Chapter - 5

Resurrection Of Andhramatyam
Andhra Pradesh Sangeeta Nataka Akademy conducted a seminar at Navabharata Gurukulam, Rajahmundry in the year 1970, August 22-23. Lalithakala Niketan of Rajahmundry took the responsibility to conduct the Abhinaya Sadassu. Thirty one dance artistes attended the Abhinaya Sadassu. They were:

1. Smt. Annabattula Buli Venkataratnamma - Mummidivaram
2. Smt. Annabattula Venkatanarayanamma - Mummidivaram
3. Smt. Annabattula Venkata Vijayagopala Ratnam - Mummidivaram
4. Smt. Annabattula Suryakantam - Amalapuram
5. Smt. Shyamalamb (Ammakka) - Amalapuram
7. Smt. Kale Lakshminarasamma (Chinnamma) - Muramalla
8. Smt. Allu Pallavapani - Vadapalli
9. Smt. Dasari Kotachalam - Vadapalli
10. Smt. Maddula Lakshminarayana - Induvalli
11. Smt. Chinta Chinagani Raju - Ramachandrapuram
12. Smt. Konch Chittiraju - Pithapuram
13. Smt. Jakkula Nukaraju - Pithapuram
14. Smt. Mantarapu Satyanarayana - Peddapuram
15. Smt. K. Ramam - Peddapuram
16. Smt. Peddagandham Savitri - Peddapuram
17. Smt. Eluru Gangabhavani - Kakinada
18. Smt. Duggirala Jagadamba - Kakinada
19. Smt. Eluru Venkata Suryakantam (Kasulamma) - Kakinada
Convenor: Dr. Nataraja Ramakrishna
President A.P. Sangeeta Nataka Akademi - Sri Pasala Surya Chandra Rao

Details of the conference:

This conference was meant for discussions and lecture demonstrations on the Lasya dance (female oriented) of the Andhra region. Scholars explained and demonstrated their dance styles in three traditions. Temple dance, Kaccheri dance and Bhagavata dance traditions. Akademi planned to discuss and trace out several aspects of Lasya dance tradition from these dance demonstrations. The following points were discussed.
1. **About the ‘Devadasi’** - Temple dance tradition of Andhra Pradesh.

Training system in basics, Nritta, Nritya and abhinaya to devanartaki. Ritual dances and music followed for different occasions and the performance differences in Vaishnava and Saiva temples. Distinct Talas and Ragas that were used in Temple Ritual Dances.

2. **KarnatakamorKaccheri** - Tradition in which Pallavulu, Svarajatulu, pada varnams, Sallamjatis, Tillanas were performed. How they were choreographed, the Adavu system etc.

3. **Bhagavata Tradition**: Difference between Kaccheri and Bhagavata Tradition, adavu system. The usage of Tala in different ways, Singing style, the exhibition of Abhinaya in Bhagavata Tradition and how Lasya and Tandava were used in this tradition.

4. **Abhinaya as a distinguished art of Andhra Female artistes**

The difference in performing the Angika and Satvikabhinayas, and performing the Abhinaya as a ‘Lasyaanga’ in sitting position. The importance of song, lyrics and Raga and certain talas used for the songs.

Padarthabhinaya, Viseshabinaya, Chitrabhinaya and Rasabhinaya were also discussed in this conference. Abhinaya performance to Slokas, Padams, Javalis, Padavarnams and also the Nayakuralu varnams in Navnroju and Bhairavi ragas were discussed. Abhinaya for Adhyatma Ramayana Keertanas and Asthapadis and the difference of performance in each item were also discussed. The Nayikas of Padams and the Character of Satyabhama, difference in presenting them. The presentation of different Rasas, different abhinayas and depicting the different nayikas, how they developed in abhinaya with Sancari Bhavas etc.
The Superlative nature of Abhinaya its distinction:

Importance of music, and difference between the vocal music, followed in musical concerts and dance music. The speciality of playing Mridangam for Kaccheri and Bhagavata traditions. The desi lyrics of Kalapam like Daruvu, Dvipada, Ardhachandrika, Elapadam, Kandartham etc., their speciality. The importance of Kshetrayya padams in presenting satvikabhinaya. The above points and many other traditional aspects were discussed by the eminent dance artists and scholars who participated that in that sadassu. This Abhinaya Sadassu was inaugurated by the then Minister, Sri Seelam Siddha Reddy. The President of Lalithakala Niketan (Rajahmundry), Sri N.V.V. Satyanarayana invited the artists and gave an introductory lecture on the importance of Abhinaya, and the impact of the Abhinaya Sadassu and how it could influence the future generations etc. Sri Pasala Surya Chandra Rao, the President of A:P. Sangeeta Natak Akademi explained the aim of Abhinaya Sadassu, the importance of abhinaya art and the need for its revival and the help needed from Government. Dr. Nataraja Rama Krishna and Smt. Annabattula Bulivenkataratnam explained the distinctive qualities of Abhinaya.

Smt. Annabattula Bulivenkataratnam presented Abhinaya for two slokas from Amarukam. She presented these slokas by rendering them in a raga while reciting it. She explained it by giving word to word meaning and depicted it in Angikabhinaya i.e., depicting the Bhava by using the hastas and the importance of hastaprayoga according to the sastras. While presenting Satvikabhinaya the slokas, she presented the sanchari bhavas and explained how they were to be used and why only certain sancharis were selected. She explained the importance of the following slokas.

1. “Astham Visvasanu sakeshu”
   Nayikas: Parakeeya and Kanya.
2. “SandasthadharaPallava Sacakitam”
   Praudhanayika.
She also performed “Endukee Tondara Sundarakara Nee pondu gudeda Talara” a parakiya padam. She was a great scholar of Bharatasastr and her performance made impression in the hearts of audience. In the evening session of 22nd August, 1970 Bhamakalapam was presented by 8 different Gurusampradaya artistes. "It was a great experience of Participating and witnessing the Kalapam on that day, said Dr. Nataraja, the convenor of the conference.

One of the participants Smt. Nayudu Pedasatyam (Mandapeta) said, "This performance proved that the mercy of Kala Sarasvathi is with us, we were felt very happy. We never had such an experience before. We used to perform kalapam with a competitive spirit in yester years. But today it is a great experience of eternal bliss of Lord Krishna:

The scenes and the participants of Bhamakalapani on that day:

1. Vinikipattu - Smt. Kone Chittiraju (Pithapuram)
2. Virahaghattam - Smt. Maddula Lakshminayarayana (Indupalli)
3. Prathama murcha - Smt. A. Bulivenkataratnam (Mummidivaram)
4. Dandapattu - Smt. Duggirala Manikyam (Mandapet) Smt. Duggirala Bhavadu (Mandapet)
5. Alukapattu - Smt. Nayudu Peda Satyam (Mandapeta)
6. Vaarapusommulu Mandula pattu - Smt. Sanku Papayi (Mandapeta)
7. Madhavirayabaram - Smt. Nayudu Pedasatyam (Mandapet)
8. Uttaraṇu Matalabu Krishnadarsanam Dviteeya murcha - Smt. Pandiri Vcnkataratnam Mandapeta
Other participants were:

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hasyam</td>
<td>Sri Medinti Achyutaramayya</td>
</tr>
<tr>
<td>Mridangam</td>
<td>Sri Panuganti Veereshalingamdevara</td>
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<td></td>
<td>Sri Panuganti Satyalinga Devara</td>
</tr>
<tr>
<td>Voilenam</td>
<td>Sri Ankem Ramanujayya</td>
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</tbody>
</table>

The end of their performance was with an excitement feeling at the arrival of Lord Krishna and they presented Nrityam in three speeds. All the artists were well experts, scholars in their traditional approach. On the second day, 23rd August, 1970, demonstrations of Karnatakam and Bhagavatam took place after traditional prayers. Then the basics of the two traditions were demonstrated elaborately.

Smt. Yandamuru Ramaratnam demonstrated adavu system and training, constructing the Jati and Nritta to it. She also performed a Pallavi denoting the systematic choreography of adavus as jatis and teermanans in a Pallavi. Smt. Duggirala Bhavadu demonstrated adavu system in Bhagavata tradition and its training. She presented a daruvu. She also exhibited trikala teermanam of daruvu.

In the pallavi demonstration Smt. Annabattula Venkatanarayanamma showed the adavu setting in different jatis and gati bhedas and how they are used in an item. These demonstrations asserted the difference between Karnatakam and Bhagavata traditions even though the text followed by them is same.

The remaining day was a great exposition of Abhinaya in various items like Nritya, Sabdam and Jatiswaram and Angikabhinhaya in the narration of Adhyatma Ramayana Keertanas, Padams, Slokams etc., and Kalapam abhinaya. Artistes well conducted the exposition of Abhinaya aspects of Angika, Vachika, and Satvika. Even though they were old and aged they depicted well the Prabandha Nayikas and Srinagara nayikas to the audience.
Artistes who performed Abhinaya were:

a) Smt. Chinta Chinaganiraju of Ramachandra Purani performed a slokam and a Parakiya padam.

b) Smt. Dasari Kotachalam from Chinavadapalli performed a Svarajati.

c) Smt. Annabattula Suryakantam of Amalapuram presented a Khandita Nayika padam.

d) Smt. Saride Manikyam from Duvva performed an Adhyatma Ramayana Keertana, with a great devotion and emotion.

e) Smt. Allupallava Pani from Chinavadapalli exhibited a Javali.

f) Smt. Maddula Lakshinarayana exposed a daruvu from Bhamakalapam to denote the difference of Abhinaya in Karnataka and Bhagavata traditions.

g) Smt. Jakkula Nukaraju from Pithapuram presented a padam “Naade neerama Naa nadhuni neerama”. She expressed all Bhavas with her melodious voice for which audience felt that there was no need to explain bhavas with angikabhinaya and other expressions.

With the morning session on 23rd August, the demonstrations came to an end.

On 23rd August, 1970. In the evening of that day Sri Malakondayya, the then district collector of East Godawari district at that time and the patron of the ‘Abhinaya Sadassu’ honoured all the eminent artistes who participated in the Sadassu on behalf of Sangeeta Nataka Akadami. In his presiding lecture Sri Malakondayya said that he would help to restore this art of Abhinaya. He also suggested to start a dance institution at Rajahmundry. Sri Pasala Suryachandra Rao, President of the Akademi presented a momento to Sri T. Bullayya, the patron of Lalitha Kala Niketan, Rajahmundry, for his help and cooperation in conducting this sadassu.
After the meeting of the remaining sessions of the Abhinaya sadassu resumed with Nritta. Smt. Annabattula Venkatanarayana presented a combination of various gatis in jatis in Tillana. Smt. Annabattula Venkata Vijaya Gopalaratnam of Mummidivaram performed padams ‘Sarivaru navverura na sami’, Repuvattuvugani pora: The presentation of Abhinaya to a padam by Smt. Nayudu Suryam was the last demonstration of the conference. Kalapam of another tradition of Bhamakalapam called Toorupu Bani presented by the famous artist Sri Dudala Shankarayya who had the title of ‘Pandita Satyabhama’. Four types of kalapam traditions were in vogue in Andhra Pradesh.

1. Kuchipudi bani (Krishna District)
2. Kotakonda bani (Karnool District)
3. Devadasi bani (East Godavari & West Godavari District)
4. Toorupu bani (Srikakulam and Vizayanagarm District)

Devadasi Bani of Kalapam was practised only by the female artists and other three were male oriented performances. Specially in Turpu Bani the exposure of Drupadaganam is famous. I witnessed this performance in the Kuchipudi Natyamahotsava held at Hyderabad. The elaborated Gamaka Vinyasa while singing the daruvu is a distinct feature of this style. In this tradition importance is given to singing. Character of Satyabhama is decorated with a rich ornamentation of ‘Ganiyam’. The tradition is rich in its quality but audience feel that it will not suit 21 century dias.

On 23rd August, programmes continued upto 12 ‘o’clock night and all the eminent personalities, artists, scholars were assembled to declare the result of the conference. With the auspicious leadership of Smt. Annabattula Bulivenkataratnam
all the female artists of Andhra Pradesh who were generally known as devadasis expressed their decision to name their lasya dance tradition as 'Andhranatyam'. They felt that the art of dance, which they worshipped was developed by the ancient artists since 2000 years and if it was propagated as 'Andhranatyam' it would remain for ever and would be recognised by the world, and if it were to be called with the caste names prefixed as it was done before as Dasiata, Bhogammelam etc., it will not last long with its graciousness and the people would not treat it with respect. So the artistes named female dance tradition of Lasya as 'Andhranatyam' with its regional identity. All the artists accepted to develop the art form with a combination of Agama, Asthana and Bhagavata traditions. Abhinaya was their special interest where they developed it as a special form.

To develop the dance tradition of Andhranatyam artistes brought following facts and suggestions for consideration to the notice of the Andhra Pradesh Sangeeta Nataka Akademi.

1. This dance tradition was patronised, propagated and developed by the female artistes of Andhra region. This was a distinct dance form. It had its special features like other dance art forms like Kuchipudi etc. This dance tradition is as old as Temples, Aramas of Andhra Country. They requested the Government of Andhra Pradesh and A.P. Sangeeta Nataka Akademi to take up the responsibility to rejuvenate and propagate this tradition.

2. They also request the Government to recognise this dance tradition as a distinct form.

3. To develop and propagate this dance form it is necessary to establish an institution in the state capital Hyderabad. To encourage the artists of other states to learn the dance form Government should establish a college at Hyderabad.
When Smt. Bulivenkataratnamma attended the Abhinaya Sadassu in 1970 and named "Andhranatyam"
4. Government must allot funds to the Andhra Pradesh Sangeet Natak Akademi to develop the ancient temple art form. Akademi should give pensions to old artistes who are very poor.

5. Andhra Pradesh Sangeet Natak Akademi should record the songs of these old artistes and collect their life sketches and photos and to make a documentary film on abhinaya of these artistes.

6. They requested the Government to recognise their tradition as ANDHRANATYAM.

Above were the decisions made by the artistes at the conclusion of the Abhinayasadassu, held at Rajahmundry. After the Sadassu in 1970, again in the year 1974 February 25th to 27th meetings were held in Navabharata Gurukulam at Rajahmundry. The Chairman of East Godawari District Jilla Parishat, Sri S.B.P.B.K. Satyanarayana, Navabharata Gurukulam correspondent and President Lalithakala Niketan, Rajahmundry, Sri Tanneer Bullayya, Bharata Kalaprapoorna Dr. Nataraja Rama Krishna and some other artists of Andhra Pradesh attended these meetings. The artistes presented their traditional dance styles and participated in formulating the syllabus for teaching of ANDHRANATYAM. Andhra Natyam, the Lasya dance of Andhra country comprised of three parts in a repertoire for the syllabus was finalised in these meetings. Andhra Natyam consists of:

1. Agamanartanam
2. Katchcri Sampradayam
3. Bhagavata Kalapariti,

The members who participated in these opined that the above three traditions which were in vogue since ancient times were to be propagated through the reconstructed syllabus by introducing this dance discipline in Government music and dance colleges and by opening dance schools at various places.
At the concluding meeting on 27th Feb, 1974, held at Rajahmundry, under the convenorship of Dr. Nataraja Ramakrishna, the artistes requested the Government to accept the syllabus and the repertoire.

The Eminent Artistes that attended these meetings were:
2. Smt. Gudigunta Nagamanemma, Nellore
3. Smt. Patakam Animani Amma (Karvetinagara Samasthanam), Karrembidu, Chittoor Dist.
7. Smt. Maddula Lakshminarayana, Manepalli - East Godavari Dist.
12. Smt. Duggirala Bhavadu, Mandapeta. East Godavari Dist.,
14. Smt. Nayudu Suryam, Mandapeta,
15. Smt. Allupallava Pani, Chinavadapalli, East Godavari Dist.
18. Shair Smt. Vellala Eakshmikantamma, Proddutur
Above artistes approved the syllabus containing - Agama, Katcheri and Bhagavata traditions.
The syllabus committee discussed various aspects of dance tradition like Samu, Mallamu, Tokkatam Nritta, Nritya and Abhinayam. Items, choreography differences in between various traditions developed in different Samstanams, the differences between the three traditions and similarities. For example, Bhagavata artistes used to perform Katcheri items also but the adavu system was different.

The approved Syllabus to propagate the dance tradition consists of:

1. Samu - Exercises
2. Adavu Samu - Fundamental footwork
3. Samyuta, Asamyuta hastas, Dristi, Greevabhedas.
4. Rasas and Sancharibhavas.
5. Music - Vocal music
6. Textual knowledge, teaching the treatises.
7. Nritta, Nritya, Abhinaya aspects
8. Suddha Lasyam.

**FORMAT FOR THE PERFORMANCE**

Part - I : Agamanartana:
- Pushpanjali
- Vinayakakautam
- Asthadikpala Kaivaram

Part - II : Katcheri:
- Svarapallavi or Jatiswaram
- Svarajati, Sallamgati or Sabdam
- Adhyatma Ramayana Keertana
- Padavarnam
- Padam, Javali, Slokam, Asthapadi, Padyam, Tarangam, Tillana or Jakkini etc.
Part - III: Prabandha

- Kalapams - Bhamakalapam or Gollakalapam - Some of the scenes from above.

Above three parts were divided into a 5 years course of study.

- 1 Year the Adavu system of Agamanartana, Pushpanjali, Vinayaka Kautam and Ashtadikpala Kaivaram.
- 2nd and 3rd years, Adavulu and Adugulu of Karnatakam Abhinayam.
- 4th year, Katcheri - Abhinayam and special practice of Abhinaya.
- 5th year, Bhamakalapam, Gollakalapam (Some of the scenes)

Along with above items and training of abhinaya Music, Abhinaya darpana, Rasamanjari, Andhranamasangraha and Devata Sargas from Amaram are to be taught.

The members of the syllabus committee opined that, To enrich the knowledge of a student a detailed book about Indian Classical dances, Bhagavatha traditions, Yakshaganam, Vedhinatam, Tolubomnalata, Janapada dances and Girijana dances should be published. Students also should study the lives and works of Vaggeyakaras, and the history of ancient dancers, dance masters, courts and cultural background of the region, the development of dance from ancient times.

The Syllabus committee also felt that the preservation by recording the different items like Nayakuralu Varnam, Pancaratna Varnams of Govindasamayya and other writings such as Sri Dasu Sri Ramulu's padams, Simhapuri vari Javalis and Sabdams, sallamjatis of different Samstanams like Kalaasti, Karvetinagaram, Venkatagiri, Bobbili, Viziayanagaram, Pithapuram, Kollapuram and Gadwal will be very useful for future generations. One of the famous and peculiar poetry on Vijayanagara Gajapathi's is 'Saptatala Jakkini' was very important.
To restore the complete sculpture of the Lasya dance art of Andhra Pradesh, one should learn all three traditions in detail and study the concerned treatises, poetry, linguistics, Nattavangam, music etc.

The two conferences in Navabharata Gurukulam at Rajahmundry succeeded in bringing together numerous artistes from various places of Andhra Pradesh. Demonstrations by artistes and discussions after the meetings gave a rebirth to the Lasya tradition as 'Andhranatyam' Andhra Natyam as defined by the scholars as the Lasya, the female oriented dance tradition was performed, propagated and preserved by the temple dancers, court dancers and the Bhagavata dancers.

The reports of these two conferences were presented to the Government of Andhra Pradesh and the Sangeet Natak Akademi. The inspiration of first conference lead to conduct Abhinaya classes at Ravindra Bharati from 1973 January to April in Hyderabad. Smt. Annabattula Bulivcntakatarnam, Smt. Saride Manikyam Smt. Duggirala Jagadambha and Dr. Nataraja Ramakrishna taught Lasya dance tradition to the students who came from various states of our country and also from Germany and America.

Sri K.R. Paramahamsa, special officer of Sangeeta Nataka Akademi took keen interest in conducting these abhinaya classes. Students were:

- Ms. Vijayadurga (Hyderabad)
- Ms. Ushadathar (Bangalore)
- Ms. Vijayalakshmi (Hyderabad)
- Ms. Chandramukhi (Hyderabad)
- Ms. Subhashini (Hyderabad)
- Ms. Rakshena (America)
- Ms. Haidecualao (Germany) and some others.

Source: Abhinayamu - Andhranatyam, a detailed report and a book on conference and about the prospectus approved of syllabus and artistes by Dr. Nataraja Ramakrishna.
The second conference held in 1974 (February 25-27) gave a shape and recognition to the Lasya dance tradition viz. **ANDHRA NATYAM**.

After this, during the Chief Ministry of Late Sri T. Anjayya, **Andhra Pradesh Sangeeta Nataka Akademi** was split into separate Akademies for each art as *Nritiya Akademi*, Music Akademi, Nataka Akademi etc. In the year 1982 the members of Nritiya Akademi agreed to have a discussion about the syllabus. Bharatakalaprapoorna Dr. Nataraja Ramakrishna was the president of Nritiya Akademi at that time. Bharatakalaprapoorna Sri Korada Narasimha Rao and Dr. Nataraja discussed about various aspects of the Lasya dance for 2 days i.e., 6-7th July, 1982.

**Details of discussions:**

**Introduction:** Tandava riti and Lasya riti are the two main classical dance streams that flowed in Andhra desam.

**TANDAVA**

Tandava, the masculine dance was developed and performed by mainly men. It was developed as a dance drama and was called as Nalyamela. Female characters in a dance drama were strictly performed by men only. Later it was also called as Bhagavatamela. Suddha Tandava is an Ekapatra kelika (Solo dance performance). Another tradition of Tandava is also known as Natyamela. The performers used to travel from place to place in the country to educate the common people in religion, social costums etc. They used to educate the people about cultural heritage also.

**LASYA:**

Lasya, mainly female oriented dance performance was called as Nattuvamela. At times the orchestra was also comprised of females (There are numerous sculptures in our country as in there for the evidence). This Lasya technique is a combination of Nritta, Nritiya and Abhinaya. The performance of Satvikabhinaya is also known as Suddha Lasyam.
Lasya is of three kinds;

a) Lasya performed during the rituals in a temple as an offering to God.

b) Kelika which was performed in the Kalyanamantapam of a temple in the presence of various scholars, other artistes and the elite of the society and also in the courts of kings was also called as Katcheri.

c) Dance performance outside the temple which was called as yakshagana. It was for the entertainment of the common people.

At present the Natyamela tradition of Kuchipudi is being encouraged by the Government and a syllabus is also written for it. To develop this tradition a "Teachers Refresher course" was also conducted. It is receiving encouragement continuously.

But Lasya dance tradition was not encouraged. The former artistes of temples and samstanams have become old. Some of them are no more, only a few of them are alive today. Financial assistance from Central Government was not available for these artistes of Lasya dance. Its a pleasure to know that Nritya Akademi has decided to write a syllabus for the Lasya dance tradition. The outcome of the discussions at Nritya Academy about the syllabus of Andhras Lasya dance tradition (6 th - 7th July 1982) is as follows:

A. Confirmation of the new name given to the Lasya dance tradition and to propagate it as a distinct dance style and preparing the syllabus and publishing it in book form.
B. **To write the History of his dance:**

1. History of various places and courts where this dance tradition was developed and artistes who developed it and different traditional techniques. Details of dance traditions. (Sangcécta Rachanalu).

C. Literature and Music.

D. Historically famous artistes.

E. Present and old artistes living at present.

F. With the patronage of Sri S.B.I. B.K. Satyanarayana and the encouragement of Sri T. Bullayya, the eminent Lasya dance artistes were invited in 1974 to Rajamahandri. They met and prepared a syllabus for Andhra's lasya tradition. All the details of those meetings were published in a book form as 'Andhranatyam - Abhinayamu' by Dr. Nataraja Ramakrishna. The members of Nritya Akademi decided to utilise this book for revising the syllabus prepared by the artistes after a thorough discussion.

   **The opinions and the discussions:** Most of the artistes from various places of Andhra Pradesh who attended 1974 meetings and helped in writing a syllabus for this dance tradition were no more. So the 1974 syllabus had to be revised with the help of living artistes. So refresher course had to be organised with the help of the some artistes who were alive and also participated in the preparation of the syllabus:

   1. Smt. Saride Manikyam
   2. Smt. Duggirala Jagadamba
   3. Smt. Chinta Chinaganiraju

   So they were invited for revising the syllabus. and some other artistes who were the members of Akademi were included in this revision committee.
Bharata Kalaprapoorna Sri. Korada Narasimha Rao was the convenor for the syllabus committee.

The second meeting was held on 26th July 1982.

After thorough discussions on the Lasya dance - "AndhrujaBharatanatya riti and its syllabus " these members decided and accepted the following aspects unanimously.

Decisions:
1. To name the Andhra Lasya dance tradition as ‘Andhranatyam’.

2. The syllabus prepared by the eminent scholars and artistes in 1974 at Rajahmudri Navabharata Gurukulam, Rajamundry and the book ‘Andhranatyam - Abhinayam’ written and published by Dr. Nataraja Rama Krishna were accepted for the revision of the syllabus.

3. The members requested Sri. Nataraja Rama Krishna to write a commentary about the syllabus in detail and to submit it to the committee for its approval.

4. After the completion of writing of the revised syllabus 10 artistes who learnt Bharatanatyam or Kuchipudi should be trained according to this syllabus under the guidance of the veteran Andhra artistes. This training should be for four months duration. After the training the artistes should propagate it by giving performances in the main cities and towns of Andhra Pradesh, and in other states and also in foreign countries under the auspices of Nritya Akademi.

5. The training should be given to the accompanists to Singers and Mridangists.

6. Teachers' training should be conducted for the artistes who would be interested in propagating Andhra Natyam.
7. This syllabus might be introduced in Government Music Colleges to train the students.

8. To propagate this dance tradition through newspapers.

9. Nritya Akademi should request the Central Sangeeta Nataka Akademi and Central Government to recognize and encourage this ancient classical dance form.

10. Central Government scholarships also might be given to the students of this dance tradition.

The above decisions and requisitions were prepared by Sri Nataraja Rama Krishna, the president of A.P. Nritya Akademi, Sri Korada Narasimharao, Smt. Saride Manikyam, Smt. Jampamutyam and Smt. Duggirala Jagadamba on behalf of A.P. Nritya Akademi.

Another meeting was conducted on 27th July, 1982. In this meeting the members accepted the training system and expressed their gratitude for the encouragement given by Nritya Akademi of Andhra Pradesh. They also requested Dr. Nataraja Rama Krishna to complete the syllabus with a detailed commentary before the month of August, 1982. (Basis: Kalahasti, Viziyanagaram and Bhagavata traditions which are given in detail in the IV chapter of History of Andhranatyam)

**THE SYLLABUS**

Training period - 5 years - practical:

1 year: Samu, Adavulu, Saptalata, Adavulu Chari, Rechaka, Karana, Angaharas and Ilastas.

Nrityam: Agamanartanam

Pushpanjali, Vinayaka Kautham, Asthadikapala Kalivaramulu, Keertana, Svarapallavi and Jatisvaram.
II and III years: Detailed study of samu, Adavulu, Adugulu, Gamakamulu, Chaturvidabhinayanamulu with examples. Sabdamulu, Padavarnamulu of Govindasamayya, Padavarnamulu, padamulu, Javalilu, svarajatulu.

IV year: Samu, Adavulu, Gamakamulu, Special training of Abhinaya, slokams, Padyams, padams, javalis padadaruvu, jakkini, Tillana, Elapadam, Asthakam.

V Year: Samu, Adavulu, Gamakamulu, Practice of Bhagavatariti adavu system, practice of Talas of Agama tradition. Some of the scenes from Bhamakalapam and Gollakalapam.

THEORY - TEXTS

Abhinaya darpanamu } Nandikesa.
Bharatarnavamu } Rasamanjari:

Karanas, Charis, Rechakas, Angaharas, Mandalas and details of Sapta Talas, special talas of Agama Tradition and 57 Gamakas.

Reference Books:

Bharata’s Natyasastra.
Jayapa’s Nritta Ratnavali.

Some parts of Saiva, Vaikhanasa and Pancharatra Agamas.

Books in Telugu language like prabandhas, kavyas which contain dance descriptions.
Other information in details:

Classical dance art of India and of Andhra Pradesh and their history.

Andhra Temples, religions, dance development and also about the folk dances of A.P.

Famous Kingdoms where dance was patronized and developed. Life sketches of famous dance artistes and dance writers.

The above syllabus of 5 years course is divided into two parts.

A. 3 years course: Students who complete this course should be awarded a 'Natyavisarada' certificate.

B. 5 years course: Students who complete this course should be entitled to receive a 'Natyasiromani' certificate.

This course will be equivalent to a degree course of Andhra University. These members requested A P Nritya Akademi to contact the university in this regard.

A special feature of this syllabus is the combination of Agama Nartana, Asthana Nartana and Bhagavata riti which are set for a recital.

The Suddhasatvikabhinaya is another feature which is to be exposed as a special part and another feature is prabandhanartanam. 57 Gnmakas and the special and rare talas are selected from 101 talas of Agama tradition.

The commentary on the syllabus was submitted on 7th August 1982 to Nritya Akademi by Sri Nataraja Ramakrishna. This commentary on Andhranatyam contained the brief history, details of the three traditions, about the temples, the courts where it existed and Alaya sampradaya items, court dance items, Bhagavata style. Brief notes on some technical words like Adavulu, Adugulu, Gamaka Paddhati and Samyuta, Asamyuta hastas were given.
Brief notes on Rasas and Sancharibhavas were also given in this commentary. This commentary also gave reference books and main treatises which should be followed by the students and general awareness of Indian classical dances is given. Details of the eminent dance artistes who participated in the preparing this syllabus were:

1. Smt. Saride Manikyam: A Temple artiste. She is a dedicated dance artiste of the temple of Lord Sri Madanagopala at Ballipadu, West Godavari district. She knows the Vaishnava sampradaya. Since 9 years she has been training the students in the Nritya-kalanilayam at Jadcherla Mahaboobnagar district. This institution is recognised and run by the Nritya Akademi of Andhra Pradesh. Saride family was in the service of Lord Madana Gopala from several generations.


Mandapeta is famous for its scholarly dance artistes. Duggirala Manikyam who had the little "Sangeeta Saraswathi" belonged to this village.

Duggirala Jagadamba learnt Abhinaya and Bharatam from her elder mother Srirajitham. These artistes were brought up in the same family of Duggirala Manikyamba. Duggirala Jagadamba was famous for her Abhiyana. She trained students in Abhiyana classes conducted by the A.P. Nritya Akademi in 1974.


She was a court dancer of Viziayanagara Samsthanam. One of the students of Smt Ramudamma, who was an artiste of the Viziayanagara Samsthan. She was famous for the Asthana Katcheri performance. She not only performed kacheri’s in the Viziayanagara court but also in the courts of Zamindaris of Orissa. She was a great scholar in Bharata sastra.

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All these three were traditional dance artistes of three traditions. They helped in reconstructing the syllabus for "Andhranatyam". Dr. Nataraja Ramakrishna and Sri Korada Narasimha Rao both participated in finalising the syllabus.

The syllabus was approved in 1982 by A P Nritya Akademi after it was verified and accepted by the members of Nritya Akademi.

Details of the proceedings of executive committee meeting held on 16th September 1982.
The Executive Committee members of A.P. Nritya Akademi attended the meeting held on 16th September 1982 were:

1. Dr. Nataraja Rama Krishna - President
2. Sri Vedantam Sattyanarayana Sarma - Vice President
3. Sri C. Parthasarathy - Secretary & Treasurer
4. Prof. B. Rama Raju
5. Smt. Sumathy Kaushal
6. Sri Korada Narasimha Rao
7. Kum P. Sita Devi
8. Sri O.P. Goenka
9. Smt. Chinta Chinaganiraju
10. Sri Garimella Ramamurthy - Special Invitee.

The Executive Committee approved nine different items in its meeting and under the ninth item of the resolution it was mentioned that the Andhra Classical style of Bharatanatyam was recognised as "ANDHRA NATYAM" by the Executive Committee.
The Resolutionis as follows :

ITEM NO. 9: Regarding finalisation of syllabus for Bharatanatyam (Andhra Classical style):

The reports of the Committee appointed by the Executive Committee to write the syllabus for Bharatanatyam (Andhra Classical style) - (Annexures - 4.5,6) were placed before the Executive Committee for its acceptance.

RESOLUTIONS:

1. The Syllabus submitted by the Committee and the explanatory notes annexed were accepted by the Executive Committee.

2. The Executive Committee decided to name Eaasya Nartanamu performed by women in Andhra Pradesh as 'Andhra Natyam'. The Executive Committee also recognised this Andhra Natyam as a special dance activity distinct from Traditional style of Kuchipudi dance.

3. It is also decided to have a conference to discuss the various aspects of Andhra Natyam.

4. It is also decided to train 10 artistes those who have some proficiency in Bharatanatyam and Kuchipudi Dance to take 4 months of special training classes, according to the syllabus formulated for the above dance discipline, and for this purpose to invite old artistes of this tradition and with their full cooperation to train the said artistes and also conduct dance performances in all important cities in all the states in India and also abroad.
5. It is also decided to train the singers and Mridangists as accompanying artistes for the above dance style.

6. It is also decided to train some artistes as teachers to train other artistes in the discipline.

7. It is also decided to request the Government to impart training in this dance style in Government Music and Dance colleges.

8. It is decided to give wide publicity to this dance tradition through press.

9. It is also decided that this academy should make efforts to get necessary encouragement to this old classical dance through Central Music and Dance Academy and the Central Government.

10. It is also decided that the Academy should make efforts to make Government of India to extend usual annual scholarships to students learning this style of Dance.

According to the above material it is evidenced that the dance style of Andhra Pradesh performed by the female artistes of Lasya type was recognised as distinct one from Kuchipudi Dance.

In 1983, when the 'Telugu Desam' party came to the Governance of Andhra Pradesh Sr. NT. Rama Rao, the Chief Minister at that period was abolished all
the Academics and merged them into Telugu University. It was thus this tradition was again neglected by the Government. Dr. Nataraja Ramakrishna’s untired struggle in promoting this tradition and efforts in propagation for two decades this Lasya dance tradition had to wait for another eleven years for recognition.

In 1994 Telugu University again appointed a special syllabus committee when Dr. C. Narayana Reddy was its Vice-Chancellor and Sri Ella Venkateswara Rao was the Dean.

**Syllabus Committee Members:**

Dr. P.S.R. Apparao,

Dr. Modali Nagabhushana Sarma

Dr. Nataraja Ramakrishna,

Smt. Umarama Rao

Sri Kalakrishna

Sri Perini Ramch

A new syllabus was prepared with an addition of Perini Sivatanadavam to it.

The reasons for adding Perini are:

1. Dr. Nataraja Rama Krishna recreated this majestic militant dance as it has the classical dance qualities.

2. It is an innovative reconstruction of the 10th Century art form mentioned in Nrittaratnavali of Jayapasenani of Kakatiya dynasty.

3. This is the only dance form which is purely meant for men. It is a hidden classical form preserved in books and now it needed propagation.
4. Almost all the Andhranatyam instructors are males and they were trained in Perini Sivatandavam.

5. For necessary patronage and propagation Dr. Nataraja Rama Krishna had to give training to the boys in Andhra Natyam as well as Perini Sivatandavam.

6. In promoting these two classical dance forms Dr. Nataraja Rama Krishna had to give preference to the Lasya tradition for lack of sufficient patronage to Perini Sivatandavam. Now both courses are introduced in St. Domnics High School, and Nataraja Rama Krishna Andhra Natya. Perini Research Foundation centre was established. So hundreds of students of this school are learning and performing Perini Sivatandavam and Andhranatyam. It has become a compulsory subject for the pupils of this school.

7. It is a rare dance form recreated by Dr. Nataraja Rama Krishna. Utmost patronage is required to preserve it. So this is the only school management that introduced this dance in the extra curricular activities of the school and encouraging their students to appear for Andhra Natyam examinations.

The final syllabus of Andhra Natyam as approved by the Telugu University to be followed by the Music and Dance Colleges and other schools is as follows.

**Certificate course: 1 year course:**

**Theory:**
1. Nrityaotpatti : According to Nandikesa’s Abhinaya darpana.
3. The names of Indian classical dance styles.
4. Samyuta and Asamyuta hastas, their Lakshanas.

5. Introduction of temple ritual dances according to Saiva, Vaikhanasa and Pancharatra Agamas.

6. The definitions of various technical terms - Nritta, Nritya, Natya, Lasya, Tandava, Adavu, Adugu, Jati, Jaati, Yati, Gati, Muktayi and Tecrmam.

I year Practical:
1. Physical exercises
2. Adugulu - Adavulu
3. Panchagatulu - Vivarana - practice in Nritta
4. Pancha gatis - practice of tecrmanas and Jatis
5. Slokams - Angikam Bhuvanam Yasya.
   - Gurubrahma
   - Samudra Vasane

Above slokas are to be taught for recitation and presentation of abhinaya.

I year - Theory:
1. A detailed account of Nritta and Nritya in Saiva, Vaikhanasa and Pancharatra Agamas.
2. Special dance items performed during the festivals in temples - Brief notes.
3. Usage of Samyuta and Asamyuta hastas
4. Names of Nritta and Nritya hastas
5. Angas, Pratyangas and upangas
6. Sirobhedas - Drishti bhedas according to Abhinayadarpana
7. Cari, Recaka, Karana, Angahara, Bhramari, Utplavana - Rajanarataki Devanartaki, Varakanta, Sollukattu Kautam, Kaivaram, Melam and Mejuvani etc. definitions of.

Practical:
1. Vinayaka Kautani (with Angas of Vinayakatala)
2. Kaivaram - (Daivasambandhamu)
3. Sabdham of Kasinathakavi
4. Padyam - Nallanivadu from Mahabhadagvatam of Potana
5. Slokam from Krishnakarnamritam
6. Annamacharya Kcrrtana

III year - Theory:
1. Devata Jlastas - Asthadikpala hastas - Dasavatara hastas and Bandhavya hastas.
2. Marga - Desi Paddhatulu
3. Bhru - Greeva bhedas - Adhinayadarpana
4. Characteristics of Chaturvidha abhinaya
5. Bhavamu - Rasamu - Manodharmamu
6. A brief introduction of the history of dance art in Andhra Pradesh.
7. Patralakshanam - Patra lakshanamu, patra Anlhah pranamulu, Patra Bahi pranamulu
8. Introduction of the authors of classical dance (Natya and Nritya) treatises.
III year - Practical:
1. Padavarnam - Todiraga - Rupakatalam (Daniketagu Janara)
2. Padams - Two
3. Javali's - Two
4. Dasavataramulu - Marampalli sisters tradition - Godawari district
5. Tarangam

IV year - Theory:
1. Nayika - Nayakulu; Sakhi and Sakha - their names
2. Asthavidha Nayika - their avasthas and lakshanas
3. 33 Sancari bhavas in satvikabhinaya
4. Sthayibhavas and Navarasas - details
5. Introduction of Bhamakalapam and GoUakalapam
6. Introduction of Navajanardanam, Bhamakalapam of East Godawari district performed by female artiste.
7. Introduction of the writers of Bhamakalapam
8. The introduction of 'Perini' according to Nrittaratnavali,
Practical:
1. Adhyatma Ramayana Keertana from Balakanda
2. Kshetrayya padam - Virahotkanthita
3. Navajananadanam - only for girls.
   a) Satyabhama - prevesa daruvu
   b) Kalahakaranam
   c) Chandropalambha daruvu.
4. Perini - only for boys.
   a) Melaprapati
   b) Tahana Vinyasam
   c) Yati Vinyasam.

DIPLOMA SYLLABUS

1 YEAR- THEORY
1. Dentils of Sancaribhavas, Vyaparas and chestas in Satvikabhinaya.
2. Dasa Kamavasthas
3. Introduction of Yakshagana
4. The development of dance art in Andhra Pradesh with reference to temples and courts and evidences from inscriptions.
5. Details of five parts of Perini
6. Patronage of the art of dance during Kakatiyas
7. Lives in brief:
   Jayapa - Jayadeva - Tyagayya and Ramadasu
8. Introduction to Angasuddhi - Oddolagam
Practicals:
1. Asthapadi
2. Padabhinayam
   a) Kalahntarita
   b) Khandita
   c) Proshitabhattruka
3. Navajanardanam (for Girls)
   a) The names of Krishna rendered by Satyabhama.
   b) Satyabhama’s search for Sri Krishna
4. Peri ni (for boys)
   Siva Pancamukha Sabdas with Kaivara githams.

II year - Theory:
1. The influence of Geetha Govinda on Bama Kalapam
2. The importance of the Character of Satyabhama in Andhra Pradesh.
3. The Daruvu - Different daruvus
4. The difference between two music styles Daruvu Sampradaya and Katcheri Sampradaya
5. The importance of desi chandassu in Daruvu Sampradaya
6. Lokadharmi - Natyadharmi
7. The three parts of Andhranatyam in detail.
8. The practical differences between Kuchipudi Bama Kalapam, Andhranatyam Navajanardanam and Turpu Bhagavatarn with an example of a daruvu or two.
Practicals:

1. Nattuvangam
   a) Rendering of Jatis
   b) The tala Management according to the character in a performance.

2. Navajanardanamu - for girls
   a) Madana daruvu
   b) Rayabaram daruvu
   c) Khandita Nayika daruvu
   d) Chandamama daruvu

3. Peri ni (for boys)
   Pallavijatis - the items of Nritta, Nritya of Sivatandavam

The implementation of the syllabus started after a gap of one year as per the Government's Order in 1995. Before this G.O. two seminars were conducted in 1994, one at Vijayawada and the other at Hyderabad. These two were very authentic and successful seminars on the performing side. Many artistes from various places assembled at one place after a long gap of 20 years. Three great artistes Smt. Annabattula Venkatnarayanamma, Smt. Annabattula Satyabhama and Smt. Saride Manikyam who participated in the seminar held at Rajamundry in 1970 attended these seminars and gave demonstrations.
3rd conference of AndhraNatyam:

The 3rd 'Andhra Natyanr' Seminar was held on 17th July 1994 at Vijayawada. Smt. Sarada Rama Krishna, the principal of Ramakrishna Nritya Kalakhetram and also an artiste of Andhranatyam conducted this conference successfully. This conference took place at Tummala Pallivari Kshetraya Kalakshetram, Vijayawada.

The conference was inaugurated by Sri K. Sadasiva Rao, I.A.S., Sri Vadde Sobhanadrishwara Rao, MP, Sri M.K. Baig (Minister for Technical Education, A.P.); Honourary President of Nritya Kendram Sri Samineni Vishnuvardhana Rao, President of Nritya Kalakshetram Sri Vadde Kishore and several other eminent personalities like Dr. Mikkilineni Radhakrishna Murthy, Dr. Arudra, Sri Visvanadh Satyanarayana, Sri Korada Narasimha Rao and students, teachers of various schools of Andhranatyam and of other dance traditions and Journalists attended this conference.

The eminent and traditional artistes were invited to this conference. Smt. Annabattula Satyabhama, Smt. Annabattula Mangatayaru, Smt. Annabattula Venkata Narayanamma, Smt. Annabattula Leelasayi, Smt. Annabattula Suryakanatamma, Smt. Saride Manikyamma and Kum. N.V. Lakshmi Prasanna participated as demonstrators. Dr. Nataraja Ramakrishna an authority of Lasya tradition also gave a demonstration lecture.

Famous artiste of Andhranatyam Sri Kalakrishna introduced all the artistes to the audience. Annabattula Mangatayaru started demonstrations with her abhinaya presentation to a sloka from "Pushpabana vilasam".
Andhranatyam Sadassu - Vijayawada Smt. Venkata Narayanamma
Performing a Javali

Andhranatyam Sadassu - Vijayawada Kumari. Lakshmi Prasanna
Showing the basics of Kalahasti Tradition
Slokā:

“Kantoyasyatiduradesamiti
mecinta paranjayate,
Lokananda Karoti Chandravadane
vairajate Chandramah!
Kimcharum vitaloni, Kokila
kalaalaapo vilapodayam
pranane vaharamthihanta nitarama
rama minda vicharihi!!

Smt. Mangatayaru revealed the sloka with word to word meaning and by singing it. The Nayika ‘Proshitabhartruka’ was established with excellent abhinaya.

Smt. Saride Manikyamma, who is an eminent artiste of the Adhyatma Ramayana abhinaya presented two keertanas from Kishkinada kanda “Ramabhirama gunadhama and Rama dasudavaaane Hansuntha ravayayane kanta”. Her devotional expression and singing style spiritualized the auditorium.

Smt. Annabattula Venkatanarayanamma performed Javalis and her performance was wonderful with her expression of Satvikabhinaya with her bent back. 85 years of this oldest artiste became 18 years young girl. Her splendour look and brightful eyes expressed the bhavas of Nayika very actively. Her performance of Javali really made the Rasahridaya to roam in Rasaprapancha. She is a great artiste of Andhranatyam.

Smt. Duggirala Suryaprabhavati performed a Muvvagopala padam of Kshetrayya.

“Idi Manei Samayamoyi Gopala”
Smt. Annabattula Suryakantam presented Salamjatis which consisted of Nritta and Nritya. She presented it in the East Godavari style. Sallam Jatis are in praise of Pratapa Rudra Swami. Some of the movements were very graceful and these jatis attracted the audience.

Smt. Annabattula Satyabhama, daughter of Smt. Annabattula Bulivenkataratnamma performed a Khandita Nayika Padam. She used to sing for her mother and used to help with Nattuvangam. She is also having the same dignified personality, and scholarship in the Lasya tradition. Smt. Annabattula Leclasayi presented the Javali - ‘Chelinenettu Sahiyintune’ she exposed the abhinaya with graceful postures, hastas and with foot work. Later Kum. Lakshmi Prasanna of Nellore, the grand daughter of Smt. Gudigunta Nagamanamma, one of the eminent Guru’s of Andhranatyam presented the basic adavu system and the training system of her grand mother. She is a lecturer in Home science department in Degree College at Nellore as per obtaining M.Sc., M.Phil., Degrees.

Last performance of the day was of Dr. Nataraja Ramakrishna. He is an expert in Lecture demonstration. He presented the poems of Venkata Parvatesha Kavulu and a padam “Evade Vadumonnati numdiya mā na inti chuttulu marulu gonnatula tirugadu chunnadu” in Mohanaraga. He explained the gorgeousness of Andhranatyam and why the tradition is to be refined.

In the evening programme the invitees were honoured and the scholars who attended the conference expressed their opinions about this tradition.

Dr. Pervaram Jagannatha Sharma, Vice-Chancellor of Telugu University who presided over the conference promised to introduce this tradition in the university as a course of study. Kalaprapoorna Dr. Mikkilineni Radhakrishna Murthy, the Chief guest
of the programme released and brought out the Souvenir in that occasion. He is the author of 'Telugu Janapada Kalarupalu' and some other books on art. He expressed that though 'Kuchipudi' is now famous in a different style it has to come back its original form of yakshagana, Bhagavata and pagativesham.

The eminent female artistes (Kalamatallulu) resolved to propagate their style of dance i.e. 'Andhranatyam' and develop it.

Kalaprapoorna Korada Narasimha rao explained the prominence and importance of this dance and praised Dr. Nataraja Rama Krishna for his relentless service to this tradition.

Sri Vishvanatham Satyanarayana, a scholar and critic explained how Andhranatyam developed from its birth and how it was patronage. He exalted Dr. Nataraja Ramakrishna's great struggle in bringing this tradition to its present splendidous state.

Dr. Arudra cleared the doubts about Andhranatyam. He said that name "Andhranatyam" was chosen by the old artistes who attended the 1970 Abhinaya Sadassu at Rajahmundry. He said that this was not the creative style of Dr. Nataraja Ramakrishna but the ancient art of old artistes of Kalavantulu of Andhra. He defined Andhranatyam as the temple art of the female artistes of Andhra. He mentioned about the importance of this dance (female oriented) and added that the woman has the natural tendency for dancing. Dance must be performed in the presence of the Lord of the universe for the welfare of the country and the people.

He said that the people danced even before a temple was built and that there was no temple in the beginning and ritual dances were performed by Matangis, Basavis and others. He told that when they believed that the spirit of the deity enter into them, there was 'Punakam'.
Abhinaya Classes - 1970

Scholars and Participants at Vijayawada - Andhranatyam Sadassii - 1994
Dr. Arudra explained the importance of a female dancer. He said that traditionally the woman only had the right to offer the harati, i.e., Kumbhaharati in a temple and man had no right. He also explained the term Kuchipudi, and Kuchipotu (Male dancer) referring to two Vemana poems.

Lastly he congratulated Dr. Nataraja Ramakrishna for his incessant exertion towards promoting Andhranatyam.

All the scholars requested Dr. Pervaram Jaganatham, Vice-Chancellor of the Telugu University, to introduce this tradition in University and regularise the course.

This conference got a great encouragement from various scholars and journalists. The journalists published each and every part of the proceedings. All journals praised Dr. Nataraja Rama Krishna for his continuous struggle in establishing the Lasya tradition as Andhranatyam.

The captions that appealed in the newspapers:
2. “Rasajana hridyam Andhranatyam:” Andhrajyoti - 18.7.94
3. “Vellivirisina Lasyanartana Kala Vaidushyam” Prajashakti - 18.7.94
4. Andhranatyaniki Samuchitasthananikai prayatnam - Telugu University Vice-Chancellor Pervaram Hami Eenadu - 18.7.94
5. Sastreeyamainadi Andhranatyam - Arudra Andhra jyothi - 19.7.94
6. Lasya Nartana Kala Vaibhavam
   Andhrabhoomi - 19.7.94
7. Alanati Andalaku Andhranatya Kalanjali - S. Parupalli
   Andhraprabha - 19.7.94
8. Alanati Kalakariniulu Alarincina vela....
   Prajasakti - 18.7.94
9. Edi A a Siri Siri muvvala ravali
   Udayam - 18.7.94

English news papers Indian Express and News Time reported the programme elaborately.
1. Glimses of Temple dance - by K. Sailaja
   Indian Express - 24.7.94
2. Fall of a great tradition - by KLS
   Indian Express - 24.7.94
3. Catching up with Frozen facet - Kiranmayi
   NewsTime - 19.7.94

This conference again confirmed Andhranatyam as the classical Lasya dance tradition of Andhras. The artistes who attended this conference mentioned this style of theirs was a distinct style from Kuchipudi and other classical dances. This is a combination of three traditions Alaya sampradaya, Asthana Sampradaya and Bhagavata Sampradaya in its repertoire. The inspiration of the success of this seminar lead to conduct a National seminar at Hyderabad.
NATIONAL SEMINAR ON ANDHRANATYAM
DATES: 24 - 25TH SEPTEMBER 1994
HYDERABAD

This seminar was conducted by St. Domnics Nataraja Rama Krishna, Andhranatyaaperini Research Foundation Centre with the help of Dr. Nataraja Rama Krishna, under the convenorship of Sri P.S. Reddy, Principal of St. Domnics High School, Malakpet, and with the help of the President of Sri Tyagaraya Ganasabha, Sri Kala Subba Rao.

ARTISTES THOSE PARTICIPATED IN THE CONFERENCE

1. Sri Dr. Nataraja Rama Krishna
2. Smt. Pula Adilakshmi - Narsaraopet (80 Years)
3. Smt. Puvvula Lakshmi Kantamma - Eluru (80 Years)
4. Smt. Saride Manikyamma (80 years)
5. Smt. Annabattula Satyabhamma - Mummidivaram (60 years)
6. Smt. Annabattula Alivelu Mangatayaru - Mummidivaram (40 years)
7. Smt. Dasari Anjamma - Chilakaluripeta (65 Years).
8. Smt. Ci. Radhamma (Pantulamma) (80 years) - Gopalapeta Samsthanam
9. Smt. Annabattula Venkatanarayanamma (82 Years) - Mummidivaram
10. Smt. Nattuva Kamallamma, Koyilakuntla - Kurnool
11. Smt. Vasagiri Ramasubbamma, Koyilakuntla - Kurnool
12. Smt. Vellala Subbamma, Koyilakuntla - Kurnool
13. Smt. Vasagiri Venkatasubbamma, Koyilakuntla - Kurnool

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17. Kum. Lakshmi Prasanna, M.Sc., M.Phil., Lecturer - Nellore
18. Smt. Suvarchala Suresh, M.A. (Dance), Research Scholar, University of Hyderabad (Disciple of Dr. Nataraja Ramakrishna and Smt. Saride Manikyamma.)
19. Sri Kalakrishna, Famous artiste of Andhranatyam. (Disciple of Dr. Nataraja Ramakrishna).

Eminent scholars of National Level who were invited to this seminar
1. Dr. Sunil Kothari, a critic and author of several books on dance.
2. Smt. Usmanalik, Secretary, Central Sangeeta Nataka Akademi.
3. Dr. Premalatha Sharma, Vice-Chairman, Central Sangeeta Akademi.
4. Prof. Modal i Nagabhushana Sarma.
5. Bharata kala prapoorna, Dr. Korada Narasimha rao.
6. Sri V.A.K. Ranga Rao, A critic and scholar of art
7. Sri Pattabhiraman of “Sruti” magazine.
8. Dr. Boodaraju Sarada, M.A., M.Phil- Ph.D
9. Dr. Arudra, Poet and Critic
10. Dr. P.S.R. Apparao, Author of Telugu Natyasastra etc.
11. Smt. Uma Ramarao, Head of the department (Dance), Telugu University.
12. Sri B.N. Sastri, Famous Historian of Andhra Pradesh

Research scholars from various Universities, dance scholars, dance artistes of various traditions and the lovers of this dance art attended the seminar.

This two days seminar attained the most important landmark in the history of Andhranatyam.

The seminar was inaugurated by Dr. Bhadriraju Krishnamurthy, the Former Vice-Chancellor of Hyderabad University. Smt. Dasari Anjamma started her demonstration with ‘Ganapathistotram’, and performed Abhinaya to Adhyatma Keertana ‘Andamuga Ea Katha Vinave’. Then Bhramaramba and Varalakshmi, grand daughters of Smt. Siddhabattuni Nagamanamma one of the famous dancers and devotional artiste, were presented Nritta for Panchamukha talas known as catputta, Caccapututa, udghatta, Shatpita putrika and Sampadveshtika. These are very rare talas which were in vogue in the temple ritual dance. Showing the tala Angas with hands to the rhythm of the cymbals they followed Mridanga vadyam. Their father Siddhahattuni Lakshmi Prasad, who knows the temple style of talas system accompanied them on Mridangam.

Annabattula Venkatanarayanamma who is famous for her Javaliabhinaya, presented Javalis with the same inspiration and spirit of her own of the past. Her eyes spoke more than her hastas. Her scholarship, experience in performance of Abhinaya...
need no hastas. Bhavas spontaneously follow her voice and her bright eyes exhibit Sancharis. The audience were captivated by her bhava and they might have attained bliss. She is a very great artiste and a representative of the grandeur of early 20th century Lasya art.

Smt. Puvvula Lakshmi Kanthamma, who was once a famous dancer, but later she became a cine and drama artiste. She performed a padam ‘Inta nirdaya elara’. She recalled her days when she performed dance under the guidance of her Guru Smt. Kandikattu Manikyam. Smt. Lakshmi Kantamma’s performance was a devotional one. Smt. Radhamma, a court dancer of Gopalapeta samstanam (Mahaboobnagar dist) performed the javali “Turupu Tellavare - Repuvattuvu ganipora”. She is now well known as panthulamma in that region. She educated many children in her village. She follows Vaishnava religion and she is very strict in following religious customs etc.

Annabattula family is very famous in Konaseema for Abhinaya. Smt. Alivelu Mangatayar presented Abhinaya to a Amaruka Slokam in detail by giving word to word meaning and sentence to sentence meaning then Bhava of the Sloka.

Smt. Annabattula Satyabhama rendered padam ‘Gopaluna Kidi buddhikadani manci gunamu telupa rada’ - with Anghika, vachika and satvika bhinayas. She presented elaborate Abhinaya to Pallavi.

Smt. Vargal Rama mani who was in the duty at Venugopala Swamy temple of Vargal in Medak district showed movements for Indraaradhana ofprahari nritya. She was nearing 90 years of age and she could not even stand. So she demonstrated Lalita nritta for indra with kataka mukha hastas by sitting on the floor. Dr. Arudra questioned whether the Ciadyas were performed in talas fare not and he claimed that there was no singing of gadyas in gatis. He said that he approached Ranganayaki of Tiruttani to know about ritual dances and it seems that she told him that there was no singing of
SULarchala Showing the present technique of Andranatyam in National Seminar at Hyderabad - 1994

Dr. Nataraja Ramakrishna presenting Abhinaya in National Seminar at Hyderabad - 1994
gadyas during prahari at Tiruttani. Dr. Nataraja Ramakrishna told that the tradition in Andhra was different from Tamilnadu and here the gadyas were sung in gati by the priest and the dancer used to perform Nritta for it and later the particular tala mentioned in the gadya used to be performed. (Sri Krishnamachari of Ballipadu also told me the same that the priest has to sing it in gati and the dancer used to follow him), prior to Indrastava Smt. Ramamani performed the javali, “Vidachi nenetulundurà Na Swami”. Afterwards Sri Rudrabhatla Subrahmanya Sastry (Miryalguda) the Agamasutra vidvan recited the gadyas and Dr. Nataraja Ramakrishna followed him with Jatis. First day seminar ended there and all the scholars expressed their opinion that Andhranatyam was of classical style and it should be encouraged and introduced in the colleges and universities and they should conduct examinations.

Second day on 25th September 1994 demonstrations were given by the representatives of ancient styles in a revived tradition (the transmigration for the modern stage).

The seminar started with a demonstration of Samu and other exercises by Mr. Mahesh, a disciple of Dr. Nataraja Ramakrishna.

Then Kum. Lakshmi Prasanna performed the basic Adavus of Kalahasti tradition and a Jatisvaram in Janjhuti Raga.

Smt. Suvarchala Suresh explained the training that is given to the students at present. She performed Adavus of Andhranatyam and Additacari Vinyasam.

Smt. Raghava Kumari’s performance of Shankarabharana Varnam ‘Manavichikonarada’, was an authentic evidence of the style of Smt. Gaddibhukta Jeevaratnamma, the court dancer of Bobbili. Mrs. Raghavakumari performed the varnam in ecstasy after a long gap of 20 years, but the audience thought that she was a regular practisioner. She presented the Bobbili style of dancing with Jaru adavu.
Dr. Nataraja Ramakrishna demonstrated Vennala padam, a rare one of Yrvaranga and a poem from Manucharitra. In this poem ‘Intalukannulunda’ he depicted Varudhini in different moods in three ragas. His “Satvikabhinaya” for the above was praised by all scholars. The presentation of Navajanardhana poem “Chilukalu dasi bal rodalu chese” followed by a daruva “Evvare Edtavache varevare” by Sri. Kala Krishna was a reflection of Pendyela Satyabhama’s style of performance. The refined technique was developed by Dr. Nataraja Ramakrishna. Later Sri Kalakrishna performed a daruva from ‘Gollakalapam’ in Annabattula style. He learnt Gollakalapam from Smt. Annabattula Mangatayaru.

Reacting to the demonstration Sri V.A.K. Ranga Rao said that he recollected the days when he learnt Javalis. Padams and other items from the dancers of their samstanam of Bobbili in his childhood. He mentioned that the dancers in those days used to give prominence to Bhavabhinaya. So they used to sing the Javalis, Padams, Varnams, by mixing the ragas and a spontaneous change used to occur in their performances. The Varnam ‘Manavi’ sung by Mrs. Rama was in classical style of Karnatakam, but when Jeevaratnamma used to sing it was not so. Even though it is classical raga they used to blend it according to bhava. He said that the other demonstrations which were depicted in the present day tradition were in a well refined style as if we were taking food from a golden plate, but the original style is something like food from Banana leaf. He opined that the tradition is stylised. He wished that the original should be preserved.

The two-day (24-25) seminar on Andhranatyam brought to light some more forgotten talents of the veteran danseuses of yore. This seminar brought into the light some of the ancient forms of dance which went out of vogue and were witnessed on this occasion. Gollakalapam was one of them, in which an apparently illiterate milk maid opens the eyes of a boastful Brahmin and teaches him a thing or two in matters like the birth of a man and spiritualism. Artistes of Annabattula family said...
that this Gollakalapam was to be encouraged by the people. It was found little or no patronage at present.

Another unique item was the Suddha Nartanam of rare talas by Guntur sisters. Only Vinayaka tala is being performed by the Andhranatyam artistes now. The panchamukha and other rare talas are to be practised by them.

In the second day of the seminar even though as there were some doubts and discussions about the term “Andhranatyam” as a proper noun or a common noun which could be applied to all the traditional dance styles. Dr. Nataraja Ramakrishna put an end to those doubts and discussions by clarifying that Andhranatyam was a proper noun and was christened by the old exponents of the art at Rajahmundry. Several of them like Smt. Annabattula Bulivenkataratnam passed away, and it was not he any other individual coined the name and hence there was no need to change the proper name, Andhra Natyam. He asked Dr. Arudra to see whether the Kuchipudi dance experts would agree to come under the Anadhranatyam umbrella or if that term was applicable to all the dance forms of Andhra Pradesh.

Dr. Arudra raised a controversy as regards Andhra Natyam as a common noun and should apply to all the dance styles of Andhra, like Folk, Girijana, classical etc. Dr. Nataraja Ramakrishna explained that the terms Andhrula Natyam and Andhra Natyam were not one and the same and they were different and later one is a proper noun given to Andhra Lasya dance tradition by the veteran female artiste of Andhra Pradesh at Rajahmundry in 1970.

Several members of the audience also felt that there was no need to change that name or its scope and they protested Dr. Arudra’s comment.
Lastly this seminar appealed to the Government for help and patronage for Andhra Nalyam and financial aid to the poor veteran artistes and to the talented students of Andhra Natyam.

From 1970 conference to 1994 conference there were many changes in the long gap of 24 years (1970-1994). They had their effect on the classical arts too. Previously dancing or learning dance was taboo to all communities other than Kalavantulu. Present day learning any classical dance has become a fashion and hobby. Only some are taking it as a profession to earn name, fame or money. Now art is not practiced for art sake or as an individual urge. There is no caste restriction. In olden days Kalavantulu used to learn dance as hereditary profession with dedication and attained scholarship in it. Now it is not necessary for an artiste to be a scholar in it. So many private institutions are opened by the dance masters they are for commercial purpose only. So the quality and standard of this art is gradually coming down. This art has become a status symbol for wealthy people but it is a moon for the common and the middle class. A poor person who is really interested to learn classical dance has to struggle. It has become very difficult for him/her to become a famous artiste. Some learn for fame, some learn for status symbol, some learn it to decrease their fat as a physical exercise but only few learn for art sake to digest it, and develop it and enlighten themselves by learning it. If one practises it as a Yoga or Tapas it becomes a spiritual experience, for him/her to attain eternal bliss.

The two conferences of Andhranatyam in 1994 and a decision of Telugu University committee approved the syllabus of Andhra Natyam submitted to the Government of Andhra Pradesh for the recognition. As a result of the struggle of the Andhra Natyam artistes for two decades a Government Order was issued on 23rd January, 1995 recognizing Andhra Natyam as one of the dance disciplines.

1994 (July 17) Vijayawada conference material gathered from artistes and recorded in audio cassettes, personal attendance 24-25th Sep. 1994 - Hyderabad - National seminar on Andhra Natyam - Material audio cassettes Personal attendance
The G O reads thus:

GOVERNMENT OF ANDHRA PRADESH

ABSTRACT


READ THE FOLLOWING:

1. From the D.C.A. Lr. No. B4/359/91.2, dt. 31.8.91
2. From the D.C.A Lr. No. B3/359/91.5. dt. 17.1.94.

ORDER:

Numerous representations have been received for introduction of "Andhra Natyam" the ancient temple dance in the Government music and Dance Institutions. The Telugu University has prepared and approved the Syllabus for "Andhra Natyam" and requested for permission to conduct examinations in that discipline along with other disciplines. The Telugu University had also requested for permission to allow private students to appear for examinations in that discipline through Government Music and Dance Institutions without any financial involvement for the Government.

2. The Director of Cultural Affairs, in his reference second read above sought for permission to introduce "Aradhanaatym" in S.T. Government college of Music & Dance, Hyderabad in the first instance and also requested for acceptance of the proposal of the Telugu University with regard to conduct of examinations.
3. After careful consideration, Government hereby accord permission for:

a) Introduction of Andhra Natyam discipline in Sir Tyagaraya College of Music & Dance, Hyderabad.

b) Conducting examinations by Telugu University in "Andhra Natyam" Dance discipline along with other disciplines of Music & Dance; and

c) Telugu University to allow private students to appear for examination in "Andhra Natyam" through Government Music & Dance Institutions.

(By order and in the name of the Governor of Andhra Pradesh)

Sd/-

S. ANWAR
SECRETARY TO GOVERNMENT

To

The Director of Cultural Affairs, A.P., Hyderabad.
The Registrar, Telugu University, Hyderabad.
The Principal, S.T. Government College of Music & Dance, Hyderabad

Copy to Education Department, A.P. Secretariat, Hyderabad.

SF/SC

Forwarded by order

Sd/-

J. KUSUMA KUMARI
SECTION OFFICER.

Some students of Andhra Natyam appeared for the examinations conducted by the Telugu University for Certificate and Diploma courses in 1995 and in 1996. Thousands of boys and girls are learning Andhranatyam all over Andhra Pradesh and are enthusiastic to appear for examinations.
REFERENCES - (*)