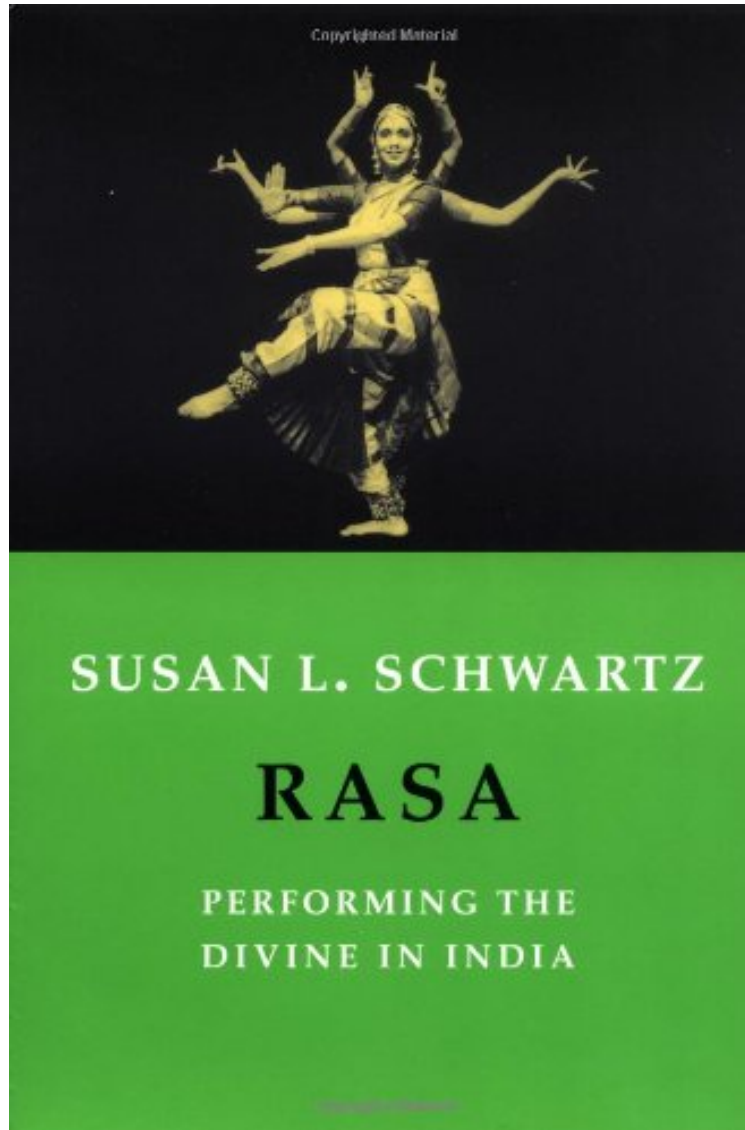


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Rasa: Performing the Divine in India

Susan Schwartz

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Susan Schwartz : Rasa: Performing the Divine in India before purchasing it in order to gage whether or not it would be worth my time, and all praised Rasa: Performing the Divine in India:

1 of 1 people found the following review helpful. Good overview for new students of Indian dance forms By Bobblefrog Required textbook for class. Fairly easy to follow the writing style. Good pictures. I think this could work as a good overview text for anyone that wanted to learn more about Hindu dance as it relates to spirituality. Not intensive, it would make a good jumping off point, which is why I expect it was selected as our main class text. 1 of 3

people found the following review helpful. My ProfessorBy fairydustxoSusan Schwartz was my professor and we used her text for her class. I adored her as a professor, and her book displays all her knowledge on the subject of Rasa and the Performing Arts in India. A must read if you're exploring the topic or want to learn more! She's a wonderful writer, professor, and she's an expert for sure!0 of 2 people found the following review helpful. Great, concise, and comprehensive....By Kedar A. KulkarniAs it reads in the subject line/title of this review--this is a great introduction to Rasa, that lays out a lot of the basic principles, and is very readable.

While many people outside India find the images, sounds, and practices of Indian performing arts compelling and endeavor to incorporate them into the "global" repertoire, few are aware of the central role of religious belief and practice in Indian aesthetics. Completing the trilogy that includes *Darsan: Seeing the Divine* and *Mantra: Hearing the Divine in India and America*, this volume focuses on how rasa has been applied in a range of Indian performance traditions."Rasa" is taste, essence, flavor. How is it possible that a word used to describe a delicious masala can also be used to critique a Bharata Natyam performance? Rasa expresses the primary goals of performing arts in India in all the major literary, philosophical, and aesthetic texts, and it provides the cornerstone of the oral traditions of transmission. It is also essential to the study and production of sculpture, architecture, and painting. Yet its primary referent is cuisine. This book articulates the religious sensibility underlying the traditional performing arts as well as other applications of rasa and examines the relationships between the arts and religion in India today.

This volume is a gem that deserves wide distribution. It is destined to become a classic contribution to the literature on Hinduism and Indian civilization. (Choice)It thoughtfully explores an aesthetic of great depth and elegance. (Dance Magazine)This book is clear and accessible for the introductory reader. (Mythili Kumar Asian Theatre Journal)As a writer on dance, Schwartz really shines. (Martha Ann Selby, University of Texas at Austin Journal of Asian Studies)[Rasa] should prove a valuable classroom tool as well as a necessary addition to college libraries. (Constantina Rhodes Baily Hindu Studies)Recommended to all those needing a sympathetic and intelligent introduction to the Indian performance arts and their appreciation. (Edwin Gerow Journal of the American Oriental Society)About the AuthorSusan L. Schwartz is associate professor of religion and director of the Interdisciplinary Program in Asian Traditions at Muhlenberg College. She is the coauthor of *The Religions of Star Trek*.