to his queen by which women could subdue men (references to Kamasutra)
Shatsthala Jnana Saramrta	Tontada Siddheswara	Virupaksha III		A Vira Saiva work

Bharata	Timanna Kavi	Krishnadevaraya	16 th Century	Latter half of Mahabharata
Shantinatha Charitra	Santi Kirti	Krishnadevaraya	16 th Century	
Virabhadra Vijayam	Virabhadra Raja	Krishnadevaraya	16 th Century	Sacrifice of Daksha
Bhava Chinta Ratna	Mallanarya	Krishnadevaraya	16 th Century	Expounds greatness of Panchakshari
Virasaivamrta Purana	Mallanarya	Krishnadevaraya	16 th Century	Vira Saiva Work
Ramayana	Kumara Valmiki	Krishnadevaraya	16 th Century	Story of Ramayana
Viadyamrta	Sridhara Deva	Krishnadevaraya	16 th Century	Work on medicine
Supasastra		Krishnadevaraya	16 th Century	Work on Cookery
Channa Basava Purana	Virupaksha Pandita		16 th Century	Vira Saiva Work
Bharateswara Vaibhava	Ratnakara Varni		Early 17 th Century	Story of Bharata, son of Adinatha, The First Jain
Karnaaka Sabdanu Sasana	Bhattakalanka Deva	Sri Ranga I and Venkata II	16 th Century and early 17 th Century	Grammar on Karnataka Language
Ramanatha Vilasa	Sadasiva Yogi		16 th Century and early 17 th Century	
Rajendra Vijayam	Desikendra		16 th Century and early 17 th Century	

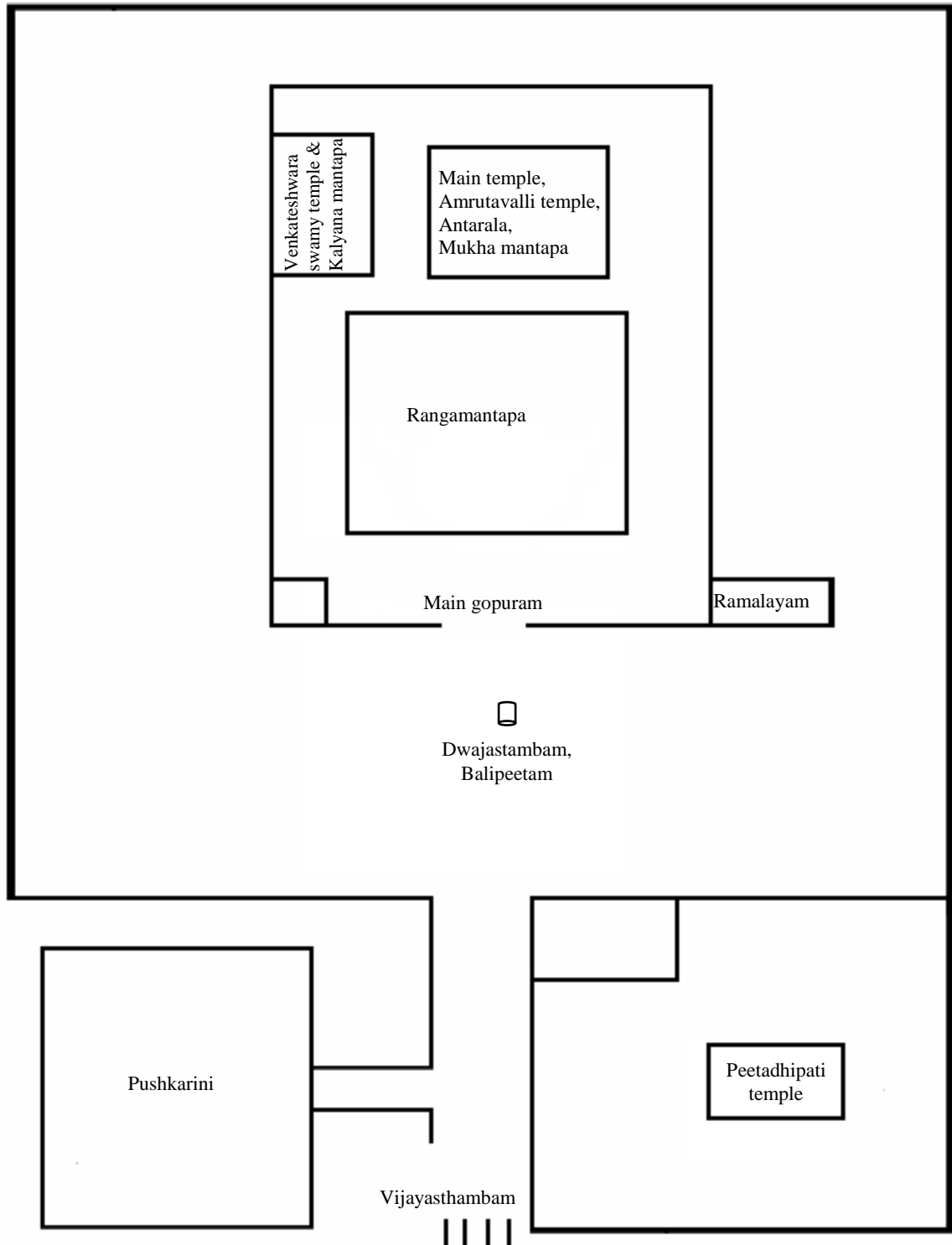
Appendix II

FIGURATIVE MAPS OF THE ANDHRA TEMPLES OF THE VIJAYANAGARA PERIOD



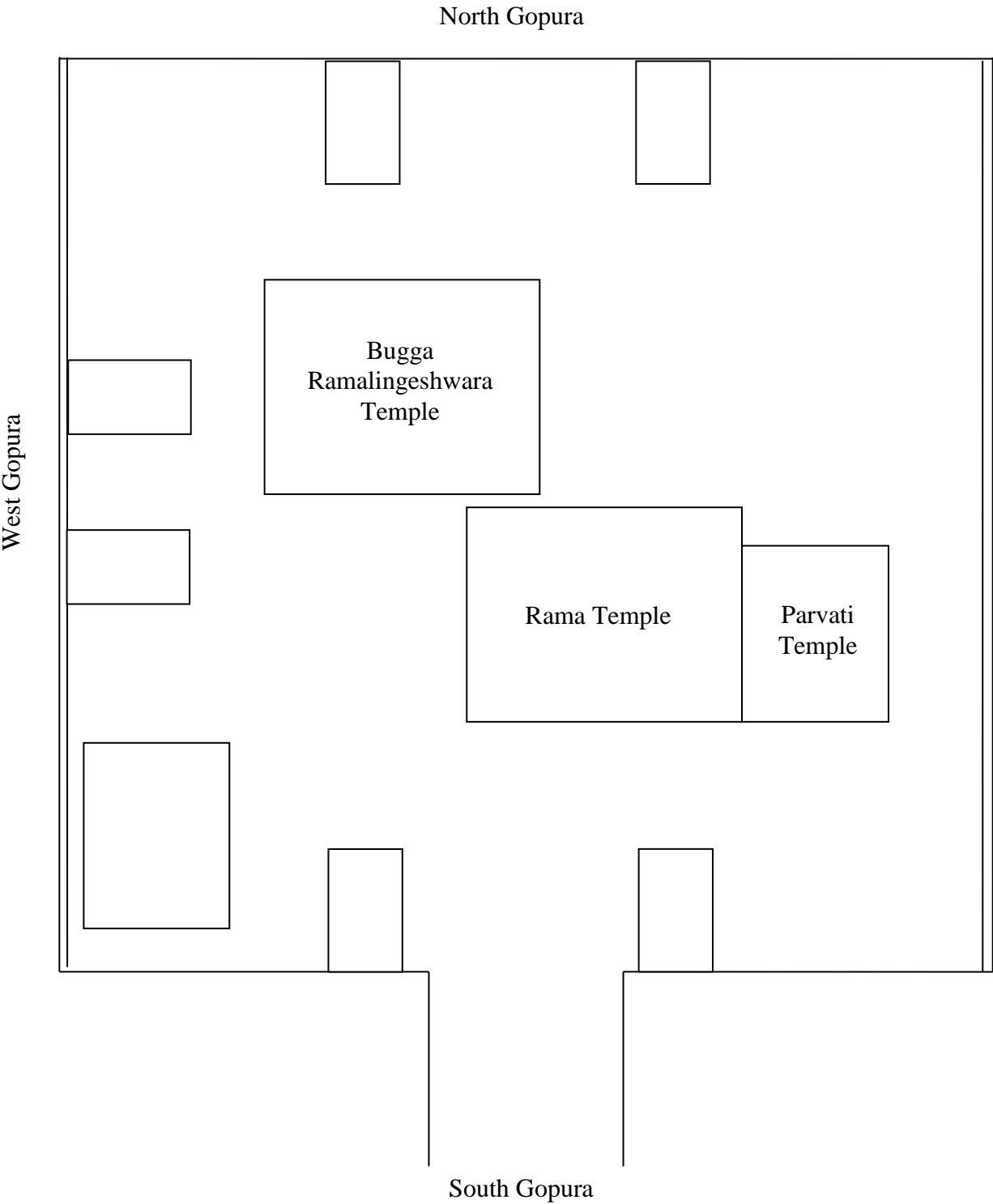
Source: <http://www.chooseindia.com/tourism/ap.jpg>

LAXMINARASIMHA SWAMY TEMPLE - AHOBILAM



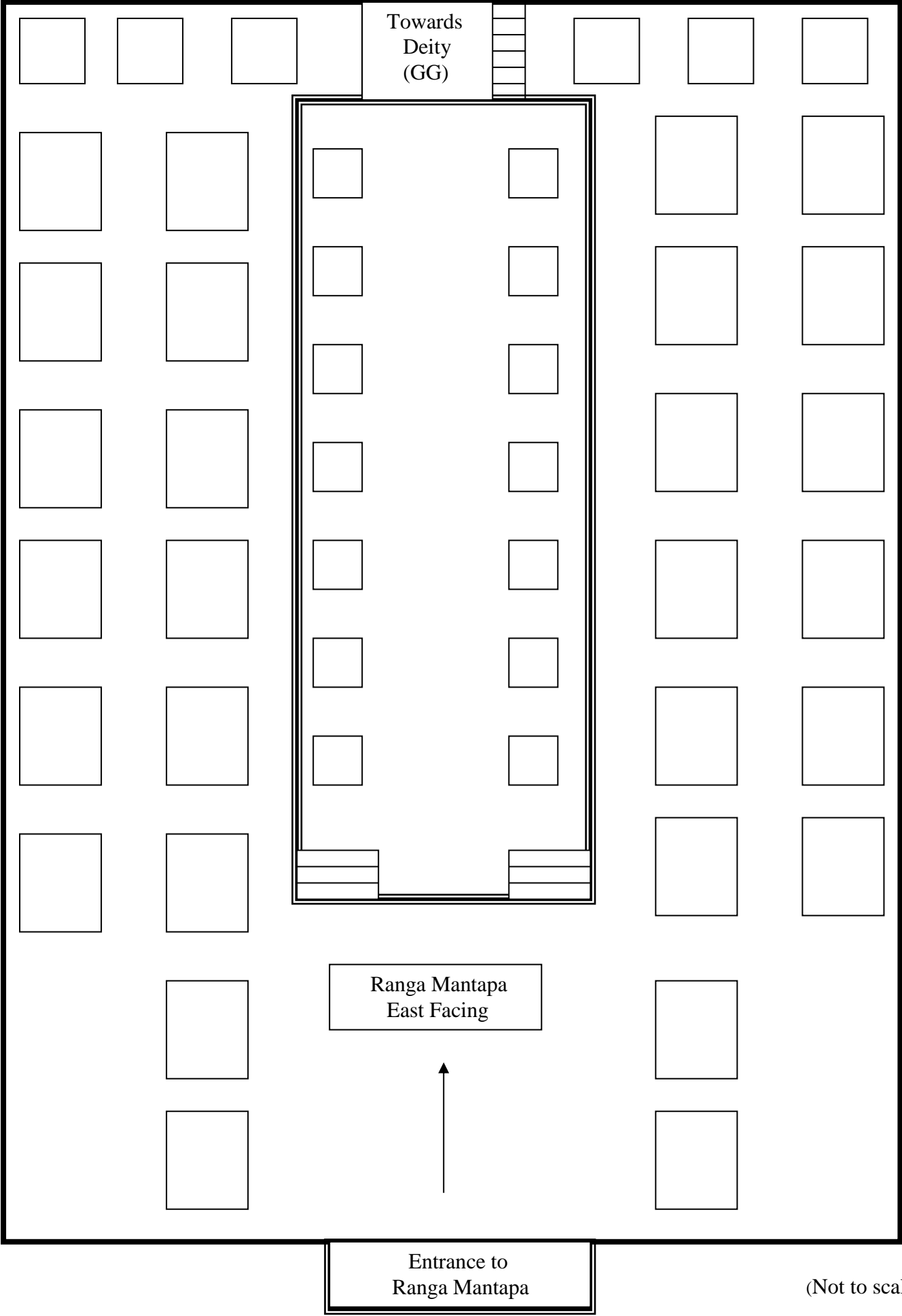
NOT TO SCALE

BUGGA RAMALINGESHWARA TEMPLE



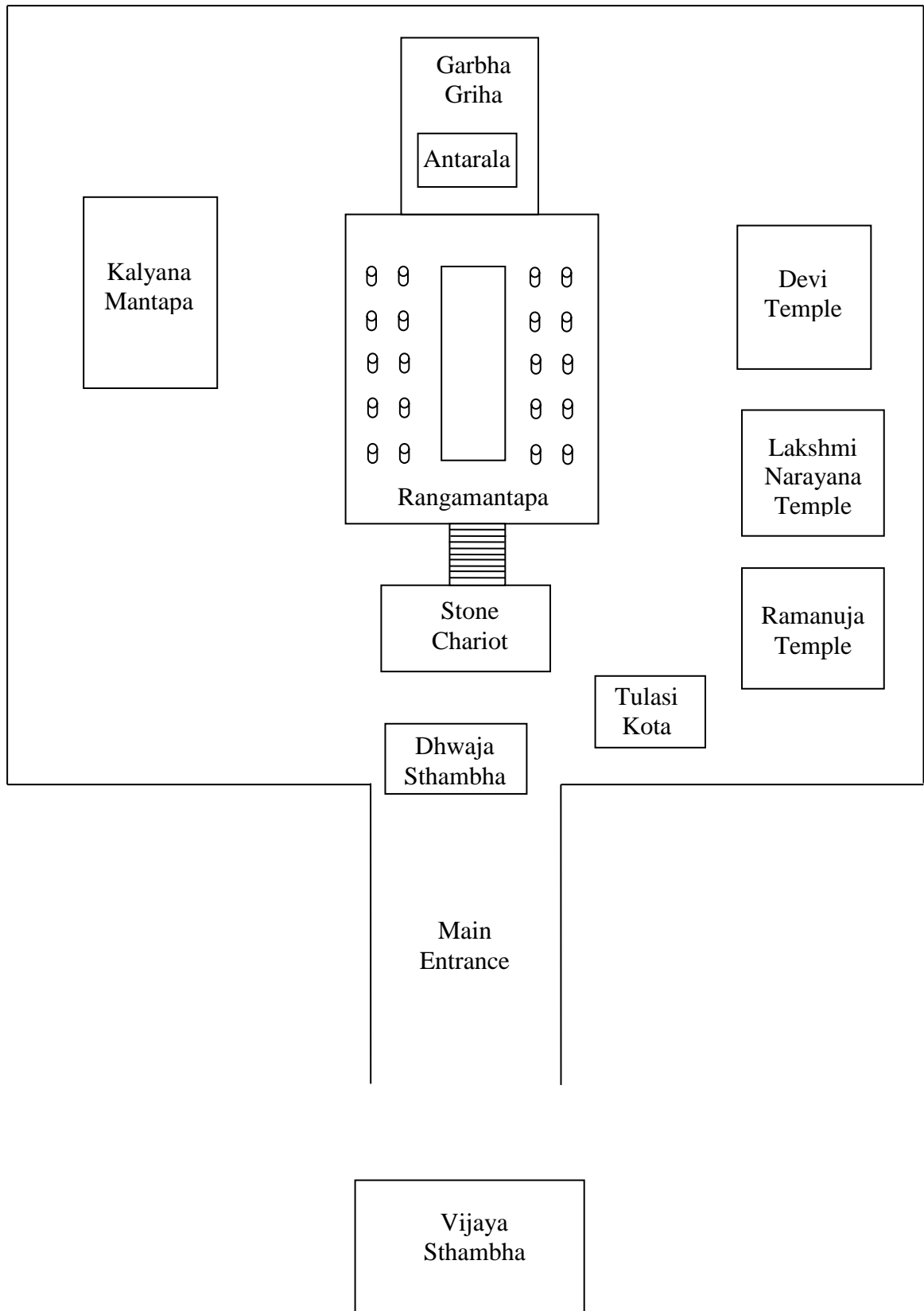
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RANGA MANTAPA – CHINTA VENKATARAMANA TEMPLE, TADIPATRI



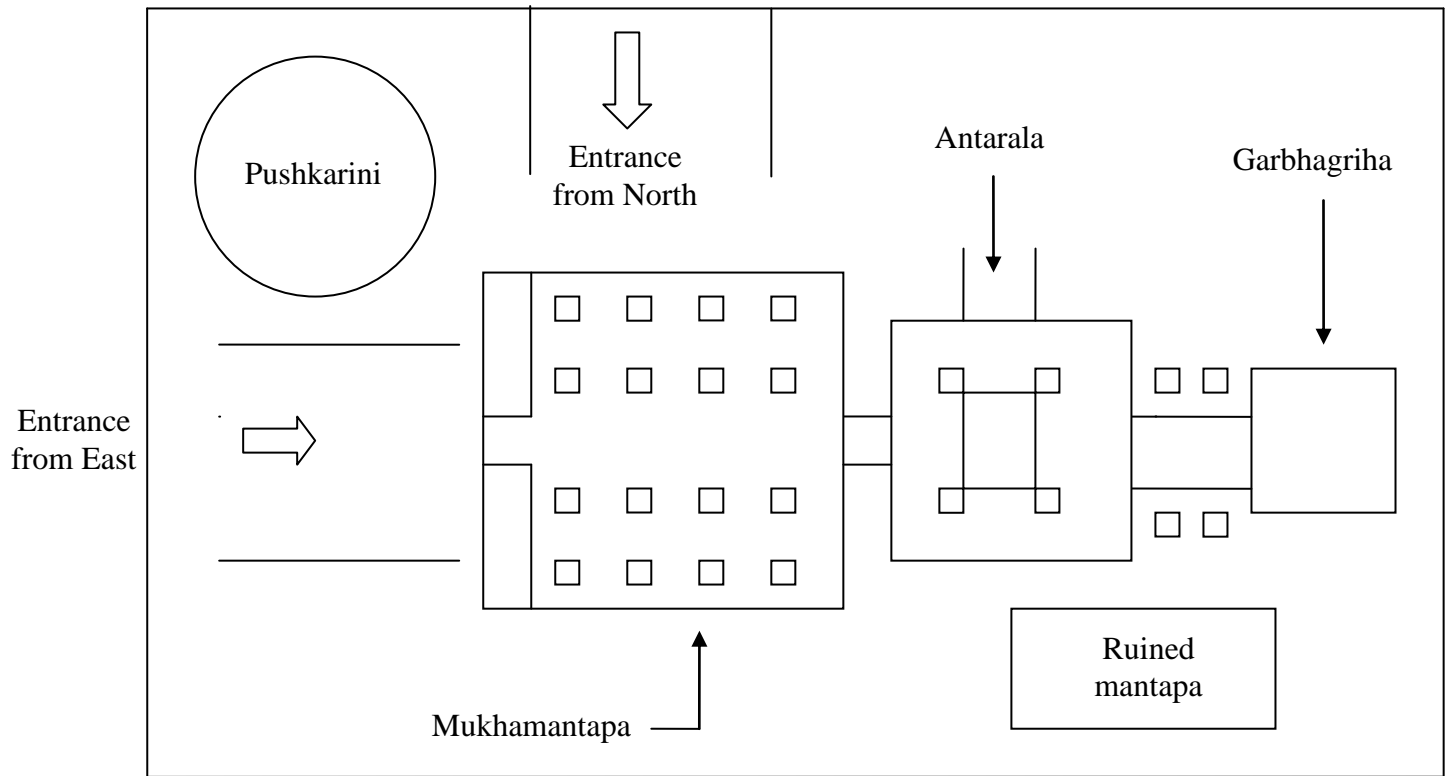
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CHINTA VENKATARAMANA TEMPLE, TADIPATRI



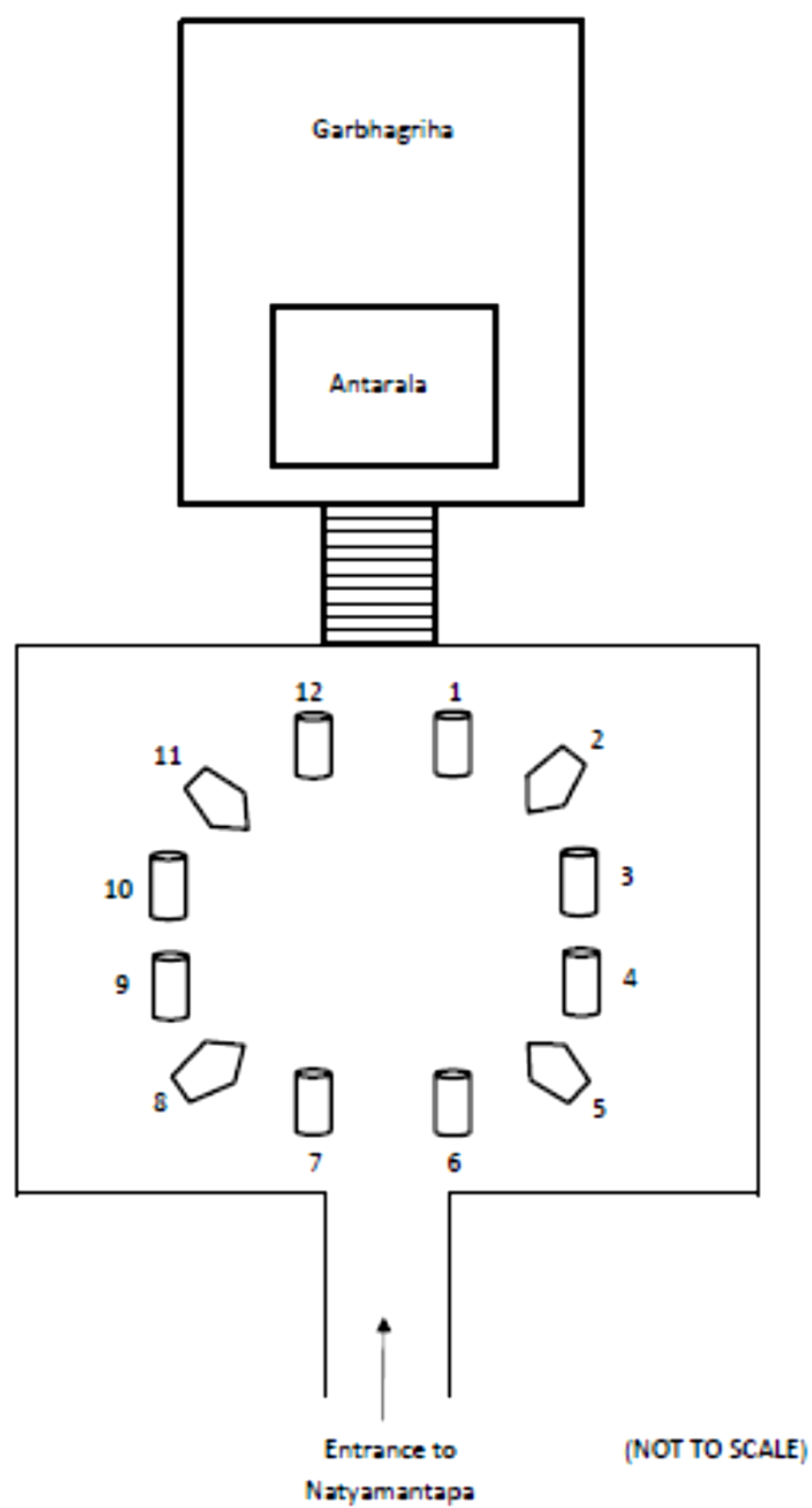
(Not to scale)

MADHAVARAYA TEMPLE – GORONTLA



(not to scale)

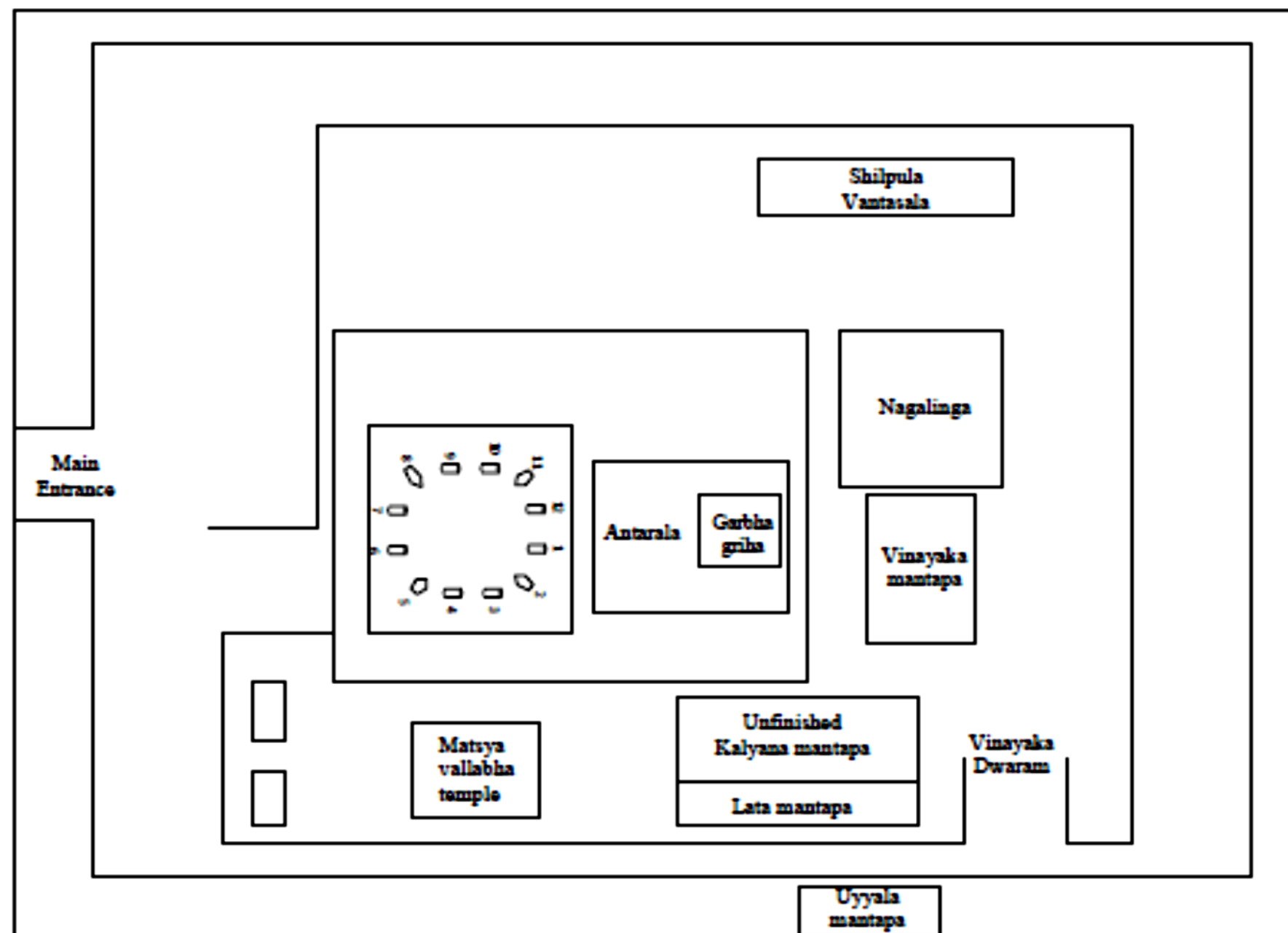
LEPAKSHI NATYAMANTAPA



Nandi

LEPAKSHI TEMPLE

(Not to Scale)



Appendix III

PLATES

Plates

Costume patterns seen in the various temples of Vijayanagara

1. *Kolatam* dancers- skirt pattern 1- *ranga mantapa* – Chinta Venkataramana temple- Tadipatri
2. *Kolatam* dancers skirt pattern 2- *ranga mantapa* – Chinta Venkataramana temple- Tadipatri
3. *Kolatam* dancer (middle) in skirt pattern 3 – *ranga mantapa* – Chinta Venkataramana temple – Tadipatri
4. *Kolatam* dancers in skirt pattern 4 – *ranga mantapa* – Chinta Venkataramana temple – Tadipatri
5. Female dancer – skirt pattern – 5 – *ardha mantapa* – Lepakshi temple
6. Royal ladies- dress pattern similar to *kaccham* style with a sash in front –*kalyana mantapa* – Upper Ahobilam temple
7. *Suka sundari* -checks skirt – Vitthal Temple Street
8. Female dancer – plain skirt with sash – Kadiri temple entrance
9. Male dancers in striped knee length *dhoti* with conical caps – *kalyana mantapa* – Lepakshi temple
10. Female musician with *dhoti* and a fan in middle – on the way to Upper Ahobilam temple
11. Female dancers in variety of skirt patterns – *kalyana mantapa* – Ramalingeswara temple – Tadipatri
12. Krishnadevaraya in royal robes – *dhoti* with frills – *maha mantapa* – Lower Ahobilam
13. Musician wearing a plain *dhoti* and a small cap – *kalyana mantapa* – Lower Ahobilam
14. Lady – *kaccham* style dress – *kalyana mantapa* – Bugga Ramalingeswara temple
15. Female dancer in layered skirt – *tulasikota* – Chinta Venkataramana temple – Tadipatri
16. Female dancers in *kaccham* style of dress separated with frills and fans – *mukha mantapa* – Gorontla temple



Plate 1



Plate 2



Plate 3



Plate 4



Plate 5



Plate 6



Plate 7



Plate 8



Plate 9



Plate 10



Plate 11



Plate 12



Plate 13



Plate 14



Plate 15



Plate 16

Plates
Hasta mudras

1. Female dancer in *suchi hasta* – *maha mantapa* – Ahobilam temple
2. Nobleman in *anjali hasta* – Kadalekalu Ganesa temple
3. Female in *anjali hasta* – Vitthal temple
4. Female dancer in *samdamsa hasta* – Hazare Rama temple
5. Female dancer in *dola* and *samdamsa hasta* – Hazare Rama temple
6. Female dancer in *ardhachandra* and *arala hasta* – Lepakshi temple
7. *Nartana Krishna* in *puspaputa hasta* – Chinta Venkataramana temple
8. Male in *pataka hasta* – Krishna temple
9. Female dancer in *kapittha hasta* – Upper Ahobilam temple
10. Female dancers *kapittha hasta* – Gopura – Bugga Ramalingeswara temple
11. *Devapurusha* in *kapittha hasta* – *kalyana mantapa* – Vitthal temple
12. Female dancers in *ardhachandra hasta* – Entrance – Bugga Ramalingeswara temple
13. Male dancer – *musti hasta* – *mantapa* – Lower Ahobilam temple
14. Male dancer in *nishada hasta* – *kalyana mantapa* – Prasanna Virupaksha temple
15. Male dancer in *musti* and *suchi hasta* – Bugga Ramalingeswara temple
16. Male dancer in *musti hasta* – *kalyana mantapa* – Lower Ahobilam
17. *Devapurusha* in *suchi hasta* – *mantapa* – Kadalekalu Ganesa
18. Krishna in *dola hasta* – *maha mantapa* – Krishna temple
19. Male dancer in *padmakosa hasta* – on way to Kroda Narasimha temple, Ahobilam



Plate 1



Plate 2



Plate 3



Plate 4



Plate 5



Plate 6



Plate 7



Plate 8



Plate 9



Plate 10



Plate 11



Plate 12



Plate 13



Plate 14



Plate 15



Plate 16



Plate 17



Plate 18



Plate 19

Plates
Hair-dos

1. Female dancer – knotted hair – *mantapa* – Lower Ahobilam
2. Female dancer – round cap – *kalyana mantapa* – Virupaska temple
3. Female dancer – plaited hair – *maha mantapa* – Pattabhirama temple
4. Female dancer – loose side bun – *mantapa* – Lower Ahobilam
5. Female dancer – knotted hair – *ardha mantapa* – Pattabhirama temple
6. Female dancer – knotted hair – *mantapa* – Anantasayana temple
7. Female dancer – knotted hair tightly tied to a side – *mantapa* – Anantasayana temple
8. *Chamaradharini* – bun – *ranga mantapa* – Chinta Venkataramana temple
9. Male dancers – small caps – Ramalingeswara temple *Gopura*
10. Female dancer – bun with loosely left hair – *Gopura* – Ramalingeswara temple
11. *Yaksha* in loosely left hair – *ardha mantapa* – Lepakshi temple
12. Female in double buns – Outer wall of *garbhagriha* – Chinta Venkataramana temple
13. *Darpana sundari* in pear shaped bun – *mantapa* – Pattabhirama temple
14. Nobleman with small turban – *kalyana mantapa* – Vitthal temple
15. *Yaksha* – spread out hair – *maha mantapa* – Krishna temple
16. Female dancer – side bun – Mahanavami Dibba
17. *Yakshas* – spread out hair – *antarala* – Vitthal temple
18. Male dancer – small cap resembling a crown – *kalyana mantapa* – Lower Ahobilam
19. Nobleman with turban – Achyutaraya temple
20. *Vidushaka* – conical cap – *ardha mantapa* – Lepakshi temple
21. Male musician – small conical cap – *mantapa* – Anantasayana temple
22. Rishi- knotted hair – *mantapa* – Upper Ahobilam temple
23. Male musician – turned conical cap – *mantapa* – Kroda Narasimha temple, Ahobilam
24. Male musician- long conical cap – *mantapa* – Anantasayana temple
25. Male musician – parted hair – *prakara manpata* – Lepakshi temple
26. Male dancer – knotted hair tied above the head – *pushkarini* street – Hampi



Plate 1



Plate 2



Plate 3



Plate 4



Plate 5



Plate 6



Plate 7



Plate 8



Plate 9



Plate 10

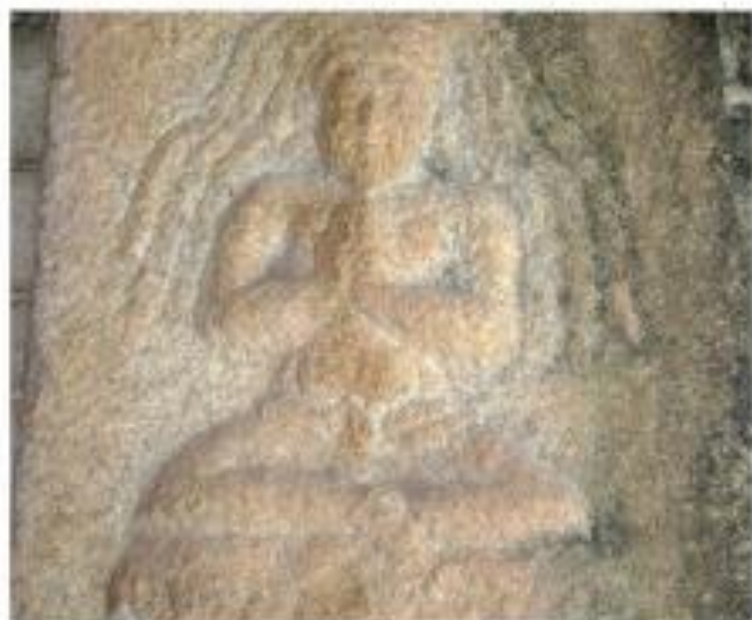


Plate 11



Plate 12



Plate 13



Plate 14



Plate 15



Plate 16



Plate 17



Plate 18



Plate 19



Plate 20



Plate 21



Plate 22



Plate 23



Plate 24



Plate 25



Plate 26

Plates
Dance Postures

1. Male and female dancers – *kalyana mantapa* – Lower Ahobilam temple
2. Male dancers – Vitthal temple street
3. Dancers- entrance to Mahavanami Dibba
4. Female dancer – *kalyana mantapa* – Virupaksha temple
5. Female dancer – pillared *mantapa* – Hazare Rama temple
6. Female dancer – pillared *mantapa* – Hazare Rama temple
7. Male dancer – *ardha mantapa*- Lepakshi temple
8. Female dancers – Mahanavami Dibba
9. Female dancers panel – Mahanavami Dibba
10. *Kolattam* dancers – Hazare Rama temple
11. Dancer with musicians *Gopura* wall – Chinta Venkataramana temple
12. *Devapurusha* in dance – Vitthal temple
13. Male dancer – *maha mantapa* – Krishna temple
14. Nartana Ganesa – *kalyana mantapa* – Hazare Rama temple
15. Male dancer – *kuduregumbena mantapa* – Soolai bazaar, Hampi
16. Musician and female dancer – *mukha mantapa* – Gorontla temple
17. Female dancer – *prakara mantapa* – Lepakshi temple.
18. Female dancer – *kalyana mantapa* – Vitthal temple
19. Musician and female dancer – *mukha mantapa* – Gorontla temple
20. *Yaksha* – *kalyana mantapa* – Vitthal temple
21. *Kolattam* dancers – Entrance to *ranga mantapa* – Chinta Venkataramana temple
22. Female dancers – Mahanavami Dibba
23. Male dancer – Achyuta Raya temple



Plate 1



Plate 2



Plate 3



Plate 4



Plate 5



Plate 6



Plate 7



Plate 8



Plate 9



Plate 10



Plate 11



Plate 12



Plate 13



Plate 14



Plate 15



Plate 16



Plate 17



Plate 18



Plate 19



Plate 20



Plate 21



Plate 22



Plate 23

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Glossary

- *Agarharam*- group of villages
- *Antarala* - an intermediate space in a temple between the main shrine and the ardhmantapa
- *Aangikabhinayam*- technique that guides dance
- *Ardhamantapa*- a pillared hall which is usually built in between the *mahamantapa* and the *antarala*
- *Ardhamantapa* – a pillared hall smaller in size attached to the main temple sanctum.
- *Avatara* – incarnation of god
- *Balipitham* – pedestal wherein the food offerings to the deity and the *astadikpalakas* are placed
- *Bharataputra* - sons of *Bharatamuni*
- *Bhandagaram* – a room wherein any valuables belonging to the deity are preserved and kept safe.
- *Bheri*- a big conical shaped drum beaten with huge sticks in the course of battle
- *Cari* – movements of the feet
- *Chamarapurusha* – a celestial male holding the fan
- *Chamaradharini* – a celestial female holding the fan
- *Chakra*- the divine discus of Lord Vishnu
- *Chatram* – divine umbrella
- *Chitrakhandam*– a construction pattern wherein there are levels one over the other built like steps.
- *Devakosthas* - a niche sculpted on the exterior of the wall containing an image of a deity or other divine figures.
- *Desi* – dance belonging to the regional style
- *Dwaram* – the door of the temple
- *Dwarapalaka* – the guardian at the door of the temple
- *Dhwajha stambha* – a huge pillar erected in front of the temple
- *Ganas* – the army of Lord Shiva
- *Garbhagriha*- the inner sanctum wherein the main deity is placed.
- *Gajalakshmi* – one of the form of Goddess Lakshmi
- *Gopura*- The large gate-tower of a south Indian temple enclosure.
- *Kapota* : cornice

- *KudyaStambhas* – wall pilaster
- *Kalyanamantapa*- A large pillared hall wherein the sacred marriage ceremony of the main deity of the shrine takes place.
- *Kirtimukha* – a decorative motif surmounting the pinnacle of the temple or the image of the deity, mostly seen with a lion face in South Indian architecture.
- *Katamancha*– a square shaped base
- *Kumbhapanjaras*, (a niche decorated with a vase motif)
- *Kagada*- A wooden stick covered with a cloth filled with oil at the end which lights up when put to fire
- *Kalika tandava*- one of the *tandava* performed by Lord Shiva after slaying the Tripurasuras
- *Kamandalam* – a small pot of sacred water held by sages
- *Karana* – movement patterns which involve
- *Kolattam* - a dance wherein the dancers hold sticks in their hands and dance to the rhythm
- *Kaccham* – a dress style with frills down till the ankles which spread out like a fan when the feet are turned out
- *Kona* – sticks used in dance
- *Lata*- creeper flower designs carved on the pillars
- *Lalata* – the central part of the door leading to the *garbhagriha* at the top
- *Madirapatra (madhupatra)* – a pot for pouring *madhuvu* (wine)
- *Mantapa*- an open or close pillared hall in front of the main sanctum in the temple
- *Mahamantapa*- A large *mantapa* with pillars in front of the main temple, mostly built to hold religious discourses.
- *Makara* – crocodile sculpture
- *Mantapa*- an open or close pillared hall in front of the main sanctum
- *Marga*- classical form of dance
- *Mukhamantapa*- A large *mantapa*, usually with many pillars, preceding the central shrine area.
- *Nartaki* – female dancer
- *Nartaka*- male dancer
- *narpanam*-gold coin about 6 grams of weight)
- *Natyamantapa*. A pillared hall with a pavilion for dance performances and ceremonies, a hall of dance.

- *Padma* – inverted moulding in the centre of the roof with a lotus petal pattern
- *Panam (narpanam)*- value which equals to 16 silver coins
- *Prabandha*-a special style of literature with certain special features like focusing the story line on a single character and embellishing it with ornamental descriptions with *Sringara Rasa* as the predominant *Rasa*.
- *Prakara*- An enclosure wall, or the enclosure wall and the compound created by the wall in a south Indian temple: or a covered walkway that serves as an enclosure boundary in a south Indian temple.
- *Pradakshina Prakara*- a passageway or walkway for circumambulation of a shrine
- *Purnakalasam*- a pot filled sacred water, a decorative motif used in the Indian temple architecture.
- *Puspapotikas* – flower Blossom carved out at the ends
- *Rangamantapa* - an assembly hall in a temple
- *Rayagopura* –a huge main tower built at the entrance of the temple, named *Rayagopura* after Krishna Deva Raya
- *Salabhanjikas*- divine figures of celestial nymphs
- *Sankha* – the divine conch of Lord Vishnu
- *SandhyaTandava* – one of the seven *tandavas* of Lord Shiva while accompanied by Parvathi and other celestial beings on musical accompaniments
- *Sayanamantapa* –a mantapa wherein the *unjal seva* of the deity is performed at night
- *Shaktipeethas*- the eighteen *peethas* wherein body parts of Sati devi (consort of Lord Shiva) are believed to be fallen
- *Sikhara* – the topmost part of the gopura in the temple
- *Snapamantapa* – a *mantapa* wherein the *bhoga* , *abhishekam* ceremonies to the deity are performed
- *Surapushpa* – divine flower
- *Sthanaka*- positions of dance
- *Ubhaiyam* – deposit made to the treasury as a grant or offering
- *Upapitha* – platform beneath the *adhithana*
- *Upapitha* – the pedestal next to placing the main deity
- *Unjalseva* – a ceremony wherein the deity is swayed in a swing(cradle)
- *Udyogamantapa* – a *mantapa* wherein the conflicts between common people where solved by the authorities

- *Utplutyakarana* – a *karana* which involves a jump (*utplavanam*) in its execution process.
- *Uyyalamantapa* – the *mantapa* wherein the *unjalseva* to the deity is performed and viewed by the devotees
- *Vasantamantapa*- A pillared hall wherein in the festivities to the deity take place.
- *Vedaparayanam* – sacred reciting of the *vedas*
- *Vimana* -the pyramid shaped tower on four sides of the temple
- *Vijayastambha* – a huge pillar erected before the main entrance of the temple in mark of victory in a battle
- *Veenadhari* – the celestial being playing the *veena*
- *Vyala*- a sculpture of a mythical creature which has a head of an animal of a tiger, elephant or bird combating with humans.
- *Yali*- a sculpture which has a lion crushing the head of an elephant. This is a significant sculpture built by the Vijayanagara kings to celebrate their victory over the Gajapati kings of Orissa.
- *Yakshas* – celestial beings mostly known for their expertise in music.
- *Yakshaganam*- a form which included dance, music, dialogue in presentation.