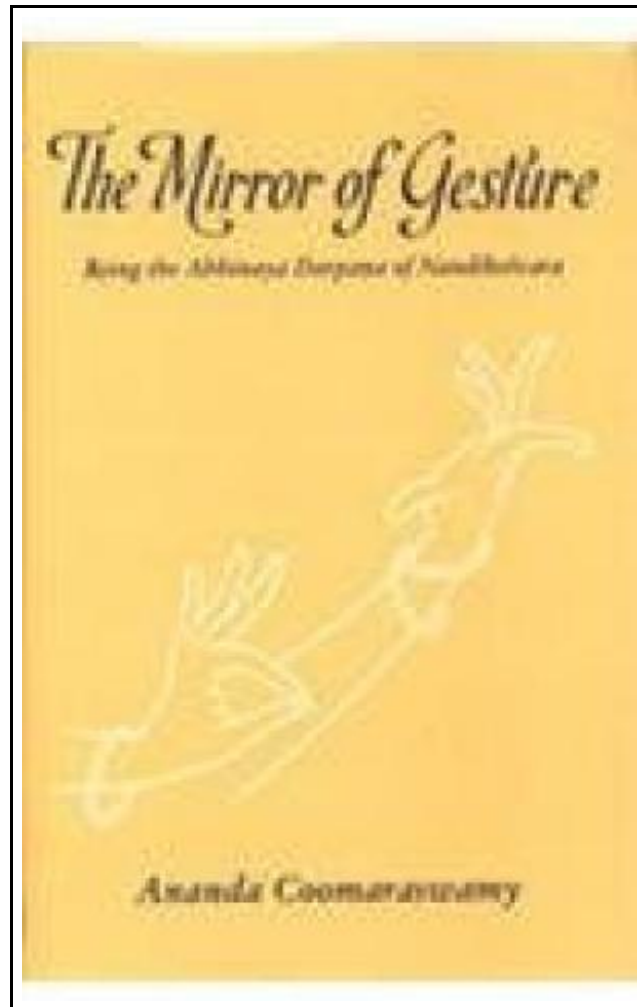


The Mirror Of Gesture: Being The Abhinaya Darpana Of Nandikesvara



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Reviews

Good e book and valuable one. Better then never, though i am quite late in start reading this one. You are going to like how the article writer publish this publication.
(Malcolm Block)

THE MIRROR OF GESTURE: BEING THE ABHINAYA DARPANA OF NANDIKESVARA



Munshiram Manoharlal Publishers Pvt. Ltd., 2010. Hardcover. Book Condition: New. Numerous B/w Illustrations (illustrator). 7 Impression. 15 X 23. The Mirror of Gesture is the English translation of the Abhinaya Darpana of Nandikesvara which was originally published with a Telugu interpretation by Madabhushi Tiruvengkatachari of Nidamangalam in 1874. The Abhinaya Darpana, according to Nandikesvara, who is a legendary figure, is an abridgement of the Bharatarnava, an exposition on the art of dancing. For those not acquainted with the Indian dramatic technique, it may be difficult to understand the importance of such texts. However, as Coomaraswamy has pointed out, this work may be of immense interest to the living actor in the European theatre and will not only be profitable for him "to adopt the actual gesture language of the East, but it may inspire him with the enthusiasm and the patience needful for the re-creation of the drama in his own environment." This book, which will serve as an introduction to the Indian dramatic technique and its essentials which imply not merely a thorough understanding of the nyaya, nrta and nrtya but also the conditioning aesthetic qualities of rasa, bhava, etc. Indian acting and dancing, which are, in fact, dovetailed, possess a special hieratic significance and can be understood by a cultivated audience. In general, however, natya also corresponded to the common and collective need of the folk. To those interested in a study of Indian arts in general, the present manual is of great importance. Gesture, as a means of conveying and interpreting ideas extends beyond the stage into the domains of plastic art, painting and statuary. The mudra, an essential component of Indian acting or dancing, is of equally great importance in studying the graphic or sculptural representations.



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