

Bharatanatyam Table Of Content

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Unit 1- Emergence of Dance- as per Bharata's Natya Sastra

- Creator of Natya - Lord Brahma
- Creator of Nritya - Lord Shiva
- The fifth veda or Natya Veda was created to please both the ears and eyes, and instructive and enjoyable to all sections of people, since some are discriminated from learning all the four vedas.
- Natya Sastra or Natya veda is a veda collecting of all the four vedas put into one
- Natya veda tells stories of history and legends that will lead people towards righteousness, portray proper living, and intellectual advancement.
- The four vedas used to create Natya Veda include:
 - Rig Veda- Speech
 - Sama Veda- Music
 - Yajur Veda - Dramatic Expression
 - Atharva Veda- Rasa (expressions that comes from the heart)
- Natya veda was taught to Bharata by Brahma desired by Indra and Bharata
- The 4 types of expressions from Bharata's Natya Sastra include:
 - Bharati- vocal expressions
 - Arabhati- virile (manly) expressions
 - Saattvati- emotional expression
 - Kaisikki- delicate expression
- First play produced was called Asura Parajaya (the defeat of the demons)
- The celestial architect were called Viswakarma, who builded a theatre ordered by Brahma
- Gods that were in respective charges were called Ranga Devata's and there were to be worshipped before the production started.

- Brahma's claims that the purpose of Natya Veda is to represent the action, ideologies, study of their origin and nature and genealogies, through ancestors of both Gods and demons.
- The two plays shown to Lord Kailasa or Shiva, were Amritamanthana and Tripuradaaha.
- Lord Shiva asked Brahma to incorporate Nritta or pure dance with Karana, Angahara and Recaka.
- Tandu Saint has passed on Nritta to Bharata
 - Karana - basic body movements and arm movements, which includes, hasta mudras, which also could be used for body postures. There are 108 karana described in the Natyasastra.
 - Angahara- product of grouping a number of karana
 - Recaka - movements of limbs which include lifting it, rotating it and freely moving it.
- With an infinite amount of movements, scholars have chosen only those movements that are charming and expressive to create Tandava. Since this was first explained by Tandu it was called Tandava.
- The actors and actress was told to learn Lasya from Goddess Parvathi
- How was this art form spread? Goddess Parvathi taught lasya to Usha, daughter of Banasura, who after wedding Anirudh (Son of Lord Krishna) went to Dwaraka and taught her maidens the art form.

Unit 2- Various Forms of Indian Classical Dances

- Indian classical dancing significantly influenced Indian arts and culture
- The history of dance in India can be split into two periods
 - One from the 2nd century B.C to the 9th century A.D
 - This period mostly had to do with the development of the arts as a whole
 - The other from the 10th century A.D to the 20th century A.D
 - During this period regional styles and languages formed
- The different styles of dance were further practiced and perfected by artists (Sampradayas- the masters of traditions and culture, contributing to the growth of the art form.)
- The British didn't recognize the arts to be proper extracurriculars hence schools and establishments in the 19th century were isolated from the art forms.
- Temple dancing was forbidden but it was continued to be practiced in private
- The art had died by the 20th century and only little was seen
- Scholars like E.Krishna Iyer and artist likes Rukmini Devi, Arundale managed to revive the art form
- According to Bharata in Natyasastra, there is no wisdom or knowledge, no art, no craft, no device or action that is not found in the Natya.
- Dances could be classified as...
 - Dances for Gods (ritual dance)
 - Dances for kings and intellectuals
 - Dances for people and the public

Classical Dance Forms of India

- Majority of the Indian classical dances are in eka-patra (solo in nature).
- These dance form utilizes various categories of angika, vacika, aharya and sattvika (explained in later units)
- Certain dances were put to rest because of social customs and political changes. There were some dances that were continued because of personal interest, but changed because of local rulers or a feudal lord.
- But there were some areas, that remained untouched by Muslim rulers, and those areas continued practicing the art form by performing in the temple, and courts.
- As a result of social renaissance for the last two centuries, the twentieth century also witnessed a cultural renaissance. The dance forms and their practitioners regained their status and glory, with innovation (modernization) ,inter-regional and cross-cultural influences seen. This resulted in more development within the various dance forms.
- All classical dance forms are centered around 9 rasas or emotions or expressions-
 - Sringara - amorous or romantic
 - Hasya- humorous or funny
 - Karuna - pathetic or pitiful
 - Roudra - furious or enraged
 - Viira - valorous or courage in a dangerous situation

- Bhayanaka - horrific or fearful
- Bhibatsa - repugnant or disgusted
- Adbhuta - wondrous or wonderful
- Shanta - serenity or calm
- Each dance is structured around:
 - Nritta- rhythmic elements
 - Nritya- combination of rhythm and expressions
 - Natya- dramatic element
- Most dances are based on mythology and folk legends
- The reference of Bharata to four developed schools with distinct traditions:
 - Avanti - eastern regional school
 - Dakshinatya- western regional school of dance
 - Panchali - northern regional school of dance
 - Odra Magadhi - southern regional school of dance
- These four stems come together into:
 - Bharati - verbal dialogues with steps matching the dialogues
 - Kaisiki - erotic songs, dance and music

Kathak



- The word “Kathaka” is found in literary texts as early as the Sanskrit epic of Mahabharata.
- Dates back to around 2nd Century A.D.
- Kathaka is also referred to as a wandering community of story-tellers who performed in villages and in Hindu Temples.
- This traditional dance is predominant in North India and centered in Delhi, Lucknow, Jaipur and Benares.
- This dance today has a interwaves elements of both Hindu and Muslim forms
- Kathaka is combined with both narrative with pure dance movement
- Kathaka dancers from higher social class used dance as a medium of worship and taught the legends and epics of Hindu mythology through mimetic dance gestures, narration and son

- With the entry of the Mughal Empire of the 15th through 19th centuries resulted in Islamic culture blending with the developed Hindu philosophy.
- This influenced the dance form, painting, poetry, music and architecture.
- Renowned dancers such as Ruth St.Denis, Anna Pavlova and Uday Shankar improved the status of Kathaka after India's Independence in 1947.
- Tatkari is the basic footwork of Kathak
- This foot step is considered to be derived from the "Natawari bols" or the syllables:
 - Ta - body (from Tanu)
 - Thei - earth (from Sthela)
 - Ei - lord (from Eishwara)
- Natwari is another name for the deity of Lord Krishna, meaning "Lord of the Dance" or "best among the dancers".
- It's believed that when Natwara subdued (killed) the monster-serpent Kaliya and danced on its hood, the sound ta, thei and tat were produced.
- In Kathak, the idea of worship through dance involves the spiritual relationship of the dancer in contact with the earth, in order to reach God.

Manipuri



- Manipuri is a dance that originated in the “Jeweled City” called Manipur
- Manipur incorporates 3 distinct dance streams in the fold:
 - Pre-Vaishnav - dances such as Jagoi, Lai Haroba, and Khamba Thoibi
 - Vaishnav - dances such as the various Raas dances: and the martial dances
- King Khowai Tampak as a great patron of the arts and is credited with the introduction of the drum and the cymbals. Certain successors of his patronized the institution of loisangs or art guilds (society). These loisangs, established by King Khowai Tampak, became the highest committee of experts on various aspects of Manipuri dancing.

- Among various loisangs, the one devoted to dance was known as Palaloisangs.

Pre-Vaishnav Dances (Manipuri)

- The legend of Shiva dancing with Parvati in this region beside a lake, nestling among the hills, lit by the brilliance and sparkle of the mani (gem) on the forehead of Shiva's serpent gave rise to the Jagoi dance, performed by Meiteis.
- Meiteis are followers of the Bratya religion that had inputs of Shaivism, the Shakti cult, and the other primitive beliefs
- This led to ritualistic dances dedicated to Lord Shiva, Nongpok Ningthou and Parvati Panthoibi.
- The oldest Manipuri dance is Chingkheriol or dance of Usha (dawn).
- Lai Haroba or the Festival of Gods, where Lai stands for God
- Lai Haroba is the dance of Meitei concept of cosmology, which believes that earth was brought down from heaven by the 9 Gods and 7 Goddesses.
- Lai Haroba has love duets between Nongpok Ningthou and Panthoibi, which reminiscent of the love sports between Lord Krishna and Radha
- Male dancers- Amaibas; Female dancer- Amaibeas/ Maibas or Maibeas
- Khamba Thoibi just has a different costume from Lai Haroba, but they're pretty similar

Cholam Dance (Material Dance of Manipuri)

- This dance is the providing protection and the measure of self defense, acrobatic exercises and training with self-defense weapons such as spears and swords.
- Origin of Cholam dances lay in Sangkeertanam
- This is also known as the ritual dance; which comprises devotional, occupational, social and artistic forms.
- Cholam dances were masculine and manly in nature
- These dances came to belong to the Chalanam group and were danced by men alone.
- Two most well known Cholam dances are the Pung Cholam and Kartal Cholam.
- There is also Duff Cholam and Dhol Cholam
- Mandilla Cholam is performed by women

Post-Vaishnav Dance (Raas Dance of Manipuri)

- The Raas dance dates back to the eighteenth century, when King Bhagyachandra ruled.
- This dance was influenced by Vaishnav missionaries, who were from Bengal, who worshipped Lord Krishna.
- King Panheiba converted to Vaishnavism and made it the state religion

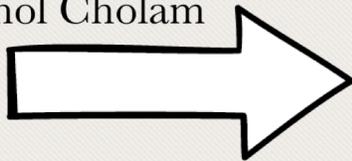
- Vaishnavism, the cult of devotion to Lord Krishna
- Inspired by the dream of Lord Krishna dancing the Raas dances with the gopis, King Bhagyachandra composed three of the 6 Raas-Leela dances.
 - Maha Raas
 - Vasant Raas
 - Kunj Raas
- These 3 Raas were first performed at the Govindji Temple
- Govinda Sangeeta Leela Vilasa is an important text on the details and fundamentals of Raas dances of Manipuri.
- The box- like costume is called Kumil
- Manipuri dancers weave figures of eight or “S” shapes or circular or serpentine patterns.
- Manipuri rhythmic sounds are called Kirtiprabandhas or texts or verses recited to the accompaniments of drums, known as the sheigonnabi.

Different Cholam Dances (Image)



← Kartal Cholam

Dhol Cholam →



← Pung Cholam

Odissi



- Odissi has originated from Orissa from the eastern region on India
- Odissi has been kept alive by the Maharis or devadais
- Gotipuas is the dance of male dancers dressed up as girls
- Usually the male offspring of these maharis, before reaching the age of puberty, dressed themselves as women and imitated the dance of the maharis.
- Boys on attaining puberty, had to leave the temples and continue with their art outside, either as performers or as teachers.
- The dance form name was changed to Odissi during the Post-Independence period of India.

- Odissi is mostly formed by Abhinaya Chandrika (explained in later units).
- The dance features of this dance include the extensive uses of the tribhanga position.
- The body dimension is broken into three deflections, which emphasizes the lasya or grace.
 - Samabhanga position- chowka positions, where the feet are placed apart in aramandi position or the half-sitting position.
 - Bhasa position- alternating movement of the torso from left to right to maintain the image of tribhanga
 - Burha or Borrho- reflecting quick movement with small leaps and quick foot contact
 - Gothi- foot contacts on heels and cari or weaving patterns.
- The dance begins with bhumi pranam (prayer to mother earth).
- The costume is inspired by Bharatanatyam costumes.
- Their ankle bells include 30 to 40 in numbers
- The style of music is Raga based and forms a bridge between the Hindustani (northern indian music) and Carnatic music system.

Kuchipudi



- Kuchipudi is known as the vibrant classical styles of Indian dance
- Kuchipudi dates back to third and fourth decade of this century
- Kuchipudi is the name of a village in the Krishna district of Andhra Pradesh.
- The architect of the form is believed to be Sri Siddhendra Yogi, a talented Vaishnava poet.
- It has been said that Siddhendra Yogi had a dream in which Lord Krishna asked him to compose a dance drama based on the myth of the bringing of parijata flower for Sathyabhama, the most beloved queen of Krishna.

- With this, Siddhendra Yogi composed the Bhama Kalapan, which is till now considered the piece resistance of the Kuchipudi repertoire.
- Siddhendra initiated young Brahmin boys of Kuchipudi village to practice and perform his compositions.
- The Bhama Kalapam was a stupendous success, Abdul Hasan Tanishah granted the village Kupipudi as an Agrahaaram to the Families of Brahmins who pursued this art form.
- Lakshmi Narayan Shastry (1886-1956) was the one who introduced many new elements including solo dancing and training of female dancers in this dance style.
- There are now two forms of Kuchipudi; the traditional musical dance-drama and the solo dance
- To improve the footwork and control, techniques like dancing on the rim of a brass plate and with a pitcher full of water on the head was introduced.
- Acrobatic dancing became part of the repertoire
- Recital of Kuchipudi begins with an invocatory number. Before it used to be just limited to Ganesh Vandana. Now it is followed by nritta, shabdham, and then natya number called Kalaapam.
- Next in the sequence comes a pure nritya abhinaya number based on literary-cum musical forms like padam, jaavli, shlokam, etc.

Bharatanatyam



- Bharatanatyam was developed in southern regions that includes Tamilnadu, Andhra and Karnataka.
- Bharatanatyam was called devadasis or the Dance of the Servants of God
- The name was changed sometimes during the mid-thirties of the twentieth century.
- Devadasis were women that dedicated themselves to the temple
- The verses from Padma Purana and Bhavishya Purana indicate the patronage of rulers in degrading women to serve temples
- Services that were done by Devadasis:
 - Fanning idols of deities

- Carrying the sacred lamp
- Kumbarati
- Some were also required to sing
- Dance
- The reason why women dancers were encouraged while the male dancers weren't was because the women dancers were considered married to God and were believed to be harbingers of luck for they could never be widowed.
- Unfortunately, the devadasis were exploited, as ruler, nobleman, and temple priests took advantage of them.
- The new name Bharatanatyam was derived from the then recent discovery of the theatrical treatise, Natyasastra. E. Krishna Lyer, Rukmini Devi Arundale and others were involved in the task of formalization of the dance form.
- There were four brothers that contributed to this effort before and they were called the Tanjore Quartet.
 - Chinnaiah
 - Ponniah
 - Vadivelu
 - Shivanandam
- Bharatanatyam perceives the body term of triangles.
- The opening samabhaga or linear positions
 - Ardhamandali
 - Araimadali

- Half sitting position with outstructured knees, imparting the imagery of triangles.
- The right side represents the tandava side; the left side was considered lasya
- All the movements on right were to be mirrored to the left
- The literary content for Bharatanatyam was provided by both;
 - Nayanmars- devotees of Lord Shiva
 - Alwars- devotees of Lord Vishnu
- The order of the dance is done include: Alarippu (decorated with flowers), Jathiswaram (nritta piece), Shabdham (natya piece) and then Varnam.
- Then it's followed by Paadam

Kathakali



- The dance was originally called Koodiyattam
- Kathakali or “story-play” is derived from the words Katha (story) and kali (play like game).
- This dance form is an synthesis of pre-Aryan and Aryan arts and traditions within the framework of the Sanskrit theatre.
- The position of the knees and soles of the feet, seems to be derived from Kalari, the material art of the Nayars.
- Certain colors put on the face explain what the character represent:
 - Green- godlike character
 - Red- demonic character
 - Yellow- wondrous character

- It emphasizes netra abhinaya for here not only should the eye be able to remain open and unblinking for incredibly long periods without blinking. The dancers should also interpret passages through eyes alone.
- The dance dramas usually last the entire night
- There are three folk dance in from the region:
 - Theyyam
 - Mudi yettu
 - Tiryattam
- The Aryans influences of story-telling was seen in the recitation known as Chakyar-Koothu by the Chakyars (claimed to be descent of the sutas of the Mahabharata)
- This tradition is mentioned in the Silappadikaram or the Epic of the Anklet
- Origin of Kathakali is attributed to the Zamorin of Calicut in the 17th century, for his Designed Krishnattam(Lord Krishna) plays and to the Raja of Kottarakara, who designed the Ramanattam (Lord Rama) plays.
- The later added plays include:
 - Mahabharata
 - Shiva Purana
 - Bhagavata Purana
- All these plays were written in Malayalam
- The leg positions are in ardhamadali or ukkara
- When the feet are placed apart with the sole touching the ground, with the toes curled, this is called Mandalsthana.

Mohiniyattam



- Mohiniyattam or the dance of enchantress Mohini, who is believed to be performed by Lord Vishnu in the form Mohini, in order to kill the demon Bhasmasura.
- This dance is only performed by women
- It traces to Nangyar Koothu of the second century AD

- According to the scholars, dance is supposed to have originated in the middle of the eighteenth century in the court of Maharaja Swati Tirunal of Travancore, Kerala.
- The women temple dancers were called Nangyar Tali
- Nangyar- women
- Tali- temple
- Mohiniyattam makes extensive use of aramandi or half-sitting position with their feet apart.
- Mohiniyattam movements of the torso, hands and limbs curve giving the dance a distinct quality.
- The dance is performed in slow or medium tempo
- Techniques of this dance get inspiration from Kalaripayattu, the martial art form from the area.
- Maharaja Swati Tirumall's poems form the most popular text for padams in Mohiniyattam.
- Mohiniyattam has elements that are performed in:
 - Gitam- melody
 - Vadyam- rhythm
 - Nrityam- dance
- The costume is inspired by Kasava
- The costume is primarily white with gold border.

Sattriya



- Sattriya comes from the Assam state of India
- Sattriya is the latest addition to the classical dance panorama
- Sattriya derived from the word “sattras” (monasteries) that had ritual dancing performed by celibated priests.
- This dance was incorporated into practice from the adoption of Vaishnavism in the 16th century AD.
- The traditional Sattriya dance drama, there is a dramatic entry by the “sutradhar” or narrator, from behind a curtain.

- Traditional Sattriya was performed only by young pre-pubescent boys who also danced female roles.
- The legend of Radha does not play a dominant role in the traditional Ankia Nat.
- Verses of Shankardeva, a devotee of Lord Krishna (15th century) provide the bulk of textual content for interpretation.
- Male dancers- purusha
- Female dancers- prakriti
- The movements employed in Sattriya are basically circular in nature with numbers of leaps and jumps.

Chhau



- Chhau is a popular dance form in East India
- This dance form is predominantly seen in the states of
 - Orissa
 - West Bengal
 - Jharkhand
- The word “Chhau” is derived from the Sanskrit word “Chhaya” which essentially means masks, shadow or image. While some scholars believed the word derived from “Chhauni” which means military camp.
- There are three subtypes of this dance form:
 - Purulia Chhau

- Mayurbhanj Chhau
- Seraikella Chhau
- The differences between all of them are the region origin they come from
- The Chhau dance originated from the Purulia district in West Bengal
- The story of the dance revolves around two great epic of Indian mythology-
 - Ramayana
 - Mahabharata
- Chhau is over a century old
- This dance form was widely endorsed by patrons belonging to the royal families rich landlords and British governors in the region.
- This dance is predominantly done during the Gajan Festival, which takes place to honor Lord Shiva.
- This dance is also done during the weddings and occasions of the Sun Festival.
- Three main Indian instruments in Chhau are;
 - Dhol
 - Shehnai
 - Dhamsa

Unit 3(a)- Definitions of the Technical Terms

- **Natya:** dramatic representation or drama with music and dancing
Nat- moving or acting
- **Nritta:** derived from the Sanskrit root “nrit”. Nritta is a form of pure movements in dance
- **Nritya:** a combination of both “natya” and “nritta”
- **Lasya:** the delicate type of expressive dance and a feminine form of dance
- **Tandava:** vigorous movement of the limbs without any Bhava
 - Dancers and dance lovers fully well that the statue of Lord Shiva in his famous posture of Nataraja represents the five fold activities of the Lord namely:
 - Srishti- creation attributed to Brahma
 - Sthithi- preservation attributed to Vishnu
 - Samhara- destruction attributed Rudra
 - Tirobhava- illusion attributed to Maheshwara
 - Anugerah- salvation attributed to Sadashiva
 - Damaruga or drum or the deer in the right outstretched hand of Shiva represents Srishti or creation
 - Pataka with palm away and fingers up kept in front of the right shoulder represents Sthithi or preservation
 - Fire or Agni in the first hand of Shiva represents destruction or Samhara
 - The peaceful figure of Lord Shiva or Shanta Murthy is standing on the right leg, trampling the dwarf demon Muralagan in a six pointed star:
 - A. Right hand holding the drum
 - B. Left hand holding fire
 - C. Right foot placed on the demon Muralagan. The six pointed star forming the Sri Chakra, which represents Maya meaning Illusion
 - D. Top point of the triangle, the tip of Shiva’s Crown

- E. Lifted left foot on the right side
 - F. The scarf of the waist on the left side
- **Adavu:** In the “nritta” aspect of Bharata natyam, ‘adavu’ are the basic movements of the feet, which includes movements of the whole body along with the hands.
 - Adu- play or dance in Telugu
 - Adu- also means dance movements or steps
 - There are four characteristics or ‘Lakshana of adavu:
 - Sthanka- The first position or the “bhangi” taken.
Bharatanatyam’s common technical posture is “aramandi” (half-sitting), with the knees pointing away to the sides, with the feet being 2 to 3 inches apart. The toes are also facing the respective sides or sampada with the feet together standing straight.
 - Nritta Hasta- The hand gesture or mudra used for a particular ‘adavu’. Nritta Hasta meaning dance hands, using pataka, tripataka or other mudra. They’re used in pure body movements unlike in abhinaya where they express a particular meaning in the song.
 - Chari- The harmonised coordination of the foot, calf, thigh and waist is known as Charis, But ‘abhinaya darpana’ has only 8 charis.
 - According to Natya Sastra, Charis is 32 in numbers and are divided into two classes:
 - Earthly- Bhauma and Akashika
 - Hasta Kshetra- The position of hands at the initial state, then the movement in the middle and lastly the position of the hands

at the end of the movement. If the hands go to these places the “adavu” looks complete and beautiful and henced.

- **Jathi:** This is a combination of various adavus with complicated patterns of footwork and hand movements always ending with a thirumanam or Mukthayi. These are finishing or ending adavu such as Tadhingination (Tai Dhi Dhi Tai).
 - Performed in 3 speeds in one or more talas of Carnatic Music:
 - Adi Tala
 - Roopaka Tala
 - Misrachapu Tala
 - Atta Tala
 - These Jathis incorporate any of the five jathi such as:
 - Tisra
 - Chaturasra
 - Khanda
 - Misra
 - Sankeerna

- **Muktaayi:** Muktaayi is presented before the beginning of dance, like before the dancer enters the stage.
 - Muktaayi is a cue for the orchestra in setting the rhythm
 - It's also a cue for the dancers
 - This is usually performed three times to the end a jathi or sometimes only once
 - The words used to perform this are
 - “tai dhi dhi tai”
 - “ta dhingina tom”
 - “Kita taka tari kita tom”

- **Bhramari**: the movement of the body in a whirling manner. At the same time the movements are required to be graceful and easily performed.
 - Based on the technique of performance they are classified into:
 - Utpluta: standing in “Sampada Sthanaka” the whole is rotated round
 - Chakra: having “Tripataka” hands, turning around rapidly in a circle
 - Garuda: keeping one foot across in front of another, the knee is placed on the ground and then moved rapidly with hands stretched.
 - Ekapada: moving alternately around with one foot after another
 - Kunchita: with your knees bent, the body is moved round
 - Akasha: jumping with feet stretched and the whole body is turned round
 - Anga: after jumping with legs half a cubit apart, the body is kept still.

- **Utplavana or Jumps**: the jumping movements in the dance are known as utplavana.
 - They are of Five types:
 - Alaga: keeping both hands with “Shikhara” hastas on hips, jump forward with both feet.
 - Kartari: having both hands with “Kartarimukha” hastas behind the left foot, a jump is executed on the big toes and the shikhara hand is kept on hip.
 - Ashva: leaping with both feet, they are kept together with hands in “Tripataka”
 - Motita: leaping on both sides alternately

- Kripalaya: the heels of both feet are touched to the hips alternately and the hands are in “Ardhachandra”
- **Abhinaya:** expression usually indicates ‘Angika Abhinaya’
 - There are four kinds of “Abhinaya”
 - Angika: abhinaya done by the Anga’s or various parts of the body
 - Vachika: abhinaya expressed through speech or to the words of the literature
 - Aharya: abhinaya representing the costumes, makeup, jewellery etc
 - Satvika: the temperamental abhinaya is the expression of the innermost subtle feelings.
 - In dance one normally offers prayers to Lord Shiva, the meaning is as follows: “ to that divine Shiva whose body and limbs are the whole world, whose words are the whole gamut of “Vak” or speech, whose decorations are the moon and stars, I bow in obeisance to such “Satvika” Shiva.
 - The use of anga like hands, feet along with facial expressions, words, songs and mudras, Abhinaya is formed.
 - Abhinaya gives great importance to hand gestures
 - Hand gestures, uses of eyes, eyebrows and other parts of the face subjects the idea clearly.
 - “Abhinaya Darpana” important shloka explains;
 - “The hands should follow the eyes, the eyes should follow the mind, where the mind goes ‘Bhava’ follows and where ‘Bhava’ is born Rasa follows”.
- **Kinkini:** the sound of bells and a saying at explains how bells have to be.

Unit 3(b)- Anga, Upanga and Pratyanga

- Abhinaya Darpana- a book in Sanskrit that explains about Abhinaya
- Natya Sastra- a veda wrote by Brahma that explains the other veda's in a visual representation.

- **Angas: Major Limbs**

1. Siras- head
2. Hastas- the two palms
3. Vaksha- chest
4. Parswas-the two sides
5. Katitatou- the two sides of the waist
6. Padou- two feet

- **Upangas (head) : Minor Limbs**

1. Eyes
2. Eyebrows
3. Eyelids
4. Pupils
5. Cheeks
6. Nose
7. Jaws
8. Lower lip
9. Teeth

10. Tongue

11. Chin

12. Face

- Upangas (body): Minor Limbs

1. Heels

2. Ankles

3. Fingers

4. Soles

- Pratyangas: Subsidiary Limbs

1. Shoulders

2. Arm

3. Back

4. Stomach

5. Thighs

6. Shanks

- Some scholars also consider these as part of Pratyangas:

1. Wrists

2. Knees

3. Elbows

Unit 4- Names of Asamyuta Hastas with Lakshana and

Lakshya

- Use the videos in “Adavu and Hasta videos” doc in the Google Drive Folder to learn the main uses of all the Asamyuta Hastas

Pataka: administration of blows, scorching heat, rain, shower of flowers

Tripataka: invocation, descent, bidding goodbye, prohibition, entrance, raising up,

Kartari: showing the way, decorating the feet, crawling babies

Ardhachandra: crescent moon, conch shell, young trees, bracelet,

Arala: courage, pride, prowess, beauty, contentment, act of blessing

Sukatunda: words such as it is not I, it is not You, it is not to be done,

Musti: beating, exercise, exit pressing, shampooing, grasping sword

Sikahara: reins, whip, goad, bow, throwing a javelin or a spike

Kapittha: weapons such as sword, bow, discus, javelin, spear, mace

Katakamukha: sacrifice, umbrella, drawing up reins, fan, holding a mirror

Suci: lighting, banners, blossoms, earring, zigzag movement, lamp, creepers

Unit 5- Style and Form of Tanjavuru Bharata Natyam (Sadir)

- Bharata Natyam has been acclaimed as a supreme art in India
- We can see a great inter relationship between the art of dance and sculpture in the famous magnificent Temples of India such Halebid, Belur, Chidambaram, Madurai, Kanchipuram, Puri Jagannath, Khajuraho, Konark and etc.



- When the Aryans invaded India some 4000 Years ago, they created a new civilization. With this new civilization came:
 - Four Vedas
 - Upanishads
 - Epics- Ramayana, Mahabharata
 - Puranas

- Present day Bharatanatyam is widely accepted as one of the most ancient classical dance forms in India.
- This dance was grown and developed in Tamil Nadu and can be studied along with history of one particular area, The Thanjavur district.
- In this district we find the most obvious evidence of dance as a popular and established art form is available in the imposing edifice built by Raja Raja Chola (One of the Chola emperors)- The Brihadiswara Temple
- A map of the 9th century indicates Pukar-Kaveripattinam (Poompuhar) which was located in the Chola Nadu at that time.
- In the Pukar Kandahar of the epic Silapadhikaram, there is a significant chapter dedicated to dance history in Tamil Nadu- the Arangetru Katai.
- The banks of Ganga gave birth to cultural centres in north Indian History
- Banks of Kaveri gave the cultural arts of South India
- During the rule of the Rashtrakoota's and later the Chaluky's of Kalyan, ladies and Devadasi were respected people in society.
- Queen Savanna Devi of Kalachooriya Sovideva danced for audiences in and out of her country.
- Queen Lakshmi Devi of Tribhuvana Malala Chola was known for her singing and literary achievements.
- The age of Hoysala was rich with artistic glory and a highly evolved culture.
 - Rani Shantala danced before the Deity in Belgrade Temple as a Divine offering to God.
 - Madanika figures of Belur Temple show beauty of Hoysala Art
- The Brihadiswara Temple of Tanjavur was built under the rule of Raja Raja (greatest Chola ruler).
 - This temple has the earliest depiction of the Natya Sastra dance technique in sculptures with verses accompanying each stone.

- In the Year 1174 A.D. Savala Devi, the queen of Kalachooriya Sovideva attained great name and fame by dancing before the esteemed audiences of not only her own country but also the other neighboring countries as well.
- Lakshmi Devi , the queen of Tribhuvana Malla Chola was also well-known for her singing and literary capabilities and achievements.
- Music and Dance were a vital part of the daily routine under the Chola Kings. They bought the golden age of performing arts.
- Muslims dominated South India after the Cholas. The effects can be seen in the dance styles.
- Next came the Vijayanagar Dynasty in 1520 A.D. during the reign of King Krishna Deva Raya. Revived arts in Tanjavur.
- Next the Nayak Dynasty was established (by Raghunatha Nayaka) and started an unprecedented cultural renaissance. For example, arts were recognized and rewarded. Dancers were specialized in certain Desi styles (ex: Perani)
- Raghunatha Nayaka wrote the “Valmiki Charitra” which includes information about dance technique and the Tala system.
- The term Sangita Melamine and Chinna Melam came to style during this time.
- Modern Bharatanatyam and Carnatic music have direct links with this period. Modern Bharatanatyam can be established with the Sangita Saramritha authored by King Tulaja (1728-1736).
- These are the most commonly taught adavus...
- **Tattadavu:** Tatta meaning beat, the feet strike the floor alternately with the sole. There are eight different variations in Tattadavu.
- **Nattadavu:** Natta meaning stretch, in aramandi one leg is stretched outwards striking the floor with the heel and alternately done to both sides.
- **Pakkadavu or Parvaladavu:** Pakka meaning side, movement which is either sideways or diagonally towards the corners.

- **Ettadavu or Thattaitahas:** Etta meaning to reach out, movements of the hands which are stretched to the utmost limit.
- **Kuddichu Meetu Adavu or Kudditametadavu:** Kuddichu Mettu meaning jump and beat, movement where both feet are raised onto the toes and struck the floor with the heels.
- **Sarikkal Adavu:** Sarikkal means to slide, movement where the foot is stretched with the heel touching the floor, without raising it from the ground and it is brought to the “Sthanka” or “Sama” position.
- **Tirmana Adavu:** Tirmana meaning to conclude, movement ending a group of movements and is usually repeated thrice.
- **Veesi Adavu:** Vessi meaning to throw, movements when the heel strikes the floor, thrust forward, raised and brought back to original position.
- **Tattu-Mettu Adavu:** Tattu-Mettu meaning to strike and beat, movements when the foot strikes the floor, is raised on its toes and beats the floor with heels.
- **Mandi Adavu:** Mandi meaning knees, movement consists of jumping on toes and resting the knee on the floor while the body rests on heels.
- **Shutru Adavu:** Shutru meaning whirl, movements involving to whirl around one foot also known as the Bhramari Adavu.
- **Kattadavu:** “Katta” means to enclose. Adavus that have the arms positioned towards the body, a though enclosing a space. Stationary position of Shimir Adavu.
- **Shimir Adavu:** “Shimir” means to open. Movements are expansive and move away from the body. Is usually used to open an enclosed movement.
- **Mai Adavu:** “Mai” means body. Movement of arms and body with relevant foot movement. Important feature: flexibility or mobility of the entire body.
- **Periya Adavu:** “Periya” means big. Used to cover large distances.
- The Tulaja II's reign is a landmark for Carnatic music as this was when Tyagaraja, Muthuswamy Dikshitar, and Syama Sastri made music.

- Sons of Muthuswamy Dikshitar are Chinnaiah, Ponniah, Vadivelu and Sivanandam are known as the Tanjore Quartette or Tanjore Brothers.
- These brothers have contributed to the development of Bharatanatyam and Carnatic music.
- These brothers had the privilege to learn the carnatic music under the great saint Muthuswamy Dikshitar
- The brothers were employed in the court of Marata King Serfoji II, who was a great composer of music and many dance songs have been attributed to him.
- Dance-music refined and elaborated with the nattuvanars such as Mahadeva Annavi, Gangaimuthu, and Subbaraya Oduvar.
- Subbaraya Oduvar's children made significant contributions to the fine arts.
- The linking of classical music of the highest standards to classical dance was the most significant aspect of this renaissance period.
- In the 1930's the British Government tabooed the performance of Bharatanatyam in the temples as it had lost its sanctity and sacredness of worship. It took a few years for this stigma to be removed by many dance lovers.
- At the time, there were movements to abolish the devadasi system legally led by Dr. Muthu Lakshmi Reddy. At the time, devadasis were treated like temple property and exploited.
- In the early to mid 1900s, Mr. E Krishna Iyer was a political and social reformer. He fought Dr. Muthulakshmi Reddy with powerful writing.
- He agreed that the abusive devadasi system had to end but worried what would happen to dance.
- Dr. Muthulakshmi Reddy acknowledged that Mr. Krishna Iyer was the cause for Bharatanatyam to become "an art of every household."
- Mr. Krishna Iyer founded the Music Academy and sought and removed the stigma attached to Sadir. He passed the resolution of 1932 to name it Bharatanatyam.

- After India gained independence there were efforts to rebuild and reconstruct Indian heritage.