

**Primary Documentation and Analysis of the Depictions of the Dance Canons of
Bharata's Natyashastra in the Sculptures of Konark Surya Deula, Orissa**

**Minor Research Project Submitted to the
University Grants Commission, Govt. of India**

By,
Dr Rohitha, Eswer.

**Department of Ancient History & Archaeology and Archaeology & Museology
Maharaja's College, University of Mysore, Mysuru**

CERTIFICATE

Certified that the work incorporated in this UGC Minor research Project Report (entitled) **Primary Documentation and Analysis of the Depictions of the Dance Canons of Bharata's Natyashastra in the Sculptures of Konark Surya Deula, Orissa** submitted by **Dr Rohitha Eswer**, Department of Ancient History and Archaeology, is completed successfully. Such material as has been obtained from other sources has been duly acknowledged in this Report. The Executive Summary of the Report/papers published under this project is posted on the website of the College.



Dr Rohitha Eswer
Researcher



Prof. Anita Braggs
(Principal)
PRINCIPAL
MAHARAJA'S COLLEGE
UNIVERSITY OF MYSOR
MYSURU-570005

Contents

Acknowledgements	4
List of Figures	5-12

Section I	
Chapter 1: Introduction	13
Chapter II : Elements of Bharata's Natyashastra	24
Section II	
Chapter III: Historical Backdrop of the Choda Gangas and Konark Surya Deula	79
Chapter IV: Architecture and treatment of sculptures on the Konark Surya Deula	91
Section III	122
Chapter V: Descriptive Analysis of the Dance sculptures at Konark Natya Mandap	
Chapter VI: Conclusion	132
References	142

Acknowledgements

I am privileged to express my gratefulness to the following people for helping me during the course of my Research Work.

I would like to express my sincere thanks to the University Grants Commission, Govt. of India, for funding the Minor Research project. It is because of the financial support of UGC it was possible for me to undertake the field work and do intense library references across three states in India.

I express my sincere regards to the Vice Chancellor of Mysore University, Prof. G. Hemanth kumar, Registrar Prof. R Shivappa, Registrar, University of Mysore for their support and encouragement.

My sincere thanks to the Principal of Maharaja's College, Prof. Anita Braggs, Prof. G.H. Nagaraj, Administrative Officer, Maharaja's College and Prof. C.E. Lokesha, Head of the Department: Dept. of Ancient History and Archaeology and Archaeology and Museology, Maharaja's College, for their constant support and timely advices and help.

I express my sincere regards and profound gratitude to my Guru Prof. Dr. Gouri Lad, Deccan College Research institute, Pune, whose constant support, suggestions and guidance helped me in completing the present work otherwise which would not have been possible.

A word of thanks is inadequate to express my heart-filled reverence to Prof. Dr. S. Nagaraju, Director, Institute of Action Archaeology and Heritage Studies, whose constant guidance inspiration and moral support helped me to sail this long and to complete my research.

Words are inadequate to express my deep sense of gratitude to Vidushi. Nandini Esver, Director Raasavrunda ® School of Dance, my mother and Nrutya Guru for her emotional support, suggestions and guidance in the field of dance and to understand the technical aspects of the Natyashastra.

My special thanks to Mrs. Rekha Rao and Dr. Vidwan. L. Vasudeva Bhat my teacher in Sanskrit for helping me to understand the nuance of Natyashastra.

My sincere thanks to Superintending Archaeologist, Archaeological survey of India (Bhubhaneshvar Circle), and his office for their kind support.

My due acknowledgements to the Deccan College Library, specially Mrs. Tripthi More, Undergraduate and Post-graduate Libraries, Oriental research Institute Library, University of Mysore, Mythic society Library, Directorate of Archaeology and Museums Library, Archaeological Survey of India, Mysore, Library, Orissa State Museum Library, Bhubhaneshwar, without which this dissertation could not have got its final shape.

List of Figures

1.	Figure 1: General View of Konark Surya Deula (S-E direction)
2.	Figure 2: General View of Jagamohana (Southern side)
3.	Figure 3: Door Shakha, jagamohana
4.	Figure 4: Jagamohana Eastern side with flight of steps
5.	Figure 5: Jagamohana and Natya Mandap General View, North Eastern Side
6.	Figure 6: Natya Mandap General View
7.	Figure 7: Konark Natya Mandap Easter side
8.	Figure 8: Konark natya Mandap Eastern Face
9.	Figure 9: View of the Jangha, Natya Mandap
10.	Figure 10: Dance sculptures spaced on Natya Mandap
11.	Figure 11: Natya mandap southern Side with stair ways
12.	Figure 12: One more View of Natya Mandap from southern side
13.	Figure 13: A Dance sculpture on Jagamohana
14.	Figure 14: Image of Surya on Jagamohana
15.	Figure 15: Jagamohana, Eastern Side
16.	Figure 16: Erotic Sculptures on the Wheel of the chariot
17.	Figure 17: Naga Devata Flanked by erotic Sculptures
18.	Figure 18: Erotic Sculptures on Jagamohana
19.	Figure 19: Group of Erotic Sculptures on Jagamohana
20.	Figure 20: Amorous Couple (Erotic) on Jagamohana
21.	Figure 21: A Naga Sthamba
22.	Figure 22: Nartaki in kunchita Pada
23.	Figure 23: Nartaki with Anchita Neck
24.	Figure 24: Nartaki with Urdhva Hasta
25.	Figure 25: Nartaki in Nihanchita shiraha
26.	Figure 26: Nartaki in Kunchita Pada

27.	Figure 27: Nartaki with Kshama Jhatara
28.	Figure 28: Nartaki depicted in Prakruta Tara Karma
29.	Figure 29: Sama (Additional eye Glance)
30.	Figure 30: Sama, Additional eye Glance
31.	Figure 31: Nartaki playing an avanaddha vadya
32.	Figure 32: Avanaddha Vadya
33.	Figure 33: Nartaki Depicted in trayashra griva Karma
34.	Figure 34: Nata Parshva Karma
35.	Figure 35: Kshama Jahatara
36.	Figure 36: Sama kati
37.	Figure 37: Sthambana Uru
38.	Figure 38: Dance sculptures on the Pillars
39.	Figure 39: Valana Uru Karma
40.	Figure 40: Valana Uru Karma
41.	Figure 41: Nata Jangha Karma
42.	Figure 42: A Mutilated figure
43.	Figure 43: Kunchita Pada (Right Sculpture Right Leg)
44.	Figure 44: Right Sama Pada
45.	Figure 45: Nata Jangha
46.	Figure 46: Valana Uru karma
47.	Figure 47: Chinna Kati Karma
48.	Figure 48: Sama Kati
49.	Figure 49: Kshama Jhatara
50.	Figure 50: Sama Pada
51.	Figure 51: Kunchita Bahu
52.	Figure 52: Kunchita Bahu
53.	Figure 53: Nartaki Flanked by Vadya Nartakis
54.	Figure 54: Playing Sushira Vadya
55.	Figure 55: Playing Avanaddha Vadya

56.	Figure 56: Playing Avanaddha vadya
57.	Figure 57: Playing Avanaddha Vadya
58.	Figure 58: Playing Avanaddha vadya
59.	Figure 59: Playing Avanaddha Vadya
60.	Figure 60: Playing Avanaddha Vadya
61.	Figure 61: Playing Avanaddha Vadya
62.	Figure 62: Playing Avanaddha Vadya
63.	Figure 63: Playing Avanaddha Vadya
64.	Figure 64: Playing Avanaddha Vadya
65.	Figure 65: Playing Avanaddha Vadya
66.	Figure 66: Playing Tata Vadya
67.	Figure 67: Playing Ghana Vadya
68.	Figure 68: Playing Tata Vadya
69.	Figure 69: Playing tata Vadya
70.	Figure 70: Playing Avanaddha Vadya
71.	Figure 71: Playing Alingya Vadya
72.	Figure 72: Playing Avanaddha Vadya
73.	Figure 73: Playing Avanaddha Vadya
74.	Figure 74: Playing Ghana Vadya
75.	Figure 75: Two Instrumentalists Dancing
76.	Figure 76: Playing Avanaddha Vadya
77.	Figure 77: Nartaki and Avanadha Vadyakarini
78.	Figure 78: Playing Avanaddha Vadya
79.	Figure 79: Nartaki and an Instrumentalist
80.	Figure 80: Playing Avanaddha Vadya
81.	Figure 81: Playing Avanaddha and Sushira vadyas
82.	Figure 82: Nartaki and Avanaddha vadyakarini
83.	Figure 83: Playing Avanaddha vadya

84.	Figure 84: Playing Sushira Vadya
85.	Figure 85: Playing Ghana and Avanaddha Vadya
86.	Figure 86: Sculptures on the South Face of Natya Mandap
87.	Figure 87: Playing Ghana and Avanaddha Vadya
88.	Figure 88: Nartaki and Avanaddha Vadya
89.	Figure 89: Playing Ghana and Avanaddha vadya
90.	Figure 90: Playing Ghana and Avanaddha Vadya
91.	Figure 91: Nartaki and Avanaddha Vadya
92.	Figure 92: Nartaki Playing Avanaddha Vadya
93.	Figure 93: Nartaki and Avanaddha Vadyakarini
94.	Figure 94: Playing Ghana and Avanaddha Vadya
95.	Figure 95: Nartakis
96.	Figure 96: Position of Dance Sculptures on the Wall of Natya Mandap
97.	Figure 97: Playing Avanaddha Vadya
98.	Figure 98: Playing Sushira Vadya and Avanaddha Vadya
99.	Figure 99: Playing Avanaddha vadya
100.	Figure 100: Playing Avanaddha Vadya and a nartaki
101.	Figure 101: Playing Avanaddha Vadya
102.	Figure 102: Playing Avanaddha Vady and Ghana Vadya
103.	Figure 103: Playing Ghana Vadya
104.	Figure 104: Playing Ghana Vadya
105.	Figure 105: Playing Ghana Vadya and Nartaki
106.	Figure 106: Playing Tata Vadya and Ghana Vadya
107.	Figure 107: Playing Avanaddha Vadya and Nartaki
108.	Figure 108: Playing Avanaddha Vadya
109.	Figure 109: Nartaki and Ghanavadyakarini
110.	Figure 110: Playing Ghana Vadya
111.	Figure 111: Playing Avanaddha vadya
112.	Figure 112: Playing Avanaddha Vadya

113.	Figure 113: Playing Avanaddha vadya
114.	Figure 114: Playing Ghana and Avanaddha Vadya
115.	Figure 115: Playing Ghana and Avanaddha Vadya
116.	Figure 116: Nartaki and Avanaddha Vadyakarini
117.	Figure 117: Playing Avanaddha and sushira Vadya
118.	Figure 118 : Playing Ghana and Avanaddha Vadya
119.	Figure 119: Playing vanaddha Vadya
120.	Figure 120: Playing Avanaddha Vadya
121.	Figure 121: Playing Ghana and Avanaddha Vadya
122.	Figure 122: Playing Avanaddha and Ghana Vadya
123.	Figure 123: right Playing Ghana Vadya
124.	Figure 124: Playing Sushira and Avanaddha Vadya
125.	Figure 125: Nartakis Playing Avanaddha Vadya and Dancing
126.	Figure 126: Playing Avanaddha Vadya
127.	Figure 127: Playing Avanaddha Vadya
128.	Figure 128: Playing Avanaddha and Ghana Vadya
129.	Figure 129: Nartaki and Playing Avanaddha vadya
130.	Figure 130: Sculptural treatment on the Inner wall of Natya Mantap
131.	Figure 131: Playing Avanaddha vadya
132.	Figure 132: Nartaki and Avanadha Vadyakarini
133.	Figure 133: Avanaddha vadyakarini and Nartaki
134.	Figure 134: Playing Avanaddha Vadya
135.	Figure 135: Playing Avanaddha vadya
136.	Figure 136: Playing Ghana and Sushira Vadya
137.	Figure 137: Playing Avanaddha Vadya
138.	Figure 138: Natyamandap South Wall Distribution of Nartaki scdulptures
139.	Figure 139: Playing Ghana and sushira Vadya
140.	Figure 140: Playing Ghana Vadya and Nartaki

141.	Figure 141: group of Avanaddha and Ghana Vadyakarinis
142.	Figure 142: Playing Avanaddha vadya
143.	Figure 143: Playing Ghana and Avanaddha Vadya
144.	Figure 144: Playing Avanaddha Vadya
145.	Figure 145: Playing Ghana Vadya and Nartaki
146.	Figure 146: Playing Avanaddha Vadya
147.	Figure 147: Playing Avanaddha vadya and Ghana Vadya
148.	Figure 148: Playing Avanaddha Vadya and Nartaki
149.	Figure 149: Playing Avanaddha and Sushira
150.	Figure 150: Performing Different types of Avanaddha vadya
151.	Figure 151: Performing Sushira and Ghana Vadya
152.	Figure 152: Performing Avanaddha Vadya
153.	Figure 153: Performing Sushira and Ghana Vadya
154.	Figure 154: Performing Avanaddha Vadya
155.	Figure 155: South wall of the Natya Mandap
156.	Figure 156: Playing Ghana Vadya
157.	Figure 157: Playing Ghana Vadya
158.	Figure 158: Playing Ghana and Avanaddha Vadya
159.	Figure 159: Playing Avanaddha vadya
160.	Figure 160: Playing Tata and Ghana Vadya
161.	Figure 161: Playing Avanaddha vadya
162.	Figure 162: Playing Tata Vadya
163.	Figure 163: Playing Avanaddha vadya
164.	Figure 164: North wall of the Natya mandap
165.	Figure 165: Playing Avanaddha Vadya and Nartaki
166.	Figure 166: Playing Avanaddha Vadya
167.	Figure 167: Playing Ghana and Sushira Vadya
168.	Figure 168: Playing Avanadha and Tata Vadya
169.	Figure 169: Playing Ghana and tata Vadya

170.	Figure 170: Playing Ghana and Tata Vadya
171.	Figure 171: Treatment of Nartaki on Northern wall
172.	Figure 172: Playing Sushira Vadya
173.	Figure 173: Playing Tata Vadya
174.	Figure 174: Playing Tata and Ghana vadya
175.	Figure 175: Playing Ghana and Avanaddha Vadya
176.	Figure 176: Playing Tata and Avanaddha vadya
177.	Figure 177: Playing Avanaddha Vadya
178.	Figure 178: Nartaki performing with sword and Avanaddha vadanakarini
179.	Figure 179: Playing Avanaddha and Tata Vadya
180.	Figure 180: Playing Ghana Vadya
181.	Figure 181: Playing Avanaddha Vadya
182.	Figure 182: Performing Avanaddha and Ghana Vadya
183.	Figure 183: Playing Ghana vadya
184.	Figure 184: Playing Tata Vadya and Nartaki
185.	Figure 185: Playing Sushira Vadya
186.	Figure 186: Playing tata Vadya
187.	Figure 187: Playing tata Vadya
188.	Figure 188: Playing Ghana Vadya
189.	Figure 189: Playing Tata and Ghana Vadya
190.	Figure 190: Playing Avanaddha Vadya
191.	Figure 191: Playing Ghana vadya
192.	Figure 192: Playing Avanaddha Vadya
193.	Figure 193: Playing Ghana and Avanaddha Vadya
194.	Figure 194: Playing Avanaddha Vadya
195.	Figure 195: Playing Avanaddha Vadya
196.	Figure 196: Playing Avanaddha Vadya
197.	Figure 197: Playing Avanaddha Vadya
198.	Figure 198: Playing Avanaddha Vadya

199.	Figure 199: Playing Avanaddha Vadya
200.	Figure 200: Playing Ghana Vadya
201.	Figure 201: Playing Avanaddha Vadya
202.	Figure 202: Playing Avanaddha vadya
203.	Figure 203: Playing Avanaddha Vadya
204.	Figure 204: Playing Avanaddha Vadya
205.	Figure 205: Playing Ghana Vadya
206.	Figure 206: Playing Ghana Vadya

Primary Documentation and Analysis of the Depictions of *the Dance canons of Bharata's Natyashastra in the Sculptures of Konark Surya Deula , Orissa*

Section: I

Chapter: 1

Introduction

The art of dance is as old as the human race. All over the globe, the world's greatest civilizations have produced their own dances. Logically, in one sense, all have been similar, since all have made use of the body in motion. However, because the body can move in so many ways, in response to as many experiences forms of dance have varied enormously from culture to culture. The origins are rooted in the prehistoric past, before dance grew to become a complex art. The prehistoric man took the pleasure in swaying, turning leaping, jumping, and stamping rhythmically. Hunters danced before pursuing their prey, warriors danced before battle, tribes danced to exorcise evil spirits and to propitiate the gods. Thus, dances seem to inhabit space and time simultaneously.

It is no longer a matter of doubt that Indian classical dance had enormous impact on all the other arts of India, from sculpture to literature. Apart from the overwhelming sculptural evidence, there is a mass of other material, dated from as early as the 2nd cen. BCE, and continuing up to at least 19th cen. CE. Of the present era that illustrates that dance has deeply affected both the sculptural and literary tradition. The fact remains that there was a rich and vital tradition of this art from the earliest times. The Pre and Proto-history of the Indian subcontinent has provided sufficient evidence for this fact. The Mesolithic rock paintings from Bimbetka are one of the earliest evidences for the dance in India.

The civilizations of Mohenjodaro and Harappa in the Indus valley are to about 6000 BCE, in their earliest phases. Dance must have played an important role in the society, for one of the finds at Mohenjodaro is a beautiful little statuette of a dancing girl. However, nothing is known of the technique. There are beautiful metaphors and similes in the Vedas based on the art of dance. The most beautiful of these are in the description of Usha, the goddess of dawn.

It is this ancient and long flourishing tradition of the performance that eventually enabled the writer of Natyashastra to codify the theatrical art in his monumental work. Towards an appreciation of Indian art, India has developed her own principles of aesthetics; quite different from those of Europe, Middle East or China. All the arts around the world, strive to reach levels of enlightenment beyond technical excellence, but the questions of Ideology, philosophy a way of life and vision of the world that make each culture unique and special. Literature and poetry plays a major role in understanding Indian art. Unless one is familiar with Indian literature and poetry, the soul of the Indian art is somehow lost. All art is symbolic, making use of symbols to convey meaning and emotions, ideas and philosophical concepts. Indian literature, dance, sculpture, and painting abound symbols delivered from nature. In Indian aesthetic philosophy, great attention is paid to explaining the attitude of rasika, one who enjoys the artistic experience.

Numerous shastra govern the art of dramaturgy, music, dance, architecture, and sculpture. Natyashastra is one such tool used to explore the nuances in this thesis. Natyashastra itself starts from an integral vision, blossoms forth into the variegated manifestations of genres levels, styles of an artistic presentation and aims to culminate through the orchestration to a repose, a state of equanimity of comprehension (Kapilavatsyayan 1996.: 161). Visual representations provide a unified, all embracing view that transcends time and evokes a metaphysical vision, kindling the imagination to comprehend the oneness of the universe. The rasika or the viewer has to be an artist with imagination and refined perceptions in order to appreciate art. The onlooker must respond to the symbols used by the artist and his sense of perceptions should be alert. The sculpture is merely a carved piece of stone, but it is up to the viewer to infuse it with life and meaning and to draw out its inner essence of its existence. The concepts are encapsulated in every minute detail. The totality of vision is attempted in every work of art (Punja, Shobhita.1998 : 24-35). Ananda Coomaraswamy opines that, Indian acting or dancing the same word, natya, covers both ideas- is thus a deliberate art. Nothing is left to chance; it is the action not the actor, which is essential to dramatic art. Under these conditions, of course, there is no room for any amateur upon the stage; in-fact the amateur does not exist in oriental art. The more deep one penetrates the technique of any typical oriental art, the more one finds that what appears to be individual, impulsive and natural is actually long-inherited, well considered and well bred (Ananda, Coomaraswamy.: 2003). The

artistic creation is the direct or unconventional expression of a feeling of passion generalized that is freed from distinctions in time or space and therefore from individual relationships and practical interests, through the inner force of the artistic or creative intuition within the artist. This state of consciousness (rasa) embodied in the poem is transferred to the actor, the dancer and to the spectator. Born in the heart of the poet, it flows as it were in the actor and bears fruits in the spectator. If the artist has the inner force of the creative intuition, the spectator is the man of cultivated emotions in whom lie dormant the different stages of being, and when he sees them manifested, revealed on the stage through movement, décor etc.,. He is lifted to the ultimate state of bliss known as ānanda (Kapilavatsyayan 1996: 155).

1.1 The sculptural Evidence

Indian sacred 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, is the conception of its crowded abundance of the mass and the design of the significant sculpture, ornament and detail and its return to the oneness are the necessary units of this immense epic poem of the infinite. Just as Indian architecture reveals the unity through infinite multiplicity; Indian sculpture embodies the spirit and the soul of the cosmic infinite in the form and body of the particular, the impersonal individual that in turn suggests the cosmic and the infinite. Everything in a figure face, hands, limbs, postures of every single unit of a human body has been analyzed to correlating each physical gesture with an inner meaning, which will combine to carry out the rhythm of total suggestions.

Every inch of the human form every joint of the human skeleton is given significance for it is not only a geometrical physical potentiality, which is being explored, but also its correlation to the meaning to the attitude on the state, the whole will evoke. The aesthetic theory, which Indian sculpture thus evokes, is a theory of plastic expression based on a correspondence between central proportions and certain sentiments and qualities just as the relationship of sound determines the sentiments and moods evoked by a musical melody. The relationship of the physical to the mental quality, mood, or state gives Indian sculpture its distinctive character.

Indian sculptures consist of enchanting poses of dance in various forms. In fact, Indian sculptures and Indian dance are inseparable. Therefore, we find numerous dance sculptures all over the temples. The available evidence suggests that, sculptors

produced remarkable specimens of the art at Sanci, Mathura, Amaravati, Nagarjunakonda, were during the formative period of the standardization of Natyashastra and its reflection in the sculptures can be seen. The standardization of the sculptures and its reflections of the text can be seen from the times of the Gupta period.

Mediaeval temples also provide ample evidence that sculptors had considerable technical knowledge regarding the art of dance. The traditions of sculpting dancing sculptures have been trickled down from the ravage of time as being specified above from the Proto-Historic period to the recent times. A systematic approach to dancing sculptures involves a study of its principles and practice at an empirical level through the application of established analytical techniques as a first step. The next step is a synthesis of the elements of art experience into an intuitive perception and response to beauty and truth, always the very core of a true art experience.

The state of Orissa (separated from Bihar in A.D. 1936), extends from 17°49 ' north to 22°34 ' north latitude and from 81°29 ' East to 87°29 ' East longitude on the eastern coast of India. It has an extremely rich cultural heritage. Known as Kalinga in ancient times, through out its long history, numerous divisions of the land divide the country. During the Gaṅga period the most ambitious project undertaken and one of the most breathtaking projects ever attempted in India, was the construction of the Sūrya temple at Kōṅark (Lat.19.35°N, long.86°E). Narasimha I (A.D 1238-1264) spearheaded the project at Konark.

The Konark Natya Mandap reflects a large multitude of figures. Large number of artisans and workshops from all over Orissa worked on it. Therefore, it becomes imperative to see disparity in quality and style. At certain places there are sculptures having large head with a small body. In regards to the style, there is a disparity between the treatment of the ParshvaDevatas, the monumental grandeur of the major images of the Jañgha and the exuberant joy of life exhibited by the dancers of the Nata Mandir. Each group appears perfect for its surroundings and placement. The female musicians and dancers on the Nata mandir are energetic. Donaldson opines that their sinuous limbs bends to the sound of the music, suspended in continuous flux in front of the delicate embroidery of minute Jāli patterns, inviting us by example to participate in their festival. The Alāsā kanyās on the platform beneath the Deul and Jagamohana in contrast are most pensive in mood. They lazily stretch their arms

above their head and balancing their weight on one leg. In contrast, the slender waisted, thin-limbed youthful damsels of the Nata mandira and platforms are energetic and have a flow in their movement. The musicians placed in the recesses separate the potals on the pidha roof of the jagamohana. They exhibit supreme grace and dignity. They wear large circular earrings and heavy necklaces. The upper forehead draped with a web of beaded festoons (Alambika) dripping from diminutive Kīrtimukha masks. Their long tresses are tied in a tight chignon at the back of the head. Decorative tassels appear on the hips and the loose ends of their lower garment hang from the center belt, buckle, loose ends of a scarf draped around the shoulders, flutter on either side of the body, often hanging below the knees.

The **present research** is focused on the medieval temple, specially the bracket and wall figures of the Nata Mandapa of the Konark Sun Temple of the Ganga's which are having the direct patronage of the royal family itself, have been selected for the field of research. This temple constantly evoke the dancing sculptures, adhering themselves to the traditional textual dance techniques. The close proximity of the exact dance poses and these sculptures are the one, which has not been encountered in detail. These dancing sculptures seem to have been sculpted with deliberate design and knowledge of the Natyashastra. The nature and degree of stylization seems to be varied, but the essential principles of the space treatment remain to be the same. It is a centric focus on the understanding of the dance sculptures with reference to Natyashastra and an attempt to bring out a methodology of classification of dance sculpture as a tool for Indology and Archaeology scholars.

1.2 The Present Research and Its Aim

Dance sculptures are usually classified under a common terminology "*dancing sculptures*." Very few attempts are made to understand the elements of dance theory in the use age of these dancing sculptures. This forthcoming thesis is a critical study in the sense it is descriptive, analytical, exegetical, examination of foundations and an evaluation.

A systematic approach to the principles of the dance sculptures based on the original text the Natyashastra has been a long felt need. In order to analyze any dance sculpture, it is quite but important that, the researcher has the practical knowledge of Indian classical dance in which, the present author is proficient in and has an advantage in deciphering the dancing sculptures and also, which has motivated the

author to take up the research in the above given topic with reference to the Natyashastra.

The Natyashastra written more than two millenniums ago is a unique work of Indian literature. Though the title relates to theatre, it is in fact an encyclopedia dealing with all possible subjects connected with the stage.

The voluminous work composed almost entirely in verses about 6000 couplets with a sprinkling of prose and divided into thirty-six chapters contains besides other valuable data on the history of ancient Indian culture. From the Natyashastra one can gather the principles not only of arts like dance, drama and music, but may prove valuable in studying painting and sculpture. For in the Vishnudhamottara (II.2.4) it has been said that the cannons of paintings are difficult to understand without the acquaintance with that of dancing. The same work connects similarly the cannons of painting with that of image making. The various gestures described in the Natyashastra will be helpful in studying the ancient dancing sculptures.

The Natyashastra deals with both the interpretative and non-interpretative aspects of dance, which can be identified, in the dance sculptures. The non-interpretative aspect deals with the aspects devoid of sentiments and the interpretative aspect deals with the elements of sentiments in detail.

The present research aims at investigating i.e., to go into a microanalysis and to observe the non-interpretative and interpretative aspects of dance prevalent as in the Belur and Halebid dance sculptures.

The research is also intended to investigate as to how much the non-interpretative and interpretative aspect as per the traditional text has survived through the ravage of the time in the dance sculptures.

The analysis also tends to lead towards the understanding of how much the shastra is being inculcated by the sculptors of a particular classical period in order to express the intricacies of dancing.

A systematic approach to dance sculptures involves a study of its principles and practice at an empirical level through the application of established analytical techniques as a first step. The next step is a synthesis of the elements of art experience into an intuitive perception and response to beauty and truth, always the very core of a true art experience. The study of classification of dance sculptures and preparation of a classification module is a long felt need. Very few attempts are made to understand the elements of dance theory in the use age of these dance sculptures. It

is also very much to be accepted that, the variation in the sculpting of the dancing sculptures with respect to the technique of the shastra imbibed, will not be in totality in one single temple. They are sporadically spread. The Identification of the elements of Natyashastra in the above mentioned temples in turn has lead the research towards the formulation of a classification module of the dance sculptures with respect to the shastra which in turn will be a land mark in the study of dance sculptures and instigates the proper study of the dance sculptures in a disciplined manner.

1.3 Methodology

The data for the above-mentioned research is collected through:

- Liabra sources: The data regarding the elements of dance was collected through different texts of Natyashastra of original and translations, interpretative books and commentaries.
- The research is based on the author's own fieldwork. Visit to the archaeological sites at the Surya Deula Konark, spot studying, and detailed photo documentation of the remains to facilitate microanalysis of the dancing sculptures. Detailed photo documentation with the permission of Archaeological Survey of India was done. The next step was the data analysis with reference to Natyashastra. With the help of computer magnification of the pictures every minute detail of the sculptures were recorded, analyzed, and interpreted. Analysis and interpretations are made based on the readings of the ancient literature the Natyashastra.
- Interviews with stalwarts in the field of dance, Sanskrit, iconography, and archaeology for cross-references and for understanding the practical and theoretical concepts pertaining to Natyashastra.
- A special mention has to be made of the guidance of Prof. Dr. Nagaraju, India's one of the prominent archaeologist, and iconographer and Vidushi. Nandini Esver (mother and nrutya Guru of the author), Director of Raasavrunda® School of Dance, regarding the sculptural aspects, the technicalities of Natyashastra and its practical approach.

1.4 Previous Works

Regarding the above mentioned topic the author is unaware of any research conducted on the micro analysis of the non-interpretative and Interpretative aspect of dance as seen the dancing sculptures of Sun temple's Nata mandapa, Konark with reference to Natyashastra. Though we find many dance works and works on sculptures sporadic references of a few sculptures have been taken and mentioned and a complete analysis of all the dancing sculptures of these particular temples. Here, in the present work the author is attempting a comprehensive analysis. However, there are many works being published regarding the architecture of the above mentioned temples. The Archeological reports of Orissa have published and given a general reporting on the sculptures of these temples.

Sunil Kothari and Avinash Pasricha have contributed a significant work titled *Odissi Dance Indian Classical Dance Art*. Here, in this work a chapter is dedicated to the Dance Sculptures in Orissa. Here too, the analysis and the mentioning of the Konark Nata mandapa are very few. Odissi Research Center, Bhubaneswar have come out with a complete photo documentation of the dancing sculptures of Konark however, an analysis of these sculptures are not made with respect to Natyashastra. The documentation has been focused on the practical aspects of present day form of Odissi Classical dance. Another work by D.N.Patnayk, titled *Odissi Dance* is also a work containing sporadic evidences on the dancing sculptures of Konark. Kapila Vatsyayan in her work entitled *Classical Indian dance in Literature and Arts* (1968) is one of the instigating books for research scholars to take up research on dancing sculptures. The dancing sculptures have been analyzed on the scientific, aesthetic and the on the basis of the classical texts. Meheta's *Konark*, Mulkaraj Anand's *Konark*, Eliot Eliso and Alln Watts *Temple of Konark*, Alice Bore's *New Light On The Sun Temple OF Konark*. Behera's *Konark Heritage Of Mankind*, Swarup's *Konark: Black Pagoda Of Orissan Temple*, are the works on Konark temple with reference to architecture, Iconographical aspects and other erotic sculptures.

Among all these the most exhaustive work in recent times is by Thomas E. Donaldson (1986) Entitled *Hindu Temple Art of Orissa*. It's an encyclopedic work pertaining to Orissan architecture and Sculptures. However, even in this work all the dancing sculptures of the Nata mandapa of the Konark Surya temple has not been investigated only a few samples have been taken.

Many monographs have been published on the ancient treatise Natyashastra. Appa Rao and Ramashastry (1967), Manmohan Ghosh (1967), G.K. Bhat (1975), Ludo

Rocher (1981), Adyarangacharya (1984), Unni.N.P. (1988), are the important and popular monographs, which have been published. K.Vasudevashastry et al. (Eds.)'s (1979) *Natyashastrasangraha* is also an important work.

From a survey of the above important publications it becomes clear that the dancing sculptures of the Nata mandapa of the Konark Sun temple is yet to be attempted. There is a serious concern towards the research of Dancing sculptures in totality of a particular temple and not being sporadic in specimen selections which leads to a better understanding of the purpose of treatment of the dancing sculptures which are an integral part of a temple.

Therefore, the following research tends towards the identification and micro analysis regarding the non-interpretative and interpretative aspects of dance and a comparative study of the dancing sculptures of the the Nata mandapa of the Konark Sun temple.

1.5 Chapterization

The thesis is conceived in three sections consisting of seven chapters including the introduction and conclusion. They are as follows:

Section I

Chapter 1

The first chapter commences with a brief introduction to art, sculptural evidences, and a brief review of early works. It introduces the area of study and discusses the aims and objectives of the study. The methodology adopted is briefly explained.

Chapter II

The second chapter deals with the elements of Bharata's Natyashastra. A brief history of the writings of Natyashastra, Bharata the author, recensions, chronology of Natyashastra, Natyashastra and its contents, relevance of Natyashastra for sculptural art in Medieval period with special reference to Konark Surya Deula have been discussed in this chapter.

The Natyashastra is the oldest known Indian work on the theory of *nrutyanataka* (dance drama). Natyashastra contains about six thousand verses spread over thirty-six *adhyāyas* or chapters. It has a valuable data on the history of Ancient Indian Culture. Natyashastra as the designation implies, deals mainly with the theory of *natya* or dramaturgy that has its own constituents such as dance, drama, music acting and

aesthetics. The work of Bharata has its own literary format. The main text Natyashastra quite logically reflects the dialogues between the sages and Bharata as a mode of representation. The Natyashastra deals with the rules relating to theatrical performances, in fact, to the science of stage. natyashastra is known as sutra as it embodies principles set out in a very concise form. The Natyashastra is the most ancient and the foremost text that deals with the theoretical aspects. It throws a flood of light on the method of a drama to be staged or conducted with the correct synchronization of all constituent elements to invoke the right responses aesthetically in the audience. It is thus, our earlier record on many aspects of fine arts in ancient India. The present Natyashastra as said before is known as Shatasahasri , which means that it is a treatise consisting of 6000 verses. Only a few selective chapters play a major role and are the key tools for the investigation, resulting in a selection of the required chapters. Though there are many other aspects enumerated, only limited selected text is preferred which comes in the purview to analyze the dancing sculptures.

Section II

Chapter III

The third chapter deals with the Historical back drop of the choda Gangas and Konark surya deula. It deals with history, literary sources, myths and legends, Bayachakada manuscripts, Raja Narasimha Deva I the builder and Geneology

Chapter IV

. The Fourth Chapter deals with Orissan temple Architecture and its Components, Konark temple complex, platforms, Bada decorations of the rekha Deula, Gandi decorations, Jagamohana, Entrance portals, Cult images, erotic imagery at konark, Konark natya mandap architectural components and sculptural treatment.

Section III

Chapter V

The chapter contains the main essence of the thesis. It is devoted to the analysis of the dance sculptures at Konark Natya mantap. . About 188 sculpture is analyzed according to the cannons of Bharata. Every sculpture is tested for the presence and non presence of the elements dealing with rasa, gestures of the major and minor limbs

consisting of the angika are of three varieties; sharira (bodily), mukhaja (facial), chestakruta (brought about by the movements). The six angas (limbs) including the major and minor limbs such as head, hands, lips, breast, and feet. The six angas (major limbs) are head, hands, breast, sides, waist, and feet. The minor limbs (upangas) are eyes, eyebrows, nose, lower lip and chin. movement of the eye balls (tara), the additional glances (darshana types), (use of eye balls in diverse forms of looking), the gestures of the eyelids (puta), the gestures of the eyebrows (bruhu), the gestures of the nose (nasika), the gestures of the Cheeks (ganda), the gestures of the chin (cibuka), the gesture of the mouth (asya), the gestures of the neck, hastabhinaya (gestures of the hand), the four classes of hasta karanas, bahu (movement of the arms), sharirabhinaya, (gesture of the limbs): uras (gestures of the chest), parshva (gesture of the sides), jhatara (gesture of the belly), kati (gesture of the hip), jangha (gesture of the calf or shank) and pada (gesture of the feet).

Chapter VI

This chapter presents the results of the analysis and conclusion of the dance sculptures at konark Surya Deula with special reference to the select sculptures at the natya mantap.

Chapter II

The Elements of Bharata's Natyashastra

The Natyashastra is the oldest known Indian work on the theory of nrutyanataka (dance drama). Natyashastra contains about six thousand verses spread over thirty-six adhyayas or chapters. It has a valuable data on the history of Ancient Indian Culture. Natyashastra as the designation implies, deals mainly with the theory of natya or dramaturgy that has its own constituents such as dance, drama, music acting and aesthetics. The work of Bharata has its own literary format¹.

2.1: The Legend

It is believed that like all other Indian sciences it claims a divine origin and is regarded as a natyaveda or Gandharva veda. Brahma created it on the request of gods. As an object of diversion a kridana niyaka². The low castes (shudras) were not entitled to listen to the four vedas. Brahma created natya as the fifth vedathat was open to all irrespective of their caste and creed. Before creating, the fifth veda Brahma entered a yogic trance and recalled the four vedas³. He drew the recitative (pathya) from the rig-veda, songs (gita) from the sama-veda, histrionic representation (abhinaya) from the yajur-vedaand sentiments (rasa from the atharva veda) are the four main constituents of the natya. Brahma thought that the vedacreated by him would be the fifth vedaas it will be a guide and counsel to people and will conduce them to duty. The natyavedawas prepared. The gods expressed their insanity to receive and practice it. Brahma passed it to Bharata and asked him to use it along with the help of his one hundred sons. Under the garb of this mythical story lies the sanctity and greatness of the natya. Natya is a vedafor it covers its wide range of branches of knowledge or lore, art or craft design and activity⁴.

According to the first chapter of the text⁵, Bharata offered reverent obeisance to lord Brahma, the cretor of natya before proceeding to narrate the science of dramaturgy i.e., the Natyashastra as enumerated by lord Brahma. Brahma went into meditation trying to recollect the four vedas for the creation of the fifth veda, which he decided to, name it as the Natyashastra.

¹ Appa, Rao. and Rama, Shastri. 1967.: 133-141

² kridaniyakamichamo drushya shravya Cha Yad bhavati (no.sham.1.11)

³ Ed.Nagar, R.S. (Ed.) 1988: 6

⁴ na cha tajnam na tachilyam nasau yome na tat karma natyosmin tanno drushyate). (Nagar,R.S..(Ed.)1988.: Ch.I, V: 116: 6- 24

⁵ Adyarangacharya. 1984.: 2

Brahma taught the Natyashastra to Bharata and Bharata in his turn taught to his disciples known as Bharataputras and thus, started the spreading of the Natyashastra Gandharvas and Apsaras⁶.

The text has been variously interpreted. The author himself allows for varied interpretations and regarding modifications of his own injunctions. Kapila Vatsyayan⁷ opines that, the text is in the true Indian tradition and if an analogy would be pertinent it would be that of the ashvattha of the great banyan tree whether it be the Mahabharata or the Natyashastra there are texts with a distinctive seed which grows into a huge banyan (Ashvattha) which in turn gives out newer and newer shoots. Thus, in the case of the Natyashastra it is an inquiry into the concepts of drama and theatre with its components of poetry, speech, body language, gestures it is as if from the original seed itself the number of trees has grown. It is instructive through the representation of actions and moods and by giving relief and solace to persons afflicted with sufferings and sorrows, serves the humanity at large. From the time of its composition, Natyashastra has been held in high esteem and all subsequent writers on the theory of literature and dramaturgy owe their allegiance to Natyashastra.

In the early period of Indian drama, independent play wrights as a class was non-existent and every troupe has its own playwright who accompanied it from place to place. They utilized local history and legends to compose play for entertaining a large number of people as well as for adding to its repertoire. The author of Natyashastra has discussed in detail the structural design of various types of plays and its elaboration. The author of the text seems to be evidently conscious about this close connection between the literary and technical aspects of theoretical production and treated both of these with almost equal care. Hence, his work naturally assumed the form of an encyclopedia⁸.

2.2: The Contents of Natyashastra

The Natyashastra deals with the rules relating to theatrical performances, in fact, to the science of stage. The term theatrics is perhaps the most appropriate word to present its Sanskrit denotation in preference to any accepted terminology that would not be free from the ideals suggested by the European theatre. The science was

⁶ Manomohan, Ghosh. Vol-1.1995a.: Ch.1, V: 46-50 : 5

⁷ Kapila, Vatsyayan.1996.

⁸ Manomohan, Ghosh. Vol-1.1995a.: ii

intended as a guide alike to the poet and player. The author of this work was Bharata or simply muni,⁹ the sage. Natyashastra is known as sutra as it embodies principles set out in a very concise form. The work is also known as Shatasahasri, meaning 6000 (granthas). This appears to be an epitome of an earlier work called Dvadashasahasri, which means 12000 (granthas). This large work is available only in parts. Both these works seem to have been based upon still older one called Natyaveda, which forms one of the four upavedas extending over 36,000 slokas. Abhinava the commentator clearly says that, it represents three different school of opinion, viz., of Brahma, Sadashiva and lastly Bharata. Dvadashasahasri is simply called Adibharata, is in the form of a dialogue between Parvati and Shiva. This may be the work referred to as Sadashiva by Abhinava. However, only fragments of both Brahma Bharata and Sadashiva-Bharata¹⁰ are available.

The work Natyashastra also consists of 37 chapters according to the Northern or later recension, but only 36 according to the Southern or earlier texts. The difference lies in the numbering of the chapters, as the Southern or older texts combined the 37th with the 36th. Abhinava the commentator appears to be the author of this numerical extension of the text, though he states that the work consists of 36 chapters¹¹. He actually comments on the 37th chapter also. There seems to be copyists error, it would be an error for the commentator begins each chapter with a verse in praise of S'iva as incorporate of one of the 36 tatvas of the Shaiva siddhanta in some order while the 37th chapter is headed with a verse indicating unnuttarah (nothing beyond) a doctrine in Kashmirian Shaivism propounded by Utpaladeva, the commentators Paramaguru (teacher's teacher). The reason for this extension of the text is not mere fanciful device for introducing his Shiva tatva. The subject matter thus seperated from the rest was probably composed by one of the vartikakaras, Rahulaka, Shani or Shriharsha. However, he himself says in two places that Bharata's work consists of 36 chapters and hence the 37th chapter must be accorded to him an interpolation by one of the Vartikakaras¹².

Bharata divides the work broadly into four sections. It is based on abhinayas or modes of conveyance of the theatrical pleasure to the audience, which pleasure, called rasa, is pure and differs from the pleasure we derive from the actual contact with the

⁹ tandumunishabdav nandibharatayoraparanaamane.... (Manavalli, R.,Kavi .Vol-1.1926. : 90)

¹⁰ Manavalli, Ramakrishna, kavi.Vol-1. 1926.: 1-12

¹¹ Shadtrimshakam bharatasutrabhidam

¹² Manavalli, Ramakrishna, kavi.Vol-1. 1926.: 1-12

objects of the world, which is always mingled with pain. The first five chapters deal with the natyotpatti (origin of drama), natyamandapas (Theatres), ranga devata puja (worship of the presiding deities of the theater), tandava (Pure dance), and purvaranga vidhana (preparational rituals). The next five chapters' i.e., from chapter six to chapter ten deal with rasas (aesthetic experiences), bhavas (emotions), uttamanga abhinaya (expression with the head), angikabhinaya (expression through gestures) chari-vidhana (variants in footwork). In the next five chapters bharatha discusses about mandalas (combination of footwork), gatipracara (varieties of gait), kakshya-vibhaga pravrutti, dharmi, stage division regional identity, schools of acting), vyakarana and candah (grammar and prosody), types of vrittis (stanzas). Chapters sixteen to twenty consists of lakshanas (embellishments), alankaras (figure of Speech), gunas (merits), doshas (demerits employing proper stanzas for promoting a particular rasa) bhasha (language) sambhodhi (address), nama (name), kakusvara (modulation in voice), dasharupas (ten major forms of plays), sandhi nirupana (construction of plot and in vrittis modes of expression) chapter twenty-one to twenty five deals with aharya abhinaya (expression through make up and costume), samanya abhinaya (general histrionic expression), bahyopa carya (dealing with Veshyas or courtesans), prakritis (characters of men and women) and chitrabhinaya (expression for a particular occasion).

Chapters twenty-six to thirty deals with pakriti patravivecana (making up for roles), natyasiddhi (success for production), jati lakshana (properties of instrumental and vocal music) tata-a-todya (string instruments) and sushira-a-todya (wind instrument), chapters thirty one to thirty six deal with ghana- a- todya (solid Instruments), dhruvas (songs) gayaka vadakagunas (qualification of Vocalist and instrumentalists), avanadhavadya (percussion instruments), bhunikavikalpa (distribution of roles to actors and actresses), natyashapa (curse in drama) and guhyatva-kathanam (origin of drama on the earth and the final benediction).

The Natyashastra is the most ancient and the foremost text that deals with the theoretical aspects. It throws a flood of light on the method of a drama to be staged or conducted with the correct synchronization of all constituent elements to invoke the right responses aesthetically in the audience. It is thus, our earlier record on many aspects of fine arts in ancient India.

2.3: The History of Natyashastra

Natyashastra was not available to modern scholars until Fitz Edward Hall an American Indologist discovered it in 1865. H.H. Wilson unable to secure the Natyashastra deplored in his “Select specimens of the Theatre of Hindus” (3vols.). The work honored and frequently quoted is lost forever. Thus, its discovery in 1865 saved it from oblivion¹³. However, even Hall could not get it published owing to the corrupt and incomplete condition of the manuscript. His valuable contribution to the study of Natyashastra was that, he added chapters XVII-XX and XXVI of the manuscript to his edition of the Dasharupaka of Dhananjaya as an appendix. His discovery soon inspired others to trace similar manuscripts elsewhere. Heymann, a German scholar, contributed a valuable article on the contents of the Natyashastra. Paul Regnaud, a noted French scholar published in 1880 a critical edition of the XVII chapter of the s’āstra. Jonny Grosset another Frenchmen and pupil Regnaud published later in 1888 the XVIII chapter of the Natyashastra. The excellent work of foreign scholars gave a call to the Indian scholars. Shiva Dutta and Kashinath Pandurang and Parab published under the Kavyamala series in 1894 the complete text of the Natyashastra. It was not a critical edition. A new era in the edition of the Natyashastra long with the learned commentary entitled the Abhinavabharati of the kashmirian author Abhinavagupta from Baroda in 1926 CE. Ramakrishna kavi under Gaekwad’s Oriental Series on the scrutiny of forty manuscripts obtained from different parts of India edited it. K.S. Ramaswamy shastri in the preface to the second revised edition Vol.1, which appeared in 1956, gave an account of the manuscripts and transcripts, which were used in preparing the critical edition of the text of Natyashastra. The manuscript obtained from Almora town of Himalayan region is probably copied about five hundred years ago. The manuscripts were obtained from Ujjain in Madhya Pradesh and are in the Oriental institute of Baroda. The probability of coping might be three hundred years ago. The second volume of the Natyashastra contains chapter VIII-XVIII, along with Abhinavabharati appeared in 1936 from Baroda and the third volume consisting of chapter XXXIII- XXXVII came out from Baroda in 1954 and 1964 respectively. The Baroda edition of the Natyashastra mainly edited based on the commentary of Abhinavabharati. Baladeva Upadhyaya and Batuka Nath Sharma two scholars of Banaras edited the Natyashastra consisting of 36 chapters based on two manuscripts preserved in the Saraswati Bhavan, Banaras

¹³ Manomohan, Ghosh. Vol-1. 1988.: 2

and it was published in kashi Sanskrit Series in the year 1929. Manomohan Ghosh has contributed greatly to the study of the Natyashastra. He has critically edited the complete text on scientific lines and meticulously recovered the variants. He has also translated the Natyashastra into English with explanatory notes and a learned introduction¹⁴.

Pandith Madhusudhan Shastri a traditional scholar of Varanasi advanced the studies in the Natyashastra. Further, when he wrote his glossary in Hindi on both the texts of the Natyashastra and commentary Abhinavabharati with an introduction, which was published by Benaras, Hindu University in 1971, however, the work remains incomplete. Acharya Vishveshwara another learned scholar contributed to the studies of the Natyashastra in editing, translating, and explaining the text with exhaustive introduction, which was published by the department of Hindi Delhi University in 1960. However, his work is limited to chapters' I-II and VI only. Babula sukla another Indian scholar translated the text of the Natyashastra in hindi, containing the explanation of the technical terms, which was published in two volumes by Chowkhamba Sanskrit series in 1972 and 1978 respectively. Even Shukla's work does not go beyond Ch.XIX of the Natyashastra. Bharatanaty Manjari by G.K. Bhat appeared from Bhandarkar Oriental Research Institute, Pune in 1975. The work presents the choicest selections from Bharata's Natyashastra with their English rendering and the variants. J.L. Manson and M.V. Patvardhan contributed an important work on Abhinavagupta wrote the book entitled Aesthetic Rapture in two volumes published by Deccan College Research Institute Pune. Volume 1 gives the translation in English of the ch. VI (Rasadyaya) of the Natyashastra and the selected passages from the Abhinavabharati. Volume 2 is exhaustive and critical comments on the topics discussed in the first volume. P.V. Kane and S.K. De have also done pioneering work by giving vivid appraisal and critical appreciation of the Natyashastra in their Histories of Sanskrit Poetics. Besides, scholars like V.Raghavan, G.T. Desh Pande, Mankad W. Wilson and Raghavacharya and other have advanced the studies in the Natyashastra by writing valuable articles on the varied aspects of the Natyashastra. B.M Chaturvedi, Krishna Duttbajpai, Ram Govinda shukla and many others also presented some chapters of the Natyashastra for

¹⁴ Manomohan, Ghosh.Vol.1. 1967. *The Natyashastra*. (Ch.1-XXV1), Vol-2 (Ch.XXV11-XXXV1) Asiatic society Calcutta 1956), the Natyashastra translated by Manomohan Ghosh, Asiatic Society, Calcutta vol.1 (Ch. XXV11 1950 (2nd edition) vol.2) (Ch. XXV111-XXV1 1951). (Nagar.,R.S.1988.:6-24).

the studies in the post graduate classes¹⁵. Adya Rangacharya's work is one the widely accepted translation with very refined critical notes. This seems to be one of the pioneering works along with that of Manamohan Ghosh of the 21st century on Natyashastra¹⁶.

2.4: Bharata the Author

Differences of opinion prevail amongst the scholars, whether; Bharata was a single person or whether he represented a school of thought or a group of persons. De (1927: 860) points out that, a work of this magnitude demands an almost encyclopedic knowledge of many fine arts and that it was not possible for a single scholar to do justice to its multifarious content. The main text Natyashastra quite logically reflects the dialogues between the sages and Bharata as a mode of representation.

The actors, who followed Bharata's system of natya, were also known as Bharatas. This system of Bharata claims divine origin. Brahma was considered to be the author of the natyaveda, Shamkara added to it tandava and lasya and Vishnu gave vrittis. Such an origin of this Bharata-natya has been proclaimed by Bharata the author of Natyashastra in keeping with what was originally stated by his predecessors' Adi Bharata and vrudha Bharata in their respective works¹⁷. There are reasons to believe that Bharata, the author of the Natyashastra headed the list of the series of reputed scholars who hailed from the land of kashmira. Bharata seems to have intimately connected with Brahma n and Maheshvara in learning the Natyaveda and the values of dancing. Bharata's description of the natural splendor of the Himālayas and his description of tandava and lasya of Shamkara and Devi with rechaka, angahara, and pindibandha further lend support to the view that Bharata might have lived in the himalayan region.

The origin of the Natyashastra has been described in the first chapter. The conversation between Bharata and other sages recorded through out the work by Bharata taking the part of the third person and the anuvamshya verses quoted by Bharata from the earlier works on the subject in 6th and 7th chapters amply prove that

¹⁵ Nagar, R.S.1988.: 6-24

¹⁶ Adya, Rangacharya. 2003.*The Natyashastra*. New Delhi: Munshiram Manoharlal Publications

¹⁷ See. Ramakrishna, Kavi, M. (Ed). 1956. Natyashastra of Bharatamuni with the Commentary Abhinavabharti of AbhinavaGuptacharya Ch1-7 Vol.1, Gaekwad's Oriental Series No.XXXVI, Baroda pp.-14

this Natyashastra has followed and is only a concise form of the earlier and larger works known as Natyashastra of preceding Bharata¹⁸.

There were two earlier natyasutradkaras referred to by Panini and known as Shilalin and Krishashva. This shows that Bharata's present work is not the first on the subject though today his name alone is associated with the ancient art of Indian dancing.

Many scholars of Kashmir have opined upon the present Natyashastra on the same lines as have been suggested by the authors of the digest on natya Like Kohala, Dattila, Drauhina, Rahula, Harsha and others. They are known from the works Sangitaratnakara of Sharangadeva and Abhinavabharati of Abhinavagupta both the authors belonging to Kashmir. Apart from these commentators there were many other authors in Kashmir who wrote standard works on literary criticism and were also well versed Kavyalankara in the Natyashastra of Bharata. They were Bhamaha, the 1st writer of Kavyalankara, Vamana of Riti school, Udbhata of alamkara school, Anandavardhana of Dhvani school Bhattatauta, Vamanagupta, Mahima Bhatta, Kuntaka, Rudrata, Kshemendra, Rajanauka, Mammata, Tailaka, Ruchaka, Manikhaka and Jayaratha. These literary critics flourished in Kashmir during a period ranging from the seventh to the 14 cen AD. In addition, their works have been accepted as a mark of high literary criticism by scholars all over India.

While in other parts of India, scholars during this period engaged themselves in developing the philosophical schools, based on the upanishadic passages, Sanskrit scholarship based on the literary criticism with its various branches and consequent culture has reached its highest peak in Kashmir. During this very period, the same Kashmirian authors who were writing in natya and allied subjects were also responsible for starting a philosophical school known as the Pratyabhijna Shaivism more popularly known as Kashmir shaivism which is believed to have originated from the shaivasutra enunciated by Shiva himself. It is also believed that Natyashastra has also been divided into 36 chapters by Bharata to harmonize with and correspond to the 36 principles of the Pratyabhijna philosophy of Kashmir. According to the Sankhya system, the universe is the manifestation of mula prakruti endowed with three gunas, sattva, rajas and tamas and consists of twenty-three other principles. The Pratyabhijna system offers seven more tattvas or a principle beginning from maya to purusha as stated above through which jivatma experiences as if it belongs to him and

¹⁸ Ramakrishna, Kavi, M. Vol-1. Gaekwad's Oriental Series No.XXXVI. 1956.: Ch1-7 : 14

enjoys the universe, which is the creation of Parvati and is ultimately futile. The same process of enjoyment through the seven principles has been adopted by the author, of the works on dramatics, music and dance through which, jiva enjoys aesthetic pleasure of his own while witnessing the dramatic performances accompanied with music, dances and costumes of different types in a peculiar atmosphere created on well built stages. Eminent scholars of the Pratyabhijna philosophy have commented on the Natyashastra as well.

The Natyashastra of Bharata, all its commentaries, and other scholarly contributions of kashmirian authors were well appreciated by scholars all over India. Evidenced from the fact that, the works were originally composed in kashmir, the manuscripts of the Natyashastra, Abhinavabharti, Vakrokti Jivita, Vyakti- Viveka, Lochana and other works of eminent Kashmirian authors on rasa and literary criticism are available from the Southern parts of India especially from the malbar coast showing there by their popularity from one end of India to the other.

Abhinavagupta's new system of aesthetic enjoyment is fully based on Bharata's rasa sutra and Bharata's explanation of the process of enjoyment of rasa as contained in Natyashastra. He has established that, vibhava, anubhava, and sancari bhava, presented by the actors help respective sthayi bhavas or permanent receptive moods of different rasas situated within the careful and attentive spectators to develop into different rasas so that they may be enjoyed by the spectators. In other words, permanent receptive moods for different rasas externally exist in the form of sthayibhavas within all human beings. When the later witness any performance these sthayibhavas due to the contact of the vibhavas, anubhavas and vyabharibhavas, presented on the stage manifest themselves by the suggestive capacity of vibhava and others into the developed form of rasas which in turn afford enjoyment. This enjoyment is called rasanubhava. These are possible through dramatic performances¹⁹.

2.5: Shanta Rasa a Later Addition

There exists for a very long time a great controversy among many authors on the subject of the shanta rasa as a natya rasa. There are two rival schools in the history of Sanskrit poetics and dramaturgy since the 8th cen. AD. One of them has raised shanta

¹⁹ See. Ramakrishna, Kavi, M. (Ed).Vol-1. 1956.: 14

rasa to the status of the principle natya rasa just like shringara and others while the other school has condemned it as unfit to be a natya and has denied to it the status of a principle rasa both in kavya and in natya literature²⁰.

The earlier author Bharata, Kalidasa, Amarasimha, Bhamaha and Dandin enumerated only eight rasas excluding the shānta rasa. Udbhata, the first commentator of the Natyashastra was the first author to mention shanta rasa as one of the natya rasa in his Kavyalankarasarasangraha. Anandavardhana and Abhinavagupta have supported this view of shanta as the ninth rasa, while Dhananjaya has vehemently condemned it as unfit for the stage. After the 11th cen CE, among the writers on the subject, some favored the theory of nine rasas while others joined the opposite camp accepting only eight rasas.

It is a fact that Bharata did not give any place to shanta rasa among the natya rasa and up to among the 7th Cen.CE, none offered a place to it among the principal rasas. Its acceptance as a rasa at a later stage is probably due to the advancement of philosophical thoughts, after the 7th cen.CE. It is at this time great studies were made by philosophical thought based on vedic and non-vedic scriptures by the advocacy of great philosophers such as Ishvarakrishna, Gaudapada, Bhartruhari, Shankara, Dharmakirti Kumarila and many jain authors. Sacrifices and the spirit of renunciation of worldly happiness were considered necessary for achieving permanent bliss of the soul. Shanta or sama for the soul, the aversion for desires were considered a great bliss. Yogi practices also were considered the chief sources for the attainment of shanta or permanent bliss. When shanta the source of such a great pleasure was denied a place among the natya rasa in the bharta's Natyashastra, some lovers of shānti perhaps considered it an unpardonable deficiency²¹.

The present Natyashastra as said before is known as shatasahasri²², which means that it is a treatise consisting of 6000 verses. Abhinavagupta, Dhanaka, Sharadatanaya, and other later writers on dramaturgy refer to Bharata the author of Natyashastra as Shatasahasrikara. Based on the testimony of Sharadatanaya, the composition of the extant Natyashastra by Bharata, Adi Bharata and Vrdha Bharata also composed voluminous work on dramaturgy consisting of 12000 verses. This was also

²⁰ Ramakrishna, Kavi, M. (Ed).Vol-1. 1956.: 20

²¹ Ramakrishna, Kavi. M.(Ed).1956. : 20

²² (Shat trimshakam bharatasutrabhidam-abhinavabharati, Ch.V: 1)

designated as Natyashastra²³. M. Ramakrishna kavi in his preface to the first edition of the Natyashastra observes, “this (the present Natyashastra) appears to be an epitome of the earlier work called Dvadashasahasri”. He further says, both these works seems to be based upon a still an old one called Natyaveda, which form one of the four vedas existing over 3600 slokas written by Brahma himself. Yamlashtakatantra also admits that Natyashastra alias Gandharvaveda consists of 3600 verses. No reference to Brahma is far available about the composition of the Natyashastra except that recorded in the first chapter of the Natyashastra. However, later writers on dramas and commentators refer to Adi Bharata or Vrudha Bharata frequently. Raghava Bharata in his commentary Arthagotnika or Kalidasa’s Abhignana Shakuntala refers to Adi Bharata. This has led scholars to believe that the Natyashastra existed in two recensions and by two different authors of which Adi Bharata was earlier on whose work Bharata shaped his Natyashastra now available to us. However, S.K. De in his article²⁴ *The problems of Bharata and Adi Bharata* has discussed this issue thoroughly and arrived at a conclusion. He opines that, most of the quoted passages from Adi Bharata are directly traceable in the printed text of Bharata or have parallels in it. The manuscript of Adi Bharata described in the catalogue of the Mysore Oriental Library, as (Adi Bharatam Shri Bharatayartha pranitam) is probably a later work of South Indian origin. Abhinavagupta the authoritative commentator of the Natyashastra categorically says that the present work imbibes three different schools of opinion represented by Brahma, Sadashiva, and Bharata respectively. Ramakrishna Kavi the editor conjectures on this ground that, Dvadas´asahasri might have been in a form of a dialogue between Parvati and Shiva. On the matters related to dramaturgy, there existed three schools of dramaturgy can be inferred from the evidence of the famous lexicographer Amarasimha who in his Kosha (II: 10.12) mentions the name of natas as Shailalin or Shaitusha II) Krshashvin or Jayajiva, III) Bhara or Nata. These natas might have either been founders or closely associated with the respective schools. Panini says, (Parash aryashilalibhyam Bhikshunatasutrayoho and KarmaendakrshakhAdi nihi) (ashtadhyayi: 43.110-111).

²³ natyavedascha bharataha saramudhrutya sarvataha samgraham saprayogaham manuna prarthitham vyadhuhu! rakam dvadashasahasraha shlokairekam tadchantaha! Shadbhihi shlokasahasrarthe natyavedasya sam□bhavaha! (Bhavaprakashana Ch.10.34: 36). (Samapyeva hi natyagneraangaavataara ishyata iti dvadashasahasraha-Bahurupamishraha (ch1: 63). (Nagar,R.S.1988. :6-24).

²⁴ See . S.K. De. 1959. *Some Problems of Sanskrit Poetics*. Calcutta:

He probably refers to the tradition of Shaitalin and Krshashva that might have been prevalent in his days.

This shows whether there existed a person named Adi Bharata or VrudhaBharata or not who is taken to be the author of Dvadashasahasri. It is certain that there were different schools on dramaturgy and as the story goes in the extant Natyashastra, Bharata learnt the Natyaveda and received instructions in this regard from Brahma and Maheshvara whom he pays eloquent tributes in the opening verses of the extant Natyashastra. On the evidence of Panini, it is certain that there was literature on dramaturgy composed in sutra style. It is probably that similar works like our Natyashastra existed, however, which are lost today. However, Abhinavagupta might have known them as others. Thus, the problem of Adi Bharata cannot be dismissed easily. Dramatic lore passed from generation until it was systematized and condensed in the present Natyashastra that is the only work of that type available today. The Anuvamshya verses quoted by Bharata also support the view that there existed through in a floating state, vast material on dramaturgy which needed condensation. When even present Natyashastra was not available to scholars until Hall discovered it in 1865, the possibility of definitely referring to the existence that of a work named Natyashastra by Adi Bharata before the present Natyashastra is in ambiguity.

There is another problem of the identity of Bharata of supposed of the present Natyashastra. Abhinavagupta holds that, the whole work written by one person, Bharata and discards the idea of composite authorship²⁵. This above statement by Abinavagupta gives us a clear picture that even during his time (10th cen.AD), there were arguments about the authorship of Natyashastra and his indepth reading makes him to opine thus as mentioned above. However, modern scholars like P.V. Kane, S.K. De, and Manomohan Ghosh have raised doubts about the assertion of Abhinavagupta. The name Bharata like manu and Vyasa represents a class, which was at work to systematize the finds of their predecessors in a concise book and made additions, alterations, adaptations, according to their requirements and the need of the day. Thus, there have been many interpolations in the present text and that is evident from the fact that not a single edition of the Natyashastra agrees concerning number of verses in each chapter. In the introduction of the Asiatic Society edition,

²⁵ (ekasya granthasyanokakatruvayanasandarbhayatve pramadabhavat svaparaoyaharena purvapaksottarapakshaadinam shrutismrutivyakaranatarkadishastoshvekvirachiteshvapi darshanat) (Abhinavabharati (bha. pum.7)

Manomohan Ghosh observes, Bharata cannot be taken as its author for in the Natyashastra itself, his mythical character is very obvious and the majority of puranas are silent about the so called author of the Natyashastra.

The word Bharata originally meant an actor to have given rise to an eponymous author of Bharatashastra or the Natyashastra. The Natyashastra as it is before us today has passed through the process of gradual interpolation, recasting, and has come down to us in its original form. The colophon at the end of the Kavyamala edition regards that, the present Natyashastra (Nandi Bharata Sangītapustakam pum: 666), shows the dual authorship of the present text and points out that the music portion of the extant Natyashastra might have been the composition of Nandin. This was later added to it for the utility of the work. Tradition accepts nandin as an authority on music and his work being most appropriate for dramatic art might have been easily amalgamated in the present Natyashastra. S.K. De, observes that the latter part of Bharata's text, a part of which deals among other things, with music, probably implies that, it was compiled or recast at some later period in accordance with the views of Nandikeshvara²⁶. Similarly, Kohala, Shandilya Kashyapa, Satakarani, Vishakhila, Parashara, Nakhkhuta who are associated with dramatics might have had some hand in giving the present shape to the Natyashastra.

M.R. Kavi also remarks Bharata's work has undergone much variant at every point of work that every verse really required half a printed page to show its variations whether found or not in earlier one of the available manuscripts. The structure of the extant work is that, it contains sutras; prose fragments anuvamshya slokas in arya and anushtup meters and karikas viewing the diverse nature of the text. S.K. De opines, they probably indicate several stages in the growth of particular forms of composition of dramaturgical works at each stage betraying its own practicality towards a particular form²⁷. He argues the development of the text in the following manner.

- Stage of prose treatise.
- A tentative period of karika writing.
- Sutra bhashya style.

The final period of the composition of compendium, this reverts again to the karika form. One thing goes against the arrangement of Bharata is known in the tradition as Sutrakara. Bhavabhuti in his Uttararamacarita respects him as Tauryatrikasutrakara.

²⁶ See. History of Sanskrit Poetics, Firmaklm, Calcutta 1979 pp.20

²⁷ See. (Firmna. 1979. *KLM History of Sanskrit Poetics*, Calcutta: 27)

It is therefore possible that the original kernel of the Natyashastra will have been in the sutra style form. This shows that one person did not compose the present Natyashastra at one time. The usage of the word *Bharata*, in the sense of an actor even in the extant work (prushthe krtvasya kutapamnatyam yungamte yatomukham Bharataha) (na shaa.13/61), proves that, Bharata is not a name of an individual person. It was a name of a tribe who contributed to the present day text of Natyashastra. P.V. Kane observes the possibility of some one mastered the traditional lore of histrionic act and was well disposed to Bharatas (actions) put together most of the present work. In order to glorify the tribe of Bharata, the scholar might have passed it on as the work of a mythical hero²⁸. It appears that, the Natyashastra was in the same form as it is today even at the time of Kalidasa and Lexicographer Amarasimha. Kalidasa's awareness of the contents of the first seven chapters of the present Natyashastra is reflected in his verse in the play Malavikagnimitra²⁹.

The editor of the second revised Baroda edition, K.S. Ramaswamy Shastri asserts his view in the preface that, in the first quarter of the above verses, Kalidasa directly echoes the subject matter of the first chapter of the present day Natyashastra in which the origin of natya is given. Brahma created the natya just as a pleasing ritual for the enjoyment of the devas and pleasing their minds through eye. The second quarter of the verse touches the substance of the fourth chapter of the Natyashastra in which is said that, the subject of dancing was added to natya at the instance of rudra and uma. The second half of the verse indicates the substance of the sixth and the seventh chapters, which deals with rasas and bhavas. From the similarity of the text on the shringara in both Amarasimhas kosha and Bharatas present-day text (shringaraha suchijjavalaha: - amarakosha 16:16, shringara ujjvalaveshatmakaha yat kinchchiloke shuchihi medhyamujjvalam) (naam shaa: pum 168). It can be assumed that even Amarasimha knew the present text of the Natyashastra this reflected in his kosha in the enumeration of the synonyms of shringara. Ramaswamy Shastri observes that, the whole of natya varga of the Amarakosha and the interpretations found in the kosha for the words satvika, angika, anubhava, Sailalin, krshashvin, Bharata, nrutya, natya, ashtarasa, tata, avanaddha, ghana, sushira, tattva, and ogha clearly indicate that they

²⁸ See. (History Of Sanskrit Poetics 3rd edition, Motilal Banarasidass, Delhi 1966)

²⁹ devanamidamamananti munayaha kalam kartum chakshusham |
 rudrenedamumakritavyatikarihi svagamibhaktam dvidha |
 trigunyodbhavamatraha lokacaritam nanarasam drushyate |
 natyam bhinnarucerjanasya bahudhanekam samaradhanam || (Nagar,R.S.1988.: 6-24)

are closely connected with and traced to the text of Bharata's Natyashastra as available to us today. This corroborates with the view of S.K. De who believes that Bharata's teachings were probably older than Kalidasa who generally adheres to Bharata's dramaturgy prescriptions³⁰.

2.6: The Recensions

In 10th cen.CE, the work Natyashastra by Bharata was available in two recensions. Abhinavabharati expresses that, there were two recensions of the Natyashastra. (dvividhaha pataha dhayate- (Abhnabharati on ch. XV.) Out of these, one deals with nine rasas including shanta and the other with eight rasas. Dhananjaya the author of the Dasharupaka probably followed the recension of eight rasas. Kavi in the preface to his edition of the Natyashastra has dealt with this problem in detail. While collecting the different manuscripts of the Natyashastra he has found that, no two of them fully coincide in their readings. He therefore, asserted that there were at least two recensions of the Natyashastra. He has classified them into A and B categories. To him recension A seemed to be of later of later origin which was closely fostered by the Sphota school of Kashmir critics to which Abhinavagupta and his predecessors Tota, Utpaladeva and Bhattenduraja belong. The recension marked B was older than recension A and was followed by the Mimamsa and Nyaya schools of literary critics represented by Shankuka and his predecessors, Lollata, Udhata etc. The manuscript of the Natyashastra obtained in Telgu and Tamil regions represent the earlier recensions and the copies obtained from Ujjain and Almora are the two copies in the library of the maharaja of Bikaner represent recension A. He further observes one may call the earlier recension B Southern and the later A Northern. Kavyamala edition of the Natyashastra is based on the recension A (Northern recension). Some chapters of the Natyashastra published by Hall and other foreign scholars are based on recension B. Apart from the testimony of Abhinavagupta avividhah pathah as given above the references as Mulakarika, Sutrakara, Aditor, Vrudha Bharata by the writers of dramaturgy point out to the existence of two recensions of the Natyashastra. G.K. Bhat opines that, the Natyashastra existed at least in two short and long versions. This is supported by the old name of the work natyavedaor Gandharvedathat is used

³⁰ Nagar,R.S.1988.: 6 -24

as synonym in the tradition³¹. Manomohan Ghosh in his introduction to the Natyashastra says that, it is not easy to settle the claims of older and later recensions as pointed out by Kavi. Shorter recensions can be taken as old and may be the representative of the original on the ground that additions and alterations generally take place at a later stage. Thus, Manomohan Ghosh also admits at one point about the two recensions of Natyashastra³².

K.S. Ramaswami Shastri puts his view against the there of two recessions as advocated by Abhinavagupta. In his preface to the second edition of Vol.I, he categorically says that the Natyashastra has been preserved all over India in one recension only in the same manner as all other vedas and shastra have been preserved. The changes in the text of the Natyashastra are not due to short and long recensions. However, it is plausible that some commentators might have effected some changes to suit their own methods of interpretation and some scribes might have mixed up portions of other later writers with the text of the Natyashastra. In view of the testimony of Abhinavagupta that there are two recensions of the Natyashastra, the statement of shastri is debatable. When other sciences of knowledge have recensions of the text of their origin, it can be possible that Natyashastra as a science of dramaturgy came to us through recensions. The manuscripts of the Natyashastra even though obtained from one place differ and do not agree with each other. This shows that the difference is not due to the errors of scribes but they were more probably following different recensions³³.

Due to the kaleidoscopic nature, the Natyashastra was an object of fascination and many scholars were attracted towards it to write commentaries. Sharangadeva in his saṅgitaratnākara mentions the commentaries of Bharata as follows: (vyakhyataraha bharatiye lollatodabhatashankhkrkaha bhatatth abhinavaguptashva shribhakkertidharodapara II). However, there is no commentary on Bharata's Natyashastra, which is named as Natyavedavivruṭi and is popularly known as Abhinavabharati. This is the most renowned and erudite commentary available so far. We learn from Abhinavabharati and other stray references that there were more commentaries of Bharata than those mentioned by Sharangadeva, for example Matrguptacarya, Harsa, Nanyadeva, Bhata Yantra, Priyithi, Rahula, Bhatatauta is a

³¹ See. (Bhat, G.k.1975.: 2)

³² Nagar, R.S.1988.: 6 -24

³³ Nagar,R.S.1988.: 6-24

luminary in Sanskrit poetics. Abhinava frequently quotes his opinion with great respect. We know from that Tauta taught him the Natyashastra. It is plausible that he might have contributed a commentary on the text. However, his only work, which is mentioned by Abhinava in the dramatic art, it is probable that, he might have contributed some thing either directly or indirectly to the Natyashastra. Utpaladeva has quoted in Abhinavabharati in the chapter dealing with music. Besides the names Shakti garbha, Thandu and Tikakrut do occur in Abhinavabharati, however, that does not warrant that they were the commentators of Bharata's Natyashastra. Unfortunately, his only work is lost. The work as the designation got seems to be on poetics rather than on dramaturgy. Anyhow, as he instructed Abhinava in the dramatic art, it is probable that he might have written some work on music or commented on the chapters of Natyashastra dealing with music. It is also possible that when Bharata's work gained popularity and to be voluminous, later writers might have composed a number of digests which were primarily based on the Natyashastra. These perhaps were taken later on as on commentators of Bharata. S. Levi conjectured that Matrgupta wrote a Vyakhyana or commentary on Bharata. Abhinava in his commentary quotes Udbhata frequently and at one-place states that certain views of Udbhata on textual interpretation of the Natyashastra were not accepted by Lollata, it is presumed that he might have written a commentary on the Natyashastra. S.K. De on the grounds that Abhinava mentions several charecristics views of lollata on the various topics discussed in the Natyashastra for instance that, rasa are numerous natika is shatpada against shankuka's opinion is that, ashtapada goes to confirm the tradition that Lollata was a regular commentator of Bharata's text³⁴. Judging from the way the tradition associates Shankuka with the theory of rasasvada and seeing him frequently cited in Abhinavabharati, it might be presumed that he must have also contributed to Bharata's Natyashastra. Abhinavagupta's commentary is the only one, which has been preserved and fortunately escaped from oblivion. Abhinava has his own style. Like an ordinary commentator, he does not give the literal meaning of the text, but dilates on the subject with all his erudition and scholarship acquired in the field of shaiva philosophy, agamas and tantras. Thus, Abhinavagupta is not always adequate for understanding the several passages of the Natyashastra. Following Natyashastra many works were written on dramaturgy,

³⁴ S,K, De. 1961.: 36

conspicuous among them are the Dasharupa of Dhananjaya, Natyakalaksanaratna Kosha of Sagara Nandin, Natyadarpana of Ramachandra and Gunacandra, Natakamimamsa of Ruyyaka (untraced), Bhavaprakashana of Sharadatanaya. All these works derive their source from the Natyashastra. Bharata's work as is evident is voluminous and is evident from the contents. Later work especially the Dasharupaka of Dhananjaya became more popular for understanding the principles. Bharata's Natyashastra became an ivory tower to be looked and admired from a distance³⁵.

Ramakrishna kavi selected the text based on the 40 copies obtained from different parts of India. According to him, there are two recensions for e.g., Recension A and Recension B. Recension A seems to be of later origin closely fostered by the sphota school of Kashmirā critics, to which Abhinavagupta and his preceptors Tota, Utpaladeva, and Bhata Duraga belong. The earlier recension, which is called B, seems to have been followed by the Mimamsa and Nyaya school of literary critics represented by Shankuka and his predecessors Lollatta and Udbhata etc. All the copies obtained in the Telgu, Tamil, Kanarese and Malayalam districts with the exception in the last named countries represent the earlier recensions³⁶.

While the editions of Kavyamala (probably based on the two copies of the text in the Bhandarkar's institute) their original copy obtained from Ujjain by the Baroda State and the two copies in the library of maharaja of Bikaner represents A recension. One may call the earlier recension Southern and the later Northern. However, two copies from Malbar of the A recension while the 2 copies in the durbar library of Nepal represent B recension. The Almorah transcript stands mid-way between the two recensions. Both the recensions seem to have been used according to the commentaries available; however, the older recension was studied where no commentaries guided the reader. Dhananjaya used A set when he quoted from Bharata in his Dasharupa, however, Bhoja of the same court used B recension in quoting the same passage in his Sringaraprakasha. B recension seems to be more ancient but in its several portions according to the different schools of nandin and kohala have been interpolated here and there long before Abhinavagupta.

The chief texts that differentiate the two recensions are³⁷:

³⁵ Nagar,R.S.1988.: 22

³⁶ Manavalli, Ramakrishna, kavi. 1926.: 1-12

³⁷ Ramakrishna, Kavi. Vol-1.1926.

Manavalli, Ramakrishna, kavi. 1926. : 1-12

- 1) In A sets about 40 verses are omitted as mere interpolation at the end of the 5th chapter while B sets give them.
- 2) The 9th chapter in A sets is divided into two chapters (9th and 10th) in B and thus the numbering differs.
- 3) The 14th and 15th in A dealing with prosody for the stage introduce later terminology of Pingala as (ra ja, ta Bha sa etc). While the B set merely equates the measure of a line in short and long syllables of laghu and guru.
- 4) The definitions in the 16th chapter are given in upajati meters and in a certain order A but; they are given in anus'tup meter and in a reverse order in the 17th chapter of the B sets.
- 5) The subject matter of the 26th chapter in A is found in the 35th chapter in B sets.
- 6) 36 chapters in B sets is divided into two chapters 36 and 37 in A sets or even as 38th in one of the copies of A recension.

The edition in Kavyamala series represents A set while the French edition (1 to 4) has combined the two sets by adding the excess from B to A recension of pona and Bikanir manuscripts chapters published by hall and other European scholars represent the older or B recension. The owner of the Ujjain manuscript (which is the original for the pōna and Bikaner manuscripts) tried a reconciliation of the two recensions. By introducing or reading from one of the B set as far as the 3rd chapter and he found his task too stupendous. He abandoned it while the same difficulty seems to have caused the French editors to break the volume at the end of the 13th, which is according to B set, is the 14th. It is the next 3 chapters that greatly diverge from each other in the two sets³⁷.

However, on broad principles the E manuscripts have been divided into two recensions yet no two manuscripts taken at random agree with each other fully. Ramakrishna kavi³⁸ ka manuscripts represent the Kavyamala and Pona copies *kha* represents the French edition with all its train of variants is not found of the manuscripts. *GA* refers to the Bikaner manuscripts *C (ha)* represents the Ujjain, manuscripts with two sets of variations in it. *Ja* represents three manuscripts. In the palace library at Tanjore and two manuscripts of Mysore library *Ta (ta)* to *dha (dha)* stands for six of which are in the Government library at Madras and in the Adyār

³⁸ Ramakrishna, Kavi. Vol-1.1926.: 9

library. The manuscripts *Ka* to *ca* purely follow A recensions and those from *Ja* to *pa* diverge more and more till *Pa* totally differ from *Ca* and all these represent the *B* recension. *Da* represents the *B* recension. *Da* stands for the Almorah manuscript *ma* and *na* are two Malbar manuscripts of the reconciliation class. About the manuscripts acquired in the Telgu and Tamil districts are incomplete and follow *B* recensions³⁸. No single manuscript follows the commentator through out according to his pratikas, but A recension follows more closely till the end of the 13th chapter, then the *ma* manuscript, follows it till the end of the 20th end and then *ta*, as far as the 23rd chapter *ma* and *na* from the 24th to 37th chapters. *Ja* 28 , 29 and 30 and *bha* and *ma* in 31 and 32 chapters and *ca* from 33 to 37 chapters³⁸.

At the end of chapter 6, there is a section of the *Natyashastra*, which deals with the *shanta rasa*. Though the commentary ascribed to *Abhinavagupta* is found printed for this portion, its genuines is highly doubtful. The first edition of *Gaekwad's* oriental series does not indicate whether all or only some of the 40 manuscripts on which the edition was based contained the *shanta rasa* section. In fact, *shanta rasa* has not been included in the list of the *rasas* enumerated by *Bharata* at the beginning of the 6th chapter. Obviously therefore, the *shanta rasa* has no place in the scheme of *rasas* enunciated by *Bharata*. It is therefore permissible to suppose that this portion relating to the *shanta rasa* at the end of chapter six is not a genuine part of *Brahma's* work. Probably because of the existence of a section of the commentary ascribed to *Abhinavagupta*, the editor did not put it brackets. In the absence of any further remarks regarding this section of the *shantarasa* that is not accepted by *Bharata* as one of the *rasas*, the reader is led to believe that the section of *shanta rasa* also is a genuine part of *Brahma's* work. The two later editions of the *Natyashastra* from *Banaras* and *Bombay* do not agree with the *Baroda* edition. Al the four manuscripts used for this edition did not have *shanta rasa*. The *Banaras* edition of *Natyashastra* is also silent about this *rasa*. The editor of the *Bombay* edition also says that the two manuscripts used by him did not give *shanta rasa*, however, has specified it because it was found in the *Baroda* edition as a genuine part of the work³⁹.

³⁹ Ramakrishna, Kavi, M . Vol-1.1956.: Ch1-7: 5

The Oriental Research Institute Baroda in the late forties found two valuable manuscripts. One obtained from the Almora town of Kumaan hills in the Himalayan region and the other from central India⁴⁰.

A manuscript no 14044 deposited in the library of the oriental institute Baroda obtained from Almora town of Himalayan region. This manuscript is copied about 500 years ago. This is designated as A in this edition. B manuscript (no: 4629) in the manuscript library of the Oriental Institute of Baroda is probably, from Ujjain in central India. This is also an old manuscript copied three hundred years ago. This is designated as B. Though this manuscript is from North India its reading do not always agree with the A manuscript referred to above. It contains many more verses not found in other manuscripts and appears to be similar to the *ka* manuscript used for the Bombay edition.

(*MA*) is the copy transcribed from a palm leaf manuscript of the Natyashastra and obtained from Dr. S.K. Belvelkar of Poona, who had this copy prepared for his projected critical edition of the Natyashastra from the manuscript deposited in the madras govt. Oriental manuscript library. This copy appears to have been prepared from one original manuscript and was collected with another original manuscript. This manuscript also has its own version and differs from the other Southern and Northern manuscripts of the Natyashastra. The additional verses at the end of the Ch.5 are recorded only in this manuscript as a genuine part of the text while all other manuscripts of South and North omit these verses. Similarly, the shanta rasa section is found as a genuine text only in Trivandrum manuscript. This manuscript is complete in 36 chapters.

Ta is also a transcript obtained from Dr. Belvelkar of Pona and prepared from the original manuscript of the palace library of the maharaja of Travancore, Trivandrum. This manuscript is deposited under 14042 in the oriental institute Baroda contains 32 chapters⁴¹.

The Natyashastra which is also known as Natyaveda seems to have been preserved all over India in one recension only in the same manner as all other vedas and shatras have been preserved. There were many common factors of the Natyashastra during the period ending with the 11th cen. AD. During the same period there were many independent treatises on dramatics composed by eminent authors such as Kohala,

⁴⁰ Ramakrishna, Kavi, M.Vol-1.(Ed).1956.: Ch1-7 : 7

⁴¹ Ramakrishna, Kavi, M.(Ed).Vol-1.1956.: 8

Rahula, Dattila, Harsha, Nandikeshvara, Varttikakara and others whose works are no longer extant, except for a few verses, which have been quoted in later works on dramatics, dancing and music. There were many commentaries on the Natyashastra of Udbhata, Lollata, Shankuka, Bhatanayaka Abhinavagupta and others. Out of all these commentaries, only Abhinavagupta's century is available to day. The portion dealing with the shanta rasa in the text of the Natyashastra and the commentary on it by Abhinavagupta seem to have been added by lovers of shanta rasa beginning from udbhata in the 8th cen. AD, to the 11th cen. AD⁴².

Bharata has not recognized shanta rasa as a specific rasa anywhere through out his work. Obviously therefore some later scholars who very much appreciated the idea of shanta rasa must have introduced these passages in the text to support for the cause of shanta rasa being recognized as the ninth rasa. The shanta rasa section of the text is found only in the Trivandrum manuscript but is omitted in the three other the Madras and the Northern manuscripts.

M.Ramakrishna kavi also states that there is no wide divergence among the variants of the manuscripts of the Natyashastra which may warrant for the division of the text into two recensions Southern / Northern or earlier and later as far as the first seven chapters are concerned. Many variants of the text, noted down in the footnotes on each page indicate only some minor changes of the text introduced enormously either by the scribes or purposefully by some scholars who must have handled all manuscripts of the Natyashastra at a later stage⁴³.

2.7: Chronology of Natyashastra

Scholars during the last hundred years have examined the work to ascertain the date of the text. Paul Regnaud who after a critical study of the rhetoric and the metrics of the work concluded that it might go back to 100 BCE in this regard made the first important contribution⁴⁴. Haraprasad Shastri on the strength of certain date concluded that Natyashastra might be placed in the 2nd cen. BCE⁴⁵. However, based on the prakrit passages (XXXII) Jacobi placed it in the 300 AC⁴⁶. P.V. Kane considered

⁴² Ramakrishna, Kavi. M.(Ed).Vol-1.1956.: Ch1-7 : 11

⁴³ Ramakrishna, Kavi, M. (Ed). Vol-1.1956.: Ch1-7: 12

⁴⁴ See. (Grosset, Introduction P.V. Kane: 111 note 3)

⁴⁵ See. Journals and proceedings of the Asiatic Society Bengal, Vol- V (New series) pp.351.ff

⁴⁶ See. (Introduction Bhavisttakha p-84)

that the Natyashastra could not have been written later than that century⁴⁷, and this implied that it might be still earlier. Later researches proved the worth of the valuable suggestion. In 1933, Manomohan Ghosh concluded that the work existed in 200AC and has accepted after writing the critical edition of NS vol.2 the 28th and 36th chapter that the work may be dated back to 2nd Cen.BCE⁴⁸.

It is also opined from a very close study of the Sanskrit its vocabulary points to a period between 500 and 300 BCE. Quite a large words used in it became totally forgotten and some are found only in very old works. As there occur in the Natyashastra “arsha” forms like “grhya” (for grhitva) and cadya (for chadayitva). It seems to be not much later than Panini whose grammar was still not yet an established authority at the time. The peculiar position of prakrit and the use of its seven dialects such as Magadhi, Avanti, Prachya, Sauraseni, Ardhamagadhi, Vahluka (Bahlika) and Dakshinatya most of which have vanished altogether also point to a similar antiquity. The meter used in Natyashastra lack in many cases sandhi and even allows hiatus in places of internal yati seems to show that it carried the vedic tradition in its meters. This speaks indeed great for its antiquity and on this ground alone; it may be placed as early as 500 BCE when the vedic practice in meters still lingered.

Consideration of the figures of speech treated in the Natyashastra reflects that it is earlier than Ashvaghosha (100 AC) for the poet uses utpreksha that was not treated in this work. The same was the case with Bhasa, and the chronological implication of this is quite clear. The prakrit dhrvas though they have mostly changed their orthography, may be said to have retained the tradition recorded in the text about the use of the figure of speech.

According to Manomohan Ghosh in his work The Natyashastra (vol-1) in the introduction, he opines a comparison of the mythological elements of the Natyashastra with that in the Ramayana and Mahabharata and shows that these are similar. Considering the fact that the Natyashastra is much smaller than each of the epics, the similarity is very striking. Hence, this may enable us to assume that the Natyashastra was compiled at a time when the two epics were already in existence and were very popular.

⁴⁷ See. (I. ANT.XL.1971, 177 ff.)

⁴⁸ Manomohan, Ghosh. Vol-1.1995a.: xxxviii

Jacob put forward some very strong arguments, which enabled him to assume the Pre-Buddhist origin of the Ramayana⁴⁹. However, Winternitz could not approve of this and for their reputation advanced some counter-arguments which, however, do not appear to be convincing. He opines that no Ramayana epic existed in the fourth and the 3rd cen. BCE, but this did not prevent him to conclude a little later that it is probably that Ramayana composed in the 3rd cen. BCE. It appears that, there he was accidentally on a surer ground. For Patanjali in his great work quoted a line which Kielhorn traced in the Yudha–Kandha of the Ramayana⁵⁰. If the Ramayana existed in Patanjali time it was probably not later than 300 BCE and might well be earlier even. As for the date of Mahabharata, Winternitz concluded that the Bharata or the Mahabharata as it was in fact earlier⁵¹. Hence, the Natyashastra was written about 400 BCE.

The author of Natyashastra thrice mentioned in Arthashastra though with him the authority on the subject was Bruhaspathi and not Kautilya as was the case with Kamasutra of Vatsyayana, the upper limit to whose date is the 5th cen. BCE⁵². Another important fact in this regard is that the Natyashastra refers to functionaries like dvastha (XXX1v.73) and Kumaradhikrtya (XXXIV-95-97) who correspond respectively to Dauvarika and Kumaradhyaksha of Kautilya. From this it appears that Natyashastra followed the terminology of a different acharya probably of Bruhaspathi whom he accepted as his authority and kautilya probably with a view to simplify the terms for his readers have changed them. Hence, it may not be wrong to assume that the author of the Natyashastra was either a predecessor or a contemporary of the famous chancellor of Chandragupta Maurya⁵³.

The Natyashastra mentions (XIV, XVIII, XXIII) quite a number of geographical names, which relate to different parts of India. From this data it is evident that, India as known to the author of the Natyashastra was a vast region stretching from the Himalayas in the North to the ocean in the South and from Sindhu, Sauvira and Saurashtra in the west to Anga, Vanga and Prajyotisa in the east and included besides Vahluka (Bahlika) and Nepala. The mention in the Natyashastra of a name like

⁴⁹ (Winternitz Vol.1, pp.510 - 511)

⁵⁰ (Bombay ed. Ch. 128 (Yudhakaandha) p.238 and the Ed. Of Gorresio Vol.-V ch 110 pp. -566 (I Ant, 1874, p.124).

⁵¹ (Ashvatayana's Gruhya Sutra (iv.4) assigned by Brihler to the 4th cen BC)

⁵² (Stenkonow, Kautilya Studies, OSLO, 1945, p- 5)

⁵³ Manomohan, Ghosh. Vol-1. 1995a.: xxxix

Tosdala (the same as Asoka's tosali) which vanished altogether from the later history may be said to lend support to such an assumption.

Apart from the fact that Bhasa once mentions the Natyashastra (Avimaraka) there is plenty of evidence to show that, the dramatist was acquainted with the contents of the work. Still he deviated from its rules in some cases and as he was undoubtedly a genius, this was only natural that he would make some innovations and tradition clearly supports this assumption. This makes the author of the Natyashastra a predecessor of Bhāsa and may give us some light on his date⁵⁴.

From the tone of Bhasa's Sanskrit and the conventional style of his dialogues which are short, easy, graceful and colloquial were are inclined to that Sanskrit was a spoken language in Bhasa's time and so we place him after Panini before the Atter's grammar got a strong foot-hold and probably before Katyayana (350 BCE). Hence, there is no bar to place Bhasa between 400 and 350 BCE just before Kautilya (350 BCE)⁵⁵ who made a quotation from a play of his. Under these circumstances, the most probable date for the Natyashastra becomes about 500 BC, because it was known to Bhasa. Critics also discuss about whether the Natyashastra should be assigned to the Mauryan period (324-336 BCE), for the geographical data seemed to have pointed in this direction. However, along with this it may be said that the Natyashastra XIV) described the areas where different styles of procedures were to be followed in the production of the plays. The author was here handling a data of cultural history. Hence, there can be no objection to assume that popular art of Indian natya spread as far as the distant Valhika (Bhalika) and Nepala in the Pre-Mauryan times. It is therefore concluded according to few authors that the work was written in 500 BC. The Natyashastra mentions the Shakya shramanas therefore, it cannot be assigned to a date much prior to the mahaparinirvana of Buddha⁵⁶.

In chapters XIV, XVIII and XXIII the Natyashastra mentions the regions like Anga, Antargiri, Andhra, Avanti, Arvudeya, Anarta, Utkalinga, Ushinara, Odra, Kalinga, Kashmira, Kosala, Tamralipta, Tosala, Tripura, Dasharna, Dakshinatya, Dramida (Dravida), Nepala, Pancala, Pulinda (Bhumi), Paundara (Bhumi), Prajyotisa, Pravanga, Panga, Bahirgiri, Brahmottara, Bhargava, Magadha, Madraka, Malada, Malavartaka, Margava, Malava, Mahavainna, Mahendra, Mrttkavat, Mosala, Vanga,

⁵⁴ (Manomohan, Ghosh. Vol-1. 1995a.: XIII

⁵⁵ See. (The political History of Ancient India, 6th ed. pp-226-228)

⁵⁶ Manomohan, Ghosh. Vol-1. 1995a.: XLiii

Vatsa, Vanavasa, Vahluka (Bahlika) , Vidisha, Videha, Surasena, Salavaka, Sindhu, Saurashtra, Sauvira and rivers like the Carmanvati, the Vetravati, Ganga and Mahavainna and the mountains like Mahendra, Malaya , Sahya, Mekhala, Kalpanjara, Himalaya and Vindhya. It also gives the names like Bharatavarsha, Jambudvipa (probably in the sense of Asia) and Bhadrashva, Ketumala and Uttarakuru. The Natyashastra also gives the names of the tribes such as Kashi, Kosala, Barbara, Andhra, Dramidsa, Abhira , Shabara, Candala. The Natyashastra contributes substantially to the study of the literary history of India by strengthening the conclusion of Ganapathi Shastri about the high antiquity of bhasa who compares not all the unfavourably with better known Kalidasa. Besides, the author of Natyashastra being the first known writer on metres and figures of speech in Sanskrit has its special importance in for the study of the subject. The same thing may be said about the theory of sentiments (rasa) formulated first concerning judging the performance of plays⁵⁷.

In chapter, XXIII of the text, the author gives a valuable data on how men and women dressed (āhārya) and decorated themselves. Descriptions of different sets of ornaments worn by meant and women reveal to us an interesting picture of Ancient India.

From the Natyashastra it is possible to gather the principles of not only arts like dance, drama and music, but, the work may prove valuable in studying painting and sculpture. For in the Vishnudharmottara (II.2.4) as said before, it has been said that the canons of painting are different to understand without an acquaintance with that of dancing. Various gestures described in the Natyashastra are helpful in studying the ancient sculptures and paintings. Manomohan Ghosh has noticed that the Samarangana- Sutradhara a medieval encyclopedic work while describing the rules of making images, describes, the hand gestures almost in the language of the Natyashastra⁵⁸.

The Natyashastra seems to be the first in recognizing the two-fold importance of psychology about the production of a play. Its classification of heroes and heroins according to their psychological nature proves its admission of the importance of the subject on the creative side of the dramatic art, for; with a sufficient knowledge of all

⁵⁷ Manomohan, Ghosh. Vol-1.1995a.: xLiv

⁵⁸ Manomohan, Ghosh. Vol-1.1995a.: xLv

possible reactions of environments and incidents upon the different characters, the greatest possible success in characterization can be achieved⁵⁹.

D. Subba Rao, therefore surmises that⁶⁰: “The team that will edit the Natyashastra, need Sanskrit scholars who know the language and literature. It needs technician of all in an uncompromising critical editor, who will ascertain that the constituted text and the critical apparatus meets the criteria of truly critical edition of this important, but, irresponsible neglected text.” Interesting is a medieval concurrence of the above viewpoint is expressed by Abhinavagupta. According to Abhinavabharati dated to the 10th cen. CE., Sadashiva, Bahmaha and Bharata were the three earliest dramatologists, but in order to popularize the theories of dramatology sage Bharata wrote the present treatise of Natyashastra.

Kapilavatsyayan opines⁶¹ that Bharata identifies the pathya the articulated spoken word and not the just word sabha from the rigveda. So also, while identifying the yajurvedaa source of rituals. The body language and gestures from vedic yagna or sacrifice as a performative act is taken the base of histrionics. The utilization of the Atharvavedafor drawing the techniques of satvika and other rasas, aludes the underatanding of the physio psychological system. Thus, this goes to prove the point that the text of the Natyashastra came at a time when the vedas were not a remote theoretical foundation, however, were an immediate experience. Natyashastra also reveals the early stages of the development of Indian mythology. It is significant that, while Mahesha and Shiva are ascribed to and there is an elaborate description of the karanas and angaharas there is no mention of the Nataraja. The movement bhujangatrasita, which is the basis of the Anandatandava iconography, is mentioned as only one of the karanas. Bahrata seems to be familiar with the rigvedic myth of pururavas and Urvashi but is unaware of Krishna and the Rasalela dance. Besides, while Indra still occupies an important position. There is a conspicuous absence of Ganesha and the other avatāras of Vishnu. There is also no evidence of image worship. It was the totality of the stage that was considered rather than a particular space that suggests a date prior to temple construction. The ethno-linguistic data is an important source for placing the Natyashastra in the chronological development of Indian languages from vedic Sanskrit to classical Sanskrit, the prakrits and the

⁵⁹ Manomohan, Ghosh. VOL-1. 1995a.: xLvi

⁶⁰ D,Subba, Rao.1956.: 423-454

⁶¹ Bharata The Natyashastra: 1996

dialects. The *Natyashastra* is written in a simple language in the *Shloka* of the *aryametre*, although there are a number of prose passages too. Each section details the aspects of the topic with an analytical skill. It treats its subjects like *panini*, as rules. There is a possibility that the original work was a *sutra-vrtti* type⁶² with a few *karika*. Since that is the oldest form of scientific writing in ancient India known, the text mentions the term *sangraha*, *sutra*, *karika* and *nirukta* and explains them. The objective may have been to provide a brief summary a set of rules of dramaturgy, which could be useful to actors and producers.

The author of *Natyashastra* must have had before him a large repertoire of plays through no drama earlier than the *Natyashastra* has come down to us⁶³. The *Bhasa's* plays seem to date from about the same time as that of *Natyashastra*, but the fact they do not invariably follow the rules laid down by the text might mean no more that they follow a different tradition. However, *Kalidasa* who follows *Bhāsa* in his play *Vikramorvashiya* states in unequivocal terms that sage *Bharata* was the author of the *Natyashastra* and the director of the classical dramatic troupe⁶⁴.

The *Natyashastra* also reveals the understanding of anatomical structure and even the physiological and psychological processes involved in dramatic presentation. This is evident in the chapters of the *angikabhinaya*, where each joint of the body is examined. This is also a clear evidence of *Bharata's* understanding of the concepts of *vēdic* mathematics that encompasses geometry and trigonometry. Similarity with the notions of space measurement⁶⁵ shape and form while describing the individual movement, there is an acute sense of distance, area, shape, direction tempo and algebraic proposition. Therefore, the chronological framework of the *Natyashastra* may be placed closer to the important developments in the disciplines of medicine and mathematics. The level of socio-economic structure as is evidenced through terms such as *yuvaraja*, *svamin*, *senapathi* along with corroborative evidence of similar terms in the inscriptions of *Vasistaputra Pulamavi* (CE 149) and the *Junagarh* rock inscription of *Rudradaman* (CE 1500) prove that, the writer of *Natyashastra* was familiar with royal courts and a sophisticated urban culture. He was equally familiar with a vast variety of populace and all those we recognize as tribal and rural

⁶² Bhat, G.K., 1975.: 2

⁶³ Manson, J.L. and D.D. Kousambi. 1970.: 7

⁶⁴ Apparao, Ram, Shastri. 1967.: pp-2

⁶⁵ See. Kapilavatsyayan,1996. *Bharata the Natyashastra*

communities⁶⁶. From these evidences, it is clear that the work belongs to the post-vedic period. It precedes the composition of the earlier puranas drama and certainly the school of philosophy.

Keeping in view the fact that the text of the Natyashastra was amplified modified and constituted at different periods and probably by different hands following developments and changes in art, it is not easy to settle the date of the text. P.V. Kane thinks⁶⁷ that the present chapters VI-VII and VIII-XIV dealing with abhinaya movements and gaits and chapters VI-VII and the arya verses taken from the older acharyas were composed probably about 200 BCE. S.K. De thinks⁶⁸ that the portions of the Natyashastra dealing principally with music might have been compiled about the 4th cen. CE. Natyashastra is certainly older than Bhamaha when the number or figures has not been multiplied as the Natyashastra mentions four figures only in comparison with Bhamaha who enumerates with much more figures of speech. Thus, the text must have attained its present state before 7th cen.CE, and its lower limit can be fixed around 5th cen. CE. Upper limit of the text can go before the beginning of the Christian era on the hypothesis that the sutra-bhashya style in which Natyashatra is composed was most prevalent in the last few centuries before Christ. Sūtra bhāś'ya style of the Natyashastra may be taken in as the earliest composition in comparison with other portions which may be of the later origin. Regnaud on the assumption if Natyashastra by Panini are taken to be that of Bharata determines the date of the original form of the Natyashastra in the 4th cen. BCE. Haraprasad Shastri fixes the date of the Natyashastra round about 2nd Cen. BCE. Manomohan Ghosh on the basis of his study of linguistic material and ethnological, mythological, geographical data accords a very high antiquity to the Natyashastra and pushes it even as far as 500 BCE. Thus, probably the data of the Natyashastra spans the period from 6th cen. CE as the lowest limit to 500 BCE as the upper limit as it can be tentatively fixed round about the beginning of the Christian era.

The text serves as an interregnum between the vedas, the upanishads and early speculative thought the disciplines of Ayurveda, early Jyotishya and Ganita and later mythology as evidenced in the puranas. The mention of the Buddhist and Jaina monks the bhiksus, the shramanas and other ascetics makes it clear that the text is

⁶⁶ See. Manson, J.L. and D.D. Kosambi. 1970 . *Amiraka Loves Enchanted World* .New Delhi : Motilal Banarasidass

⁶⁷ P.V. Kane.961.: 18

⁶⁸ S.K. De.1961.: 28

Post-Buddhist and Jaina period. It is thus almost unanimously accepted that the text may have been composed sometime between 2nd cen. BCE and 2nd cen. CE, but not later.

2.8: Natyashastra and Its Contents for Investigation

The text Natyashastra as observed in the previous paragraphs has variations through the passage of time. It is imperative to follow a universally accepted text to analyze the dance sculptures with reference to Natyashastra. Hence, the universally accepted Sanskrit texts with translations of Manomohan Ghosh and Adya Rangacharya of Natyashastra and the edited text by Devirappa of Lasyaranjana with special reference to sthanakas are followed⁶⁹.

The Bharata's Natyashastra contains thirty-six chapters. Only selective chapters play a major role and are the key tools for the investigation, resulting in a selection of the required chapters. Though there are many other aspects enumerated, only limited selected text is preferred which comes in the purview to analyze the dancing sculptures.

The following are the required chapters and the contents in detail that are used for the analysis of the dance sculptures with reference to Natyashastra.

Sentiments

Bharata deals with the elements of sentiments in the sixth chapter of his work Natyashastra⁷⁰. In the 10th Shloka Bharata deals with the digest (of the Natya vedatreats) sentiments, psychological states, histrionic representation, Practices (dharmi), styles (vritti), local usage (pravritti), Success (sidhi), the notes (svaras) the instrumental music (ātōdya) songs and the stage.

The Eight Sentiments (rasas)⁷¹

-
- ⁶⁹ 1. Manomohan, Ghosh. 1995a. *Natyashastra vol-I*, Calcutta: Manisha Granthalaya
 2. Manomohan Ghosh 1995b. *Natyashastra vol-II*, Calcutta, Manisha Granthalaya
 3. Manomohan, Ghosh. 2003a. *Natyashastra vol-1*. Varanasi: Chowkhamba Sanskrit Series
 4. Manomohan, Ghosh. 2003b. *Natyashastra vol-2*, Varanasi: Chowkhamba Sanskrit Series
 5. Adya, Rangacharya. 2003. *Natyashastra*. Hegodu: Akashara prakashana (in Kannada)
 6. Adya, Rangacharya. 2003. *The Natyashastra*. New Delhi: Munshiram Manoharlal Publishers
 7. Devirappa et al. 1966. *Lasyaranjana of simhabhupala*. Mysore: Mysore University

⁷⁰ Manomohan, Ghosh. Vol-1.1995a.: Ch.VI,V: 10: 78).

⁷¹ Manomohan, Ghosh.Vol-1.2003a.: Ch.VI,V: 15

Ananda Coomaraswamy translates the word *rasa* as flavor⁷². According to Bharata these are the eight sentiments named by Druhina (Brahma) (Sloka: 16).

The *ashta rasas* enumerated by Bharata are as follows; *shringara* (erotic), *hasya* (comic), *karunya* (pathetic), *raudra* (furious), *vira* (heroic), *bhayanaka* (terrible), *bibhatsya* (odious) and *adbhuta* (marvellous).

Durable Psychological States (sthayi bhāva)⁷³

According to Keith A.B., *bhava* is translated as feeling or emotion. Coomaraswamy and others translate it as mood; Haas translate it as State. Keith translates *sthayi bhava* as dominant emotion, and *haas* as permanent state and others as permanent mood. According to Bharata the *sthayi Bhavas* are *rati* (love), *hasa* (mirth), *shoka* (sorrow), *krodha* (anger), *utsaha* (energy), *bhaya* (terror), *jugupsa* (disgust) and *vismaya* (astonishment).

Vyabhicari bhava (complimentary psychological state)

According to *Natyashastra* there are thirty-three *vyabhicari bhavas*⁷⁴. These are also known as *sancari bhava*⁷⁵ (translated as transitory emotion or mood) are known to be as follows:

nirveda(dispondency), *glani* (weakness), *shanka* (suspicion), *asuya* (jealousy), *mada* (intoxication), *shrama* (weariness), *alasya* (lethargy), *dainya* (depression), *cinta* (anxiety), *moha* (distraction), *smrti* (recollection), *dhruti* (contentment), *vrida* (shame), *capalata* (inconstancy), *harsa* (Joy), *avega* (excitement), *jadata* (stupor), *garva* (arrogance), *vishada* (dispair), *autsukya* (impatience), *nidra* (sleep), *apasmara* (epilepsy/loss of memory), *supta* (dreaming), *prabhodha* (Vibhodha) (waking up), *amarsha*, (anger) *avahitta* (dissimulation), *ugrata* (cruelty), *mati* (assurance), *vyadhi* (sickness), *unmada* (insanity), *marana* (death), *trasa* (fright), *vitarka* (deliberation).

⁷² Coomaraswamy, A.K. and Duggirala. 1970.: 17

⁷³ Manomohan, Ghosh. Vol-1.2003a.: Ch.VI, V: 17

⁷⁴ Manomohan, Ghosh. Vol-1.2003a.: Ch. VI: V: 18-21

⁷⁵ Adyarangacharya.2003.: 62

Satvika States (Temperamental states of emotional fervour)⁷⁶

According to Bharata there are eight satvika states, which originate from the physical form. Haas translates satvika bhava as involuntary states. Natyashastra takes satva to be connected with manas. The eight satvika bhavas are:

stambha (Paralysis), sveda(Sweat), romancha (horripulation), swarasada (Feebleness in the voice), vepathu (trmbling), vaivarnya (change of colour), ashru (shedding of tears), and pralaya (loss of scense).

Abhinaya (histrionic representation)⁷⁷

Abhinayas enumerated are four in number:

angika (gestual), vacika (verbal), aharya (emblemishment through dress and ornaments) and satvika (temperamental).

Atodya (Musical Instruments)⁷⁸

The musical instruments are four in number as enumerated by Bharata, they are: Tata (stringed), avanadha (covered), ghana (solid) and sushira (hollow). Among these the stringed means an instrument with strings the covered means a drum, the solid means, a cymbal and the hollow a flute (with holes). Gana (song) with the combination of dhruvas are of five kinds: pravesha (entry), akshepa (causal), nishkarma (exit), prasAdika (pleasing) and antara (internal), ranga (stage) is of three types Caturashra (square) vikrshta (rectangular), and trayashra (Triangular).

Explanation of Rasa by Bharata

Bharata explains that no poetic meaning proceeds from speech without any kind of sentiment. Sentiment is produced (rasa- nishpatti) from a combination of vibhava (determinants) and anubhava (consequent) together with vyabhicari bhava (transitory state/complimentary psychological state). Bharata further states those, taste (rasa) results from a combination of various spices, vegetables and other articles. The six tastes are produced by articles such as raw sugar, spices or vegetables, so the durable psychological states (sthayi bhava) when they come together with various other

⁷⁶ Manomohan, Ghosh.Vol-1.2003a.: Ch. VI: V: 18-22

⁷⁷ Manomohan, Ghosh.Vol-1.2003a.: Ch. VI: V: 23

⁷⁸ Manomohan, Ghosh.Vol-1.2003a.: Ch. VI: V: 27-29

psychological states, attain the quality of a sentiment (i.e., becomes a sentiment). Bharata gives an explanation. Just as noble minded persons consuming cooked food seasoned with various kinds of spices relish the tastes there of and become excessively delighted so also sophisticated onlookers (theatre goers) relish the sthayi bhava indicated through the gesticulation of the bhavas through verbal, physical and temperamental activities and become delighted. Hence, the natya rasas.

Relationships between sentiments and Psychological States⁷⁹

Psychological states are so called by experts in drama for they make one feel (bhavayanti) sentiment in connection with various modes of dramatic representation. Psychological states along with different kinds of histrionic representation will cause sentiments to be felt. There can be no sentiments without psychological states and no psychological states without sentiments (following it) and during the histrionic representation, they result from their interaction. Just as a tree grows from a seed, flowers, and fruits from a tree sentiments are the source of all psychological states exit (as the source of all sentiments).

Eight Sentiments from Four Original Ones

Sources of eight sentiments are the four original sentiments. The four original sentiments are shringara (erotic), raudra (furious), vira (heroic), and bhibhatsya (odious). Hasya (umerous) originates from shringara, karuna (pathetic) from raudra (furious), adbhta (Marvelous from vira (heroic) and bhayanaka (terrible) from bhibhatsa (Odious). The imitation of shringara is termed hasya. The result of the activity of raudra should be known as karunya rasa, the result of the activity of vira is adbhuta. The sight of odious (bhibhatsa) transforms into bhayanaka (terrible)⁸⁰.

The Erotic Sentiment (Shringara Rasa)

The rasa named shringara originates from the sthayi bhava rati (love) and it has its basis(soul) a bright attire, for what ever in this world is white pure bright and beautiful is appreciated in terms of durable Psychological state of love. Erotic sentiment has been so named on account of its usually being associated with a bright

⁷⁹ Manomohan, Ghosh.Vol-1.2003a.: Ch. VI: V: 34-38

⁸⁰ Board of scholars, The Natyashastra, ch. VI: 38-41

and elegant attire. It owes its origin to men and women and relates to the fullness of youth. It has two bases: sambhoga shringara (union) and viprayoga (separation). Of these two the shringara in sambhoga arises from determinants like the pleasure of the season, the enjoyment of garlands, unguents, ornaments, the company of beloved persons, objects of senses, splendid mansions, going to a garden, and enjoying oneself, seeing the beloved one, having his or her words, playing and dallying (with him/her). It is represented on the stage by consequents such as significant glances of the eyes, movements of the eye brows longing looks, movements of the limbs and sweet angaharas (major dance figures). The vyabhicari or sancari bhava in shringara do not include trasa (fright), alasya (lethargy), augrya (ferocity) and jugupsa (disgust). vipralamba shringara (love in separation) should be displayed during the dramatic performance through the following anubhavas (consequents) viz. nirveda (dejectedness and indifference to worldly joys), glani (langour), shanka (apprehension), asuya (jealousy), shrama (weariness), Cinta (anxiety and worry), autsukya (yearning), nidra (drowsiness), supta (sleep), svapna (dream), bibboka (feigned anger), vyadhi (illness), unmada (Insanity), apasmara (forgetfulness), jadya (sluggishness), marana (death) and other conditions. Bharata states that, erotic sentiments has its basis in both union and separation. The erotic sentiment based on separation related to a condition of retaining optimism arising out of yearning and anxiety. The sentiment called Shringara⁸¹ is generally happiness, connected with desired objects, enjoyment of seasons, garlands and similar other things and it relates to the union of man and women.

The erotic sentiment⁸² should be represented by means of composure of the eyes and the face, sweet smiling words, satisfaction, delight and delicate and graceful movements of the limbs. Karyunya is distinct from vipralambha. The former involves a desperate condition as a result of curse affliction, downfall, separation from the nearer or dearer (permanent), loss of wealth, imprisonment, slaughter etc.,. The vipralamba (love in separation) involves the condition of sticking to hopeful expectation (of reunion) out of yearning and anxiety as stated before. Ten states of kama (love) have been indicated in the authoritative texts on vhaishaka tantra (science of amorous activities) of the persons separated from their beloved ones, which are pathetic.

⁸¹ Manomohan, Ghosh. Vol-1.995a.: Ch. VI: V: 46

⁸² Manomohan, Ghosh. Vol-1.995a.: Ch. VI: V: 47

Hasya Rasa: (the Humour/comic)

Laughter is the sthayi bhava (dominant emotion) in the hasya rasa. This is created by the vibhavas (determinants) such as, showing vikruta vesha (unseemly dress), vikrutalankara (misplaced ornaments), dharshtya (impudence), lauvlya (covetousness), kalaha (quarrel), asatpracaapa (near- obscene utterance), vyanga darshana (displaying deformed limbs), dosodaharana (pointing out the fault of others) and other similar things. Its display in the dramatic performance is through the following anubhavas (cosequents) like oshtha damshana (biting of the lips), nasaikapolaspandana (throbbing of the nose and the cheek), drushtivyakosha (opening the eyes wide), drushtyakuncana (contracting the eyes), sveda(perspiration), asyara (colour of the face) parshvagrahana (holding the sides) and others. The vyabhicari bhavas (transitory states) of this rasa are alasya (lethargy), avahittha (disimulation), tandra (drowsiness), anidra (sleeplessness), svapna (dreaming), prabodha (waking up), asuya (envy) and other things. Hasya are of two kinds: atmastha (self-based), parasta (based in others). When the actor laughs to himself it is called atmastha when he makes another laugh it is called parastha. (Board of Scholars: 78). The actor⁸³ makes other people laugh through distortions of facial features, statements uttered irrelevantly, strange movements of the limbs and odd dress. Hence the rasa should be known as Hasya. Hasya rasa⁸⁴ is most common to woman characters and persons of the mean order. It has six distinct varieties which are as Follows: 1. smita (gentle smile) 2. hasita (slight laughter) 3. vihasita (open laughter) 4. upahasita (laughter of ridicule) 5. apahasita (obscene laughter) and 6. atihasita (boisterous laughter). This superior types of persons the midling ones and the base ones have respectively two of these. smita and hasita⁸⁵ belong to the people of high rank. vihasita and upahasita to the ordinary people and apahasita to the mean people.

⁸³ Manomohan, Ghosh.Vol-1.995a.: Ch. VI: V: 50

⁸⁴ Manomohan, Ghosh.Vol-1.995a.: Ch. VI: V: 51

⁸⁵ Manomohan, Ghosh.Vol-1.995a.: Ch. VI: V: 53

Hasita for People of High Rank

The cheeks are slightly blown, the glances are elegant and teeth cannot be seen- such is the smita. The mouth and the eyes are blooming, the cheeks are blown, and the teeth are slightly seen. Such is the hasita⁸⁶.

Hasya for Middling Ones

Vihasya should be befitting the occasion. It is laughter when slight sound is produced sweetly. The actor contracts the eyes and the cheeks. There is cheerful lustre in the face. In the course of the upahasya, the nostrils become expanded. The eyes become strabismic and cross-eyed. The shoulder and the head become bent a little⁸⁷.

Hasya for Mean People

The apahasya is usually unsuitable to the context. Tears trickle down from the eyes. The actor violently shakes the shoulders and the head. The atihasya is excessively boisterous. The eyes are expanded. Tears drop from them. Hands cover the sides. When humorous interludes⁸⁸ arise in the course of a dramatic performance the author shall so depict the smile or laughter as the case may be that the superior, middling and the mean do so befittingly. Thus, the hasya rasa is of two variants either atmasta or parasta. It has three types of persons as the source. Hence, overall the rasa hasya are of six kinds.

Karunya Rasa (Pathos)

Shoka, (sorrow) is the sthayibhava in the outcome of the karunya rasa. The vibhavas (determinants) are curse, distress, downfall, and calamity, separation from the near and dear, loss of wealth, murder, imprisonment, flight, dangerous accidents, and misfortunes. Its presentation in the stage is through the following anubhavas: Discharge of tears, lamentation, parched throat and mouth, pallor of the face, drooping of the limbs, gasping for breath, loss of memory and other similar things. The vyabhicari bhavas are dejectedness, in difference, languor, anxiety, yearning excited state, illusion, loss of sense sadness, ailments, lethargy, sluggishness, epileptic

⁸⁶ Manomohan, Ghosh.Vol-1.995a.: Ch. VI: V: 54-55

⁸⁷ Manomohan, Ghosh.Vol-1.995a.: Ch. VI: V: 56-57

⁸⁸ Manomohan, Ghosh.Vol-1.995a.: Ch. VI: V: 60-61

loss of memory, fear, death, paralysis, tremor, pallor in the face, shedding of tears, loss of speech and kindred feelings.

The karunya rasa⁸⁹ takes its origin through different bhavas either at the sight of the death (or murder) of the dear one or when unpleasant words have an adverse impact. It is to be presented on the stage through sighs, lamentations, loss of sense, weeping bitterly and other gestures.

Raudra Rasa (impetuous anger of wrath)

The Sthayi bhava of the raudra rasa is krodha (anger). It takes its origin in the rakshasas, danavas, and very haughty human beings with a regular battle as its immediate cause. Its outcome is though the vibhavas much as krodha (anger), dharshana (violation of modesty), adhikshepa (abuse), apamana (insult), anrutavacana-(uttering guttering falsehoods), vakparushya (harsh words), droha (animosity), matsarya (jealousy) and kindred ones. The activities connected with this rasa are beating, tearing, harassing, chopping off, breaking, piercing, striking hurling missiles, shedding blood, seizing of weapons and such like. Its presentation in the dramatic performance is through the anubhavas, making the eyes red, perspiring profusely, knitting of the eyebrows, clapping the hands, gashing of the teeth, biting of the lips, throbbing of the cheeks, hitting the palm with the fist etc. The vyabhicari bhavas of this rasa is tumultuous battle, energetic enthusiasm, impetuosity, wrath, restlessness, ferocity, profuse perspiration, trembling, rising of the hairs etc. Bharata specifies two āryas in this regard⁹⁰: Raudra Rasa is produced through these activities namely, the excitement due to battles, hitting and striking, cutting, tearing, and mutilating. Its presentation in the dramatic performance is by means of these special feats such as the discharging different kinds of missiles, chopping off the headless trunks, arms heads etc. Thus, the raudra rasa is seen, as a fierce activity where there are many wielding of weapons and the movements and utterance of words etc, are very terrible and exciting.

⁸⁹ Manomohan, Ghosh.Vol-1.995a.: Ch. VI: V: 62-63

⁹⁰ Manomohan, Ghosh.Vol-1.995a.: Ch. VI: V: 64-66

Vira Rasa (heroic sentiment)

It is the exhibition of energy and enthusiasm with persons of high rank as the basis. The vibhavas (determinants) are asammoaha (composure and absence of Infatuation), adhyavasaya (perseverance), naya (good tactics), vinaya (humanity), parakrama (valour), shakti (power), pratapa (aggressiveness), prabhava (mighty influence), and other similar one. Its presentation to the stage is through the anubhavas (consequents) such as sthairyaa (firmness), shaurya (heroism), dhairya (bravery), tyaga (readiness to sacrifice), vaisaradya (proficiency), and the like. The sancari bhavas (transitory states) are dhruti (fortitude), mati (intellect) garva (pride), vega (impetuosity), augrya (ferocity), amarsa (indignation) smriti (recollection), romanca (horripulation) and other features.

There are two aryaas related to this specified in the text⁹¹. The heroic sentiment arises from energy, perseverance, optimism, absence of surprise, presence of mind, and absence of grief. The vira rasa must be depicted perfectly on the stage through statements, scolding and censuring (the wrong doers), display of bravery, vigor, heroism, enthusiasms and aggressiveness and censuring words.

Bhayanaka Rasa (the terrible sentiment)

In bhayanaka, rasa the sthaya bhava is bhaya (fright). Its outcome is through the vibhavas (determinants) such as vikruta rava (terrific noise), sattva darshana (sight of apparitions) shiviluka trasodvega (panic and worried state on hearing the cries of jackals and owls), shunyagara (empty house), aranya pravesha (entering a forest), marana (death), svajanvadha (murder of kings men), bandhana (impersonment), seeing or hearing about or discussing any of these things and the like. Its presentation in the stage is through the anubhavas such as pravepitakaracarana (trembling of the hands and feet), nayanachalana (movement of the eyes), pulaka (hair standing on hands), mukha vaivarnya (pallor in the face), svarabheda (Change of voice and tone) and the like. The vyabhcari bhavas are sthambha (paralysis), sveda (perspiration), and gadgada (choked voice), romanca (horripilation), vepathu (trembling), svarabhanga (change of voice and tone), vaivarnya (lack of luster), shanka (suspicion), moha (fainting), dainya (dejection), avega (agitation), chapala

⁹¹ Manomohan, Ghosh. Vol-1.995a.: Ch. VI: V: 64-66

(restlessness), trasa (fright), apasmara (epilepsy or loss of memory), marana (death) etc.

There are few arya specified in the text⁹². Bhayanaka rasa should be understood as produced through same offensive behaviour towards elders or kings or by any of the following: hideous noise, sight of apparitions, seeing a battle, entering the forest or an empty house. Fear is naturally produced and displayed by the various movements of the limbs, face, and eyes, stunned sensation in the thighs, looking nervously and uneasily around, dejected feeling, tired face, dryness of the mouth, throbbing of the heart, and horripilation. The feigned fright is also to be displayed by the bhavas but the movements of the limbs are gentler. The bhayānaka rasa to be presented on the stage is variably through the trembling of the hands and feet, paralysis, palpitation, agitation in the limbs, parched lips, palate and throat.

Bibhatsya Rasa (the odious sentiments)

Bibhatsya rasa has jugupsa (disgust) as its sthaya bhava. Its outcome is from the vibhavas such as ahridya-apriya-aveksha (seeing what is unwholesome or displeasing), anishta-shravana-darshana-parikirtana (hearing, seeing and discussing what is undesirable) and similar things. Its representation on the stage is through the anubhavas such as sarvangahara (squeezing up all the limbs), mukhanetraghurnana (moving the face back and forth, rolling the eyes), hrillekha (heartache, grief anxiety), nishthivana (spitting) udvejana (expressing disgust) and the like. The vyabhicari bhavas are apasmara (loss of memory) vega, (agitation), moha (delusion or loss of sense), vyadhi (illness), and marana (death). In this connection, there are these verses in arya metre traditionally handed down and written in the text. The bhīhatsya rasa⁹³ arises through many things causing disgust such as seeing what is not desirable, defects and abnormality in tastes, smells and sound. Its presentation on the stage should be perfectly earned out by means of shaking the head, closing the eyes, closing the eyes, covering the nose, leaning down the head and walking imperceptibly.

⁹² Manomohan, Ghosh.Vol-1.995a.: Ch. VI: V: 69-72

⁹³ Manomohan, Ghosh.Vol-1.995a.: Ch. VI: V: 73-74

Adbhuta Rasa (The sentiment of Wonderment):

Adbhuta rasa has as its sthayibhava, vismaya (astonishment). Its outcome is through the vibhavas such as divyadarshana (seeing a heavenly being), Ipsitamanorathavapti (attainment of the cherished desire), uttamavanadevakulabhgamana (proceeding towards excellent park, temple Etc.), seeing magical tricks and creatios of things that can never be imagined about. Its presentation on the stage through the anubhavas such as nayanavistara (gaping of the eyes), animeshaprekshana (staring with winkless eyes), romanca (horripilation), asru (tears), sveda(perspiration), harsha (delight), sadhuvadda(uttering words of congratulation, pradana (making gifts), bandhahahakara (senes of shouts of ha, ha,), Karacaranangulibhramana (movements of hands, feet) and the like. It s vyabhicari Bhavas are shedding of tears, paralysis, perspiration choking of the voice, horripilation, excitement, flwury, sluggishness, sinking down etc. In this connection, there are two verses in the arya meter traditionally handed down: The Rasa called adbhuta⁹⁴ should be known through these special features such as marvellous statement, conduct, form etc. Its presentation on the stage is through the perception of touch, earnest display of laughter, shouting of Ha, Ha, congratulatory remarks, tremor, choking words, perspiration etc.

Sentiment- Varieties ⁹⁵

Shringara is based on (1) Words (2) Dress (3) Acturities.

Hasya and raudra are based on (1) Limbs (2) Dress (3) Statements

Karunya is based on (1) dharmopagathaja (obstruction of lawful deeds) (2) apacayaodbhava (loss of wealth (3) shukakruta (bereavement).

Vira Rasa is of three kinds: (1) dana vira (minificent) (2) dharma vira (the pious) (3) yudha vira (fighting).

Bhayanaka Rasa are of three kinds: (1) vyaja (feigned) (2) aparadha (arising from wrong actions) (3) vitrasitaka (apprehension of danger).

Bibhatsya rasa are of three kinds: shuddha (the uneffected) (2) udvega (disgusting) through excrete, worms etc., (3) kshobhana (agitated) through blood.

Adbhuta Rasa is of three types: (1) divya (divine) (2) anandaja (born of delight)

⁹⁴ Manomohan, Ghosh.Vol-1.995a.: Ch. VI: V: 75-76

⁹⁵ Manomohan, Ghosh.Vol-1.995a.: Ch. VI: V: 77-83

These above explained are the eight rasa explained with their characteristics in detail as enumerated by Bharata in the sixth chapter of his work Natyashastra⁹⁶.

Exposition of Bhavas (Emotions and Other States)

Etymologically, bhavas have come from bhavayanti (pervade) and are hence called bhavas. It is also said that bhavas are so called because through words, gestures and representation of the Sattva they “bhavayati” (infuse) the meaning of the play (into the spectators). Bhava is an instrument of causation for the words, such as bhavita, vaisita and krita are synonymous. An expression like ‘O’ all these things are bhavita (pervaded) by one another’s smell or moistened by one another’s juice, is current even amongst the common people. Hence, the root bhavaya means ‘to cause’ to ‘pervade’. In this connection, Bharata puts forth two slokas: When the meaning presented by vibhava (determinants) brought into realization through Anubhava (consequents) by means of the gestures whether vacika, angika or satvika it is termed bhava. That which makes the idea of the poet revealed through words, gesticulations, colors of the face and temperamental representation is called bhava. Since they make these rasas related to different, gestures pervade (the comprehension of the audience) they should be known by the sponsors of the dramatic performance, as Bhavas⁹⁷.

Vibhava (determinants)

The word vibhava is used for the sake of knowledge⁹⁸. It is synonymous with karana, nimitta, and hetu. As words, vibhava (determinant). Vibhava also means the same as vijnata (clearly known). Many things⁹⁹ are dependent upon the verbal and the physical gesticulations are determined by this. Hence, the name vibhava (determinant).

Anubhava (consequent)

The dramatic representation by means of words, gestures, and the temperaments are made to be felt by, this is called anubhava (consequent). In this connection, there is a verse from the text¹⁰⁰. Since, the meaning is brought to be felt by the spectators by

⁹⁶ (Board of Scholars The Natyashastra pp. 70-85

⁹⁷ Manomohan, Ghosh. Vol-1. 1995a.: Ch.VII: pp.92

⁹⁸ Manomohan, Ghosh. Vol-1. 1995a.: pp.92

⁹⁹ Manomohan, Ghosh. Vol-1. 1995a.: Ch.VII, V: 4

¹⁰⁰ Manomohan, Ghosh. Vol-1. 1995a.: Ch.VII, V: 5

means of words, gestures and dramatic presentation it is called anubhava and it is remembered as relating to words, gesture and ancillary angas. Psychological states (bhavas) are related to determinants (vibhavas) and cosequents (anubhavas). Thus, psychological states are created. Anubhava and vibhava¹⁰¹ are to be known by men by means of abhinaya. They are evolved by human nature and they follow the ways of the world.

The durable psychological states (sthayi Bhavas) are eight in number. The sancari bhavas (complimentary psychological states) are thirty-three in number and satvika bhavas are eight in number. These are the three varieties of bhavas (psychological states). Thus, forty-nine bhavas are to be known as the cause of the manifestation of the rasas. The rasas arise from these when the samanyagunas (common Qualities) combine with them.

Durable and other Psychological States

Bharata in the seventh chapter of his work Natyashastra deals with the durable Psychological states.¹⁰² He states that, if the forty–nine psychological states are being represented by determinants (vibhava) and consequence (anubhava) coming into contact with each other results in becoming sentiments (rasa). When imbued with the quality of universality, how is it that durable psychological states (sthayi bhava) only are changed into sentiments (rasa) and not others? In reply sage Bharata says that, there are many men having hands, feet, bellies etc, and having similar conceptions, notions etc; yet, only a very few of having noble birth, dignity, habits, learning and cleverness in arts and state crafts attain the royal states and others of meager intellect become their servants¹⁰³. So also, the vibhavas, anubhavas and vyabhicari bhava, depend on sthayi bhavas and in view of that sthayi bhava becomes the lord. Similarly, other bhavas are subordinates to the sthayi bhavas. Vyabhicari bhavas becomes an attendant and it depends on them. Sthayi bhava surrounded by vibhava, anubhava, and vyabhicari bhava gets the application rasa like the appellation “king” surrounded by many numerous attendants. Durable psychological states when followed by the determinants, consequents and complimentary psychological states, receive the name of the sentiment.

¹⁰¹ Manomohan, Ghosh. Vol-1. 1995a.: Ch.VII, V: 6

¹⁰² Manamohan, Ghosh. Vol-1. 1995a.: Ch.VII pp.93-94

¹⁰³ (Board of Studies: pp.88)

The sthayi bhavas enumerated by Bharata are as follows

Rati (love): Rati has pleasure (amoda is its soul) as its basis. It is caused by the vibhava (determinants) like, favorable seasons, garlands, unguents, ornaments, persons near and dear, lofty abodes, absence of antagonism (from others) etc. The actor shall represent it (on the stage) through the anubhavas like face beaming with, smiles, words of exquisite sweetness, knitting of the eyebrows, glances etc. In this context Bharata enumerates a sloka¹⁰⁴: He opines that, love arises from the attainment of desired objects because of its agreeableness, it is to be represented on the stage by sweet words accompanied by (suitable) gestures and movement of the limbs.

Hasa (laughter):

Hasa (laughter) is caused by the vibhava (determinants) such as mimicry of others action, incoherent talk, obstructiveness, foolishness, and the like. It is to be represented by means of smile. Bharata enumerates a sloka on this¹⁰⁵. He opines that, hasa arises from the mimicry of other pupil's action. It is to be represented on the stage by the learned with smile, laughter and excessive laughter.

Shoka (grief)

Shoka is caused by the vibhava (determinants) such as death of the beloved one, loss of wealth, experience of sorrow due to any one's murder or captivity and the like. It is to be represented by anubhava (consequents) like shedding of tears, lamentation, bewailing, change of color, loss of voice, looseness of limbs, falling on the ground, crying, deep breathing, paralysis, insanity, and death. Weeping (rudati) in a play is of three types (a) born of Joy (b) born of distress and (c) born of jealousy. Bharata enumerates a slōka¹⁰⁶. He says that, cry becomes one born of joy when cheeks bloom with delight, there is recollection through words with out concealing tears, and the cheeks are marked with romanca (horripilation). The cry becomes one arising from distress when there is much shedding of tears along with loud sound, the movement of the limbs and the activities indicate uneasiness, there is falling on the ground, rolling and lamenting. The cry of women becomes one arising from jealousy when the lips

¹⁰⁴ Manamohan, Ghosh. Vol-1. 1995a.: Ch.VII ,V: 9

¹⁰⁵ Manamohan, Ghosh. Vol-1. 1995a.: Ch.VII ,V: 10

¹⁰⁶ Manamohan, Ghosh. Vol-1. 1995a.: Ch.VII: 11- 14

and the cheeks throb violently, accompanied by deep sighs and shaking of the head. The glances and the eyebrows are curved and crooked. Artificial sorrow is to be made to move with in the heroic sentiment. It expects adequate reasoning and generally, it is accompanied by exertion as the main cause. The grief born out of distress has women and the base people for its prakrti (basis). In the case of the high ones and middling ones it is accompanied by courage. In the case of the base ones it is accompanied by tears. Manomohan Ghosh¹⁰⁷ opines that, loud weeping of women in whom the lips and the cheeks are throbbing and the head is shaking, the eyebrows and the glances are moving in anger is called weeping due to jealousy. Sorrow relates to women, persons of the inferior type, and it has its origin in affliction (of any kind) with relation to it, persons of superior and the middling types are distinguished by their patience and those of the inferior type by their weeping.

Krodha (Anger)

Anger or krodha is caused by determinants such as insolence, abusive language, quarrel, affront, abusive words, dispute, adverse remarks and altercation. It is represented by means of anubhavas such as swelling of nostrils, haughtily elevated eyes, biting of the lips, cheeks and alike. Krodha are of five kinds¹⁰⁸: anger caused due to (1) Enemies: The eye brows are knitted, there, is ferocity in the face, the lips are bitten, the hand is touched with another hand, and one touches the chest, head and arms. (2) Superior persons,: When there is restraint by venerable persons the actor indicates angers as follows: he starts with slightly bowed head and down cast eyes, he slightly wipes off the drops of sweat , violent activity is not remarkably displayed. (3) Lovers: There is a very slight advanced movement, shedding tears, frequently looking side ways and making the lips throb along with knitted eyebrows. (4): Servants: The gesticulatory presentation of the anger towards attendants is by means of threats, rebukes, opening the eyes widely and looking contemporaneously in many ways. (5) Feigned anger: The pretended anger must be exhibited on the stage as moving between two Rasas. It has its own motive to be realized and for that purpose, effort is expressively made.

¹⁰⁷ Manamohan, Ghosh. Vol-1.1995a.: 95

¹⁰⁸ Manamohan, Ghosh. Vol-1.1995a.: Ch.VII, V: 15

Utsaha (Energetic Enthusiasm)

Utsaha is produced by vibhavas such as power, courage, heroism, readiness to sacrifice and absence of distress. Its abhinaya on the stage is through the anubhavas such as fortitude, astuteness readiness to undertake many etc. Utsaha has energetic enterprise, as its soul should be displayed on the stage by activities as are devoid of binders.

Bhaya (fear)

Bhaya is produced by such vibhavas as crimes omitted against preceptors and kings, wandering through forests and vacant houses, seeing mountains, being rebuked, cloudy days, nocturnal darkness, movements of owls, hearing the shouts of rakshasas. Its representation is through the anubhavas such as trembling of the hands and feet, palpitation of the heart, stupefaction, perched mouth licking with the tongue, perspiration, tremor of the heart, searching for a vantage point, flight, loud lamentation etc. Fear takes its origin along with loss of sense due to an offence against elders and the king by seeing awful persons and things and by hearing terrible shouts. Its presentation on the stage is by means of frights, trembling of the limbs, agitation, dryness of the mouth, opening of the eyes widely and similar actions and qualities. Fear in men is produced by excessive brightness. The twinkling of the eyes represents it. The gesticulator presentation is by means of the trembling of the hands, feet, and heart, paralysis of the limbs, licking with the tongue and dryness of the mouth and slackened movements of the benumbed limbs.

Jugupsa (disgust)

Jugupsa has women and persons mean of birth for its basis. It originates from the vibhavas as hearing and listening to unpleasant things and other things. Its abhinaya on the stage should be performed through the anubhavas such as contracting all the limbs, spitting out, twisting of the mouth heartache etc. The actor exhibits jugupsa by covering the nostrils, by shrinking the limbs, by manifestations of disgusts and heartaches.

Vismaya (wonderment)

Vismaya is produced by vibhavas such as jugglery, magical illusion, super human activity of an extraordinary man, a wonderful and mysterious body, artistic, craft

excellence, and the like. Its production on the stage is by winking's eyes, distortions of the eyebrows, horripilation, perspiration, expressions of Bravo, bravo etc. Vismaya is produced by joy arising from an excellent and extraordinary work. This should be achieved in the place of achievement by means of tears of joy, sinking down and fainting.

Further, Bharata in his *Natyashastra* tells about, nirveda (despondency), glani (feebleness), shanka (fearful suspicion), asuya (jealousy), mada (inebriety), shrama (exhaustion, fatigue), alasya (utter lethargy), dainya (wretchedness), chinta (anxiety), moha (delusion), smriti (recollection), dhruti (Fortitude), vridha (bashfulness), capalata (inconstancy), harsha (delight), avega (excitement), jadata (stupor), garva (arrogance), vishada (dejection), autsukya, nidra (sleep), apasmara (loss of memory), supta (dreaming), vibhoda (waking up), amarsha (anger), avahitta (dissimulation), ugrata (ferocity), (cruelty), mati (intellect), vyadhi (ailment), unmada (insanity), marana (death), trasa (fright), vitarka and (deliberation).

Gestures of Minor Limbs

In chapter eight of the *Natyashastra*, Bharata enumerates the gestures of the minor limbs. Abhinaya is derived from the prefix *abhi*¹⁰⁹, and the verbal root, *ni*, meaning to cause to get (to attain) and the suffix *ac* attached to these two. As the root *ni* preceded by *abhi* means carrying the performances (prayoga) of a play (to the point direct) ascertainment of its meaning, so (the word made out of them) becomes abhinaya. Abhinaya is so called because the performance is clearly understood through performance along with shakha (branch – gestures), anga (major limb), and upanga (minor limb). The histrionic representation (abhinaya) is of four folds; angika (gestures), vacika (words), dresses and make up (aharya) and satvika (temperamental, conceptual). The angika are of three varieties; sharira (bodily), mukhaja (facial), ceshtakruta (brought about by the movements). The six angas (limbs) including the major and minor limbs such as head, hands, lips, breast, and feet¹¹⁰. The six angas (major limbs) are the head, hands, breast, sides, waist, and the feet. The minor limbs (upangas) are the eyes, eyebrows, nose, lower lip and the chin.

¹⁰⁹ Manamohan, Ghosh. Vol-1.1995a.: Ch.VIII, V: 5

¹¹⁰ This is purely Manomohan Ghosh's interpretation. He himself accepts that Kane does not accept his interpretation (Manomohan, Ghosh. Vo(1-1.1995a.: Ch. VIII:118)

Table 1: Classification of Anga (the major limbs).

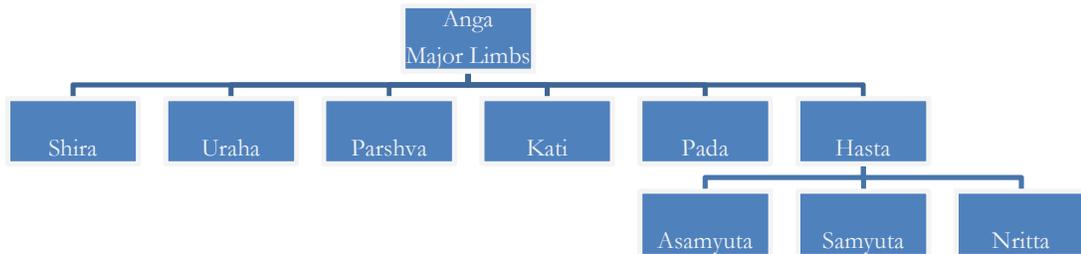
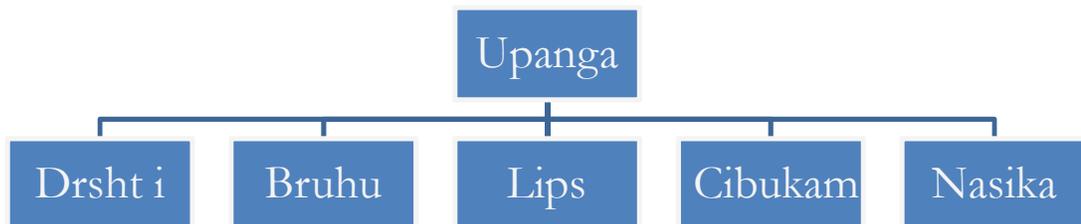


Table 2: Classification of Upanga (the minor limbs).



Gesture of the Head (shiras)

Bharata enumerates thirteen types of shiro (gestures of the head) movements¹¹¹, they are akampita(head slowly raised and pulled down), kampita (quick movement of akampita), dhuta (slow shaking movement of the head), vidhuta (fast movement of dhuta), parivahita (head alternately turned to two sides), udvahita (once turned upwards), avadhuta (lowered once), anchita (neck slightly bent on one side, head in

¹¹¹ Manamohan, Ghosh. Vol-1.1995a.: Ch VIII: 17-18

that position), nihanchita (two shoulders raised, neck bent towards one side), paravrtta (face turned away), utshipta (face is raised and the head in that position), adhogata (head with face looking down) and parilolita (head moving on all sides). According to Bharata, there are thirty-six drshtis, and they are:

Rasadrushti (glances expressing sentiments (pleasing)); the rasa drishtis are those connected with sentiments¹¹². They are, kanta (pleasing), bhayanaka (terrible), hasya (smiling), karuna (pathetic), adbhuta (of wonder), raudri (cruel), vira (heroic) and bhibhatsa (odious).

The sthayi Bhava Drishtis (durable psychological state glances)¹¹³

Snigdha (loving), hrshta (joyful), dina (pitiable), krudha (angry), dripta (haughty), bhayanvita (awestricken), jugupsita (disgusted) and vismita (astonished).

The Vyabharibhava Bhava Drishtis (glances of the transitory states)¹¹⁴

Shunya (vacant), malina (pale), shranta (tired), lajjanvita (bashful), glana (lazy), shankita (apprehensive), visanna (dejected), mukula (happiness), kuncita (contracted), abhitapta (distressed), jihva (crooked), lalita (amorous), vitarkita (conjecturing), ardhmukula (slightly open), vibhrana (confused), vipluta (disturbed), akekara (slightly shut), vikkosha (full-blown), trasta (frightened), and madira (intoxicated).

Bharata Enumerates the Movement of the Eye Balls (tara) to be nine in number¹¹⁵

Brahmana (moving round), valana (turning), Pata (relaxing), calana (trembling), sampraveshana (drawing inside), vivartanam (turning), samudvrtta (rising up), nishkramana (going out), and prakrta (natural).

¹¹² Manomohan, Ghosh. Vol-1.1995a.: Ch.VIII:38

¹¹³ Manomohan, Ghosh. Vol-1.1995a.: Ch.VIII:39

¹¹⁴ Manomohan, Ghosh. Vol-1.1995a.: Ch.VIII:40-42

¹¹⁵ Manomohan, Ghosh. Vol-1.1995a.: Ch.VIII:95-96

The Darshana types (additional glances) (use of eyeballs in diverse forms of looking) enumerated¹¹⁶ are eight in number they are:

Sama (level), saci (side long), anuvrutta (inspecting), alokita (casual), vilokita (looking round), pralokita (carefully looking side to side), ullokita (looking up), and avalokita (looking down).

The Gestures of the Eyelids (puta) are nine in number¹¹⁷

Unmesha (opening), nimesha (closing), prasrta (expanding), kuncita (contracted), sama (level), vivartita (raising up), sphurita (throbbing), pihita (resting) and vitadita (driven).

The gestures of the eyebrows (bruhu) are seven in number¹¹⁸

Utkshhepa (raising), patana (lowering), brukuti (knitting), chatura (cleaver), kuncita (contracted), recita (moving) and sahaja (natural).

The Gestures of the Nose (nasika) enumerated are six in number¹¹⁹

Nata (nose clinging to the base of the lobes), manda (lobes are at rest), vikrshta (lobes are blown), socchvasa (lobes when air is drawn in), vikunita (lobes in the contracted nose) and svabhavika (lobes in the natural nose).

The Gestures of the Cheeks (ganda) are of six types enumerated¹²⁰

Kshama (depressed), phulla (blown), purna (full), kampita (trembling), kuncita (contracted) and sama (natural).

The Activities of the Lips (upanga) enumerated by Bharta are six in number¹²¹.

Vivartana (narrowing), kampana (trembling), visarga (spreading out), viniguhana (concealing), sandashtaka (biting) and samudgaka (joining).

¹¹⁶ Manomohan, Ghosh. Vol-1.1995a.: Ch.VIII.103-107

¹¹⁷ Manomohan, Ghosh. Vol-1.1995a.: Ch.VIII: 108-111

¹¹⁸ Manomohan, Ghosh. Vol-1.1995a.: Ch.VIII: 116-120

¹¹⁹ Manomohan, Ghosh. Vol-1.1995a.: Ch.VIII: 126-128

¹²⁰ Manomohan, Ghosh. Vol-1.1995a.: Ch.VIII, V: 132-134

¹²¹ Manomohan, Ghosh. Vol-1.1995a.: Ch.VIIIIV: 137-139

The Gestures of the Chin Enumerated are of seven kinds¹²²

Kuttana (upper teeth clutter with lower ones), khandana (two lips repeatedly come together with each other), china (when two lips very closely meet each other), cukshita (when two lips are held widely apart), lehita (licking with the tongue), sama (when two lips slightly parted from each other) and dashta (when lower lip is bitten with the teeth).

The Gesture of the Mouth (asya) enumerated are six in number¹²³

Vidhuta (obliquely open), vinivrutta (spread out mouth), nirbhugna (crooked mouth), bughna (slightly spread out), vivruta (mouth with lips kept apart), and udvahi (mouth turned up).

The Gestures of the Neck are nine in number¹²⁴

Sama (natural), nata (neck with face bent down), unnata (neck with face upturned), tryasra (neck with face turned side ways), recita (neck shaken or moved), kunchita (neck with head turned back), anchita, valita and nivrutta (neck with the face towards the front).

Hastabhinaya (gestures of the hand)

In the ninth chapter of the Natyashastra, Bharata enumerates the gestures of the hand. Gestures of the single hand (asamyuta-hastas) are twenty-four in number. They are¹²⁵, pataka (fingers extended and close against one another, thumb bent), tripataka (third finger of pataka bent), kartarimukha (forfinger of the tripataka hand to be bent back wards), ardhacandra (fingers and the thumb so bent as to make a curve like abow), arala (fore fingers curved like a bow, the thumb also curved, remaining fingers sperated and turned upwards) shukatunda (ring –finger of th arala is bent), mushti (fingers have their ends bent into the palm and the thumb is upon them), shikhara (thumb raised in mushti), kapittha (fore fingers of the shikhara hand to be bent and pressed by the thumb), katakamukha (ring finger and the little finger of kapittha, hand

¹²² Manomohan, Ghosh. Vol-1.1995a.: Ch VIII, V: 143-146

¹²³ Manomohan, Ghosh. Vol-1.1995a.: Ch.VIII,V: 149-156

¹²⁴ Manomohan, Ghosh. Vol-1.1995a.: Ch.VIII: 166-167

¹²⁵ Manomohan, Ghosh. Vol-1.1995a.: Ch.IX:4-7

to be raised and bent), sucimukha (fore finger of the katkamukha to be stretched), padmakosha (fingers including the thumb to be separated and their ends to be bent), sarpashirah (fingers including the thumb to be closed to one another and the palm to be hollowed), mrigashirsha (sarpashira with its fingers pointing down wards, thumb and the little finger to be raised up), kangula (middle and the forefinger and the thumb to be separated and the ring finger to be bent , little finger raised), alapadma (alapallava) (all fingers turned towards the palm, standing on its side and separated from one another), catura (fore fingers stretched and the thumb bent near the middle finger), bhramara (middle finger and the thumb crossing each other and forefinger bent, remaining two fingers separated and raised), hamsasya (forefinger, middle finger and the thumb close to one another and remaining fingers stretched), hamsapaksha (three fingers stretched, little finger raised and thumb bent), sandamsha (forefingers and the thumb of arala hand crossed and the palm a little hollowed), mukula (fingers bent and close to one another and their tips meeting together in the hamsasya hand), urnanabha (fingers of padmakosha hand bent) and tamracuda (middle finger and the thumb crossed, fore-finger bent, remaining two fingers at the palm).

The Gestures of the combined hands (samyuta hasta)¹²⁶ are thirteen in number. They are, anjali (two pataka hands together), kapota (two anjali hands meeting on one of their sides), karkata (when the fingers of the hands are interlocked), svastika (two arala upturned and held together as wrists on the left side), katakavardhamanaka (katakamukha hand is placed on the wrist of another katakamukha hand), utsanga (arala hands are contrarily placed and are held upturned and bent), nishadha (kapittha hands surrounds the mukula hand), dola (two shoulders at ease in a karana and two pataka hands are hanging down), pushpaputa (two sarpashira hands with their fingers close to one another meeting on one side very closely), makara (two pataka hands with their thumbs raised are turned down and placed on each other), gajadanta (two sarpashira hands touching opposite arms between the shoulder and the elbow), avahitta (two shukatunda hands meet each other and on the chest are bent and then slowly lowered, and vardhamaana (two hamsapaksha hands turned down)¹²⁷.

¹²⁶ Manomohan, Ghosh. Vol-1.1995a.: Ch.IX, V: 8 -10

¹²⁷ See. Summery and notes 6.

The **Four Classes of Hasta Karanas (and gestures)** being enumerated¹²⁸ are: aveshita (when the fingers beginning with the first one (the forefinger) are gradually pointing inwards at the time moves round), udveshita (fingers beginning with the first one are pointing outwards at the time moves round), vyavartita (fingers beginning with the last one (little finger) gradually pointing inwards at the time moves round), and parivartita (the fingers beginning with the last one (little finger) are gradually pointing outwards at the time moves round).

Bahu (movement of the arms) are ten in number¹²⁹

Tiryak, urdhvagata, adhomuka, aviddha, apaviddha, mandala, svastika, anchita, kunchita and parshvagata.

In the tenth chapter of Natyashastra Bharata enumerates sharirabhinaya, (gesture of the limbs) they are;

Uras (gestures of the chest) are five in number: abhugna (slightly bent), nirbhugna (unbent), prakampita (shaken), udvahita (raised) and sama (natural)¹³⁰.

Parshva (gesture of the sides) are five in number¹³¹ they are; nata (bent), samunnata (raised), prasarita (stretched), vivartita (turned round) and apasrta (drawn away).

Jhatara (gesture of the belly) are three in number¹³². They are; kshama (thin), khalva (depressed), and purna (full).

Kati (gesture of the hip) are five in number¹³³. They are; chinna (turned aside), nivrtta (turned round), recita (moved about), prakampita (shaken) and udvahita (raised).

¹²⁸ Manomohan, Ghosh. Vol-1.1995a.: Ch.IX, V: 205-206

¹²⁹ Manomohan, Ghosh. Vol-1.1995a.: Ch.1X, V: 208-210

¹³⁰ Manomohan, Ghosh. Vol-1.1995a.: Ch. X,V:1

¹³¹ Manomohan, Ghosh. Vol-1.1995a.: Ch.X:11

¹³² Manomohan, Ghosh. Vol-1.1995a.: Ch.X :18

¹³³ Manomohan, Ghosh. Vol-1.1995a.: Ch.X, V: 21-23

Jangha (gesture of the calf or shank) are five in number¹³⁴. They are; avartita (turned), nata (bent), kshipta (thrown out), udvahita (raised) and parivartita (turned back).

Pada (gesture of the feet) are five in number (Ch.X:41-50). They are; udghattita (standing on the fore part of the feet and then touching the ground with heels), sama (natural), agratala sancara (heels thrown up, big toe put forward and the other toes bent), anchita (heels on the ground, forepart of the feet raised and all toes spread) and kuncita (heels thrown up, toes all bent down and the middle of the feet too bent).

Sushiratodya (wind instrument)

In the chapter thirty Bharata speaks on the **sushiratodya**, the hollow instruments. Sushira musical instruments are those made up of wood. Vamshi the bamboo flute is the hollow instrument referred by Bharata¹³⁵.

Ghanavadya (solid instrument)

In chapter, thirty-one the sage deals with the instrument named taala is of the solid (ghana) class. The word comes from tala (palm of the hand), and primarily refers to the beating of time by the clapping of hands¹³⁶.

Avanaddhavadya (covered instrument)

In the chapter thirty-three Bharata enumerates the avanadhatodya vidhanam (explanation of avanaddha instruments (covered instruments)). There are three types of drums. They are; mrdanga, panava, dardura types. It is mentioned that, seeing the dundubi of the devatas muraja, alingya, urdvaka and ankika were made¹³⁷. All instruments, which have a covering of the hide, come under the category of avanaddha. Among the drums mridanga, dardura and panava are the major limbs (anga) and jhallari and pataha are the minor limbs.

Natyashastra narrates about the ten uses of the drums. Drums are prescribed to play during festival, royal procession, mangala ceremony, happy occasion, time of marriage, birth of sons, and battles. There are mentions of playing the bheri, pataha,

¹³⁴ Manomohan, Ghosh. Vol-1.1995a.: Ch.X ,V: 34-37

¹³⁵ Manomohan, Ghosh. Vol-II.1995b.: Ch. XXX, V: 1-2

¹³⁶ Manomohan, Ghosh. Vol-II.1995b.: Ch.XXXI, V: 1

¹³⁷ Manomohan, Ghosh. Vol-II.1995b.: Ch.XXXIII,V: 9 -13

and bhambha as well as dundubi and dindimas during suitable occasions¹³⁸. Mrdangas are so called because of being made of mrit (earth), bhadas because they Brahma yati (move about), murajas are so called because they are placed in an upright position (urdhvakarana) and they are called atodya because of relating to tadana (striking)¹³⁹.

Characteristics (shapes) of Drums¹⁴⁰

The mrdangas are of three shapes. In shape they are like myrobalan, barley and cow's tail. The ankika is like a myrobalan, urdhvala like barley and alingya resembles a cow tail. Measurements are specified for each and every instrument. The measurements specified are of mridanga, ankika, urdhvaka, alingya, panava and dardara.

According to Natyashastra (Board of scholars: 513), panavas are regional instruments made of wood. Dardaras appear like large gongs made of bell metal and some consider these as types of flutes. Pushkara is a general terminology used to denote all type drums.

Notes and summary

1. Vibhava can be understood as external objects that stimulate, anubhava as a universal physical reaction and vyabharibhava as particular individual reaction.
2. The basic rasas enumerated by Bharata are shringara, vira, raudra and bibhatsya and from which arises hasya, adbhuta, karuna and bhayanaka.
3. Bharata assigns a particular deity and a particular color for all the ashta rasas. Shringara rasa is governed by vishnu and the color is dark blue. Hasya is governed by pramatha and the color is white. Raudra by rudra and the color is red. Karuna by yama and the color pigeon color. Vira by indra and the color is yellowish. Adbhuta is governed by Brahma and the color is yellow. Bibhatsya by mahakala and the color is blue. Bhayanaka is governed by kala and the color is black.

¹³⁸ Manomohan, Ghosh. Vol-1.1995a.: Ch.XXIII,V: 27

¹³⁹ Manomohan, Ghosh. Vol-II.1995b.: Ch.XXXIII,V: 272- 274

¹⁴⁰ Manomohan, Ghosh. Vol-II.1995b.: Ch.XXXIII, V: 242 –243

4. Going to a park, garland, perfumes etc., they are stimulants to shringara rasa, with the help of these shringara rasa is produced; however, they themselves are not shringara rasa.
5. There are eight sthayibhavas, eight satvika bhavas and thirty-three vyabharibhavas, all put together we have forty-nine bhavas.
6. Samyuta hasta (combined hand gestures) and nrutta hasta (dance hands) are a set of hand gestures that involve certain movement of the hands and then finally it reaches its position. These are not possible to be identified in the dance sculptures related to the current thesis. There is no continuous sequence of the movement depiction. While using the nrutta hastas the hasta gets its final position only after a journey through other combined hastas in a sequence.
7. Adya Rangacharya (2003: 328) in his work explains regarding the shape and size of the instruments. An ankika is in the shape of a myrobalan. It measures three and a half talas long and ten fingers in diameter. The urdvaka at the top and at the bottom is like a barley grain. It is four talas long (the diameter is fourteen fingers wide). Gopuccha is shaped like a cow's tail. It measures three talas long and its face is eight fingers in diameter. The face of the dardura is nine fingers in diameter and twelve fingers all round. The panava is sixteen fingers in length, eight fingers round, its face is five fingers in diameter. The alingya clings to the body and is thus played.

Chapter III

Historical Backdrop of the Choda Gangas and Konark Surya Deula

The state of Orissa (separated from Bihar in A.D. 1936), extends from 17°49' north to 22°34' north latitude and from 81°29' east to 87°29' east longitude on the eastern coast of India. It has an extremely rich cultural heritage. Known as Kalinga in ancient times, throughout its long history, numerous divisions of the land divide the country. Hiuen-Tsang (Yuwan Chwang) visited Orissa in the 7th Century A.D. Three distinct regions divided the state with the name Kalinga applied to the southernmost area that apparently extended from the southern portions of modern Ganjam district to the river Godavari in Andhra Pradesh. Kongada was the name of the area north to Kalinga, which extended up to Chilka Lake. Odra was the northern portion of Orissa. Kongada formed part of south Tosali, the latter extended to the Mahanadi river while, the area north of this centrally located river was called North tosali and extended upto the Vaitarani river.

During the Ganga period the most ambitious project undertaken and one of the most breathtaking projects ever attempted in India, was the construction of the Surya temple at Konark (Lat.19.35°N, long.86°E). Narasimha I (A.D. 1238-1264) spearheaded the project at Konark. He was still a crown prince when the work started (Baya Cakada, leaf iii, 9). Records in Baya Cakada also mention that Narasimha recruited more than 500 workers for the construction of the temple. Warangal campaign witnessed the joining of the temple construction workers with the king. It was not of free will but an order by the king. This was a second campaign in south, which took place in the 4th year after his coronation. The same manuscript also mentions although building operations started in the 5th Anka of his reign, planning and quarrying of stones had begun some six years earlier.

Abul-Fazil's Ain-i-Akbari (A.D. 1581) has it that the revenue for 12 years from the entire country was defrayed for the construction of that 12,000 men toiled ceaselessly and laboriously on the work, often despondent, often frustrated, by the immense difficulty of the task, (H.S. Jarrett and Jadu-nath Sarkar, 1949. : 140-141)(Thomas. E. Donaldson, 1986: 592-593).

3.1 Myths and Legends

Myths and legends are part of a land's culture. In India, especially any place, mountain, river, rocks, cities, things or matter is divinely associated with a story. Our scriptures are replete with these tales and stories of religion. The most important of these legends are the medico connection with the belief that the light of the sun is a cure for leprosy. Three great names associate with the worship of the sun god. On this account Samba, son of lord Krishna, Mayur, Celebrated poet of king Harshavardhana and the Ganga king Narasingha-I. Mayur the poet having been cured of this dire disease through the favour of this deity composed a great poem of hundred stanzas in praise of the sun. All three seems to have suffered from leprosy. Two of them are directly associated with the monument of Konark; Samba and its builder in myth and legend and Narasingha in history.

The great period of sun worship, influenced by the Maga priests from Iran, slowly spread from the west to the east of India. . The Sumandala copperplate inscription of 599 A.D., contains the earliest historical evidence of sun worship in Orissa of one Maharaja Dharmaraja. The Maharaja mentions that he descended from Raja Abhaya of Padma Kholya and calls himself a devotee at the feet of the thousand rayed. Yet the worship of the sun god in India was certainly more ancient still and can as in the rest of India, be traced back to the Vedas. Rig Veda- (I .164) attributes to Dirghatamas, the blind seer, considered a kind of missionary of the Arya faith in Orissa. This hymn one of the most difficult of the entire Rig Veda gives a profound interpretation of sun symbolism; Surya with his brothers Agni and Vayu is at the source of all creation cosmic and spiritual. The chariot of Surya deva is the symbol of the cosmos as well as of the human organism. He himself is the charioteer. The wheel in movement symbolises time. One single wheel signifies time absolute and truth absolute, the unity underlying all manifestation. The wheel said to be in seven fold, symbolizes the splitting up of that unity into created manifestation. Similarly, the seven horses, the seven rays, seven colours, the seven notes, seven metres, seven Rishis or Pranic forces all refer to the various fundamental energies emerging from the primal undifferentiated unity. Surya is also the great horse, the time horse, even on the more immortal. The three naves symbolize the triple nature of manifestation; spirit, life and matter, the three Devas or Pranas, the three Vedas, the three seasons by which the cycle of the year is maintained, the three aspects of time, the absolute, the

differentiated and the concrete time of the material world. Again, spokes of the wheel of time, which never decay are the twelve months of the year (Samvatsara). The twelve constellations (Nakshatra) with 720 sons of Surya joined in pairs of 360 days and nights are the revolving movement of the great wheel. This wheel, as the principle of movement is the support of the countless worlds. The horses yoked to the chariot are the dynamic time principle at the origin of movement, which itself governed by a timeless, ageless, ordinance (Boner, Sharma and Das: XXXIII). All these ideologies leads one towards the understanding of the life cycle may be it of man or nature.

Doctrine and symbolism of the sun god's iconographic representation in Orissa belong to

the second period of sun worship under the influence of the Magas from Iran. Finally, the tantric doctrines were responsible for much of the later forms of iconic and symbolic worship and imagery of sun god.

The Samba Purana narrates the story of Samba. This very legend provides the base for the second phase of sun worship. From there it has passed with many variations to other Puranas such as Bhavishya, the Varaha, the Skanda Puranas. The virsons differ. Two different sections of the Samba Purana give two main versions of the story widely apart in space and time. One locates the legend in the north-west India, in the Punjab; the second locates it on the eastern ocean in Orissa.

The Samba Purana (Kanwar Lal 1967: 9) gives a detailed account of the mythical episode. The location of the first act of the drama is at Dwaraka during the golden age of Krishna's rule. Before Dvapara Yuga, it was through tough penance that mortal has attained moksha. Krishna the Dvarakadisha wanted men and women to live not through the philosophy of penance and self - mortification, but to follow the easy and the natural course of fulfilling their desires. He wanted an easier path and advised that love was the path to liberation. Delight of the senses would make one. Singing one's way in the path of love and affection, one could almost attain Nirvan, the liberation.

Samba was a handsome son of Krishna. Narada muni always comes to this world with his tricky ideals for the upliftment of the human kind. Narada's scheme, accused Samba before his father (Krishna) of having tried seducing his wives. The incensed Krishna therefore cursed him to become a leper. The Bhavishya Purana gives another account that Samba son of Sri Krishna and Jambavati. Rishi Durvasa cursed him to become a lepour due to his ill deeds.

When Samba appealed to his father, he advised his son to become a sun worshipper (Vijaya Tunga, J.1963: 8). The Samba purana narrates that although Samba could prove his innocence, the curse once uttered could not be taken back. The only possibility of mitigating this curse was through penance and propitiating the sun god. The cursed Samba retired to the Maitri forest on the Chandrabhaga River and underwent rigorous austerities. He abstained from food, subsisting on air alone, with mental faculties all under control and constantly meditating on Surya. Finally, Surya Deva was pleased. After twelve years of perfect devotion, the sun god took pity on him and appearing before him in visible form, offered to front him a boon. Samba asked for the blessings of remaining forever devoted to Surya. Still better pleased, the sun god allowed him one more boon. Samba requested Surya Deva to cure his disease. The grace of the sun god made Samba to recover his pristine beauty. The next morning while he bathed in the Chandrabhaga river, he found a stone image of Surya. The image conversed with him and asked him to build a temple for its worship. The magnificent temple was finished. Samba was perplexed to know not whom he should call to officiate the ceremony. The sun god himself asked him to fetch from Shakadvipa (Iran) some Magas, for the worship in this temple. This very settlement is recognized as the original place from which this type of sun worship spread all over India. This place was called Mulasthana or Sambapura. The later part of the Samba Purana transfers the erection of the first Surya sanctuary to the shores of the eastern ocean, into Tapovana, a forest inhabited by ascetics (Alice Boner: XXXV). The Manus of the Tapovara seems to have discovered the image of the sun god. At sunrise, they found it immersed in the ocean doubling the appearance of the sun in the sky. They brought it ashore and it was Vaivasvata Manu built a temple for it. Vasistha related this story to Samba in order to show that the sanctuary on the salt ocean was of far greater antiquity than the one erected by Samba in Sambapurana. The Praci Mahatmya and the Kapila Samhita are the later Orissan texts. They identify Tapovana with the present site of Konarka, designated as Arkshetra or Surya kshetra. However, they still attribute to Samba for the erection of the temple. The Bhavishya, the Varaha and other Puranas when relating the story of Samba, say that he established three sanctuaries to the sun god. They were at Udayacala, Kalapriya near the Yamuna and at Sambapura. The icons consecrated was in benediction first to the rising sun, the second to the sun in the zenith and the third to the setting sun. The Brahma Purana chapter 28 also identifies the site of Konarka as a place of sun

worship. The text goes on to describe the great festival of the sun god on the seventh day of the bright fortnight of Magha, when the devotee should purify himself by bathing in the ocean and should greet the rising sun with the Mantra of three syllabus Bhu, Bhuvan, Svar and with special offerings. It concludes by saying that who so ever makes this pilgrimage to the sun god with faith and self-control and sees the Vimana of red colour, the chariot of the sun god, arise from the ocean will finally reach the abode of Surya. In the Surya Tantra or Surya Tantra vistara, there is another semi-historical account which confirms that the Maithraic form of sun worship migrated from the northern regions to the south. It distinguishes two different branches of sun worshippers or Sauras.

People who dwelled in the Shaka Dvipa (Iran) were Arkins and the Maitrins dwelled at Jambu Dvipa (India) and are called Maitrins. Various places of pilgrimage consecrated to the two cults are also stated. Those of the Arkins are mostly in the Punjab and extend Southward to the Ganga and to western India. Those of Maitris range from the Ganga eastward to the Praci river in northern Orissa and the Chandrabhaga in the Maitri forest, The Konarka of today. The southern branch, which still has many adherents in Orissa, are called the Sambika branch, because its followers worship Samba together with Surya (Alice Boner: 26).

Sources related to Upa Puranas and other stories of Samba (Kanwarlal 1967: 10), it appears that the prince Samba was a really ill-starred youth. Through his mad pranks, he not only brought trouble upon himself but also upon his relatives and was finally the cause of the total extinction of the race to which he belonged. He made fun of sacred things and led a desolute life. Once he and his companions' played a practical joke on the three sages Vishvamitra, Durvasa and Narada. Samba dressed himself as pregnant women and asked the sages whether it would be a boy or a girl. This was a great mockery and insult to the learned sages. The sages being angry cursed the son of Krishna that he would bring an iron club that shall destroy the race of Yadus. The same thus happened. The iron club was ordered to be smashed and thrown into the ocean. One piece of that iron entered into a fish. The fatal arrow prepared from the very iron piece unfortunately killed Krishna. The powdered portion of the iron club thrown in the sea produced rushes of waves. When plucked they turned into clubs or reeds that served as swords. All these weapons were inturn-wielded that in turn ended the race of the Yadus.

Another account attributes that, Bishnu Maharaj the master architect the one who designed and built the Konark edifice. He dedicated his life building temples. He left his home for many years living behind his newborn son, and his wife. His son also nurtured in his father's lines also grew up proficient in this art of building. The young architect was none other than Dharmapada. He went in search of his father engrossed in the building of temple. The legend says that there was a mistake in calculation at its final stage. There was a delay in the work, as the master could not place the Amalaka in its right position. The king became furious. The young son came to the rescue of his father and adjusting the calculation, finished the tower. The young boy caring for the prestige and reputation of his father committed suicide by drowning himself in the river Chandrabhaga (Ganguly, O.C. and Chowdhury. S 1956: 127). The native villagers also believe and have a fable to account. They relate to the installation of the Kumbha Patra or load stone of immense size on the tower. Narrators believe that it had an effect of drawing ashore all vessels passing near the coast. The sailors felt inconvenient of this. About two century since, the times of Moghul's, the crew of the ship landed at the distance and steering down the coast, attacked the temple, scaled the tower, and carried off the loadstone. The priests alarmed at the violation of the sanctity of the place removed the image of the god with all his paraphernalia to Puri where they have ever since remained and from that date. The temple without the Icon went into disuse and rapidly went into ruins (O.C. Ganguly, Chowdhury .S, 1956: 127). The origin of the dilapidation and destruction may also have been due to earthquake, lightning. Apart from the destruction by the weather conditions, vandalism by the inhabitants of the neighbour hood has accelerated the cause. They have forced out the iron clamps, which held the stones together for the sake of the metal. It is a well-known fact that the officers of the records narrate that the Marhatta government actually brought down a part of the wall, to procure materials for building some insignificant temples at Puri even while viewing into the historical facts from the core legends even with the historical figures. Credits bestow Narasinghan Deva-I as the illustrious ruler of the Ganga dynasty. Credit goes in his way for the construction of the great monument to his fame. The Raja himself suffered from leprosy. The Sun God had to be propiciated for cure. He got it cured by his dedication and devotion to the sun. This explains the reason for him to build the sun temple at Konark that too to a deity whose worship was not in vogue (Kanwarlal 1956: 13). However, there is no concrete evidence to prove this

legend of a historical character. Almost all historians agree that Narasingha Deva –I was indeed the builder of this celebrated temple.

3.2 Bayacakada Manuscripts

The Bayacakada the largest of the manuscripts starts from the 5th Anka of Narasimha with the excavation for the foundation of the temple. It ends in the 18th Anka with the consecration of all shrines and their images. The accounts reveal that it took six years of preparatory work including drawing of the plan and quarrying of the stones. Workers recruited are not included however are supposedly deposited in the Jaganath Mandir, Puri.

The manuscript provides exact information about the methodology of work process. The organization of labour forces, providing valuable documentation on numerous technical matters such as the provenance of various building stories, the method used for quarrying and transporting them, the technique of lifting enormous stones to considerable height and the process of casting huge iron girdles used in the construction. Also revealed are the names not only of the leading artists but also of all other collaborators including even ordinary workers, registering their contracts. Truly, a unique work of its kind the records reveal their orders and their remuneration they received for each single piece of work. The most important name, which comes as an important reference, is of Sadashiva Samañtaraya Mahapatra, who held the title of Sutradhara, the director and final authority on every point of the construction.

According to Bayacakada the work commenced on the temple towards the end of the 5th Anka of Narasimha's reign. It ended some 12 years 10 months and 14 days, later during his 18th Anka. Installation of the image of Mahabhaskara took place on Sunday the 7th day of the Maghashukla Paksha in A.D.1238. Ten years or even twelve years seems an incredibly short time for the construction of such a mammoth undertaking. Care for Constructional organization of technical process with utmost precision was the aim. There was an astonishingly clear foresight, with time never being lost between one stage of work and the next.

The Bayacakada mentions that Narasimha kept pressurizing the Sutradhara to increase the momentum of the work. He wanted the consecration on the Shukla Saptami the great festival of the sun god that would fall on a Sunday. On that auspicious day at sunrise, the king wanted the performance of the pooja to take place in side the temple.

The work stopped in the early years of construction, during the rainy season. The workers went to their hometowns. In the later years work continued throughout the monsoon period. In spite of tremendous difficulties that crept in during the setting of the kalasha on the top of the main temple, all of the consecration ceremonies completed in proper time. Thomas .E. Donaldson opines that this enforced haste in furnishing the work which have impaired the cohesion and strength of the upper parts of the temple.

According to the manuscript, the installation of a large Gaja simha on the eastern façade took place. Hasty Closing of the first ceiling was at the instance of the king and against the wishes of the Sutradhara. Symptoms of instability became evident with the setting of the Beki stone on the roof of the Gandi. The stone of the Beki was twice rest and finally consolidated with metal clamps. Still worse difficulties arose later. The Sutradhara had the greatest challenge before him where he had to abandon the attempt to set the Kalasha on top of the Khapura crowning the Amalaka. Dharmamahapatra saved the situation by making a new Kalasha. With the aid of a supporting pedestal, the Kalasha got fixed in the Khapura. Boner implies that, this suggests that some thing had gone wrong with the under structure, perhaps it had not been made solid enough or had not been made allowed sufficient time to settle properly and in its own balance. Further evidence of this is implied by the act of plastering over the uppermost part of the Gandi (Thomas.E.Donaldson,1996 :594 - 595).

Abul Fazil in his work mentioned above has given great tribute to the monument. Declaring that, even those whose judgment is critical and who are difficult to be pleased, be astonished by its sight. He also mentions six other sites within the enclosure and twenty-two others in the vicinity, which further suggests that the whole temple was still intact in situ (H.S. Jarrett and Jadu-Nath Sarkar, 1949: 140-141). This statement contradicts the popular tradition recorded in the Madala Panji (Fascid no.7 of Mukunda Deva). It states that the temples were damaged and desecrated during the invasion of Orissa in 1568 by the Muslims of Bengal under Kalapahada (Madala Panji, Prachi edition 1940.: 60-62). The temple was still in worship even in the early 17th century. This is confirmed by another entry in the Madala Panji, Fascicle no.3 of Purushottamadeva of the Khurda dynasty (A.D. 1607-1621) recording a survey of the temple along with the Lingaraja and the Jagannatha and a report on the expenditures for the worship and on the contents on their store room and

treasuries. It is in later recordings and entry of Facicle no.6 of Raja Narasimha Deva (A.D. 1621-1647) that narrates the catastrophes' leading to the eventual collapse of the Gaudi. It is at this time, during the 9th Anka of his reign (A.D. 1628) that the colossal Gaja-simha of the eastern façade fell, crumbling the eastern wall under its weight and breaking the hands of the Puja image.

The description of the Gaudi with the fall of the projecting Gaja-Simha rather than by an enemy attack appears substantiated by the fact that the southern and western walls remained upright to a height of 150 ft at least until 1837 A.D., as confirmed by Fergusson and a drawing made at that time (James Fergusson 1848:27-28).

3.3 Raja Narasimha Deva- I. The Builder

Local tradition attributes the name Narasingha Deva to Raja Narasimha Deva-I. Records in Madala Panji (Facicle 7), of the Keshari dynasty states that in 9th cen. A.D., Purandhara Keshari, king of Orissa was a great devotee of the sun god. He prayed and did Puja to Amshumalin in the Konarka Kshetra. Along with the construction of a tall temple at the Kshetra, it had eight Brahmanas kept in eight villages in benediction to the sun god. The Baya Chakada also contains evidence that the cult of the sun god in the Arkashetra was anterior to the erection of the big temple by Narasimha Deva. On completion of the new temple, immersion of the old image of Surya with worn out features took place in the ocean. The Ganga dynasty under Ananthavarman Codaganga had superseded the Somavamshi Kesari dynasty in the early 12th century invading Orissa from the Deccan. Anangabhima –II one of his successors, consolidated Ganga power in the early 13th century. The Madala Panji records that Narasimha Deva-I was the son of Anangabhima –II. At the very young age of eighteen, the prince had to fight in the south for three years as the commander-in-chief of his father's army. From this campaign, he brought home a huge booty. On the advice of his mother, he had to build a Parama Deula for the sun god. The records also say that there was Ekamara Deula (Lingaraja temple), in Sankhaskhetra, Purushottama (Jagannatha temple) in Puri), in the Gada Kshetra and Viraja (Devi temple in Jajpur)(Alice Boner 1972: XXVIII-XXXII).

As stated earlier the building operations started in the fifth Anka of Narasimha Deva. Preparations planning and quarrying of stones had already begun six years earlier. The work had started on the project when Narasimha was still a crown prince. Narasimha a great warrior and powerful ruler not only repulsed all attacks of the

Muslims from the south and the north but also re-conquered the territories occupied by them in the Gauda Desha (Bengal). In 1243-1245 A.D., he inflicted a crushing defeat on the Nawab's of Bengal, who were supported by the Muslim emperors of Delhi. In consequence of his victories, Orissa experienced relative peace for another three hundred years and he could preserve its indigenous culture. Muslims occupied Orissa in 1568 A.D.

The work Ekavali dealing with Alankara, by the poet Vidyadhara sings in praise of Narasimha in 314 verses. The poem is still a controversy among scholars in Orissa. Some also ascribe it to Narasimha –III. Alice Boner (Alice boner 1972: XXXX) opines that sculptural testimony and from an entry in Madala Panji that, the work is attributed to Narasimha-I. The king is praised as great warrior and heroes because he inflicted a major defeat on the Muslim invaders from Bengal. This prolonged the war. The war started in 1213 A.D. under Anangabhima-II, ended in about 1245 A.D. With Narasimha's conquest of Radha and Varendri, two districts of Bengal. The copper plate grants of Narasimha-II and Narasimha-IV of Ganga dynasty has recovered this. It is also mentioned in Baya Cakada (leaf VIII, 23 and leaf XXXV, 9) where details are given of the booty brought home the use that was made of it in furthering the work of the temple.

The Ekavali earned the Raja the glory of reincarnation of Vishnu's Narasimha Avatara. He was the only Orissan Maharaja who fought against the aggression of the Muslims of Bengal. The Ekavali calls him as Yavanavani Vallabha (lord of the land of the Yavanas, meaning foreigners, Muslims).

The Ekavali praises the Raja with the title Shilpajna (knower of Silpas. He gets this title by his magnificent building activities. Records speak that he kept his own agents in the Purushottama temple to spot any scholar coming for Darshan. In the due course of making the Konark temple, these scholars received invitation for their advice and opinion. Narasimha Deva took great precautions in building the temple according to proper rules. From the very beginning, he established a settlement of Pandits, knower of Shilpa Shastras near the temple for ready consultation.

Geneology of the Imperial Ganga:

Anantavarma Codganga

(A.D. 1077-1147)

|

|-----|-----|-----|

Kamarnavadeva
(A.D. 1147-1156)

Raghavadeva
(A.D. 1156-1170)

Raja Rajadeva-II
(A.D. 1170-1190)

Anangabhimadeva-II
(A.D.1190-1198)

|

Raja Raja Deva-III
(A.D. 1198-1211)

|

Anangabhimadeva-III
(A.D.1211-1238)

|

Narasimadeva-I
(A.D.1238-1264)

|

Bhānudēva-I
(A.D.1264-1278)

|

Narasimhadēva-II
(A.D.1278-1308)

|

Bhanudeva-II
(A.D.1308-1327)

|

Narasimhadeva-III
(A.D.1327-1352)

|

Bhanudeva-III
(A.D.1352-1377)

|

Narasimhadeva-IV
(A.D.1377-1413)

|
Bhanudeva-IV alias (Nisanka)
(A.D.1413-1435)

Chapter IV

Architecture and treatment of sculptures on the Konark Sun temple

4.1 Orissan Temple Architecture: Its Components

The Orissan temple begins with the Deula or sanctum itself. Primarily, it is composed of essential four-door system. The Raha niches cuts through the base moulding of the simulating doorways. The earlier prototypes most likely a construction of wood had a thatched roof. The axial development of Orissan temple begins with the Deula rather than with a hall. The hall or Jagamohana (Mandapa) (Figure 2) added later in front of the Deula. It is not until the late 12th century the axial development of Orissan temple increased with the addition of two other structures in front of the Jagamohana. One observation is imperative towards the short distance that separates Natya Mandapa from the Jagamohana. It is later the Bhoga-Mandapa was inserted between the Natya Mandira and the Jagamohana (Figure 3). Chronologically these later additions especially regarding the name and function belong to the later Ganga period.

The interiors of the Orissan temples are extremely dark and generally devoid of decorations. Absence of Antarala leading to the sanctum marks the beginning of the early temples. Pradksina passage as interior circumambulation was seldom concern with the Orissan Shilpin. The Pabhaga or the base mouldings are low on the earliest temples. The Deula rises directly from the ground. The major sculptures are at eye level that greatly increases the intimacy of the shrine. Donaldson's observation (Donaldson, E. Thomas 1985:8) leads to an inference that there was lot of similarities between Calukyan and Early Orissan. If there is any direct, influence it appears to be Orissan influence exerted on the Calukyan temples. The northern type Shikhara noticed on the later temples and on the temples of Alampur, for example seemingly suggests influence from Orissa and Daksina Kosala.

The Rekha, Bhadra (Pidha) and Khakhara are the three architectural orders described in the Bhuvanapradipa. In various phases of Orissan temple architecture one can find the adaptation of these orders especially for the sanctum of the temple complex. Only during the latter part of the 10th century, the mature plan evolved.

It is the Rekha order that becomes the standard plan for the most sanctified part of the temple. It housed the image, or symbol, of the prestine deity. The Pidha order became the standard plan for the Jagamohana.

Three principle parts divide the mature Orissan architectural plan. Along the vertical plane above the Pitha (the platform), the temple is segmented into the Bada (perpendicular wall), Gandi (curvilinear or pyramidal roof) and the Mastaka (crowning element). Three main components of the further division of the Bada are the Pabhaga (base moulding), Jangha (vertical portion or wall) and Baranda (set of upper mouldings demarcating the bada from the Gandi). Temples, beginning in the 10th -11th Centuries, have the Jangha subdivided into upper and lower stories by a Madhya-Bandhana or stringcourse. Projecting Pagas on each wall of the surface demarcates the Bada from other feathres. The larger centre Paga or Raha runs continuously up the height of the Deula whereas the flanking subsidiary Pagas terminate beneath the Baranda. This Tri-Ratha plan is standard on early temples.

The Orissan temple is also divided as its body is concerned, into four main portions along the vertical axis; the Pishta or the pedestal, the Bada or the wall, Gandi or the trunk, the body, the Mastaka or the crown. The difference in respect of the way the Gandi is constructed (Kanwarlal: 28-29).

The differences prevail with respect to the way the Gandi is constructed. In the case of the Rekha temple, it raises straight unto a certain height and then begins to curve inwards rapidly. The Mastaka of the temple is composed of several elements. Beki or the throat is just above the Gandi. Then in succession comes the Amla. Above the Amla is the Khapuri or skull. Placement of the Kalasha, (water pot) or Ayudha, (the weapon) of the presiding deity to whom the temple belongs takes the seat over the Khapura. In the case of the Badra temple, the gandi is composed of a number of Pidhas or horizontal platforms piled up in the form of a pyramid. These Pidas arranged in tires are Potalas. The Mastaka of the Bhadra temple comprises of several elements. The difference is that it has two Bekis. First is the Biki below the Ghantas a structure shaped like a bell. The other Beki is the one that carries the Amala over it. Then the Khapuri culminates with the Kalasha and Ayudha as in the case of the Rekha.

Another way of distinguishing between temples is in terms of Trianga or Panca-anga. This also depends upon the division of the Bhada. Division of the the Bada into three suggests Trianga. They are, Pabhaga, Jangha and Baranda corresponding to the foot, the thigh and the waist. All the temples at the Bhubaneshvara are of Trianga. Their Badas have a ratio of 1:3, between the length of the sanctum and the Jagamohana and the total height of the temple. However, this ratio increases from one to four, one to

five, or more. Some have five elements in their Bada and further increases to seven as in the case of Konark. (Kanwarlal: 28-29).

In the course of evolution, the general trend is towards elaboration of the Tri-Ratha plan. It slowly evolves into a Pancha-Ratha design with subsidiary Pagas like wise running continuously up the height of the Deula. Kanika pagas are the the corner Pagas, whereas the intermediary Paga is known as the Anartha. Anurahas are the recesses between these projecting Pagas and are like wise filled wit decoration.

In the 12th century, with the addition of a thin Pratiratha the Sapta Ratha plan superseded the Pancha plan. In two cases, the design approximates a Nava-Ratha plan with two Pratirathas. This elaboration also takes place in the Pabhaga. The number of mouldings increases from three to five and in the Baranda. The centre Paga known as Gavaksha decorates the Bada of the Jagamohana. The Gavaksha becomes more pronounced. It completely dominates the decorative program. Elabortion is also noticeable in the Anuraha recesses of the Jagamohana (Figure 4) that are frequently Tri-Ratha in design.

There are only few surviving examples from the early phase of the temple construction. The Pidha order was employed for the Deula. It also includes the Nilakanteshvara temple on top of the Jogamunda hill at Padmaur in Koraput district and the Candi temple at Shikharacandi (Patia) near Bhubhaneshvar. However, one can witness this order again in the Late Ganga period. The earliest surviving Jagamohanas are rectangular and have a sloping terraced-roof, flat on top. This is an order not mentioned in the architectural texts. While the Rekha and Pidha orders are employed for structures of all religious sects, including the Shakta, the Khakhara order was employed for temples dedicated only to Shakta worship (Donaldson : 7-13). It is in the Gandi that these two orders assure their individual peculiarities. In the Rekha-Deula, the Gandi assumes the shape of a curvilinear spire. In the earliest temples, when we observe the Silhouette the spire is squat and truncated. In the later temples, much greater in height, the silhouette curves are rapidly at the top to produce a more soaring effect. The Anuraha separates the Kanika from the Anartha. One can observe this feature even on the earlier temples filled with superimposed miniature shrines. Bhumi Amalas or ribbed discs subdivide the Kanika Paga vertically into five Bhumis (tiers or stories). In addition to the ribbed Amala, each Bhumi further subdivides into four Bhumi Barandis (horizontal moulding). The upper two Barandis are thin and join at the centre by a Chaitya –Medallion. The Anartha on the other

hand, consists of horizontal mouldings of equal size super imposed one above the other continuously up to the Bishama. The Bishama is the topmost course. It seals the spire and may or may not par-take the Paga divisions. Along with the increased height of the structure, the number of Bumis in later temples increases first to seven and eventually to ten. The Raha divides into horizontal divisions like the Anartha, however, additionally has at the base a projecting Vajra-Mastaka motif that masks these horizontal divisions. The Mastaka of the Rekha Deula consists of a Beki (recessed cylindrical portion above the Bishama) an Amalaka (large ribbed disc flattened in appearance), Khapuri (flat bell-shaped member) and surmounting Kalasha or water jar on which is placed the ayudha (sacred weapon) of the presiding deity of the temple. On many of these temples, the kalasha is replaced by an Akasha Linga finial, which serves the crowning member (Dhaky, M.A. 1974: 307-315).

The Gandi of the Pidha-Deula consists of a number of Pidha mouldings (projecting member with downward curving edge). It diminishes in a pyramidal shape. The Pidhas of later temples generally group into tires (Potalas) seperrates from one another by a recessed vertical wall or Khandi. Vajra-Mastaka motifs crowned by a Udyata lion arre generally placed above the gavaksa projections on the north and south sides and over the entrance portal on later temples. The Mastaka of the full-fledged Pidha- Deula consists of a Beki, Amalaka, khapura, kalasha and Ayudha (Doaldson. E. Thomas, 1985: 7-13).

4.2 Konark Temple Complex

The Konark (Lat.19.35°N, long.86°E) temple complex encloses within a compound measuring 857 ft by 540 ft. The enclosing walls have gateways on the eastern and southern sides. Within the compound on an e-w axis is the remains of the Deula. A distance of 30 ft separates the Jagamohana from the Natyamandira (Figure 6). Donaldson opines that, aesthetically the arrangement of only three structures on the e-w axis with the Nata Mandira (Figure 6) separated from the sanctum and its porch as on earlier temples is more satisfying than the four-structure alignment adopted. In the latter, a Bhoga-Mandapa became essential due to the changing religious rituals and the additional structure, transformed into a Nata-mandira and characterized by a relatively flat roof squeezed between the original dance hall and the Jagamohana. In the three-structure alignment, the isolation of the Natya-mandira allowed a full appreciation of its architectural form and sculptural decoration. The remains of a

small platform for the musicians are visible between the Natamandira (Figure 8) and the Jagamohana. Three basic kinds of stones were employed in the structures, none of which are available in the vicinity (Thomas. E. Donaldson, 1986: 597).

Chlorite is the raw material used for all major doorframes. Apart from these sculptures within the Mundi niches of the projecting Pagas, pedestal for the Puja-image, the image itself and the Aruna pillar are made up of chlorite. Platform staircases, the foundation and part of the enclosing walls laterite is the raw material used. Rest of the building comprises of poor quality khondalite. The selection of this raw material easily weathered Garnetiferous Felspathic gneiss. Debala Mitra points out that this proved to be fatal to the monument. In many places, there is the alteration of the constituent feldspar to kaolin and Serpentinous material. The garnets have decomposed to a spongy mass of oxide (Debaka Mitra, Konark: p.33).

4.3 Konark platform

The Deula and the Jagamohana (Figure 2) rest on a high platform. It is a huge Ratha or wheels simulating the chariot of the sun god pulled by seven horses. Carvings are on the eastern staircase in front of the Jagamohana. Four appears on the south and three on the north. The platform is 13 ft in height rest on a low Upana (stylobate 10 ½ inches high). The face of the Upana relieves with a frieze of elephants, military marches, hunting and caravan themes run continuously around the platform. In front of the walls of the platform and resting upon the Upana are 24 wheels arranged in pairs of regular intervals. Twelve wheels appear on both the northern and southern sides of the temple. They represent the twelve constellations or signs of the zodiac correspond to the twelve months of the sun gods. It beginning with Aries (Mesha) at the back and ending with Pisces (Mina) at the front wheel (Alice Boner and Sharma, 1972: 231-232).

The wheels measure 9ft/9 inches in diameter. They have eight major spokes and eight tie rods each resembling string of pearls. Medallion carving on each of the spokes fills small images of various deities. They include Mithunas. Slightly large scene is within the hubcap. The Pabhaga of the platform 34 ¾ inches high consists of 5 mouldings of conventional design with a Kirita design in the centre of a sloping upper surface of the Khura moulding. The Jangha is divided into two unequal stories by a Madhya-Bandhana 13 ½ inches in height comprising of richly ornamented mouldings. They

join at intervals by vertical panels decorated with female figures, Mithuna or scroll work.

The lower Jangha 32 ½ inches high decorates with multifaceted Khakra Mundis of varying widths flanked on each side by Virala motifs, Alasa-Kanyas, Nagas or Mithunas.

In the structure, the platform consists of few major recessed areas. The recessed areas are between the staircase and the Jagamohana. Continuous succession of eight Sthambas or balusters substitutes the Khakhara-Mundis. Alternate carvings of Naga-Nagis, Alasa Kanyas or Mithuna/ Maithuna motifs decorate the balusters.

Panels of scrollwork separated by Jali decorate the Jangha immediately behind the wheels. The upper Jangha is large and measures 49 ¼ inches high. Treatment is different as there are no Mundi designs. However, sculptural panels of varying width or balusters flanked by multifaceted pilasters relieved with scroll work on their shaft sandwich between a small Pabhaga and capital. These pilasters are aligned with only the widest Khakhara-Mundis of the lower storey. The balusters of the upper storey need not necessarily align with those of the lower storey. Due to the varying width, the sculptural panels extend the width of the lower-storey balusters.

The sculptural panels include scenes of archery, Shikhsadana motifs with a royal figure in audience, figures worshipping a trinity, Liᅅga, Purushottama, Mahishasuramardini, a hunter on a horse back, Batuka, Bhairava, a couple standing under a tree, a king on an elephant meeting people bearing gifts including a giraffe, a soldier's family resting under a tree, a king killing a boar, a king in his palace surrounded by his court with a procession outside, a royal figure with family in the palace with an elephant, and a princely figure looking into a mirror. Separated by a recess, a Baranda consists of two mouldings crowning the upper storey. The lower edge of the bottom mouldings is relieved with friezes depicting primarily the pursuits of the warrior class in the battle. The upper relief has floral designs. Animal processions, marching army, floral designs and animal motifs are much commonly portrayed (Donaldson: 598-599).

4.4 Bada decoration of the Rekha Deula

Except for the core of the foundation, Pabhaga mouldings the fragments of the Jangha, the duel is a mass of rubble. Attempts of conservationalists with modern masonry have attempted to preserve the basic shape of the Bada unto the top of the Parshva Devata niches. In some places, portions of upper Jangha are intact. They are

to the southeast corner facing the Sandhi-Sthala. When Stirling (1824) and Fergusson (1837) visited the portions of the walls stood up to a height of 15 ft. When Rajendra Lal Mitra visited the site in 1868, the remnants are not seen. (T.E. Donaldson. E. Thomas: 599). The drawings produced by Fergusson are a view from the southeast. Unfortunately, only a section of the Gandi is visible behind the Jagamohana the Bada of the Deula is completely obscure by the latter (Boner, Sharma & Das: pl.VII). The Bada measures 65 ft 8 inches square on the exterior and 32 ft 10 inches on the interior. The walls are 17 ft thick at the base. The Bada rests on a low Pitha or beam, 25 ½ inches high, consisting of two mouldings separated by a recess filled with jali perforations. The mouldings are ornately relieved with scroll motifs, pendants and lotus levels along with spaced Chaitya designs and animals. The Pabhaga is approximately 14 ft in height with the Khura alone being 51 ½ inches high. The Vajra Mundi designs on the centre facet of the Khura are filled with scenes centring on the life of the king in the palace, in court or in the field plus one scene of a guru seated in meditation.

The Jangha was divided into two stories by a Madhya Bandha consisting of three mouldings, a Khura, Noli and Vasanta each ornately decorated with scrollwork and most likely joined by Mundi design at the centre facet of each Paga as on the Lingaraja temple.

Khakhara and Pidha Mundis on the lower and upper stories decorate the Kanika and the Anartha. The images carved of chlorite fill the Mundi on the Kanika. They house the Dikpalas on the lower storey and their Shaktis on the upper storey. Primarily, Narasimha-I engaged in various activities to fill the Anartha. Each Jangha measures 13 ft high. The size of the Mundi is relatively small. The images enshrined averaging only about 34 inches by 18 ½ inches with design of the Mundi itself dominate the decorative program. The Anuraha recesses of the lower storey fill with Virala motifs. The upper storey with Alasa-Kanya or Mithuna/Mithuna motifs fills in the conventional manner. The frames of the Raha, which houses the Parshva Devatas, have not survived (Donaldson; 600-601).

One can presume that Raha had a two-storey plan with the lower storey having a truncated Pidha design as standard on most 12-13th century temples. The Nisha shrines in front of the Parshva Devatas are badly damaged. The one on the south is well preserved. Nothing of the Bada has survived. Only the floor has survived. Architecturally the Narrow Kanika and Pratiratha take up the pilaster design. They are

ornamented with Alasa-Kanya carved in high relief. On the lower and upper storey, the wider Anarthas are fashioned as Khakhara and Pidha Mundis. On either side of the Mundis are sthambas. Alasa Kanya decorates them on each side. Erotic figures, hunting scenes and a royal figure fill the Muṇḍi niches. Alasa Kanya or Mithuna motifs fill the upper recesses. Scrollwork and foliated leaf relieves are on the outer doorframes of the poarch. At the base, the sanctum doorframes have Dvarapalas. Along with this, a Navagraha slab is seen on the architrave.

On the back wall of the sanctum is a large Khakhara-Mundi. The Kalasha with flanking Gajakranta motifs crowns it. The niches on the southwest sanctum are empty. Modern steps from the face of the western Parshva-Devata niche lead down to the north-west of the sanctum sanctorum. It is now open to the sky and hence well lighted. The original approach through the Jagamohana is now blocked by sand and dry masonry to prevent the structure from collapsing. The sanctum is 32 ft 10 inches square. Ashlars-Masonry is used to construct the wall and it is plastered. It is devoid of decorations except for a set of three un-carved mouldings. The floor is paved with chlorite slabs sloping towards the middle portion of the northern wall. There is a channel to drain off the washings. The flat ceiling of the passage leading from the Jagamohana to the sanctum is made of long slabs of stones supported by three iron beams. Placed in the middle of the western side of the sanctum is a lavishly carved chlorite platform. It measures 131 inches by 88 inches at the base. This structure that sustained the pedestal of the presiding deity. The platform rests on a low Upana 10 ¼ inches high that is Panca Ratha on three sides and decorated with a frieze of elephants. The platform has a Pābhāga recessed Jangha and projecting Baranda. The Pabhaga (15 ¼ inches high) consists of three mouldings. The mouldings have a panel overlaying at the bottom with two on the centre projection. Kirita design decorates the panels on the northern and southern sides. On the east are carvings of an elephant-driver feeding a royal elephant. He seems to elude the elephant that brought the king to the temple for its ceremonial consecration is highly appreciated (Debala Mitra: 81). The recessed Jangha, 15 ½ inches in height, is divided into compartments or pavilions by short pilasters. Dopichhaviralas decorate the corners. In the centre compartment on the front or east is the kneeling image of Narasimha-I receiving the Ajnamala (garland of command) from the Pujari after the Pratistha ceremony (Boner, Sharma & Das : 119,162). The compartment to the left (north) contains the kneeling queen among six of her attendants. The crowning Barānda 12 ¾ inches high, consists of

three mouldings, a Khura with a creeper frieze on the Muhanti, a plain Kañi and a Vasanta relieved with a creeper on its Muhanti and Padma-Prstha on its sloping upper surface.

The lotus petals of the Padma-Prstha of the central projection are defaced. The reason may be due to the touch of the devotees. On top of the platform near the eastern edge are round depressions, evidently caused by the friction of pots for considerable period (Debala Mitra, Konark: 83). There is a flight of steps to the top of the platform. According to the Madal-panji the image known as Maitrditya Birinndva is removed to the precincts of Jaganath compound prior to A.D. 1628 (D Mitra:10, 83-84).

4.5 Gandi decoration

The estimation of the original height of the Gandi is approximately 200 ft. The palm leaf illustrations from the manuscripts of the architecture of the Padma Keshava temple, pertaining to the survey made during the 4th Anka of Raja Purushottama Deva of the Khurda dynasty in circa A.D. 1610 are rather slipshod in detail and architectural propositions with little concern and accuracy (Boner, Sharma & Das: XXXVIII). In the illustrations, there are diminutive Vajra Mastaka motifs on the lower Barandis of each of the ten Bhumi divisions of the Kanika. (Boner Sharma & Das:2). Superimposed Anga-Shikharas decorates the Anartha. However, In contrast with the other decorations the Raha's is too wide compared to other pagas. The kanika is too thin. The same is true of another palm leaf illustration found at Gangapur, depicting a frontal view, with a colophon stating that a drawing is an exact copy of the Surya Deula made in 1889 (Boner Sharma & Das:p.1.6). Twenty-five humi divisions divide the Kanika. The most reliable source according to Thomas. E. Donaldson, for reconstructing the Gandi, aside from the decorative programs on the temples contemporary with the Surya Deula, is the drawing prepared by Fergusson on his visit to the site in A.D. 1837. Only a thin segment of the s-w corner of the Gandi seems to be intact. The height estimated to be approximately 140 to 150 ft. An additional 20 ft should be added as the ground level at that time was above the buried platform supporting the temple. It is possible that the Bhumis subdivide as on the Jaganath approximately the same height.

The major decoration of the Raha would have been the Vajra Mastaka with the projecting Udyata or Gaja Simha immediately above the lion motif on the eastern façade being much larger and elevated higher up in the conventional manner (Boer,

Sharma & Das:pl.46a). The lion on the southern facade was still in the place in A.D. 1868. R. Mitra (1868) visiting the site describes the temple proper as being almost totally dismantled, forming enormous mass of stones, studded with a few peepal tree and harbouring snakes. The horizontal mouldings above the projecting lion were probably ornamented with vertical bands of scrollwork as on the Lingaraj.

Over the Gandi were the crowning elements or Mastaka that consisted of a Beki, Amalaka, khapuri, and Kalasha and lotus finial. Dvhaja Sthamba on the other hand was made of metal and studded with rubies also as prescribed in shilpa Shastra(Boner, Sharma & Das:136).

According to unpublished manuscripts of Madala Panji, it was carried away with the Kalasha by Yavanas after the reign of Mukundadeva during the attack on the temple, some time prior to 1628 (D. Mitra, Konark:9-10). It is also recorded in the Madala Panji in the facile number 34 of Virakishoradeva (A.D. 1737-1793) containing a personal report to the site by Baba Brahmachari that the lotus finial had been carved away by Keshmaru(Boner, Sharma & Das: i-iii) though no date is mentioned. Since the Kalasha and lotus finial apparently were in situ during the survey undertaken in circa A.D. 1610 by Purushottamadeva they must have removed after this date. Deliberate application of force to remove the material might have led to the collapse of the Gandi and the catastrophic fall of the Gaja Simha in A.D. 1628(Donaldson: 603).

4.6 Jagamohana (Figure 2, 3, 4)

The Bada of the Jagamohana is 94 ft sq. Its interior measures 60 ft sq. The crowning Amalaka, minus the surmounting kalasha rises to a height of 128 ft from ground level. The Bada despite its colossal size is Pancha Ratha in plan. It suggests a conservative approach in lieu of the evolving Sapta Ratha and Nava Ratha plans utilized on earlier temples.

The Pabhaga is 108 inches in height. It consists of five mouldings of conventional design with a horizontal ridge on the Kumbha as on the Deula. The centre facet of the Kanika and Anartha overlays these mouldings. It is similarly designed as a Tala-Garbhika consisting of an elongated Khakhara Mundi flanked by Naga/Nagi Sthamba and KhaKhara Sthamba. On each side, the width of the design on both Paga is 118 inches. Th niches of the Mundi designs house various scenes such as a seated king fronted by two figures, soldiers hunting, a warrior seated on the shoulders of a giant and a Shikshadana motif.

The Madhya bandha divided the Jangha into two stories. It is 30 inches in height consisting of five mouldings connected by a vertical band in the centre of each Paga. Both the upper and lower story measures 100 inches in height. The centre facet of both the Kanika and Anartha continues the Pañcharatha design of the tala-garbhika.

The scrollwork decorates the outside Sthambhas. It has an over laying Alamba motif at the top of the two stories shaft and a capital decorated with an atlantes. Each story of the inside Sthambha replaces the Naga/Nagi of the Tala Garbhika design in the Pabhaga. It decorates with a Mithuna/ Maithuna motif. Vajra- Mastaka motif decorates the capital. This is a further elaboration of the Mahagayatri design where the Sthambha, with a single story plan ornamented with an Alasa- kanya.

As on a Deula with niches, the designs of Khakhara and Pidha decorates the Mundis on the lower and upper storey. It averages about 28 inches by 18 inches, originally filled with images carved in chlorite. The scrollwork beautifies the offsets of the Paga divisions. Along with the Anuraha-recesses, it produces a design, which eliminates the crown effect noticed on the earlier temples. Averaging about 29 inches in width and filled with the standard Virala motifs on the lower storey and Mithunas on the upper story the Anuraha recesses are extremely wide. The images average approximately 87 inches without their lotus pedestal. The Baranda consists of 10 mouldings. They partake the Paga divisions with their multiple off sets. The Anuraha recesses gets eliminated. The over all design of the Bada, with partially rounded projecting Pagas and splayed recesses, is thus one of the gradual undulating convex and concave curves which do not obscure the Pancharatha plan even though each Paga is likewise Pancharatha in design.

The decoration of the notch and south Gavaksha projections are now completely dismantled. They are replaced by modern masonry except for their projecting sides and fragments of the upper niche on the north side. They consist of the entrance portals fronted by monumental stairways. Pair of colossal war elephants at the sides flank the Southern portal. In A.D. 1882-83 these colossi were mounted on masonry platforms and placed at some distance away from their respective staircases, near the compound wall where they now stand, however, they face the temple rather than away from it as originally intended (D.Mitra:17). At the same time the colossal Gaja-Krantas, originally flanked the main entrance portal on the east. The placement for this was on a mound in front of the portals. In A.D. 1901, they were planted on top of the ruined Natya Mañtapa. They were again removed and placed to the eastern

staircase of the Natya Mandir. All the three portals have toraṇa with arch. In front of the eastern staircase was a freestanding chlorite pillar. It is the Dvaja Sthabha with Aruna, the chariot of Surya as the crown. In the 18th century, the Maratha's removed the pillar and planted in front of the Jagannath temple.

One of the most impressive features of the temple is the magnificent pyramidal roof crowning the Jagamohana. The roof contains three tiers (Potalas) of horizontal mouldings with each tier separated from the other by a deeply recessed vertical wall. The first two tiers consist of six mouldings of diminishing size with the vertical face ornately relieved with warrior, cavalry and animal processions running continuously around the structure (Donaldson :604- 606). The third contains five mouldings devoid of ornamentation. At intervals are small projections on each moulding in the form of a semi-circle or quadrant of a circle. They are known as Tankus. The mouldings partakes of the Paga divisions with the projecting portals on all the four sides. Thus, 12 small Mastakas in all with the crowning members of the top motif on each side being replaced by a Udayaditya lion. Mundis alternating with pilasters, Alasa-kanya and Naga/Nagi stambhas decorate the recess of the vertical walls. On the top of the wall is a continuous frieze of elephants. Freestanding life size female musicians, occupy the terrace in front of these recessed vertical walls one above each side of the Paga. There are sixteen in each recess. In the lower recess above each portal there are in addition a pair of Ghantakarna Bhairavas representing antagonistic peaceful and wrathful aspects (Boner and Sharma and Das P:225).

The Mastaka crowning the roof consists of a Beki decorated with vertical ribs. Lions at the four corners support the double-tiered Ghaṇṭa. There is a second Beki also. Beki and Khapuri contain an Amlaka supported by eight Beki-Bhairavas. The crowning kalasha is missing.

The interior of the Jagamohana measures sixty feet square. Entrance to Jagamohana is not allowed due to its low strength and for conservation purpose. The upper ceiling is corbelled by means of over sealing courses of masonry. Each course projects beyond the one below, thus enabling the sides to converge gradually towards the top. In the middle, an additional false ceiling is made. It consists of huge laterite lintels supported by four massive pillars. Wrought iron beams constitute the reinforcement of the lintels. While many others like girders were disposed about the ceiling. The whole construction forms an iron grid or framework, of great strength (Percy Brown: 109). Some of the iron beams were as much as thirty-five feet in length and over

seven inches thick with one fragment measuring eleven inches in section. The massive pillar, which divided the floor into a nave and two aisles, were still standing when Fergusson visited the site 1837.

An engraved pilaster with multiple offsets and an Anuraha recess decorates the Sandhi Sthala. The pilaster has a Pabhaga division duplicating that of the Jagamohana. Its shaft is divided into two stories aligned with those of the Jagamohana with the lower story decorated with scrollwork only.

The Anuraha recess on the other hand, partakes the divisions of the Deula. It extends through the Pabhaga divisions. It is filled with a thin Sthambaha decorated with scrollwork and crowned by a Vajra Mastaka. Jagrata fill the lower Jangha. The upper jangha is occupied by a Maithuna motif. Similar decorations flank the lateral Gavaksha and the entrance portal.

4.7 Entrance Portals

There are four main entrance portals on the major shrine. Along with them are the smaller portals of the Nisha shrines. The Gavaksha projections on the North and South designed on entrance portals are in addition to the main portal and leads to the sanctum. A pair of pillars supports a large multifacial arch. These form the three portals of the Jagamohana. Only fragments of these have survived. The pillars and part of the arch of the eastern portal are visible on the drawings prepared by Fergusson in A.D. 1837. After a year, Kittoe visited the site. He records that Khurda Raja demolished all the three entrances in his quest for the chloritic images (Thomas Donaldson.E. Thomas: 608). The pillars of the Torana framing the door were decorated with superimposed figures sculptures consisting an upper and lower storey, as on the portals of the Nisha shrines, while the arch at the top framed a central niche housing an image of Surya (D.Mitra : Platr IIIA). Navagraha slab carved of chlorite decorates the architrave beneath the upper niche. It rests on an iron beam supported by pillars. The government in A.D. 1838, however, stopped the Raja of Khurda also attempted to remove the Navagraha to Puri, (Donaldson: 608). There were similar Navagraha images. On the north and south portals of the Jagamohana. There were carved of individual stories and then joined rather being carved from a single slab. According to madalapanji (facicle no.21 of virakishoradeva) this was shifted to Puri. There are ten Graha images in the British Museum.

The doorframe on the Eastern Portal is complete except for a small missing section. Here the base contains several bands of decorative motifs progressively recessed along with a framing border designed as a Pheni relieved with Padma Prishtas. At the base of the doorjambs are rows of figures. Each of the figures stand on a lotus cushion. on the inside relief are the carvings of Alasa Kanya, Nagas, malefigures, Kinnaras, Dvarapalas. From inside the decorations of the bands are as follows:

1. Kutila
2. Naga Kanya bandha
- 3) Vajra Mundi with Mithunas
- 4) Gelaba
- 5) Truncated Pilasters with Alamba-bandhani
- 6) Second band of the Vajra mundis housing mithunas
- 7) Jalapatra scroll of superimposed water plants.

The lintel measures 189.5 inches across and 54.125 inches. Seated above the high border are female musicians. The fourth is changed to a frieze of flying Vidyadhara couples. The fifth is transformed into panels of dancing nartakis, musicians while Padma Prshta border becomes a lightly etched creeper (Donaldson.E. Thomas: 609). The Dvara Lata Bimba panel of the lintel beginning with the lowest band contains a Gajalakshmi. The next five panels contain the duplicate scenes of a seated Raja flanked by a Chauri bearer and a minister. Representation of the Raja seated in meditation within a Makaratorana is on the top band. The Dvarapalas on the eastern portal are almost unnoticed. They are small in contrast to the monumental scale of the doorframe and sue to the baluster-like arrangement of figures aligned next to them at the base of the jambs. They exhibit a changing iconography suggesting influence from South India.

The river goddesses, which were popular on many of the temples of early Ganga period, are eliminated. As a standard on most Orissan door frames are the Dvarapala Mahakala placed on the proper right and Nañdi on the left. On the smaller doorframe of the Nisha, shrines there are three bands of decorative scrollwork. They begin above the Dvarapala plus a projecting pilaster relieved with a circular Agama scroll. There are three bands of creeper scrolls. The major portals are carved of chlorite is the raw material used for major portals. However, these carvings are made up of Khondalite.

The Dvarapalas are 15.5 inches high. They are in fact large, however, do not exhibit terrifying one. Above the first Potala of the pyramidal roof over the Gavaksa and entrance, portals of the Jagamohana are the Ghantakarna Bahiravas. They are in the lower recess. They depict the dual aspects. The Anugraha are to the South and Ugra to the North. They are Prachanda and Chanda on the east. They are Aghora and

Ghora. Each have four heads six arms and are depicted dancing on a pedestal designed as a boat. The images on the west facing the dual known as Ganesha and Ēkapada have not survived (Boner Sharma and Das: 225-26).

4.8 Cult Images

A double story Nisha shrine (small shrines erected in front of the Raha niches) consists of Parshva Devta housed in it. They include a lower sanctum beneath the major Raha image and the addition of a Makara Torana framing an upper niche. Above the three entrance portals of the Jagamohna, the presiding deities are twelve in number. The placement is on each Raha of the Deula and three on the Jagamohana. The images enshrined within the lower story of the Nisha shrines supposedly were Kshetra pala (south), Pusan (west) and Haridashva(north) (Boner, Sharma, Das Gupta:18). The raw material used here is chlorite.

Each deity is place in front of a trefoil shaped Torana carved on a blank slab with images of Brahma and Shiva (in doubt) (Donaldson.E. Thomas: 610). The upper border of the Torana supports small images of dancers and musicians. Flying Vidyadharas decorate the top corners of the slab. Standing in front of the khakra Mundis at the base of the back-slab are large guardian figures, Masa (month), or Divasa (day) and Samvatsara (year) both registering time and watching over the irreversible ordered course of the days, the seasons and the years (Boner, Sharma, Das: XVIII).

In front of the Surya Deva are small images of Narasimha and his guru. The Raja's sword placed on the ground, while behind these figures are images of Vayu and Agni. Pusan and Mitra are both depict holding long stemmed lotus in each hand standing in a chariot. Along with them are diminutive images of Usha and Pratyusha in the extreme lower corners shooting arrows on both sides. At the feet of Surrya Deva is Aruna (depicted leg less) holding the reigns of the seven horses. Dancing figures and musicians decorate the face of the chariot. Haridastva (Bhaskara) is riding on a golden horse. The images of Narasimha and his gru are at the pedestal.

The Puja image within the sanctum sanctorum (Garbha-Grha) was also an image of Surya seated in padmasana, Boner identifies this as Mahabhaskara. He is considered as the central essence embracing all his various aspects. It is this form of Surya in the Surya Tantra represents the highest stage of perfection attainable by Surya Sadhana. Though the image apparently has not survived (D. Mitra, Konark: 83-84), there is a

palm leaf illustration which depicts the deity seated in Padmasana on a chariot holding a long stemmed lotus in each hand (Boner, Sharma and Das: XVI-XVII, 232, pl.76). Madala Panji, facicle no.6 of Raja Narasimha Deva (A.D. 1628) records the collapse of the Gajasimha. The hands of the Puja image were broken by the fall of the eastern wall. In the unpublished version pertaining to a survey under taken in A.D 1628 it is stated that before this date, due to the violence of the Yavana ruler (Bakhar Khna) the Puja image called Maitraditya-Birincide va, had been removed to the Niladri Mahotsava temple with in the Jagannath compound at Puri (D. Mitrha Konark : 9). In the facicle no.34 of Virakishoradeva in the Madalapanji, Baba Brahmachari claims to have removed the Puja image, its hands broken, to Puri suggesting that the image still remained in situ until 1759 (Boner, Sharma and Das: ii-iii).

The Aruna pillar now at Puri has a pedestal in Pancaratha design. It is of a low Upana type decorated with devotees, elephants and military processions with scroll motifs of a peacock frieze. At the four corners of the top moulding is Dopichha Gajakranta motif. The Aruna pillar is a sixteen-sided monolithic shaft rising from a full-blown lotus and is crowned by an image of Aruna. Identification of Aruna in the Surya Tantra is identified with the first opening of Surya's eyes, being exalted as the creator of all living beings and thus identified with Surya himself. Therefore, his association and correlation is with the rising sun and considered as the Parshva Devata of the eastern side (Boner, Sharma and Das: XXI). On the lower and upper Kanika on both the Deula and Jagamohana the Dikpalakas and their Shakti's are in their respective niches . Only five have survived. Of the surviving images two Agni and Yama belonging to the Deula while the remaining three Ishana, Varunani and Nirutti, are from the Jagamohana. The Dikpalas carved in chlorite are all seated In Lalitasana on their respective mounts and are two armed except for Ishana who has four arms in conventional manner. However, most of the images of the lower Anarthas of the two structures have survived. The collapse of the structure in turn has destroyed the upper stories. Two images correspond to the measurements of the upper niches of the Deula and thus may ascribe to these niches. The Konark museum has the image of Hara-Surya. He stands in a Samabhanga on his chariot holding the traditional long stemmed lotuses in his major hands while his lower right hand holds a trident and lower left in extended Varada. Warriors on each side holding swords and shields flank the deity.

Also belonging to the temple is a damaged image depicting a marriage scene. The marriage might be of the king. Its marriage scene is divided into three registers with the large top scene badly damaged. On the bottom register are depicted a horse and an elephant along with dancers and musicians (Donaldson.E. Thomas: 614). Four cult images of chlorite in the British Museum belong to this temple. Naṭaraja, Gaṇeśha, Mahiśhaśura-mardhini and sūrya. Gaṇeśha in lalitasana and Shakti is on his left thigh. He has five heads, ten arms with lower hands holding a pomogranite and a broken tusk. The remaining right hand holds an Ankusha, trident and Cakra while the other left hand holds a whisk, Pasha, indistinct object and a lotus. A tree like wise spreads branches above his head and his Shakti holds a lotus in her left hand. On the pedestal beneath Gaṇeśha's right foot is Mūshika while an elephant is beneath his Shakti.

Thus, the overall iconographic program suggests that, the temple was not only intended to be a sanctuary for the sun god but also in addition an imposing tribute to Raja Narasimha Deva. Scholars opine that the Raja himself virtually glorified his own person in numerous sculptures showing him in various activities. The icons of the Raja involved in sacred activities substitute niches previously reserved for cult deities. Introduction of Shikshadana motifs of the Raja is elevated to a near cult-like status. This tradition reflects in the Ganga temples of the 12th and 13th century with the niches of the lower story housing primary secular themes. The Shikshadana motifs are with a guru, a king seated among his disciples, or court, while the niches of the upper story were filled with various cult images. Introduction of the Shikshadana motifs came during the period of Somavamshi I. We have now images of the king even practicing archery or seated on a swing. There are sculptures of Raja receiving the garland from the sun god himself. In many literary sources there are references which refer him (K. Mahapatra:118-127) to lord Rama. One can see him in numerous sculptures paying homage to trinity consisting of a Liṅga Puruṣhottama/Jaḡannatha and Mahiśhamardhini testifying to the religious synthesis prevailing at that time.

Narasimha-I was a great devotee of the Devi. It is evident in his title *Durga Putra* or *Bhavani Putra*. While in the Madala Panji (Facicle no.8 of Narasimha Deva-I) he is credited with consecrating temple of Dakshina candi during his eighth Anka.

The wheel and its Significance:

One of the most significant features of the sun temple of Konark is its wheels of the chariot. There are twelve wheels on each side of the chariot. Every inch of the wheel

is architecturally and sculpturally carved. There are twenty-four wheels to the chariot. Seven horses pull the chariot. Placements of the horses are four to the north and three to the south. According to the legend of the chariot of the sun as designed by the Orissan builders it contains twelve wheels on each side (twelve white wheels and twelve red wheels). It represents the twelve dark (Krishna) and the twelve moonlit (Shukla) fortnights of which the year is made up. Further, the wheel has sixteen (eight thin and eight thick) spokes. These are according to the division the days made by Hindus. The seven (number) horses signify seven days of the week. The Rig Veda enumerates their significance. The wheel has an important position in the Indian mythology. It stands for movement, time, unity, completeness, justice, and perfection. There are concepts like the Wheel of time, wheel of fortune, wheel of life, wheel of love, wheel of karma and wheel of Dharma. The wheel at Konark stands for time, because the chariot is that of the sun and the measurement of time is in accordance with the light of the sun. It stands for completeness and unity because it joins end to end.

Each wheel is a huge monolithic piece of carving. It measures 9ft.8 inches in diameter with a rim of 8 to 10 inches. Sixteen spokes are alternatively thick and thin. The flat surface encounters the ground. The rim shows beautiful creeper-scroll work with innumerable insects, birds and animals carved a part of the scroll and making a magnificent design. The wheel depicts elephants, swans and deer. The thinner rim or spokes have a single simple beaded design. It provides a beautiful contrast to the far more profusely carved thicker spokes. The thinner spokes are straight in contrast to the thicker spokes. They are given a particular shape so that they broaden out after about two thirds of their length away from the circumference to provide for a medallion for decoration. Each of these circular pictures like insects either offers beautiful female figures in a dancing pose or presents a Mithuna figure in embrace. The protruding end of the axle offers a similar medallion carrying decoration of the same kind. An axle protrudes from the centre hub of the richly carved wheel. The wheel is part of an overall design. Erotic sculptures play a significant role. They are an integral and important entity of sculptural treatment. The erotic activity is part of life and the movement of the wheel would have no meaning without erotic activity. The dynamism behind the revolving wheel of time is due to the quality of night and day. They are the sons of Agni. The wheel of Konark expresses and symbolises this rediscovery and conformity to the eternal law of nature.

4.9 Erotic Imagery at Konark (Figure 16, 17, 18, 19, 20, 21)

It is a belief that the erotic sculptures (Figure 18) wards off the evil eye and it was customary to put some erotic sculptures in every temple. There is an explanation that there were much wars taking place and the population had decreased. Therefore, it was necessary that people indulged freely in sexual activity such that availability of soldiers will not be a problem to the king. Another view is that this was an attempt to provide sex education. The temple was a point of common assembly. It was an institution where the total instruction of the mind is supposed to be taken in hand. Therefore, these walls became the fittest place for such education. There are explanations suggesting that the erotic sculpture is part of the total concept of the temple treatment. The builders therefore represented all activities where the sun will light up. Depictions of all activity upon earth and signifies the idea of the light and warmth of the sun that creates life. Ananda Coomaraswamy regards this as the right reason in this case, although he connects it with another philosophical interpretation namely that of illusion and reality. The whole building is carved with a profusion of remarkable and beautiful carvings symbolizing the fertilizing and creative power of the sun. It is a hymn to life an exquisite glorification of creative forces in the universe. The universal predominance of this kind of sculpture in Konark is explained as symbolizing the power of the sun but, similar proportionate quantity in many other places. Love and desire are part of life. Life is a veil behind or within which is god. The outside of the temple is an image of this life, Samsara and the carvings on it represent everything that belongs to Samsara and perpetuates illusion within, an empty chamber, the image of god it alone lit up from away by the approaching worshipper. This symbolism of phenomenal life as an embroidered veil beyond which the devotees must pass to find his god by perhaps always and everywhere been present whether consciously or not, in the mind of Indian Cathedral builders (Ananda Coomaraswamy 1911: 345-50)(Kanwarlal 1967: 51-62).

Sculptural decoration dominated by erotic imagery on the walls of the temples, and its platform testify the Tantric nature of the shrine. Erotic imagery appears on all Orissan temples, including explicit Tantric rituals. They were introduced during the latter part of the Bhuma and the early Somavamshi periods. However, explicit sexual imagery never dominated the decorative program to an extent that it does at Konark. The plenitude of erotic imagery was scandalous to 19th century onlookers beginning

even with Stirling (Stirling 1825:164-176) (Lawrence Gichner 1949:32) had led some scholars to suggest these endlessly repeated pairs in dalliance must have had something to do with actual orgiastic rites conducting in association with a special cult of the sun as universal fructifying force (Benjamin Rowland 1953:285). Thus, the temple was not exclusively for ascetic practices, that deliverance could also be sought through enforcement, is recorded in the Brahma Purana (chapter 28). Boner points out it is mentioned that Konark was a place conferring Kama(enjoyment) and Paragati (liberation) on the worshipper. (Boner, Sharma and Das: XXXV) (Devangana Desai 1975: 133). The concept of auspicious nature of Mithunas is quite ancient in ancient India. Texts like Brihat-Samhita (56.15), Agni Purana (104.29-30) and Hayashirshapancharatra reflect the above said statement. In the Samaranganasutradhara (39.33), it is recommended that men and women engaged in Rati Krida under the branches of tree should be carved on the body of the temples. In Shilpa Prakasha (II.502-04), it is stated that a place without love images is known as a place to be shunned. The magnitude of erotic sculptures appearing on the Surya Deula is high and thus not related to a specific cult of Sun worship. It is rather to the Tantric practice that was prevailing in all cults in Orissa during this period. There is no mention in the canonical text, dealing with the sun god's mythology and symbolism in the texts of the Dharmic cult that may have nourished the worship of the sun god at this time. The rituals involved Tantric magical devices such as the mantras, methods for drawing mandalas and performing various types of Mudras. The absence of ritual references to Sexo-Yogic practices may be due to the strict secrecy advocated by the initials. Magic was one of the essential elements of Tantrism. It is the aspect of Mangala of the imagery (the auspicious nature) that is stressed rather than literal illustrations of specific rituals. People also had the belief that sexual motifs endowed with magical power of prosperity, well being and auspiciousness. They also believed for appeasement of evil spirits and calamities. Prominence to these types of sculptures increased. There is no doubt this was due to the evolving popularity of Tantrism. Desai points out that, the Tantric concept of Maithuna as Makara rests on the magical use of sex for the proliferation of deities and for achieving Siddhis (Donaldson.E. Thomas: 614-616). Donaldson also points out that the source of interpreting this plethora of erotic imagery is not found in the canonical texts dealing with the sun god. It is to be seen in other heterodox religious movements that were recurrent in Orissa. At this time, the Vaishnava Sahajiyas scorned

official worship with its dogmas and ritual and revolted against all formality in life or religion. Instead of trying to suppress natural urges they accepted the ineradicable, they used them to achieve self-realization. The path of Sahajiya was the path of a yogic Sadhna. In this the physical form was considered to be as a Sadhana to achieve spiritual heights. The body was regarded as the temple of worship. Their yogic practices were thus aimed at sublimating sexual emotion into spiritual ecstasy, where union with the supreme would be attained or non-duality of Purusha and Prakrti with physical and psychic discipline human love, beginning in the form of carnal desire, would gradually progress towards an emotion of love divine or supreme bliss, Mahasukha, unfathomable in extent and depth, merging into Mahashunya, the perfect void (Boner, Sharma and Das: XXXIII-XXXIV). Such a Yoga could not be learnt from books and could be transmitted only in utter secrecy with in the circle of adepts. The Shakti who was a necessary adjunct in this form of Yoga appears to have been a living female companion, ritually initiated and converted into a vessel of the divine energy (Phillip Rawson, 1972: 80-97) (Boner Sharma and Das: XXXIV-XXXV), the cutting of a man's hair while cohabiting with a women, scenes or oral-genital congress or the related motif of a third figure, holding a bowl in her hands, seated beneath the genitals of the cohabiting partners and are possibly Sexo-Yogic poses. Generally, it is the female not the Sadhaka who performs feats engaged in various sexual acts. The imagery ranges through all forms and degree. It is an attainment of the ultimate spiritual merging of body and soul. It is possible, as suggested by Boner, that they could be understood as representing various stages of transformation and sublimation attained by Sadhana (Boner Sharma and Das: XXXV) on the other hand it is equally plausible that many of the scenes, aside from their Sexo-Magical function are variations of Kamashastra Bandhas. According to the Shilpa Prakasha the Shilpin was allowed to cover pleasure giving images of the kings, the princes, the ministers and the priests as well as the lover in companion of his beloved. According to this imagination as a frieze in life-like manner (Shilpa Prakasha I: 507-512).

Popular motifs include the female on the top of a prostrate male (Purushayita or Viparitarata) scenes in which the legs are wide spread in UttanaPada pose. Scenes with the female climbing the male pinned against the wall, female pulling the beard of her male partner, scenes involving animals, scenes with multiple partners including an ascetic in company of three women. The scenes are barely separated from one another by narrow recesses, an arrangement which amalgamates individually

conceived motif into an orgiastic display interrupted at regular intervals by khakhara Mundis or projecting pilasters. They serve as stage props for performance presentation to a moving audience. In this erotic treatment, one can also notice a rare example of male offering semen to the fire altar and an image of Kama flanked by Rati and Preti (Donaldson.E. Thomas: 618).

4.10 Konark Nata Mandira (Figure 6, 7, 8, 9, 10, 11, 12, 13)

Around 11th century A.D., through a gradual evolution (covering five hundred years) the Orissan architecture reached its maturity. It consists of a Rekha Deula with curvilinear spire fronted by a Pidha Deul having a pyramidal roof, both square in plan and astylar in concept. It has an extremely dark interior devoid of sculptural ornamentation. In the forth coming years there was a balance between the two closed structures at the front of the e-w axis. They identified themselves as Natya and Boga Mandira. In this four-structure alignment, the larger Bhoga Maṇḍapa at the front is a Pida Deula similar to the Jagamohana. While, the smaller Nata Mandira has a relatively flat roof sloping in several stages. Both structures have doors on all four sides. Generally, there are two rows of pillars within and thus deviate from the standard astylar plan of the Deul and Jagamohana. In most cases around this time, the Nata Maṇḍira appears squeezed between the Bhoga Mandapa and Jagamohana. It appears like a connecting hall suggesting an addition to an original three-structure alignment. This confirms the relatively sparse, and generally crude, exterior decorative program, as well as the existence of temples with a three-structure alignment where the front structure is in fact isolated as on the surya Deula at Konark. The Bhoga Maṇḍapa was the first of two structures added to the e-w axis of existing temples. There is no epigraphical evidence referring to such a structure until the end of the 15th century (Donaldson 1985: 835).

The 11th century scenario with epigraphical evidences confirms the Devadasi system of presenting dancing girls was a recognized cultural entity of the temple. Festival halls were already in existence elsewhere in India. At this time, it seems evident that the first structure added to the e-w axis, intended as a Natya maṇḍir and not a Bhoga mandapa. This corroborates at Konark where the isolated third structure on the e-w axial alignment is a Nata maṇḍir (Figure 13). The Devadasi system at this time existed at Bhubhaneshvar. Records prove that the queen Kalavati presented beautiful woman to the temple. However, the records do not mention about the girls actually

dancing before the image. The images of female musicians and dancers carved on the Gavaksa balusters as well as the female dancer holding a Pida roof in the sculpture panel above the window, suggest that dancing probably did take a place with in the Jagamohana prior to the 11th century. Scenes of music or dance were limited almost exclusively to male figures, generally associated with Shiva (Donaldson 1985: 836).

The Somavamshi period saw the introduction of the Devadasi system. It represents an out growth of an ongoing religious synthesis. It gradually became increasingly associated with an eclectic form of Vaishnavism. In later periods the dancers devoted to Jagannatha had to sing no other song other than Jayadeva's Gita Govinda. Further evidences reflect the popularity of the Devadasi system prior to the establishment of the Ganga supremacy in Orissa. The fact is that the Somavamshi king Karna Deva (circa.A.D. 1100-1110) not only granted a rent free village to a professional dancer but also took her as his wife (S.N. Rajguru: 253-59). With the establishment of the Devadasi custom, it is natural and was a requirement for a special structure to come into shape. The reason for an alternative structure was that since, Jagamohana had a dark interior; the place was not suitable for dancing. Complex ritual system also developed and the passage was not a suitable one. Therefore, we do not see this type of arrangement in Bhubhaneshvar or at the contemporary Lingaraj in their original plan. However, we see a later addition being done to Lingaraj temple. During the closing of the somavamshi -I period and the opening years of the Ganga period very little in the way of innovation is evident in the temples erected at Bhubhaneshvar. Most of the temples are only partially decorated and belong to a period of transition. Some of the most ancient shrines have undergone renovation and reconstruction. Many of the temples, infact, were partly constructed with materials from earlier temples built on the same site but no longer extant. There are numerous temples erected outside of Bhubhaneshvar on the other hand, where constant experimentation, generally in the form of variations on existing decorative programs, produced some results. It is also at these sites, experimentations with a Nata Mantapa appear to have been first attempted.

The most useful of these temples and the one in which the Nata Mandira appears to be part of the original temple complex (the Nata Mandira of the Garteshvara temple is devoid of ornamentation in addition to its ruinous condition, which makes it difficult to determine whether it is contemporary with the main shrine (Donaldson 1995 :837) is the Jaleshvar temple at Kalarahanga. The erection of the Natta Mandir is at a short

distance in front of the Jagamohana. A platform added later connects the Jagamohana. As on, all early Nata Mandira structures nothing has survived of the roof. Fact suggests that it may have been temporary covering possibly made of wood or thatch. Donaldson opines that, Natya Mandira had to adopt an open pillared hall structure. Proper throw of natural light was essential. Therefore, to allow light to flood the interior, open pillared hall was adopted. The overall plan actually combines the standard peristylar design of a Jagamohana. It consists of twelve pillars spaced around the interior. However, with the walls removed, they are no longer engaged, with the pillared Mandpa design where four large pillars are arranged in a square. The raised platform is eliminated. Thus, the architectural plan adopted for the Natya Mandapa as well as the Devadasi custom both evolve during the Somavamshi-I period and cannot be attributed to Ganga rule and South Indian Influence (Donaldson: 837). The isolation of the Natya Mandira, suggests that the temple complex was becoming a centre for socio-cultural activities and was not limited to religious worship. Its openness suggests that the Devadasis were not performing for the deity alone, but also for pilgrims attracted to the temple.

Raj Guru opines that, it is most likely that the Nata Mandir was a multipurpose structure. It seems that learned discussions took place within. Such discussions still take place in the Mukha Mandapa in the Jagannath compound that is a pillared hall. This is further suggested by the placement of Sarasvati and Ganesha, the protectors of arts, music, wisdom and learning. The original Nata Mandira was contemporary with the temple and is confirmed by a commemorative inscription. It records that the Devadasi danced in the Nata Mandir of the temple during the time of Puja (Raj Guru, S.N. : 332-37).

The custom of dancing girls performing in a Surya temple dates back atleast as early as 7th Century. Hiuen-Tsang records refers to a temple at Multan. It is also substantiated in the Bhavishya Purana (I, 93, 97) which advocates, the dedication of beautiful girls to Surya for attaining Surya Loka. In that, the Devadasi system was formerly introduced in the temples during the time of Vajrahasta-V, the grand father of Coda Ganga. It is evident that Narasimha-I was aware of the custom sanctioned by his ancestors. Where as the, as Informations provided by the Brahmeshvara, Megheshvara and Shobhaneshvar inscriptions suggest that Devadasi custom had been in vogue for at least 200 years in Orissa. There is no epigraphical evidence concerning the erection of a refectory until at least the 15th century. There is no strong

evidence to prove that the kitchen at Konark is contemporary with the Nata Mandir and in fact, it is most likely a later structure. It was much later with further changes evolving in temple rituals that a Bhoga mantap became an essential structure and was added to the e-w axial alignment. As for the division of the interior by pillars, later Nata Mandiras continue this tradition even when pillars are not essential to support a roof, therefore, Donaldson strongly advocates that cannot be a strong argument against the plan at Konark that follows established tradition. This pillared plan also cannot be used as an argument against its use as a hall for learned discussions as even today, in the Jagannath compound as mentioned earlier, such discussions take place in the Mukha mandapa the pillared hall (Donaldson: 623). This confirms that the building of Natya Mantapa was essentially for dancing purpose only.

4.11 The construction

The Konark Natya Mandir placed 30ft. away takes its position in front of the eastern stairway of the Jagamohana. It measures, 52 ft. square and is built on a platform that is 78 feet square. The platform measures 11 ft. 8 inches high. It has a different decorative program. The base comprises of a pitha, 25 inches high. It consists of three undecorated mouldings, a Khura, Noli and Vasanta, rather than an upana with frieze designs as on the deul and Jagamohana. The platform is Pancha Ratha in plain with stairway approximately 13 ft.10 inches wide, projecting from the centre on all four sides. The walls are ornately decorated except for a parapet framing the eastern stair way. The basic designs of the Muṇdis and flanking pilasters are blocked-out. The Pabhaga is 33 inches high and consists of five mouldings of conventional design. This design is not continuous but limited to large pilasters at the corners demarcating the Rathas. There are six on each side of the structure. Series of elongated Khakhara-Muṇdis decorate the Pabhaga division. Sthambha decorated with female figures carved in high relief flank the pilasters. The figures carved on the sthambas are generally Alasa Kanyas or female dancers and musicians. The themes portrayed are of women fondling a child, caressing a pet bird, wringing water from her wet tresses, engaged at her toilet, holding her hands above her head or folded in front of her chest. Among the scenes housed within the Mundi niches are of female figures, either standing or sitting on a low couch, while a few house exotic motifs. Each Mundi and

sthambha separates from each other, and appears suspended like balusters in front of a background of delicate Jali perforations.

A Madhya Bañdhana divides the Jangha of the platform into two stories. It measures 11 ½ inches high. With the Vasanta are three ornately carved mouldings. Elephants decorate the top of the frieze. On the centre facet of each story is a pilaster with finely carved Vajra muñḍi. The lower jangha between the pilasters measures 24 inches high and the upper Jangha 23 inches high. Decorations are identical and continue the alignment of the Pabhaga with vajra Muñḍis. On each side Vajra sthambas flank them. Vajra Mastaka design crown them. The niches of the Muñḍis are filled with various figure motifs. They include Dikpalas and their Shaktis, elephants, riders on horses or elephants, Shikshadana motifs, Gaṇas and deities such as Ganesha and Gaja Lakshmi. Female musicians and dancers decorate the Sthambas. There are a few scattered Ganas, bellied men, and standing figures with hands folded in front of the chest. The upper Jangha is identical in design to the lower. The lower Jangha appears more related to the Pabhaga. Madhya Bandhana runs round the building. It isolates the upper story from the other structures. A Cornice crowns the upper Jangha. It consists of a Kura with a row of geese on the Muchanti, a patta relieved with Vartula scrollwork, a recess filled with jali patterns and a broad Raja Bandha ornamented with infantry, cavalry, animal processions, palanquin-bearers, provision bearers and an assemblage before a king. The entire design is 24 inches in height. At regular intervals four on each side, are projecting gargoyles supported by pedestals. Vajra Mastakas and Kirti Mukha masks decorate the pedestals. The Gargoyles are fashioned as lions or squatting figures, male and female, displaying their sexual organs. They function as water, spouts.

The over all decorative program of the platform is uniform. The vertical segments are perfectly aligned throughout. Individual motifs are more reputative. This reputation could have been avoided. The overall design of the wall is more impressive and expressive. It is the delicate carvings of the dancers and musicians that attract ones mind rather than the individual motifs. Through the introduction of the upper Jangha of large sculptural panels, exhibit a variety of interesting themes that often function as focal points of interests.

The Nata Mandira on top of the platform rests on a Pitha. It measures 52 ½ inches high. Usually it is a low beam, which supports the Deul and the Jagamohana. The Pitha consists of a Pabhaga, jangha and Baranda. This corresponds in height and

design to the Pitha supporting the earliest Nata Mañdiras at Kalarahanga and Niali. The decoration of the Jangha is more ornate. However, it consists of khakhara Mundis flanked by oblong niches. It houses primarily female figures and Gaja krāntas spaced at intervals. At the corners in the oblong niches are standing male musicians. An inscription located near the east stairway which appears to be contemporary with the temple (Donaldson 1985: 619). K.S. Behera suggests that it is apparently a personal name and most likely reads Somai Vaishnava who might be closely associated with the structure (Behera, K.S. 1971: 39-41). Boner reads the inscription as *Soma Guptai* following the text of the Baya Cakada. It records the construction of the Nata Mandira following the suggestions of Sadanada Gupta, most likely the dance-master. The pillared hall proper above the plinth represents a transitional stage of development. The design gradually transforms into a walled structure. There are four rows of pillars with centre two pillars on all four sides. The outside rows serve as a frame for the major entrances fronted by monumental stairways leading up the platform. Short walls are introduced on each side of the corner pillars. Thus, there are eight pillars in each outside row and three entrances or Toranas on each side of the hall. In order to attain single entrance on the northern side, sidewalls are erected. They flank the entrance of the major Toranas. The centre pillars flanking the major entrance on each side measure 27 inches square at the base while the other pillars on the outside rows are 24 inches in square. The pillars as well as the wall sections have a Pabhaga measuring 33 ½ inches high. It consists of five mouldings of conventional design. The large centre pillars of the outside rows project out from the wall. Their shaft is round. It is decorated with a row of diminutive dancing female musicians carved on the base above the pabhaga. An Alamba motif at the top and wide vertical bands of scrollwork decorate the rest of the area. Capitals consisting of multiple horizontal mouldings and their arches are badly damaged or missing. The remaining pillars of the outside rows are not rounded. The multiple offset shaft has a shaft and divides the two stories by a Madhya Bandhana. The Madhya Bandhana measures 11 ¼ inches high consisting of three mouldings. Female figure carved in high relief beneath a Vajra Mastaka, decorates the centre facets of each storey. The lower storey measures 23 ¾ inches high and the upper storey 22 ¾ inches. The capitals designed as Baranda measure 36 inches high. Nine mouldings aligned with those of the original wall sections project out from the top three mouldings are large lotus-pendants. Donaldson opines that possibly it served as brackets for the multifoil arches spanning

the openings or perhaps supported gargoyles. The original wall sections on the corners partake some vertical divisions as the smaller pillars. Their Pabhaga design consists of an elongated Khakhara mundi flanked by two Vajra Sthambas on each side. Again dancing female musicians carved in a high relief beneath a Vajra Mastaka decorate the sthambas. The Janghas continue this alignment as on the platform, though the Vajra Mundis are replaced by Khakhara and Pidha Mundis on the lower and upper stories respectively with the niches housing the Dikpalas and their Shaktis. The Sthambas are again decorated with dancing female musicians. The wall section between the projecting large pillars framing the major entrance and one pillar of the side Torana is decorated as a Paga with a standard Pabhaga and a Khakhara and Pidha Mundi on the centre facet of the lower and upper Jangha. The wall sections are decorated in a similar manner, with the Khakhara and Pidha Mundi on the lower and upper stories respectively, each Mundi flanked by two Sthambas though the Pabhaga consists of five mouldings of conventional design extending the width of the Torana opening rather than a Mundi flanked by two Sthambas.

The interior has four massive square pillars, 7 ft square and Tri Ratha in design, which are aligned with the pillars framing the four major entrances and divide the floor into nine compartments or squares thus, forming a Yantra of nine planets (Graha-abja-Mandala). The Pabhaga of the pillars 60 inches high was left incomplete as only the top three mouldings were carved, the base being plain. The top Vasanta is decorated with elephants on its major facet. The Jangha of the pillars is divided into two stories by a Madhya-Bandhana of three mouldings measuring 13 inches in height. The projecting Pagas on each face, Raha and two kanikas are identical in size and design with each being separated by an Anuraha recess. The Pagas are decorated with dancing female musicians carved in high relief above an ornate pedestal. These figures dance under creepers rather than under vajra-Mastaka designs as on the exterior walls. The lower Jangha measuring 44 $\frac{3}{4}$ inches high, has an Alamba motif of Kirrtimukha, masks at the top of each Paga which extends also into the recesses. It is a feature now missing on the upper jangha. The upper Jangha measures only 32 inches in height. Therefore, it is presumed that such a motif was originally present on this upper story. Virala motifs fill the recesses of the lower Jangha. The upper story is filled with dancing female musicians. In the year A.D.1922, the concrete crowns of the pillars, as well as those over the pillars and wall sections on the outside rows were added. Fragments of large capingstones on the roof as seen in all other early Natya

Mantapas is completely missing. In that, the four interior pillars are taller than the exterior rows. It is evident that the roof must be sloped not necessarily pyramidal in design (Donaldson: 621). According to the palm leaf manuscripts of the Architecture of the Pada Keshara temple of Konark the roof was pyramidal and consisted of two tiers of Pidha mouldings though in the accompanying illustration there are three tiers, the same number mentioned in the Madala Panji. According to the tradition current in the 19th century, as recorded by R. Mitra, the Natya Mandira at Konark was dismantled and moved to Puri by the Marathas in the 18th century. It was set up as the Bhoga mantap which is Pidha Deula (Donaldson: 622). The structure was cleared of sand and debris in A.D. 1906. There is no mention of the crowning Mastaka or Pidha mouldings, which presumably would have cluttered the floor and the immediate area providing the roof is of Pidha design. There is no mention of iron beams to help support a false ceiling as in the case of the Jagamohana. Preserved in the Konark Museum, however, is a beautifully carved lotus medallion that most likely formed the crowning piece of the ceiling suggests that the roof may have had a pyramidal design. Flanked by female attendants decorate the image of Surya seated in his chariot. Two circles of lotus petals surround the pericarp. The inner circle contains eight plain petals and the outer containing sixteen. Each of the sixteen is decorated with a dancer, most of whom are having musical instruments.

Four monumental stairways provide access to the Nata Mandira. A parapet flanks those on the north and east. The stairway on the west is double. The steps leading south and north seem to be an accommodation probably dictated by the placement of the Aruna pillar and the pair of colossal Gaja-Krañtas fronting the eastern stairways of the Jagamohana. Usually the Bhoga Mantapa is in an isolated location on later temples with an e-w axial alignment. Numerous scholars have suggested that the structure intends to be as a Bhoga Mandapa and that a Nata Mandir was planned for the space between this structure and the Jagamohana, however, was not carried out (Donaldson 1985: 623). Debala Mitra in addition points out that the southern stair of the structure directly faces the entrance of a kitchen erected in the southeastern area of the compound. The interior, divided by thick pillars appears more suitable for a banquet hall in honour of the deity than for a musician's ensemble or listening to a teacher. It is equally evident, as indicated earlier, that on most temples with a four-structure alignment the Nata Mandir squeezed between larger structures, is a later addition. To counter these arguments it is evident that the decorative program of this structure at

konark be examined and their purpose investigated in detail. The present thesis addresses this problem. The Natya Mandira is dominated by dancing figures and musicians on the ceiling, pillars and walls. According to the Shastric prescriptions, the placement of the Mantapa for the temple musicians to its immediate south-west is correct. Even the Natya Shastra of Bharata, recommends the raising of four pillars of the playhouse with proper ceremony. From inscriptional evidence, we also know that Narasimha built a Natamandir at Simhachala in A.D. 1267-68. This Natya Mandira has 78 pillars. This testifies that the presence of pillars did not make a building unsuitable for a Natya Mandira. In addition, the erection of the Aruna Sthambha in front of the Jagamohana, strongly suggest that it was intended as a Nata Mandira and there was no plans to add another structure to the same axial alignment.

4.12 The decor

The Konark Natya Mandapa reflects a large multitude of figures. Large number of artisans and workshops from all over Orissa worked on it. Therefore, it becomes imperative to see disparity in quality and style. At certain places there are sculptures having large head with a small body. In regards to the style, there is a disparity between the treatment of the Parshva-Devatas, the monumental grandeur of the major images of the Jangha and the exuberant joy of life exhibited by the dancers of the Nata Mandir. Each group appears perfect for its surroundings and placement. The female musicians and dancers on the Nata Mandira are energetic. Donaldson opines that their sinuous limbs bends to the sound of the music, suspended in continuous flux in front of the delicate embroidery of minute Jali patterns, inviting us by example to participate in their festival. The Alasakanyas on the platform beneath the Deul and Jagamohana in contrast are most pensive in mood. They lazily stretch their arms above their head and balancing their weight on one leg. In contrast, the slender waisted, thin-limbed youthful damsels of the Nata Mandira and platforms are energetic and have a flow in their movement. The musicians placed in the recesses separate the potals on the Pidha roof of the Jagamohana. They exhibit supreme grace and dignity. They wear large circular earrings and heavy necklaces. The upper forehead draped with a web of beaded festoons (Alambika) dripping from diminutive Kirtimukha masks. Their long tresses are tied in a tight chignon at the back of the head. Decorative tassels appear on the hips and the loose ends of their lower garment hang from the center belt, buckle, and loose ends of a scarf draped around the shoulders, flutter on either side of the body, often hanging below the knees.

Thus, by the end of the 12th century, there was a perfect establishment in the architectural plan. A three-structure e-w axial alignment with Nata Mandir isolated, in front of the Jagamohana was an established convention. The three-structure (Deula, jagamohana and the Natya Mantapa) east-west alignment became convention at Konark. The erection of the Dhvaja Sthambha the Nata mandir and Jagamohana also became conventional. The high platform on which the Nata Mandir is erected was probably influenced by the platform of the Bhaskareshvar, which was necessary due to the colossal size of the Linga enshrined. The walls of the platform are decorated in the manner of a two story Bada with Mundi designs flanked by sthambas or female figures. Possibly the earliest surviving Nata mandapa erected directly in front of the Jagamohana prior to the emergence of the four structure alignment is that of the jagannath temple at Puri, though again its plan has been altered from what was probably an open pillared mandapa to a walled structure as on the Lingaraj (Donaldson:839).

Chapter V

Descriptive Analysis of the Dance Figures at Konark Natya Mandap

A systematic approach to a subject like dance and Figures involves a study of its principles and practice at an empirical level through the application of analytical techniques. The next step is the synthesis of the elements of art experience into an intuitive perception and response to beauty and truth, always the very core of a true art experience¹⁴¹. The analysis of the fifty major dance Figures identified at Konark Natya Mandap and as well as the next chapter has a systematic approach through the principles as well as on current understanding and practice of Natyashastra. These dance Figures are the most prominent and highly ornate Figures.

5.1 Rasa and Bhava¹⁴²

Rasa as said before in the previous chapter is the combination of vibhava, anubhava and vyabhicari bhava. Rasa analysis when subjected to Figures, it is not possible to recognize the vibhava or the sancari bhava, the transitory emotions. In order to give complete justice to the definition of the word rasa according to Bharata, it is imperative to analyze the vibhava according to the context and anticipate the vyabhicaribhava. This is possible based on the depiction of the anubhava. When these three elements align and give a complete meaning, it is then possible to give a remark on the rasa concept or else it is incomplete. Therefore, in the present work the rasa is specified with the understanding of the vibhava, anubhava and vyabhicaribhava that emerge from the sculpture.

The dance Figures at Konark Natya Mandapa taken for analysis are 188 in number. It is important to note that, nritta as well as the atodya Figures are included in rasa depiction as they come under a broad classification of abhinaya. Among the ashta rasas Figures depict only sringara rasa. There is no depiction of hasya, karuna, raudra, bhayanaka, bhibhatsya and adbhuta rasa.

The analysis shows that sringara rasa with rati as sthayibhava predominates over the rest of the rasa in its treatment. Sringara is further classified into sambhoga and viprayoga. The sculptural representation in Konark Natya mandap in particular is individual characters and there is no portrayal of sambhoga sringara. However,

¹⁴¹ Satyanarayana, R 1969 : xii-xiv

¹⁴² natyashastra vol,1 Ch. VI, V: 15-83

Kornark temple in general has a very different category of erotic Figures where in sambhoga sringara is depicted. However, in this analysis erotic Figures are not taken for analysis and its only dance Figures that are in consideration. All are said to be elegantly dressed and are said to be sringarins. Here all the 188 Figures selected for analysis show sringara rarsa.

Shringara arises from determinants like the pleasure of the season, the enjoyment of garlands, unguents, ornaments, the company of beloved persons, objects of senses, splendid mansions, going to a garden, and enjoying oneself, seeing the beloved one, having his or her words, playing and dallying (with him/her). It is represented on the stage by consequents such as significant glances of the eyes, movements of the eye brows longing looks, movements of the limbs and sweet angaharas(major dance figures). The vyabhicari or sancari bhava in shringara do not include trasa(fright), alasya (lethargy), augrya (ferocity) and jugupsa (disgust). The sentiment called Shringara¹⁴³ is generally happiness, connected with desired objects, enjoyment of seasons, garlands and similar other things. In all the 188 Figures depict happiness, enjoyment of seasons while playing the instruments.

5.2 Bharata enumerates thirteen types of shiro (gestures of the head) movements¹⁴⁴, they are *akampita* (head slowly raised and pulled down). As the Figures are static there are no Figures depicting *Akampita*. 51 depict *Sama*. As *Sama* has not been specified as a variant it is believed that all the movements' starts from *Sama*. So also the Same with *Kampita* (quick movement of *Akampita*), *Dhuta* (slow shaking movement of the head), *vidhuta* (fast movement of *dhuta*), *parivahita* (head alternately turned to two sides), *udvahita* (once turned upwards), *avadhuta* (lowered once).

Figures 23, 24, 27, 28, 29, 31, 32, 37, 0798, 39, 40, 48, 49, 50 with both Figures, depict *Anchita* (neck slightly bent on one side, head in that position). 52, 53, 0959 and 0960 depict *nihanchita* (two shoulders raised, neck bent towards one side). Sculpture 25, 26, 30, 34, 35, 36, 41, 42, 44, 45, 46 of both Figures and 49 depict *Paravrtta* (face turned away). *Utshipta* (face is raised and the head in that position), *Adhogata* (head with face looking down) and *Parilolita* (head moving on all sides) have no representation in the sculptural treatment.

¹⁴³ Manomohan, Ghosh.Vol-1.1995a.: Ch. VI: V: 46

¹⁴⁴ Manamohan, Ghosh. Vol-1.1995a.: Ch VIII: 17-18

5.3 Movement of the Eye Balls (tara) are to be nine in number¹⁴⁵ Brahmana (moving round), valana (turning), pata (relaxing), calana (trembling), sampraveshana (drawing inside), Sculpture nishkramana (going out) are not represented in the sculptural treatment. 30, represent samudvrtta (rising up), Figures 42, 45 represent vivartanam (turning), Figures 22, 23, 24, 25, 26, 27, 28, 29, 31,32, 33, 38, 41, 43, 44, 46, 49, 0938, 51, 52 represent prakrta (natural).

5.4 The Darshana types (additional glances) (use of eyeballs in diverse forms of looking) enumerated¹⁴⁶ are eight in number. Figures, 22, 23, 24, 25, 26, 27, 28, 30, 31, 32, 26, 27, 28, 29, 31, 32, 33, 34, 35, 37, 38, 41, 43, 44, 46, 50, 51, 52, 53 represent sama (level). Sculpture 49 depict saci (side long), anuvrutta (inspecting), alokita (casual), vilokita (looking round), pralokita (carefully looking side to side), ullokita (looking up), and avalokita (looking down) are not depicted in the sculptural treatment.

5.5 The Gestures of the Eyelids (puta) are nine in number¹⁴⁷. Figures, 22, 23, 25, 27, 28, 31, 32, 37, 42, 43, 44, 52, 53 depict prasurta (expanding), kuncita (contracted), sculpture 22, 26, 38, 51 depict sama (level). Unmesha (opening), nimesha (closing), vivartita (raising up), sphurita (throbbing), pihita (resting) and vitadita (driven) are not depicted.

5.6 The gestures of the eyebrows (bruhu) are seven in number¹⁴⁸. Figures 22, 23, 28, 46, 47, 50, 52, 53 depict, Figures, 31, 44, 45,48 depict sahaja (natural). Utkshhepa (raising), patana (lowering), brukuti (knitting), chatura (cleaver), kuncita (contracted), recita (moving) are not depicted.

5.7 The Gestures of the Nose (nasika) enumerated are six in number¹⁴⁹. Figures 22, 23, 51 depict vikrshta (lobes are blown), Figures 25, 26, 52, 53 depict svabhavika (lobes in the natural nose). Manda (lobes are at rest), socchvasa (lobes when air is

¹⁴⁵ Manomohan, Ghosh. Vol-1.1995a.: ChVIII.95-96

¹⁴⁶ Manomohan, Ghosh. Vol-1.1995a.: Ch.VIII.103-107

¹⁴⁷ Manomohan, Ghosh. Vol-1.1995a.: Ch.VIII: 108-111

¹⁴⁸ Manomohan, Ghosh. Vol-1.1995a.: Ch.VIII: 116-120

¹⁴⁹ Manomohan, Ghosh. Vol-1.1995a.: Ch.VIII: 126-128

drawn in), vikunita (lobes in the contracted nose), Nata (nose clinging to the base of the lobes) are not depicted.

5.8 The Gestures of the Cheeks (ganda) are of six types enumerated¹⁵⁰. Figures, 37, 42, 43, 46, 47, 49, 50, 51, 53, 37, depict phulla (blown), Figures, 22, 28, 31, 32,44 depict purna (full). Figures, 23, 24, 25, 26, 27, 29, 33 depict sama (natural). Kshama (depressed), kampita (trembling), kuncita (contracted) are not depicted.

5.9 The Activities of the Lips (upanga) enumerated by Bharta are six in number¹⁵¹. Figures 52, 53 seems to depict kampana (trembling). Sculpture, 22, depicts visarga (spreading out), Vivartana (narrowing), viniguhana (concealing), sandashtaka (biting) and samudgaka (joining) are not depicted.

5.10 The Gestures of the Chin Enumerated are of seven kinds¹⁵². Sculpture 22, 51, 52, 53 depict chinna (when two lips very closely meet each other). Figures, 23, 25, 26, 27, 31, 32, 33, 37, 0735, 46, 47, 48, 49, 50 depict sama (when two lips slightly parted from each other). Kuttana (upper teeth clutter with lower ones), khandana (two lips repeatedly come together with each other), cukshita (when two lips are held widely apart), lehita (licking with the tongue), and dashta (when lower lip is bitten with the teeth) are not depicted.

5.11 The Gesture of the Mouth (asya) enumerated are six in number¹⁵³. Sculpture 22, depict vinivrutta (spread out mouth). nirbhugna (crooked mouth), bughna (slightly spread out), vivruta (mouth with lips kept apart), and udvahi (mouth turned up), Vidhuta (obliquely open), cannot be identified as rest of the Figures mouth are mutilated.

5.12 The Gestures of the Neck are nine in number¹⁵⁴. Figures 23, 29, 36, 41, 50, 51 depict sama (natural), Sculpture 42 depict nata (neck with face bent down Figures, 22, 24, 25, 26, 27, 28, 30, 31, 32, 33, 34, 35, 37 both, 38, 0798, 39, 40, 44, 45 all

¹⁵⁰ Manomohan, Ghosh. Vol-1.1995a.: Ch.VIII, V: 132-134

¹⁵¹ Manomohan, Ghosh. Vol-1.1995a.: Ch.VIII, V: 137-139

¹⁵² Manomohan, Ghosh. Vol-1.1995a.: Ch VIII, V: 143-146

¹⁵³ Manomohan, Ghosh. Vol-1.1995a.: Ch.VIII, V: 149-156

¹⁵⁴ Manomohan, Ghosh. Vol-1.1995a.: Ch.VIII: 166-167

three, 46, 47 both, 48, 49, 50, 51, 52 and 53 depict tryasra (neck with face turned sideways). Sculpture 43, depict valita. Nivrutta (neck with the face towards the front), unnata (neck with face upturned), recita (neck shaken or moved), kunchita (neck with head turned back) and anchita are not depicted.

5.13 Hastabhinaya (gestures of the hand). In the ninth chapter of the Natyashastra, Bharata enumerates the gestures of the hand. **Gestures of the single hand (asamyuta-hastas)** are twenty-four in number¹⁵⁵. Figures 23, 25, 34, 48 both hands, 0925, 43, 47, both hands, depict pataka (fingers extended and close against one another, thumb bent). tripataka (third finger of pataka bent), Sculpture 47 depict kartarimukha (forefinger of the tripataka hand to be bent backwards). Sculpture 29, 30, depict ardhacandra (fingers and the thumb so bent as to make a curve like a bow). Figures 22 both hands, 29, 34, 43, 44 both, 45, 46, 47 depict mushti (fingers have their ends bent into the palm and the thumb is upon them). Sculpture 25, 30 depict sucimukha (fore finger of the katkamukha to be stretched), padmakosha (fingers including the thumb to be separated and their ends to be bent). Sculpture 0071 depict hamsasya (forefinger, middle inger and the thumb close to one another and remaining fingers stretched). Sculpture 47 depict kartarimukha (forefinger of the tripataka hand to be bent backwards). Sculpture 29, 30, depict ardhacandra (fingers and the thumb so bent as to make a curve like a bow). arala (fore fingers curved like a bow, the thumb also curved, remaining fingers separated and turned upwards. Figures 22 both hands, 29, 34, 43, 44 both, 45, 46, 47 depict mushti (fingers have their ends bent into the palm and the thumb is upon them). Sculpture 25, 30 depict sucimukha (fore finger of the katkamukha to be stretched). Sculpture 0071 depict hamsasya (forefinger, middle inger and the thumb close to one another and remaining fingers stretched).

Tripataka (third finger of pataka bent), arala (fore fingers curved like a bow, the thumb also curved, remaining fingers separated and turned upwards). shukatunda (ring –finger of th arala is bent). shikhara (thumb raised in mushti), kapittha (fore fingers of the shikhara hand to be bent and pressed by the thumb), katakamukha (ring finger and the little finger of kapittha, hand to be raised and bent), sarpashirah (fingers including the thumb to be closed to one another and the palm to be hollowed),

¹⁵⁵ Manomohan, Ghosh. Vol-1.1995a.: Ch.IX:4-7

mrigashirsha (sarpashira with its fingers pointing down wards, thumb and the little finger to be raised up), kangula (middle and the forefinger and the thumb to be separated and the ring finger to be bent, little finger raised), alapadma (alapallava) (all fingers turned towards the palm, standing on its side and separated from one another), catura (fore fingers stretched and the thumb bent near the middle finger), bhramara (middle finger and the thumb crossing each other and forefinger bent, remaining two fingers separated and raised), hamsapaksha (three fingers stretched, little finger raised and thumb bent), sandamsha (forefingers and the thumb of arala hand crossed and the palm a little hallowed), mukula (fingers bent and close to one another and their tips meeting together in the hamsasya hand), urnanabha (fingers of padmakosha hand bent) and tamracuda (middle finger and the thumb crossed, fore-finger bent, remaining two fingers at the palm). tripataka (third finger of pataka bent), Sculpture 47 depict kartarimukha (forefinger of the tripataka hand to be bent back wards). arala (fore fingers curved like a bow, the thumb also curved, remaining fingers separated and turned upwards). shukatunda (ring –finger of th arala is bent, shikhara (thumb raised in mushti), kapittha (fore fingers of the shikhara hand to be bent and pressed by the thumb), katakamukha (ring finger and the little finger of kapittha, hand to be raised and bent), padmakosha (fingers including the thumb to be separated and their ends to be bent), sarpashirah (fingers including the thumb to be closed to one another and the palm to be hollowed), mrigashirsha (sarpashira with its fingers pointing down wards, thumb and the little finger to be raised up), kangula (middle and the forefinger and the thumb to be separated and the ring finger to be bent, little finger raised), alapadma (alapallava) (all fingers turned towards the palm, standing on its side and separated from one another), catura (fore fingers stretched and the thumb bent near the middle finger), bhramara (middle finger and the thumb crossing each other and forefinger bent, remaining two fingers separated and raised), hamsapaksha (three fingers stretched, little finger raised and thumb bent), sandamsha (forefingers and the thumb of arala hand crossed and the palm a little hallowed), mukula (fingers bent and close to one another and their tips meeting together in the hamsasya hand), urnanabha (fingers of padmakosha hand bent) and tamracuda (middle finger and the thumb crossed, fore-finger bent, remaining two fingers at the palm) are not depicted.

The Gestures of the combined hands (samyuta hasta)¹⁵⁶ are thirteen in number. Figures 24, 26, 27, and 28 depict karkata (when the fingers of the hands are interlocked).

Anjali (two pataka hands together), kapota (two anjali hands meeting on one of their sides), svastika (two arala upturned and held together as wrists on the left side), katakavardhamanaka (katakamukha hand is placed on the wrist of another katakamukha hand), utsanga (arala hands are contrarily placed and are held upturned and bent), nishadha (kapittha hands surrounds the mukula hand), dola (two shoulders at ease in a karana and two pataka hands are hanging down), pushpaputa (two sarpashira hands with their fingers close to one another meeting on one side very closely), makara (two pataka hands with their thumbs raised are turned down and placed on each other), gajadanta (two sarpashira hands touching opposite arms between the shoulder and the elbow), avahitta (two shukatunda hands meet each other and on the chest are bent and then slowly lowered, and vardhamaana (two hamsapaksha hands turned down)¹⁵⁷ are not depicted in the Figures.

Gesture of the Dance Hands (Hasta Karanas) are four in number (NS. Vol.1, Ch. IX, V: 201-207). However, there is no representation of Dance hands in the Konark Natya Mandap Figures as defined in Natyashastra.

5.14 Bahu (movement of the arms) are ten in number¹⁵⁸. Figures 22, 24, 28, 29, 34 two of them, 35, 38 two of them, 39 two of them, 40, 41 two of them, 43 two of them, 45, 46 two of them, 47 two of them, 48, 49, represent Urdhagata (arm up the hand). Figures 38 two of them, 39 two of them, 40, 41 two of them, 45 depict Adhomukha (pointing to the ground). Figures 23, 0760, 30, 31 two of them, 32 two of them, 34 two of them, 35, 43 two of them, 44, 45 two of them, 46 two of them, 47 two of them, 48, 49, 50 two of them, 51 two of them, 52 two of them, 53 two of them and 0959 two of them depict Kunchita (arm bent pointing) and Prishtaga (arms kept at the back). Tiryak (arms at waist stretched side wards), Aviddha (neither above nor below), Apavidha (Arms at chest in circle), Mandala (Arms turned in all directions without stopping), Svastika (Arms crossed), Anchita (Arms from chest to head back to chest)

¹⁵⁶ Manomohan, Ghosh. Vol-1.1995a.: Ch.IX, V: 8 -10

¹⁵⁷ See. Summery and notes 6.

¹⁵⁸ Manomohan, Ghosh. Vol-1.1995a.: Ch.1X, V: 208-210

are not depicted.

5.15 Uras (gestures of the chest) are five in number. Figures 22, 24, 25, 26, 28, 29, 30, 31, 32, 34, 35, 36, 37 two of them, 38, 0798, 40, 43, 44, 45, 46, 47, 48, 49, 50 depicts udvahita (raised) and 23, 27, 39, 41, 42, 50, 51, 52, 53, 51 sama (natural)¹⁵⁹. abhugna (slightly bent), nirbhugna (unbent), prakampita (shaken).

5.16 Parshva (gesture of the sides) are five in number¹⁶⁰. Sculpture 22, 26, 33, 34, 38, 41, 43 44, 46, 47, two of them, depicts nata (bent). Figures, 24, 25, 28, 29, 30, 36, 0798, 39, 40, 45, 49 depict samunnata (raised). Sculpture 27, prasarita (stretched), 23, 31, 32, 42, 51, 52 depict sama not specified in Natyashastra as a gesture of Parshva. vivartita (turned round) and apasrta (drawn away) are not depicted.

5.17 Jhatara (gesture of the belly) are three in number¹⁶¹. Figures 22, 23, 24,25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 0798, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53 depict kshama (thin). khalva (depressed), and purna (full) are not depicted.

5.18 Kati (gesture of the hip) are five in number¹⁶². Figures 38, 0798, 39, 40, 42, 45, 46, 47 and 49 depict chinna (turned aside). Figures 22, 24, 25, 26, 27, 28, 29, 30, 35, 36, udvahita (raised). nivrtta (turned round), recita (moved about), prakampita (shaken) are not depicted.

5.19 Gestures of the Thigh (uru) are five in number (NS. Vol1. Ch.X, V: 27-33). Figures 23, 25, 30, 36, 38, 0798, 39, 40, 41, 43, 44, 45, 46, and 47 depict Valana. Figures, 22, 24, 26, 27, 28, 29, 31, 32, 33, 34, 35, 37, 48, 49, 51, 52, 53 depict Sthambana. udvartana and vivartana are not depicted.

5.20 Jangha (gesture of the calf or shank) are five in number¹⁶³. Figures 22, 23, 24 two in number, 25, 26, 27, 28, 29, 30, 31, 32, 33, 31 two in number, 35, 36, 37, 38,

¹⁵⁹ Manomohan, Ghosh. Vol-1.1995a.: Ch. X,V:1

¹⁶⁰ Manomohan, Ghosh. Vol-1.1995a.: Ch.X:11

¹⁶¹ Manomohan, Ghosh. Vol-1.1995a.: Ch.X :18

¹⁶² Manomohan, Ghosh. Vol-1.1995a.: Ch.X, V: 21-23

¹⁶³ Manomohan, Ghosh. Vol-1.1995a.: Ch.X ,V: 34-37

0798, 39, 40, 41, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52 and 53 depict nata (bent). avarita (turned), kshipta (thrown out), udvahita (raised) and parivartita (turned back) are not depicted.

5.21 Pada (gesture of the feet) are five in number (Ch.X:41-50). Figures 22, 23 both, 24 both, 25, 26, 27 both, 28, 29, 30, 31, 32, 33, 34 both, 38, 0798, 39, 40, 41, 43, 44, 45 both right and of figure 2 both, 47 of left and of right , 48, 0993 of right and left Figures, 50 both, 51 both, 52 and 53 depict sama (natural). Figures 22, 25, 26, 28, 30, 34 two in number, 35 two in number, 35, 36, 38, 0798, 39, 40, 41, 43, 44, 45, 46 two in number, 47 two in number, 48, 49 two in number, 50 two in number, 52 and 53 depict kuncita (heels thrown up, toes all bent down and the middle of the feet too bent). udghattita (standing on the fore part of the feet and then touching the ground with heels), agratala sancara (heels thrown up, big toe put forward and the other toes bent), anchita (heels on the ground, forepart of the feet raised and all toes spread) are not depicted in the sculptural treatment.

5.22 In the twenty-eighth chapter, Bharta enumerates regarding **atodya vikalpanam (classification of instrumental music)**. In this chapter he deals with the classification of the instruments of music (atodya). They are in four kinds. Figures 66, 68 two of them, 69, 106, 0496 depict Tata (stringed) vadya in the Figures. Figures 55, 56, 57, 58, 59 two of them, 60, 61, 62, 63, 66, 68 both of them, 70, 71, 72, 73 both of them, 76 both of them, 77, 78 both of them, 79, 80, 81, 82, 83, 85, 87, 88, 89, 90, 91, 92, 93, 94, 97 both of them, 98 both of them, 99, 100, 101 both of them, 102 two of them, 107, 108, 110, 0419two of them, 112two of them, 113 both of them, 114, 115, 116, 117, 118, 119, 120,121, 122, 123, 124, 125 two of them, 126, 127, 128, 129, 130, 131, 132, 133, 134 two of them, 135, 137, 139, 141 two of them, 142 two of them, 143, 144 two of them, 145, 146, 147, 148, 149, 150, 152, 154 two of them, 0536, 158, 159, 161, 163 two of them, 0567, 165,166, 168, 175, 176,177,178,179,180, 181, 182, 190,192, 193 two of them, 194, 195, 196, 197, 198 two of them, 199, 0947, 202, 203, 202 depict avanaddha (percussion, (closed) instrument). Figures 67, 74, 75, 87, 90, 94, 103, 104, 105, 0411, 136, 140, 143, 153156,157, 160, 167, 169, 174, 175, 182, 183, 189, 191, 200, 203, 100 depict ghana (solid). Figures 54, 64, 84 two of them, 117, 124, 136, 153, 167, 172 depict sushira

(wind) vadya¹⁶⁴.

5.23 On Covered instruments (NS Vol II, Ch XXXIII, V: 11, 17, 27), Figures 57,59, 60, 61, 62, 63, 65, 70, 72, 73, 76 two of them, 77, 78, 80,81, 82, 83, 85, 87, 89, 90,91, 93,94,97, 99, 101 two of them, 105, 107, 108, 110, 0419, 112 two of them, 113 two of them, 114, 115, 116, 118, 119, 120, 122, 123, 125 two of them, 127, 128, 129, 131, 132, 133,134, 135, 137, 139, 141, 142, 143, 144,145, 146, 148, 149, 150, 152, 154 two of them, 158, 161, 163 two of them, 166 two of them, 175, 176, 177, 178, 179, 182, 192, 193, 194, 195 two of them, 197, 198 two of them, 199, 0947, 202, 203, 202 depict Amogha pushkara instrument muraja (mridanga). Sculpture 147, 150, 159, 168, 181, 190 depict darduba (shape of a pot). Figures 56, 58, 71, 73, 88, 92, 97, 100, 102, 121, 126, 134, 144, 165, 196 depict alingya type of instrument.

5.24 In Veena (stringed instrument), Figures, 69 two of them, 151 depict vipanchi. Figures 54, 66 depict Chitra.

5.25 In Hollow instrument Vamsha is a minor limb. Figures 64, 83, 84, 98, 117, 136, 149, 153, 167, 172, 182, 0662 depict Vamsha.

5.26 Hand strokes (Paniprahata) on the Pushkarara are 5 in number (NS VOI II. Ch XXXIII, V: 42-43). Figures 56, 57, 58, 61, two of them, 63, 70, 76, 77, 78, 80 two of them, 81, 84, 87, 88, 92, 94, 96, 97 two of them, 99, 101 two of them, 102, 107, 108, 112, 113 two of them, 115, 116, 118, 120, 121, 123, 127, 133, 134 two of them, 137, 139, 144, 149, 150, 152, 154 two of them, 158, 161, 163 two of them, 166 two of them, 177, 178, 179 , 193, 195, 197, 199, 0947 depict sama pani (level) type of placement of hands on the mridanga. Sculpture 142 depict ardhhardhapani (quarter). Figures 59, 73, 83, 89, 90, 91, 114, 117, 119, 122, 125 both hands, 165, 203 depict pradeshini (fore finger) type of fingering. Ardhapani, parshvapani are not depicted.

¹⁶⁴ Manomohan, Ghosh. Vol-II.1995b.: Ch.XXVIII: 1

Chapter VI Conclusion

Thus, from the analysis of the previous chapters the following results and conclusions emerge:

Dance sculptures at Konark Natya mandap are considered as representation of dance postures by a nartaki. Here in this present work they are treated as nartakī as they are engaged in the art of dance and music. The need to understand the treatment of dance sculptures in a temple has led to the present investigation of dance sculptures. The total number of dance sculptures identified for the present research at Konark Natya Mandap identified for analysis are 188 in number. 35 sculptures are nritta and 153 are related to the dancers playing the instrument and performing.

Rasa and Bhava¹⁶⁵

Rasa as said before in the previous chapter is the combination of vibhava, anubhava and vyabhicari bhava. Rasa analysis when subjected to sculptures, it is not possible to recognize the vibhava or the sancari bhava, the transitory emotions. In the present work the rasa is specified with the understanding of the vibhava, anubhava and vyabhicaribhava that emerge from the sculpture.

The dance sculptures at Konark Natya Mandapa taken for analysis are 188 in number. It is important to note that, nritta as well as the atodya sculptures are included in rasa depiction as they come under a broad classification of abhinaya. Among the ashta rasas sculptures depict only srīngara rasa. There is no depiction of hasya, karuna, raudra, bhayanaka, bhībhatśya and adbhuta rasa.

The analysis shows that srīngara rasa with rati as sthayibhava predominates over the rest of the rasa in its treatment. The sculptural representation in Konark Natya mandap in particular is individual characters. All are said to be elegantly dressed and

¹⁶⁵ natyashastra vol,1 Ch. VI, V: 15-83

are said to be *sringarins*. The sentiment called *Shringara*¹⁶⁶ is generally happiness, connected with desired objects, enjoyment of seasons, garlands and similar other things. In all the 188 sculptures depict happiness, enjoyment of seasons while playing the instruments.

Bharata enumerates thirteen types of shiro (gestures of the head) movements¹⁶⁷, they are *akampita* (head slowly raised and pulled down). Of these 1 depict sama, not specified in the text. Of these 35 *nritta* brackets consisting of sculptures, 14 depict *ancita*, 4 depict *nihanchita*, 12 depict *paravrutta*, *utkshipta*, *adhogata* and *parilolita* has not been represented.

The **gesture of the eyeball** is an important element in the analysis. It's the understanding of the position of the eye that leads to the understanding of the act portrayed by the *nartakī*. The position of the eye depends on the position of the head and the angling of the face. It is by the analysis of the *anga* that leads to understanding of the position of the eye and its related gestures.

Bharata Enumerates the Movement of the Eye Balls (*tara*) to be nine in number¹⁶⁸. 1 represent *samudvrutta*, 2 *vivartanam*, and 20 depict *prakruta*.

The *Darshana* types (**additional glances**) (use of eyeballs in diverse forms of looking) enumerated¹⁶⁹ are eight in number. 29 represent *sama* (level). 1 depict *saci* (side long). *anuvrutta* (inspecting), *alokita* (casual), *vilokita* (looking round), *pralokita* (carefully looking side to side), *ullokita* (looking up), and *avalokita* (looking down) are not depicted in the sculptural treatment. Rests are mutilated.

The Gestures of the Eyelids (*puta*) are nine in number¹⁷⁰. 13 depict *prasurta* (expanding), *kuncita* (contracted), 4 depict *sama* (level). *Unmesha* (opening), *nimesha* (closing), *vivartita* (raising up), *sphurita* (throbbing), *pihita* (resting) and *vitadita* (driven) are not depicted

¹⁶⁶ Manomohan, Ghosh. Vol-1.1995a.: Ch. VI: V: 46

¹⁶⁷ Manamohan, Ghosh. Vol-1.1995a.: Ch VIII: 17-18

¹⁶⁸ Manomohan, Ghosh. Vol-1.1995a.: ChVIII.95-96

¹⁶⁹ Manomohan, Ghosh. Vol-1.1995a.: Ch.VIII.103-107

¹⁷⁰ Manomohan, Ghosh. Vol-1.1995a.: Ch.VIII: 108-111

The gestures of the eyebrows (bruha) are seven in number¹⁷¹. 12 depict sahaja (natural). Utkshhepa (raising), patana (lowering), brukuti (knitting), chatura (cleaver), kuncita (contracted), recita (moving) are not depicted. Rest are mutilated,

The Gestures of the Nose (nasika) enumerated are six in number¹⁷². 3 Sculptures depict vikrshta (lobes are blown), 4 depict svabhavika (lobes in the natural nose). Manda (lobes are at rest), socchvasa (lobes when air is drawn in), vikunita (lobes in the contracted nose), Nata (nose clinging to the base of the lobes) are not depicted.

The Gestures of the Cheeks (ganda) are of six types enumerated¹⁷³. 10 depict phulla (blown), Sculptures, 0056, 0684, 0782, 0783,0838 depict purna (full). Sculptures, 0061, 0658, 0670, 0671, 0680, 0696, 0784 depict sama (natural). Kshama (depressed), kampita (trembling), kuncita (contracted) are not depicted.

The Activities of the Lips (upanga) enumerated by Bharta are six in number¹⁷⁴. 2 depict kampana (trembling). 1 depicts visarga (spreading out), Vivartana (narrowing), viniguhana (concealing), sandashtaka (biting) and samudgaka (joining) are not depicted.

The Gestures of the Chin Enumerated are of seven kinds¹⁷⁵. 4 depict chinna (when two lips very closely meet each other). 14 depict sama (when two lips slightly parted from each other). Kuttana (upper teeth clutter with lower ones), khandana (two lips repeatedly come together with each other), cukshita (when two lips are held widely apart), lehita (licking with the tongue), and dashta (when lower lip is bitten with the teeth) are not depicted.

The Gesture of the Mouth (asya) enumerated are six in number¹⁷⁶. 1 depict vinivrutta (spread out mouth). nirbhugna (crooked mouth), bughna (slightly spread

¹⁷¹ Manomohan, Ghosh. Vol-1.1995a.: Ch.VIII: 116-120

¹⁷² Manomohan, Ghosh. Vol-1.1995a.: Ch.VIII: 126-128

¹⁷³ Manomohan, Ghosh. Vol-1.1995a.: Ch.VIII, V: 132-134

¹⁷⁴ Manomohan, Ghosh. Vol-1.1995a.: Ch.VIIIIV: 137-139

¹⁷⁵ Manomohan, Ghosh. Vol-1.1995a.: Ch VIII, V: 143-146

¹⁷⁶ Manomohan, Ghosh. Vol-1.1995a.: Ch.VIII,V: 149-156

out), vivruta (mouth with lips kept apart), and udvahi (mouth turned up), Vidhuta (obliquely open), cannot be identified as rest of the sculptures mouth are mutilated.

The Gestures of the Neck are nine in number¹⁷⁷. 6 depict sama (natural), Sculpture 0802 depict nata (neck with face bent down. 31 depict tryasra (neck with face turned sideways). 1 depict valita. Nivrutta (neck with the face towards the front) , unnata (neck with face upturned), recita (neck shaken or moved), kunchita (neck with head turned back) and anchita are not depicted.

Hastabhinaya (gestures of the hand). In the ninth chapter of the Natyashastra, Bharata enumerates the gestures of the hand. **Gestures of the single hand (asamyuta-hastas)** are twenty-four in number¹⁷⁸. 10 depict pataka (fingers extended and close against one another, thumb bent). tripataka (third finger of pataka bent), 1 depict kartarimukha (forefinger of the tripataka hand to be bent backwards). 2 depict ardhacandra (fingers and the thumb so bent as to make a curve like a bow). 10 depict mushti (fingers have their ends bent into the palm and the thumb is upon them. 2 depict sucimukha (fore finger of the katkamukha to be stretched), padmakosha (fingers including the thumb to be separated and their ends to be bent). Sculpture 1 depict hamsasya (forefinger, middle inger and the thumb close to one another and remaining fingers stretched). 1 depict kartarimukha (forefinger of the tripataka hand to be bent backwards). 2 depict ardhacandra (fingers and the thumb so bent as to make a curve like a bow). arala (fore fingers curved like a bow, the thumb also curved, remaining fingers separated and turned upwards. 10 mushti (fingers have their ends bent into the palm and the thumb is upon them). 2 depict sucimukha (fore finger of the katkamukha to be stretched). 1 depict hamsasya (forefinger, middle inger and the thumb close to one another and remaining fingers stretched).

Tripataka (third finger of pataka bent), arala (fore fingers curved like a bow, the thumb also curved, remaining fingers separated and turned upwards). shukatunda (ring –finger of th arala is bent). shikhara (thumb raised in mushti), kapittha (fore fingers of the shikhara hand to be bent and pressed by the thumb), katakamukha (ring finger and the little finger of kapittha, hand to be raised and bent), sarpashirah (fingers including the thumb to be closed to one another and the palm to be hollowed),

¹⁷⁷ Manomohan, Ghosh. Vol-1.1995a.: Ch.VIII: 166-167

¹⁷⁸ Manomohan, Ghosh. Vol-1.1995a.: Ch.IX:4-7

mrigashirsha (sarpashira with its fingers pointing down wards, thumb and the little finger to be raised up), kangula (middle and the forefinger and the thumb to be separated and the ring finger to be bent, little finger raised), alapadma (alapallava) (all fingers turned towards the palm, standing on its side and separated from one another), catura (fore fingers stretched and the thumb bent near the middle finger), bhramara (middle finger and the thumb crossing each other and forefinger bent, remaining two fingers separated and raised), hamsapaksha (three fingers stretched, little finger raised and thumb bent), sandamsha (forefingers and the thumb of arala hand crossed and the palm a little hallowed), mukula (fingers bent and close to one another and their tips meeting together in the hamsasya hand), urnanabha (fingers of padmakosha hand bent) and tamracuda (middle finger and the thumb crossed, fore-finger bent, remaining two fingers at the palm). tripataka (third finger of pataka bent), Sculpture 0843 depict kartarimukha (forfiner of the tripataka hand to be bent back wards). arala (fore fingers curved like a bow, the thumb also curved, remaining fingers separated and turned upwards). shukatunda (ring –finger of th arala is bent, shikhara (thumb raised in mushti), kapittha (fore fingers of the shikhara hand to be bent and pressed by the thumb), katakamukha (ring finger and the little finger of kapittha, hand to be raised and bent), padmakosha (fingers including the thumb to be separated and their ends to be bent), sarpashirah (fingers including the thumb to be closed to one another and the palm to be hollowed), mrigashirsha (sarpashira with its fingers pointing down wards, thumb and the little finger to be raised up), kangula (middle and the forefinger and the thumb to be separated and the ring finger to be bent, little finger raised), alapadma (alapallava) (all fingers turned towards the palm, standing on its side and separated from one another), catura (fore fingers stretched and the thumb bent near the middle finger), bhramara (middle finger and the thumb crossing each other and forefinger bent, remaining two fingers separated and raised), hamsapaksha (three fingers stretched, little finger raised and thumb bent), sandamsha (forefingers and the thumb of arala hand crossed and the palm a little hallowed), mukula (fingers bent and close to one another and their tips meeting together in the hamsasya hand), urnanabha (fingers of padmakosha hand bent) and tamracuda (middle finger and the thumb crossed, fore-finger bent, remaining two fingers at the palm) are not depicted.

The Gestures of the combined hands (samyuta hasta)¹⁷⁹ are thirteen in number. Sculptures 0658, 0671, 0680, and 0684 depict karkata (when the fingers of the hands are interlocked).

Anjali (two pataka hands together), kapota (two anjali hands meeting on one of their sides), svastika (two arala upturned and held together as wrists on the left side), katakavardhamanaka (katakamukha hand is placed on the wrist of another katakamukha hand), utsanga (arala hands are contrarily placed and are held upturned and bent), nishadha (kapittha hands surrounds the mukula hand), dola (two shoulders at ease in a karana and two pataka hands are hanging down), pushpaputa (two sarpashira hands with their fingers close to one another meeting on one side very closely), makara (two pataka hands with their thumbs raised are turned down and placed on each other), gajadanta (two sarpashira hands touching opposite arms between the shoulder and the elbow), avahitta (two shukatunda hands meet each other and on the chest are bent and then slowly lowered, and vardhamaana (two hamsapaksha hands turned down)¹⁸⁰ are not depicted in the sculptures.

Gesture of the Dance Hands (Hasta Karanas) are four in number (NS. Vol.1, Ch. IX, V: 201-207). However, there is no representation of Dance hands in the Konark Natya Mandap sculptures as defined in Natyashastra.

Bahu (movement of the arms) are ten in number¹⁸¹. 23 represent Urdhagata (arm up the hand). 9 depict Adhomukha (pointing to the ground). 31 depict Kunchita (arm bent pointing) and Prishtaga (arms kept at the back). Tiryak (arms at waist stretched side wards), Aviddha (neither above nor below), Apavidha (Arms at chest in circle), Mandala (Arms turned in all directions without stopping), Svastika (Arms crossed), Anchita (Arms from chest to head back to chest) are not depicted.

Uras (gestures of the chest) are five in number. 25 depicts udvahita (raised) and 10 depict sama (natural)¹⁸². abhugna (slightly bent), nirbhugna (unbent), prakampita (shaken).

¹⁷⁹ Manomohan, Ghosh. Vol-1.1995a.: Ch.IX, V: 8 -10

¹⁸⁰ See. Summery and notes 6.

¹⁸¹ Manomohan, Ghosh. Vol-1.1995a.: Ch.1X, V: 208-210

¹⁸² Manomohan, Ghosh. Vol-1.1995a.: Ch. X,V:1

Parshva (gesture of the sides) are five in number¹⁸³. 11 depict nata (bent). 11 depict samunnata (raised). 1 depict prasarita (stretched), 6 depict sama not specified in Natyashastra as a gesture of Parshva. vivartita (turned round) and apasrta (drawn away) are not depicted.

Jhatara (gesture of the belly) are three in number¹⁸⁴. 33 depict kshama (thin). khalva (depressed), and purna (full) are not depicted.

Kati (gesture of the hip) are five in number¹⁸⁵. 9 depict chinna (turned aside). 10 udvahita (raised). nivrtta (turned round), recita (moved about), prakampita (shaken) are not depicted.

Gestures of the Thigh (uru) are five in number (NS. Vol1. Ch.X, V: 27-33). 14 depict Valana. 17 depict Sthambana. udvartana and vivartana are not depicted.

Jangha (gesture of the calf or shank) are five in number¹⁸⁶. 34 depict nata (bent). avartita (turned), kshipta (thrown out), udvahita (raised) and parivartita (turned back) are not depicted.

Pada (gesture of the feet) are five in number (Ch.X:41-50). 34 depict sama (natural). Sculptures 30 depict kuncita (heels thrown up, toes all bent down and the middle of the feet too bent). udghattita (standing on the fore part of the feet and then touching the ground with heels), agratala sancara (heels thrown up, big toe put forward and the other toes bent), anchita (heels on the ground, forepart of the feet raised and all toes spread) are not depicted in the sculptural treatment.

In the twenty-eighth chapter, Bharata enumerates regarding **atodya vikalpanam (classification of instrumental music)**. In this chapter he deals with the classification of the instruments of music (atodya). They are in four kinds: 6 Tata (stringed) vadya in the sculptures. 133 depict avanaddha (percussion, (closed)

¹⁸³ Manomohan, Ghosh. Vol-1.1995a.: Ch.X:11

¹⁸⁴ Manomohan, Ghosh. Vol-1.1995a.: Ch.X :18

¹⁸⁵ Manomohan, Ghosh. Vol-1.1995a.: Ch.X, V: 21-23

¹⁸⁶ Manomohan, Ghosh. Vol-1.1995a.: Ch.X ,V: 34-37

instrument). 28 depict ghana (solid). 10 depict sushira (wind) vadya¹⁸⁷.

On Covered instruments (NS Vol II, Ch XXXIII, V: 11, 17, 27); 97 depict Amogha pushkara instrument muraja (mridanga). 6 depict darduba (shape of a pot). 15 depict alingya type of instrument.

In Veena (stringed instrument), 3 depict vipanchi. 2 depict Chitra.

In Hollow instrument Vamsha is a minor limb. 12 depict Vamsha.

Hand strokes (Paniprahata) on the Pushkarara are 5 in number (NS Vol II, Ch XXXIII, V: 42-43). 62 depict sama pani (level) type of placement of hands on the mridanga. Sculpture 0501 depicts ardhardhapani (quarter). 14 depict pradeshini (fore finger) type of fingering. Ardhapani, parshvapani are not depicted. The rest are mutilated.

Thus, the analysis reflects on the schooling and the scheme of sculptural treatment planned by a group of master crafts men and also justifies that the Choda Gangas created a clear identity of themselves through the art form from their predecessors and their rival contemporary dynasties.

The analysis of the sculptures of the Konark Natya Mandap in the 21st century by a Pan-Indian text of the 2nd cen B.C.(? Chronology in doubt regarding Bharata) (to be considered as an ancient treatise), proves the text to be a living legend not only used by dance artists but also by its allied subjects in all times. This also includes and reflects the understanding of the Shastra as conceived by the Choda Ganga artists.

Sculptor's imagination and creativity has played a vital role based on the fundamentals of the dance canons. The sculptures themselves stand as a model for a practical and better understanding of the intricate nuances of the Shastra. The Shastra seems to have enabled the preservation and transformation of the knowledge for future generation through a different media apart from oral traditions and palm scripts and also has enabled the sculptor to express the vadya sculptures in a more delicate and intricate way.

¹⁸⁷ Manomohan, Ghosh. Vol-II.1995b.: Ch.XXVIII: 1

The uniformity of the treatment of the sculptures, constant repetition of the shastric element occurring with minute differences, (in spite of many master crafts men working) leads to a conclusion that, certain parameters are discussed and kept constant by all sculptors in order to attain uniformity in execution (for example there is a uniformity in the treatment of the Kati (waist) ornaments, ornaments of the arms, feet, fingers etc.,). This aspect reveals the specialty of stylization. It is this concept that emerges as the stylistic and diagnostic trait of Choda Ganga dance sculptures. Overall, it has a direct implication on understanding the school of sculpting and priorities for the aesthetic treatment of the sculptures.

The analysis leads to a further investigation into the cross section of local tradition, technical variations, and conceiving of a Pan-Indian text at a regional level. It is very evident that in any art production there will be an element of the influence of the local tradition in its execution. Elements like flora and fauna of a particular region gets its representation in its art form. Even in Konark dance sculptures the treatment of the head gear and the aharya is identified according to the shastra, the ornamental entities seems to be a depiction of the local available raw material. Therefore, from this we understand that, the treatment is according to the shastric prescriptions but the components may be of the local availability. Bharata in his Natyashastra gives a hint for the above said¹⁸⁸.

Inscriptions enumerate the dance being performed during the festive seasons in the temple premises. Keeping this in mind the sthapati seems to have designed a different treatment to these sculptures. Therefore, one can observe a lot of importance given to angika abhinaya (expression through body gestures). The body in motion with appropriate hasta mudra transforms the sculpture from static to kinetic and ultimately evokes the rasa enjoyed by the prekshaka (audience) which is nothing but rasotpatti as enumerated by Bharata in his shastra.

The analysis of the sculptures with reference to Natyashastra not only throws a flood of light on the dance techniques imbibed in the sculptures but also on the society and hierarchy at the royal courts as an established order. The involvement of gods in the dance presentation denotes the acceptance of the art form as a divine art by the people.

¹⁸⁸ Natyashastra vol.1, Ch . XXIII, V: 45-71

The nartaki images are becoming more and more pronounced on the temple walls giving them the elevated status. This is a remark on the status of the nartaki's this period. Both the nartaki as well as the sculpture are the accepted order of the society. Like a mirror, they are mutual reflections.

Therefore, the analysis of the sculptures with the help of a Pan –Indian text like Natyashastra leads to the conclusion of not only understanding the core technicality of dance but also contemporary society.

References

- Abhinavaguptacharya.1988. *Natyashastra of Bharatamuni*, Delhi: Parimala publications
- Acharya, P.K. 1934. Architecture of Manasara. *Manasara* XXX 75.: 280.
- Adya, Rangacharya. 2003. *Nātyashastra*. Hegodu: Akashara prakashana (in Kannada)
- Adyarangacharya,1984. *Natyashastra*. Sagar:: Akshara Prakashan
- Ain-i-Akbari, Vol-2 1910. Translated by Col.H.S. Jarrett, *Bibliotheka Indica, Asiatic Society of Bengal*.
- Alexander, Rea. 1896. Chalukyan Architecture. *Archaeological Survey of India, Vol. XLII, New Imperial series: 18*.
- Alexander, Rea. *Chalukyan Architecture, including examples from the Bellari District*. Madras Presidency. Archaeological Survey of India: 5
- Alice Boner, Sadās'iv Rath S'armā, Rajendra Prasād Dās , 1972. *New Light On the Sun Temple of Koṅārka*, Chowkahamba Sanskrit series Office, Varanasi.
- Allenzandra Lopezy Royo.2003. Dance in Ninth Century Java: A Methodology for the Analysis of the Reconstruction of Dance, *Near Eastern Archaeology* 66(3):137-139).
- Ambika Prasad, Divya 1964. *The Women of Khajuraho*, Sahitya Sadan, Ajai Garh
- Ambrose, Kay. 1950. *Classical dances and Costume of India*. London: Adam and Charles Black
- Anand Mulkaraj 1958. *Kama Kala*, Negel Publishers, Geneva.
- Ananda, Coomaraswamy. 2003. *The Mirror of Gesture*. New Delhi: Munshiram Manoharlal
- Appa, Rao, and Ramashastry. 1967. *A Monograph of Bharata's Natyashastra*. Hyderabad: Natyakala Prakashana, pp.2, 133-141
- Appa, Rao. *Bharatanatyashastra*. Secundrabad: A.P. *Natyangraha Vol.1 (Natyamala)*
- Arabinda Chaterjee 1959. *Konark at a Glance*, Arabinda Chaterjee West Bengal.
- B.D. basu, B.D. (ed.) 1974. Matsyapuram. *The sacred books of the Hindus* Vol. XVII, AMS edition, New York. CCLIX 16 and 22. Pp.309
- Banerji Projesh 1983. *Erotica in India Dance*, Cosmo Publications, New Delhi,
- Behera, K.S. 1971. *Two Inscriptions from Konark*, *Bharati-Utkal University Journal-Humanities, vol.V no.9*

- Barnett, Lionel, D. 1913. *Antiquities of India, an Ancient of the History and Culture of Ancient Hindusthan*. London.: Philip Lee Warner. Plate XV.
- Batukanath, Sharma and Baladeva, Upadyaya (Ed).*Bharata Natyashastra*. Kashi Sanskrit Series 60
- Behera, K.S. 1996. *Konark the Heritage of Mankind*, Aryan Book International, New Delhi.
- Behera, K.S. 1996. *Konark The Heritage of Mankind*. New Delhi: Aryan Books International
- Benjamin Rowland 1953. *The Art and Architecture of India*, Baltimore.
- Bharata Natyashastra Kashi sanskrit Series 60
- Bharata Natyashastra. 1980. Varanasi sanskrit samsthan Kashi sanskrit Series 60
- Bharatamuni Natyashastra* With The commentry Abhinavabharati by Abhinavaguptacharya (ch-28-37) Vol IV, Baroda Oriental Series
- Bhat .G.K.1975. *Bharata Natya Manjari*, Baroda: Oriental Research institute pp.2
- Bishan swaroop 1980. *Konark The Black Pagoda of Orissa*, Ramanada Vidya Bhavan, New Delhi
- Brown Percy 1965. *Indian Architecture: Buddhist and Hindu Period*, D.B. Taraporewala & Sons New Delhi.
- Board of Scholars,(Ed.). *The Natyashastra*, Delhi, Satguru publications
- Boner, A. 1970. Economic and Organizational aspects of the Building operations of the Sun temple at Konark. *Journal of the Orient Vol.XIII: 262*
- Brown, Percy. 1956. *Indian Architecture Buddhist and Hindu* (III ed.) Bombay.: 169.
- Coomaraswamy Ananda 1911. Four days in Orissa, Modern Review,
- Coomaraswamy Ananda 1931. *Yaksha II*, Washington.
- Coomaraswamy, A. 1908. *The medieval Sinhalese Art*. Campden.: ESSEX House press board. PP.66
- Coomaraswamy, A. 1909. *The Indian Crafts man*. London.: Probstain and co. Pp.840
- Coomaraswamy,.A.K. and Duggirala. 1970.: *Mirror of Gestures*. Delhi: Munshiram Manoharlal
- De,S.K. 1961. *History of sanskrit Poetics*. .Delhi: Motilal Banarasidass. pp-28
- Deglurkar, G.B. 2004. *Portrayal of the Women in the Arts and Literature of the Ancient Deccan*. Jaipur: publication scheme
- Dehejia Vidya 1979. *Early Stone Temples of Orissa*, New Delhi.
- Devangana Deasi 1975. *Erotic Sculptures of India::A socio-Cultural Study*, New Delhi.

Devirappa et al. 1966. *Lāsyaranjana of simhabhūpāla*. Mysore: Mysore University

Dhaky, M.A. 1974 *The Ākās' a līṅga Finial; Artibus Asiae, XXXVI,*

Dhaky, M.A. 1996. *Encyclopedia of Temple Architecture of South India: Upper Dravida Desha* New Delhi: American Institute Of Indian Studies

Divakar, R.R. (ed.) 1968. *Karnataka Through The Ages*. Bangalore.: Government of Mysore:

Donaldson E Thomas 1985, *Hindu Temple Art of Orissa Vol.1* , Leiden E.J.Brill, Netherlands.

Donaldson E Thomas 1986, *Hindu Temple Art of Orissa Vol.2* , Leiden E.J.Brill, Netherlands.

Donaldson E Thomas 1987, *Hindu Temple Art of Orissa Vol.3* , Leiden E.J.Brill, Netherlands.

Duncoan Brown et. al (Eds.) *Ultimate Visual Dictionary*, London: Dorling Kindersley

Elisofon Eliot and Watts Alan 1971. *The Temple of Konark Erotic Spirituality*, Thames and Hudson London

Fabri, Charles 1968. *konark*, Marg Publications, Bombay

Fergusson James 1899. *History of Indian and Eastern Architecture*, John Murray, Albemarle Street, London.

Fergusson James, 1848. *Picturesque Illustrations of Ancient Architecture in Hindostan*.

Fergusson, j. 1873. *A History of Architecture in all Countries from the earliest Times to the Present Day*. London.: Pp.400

Fergusson,J. *History of Indian and Eastern Architecture, Vol I. : Pp.445 fig. 262*

Firma, klm.. 1979. *History of sanskrit Poetics*, Calcutta. pp.20-28

Gangoly, O.C. and Chowdhury S. 1956. *Konark*, Jiten Bose, 124, Lower Circular road, Calcutta.

Gary Tarr, 1969. *Architecture of Early western Chalukyas, U.C.L.A., doctoral dissertation..*

Gorresio(ed.) 1874. *Ramayana* .Bombay. Ch. 128 (Yudhakaandha): 238

H.S. Jarrett and Jadu-nath Sarkar, 1949. *Ain-i-Akbari*, II Calcutta

Hazra, R..C. *Studies in UpaPuranas, Vol. I , Calcutta Sanskrit College series, no.II.*

James Fergusson 1848. *Picturesque Illustrations of Ancient Architecture in Hindostan*

James Fergusson, *History of Indian and Eastern Architecture*

- Journals and Proceedings of the Asiatic Society Bengal, Vol.V (New series) pp.357.
- K. Mahapatra, *OHRJ, Vol.VIII*
- Kapila, Vatsyayan. 1996. *Bharata The Nātyas'āstra*. New Delhi: Sahitya Akademi
- Kothari, Sunil et al. (Eds.) 1990. *Odissi Indian Classical Dance Art*. Bombay: Marg Publications
- Lal, Kanwar. 1967. *Miracle of Konark*. Delhi: Asian Press Delhi
- Lawrence Gichner, 1949. *Erotic Aspects of hindu Sculptures*, Privately published(as in Donaldson 1986).
- Mahapatra Kedarnath 1961. *Puranic Stories in the Early records and Sculptures of Orissa, OHRJ,X*,
- Mahapatra Kedarnath 1969. *The Worship of Jagannatha, Blabhadra and Subhadra*, Sri Jagannath Smarika, Delhi.
- Mallayya, M.V. 1949. *Studies in Sanskrit text on Temple Architecture with Special Reference to the tantra Sammuccchaya* Annamalai: Pp.28
- Manavalli. R, Kavi. Vol1.1926. *Natya Shastra* with the Commentary of Abhinava Gupta, Central
- Manmohan Ghosh,. 1967. *The Natyashastra*. Calcutta: Manisha Publications
- Manomohan Ghosh 1995b. *Nātyas'āstra vol-I*, Calcutta, Manisha Granthalaya
- Manomohan Ghosh 1995b. *Nātyas'āstra vol-II*, Calcutta, Manisha Granthalaya
- Manomohan, Ghosh. 1930. *Problems of Natyashastra Indian Historical Quaterly*
- Manomohan, Ghosh. 1957. *Abhinayadarpanam*, Calcutta, Firma K.L. Mukhopadhyay
- Manomohan, Ghosh. 1975. *Abhinayadarpanam* Calcutta, Manisha Granthalaya
- Manomohan, Ghosh. 1995a. *Nātyas'āstra vol-I*, Calcutta: Manisha Granthalaya
- Manomohan, Ghosh. 1995a. *Nātyas'āstra vol-II*, Calcutta: Manisha Granthalaya
- Manomohan, Ghosh. 2003a. *Nātyas'āstra vol-1*. Varanasi: Chowkhamba Sanskrit Series
- Manomohan, Ghosh. 2003b. *Nātyas'āstra vol-2*, Varanasi: Chowkhamba Sanskrit Series
- Manomohan, Ghosh. Vol-1.(Edn.2).1967. *Bharatamuni Natyashastra*.Calcutta: Manishi Granthalaya
- Manson, J.L. and Kousambi D.D. 1970. *Avimaraka Loves enchanted world*. New Delhi: Motilal Banarasidass. pp-7
- Mishra, B.V. 1996. *Natyashastra ka Paribhashik Sandharb-Kosh*. New Delhi: Siddharth Publications (in Hindi)

- Mitra Debala 1976. *Konark* , New Delhi, 2nd edition.
- Mitra Debala 1961. *Notes on konark, JASB-III*
- Mitra R. 1875. *The Antiquities of Orissa- vol.1*, Calcutta.
- Nagar, R.S.(Ed.). 1988. *Natyashastra of Bharatamuni*. Delhi: Parimala Publications, pp-6-24
- Natyashastra of Bharatamuni.Vol-1. 1956. Gaekwad's Oriental series.Ch.1-7
- Patnaik, D.N. 1971. *Odissi Dance*. Bhubaneswar: Orissa Sangeet Natak Akademi
- Phillip Rawson 1972. *The Art of Tantra*, Greenwich, Conn.
- Punja, Shobhita.1998. Museums of India. New Delhi: Penguin Books India Ltd.
- Purecha, Sandhya, 2003, *Angikabhinaya in Bharatanatyam*, Mumbai: Bharatiya vidya Bhavan. pp-20-22
- Raghavan, V. 1960. S'rngāra-prakās'a. Bombay
- Rajguru, S.N. Inscription of Orissa , vol.IV
- Rajguru,S.N. *Inscriptions of Orissa, III, Part II*
- Rama, Pisharoti, K .1935. Dohada or the women and tree motif. *JISOA Vol III, No.2*. Pp.110-111
- Ramakrishna, Kavi, M. 1951. *Bharata Kosha* a dictionary of Technical Terms with definitions collected from the Works on Music and Dramaturgy by Bharata Venkateshwara Oriental Series
- Ramakrishna, Kavi, M. Vol-1.1956. *Natyashastra of Bharatamuni with the Commentary Abhinavabharti of AbhinavaGuptacharya* .Baroda: Gaekwad's Oriental Series No.XXXVI, Ch.1-7,pp.-14
- Ramakrishna, Kavi. 1983. *Bharatakosha*. New Delhi: Munshiram Manoharlal Publications
- Rangacharya, Adya. 1994. *Natyashastra*, sagara: Akshara Prakashan.
- Rangacharya, Adya. 1998. *Introduction to Bharata's Natyashastra*, New Delhi: Munshiram Manoharlal Publications
- Rangacharya, Adya. 2003. *The Natyashastra*. New Delhi: Munshiram Manoharlal Publications
- Rohitha, Esver.1999. *The Non-Interpretative Aspect of Dance With Reference to Natyashastra of Bharata, in the Madanika Vighras of Belur Chennakeshava Temple*. Pune: Disertation submitted for masters at Deccan College Post Graduate and Research Institute.

- Rohitha, Eswer.2010. Ashtaanāyikā Sculptures in Hoysala Temples in Anoop Swroop & Agrawal, S.C., ed. *Indian Civilization Through the Millennia*:pp.31-38
- Roshen, Alkazi.1993. *Ancient Indian Costume*. New Delhi: National book Trust
- Saraswati S.K. 1953. *Temples of Orissa*. OHRJ
- Satyanarayana, R. 1969. *Bharatanatyam A Critical Study*. Mysore: Sri Varalakshmi Academies of Fine Arts
- Shilpa Prakasha* 1966. of Ramachandra Koushalacharya translated by Alice Boner and Sadashiv RathSharma, Leiden, Netherlands.
- Srikantiah, Ti. Nam. 1990. *Bharatiya Kavya mimamse*, Mysore: Prasaraanga Mysore university
- Stenkonow 1945 *Kautilya Studies*, OSLO, p- 5
- Sterling, A. 1825 *An Account, Statistical and historical of Orissa Proper*, Serampore, Cuttack.
- Subanna, K. V. 1992. *Dasharupaka*. Hegodu: Akshara prakasshana (in kannada)
- Subramanyam, Padma. 1979.*Bharata's Art then and Now*, Bombay. Madras: Bhulabhai Memorial Institute, Nrityodaya
- Tarlekar, G.H. 1975. *studies in Natyashastra*. New Delhi: Motilal Banarasidass, pp.1.
- Vaman, Shivaram, Apte. 1924. *The Practical English Sanskrit Dictionary*. Bombay: Gopal Narayen & CO
- Vāsudēva, shastry. (Ed.) 1957. *Bharatārṇava*. Tanjore: Sarasvati Mahal Library
- Vasudeva, Shastry. (ed.) 1979. *Na'tyas'āstra Saṅgraha vo-1*, Tanjore: Sarasvati mahal Library
- Vatsyayan, Kapila. 1968. *Indian Classical Dance In Literature and Arts* New Delhi: Sangertha Nataka Academy
- Vatsyayan, Kapila. 1974. *Indian Classical Dance*. New Delhi: The Director publication Division, Minister of Information and Broadcasting, Government of India
- Vatsyayan, Kapila. 1996. *Bharata The Natyashasta*. New Delhi: Sahitya Akademi
- Venkatanarayanappa et al. 2000. *English –Kannada dictionary vol-1* Mysore: The Mysore University
- Vidya, Prakash. 1967. *Khajuraho, A Study in the Cultural conditions of Chandella society*. Bombay.: pls. 53, 54
- Vijaya Tunga, J. 1963. *The Sun Temple of Konark, Director, Ministry of Information and Broadcasting Govt. of India, Delhi*.
- Viṣṇudharmōttara Purāṇa , Ed.Priyabala Shas-I (Baroda 1953).

Vogel, J.P. The women and tree or Shalabhanjikas in Indian literature and art. *Orientalium*, Vol VII.: Pp. 204-207.

Winternitz. M. 1972. *History of Indian Literature*. New Delhi: Oriental New Print Corporation, Munshiram Manoharlal Publications

Zimmer Heinrich 1955. *Art of Indian Asia*, Bollingen Foundation inc, New York

Figures



Figure 1: General View of Konark Surya Deula (S-E direction)



Figure 2: General View of Jagamohana (Southern side)



Figure 3: Door Shakha, jagamohana



Figure 4: Jagamohana Eastern side with flight of steps



Figure 5: Jagamohana and Natya Mandap General View, North Eastern Side



Figure 6: Natya Mandap General View



Figure 7: Konark Natya Mandap Eastern side



Figure 8: Konark natya Mandap Eastern Face



Figure 9: View of the Jangha, Natya Mandap



Figure 10: Dance sculptures spaced on Natya Mandap



Figure 11: Natya mandap southern Side with stair ways



Figure 12: One more View of Natya Mandap from southern side



Figure 13: A Dance sculpture on Jagamohana



Figure 14: Image of Surya on Jagamohana



Figure 15: Jagamohana, Eastern Side



Figure 16: Erotic Sculptures on the Wheel of the chariot



Figure 17: Naga Devata Flanked by erotic Sculptures



Figure 18: Erotic Sculptures on Jagamohana



Figure 19: Group of Erotic Sculptures on Jagamohana



Figure 20: Amorous Couple (Erotic) on Jagamohana



Figure 21: A Naga Sthamba

Nritta Sculptures



Figure 22: Nartaki in kunchita Pada



Figure 23: Nartaki with Anchita Neck



Figure 24: Nartaki with Urdhva Hasta



Figure 25: Nartaki in Nihanchita shiraha



Figure 26: Nartaki in Kunchita Pada



Figure 27: Nartaki with Kshama Jhatara



Figure 28: Nartaki depicted in Prakruta Tara Karma



Figure 29: Sama (Additional eye Glance)



Figure 30: Sama, Additional eye Glance



Figure 31: Nartaki playing an avanaddha vadya



Figure 32: Avanaddha Vadya



Figure 33: Nartaki Depicted in trayashra griva Karma



Figure 34: Nata Parshva Karma



Figure 35: Kshama Jahatara



Figure 36: Sama kati



Figure 37: Sthambana Uru



Figure 38: Dance sculptures on the Pillars



Figure 39: Valana Uru Karma

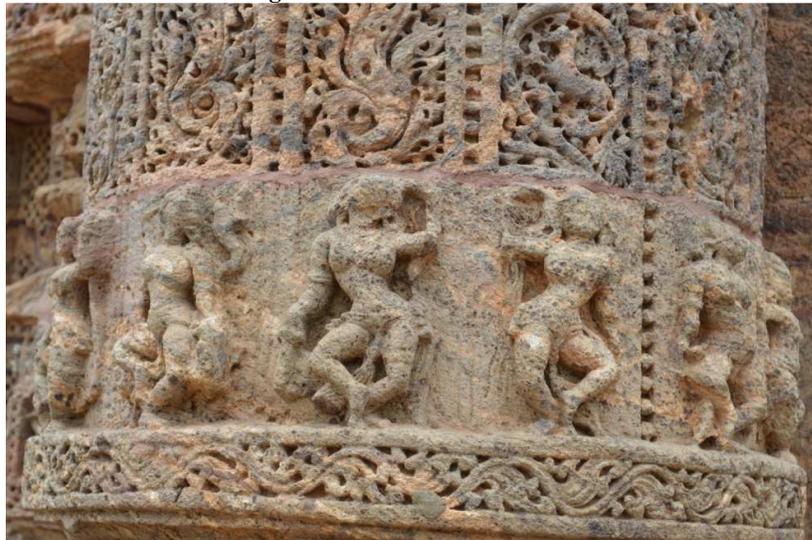


Figure 40: Valana Uru Karma



Figure 41: Nata Jangha Karma



Figure 42: A Mutilated figure



Figure 43: Kunchita Pada (Right Sculpture Right Leg)



Figure 44: Right Sama Pada



Figure 45: Nata Jangha



Figure 46: Valana Uru karma



Figure 47: Chinna Kati Karma



Figure 48: Sama Kati



Figure 49: Kshama Jhatara



Figure 50: Sama Pada



Figure 51: Kunchita Bahu



Figure 52: Kunchita Bahu



Figure 53: Nartaki Flanked by Vadya Nartakis



Figure 54: Playing Sushira Vadya



Figure 55: Playing Avanaddha Vadya



Figure 56: Playing Avanaddha vadya



Figure 57: Playing Avanaddha Vadya



Figure 58: Playing Avanaddha vadya



Figure 59: Playing Avanaddha Vadya



Figure 60: Playing Avanaddha Vadya

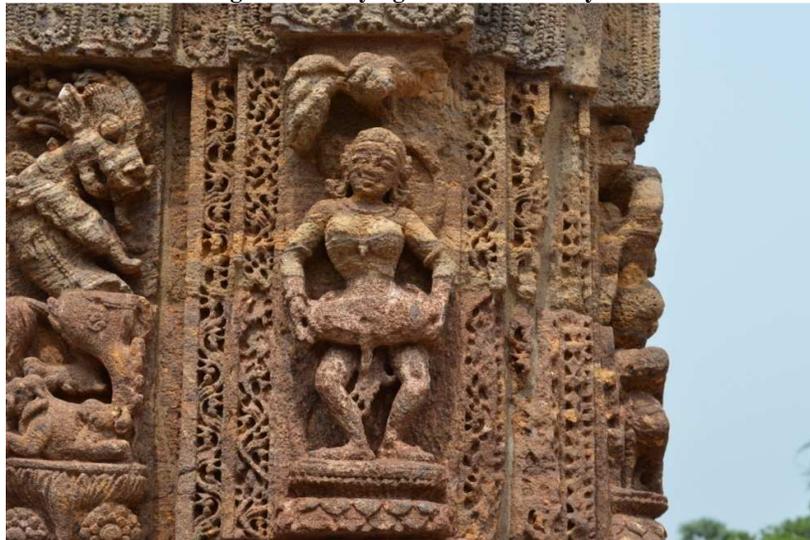


Figure 61: Playing Avanaddha Vadya



Figure 62: Playing Avanaddha Vadya



Figure 63: Playing Avanaddha Vadya



Figure 64: Playing Avanaddha Vadya



Figure 65: Playing Avanaddha Vadya



Figure 66: Playing Tata Vadya



Figure 67: Playing Ghana Vadya



Figure 68: Playing Tata Vadya



Figure 69: Playing tata Vadya



Figure 70: Playing Avanaddha Vadya



Figure 71: Playing Alingya Vadya



Figure 72: Playing Avanaddha Vadya



Figure 73: Playing Avanaddha Vadya



Figure 74: Playing Ghana Vadya



Figure 75: Two Instrumentalists Dancing



Figure 76: Playing Avanaddha Vadya



Figure 77: Nartaki and Avanadha Vadyakarini



Figure 78: Playing Avanaddha Vadya



Figure 79: Nartaki and an Instrumentalist



Figure 80: Playing Avanaddha Vadya



Figure 81: Playing Avanaddha and Sushira vadyas



Figure 82: Nartaki and Avanaddha vadyakarini



Figure 83: Playing Avanaddha vadya



Figure 84: Playing Sushira Vadya



Figure 85: Playing Ghana and Avanaddha Vadya



Figure 86: Sculptures on the South Face of Natya Mandap



Figure 87: Playing Ghana and Avanaddha Vadya



Figure 88: Nartaki and Avanaddha Vadya



Figure 89: Playing Ghana and Avanaddha vadya



Figure 90: Playing Ghana and Avanaddha Vadya



Figure 91: Nartaki and Avanaddha Vadya



Figure 92: Nartaki Playing Avanaddha Vadya



Figure 93: Nartaki and Avanaddha Vadyakarini



Figure 94: Playing Ghana and Avanaddha Vadya



Figure 95: Nartakis



Figure 96: Position of Dance Sculptures on the Wall of Natya Mandap



Figure 97: Playing Avanaddha Vadya



Figure 98: Playing Sushira Vadya and Avanaddha Vadya



Figure 99: Playing Avanaddha vadya



Figure 100: Playing Avanaddha Vadya and a nartaki



Figure 101: Playing Avanaddha Vadya



Figure 102: Playing Avanaddha Vadya and Ghana Vadya



Figure 103: Playing Ghana Vadya



Figure 104: Playing Ghana Vadya



Figure 105: Playing Ghana Vadya and Nartaki



Figure 106: Playing Tata Vadya and Ghana Vadya



Figure 107: Playing Avanaddha Vadya and Nartaki



Figure 108: Playing Avanaddha Vadya



Figure 109: Nartaki and Ghanavadyakarini



Figure 110: Playing Ghana Vadya



Figure 111: Playing Avanaddha vadya



Figure 112: Playing Avanaddha Vadya



Figure 113: Playing Avanaddha vadya



Figure 114: Playing Ghana and Avanaddha Vadya



Figure 115: Playing Ghana and Avanaddha Vadya



Figure 116: Nartaki and Avanaddha Vadyakarini



Figure 117: Playing Avanaddha and sushira Vadya



Figure 118 : Playing Ghana and Avanaddha Vadya



Figure 119: Playing vanaddha Vadya



Figure 120: Playing Avanaddha Vadya



Figure 121: Playing Ghana and Avanaddha Vadya



Figure 122: Playing Avanaddha and Ghana Vadya



Figure 123: right Playing Ghana Vadya



Figure 124: Playing Sushira and Avanaddha Vadya



Figure 125: Nartakis Playing Avanaddha Vadya and Dancing



Figure 126: Playing Avanaddha Vadya



Figure 127: Playing Avanaddha Vadya



Figure 128: Playing Avanaddha and Ghana Vadya



Figure 129: Nartaki and Playing Avanaddha vadya



Figure 130: Sculptural treatment on the Inner wall of Natya Mantap



Figure 131: Playing Avanaddha vadya



Figure 132: Nartaki and Avanadha Vadyakarini



Figure 133: Avanaddha vadyakarini and Nartaki



Figure 134: Playing Avanaddha Vadya



Figure 135: Playing Avanaddha vadya



Figure 136: Playing Ghana and Sushira Vadya



Figure 137: Playing Avanaddha Vadya



Figure 138: Natyamandap South Wall Distribution of Nartaki sculptures



Figure 139: Playing Ghana and sushira Vadya



Figure 140: Playing Ghana Vadya and Nartaki



Figure 141: group of Avanaddha and Ghana Vadyakarinis



Figure 142: Playing Avanaddha vadya



Figure 143: Playing Ghana and Avanaddha Vadya



Figure 144: Playing Avanaddha Vadya



Figure 145: Playing Ghana Vadya and Nartaki



Figure 146: Playing Avanaddha Vadya



Figure 147: Playing Avanaddha vadya and Ghana Vadya



Figure 148: Playing Avanaddha Vadya and Nartaki



Figure 149: Playing Avanaddha and Sushira



Figure 150: Performing Different types of Avanaddha vadya



Figure 151: Performing Sushira and Ghana Vadya



Figure 152: Performing Avanaddha Vadya



Figure 153: Performing Sushira and Ghana Vadya



Figure 154: Performing Avanaddha Vadya



Figure 155: South wall of the Natya Mandap



Figure 156: Playing Ghana Vadya



Figure 157: Playing Ghana Vadya



Figure 158: Playing Ghana and Avanaddha Vadya



Figure 159: Playing Avanaddha vadya



Figure 160: Playing Tata and Ghana Vadya



Figure 161: Playing Avanaddha vadya



Figure 162: Playing Tata Vadya



Figure 163: Playing Avanaddha vadya



Figure 164: North wall of the Natya mandap



Figure 165: Playing Avanaddha Vadya and Nartaki



Figure 166: Playing Avanaddha Vadya



Figure 167: Playing Ghana and Sushira Vadya



Figure 168: Playing Avanadha and Tata Vadya



Figure 169: Playing Ghana and tata Vadya



Figure 170: Playing Ghana and Tata Vadya



Figure 171: Treatment of Nartaki on Northern wall



Figure 172: Playing Sushira Vadya



Figure 173: Playing Tata Vadya



Figure 174: Playing Tata and Ghana vadya



Figure 175: Playing Ghana and Avanaddha Vadya



Figure 176: Playing Tata and Avanaddha vadya

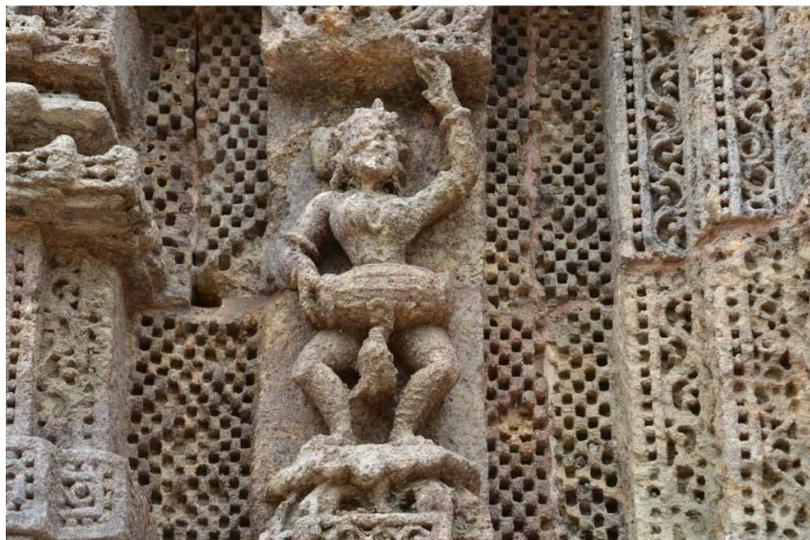


Figure 177: Playing Avanaddha Vadya



Figure 178: Nartaki performing with sword and Avanaddha vadanakarini



Figure 179: Playing Avanaddha and Tata Vadya



Figure 180: Playing Ghana Vadya



Figure 181: Playing Avanaddha Vadya



Figure 182: Performing Avanaddha and Ghana Vadya



Figure 183: Playing Ghana vadya



Figure 184: Playing Tata Vadya and Nartaki



Figure 185: Playing Sushira Vadya



Figure 186: Playing tata Vadya



Figure 187: Playing tata Vadya



Figure 188: Playing Ghana Vadya



Figure 189: Playing Tata and Ghana Vadya



Figure 190: Playing Avanaddha Vadya



Figure 191: Playing Ghana vadya



Figure 192: Playing Avanaddha Vadya



Figure 193: Playing Ghana and Avanaddha Vadya

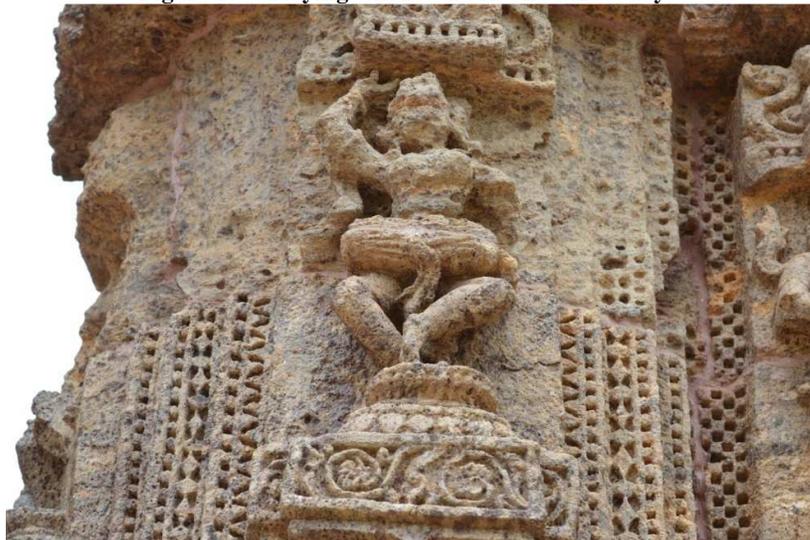


Figure 194: Playing Avanaddha Vadya



Figure 195: Playing Avanaddha Vadya



Figure 196: Playing Avanaddha Vadya



Figure 197: Playing Avanaddha Vadya



Figure 198: Playing Avanaddha Vadya



Figure 199: Playing Avanaddha Vadya

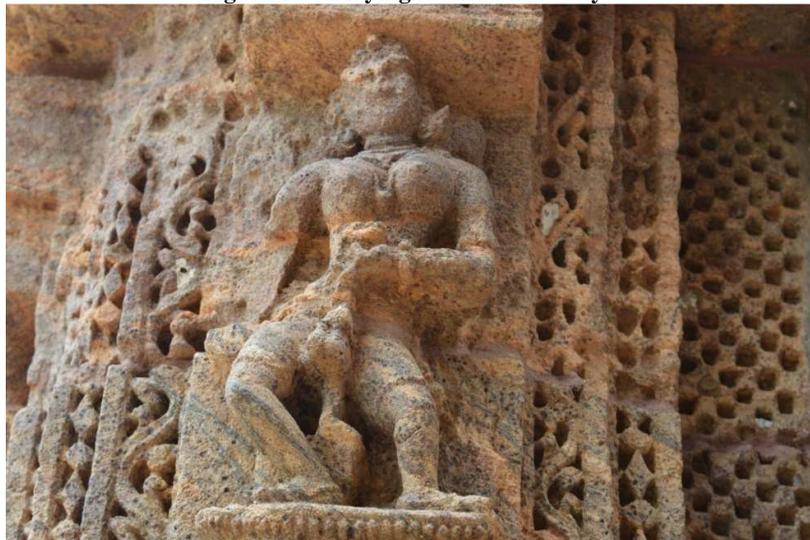


Figure 200: Playing Ghana Vadya



Figure 201: Playing Avanaddha Vadya



Figure 202: Playing Avanaddha vadya



Figure 203: Playing Avanaddha Vadya



Figure 204: Playing Avanaddha Vadya



Figure 205: Playing Ghana Vadya



Figure 206: Playing Ghana Vadya