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CATEGORY:

SAFEGUARDING THE INTANGIBLE CULTURAL HERITAGE & DIVERSE CULTURAL TRADITIONS OF INDIA

SUB CATEGORY:

RESEARCH & DOCUMENTATION THAT CRITICALLY EXAMINES HOW ARTISTIC TRADITIONS ARE CONSTRUCTED OR REINVENTED

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SECTION I

INTRODUCTION

ABSTRACT

In striving to discover the genuine and original portions of our great epic The Mahabharata, out of whose final form of 1,00,000 verses, only 24,000 seem to bear the stamp of originality of Vyasa, Sri Aurobindo, in his *The Mahabharata: Essays & Translations*, observes that,

> "One is struck in perusing the Mahabharata by the presence of a mass of poetry which bears the style and impress of a single, strong and original, even unusual mind"[1]

Such may be said in unanimity regarding the vast body of work in Odissi dance created by Guru Kelucharan Mahapatra as well.

Because, the classical dances of India, and therefore Kelubabu's compositions, are not just poetry in motion but are indeed poetry in motion in response to the music each is set to.

The practice of Indian classical dance should lead the dancer from outside herself to within, physically, emotionally and spiritually, and it is to be able to achieve this, that the repertoire of every classical form is structured as such.

The Odissi repertoire too, as structured by Kelubabu, begins with Mangalacharan, an invocation by the dancer/devotee at the entrance to the temple, proceeds to circumambulate the temple structure depicting the exquisite beauty in various bhangi-s sculpted on the temple walls through Batu, then advancing through the Natya Mandapa with the joyous Pallavi, enters the Garbha griha with the self-reflective Abhinaya, an Ashatapadi wherein she is in private conversation with her Lord, finally leading to Moshya Nata, the dance of liberation. Thus, the repertoire leads the dancer from collective external consciousness to singular internal consciousness such that in Mokshya Nata a moment of absolute peace and stillness is reached when the dancer is in total union while in movement with her Atma or soul within.

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[1] Sri Aurobindo, The Mahabharata: Essays & Translations, Sri Aurobindo Ashram Pondicherry, 1997, pp 7-8

NEED FOR THE RESEARCH

One of the pioneers in the revival and establishment of Odissi dance from almost oblivion to the stature of a Classical dance style of India, Guru Kelucharan Mahapatra is one of the four Gurus who made Odissi a globally recognized dance form. The most renowned of all the Gurus, Guruji's style of Odissi gained tremendous popularity due to its vast propagation through his innumerable students.

Today, some of his distinguished disciples, inspired by his vision, have reinvented the traditional form and developed their distinct styles using their individual aesthetic sensibilities, which can convincingly be termed as Sub styles of Guru Kelucharan Mahapatra style of Odissi. Currently, six sub styles are distinctly identified, initiated by Madhavi Mudgal, Sharmila Biswas, Ileana Citaristi, Nrityagram, Jhelum Paranjape, and Srjan - where the legacy of Guruji's style continues under Ratikant Mahapatra who simultaneously is also developing a sub style of his own.

And over time - influenced also by regional traditions, rituals, lifestyles and practices – each of these sub styles, with specific codification w.r.t. grammar and technique, are gradually maturing into ally-traditions by themselves.

In the present dance scene, with the focus increasingly shifting towards group choreographic work and with the urge to create and present new works by existing choreographers, the practice, teaching and performance of solo works, particularly those created by Guruji, are gradually losing significance. As a result of this, the dancers of present generation are increasingly finding it difficult to co relate the continuity of Guruji's tradition to the ones that are evolving today from it.

It is this continuity of one tradition within several emerging ones and the progressive transformation of a sub style into a tradition in itself, is what I want to study and explore.

With this view in mind, the purpose of my research or study is three fold.

First, study the distinct features of the above mentioned sub styles separately.

Second, revisit some unique solo works of Guruji in each sub style with the technique taught and practiced in each.

Third, do a comparative study of the sub styles in terms of grammar and technique and also understand how the solo works of Guruji have been influenced by the individual aesthetics of each sub style.

Fourth, establish a reasonably acceptable relation between the tangible and intangible of cultural heritage of India.

This will also provide insight to the triggering point for the need to reinvent an existing tradition, which over time and with a fresh approach, leads to the birth of a new one.

I have often asked myself during the course of the past seven years, why am I so convinced that my own dance will emerge from searching and digging into the creative endeavours of Guru Kelucharan Mahapatra and why do I feel this continuous need to carry on this endless search despite meagre resources at my dispense. It would be apt to quote Dr Priyambada Mohanty Hejmadi from her review of Dr. Ileana Citaristi's book The Making of a Guru published in the November 2002 issue of Sangeet Natak Akademi's journal, for therein lies the answer to why Guru Kelucharan Mahapatra is such an indispensible subject for discussion, debate and retrospection in the world of Odissi, a subject that needs to be researched upon with much sincerity and in utmost detail–

> "If one has to assess the contribution of Guru Kelucharan to Odissi Dance, one has also to take into account the role of other artists in his development. What really puts Kelucharan apart from all his contemporaries is his ability to imbibe, synthesize and harmonize ideas from various sources. As I have mentioned earlier, his association with Pandit Bhubaneswar Mishra was both timely and lucky. As Kelucharan's work with Bhubaneswar Babu progressed, the Pallavis became more and more musically complex and ornate, and in the process some masterpieces were created. Sanjukta Panigrahi too played a crucial role in a later phase by bringing precision to Kelucharan's choreography. In her guru's own words, 'I cannot create another Sanjukta'. Thus, while the story of Odissi is the story of its gurus, it is also that of students through whom the dance expressed itself."[2]

My research is essentially premised on the very last line - that the story of Odissi is also of his students, some of whom have distinctly created an individualistic style of their own. And yes, it is also centred upon his many intricate compositions of

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[2] Mohanty, Priyambada; Book Review; Sangeet Natak Akademi Journal; November 2002

Pallavis which, as I delve deeper into their aesthetically linked musical and rhythmic patterns, seem to me as the fountainhead of the guiding principles of his creative process.

PURPOSE OF STUDY

> *"King Vajra requests Sage Markandeya to accept him as his disciple and teach him the art of icon-making, so that he may worship the deities in their proper forms. The sage replies that one cannot understand the principles of image-making without a knowledge of painting. The king wishes for instruction in this art and is told that, unless he is accomplished as a dancer, he cannot grasp even the rudiments of painting. The king requests that he be taught dancing, whereupon the sage replies that, without a keen sense of rhythm or a knowledge of instrumental music, proficiency in dance is impossible. Once again the king requests that he be taught these subjects; to which the sage replies that a mastery of vocal music is necessary before one can be proficient in instrumental music; and so finally the sage takes the king through all these stages before he is taught the art of iconography"*[3]

This dialogue between King Vajra and Sage Markandeya from the Vishnudharmottara Purana illustrates very well the inter relationship of Indian classical art forms and the crucial role that these arts have played in the creation of Indian classical dance.

The Hindu mind views the creative process as a means of suggesting or recreating a vision of a divine truth; and regards art as a means of experiencing a state of bliss akin to the absolute state of Ananda or jivanmukta (release of life).

An in-depth study of the classical art forms suggests that in the technique of Indian classical dance the wheel of Indian aesthetics seems to have come full circle. Whereas in other arts the human being is the subject of artistic treatment, Indian dance treats the human form as a vehicle of artistic expression and synthesizes in itself the content and form of other arts into one homogeneous, beautiful whole.

It is therefore not an accident that the dancing Shiva, Nataraja, represents the apotheosis of the spiritual and artistic faith and the striving of a people. This image is the supreme symbol of all aspects of life as much as dance itself represents the synthesis of all aspects of creative activity.

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[3] Vatsyayan Kapila, Classical Indian Dance in Literature and the Arts

'There is, in fact, an unbroken continuity between the most modern and the most ancient phases of Hindu thought, extending over more than three thousand years.'[4]

These words of Max Muller, the famous scholar and Orientalist, reflect the philosophy has held India together and seen her through many upheavals – political, social, economic, intellectual.

India's binding philosophy is to be found in our most sacred texts – the Vedas which Sri Aurobindo ascribes to be the fountain of our philosophies, the bedrock of our religions, the kernel of our thought, the summary of our civilisation. A study of these sacred texts would reveal to us the religion, science, rituals and customs which make up the vast plethora of our rich cultural heritage.

And the land of Odisha is a thriving example of India's exquisite cultural heritage – be it tangible, as observed in Orissan sculpture and architecture, or intangible, as in the rich legacy of Odissi dance and allied arts.

Within it, the city of Bhubaneswar is found to be a confluence of Hindu, Buddhist and Jain heritage boasting of some of the finest Kalingan temples. With many 6th-13th century CE [Hindu temples, which span the entire spectrum of Kalinga architecture, Bhubaneswar is often referred to as a "Temple City of India".](#)

The Indian Shilpashastras recognise three main styles in temple architecture – the Nagara, the Dravida and the Vesara. While the Nagara style of temples are distributed over the greater part of India, of all the regional developments that of Odisha is one of the most remarkable. The Orissan temple remains nearest to the original archetype and has justly been described as exhibiting the Nagara style in its greatest purity. Temple building activity in Odisha is centred round the sacred city of Bhubaneswar.

The small but exquisitely decorated Mukteshwara temple, belonging approximately to the 9th century AD, represents a mature expression of the early Nagara temple style in Odisha.

In course of time the Nagara temple in Orissa assumed a particular and individual form which the majestic temple of Lingaraj represents in its maturity. Judged as a whole, the Lingaraj temple is one of the supreme creations of Indian architecture, representing Orissan temple in its most brilliant expression.

However, the far-famed Sun temple at Konarak, built during the reign of Narasimha I (1238-64 AD), excels the Lingaraj in the nobility of its conception and the perfection of its finish. Grand and impressive even in its ruin, the Konarak temple represents the fulfilment and finality of the Orissan architectural movement.

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[4] Nehru Jawaharlal, The Discovery of India

Regarding the nature of Indian art, A K Coormaraswamy wrote in 1923:

> *'The memory picture- or rather, a synthetic image based on past experience- is from first to last the essential foundation of Indian art……The Indian method is always one of visualisation – unconscious in primitive, systematised in the mature art. Indian art is always a language employing symbols, valid only by tradition and convention'[5].*

It is but obvious then that the arts occupy an intermediate position mediating between metaphysics and physics, between spirituality and science.

And a Hindu temple, in all its sculptural and architectural magnificence, represents a whole metaphysical conception and at the same time its building requires the science and technology of architecture and engineering, thus necessitating an indispensably inter-disciplinary approach.

The ground plan, the Vastu Purusha Mandala is the metaphysical plan of the temple incorporating the course of heavenly bodies and supernatural forces. Stella Kramrisch in her monumental work on the Hindu temple, explains thus –

> *'Vastu is the extent of Existence in its ordered state and is likened to the Purusha, the Supernal or Cosmic Man, whose image is congruous and identical to the planned site.'[6]*

Thus within the structure of the Hindu temple, and in the particular context of the magnificent temples in Bhubaneswar, the intangible co-exists with the tangible, rather, one may say, the subtle yet all-encompassing intangible is ensconced within the magnanimous tangible. Understandably, in India the ultimate temple, since times ancient, has always been the human body.

The origin of all the classical dances of India has been the Hindu temple; it is in the temple that they were conceived and nourished and it is in the temple itself that they acquired their full stature. Fostered by religion, they continue to be an intrinsic part of worship in the temples even today. The Mahari tradition, precursor to modern day Odissi, thriving till date in Orissa, despite having lost much of this past glory, is a living example of the intrinsic relation between the tangible and intangible of Odisha.

Indian dance therefore is not an art by itself, it is a synthesis of all arts finding a unique expression through the body thus reflecting a distinctively Indian inter-disciplinary system in which the textual and the oral, the verbal and the visual as

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[5] Coomaraswamy Ananda K, The Transformation of Nature in Art
[6] Kramrisch Stella, The Hindu Temple Volume I

also the aural, the scientific and the metaphysical, the transcendental and the functional are interlocked as parts of a whole.

Comprehending the depth of Indian classical dance requires a certain refined sensibility of the human mind. And our great Gurus seek to bring about this refinement within every dancer through the practise and performance of the Odissi repertoire wherein the dancer begins with Mangalacharan, an invocation at the entrance to the temple, proceeds to circumambulate the temple structure depicting the exquisite physical beauty of the numerous postures in various bhangi-s sculpted on the temple walls through Batu, then advancing through the Natya Mandapa with the joyous Pallavi, enters the Garbha griha with the self-reflective Abhinaya, an Ashatapadi wherein she is in private conversation with her Lord, finally leading to Moshya Nata, the dance of liberation. Thus, the repertoire leads the dancer from collective external consciousness to singular internal consciousness such that in Mokshya Nata a moment of absolute peace and stillness is reached when the dancer is in total union while in movement with her Atma or soul within. At that very moment, Dance becomes Yoga itself.

In course of my search and re-search into past texts written, starting from 100 years ago, my discovery of the tangible within the intangible and the intangible within the tangible has revealed to me the sheer wonder that India, including her classical arts, is and shall remain to humankind for ages to come. I refer to some of these texts below to help one understand my perspective better.

Nirmal Kumar Bose in Cannons of Orissan Architecture explains the relevance of local science of architecture to the understanding and appreciation of Indian Architecture in general and Orissan Architecture in particular. The details so given as regards the indigenous methods of recording building details speaks much of the intangible aspect of Indian architecture that needs adequate study and analysis for due appreciation and record.

Stella Kramrisch in The Hindu Temple draws parallel between the temple structure and the human body, likens the temple to the Cosmic Man or Purusha and brings together art, philosophy and science at once on the same plane and platform for further contemplation and analysis.

Alice Boner in Shilpa Prakasha explains the outlay of the ground plan of temple and mukhashala, starting from the centre of the garbhagrha, and growing outwards in geometrical proportions based on units of measurement underlying the garbhagrha. According to Saudhikagama of Kaulachara doctrine, based on tantric doctrines and referring to a tantric school of architecture, upon which this book is

premised, under the garbhagrha a Yogini yantra has to be consecrated, a feature unique to this treatise and not found in other Shilpa Shastras.[7]

Kapila Vatsyayan in Classical Indian Dance in Literature and the Arts explains the inter-disciplinary system within which classical arts of India, be it architecture, sculpture, dance, music, painting, are embedded such that they together form an organic whole like the various branches of the same tree. That science in sculpture making, the technology in temple building, the grammar of Indian classical dance which borrows heavily from the former two, are interlinked by a continuous invisible thread is brought to the fore by Vatsyayan aesthetically and scientifically.

Understandably, it is to further my knowledge on the intangible yet continuous thread connecting Hindu temple architecture and Indian classical dance, with the study focussed primarily on Kelucharan Mahapatra's tradition, and eventually to rediscover the 'single living tree of Indian culture'[8], that I wish to pursue this research.

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[7] Boner Alice & Sharma Sadashiv Ratha; Shilpa Prakasha; Brill; 1966
[8] ed. Vatsyayan Kapila; Kalatattvakosha Volume I; IGNCA

PROPOSED RESEARCH METHODOLOGY

Research methodology is a way of systematically solving a research problem and is understood as a science of studying how research is done scientifically. The two terms, research and scientific method, are closely related. In research, one studies the nature, reasons, and the consequences of a set of circumstances which are either controlled experimentally or observed as they appear. On the other hand, the philosophy common to all research methods and techniques, although they may vary considerably from one stream to another, is usually given the name of scientific method. In this context, Karl Pearson writes,

> "The scientific method is one and same in the branches (of science) and that method is the method of all logically trained minds.....the unity of all sciences consists alone in its methods, not its material; the man who classifies facts of any kind whatever, who sees their mutual relation and describes their sequences, is applying the scientific method and is a man of science"[9]

The methodology adopted for this research is distinctly scientific in nature for it classifies facts and establishes their mutual relation with considerable adequacy. This research is both fundamental and qualitative in approach, employing two methods –

A) **Library research** involving collection of data from secondary sources by

- Analysis of historical records
- Analysis of existing documents
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B) **Field research** involving collection of primary data by

- Non- Participant direct observation

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[9] Kothari CR, Garg Gaurav; Research Methodology Methods & Techniques; New Age International Publishers; pp 8

- Participant observation
- Personal interview
- Focussed Group Discussion
- Case study and life history
- Questionnaire

SECTION II

REVIEW OF LITERATURE

OBJECTIVE OF REVIEW

The arts occupy an intermediate position mediating between metaphysics and physics, between spirituality and science. The Purusha Sukta gives a vivid account of the cosmic man and lays the foundation for comprehending the 'human', the anatomical and physiological, physical, social and cosmic man. 'Man', cosmic or human, has a defined structure with the parts and the whole again inter-related and interlocked. And a Hindu temple, in all its sculptural and architectural magnificence, represents a whole metaphysical conception and at the same time its building requires the science and technology of architecture and engineering, thus necessitating an indispensably inter-disciplinary approach.

In the course of my practice, performance of Indian classical dance and my study of Hindu temple architecture, I have come to realise that within the structure of Odissi as well as that of the Hindu temple, Indian philosophy and science come together in complete harmony as an organic whole. Both excel in terms of aesthetic sensibility as also scientific technique. And in the city of Bhubaneswar, which I have chosen as the universe for this research, one witnesses this coming together of art and science in their natural co-existence.

The review of literature looks at treatises on Orissan Temple Architecture specifically and on Indian Art in general, written at different time periods and an attempt has been made to chronologically arrange notes from them to give an idea of the timeline related to the body of literature existing on this research and related areas. The conclusion, in the end, renders an analysis of the content of each text in the context of the focus of this research study.

Orissa and her remains by Mano Mohan Ganguly, 1912

To a student of Architecture, Orissa is important by reason of its being the seat of Indo-Aryan style in its purest form; here we do not notice the least vestige of foreign influence. It has maintained its native purity marvellously, being nurtured and reared on the very soil where it grew, without any extraneous aid. This is really a marvel in the History of Architecture, the like of which we rarely come across.

The Orissan style of Architecture indicates a definite style not hampered by any extraneous influence. That the Orissan sub-group of Indo-Aryan style of Architecture presents a continuous series for a period of 5 to 6 centuries lends an additional weight to its study.

Since the introduction of the tooth-relic into Orissa, we notice three following periods of architectural growth –

- The Buddhist and Jaina period
- The Shaiva period
- The Vaishnava and Shaurya period

The Buddhist and jain period is characterised by cave temples. The Buddhist influence is noticed from the 5th century BC down to the 5th or 6th century AD, the Shaiva from 5th or 6th century AD to the 12th century AD and the Vaishnava from the 12th century AD downwards.

The Temples of Bhubanesvara

The temples of the locality in and and near Bhubanesvara are older than those at Puri or Konarka; and those at Bhubanesvara belong to various stages extending over several centuries, hence they are divided into several classes or groups based on their chronological order.

There are some five hundred temples scattered here and there in and near Bhubanesvara, and it is impossible to describe them within a small compass of this book. Ganguly contents himself with the description of only a few out of the list given below.

- Muktesvara
- Kedaresvara

- Siddhesvara
- Parashuramesvara
- Gauri
- Uttaresvara
- Bhaskaresvara
- Rajarani
- Nayakesvara
- Brahmesvara
- Meghesvara
- Ananta Vasudeva
- Gopalini
- Savitri
- Lingaraja
- Sarideul
- Somesvara
- Yamesvara
- Kotitirthesvara
- Hatakesvara
- Kapalamochani
- Ramesvara
- Gosahasresvara
- Sisiresvara
- Kapilesvara
- Varunesvara
- Chakresvara and many others

The temple of Muktesvara may be styled the epitome of Orissan architecture showing all that is best in it. It may be appropriately called a dream in sandstone adapting the immortal phraseology of Colonel Sleeman regarding Taj Mahal. It seems that the artist must have bestowed all his care and skill to make it a perfect, well proportioned model of Orissan architecture.

The temple of Parashuramesvara one of the oldest at Bhubanesvara is unique from the architectural point of view, being a departure from the usual type. What strikes the most casual observer at first sight is the Jagamohana which does not present the usual shape of a stepped pyramid towering a cube. The plan of the Jagamohana is rectangular, the larger side being in the same line with the face of the Vimana. This temple, unlike those of the usual type, faces the west. The interior of the Jagamohana presents the appearance of a nave, and two aisles characteristic of a Christian church, the roof being supported by two parallel rows of three rectangular pillars.

Cannons of Orissa architecture by Nirmal Kumar Bose, 1931

The studies of Fergusson, Prasanna kumar Acharya, Manomohan Ganguly and Havell may be taken as representative of the four methods of approach which are generally followed in the study of Indian architecture.

Fergusson and others after him, like Cousens or Rakhaldas Banerji, depended principally in their researches on personal field-observations. Almost all that we know at present regarding Indian architecture has been learnt through this process; still, the method itself has suffered from an important limitation in the past. The workers from the west, as well as their Indian disciples, were trained in the schools of Europe, and as they were not in touch with Indian craftsmen, they lost the means of gaining an insight into the traditional point of view in regard to architecture. They did not know how buildings and temples were classified by the builders themselves, what distinctions were drawn between different varieties of temples, which were considered the finer points in building-technique and so forth. In other words, what was essential and what was secondary according to the local science of architecture was not known to anyone. This is the reason why, in some historical reconstructions of the Fergusson school, primary matters have given the place of importance to matters of secondary value.

The fact is that the master-builders of ancient India transmitted most of their technical knowledge to pupils by word of mouth. So they never considered it worthwhile to keep in writing such details as the methods of polishing or dressing stones or the means of transporting them to great heights and so on. These were left to the practical training which every architect was expected to undergo under the guidance of his preceptor. The craftsmen (silpins) there-fore only recorded such information as they were likely to forget; such as the points of difference between various types of temples, details regarding their ornamentation, the relation between different parts of the body of a temple and so forth. But these details were kept in a sort of cryptic form. At one place, the numeral 5 or 7 might appear beside a term, njis may stand for 5 units of measurement or it may mean 5 times the length of some other object; only the experienced craftsman was expected to know what it really stood for. The canonical books of the silpins are therefore of the nature of mnemonic notes and are consequently unintelligible to one not belonging to the caste of silpins. This has been the reason why, inspite of the labours of the scholars, our knowledge of Indian architectural science has not advanced as far as might have been expected.

Architectural study in India was initiated in the year 1835 by Ram Raz in an essay entitled "Architecture of the Hindus." Ram Raz read the Sanskrit text of certain silpasastras with the aid of local craftsmen and employed the knowledge so gained in analyzing architectural forms extant in the Deccan. A combination was thus effected between the craftsman's traditional knowledge, field-work and Sanskrit learning, and the results yielded were correspondingly of a very valuable character. In the year 1912, an engineer named Manomohan Ganguli, who was also a Sanskritist and a wide traveler applied the same method to an analysis of Orissan architecture. Ganguli had secured an Oriya manuscript on architecture, but having no parallel reading in his possession, he had failed to make proper use of it. He therefore analysed the forms with the help of local craftsmen and also applied his knowledge of western architecture to the task. In this manner he succeeded in restoring a large part of the traditional knowledge of ancient Orissa.

The present book may be taken as a continuation of the work which Ganguli thus began in Orissa. Several readings of the Orissan canons of architecture have been secured and studied with the help of local craftsmen. This has been supplemented by field-work done in different parts of Orissa and the neighbouring provinces. A workable restoration of the science of architecture in Orissa has thus been secured. When similar restorations are available for other provinces in India and the existing examples of architecture studied in their light, it will be possible to reconstruct the history of Indian architecture with some degree of certainty.

Position of the Naga

According to the silpa sastras, it is imagined that a great serpent (naga) lies encircling every building-site. Its body is divided into eight equal portions, namely the head, heart, stomach, navel, anus, knee, shin, ankle and tail. The serpent moreover moves round and round in a clockwise direction. Its-head lies at the eastern point of the compass in the middle of the month of Aswina. It takes a year to come round to the same point. It is therefore possible to determine, on any date, where the different limbs of the naga will lie along the boundary of the site. It is required in the sastras that the auspicious pillar should be posted at certain points of the naga's body in order to ensure goodluck. The orientation of the door is also determined by the lie of the naga.

The classification of temples

Salutations to Sri Ganesha.

Let there be no hindrance (to this undertaking).

Thus (begins) in the Bhubanapradipa, which was recited by the sage Viswa-karma in the forest of Naimisha, (a description of) the characteristics of palaces (meaning temples in the present case)... Now (we are) to know how many rafhak as characterize the (different) classes of temples. The Brahmin (is characterised) by nine, the Kshatriya by seven, the Vaisya by five and the Sudra by three rafhakas. If one builds an abaratha temple, which is Brahmin (by caste), then the manes of the person will dwell in the region of Brahman, the Supreme Being. If one builds a saptaratha temple, one's manes will verily live in the SuryaandChandra-lokas. If a Vaishya builds a pancharatha temple, (or perhaps, more correctly, if one builds a pancharatha temple), 'then one's manes will dwell in the region of the I^udras. (If one builds) a Sudra or triratha temple, then one's manes will dwell in the region of the Moon.

Bhubanapradipa ends with the following shloka:

> 'The merit acquired by performing the Ashwamedha yajna or the Horse-sacrifice a hundred thousand times is equal to the merit acquired by performing the Bdjapeya sacrifice a hundred times. The same is the merit acquired by building a temple; the former may even be less.'

From an examination of the temples of Bhubaneswar, it appears that all the temples which can definitely be assigned to a comparatively earlier epoch on the evidence of epigraphy or sculptural style, have a ham composed of three elements, viz. pabhaga, jangha and baranda. There are as many as sixteen or seventeen temples of this order in the village of Bhubaneswar itself. It is only in the later temples that we find the barn being divided into five portions, namely the pabhaga, the fatajangha or lower jangha, the bdndhand or the bond, the upavjangha or the upper jangha and the baranda.

THE HINDU TEMPLE by Stella Kramrisch, 1946

An attempt has here been made to set up the Hindu temple conceptually, from the foundation to its finial. Its structure is rooted in Vedic tradition, and primeval modes of building have contributed their shapes. The principles are given in the sacred books of India and the structural rules in the treatises on architecture They are carried out in the shrines which still stand throughout the country and which were built m many varieties and styles over a millennium and a half from the fifth century A D

The purpose of the Hindu temple is shown by its form. It is the concrete symbol of Reintegration and coheres with the rhythm of the thought imaged in its carvings and laid out in its proportions. Their perfection is a celebration of all the rites enacted during the building of the temple from the ground to its pinnacle. Nothing that is seen on the temple is left unsaid in the verbal tradition nor is any of the detail arbitrary or superfluous. Each has a definite place and is part of the whole.

The Hindu temple is the sum total of architectural rites performed on the basis of its myth. The myth covers the ground and is the plan on which the structure is raised.

A pilgrimage visit to a temple is undertaken for the purpose of looking at it (darshana) with the sight of knowledge Darshana is also the mine of the 'traditional points of view or methods of cognizing Truth'. The architect of the temple was not only a master of the 'ocean of the science of architecture'. Balanced himself in body and mind, he had to be versed in the traditional science (sastra) in its various branches, and as much in the knowledge of rhythms (chandas), mathematics and astronomy as in the conditions of different places etc[14]. The various arts and sciences had to be known for one and the same purpose, so that he could apply them m his work which was to be an image and reconstitution of the universe.

THE SITE

The architect, Sthapati is the foremost of the craftsmen (silpin), of whom there are four classes, Sthapatlu, Sutragriliin, Taksaka and Vardliakin, the designing architect, surveyor, sculptor and builder-plasterer-painter. These craftsmen carry out the instructions of the Sthapaka, the architect-priest, who has the qualification of an Acharya. Of the Sthapaka, the architect-priest who is to have the qualification of an

Acharya, the one who knows the essence of the sacred texts – the Vedas and Agamas, Stella Kamrisch says,

> "The architect of the temple was not only a master of the 'ocean of the science of architecture'. Balanced in body and mind, he had to be versed in the traditional science (shastra) in its various branches, and as much in the knowledge of rhythms (chhandas), mathematics and astronomy as in the conditions of different places, etc (***Samaraanganasutradhaara*** – a treatise on architecture). The various arts and sciences had to be known for one and same purpose, so that he could apply in his work which was to be an image and reconstitution of the universe."[15]

THE PLAN

Vastu, is primarily the planned site of the building. Its shape is square as a rule and its full name is Vastupurusamandala. This name consists of three parts, Vastu, Purusa and Mandala. Vastu here, is the extent of Existence in its ordered state and is beheld in the likeness of the Purusa. The image of the Supernal or Cosmic Man, the Purusa, is congruous and identical to the planned site. Purusa, Cosmic Man, the origin and source of Existence (apara-prakrti), is its instrumental or efficient cause and causes it to be of His substance as its material cause (upadana). This is how He is known in the world, the manifested aspect of Himself, the Para-prakrti, the Bcyond-Existence, the Avyaya Purusa, the immutable, Supreme One (Uttama-Purusa). In his identity with the 'plan', Purusa is shown in his conditioned aspect. The plan makes the site of the building in his image which is his form. The plan of the building is in the likeness of the Purusa, or of the totality' of manifestation. Mandala denotes any closed polygon. The form of the Vastupurusamandala is a square. This is its essential form. It can be converted into a triangle, hexagon, octagon and circle of equal area and retain its symbolism[16]. The relation of the Vastupurusamandala to the site-plan, ground-plan and vertical section of any building is similar to that of the tonic and any musical composition. The Vastupurusamandala gives the principle of all planned architectural form and the prototype of its various rhythms Vastu-sastra speaks of Talacchanda, Adhaschanda, the rhythm of the level and of Urdhvacchanda, the rhythm of the elevation implying the proportionate measurement which connects the ground-plan and the vertical section of a building. The Vastupurusamandala is the plan of all architectural form of the Hindus. The site-plan, the ground-plan, the horizontal and vertical sections

are regulated by its norm. Originally and in practice the site-plan is laid out_ according to the Vastupurusamandala, and the 'general form of the temple' (samanya prasada) given in the earlier texts, rests on the Vastupurusamandala.

THE ORGANISM OF THE PLAN

The size of the Vastupurusamandala is of no matter. It is coterminous with the building site, or with the extent of the Prasada or of a minimum standard size. In it are laid out the positions of the several buildings to be set up on the site and also the positions of the buttresses of the temple. The lines by which the square plan is divided into small squares, the two diagonals of the plan and the "lesser diagonals", 4 or 8 in number, and drawn parallel to the former have a definite width, proportionate to the size of the plan The width of the mam diagonals in a plan of 81 squares measures as many finger breadths (angula) as the side length of the small square measures in cubits (hasta, Br S , LII 62-63), and the straight lines have one and a half times this width. Their intersection (marma, a vital, or vulnerable spot) measures one eighth part of one Square m the plan of 81 squares 87 The division of the square and also the divisional lines themselves are measured m proportion to its total extent No building, or part of the temple must be placed on these vital points. The archetypal measure (mana) of the line (sutra) is known as Prana, immanent Breath or Energy. By it is measured the width of the outline of one square m an 'ardha-ksetra' (half field) of 360 squares ('Kamikagama', XVIII 8). This half field of 360 units is part of a wider extent. The whole field has 720 units (8 x 9 x 10), or, if 360 is multiplied by 72, or 9x8, which are the side lengths of the two types of the Vastupurusamandala, the number 25920 results which is the number of years in the period of the precession of the equinoxes. From Ayodhya, the impregnable stronghold of the gods, with its 8 Cakras and 9 doors, the whole field of 720 days and nights of the year is extended which is one of the units of cyclical time m the Vastumandala. Prana, the breath of life, immanent Breath, in man, the microcosm, is one in principle with Brahman (Sankaracarya, comm 'Brahma Sutra', III 2 7). In deep sleep (susupti) all the faculties of knowledge, sensation and action are withdrawn m Prana Prana governs and is manifest in the vital functions of breathing, etc , which are called Vayu, vital activity In the 'Kamikagama the lines (sutra) are measured in terms of Prana and Vayu as archetypal measures. The Breath of life, immanent Breath, in the functions of breathing, etc , is the network that holds

together the 'body' of the Vastumandala. In its duration it lies extended. The immanent breaths (prana) are the immortal parts of the body. With them, drawn in a network of lines, the body of the Vastupurusa lasts as long as the present aeon (kalpa).

The living breath of Vastupurusa would thus be seen to permeate the total structure.

The square Vastupurusamandala, it has been shown, faces the four directions Its borders are occupied by the 8 regents of the cardinal and of the intermediate points At the same tune this square diagram of the earth, ordered by time, in its extent, coincides m the mandala, with the Ecliptic, in its border' are accommodated the planets and the stars, and the movements of sun and moon The Vastumandala is the place of manifestation, it shows the order that rules over it, cyclical time on earth, is occupied in its entire extent, by the Vastupurusa The Vastumandala indeed, is the Vastupurusa. His coming to earth and his identity are described in several versions, in all of them, the whole square field is the Vastupurusa whose body is one with the presence and actions of the 45 Vedic gods, stationed in the Vastupurusamandala, which is their yantra, the means of realising and the symbol of cosmic order on earth, its centre is the Brahmasthana, and its superstructure is the temple.

PLAN AND SUPERNAL MAN

The Vastupurusamandala is the magic diagram (yantra) and the form (rupa) of the Vastupurusa. It is his body (sarira) and a bodily device (sarira yantra) by which those who have the requisite knowledge attain the best results in temple building It is laid out in tabular notation as man and site (naraprastara, vastuprastara). In the Purusa, Supernal man, the Supreme Principle is beheld Beyond form and non-contingent, it is beyond description. It is known by intellectual intuition as residing in man, the microcosm, and in the universe, the macrocosm. Either is its place of manifestation. Man and Universe are equivalent in this their indwelling centre. Of this equivalence the Purusa is an image. In the Purusa, the relation of the Supreme Principle (Brahman) and of manifestation is seen as coterminous.

The ground plan of the temple, whatever may be its variations, is analogous to the Vastupurusamandala and retains in its rhythmic order proceeding from the centre and in the modulations of its perimeter, the knowledge of the Vastupurusa in all his parts. The rhythm (chandas) of the ground plan is domed from the order in the Vastumandala. The relation of sacred architecture to the Vastupurusa- mandala is

reflected moreover in the sculptures on its walls, their iconography is essentially an iconometry (talamuna). The distinctiveness of the sculptures rests upon their proportion and positions, their merit is m their form and results from a supererogation m the correct execution of the rules It exceeds the rules by intensifying their raison d'etre. To this excess of application is granted an immediate realisation, possible only where the knowledge is perfect. Its possession shows a freedom through which the grace of the Lord (anugraha) becomes impressed on the work. It is in the 'readiness' (pratyutpanna) which distinguishes the inspired craftsmen whose competence has become effortless On the firm basis of iconometrical structure, itself correlated to and in continuation of the proportion of the temple, the many images have their place assigned to them as parts of the body of the building, their movements too and the relatedness of form in the single figures are similarly assigned.

SHILPA PRAKASHA by Alice Boner & Sadashiv Ratha Sharma, 1966

The author of this text, who gives his name as Ramachandra Bhattaraka was an Orissan architect living in a tantric village on the banks of Mushali river and enjoying the patronage of one Raja Veeravarman of Airavata Mandala. As a follower of the Kaulachara doctrine he worshipped Jagannatha under the name of Dakshina Kalika. He frequently mentions the Saudhikagama as the source of his knowledge and his authority. This seems to refer to a tantric school of architecture, of which not much is known today, and on which this text gives valuable information.

The Saudhikagama was apparently based on tantric doctrines and the Shilpa Prakasha is entirely imbued with this doctrine. (Boner & Sharma)

A distinctive feature of S.P. is the method followed in the outlay of the ground plan of temple and mukhashala, starting from the centre of the garbhagrha, and growing outwards in geometrical proportions based on units of measurement underlying the grabhagrha. Under the grabhagrha a Yogini yantra has to be consecrated, which also does not occur in other Shilpa Shastras.

The Orissan temples have all one characteristic in common, in that they are divided into vertical sections running from the base to the top of the shikhara and are called rathas or paagas. These are separated from one another by deep chases called Khaandis in Oriya and Vishraantisthalas in Sanskrit which correspond to what in Rajasthani architecture is called Salilaantara. In front of the entrance of temple and mukhashaala there are invariably round steps called Nandaavarta, which occur also in shrines and stupas of South India and Ceylon and there are called Chandrashila (moonstones).

Another very important feature of medieval temple architecture, especially in Orissa, was the Vajramastaka, of which S.P. gives detailed technical description. It began to emerge in the later Gupta period, as a round gavaaksha-window, dominated or not by a lion-face, and was appropriately called 'graasa' or 'keertimukha', the latter term being derived from the sun-windows or openings (mukha) of a chaitya hall rock excavation (keerti). This round window with a lion-head on top on the face of cave-shrines was gradually conventionalised into a decorative motif applied to the front of the temples.

While other Shilpa shastras take a bird's eye view of the architecture of various regions and times, the author of S.P. limits himself strictly to his own time and place, although he fully acknowledges the authority of old scriptures.

The very word keerti, which originally meant a rock-excavation or a chaitya-hall, as in the Traikootaka inscription of 493 AD, is used here in the sense of temple. The author lays great stress on another feature which is the lion-figure and describes four types in detail. Two types of kalashas are also mentioned, the one in the form of a yupa or sacrificial post for Devi temples, and the other in the form of a full water-vessel for Shiva or Vishnu temples. One of the temples described in the S.P. is particularly noteworthy, because it bears a Buddhist name, and although being a Hindu temple points back to the Buddhist tradition, which prevailed in Orissa down to the 12th century AD. The followers of Saudhikaagama call this type of temple the Manjushri. In the chapter on the vimaana the author also makes a cogent and explicit defence of the amorous sculptures (Kaamakalaabandha). Its style is pure and attains to philosophical heights, while frankly declaring that these motifs are in accordance with Kaulachara rites. The author makes an interesting distinction between the Keli bandha and the Mithuna bandhas, the former ones denoting mere love-play, while the latter may depict Veeraachaara rites or sexual union.

This important treatise on Shilpa Shastra ends with glowing tributes to the merit of building temples, and says that this is equal to the Raajasuya (coronation of the King) or to a Soma sacrifice. It also eulogises the Shilpa-Shastras descended from Vishwakarman which have kept the science of Shilpa burning through the ages.

The form of the Hindu temple responds more than that of any other sanctuary to the designation: Devaalaya (abode of God), because it is not, like the Christian church or the Mahomedan masjid built to accommodate an assembly of worshippers for community prayers and rituals. It is built solely and exclusively to house the symbol or image of a divinity, as the outer shell, enveloping and protecting that sacred core which is kept in intimate seclusion in the darkness of the inner shrine. This inner chamber is so small that it can offer place only to individual puja and worship. It lies embedded in extremely massive walls with no windows, receiving sparse light from the only door in front, that gives access to the shrine.

The Hindu temple, in a way, still partakes of the character of the cave sanctuary, which may have been its earliest form. Its inner shrine is often reminiscent of a dark mountain cavern, while the massive tower above is akin to the mountain, into which the cavern is dug.

When the Hindu temple provides a hall for worshippers, it is always built as a separate body, different in shape and attached to the front of the entrance by a narrow passage. The text of Shilpa Prakasha, describing a temple with a mukhashala, calls the main temple the bridegroom and the hall for the worshippers the bride. Divinity is here seen in the aspect of the heavenly Bridegroom, towards which the soul of the worshipper is drawn in lifelong love and devotion. This is a symbolism known in every form of Bhakti worship in India, pre-eminently so in the worship of Krishna. But it is known also in the Christian liturgy, where Christ figures as the divine Bridegroom and the congregation of the faithful as the bride, or in psalms of David, where the relationship between Jehovah and his devotees is that between the lover and his beloved. Here this image is directly translated into architectural terms.

The temple is a hierarchical structure in the likeness of the Universe which contains in its vertical elevation an image of the three worlds, bhuu, bhuvar, svar. The foundation anchored in the ground is Bhuu, the Earth, the vertical body of the temple is Bhuvar, the Ether or Middle Space, and the towering shikhara represents Svar or Heaven. The first is the region of the Pitrs, the Ancients, the Forefathers, the second is the region of Man, and the third the region of the Devas. While divinity dwells alone at the centre of the bare, dark sanctuary, the cosmos displays all its variegated forms in the light of day on the outer walls. This is in accordance with the metaphysical vision underlying all Hindu Cosmogonies. The Paramaatman is not separate and above the sensible universe, but constitutes its very core and centre. From this very centre he throws forth, interwoven into one another, the endless universes and the eternal cycles of creation and dissolution. Thus the temple is an image, not only of the spiritual worlds, but of all manifestation, from the dark underworlds of subconscious life through the twilight world of man to the bright heavenly world of the devas. It draws no line division between the terrestrial, the semi-divine and the divine, but disposes them on ascending planes, and thus traces the way to dharma and sadhana, the way of ascent form the subconscious, vital spheres of physical life to the awakened illumined spheres of the spirit.

The Hindu temple is also considered as the image of the Mahaapurusha who "on every side pervading earth, he fills a space ten fingers wide" (Rigveda, X.90, transl. by Griffith). He is the Cosmic Man, on whose body the entire creation is displayed, with all its material, vital, praanic and spiritual forces. This entire display is based and depends on the narrow inner space, ten fingers wide, the heart of Purusha, the sanctuary of the temple.

In medieval architectural texts, like the Agni Purana, the Ishaanashivagurudevapaddhati and others this symbolism is elaborated in a realistic manner. Every part of the temple is given some iconographic significance, detailed as the various members and organs of the Mahapurusha's body, or described as the seat of the various divine powers dependent on the divinity of the shrine. In this way the entire temple becomes, in analogy to the image or symbol contained in the sanctuary, the manifested form of divinity, containing all levels of existence, all substances, tattvas and bhuutas, from Earth to Ether, and its structure reaches from the underworlds up to the abode of the absolute, supreme, changeless Essence.

Following up the conception of a universe in effigy along the entire body of the temple, the various structural parts and their functions gain a deeper significance. The texts of the Shilpa Prakasha, although it describes a temple form other than that of the Mahapurusha pattern – a Rekha-temple with a single straightlined shikhara – gives many valuable clues to the meaning and interpretation of the various form-elements, in the yantras underlying all parts of the building, as well as nomenclature of the various structural elements and in the character of the ornaments. The text itself only rarely offers explanations of the yantras or other parts, it may be because it was addressed to initiates who had full knowledge of these things. But the inner sense can be investigated with the help of analogies, of references in other texts and of conceptions grounded in traditional knowledge.

The book begins, significantly enough, with an invocation to Visvakarman, the Creator of the Universe. He who created the immeasurable Cosmos is requested to assist in building this small universe of the temple in its likeness. In the dhyaana he is described as holding measuring rod and thread, chisel and mallet in his four hands. He, the Creator, not only lays out the plan of the universe according to measure and number, but also fills it with the profuse, luxuriant life of all its forms, mineral, vegetal and animal, material and spiritual. He is the prototype and model of the temple-builder, who also unites in his single person, the architect, the priest and the sculptor. His help and inspiration are required for this great work. The instruments that Visvakarman holds in his hands are equally divine. They represent his ower, his Shakti, to speak in tantric terms as our text, and therefore are invoked under the name of Kaali, the female, executive power-principle.

Visvakarman and Kali are the presiding divinities, activating the construction of the temple, this universe on a reduced scale.

'King Vajra requests Sage Markandeya to accept him as his disciple and teach him the art of icon-making, so that he may worship the deities in their proper forms. The sage replies that one cannot understand the principles of image-making without a knowledge of painting. The king wishes for instruction in this art and is told that, unless he is accomplished as a dancer, he cannot grasp even the rudiments of painting. The king requests that he be taught dancing, whereupon the sage replies that, without a keen sense of rhythm or a knowledge of instrumental music, proficiency in dance is impossible. Once again the king requests that he be taught these subjects; to which the sage replies that a mastery of vocal music is necessary before one can be proficient in instrumental music; and so finally the sage takes the king through all these stages before he is taught the art of iconography'

This dialogue between King Vajra and Sage Markandeya from the Vishnudharmottara Purana illustrates very well the inter relationship of Indian classical art forms and the crucial role that these arts have played in the creation of Indian classical dance.

Thus Once an intuitive idea had been grasped by the artist on the spiritual plane, he followed faithfully and rigorously the laws of arrangement of word, line, mass, colour, posture, sound and movement as laid down in the canons, all these rules having been designed to perfect the instrument of expression of the ultimate spiritual fountainhead and the Infinite spirit, each single detail of technique being significant only in so far as it was hand-maid to the central intuitive idea and the Absolute State. Had the technique of the Indian arts been merely a collection of technical rules, it would have been difficult for the creative artist to adhere to them so faithfully and so completely over a period of fourteen centuries. Also had the technical laws not allowed freedom of expression, experimentation and innovation, there would have been artistic revolts.

Classical Indian architecture, sculpture, painting, literature (kaavya), music and dancing evolved their own rules conditioned by their respective media, but they shared with one another not only the underlying spiritual beliefs of the Indian religio-philosophic mind but also the procedures by which the relationships of the symbol

and the spiritual states were worked out in detail. Each art worked out an elaborate system for the presentation of the different elements of a work of art in a deliberate and well defined pattern. The more deeply we penetrate the technique of any Indian art, the more clearly we see that what may seem spontaneous, individual, impulsive and natural to the lay spectator is in reality well-considered, long-inherited, minutely studied and imbued with a highly symbolic significance.

The work of art and also the artist and the actor thus become participants in a ritual where the work of art is the yantra- the device through which the saadhaka or the artist sees the vision of the Absolute as much as the audience to whom the work of art is presented.

The arts of Indian architecture and sculpture also manifest the principle of multiplicity and unity on the spiritual, philosophic and aesthetic planes. Hindu architecture proves most powerfully that all art reposes on some unity and all its details, whether few and sparing as in the Buddhist stupa or crowded and full as in the Hindu temple, must go back to that unity and further its significance; other wise it is not art and fails to fulfil its function. Indian architecture constantly represents the greatest oneness of the self, the cosmic and the infinite in the immensity of its world design. All the special features of this architecture, its starting point of unity in conception, its crowded abundance of mass and design of significant sculpture, ornament and detail, and its return to the oneness, are 'the necessary units of this immense epic poem of the Infinite'. Its technique lays down the method by which this infinite multiplicity can fill the ultimate oneness, drawing one's attention to the tremendous unity of purpose and design which Indian architecture symbolises.

In terms of aesthetics, since architecture, more accurately the Hindu temple, represents heaven on earth, it arouses vismaya or wonder and leads to the aesthetic experience of adbhuta.

Indian sculpture like Indian architecture springs from a deep spiritual realisation of the Divine and the Infinite. As Sri Aurobindo very aptly states,

> "The divine self in us is its theme, the body made a form of the soul is its idea and its secret."

Just as Indian architecture reveals the unity through infinite multiplicity, Indian sculpture embodies the spirit and soul of the cosmic Infinite in the form and body of the particular, the impersonal individual which in turn suggests the cosmic and the Infinite. The religious and hieratic aspect of Indian sculpture is also vitally connected

with Indian methods of contemplation, where the image is the diagram or yantra which the artist and the devotee alike contemplate.

As in music, literature and poetry, so also in sculpture, the Indian artist cannot and does not take the particular, the human or the individual, as his starting point. The human form, the particular attitude (bhanga, aasana, mudra), is but the vehicle of a soul-meaning, a concrete embodiment of a great spiritual power and of inmost psychic significance. The parts of the human form become intervals or shruti of music and the characteristics of these basic units are worked out in great detail in treatises on Indian sculpture. Character is portrayed through a knowledge of types in which particular qualities predominate which is facilitated by a systematic use of the physical postures, movements, turns and thrusts of the body corresponding to the moods. This relationship of the physical gesture to a mental quality, mood or state gives Indian sculpture its distinctive character. The classification of images according to qualities (guna) into saattvika, raajasika and taamasika, the analysis of the human form in terms of measure (taala and angula), the categorisation of types of movement into four bhanga or deflections (samabhanga, abhanga, tribhanga and atibhanga) and the enumeration of images according to their postures (aasana), have to be understood and evaluated with full realisation of the final function which any piece of sculpture was designed to fulfil.

In terms of technique, Hindu sculpture faithfully abides by an elaborate and beautiful system of proportions, that is used constantly to model different types of images. The sculptor combines the basic units of proportions according to well-defined laws in the same way as the musician combines the basic notes according to an elaborate system which has both an arithmetical validity and an emotional and spiritual significance. The division of the human form into taala and angula and the relationship of each of these to the different axes (sutra) is based on precise anatomical rules on the one hand, and laws of measurement on the other. With different aspects and moods of gods being depicted by employing different types of bhanga or deflections from the vertical axis or sutra, these laws of proportions at once become symbolic as also charged with motional expressiveness.

Comparative measurements have been laid down for the respective images in their various aspects:

The full human figure and the gods in their moods of serenity (shanta) or pleasantness (shringara) measure nine to ten units (taala), the heroic (veera) or the terrible (raudra) assume a height of twelve units, the fierce and demonic (bhayanaka)

or the revulsive (vibhatsa) extends to fourteen units; goddesses and female figures in their different moods assume a height from seven to nine taala units. All types of characters can be depicted in terms of one of the five different sets of proportions, namely, the dashataala, the navataala, the ashtataala, the saptataala or the panchataala. The angula (like the shruti in music) is the bais of the taala, and can further divided and subdivided int yava, yuuka, likhyaa, romaagaara, renu, and anu(ray of the sun) as the minutest unit. Different texts work out the exact proportions of the human form in terms of angula and taala, taking one of the five sets of proportions for the total height of the image.

The human form is not only divided into taala on the basis of actual surface proportions, but also measured along various axes on different planes: the measures along these different sections guided the Indian sculptor in the making of images. Five principal vertical axes (sutra) are enumerated by the shilpashastra texts. The brahmasutra is the vertical axis or the imaginary line passing through the centre of the image and represents the direction of the pull of gravity. The madhyasutra is the medial line drawn from the centre of the crown of the head, through the centre of the chest, the navel, the knees, down to the inner sides of the feet. The parshvasutra is the vertival drawn from the side of the forehead, the cheek, the side of the arm, the centre of the thighs, the centre of the knee, and the centre of the ankle-joint. The kakshasutra is drawn from the armpit, by the side of the hip and calf, and terminates on the fifth toe of the foot.

The three horizontal axes which are commonly used are the hikkasutra (the line passing through the base of the neck), the bhadrasutra (passing through the navel) and the katisutra which passes through the hips and the pelvic girdle.

The sculptor is thus provided with rules both for surface dimensions and for measurements along different vertical and horizontal palnes and sections for every type of image. The six sets of measurements are termed maana, pramaana, unmaana, parimaana, upamaana and lambamaana. The maana is the measurement of the length of the body; the pramaana is that along its breadth; the unmaana represents the measurement taken at right angles to the plane in which the maana and the pramaana have been measured, i.e., along the axis of the thickness or depth of the body. The parimaana is the measure of the girth or periphery; the upamaana refers to the position of the different limbs in relation to each other, e.g., the measurement of the interspace between the twoo feet. The lambamaana is the measurement along the vertical axes.

With the alphabet of the taala (literally an unit of time) and the measurement along the different planes, the Indian sculptor models the different poses of the image, employing all the permutations and combinations of movement possible in a given space. Any movement whatsoever can be comprehended into the four deflexions or bhanga, i.e., the samabhanga, the abhanga, the tribhanga and the atibhanga only within the complex structure of the angula, the taala and the sutra measures. Further, when the shilpashastra discusses the exact points from which the brahmasutra has to be drawn in any particular pose and the exact distance of each limb or part of the human figure from this line, it is fully conscious of the corresponding emotion which these deflexions and poses will arouse.

Each aspect, mood or incarnation of the gods in the pantheon has its particular bhanga, aasana, sthaana, symbolic attribute, hastamudra, dress and ornament. The multiplicity of the presentation of the different movements and linear measurements and their fractions, deflexions and deviations of weight and distance, all coalesce into a single powerful symbol of a unified state or mood. The pyramidal structure which we have observed in drama and music is again obvious in sculpture, where the whole reveals itself through a multiplicity of technique and design only to return to the unity and the oneness of the basic state or bhaava.

The fascinating and overpowering quality of the most completely conceived technique is a distinctive feature of all forms of classical Indian art, where the smallest mathematical fractions and complex combinations of measurements all combine to suggest a unified experience on the psychical plane. The various aspects of technique move to form an artistic whole, corresponding physical and spiritual experiences merging in one overpowering symbol of an inner state of being.

The Indian Shilpashastras recognise three main styles in temple architecture – the Nagara, the Dravida and the Vesara. While the Nagara style of temples are distributed over the greater part of India, of all the regional developments that of Odisha is one of the most remarkable. The Orissan temple remains nearest to the original archetype and has justly been described as exhibiting the Nagara style in its greatest purity. Temple building activity in Odisha is centred round the sacred city of Bhubaneswar. The typical Orissan temple comprises two main features, the sanctum sanctorum called Deul covered by the curvilinear tower and the assembly hall called **Jagamohana** in Odisha, surmounted by a pyramidal roof formed by a secession of receding platforms called **pidhas**.

Temple building activity in Orissa is centred round the sacred city of Bhuvaneshvara extending along the coast in the north-east and south-west and covering roughly the present area of the state.

The earliest temples in Odisha (Shatrughneswara, Pashchimeswara, Markandeyeswara), all more or less fragmentary, have close affinity with the archetypal design of the Gupta shikhara temple, each consisting of a square sanctum cella, triratha plan, surmounted by a tower of distinctly curvilinear contour.

Next comes the finely preserved Parashurameswar temple which illustrates an advance on the archetypal design in its anticipation of the future **Pancharatha** plan and in having in front a *jagamohana* with clerestory roof.

The small but exquisitely decorated Mukteshwara temple is perhaps the finest

monument of this early style wherein the sanctum cella and its *jagamohana*, now more organically related, stand within a balustraded court with an elegant **Torana** in front – two columns supporting a superstructure of arched shape. The sanctum is *pancharatha* in plan and the *jagamohana* with a pyramidal superstructure approaches more nearly the typical Orissan form of the *pidha deul*. With the corners carefully rounded off and the surface covered with exquisite ornamentation, the most significant being the delicate tracery of *caitya* window motifs, the entire effect is one of sensitive refinement. Belonging approximately to the 9th century AD, the Mukteshwara represents a mature expression of the Nagara temple style in Odisha.

The Siddheshwara, the Kedareshwara and the Brahmeshwara temples represent the transition from the Nagara style to the typical Orissan style, where in each of these temples, along with a pancharatha ground-plan there is a fivefold division of the *bada*, the *jangha* being subdivided into lower and upper sections by one or more course of mouldings (*bandhana*) running along its middle. With the rounding off of the sharp angles at the corners there was a tendency of the different sections of the *gandi* being transformed into miniature shikhara replicas (*anga-shikharas*), an early stage of which is recognised in these above three temples. In Odisha this tendency found emphatic expression in the Rajarani temple notable also for its rich exterior decoration.
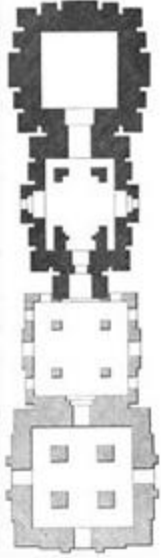
In course of time the Nagara temple in Orissa assumed a particular and individual form characterised by fivefold division of the bada and anga-shikharas on the anuraha-pagas, besides rampant gaja-shikha motif projecting from the raha-paga of the gandi on each face.

The majestic temple of Lingaraj represents this Orissan type in its maturity. Situated within a large quadrangular court, enclosed by massive walls and with a monumental portal in the east, the complex consists of four adjuncts extending in axial length from east to west, namely, bhoga-mandapa (refectory hall), nata-mandapa (dancing hall), jagamohana (audience hall) and the deul or the sanctuary proper. Judged as a whole, the Lingaraj temple is one of the supreme creations of Indian architecture, representing Orissan temple in its most brilliant expression.

Dated about 1100 AD, the Lingaraj supplied the norm to subsequent generations. Of the temples built on this model, few, not even the celebrated Jagannath tempe at Puri, reach the massive grandeur and dignity of the Lingaraj.

However, the far-famed Sun temple at Konarak, built during the reign of Narasimha I (1238-64 AD), excels the Lingaraj in the nobility of its conception and the perfection of its finish. Grand and impressive even in its ruin, the Konarak temple represents the fulfilment and finality of the Orissan architectural movement.

Digital Hampi: Preserving Indian Cultural Heritage 2017

Indian artistic and temple architectural traditions give us rare insights into design, construction, proportion and scale.

Department of Science & Technology (DST) Govt. of India initiated the Indian Digital Heritage (IDH) Research Project in 2010 with the aim to extend the power of digital technologies to digitally capture, preserve, and restore all forms of tangible and intangible and historical knowledge. While archiving and disseminating digital representations of heritage artefacts and cultural traditions, the emerging multimedia technologies in computer vision and user interface design would make possible immersive experiences of heritage and possibly inspire young citizens to participate in similar projects around the country.

India is rich in cultural heritage with hundreds of important archaeological sites and rich traditions that need to be digitally preserved. The recent advances in digital technologies open up the possibility of creating rich digital representations of the heritage sites which can be preserved for perusal by world citizenry for the foreseeable future. In addition, digital restoration of damaged monuments, digitally conjured animations, and augmented reality representations of social life of past eras are intriguing creative possibilities today.

The objective of DST is also to build capacity in academia to create analytical tools for the art historians, architects, and other scholars in the study of the heritage of India. The goals of the IDH project were achieved because 'best in class' digital technologies ranging from laser scanning, 3D printing to mature and novel Information and Communication Technologies (ICT) came together and worked shoulder to shoulder with social scientists like art historians, archaeologists, architects, anthropologists and digital humanities.

Digital Hampi thus creates a new synergy between the art and the science communities for developing new frameworks and solutions to preserve heritage in digital space.

UNDERSTANDING THE MEANING OF HERITAGE

UNESCO categorises heritage into two broad classes – Cultural Heritage and Natural Heritage.

According to the UNESCO model, cultural heritage covers the following:

a) Monuments: architectural works, works of monumental sculpture and painting, elements or structures of an archaeological nature, inscriptions, cave dwellings and combinations of these features;
b) Groups of building: groups of separate or connected buildings which, because of their architecture, their homogeneity or their place in the landscape are objects of distinguished interest;
c) Sites: works of man or the combined works of nature and of man, and areas including archaeological sites which are important from the historical, aesthetic, ethnological or anthropological points of view.

Categories (a), (b), and (c) together, in general, are referred to as tangible cultural heritage. The last category is as follows:

(d) Intangible cultural heritage includes oral traditions, performing arts, rituals, culinary traditions etc.

UNESCO further classifies some of these heritage elements as having " Outstanding Universal Value". Those heritage elements are distinguished by their cultural and/or natural significance, which transcend national boundaries and are of common importance for present and future generations of all humanity. Such elements are eligible for inclusion in the World Heritage List.

DIGITAL PRESERVATION OF CULTURAL HERITAGE

Affordances of the digital technologies have made digital media the ideal choice for the storage, representation, management and communication of cultural heritage. Tangible cultural heritage components like monuments, temples, groups of buildings and sites of historical significance can now be scanned, modelled and archived. 3D scanning is a technology for capturing spatial data in three dimensions. 3D scanned

models provide the data for analysis and visualisation in virtual environments. These contents can be accessed through powerful search engines and database management tools. As a consequence, we create the possibility of disseminating the content through the World Wide Web to audiences who otherwise may never be able to access or visit the site.

Structural models represented by the 3D scan data accompanied by specialised imaging techniques required for faithful digital recording of colour and texture of the surfaces, particularly murals and frescos on the walls or ceilings, are necessary for authentic representation of the content in the digital space. This data, when linked with the structural model accounts for true modelling and rendering of the tangible heritage elements.

Digital preservation of intangible heritage involves not only capturing the data on digital media but also preservation of the knowledge and processes involved in it. Much of intangible heritage are, in reality, forms of embodied practice and its preservation in digital space means capturing the knowledge of the practice so that future enactment of the practice becomes a possibility. It is also important to link digital preservation initiatives for tangible and intangible to completely preserve the cultural heritage of a site. It would be pertinent to draw attention here to the fact that, a tangible cultural artefact may be related to intangible knowledge and practices in such a way that preserving the artefact without preserving the associated intangible heritage may result in loss of intellectual context. Therefore, digital representation not only preserves a digital representation of intangible heritage but also provides unique opportunity to present the heritage in an appropriately contextualised manner through walk-throughs in virtual spatial and intellectual spaces.

DIGITISING CULTURE – THE TECHNIQUE

Digitisation of the tangible cultural heritage in terms of 3D models has given rise to a relatively new branch of knowledge - 3D Cultural Heritage or Virtual Heritage that utilises information technology to capture or represent the data studied by archaeologists and historians of art and architecture. In addition to representation and archiving, 3D model construction enables the following:

- Measurement of the existing objects automatically using 3D capture technologies such as laser scanning or photogrammetry
- Reconstructive modelling of damaged or no-longer-extant objects by manual (using software like AutoCAD, 3D St Max, Maya) or algorithmic interventions
- Combination of captured and reconstructed models to create hybrids which are hypothesized representations of damaged artefacts

These representations are useful for cataloguing and documentation, public outreach and education, historical studies, experimental architectural and urban history.

Initiatives for documentation of intangible cultural heritage require an integrated approach for designing the digitisation scheme for the target domain, formulating the mechanism for extraction of the latent human creativity hidden in them and to study the importance of the spatial features in the process of their evolution. In the context of digitally documenting dance, typically dance performances are recorded in 2D video format. However, a 3D capture, using Kinnect or photogrammetric methods, would offer precise depth information for each dance movement. Dance analysis consists of movement analysis which attempts to describe, disseminate and interpret every possible movement. We need to segment the sequence in terms of individual constituents in order to describe the motion. There have been several attempts to extract these features from motion capture data. In Nrityakosha, for example, an ontology-based framework has been presented for digital documentation of Indian classical dance.

CRITIQUE OF LITERATURE REVIEW

In India, the ultimate temple, since times ancient, has always been the human body. To inhabit the human body was to inhabit the structure of the universe. A line of seers and sages of various communities dating back through the Vedic period and beyond, arrived at this conclusion through evolving philosophic speculations and ritual traditions. The Rig Veda referred to cosmic construction as comparable to the construction of a house. And it is in the Atharva Veda that cosmic speculation and the human body were brought into a formal homology. Temple Hinduism, however, did not begin as a system of worship until the 1st century AD according to some scholars, yet it was built on the foundation of cosmological and semantic interpretation that preceded it. Thus, the Hindu temple is perceived as a link between man and God, between the earthly life and divine life, between the actual and the ideal.

The most vital part of a Hindu temple is its Garbha Gruha or the sanctum sanctorum. It is the centre of all energy and derives its name from the 'grabha' or womb of a mother wherein rests the 'praana' or the life of creation. And it is surrounding this garbha that the entire temple structure is visualised and constructed. The temple also represents God himself, in a cosmic form, with the various worlds located on different parts of His body. The bhuloka (earth) forms His feet and Satyaloka (also called Brahmaloka or heaven) forms His shikhar with the other lokas Bhuvar, Svar, Mahar, Jnyana, Tapa represented by the adhishthanapitha or the base slab below the mutri, the stambhas oe the pillars, the prastaara or entablature above the pillars, aamalsaara or lower part of the finial and stupika or topknot of the finial respectively. Again, the temple represents this world in all its aspects, the actual and the ideal. The imposing gopapurams at the entrance reflect the magnificent grandeur of the exterior world. The friezes and sculptures on the external walls of the temple depict the animal world as also the myriad lived of ordinary people including the maithuna figures, of couples closely embracing or actually *in coitu*, which are obviously connected with fertility and are considered auspicious. More often, they are iconographical representations of creation and of the bipolar nature of this creative world, which is described in the philosophical treatises as arising out of the union of Purusha (spirit) and Prakruti (nature). Many suggestions have been made as to the true significance of these figures; it has been suggested that they merely served the

mundane purpose of advertising the charms of the devadasis, or temple dancers, or that they were intended to represent the world of the flesh, in contrast to the bare and austere interior, which symbolised the things of the spirit; possibly they were connected, in the minds of their designers, with sexual mysticism which played so great a part in medieval Indian religious thought, or it may be that they represent the delights of heaven, on its lower planes. These are followed by scenes from epics and mythologies, as also religious symbols and icons of gods and goddesses, to remind the onlookers of our rich cultural, philosophical and religious heritage.

As a representation of the human body itself, the various parts of the body of the temple are named in accordance with the different parts of the human body: Paada (foot) is the base, Jangha (shank) is part of the superstructure over the base, Galaa or Grivaa (neck) is the part between mouldings at the top resembling the neck, while Garbhagruha represents the heart and the image, the Antaryamin or the indwelling lord. This symbology attempts to impress upon man the need to seek God within and not outside one's own self.

The temple also represents the subtle body (Sukshma sharira) with the seven psychic centres called chakras. The Garbhagruha represents the Anaahata Chakra (fourth chakra in the heart region) and the Kalasha apex represents the Sahasraara (seventh chakra at the crown of the head). The first three chakras – Muladhaara, Svaadhishthaana and Manipura near the anus, sex organ and navel respectively, are below the ground of the temple while the fifth and sixth chakras at the throat and between the eyebrows respectively, Vishuddha and Ajna are located in the shikhara section of the temple.

Very often, the ground plan of a Hindu temple is a mandala which is a geometric diagram with occult potentialities. Symmetry is its chief characteristic. The created world which is a perfect handicraft of a perfectionist, the Creator himself, can be best represented by a symmetrical and well proportioned mandala, The movement in it, so far as the devotee is concerned, is from the outer details to the inner centre which is a point. This point represents the one and only Creative Principle, the Deity, the Universal Truth, from which everything has evolved. Thus the Hindu temple is a symbol of the physical, physio-psychical and the metaphysical planes of the human body and mind.

Mano Mohan Ganguly in his Orissa and Her Remains traces the political, religious, socio-economic history of Orissa and its impact on Orissan art and architecture in great detail. Of particular interest is the chapter on Temples of Bhubanesvara, which

is also relevant to this study, where he gives detailed accounts of all the aforementioned temples. He also gives detailed drawings of the temple and site plans which offer important reference points.

Nirmal Kumar Bose in Cannons of Orissan Architecture states his book to be a continuation of the accounts afforded by Ganguly. He begins with the four approaches to Indian architecture and continues to explain the relevance of local science of architecture to the understanding and appreciation of Indian Architecture in general and Orissan Architecture in particular. The details so given as regards the indigenous methods of recording building details speaks much of the intangible aspect of Indian architecture that needs adequate study and analysis for due appreciation and record.

Stella Kramrisch in The Hindu Temple draws parallel between the temple structure and the human body, likens the temple to the Cosmic Man or Purusha and brings together art, philosophy and science together on the same plane and platform for further contemplation and analysis.

Alice Boner in Shilpa Prakasha states the author of this text, who gives his name as Ramachandra Bhattaraka was an Orissan architect living in a tantric village. As a follower of the Kaulachara doctrine he worshipped Jagannatha under the name of Dakshina Kalika. A distinctive feature of S.P. is the method followed in the outlay of the groundplan of temple and mukhashala, starting from the centre of the garbhagrha, and growing outwards in geometrical proportions based on units of measurement underlying the grabhagrha. Under the grabhagrha a Yogini yantra has to be consecrated, which also does not occur in other Shilpa Shastras.

Kapila Vatsyayan in Classical Indian Dance in Literature and the Arts explains the inter-disciplinary system within which classical arts of India, be it architecture, sculpture, dance, music, painting, are embedded such that they together form an organic whole like the various branches of the same tree. That science in sculpture making, the technology in temple building, the grammar of Indian classical dance which borrows heavily from the former two, are interlinked by a continuous invisible thread is brought to the fore by Vatsyayan aesthetically and scientifically.

Gazetteer of India gives a fair record of Orissan architecture, highlighting the important temples of Bhubaneshwar.

Finally, Digital Hampi brings a fresh approach to how we perceive heritage and opens our eyes to the numerous possibilities that modern technology brings to us in

digitally preserving and promoting Indian cultural heritage. Digital Hampi thus attempts to bridge culture and technology.

Regarding the nature of Indian art, A K Coormaraswamy wrote in 1923:

> 'The memory picture- or rather, a synthetic image based on past experience- is from first to last the essential foundation of Indian art……The Indian method is always one of visualisation – unconscious in primitive, systematised in the mature art. Indian art is always a language employing symbols, valid only by tradition and convention'[19].

Digital Hampi attempts to capture this memory picture or synthetic image that leads to the tangible and intangible in Indian art and architecture through highly advanced modern science and technology such that this memory picture is not lost but is rediscovered, nurtured virtually and made accessible to future generations across the world, anytime, anywhere through the World Wide Web.

SECTION III

RESEARCH DESIGN

RESEARCH DESIGN & WORK PLAN

Phase I - Data Collection on the Intangible

Working with Kelucharan Mahapatra's disciples, focussing on Pallavis (for the technique of dance) and Ashtapadis (for the emotional content of dance) created by both Guruji and each of his aforesaid disciples.

Stage I.

Spend two months each with one choreographer observing and absorbing the teaching methods and performance skills followed by her and working on two Pallavis, one of her own creation and another of Guruji's. Working on the pure dance pieces will give insight into the distinct technique and grammar, movement approach of each sub style highlighting the choreographer's individual vision of dance.Documenting the work process with each choreographer and a final presentation of the pure dance.

Duration 12 months.

Stage II.

Study simultaneously two solo ashtapadi compositions, one of Guruji and another choreographed anew, under each of his above mentioned disciples. Working on the ashtapadi will help understand each choreographer's approach to the emotional content of the dance. Documenting the teaching of the ashtapadis and also a formal presentation of the same.

Duration 6 months.

Stage III.

Do a comparative study highlighting the uniqueness of each sub style with emphasis on how each, having been born out of the parent Odissi style ie Guru Kelucharan Mahapatra style, is a reinvention of the same tradition by these different

individuals/disciples who have applied their own aesthetics in the process of reinvention. This will be achieved by bringing together one dancer from each sub style and working with all six of them simultaneously while documenting the entire process.

Duration 4 months.

Stage IV.

Editing and compiling the documented work to create an audio visual record that not only traces the evolution of Guruji's style of Odissi into its distinct sub styles but also highlights the individual vision, movement approach and technique of each of his disciples who have reinvented Guruji's style to develop a distinct style of their own. Thus creating a database that would not only be made available to future students and teachers of Odissi but also facilitate the training process.

Duration 2 month

Phase II – Data Collection on the Tangible

For temples in Bhubaneswar (tangible) – Work with Archaeological Survey of India, Lalit Kala Akademi and Indian Institute of Technology

- List all the existing temples in Bhubaneswar
- Visit the sites and document the existing structures
- Draw up the site plans and temple design of each, if not already available with Archaeological Survey of India, State Museum and Libraries
- Translate the documented and drawn up material into digital language so that the information can be used to create the original structures virtually

- Create a digital database of all the material – written, photographed, videographed – available on the temples of Bhubaneswar

Duration: 2 years

SECTION IV

UNDERSTANDING INDIAN ART & ITS MYRIAD COMPONENTS

UNDERSTANDING ART & ITS UTILITY

Ananda K. Coomaraswamy derives the definition of Art from Acharya Vishwanath's SAHITYA DARPANA as:

" Vakyam Rasaatmakam Kavyam"[1]

Meaning,

'Art is Expression informed by Ideal Beauty'

Thus the justification for the need and therefore the manifestation or creation or becoming of any form of art – be it poetry, drama, dance, music, sculpture or painting, is to be understood with reference to use (prayojana) and value (purushaartha) by pointing out that Art sub serves the Four Purposes of Life, namely, Right Action (dharma), Pleasure (Kama), Wealth (Artha), and Spiritual Freedom (Moksha). Of these, the first three represent the proximate, the last the ultimate, ends of life. Similarly, a work of art is determined likewise, proximately with regard to immediate use, and ultimately with regard to aesthetic experience.

This aesthetic experience (Rasaasvadana) is an inscrutable and uncaused spiritual activity, that is virtually ever-present and potentially realizable, but not possible to be realized unless and until all affective and mental barriers have been resolved, all knots of the human mind undone, the experience arising in relation to some specific representation – the work of art itself.

It is this, that informs the Rasika, the sensitive and informed spectator, of ideal beauty.

The elements of a work of art are:

1) **Determinants (Vibhava)** - the physical stimulants to aesthetic reproduction, particularly the theme and its parts, the indications of time and place, and other apparatus of representation

2) **Consequents (Anubhava) -** the specific and conventional means of registering emotional states, in particular, gestures

3) **Moods (Bhava)** - the conscious emotional states as represented in art. These include 33 Transcient (Vyabhichari) Moods such as agitation, impatience, joy etc,

and 9 Permanent (Sthayi) Moods such as Shringara or Erotic, Veera or Heroic, Hasya or Sarcastic etc. In any work of art, one of the Permanent Moods must constitute a master motif to which all the others are subordinate

4) The representation of involuntary physical reactions (**Sattva-bhava**) such as fainting, horripilation, paling of skin etc

These elements constituting any work of art have been put together by Bharata in his famous Rasa Sootra thus -

"Vibhava Anubhava Vayabhichari Samyogaat Rasa Nishpattih"[2]

The statement is interpreted as -

'No meaning proceeds (from speech) without (any kind of) sentiment (Rasa). The sentiment is produced (Rasaanishpattih) from a combination (Samyoga) of determinants (Vibhava), consequents (Anubhava) and transitory states (Vyabhicharibhava).'

This constitutes the core of the Rasa Theory of Bharata which explains the aesthetic experience so derived from a work of art that is an expression informed by ideal beauty.

According to Sri Aurobindo, the first and lowest use of Art is the purely aesthetic, the second is the intellectual or educative, the third and highest the spiritual[3].

Art being as old as man, the development of artistic sensibilities or the sensitivity towards anything artistic came from observing elements of nature within man's immediate environment – a baboon's nest weaving, bees building their hive, rumbling of dark clouds in the sky, a peacock's dance, crackle of a whip of lightening, a bee hovering over a flower, and it is from the appreciation of such wonders of nature that artistic and aesthetic sensibility is born in man.

The cultivation of this aesthetic sensibility is further facilitated and enhanced by intellectual contemplation through the study of language, literature, music, painting, sculpture, dance by employing interpretive and analytical faculties.

Finally, the education of the arts is aimed towards inner refinement of the spirit, a conscious process of gradual refinement from one plane to the other through the purification of the 'eye' and the 'ear', the visual and the aural, such that man

transcends from the pgysical to the metaphysical, to arrive at a greater and higher degree of subtlety and refinement.

For, as Bharata states in his Natyashastra, the purpose of a work of art is to provide both pleasure and education while also being a vehicle of beauty, duty and conduct.

UNDERSTANDING AESTHETICS

Rabindranath Tagore explains aesthetic sensibility thus:

বধাত্রী পৃথিবী খুবই শক্ত।

এর ভিত্তি পাথরের স্তর দিয়ে গড়া,

তবুও এই পাথরের কাঠিন্যের ভিতরে

একটি রসের বিকাশ আছে।

সেটি কমল, সেটি সুন্দর, সেটি বিচিত্র,

সেখানেই নৃত্য, সেখানেই গান,

সেখানেই যতসব সাজসজ্জা —

সবই নান্দনিক।

Thus, Art is primarily the result of the perception and love of the Beautiful and in German philosopher Immanuel Kant's words,

> "Aesthetics is judgement of taste, and taste is the faculty of estimating Beautiful and Beautiful is the Quality a thing possesses which causes love to us."

As a discipline, Aesthetics is considered a part of philosophy that deals with the perception of the beautiful as distinguished from the moral or the useful. It is also considered to be a branch of psychology that deals with the sensations and emotions evoked by the perception of beauty. The term is derived from the Greek word 'aisthetikos' meaning perceptible to the senses.

The Encyclopedia Britannica states,

> 'Aesthetics, also spelled esthetics, is the philosophical study of beauty and taste. It is closely related to the philosophy of art, which is concerned with the

nature of art and the concepts in terms of which individual works of art are interpreted and evaluated.'

Beauty and delight are the very soul and origin of any form of art. In Sr Aurobindo's words, 'Delight is the soul of existence, Beauty the intense impression, the concentrated form of delight.' To him, Art is not merely the discovery or the expression of beauty, it is also a self expression of consciousness under the conditions of aesthetic vision and perfect execution. A work of art therefore not only incorporates aesthetic values but also life values, mind values, soul values of the artist creating the art, thereby giving it his individual interpretation.

Again, the same art is perceived aesthetically and appreciated by a spectator who would perhaps have almost similar values – aesthetic, life, mind and soul, as those of the creator. Sri Aurobindo also points out that the first and lowest use of Art is the purely aesthetic, the second is the intellectual or the educative, the third and the highest the spiritual. By speaking of the aesthetic use as the lowest, it is not implied that it is not of immense value to humanity but simply to assign to it its comparative value in relation to the higher uses. The aesthetic is of immense imortance and until it has done its work, mankind is not really fit to make full use of Art on the higher planes of human development.

Greek philosopher Aristotle assigns a high value to tragedy because of its purifying force. He describes its effect as katharsis, a sacramental word of the Geek mysteries, which is found to be similar to our Chittashuddhi, the purification of the Chitta or mass of established ideas, feelings and actionable habits in a man either by samayama or rejection, or bybhoga or satisfaction, or by both. According to Indian philosophy, the whole world was born out of ananda and returns into ananda, and the triple term in which ananda may be stated is Joy, Love, Beauty. It therefore follows that, appreciation of an art work or form leads to the perception and enjoyment of its aesthetic beauty, which should be able to lead one to chittashuddhi and experience ananda that is joy-love-beauty.

Dr. V Raghavan points that Indian aesthetics incorporate the good with the beautiful and also that Vedic thought associates splendour, brightness and clarity with beauty. This implies that enjoyment of the beautiful is a means, in itself, of absorption into the Absolute and Art is an aid to such spiritual realisation.

UNDERSTANDING MUSICALITY & MUSICAL MIND

Carl E Seashore observes regarding the power of music,

> "Music is the medium through which we express our feelings of joy and sorrow, love and patriotism, penitence and praise. It is the charm of the soul, the instrument that lifts mind to higher regions, the gateway into the realms of imagination. It makes the eye to sparkle, the pulse to beat more quickly. It causes emotions to pass over our being like waves over the far-reaching sea."[4]

Bringing an analogy between astronomy and music, he observes that while astronomy has revealed a macrocosm, the order of the universe in the large, the science of music has revealed a microcosm, the operation of law and order in the structure and operation of the musical mind. For, science makes it possible to discover, measure, and explain the operations of the musical mind.

A 'musical mind' is first and foremost a normal mind, but what makes it musical is the possession, in a considerable degree, of those capacities which are essential for the hearing, the feeling, the understanding, and, ordinarily, for some form of expression of music, with a resulting drive or urge towards music.

A musical mind must be capable of sensing sounds, of imaging these sounds in reproductive and creative imagination, of being aroused by them emotionally, of being capable of sustained thinking in terms of these experiences and ordinarily, though not necessarily, of giving some form of expression of them in musical performance or in creative music.

The psychological attributes of sound, namely, pitch, loudness, time and timbre, depend upon the physical characteristics of the sound wave – frequency, amplitude, duration and form. A musical mind must be capable of apprehending these four attributes of sound. But in this apprehending, an inner screen, more significant musically, is revealed which is composed of the four fundamental sensory capacities in complex forms, namely the sense of tone quality, the sense of consonance, the sense of volume, and the sense of rhythm.

It must be noted here that these apparently complex forms of sensory capacities tend to be elemental to a considerable degree such that the young child has the sense of

tone quality, of consonance, of volume, and the sense of rhythm long before s/he begins to sing or know anything about music. And it is the meaning, and not the capacity, of these forms of impression which with appropriate training matures with age in proportion to the degree of intelligence and emotional drive, thus enhancing the quality which is termed as 'musicality'.

Carl E Seashore identifies four large trunks in the family tree of musicality, each of which may either develop independently or in proportion to others. These are the tonal, the dynamic, the temporal, and the qualitative, each being the main trunk of a musical type.

Those of the tonal type are peculiarly sensitive to pitch and timbre and dwell upon music in all its tonal forms – melody, harmony, and all forms of pitch variants and compounds.

The dynamic have a fine acuity of hearing and sense of loudness and dwell by preference upon actress, or the dynamic aspect of music, in all forms and modifications of loudness.

The temporal are peculiarly sensitive to time, tempo, and rhythm, and by preference dwell upon the rhythmic patterns and other media for the temporal aspect of music.

The qualitative are peculiarly sensitive to timbre and are capable of its control, dwelling preferentially upon the harmonic constitution of the tone.

A balanced and distinctly gifted musical mind would possess all these four attributes in a balanced and symmetrical manner; however the success in attaining great musical achievement would depend upon following the lead of natural capacity. For example, Aladdin with only an average sense of pitch can never become a good flautist or a great singer but, with the other three skills well developed, s/he may become a composer of commendable distinction.

Granting the presence of sensory capacities in adequate degree, success or failure in music depends indispensably upon the capacity for living in a tonal world through productive and reproductive imagination. A musician lives in a world of images and he creates music by 'hearing it out' in his creative imagination through his 'minds ear'. This implies that his memory and imagination are rich and strong in the power of concrete, faithful and vivid tonal imagery, this imagery being so fully at his command that s/he is able to build the most complex musical structures and hear and feel all the effects of every detailed element even before s/he has written down a note or sounded it out by voice or instrument.

This exceptional capacity is perhaps the most outstanding mark of a musical mind, for it brings the tonal material into the present, colours and enriches the actual hearing of musical sounds and, largely determines the character and realism of the emotional experience.

In a nutshell, take out the image from the musical mind and you take out its very essence.

In the context of this research, I felt it necessary to speak about musical mind and musicality for, a dancer's dance is always a reflection of how s/he perceives music and is a kinaesthetic expression of her individualistic response to music. Kelucharan Mahapatra's dance choreography was distinctly musical, mirroring his sense of music in terms of tone, timbre, melody, harmony, intensity, loudness and rhythm.

It is very interesting that the same dance composition of Kelubabu, when danced by different disciples, have varied cadence and flavour, bearing evidence of how each disciple has perceived the same music to which she is dancing to.

Indian music

Music, whether classical or popular, vocal or instrumental, Indian or non-Indian, has two basic components – tone and time, which are the same all over the world. The difference in various musical cultures lies in the approach to these basic constituents in terms of the material, its treatment, arrangement, expression and presentation of musical structures, which is why every culture has its own distinct music. On one side, music is the universal language of mankind, on the other, it is very culture specific.

Indian music has followed the path of melody or raag and rhythm or taal, which are the result of centuries of creative thinking and experimentation. Broadly speaking, raag is a system of developing melodic scheme upon a scale thus making it possible to explore the highest aspects of a melody, while taal is a system of dividing musical time into a circular pattern[5]. These two unique concepts distinguish Indian music from the music of other cultures.

After the thirteenth century, Indian music developed into two distinct styles – Hindustani which is practised in North India, and Karnatic, which is practised in South India. The concepts of raag and taal are the same in both but their approach, treatment, expression and presentation differs in the two music systems, thus rendering each its unique flavour.

Within the various systems of Indian classical music, the classification of sound notes or svara into micro-intervals or shruti which combine to form different types of raaga can be understood in terms of the individual emotional content of single entities of sound and their total effect in a composition. The twenty two micro-intervals or shrutis which the theoreticians of Indian music speak of are like gestures in dance or words in poetry, imbued with a distinct character and significance. The sentiments or expressions which are indicated by each of the shrutis have been classified, each shruti being given a name depicting its character. These expressions are further classified into five major groups or jaatis called moderate or Madhya, keen or deeptaa, large or aayataa, compassionate or karuna and tender or mrdu. From these twenty two main intervals or shrutis, the seven notes or saptasvara are derived. The word svara, accurately translated, is not only the pitch of sound, but a pitch of sound which is capable of an expression. As defined by Shanrangadeva,

'Svato ranjayati shrotruchittam sa svara uchyate'

Meaning,

> 'sound is first heard as an interval- a shruti, but the resonance that immediately follows, conveying of itself (without external aid) an expression to the mind of the hearer, is called svara- a musical note'.[20]

Every svara stands for a certain definite emotion or mood and has been classified according to its relative importance, and it forms a different part of the 'person' of the modal scale (murchhana).

"The note Sa (sadja, the tonic) is said to be the soul. Ri (rishabha) is called the head, Ga (gaandhara) is the arms, Ma (madhyama) is the chest, Pa (panchama), the throat, Dha (dhaivata), the lips, Ni (nishaada), the feet. Such are the seven limbs of the modal scale." These notes are also said to correspond with the seven basic elements of the physical human body and issue/emerge from the seven centres (chakra) of the subtle human body.

Of the seven notes, the first and the fifth, that is Sa and Pa, are stable and unchanging, while the remaining five svaras Re, Ga, Ma, Dha, Ni have one variant ech. Of these five, Re, Ga, Dha, Ni have their respective variants in lower pitch while Ma has its variant in a higher pitch. Thus the svaras, which are the fundamental unit of Indian music systems and perceived as fixed pitch positions, their exact positions having been determined by the human ear and not by mathematical analysis, are of two kinds - shuddha or pure and vikruta or variant.

All these seven pure notes and five variants together make the twelve notes of the tonal ladder. Their respective names in the Karnatik and Hindustani systems of Indian music are as follows -

Notation	Svara	Index on tonal ladder	South Indian or Karnatik	North Indian or Hindustani
S	sa	1.	Shadja	Shadja
r	Ri (flat)	2.	Shuddha-shadja	Vikrita-rishabha
G or R	ra	3.	Shuddha-gandhara	Chatushruti-rishabha / Tivra-rishabha

R1 or g	ga (flat)	4.	Sadharana-gandhara	Shatshruti-rishabha / vikrita or komal gandhara
G1	ga	5.	Antara-gandhara	Tivra-gandhara
m	ma	6.	Shuddha-madhyama	Shuddha-madhyama
M	Ma (high)	7.	Prati-madhyama	Tivra-madhyama
P	pa	8.	Panchama	Panchama
d	dha (flat)	9.	Shuddha-dhaivata	Komal-dhaivata
n or D	dha	10.	Chatushruti-dhaivata	Shuddha-nishada / Tivra-dhaivata
D1 or n	ni (flat)	11.	Kaishiki-nishada	Shathsruti-dhaivata
N1	ni	12.	Kakali-nishada	Tivra-nishada
S^	sa (taar)		Shadja (taar)	Shadja (taar)

6

It is worthwhile to mention here that Odissi music, which is gradually emerging as distinct style og Indian music is a confluence of Hindustani, Karnatic and regional traditional Oriya music. Odisha being situated on the 'twilight zone'[10] of north and south India, the state is an interesting converging point wherein cultural influences from both north and south have come together for many centuries. Thus geography has played a key role in shaping and synthesizing Oriya culture. Again, Odisha's population being predominantly agrarian and tribal, its folk culture is rich in both content and form. Folk musical nuances have naturally blended into the traditional music rendering a unique regionality to Oriya music. And it is this amalgam of tribal, traditional (bhajans, keertans, jananas), folk with the north Indian and south Indian musical patterns by virtue of which Odissi music has acquired its distinct flavour.

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[10] Sahoo Itishree, Odissi Music, B R Rhythms, 2009, pp 33

Many renditions of this musical style have been employed in Odissi dance compositions by Kelucharan Mahapatra and other gurus of Odissi dance.

Late Jeevan Pani, eminent scholar and musicologist held the view that a regional musical style could acquire classical status provided it fulfilled the following criteria:

- It should have a centuries-old tradition
- This tradition should follow one or more of the written classical musical treatises or shastras
- It should be a structured musical system with its own original raagas or melodies
- The style of presentation should be unique

At present, serious efforts are being made by musicians in Odisha such that Odissi music receives due recognition as a classical music system of India.

Indian architecture & sculpture

The arts of Indian architecture and sculpture also manifest the principle of multiplicity and unity on the spiritual, philosophic and aesthetic planes. Hindu architecture proves most powerfully that all art reposes on some unity and all its details, whether few and sparing as in the Buddhist stupa or crowded and full as in the Hindu temple, must go back to that unity and further its significance; other wise it is not art and fails to fulfil its function. Indian architecture constantly represents the greatest oneness of the self, the cosmic and the infinite in the immensity of its world design. All the special features of this architecture, its starting point of unity in conception, its crowded abundance of mass and design of significant sculpture, ornament and detail, and its return to the oneness, are 'the necessary units of this immense epic poem of the Infinite'. Its technique lays down the method by which this infinite multiplicity can fill the ultimate oneness, drawing one's attention to the tremendous unity of purpose and design which Indian architecture symbolises.

In terms of aesthetics, since architecture, more accurately the Hindu temple, represents heaven on earth, it arouses vismaya or wonder and leads to the aesthetic experience of adbhuta.

Indian sculpture like Indian architecture springs from a deep spiritual realisation of the Divine and the Infinite. As Sri Aurobindo very aptly states,

> "The divine self in us is its theme, the body made a form of the soul is its idea and its secret."

Just as Indian architecture reveals the unity through infinite multiplicity, Indian sculpture embodies the spirit and soul of the cosmic Infinite in the form and body of the particular, the impersonal individual which in turn suggests the cosmic and the Infinite. The religious and hieratic aspect of Indian sculpture is also vitally connected with Indian methods of contemplation, where the image is the diagram or yantra which the artist and the devotee alike contemplate.

As in music, literature and poetry, so also in sculpture, the Indian artist cannot and does not take the particular, the human or the individual, as his starting point. The human form, the particular attitude (bhanga, aasana, mudra), is but the vehicle of a soul-meaning, a concrete embodiment of a great spiritual power and of inmost

psychic significance. The parts of the human form become intervals or shruti of music and the characteristics of these basic units are worked out in great detail in treatises on Indian sculpture. Character is portrayed through a knowledge of types in which particular qualities predominate which is facilitated by a systematic use of the physical postures, movements, turns and thrusts of the body corresponding to the moods. This relationship of the physical gesture to a mental quality, mood or state gives Indian sculpture its distinctive character. The classification of images according to qualities (guna) into saattvika, raajasika and taamasika, the analysis of the human form in terms of measure (taala and angula), the categorisation of types of movement into four bhanga or deflections (samabhanga, abhanga, tribhanga and atibhanga) and the enumeration of images according to their postures (aasana), have to be understood and evaluated with full realisation of the final function which any piece of sculpture was designed to fulfil.

In terms of technique, Hindu sculpture faithfully abides by an elaborate and beautiful system of proportions, that is used constantly to model different types of images. The sculptor combines the basic units of proportions according to well-defined laws in the same way as the musician combines the basic notes according to an elaborate system which has both an arithmetical validity and an emotional and spiritual significance. The division of the human form into taala and angula and the relationship of each of these to the different axes (sutra) is based on precise anatomical rules on the one hand, and laws of measurement on the other. With different aspects and moods of gods being depicted by employing different types of bhanga or deflections from the vertical axis or sutra, these laws of proportions at once become symbolic as also charged with motional expressiveness.

Comparative measurements have been laid down for the respective images in their various aspects:

The full human figure and the gods in their moods of serenity (shanta) or pleasantness (shringara) measure nine to ten units (taala), the heroic (veera) or the terrible (raudra) assume a height of twelve units, the fierce and demonic (bhayanaka) or the revulsive (vibhatsa) extends to fourteen units; goddesses and female figures in their different moods assume a height from seven to nine taala units. All types of characters can be depicted in terms of one of the five different sets of proportions, namely, the dashataala, the navataala, the ashtataala, the saptataala or the panchataala. The angula (like the shruti in music) is the bais of the taala, and can further divided and subdivided int yava, yuuka, likhyaa, romaagaara, renu, and

anu(ray of the sun) as the minutest unit. Different texts work out the exact proportions of the human form in terms of angula and taala, taking one of the five sets of proportions for the total height of the image.

The human form is not only divided into taala on the basis of actual surface proportions, but also measured along various axes on different planes: the measures along these different sections guided the Indian sculptor in the making of images. Five principal vertical axes (sutra) are enumerated by the shilpashastra texts. The brahmasutra is the vertical axis or the imaginary line passing through the centre of the image and represents the direction of the pull of gravity. The madhyasutra is the medial line drawn from the centre of the crown of the head, through the centre of the chest, the navel, the knees, down to the inner sides of the feet. The parshvasutra is the vertival drawn from the side of the forehead, the cheek, the side of the arm, the centre of the thighs, the centre of the knee, and the centre of the ankle-joint. The kakshasutra is drawn from the armpit, by the side of the hip and calf, and terminates on the fifth toe of the foot.

The three horizontal axes which are commonly used are the hikkasutra (the line passing through the base of the neck), the bhadrasutra (passing through the navel) and the katisutra which passes through the hips and the pelvic girdle.

The sculptor is thus provided with rules both for surface dimensions and for measurements along different vertical and horizontal palnes and sections for every type of image. The six sets of measurements are termed maana, pramaana, unmaana, parimaana, upamaana and lambamaana. The maana is the measurement of the length of the body; the pramaana is that along its breadth; the unmaana represents the measurement taken at right angles to the plane in which the maana and the pramaana have been measured, i.e., along the axis of the thickness or depth of the body. The parimaana is the measure of the girth or periphery; the upamaana refers to the position of the different limbs in relation to each other, e.g., the measurement of the interspace between the twoo feet. The lambamaana is the measurement along the vertical axes.

With the alphabet of the taala (literally an unit of time) and the measurement along the different planes, the Indian sculptor models the different poses of the image, employing all the permutations and combinations of movement possible in a given space. Any movement whatsoever can be comprehended into the four deflexions or bhanga, i.e., the samabhanga, the abhanga, the tribhanga and the atibhanga only within the complex structure of the angula, the taala and the sutra measures. Further,

when the shilpashastra discusses the exact points from which the brahmasutra has to be drawn in any particular pose and the exact distance of each limb or part of the human figure from this line, it is fully conscious of the corresponding emotion which these deflexions and poses will arouse.

Each aspect, mood or incarnation of the gods in the pantheon has its particular bhanga, aasana, sthaana, symbolic attribute, hastamudra, dress and ornament. The multiplicity of the presentation of the different movements and linear measurements and their fractions, deflexions and deviations of weight and distance, all coalesce into a single powerful symbol of a unified state or mood. The pyramidal structure which we have observed in drama and music is again obvious in sculpture, where the whole reveals itself through a multiplicity of technique and design only to return to the unity and the oneness of the basic state or bhaava.

The fascinating and overpowering quality of the most completely conceived technique is a distinctive feature of all forms of classical Indian art, where the smallest mathematical fractions and complex combinations of measurements all combine to suggest a unified experience on the psychical plane. The various aspects of technique move to form an artistic whole, corresponding physical and spiritual experiences merging in one overpowering symbol of an inner state of being.

Indian painting

Indian painting, in spirit, in concept of form, and in its vision, is identical with the spirit and approach of Indian sculpture. Like the techniques of Indian sculpture, music and literature, the technique of Indian painting too aims to provide the utmost significance, both spiritual and symbolic to the form ad appearance it visually presents. Like the Indian sculptor, the Indian painter discovered the rule of proportion, arrangement and perspective which preserved the illusion of Nature and yet suggested an inner vision and communicated a psychic truth which he had experienced. The basic principles of the technique of painting, according to most texts, are the six limbs or shadanga which are common to all work in line and colour:

Rupabheda represents the distinction of forms; pramaana, the proportion, arrangement of line and mass, perspective and design; bhaava, the emotion or aesthetic feeling expressed by the form; laavanya represents the infusion of grace into artistic representation; saadrshya is the principle of co-visibility, the simultaneous apprehension of the truth of its form and of its suggestion; and finally the varnikaabhanga is the combination and harmony of colours.

These principles adequately highlight the correlation that the theoretician of Indian painting makes at every point of the techniques of line and colour to the feeling or emotion they could recreate. The Chitralakshana states even more explicitly the rules by which emotional states and different types of character can be represented. Thus the height of a character is described in terms of the mood he can depict, and the shape of the face is determined by the bhaava it must express.

Indian dance

It is therefore abundantly clear that the interrelationship of the Indian arts is a significant and rewarding study from the point of view of both spirit and form and it is in the art of the Indian dance that different aspects of spirit and technique merge harmoniously to make a beautiful synthesis. For, Indian classical dance embodies in its spirit and form the essence of all these arts mentioned above, especially naatya or drama, sangeeta or music and shilpa or sculpture.

Through a beautiful and complete language of movement, Indian dance provides the most concrete manifestation of the inner state and vision spoken of repeatedly above. Indian dance, like poetry, music and sculpture, seeks to communicate universal, impersonal emotion, and, through the very medium of the human form, it transcends the physical plane: in its technique, it employs the technique of all the Indian arts and it is impossible to comprehend the architectonic structure of this form without being aware of the complex techniques of the other arts which it constantly and faithfully employs and synthesizes. The themes which the Indian dancer portrays are not only the raw material of literature, but are also the finished products of literary creation; the music which seems to accompany the dance is actually the life-breath of its structure and, indeed, dance interprets in movement what music interprets in sound; the postures and the stances it attains are the poses which the Indian sculptor models: all these the dancer imbues with the living spirit of movement in a composition of form which is both sensuous and spiritual.

Indian dancing has two distinct aspects: the nrtta (pure dance) and abhinaya (nrtya or mime or gesticulation). The nrtta portion of dance depends for its life-breath on the music and rhythm which accompany it; the abhinaya portion depends for its expression on the theme of the narrative or lyrical literary composition, termed sahitya by practising dancers, which is sung. This abhinaya portion of dance was indeed conceived originally by Bharata as an integral part of naatya (drama) which he discusses in the Natyashastra as an aspect of naatya that constitutes dancing also. Thus, dance is a limb of the drama proper in so far as mime or gesture (angikaabhinaya), costume and make-up (aahaaryaabhinaya) form a part of drama, and is so far as the kaishiki vritti (the graceful style) of the four vrittis discussed by Bharata, and inasmuch as every aspect of drama has an element of dance which is indistinguishable from the former.

The angikaabhinaya of the dance is built on the themes of literature which have been set to music; this music has been conceived to correspond to the dominant state (sthayi bhava) and the transitory state (vyabhichari bhava) of the literary piece. In order to evoke a particular state, music employs a particular raaga, with its particular notes (svara) in a given order: the dancer in turn creates a whole state where the theme, the song, and the rhythm all contribute to evoke the particular mood or sentiment (rasa). The poses the dancer utilizes for this purpose are identical with those of Indian sculpture, and very often the one is a visual representation in movement of the static pose of the other. The principles of movement and body manipulation are the same as those used by the shilpashastra, and practically all the poses of the nrtta portion of the Indian classical dance can be analysed in terms of the four bhangas on the one hand and the different types of aasana and sthaana on the other. This identification is not merely the result of the influence of one art upon another, but a reflection of the allegiance of both arts to the same basic rules of movement depiction. Even though the Indian dancer can use space more freely than the Indian culptor, the emphasis is always on the pose which the dancer attains through a series of movements; and neither in these movements nor in the final pose (karana) does the dancer deviate from the prescribed limitations of the plumb lines (sutra) and the relative distance of different parts of the body in a given bhanga. So much accurate sculptural representation of the dance was possible only because the two arts were so fundamentally inter-related.

A comparison of the technique of the Indian arts has thus shown us that certain aspects of the Indian arts are integral parts of the technique of Indian dancing and that it embodies the salient features of each of these arts. Actually, these arts not only share the common goal of all art and the aim of spiritual fulfilment but do so through similar and occasionally overlapping techniques. All Indian arts create an illusion of spontaneity which, when examined carefully, is the result of the perfect and flawless execution of multiple and complex systems of technique. The technique becomes especially significant because it is the vital vehicle of a profound vision which the artist has known and which he is seeking to suggest through his particular medium with the greatest possible concentration of rhythmic unity. The freedom, the moksha, which the artist attains is through the rigorous discipline which the technique demands of him, in which his undisciplined subjective emotions have no part to play. The work of art truly becomes for the artist and the audience alike a yantra, a diagrammatic image, a symbolic key to a vision of unity, timeless and eternal. Contemplation of this yantra, this spiritually as well as aesthetically satisfying

symbol, can lead to a state in which bliss (aananda) and complete release in (jeevanmukti) may be experienced, however briefly. The concentrated vitality and discipline of the image of Shiva as Nataraaja symbolises all these aspects of the spirit and form of Indian art; the complexity of technique gives rise to but 'a single and unified ascension of the spirit' which is embodied in that symbol.

Theory of Rasa

The theory of rasa, as conceived by the Hindu aesthetician and as practised by the artist, has two aspects. The first is the evoked state (rasaavasthaa) in which transcendental bliss is experienced; the second is the sentiments, the moods, the permanent and transitory states, which were the object of presentation. While The second provided the content of art, the first was its ultimate objective. The technique of the arts was directly conditioned by these principles, and the techniques of the Indian arts are the rules through which these rasa states can be evoked. These principles are evident in the rules of proportion in architecture, in the detailed formulations of the principles of taala or measurement and bhanga or stance of Indian sculpture, in the relative disposition and proportion of colour and perspective in painting, in the patterns of division and combination of the movements of the major limbs, called anga, and the minor limbs, called upanga, in dancing, and in the use of shruti and svara or notes in a given mode, called raga, to create a particular mood in Indian music.

It is the aesthetic theory of rasa which provides an underlying unity to the Indian arts. Deriving from this fundamental belief about the nature of the aesthetic experience, they share with one another the principles of technique while maintaining their autonomy. There are numerous points of contact where one art form borrows or even builds upon the achievements and techniques of other forms.

Rasa as a theory of technique can profitably be applied to all the creative arts in India. The technique of all arts, as enunciated by the theorists and manifested in the creative works, makes it quite clear that it did not permit or condone negation of the established and verified laws of execution.

Once an intuitive idea had been grasped by the artist on the spiritual plane, he followed faithfully and rigorously the laws of arrangement of word, line, mass, colour, posture, sound and movement as laid down in the canons, all these rules having been designed to perfect the instrument of expression of the ultimate spiritual fountainhead and the Infinite spirit, each single detail of technique being significant only in so far as it was hand-maid to the central intuitive idea and the Absolute State. Had the technique of the Indian arts been merely a collection of technical rules, it would have been difficult for the creative artist to adhere to them so faithfully and so completely over a period of fourteen centuries. Also had the technical laws not

allowed freedom of expression, experimentation and innovation, there would have been artistic revolts.

Classical Indian architecture, sculpture, painting, literature (kaavya), music and dancing evolved their own rules conditioned by their respective media, but they shared with one another not only the underlying spiritual beliefs of the Indian religio-philosophic mind but also the procedures by which the relationships of the symbol and the spiritual states were worked out in detail. Each art worked out an elaborate system for the presentation of the different elements of a work of art in a deliberate and well defined pattern. The more deeply we penetrate the technique of any Indian art, the more clearly we see that what may seem spontaneous, individual, impulsive and natural to the lay spectator is in reality well-considered, long-inherited, minutely studied and imbued with a highly symbolic significance.

The work of art and also the artist and the actor thus become participants in a ritual where the work of art is the yantra- the device through which the saadhaka or the artist sees the vision of the Absolute as much as the audience to whom the work of art is presented.

Art as Yoga

For the traditional Indian artist, regardless of his chosen field, artistic creation is the supreme means of realising the Universal Being, art being a sadhana or discipline, a yoga, a yajna or sacrifice.

Any form of sadhana is a means of achieving a state of complete harmony or saamarasya and thus of total release or svaatantrya from the 'so-much-ness' or iyattaa of life; it leads to a recognition of one's truer self. As a Saadhaka, the Indian artist too pursued these very ends.

The spiritual, mental and physical discipline required in the search for complete harmony is yoga. Yoga is adeptness or efficiency in any activity undertaken by the individual: it is the karmasu kaushalam of the Bhagavatgita. Yoga is the power of withdrawal of mental energy from all activity not directed towards the single in view; it is also the perspicacity of vision which enables one to see the underlying unity of everything.

The search for truth and for transcendental reality, like all true research, cannot admit any dogmas or other inflexible principles, but requires a method; and it is precisely the patient development of this method that is the purpose of yoga[7]. It is precisely this method and its patient development that the classical art forms of India aim to achieve through their continued, dedicated practice or Saadhana.

It is believed that by means of rhythm Shiva, the ultimate Yogi, gives birth to the world of form, and for this reason he is represented dancing. Movement and gesture are the first forms of communication, while dance (natya) and mime (abhinaya) constitute the first language, appearing before speech. And therefore, the teaching of dance and music, as well as the science of Yoga, is attributed to the revelations of the god Shiva. In all Shaivite tradition, and in its Western heir, the Dionysiac tradition, the search for knowledge and wisdom lies in the practice of the dance and in controlling those basic forces which assure the continuity and transmission of life in living beings[8].

The process of creating a work of art is very similar to the practice of yoga in that the creator, having by various means proper to the practice of Yoga first eliminates the distracting influences of fugitive emotions and creature images, self-willing and self-thinking. Next the creator proceeds to visualise the form of the intuitive image that arose in the subconscious strata of his/her mind, thus bringing it into the

conscious strata of mind. The mind 'produces' or 'draws' this form to itself, as though from a great distance. This form thus known in an act of non-differentiation, being held in view as long as may be necessary, is the model from which s/he proceeds to execution in movement, in sound, in stone, in pigment or any other material[9].

The whole process, up to the point of manufacture or completion, belongs to the established order of personal devotions, in which worship is paid to an image mentally conceived. The principle involved is that true knowledge of an object is not obtained by merely empirical observation or reflex registration but only when the knower and the known, seer and seen, meet in an act transcending distinction. So even when a horse, for example, is to be modelled from life, one still finds the language of Yoga employed:

'having concentrated, he should set to work' - Shukraneetisaara

The work of French artist Edgar Degas holds true in every aspect of the aforementioned principle.

According to Eckhart, the skilled painter shows his art, it is not himself that it reveals to us, for, in the words of Dante,

"Who paints a figure, if he cannot be it, cannot draw it."

So, the concept of Yoga covers not merely the moment of intuition, but also execution. And it requires a real understanding of aesthetic intuition which is fundamental to all classical art forms of India as also their creative process.

The Hindu Temple

In India, the ultimate temple, since times ancient, has always been the human body. To inhabit the human body was to inhabit the structure of the universe. A line of seers and sages of various communities dating back through the Vedic period and beyond, arrived at this conclusion through evolving philosophic speculations and ritual traditions. The Rig Veda referred to cosmic construction as comparable to the construction of a house. And it is in the Atharva Veda that cosmic speculation and the human body were brought into a formal homology. Temple Hinduism, however, did not begin as a system of worship until the 1st century AD according to some scholars, yet it was built on the foundation of cosmological and semantic interpretation that preceded it. Thus, the Hindu temple is perceived as a link between man and God, between the earthly life and divine life, between the actual and the ideal.

The most vital part of a Hindu temple is its Garbha Gruha or the sanctum sanctorum. It is the centre of all energy and derives its name from the 'grabha' or womb of a mother wherein rests the 'praana' or the life of creation. And it is surrounding this garbha that the entire temple structure is visualised and constructed. The temple also represents God himself, in a cosmic form, with the various worlds located on different parts of His body. The bhuloka (earth) forms His feet and Satyaloka (also called Brahmaloka or heaven) forms His shikhar with the other lokas Bhuvar, Svar, Mahar, Jnyana, Tapa represented by the adhishthanapitha or the base slab below the mutri, the stambhas oe the pillars, the prastaara or entablature above the pillars, aamalsaara or lower part of the finial and stupika or topknot of the finial respectively. Again, the temple represents this world in all its aspects, the actual and the ideal. The imposing gopapurams at the entrance reflect the magnificent grandeur of the exterior world. The friezes and sculptures on the external walls of the temple depict the animal world as also the myriad lived of ordinary people including the maithuna figures, of couples closely embracing or actually *in coitu*, which are obviously connected with fertility and are considered auspicious. More often, they are iconographical representations of creation and of the bipolar nature of this creative world, which is described in the philosophical treatises as arising out of the union of Purusha (spirit) and Prakruti (nature). Many suggestions have been made as to the true significance of these figures; it has been suggested that they merely served the

mundane purpose of advertising the charms of the devadasis, or temple dancers, or that they were intended to represent the world of the flesh, in contrast to the bare and austere interior, which symbolised the things of the spirit; possibly they were connected, in the minds of their designers, with sexual mysticism which played so great a part in medieval Indian religious thought, or it may be that they represent the delights of heaven, on its lower planes. These are followed by scenes from epics and mythologies, as also religious symbols and icons of gods and goddesses, to remind the onlookers of our rich cultural, philosophical and religious heritage.

As a representation of the human body itself, the various parts of the body of the temple are named in accordance with the different parts of the human body: Paada (foot) is the base, Jangha (shank) is part of the superstructure over the base, Galaa or Grivaa (neck) is the part between mouldings at the top resembling the neck, while Garbhagruha represents the heart and the image, the Antaryamin or the indwelling lord. This symbology attempts to impress upon man the need to seek God within and not outside one's own self.

The temple also represents the subtle body (Sukshma sharira) with the seven psychic centres called chakras. The Garbhagruha represents the Anaahata Chakra (fourth chakra in the heart region) and the Kalasha apex represents the Sahasraara (seventh chakra at the crown of the head). The first three chakras – Muladhaara, Svaadhishthaana and Manipura near the anus, sex organ and navel respectively, are below the ground of the temple while the fifth and sixth chakras at the throat and between the eyebrows respectively, Vishuddha and Ajna are located in the shikhara section of the temple.

Very often, the ground plan of a Hindu temple is a mandala which is a geometric diagram with occult potentialities. Symmetry is its chief characteristic. The created world which is a perfect handicraft of a perfectionist, the Creator himself, can be best represented by a symmetrical and well proportioned mandala, The movement in it, so far as the devotee is concerned, is from the outer details to the inner centre which is a point. This point represents the one and only Creative Principle, the Deity, the Universal Truth, from which everything has evolved. Thus the Hindu temple is a symbol of the physical, physio-psychical and the metaphysical planes of the human body and mind.

Importance of the study of Indian culture for the Indian classical dancer

Indian classical dance is vast in its depth and content. It is spiritual, religious, philosophical and aesthetic all at once, much like the composite culture of India, and therefore is perhaps the finest reflection of the same. Whether it is poetry, music, dance, drama, painting, architecture or sculpture, all Indian arts have developed certain concepts and laws common to all of them. Among these, the concept of rasa, aesthetic consciousness, occupies the central place. In dance, rasa is conveyed through bhava or expression and the technique through which bhava manifests itself is abhinaya. According to the Natyashastra, the earliest treatise on drama and dance, there are four types of abhinaya employed by the dancer to evoke rasa.

Angikaabhinaya aims to achieve the perfect pose with the body and gestures. To comprehend this perfect pose, the dancer must acquire the understanding of line, form and space and therefore an exposure to painting, sculpture and architecture is essential. In fact the sculptural poses found on the Hindu temple walls and in Indian painting may be said to serve the very purpose of the dictionary to the Indian classical dance forms.

Vaachikaabhinaya constitutes the musical and sahitya aspects of dance. Thus the dancer must have a sound knowledge of the Indian musical traditions, the raaga and taala systems, and also of the instruments accompanying the dance. And because the sahitya interpreted in the dance includes mythological stories, verses from classical and regional poetry, the dancer is required to be adept in both Sanskrit and the regional language pertaining to the dance, as also in the Vedas, the Upanishads, the Puranas and the epics.

Saatvikaabhinaya dealing with the emotive aspect of dance gives utmost importance to mukhaabhinaya or facial expressions, with the eyes playing the most significant role in portraying the mood of the music and the meaning of the sahitya. Here the dancer delves deep into herself to source the emotion from her sattva or soul for appropriate interpretation and presentation. This necessitates for the dancer an understanding of the philosophical aspects of Indian art. For, in the words of Dante, "Who paints a figure, if he cannot be it, cannot draw it." Needless to say, Indian classical dance is visual poetry in motion, the dancer constantly painting lines, images and patterns through movement in space.

Aaharyaabhinaya constitutes the costume and make up of the dancer appropriate to the style she practises. Here the dancer is required to acquire adequate understanding of colour, texture, textile and am aesthetic sense of style which would make her presence on stage a visual delight.

Dance, then, is not an isolated art by itself; it is a unique expression, through the human body, synthesizing all these arts and therefore the classical dancer, through her dance, becomes the finest representative of Indian culture in totality.

Relevance of Natyashastra to Indian Classical Dance

The Natyashastra is perhaps one of the earliest and certainly one of the best treatises on Indian dramaturgy. The eminence of Natyashastra is not that it was the first book on the subject but that it is the first comprehensive treatise on Indian Dance, Drama and Music. The history of the Indian arts speaks of the universal applicability of a theory in all the art forms. In Natyashastra, Bharata lays the foundation of this universal theory which forms the very backbone of Indian classical dance. That the individual arts of poetry, drama, dance and music, and even architecture, sculpture and painting, were not seen as totally unrelated autonomous genres to be critically examined separately at the time of writing of this treatise, is obvious. Because Indian classical dance, like all other art forms, gives both pleasure and education and is a vehicle of beauty, duty and conduct which it achieves through the refinement of the senses, particularly of the eye and the ear, Natyashastra forms its sacred text.

The treatise reveals an amazing and overwhelming acquaintance with the body system, the anatomical structure as also the physiological and psychological processes. This is evident in the chapters on Angikaabhinaya detailing how each part of the body – head, eyes, neck, hands, torso, waist, feet etc is to be appropriately used in movement. Further, the theory of rasa as developed through exploration and elaboration of Ashtarasas, bhavas, vibhavas, anubhavas, vyabhichari or sanchari bhavas as also the variety of characters, define the diverse psychological states that the dancer should appropriately make use of in her dance. The nature of aesthetic experience as also the aesthetic object and character types as described by Bharata, clearly demonstrate the relationship between the psychical and the physical. And because Indian classical dance has the latency and the potency of bringing together all aspects of life – from the physical to the psychical and even metaphysical, Natyashastra as a text of reference for dance holds much relevance because of the precision with which it weaves an intricate relationship between the mind, the intellect, the brain and the body.

SECTION V

INTANGIBLE CULTURAL HERITAGE

UNDERSTANDING THE MEANING OF HERITAGE

UNESCO categorises heritage into two broad classes – Cultural Heritage and Natural Heritage[12].

According to the UNESCO model, cultural heritage covers the following:

a) Monuments: architectural works, works of monumental sculpture and painting, elements or structures of an archaeological nature, inscriptions, cave dwellings and combinations of these features;
b) Groups of building: groups of separate or connected buildings which, because of their architecture, their homogeneity or their place in the landscape are objects of distinguished interest;
c) Sites: works of man or the combined works of nature and of man, and areas including archaeological sites which are important from the historical, aesthetic, ethnological or anthropological points of view.

Categories (a), (b), and (c) together, in general, are referred to as tangible cultural heritage. The last category is as follows:

(d) Intangible cultural heritage includes oral traditions, performing arts, rituals, culinary traditions etc.

The practices of intangible cultural heritage are central to the cultural heritage of humanity, which comprises practices from a plethora of different cultures as well as monuments listed as world cultural heritage. These oeuvres and practices play and important role in the cultural identity of human beings. They are an expression of cultural diversity; they can promote inter-human processes of mediation, and can initiate educational development on many levels that conveys cultural heritage to the next generation.

The importance of the monuments listed by UNESCO as world cultural heritage for the cultural self-understanding of man is undisputed. By contrast, the role of the practices of intangible cultural heritage is always subject to more controversial

debate which is all the more surprising given that these very monuments have arisen out of man's intangible cultural practices.

In the context of the growing influence in modern societies of individualisation and personal autonomy, we are at times confronted with the view that many practices of intangible cultural heritage have today become superfluous and could be replaced by other practices. Just like in the old days, however, communal life is impossible without the practices of intangible cultural heritage, for they are historical and cultural products and establish the culturally determined character of the study and research pursued in their interest.

Seven aspects highlight the specific character and relevance of practices of intangible cultural heritage which are –

- The human body as a medium
- Practices of communication and interaction
- Mimetic learning and practical knowledge
- The performativity of cultural practices
- Central structural and functional elements
- Difference and otherness, and
- Inter-cultural learning

One must acknowledge and appreciate the fact that, for the genesis and practice of religion, society and community, politics and the economy, culture and art, learning and education, the practices of intangible cultural heritage are essential for they not only create a connection between past, present and future but also make continuity and change, structure and society, as well as experiences of transition and transcendence, possible.

The Human Body as Medium

In contrast to architectural monuments which are easily identified and protected, the forms of intangible cultural heritage are much more difficult to pick out, to convey, and to conserve. While the architectural oeuvres of world cultural heritage are fashioned from relatively durable material, the forms of intangible cultural heritage are subject to historic, socio-politico-economic and cultural change to a far higher degree. While architecture produces material cultural objects, the human body is the medium of the forms and figurations of intangible cultural heritage as is the case, among others, in –

a) Oral traditions and modes of expression, including language
b) The performing arts
c) Social practices, rituals and celebrations; and
d) The skills and knowledge of traditional arts and crafts

Thus in order to be able to grasp the specific character of intangible cultural heritage, we need above all to reflect and acknowledge the fundamental role the human body plays as its carrier.

Several consequences ensue from this vital fact.

That, the bodily practices of intangible cultural heritage are determined by the passage of time and the temporality of the human body itself.

That, they depend on the dynamics of time and space.

That, unlike cultural monuments, the practices of intangible cultural heritage are not fixed rather are subject to processes of transformation linked to social change and exchange

With their bodily presence, the cultural actors invest the community with 'something extra' in addition to the spoken word. This something extra is rooted in the materiality of the body and man's very existence which is based upon it, with its concomitant bodily presence and vulnerability.

By staging and performing intangible cultural heritage practices, they bring forth cultural orders which express, among other things, power relations between the

members of various social strata, between generations as also between the genders. This makes these practices appear 'natural' hence universally accepted.

Dance – Its Ephemeral Nature, Hence Intangible

Dance, through ages, has always been an expression of life. The world over and across cultures, dance and other forms of art, be it plastic or performing, have been directly impacted by political, religious and cultural upheavals and always mirrored the contemporary thoughts, feelings, customs, rituals, tastes or, the way of life, so to say.

Thus, being an indispensable part of man's past, knowledge of the tradition of dance through ages – kinaesthetically, visually and culturally– is essential in order to justify the context and expression of dance works of today. And, it is possible to acquire this knowledge and make correct use of it in the present context through a comprehensive study of bygone dance traditions by understanding, interpreting correctly and threading together these past practices. And, in the process, reconstructing and hence preserving the history of dance. Thus building an unshakable foundation upon which practitioners of dance today – be it professional dancers, choreographers or scholars – can create new dance works.

In her essay 'Reconstruction and Dance as Embodied Textual Practice', Helen Thomas not only explores the reasons in favour of creating 'a usable past' but also puts forward the problematics of dance reconstruction – while addressing the important question 'What is reconstruction or revival or recreation?' – and delves deeper into the activity of bringing back past dances, whether to the stage or on the page, elaborating on the authenticity, reproducibility and interpretivity of these dance works.

Dance, as a performing art, owing largely to its ephemeral nature, never leaves behind it anything tangible 'that can be touched or looked at or even felt in its extant context' (Thomas). Unlike drama, in which an original production can be reconstructed based on a script, or Western music, which relies upon an established universal notation system, dance has always been passed down from one dancer to another relying on muscle or visual memory. With no universally accepted system

of dance notation till date, despite many formulated over the past five centuries, today's choreographers and dancers are sadly not literate in movement notation.

Thomas argues that with dance professionals more interested in creating new works, rather than reworking past ones – snippets of which can be found only in old photographs and films, bodily memories of dancers if alive and visual memory of the audience – the need to reconstruct past dances is all the more vital in order to document the glorious history of dance's rich contribution to culture. And, while doing so, Thomas, citing that 'whiteness was a prerequisite for the universality of art', makes it clear that it is important to rid dance history of parochialism because it is counterproductive to the process of dance preservation.

Drawing examples largely from early modern dances and also modern ballet, the latter being the primary discipline base of the author, Thomas attempts to define 'reconstruction' through a comparative case study in relation to the oft-used terms revival, recreation and reconstruction.

A dance is said to be a revival when it has been brought to life by the choreographer himself/herself or by someone else with the help of a notated source. Here, the original choreography is retained, the retention being made possible by a definite source of notation by the choreographer of the entire work, and it is re-presented by way of freeze framing the dance in its time.

A reconstruction is done by someone else who after detailed research on all available sources and information related to the work, constructs it anew keeping the intention of getting as close to the original as possible. To ensure that the reconstructed work is a 'reasonable facsimile of the original' Thomas writes that the end product must be based on at least 50 per cent 'hardcore evidence for dance and design'. So reconstruction is actually 're-constitution' of the original with as much accuracy as can be sought from thorough research on the work.

A recreation is based on an idea or a story of a long lost work of dance and makes use of the original music in order to rightly capture the very spirit of the dance. And in order to present it in the true spirit of its original, there cannot be any compromise on the expanded range of movements that the dance might demand of its performers, movements that are often beyond the comfortable periphery of the dancers' assumed abilities. A recreation can therefore be viewed as 'co-authored' work since it is re-worked on the basis of the recreator's memories of the choreographer's early style and imagination.

Again, when the same work is changed to meet the limitations of the present-day dancer, it becomes a 're-invention'(Thomas). Here, because the dance, now shaped according to the performer's demand, fails to expand the vision of the performer and therefore the audience, to the choreographer's actual style, a re-invented work is always less credible, therefore less valuable than a recreation.

Having established how reconstruction, revival or recreation of a dance work should be looked at, the question that arises now is that while reconstructing or recreating – we don't talk about revival here since it is based on the choreographer's own notation and thus without doubt is closest to the 'original' – how is the authenticity of the interpretation and hence reproducibility of the past work justified?

Citing the case of the now classic ballet solo 'The Dying Swan', choreographed by Mikhail Fokine in 1905, Thomas attempts to answer this question. The debate on how authentic is the present interpretation and performance of the ballet stemmed from the difference of views between Isabelle Fokine, the choreographer's granddaughter who claims to have privileged access to her grandfather's original choreography through a detailed notated source, and former ballerinas and members of Kirov Ballet, who take pride in sustaining a long tradition of performing not only 'The Dying Swan' but also many other of Fokine's ballets over many decades.

Ms Fokine's assertion that the way in which her grandfather had choreographed and recorded the ballet is significantly different from the manner in which it is performed today is strongly opposed by the Kirov dancers who, not convinced by Isabelle

Fokine's version claimed to be based on the choreographer's original notes, openly protest that it is contrary to the way they have always danced it as has been passed down over decades from dancer to dancer. Thus here the debate lies over which source is more reliable – muscle memory of dancers performing the ballet over many years or the accessible notations left behind by the choreographer.

In view of the former, Thomas cites the contribution of the great early 20th century ballerina, Anna Pavlova for whom the dance was created. It is obvious that Pavlova contributed largely to the creation and subsequent development of the ballet through her continuous performance of it. This also leads to the fact that over time, to accommodate changes in her style and to suit her ageing body, Pavlova would have altered the dance and passed down this altered version to other dancers. As such, Thomas suggests, it is impossible to retrieve the accurate sense of the original version of the ballet, the way it was first performed.

On the other hand, although access to the detailed notations left behind by the choreographer provides a legal basis upon which the assertion by Ms Fokine that an original version of the ballet exists may be justified in view of the international copyright law, one can never be sure that this definite version which she claims is more true to her grandfather's original ideas, is not influenced by her own interpretations of the same.

Thus the debate over which source – muscle memory of dancers or the records maintained by the choreographer – is more authentic and hence more reliable in a reconstructive process remains inconclusive. We can say that the origin of a dance work and the search for its definite, authentic version to facilitate its reconstruction is best explained by the viewpoint that a dance work is not 'fixed' in either performance or in writing and that through the process of handing down dances from one dancer to another or by working from a dance script, description or score, different, often competing, interpretations emerge. And this challenges the very efforts of present practitioners of dance to 'freeze frame' past works intended to assist them in grasping, even remotely, the sense of how these lost jewels might have felt like when they were first performed or witnessed.

SECTION VI

CASE STUDY: THE TRADITION OF GURU KELUCHARAN MAHAPATRA

TRACING THE ROOTS

In India, dance has been notated for centuries through the plastic medium, evidence of which we find in abundance in the sculptural poses of thousands of temple walls, in the carvings found in hidden caves and also in the manuscripts and paintings of different periods of time. So it is obvious that a very firm heritage of dance has existed in India from ancient times. And evidence of Odissi dance, in the form of carvings found in the caves of *Khandagiri* and *Udaygiri* dating back to 100 B.C. (DN Patnaik) establish without doubt that Odissi is one of the oldest dance traditions in the world today.

Born out of two ancient traditions, the *Mahari* – servants of God who, consecrated to the deity as young maidens, sang and danced for the deity alone within the temple's sanctum sanctorum, and the *Gotipua* – young boys dressed up as women who sang and danced in public propagating the Vaishnava consciousness of the union of humanity (the female) and the Infinite (the only male), Odissi, deeply impacted over centuries by the religious, social and political changes of its birth land Orissa, was reconstructed from extant dance treatises such as the invaluable *Abhinaya Chandrika* of the 15th century and the endless sculptural poses on the Orissan temple walls (Jiwan Pani), these serving as reference points of authenticity to the scholars and gurus who set themselves the task of identifying what was true to the form, refining it and finally not only codifying the grammar and technique, but also devising a fixed repertory for the dance (DN Patnaik). Thus the current practitioners of modern day Odissi have a definite 'usable past' (Thomas) relying upon which new dance works are being created today.

To expand on authenticity of dance works in the context of Odissi, I would like to draw attention to the contribution of late Guru Kelucharan Mohapatra, a master and a legend, a name now synonymous with Odissi dance the world over. 'His primary claim to fame in dance creation lies in his *Pallavis (*Ratna Roy), a pure dance elaboration named after the *Raag* or melody it is set to, that conjures up the illusion of temple sculptures coming to life, when in 1960's he was setting the Odissi repertory to fight for its rightful recognition as a distinct classical form. Kumkum Mohanty, one of his most senior disciples, recalls "the guru and Pandit Bhubaneswar Misra (legendary music composer), working late into the nights creating *pallavis*" (Ratna Roy) while her job was 'to remember the compositions so that they did not have to start from scratch again' (Ratna Roy). She served as their human tape recorder. The team worked miracles with dancers like Sanjukta Panigrahi. A constant creator, Guruji continued to change the face of Odissi dance till his last day. Thus in the body memory of dancers like Sanjukta Panigrahi and Kumkum Mohanty are frozen the past dance works which, while he was alive, were altered by the master himself, and after his death by younger gurus to pass on to aspiring dancers. Even I have imbibed the modified versions of the *pallavis*.

Thus with no system of dance notation followed, one has to rely entirely on the body/muscle memory of the guru's disciples, some of whom are no longer alive today, for retrieving authentic versions of these *pallavis.* Again, to bring relevance to these works in the contemporary context, innovative movement interpretations have been made by young choreographers to these historically significant choreographies.

Also, the fact that at the time of creation, Kumkum Mohanty's body served as a 'human tape recorder' for these *pallavis* lays much emphasis on the role of dancers who are never mere vehicles of expression for the choreographer's thoughts and ideas, rather an active collaboration between the two must exist in the creative process such that in the end a work of art, magical, mature in content is produced in which music, movement and *sahitya* or text are in complete synergy with each other.

Stylistic Peculiarities

My work plan states that I will spend about six months with one of his disciple-choreographers and understand from them how Guru Kelucharan has influenced their life and art as also their individual creative process and aesthetic sensibilities. In the past one year I have spent considerable time with Dr. Ileana Citaristi, as and when we could both work out our individual schedules to meet, staying at her house, watching her teach, practise and perform.

From 2012 to 2013, I was able to visit and spend time with Madhavi Mudgal for the same reason.

My association with Sharmila Biswas from 2008 till 2012 as Administrator, Faculty Member and Senior Repertory Dancer acquainted me with Sharmilaji's stylistic peculiarities.

Through my training at Nrityagram (1998-2004), I have imbibed the elements typical to the Nrityagram style.

I shall briefly explain the stylistic differences as I have observed and understood among these schools of Odissi which teach, practise and perform in Guru Kelucharan Mahapatra's style of Odissi -

NRITYAGRAM STYLE

My training and consecutive ensemble work with Nrityagram for 8 years has given me a thorough understanding of the Nrityagram style of approach to Guru Kelucharan Mahapatra's parent style.

I have studied not only the basics of their style but, because I was part of their choreographic works, I was also able to learn pallavi or pure dance and abhinaya, both of Guruji's composition and of Surupa Sen's which highlighted the distinctiveness of the Nrityagram technique.

Among Kelu Guruji's compositions, I want to focus on Saveri pallavi as nritta and Tolagi Gopodando as abhinaya which distinctly highlight Nrityagram's technique and movement approach. Please see dvd 2 for these videos.

Among Surupa Sen's compositions, Akriti or Malkauns pallavi as nritta and Shivashtakam as abhinaya have extensive incorporation of the charis (akasha and bhumi) of the Natyashastra into the Odissi technique. I do not have copies of their videos but one can view these pieces online at pad.ma –

https://pad.ma/BDR/player/00:06:22.840 (akriti)

https://pad.ma/AXG/player/00:00:10.120 (shivashtakam)

To me, the Nrityagram technique is more expansive and broad, made possible through the assimilation of such elements into the form as yogic postures, kalaripayattu, modern dance techniques and the charis of the Natyashastra.

Some illustrations will help understand this better as follows –
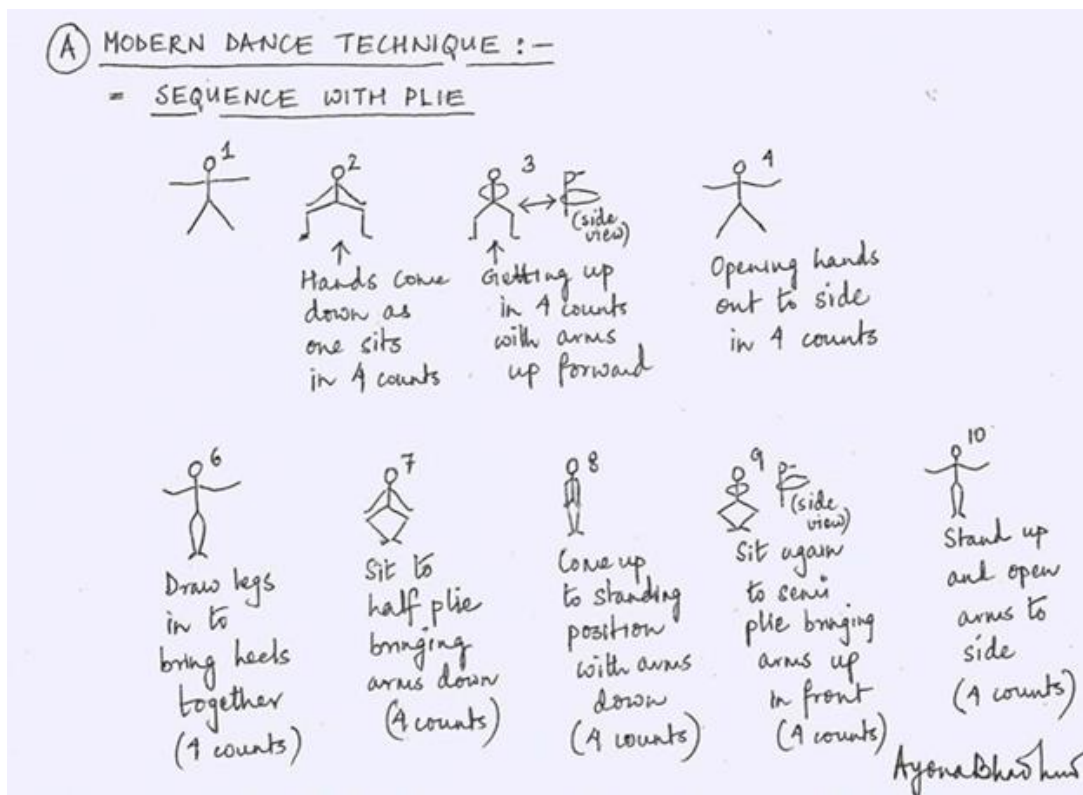
11 Sit down raising arms up (4 counts)

12 Grand plie with arms raised above head (4 counts)

13 (side view) Come up bringing arms down in front (4 counts)

14 Finish in standing position opening arms to the side (4 counts)

= SEQUENCE WITH TONDUI

side view — Feet together

side view — Foot to front, hands at waist

front view — Foot to the side

side view — Foot to the back — hip remains closed and facing front

- Entire foot is brushed out along the floor to the maximum pointed position
- Upper body remains absolutely still, stomach muscles engaged in moving the whole leg
- First brush foot to front 8 times, then to side 8 times keeping knee facing front, then backwards 8 times
- Finish all sides with one leg and then change to other leg.

(B) BHUMI CHĀRIS FROM NATYA SHASTRA

= STHITAVARTA (स्थितावर्ती)

1 **2** **3**

Extended leg circles in front of other foot

Final position has hip and shoulders facing front with maximum twist at waist, circling leg finishes on toes.

Ayona Bhushu

= SHAKATASYA TATHEIVACHA (शकटास्य तथैवच)

| Lunge forward and arch back with hands going up | Stretch arms up while sitting down | Scoop over and down to touch nose to floor | Arch out and up. palms on floor | releasing palms off the floor to get up with chest leading the movement. Draw back leg in to Samapada. |

(C) ĀKASHA CHĀRIS FROM NATYASHASTRA

= ATI KRANTA (अतिक्रान्ता)

| Right leg up In Bandhani pada | Stretch right knee to the front | Jump forward on right foot while lifting left leg off the floor keeping hip closed throughout |

= PĀRSHVAKRANTA (पार्श्व क्रान्ता)

| Lolita pada | Stretch raised knee with toes pointed | flex foot to bring down | heel on floor with straightened knee | Pull opposite leg in to join heels together |

= SUCHI (सूची)

| Bandhani pada to the front | Stretch knee & leg to side | lower leg to floor | Pull opposite leg in to bring feet together |

AyoneBhosh

SHARMILA BISWAS' STYLE

My association and collaborative work with Sharmila Biswas as repertory member and faculty member at Odissi Vision and Movement Centre for next 4 years has familiarised me with Sharmilaji's approach. Apart from the basics I learnt at Nrityagram, at OVM I learnt a new set of chowk, tribhangi, bharamari, chari which they practise as their basic steps. And because Sharmilaji's work draws largely from the folk traditions of Orissa, being part of the repertory, I was involved in her translation of folk movements into Odissi, retaining the spirit of the folk movement while restructuring it in the Odissi technique, which eventually led to the creation of a pallavi – Gati Bilas, which distinctly highlights her movement approach. For abhinaya, I worked with her on creating a solo piece from its group production – Katha Surpanakha and also an ashatapadi, both her compositions. Videos of Gati Bilas and Katha Surpanakha as a group choreography and also of Katha Surpanakha as a solo piece performed by me are enclosed.

With Sharmilaji, I was involved only in new choreographic works. I did not get the opportunity to learn any of Guruji's compositions from her.

Also, I am yet to record the movement translation from folk to Odissi pertaining to her stylistic peculiarity for this project and this I intend to do over the coming months. And because I am not trained in the folk movements, I have abstained from notating them right now; I shall do so when I document their demonstration by one of her students.

To me, the movement approach of Sharmilaji is free and open, sometimes loud in movement and expression, not so strictly bound within strong grammar allowing space for innovation, much like the folk forms, particularly of Odisha from which she draws inspiration. Having said so, my limited exposure to her teaching of folk movements in class has convinced me that of the fact that folk movements require a considerable degree of maturity for being executed in their right spirit and at times may also be considered the source of some typical Odissi dance movements. In her own words, her approach is more impish. I would call it more extrovert, made more so with her extensive use of sets, props and elaborate costumes for conveying the content of her concept in the choreography. So her portrayal of a Khandita Radha would be very different from that of Nrityagram or Madhavi Mudgal.

One could refer to the following link on Youtube in which I was able to demonstrate some of Sharmilaji's Odissi movements translated from folk movements: www.youtube.com/watch?v=9O8AbiRivCQ

MADHAVI MUDGAL STYLE

My year long learning under Madhavi Mudgal has familiarised me with her teaching methods, more specifically her understanding of the basics of Odissi and her approach to abhinaya through ashtapadis. With her, I learnt yet another set of chowk and tribhangi which she uses as the basis of the movement approach specific to her style. I also learnt two of Guruji's ashtapadi compositions – Priye Charushile and Dheera Sameere, which brought an understanding to her approach in abhinaya. And I watched her teach, practise, choreograph and perform through which I was able to better understand her aesthetic sensibilities in music and dance and how she brings both together, technically, visually and aurally.

I did not learn any of Madhaviji's compositions but watched her students practise Ragamalika pallavi created by her which distinctly highlights her movement approach in response to music. I wish to document this pallavi and also her basic steps performed by one of her students in the coming months for better understanding for her style.

To me, Madhaviji's style is very contained. While her movements are executed within the frame of one's body, the emotive aspect of the dance in her style is necessarily restrained. Her movement approach lacks the strong masculinity which Nrityagram, and often Sharmilaji, distinctly favour. I would term it as being more introvert. Also what is distinctly different is the lack of use of Agrachala (forward) and Prishthachala (backward) movements of the torso.

Some illustrations of her basic steps as follows -

= CHOWK NO. 6

1 2 3 4 5 6 7 8
Ta Tathi Naka Thini Ta Tathi Naka Thini
AyonaBhashir
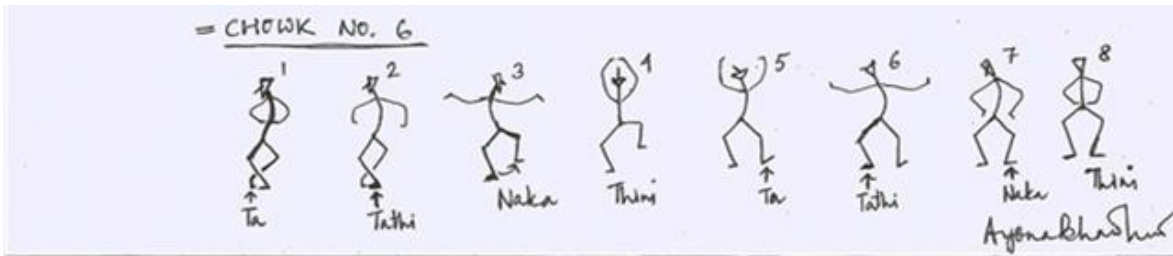
— One 3rd beat, with the brush of heel as leg is lifted to uttolita ⑤ torso shifts to opposite side with neck and eyes following the arm of the same side as the lifted uttolita

= TRIBHANGI NO. 6

Abhanga basic posture with anukunchita pada / kunchita pada

1 2 3 4 → 5 6 7 8
Ta Tathi ↑Naka Thini Ta Tathi Naka → Thini
Anukunchita Flat Heel In Kunchita Flat Vilaghaa parshini
pada stamp Vilaghna pada stamp In open knee
  parshini knee open
  pada

= TRIBHANGI NO. 7

1 2 3 4 5 6 7 8
Preparation Ta Tathi Naka Thini Ta Tathi Naka → Thini
to start Vilaghna Prishtha Vilaghna Trasya
in Lolita parshini dhanu parshini pada
pada pada pada pada
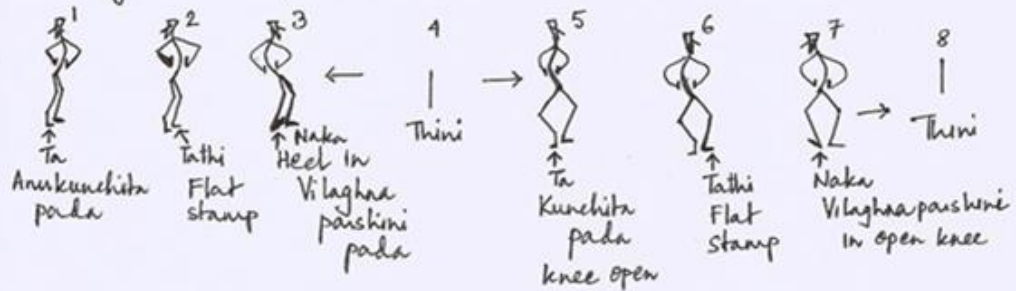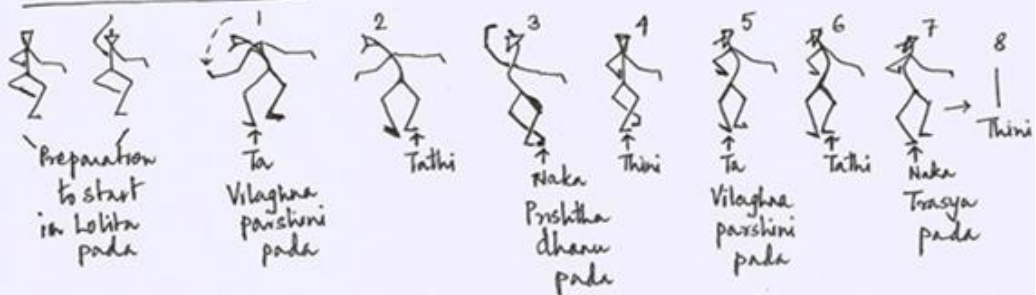
ILEANA CITARISTI STYLE

The first thing that I found familiar was the basic steps. She practises and teaches the same set of basics which I learnt in Nrityagram. Some differences in hand and wrist movements as also the eyes exist. Ileanaji also makes use of isolated torso movement in her dance. A very clear example is her rendition of Khamaaj Pallavi which can be viewed at the following link –

www.youtube.com/watch?v=DaxL_iwgXjw

Bhramaris as she practises and teaches are also similar to the ones I learnt in Nrityagram, with a few additions in the Nrityagram style. That she strictly follows Guru Kelucharan Mahapatra's style of teaching is evident particularly when she is correcting dancers in her choreography. For an understanding of her creative process, please refer to DVD 2 and 3.

I have submitted 3 DVDs as part of this report –

1. DVD 1 contains the stylistic differences between Nrityagram (my Alma Mater), Sharmilaji and Madhaviji's style as I have understood through actual dancing of the various basic steps practised in these individual styles, on my body. In the end, some of Ileanaji's disciples demonstrate a few of the basic steps they practise.
2. DVD 2 contains all the videos pertaining to the teaching and training methodology followed by Ileanaji for different age group of students. Here, warm up exercises, bhramaris, chaaris, Hasta mudras and viniyogs are demonstrated.
3. DVD 3 contains a pallavi choreographed by Ileanaji which she herself dances and later explains its concept. It also contains a comparative demonstration of Chaaris of the Nrityagram (danced by me) and Ileanaji's style (danced by one of her students). It concludes with an interview of Ileanaji.

My work with Ileanaji is still incomplete. I am yet to record an abhinaya piece choreographed by her and also complete the interview.

Meanwhile, because Ileanaji said that she would take some time to work on the new abhinaya piece which she would like me to record, I decided to start my first round of interaction with Jhelum Paranjape in Mumbai. I have visited her once and

although I have documented some of her classes, it would only be meaningful when submit all together once I have completed with her. So it will be part of my 2nd report.

I conclude my report once again with Dr. Priyambada Mohanty Hejmadi's words –

"Although Odissi has established itself as a classical dance on the international scene, very little published material is available on the making of the dance, especially on the teachers who built it up."

I do believe, having gone through the process myself, that after Guru Kelucharan Mahapatra, his disciples have continued to build the dance form with their individual contributions, drawing from various sources as the master himself did. And I wish to document these contributions and contribute in my own way to the lacuna existing, even today, so obviously in the published material on Odissi.

The Technique - The Core & The Very Foundation

'It is the nature of the classical forms of Indian dancing that while they remain ancient and unchangeable on one level, they continue to grow or decline and certainly modify and assimilate new elements everyday'. These insightful words of Dr. Kapila Vatsyayan hold true not only for the style of Odissi dance in the current times that one witnesses being practised and performed today, but more specifically in the case of Guru Kelucharan Mahapatra's tradition and its evolution over the years.

The important question is – What is Kelubabu's style of Odissi? What are its peculiarities? What makes it unique that appropriates and therefore justifies its recognition as a distinct dance tradition comprising of definable movement aesthetics, grammar and basic technique? These are some of the many pertinent questions that one is faced with when one attempts to analyse and put on paper the nuances of Guruji's style of moving. And I say 'moving' here, instead of 'movement' because it is the way in which a particular movement is rendered rather than the movement itself, that defines a specific style, school or gharana.

As I commence into this detailed analysis, I would first and foremost like to bring attention to the very fact that the hallmark of Kelubabu's tradition of Odissi is subtlety and exceptional attention to detail. This is obvious not only in his various compositions, whether pallavis or abhinaya pieces, but even in the very basic chowk and tribhangi steps.

Having interacted with some of his renowned disciples over the past eight years, more recently with Jhelum Paranjape, I can now speak with certainty and considerable clarity about the basic technique as devised by Guruji himself for the Odissi dance form.

Overall technique specifics –

- Isolated torso movement is a distinct feature of Guruji's style. The torso is moved always after the stamp of the foot at any time, no matter how fast the speed is, never with any jerk and almost always following a path of downward or upward arch. Shoulder movement is restricted as the torso movement is initiated from the lower ribcage area

- The body alignment in the chowk basic posture is such that the spine is held erect with an imaginary straight line running down from the crown of the head through the tail bone till the mid point between heels of the feet in chowk position, with any tendency to push either the torso forward or the hip back which would otherwise alter this straight line, being consciously curbed. The weight is centred and balanced equally on both feet, the entire posture resembling the outlines of a square

- The body alignment in the tribhangi basic posture follows the Zee principle of temple sculptures with the entire body weight resting on the back standing foot of trasya pada such that the front foot is free to move. Three bends at the neck, at the waist and at the knee, with the torso and head tilted to either side, give shape to this stance

- Wrist movement is also a distinct feature. The wrist movements are delicate and always in synchrony with the timing of the torso. Again never with a jerk, the wrist is moved with exercised control

- At any time a leg movement is always initiated from the pelvic joint and never from the knee keeping the hip steady and without any dipping of either knees

or the pelvis during movements such that the pelvis is held at the same seated level, whether in chowk, trasya or kumbha pada, unless in samabhanga posture

Note: I must mention here that these technical specificities were emphasised upon with equal importance by all the choreographers while teaching, with only Madhaviji differing in the use of torso

Chowk and Tribhangi Specific Basics -

Two standard sets of 10 movements in the chowk basic stance and 10 movements in the tribhangi basic stance have been formulated by Guruji which are to be practised as basic steps. These two sets consisting in total of 20 movement patterns form the very core of his movement aesthetics and define with utmost clarity and precision the manner in which the body is to move while executing these steps.

It is indeed of primary importance that before beginning to teach Guruji's stylistic specifics, one should inform oneself of the nuances embedded in these 20 movement patterns with as much perfection as is possible. Every image that each step is inspired from and therefore attempts to recreate, every minute wrist movement, every shift of torso accompanied by the respective neck and glance variation must be accurately ascertained. It is only when one is confident of the grammatical details of the parent style, that one is able to identify a modification, however slight – be it in the neck, glance, wrist, torso, gesture, and understand through comparison the difference in nuance that either brings to the same movement pattern.

Thus expanding on Dr. Vatsyayan's words, it will be appropriate to say that these 20 basic movement patterns in chowk and tribhangi are intrinsic to Guru Kelucharan Mahapatra's style and will forever remain its 'ancient and unchangeable' primary elements while the various modifications, however minute, to these as also the new patterns/steps devised by some of his thinking disciples through the incorporation of new elements have helped the Guruji's style evolve and 'continue to grow'.

And no matter how each sub style has evolved and despite the input of individual aesthetic sensibilities into their movement patterns by each choreographer, there

exists a common thread runs continuously across all these sub styles – Nrityagram, Madhavi Mudgal, Sharmila Biswas, Ileana Citaristi, Jhelum Paranjape – one that brings them all together under one umbrella. And this thread is the way in which the body is trained so that the energy moves seamlessly, **like water in a container**, in any given movement. **To understand this better, I am submitting DVDs of which DVD 1& 2 pertain to Jhelum Paranjape's understanding of Guruji's technique. DVD 3 documents Jhelum ji's interview in which she shares her journey as Guruji's disciple, as an individual artist and choreographer.**

The 10 chowk and 10 tribhangi movement patterns as devised by Guruji are illustrated and explained below –
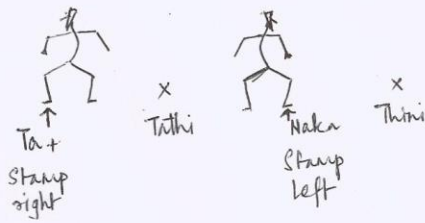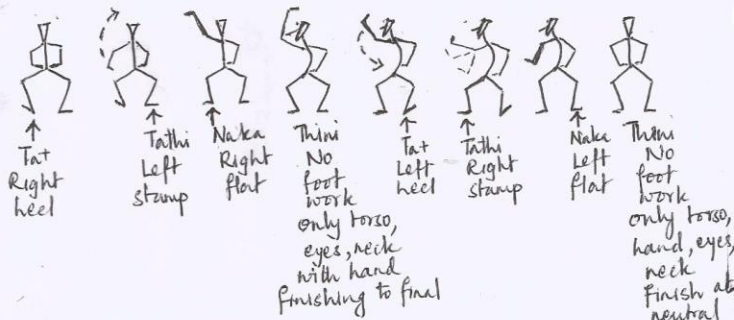
CHOWK NO I

starting position

Ta+
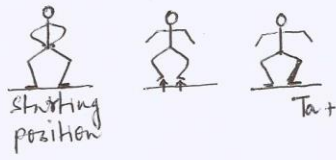
- Jump in chowk pada with both legs off the floor
- Legs lifted from pelvic joint

CHOWK NO II

Ta+
stamp
right

× Tathi

Naka
stamp
left

× Thini

- Torso moves in the opposite direction after stamp of foot
- Neck and eyes move opposite to torso shift
- Wrist presses the palm down from vertical position facing inward.

CHOWK NO III

Tat
Right
heel

Tathi
Left
stamp

Naka
Right
flat

Thini
No
foot
work
only torso,
eyes, neck
with hand
finishing to final

Tat
Left
heel

Tathi
Right
stamp

Naka
Left
flat

Thini
No
foot
work
only torso,
hand, eyes,
neck
Finish at
neutral

To be repeated on other side

- 2nd foot on either side is stamped keeping the heels of other foot as is
- torso, eyes, neck move in 4th beat after stamp on 3rd beat on either side
- Hand is raised ~~on~~ ~~lowered~~ from 1st beat itself on either side

CHOWK NO IV

Tat
left
stamp

Tathi
left
stamp
wider chowk

Naka
right
prshtha
dhanu

Thini
left
stamp

To be repeated on other side
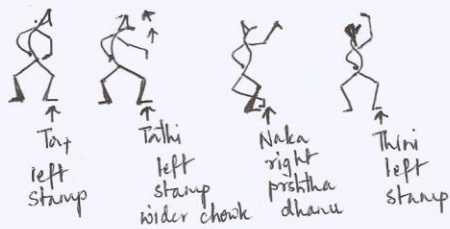
- In 2nd step, the chowk stance is wider, more distance between feet
- Torso shifts only after placing prshthadhanu pada
- Eyes follow the hand movement throughout

CHOWK NO V

Facing front starting position

Tay Facing side changing direction to start

Ta+ Tathi Both steps facing sideways

Na Ka Thini All 3 steps facing front

To be repeated on other side

- Dancer changes the side she is facing on 1st beat turning 90°
- Turns 90° back to face front on 3rd beat
- 1st & 2nd steps are chowk No II
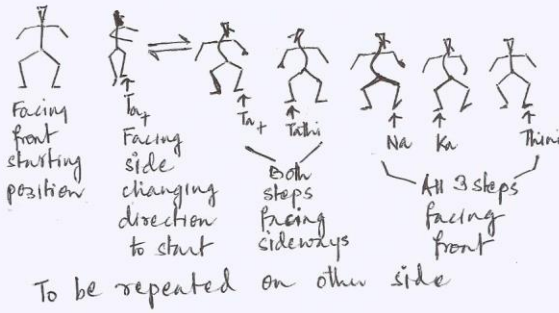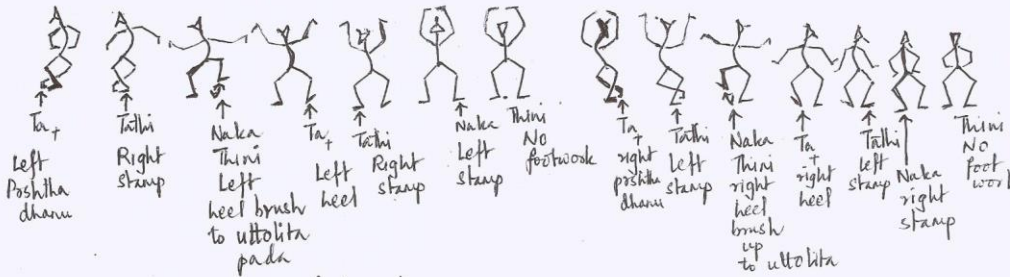- 3rd step onwards torso and wrist do a circular movement to finish neutral, footwork same as chowk no III

CHOWK NO VI

Ta+ Left Poshtha dhanu

Tathi Right stamp

Naka Thini Left heel brush to uttolita pada

Ta+ Left heel

Tathi Right stamp

Naka Left stamp

Thini No footwork

Ta+ right poshtha dhanu

Tathi left stamp

Naka Thini right heel brush up to uttolita

Ta+ right heel

Tathi left stamp

Naka right stamp

Thini No foot work

- Every 4th beat has no footwork.
- Head and eyes follow the hand movement on either side, both arms move
- 3rd step has transition of prshthadhanu to uttolita via gharshita pada
- At no point are elbows locked to make the hands straight
- Every 6th step, torso becomes neutral

CHOWK NO VII

side view

Ta+ Left Dhanu pada

Tathi Right stamp

Naka Left taken back to poshtha dhanu

Thini Right stamp

Ta Left heel

Tathi Right stamp

Naka Left stamp flat

Thini No footwork

To be repeated on other side

- The working arm holds mayura and does a complete circle
- Torso following the hand also does a complete circle
- Hand and eyes follow hand
- In the last three steps the wrist holding mayura does a small circle to finish in chowk position with mayura held upright
- Body bends backwards while circling with arm

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CHOWK NO VIII

Tat right stamp   Tathi left stamp   Naka right dhanu pada   Thini left stamp   Ta.t right brush heel up to uttolita   Tathi right heel down   Naka left stamp   Thini rt stamp flat
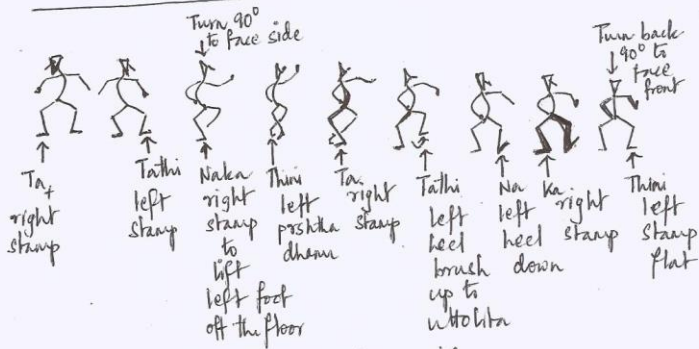
To be repeated on other side

- Working hand does a complete circle in front of the body to finish in the same position as it started
- Pataka changee to kataka mukha at dhanupada to alapadma in last three steps.
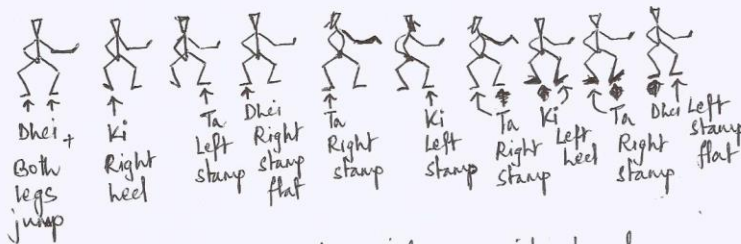- Head and eyes follow circling hand

CHOWK NO IX

Turn 90° to face side

Turn back 90° to true front

Tat right stamp   Tathi left stamp   Naka right stamp to lift left foot off the floor   Thini left prsthta dhanu   Ta. right stamp   Tathi left heel brush up to uttolita   Na ka left heel down   right stamp   Thini left stamp flat

To be repeated on other side

- On 3rd step body turns 90° to face side
- 1st two steps facing front and same as chowk no. II
- 3rd step onwards working hand holds mayura
- torso does a small figure of eight along with arm and wrist circle to return facing front from side
- From 3rd step head and eyes follow mayura

CHOWK NO X

Dhei + Both legs jump   Ki Right heel   Ta Left stamp   Dhei Right stamp flat   Ta Right stamp   Ki Left stamp   Ta Ki Right Left stamp heel   Ta Left stamp   Dhei Right stamp   Left stamp flat
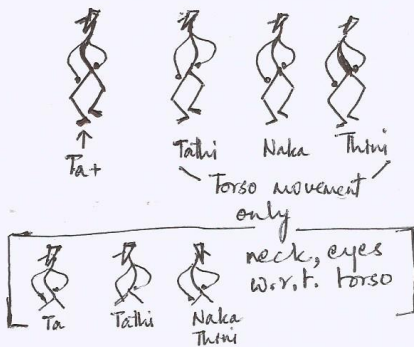
- When repeating on other side, opposite hand is held out
- The pelvis retains the same level of height throughout the entire exercise

- Torso movement occurs with wrist movement
- Right hand is held at navel with shikhara
- Left hand in dola hasta position holds hansasya with palm facing up
- Left wrist moves up and down with side to side torso movement

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TRIBHANGI NO I

Ta+   Tathi   Naka   Thini

Torso movement only

Ta   Tathi   Naka Thini

neck, eyes w.r.t. torso

- Torso starts moving only after the stamp of foot from tribhanga to arabhanga till 2nd beat
- 3rd & 4th beat torso gradually moves back to tribhanga
- Neck and eyes move at the same pace of torso but in opposite direction
- Shikhara in both hands, one held at waist and other at mid thigh

TRIBHANGI NO II

Ta+   Tathi   Naka   Thini

Toe right   Heel right
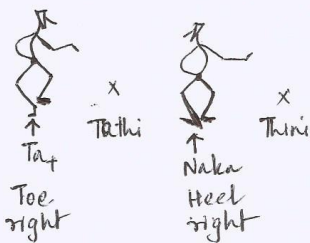
- Torso, neck, eyes, wrist shift from one position to another over 2 beats
- Working leg lifted from pelvic joint to be placed in kunchita or vilaghnapaishini

- Toe or kunchita pada is placed in the position of heel of trasya pada of same foot, heel placed in the position of toe of trasya
- Hand opposite to working leg is held out in dola hasta position with hamsasy palm facing up, other hand shikhara at navel
- With kunchita, wrist moves up, torso in tribhanga, eyes & neck opposite to torso indicating the raised wrist
- With heel or vilaghnapaishini pada, wrist moves down, torso shifts to arabhanga, neck and eyes away from wrist

TRIBHANGI NO III

a)

Ta+   Tathi   Naka   Thini

Heel right   left stamp   Right stamp flat
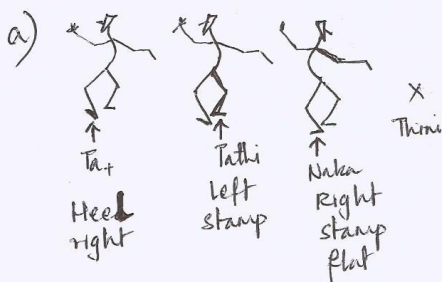
- Although footwork finishes on 3rd beat, torso with neck and eyes and wrist finish on 4th beat.

- Hand corresponding to working leg is held up at head level as if holding a mirror, other hand held in dola hasta
- With heel, torso shifts to arabhanga, neck and eyes move opposite to torso indicating raised hand holding hamsasya
- With heel, wrist holding hamsasya is pushed out, palm facing out
- On 3rd beat, wrist turned around so that hamsasya palm now faces the head, torso shifts to tribhanga, neck and eyes away from hamsasya to other direction

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TRIBHANGI NO III

b)

Ta +
Right
dhanu

Tathi
Left
stamp

Naka
Right
stamp
flat

x
Thini
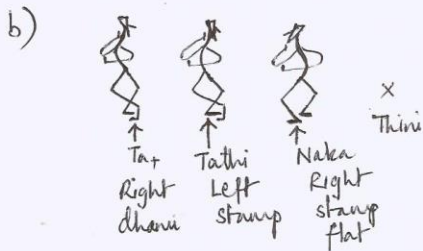
with dhanu pada
- Torso starts at tribhanga, and shifts to
  arabhanga after stamp on 3rd beat
- Hands hold shukachanchu at
  chin and suchi to elbow of
  shukhachanchu arm
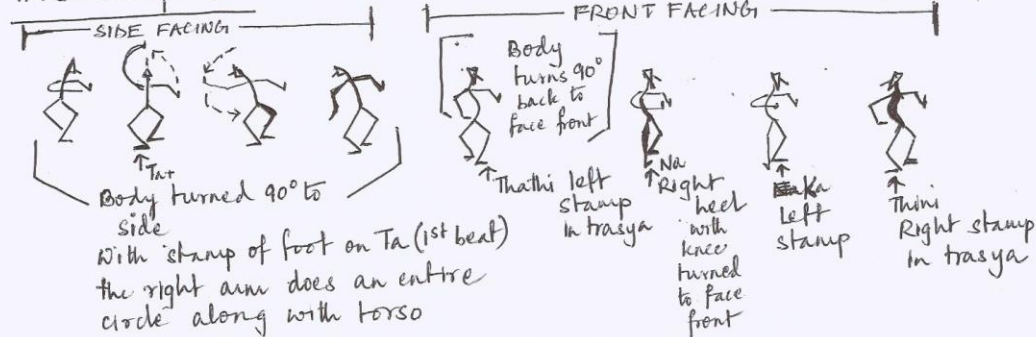- Neck and eyes move opposite to
  torso

TRIBHANGI NO IV

Starting
position

Ta +
Right
stamp
to
lift left

Tathi
Left in
outward
circle
to
vilaghnaparshini

Naka
Tap left
toes down
to flat & lift right off

Thini
right stamp in trasya
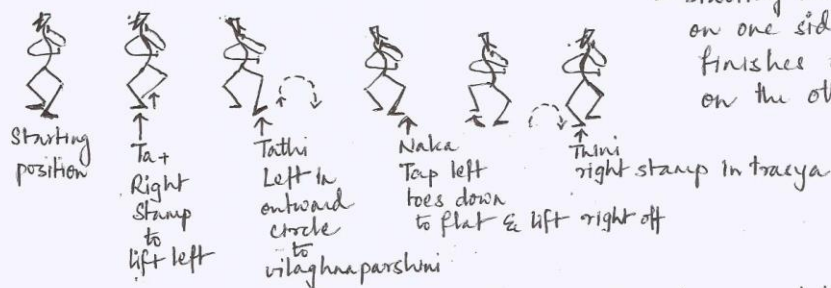
- Starting with trasya pada
  on one side, the dancer
  finishes with trasya
  on the other side.

- Both legs in circular motion, from in to out using lolita pada to
  lift, circle out and place in vilaghnaparshini; from out to in
  using uttolita pada to lift circle in to place in opposite trasya pada
- At all time, the level of pelvis is restricted to one level
- The most important point is to not allow the hip to shift
  to any side but hold it steady and use the torso to initiate
  every movement
- Hands held in shukhachanchu at chin and suchi at elbow of
  shukachanchu arm
- Very controlled leg movement working entirely from pelvic joint

TRIBHANGI NO V

|— SIDE FACING —|

Ta +
Body turned 90° to
side
With stamp of foot on Ta (1st beat)
the right arm does an entire
circle along with torso

|— FRONT FACING —|

Body
turns 90°
back to
face front

Thathi left
stamp
in trasya

Na
Right
heel
with
knee
turned
to face
front

Naka
Left
stamp

Thini
Right stamp
in trasya

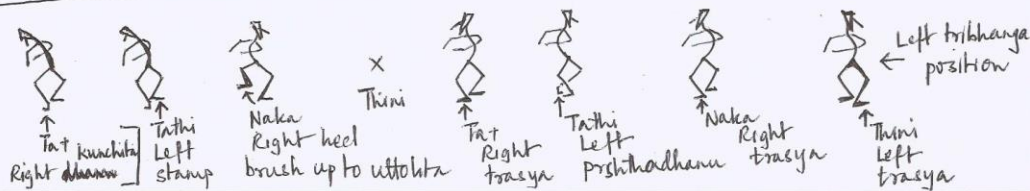- In the 1st beat, the entire upper body does a complete circle initiated by the torso and lead by the circling hand, foot stamps in trasya
- Head and eyes follow the circling hand, body turned 90° to side
- Both hands hold mayura, static arm holds mayura upright in chowk position, circling hand holds mayura and starts from the static mayura
- In 2nd beat, body turns back from side to front 90° with the right trasya changing to left trasya by shifting heels during turn.
- In 3rd beat, right heel is placed with knee facing front and circling mayura taken to static mayura
- Last position has circling mayura finishing at waist pointing to the waist with corresponding foot in trasya on same side.

TRIBHANGI NO VI

Ta+
Right.
~~Dhanu~~
Kunchita

Tathi
Left
Stamp

Naka
Right
heel brush
up to
uttolita

Thini

Ta+
Right
heel
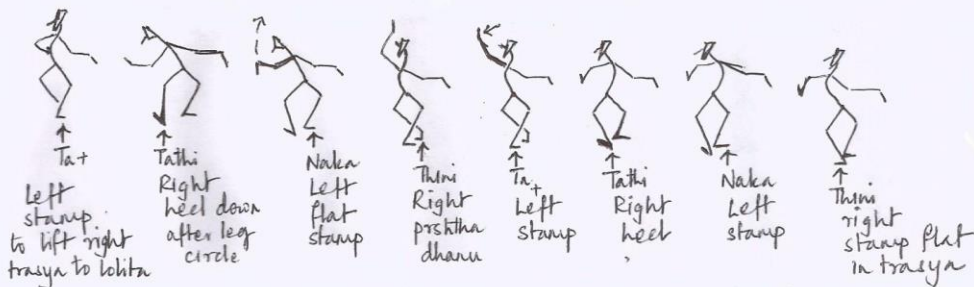down

Tathi
Left
stamp

Naka
Right
stamp flat in
trasya

Thini
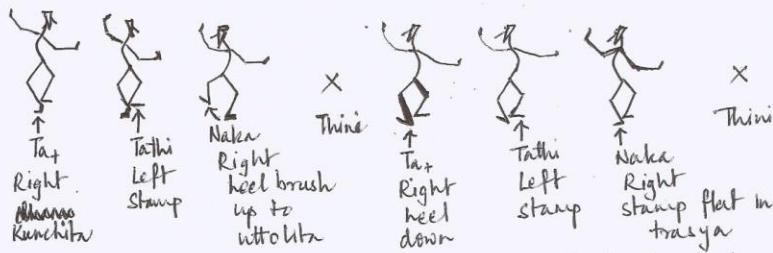
- Both hands hold hamsasya, one raised to head level, other at waist as if holding two mirrors, palms facing body at 1st beat
- With brush of heel on 3rd step, both wrists circle out and push away so that palms are facing out, torso shifts to arabhanga
- In last 3 steps, wrists circle back in to initial position and torso shifts back to tribhanga, movement occurs after placing heel
- Neck and eyes start from lower hamsasya at ~~dhanu~~ KUNCHITA, shift to upper hamsasya with heel brush & uttolita pada and finish at upper hamsasya in tribhanga on last trasya pada.

TRIBHANGI NO VII

Ta+ kunchita
Right ~~dhanu~~]

Tathi
Left
stamp

Naka
Right heel
brush up to uttolita

Thini

Ta+
Right
trasya

Tathi
Left
Prshthadhanu

Naka
Right
trasya

Thini
Left
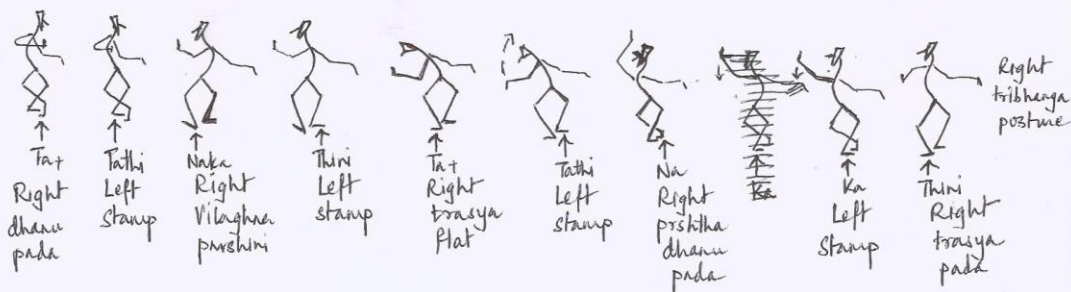trasya

Left tribhanga
← position

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- Starting with kunchita on one side, the movement finishes with trasya and tribhanga posture on other side
- While shifting from one side to the other, in the final step, hip is controlled and prevented from jerking to other side, instead torso initiates the change over
- Both hands hold pataka and wrist moves with torso as in chowk no II, so do neck and eyes
- Movement gives the image of picking up a pot of water and placing in on the side of hip to walk, hence very graceful with no jerk of either torso or hands
- With kunchita, body is bent over with arabhanga and with gharshita body shifts to tribhanga with uttolita and neck and eyes opposite to hands

TRIBHANGI NO VIII

| Tat | Tathi | Naka | Thini | Ta+ | Tathi | Naka | Thini |
| Left stamp. to lift right trasya to lolita | Right heel down after leg circle | Left flat stamp | Right prshtha dhanu | Left stamp | Right heel | Left stamp | right stamp flat in trasya |

- With 1st stamp on 1st beat, leg is lifted from pelvic joint to circle out using lolita pada to place in vitaghnaparshini on 2nd beat.
- Working hand holds mayura and circles from central line of body out in an upward arch, other hand is dola hasta
- Wrist leads the hand movement up above head and also while coming down to chowk position

TRIBHANGI NO IX

| Tat | Tathi | Naka | Thini | Tat | Tathi | Na | Ka | Thini | Right tribhanga posture |
| Right dhanu pada | Left stamp | Right Vitaghna parshini | Left stamp | Right trasya flat | Left stamp | Right prshtha dhanu pada | Left stamp | Right trasya pada | |

- Working hand holds mayura, other dola hasta
- Wrist of mayura leads all hand movements
- While 1st and 2nd beats have neck and eyes following the mayura, the face is turned totally to mayura on 3rd beat while bending over as in chowk no VIII - 2nd-beat
- No matter how fast the speed, the last foot <u>must</u> finish in trasya pada

TRIBHANGI NO X̄

Dhei + Right stamp trasya

Ki Right heel

Ta Left stamp

Dhei Right trasya stamp

Ta Right Kunchita

Ki-left stamp

Ta Right heel brush up to uttolita

Ki-Right heel down

Ta Left stamp

Dhei-Right trasya stamp

← Right tribhanga with neck to opposite side
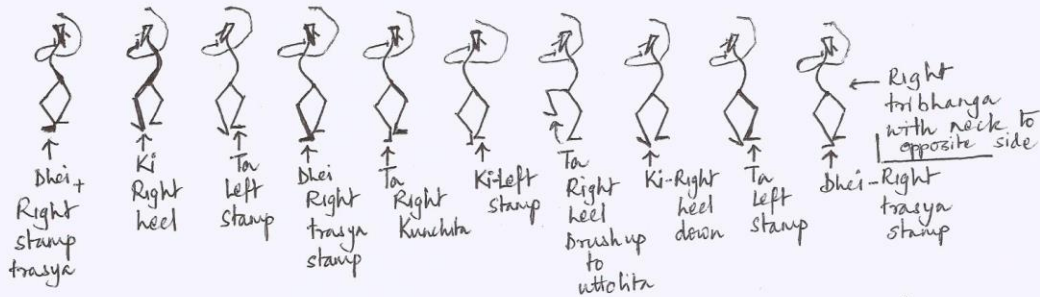
- Right hand held at chin with Shukachanchu, left hand in hamsasya above head
- With heel and brush of heel, torso shifts to arabhanga
- With trasya and kunchita, torso shifts to tribhanga
- Neck and eyes move opposite to torso throughout.
- At every dhei, eyes are downcast
- Hip stays steady at one level

Beyond Mere Physicality: Dance as Integral Yoga

In striving to discover the genuine and original portions of our great epic The Mahabharata, out of whose final form of 1,00,000 verses, only 24,000 seem to bear the stamp of originality of Vyasa, Sri Aurobindo, in his *The Mahabharata: Essays & Translations*, observes that

 "One is struck in perusing the Mahabharata by the presence of a mass of poetry which bears the style and impress of a single, strong and original, even unusual mind, differing in his manner of expression, tone of thought & stamp of personality not only from every other Sanskrit poet we know but from every other great poet known to literature."

He further notes that only a serious scrutiny of this great epic, when made with a deep sense of critical responsibility and according to the methods of patient scientific inference, will truly justify one in advancing any considerable theory on this magnanimous poetic structure.

Such may be said in unanimity in the case of the vast body of work created by Guru Kelucharan Mahapatra as well. And it must be noted here that mere physical practice of the dances composed by him, although one can never negate the fact that continuous repeated and rigorous practice is the very first step towards beginning to understand his aesthetic sensibilities, will never bring about an in-depth knowledge of what Kelubabu's style is, for which one must truly attempt a serious scrutiny with considerable responsibility and with not only a scientific and systematic approach but also indefatigable attention to minute details.

For, as in poetry, and one must agree that Indian classical dance and therefore Kelubabu's compositions are indeed poetry in motion, style and poetical personality must be not the only but the ultimate test of the genuineness of any of its verses.

And because the classical dances of India, and in this context specifically Kelubabu's compositions, are not just poetry in motion but are indeed poetry in motion in response to the music it is set to, it is imperative that a language with codified grammar and technique be defined such that poetry may be composed in it. And to me, Kelubabu along with his many illustrious associates and collaborators did exactly this – he created a language in which we dancers of today, and of generations to come, are and will continue to be not only able to speak through our body but also write our own stories.

And to be able to write our own stories in his language, we must have a firm grip on the technique of his way of moving as also an intimate feeling of his language, a sensitiveness to the shades & expression inherent to his style and most importantly, an instinctive feeling of what is or is not possible. The sensitiveness to these aspects of his language would vary, I must admit, only with the amount of education and natural fineness of taste of each individual dancer.

And it is evident in the choreographic approach of Jhelum Paranjape, particularly her interpretations of Marathi abhangs as one can see in DVD 1 & 2.

Often when a line in poetry, that is being interpreted and put to movement by a dancer, is similar to one already choreographed by Guruji, the dancer uses the same or similar movements to give life to her interpretation. Once in a rare while, one finds a dancer who, while writing in Kelubabu's language, creates her own imagery through her own interpretation never once deviating from or diluting the original style or aesthetic sensibility.

That, then, can be termed as genuine poetry bearing the indelible mark of the Master's language.

In my last 2 reports, I have dealt in depth with the technique or grammar of Kelubabu's style/language/way of moving as also those developed by some of his distinguished disciples.

Here, I would like to draw attention to the philosophy behind the Odissi repertoire. During the Jayantika days of the evolution of Odissi, much had been deliberated upon regarding the content and structure of the repertoire and finally it was decided that the format would be as follows –

Mangalacharan, Batu, Pallavi, Abhinaya, Mokshya Nata.

It must be mentioned here, for this is of prime importance in this context, that Kelubabu had sent his ace disciple Sanjukta Panigrahi to Kalakshetra to study the form of Bharatnatyam for three years. Dr. Mayadhar Rout, a key member of Jayantika and significant contributor to the evolution of the present day Odissi too had spent many years at Kalakshetra studying Bharatnatyam which later would help Jayantika in structuring the Odissi form and repertoire.

That Bharatnatyam influenced the technique and repertoire of Odissi is evident from the Jayantika records of which a particular report recording the proceedings of a

meeting held on 29 August 1958 provides a detailed description of Batu nritya. The main points included –

- - The item is to be dedicated to Shiva in the form of Batukeshwara Bhairava
- - It should start with the dancer depicting musicians playing the veena, venu, mardala and manjeera
- - It should include sthayi ukuta and a variety of khandi, Arasa and Muktai
- - It should include Bhangi-s such as Darpana, Biraja, Kari hasta, Kati china, Abhimana, Parsva mandala with appropriate eyes and neck movements
- - It should strictly not include Chakra bhramari

That Guru Debaprasad Das disagreed with this version, which came to be known as Kelu gharana, and preferred a version of Batu that proceeds almost like a varnam of the Bharatnatyam repertoire with alternating passages of nritta and sahitya, as also with the rest of the Odissi repertoire, is well recorded in the article 'Technique and Repertoire' by Mohan Khokar published in the Marg magazine in 1960.

The practice of Indian classical dance should lead the dancer from outside herself to within, physically, emotionally and spiritually, and it is to be able to achieve this, that the repertoire of every classical form is structured as such.

Balasaraswati, the doyen of Bharatnatyam, has explained this with utmost clarity. She speaks of the dancer as the devotee and the repertoire as the sacred temple: one enters through the gopuram or outer hall of Alarippu, crosses the Ardhamandapam of halfway hall of Jatiswaram, then the Mandapa or great hall of Shabdam, enters the holy precinct of the deity in Varnam, into the Garbha Griha or sanctum of Padam from its external precinct to the final burning of camphor accompanied by a measure of din and bustle in the concluding Tillana.

The Odissi repertoire too, as structured by Kelubabu, begins with Mangalacharan, an invocation by the dancer/devotee at the entrance to the temple, proceeds to circumambulate the temple structure depicting the exquisite physical beauty of the numerous postures in various bhangi-s sculpted on the temple walls through Batu, then advancing through the Natya Mandapa with the joyous Pallavi, enters the Garbha griha with the self-reflective Abhinaya, an Ashatapadi wherein she is in private conversation with her Lord, finally leading to Moshya Nata, the dance of liberation. Thus, the repertoire leads the dancer from collective external consciousness to singular internal consciousness such that in Mokshya Nata a

moment of absolute peace and stillness is reached when the dancer is in total union while in movement with her Atma or soul within.

The structure of the Odissi repertoire which was derived largely from the Bharatnatyam repertoire itself, therefore reflects not only the Bhakti Marga as proposed in Vishishtaadvaita system of Indian philosophy but also follows the principles of Integral Yoga wherein the knowledge (of the form), works or action indicating continuous practice of the form, and devotion engaging the emotional and aesthetic powers of the individual, elevates the dancer from a mere physical to the transcendental platform where the intellect, body and soul unite with the Supreme through the dance.

Dance then becomes yoga itself.

The Tangible & The Intangible: The Science & The Philosophy of Indian Classical Dance

In her introduction to Volume I of Kalaatattvakosa, Dr. Bettina Baumer states thus,

> "The Indian arts, both in theory (Shastra) and practice (prayoga), are branches of a single living tree of Indian culture. They cannot be understood in isolation from other dimensions of thought and science, myth and ritual, spiritual and secular traditions. The underlying world-view has crystallized in certain concepts, reflecting the understanding of cosmos and man, of space and time, of form and structure, of the part and the whole, of body, senses and mind."

Indian classical dance, as one of the prominent forms of the Indian arts, therefore reflects a distinctively Indian inter-disciplinary system in which the textual and the oral, the verbal and the visual as also the aural, the scientific and the metaphysical, the transcendental and the functional are interlocked as parts of a whole.

It is to re-discover, unearth from beneath heaps of isolated pieces of misinformed 'knowledge' on the classical dances, and explore independently this inter-disciplinary system embedded within, which would help further evolve my understanding of Indian classical dance in general and Odissi in particular, that I embarked on this journey, digging into the past. Over the past five years, the discoveries have often surprised me, confused me, propelled me to search a little more, all the while revealing to me the magnanimity of the classical dances and all the disciplines inter woven so intricately within its vast fabric. But this is only the beginning; much is left to delve into, to siphon through, to decipher in order to fathom its diversely nuanced aspects. For, as the Amritabindu Upanishad states, knowledge in a discipline of practice is assumed to be 'already there', hidden, waiting to be discovered which is why 'the wise practitioner must carry out a churning operation within himself, employing his own mind, without respite as the churning agent'.

And thus the churning continues, this research being one of the many outcomes.

Very simply put, Indian classical dance has science at its very core while at the same time it is deeply rooted in Indian philosophy. Within its vast framework, a system of correspondence exists between the material, physical and the psychical, ethical as also spiritual. Synthesizing diverse disciplines, the classical dances have the 'latency

and the potency' of bringing together all aspects of life – from the physical to the psychical and even metaphysical – into a meaningful whole. And it is through the refinement of the senses, sense perception particularly of the eye and ear, that Indian classical dance not only provides both pleasure and education but also, and perhaps more significantly, becomes a vehicle of beauty, duty and conduct.

And because the medium through which Indian classical dance is expressed is the human body, a dancer must have a fairly sound understanding of the body itself.

Anthropologist John Blacking asserts that there is no such thing as "the human body".

There are many kinds of body which are shaped by the different environments and expectations of the societies nurturing them, and as environments and expectations change, so do the many kinds of body which the societies produce. A classical dance practitioner of today assumes a body in her practice, this 'body' being a palimpsest of not only traditional assumptions about body and practice but also of more recent paradigms and discourses of the body-in-practice.

One aspiring to become a master of the classical arts must therefore possess complete knowledge of the body, which traditionally implies acquiring knowledge of three different 'bodies in practice' –

- - The fluid body of humours and saps
- - The body composed of bones, muscles and vulnerable vital junctures
- - The subtle, interior body

While the first two bodies are based on Ayurveda and together constitute the *Sthula Sharira,* the third – the *Suksma Sharira –* is understood to be encased within the physical body.

A dancer first learns her art as is taught to her; over time she discovers the means of mastering her sthula sharira, and it is only then that she is able to unlearn and have command over her suksma sharira whence the art becomes her own and is no longer the one taught to her.

The process begins with repeated practice of the outer forms of exercise, considered as body preparation, which eventually renders the external body flexible and 'flowing like a river'. And as the movements in dance 'come correct' the dancer should begin to manifest physical, mental and behavioural lakshana indicating change such that over time, the exercises and movements become internalised.

The art of teaching is a complex, interactive exchange in which the master continuously reads and re-reads the signs of a student's progress in each movement. Similarly, in the guru's practice the student witnesses the 'inner life' of each form or movement enlivened by the engagement of the master's 'life force' or *prana vayu.* . This vital 'inner life' of each movement is assumed to be present as the seed of the form, implanted by the master during each first lesson. Over time, training and careful correction nurtures this seed, helps it sprout and grow. The student slowly discovers the correct form and attains it by becoming one with the original qualities of the character in movement. It is then that the student emerges as an artist who 'becomes' a form embodying the bhava appropriate to each movement or form she practises.

Understandably, the practice of Indian classical dance, like meditation, therefore tames and purifies the external Sthula-Sharira (the body composed of fluid, with humours and saps, as also of the bones, muscles and vital vulnerable junctures) as it quiets and balances the body's three humours (tridosha, tridhaatu) – wind (vata), phlegm (kapha) and fire (pitta). Eventually the dancer should begin to discover the Suksma Sharira (the subtle, metaphysical interior body) within her which articulates the psycho-spiritual experiences similar to those of the yogi and the pilgrim or devotee visiting the temple. This subtle body, most often identified with Kundalini Yoga, is defined by one of the many scholars as " an invisible mandala formed by a combination of symbolic (but also very real) geometric figures" and often depicted as a microcosm of the universe, with the Shiva Samhita noting, "All the beings that exist in the three worlds are also to be found in the subtle body". Rightly, it is called the seat of the Atma or soul. And the discovery of this subtle body is made possible by the awakening of the vital Kundalini energy within the dancer's body through long-term continuous dance practice, akin to yoga. This finds a very apt expression in the Shiva Samhita:

> "where the Cosmic Energy – the aggregate of all Kundalinis – resides in in separable union with Parama Shiva (Brahman, the Supreme Reality), and there merging her with the Cosmic Energy, the yogin is able to obtain spiritual release from the bondage of this world and everything worldly.....the yogin's conscious identification of his self with his gross physical body ceases"

Thus the concept of Yoga in the world of classical Indian dance assumes much significance, for within its framework it brings about the essential equilibrium,

balance, harmony of the physical, sensuous, emotive, intellectual and spiritual levels of the dance body.

Here the body becomes the primary tool, physically being made up of bones, joints, muscles. And it is the sense organs and sense perceptions that are the potent vehicles of feeling and sensibility. So the body and mind are interdependent and mutually effecting with senses, feeling and sensibility being fundamental. In other words, the dancer through her continuous practice must arrive at a very different view of the body than what is conventionally perceived as corporeal frame or fleshy mass. One finds mention of this 'other' view in the Atharva Veda as,

> "The brain (medha) is called the reservoir of Brahman, the human body is the citadel of man. Because Brahman resides in this citadel of the human body, it is called Purusha".

This relationship of the senses and the mind, the capacity of each to move inward and enlarge outward is expanded in the Kathopanishad as,

> 'Higher than the senses (and their objects) is the mind; more excellent than the mind (manas), the intellect (sattvam); above the intellect soars thee great soul (mahaatman) and higher that the great soul is the unmanifest (avyakta); and higher than the unmanifested is the Supreme soul (Purusha, also called Brahman)'.

The Upanishad, considered the most refined statement of a world view and speculation on the nature of the universe and the life of man, speaks of this conscious process of gradual refinement from one plane to the other with the need for restraint and discipline. The continuous dedicated practice of Indian classical dance brings about this gradual refinement in the dancer, not only as an artist but also as a human being, through purification of the 'eye' and the 'ear', the visual and the aural wherein the purification is not merely ritual but is a constant endeavour to arrive at a higher and higher degree of subtlety and refinement with every passing moment within and without dance. On the same note, transcendence from the physical to the metaphysical through an intrinsic relationship and mutuality of mind, intellect, brain and body, while in movement, should lead to the experience of aesthetic delight or rasaanubhuti.

It would therefore be apt to quote here from the Shiva Sutra –

Nartaka Aatma| Rangontaraatma||

The text describes Atman as the dancer or actor and the 'inner soul of the subtle form' or Antaraatman as the stage or ranga on which the dance or drama is performed. The concept of the Self enacting a dance or drama and 'the inner soul' or Jiva as distinct from the outer body, representing the stage or ranga is at once related to the philosophy of dance as well as to the cosmic view of the Self.

Upon analysing the components of classical Indian dance and music too, one recognises that the svaras, the raagas and the syllabic sounds possess the potential to awaken the metaphysical or the subtle body of not only the dancer but also the sahrdaya, sensitive spectator, leading both to experience the pleasure of actually performing and witnessing the performance respectively.

As the footwork synchronises with the musical notes, and the body movements and histrionic expression blend into the raga, the sangatis (a particular variation of a phrase in a song) and gamakas (oscillation of a note, a deliberate decoration to add grace and beauty) are also intricately woven into the body movements. The lines, angles, spatial patterns and rhythm of the dance movements, all in accordance with the taala of the music, echo the universal rhythm. Specific ragas, and specific syllables and svaras or notes evoke particular moods.

Every raaga, defined by the arrangement of svaras in ascending and descending order, acquires a distinctive character and mood. Sets of notes with defined relationships to one another are known to be associated with the various chakras and impact them positively thereby awakening the inherent representative characters of the chakras in both the performer and the spectator.
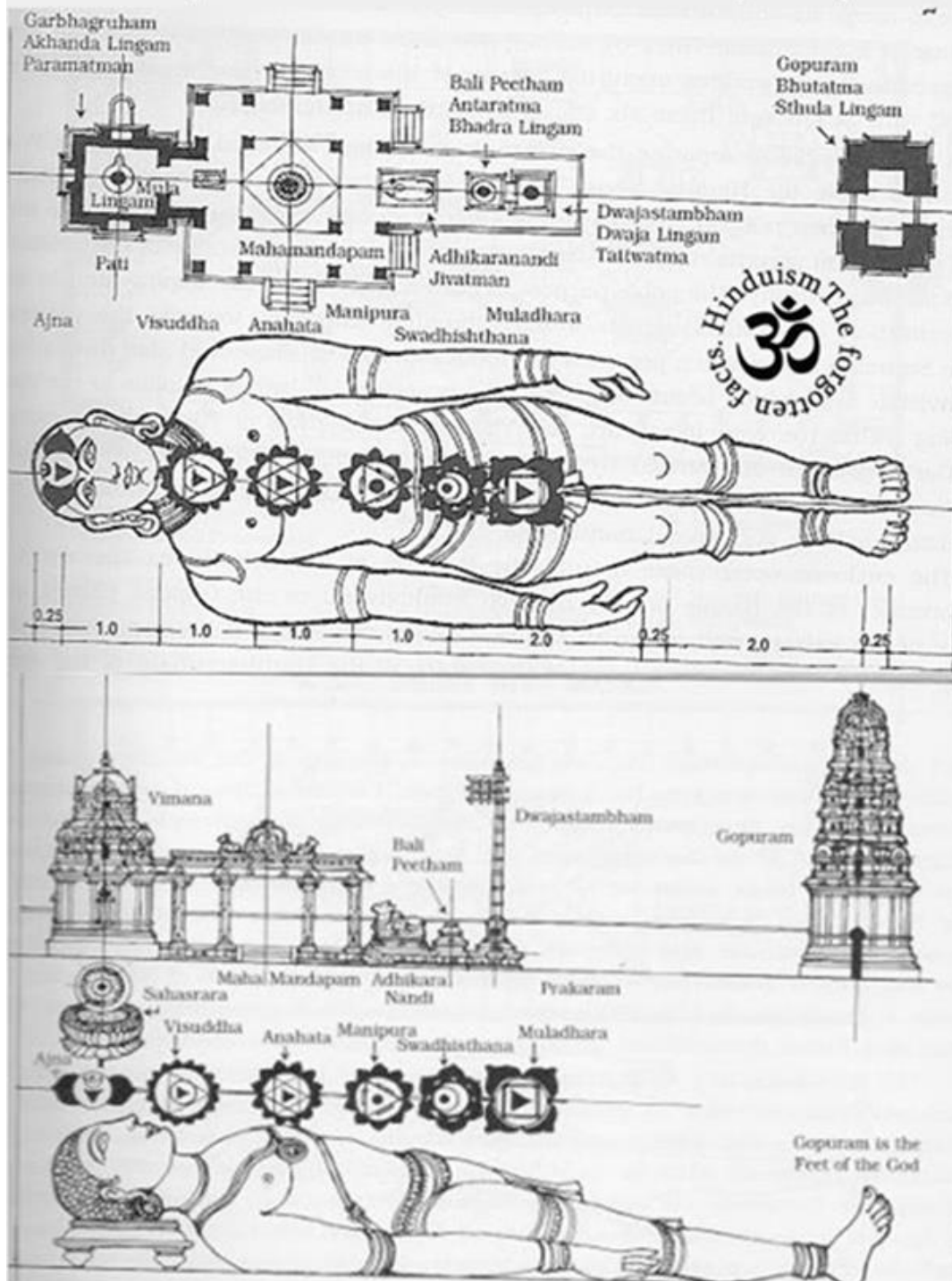
Research conducted to analyse the impact of music on the subtle human body reveals the definite association of the chakras to the corresponding specific Bija Mantras, raagas and svaras as presented in the following table –

CHAKRAs	Bija Mantras	Svaras	Raagas
Muladhara	Lam	Shadja (Saa)	Hindol, Shyam-kalyan

Svadhishthana	Vam	Komal Rishabh (re) Shuddha Rishabh (Re)	Hamsadhwani, Gurjari Todi, Yaman
Manipura	Ram	Komal Gandhaar (ga) Shiddha Gandhaar (Ga)	Abhogi, Bhimpalas, Bahtiyaar, Bibhaas, Lalit, Gunakali
Anahata	Yam	Shuddha Madhyam (Ma) Teevra Madhyam (*Ma)	Bhairav, Ahir Bhairav, Durga
Vishuddhi	Ham	Pancham (Pa)	Jayjayanti, Des
Agnya	Ksham	Komal Dhaivat (dha) Shuddha Dhaivat (Dha)	Bageshri, Bhup
Sahasrara		Komal Nishaad (ni) Shuddha Nishaad (Ni)	Durbari, Bhairavi

Emotion is said to be generated by the raagas constituted of particular svara structures which in turn are embellished further by the gamakas with their varying pitch, timbre and volume. These ragas with their constituent svaras possess the ability to influence the metaphysical apparatus of the human body while simultaneously adorning the execution of dance movements. And because music is of prime importance in the context of Indian classical dance, the dancer through her body elaborates the meaning of the words being sung and expands on their myriad connotations and deeper undertones. In the highest form of expression, the dancer sings with her body.

# Hindu Temple and the Structure of Human Body: Comparison

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It is but obvious then that the arts occupy an intermediate position mediating between metaphysics and physics, between spirituality and science. The Purusha Sukta gives a vivid account of the cosmic man and lays the foundation for comprehending the 'human', the anatomical and physiological, physical, social and cosmic man. 'Man', cosmic or human, has a defined structure with the parts and the whole again inter-related and interlocked. And a Hindu temple, in all its sculptural and architectural magnificence, represents a whole metaphysical conception and at the same time its building requires the science and technology of architecture and engineering, thus necessitating an indispensably inter-disciplinary approach.

The vast Hindu canonical literature on Devalaya Vastu and sacred geography describe the temple as a cosmic man, the 'Purusha'. The ancient Indian text on Vastu Shastra (traditional science of architecture), the Mayamatam, refers the Vastu Purusha as the presiding deity of all land structures meant for temple or house. The ground plan, the Vastu Purusha Mandala is the metaphysical plan of the temple incorporating the course of heavenly bodies and supernatural forces.

The name Vastu Purusha Mandala essentially consists of three parts – Vastu, Purusha and Mandala. Stella Kramrisch, in her monumental work and certainly one of the most authoritative on Hindu temple architecture, THE HINDU TEMPLE, explains these thus –

'Vastu is the extent of Existence in its ordered state and is likened to the Purusha, the Supernal or Cosmic Man, whose image is congruous and identical to the planned site.'
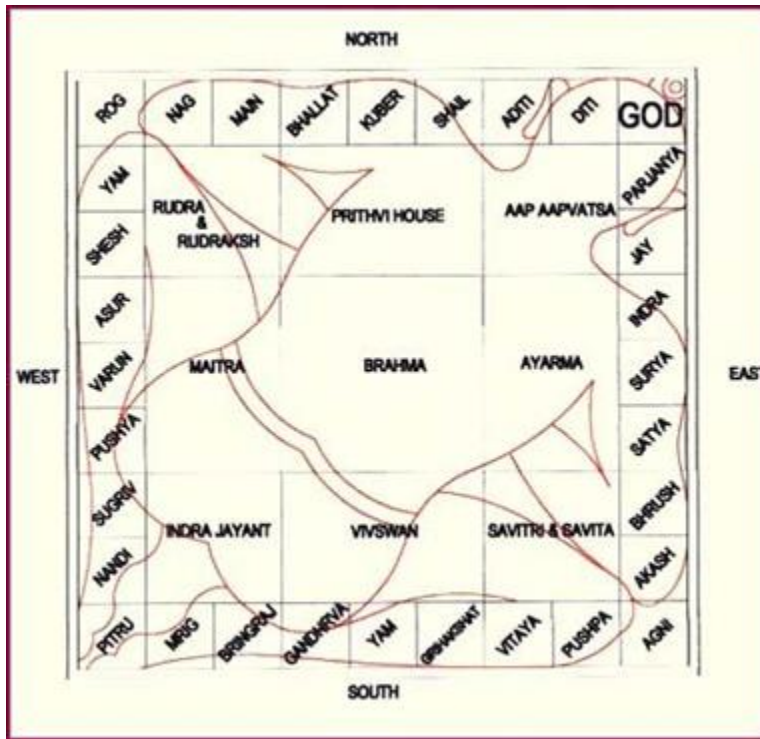
Purusha, the Cosmic Man, is the origin and source of Existence (Aparaa-prakriti) and is known to the world as the manifested aspect of Himself, the Paraa-prakriti, the immutable Supreme One. In his identity with the plan, Purusha is shown in his conditioned aspect. While Mandala, in general, denotes any closed polygon, the Vastupurushamandala specifically is a square which is its essential form. It could also be converted into a triangle, hexagon, octagon and circle of equal area and still retain its symbolism. Describing it as the magic diagram (yantra) and the form (rupa) of the Vastupurusha, Kamrisch further elaborates,

> "It is his body (sharira) and a bodily device (sharira yantra) by which those who have the requisite knowledge attain the best results in temple building, It is laid out in tabular notation as man (naraprastara) and site (vaastuprastara).

> In the Purusha, Supernal man, the Supreme Principle is beheld. Beyond form and non-contingent, it is beyond description. It is known by intellectual intuition as residing in man, the microcosm, and in the universe, the macrocosm. Either is its place of manifestation. Man and Universe are equivalent in this their indwelling centre. Of this equivalence the Purusha is an image. In the Purusha, the relation of the Supreme Principle (Brahman) and of manifestation is seen as coterminous........It is the site indwelt, and pervaded by the Purusha.......By its impress that piece of land, freed of all associations acts as primordial, undifferentiated substance (Prakriti)."

The terms Brahman, Purusha and Atman are almost all-pervading in Indian culture and thought, and in spite of their apparent abstractness, they have greatly influenced the theory and practice of the arts. These three concepts belong to the supreme or transcendent level (para). Passing from the inner or abstract to the outer or concrete stands Sharira, the body in all its gross and subtle dimensions. The first mediator between the metaphysical and the physical is Praana, life and breadth, the vital energy. So also Bija, the seed of vegetal, animal and human life, occupies an intermediate position, having both a physical, a symbolical and even mystical meaning (paraapara). Coming down to the expression in external forms (apara level), the first step is the characteristic feature, the sign by which we recognise and identify an object – lakshana. The external manifestation of abstract or symbolical ideas is the work of art which combines the idea with a form, and which involves skill in treating a material – Shilpa. The creation of a beautiful form cannot be separated from its creator, hence Shilpin, the artist/artisan and the qualities he incorporates, has also to be treated along with his art.

SECTION VII

CONCLUSION

Summary

In the context of this research, here Guru Kelucharan Mahapatra is the Shilpin whose creation of a beautiful form – the present day Odissi dance in this case – along with the qualities he has aesthetically incorporated, is the very focus of debate, discussion and further study.

In order to comprehend and appreciate his creation, one must first acknowledge that Kelucharan Mahapatra's artistic journey touches every key aspect of the cultural life of Odisha. His evolution as an artist is also a historical record of the evolution of Odissi from the temple to the proscenium stage as a prominent classical form of India. Be it the traditional expertise of the Chitrakars, or the entertaining art forms of Gotipua and Jatra parties, or the Ras Leela performances soaked in bhakti, or the innovations attempted at the Annapurna Theatre Groups, all these experiences, acquired not through formal training but through a continuous interaction with life, contributed richly to his understanding and creation of the Odissi form. Such was his dedicated search for excellence that every action of his, whether building a wall, constructing a roof or composing a delicate dance piece to Jayadeva's lyrics, was permeated by the same degree of intensity and artistry. It is obvious then that such a perfectionist as him would settle for anything less whether from his students or from his fellow musicians and scholars. And it is the magnanimous presence and personality of this great Guru, his detailed teaching and in depth insights into the entire panorama of Odia culture, that have drawn dancers from across the world to his door to learn his art from him, and continue to attract unfortunate ones like me, who have not had the fortune of seeking knowledge from the Master himself. And it is for the very same reasons that his distinguished disciples, some of whom I have had the privilege of interacting with during the course of this research, continue to practise, teach, choreograph and perform with as much dedication and perfection as the Guru himself. Upon careful observation and patient analysis, one will find that in the works of all his disciples, there flows a continuous fine thread of aesthetic sensibility and refinement, not just of movements but also of the thought behind each, that they have imbibed from the Master himself and that which will remain ingrained in their psyche guiding them throughout their individual journeys not just as Odissi dancers but as sensible and sensitive artists.

Guru Kelucharan Mahapatra seeks to bring about this refinement within every dancer through the practise and performance of the Odissi repertoire wherein the dancer begins with Mangalacharan, an invocation at the entrance to the temple, proceeds to circumambulate the temple structure depicting the exquisite physical beauty of the numerous postures in various bhangi-s sculpted on the temple walls through Batu, then advancing through the Natya Mandapa with the joyous Pallavi, enters the Garbha griha with the self-reflective Abhinaya, an Ashatapadi wherein she is in private conversation with her Lord, finally leading to Moshya Nata, the dance of liberation. Thus, the repertoire leads the dancer from collective external consciousness to singular internal consciousness such that in Mokshya Nata a moment of absolute peace and stillness is reached when the dancer is in total union while in movement with her Atma or soul within. The Dancer, then becomes the Yogi herself.

And just as the construction of a temple requires the expertise of a Sthapaka for the correct planning and execution in its construction, so also in dance, does the shishya require the vigilant guidance of such a knowledgeable Guru who, with the correct training, would mould her body and mind into the perfect vehicle for delivering the art in its truest form. And it is to become knowledgeable so as to be able to hand over the knowledge of this art with adequate integrity to upcoming dancers, that I chose to go beyond the mere physicality of Indian classical dance in general, and Odissi in particular, through this research.

It would perhaps be apt to end with Dr. Stella Kamrisch's words about the Sthapaka, the architect-priest who is to have the qualification of an *Acharya,* the one who knows the essence of the sacred texts – the Vedas and Agamas. Stella Kamrisch says,

"The architect of the temple was not only a master of the 'ocean of the science of architecture'. Balanced in body and mind, he had to be versed in the traditional science (shastra) in its various branches, and as much in the knowledge of rhythms (chhandas), mathematics and astronomy as in the conditions of different places, etc (*Samaraanganasutradhaara* – a treatise on architecture). The various arts and sciences had to be known for one and same purpose, so that he could apply in his work which was to be an image and reconstitution of the universe."

Guru Kelucharan Mahapatra is one among many such great Acharyas that India takes enormous pride in. One can aspire and only attempt to emulate him.

Implications of Research Findings

The depth of thought and magnanimity of the content of India's cultural heritage, particularly its classical art forms, both tangible and intangible, speak of such an exceptional degree of finesse and unity in spirit, that one cannot merely touch upon only one aspect of its myriad aspects and speak alone of it in isolation. In due course of analytical study, one is but compelled or rather drawn into its depth only to recognize and re-discover the single tree of living culture that is so intrinsic to Indian thought and Indian way of life.

My focus, when I decided to embark on this journey which we call research, I call this a journey because I believe the aim of any research should be to bring about an intellectual and eventually a metaphysical transformation in the researcher, was to understand in depth the tradition of Guru Kelucharan Mahapatra, an established style of Odissi which I had been practising and performing for 15 years. However, in due course, the revelations and discoveries have been truly enriching and humbling for they proved that what I really thought I knew well about Indian classical dance, was merely its physicality, the external sheath, which ensconces the science and philosophy of it, the latter being its very soul.

So, while the immediate implication of the findings is a detailed analysis of the technique and grammar of the way of moving established in the form or tradition, its far-reaching implications are diverse touching every aspect of Indian cultural heritage while also revealing their intrinsic unity.

The intangible is born within the tangible, which on its own is premised upon the intangible itself.

Odissi dance, the intangible, finds its origin within the Hindu temple, the tangible.

The Hindu temple, the tangible, is built on the ground plan determined by the Vastupurusha, the intangible.

Again, one finds the structure of the Hindu temple within the human body, the tangible, as well as within the repertoire of Odissi dance, the intangible.

And, Indian classical dance is a response to classical music, the practice and performance of both ultimately aimed at the awakening of Kundalini Shakti and her

rise through the seven chakras within the human body, which becomes the sacred temple itself while in the act of dancing or singing.

Finally, the practice of Indian classical arts becomes an act of Yoga itself, for it helps reduce mental activities to silence and controls the vital rhythms determining time and space thus revealing man's transcendental nature, otherwise hidden, by awakening intuitive knowledge and sense of aesthetics.

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