CHAPTER I

Introduction

Time and space are the two major factors which lead the movement of the creation. Time in its various manifestations contributes for the pace of the movement. Time in one of its various forms, that is the rhythm guides the mobility of the living while the slow pace of it can even create a movement in a volcano and equally unseen change that takes place in a mountain, which are both lifeless. These two elements are said to be the governing factors of the movement of not only the mortals but of that of even the Immortals. The mobility in the living beings whether the man or the animals is guided by the movement of the Sun, which in turn is fixed at a particular pace of time. Time is not only a factor to perpetuate the growth of the life on the other hand it is also the reason behind the demolition of life. In other words life owes both its birth and death to time. The other notable feature of time is the the pace which it gives to its manifestors. The pace or rhythm of time is seen in even the minutest part of the life. For instance the beat of the heart, the movement of the circulating blood which are all responsible for the functioning of a system of life have fixed rhythm.

The vibrating rhythm not only helps for the functioning of a creature but also instigates a creative ear for the rhythm around it. The ear for the rhythm around the creature when moves the rhythm hidden within it sets forth for a graceful physical movement. And such movement takes the shape of a very colourful art form when many other cultural factors are added to it. The place of origin of such creative acts serves as moulding force. The atmosphere wherein such act takes birth when proved to be full of healthy and encouraging factors such as patronage, socio-economic, political, literary and scientific approach, the act places itself on the platform of an art form.
Dance serves as an ideal example of such growing phenomenon. Dance which began as a mere act of imitation assimilates in itself all the qualities of a performing art. Dance in fact is an art when looked at from different angles, gives the various dimensions that are hidden in it, the elements of rhythm, movements, space, gesture colour and feeling when presented in a package of Dance with a particular texture, takes the shape of that particular Dance form. The package here being the regional socio-cultural impact. However, one can not deny the relation between the various styles of dancing found in different places of India and also the world. So also one has to look into the integrity of the various art forms. The elements which contribute for the making of a performing art like dance such as rhythm, movement, colour, feeling, texture, line, mass, space and the like also when used individually to their full length become the basis of many verbal and visual arts. The quotation from Vishnu Dharmottara purana,¹ a conversation between King Vajra and Markandeya, gives a complete idea of the integrity of various arts. The quotation of Kapila Vatsayan in her classical Indian dances, arts and literature - "King Vajra requests the sage to accept him as his disciple and teach him the art of Icon-making, so that he may worship the deities in their proper forms. The sage replaces that one can not understand the principles of image-making without a knowledge of painting. The king wishes for instruction in this art and is told that, unless he is accomplished as a dancer, he can not grasp even the rudiments of painting. The king requests that he be taught dancing whereupon the sage replies that, without a keen sense of rhythm or a knowledge of instrumental music, proficiency in dance is impossible. Once again the king requests that he be taught these subjects, to which the sage replies that a mastery of vocal music is necessary before one can be proficient in instrumental music, and so finally the sage takes the king through all these stages before he is taught he art of iconography."¹

One can understand the indepth knowledge given by the learning of an art form. This interdisciplinary nature of art form not only brings an artiste close to other arts, but also in return to the human life itself. And Indian thought in particular, has contributed a lot to understand and assimilate the art form as not just a genre that has come out of the imaginative human mind but also as the element that takes birth from the utmost reality of the human lives.

The enumeration of the Lalita and Catusashti Kalas of the Indian philosophy is considered as one of the greatest analysis given on arts even to this day.
Vatsyayana in his Kama-'Sastra² (Part I chapter III studying of various arts) mentions as many as sixty four arts under sutra sixteenth, which are listed out below:

1. Vocal Music
2. Instrumental Music
3. Dancing
4. Painting
5. Cutting of different designs on the Bhurja leaf for adorning the forehead.
6. Making various designs with rice-grains and flowers (in temples of Sarasvati, Kamadeva etc., or on floors set with jewels)
7. Arrangements of flowers (in temples and homes)
8. Colouring teeth, garments, hair, nails, body and other toiletries
9. Fixing coloured tiles on the floor
10. Arrangement of the bed, the settee, the diran (according to bed time mood and food partanen)
11. Creating musical sounds with water • Jalataranga
12. Splashing and squirting with water Jalakrida
13. The various secret formulas and mantras and their application (other than those mentioned by Kuchumara)
14. Making various garlands (for worshipping deities and adorning one's self with)
15. Making head-decorations known as Shekharava and Apida (the Shekharava garland hangs down from the top of the head. The Apida is worn round the head and supported by a wooden frame)
16. Dressing and decorating the body (according to time and place)
17. Making designs called Karnapatra (with ivory and conch materials for additional decoration to costumes)
18. The preparation and proper use of perfumes
19. Making ornaments (joined or stringed ones such as necklaces with jewels and pearls; whole ones such as bracelets, round earrings etc.)
20. Magic and creating illusions
21. Preparation of ointments (for additional physical charm and virility. These recipes are expounded by Kuchumara)
22. Deftness in manual work (for instance, in games where throwing and snatching money and other things are included)
23. Cooking and similar culinary arts (it is interesting to note that food and drink were divided into four sections, viz., Bhakshya (eating), Bhojya (chewing), Lahiya (licking) and Peya (drinking))
24. Preparing sherbats and drinks
25. Needle work (including making new garments and mending of old ones, darning, making mats etc)
26. Creating patterns from yarns and threads (such as the Parrot motif, flower motif, tassels and so forth)
27. Playing on the veena and drum called Damaruka
28. Composing and solving riddles and rhymes (for play and discussion)
29. A game in which one party recites a verse and the opposite party recites another which begins with the same letter as that on which the last verse ended
30. Reciting verses difficult to repeat, tongue twisters and so on
31. Recitation from books (generally from the epics)
32. Knowledge of dramas and stories
33. Composing other lines when one is given (this takes the form of a game in which one person is given the last out of four lines and is challenged to compose the first three on the spot)
34. Caning of wood frames of cots, chairs and so forth.
35. Making of mechanical aids (this refers particularly to those recommended for use during congress, and which are usually made of silver, gold, steel, bone, or ivory)
36. Carpentry (making wooden furniture for sitting, reclining and sleeping)
37. Knowledge of architecture and house construction
38. Knowledge of precious metals and precious stones (especially the ability to distinguish between genuine and fake gems)

39. Knowledge of metals (extracting, refining, alloying etc.)

40. Knowledge of jewels, colours and mines (crystals are coloured for sale, while knowledge of mines is considered important for purposes of income)

41. Horticulture and gardening (this includes sowing and growing plants in a nursery)

42. An of cock fighting, rain fighting and quail fighting (this is one of the games of wagering where animate things are made use of)

43. Training parrots and mynas to speak and sing (if trained properly, these birds can memorise messages and carry them where their owner wishes)

44. Proficiency in pressing, shampooing and dressing hair

45. The art of understanding writing in cipher, and the writing of words in a particular way

46. Taking in a language with deliberate transposing of words or letters (this takes various forms: for instance, when the beginning and the end of words are interchanged, or when unnecessary letters are added in between syllables of a word and so on)

47. Knowledge of languages of other provinces and of various dialects

48. Art of making flower - carriages Dolis, Palakhis etc.

49. Art of addressing spells, charms, auspicious, and bad omens, etc.

50. Constructing mechanical aids (such as those of riding, drawing water from well and for use in warfare etc.)

51. Memory training

52. Recitation of verse (this game is played in company with others. While one recites from a book, another recites it alongside him purely by hearing)

53. Deciphering by code (when a message or verse is left incomplete but with designs of flowers, etc.)

54. Knowledge of etymology (of Sanskrit, Prakrit and Apabhramsha)
55. Knowledge of lexicography

56. Prosody and Rhetoric

57. Art of impersonation (deceiving others by impersonating and assumed personality. Shurpanaka and Bhima did this successfully)

58. Wearing garments artfully (in a way that will conceal torn or illfitting garments)

59. Various games to be played with the dice

60. The game of dice called Akarsha (Nala and Yudhishthria, history tells us, lost in this game because they did not know the niceties and intricacies of the game. It is to be played on a board)

61. Making dolls and play things for Children

62. Knowledge of proper behaviour (in other words, knowledge of etiquette in public and in private gatherings. In another sense, Vainayiki also implies the training of elephants and other domestic animals)

63. Knowledge of the science of victory (knowledge of 'Aparajita Vidya' is essential for divine purposes, while knowledge of the science of warfare is essential for the purposes of this world)

64. Physical culture

The above list not only talks of the fine arts like Dance, Vocal and Instrumental Music and Painting but also includes activities which are a part of human like Cooking, Carpentry, Horticulture and Gardening, Preparing Drinks and Sherbats, Caning of Wood- frames of Cots, Chairs (and so forth) fixing coloured tiles on the floor, knowledge of extracting, refining, alloying etc. of metals, Art of making flower-carriages. Dolis, palakhis etc. Art of cock-fighting, ram fighting and quail fighting. Amongst these, Art of making flower-carriages etc. Art of cock fighting, ram fighting and quail fighting etc., are always related with certain occasions while knowledge of metals, knowledge of precious metals and precious stones, preparation and proper use of perfumes, making ornaments, magic and creating illusions etc., are arts with a speciality of their own.

However, amongst the 64 arts that are mentioned by Vatsyayana, he speaks of various activities done by men in different walks of life like carpentry, metal extraction, fixing tiles, making garlands where an attempt of presenting the arts
as a part of the human activity and survival, and society is seen rather than taking them apart from the human life as such. This concept of man and art is in lines with the concept of Aristotle who mentions a similar categorization of arts: Useful and fine arts. Useful are those whose performance is an integral unit of the human life or in other words it is the livelihood of many and fine arts are those whose performance makes one to get relieved of the day-to-day activity and frustration of the reality.

The art of Dance here is considered as the Lalita Kala or fine art. Dance and its performance have an implicit influence on the human life. Dance as a natural phenomenon existed and exists as a very integral and unavoidable functioning of the human body. 'Nandike'swara' in his 'Abhinaya Darpana' gives a list of the various occasions of performance of Dance; in words of Ananda Coomaraswamy, "Nitya and Nṛtya should be seen especially at festivals. Nṛtya at coronations, celebrations, processions of men or gods, marriages, reunion of friends, entry into towns or houses, the birth of children, and all auspicious occasions by those who desire fortune". This explanation of Nandikeswara puts Dance as a means to express joy and celebration. While speaking of it as so it is not only a character of humans to express their joy through Dance but it is the phenomenon of the whole creation to do so. It is not only the humans who are considered as the best of the dancers but even the Gods, Demi-Gods and Half-human personalities have also been listed in the list of the best dancers. Nandike'swara in his Abhinaya Darpana quotes a list of sixteen names who are considered to be the Bharata Kartas or the practitioners of the science of Bharata. This list goes as follows: Sambhu, Gauri, Brahma, Madhava, Nandike'swara, Dattila, Kohala, Yagnavalkya, Narada, Hanuman, Vighnaraja, Sanmukha, Brihapspati, Arjuna, Ravana, and the daughter of Bana - Usha.

The Description of the dance of nature, of the animals, birds and the celestials played a unique role in the Indian literature, right from the vedas to the contemporary works. In Rg-Veda the dance of Ushas-the dawn is described with enormous adjectives. She is described as the dancer who adorns like a dancer - Nturiva. (1.92 ix). It is one of such instances where one finds the dancing and singing of the celestials who in other words act as the counter parts of the earthly beings who dance and sing at weddings and funerary ceremonies. Thus Rg-Veda ascertains that the art of dance as not only the physical outlet of the emotion of joy but also grief. Amongst the attributed ones of being dancers is
the greatest of all Gods-Indra. Along with the epithets given to him like (rathestha) car fighter, (Somapavan) the Somadrinker (viii.2.iv) there are also more than a dozen hymns mentioning him as the dancer. The hymn 130(1) refers to him as a dancer who has destroyed ninety cities: here the vocative of nrtu is used (I.130 vii). Maruts and Asvis who are the close associates of Indra are also dancers. Marut is often called by the name nrtu/dancer). Rg- Veda also speaks of the concept of Apsaras, who do not belong to the category of Gods but rated as the deities of lower grade. They are the consorts of the gandharvas. A clear picture of Dance in society can be seen in the hymn given below as quoted by ‘Kapila Vatsyayan’ in her work ‘classical Indian Dance in Literature and the Arts, Funeral Hymn.18 asks the survivors and relatives of the deceased, after he had been laid to rest, to go forth to sing, dance and laugh and prolong their own span of existance:

"The living from the dead are separated
The sacred rite today has prepared for us
And we are here prepared for mirth and dancing
prolonging still the span of our existence"

While Samaveda contributes greatly to this art by stating the concept of the Margi and De'si types of music and dancing, Yajurveda speaks of rituals like purusamedha Yajña where the mention of words dancer/nata and sutam/the master are noticed.

The use of the human body for purpose of expression like similies and metaphors can be seen in the Vajasaneji samhita. Gesticulation with hands and body, the 'the' character of the art of dance is explained as the integral part of the ritual in this Samhita. The mentioning of Apsaras and Gandharvas is also seen in Atharvaveda. A glimpse of these few instances give a vivid picture of the role of dance in society as an intertwined unit of the day- to-day activity, as well as an integral part the community life in both thick and thin of human life situations can be understood.

A further look-out for dance in Indian Sahitya reveals the contribution of Upanisads on these lines. Upanisads mention the two words nrtta and nata these works often utilize dance or music to elucidate discussions on abstract philosophic
concepts. At times music and dance are mentioned as the instruments of temptation and these arts are even listed amongst the subjects of study. These arts of music and dance are cultivated and play an important part of the domestic life in the mentionings of 'Grhya Sutras'. The Asvalayana Grhya Sutra makes it clear that dance and music form an important feature of a marriage ceremony where it says that after the prospective bride is bathed and the high priest offers a sacrifice, a dance of four or eight women (not widows) takes place as part of Īndrāṇī karma. While the vedas and samhitas serve as a major source of reference for arts, it is the epics and puranas which give an actual history of these arts. Both Rāmāyana and Mahabharata fulfil this purpose to a large extent.

Dance, in Rāmāyana, is treated at different planes - the dance of the celestials like apsaras, role of dancers before sages etc. (ii) Dance, as a subject of study being taught to both Rama and Ravana. Mentioning of professional actors and dancers, the ganika being the most important amongst them. (iii) Images relating to dance, where objects of nature are compared to dancing and dancers.

(iv) Mentioning of specific types of dancing (in Sundarakanda where the qualities of Ravana are described). This is considered as one of the first references to the technique of the art.

Mahabharata also gives numerous illustrations of dance. The descendence of Urvashi and Menaka for pururava and Visvamitra, the exquisite description of Urvashi going to the abode of Arjuna, Arjuna turning into Brhannala all these instances are good descriptives of dance. Nartana'sala is mentioned as the venue of kicaka's vadha in Virataparva.

And coming to the references given by the puranas regarding the art of dance, 'Harivamsa' serves as rich source of dance and drama. The sport of krsna with the gopis in vrindavana, the dance of Arjuna and Nārada, krsna • satyabhama, Balarama and Revati with other Yadavas is a Rasa. The rasa (II,20) here is named hallisaka-krida nṛtya, gīta krida (ibid verse 27). An elaborate description of Rasa is also seen in 'Visnu Dharmottara purana'. Yet another beautiful image of the dance of krsna with gopis is seen in Srimad Bhagvata. The word Rāṣa-krida is used here. The Bhāgavata uses krida, nṛtya and nṛttta in this context. While
Krsna is said to be encircled by gopis in other puranas, Bhagavata gives a slightly different picture of each gopi with a krsna standing in a circular pattern. In 'Brahma Vaivarta Purina 'Radha' is accompanied by 36 of her special friends, but each of them is attended by thousands of inferior personages and each is accompanied by a male multiple of krsna (krsna Janana Khanda xxvii).

The vivid visual of Dance does not just end in epics and puranas but has also found a place in many lexicons. The Astadhyaya\(^8\) of Panini, Kautitya's Artha 'sastra have their own say on Indian Dance and music. While the former talks of Nata-Sutra attributed to 'Silalin, the latter speaks about the social status of dancers and actors and the facilities for training provided by the state. Artha-sastra does treat gita, vadya nrtya and natya as parts of sangita like Panini and Patanjali.

The social status of dance and dancers is the point focused by the above said works. The relation of Art and education is not a contemporary thought but it falls back to a very far past. Dance in the context of education is listed in the Kamasutra of Vātsyāyana, 'Sukranitsara of 'Sukracarya, Prabandha Kota and Lilitha Vitsaara. Earlier a mentioning of Dance as a subject of study as under sixty four arts in words of Vatsyayana is quoted in this chapter, a similar attempt is seen in many other lexicons as well (but the number differs). 'Amarakōśa\(^10\) an important lexicon gives several terms of music, dancing and rhythm. It devotes a complete sub- chapter/varga to the subject of dramatics.

Buddhist and Jaina works do not stay behind in commenting on music and dance. Buddhist literature and canons frequently mention about music and dance where in these arts are spoken in appreciative manner and considered as sophisticated arts to be learnt and mastered. In Jatakas\(^11\) we can find the dancing peacocks, the lady dancers and even the festivities focussing on dance and music. It also makes a frequent reference of the students sent at the expense of the king to study music and dance. Ambapali and Salavati are the well-known courtesans of Buddhist legends.

The Jaina canons make a mention of the art of dance. The most important for the purpose of tracing the origin of dance is the 'Rayapaseniya'. Thirty two types of dances are mentioned whose names indicate that they were dance-dramas. The categorization of natya and nrtya is the noticeable feature of these works. A study of these varities of dance-dramas gives an interesting relation of the theme of the dance with the nature and the co-existence of the universe. An
elaborate list of these thirty two varieties is given below from Kapila Vatsyayan's Classical Indian Dance in literature and the Arts. The concept of nrtta, nrtya and nātya is discussed in the later half of this chapter.

1. The first dance-drama was presented to the accompaniment of orchestral music: it represented the eight symbols, sottiya (svastika), Siri vaccha (Srīvatsa), nandyā vatte (nandyāvarta), Vaddhamānaga (vardhamānaka), bhaddāsana (bhadrasana), Kalasa (purnakalasa), maccha and dappana (darpana). This was like an auspicious prelude, an invocation.

2. In this dance-drama, other artistic motifs were represented through dance: avada (avarta), paccavada (pratyavarta), Sedhi (sreni), Pasedhi (Prasreni), Sothiya (Svastika), Sovatthiya (Sauvastika), Pusamanavaka (pusyamānaka) vaddhamanaga (vardhamanaka), macchanda (matsyandaka), magaranda (makarandaka), phulāvali (puspāvali), paumalaya (padma-patra), Sāgarataranga, Vasantalata (vasantalata) and paumalaya (padma-lata) this representation is called bhakticitra.

3. In this bhakti citra, the following were represented through abhinaya: ihamrīga (ihamṛga), usabha (yrsabha), turaga, nara, magara (makara), vihaga, Valaga (vāla), Kinnara, ruru, sarabha, camara, kunjara, vanalaya (vanalāta), and paumalaya (padmalāta).

4. In this variety, abhinaya is not predominant; instead, natya and nrtya are important. The terms metioned here indicate dance formations of circles and mandalas. Egao vahka, ega cakkavala, duhao cakkavāla, cakkad-dha-cakkavala, all indicate circle formation—both single circle formations and' concentric circle formations. Such circle formations and choreography are found in the Jaina sculptures of Gujarat.

5. The fifth variety is called avalī and various types of avalis are represented: candavali (candravali), Suravali (Suryavali), valiyavali, hamsavali, egvali (ekavali), taravali, multavali (muktavali), Kanagavali (kanakavali), reyanāvali (ratnavali) etc.

The next three varieties represented the rising of the Sun and the moon and other movements of these planets: these were surely short dance dramas.
6. Here the rise of the Sun and the moon were presented: the numbers are termed Suruggamana and canduggamana.

7. The ascending movements of the sun and the moon are depicted in the dance-dramas known as suragamana and candagamana.

8. The solar or the lunar eclipse was portrayed in numbers known as suravarana and candavarana.

9. Finally, the dance of the setting of the sun and the moon were known as suratthamana (suryastamana) and candatthamana (candrastamana).

10. The candamandala, suramandala, nagamandala, jakkhamandala (yaksa), bhutamandala, rakhhasamandala, mahoragamandala and gandharvamandala: all denote group formations of devine and evil beings.

11. The next variety depicted different types of gait: rsabha-lalita, simha lalita, hayavilambiya, gajavilambiya, hayavilasiya, gayavilasiya, mattlejavelasiya, mattlehaya-vilasiya, mattlegajavilambiya, mattlehayavilambiya: the whole sequence was called the druta-vilambita dance.

12. Another variety presented dances known as sagarapavibhatti and nagara pavibhatti.

13. A drama named after two creepers called Nanda and Campa is the thirteenth variety.

14. In the next variety were the dances known as macchanda-pavibhatti, mayarandakapavibhatti, jarapavibhatti and marapavibhatti.

15. Letters from 'ka' to 'na', i.e., ka varga, were represented through movement. The dance sequence was termed as 'kavarga'.

16. Another dance sequence was named after 'Cavarga'.

17. Similarly another represented 'tavarga'.

18. And another represented the 'tavarga'.

19. And yet another took it's name after the 'pavarga'.

20. A dance sequence represented the different types of leaves, namely; asoya pallava (asokapallava), ambapallava (āmra), jambu, allava, Kosambapallava.
21. Another variety showed the pravibhaktis (movements) of the following creepers: Paumalaya (padmalata), nagalata, asogalata (asokalati), compakalata, amba (amralati), vanalata, vasant, kundalata, atimuttaya (atimuktalata) and samalaya (syamalata).

The next ten varieties were nrtya performances; the names suggest the types of dance, and their characteristics are indicated by words such as druta, vilambita, mostly indicated tempo.

22. Druta nrtya
23. Vilambita nrtya
24. Druta vilambita nrtya
25. Anciya (ancite) nrtya
26. Ribhita nrtya
27. Ancite • ribhte nrtya
28. Arabhada (arabhata nrtya)
29. Bhasola nrtya
30. Arbhada-bhasola nrtya or arbhada-bhesda nrtya
31. Uppayanivayapavatta (utpata and nitpata), Sankunciya (Sankucita), pasariya (prasarita), rayaraiya (khecarita), bhanta (bhranta) and sambhanta Isambhranta) nrtya.

32. This drama depicted the story of Mahāvira’s early life, his conception, exchange of foetus, birth, boyhood, youth, renunciation, attainment of kevala-hood (kaivalya-janana), the propagation of his message, and his nirvana.

The above categories give an account of the nature of the dance compositions such as abhinaya, nrtta and nrtya. Besides this they also unfold the role of the theme chosen for these works. In composition no. thirteen and twenty, the themes are taken from the movement of the trees and leaves. Composition no.twenty one focuses on the movements of certain creepers. Items no.6, 7, 8, 9, 10 take their source from the celestial like sun, moon and even depict the events of eclipse.

There are also certain numbers which concentrated on ka, ca, ta and pa vargas respectively fall in the list from fifteen to nineteen. And the compositions
stated from twenty two to thirty one are exclusively meant to denote the technique of the dance. The above mentioned features of the thirty two dance forms help one to understand the relation of dance with not only the happenings of nature but also give an indepth image of dance as a tool to express anything that exists in the universe, including both the verbal and the non-verbal.

These initial references of the technique and content of the Indian Dance are further worked upon in the Kavya literature. A'svaghosa in his Buddhacarita speaks of the technical language of the dance. He even mentions the names of the instruments accompanied while dancing and certain terms regarding the hastas and dratis/glances while referring to the abhinaya. The mentioning of these terms may not be in the true technical sense but the content of their usage is appropriate and goes with the definitions of Natya 'sastra.

Kalidasa, the gem amongst the Sanskrit writers made an indepth contribution in his masterpieces such as Raghuvam'sa, Kumara Sambhava, Meghaduta, 'Sākuntala, Malvikagnimitra and others.

The Drṣyakavyas/plays written by him stand as the illustrious examples of the codes and norms of Bharata's Natya 'sastra. Each and every work of Kalidasa carries few descriptions on the art of music and dance. A few of his works are cited below for the present purpose. In Raghuvam'sa he speaks of the musical instruments, the dance of apsaras and even states the importance, of these arts in the words of king Aja in a conversation with his wife. Kumārasambhava being a work on the lord of the art of dance speaks voluminously on this art at various occasions. The clear distinction of the two types of dancing lasya and tandava are mentioned in this work. It is interesting to note that the similiesused by him invariably contain the image of dance in them. This quality of Kalidasa is distinctly seen in his Meghaduta and Rūsamhāra while the dance descriptions in Meghaduta speak predominantly of the foot-work or padanyasaik, the descriptions in 'Malavikāgnimitra' where the heroine of the play incidentally happens to be a dancer herself, the poet goes a step further in mentioning about a form of dance called'chalika' and the pride of art is ascertained in the words of a dance-master Ganadasa.

In Bharavi's Kiratarjuniyam one can find the characteristics of movements of a ganika and it is a work where Vayu/the wind is credited with the status
of the instigator of the dance and the natural movements of a woman are called as the manorama nrtya.

In Dāsakumāra carita of Dandin the mentioning of Nartakis and ganikas is a noted feature, where the mother of a famous dancer kamamajari gives an elaborate list of the subjects of study of a courtesan. The 'Harsacarita' of Bana gives information about the types of dancing in various gостhi's like: kavya gosthi, galpa gosthi, gitagosthi, nrtya-gosthi and vadya gosthi. A beautiful similies used in this work brings the quality of the vibrant dance/ arabhati nrtya whose characters are also given in this content. His Kadambari is also an equally rich source of music and dancing, where the dance of Apsaras, kings, queens, ministers, damsels, courtesans, birds, peacocks, creepers is mentioned at one stage or the other.

These literary works are only a few to mention, as the sources of the description of all the dancing beings. The list of similar works includes 'Mṛcchakatika' of Sudraka, Swapnavasavadatta's 'ārṣa, Malatimadhava of Bhavabhūti where the dance of 'Siva and Kāli is described, Karpuramanjari of Rajasekhara and the like.

However, the unique feature of all these works is to bring forth the art of dance as a natural, universal phenomenon, and secondly to focus on the relation of the dance and drama; nṛtya and nātya. Infact the intertwined relation of nṛtya and nātya is focussed in many treatizes of the performing arts of India. It is quite essential to know about the concept of nṛtya and nātya to understand more about the present existing forms of Indian classical dances.

Imitation is the womb of the performing arts like dance and drama. Bharata in his Natya 'sastra while speaking of the nature and content of Natya makes it quite clear that the roots of this art are, the acts and activities of the world, "the drama as I have devised, is a mimicry of actions and conducts of people, which is rich in various emotions, and which depicts different situations. This will relate to actions of men good, bad and indifferent, and will give courage, amusement and happiness as well as counsel to them all". He further states, "It will also give relief to unlucky persons who are afflicted with sorrow and grief or lover]-work, and will be conductive to observance of duty, and will educate people".
Yet, in another verse he gives the elaborate scope of Natya, "there is no wise maxim, no learning, no art, or craft, no device, no action that is not found in the drama (natya). Such natya described by Bharata is not an art of isolation, it is an art which embraces all the creative genres of the universe. The performing in totality or the total theatre is the Natya of Bharata. The following verses give an comprehensive account on this art. "He then thought: I shall make a fifth veda on the Natya with the semi-historical tales (itihasa), which will conduce to duty (dharma), wealth (artha) as well as fame, will contain good counsel and collection (of other materials for human well-being). Will give guidance to people of the future as well in all their actions, will be enriched by the teaching of all scriptures (sastra) and will give a review of all arts and crafts (silpa). The arts and crafts and the sciences mentioned by Bharata take their sources from the Vedas. The making of the total theatre or Natya is an attempt to show a spectacular union of all the arts like the literature, music, gesticulation and aesthetics. "The recitative (pathya) he took from the Rgveda, the song from the saman, His iconic representation (abhinaya) from the Yajus, and sentiments (rasa) from the Atharvavedam The above verse gives a clear picture of Natya as the combination of recitation, (pathya) histrionic (abhinaya) expression, (rasa) sentiments and song (gita). The second element of abhinaya forms the basis of the genre of nrtya which has found a place of its own in later works. However, the mention of Nrtya is not done by Bharata, he states the significance or Nrta or pure dance in the Purvaranga. Here it is essential to know about the three divisions of the art of dance. The three divisions of Natya, Nrtya and Nrtta encompass all the genres of the art of dance that existed and that which are in existence. Nrtya stands the ideal definition of the present existing ekaharya forms of the Indian Classical Dances 's said earlier, the categorization of Nrtya, Natya and Nrtta is seen not in the work of Bharata but only the later writers such as Nandike'svara, the author of Abhinaya Darpana has given a mention of this. He defines nrtya as, "the sages speak of Natya, Nrtta and Nrtya Natya as dancing used in a drama (nataka) combined with the original plot. Nrtta is that form of dance which is void of flavour (rasa) and mood (bhava). Nrtya is that form of dance which possesses flavour, mood and suggestions (rasa, bhava, Viyanjana etc.), and the like. There is a two fold division of these three, lasya and tandava. Lasya dancing is very sweet, tandava dancing is violent."
This information of Nandike'swara gives us the picture of the various forms of single art. Bharata also gives a classification of these arts in his explanation of the Lokadharmi and the Natya Dharmi in chapter fourteen under the title of the two practices. "If a play depends on natural behaviour (in its (plot) professions and activities of the people and has (simple acting and) no playful flourish of limbs and depends on men and women of different types, it is called realistic (Lokadharmi)". On the contrary the Natya dharmi is, "If a play contains speech, activity, beings and state of the extraordinary kind, and requires acting with playful flourish of limbs and possesses characteristics of dance, and requires conventional enunciation, and is dependent on emotionally carried persons (lit characters) is to be known as conventional (natya dharmi)". The two fold of practices of realistic and conventional make it evident that the art of performing does take the shape of particular level and status basing on it's presentional practice. These strata of performing of dance have seen the light more in the works of the authors like Matanga, the author of Brhaddesi, Sarangadeva of sangitaratnakara and Jayasenapati of Nṛtta Ratnavali. These writers contributed in understanding the art of dance in it's various manifestations. Their Mentioning of the Margi (classical) and the Desi (regional) forms tell us about then simultaneous existences of these traditions. The traditions mentioned in these, the popular and the classical: shown the wide scope of the art of dance. These are always to be understood as the complementary and not polar categories. All the regional texts on dance and dramaturgy took their birth from the Bharata's 'sastra and worked further on the regional differences. Thus giving a more comprehensive outlook of each region of the sub-continent.

However, it is quite difficult even to this day to bring a list of all the dance forms and styles of sub-continents under a single heading. An attempt on these lines needs a common platform build, upon the bricks of the text, context and presentational aspects. When the time and space of the performances are taken into account one can classify the art of dance into the following categories: Ālaya (temple); Asthana (court/Intellectuals) and the Ittabhagavata (Dance-Dramas done for the sake of the masses meant for common people). These Venues of performances have contributed for the development of the technique of the art of dance. In other words the patrons who encourage at these different venues -the kings (in the first two categories) and common man have shaped the art from according to their own demands, depending on the socio cultural backgrounds.
into classical and traditional genres. An attempt to bring these levels of dancing into a single is made by Kapila Vastsayayan which is quoted here: "Within this broad framework, it is possible to distinguish different levels and aspects of performance and artistic expression. A classification of dance tradition has been attempted under the following Categories:

a) Hunt dances or animal-imitation dances of nomads and food gatherers

b) Dances of Fertility rites, rituals, magic, society, propitiation of spirits, trance dances and the like, of shift cultivators and others

c) Dances which revolve around the agricultural functions and what has been termed generally as functional, occupational dancing of the peasants.

d) Dances revolving around the seasonal cycle, superimposed by dances which belongs to particular festivities festivals and collective participative activity.

e) Dance, dance-dramas, which revolve around themes of the epics, the Ramayana, the Mahabharata and poems like the Bhagavata, Gita Govinda etc.

f) Devotional dancing which is mainly accompanied by a class of music which is semi-classical, such as the kathas, kirtans, bhajans and hari kathas

g) Traditional dance-drama forms which can be seen both in the rural and urban milieus, which range from street plays to cycle plays, tableaux, are classed under the category of the kalis and attams of south India, the Lilas of North India and the jatras of East India.

All these categories overlap and partially merge; they belong sometimes only to tribal india, sometimes only to rural and semi-urban India, and at other times to more than one setting. Artistically, they belong both to the fields of tribal and folk as also traditional dancing".

As enumerated by Kapila these dance forms at times appears in more than one place and forms appearing in a particular place do differ from each other while sharing commonalities with the forms whose place of origin is different. Bharata in his chapter on pravrttis talk of four regional forms: Avanti pravrtti, Dakshinātya pravrtti, Ōdramāgadhi pravrtti and Pancalamadhyā Pravrtti. Though these geographical names are mostly met with the puranas and other works these regions are the places of origin of the regional dance forms of India of
the present times as well. For example, Odissi from Orissa, Kuchipudi from Andhra, Kathak from North India, Bharatanatyam from Tamil Nadu, Kathakali and Mohiniattam from Kerala, Manipuri from Manipur and chau from North Eastern India. We their identities to the socio-cultural factors of the places of their origin. Thus ascertaining the art of dance as a socio-cultural phenomenon. It would be quite appropriate to look at this creative art as, "Dance is social behavior, social life is necessary for human mastery of the environment; dance reflects and influences patterns of social organisation (relationships between individuals in group and among groups)", These words of 'Judith Lynne Hanna' give a precise note on dance makes it clear that dance is not just an artistic but a social phenomenon. She further states that, "Dance is a conceptual Natural language with intrinsic and extrinsic meanings, a system of physical movements, and interrelated rules guiding performance in different social situations". This comment of Judith Lynne Hanna throws light on the concept behind the origin and development of more than one forms of dance in the same or even different places. The Language of dance thus has to be understood as the language of expression which makes an attempt to communicate either a mere idea or even a long incident. And this range varies from form to form and place to place. The time and space of performance may influence on the text, context and presentation of the art of dance but the spirit of the dance 'to communicate' remains the same all over the world, the human body being the tool of this expression. And the body of the dancer which serves as the medium of communication enriches it's message (to communicate like the theme) with the available vocabulary of dance. The classical dance of India are the most enriched forms of the world which involve both the whole (soma) and the soul (psyche) of the artiste. To watch or to dance an Indian classical dance style is experiencing and relishing the expression. The vocabulary of Indian Classical Dances not only provide a performer with the Non-Verbal modes of gesticulation, but also give an indepth image of the Indian Literature and mythology which inturn are embodied with every emotion and feeling of the human society.

The Indian Classical Dances both as dance-dramas (natya) and ekaharya solo styles (nrtya) serve the basic motta behind the art of dance 'to communicate'. Hanna in her work. To Dance is Humanan quotes the recent definition of dance by kurath in 'webster's Third International Dictionary'.as rhythmic movement having as it's aim the creation of visual designs by a series of poses and tracing
of patterns through space in the course of measured units of time, the two components, static and kinetic, receiving various phases (as in ballet, natya and modern dance) and being executed by different parts of the body in accordance with temperament artistic precepts and purpose" (1961 :572). The aim stated here being to communicate and the elements of Dance being rhythmic movements supported by various means of orchestration. Indian Classical dances stand as an appropriate example of this definition and also the illustrious images of the nature and scope of dance in human society.

The above discussion of the art of dance is an attempt to focus on this performing art as a natural phenomenon and as an instrument of expression. Dance is medium to express one’s ownself and it does exist at various levels to fulfill this aim.

Sattva is the womb of entire human behaviour, the behaviour which reflects in various physical expressions like movement, mannerisms and speech. And an art form takes roots from this relation of psyche and soma. Dance is performing art which shows of itself in various degrees, right from folk to the highly stylized classical. Hence it stands as illustrious example of the concept of phsyosomatics. And this forms the Basis of Research topic ‘Sāttvikabhinaaya and psychosomatics with special reference to Kshetrayya padams.

A few research works have seen the light in this regards of emotions in comparision with both Indian and western point of views. Rakesh Gupta had come out with a study of Rasa in the light of western Psychological studies. He called his work as ‘The psychological studies in Rasa’. In this he actually analysed every bhava and classified the various bhavas under different sub-heads. His study was based on various emotional theories put forth by western psychology. More recently Judith Lynne Henna came out with her work on the performer audience connection. She studied the communion between the artist and the audience and the role of emotions in this context. Her study also focusses on various theories of Western psychology and is based on various dance forms. Dance forms not from one single Nation, but many, which also include Kathakali, Kuchipudi and Kabooki as well.

The present work ‘Sattvikabhinaaya and psychosomatics - with reference to Kshetrayya padams' is based on the hypothesis of "Sattva is the womb of
all human behaviour, whether in reality or recreation of reality (dance). And abhinaya in all its four different manifestations (Angika, Aharya, vacika and sattvika) involves sattva. And it is this emotional bondage which makes a performance communicative. Thus emphasizing abhinaya as a congruent of both psyche and soma*.

The following methodological tools where the basis of research was done.

I The Primary sources

i) The Indian texts of dance and dramaturgy

ii) Alankara 'Sastras.

iii) The lyrics of kshetrayya.

iv) Works made on kshetrayya.

v) The texts concerning psychology.

vi) Books on performance studies.

vii) Articles in various journals and magazines.

II Secondary Sources

A field methodology was evolved to suit to the demands of the research topic which included live performance as well.

i) Interview sessions of artistes of various dance forms, singers and actors.

These interview sessions are so called because the responses of the artistes are from a series of discussions made with them. These interviews were based on

a) The role of abhinaya in classical dance.

b) The role of involvement of the artistes.

c) Experience while doing abhinaya.

d) Role of training for enhancement of abhinaya.

e) The importance of lyrics in abhinaya.

f) Advantage of knowing literature and music.
g) Role of observation in abhinaya.

h) Influence of involvement while singing in musicians.

i) Selection of the works of a lyricist (Kshetrayya) as per the requirement of the topic, for a practical production.

ii) Collection of audio cassettes of kshetrayya padams sung by Devadasis during 1920’s and 30’s.

iv) Categorization of kshetrayya padams (about three hundred and forty) on the basis of the eight emotional situations on the Nayika/ Heroine (Nayika avasthas).

v) Analysis of the ragas used by kshetrayya and their musical value.

vi) Recording of the ragalapanas used vividly in kshetrayya padams (seventeen ragas).

vii) Choreography of kshetrayya padams of different nayika avasthas.

viii) Imparting training to a subject.

ix) Presentation of padams for two different gatherings and collecting the feedback by the method of questionnaire.

x) Statistical analysis of the responses of the respondents.

As the reference work was the basis of the whole work, the initial Chapters (Chapters from II to IV) concentrate on various theories of abhinaya. Chapter V speaks of the performance value of kshetrayya padams and Chapter VI brings out the emperism behind the work done through performances in support of the hypothesis: "Sattva is the womb of all human behaviour; whether in reality or recreation of reality (dance). And abhinaya in all it's four different manifestations (angika, aharya, vacika and sattvika) involves sattva. And it is this emotional bondage which makes a performance communicative. Thus emphasizing abhinaya as a congruent of both psyche and soma".
NOTES


3. Aristotle in his Poetics uses the concept of imitation for differentiating the fine arts from useful or applied arts. He enumerates four first principles in his concept of imitation. Means of imitative art, Language, rhythm and harmony. Means is to imitative art what material is to applied art. That is the painter makes a bed out of form and colour; the carpenter makes it out of wood, object of imitation action gives the poem its form, its plot. Manner is entirely determined by the artist himself. Both artist and artisan (whose means of work results in applied art have purpose. Likewise, both imitative and applied art have purpose; the general purpose of imitative art is pleasure, of applied art, utility.


7. Ramayana gives enormous examples on the arts of music and dance. Certain instances are given below:

"Gandharveca bhu'srestho babhuva bharatā grajah |
Kalyānābhijanah sadhurstadatra maha matih ||A.K. II V35||

The above verse describes Rama as the best amongst the Gandharvas or musicians.

"Gandharvaraja pratimam loke vikhyata paurusam ||*||A.K III V27||
This verse describes Rama as 'Gandharva Raja' or the king of musicians.

"Gitavādi tranirghosah 'sruyate jayatam vara ||
Nadatam vanaranam ca mrdangadambaraissaha | V.K.K.27.27 |

While climbing the prasavanagiri they hear the sounds of singing, accompanying 
drums and the loud shrieks made by vanaras.

"Nṛttavāditraku’salā rākṣasendrabhujajagāḥ |

Varabharanadharinyyo nīsanna dadres harih" | S.K.1 0.32 |

The ladies who fell asleep near the shoulders, and thighs are well versed 
in dance and in playing various musical instruments. They were well dressed and 
ornamented.

"Angaharistathaivanya kōmalairnṛttasālīni |

Vinyasta 'subha saravaggi prastupa varavarni" | S.K.10.36 |

A well versed dancer was sleeping in a graceful position, as though she 
was in a dancing pose.

"Vipancīrīm parigrhyanya niyata nṛttasālīni |

Nidrava’sa manuprāptā saha kanteva bhāminī " | S.K.10.41 |

Another lady who is also a good dancer is while sleeping was holding a 
veena near to her as though embracing her beloved.

Sri Rama chandrudu, Pullela (trans) Sri Madramayanam. Hyderabad.

V 27; Sundara kanda 10.V 32, V 36, V 41.

8.Astadhyayi of Panini provides with information on the music and dance. In 
this the dancer is referred to as 'nartaka' and to the stage acting as ‘natya’.

Prakasham. III. 1.145 IV.3.129

9. The state has to look after and maintain of the dancers (ganikas), those 
who live on the profession of Drama. So also those who are singers, instrumentalists 
(Vīna, Venu, Mridanga etc), painters, dancing-girls, aurators and the like.

Venkatarangayya, Mamidipudi (trans). Kautilyuni Artha’sastramu. Hyderabad 
Mamidipudi Venkata Rangayya; 1 968.P176.

10. Amrako’sa lists out the dance terminology.

"Strī vesadhari puruso natyoktav ganikarjuka |

Bhaginīpati ravutto bhavo vidva na murajadikam" ||IV215||
"Vam'sadikam tu susiram kamsyam taladikam ghanam i
Caturvridhamidam vadyam vāditrātō dyanamakam" ||IV216||

"Mrdanga muraja bheda stvanka ligyordhvaka strayah
Syadya'sah patahodhakka bheri stri dundubhih pumah" ||IV217||

"Ānakah pataḥōstrī syaktongo vinādivādanam |
Vinadandah pravalassyatapkvbhastu prasevakah" ||IV218||

"Vipanci sa tu tantrībhī ssaptabhī parivadini |
Tatam vinnadikam vadya manaddham
"Kolambaka stu koyosya upana ho nibandhanam |
Vādyaprabhēdā damaru maddu dindima jharjharah" ||IV219||

Vallika, Vipanchi, Parivadini, Vamsimuraja,, Kansyatala, Ghana are instruments
of string and percussion. Three types of mrdanga are namely ankya, alingya and
urdhvaka. Other instruments are Pataha, dhakka, bheri, dundunbhi, Anka, Pataha,
Maddv, Dindima, Jharjara, Mardala, Pranava.

"Mardalal pranavonye ca nartu lasike same |
Vilambitam drutam madhyam tattvamo gho ghanam kramat" ||IV220||
The lady who performs lasya is called lasika. Dance is performed in three
rhythms of vilamba, Dhruta and Madhya.

"Talamana kriya manam layassamy matha striyam |
Tandvam natanam natya lasyam nṛtyamca nartanam" ||IV221||
The above verse mentions five kinds of dance Tandava, Natana, Natya,
Lasya, Nṛtya and Nartana.

Amarasimha. Namalinganusasanam: Amarakosamu. New Delhi. Asian Educa-
tional Services; 1988.VV 215-221.

11. The jatakas speak of the art of dance. Jataka No.32 (Nacca Jataka)
tells the fable of dancing peacock which, by its impudent dance, forfeits its
bride, the daughter of the bird king.


12. Vatsyayan, Kapila. Classical Indian Dance In Literature And the Arts.
New Delhi. Sangeet Natak Academy; 1968. PP 186-188.
13. The ladies of the palace hold different musical instruments in their laps. The Bodhisattva watches them thus and walks out of the palace. Later Gautami while waiting compares the voice of the Buddha to the musical sound of the thundering clouds (ghana dundubhi) - VIII 53. When the prince is taken out to the grave and women come out to greet him, there is wonder in the eyes of women (Vismayotphulla lochanah) and they pay him homage with Padmakośa hands - Canto IV 2. These women then try and charm the prince not only with their natural grace but also with their accomplishments is music and dance. One of them looks at him and then sings a song with abhinaya (Sabhinaya gitam) - IV 37.


14. Raghuvamsa of Kalidasa gives certain instances of dance, of both wild and gentle.

"Kacchiddisatkaghahrtottamangah sadhyo
vimanaprabhrutamuppyetya |

Vāmāṅgasamsaktasurāṅganah svam nṛtyatkabandham

samare dadaṁsa" ||VII.51||

A certain warriors whose head was severed off by the sword of his enemy, having instantly obtained the mastery of a celestial vehicle with a heavenly damsel clung to him on his left side saw his own trunk dancing in the battle field.

"Gruhino sarivah sakhi mithah priya'sisyā lalite kalavidyau" |
Karuna vimukhena mrutyuna harata tram vada kim

na me hrtam" ||VIII.67||

In this verse Aja calls his wife Indumati as his pupil in fine arts.

Thou were my only life, thou my counsellor, thou my companion in solitude, my beloved pupil in the fine arts; in short, by taking thee away, say what things of mine has not death, averse to pity, robbed me of.


VII - V51;VIII-V67.
15. There is a mention of Siva's dance in *Kumarasambhava.*

"Tadanga *samsargamavapyakalpate dhruvam citabhasma* rajovi'suddhayi|
Tathahi *nrtyabhinaya kriya cyutam vilipyate maulibhiramba* raukasam" | |V.79|

Parvati describes the dance of the lord to the Brahma Kavi who enters into conversation with her; 'his ashes shed as he dances', she uses the word *nrtyabhinaya kriya.*


16. Meghadhuta of Kalidasa gives a lot of instances.

"Pa'scaduccai bhruja taruvanam mandalenabhilinah *Sandhyam tejōvikasitajāpa puspāraktamadhanah* |
Nṛtya rambhe hari pa'supaterādranāgājinecchām |
`santodvegastimita nayanam drstha bhaktirbhavanyā" | |Purvamegha 40||

Then, clinging in a circular fashion to the rised arms of shiva resembling a tree-forest, and assuming the red twilight glimmer of a japa flower freshly bloomed, you do remove at the start of the dance, the craving of the lord of beasts for the wet skin of an elephant your devotion being observed by Parvati with eyes steady and tranquil without dejection. There are many more descriptions of the dance of peacocks, trees etc.


17. "Mudita iva *kadambairjātapuspaiḥsamantā* tpavana calita'sakhaih 'sākhibhīnrtyātīva |
Hasitamiva vidhatte sucibhih ketakiham |
*Nvasalilanisekacchinnatapovanantah*" | |II.23| |

In the rainy season, the entire forest rejoices. The branches of trees dance as if gesticulating with their hands.

18. Malavikagnimitra of Kalidasa, is a drama in which the heroine is a dancer. The drama opens with Bakulavalli's going to guru Ganadasa to enquire how Malavika has progressed in learning the dance chalika.

Ganadāsa in his first speech describes the art of dance as follows:

"Devanamidamamananti munayah kantah krantum ca kshusah |
Rudrenedamumakrutaryatikare svangenanarasam dṛṣṭyate |
Natyam bhinnarucjerjanasya bahudhapyekam samārādhanaṃ" ||V41||


19. The women here have klanta eyes (Klanta Vilochana) the ganikas try to tempt Arjuna with their dance. But he is not tempted by this dancing, which is called abhipraya nṛtta and which has both gesticulation and instigator of the dance, for its movement makes the lotuses do the vilasa'sali nṛtya, the beautiful amorous dance(V32). The women who bath in the Ganga are aroused by the sound of the mrdanga at a distance, their bosoms tremble as if dancing in tāla to the mrdanga. Their dance is beautiful manorama nṛtya (VIII43).


22. While describing about the character of 'Sudraka the poet, Bana also peaks about the qualities of his friends, who themselves are princes of different countries, in his work Kadambari. Bana describes 'Sudraka as the one who himself can play mrdanga and is well versed in sangeeta. His friends are well versed and experts in Kavyanātaka, Akhyanaka, Ālekya, and Vyakhyaana.


23. Nanabhavasampannam nanavasthantaratmakam
Lokavrtanukaranam natyametanmmaya krtam"迫使11) "Uttamadhamamadhyanam naranam karma sam 'srayam
Hitopadeśa Jananam dhṛti kṛida Sukhādi Kṛt* (V. 112)


24. "Dukhartanam 'sraṃārtānām 'sokartanam tapa 'śvinam |
Vi'sranti jananam Kale natyametabhavisyati"|| (V. 1 14)
"Dharmyam Yasasya mayusyamhitam buddhi vivardhanam.
Lokopadesa jananam natya metabhavisyati || (V.115)

ibid., P.15V.1 14-1 15.

25. "Natat jñanam na tatcchilpam nasa vidya na sa kalā j
Nasau yogo na tatkarma natyesmin yannadr'syate"i; (V.116)

ibid., P.15. V.116.

26. "Dharmya marthyaṃ yaśasyaṃ ca sopade'syam saṣamgraham|
Bhavisyate'sca lokasya sarvakaṃmanur'sa kam* ||(V.14)|| |
"Sarva 'sastrartha sampannam sarva 'silpa pravartakam |
Natyakhyam pamcamam vedam setihasam karomyaham" ||(V.15)||

ibid., - P.P.3-4; V.14-15.

27. "Jagraha pathyamrgvedatsamabhoyogita mevaca
Yajurveda dabhinayān rasānātharvanādapi" ||(V.17)||


28. "Yetaccaturvidhopetam natanam trvidham smrtam
Natyam nṛttam Nṛtya miti munibhih smrtam bharatadi bhih| "(V.1 9)| |
Natyam tannatakam caiva pūjyaṃ purva kāthayutam| "(V.20)| |
"Bhāvābhinayahināṃ tu nṛttā mityabhidihiyate|
Rāsa bhāvavyanjanādiyuktam nṛtyamitṛyate" ||(V.21)|| |
"Yetattrayam dvidhabhinnam lasya tandava sangnakam |
Sukumaram tu tallasyamuddhatam tāndavam viduh|"

Ananda, coomara Swamy and Duggirala Gopala Krishnayya.(trans). The Mirror of Gesture - Being the Abhinaya Darpana of Nandikeswara. NewDelhi. Munshiram Manoharlal; 1987, P.M.

29. "Svabhavopagatam suddham tvavikrtam tatha |
Lokavarta kriyopetamangaliila vivarjitam |" (V.63)
"Svabhavabhiniyopetam nanastripurusaśrayam
Yadidr'sam bhavennātyam lokadharmi tu sā smṛta" ||(V.64)||


30. "Ativākyakriyōpetamati sattvati bhavakami
Lilangaharabhinayam natya lakṣhana laksitam j | (V.65)
"Sarvalankara samyuktamasva'ṭhaphurusaśrayam
Yadidr'sam bhavennātyam natyadharmitusa smṛtaj" (V.66)
ibid., P.246. VV.65-66.


33. ibid., P.5.

34. ibid., P.21.