Chapter - 3
Part I

Worship,
Music & Dance Worship In Temple
WORSHIP - MUSIC AND DANCE WORSHIP IN TEMPLE

As all performing arts are religious. They are mostly performed in temples and in other sacred places. Archana means worship of God. The main idol of the deity which is worshipped is known as Archavatara. The services rendered to Arachavatara are known as upacharas. These upacharas are three types namely PANCHOPA CHARAS (5), SI 10DASHOPACHARAS (16) and CHATUSHASTI UPACHARAS (64). Angabhoga and Rangabhoga arc the terms used for these ritual services. Angabhoga are the services rendered to the deity such as giving bath, new clothes, decoration and perfuming. Angabhoga is the only a service to the body of the deity. Where as Rangabhoga is an external service rendered to deity like Dhupa, Dita, Naivedya, Archana is to please the deity. Dance and Music are also included in this Rangabhoga in some temples.

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

After waking up the deity only the regular rituals commences. Then as a part of ritual a holy bath (Abhisheka) is given to deity. It is a prominent item. The worship structure is a continuous process of upacharas or services as we host a guest. As I mentioned earlier the Sodashopacharas, where all types of preparatory rites, i.e., to prepare throne, inthronisation and incorporation, homage with water and flowers, ablution, offering food and incense, light, then prayers. Ablution with several liquids, powders or solid mixers like Neyyi-
Ghee, Palu-Milk, Yoghurt, Sandal paste is known as Abhisheka. This is of two types viz., Thirumanjanam ordinary and special, daily and occasional. At the time of the Tirumanjanam the deity is decorated with flowers and garlands and holy texts like Purusasiiktam, Sankirtanas and Sri Bhasyam etc., are recited. After the ablution Punugukappu is offered to the deity. Punugu means Civet Oil and Kappu means smearing it to the body of the deity. Sandal paste is also applied to the deity. After smearing the body with perfumes, the deity is decorated with cloths, Turavi, Kullavi, Kanchuka, Pitambaram, Kativasra and Chiralu and other kinds of clothes. Yagnopavitam, the sacred threads are placed on the body of the deity after the Tirumanjanam. Then jewels and weapons adorn the deity. After the ablution clothing and decoration with various kinds of flowers and garlands an elaborate archana known as Sahasranamarchana and dhupa, dipa (waving of incense and showing a light) and then Naivedya is performed. This morning naivedya is called as Bala bhogam.

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

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

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

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
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<tbody>
<tr>
<td>4.00 A.M.</td>
<td>Melukolupu or Waking up the deity from the sacred couch - Suprabhatam.</td>
</tr>
<tr>
<td>6.00 to 7.00 A.M.</td>
<td>Balabhogam - an unfolding Puja.</td>
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<tr>
<td>7.00 to 8.00 A.M.</td>
<td>which is an important and expanded worship i.e., Archana.</td>
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<tr>
<td>9.00 A.M.</td>
<td>A (brief) small Morning Sandhi.</td>
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<tr>
<td>11.00 A.M. to</td>
<td>Rajabhogam -&gt; Puja of Zenith-time</td>
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<tr>
<td>12.00 NOON</td>
<td>Madhyahna - avasaram. * where the deity is offered a complete food,</td>
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<tr>
<td></td>
<td>(Sodasopeta Bhojanam).</td>
</tr>
<tr>
<td>16.00 Hrs. to</td>
<td>Pradosha puja taking the deity in a procession and placing him on Kalyana</td>
</tr>
<tr>
<td>17.00 Hrs.</td>
<td>Mandapam for Darbar or Asthanotsavam.</td>
</tr>
<tr>
<td></td>
<td>Where Vedas are recited. Sankeertanains are done and dance is performed</td>
</tr>
<tr>
<td></td>
<td>with an intellectual view.</td>
</tr>
<tr>
<td>20.00 to 21.00 hrs</td>
<td>livening offerings.</td>
</tr>
<tr>
<td>20.00 to 21.00 hrs</td>
<td>After offering the food there is Unjalaseva (Cradle)or Pavalimpu seva. (putting the god and goddesses to sleep in the temple bed room.) Ardhajamu worship *3.</td>
</tr>
</tbody>
</table>
According to Kumaratantra, an utsava is composed out of three standards, Srishti (Surging), Sthiti (consolidation) and samjaha (withdrawal). There exist three categories of utsava. The Masotsava (monthly festival), Mahotsava (great festival) and Bhaktotsava (festival out of devotion).

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

Utsavas prescribed by the Agamas are of several varieties. One is Santika or those celebrated for warding of evils like draughts and pestilences. The second is Aicchika or those performed by individuals for their prosperity and welfare and the third is the Kalika or periodical which is celebrated in a particular month in every-year. The kalika festivals may vary in duration ranging from one to nine days.
A festival of nine days is considered as the best according to the Agamas. Special worship is performed during the first two days on a grand scale. On other days, it is shortened. Special items however, like the Car festival, Vasantotsavam and Pushpayagam are conducted on scheduled days. The Brahmotsavani item is the best example in a nine days festival i.e., a Kalika festival.

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

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

<table>
<thead>
<tr>
<th>NAME OF THE FESTIVALS</th>
<th>NO. OF DAYS OF CELEBRATION</th>
</tr>
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<tbody>
<tr>
<td>1. Saivam</td>
<td>One day</td>
</tr>
<tr>
<td>2. Ganam</td>
<td>Three days</td>
</tr>
<tr>
<td>3. Bandhikam</td>
<td>Five days</td>
</tr>
<tr>
<td>4. Daivikam</td>
<td>Nine days</td>
</tr>
<tr>
<td>5. Kaumaram</td>
<td>Thirteen days</td>
</tr>
<tr>
<td>6. Saivitram</td>
<td>Fifteen days</td>
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</tbody>
</table>
The purpose of any festival is to rejoice and to have a get together and to give full expression to the social and religious sentiments or instincts. The festival foster brotherhood, affection and comradeship amongst the people. *7

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

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

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

**DEVANARTAKI IN TEMPLE**

Devanartaki, a temple dancer or a dancing girl who dedicated her life in the service of temple deity or to the presiding God was known as ‘GUDISANI’. This term was used for a woman sacrificed her life towards performing the dance during temple rituals daily and during festival days.
“Devadasi” - a Sanskrit term was used for the temple servants and also for temple dancers in South India. But we do not find this word 'Devadasi' in any ancient inscription of Andhrapradesh.

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

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

1. Mahadevi The chief Queen
2. Devis Queens
3. Swaminulu The daughters of Generals and Ministers.
4. Sthapita Ordinary wives
5. Bhoginulu A Royal concubines or inferior wives of a king.
6. Natakiya Actress
7. Narthaki Dancer etc

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

"Smt. Sani Madali Rekamma who is the wife of Kalapan Nayaka has donated 50 sheeps to maintain the Akhanda dipa in the temple of Madhu keshwara."

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

1. In 1258 A. D. Sri Mollala Annapa Reddy donated 25 cows and a horse to maintain an Akhanda dipam in Sri Tripurantaka Sri Mahadeva temple by the names of his parents, mother Keta sanī and his father Proli Reddy. (Reddy family).

2. Medapikilla Nukisetti and his brother Erranukisetti have donated 25 cows towards maintenance of Akhanda dipam in Tripurantaka temple by the names of their parents, father Jamisetti and mother Marasani. This donation was accepted by Evuram Elaboyadu in the period of 1251 A.D.
3. In 1252 A.D. to maintain an Akhanda dipa by the name of Vidda sani, her husband donated 25 cows to Tripurantaka temple. His name is Pedaluri Somaraju who was a son of Jakaraju.

4. Nunkana Boyana who was a son of Bayyana Boyudu and Marasani, donated 13 cows towards maintenance of any Akhanda dipam in Tripurantaka Mahadeva temple - 1253 A.D.

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

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

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

For example:

1. Dorasani - Reffered for a queen
2. Mantrasani - A mid wife
3. Medarasani - The basket maker's wife
4. Dommarasani or Gadasani - A women of the tribe and a wench (deivajna).
5. Pujarisani - Wife of a Priest.
6. Erukasani - fortune teller

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

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

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

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


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Above three types of dancers had different dance forms. The Suddha Nrityam was performed by Rudra Ganika infront of Sivalingam. Misra Nartanam was performed by Rudra Kanyak which consists of puranas added to Nrittam and Kevala Nrittanam which was performed by Rudra Dasis consisted secular version (Lok avrittanam) \(^{13}\).

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

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

1. Gudi patra - The dancing girl attached to a temple (1163S).
2. Gudi Sani - Dancing girl who attached to temple.
3. Thiru-Veedhi-Saanulu - The dancing girls who follow the procession of the deity (1456S).
4. Natya Sthiru - Dancing girls (S11 IV 742).
5. Nattuva - Dancing girl (S 1271).
6. Devara Basavi - A prostitute in a temple or a dancing girl attached to temple (S1440).
7. Paatra - A dancing girl (S 1070).
8. Paatra - Bhogamvaaru - Persons employed in a temple for performing and playing musical instruments and dancing.
10. Bhoga Pariksha - The superintendent of the various enjoyments performed to the deity by Bhogams.
11. Bhogala Vaaru - Persons employed to conduct various enjoyments to the deity. (S 1236)
12. Manikam - Dancing girl attached to temple (S 1272).
13. Maanikalu - Dancing girl attached to the temple (S 1272).
14. Murmuti Saani - The women belonging to the three hundreded fourth caste.
15. Munnuruvari Saanulu - The women belonging to the Munnuri Saani caste.

Above all there is a word Gudicheti a friend to temple or a temple servant.

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

In addition to the evidences I have collected and the connotations of various dictionaries. I have sought the opinion of my guru Dr. Nataraja Ramakrishna about the word "Sani" his opinion is very interesting and convincing. The definition given by one of his gurus smt. Pendyala Satyabhama who taught him Navajanardana parijatam is. "A sani is a perfect artist who has mastered the Sangita Sastra in the seven swaras. Sa, Ri, Ga, Ma, Pa, Da, Ni i.e., Sa to Ni and who has passed all the test and mastered Bharata Sastra, Rasa Sastra and other epics etc. Therefore, the word sani is denoting an artist who has complete knowledge of Sangita Sastra in the combination of vocal and instrumetal music and dance".

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

Temple dancers were of several types. They are,

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

The definition of Rudra Ganika is giving us a clear idea that temple dancer was employed in the temple for singing and dancing. There were numerous inscriptions about devaganikas who donated various things and constructed various wells and lakes etc.\footnote{\text{17}}
As regards, artistes of Andhranatyam there are regional stories and inscriptive and historical evidences.

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

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

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

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

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

1. The preceptor (Guru)
2. The principal Minister (Maha Pradhani)
3. The feudatory prince (Samanta)
4. The commander-in-chief (Senapathi)
5. The porter (Dvarapalaka)
6. The one who does Sunday jobs (Avasarika)
7. The lime keeper (The ghatika nirdhanika)
8. The arithmetician and statistician (Ganaka)
9. The scribe (Lekhaka)
10. The epic recitor (Pauranika)
11. The purohit (Religious head)
12. The astrologer (Jyotishya)
13. The poets (Kavyajna)
14. The Scholars (Vidvajna)
15. The priest (Devatarchaka)
16. The garland maker (Malyakara)
17. The perfume maker (Parimalakara)
18. The store keeper (Koshadhikari)
19. The head of the elephanty (Gajadhikari)
20. The head of the cavalry (Ashvadhikari)
21. The treasurer (Bhandagaradhikari)
22. The body guard or attendant (Angarakshaka)
23. The protector of graneries (Dhanyagaradhikari)
24. The charioteer (Suta)
25. The suda
26. The magician (Bhetala)
27. The wrestler (Malla)
28. The betal box carrier (Tambulaka)
29. The one who fans (Talavintraka)
30. The palanquin bearer (Naravahaka)
31. The carrier of umbrella (Chatraka)
32. The one who carries chowri (Chamarika)
33. The one who holds the kalasa, the golden pot (Kalasika)
34. The kalasarika
35. The torch bearers (Karadipikakara)
36. The carrier of slippers (Padukadhara)
37. The dancer (Nartaki)
38. The singer (Gayaka)
39. The one who says about the omens (Sakunika)
40. The vina player (Vainika)
41. The one who praises the deeds of the king - Magadha.
42. The one who awakens the king in the morning (deity) Vaitalika.
43. The one who discards tilings that are not needed (Pariharika)
44. The harem keeper (Kanchuka)
45. The barber (Kshuraka)
46. The washerman (Rajaka)
47. The tailor (Sanchika)
48. The cobbler (Chamika)
49. The officer who stamps the documents (Mudradhikan)
50. The head of the forestry and gardens (Vanapalaka)
51. The doctor (Naravaidya)
52. The head of the urban administration (Purapalaka)
53. The veterinary doctor who treats elephants (Gaja vaidya)
54. The veterinary doctor in general (Pasuvaidya)
55. The veterinary doctor who treats horses (Ashwa vaidya)
56. The drummer (Bherivadaka)
57. The player of Muraja (Murajavadaka)
58. The weaver of woolen garments (Raumaka)
59. The stone catter (Sailabheda)
60. The one who walks with metal bell (Kamsyakara)
61. The potter (Kumbhakaraka)
62. The painter (Chitrakaraka)
63. The one who look after the general affair (Vyavaharaka)
64. The one who look after the hunting expedition (Mrigayu)
65. Ornithologist (Pushpaposhaka)
66. The attendant (Pariharaka or padikari)
67. The ambassador (Rayabaraka)
68. The store or pantry keeper (Urgamadhikari)
69. The group of dancers (Vesyajana)
70. The servant (Sevaka)
71. The gold smith (Swamakaraka)
72. The one who look after the doggers, swords and other weapons (Katharika)

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

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

Natyacharya used to perform the rituals at his residence by arranging according to his cult (Shaiva or Vaishnava) a kalasa where the deity was seated. The Navagrahas (Nine planets) and Astha Dikpalakas (the eight guards of the eight directions) are placed in an octagonal lotus which was designed by drawing with rice powder (i.e., muggu). In the centre of that muggu the main deity was seated with chanting ritual recitations. The main deity along with the remaining demy gods used to be worshipped. Infront of them a octagonal muggu used to be designed on which 7,9 or 11 manikas of rice (One manika is approximately 5 Kgs.) were heaped. That heap of rice was used to be made into square. Then the girl to be initiated was brought there after worshipping ankle bells, the Talapitham, musical instruments and symbols. Then she was required to get on to the square by stepping on it with the right leg first. She had to stand on it with Sain a bhangima. Then the guru used to tie the sacred bells to her ankles. Then she had to hold flowers and the tution fees (Gurudakshina) in her hands and hand over it to her guru after he recited the churnika (a prayer). Then the guru used to commence the first lesson Ta-Tey, Ta-Tey, the steps after he teaching an obeisance. He used to recite Vinayaka Kautam and girl had to perform these steps of sequence on the rice. She used to finish the first lesson by making thus the Guruvandanam. The actual training would commence from the morning of the next day in the early hours.
Next day, early in the morning they used to massage an oil specially prepared to her body to make her limbs strong and flexible. This anointment is called as “Tailamardhanam”. Then she used to get training in Mallamusamu, Tokkatam. Jumping, whirling, moving the hand in different angles in accordance with rhythm in slow, medium and fast tempos were some of the exercises in Mallamusamu. She had to learn Moggavaladam i.e., bending backwards like circle, inclining body on two sides yogasanas and pranayamam were also taught, to make the body alert and to keep in control and restless as said by the Bharata in his Natyasastra. “The dancers as to be intelligent, sharp, bold, industrious, steadfast and endowed with the facilities of Grahan or reception, Dharana or retention or memorise. Jnana or absorption and prayoga or expression”.

Abhinaya darpana gives elaborate characteristics of a female dancer. “It is understood that the denseuse should be very lovely, young with full round breasts, self-confident, charming, agreeable dexterous in handling the critical passage, skilled in steps and rhythms, quite at home on the stage expert in posing the hands and the body, graceful in gesture, with wide-open eyes, able to follow song and instruments and rhythm adorned with costly jewels, with a charming lotus-face, neither very stout nor very thin, nor very tall nor very short.”

The training of Samu (exercises) will help to endure the above qualities in a dancer. She can maintain her physique and beauty. This training used to take a period of six months. Then she was taught the fundamentals of dance. Afterwards advus (basic steps) like tei adavu, jam adavu, mande adavu etc., were taught. Samyuta (combined) Asamyuta (single hand gestures), Nritya hastas (mathematic hand gestures), Nrittahastas (pure dance hand gestures), Karanas, Angaharas, Grcaabhedas (neck movements) Drishti bhedas, Sthanakas, Talas, Lasya, Tandava vinyasas etc., were taught to the student.
The process of Sringanrityam, Sapta lasyas, Kutupam, Pushpanjali all these were completely taught. Training in fundamentals used to take a period of five years. Then only the master used to teach her the Abhinaya (histrionic expression). And then she had to go to an old devanaitaki for correction in the movements and expressions postures if necessary. This process is called “Oddolagam”. (Angasuddhi).  

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

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

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

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

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

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

TEMPLE, RITUAL, DANCE, AND MUSIC

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

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

An exponent and a living authority of Andhra Natyam who was in the service of Madana Gopala Swamy at Ballipadu is Smt. Saride Manikyamma who is now around 90 years old. She was not only a temple dancer but also an exponent of Abhinaya to Adhyatma Ramayana kirtanas and a scholar in dance. She is an eminent personality who participated in all major Andhra Natyam dance conferences. She was a member of the syllabus committee for the Lasya dance forum of Andhra Pradesh called as Andhra Natyam.
2. Ballipadu Madana Gopalaswamy's temple was constructed and patronised by the Pemmaraju family. The members of which were active participants as trustees of the temple.

3. Availability of Paditaram - the system of rituals, festivals and offerings to the deity.

4. There is a book of songs which were prescribed to be sung during the rituals by the singers and as well as by the dancers.

5. It is now a Divi Theertham which is following Vaikhanasa Agama from the beginning.

6. Kalyana Mahotsava is celebrated in this temple for seven days in a grand traditional environment with the participation of peddamelam and other activities.

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

Prayer.

Slokam:-

"Godhulidhusarila komala kumalagram
Govardhanodhrrarana kalikrita praysasm
Gopyanasyakuca kumkuma mudritangam
Govindamindhudanam saranam bhajamaha"

(padi ta ram Ballipadup1)
The god always plays where lakes are, where the sun’s rays are warded off by umbrellas of lotus leaf clusters and where clear water paths are made by swans whose breasts tors the white lotuses hither and thither” - Brihat Samhita

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

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

flfew Gopuram - Ballipadu

Madanagopala Swamy - Ballipadu
A LIST OF FESTIVALS AND RITUAL SYSTEM OF BALLIPADU TEMPLE AS MENTIONED IN PADITARAM AND TOLD BY THE INFORMANTS:–

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

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

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

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

One of the Acharyas (priests) told me that the temple is opened daily at 6 A.M. and the priest performs Nityarchana (daily worship) with all dhupaseva, dravida prabandha seva (to render dravida prabandham). Then at 7 A.M. there is Aragimpu (Balabhogum).
Mahanivedana is performed between 11 and 12 noon, and again in the evening at 5.30 P.M. then there will be Nityarchana, dhupaseva. dravida prabandha seva are peifomied at 8 P.M. Here again Aragimpu, food offering is done. A special food Chitti Garelu offered. There is Bhajana by the devotees. At the end of Bhajana Chitti Garelu are distributed to the devotees, The pavalimpuseva, prahari to Asthadikpalas are performed. Every Friday and Saturday there is an Asthanotsavam. Previously there was Begada utsovam, but it is not performed now.

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

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

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

10. Kanumu Pandaga - Next day of the Sankranti, a procession is taken out. It is known as Gramotsavam or Paartimidiki which means to take the deity in a procession.

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

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

Sri M.P. Lakshminarasimhacharyulu - Adhyapak
Sri P. parashatamnacharyulu- Archaka

The following are the artistes and instrumentalists.

1. Sri R. Gopala Krishnayya
   Sangutapatak (musician)
2. Sri G. Lataji
   Mridangist.
3. Sri Sheik Meerasaheb
   Sannai
4. Sri G. Venkat Rao
   Thasa
5. Sri Sheik Krishna
   Sruthi
6. Sri Sheik Gopala Krishna
   Baka I
7. Sri Rahamuddin-
   Baka I
8. Sri Sheik Abdul Khada
   Baka II
9. Sri P. Satyanarayana
   Veeranam
Hereditary washerman’s family:

Sri B. Saraiah  
Kagada No 1

Sri B. China Saraiah  
Kagada No 2

Sri B. Pothuraju  
Kagada No 3

Sri M. Kondaiah  
Kagada No 4

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

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

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

Another significance in Vaishnava tradition is the ‘Shathakopam’. It was first bestowed to the sthanacharya in olden days, but at the same place now it is offered to pradhana adhyapaka or archaka.
There is an inscription on dhvajasthambam. It is as follows.

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<tr>
<th>No.</th>
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<tbody>
<tr>
<td>1</td>
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The above inscription is about installation of Dvajastambha in the temple. Sri Dommeti Venkata Reddy who made the dhvajastambha under the management of Sri Pemmaraju Lakshmi Narasimha on the 19th February of 1901. The installation was conducted by Dromamraju Venkata chalapathi Sarma.

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

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

1. Pallaki - Palanquin
2. Ashvavahana - 1 Horse as vehicle
3. Gajavahana - Elephant as vehicle
4. Suryachandrawahana - Sun & Moon vehicle
5. Garudavahana - Falcon as vehicle
6. Seshavahana - Serpent as vehicle
7. Hanumavahana - Hanuman as carrier
8. Ratham - Chariot
9. Ponnavahanam - Ponna - a tree as vehicle

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

MARRIAGE CEREMONY OF MADANA GOPALA

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

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

The procedure of the marriage is as follows:-

Festival begins on the Navami the 9th day of fortnight of Shukla Paksham (Full Moon Day).
Morning worship is as usual. In the evening at 5 '0 Clock the priest performs the regular rituals and then there is a Matsyangrahanam, which means the priest go out to bring Putramati to inaugurate the festival and the Mangalavadyam, the body of instrumental performers of the temple follows them. On the same night there is Ankurarpna * and Dhvajarohana. After Baliharana Sri Madana Gopala becomes a bridegroom wearing new cloths. It is done according to marriage customs of the Telugu country.

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

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

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

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*1. Ankurarpna - Ankuruchuta = to sprout CPBrown T to ED 2.
2. Ankurarpna: The offerings of buds to a god. Here as a beginning with placing Navadhanyas in a plate and lighting a lamp of uninterrupted one.
3. Edurukollu: The mutual advances of relations of the bride and bridegroom during the marriage. CPBrown: 187 page.
The ceremony is then continued for some time then the programme of the marriage was performed by the priests at midnight. Next morning as usual daily worship is done. There are various types of vigrahas for each purpose.

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

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

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

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

1. Marriage celebration in one day is called as Ekarmikam.
2. "3 days" celebrations are called as Gauna or Guna Saunjikam.
3. 5 days celebration is called as Jayada Saunyikam.
4. 7 days celebration is called as Arsha Saunjikam.
5. 9 days celebration is called as Sarvakamika Saunjikam.

5 days celebration is for five elements.
7 days celebration is for 7 great sages.
9 days Jayada Saunyikam celebration is known as Brahmotsavam.
The marriage celebration in every year must be conducted for the welfare of the village for
the good of the people and to eradicate all evils such as draught, floods, disease etc.. The
continuation of the festival is as follows:-

1. Vishvaksena pooja, like similar to Ganapati pooja
2. Punyahavachanam
3. Arthvig varanam
4. Rakshabandhanam
5. Deckshadharanam
6. Matsyangrahanam
7. Ankurarpanam
8. Vastupooja
9. Agni pratisthapana
   (Vishnu, Purusha, Satya, Achyuta and Aniruddha these five muithis are invited as
   panchagnis - five fires).
10. Vastuhomam
11. Dhvajapata Paryajnakaranam
12. Garuda Pratishta
14. Karma samruddhi
15. Dhaatadhimulahomam.

All the above are performed two days before the wedding.
Lotus Lake
- ttallipadu

Instruments used in Ballipadu Temple

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

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

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

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

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

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

The purpose of Kalyanam.

Aram Granthasatnam Brahmanadnam Sarvecham Sarve Sparmanamah Vaadha. (Horabbhavadhikshakj AnavrishtiNaya Bhakta dho Sarvagraha Shatdandham Yajaman Acharya, Acharaka Paricharaka Bhuvridhyathari Swamamanah.

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

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

BALLIPADU A CULTURAL CENTRE

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

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

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

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

The members of Saride family were participants in Ritual and Kaccheri dances. Smt. Saride Manikyamma used to present Abhinaya for Adhyatma Ramayana Kirtanas, Javalis, Varnams, Padams and Nritya to Tarangams, Pallavis etc at the Kalyanamantapam which was only a penkutillu (tiled house). Saride Anasuya and 8 to 10 others were participating in
dance recitals along with Saride Manikyamma. They used to perform Rasaleela of Sri Krishna with all the Gopikas. Smt. Dasari Mahalakshmmamma who was their teacher used to play Nattuvangam.

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

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

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

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

Pemmaraju Vishalakshi, wife of Sri Bapiraju was one of the committee members of Ballipadu temple. New Gopuram at the entrance was constructed and inaugurated due to her efforts.
From the beginning Pemmaraju family was very much interested in arts. They are the followers of the ancient religious traditions. In their words they had great respect and regard for arts. So they used to honour the artistes. Now also they take keen interest in arts.

OANCE IN THE TEMPLE OF SRI MADANA GOPALA AT BALLIPADU

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

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

DANCERS OF BALLIPADU TEMPLE

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

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

↓

Grandmother was Saride Seshachalam.

↓

Daughters
Saride Mutyam
Saride Madhuram

Sons
Saride Sanyasi
Saride Satyanarayana
Saride Surana
Saride Tammayya

Mahalakshmi’s son Sri Saride Venkatarayudu’s

Daughters
Venkataratnam
Mahalakshmi
Manoharam
Sarvalakshmi
Nilachalam
Manikayam (Not a dancer)

Sons
Saride Satyanarayana
Saride Venkamma.

Smt. Saride Seshachalam’s family

↓

Saride Sanyasi and His wife Gourammas’ daughter

↓

Smt. Saride Manikyamma

↓

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

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

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

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

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

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

* Gramotsavam or Pratsavam or Uregiampu - All means a procession in the village
Note: Distribution of Tirliam (sacred water or coconut prasadam is a common element which I need not mention here)
Kalyanotsava murthies, a procession after marriage Ceremony - Ponnavahanam

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

PALLAVI: JAVA MANGALAMMAHO TSAMAMANGALAM!!

It has another 5 stanzas (See appendix 3)

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

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

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

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

Note Evening rasavas is called Sandhyavahanaasandhyaawad and Savamsandhi in south Indians. It is believed by the women that during these sandhis Sri Mahabaleshwaradees of wealth enters and lives in their houses. So they clean the entire ground of the house and outer place of the house and they also draw the nayakaalaa.
When the procession starts all the worshippers, singers, musicians, dancers and other servants like lamp holders etc., must follow the procession in an order in the daily worship as well as in the festival worship. This evening worship is considered as very important one. The fact is that the largest number of devotees can be found in the temple at this time.

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

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

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

Every day rituals end with the service of pavalimpuseva. there are rituals in between all services.
processions that are conducted in the Ballipadu temple:

A - Circumambulation in the morning and evening.

B - Every Saturday - Tiruveedhi Gramotsavam was performed.

C - It is now performed on Friday also.

D - Every Ekadasi - The eleventh day of each Lunar fort
    night.

E - On the new year day (Ugadi)

F - Gokulasthami - Birth day of Sri krishna.

G - On Navami and Dasami. Ninth and Tenth days of “Saranna
    varathri” days.

H - Daily two times in the morning and evening in Dhanurma
    sam - Sankranti festival celebrations.

I - Dolotsavam - In the Phalgunamasam.

J - During kalyanotsavam.

Previously a kagada utsavam (Torch festival) was celebrated on every Saturday, that is
a circumambulation around the temple with Kagada lamps. In this it is a significant one that
Sthanacharya and Dancers move in front facing the palanquin in which the deity is seated.
When this (utsavam) festival was performed dancers must seize the plate of lamps, whenever the palanquin stops in various sides the dancer must dance. For this Manikyamma used to perform various javalis and padatns or any other small compositions.

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

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

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

In procession Manikyamma used to perform Javalis, Padams and other compositions in praise of Lord Krishna.
At the end of the procession the Song “Svarivedali vachchemu! Gopala hala svami kori kalichchemu!” is to be sung in front of the vehicle in which Lord had returned to the temple.

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

Ardhachandrika

Sung by the dancer and musician (Kandarathams)

Male: 

Female: 

M. M.: 

F. Dancer: 

M. M.: 

F. Dancer:

M. M.:
After the Ardhachandnakas, Ekanthaseva daruvu’s and Ekantaseva poems will be sung in the same place. They are also in the form of dispute. They are in 8 to 9 stanzas, then there will be an offering of Harati.
After the wave offerings deity will be taken to Garbhagriha, where dancers should stand inside the sanctuary doors and deity should be made to stand outside the sanctuary. Here also dancer and musician should sing a Sanivada daruvu.
Male : ಸಾಮರ್ಥ್ಯ ನೀಡುತ್ತಿದೆ. ನಾನು ಮನೋಪಕ್ರಮ ಮಾಡುವುದು ಕೆಲವು!
Female : ಹಲ್ಪುವುದು ನಿತ್ಯವಾಗಿಯೇ ಆಡುವಿಕೆಲ್ಲಾರೆಯು ಶುಭೇಚ್ಚ!!
Male : ನಿತ್ಯವಾಗಿಯೇ ಆಡುವಿಕೆಲ್ಲಾರೆயು ಶುಭೇಚ್ಚ!!
Female : ದೋಷಾವಶೀಲ ವಾಲಿಯಲ್ಲಿ ಆಡುವಿಕೆಲ್ಲಾರೆಯು ಶುಭೇಚ್ಚ!!
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After this samvada daruvu the deity is taken to the bed. and then the musician has to sing Aragimpu song which is followed by a Harati. Then priest will recite Mantrapushpam and will distribute offerings to all the devotees. Then deity is placed in the swing in the bedroom. It is a mirrored cabin with a wooden swing at Ballipadu temple. This service is known as “pavalimpuseva”, there are wave offerings and lullabies during this service Smt. Manikyamma used to sing lullabies in pavalimpuseva.

"పావలింపుసేవ దీపం వయితే ఎమ్మెల్ వయున్నాడు।
ఎమ్మెల్ వయున్నాడు।
పావలింపుసేవ దీపం వయితే ఎమ్మెల్ వయున్నాడు!!"

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

List of Ashtadikpalakas:

1. Indra : of the Hast
2. Agni : of the South - Last
3. Yama : of the South
4. Nairuthi : of the South - West
5. Varuna : of the West
6. Marut : of the North - West
7. Kuber : of the North
8. Ishana : of the North-East
Poems sung by the musicians during prahani in daily and festival day.

Poem 1:

Poem 2:

Poem 3:

Poem 4:

Poem 5:
These poems are called Hecharika in the night. This awareness is for the above eight guards of the temple, after the God goes to sleep. These eight dikpalakas must take care of the temple.

Above poems are sung in daily prahari time in the night after this circumambulation of rituals, musicians, conclude the Hecharika in a prose as follows:
After reciting above prose all the priests, musicians, dancers and other servants who are on duty have to retreat seven steps pacing the deity back towards main entrance and then go out.

**ASTHADIKPALA ARADHANA DURING FESTIVAL DAYS**

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

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

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

**COMPOSITIONS**

<table>
<thead>
<tr>
<th>1. Khagapathi talam</th>
<th>Gauri ragam</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. Brahma talam</td>
<td>Mukari talam</td>
</tr>
<tr>
<td>3. Indra talam</td>
<td>Nadanamakriya ragam</td>
</tr>
<tr>
<td>4. Pavaka talam</td>
<td>Lalitha ragam</td>
</tr>
<tr>
<td>5. Naraghruvi talam</td>
<td>Malhari ragam</td>
</tr>
<tr>
<td>(Bhrungni talam)</td>
<td></td>
</tr>
<tr>
<td>6. Niruthi talam</td>
<td>Bhairavi ragam</td>
</tr>
<tr>
<td>(Mallatalam)</td>
<td></td>
</tr>
</tbody>
</table>
7. Vanuna talam  
   (Mangalah vayat alam)
8. Vayu talam
9. Kubera talam
10. Esha talam  
   (Daggari talam)
1. Bali talam
12. Bhuta talam
13. Triputa talam
14. Abhinava talam
15. Ranga pratyanga talam
16. Adi talam
17. Priyata talam
18. Chandra madhyama talam
19. Jayananda talam
20. Rangapratyanga talam
21. Rupaka talam
22. Chaturasra talam
23. Vidyadha talam
24. Saptaka putrika talam

Megharanjani ragam
Vasantha ragam
Sri ragam
Shankara bharana ragam
Gandhari ragam
Lalitha ragam
Ghantavara ragam
Surat a ragam
Mukhari ragam
Dvijavanti ragam
Punnaga ragam
Kaphi ragam
Punnaga ragam
Dhanyasi ragam
Mohana ragam
Regupti ragam
Ahiri ragam
Deshakshari ragam
25. Udgattatalam
26. Chanchatputatalam
27. Gajalila talam
28. Janaka talam
29. Rathileela talam
30. Sharabhaliatalam
31. Sampadveshtatalam
32. Jayasri krithi talam
33. Raggari talam
34. Bhadratalam
35. Bhumi talam
36. Mangalahvaya talam
37. Malatalam
38. Talabheditalam
39. Sama talam
40. Pratyanga talam
41. Simhaparakranatalam
42. Hamsanada talam
43. Simhaliatalam
44. Vishvaksenatalam

Saurashtra ragam
Gauli ragam
Kalyani ragam
Panthuvarali ragam
Bilahari ragam
Ghurjari ragam
Sarangpana ragam
Chayagaunli ragam
Shankarabharana ragam
Sri ragam
Vasantha ragam
Megharanjani ragam
Bhairavi ragam
Todi, Lalitha ragas
Nadanamakriya ragam
Patamañjari ragam
Kedaragaula ragam
Mukhari ragam
Devagandhan ragam
Malavi ragam
Another list is given by Sri B M Sundaram in Talasangraha:

**NAVASANDHITALAS:**

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

<table>
<thead>
<tr>
<th>Sl.No.</th>
<th>SANDHI</th>
<th>NAME OF THE TALA</th>
<th>ANGA</th>
<th>AKSHARA</th>
</tr>
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<tbody>
<tr>
<td>1.</td>
<td>Brahma</td>
<td>Brahma</td>
<td>1 S 1 S</td>
<td>28</td>
</tr>
<tr>
<td>2.</td>
<td>Indra</td>
<td>Indra</td>
<td>1 1 S 1 0 S</td>
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<tr>
<td>3.</td>
<td>Agni</td>
<td>Mattabharanam</td>
<td>1 0 1 0 1</td>
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<tr>
<td>4.</td>
<td>Yama</td>
<td>Bhrutigi</td>
<td>1 1 1</td>
<td>20</td>
</tr>
<tr>
<td>5.</td>
<td>Nirruti</td>
<td>Nairruti</td>
<td>1 1 1 0 0</td>
<td>20</td>
</tr>
<tr>
<td>6.</td>
<td>Varuna</td>
<td>Nava</td>
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</tr>
<tr>
<td>7.</td>
<td>Vayu</td>
<td>Bali</td>
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<td>10</td>
</tr>
<tr>
<td>8.</td>
<td>Kubera</td>
<td>Ghottari</td>
<td>1 S S S</td>
<td>32</td>
</tr>
<tr>
<td>9.</td>
<td>Eshanya</td>
<td>Takkari</td>
<td>S 1 S</td>
<td>20</td>
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</tbody>
</table>

**ANGAS AND AKSHARAS:**

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<tr>
<th>Sl.No.</th>
<th>ANGA</th>
<th>AKSHARA</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Anudhrutam</td>
<td>1</td>
</tr>
<tr>
<td>2.</td>
<td>Dhruta</td>
<td>2</td>
</tr>
<tr>
<td>3.</td>
<td>Dhrutasckharam</td>
<td>3</td>
</tr>
</tbody>
</table>
Special talas are set to above Angas prescribed by the composers.\(^{29}\)

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

\[
G + G + L + L + P + G + L + L + P
\]

\[
= 8 + 8 + 4 + 4 + 12 + 8 + 4 + 4 + 12 = 72
\]
Navasandhi Kauthams:¹¹

<table>
<thead>
<tr>
<th>No.</th>
<th>Deity</th>
<th>Raga</th>
<th>Talas</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Brahma</td>
<td>Madhyamavathi</td>
<td>Trayasra Eka</td>
</tr>
<tr>
<td>2</td>
<td>Indra</td>
<td>Gurjari</td>
<td>Misra chapu</td>
</tr>
<tr>
<td>3</td>
<td>Agni</td>
<td>Nata</td>
<td>Chaturasra Jampa</td>
</tr>
<tr>
<td>4</td>
<td>Yama</td>
<td>Desakshi</td>
<td>Chaturasra Eka</td>
</tr>
<tr>
<td>5</td>
<td>Nirruti</td>
<td>Kuntala</td>
<td>Trayasra Eka</td>
</tr>
<tr>
<td>6</td>
<td>Varuna</td>
<td>Varali</td>
<td>Chaturasra Eka</td>
</tr>
<tr>
<td>7</td>
<td>Vayu</td>
<td>Mukuta Ramagiri</td>
<td>Chaturasra Roopaka</td>
</tr>
<tr>
<td>8</td>
<td>Kubera</td>
<td>Malavasree</td>
<td>Trayasra Eka</td>
</tr>
<tr>
<td>9</td>
<td>Eeshanya</td>
<td>Malahari</td>
<td>Khanda Eka</td>
</tr>
</tbody>
</table>

Navasandhi. Baliharana are the two prominent items performed during kalyanotsavam. Navasandhi rituals are performed to invite Astadikpalakas for the success of the marriage ceremony of a certain deity. One Baliharana is a synonym for Navasandhi and other Baliharana is the Bali (to give food) offered to the village gods, like Polimeramma, Mutyalamma etc.¹³¹ Navasandhi is an elaborate ritual performance combined with music and dance. Dance items performed for the purpose are composed mainly in Nrutta. These compositions are set to the talas and ragas prescribed in Agama Sastras. These dance items are performed in Siva and Vaishnava temples in a similar way. In the Siva temple after the Bheripruja, Vinayaka and then Mahasena are invited by the priest. Then they invite Indra. In the Vaishnava temple it starts with Vishwaksena puja and Garuda tala then inviting of Indra.³² In Ballipadu musical instruments like Dolu, Sannayi, Veenam and other instruments are used during this ritual.

¹¹Nattuvangam / Nattuvangamam, the recitation of jatis by playing symbols by Dr Suryanarayana

¹³¹

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

1. 
2. 
3. 

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

MANIKYAMMA'S ACHIEVEMENT AS A CHILD ARTISTE

Smt. Manikyamma recollected an incident of her acheivement in the Annavaram Satyanarayana temple. She said that she was taken to a dance competition held in connection with Annavaram by her Guru and a relative to witness the Kalyanotsavam of Sri Satyanarayana Swamy. Judges for the competetion were renowned poets like Tirupathi Venkata Kavulu,
and scholar like Imitation achary. Imitation achary was a scholar who used to imitate the artistes while performing Abhinaya to test their concentration, so he came to known as Imitation achary. Audience were also scholars in other aspects like Sanskrit, Telugu, Vedas etc. In that competition dancers were given a javali to develop abhinaya in various levels. The dancers who were well trained in Abhinaya were expressing well and were seniors to Manikyamma. Manikyamma was then a girl of 12 years. All the dancers stalled Abhinaya with a great confidence and after some time they could not proceed well with subject. Because one of the judges was Sri Inimitation Achary who was giving the same expressions of the dancers.

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

ABHINAVA OF APIHYATMA RAMAYANA - SMT. SARIDE MANIKYAMMA

Ramayana which is depicted as an allegory in relation with the Supreme spirit is known as Adhyatma Ramayana. Many poets in India were inspired to write this great epic in prose or verse as theme is very attractive one. There were good number of authors of Ramayana in the Telugu country also. Some of them who were well-versed in music preferred to write Ramayana in the form of songs. Among such authors Munipalli Subhramanya Kavi (1730-80) can be considered as an outstanding poet.
Munipalli Subrahmanya Kavi lived during the reign of Sri Dāmerla Timmappa Nayaka, the ruler of Kalahasti in Chittoor District. In the 17th Century Kshetrayya and Siddhendra Yogi propagated "Madhura Bhakti" with their erotic compositions, but Munipalli Subrahmanya Kavi preferred to write in a spiritual vein in Kirtans i.e., songs. These Kirtanas contain Pallavi, Anupallavi and Charanams (Stanzas). These three were inter woven tightly with lyrical phrases like daruvus according to the context and the situation of the story. His Adhyatma Ramayana contains 104 Kirtanas divided into Balakanda, Aranya Kanda, Kishkinda Kanda, Sundara Kanda and Yuddha Kanda. As he was a great musician he himself had set suitable ragas (melodies) and talas (rhyme metres). Munipalli Subrahmanya Kavi was a contemporary to Saint Thyagaraja and Muthuswami Dikhsitar, the two great musicians.

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

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

Not only that composers of those times to compose Kirtanas consisting of a small Pallavi and Anupallavi adhearing to Prasa, that is rhyming of the second syllable, and three or four charanas. There are many kirtanas of these type being sung even today. In Adhyatma Ramayana Kirtanas, usually there are 8 to 10 Charanas."
These Kirtanas were written as if the story of Rama was rendered by Lord Siva to his consort Parvathi who asked him to clarify certain doubts she had with regard to the life of Rama such as why Rama’s life was full of sorrow and why he had to suffer the separation of his wife Sita and why he had to seek the help of Sugriva, Maruthi and other Vanaras (Monkeys) though he was incarnation of Lord Vishnu.

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

An important feature in this Adhyatma Ramayana is the use of beautiful synonyms for Parvati as addressed by Lord Siva while narrating the story of Rama to his consort Parvati. The author praised Parvati’s beauty, character and virtue with these synonyms.

The poet Subrahmanya Kavi was a devotee of Lord Sri Venkateswara, to whom he dedicated his Adhyatma Ramayana Kirtanas.

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

Both Dr. Nataraja Ramakrishna and Late Sri Manchala Jagannatha Rao opined that these Adhyatma Kirtanas found no permanent place in South Indian musical recitals because of many of the musicians did not have sufficient scholarship in Telugu Language to do justice to these Kirtanas. So they were avoiding them in their musical concerts. To depict an Adhyatma Ramayana Kirtana through dance is also not an easy task.
There are only a few dance gurus like Smt. Saride Manikyamma and Dr. Nataraja Rama Krishna who studied these Kirtanas in depth and introduced them into the dance rituals. Now these Kirtanas secured a permanent place in the syllabus of Andhra Naryam (The Lasya Dance Tradition of Andhras) which was prepared by Andhra Pradesh Nirtya Academy and which was approved by Telugu University for certificate and Diploma examinations in Andhra Natyam.

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

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

My first Guru in dance is Smt. Saride Manikyamma who came to teach dance in our town Jadcherla in Mahboobnagar District of Andhra Pradesh. I heard about Adhyatma Kirtana for the first time from her and I learned Abhinaya to the famous Kirtana of Balakandam from her - "Sri Rukmini Ganchenu, Parvati Vinave, Mana Kausalya". Smt. Manikyamma's devotion to Lord Sri Rama can be found in her expression of every word and modulation of voice she used to teach me Abhinaya to Adhyatma Ramayana Kirtanas with Sahaja Hasta (Natural hand gestures followed by the traditional dancers). To depict Lalanman, Bhalluka or Rama she used to denote them with special hastas but the rest of the hand gestures were the same as mentioned in Abhinaya Darpana, Bharatasaram or Natyasasra.
Saride Manikyamma reciting Ekantaseva songs at Ballipadu - 1994

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

Comparatively Smt. Manikyamma’s expressions are more devotional than that of Smt. Anjamma.

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

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

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

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

Manikyamma is an eminent artiste in presenting Karnatakam. She sings well and her voice sounds like veena nadam and its melody is like that of a cuckoo. Her Abhinaya corresponds to her song with natural beauty and her expression to the nine sentiments is her special its.
When Dr. Nataraja Ramakrishna met Smt. Manikyamma her appearance was very simple and appeared like a traditional Vaishnava lady. She sang the following Adhyatma Kirtana from Kishkinda Kanda in the Abhinaya sadassu.

"RamabhiRama China dhama Rama Katha sudhamadhuri samanyama"

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

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

III. RABHINAVA

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

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

Above description depicts a picture that these three persons have crossed river Ganga which is flowing like in “Rangata bhanga taranga ganga”.

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

As her student of dance, I know Smt. Manikyamma from my childhood. She is a very good guru to the core and affectionate to her students. She used to teach me hours together in my teenage. At that time when she was nearing her sixtees. Even at that age she was very active and taught me abhinaya to Adhyatma Kirtanas, Javalis, Padams, Slokams with demonstration. In my experience I felt that a complete picture of Ramayana in the form of Abhinaya can be witnessed when she sings and gives her histrionic expressions to the Adhyatma kirtanas. Her performance is full of Abhinayam with a combination of Angika (mimetic expression with gestures) and vachika (she sings herself). Aharya is as a devotee or dance costume and the Satvikabhinaya where the change of voice, colours, tears, tumbling of the body, and all other emotional expression can be seen in her performance. She teaches
Adhyatma Ramayanam Abhinaya of Smt Saride Manikyamma
Smt. Saride Manikyamma presenting Abhinaya in Vijayawada Sadassu - 1994
the students giving both lecture and demonstration. She explains the story content of the Kirtana, gives a complete picture of the content then teach abhinaya by singing it. Though these Kirtanas are set in a ballad type, any dancer can interpret the characters easily, but the abhinaya should not be in dramatic type. Adhyatma Ramayana the name itself depicts that there is spiritual content in the Kirtanas. Dancers should have a good understanding of the contents of the Kirtanas and be through with the epic Ramayana, and also spirituality.

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

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

उस्मान भरमुणि! तेरेर री! मेरे री! वाहुरामुणि तेरीर!!

**Anupallavi:** Torrai Harshasu puramu Kannula Jara, bhaya sambhra- maschaaryamul beneonaga.

हेतुण भरमुणि! तेरेर री! मेरे री! वाहुरामुणि तेरीर!!

**Stan/s:** Aalanalla katuva rekula chaya meniche Jalagvani, pasidheca gattinavani, velayu nalgu bhujamulaavani, Kanu golukula naruma rekhalu galavani svarna kundalalahista ganda mandala mut avani, yaskhalita Ravi koti prakashuni rathnojvala kirtamu vami nalimala kutila kuntalamulache Muddan gulkeodu vami.
Stanza: Gījanatara sankha chakra gadabhyamula vani, vanamalika yaarita damru vani chirumavu vennelana - Nama chandrudu dikkulamvedajalla jalva lalaredu vani Annapamana Karunaritapurnanetrum manjirangada Sri vatsa Kataraka Kankana hunt keyura Kausthubhadi bhushana bhushitum juchi Tanivi Tiraka Tiruga.

Sarana gatulanu Karuna Rakshinche Sridharaneeku Babu vandanamulanaarcheda Saranu garviitdamuja chayavi Ramrama Saranu Derate Sarvabhauma Neeve - Paramatmudavu jagatpatti veshudavu Hariri varayogi brinda hridvanaja karnikanamunamasuruchira Tiraka jyothiva merayu unnenna naa Taramu Kadani Tiruga.
Usha neevu nikhilendrivasakshivi snshudavu visva srishti samarakshana
Nasamulokatamu jesi, jeyakayunna vasichebovi povani vadavai prakritidasidayani
vadavai sasvatundavaiyakasadi bhuta sanghamula kella tfavakaxamai neevu
prakasinhu vih maya, pasabaddhula kella karaka vasamu kadan tiruga.

Nee jetharamunandaneka Brahmandamule yoja paranianuvulai yunnnavipudu maya
rajillu mayudaramuna buttuta Ka/pha Bhujamu mungita molachi natlayyenu,
Ambojashapati dhana puradisaktanai nejalla samsara, Nccradhi badanolla-Srijani
nee saranujendia namelyadini tejarihinchum, Susthirudavu ganman.

Ee yakhilamunu Mohimpajeyunmu needu mayakunagypada jeyaku Nannu Seshasayi.
Ee rumpupasamharinpa gadoyi-kayaja Janaka chakkani muddu pattivai - hayiga
namalara jeyu mamitanandadayivanminimadini dalatru ghamulella - mayure yanchu
vemaruna vimutinchi, Snyuta miarthyou-you sesha chalesudau. Sri Ramuni ganchenu:

Svaratsana - A portulakoair sandho be a curiel haroon the khash/1 ahon-C.P. Brown

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

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

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

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

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

Other three stanzas in description of the Philosophical appearance of the Lord. First he has given the darshana with delightful ornamentation and a pleasant form, then he stood in his universal form with all the Oceans, Earth, Forests, Sky, Planets, etc. Kausalya could not digest that complete form and she asks him to be like an ordinary child of her.
Born in Ballipadu in the West Godavari district of Andhra Pradesh, Shrimati Saride Manikyamma belongs to the Andhra temple-dance tradition. She had her initial training in dance from Shrimati Dasari Mahalakshamma. Later, under the tutelage of Shri Purghella Subbayya, she received specialized training in rendering the Adhyatma Ramayana keertanas of the 17th-century poet Munipalli Subramanyam. Early in life she was dedicated to the temple of Madanagopala Swamy, where she served for 30 years, performing ritual dances.

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

Shrimati Saride Manikyamma receives the Sangeet Natak Akademi Award for her contribution to the traditional art of Adhyatma Ramayana.
Manikyamma’s performance of abhinaya to the above kirtana is marvellous. She performs the abhinaya with complete involvement as if she is Kausalya. When I learnt this Kirtana, I was only thirteen years old, so I could not understand the philosophical content of the kirtana. We call her Ayva, (grandma). Awa taught me above kirtana with narration of the situation and the feelings of Kausalya at that age. Later I learnt the philosophical content of it and other Kirtanas from Balakanda and other Kandas.

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

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

She is an eminent Temple Ritual dance artiste and a famous artiste of Adhyatma Ramayana kirtanas Abhinaya. She is a best guru and an affectionate teacher like mother for all her students and all together her performance and participation in the reconstruction of Andhranatyam made her a National figure to receive the Central Sangeeta Nataka Akademi Award in 1991. Her Abhinaya to Adhyatma Ramayana was recorded by the University of Hyderabad, Central Snageeta Nataka Akademi and Telugu University. She was invited in guest faculty to teach Adhyatma Ramayana to the M.A. Dance students of the University of Hyderabad in 1989. She trained nearly 100 students in the Nritya Niketan of Dr. Nataraja Ramakrishna who is responsible to bringing this Manikyam (Ruby) from a pultry village.
Smt. Manikyamma's dedication and devotion towards the Lasya dance tradition has no comparison. She lives like a Pole star (Dhruv tara) in the art-world. She is like a "MANIK YAM" (Ruby) in the dance horizon of Andhra country.
Chapter - 3

Part II

Ritual Dance for Spiritualisation
PART-II

TEMPLE RITUAL DANCES FOR SPIRITUALISATION

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

On forehead stays kshetrapalaka, (a terrific form of Siva), on waist stays Sakyamuni, on wrists Mahadeva and Paramesha, in hands Lakshmi, on finger tips stays Jaya Parvati, in the chest lives Hrishikesa, Meru, Mandara mountains live in both breasts, in the navel Lakshmi, in the haunches stays the Kamalasana, i.e., the Brahma, because his throne or the lotus is his seat. In the knees Vayuvu (air) in looks or in eyes Ramasuta (Manmadha) in both feet Sun and Moon will stay in the dancer and she is believed to be the Goddess of Learning. So for this reason only once dancer ties her ankle bells she should not do Paadabhivandanam i.e., falling on a person’s feet and salute. It is also a rule says the Guru Dr. Nataraja Rama Krishna. Indian Philosophy gives importance to the Supreme soul. Temple which is an
ambassodor in leading the people towards Supreme Soul. Arts like music and dance are like the Yoga practice, which gives the eternal bliss to the performer and to the audience. Devaganikas were dedicated to the temple deity not only for the entertainment of the deity but also for a compulsory offering through their dance (Nritya pooja) during the rituals.

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

1. **RITUAL DANCE** which is purely *SPIRITUAL* performance done on the Balipitha or infront of the Gārbhagriha. It is called as 'Agama Nartanam', the dance performed according to Agama Sastras during rituals.

2. **INTELLECTUAL DANCE** which is performed at the Kalyana Mantapa during 'Asthanaotsavam'. This is also called as Asthana nartanam, Kêlika, Darbaru, Kaccheri or Karnatakam.

3. **PRABANDHANARTANAM OR PARIJATHAM** is performed to educate the common people about our culture, religious values, epics, moral duties of people etc.

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

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

The devanaitakis of Andhra Pradesh in ancient times had different understanding about Lasya. According to them, a performance of Ablinaya in a sitting position was Lasya and doing Nritta for pallavis, sabdams, svarajathis was Tandava.*

TECHNIQUE AND ITEMS OF TEMPLE RITUAL DANCE

Temple dancer
Devanartaki (or) Devaganika (or) Gudisani

\[ \text{Vaishnava Temple dancer} \quad \text{Saiva Temple dancer} \]

1. Agamanartanam
2. Asthana or Kelika Nartanam
3. Prabandha Nartanam

**Modes of presentation - (Dharmis)**
Natyadharini and Lokadharmi

**STYLES OR VRITTIS:**
- a) Kaisiki (graceful) Main Vritti
- b) Arabhati (energetic)
- c) Satvati (grand)
- d) Bharati (verbal)
To depict the meaning of a song dancer uses different hand gestures called 'hastas'. They are three types.

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

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

**ASAMYUTA HASTAS: 30**

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

**SAMYUTA HASTAS (24)**

1. Anjali
4. Svasthika
7. Utsinga
10. Kartharisvasthika
13. Chakra
16. Kilaka
19. Varaha
22. Khatva

2. Kapotha
5. Dole
8. Sivalinga
11. Sakata
14. Samputa
17. Matsya
20. Garuda
23. Bherunda

**NRITTA HASTAS-33:**

1. Gajadanta
4. Suchividdha
7. Jnana
10. Keshabandha
13. Tripathaka Pakshasvachita
16. Mushti
19. Puromandala

2. Talamukha
5. Nalini Saroja Kosha
8. Pallava
11. Kapota
14. Karhasta
17. Svasthika
20. Nitamba
23. Lathakara

3. Viprakirta
6. Makara
9. Ardharechita
12. Parshvamandala
15. Udhrvamandala
18. Udhrvritta
21. Ulbana
24. Suchikasya

Urahparshramandala

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

**GRIVABHEDAS (NECK MOVEMENTS):**

While performing the Nritta, Nirtya, Abhinaya the neck is made to move side ways,
(to and fro), front side and back side, in a half moon shape and like a peacock.
Grivabhedas are 19:

1. Dhuta 2. Vidhuta 3. Adhuta
10. Nihanchita 11. Paravrittam 42. Utkshiptam
19. Parshvabhimukha
4. **DRISHTI (EYE MOVEMENT):**

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

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

**A. Rasa Drishti:**

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

**B. Sthayibhava Drishti (8):**

1. Snigdha
2. Hrishta
3. Deena
4. Kriddha
5. Dripta
6. Bhayavita
7. Jugupsa
8. Vismita
C.Vyabhicharibhava drishti (20):

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

5. PADAVINAYASAM (FEET MOVEMENT):

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


6. STHANAKAS: (STANDING POSITIONS)

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

Ayatha, Avahitha, Ashvakrantha, Miththi, Vinivritha, Ayendra, Chandrika, Samapada, Vaisakha, Mandala, Alidha, Pratyalidha, Swasthika, Vardhamana, Nandyavartha, Chaturasra, Parnipida.

Ekaparsliava, Ekajana, Parivratta, Prishtothana, Ekapada, Brahma, Vaishnava, Saiva, Garuda, Samasuchi, Vishmasuchi, Khandasuchi, Kurmasana and Nagabandha
7. CHARI:

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

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

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

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

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

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

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

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

Example: Teyyam datta - Teyyatilai.
Angahara is a complete movement with a finish.

A Jati consists of various Adavupatterns and Angaharas, and ends with a tirmanam. Jati may be considered as an Angahara also according to old tradition. For example:

\textit{Teyyam datta - Teyyattey}
\textit{Taku danakujanu Ta - ditei},

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

\textit{Tei Tei diditei - Tei!}
\textit{Tei Tei diditei - Tei!}
\textit{Tei Tei diditei - Tei diditeitei}
\textit{Tei diditei! Tei!!}

There are nine Angaharas known as Navarasa Angaharas.


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

Rasabhinaya is of two types One is the Abhinaya performed for a song in accordance with the predominance of Ragabhava. The other is to depict the Sentiment with a combination of talas, jatis and swarakalpanas with orchestra. This type of dance was used to be performed in the temple rituals during Asthadikpala Aaradhana. Both Peddamelamu and Chinnamelamu
(both groups) were maintained in every temple in ancient days. Peddamelam was the name given to a Mangalavadya consisting of a Sannayi, Dolu, Sriti, Talam etc. Chinnamelam was the name given to dance group consisting of a Devanartaki, Nattuvã, Mridangist, Mukhavina, Shri etc. (Asthadikpala Aradhana will be described later).

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

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

Repertoire of Temple dances can be divided into three types.

1. **SPIRITUAL DANCES or RITUAL DANCES**, which were purely Nritta oriented and were set in typical talas and typical movements.
   a. Pushpanjali- Additachari vinyasam
   b. Kautham
   c. Kaivaram
   d. Asthadikpala Aradhana Nrityam
   e. Sabdam
   f. Saptalasyams
II. KELIKA:
A. PALLAVI:
   1. Svarapallavi
   2. Sabda Pallavi
   3. Sahitya Pallavi
B. Sabdam
C. Vamam
D. Padam
E. Kirtana
F. Javal i
G. Asthapadi
H. Tarangam
I. Padyam
J. Jakkinidaruvu etc.,

III. PRABANDHA NARTANAM:
   a. Parijatham or Bhamakalapam
   b. Gollakalapam
   c. Radhamadhavam
   d. Ksheerasagara Madhanam

Other Prabandhams which also may be choreographed into dance.*

I. SPIRITUAL DANCE (Agamanartanam):

The pure dance items were used to be performed for the ritual purposes. So they were very spiritual. The offering of dance in ritual at Balipeetham or infront of the Garbhagriha was to make the environment spiritual. So they were rigid in composition and ritualistic in performance.
Devanartaki used to wear white saree, to indicate purity. Kumbhaharati - the sacred lamp - was the identity for the tradition. Devanartaki who was dedicated to the deity had to maintain physical and mental balance with sacred thoughts. It was a yogic process for her to attain the real bliss by performing dance as an offering, as if she were one with the Lord. The ancient devanartakis used to attain that level. So the tradition tradition was alive intact as long as there was dance worship.

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

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

Then the Natyacharya (Dance Master) used to lead the instrumentalists and make them to stand in a particular order behind the devanartaki. Devanartaki used to stand in the middle and the dance master who plays Nattuvangam and a Taladharis who plays Symbals and shows the talangas with two Mridangists on either side or a Mridangist on one side, the other musicians used to stand in their respective positions. This process in total was called as ‘Kutupavinyasam’.
After offering of the Kumbha harati the dancer used to stand in 'Talapushpaputa' Karana holding some flowers in her hands, and recite a Churnika like, “Srimat Samsta Sadguna Nayavinaya Viveka vitarana vichakshana daksha, Gudhartha nirnaya ni ss an de ha miraghataniravandya gadya padya vachana suvachana” -Tarka Vedanta mimamsa Vyakarana Sankhya yogadi sutra parina sangeeta Sahitya sakalakala praveena sarvesham! Bhajatvam pushpatvaka Vandanam!!

Then orchestra used to play the Muktayi
“Dhittalangu takatalangutakadhiki tarn ditei ditam ditei ditam ditei.

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

Mridangist had to play the following sounds:
- Tvaaham tehiyam dathvaham
- Tehi Tehiyam dathvaaham
- Tateihi Tehiyam Dathvaaham
- Dinakita Tarn! Dinakita Tei! Dinakita Tarn!!

After performing the Ayatta the dancer used to perform Alapam or Addimohara or Addita chari vinyâsãm which was known as Addika. This item was set to Jhampetala and Naataraga.
Kumbhaharati

Pushpanjali
‘Addika’ consists the words like - “Tac - Jagadatha” Todigidam - To digi - dam dam - dam:
and its finish is called ‘Mohara’.

Addika:

Tarn la tei lei - Tei jagadattham,
To digi dam to digi dam dam daam
Dam dam dam damdam dam!
Dam dam takadhiki - taka tadiniga Tom!!
To digi dheem!To digi dim dim dheem
Dheem dim dim! dim dim dheem
dim dim lakadiki - taka tadiniga Tom!!
To digidham Todigi - dam dam dam
Todigidheem Todigi - dhim dhim dheem
Todigi dam’ dam! Todhigi Dheem Dheem
Todigi dam! Todigi Dheem
Dam Dam - taka diki taka
Taihomihu dodd,
Dam dam daam - Takadigi taka
Taihomihu dodd
Dam Dam - Takadhikuta
dam dam daam - Taka dhiki taka
Tungiku - lakadhiki
Tungutaka - dadiginathom
MOHARA:
Thithisti - kitathaka Thi Thi Thi tei
To digi dam dam - takadigi taka
Thungaku taka torn
Laka lorn dikuthunga
digi digi laka thunga

FAST TEMPO:
Taka laka thonga! laka laka
Thonga Thonga!
Thorn Thur va! thorn thorn
Thunga Thunga!

FIRST SPEED:
TAKKA THO! DI MI DIMI DHEEM DODDODDO!
I ODIKA THOM! DIMI DIMI DHEEM DODDODDO!
TAKKA THO DIMI DIMI DIMI
THAM - GINADHEEM
DHAM DHAM - GINADHEEM
DA DIDA DIDA DITHRANGA
THI THI THI TEI - KITATHAKA THI THI THI TEI

TEFRIKA (ENDING):
TOM DIGI DIMI DAM
TAKADI KITA KITA KITA THUNGAKU JADHI UNATHOM
After Addika performance Nandi or Sabdam was used to be performed by Devanartaki. Sabdam was commenced with mridanga jatis and had the sthrotra gitam (prayer) and then Theermanam. It was divided into three parts. Prarambha Jathi, (Starring Jati), Jotharu gitam or prayer and ending.

Sabdams were of two types viz:
1. Bhujangatrasa Nrittam performed in Siva temples
2. Bhramara Nrittam performed in Vaishaava temples.

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

**Bhramara Nrittam - Brahma talam - Angas:**

Brahma talam consists of 28 letters:

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Namdi:

Talheve, Kritakajam- Tadhimitakatataka jum
Takkita Taka - dikkitataka- Tomgitattaka
Namgitattaka - Nam Nam Kitathaka

Ta tei tei dasiatham - Kitathaka
Atei tei dattatham!!
Sahdham: (Aditalam)

Jamtaari Kitathaka dhaa -
dharikita dhaa - jeki taka -
dharikitathaka - dhim kilalhaka -
dhi dhithalangu thaka - kilalhaka
dhaamu dhanaa dhanamtha - Jhenu dhimitha
dhimi gadhitha
thaithomthaka thakudhikukku ritha kita
jenu lhaka kitathakadhaha,
kinadana - jenu dhimi - godi!!
Thaari thaari kitathraka!
Takuku jhekuku! Rithakukundaree
Tattha dhinku! Thandhim dhunku!
Tajhopmitham gadhee lhaari kunkhaa!
Jhamithari kilalhaka, thakkudu
Thom Thom tfda lhaka!
Thun Thom nam nam gidathaka
Thongudu kilalhaka! lhaka thadiginathom!!

Mukthayi:

Jham tharikitathaka thakkudu Thodimgitathaka
Tho dom nam nam gidathaka! thongu kilalhaka
Tha thadiginathom!! 3 times!!
Thet datthatham!!
Sreela! Neela sathee Manolala!
Kukshiththa Charaa charajaala!
sabdhattha janaavana seel a
Narasimpalli pura khela
venkunayakadi paripala
Joharu Venugopa -3 times.

Teermanam:
Kidathakakidathaka! dharikita thaka!
Jhmkidathaka! dharikita thaka!
dhim kitathaka! Kitathaka Kitathaka!!
diddhitIP thalaangu thaka! thalaangu thalaangu thaka!
Thalaangu thaka! Thadigina thorn! !!3 times!!
Thadghanath! thajjhenath! thadhmith
Gadhith thakita dadiganatha !!3 times!!.

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

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

After perfomiing the Kautham, devanaartakis used to perform 'Sapta Lasya' and finish
the ritual in complete spiritual atmosphere infront of the main deity.

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

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

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

I. For the Suddhanatyam:

a. Bhramaries:
   1. Dakshina Bhramana
   2. Varna Bhramana
   3. Leela Bhramana
   4. Bhujanga Bhramana
   5. Vidyud Bhramana
   6. Latha Bhramana
   7. Virdhva Tandava

b. Gathis:
   1. Mayuragati
   2. Maralagari
   3. Turanga gati
   4. Gaja gati
   5. Simhagati
   6. Suka gati

c. Karanas:
   1. Mayura lalitha
   2. Gangavataram
   3. Karihasta
   4. Simha vikreedita
   5. Keerabhushana
d. **Charis:**

1. Sthithavartha
2. Urudhrutha
3. Vakhrabandha
4. Syandhitha
5. Upasyandhitha

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

e. **Talas:**

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

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

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

Above five Karanas

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

Above five charis

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

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

III. Perini:
Perini has five (Angas) parts.
4. Kanvarakam 5. Geetham
Gargharam: It is of (6) six varieties.
5. Siribiram 6. Halabidam

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

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

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

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

Visnukranta Karanam Adyaarthis Chan

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

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

VII. Kundali: To perform Kundali Lasya Nrityam Narayana Kaiana and Matthalika chari are used. Lakshmisha talam which consists 1 laghu, 1 dhrutam and 1 laghu in 2 1/2 letters time are used.
Above seven Lasya Nrityams were very famous in ancient times. Though we can not witness their technique, we are fortunate enough that Dr. Nataraja Ramakrishna has preserved them in his “Daksšňatyula Natya Kala Charitra” a complete work on South Indian dance traditions. It has the complete description of the dances that performed in the temples, with practical notes. But one must be trained under this great guru who learnt these dances from a temple ritual dancer. Dr. Nataraja Ramakrishna had his initial training in temple dance from two great gurus who were dedicated to the temples. He learnt Saivagama temple dance from Smt. Rajamma who was a devaganika in Kalahasteeswara Swamy Temple and he studied Vaishnava temple dances from Smt. Pedda Parankusham, who was a devanartaki in Kunthimadhava Swamy Temple in Pithapuram. He has the Sampradaya Vyakhyanam of Kalahasti temple dance tradition.

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

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

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

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

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

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

I mentioned here the worship of Indra during Navasandhi as explained by Dr. Nataraja in “Devanartaki - AlayaNrityamulu” and as described by him during this research.

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Stotram:

Hemavarnam Sahasraksham, Vajra hastam Gajasraxam
Praklesa Navakam, Vande tritheeyya varunaisthitham
Indramairavatham Rudham Sachyasamvirajitham
Vajrapanini Sarvavarnam divyabharana bhushitam.
Navasthridasanadhaxa varitha sesha vidvishe
Pulomaja kusabhoga Sambhoga rasamedine

Gadya:

Jaya purandara, purvardishhampate sachivilasa rasika sakala suravara ganai
purobhisevyamana ratha gaja turagasibika ranga dolavvala simhadi vahana chatra chamara
vinatana dhvajapathaka Sribhitha darbhmalabhiranjanaiah, mangalapaathkaairvadya
brindaakah santhana kusuma ninkai raakaasamapurayan rajatha girisikhara sadrisha
mairavatha maaruyanjalim kurvan bhagavadutsava sevarthamagaccha!! Ssamgam,
Swaydham, Sapatiputra parivara samtem Indram Lokapalakamavahayami!!

II. 'Harihaya gaja varagathi niratham!
   Prathibhata bahuvbidha nata niratham
   Kshithidhara gathi haramathi bhayadam!
   Srimurasakha pada yugalapadam
Sakala Suravara Makuta manigana
   Jhrumshithangri Saro ruham
   Kamalanibhakara Kalitha Sathakoti
   Karantha Suradvisham!
Vigatha Mrigasasivada Kaminee Janakamukam!
Vividha Karivaravidhi gathigathi xutha Mindratalamidam priyam!!
Gajaleela talam Nadanamakfixa Ragan
Devanarthaki stands in samasthanaka holding flowers in her hands. The priest recites the above 1st stotram mentioned and invites Indra. According to the Mantra (Chant) musician of Mukhaveen plays Devagandhara raga and Taladliari shows the Samatala Angas beating the Big talas. Then devanarthaki follows the priest who recite the stotra (prayer) II Sakala Suravara. It is recited in misram ‘Takita-Takadhim’ and the devanarthaki performs pure dance (Nirtta) for it. Dance composition: Natya charya plays the following jathi on cymbals along with the stotram

" Tarn ta tei tei, tei jaga jaga dattatham
1 Tarn ta tei tei, tei jaga jaga dattatham
2 Tci ta, tei tci, tei jaga jaga dithatham
Tarn ta tei, tei ta tei tei
Tci jagajaga dathatham
Tci jaga jaga dattatham

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

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

Samatala: (13 Aksharaas)

Laghu  Laghu, Anudhrutham  Tisra Laghu
4 + 4 + 2 + 3 = 13
Pallavi consists of,

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

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

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

A. Lalitha Nrittam:

Talam - Gajaleela - 4 1/4 Matras.

INDRA KARANA VINYASA:

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

First Jathī:
1. Jam Jam Kitathari Kitaku Kita thakita
   Thakita dikita jantu thahatha jagatharitha
   Thajjam Kitathaka Thangudu Tehyya Thaka Thakkita Thaka
   Thathajjgmu Jamthajjamtha Thahatha theyya Thamginathom

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

Second Jathī:
2. Dikithaka Jamathaka dihatha dihathakina
   jfu ikathakainathaka Thahantha Thaddimi Janam
   Janu Thakkina thaka jaga jagjamthari
   Jagamaga dhittaka thakatha jaganakahadiginathom

Second vinyasam:
By changing in to Avahitha position and keeping the suchi drishti, the dancer performs suluvinyasam and the movements are same as in the first vinyasam.

Third Jathī:
Jankina Kitha Jaga Jaga dittha
Jagamaga naganaga nagathaka dittha
Jantha Rumtha Rumthakita datha
Tat ha diddi Thakita dhikita dhirguda
Thajemtha Thajemtha Thahathathathatha Thakitathom
Third Vinyasam: Holding Hamsha paksha hastas with both the hands the dancer taps the floor with her legs.

Fourth Jathi:

4. Doham Doham Teyiddoham
   Dodhoar doddoham deiya
   Teyyanaka dheem Thakita Thahatha Thathha
   Thaddiimu Thajjanam Thakita Thadddini
   Thathjamanuthaka Tham gindthom

Fifth Vinyasam: 1. Hasta move in Rechita and doing Sulu vinyasam left leg must move like Jaru adavu. While performing such Vinyasam the dancer should move her hastas in rechita and move the left leg with Jaru adavu.

5. Digi Digi digi digi dithaga theitthaka
   Naga Naga Naga Naga namthaRumthaRum
   Jaga Jaga Jaga Jaga Jankina Rekhsa
   Digi dithaga naga namthaka jaga jaamthaka
   Thaganaga januthakathadheem ginathom

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

Theermanam:
   Jam Jam Jankita Kitathaka
   Jagadatha Jaganaga naganaga ditha
This is the procedure for Lalitha nritta.

**ASTHADIKPALAKAS**

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<td>Mattruanada</td>
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**Sarvavedva Aradhana:** Sarvavedva Aradhana was used to be performed in temples after Shodashopacharas. All types of musical instruments like Mukhaveena, Murali, Sannayi, Diavalasankhu and other wind instruments; String instruments like Veena, Gotu Vadyam, Violin etc and Dolu. Percussion instruments like Mridangam, Nagara, Suddhamardalam, Dhamarukam, Suryamandalam, Chandramandalam and Panchamukhi were used for this Aradhana.
Though it was called as Sarvavadya Aradhana it used to commence with Nrityam. This may be considered as a special feature. Every instrument was played separately one after another and then all played combinedly. Afterwards deeparadhana and a dance recital were performed by the temple dancer.

II. Kelika:

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

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

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

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

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

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

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

1. Svara Pallavi: This is also performed to the svaras which are set to a tala. It is also a pure dance item.
2. Sabdapallavi: It is a composition of Mridanga aksharas like, "Tam Dhitam, Taka dhim, thamantham" etc., in a raga and set to a tala. A pure dance is performed for this. Smt. Saride Manikyamma (a Temple dancer), Smt. Nagasani, (a court dancer of Gadwal) and Smt. Annabaltual Satyabhama and Mangatayam (famous dancers of Mummidivaram) told me that they used to perform Sabda Pallavi in the Kaccheri dance performances.

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

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

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

6. For the performance of padavamam pure abhinaya - oriented items such as Slokas from Krishna Karnamritam, Megha Sandesam, Malavikagnimitram and Kumarasambham etc. were used to be performed.

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

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

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

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

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

**III. prabhandanartanam:**

Parijaths are known as prabhandas. The story of Lord Krishna and Satyabham which is also known as Sri Krishna Parijatham and Bliamakalapam is a famous prabhanda in Telugu. Prabhandham has two Avartanams:

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

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

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

Source for temple dance items:

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- By Dr. Nataraja Rama Krishna?

Informants: Eminent Gurus - Dr. Nataraja Ramakrishna
Smt. Sariclc Manikyamma
Smt. Annabattula Satyabhama
Smt. Nagasani
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   - Saskia C. K. Boom

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   - A. Surya Kumari

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9. Tripurantaka Devalaya Sasanamulu - B. N. Sastry
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   ii) Ins. No. 34 - Page No. 85
   iii) Ins. No. 37 - Page No. 88
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