3.01. In Indian Literature the word 'Sangitha' includes Music, Musical instruments and Dance (Geetham, Vadyam, Nruthyam) So in ancient treatises, whatever details are available about Dance and Music are given for the above three in a joint form only. There are scattered references about Music in the Vedas, Brahmanas, Upanishads, Sikhas, Prathisakhyas, Sutras, Epics and Puranas. But a whole, authentic and comprehensive treatment of the subject as a treatise form is made only in the Natya Sastra of Bharata.

3.02 The Natya Sastra is attributed to Bharathamuni. It is the foremost work in music which contains 36 chapters and there are 5569 verses in it. It is written in the form an advice given to a King. "It is not possible to learn the laws of dance without learning the art of dance; In order to dance, one must know the principles of instrumental music; Without a thorough study of vocal music it is difficult to learn instrumental music because music is the source of all arts". The first 3 chapters deal with the origin of Natya, construction of theatre, Rangapooja etc., 4th and 5th chapters deal with the varieties of Dance. The 6th and 7th chapters deal with Rasa and Bhava. From 8th chapter to the 15th one the different poses of Dance are being dealt with. The different aspects of Abhinaya are described in chapters
15 to 22. From the 22nd chapter to 28th costumes are elaborated. From 28 to 34 music and musical instruments are dealt with. The last two chapters deal with the different characters and costumes.

3.03 Then comes the 'Narada Siksha' which is the work of Narada. This is a manual on the Samaveda swara dealing with the origin of pronunciation and development. Some consider this work earlier even to Bharata's Natyasastra. But the exact chronology of the work is undecided. This ancient work consists of 2 chapters. Here the music is termed as Gandharvam. It speaks of the method of singing Samaveda hymns, namely Archika, Gadhika, Samika, and Swarantra. The 3 voice registers arising from the stomach, throat and the head are recognized. Further this work deals with the Lakshanās of Tana, Grama, Swara, Moorchana and Raga. The 10 excellent Gunas or qualities viz. Rakta, Poorna, Alamkrita, Prasanna, Vyakta, Mishkrita, Slakshna, Sama, Sukumara and Madhura, of vocal music are also enumerated here.

3.04 Yagnavalikya Siksha furnishes the detailed information regarding the origin, nature, Sthana and mātrra of the Swaras used in the Vedic recitation. It also lays down the rules regarding the nature of the tones produced during the recitation of the Mantras.

3.05 Like 'Yagnavalikya Siksha', Panineeya Siksha also is a manual of the pronunciation of the Vedic Swaras. It speaks of 3 Swaras namely Anatha, Anudatha and Swarita and also about
Hraswa, Dirgha and Fluta. It is also clearly laid down here that while only 3 Swaras are used in Rigveda 7 Swaras are used in Samagana. The 7 Swaras of Samagana are developed from the 3 Swaras of Natha, Amudatha and Swaritha.

3.06 'Dattilam' attributed to Sri Dattila Muni is also one of the earliest and eminent authoritative original treatises on Music. Dattila mainly deals with Gandharva. It has four elements Swara, Tala, Rada and Avadhana. Of these four elements it deliberately chooses only Swara and Tala for detailed exposition. In one hundred verses the author completes the exposition on Swaras. The elements and considerations which govern Swara formulations in Gandharva, the nature of musical sounds and how they arise, the notes and pitches on which they should be fixed, the octaves and the different ways of constructing them, the range and gamut of Swara arrangements and patterns and structures are described. The Swaraprakarana is followed by the Talaparakarana. According to Dattila Tala is achieved through Samya and Samya is the source of fulfilment.

3.07 Another ancient exponent of Music is Muni Matanga. His work is Brhaddeśi assigned to the 5th century. It is obtained as an incomplete work with missing chapter endings and verses here and there. Matanga elaborates on Raga and allied aspects of Music. The Srutis are explained and enumerated on the lines of Bharata. The importance of this treatise lies in the fact that here Ragas are dealt in detail. He says of Raga as a group of illuminous notes with a power to
stir the mind and evoke sentiments.

3.08. 'Sangeetha Samaya Sara' of Sri. Parswadeva also is an ancient text on Music and Dance. There are nine Adhikaranas or chapters. In the first chapter Nadothpathi, Naddabheda, Dhwaniswaroopa, Sarereelakshana, Geethalakshana, Alaptibheda and Varnasrayalankaras are described. The second chapter deals with Sthayas. In the 3rd chapter Ragangas, Upangaragas, and Ragalakshanas are described. Altogether 43 ragas are dealt with. In the 4th chapter Prabanadhas are described in detail. Chapter 5 is the description of Vadyas and Hastamudras. In chapter 6 the different forms of Abhinaya and poses are described. Chapter 7 is the Talalakshana. Vadanimaya is the topic of Chapter 8. In the last Chapter Prastara is discussed.

3.09. 'Sangeetha Ratnakara' called 'Saptadhyayi' as it has 7 Chapters, is one of the authentic and elaborate treatises on Music and Dance. The author Sri Samga Deva who was a court musician of the Yadava dynasty, relates in this monumental work, the aspects of Svaras, Srutis, Jatis, Tanas, Gramas and Musical instruments; he describes 264 Ragas and their timings too. Like Bharata he also has described 22 sruties. The last Chapter deals with Nritya. The chief purpose of writing this work is to prove the theory "Science follows art and that it should respect the prevalent practice". There are many commentaries for this, of which the important ones are by Kesava Simhabhupala and Kallinatha. 'Sangitasara' of Vidyaranaya is the first to define mela. His melas are 12 in number.
3.10. *Ragatarangini* of Lochana Kavi is considered important because it recognises 12 basic Ragas and 86 derivative Ragas. *Sangita Choodamani* by Pratapa Chakravarti, the son of Someswara, deals with Prabandas, Tala, Vadya, Nritta etc. The *Swaramelakalanidhi* is one of the standard sanskrit treatises on Carnatic music. Its author Ramamatya belonged to the Todar Malt family. As the name suggests he was the minister of Rama Raja of Vijayanagar. As a recognition of his scholarship in Bharatanam the title of Abhinava Bharatacharya conferred on him. He wrote *Swaramelakalanidhi* with the intention to reconcile the different views regarding the theory and practice of music. He has followed Bharata, Sarngadeva and others. He describes 3 kinds of Ragas superior, middling and inferior and their numbers are 20, 15, 15 respectively. He explains 6 varieties of veenas also.

3.11 Somanatha is considered an authority on Carnatic Music. His work *Ragavibodha* having 5 Chapters deals with *Srutiśas, Swaras, Veenas, Melas* and Ragas. Each chapter is known as viveka. He has remarked that the purpose of writing this work is to ameliorate the prevalent controversies regarding lakšya and lakshana.

3.12 *Sangitasudha* of Raghunatha Naik deals mainly with the different aspects of Veena. There is a controversy regarding the authorship of this work. It is also attributed to Govinda Dikshitar, father of Venkitamakhi. This work gives for the first
time the details of the 24 fretted Veena (The Modern Tanjore Veena).

3.13. The 'Chaturdandi Prakasika' of Venkatamakhi is another authentic work dealing for the first time with the scale of 72 melas. This work also deals with Gitas, Ragas and Musical compositions.

3.14. The 'Sangita Parijatha' of Ahobala quotes many early authors, such as Matanga, Hanuman, Kasyapa, Sardoola, Kohala, Kambala and many others. It deals with Swara, Grama Murchana, Alankara, Jati, Gamaka and Raga in 8 chapters. The book also describes Ragas and their time theory.

3.15. King Tulaja the author of 'Sangita Saramrita' belonged to the lineage of Maratha rulers of Tanjore and he was the brother of Shaji and Sarabhoji. In the work the author deals with Srutiṣ, Waras, Melas, Jatiṣ, Murchanas, Tanas, Alankaras and Ragas. There is a chapter on Vadyas, Prabandhas and Talas. Towards the end he has devoted a chapter for Dance.

3.16. 'Meladhikara Lakshana' is a rare treatise on Music which follows the Carnatak system of Music. The author is unknown. He describes 24 sruties unlike others. It is a work mainly dealing with Swara and its different varieties.

3.17. The 'Sangraha Whoodamani' of Govindacharya is supposed to be the last authentic work on Music. Like Chaturdandi Prakasika this work also deals with Srutiṣ, Waras and Melas with the 72 Melakarta scheme.
3.18. In addition to the above, there are many commentaries and other musicological works. The commentaries of Abhinava-gupta, Nanya Deva, Simhabhupala and Kallinatha enable one to have a detailed knowledge of the original works. Though not original in nature these commentaries shed much light on Music and Dance and give a lot of new information. The important commentaries are 'Abhinava Bharati' (on Natya Sastra) by Abhinava-gupta, 'Bharata Bhashya' by Nanya Deva, 'Kalanidhi' by Kallinatha and 'Sudhakara' by Simha Bhupala on Sangita Ratnakara. Simhabhupala has stressed the inevitability of knowledge of lakshya and lakshana for the musician.

3.19. In the Sphere of Dance no independent treatise contemporary to Bharata's Natya Sastra is available. It is to be deduced from the descriptive nature of the elaboration made by Bharata on dance that many treatises on Dance might have been prevalent when Bharata wrote Natya Sastra and from which he might have incorporated many valuable materials.

3.20. Among the independent and exclusive treatises on Dance, the earliest available are 'Abhinava Darpana' and 'Bhartarnava' of Nandikeswara. The original treatise 'Bhartar- nava' is said to have contained 4000 verses and as such the present edition must be an abridged one. Chapters 1 to 6 of this work deal with gestures and movements of the head, eyes and feet. Chapter 1 to 3 describe 27 Asamyukta Mudras, 16 Samyukta Mudras, 226 Nritta Hastas. Chapters 5 and 6 deal with 31 Sthanakas or

1. पारा-परम दृष्टि दृष्टि-परमेश्वर: महात्माशुद्धि तिथि
   उपेन्द्रको अथ हर्षस्नानलेख गोपीविनाय प्रणुवितः


standing poses. Chapter 7 deals with 108 talas. 8th chapter
describes Charis or movements of limbs. Chapter 9 to 14 deal
with various types of pure Dances. Chapters 11 and 12 describe
Sringara Natya. Chapter 13 deals with 7 items. Sapta and
Lasya, namely Suddha Natya, Desi Natya, Pernni, Prenkhani,
Kundali, Dandika and Kalas.

3.21. 'Abhinaya Dargana' treats various kinds of gestures
and foot-work after treating the divine origin and significance
of dance. The work stresses the point regarding the co-ordination
of bodily movements "whither the hand goes there the glance
follows; whither the glances lead the mind follows; whither the
mind goes there the mood follows; whither the mood goes there
is the real flavour born". 1

3.22. The work deals mainly with the origin of Natya, its
evolution, history, the various bhedas, classification into
Artha, Nritya, Natya, the Hasta Mudras, Adavus, Karanas,
movements of head, nose, eyes, Abhinaya and different dance forms.

Ananda Coomaraswamy has written a commentary on
this work in English entitled "Mirror of Gestures".

3.23. Another work attributed to Nandi is 'Tandava
Lakshanam'. The contents are more or less identical with that
of the 4th chapter of Natya Sastra. It deals with poses that are
fundamental to Indian classical dance. Here 32 Angaharas are
described. Karanas are also described in detail.

1. अन्तः उत्साह-लाभः: अन्तः भूत्तथा सनः।
अन्तः नसन्तथा आवः: अन्तः अन्तःलाभः: २३ः
3.24. The *Nritta Ratnavali* of Jaya Senapati is also another masterpiece. It mentions the Gondali and several other forms of Desyanratta.

3.25. *Nartana Nirnaya* is another work exclusively in dancing.

3.26. *Hastalakshana Desapika* is a work dealing mainly with mudras pertaining Kathakali. This work is based mainly on Natya Sastra and Abhinaya Darpana. 24 main mudras are described here.

3.27. *Balarama Bharatam* is a work of Kartika Tirunal Rama Varma Maharaja of Travancore dealing with gestures in an exhaustive manner. We find in it several new mudras and numerous viniyogas of each in addition to what are generally adopted.

3.28. All the above works are in Sanskrit. Wonderfully parallel to this time some authentic treatises on Music and Dance were written in Tamil also of which *Silappadikaram* crowns the list, although it is an epic and the treatment of music and dance occurs there incidentally.

3.29. In *Silappadikaram*, one can find a wealth of materials for an elaborate study of music and dance. It furnished the legendary origin of dancing. This work belonged to the class of Isai Tamil and has 6 Cantos on music and describes 'Isai' as the technical term for music. It gives a detailed description of the qualifications of a singer, flutist, drummer, vainika and
dancer and describes 4 divisions of Pann (Ragas) such as Palai, Kurinji, Marudam, and Chevazhi, 22 Suties, Swaras, Ragas instruments and the music played on it.

3.30. In 'Bharata Siddhantam' a tamil work on dancing by an unknown author, who is supposed to have lived not earlier than the 16th century, a greater part is devoted to the elucidation of topics pertaining to Tala. It deals with the following topics such as Rangapooja, Sabha, Sabhapati, Audience, Gayaka, Lakshana, Musical instruments, Talas and their classification Shadangas, Hasta, Lakshanas of Pashpanjali, Pushpaputta, variety of Head movements, and many other important aspects. Numerous sanskrit quotations also are available.

3.31. Abhinava Nayanitha is a treatise in Tamil and it deals mainly with Hasta Abhinava-Asamyukta and Samyukta. It also elaborates a variety of bandhavya hastas and Devata hastas. The compilation of this work is being done by Chettur Narayana Ayyangar and Tanjavoor Panchapakesa Nattuvanar. The work describes the Hastas with its lakshana, mode of reckoning along with its vinyoga.

3.32. In modern Era many luminaries of Dance have started publishing books on Indian Dance. Smt. Ragini Devi, Rina Sinha, Kapila Vatsyayan, Mrinalini Sarabhai, Balasaraswathi, are among such luminaries.

3.33. Smt. Ragini Devi in her Dance Dialects of India has devoted an elaborate chapters for the Classical Dances of India.
In this work, she has summed up the details given by ancient scholars on dance. The book is full of illustrations.

3.34. 'The Classical Indian Dances' by Smt. Kapila Vatsyayan is another work which deals with Bharatanatyam, Kathakali, Manipuri, Kathak, Kuchipudi and may other forms. In this she has quoted ancient authors and their works.

3.35. 'In Indian Dancing' Sri. Ram Gopal describes in detail the origin and history of Indian dancing, gestures and different dance forms. He concludes his work with a comparison of Eastern and Western dance, and methods and suggestions for the revival of Indian dancing.

3.36. Understanding 'Bharathanatyam' by Smt. Mrinalini Sarabhai is a series of Lecturers which were delivered at the Baroda University. The lectures are based mainly on Natya Sastra, Abhinaya Darpana, Sangeeta Ratnakara and many other works. In this work she describes in detail the different classical dance styles, Natya Nritya and Nritta, Abhinaya and its classification, Mudras, Movements of head, and limbs and Music used for Bharata Natyam. The book contains beautiful photos of different adavus, hastas, important poses etc.

3.37. 'Bharata Natyam' by Smt. Balasaraswathi and Dr. V. Raghavan is an authentic book which deals with all the important aspects of Bharatanatyam. In this the authors give a detailed account of adavus, hastas, Mudras, poses and different dance forms. This book has been translated and published in Telugu,
Kannada, and Malayalam.

3.35. In addition to the above books there are many other works such as Abhinaya (Guru Gopinath), Natya Sastra Sangraha (Manomohan Ghosh), Indian Classical dances— their history and growth (Rina Sinha), Classical Indian Dance and its Costumes, Indian Dancing (Ram Gopal) etc.

3.39. All these works have provided modern students and dance lovers with ample materials regarding the evolution, history, growth and development of dance till the present day.