Indian literature abounds in a vast number of ancient and mediaeval works, some of which provide interesting insights into the history and development of the fundamentals and techniques of Indian dance. This is only expected considering that Indian dance, had achieved a high degree of stylization in technique, subtlety and beauty long ago and also, because it was an important art form inextricably woven into the social and religious life of the people. It was during the suzerainty of the Muslims and the British and the consequent political and social upheavals in the late mediaeval period, that these valuable literary works were pushed into the background. Once India's independence was restored, the urge to revive the rich heritage stored in these works came to the fore and it is as a result of this upsurge of interest that attempts were made to trace the various manuscripts and bring them to light. So far, nearly five hundred manuscripts on dance, have been traced, according to the information provided in the Sanskrit Manuscripts catalogue. Of these, few have been published which are indeed very useful to scholars. It provides them with an easy access to their contents for purposes of
In the present thesis an attempt is made to critically examine and interpret the portion relating to dance in one of the works of mediaeval India, that has been published in the Gaekwad Oriental Series. This work called the Mānasollāsa is an encyclopaedic text in Sanskrit, which was composed by the Western Cālukyan King Bhūlokamalla Somesvara III in 1131 A.D. The Mānasollāsa comprises of a hundred topics divided equally into five sections called Vimsātis and it is in the fourth Vimsāti, wherein one chapter called the Nritya Vinoda is devoted to the subject of dance. This is an important chapter so far as dancers are concerned. Yet, it has not received adequate attention as commensurate with its importance which probably because it has been confined to a small place in a large book.

So far, no independent research has been carried out on the Nritya Vinoda of Mānasollāsa. Scholars have concentrated till now on large, independent and more significant works, such as the Nātyaśāstra of Bharata, Bhaṭatārakā and Abhinayadārpana attributed to Nandikeśvara and the Sangītaratnākara of Śārīgadeva. These have indeed been of great use for reconstructing the ancient dance techniques and also as a reference material for the large amount of features, that have remained unaltered since the early times. They have also helped in creating an awareness amongst those in the field, for bringing out critical and analytical studies on similar works, such as the one
taken up for this thesis.

The importance of the Nṛṭya Vinoda of Mānasollāsa had been recognized by eminent scholars like Sri Ramakrishna Kavi and Dr. V. Raghavan, even before it was published. Both of them have done a valuable task of collecting information on various manuscripts including those relating to dance. In his book called the Bharatakosha, Sri Ramakrishnakavi has prepared an index of terms relating to dance, drama, vocal and instrumental music and prosody with the definitions given by various authors and it is significant to note here that for about one hundred terms, the definitions given by Somesvara in the Nṛṛya Vinoda are the ones that he has used. Dr. V. Raghavan in his edition of the Nṛttaratnāvalī has also highlighted on the significance and distinctiveness of the Nṛṛyavinoda.

After the publication of the Nṛṛya portion of the Mānasollāsa, in 1961, many scholars have availed of it for purposes of interpretation and reference, such as Āchārya Brhaspati who has acknowledged its utility for his edition of Parśvadeva's Sangītasamayasāra. The chapter on dance has been touched upon even by Sri Sivsekhar Misra in his doctoral work 'Mānasollāsa, a Sanskritik Study'. However, he has given very scant and inadequate information on this chapter, so much so, that it does not serve any practical purpose for the dancers. But perhaps his biggest folly is in the fact that he has not included this chapter in his book 'Fine Arts and Technical Sciences in Ancient
India with special reference to Somesvara's Mahasollasa'.
This lapse will however be remedied in this thesis which is
devoted to the analysis of Nṛtya Vinoda alone.

The Nṛtya Vinoda of Mānasollāsa occupies a significant
place in the sizeable body of dance literature. It happens to be the earliest extant work, which has laid emphasis on
the Desī aspect for which later writers on this subject are
indebted. This Desī tradition constitutes a parallel and
complementary stream to the Mārgī system that was laid down by
Bharata in his Nāṭyaśāstra. Thus, in the Nṛtya Vinoda one finds
significant points of departure from the Nāṭyaśāstra. The
importance and authority of the Nāṭyaśāstra for matters on Mārgī
is undoubted, but for matters on Desī, the Nṛtya Vinoda of
Mānasollāsa is an acknowledged authority. Mediaeval writers
like Sārgadēva, Pārvadeva, Jāya Sēmāpati, and Hāmīra who
have dealt with Desī in their works, have acknowledged the
usefulness of the Nṛtya Vinoda. Besides its contribution to
Desī, there are other distinctive features in the Nṛtya Vinoda
which reflect a slightly different view and approach that is
also worth considering. Another important issue is that the
reconstruction of the dance style prevalent in mediaeval India
would necessitate a study of the texts beginning from the
Nṛtya Vinoda, since it is the earliest. Thus, in the light of
these facts, it was felt that a translation and critical
survey of the Nṛtya Vinoda based on its publication in the
The thesis will consist of the following chapters:

**Introduction**: In the 'Introduction', the scope of the work, the method of approach to the subject, literature consulted, and the purpose of the work are the aspects described.

**Chapter I: Nṛtya in Relation to Vinoda.** The terms Kāla, Vidyā, Sādhanā, Yoga, Yajña are often associated with Nṛtya. Bharata has enunciated it as a Veda, whereas Someśvara refers to it as a Vinoda. How far this relation between Nṛtya and Vinoda had been acceptable in the traditional Indian Society where it was customary to associate divinity to all artistic activity and artistic creation has been discussed in this chapter.

**Chapter II: A Sketch on Someśvara and His Mānasollāsa.** The Western Calukyan King Bhūlokamalla Someśvara III was the recipient of the title Sarvagūñacakravarti, the Omnicient Emperor. Bestowing such a praise would probably tantamount to blasphemy, but it appears from his literary contributions, that Someśvara was more than ordinarily blessed by the Goddess of learning. The Mānasollāsa which was written by him is a colossal venture comprising of a hundred varied topics. The vastness of the book and diversity of the subjects dealt in it, would make one doubt,
whether it could have been written by one person and that too by a King, who has his duty to his Kingdom. It is to repudiate such comments against Somesvara's authorship to ManasollASA that many facts relating to Somesvara's scholarship have been presented in this chapter. A brief summary of the contents of the ManasollASA has also been set forth for the general appreciation of the work and its author.

Chapter III: Nrtya Vinoda in Relation to Other Dance Texts:

Nrtya Vinoda, because of its concern with a subject which is a dynamic art form, consists of an assimilation of knowledge that must be attributed to previous generations and the new developments that occurred out of the creative genius of the subsequent contemporary period. As a result of this factor, there are certain matters in the Nrtya Vinoda which is a recast of what has been mentioned in earlier texts and at the same time it comprises of certain matters on the basis of which later writers have written their works. So for the proper interpretation, understanding and assessment of the Nrtya Vinoda, it is necessary to resort to these related texts that were written earlier to, as well as after the Nrtya Vinoda. Thus the Ntyasastra of Bharata with the commentary of Abhinavagupta on the one hand and the Sangitaratnakara of Sarmadova, Sangitasamayasara of Parvadeva, Nrttaratnakara of Jaya Senapati and Sivatattvaratnakara of Basvabhupala on the other, have been singled out for
comparative study because of their close relationship with the Nṛtya Vinoda as a derivative on one side and a source on the other. All these works have been published, and based upon them, a study into the relation between these texts and the Nṛtya Vinoda has been undertaken.

**Chapter IV : Nṛtya Vinoda in Relation to Āṅgika Abhinaya.**
The discussion of Āṅgika Abhinaya occupies a considerable portion of the Nṛtya Vinoda and most of this matter is found to confirm with the Mārgī tradition, as laid down in the Nāṭya-śāstra. In this fourth chapter, therefore the Sanskrit text of the Nṛtya Vinoda, relating to Āṅgika Abhinaya alone has been rendered with translations. Besides, notes have also been provided at the end of the chapter, to show concordances between the Āṅgika Abhinaya discussed in the Nṛtya Vinoda and the Nāṭya-śāstra. For those few matters of Āṅgika Abhinaya which are not found in the Nāṭya-śāstra, references from other related texts have been indicated in the Notes.

**Chapter V : Nṛtya Vinoda in Relation to Deśī Sthānakas, Čāris and Kāraṇas.** In this chapter, the Sanskrit text of the Nṛtya Vinoda relating to Deśī tradition has been presented with translation and notes. The Sthānakas, Čāris and Utpluti Kāraṇas come within its purview. The Notes at the end of the chapter are provided to show concordance of the Deśī material discussed in the Nṛtya Vinoda and post Someśvara texts belonging to the Karnātaka region.
Chapter VI: Conclusion: Many interesting features were noticed in the presentation of the text of the 'Nṛtya Vinoda' of the Mānasollāsa with translation and notes and also in its comparison with other related works on dance, that has been rendered in the previous chapters. It is with the intention of drawing attention to them and facilitating an easy appreciation of these features that a critical analysis of the Nṛtya Vinoda is rendered.

Statement I: The thesis is based primarily on the 'Mānasollāsa' edited by Śri Śrigonḍekar and published in the Gaekwad Oriental Series (G.O.S.) in three volumes. The first volume containing the first two Vimsātis is G.O.S. No. 28, the second volume consisting of the third Vimsāti and fifteen chapters of the fourth Vimsāti is G.O.S. No. 84 and the third and the last volume comprising of five chapters of the fourth Vimsāti and all chapters of the fifth Vimsāti is G.O.S. No. 138. The Nṛtya Vinoda is the third chapter in the third volume of the Mānasollāsa and it is based upon this chapter that the present thesis is undertaken. The other sources utilized for this study, are Sanskrit texts related to dance of the Karmātaka region from the period of Nātyaśāstra to the eighteenth century A.D.

Statement II: The Main Contribution through this study: The Nṛtya Vinoda of the Mānasollāsa is for the first time presented with an English translation and critical notes,
so that the views and ideas contained in the text can be easily gauged even by those not familiar with Sanskrit. The translation is made in simple and readable English and is presented together with the Sanskrit text. The corrupt readings in the text have been corrected by consulting other related works. The correct readings have been indicated in the footnotes and in the detailed notes provided after the Sanskrit text. A study of the Nṛtya Vinoda with the Nāṭyaśāstra on the one side and with the Sangītaratnākara, Sangītasamayasa śāra, Nṛttaratnāvalī and Siva-tattva Ratnākara on the other is included, to project the importance of the Nṛtya Vinoda. An inquiry is made into the contribution rendered by the Kalyāṇi Cālukyas to dance and the level of dance activity during their reign. The Sthānakas, Cāris and Karanaś, have been described and analyzed with corresponding material from other texts. The Sthanakas have been illustrated, with photographs to give a clear visual picture of the poses. An index of alternate names or Synonymous names of terms found in the text under consideration has been prepared to avoid any confusion to the readers. To sum up, the thesis throws light on the Nṛtya Vinoda of the Māhasollāsa which is an important work on dance and it is an attempt to reconstruct the dance technique as described by its author Someśvara.