Chapter III

The deśī tradition as reflected in the dance sculptures

of South India and Odisha

Contemporary Indian classical dance has now entered the proscenium stage, though it still follows the traditional techniques to a considerable extent. There has been a significant change in the format and structure of classical dances over a period of time. Changes have taken place in its thematic content, modes of presentation, movement techniques and choreographic patterns. Hence, when the dancers of today want authentic poses and movements, it is to the past that they look to, for inspiration. Indian temples are repositories of dance sculptures and hence they shed light on the techniques of dance that was in practice.

Indian temples reflect the religious, cultural and social life of Indians during ancient and medieval times. The structural temples are the best preserved sanctuaries for those having a keen interest in studying the performing and visual art forms. The art of sculpture and painting is usually treated as subordinate to architecture. But many a times these art forms are balanced so harmoniously that they become the necessary part in the development of temple architecture. The sculptural reliefs, panels, friezes exhibit the intentional departure from the plain architecture resulting in the introduction of aesthetic and qualitative architectural skills. (Nandagopal 1996: 162)

The symbolic expression of Buddhism made a vital beginning of art forms in stone images. Indian art, ever since the Mauryan period developed with a high sensational fervour. The figurative art further developed as the thematic representation in great co-ordination with architectural function. The structures began to receive more and more decorative treatment through the artistic hands and creative minds of sculptors and painters. Dance and music as necessary part of thematic expression was placed duly in the temples architecture. (Ibid)

The temple in Indian art is symbolic of the universe inhabited by Gods, demi-gods, human beings and animals which are represented on the walls, pillars, ceilings and door jambs. Both good and evil which exist in total reality are taken into account. For example, evil represented by Asura who hinders final release (moksha) is destroyed by Deva. This is an
important theme in Indian art. In addition, the temple is also the spiritual centre regulating not only the religious life but also the social activities of man. Here, he learns all fine arts and the very art of living. Hence all aspects of life are depicted on the temple walls. (Banerjea 2004: 23)

3.1 Dance and dance images in temples

As dance became a mode of everyday worship in the temples and regarded as a mode of entertainment in the courts, a class of temple dancers and courtesans, proficient in the art of dancing were portrayed in temple premises and royal settings respectively. In religious themes, the devotees are in the dance movements. Dance and music became an important mode in depicting the Gods, gaṇa, apsara, kinnara, sālabhañjikas and other celestial beings in temple architecture. Portraying the images in dancing mode had opened a new avenue for the artists to express themselves in a creative way. New concepts and themes were created to depict graceful movements. Dance and music echoed through and through in the medieval temples. Rhythm, balance, beauty and harmony epitomised the temples through the elegant and poised movements of the images. The dance traditions practised in the respective periods and the orchestra supporting dancers were the favourite subjects for sculptors. They have frozen the beautiful movements of dynamic art form through their skilled hands and creative minds and immortalised dance.

These sculptors were highly dance-conscious and this could be felt in their perceptual application of dance techniques in original form as rendered by the canons of the texts pertaining to dance. Here it can be recalled that the fourth century AC text Viṣṇudharmottara Purāṇa states that it is very difficult to attain the knowledge of citra sūtra (canons of painting) without nṛtya śāstra (Science of dance)\(^1\). Therefore it can be argued that nātya and citra shared similar content and form in ancient times. The major difference here is that in the former the form is three dimensional where as in the latter it is two-dimensional.

Therefore it can be argued that nātya and citra shared similar content and form in ancient times. The major difference here is that in the former the form is three dimensional where as in the latter it is two-dimensional.

\(^1\) *Vinatu nṛtyaśāstreṇa citrasūtram sudurvidam’* (VDP, Śloka1890, Kanda III)
The śilpa (sculpture) and citra (painting) are closely related to Nāṭya (dance) in other ways also. The rules of the iconography (pratimā lakṣaṇa) appear to have been derived from the Nāṭyaśāstra. The Indian sculptures are often the frozen versions or representations of the gestures and poses of dance (cārīs and karaṇas) described in Nāṭyaśāstra. The śilpa and citra (just as the nāṭya) are based on a system of medians (sutras), measures (mānas), postures of symmetry (bhaṅgas) and asymmetry (abhaṅga, dvibhaṅga and tribhaṅga); and on the sthānas (positions of standing, sitting, and reclining). The concept of perfect symmetry is present in śilpa and citra as in nṛtya; and that is indicated by the term sama. As in nāṭya, so in citra and śilpa, the varied drṣṭī, bhāva, abhinaya, aṅga and upānga present a supreme picture, the parama citra (Kramrisch 1928: 32). The śilpa (sculpture) and citra (painting) are closely related to Nāṭya (dance) in other ways also. The rules of the iconography (pratimā lakṣaṇa) appear to have been derived from the Nāṭyaśāstra. The nāṭya and śilpa śāstras developed a remarkable approach to the structure of the human body; and delineated the relation between its central point (navel), the verticals and horizontals. It then coordinated them, first with the positions and movements of the principal joints of neck, pelvis, knees and ankles; and then with the emotive states, the expressions.

Indian dance has influenced the sculptors to chisel the dynamic movements on the walls of the temples. The temples of South India built under the patronage of Chalukya, Hoysala, Kākatiya, Pallava, Cola, Codagaṅga, Kesari, Sūryavamsi and Vijayanagara kings portray exclusive themes that represent and interpret dance and music in greater dimension of aesthetic sensibilities. Dance and paintings were extensively used to embellish a number of temples. A careful study of temple architecture, known for its rich variety and aesthetic standards indicates the involvement of sculptors, architects, painters, dancers, musicians and patrons in contributing original and first-hand information on dance, music and other art traditions which prevailed during historical times. The dance sculptures in ancient temples stand as a testimony for the performing arts that were practiced in their contemporary society. The sculptors were highly dance-conscious and this could be felt in their perceptual application of dance techniques in original form as rendered by the canons of the texts pertaining to dance. Thus it could be argued that the sculptural sources are authentic evidences to understand the techniques of Indian dance. The same argument holds good in the case of temple murals. For example, Kerala has a tradition in the field of painting as is evidenced by the murals in temples and palaces. Kerala temples have a long history of fostering this art practice. Murals depicting mythological stories and the events of ancient
times can be seen on the walls, ceiling of temples and palaces. The temple architecture in Kerala is unique and there is not much scope for sculptures in such temples. But temple murals fill the void left in this domain. The temple mural paintings consisting of deities, ganaśas, Mohini and apsaras provide some crucial evidences required for this research.

3.2 Field Work

Study of sculptures is an important yardstick in this research. This chapter contains the sculptural representation of the deśī karaṇas and their elements represented in temples across Karnataka, Tamilnadu, Andhra Pradesh, Telangana, Kerala and Odisha. The chapter is a result of extensive field work done to identify the deśī karaṇas and their components with the correlating dance sculptures in chosen temples of Karnataka, Tamilnadu, Andhra Pradesh, Telangana, Kerala and Odisha. It is already discussed in Chapter I that the deśī tradition of dance was popular after tenth century CE. Therefore while collecting the data for this research the focus was on temples which were built between 10th and 18th century. An extensive field work was done to document, study and analyse the dance sculptures that reflect the techniques involved in the deśī tradition of dance. Such sculptures were documented and studied carefully for this research work. Multiple visits were made to Archaeological Survey of India’s regional centres in Bangalore and Chennai to study the catalogues and publications brought out by the department. Experts and officials of ASI and scholars were also consulted before selecting the temples for the study. The following places were visited for the documentation and study of the sculptures:

Karnataka: Kuruvatti, Lakkundi, Dambal, Haveri, Belur, Halebidu, Balligave, Shravanabelagola, Ikkeri and Hampi.

Tamilnadu: Kumbhkonam, Darasuram, Chidambaram, Tanjore, Srirangam, Virinjipuram, and Kanchipuram.

Odisha: Bhubaneswar, Puri, Konark, Udayagiri, Khandagiri, and Hirapur.

Kerala: Dance sculptures and murals in Thiruvananthapuram, Thodeekalam, Padmanabhapuram Palace.

Andhra Pradesh and Telangana: Warangal, Hanumkonda, Palampet, Tadipatri and Lepakshi.
3.2.1 Temples studied in Karnataka

Karnataka has been ruled by illustrious kings and rulers since the beginning of Christian era. Great dynasties such as Kadamba, Bādāmi Chalukya, Kalyana Chalukya, Gaṅga, Hoysala, and Vijayanagara have contributed immensely to the temple building activity in this region. The dance sculptures and dance like sculptures in these temples stand as a testimony to the art practiced in their society. In this region the temple building activity started with the Kadambas. The Chalukyas of Badami were great patrons of art and architecture and they have left behind a wealth of temple architecture. The Chalukyan sculptors and artists experimented with different styles, blended the Indo-Aryan Nagara and Dravidian styles, and evolved their own distinctive style, which is called as the Vesara or the Chalukya style in the building of structural temples. One can see magnificent examples of their earliest experiments in Aihole, Bādāmi and Paṭṭadakal. The later Chalukyas or the Chalukyas of Kalyana played a pivotal role in the political and cultural history of South India between 10 and 12th century. It is when one comes to Kalyana Chalukya temples we get a definitive sign of the development in dance traditions and the influence of the desī tradition on the main stream dance tradition. The Chalukyas of Kalyana came to power in 973 CE and their reign was an important period in the development of fine arts and literature in Southern India. They have left behind some of the most beautiful monuments for posterity. The period also saw substantial literary activity. King Someśwara III recorded the contemporary developments in the field of arts, science, medicine, architecture, music and dance in the monumental work ‘Mānasollāsa’. The Western Chalukya kings encouraged regionalism in literature and all the art forms. This fact is clearly evident in Mānasollāsa. The text gives volumes of information as it describes the art that was practised in the society. Fine arts and literature flourished during their rule.

The temple building activity was in full scale during their reign. The later Chalukya temples are important starting point for this research in terms of data collection from sculptural sources. Their temples are decorated with arresting dance sculptures at door jambs, windows, ceilings, pillars, niches and recess of the walls. The most prominent feature of later Chalukya temples are śikharas and the artistic emphasis given to the doorways both in the case of the entrance doors of the temple and those at the entrance of the sanctum sanctorum. Another significant feature is the richly carved ‘jālandhra’ or perforated stone screens and pillars which support the roof of the temple. The dancing dwarfs and other mythical figures are arrested not only on the walls, jālandhras but also as miniature figures in the decorative
layers of door jambs. The temple interiors are richly carved with figures of deities, dancing images and other decorative motifs. Lintels above the doorways of later Chalukya temples are highly ornamented structures. The norm of carving dancing girls in the niches and recesses of the walls (Bracket figures) became quite popular during their period. Several features of the later Chalukya architecture were later followed by the Hoysalas.

Extensive field work was carried out to study the dance sculptures at the temples in Lakkundi, Dambal, Gadag, Itagi, Haveri, Kuruvatti and Balligave. Some of the temples that are decorated with ample dance sculptures are the Kashi Viśveśvara Temple, the Nanneśvara temple at Lakkundi, the Mallikārjuna temple at Kuruvatti, the Trikūteśvara, Someśwara and the Sarasvati temple complex at Gadag, the Mahādeva temple complex at Itagi, Siddeśvara temple at Haveri and the Kedāreśwara and Tripurāntakeśvara temple complexes at Balligāve. Lakkunḍi was an important seat of learning during medieval period. The Kashi Viśveśvara temple at Lakkunḍi is one of the earliest architectural buildings to define the Kalyana Chalukya temple architecture. This is a double shrine temple or 'dwikūta.' The sculpture of this temple reflects a major shift in the style of Chalukyan art and architecture- from early to the later period. In this temple the stone work is sharper and intricate. The doorways of this temple are uniquely decorated. The temples also have some beautiful dance sculptures mirroring the influence of new techniques adopted in the dance tradition during their time. Brahma Jinālaya and Nanneśvara are the other two important monuments here. The Trikūteśvara temple complex in Gadag consists of Someśwara and Sarasvati temples. One of the best instances of temple deity sculptures under the Kalyana Chalukyas can be found in the
Sarasvati Temple. The pillars of this temple are famous for the impeccable miniature images consisting of both dancing and decorative motifs. There is a profusion of plastic elements decorating the exteriors of these temples. They represent the culmination of later Chalukya art. Unfortunately many of the dance sculptures are severely damaged. Doḍḍabasappa temple at Đambal is a unique temple of later Chalukya architecture. This east facing temple is famous for its stellar but almost circular vimāna. The vimāna not only has the stellar base but its śikhara (tower) is in continuation with the original base stellar design. The star-points of this stellar plan are located to close that it gives an impression of a circular structure. The temple consists of a garbhagrha, antarāla and a manḍapa. The manḍapa has two openings, one on south and one on the east. Sculptural art here reflects the evolution of architecture in the Chalukya architecture. The sculptors broke away from the conventional stiff form and this is evident in the spontaneity and realistic nature of the sculptures in the temple.

Balligāve, an ancient place of learning, is now in Śimoga district. The Hoysala queen, famed nartakī Śantalā Devi hailed from Balligāve along with celebrated architects and sculptors of the Hoysala era, Malloja, Dāsoaja, Nādoja etc. Well-known philosopher poets Allama Prabhu and Akkamahā Devi lived in Balligāve. The Kedāreśwara temple in Balligāve is an excellent example of a triple shrine temple in a transitional Western Chalukya-Hoysala architecture. Dance sculptures adorn the Tripurāntakeśvara temple also.

Inscriptional evidence

Balligāve provides important inscriptive evidence to the deśī tradition. This 11th century inscription hails queen Lacchaladevi, the queen of Māṇḍalika Udayaditya was an expert in both the mārga and the deśī dance traditions (Satyanarayana 1969:288). The inscription describes Lacchaladevi’s dance consisted of the newer tradition deśī and mārga which was enchanting with cārī, rasa, bhāva and various gatis. Her dance was ever new and equally beautiful in both the deśī and mārga. Balligāve was an important seat of learning with religious and cultural centres flourishing during 11th and 12th centuries under the rule of Kalyana Chalukyas. The place is known as ‘Dakṣiṇa Kedāra’ for its religious and cultural importance. The Someśwara temple in Balligāve was built in thirteenth century during

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2 The inscription recorded in Epigraphia Carnatica, Xi, SK, 109 is as follows: Poccha posa deśīmārgadoḷ cārīrasa bhāyamoḷe bahuvihdhatgati…. Gadoḷ naccai nibbana pātramnisida pātra .... Gatiyo valana nartana (R Satyanarayana in ‘Bharatanatyā – A critical Study’. 1969. Pg 288

3 Gati of a tāla (rhythmic phrase) specifies sub-divisions of a beat in a composition. It is also referred as Nadai in Karnatic Music.
Hoysala period. It appears that there was a systematised attempt to notate dance movements through sculptures in Balligāve. The dance images on the adhiṣṭāna wall of the temple stand as a testimony for both static and kinetic elements of the deśī and mārga tradition. The Trikuteśvara temple is another repository of dance figures. The jālandhra and door frames of this temple consist of interesting dance images.

In addition to the above temples, Ikkeri Aghoreśvara temple in Sagar, Jaina shrines in Śravanabelagola and Mudabidire were also surveyed during the field work.

**Hoysala temples**

The Hoysala kings were great patrons of art, architecture and literature. Hoysala dynasty ruled much of modern Karnataka and parts of Tamilnadu between the early 11th century and middle of 13th century. Hoosalas have built several hundred temples but only few of them are in good condition now. The glory of the fine arts of medieval Karnataka is fairly reflected in the cultural wealth of Hoysala temples. Renowned archaeologist S R Rao says Hoysala temple architecture occupies a special place in the history of Indian art because of the exquisite carvings and sublime thoughts expressed through the medium of plastic art. An important feature of Hoysala temple is the sculptural treatment imparted to every architectural element (Nagaraj 1990:5). Dance sculptures and dance-like sculptures are abundant in Hoysala temples. Gerard Fokeama opines that every nook and corner of Hoysala temple including niche, recess and projection from the plinth up to the roof is packed with gods, goddesses, demi gods, human figures and animals (Foekema 1996:11). Almost all the Hoysala temples are filled with the figures dancing and playing on musical instruments. Dance has influenced Hoysala sculptures so deeply that even ordinary scenes like pulling out a thorn from the sole of the foot, writing a letter or applying a tilaka on the forehead are all portrayed in a dance-like attitude in these sculptures. The Hoysala style emphasised the bending of waist and limbs which can be seen in the bracket figures of Hoysala temples. These stunning bracket figures or ‘Śīlābālikās’ are known for their tri-flexion bending.

Hoysala temples appear as though they are the embodiment of dance and musical forms. Hoysala dance sculptures are ornate and exuberant of all dance sculptures. The dance sculptures in Hoysala temples bear a testimony for the transformation of the practising tradition of dance. The style of dance in Hoysala times indicates a marked distinction between mārga and deśī traditions. Incorporation of deśī style opened up streams of new poses, ideas and sequences in their presentation. The regional variations of dance form and
musical instruments are very well represented throughout the Hoysala complex. (Nandagopal, 1990:8)

Chennakeśava Temple, Belur: This temple was built by Vishnuvardhana in 1117 AC and completed by Narasimha II. This is dedicated to Vijayanarayana, also called Chennakeśava. It consists of a pillared hall (navaraṅga), a vestibule (antarāla) and sanctum (garbhagṛha) all set in axial strike. Its elegance is unsurpassed because of the delicately carved bracket figures, doorways, wall surface, pillars, screens and the main deity. (Nagraj 1990: 18)

Hoysaleśwara Temple, Halebidu: The remarkable structure of this temple has been acclaimed as a perfect exemplar of Hindu style of architecture. Its architecture is often regarded as the 'supreme climax of Indian architecture'. The exterior walls of the temple have a splendid assortment of dance sculptures. The construction of this marvellous shrine got completed in 1121 CE. Hoysaleśwara Temple has two shrines, one dedicated to Hoysaleśwara and another for Shantaleśwara. Standing on a raised platform, the temple is made out of Chlorites Schist (Soapstone). The exterior walls of this temple can be divided into three sections: a base of sculptural friezes depicting elephants, horses and riders, lions and narrative scenes; a middle section of large panels depicting deities and other figures; and an upper section depicting temple towers. Almost all Hoysala temples have a square hall at its centre called Raṅgamandapa containing four ornate pillars. This must have been used for dance performances to honour the deity in the sanctum. The uppermost frieze and middle section of Hoysaleśwara temple walls have numerous dance sculptures.

Other sculptures in other Hoysala temples such as the Kedāreśwara temple at Halebidu, three Jinalayas in Halebidu, Lakshmi Narasimha temple in Arasikere were documented during the field work.

Vijayanagara temples

Vijayanagara served as the capital of a vast Hindu empire from its foundation in 1350 AC to its destruction in 1565 AC. The Vijayanagara rulers encouraged art and architecture to a large extent. They consciously promoted religion and culture, there by incorporating into their capital a large variety of cults and religious traditions, not only Hindu but also Jaina and

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4 The shrine is named after Shantala Devi, queen of King Vishnuvardhana
Islamic (Dallapiccola, Verghese 1998:1). This explains the presence of large number of dance sculptures in Vijayanagara temples. While writing about Vijaya Vithala Temple, one of the key monuments of Vijayanagara Period, scholar Percy Brown says ‘It is a record in stone of a range of ideals, sensations, emotions, prodigality, abnormalities, of forms and formlessness, and even eccentricities, that only a super imaginative mind could conceive, and only an inspired artist could reproduce (Brown 1942: 91). The contemporary performing arts are ably reflected in the sculptures of Vijayanagara temples. Pillars of Virūpākṣa and Achyutarāya temples have some exquisite dance sculptures including both mārga and deśī karaṇas. The outer wall panels of Hazāra Rama temple is known for its dance sculptures depicting Kolāta, Holi dance sequences. The sculptures of Achyutarāya temple, Vijaya Vithala temple and Krishna temple have some rare and charming dance images and include different sthānas, cārīs and karaṇas both belonging to mārga and deśī tradition. The dance sculptures in these temples show a wonderful symmetry of their forms. The dance sculptures in the following temples in and around Hampi were studied for this research.

Temple in Hampi: Virūpākṣa temple is believed to be one of the oldest active temples (from 7th century AD) in India. The temple complex consists of the sanctum sanctorum, pillared halls and a series of giant entrance towers. The pillared halls are one of the most important places as they stand as a testimony for the style of dance that was practised in olden days. One can see numerous dance sculptures of both the mārga and deśī tradition etched on the panels of pillars and walls. Ramachandra (Hazāra Rama) temple is a small temple compared to the standards of other Vijayanagara Temples. The temple is popularly
known as ‘Hazāra Rama Temple’ because of the large number of Ramayana panels on the walls. The tall and elegant pillars of the open porch have some exquisite sculptures. This temple is believed to have been the private place of worship of the Royal family. The enclosure walls of the temple are exceptional in a way that they are both carved on the outside as well as inside. The outer friezes depict horses, elephants, dance sequences and infantry in procession.

Achyutarāya Temple is a very important site with respect to dance sculptures. Consecrated in 1534 AC, the temple is dedicated to Lord Tiruvengalanatha, a form of Vishnu. One can see innovative techniques employed in the temple architecture here. The courtyards consist of pillars which are embellished with images of musicians, dancers and other narrative elements. A close look at the sculptures on the pillars in open manḍapas gives insight into the social, religious and cultural aspects of the society. There are numerous dance images belonging to both the mārga and desī tradition in this temple. Krishna temple is a large, ornate temple. An inscription of 1513 AD indicates that this temple was consecrated with an idol of Balakrishna, brought from Udayagiri in Odisha by Krishnadevaraya. The temple complex is built in Pancāyatana style with two enclosures. The pillars are decorated with deities and dance sculptures. The pillars of the Mahāmanṭapa have sculptures depicting the ten incarnations of Lord Vishnu. The grand towered eastern gateway is an outstanding example of Vijayanagara architecture. Mahānavami Dibba is a tall elevated giant square stage built in three layers. King Krishnadevaraya constructed this in celebration of his victory over Udayagiri. The sides of this three layered platform is basically decorated with series of sculptures depicting various dancing scenes. We can get a glimpse of the grand celebrations held annually at the capital through these depictions. Vijaya Vithala temple is a 15th century temple is the architectural masterpiece of Vijayanagara period. The temple is in a big enclosure with courtyards and pillared halls. The images on the adhiṣṭāna panel of the main shrine and pillar panels of the open manḍapas reflect the contemporary music and dance traditions of Vijayanagara.

**3.2.2 Temples studied in Tamilnadu**

The Pallavas started the temple building tradition and the shore temple and exquisite rathas of Mamallapuram are evidences for their artistry. The Cholas of Tamilnadu came to power in the ninth century under Vijayalaya. They were great kings and grew in power rapidly. Rajaraja Chola was the greatest of this dynasty. During his reign the Bṛḥadīśvara
temple of Tanjore was built. The Cholas, continued the temple building activity started by the Pallavas. Innumerable temples were built during the reign of Aditya I and Parantaka I. It is during their period the Chola art flourished with vitality.

Hundreds of temples with gigantic towers adorn the southernmost state of Tamilnadu. These temples stand as a testimony for the glorious heritage of the Tamil speaking region. Mighty rulers of Pallava, Cola, Pandya, Vijayanagara, Nayaka and Maratha dynasty have made immense contribution to temple building activity in Tamilnadu. The temples exhibit a majestic grandeur and sculptural wealth. The mārga karaṇas represented in the gopuras and walls of temples in Chidambaram, Tanjore, Kumbhakonam, Virudhachalam, Tiruvannamalai and Tiruvadigai temples have attracted the attention of researchers and dancers from all over the world. The temples selected in this state for this research are,

**Bṛhadīśvara temple, Tanjore:** Of the many temples in Tamilnadu, the most striking is the Bṛhadīśvara temple in Tanjore. This imposing structure was built by Raja Raja Chola in 11th century CE. It was constructed by the King to signify his power and strength at the peak of his ruling period. Out of 108 mārga karaṇas 81 are demonstrated on the walls of the vimāna. Epigraphical evidences indicate that the temple provided shelter to musicians and dancers. Fortified walls were built during 16th century around the temple. The walls of this open veranda like structure consist of some of the beautiful paintings of Chola and Nayaka period. The temple is built in typical Dravidian style.
Temple Towns in Kumbhakonam

This temple town is both a Shaivite and Vaishnavite centre. Sāraṅgapāṇi temple, Kasi Viswanāthan Temple, Kumbeśwara Temple are some of the temples noted for their sculptural wealth. Sāraṅgapāṇi Temple is one of the important Vaishnavite temples. This well-known panca raṅga kṣetra was built in 15th century by Nayaka rulers. The temple has twelve storied tower. The sanctum sanctorum is built in the form of a chariot. At Sāraṅgapāṇi temple one can see the sculptural representation of the mārga karaṇas. But inside the temple, pillars and ceiling panels are decorated with various postures that are derived from deśī cārīs and karaṇas. Adi Kumbeśwara temple is one of the important Saivite temples and located in the centre of Kumbakonam. Adi Kumbeśwara is the presiding deity of Kumbakonam. The temple complex is huge and has a beautiful art work. Govinda Deekshita, the Chieftain of Achutha Nayaka of Thanjavur, renovated this temple during the 16th century.

Darasuram: Airāvateśvara temple at Darasuram stands out for its intricate and beautiful sculptures. The temple was constructed by the Rajaraja Chola II in 12th century CE. The temple is in the form of a chariot being pulled by an elephant and horse. This monument is an excellent example of Chola architecture. Inside walls of the outer prākāra and adhiṣṭāna walls and even the door frames consist of various dancing figures. Many of the dancing images represent the intermediate position of both the graceful and acrobatic movements of the deśī karaṇa, cārī and sthānaka. Pillars of Mahāmaṇṭapa and ardha maṇṭapa are ornate with beautiful dancing figures.

Kanchipuram: This temple town boasts of many Shiva and Vishnu temples. However from the point of view of this research the temples of importance are Ekambareśwara Temple, Kachapeśwara Temples are extensively documented. Ekambareśwara Temple consists of tall towers and it is one of the five temples representing five primordial elements. One notable feature of the temple is the Āyiram Kāl Mandapam, which was built by the Vijayanagar Kings. It consists of several dancing figures correlating with the description given in the authoritative texts on the deśī dance tradition.

Chidambaram temple: The temple is a major shrine of Lord Shiva since the classical period. The structure was renovated by Pallava, Chola, Pandya, Vijayanagara and Chera royals in the ancient and pre-medieval periods. The temple as it stands now is mainly of the 12th and 13th centuries, with later additions in similar style. The gateway towers in four directions
are well known for sculptural depiction of mārga karaṇas. The East Gopuram, was claimed to have been constructed by the Pallava King Koperunsingan II (1243-1279 A.D.) as per epigraphical records. This tower is renowned for its enumeration of 108 mārga karaṇas detailed in small rectangular panels along the passage that leads to the gateway. Each tower has around fifty stone sculptures, with each repeating some portions from the other.

Raṅganātha temple in Srirangam: The Raṅganātha temple complex in Srirangam is massive in proportions. It comprises of unique tower with seven concentric enclosures and the outermost is the tallest among them. The temple complex contains several shrines and both the open and closed maṇḍapas. The carvings on the adhiṣṭāna panel of Venugopalaswamy shrine are richly carved with numerous dance images that are important for this research.

3.2.3 Temples studied in Andhra region

Andhra region consisting of both Andhra Pradesh and Telangana states is an example for the confluence of the varied styles of temple architecture. The temples of Andhra reveal the history and the patronage of dynasties like the Chalukyas of Deccan, the Eastern Gangas and the Vijayanagar Kings. Several temples in this region are indeed repositories of the magnificent art forms that evolved over several centuries. The Chalukyan, Dravidian, Nagara and the Odishan style architecture can be seen in the structural temples of this state. Shatavahanas and Ikshvakus contributed for temple building activity in the early part of Christian era in this region. The Alampur Nava Brahamma Temples are built by the early Chalukyas. The North East of Andhra Pradesh was ruled by the Ganga Kings and they built temples which reflect the Odisha style of architecture. Kakatiyas of Warangal built the thousand pillar temple which is an example of the great craftsmanship.

Thousand Pillar Temple, Warangal

Rudreśwara temple or The Thousand Pillar temple in Warangal is a treasure house of sculptures and beautifully carved pillars. The temple was built by Rudra Deva of Kakatiya dynasty in early 12th century. The temple bears the proof of the artistic merits of the Kakatiya sculptors and architects. The temple is constructed on a star shaped platform. Rock-cut elephants and perforated screens in the temple are characteristic of the then prevailing

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5 The term Andhra region in this thesis denotes both the Andhra Pradesh and Telangana states.
architectural pattern in later Chalukya temples. The temple is a trikūta temple with three shrines. The lintels, door jambs and niches in pillars are decorated with interesting sculptures of deities, dancers and mythical figures.

Rāmappa temple

The Rāmappa temple dating back to the Kakatiya period is full of ornate sculpture. This temple was built by Rechala Rudra, a general of Kakatiya ruler Ganapathideva 1213CE. The temple stands on a raised platform with garbhagṛha, antarāla and mahā maṇḍapa with lateral porched entrances on three sides. The main entrance faces east. The dance images in the temple appears like frozen record of dances of the region. The temple has a staggering variety of dance sculptures also. Above the kākṣāsana level the temple is decorated with slender and attractive bracket figures in different dance postures. Panels are also decorated with images of dancers and musicians in various attitudes. The postures pertaining to both the mārga and deśī tradition are engraved on the pillars and top-beams of ‘Mukha Maṇḍapa’.

Tadpatri

Tadpatri in Anatpur district of Andhra Pradesh is a treasure house of temple sculptures. There are two exuberantly crafted temples- The Bugga Rāmalingeśwara temple and the Cintala Venkaṭaramanaṇa temple. Bugga Rāmalingeśwara temple consists of remarkable architecture of the Vajayanagara tradition. Both the temples contain large number of dance sculptures and sculptures of deities in innumerable moods.
3.2.4 Temples studied in Odisha

The eastern state of Odisha is renowned for its magnificent temples. The landscape of Odisha is dotted with a large number of temples. The temples of Odisha conform to the Indo Aryan Nāgara style of architecture, with distinctive features specific to this region. An Odishan temple usually consists of a sanctum, one or several front porches (jagamohana) usually with pyramidal roofs, a dancing hall (also known as nāṭa-mandir) and a hall of offerings (known as bhog mandir). The best known of these are the Lingaraja temple at Bhubaneshwar, Jagannātha Temple at Puri and the Sun Temple at Konark.

Rajarani temple: Odisha’s capital Bhubaneshwar is celebrated for massive temple complexes with fine carvings. The 11th century Rajarani temple is one of the most beautiful temples representing a unique experiment in the field of temple architecture in Odisha. The temple is remarkable for its sculptural excellence, profusion of ornaments, exuberant architectural features and multiple scroll work. This temple exhibits a crucial phase in the evolution of Odishan temple architecture. Tall slender sophisticated nāyikās gracing the walls of the sanctum particularly on the lower jaṅgha carved in bold relief, depicted in various roles and moods. These nāyikās are vivacious and lively with their fascinating facial expressions and elastic movements.

Lingaraja Temple: The splendid Lingaraja Temple represents the culmination of the evolution of temple architecture in Odisha. Its spire is around 180 feet tall. There are more than 64 smaller shrines in the sprawling temple complex as well. They are magnificently decorated with sculptures of gods and goddesses, dancers and musicians.

Pl.9 Rajarani temple, Bhubaneshwar Pl.10 Mukteśvara temple, Bhubaneshwar
**Mukteśvara Temple:** This marvellous dates back to the 10th century and stands as a significant transition point between the early and the later phases of the Kalinga School of temple architecture. Of these temples Mukteśvara temple is dedicated to Lord Shiva and is considered to be one of the crowning glories of the Odisha architecture. It features exquisitely carved details and lavish sculptures. The intricate carvings showcase a unique blend of Buddhist, Jain and Hindu styles. The elaborately ornate stone arch at the entrance is the proud reminiscence of Buddhist influence in Orissa and indeed a true example of architectural marvel. The temple is famous for its splendid stone archway and the ceiling with eight petal lotus inside its porch.

**Jagannātha temple, Puri**

Puri is a well-known pilgrimage centre since ancient times. The colossal Jagannātha temple, also known as the white pagoda enshrines Krishna, Subhadra and Balarama. The architecture of the temple follows the pattern of many Odishan temples of the classical period. The temple abounds in sculptures in many arresting positions. Various sculptures in what is known as Odissi parlance as mardala and pārśva mardala – playing upon the drum with the arms across the chest in dolā hasta are found in large numbers. Besides many images are playing the flute, the lute, the cymbals in addition to alasa, darpana and cintanamudra- all illustrate the distinct vocabulary of Odissi.

**Sun Temple, Konark**

Built in the thirteenth century by king Narasimha Kesari I, it was conceived as a gigantic solar chariot with twelve pairs of exquisitely ornate wheels dragged by seven horses. The temple comprised a sanctum with a lofty śikhara, a jagamohana and a detached naṭa-mandir (hall of dance) in the same axis, besides numerous subsidiary shrines. The sanctum and the naṭa-mandir have lost their roof. The sanctum and the jagamohana together stand on a common platform studded with an intricate sculptures representing dance and music. The monument is a treasure house of dance sculptures. In the words of Sunil Kothari, “the temple is the lexicon of Indian dance”. Some of the standing figures on the parapet known as ‘surasundaris’ (beautiful maidens), appear to be singing and dancing to the divine beings in heaven. These rare life-sized figures are free-standing sculptures and not attached to bas-reliefs. On the three tiers of the Jagamohana, scores of such figures can be seen engaged in

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dancing and playing various instruments. These postures come to life in Odissi in a dance number called baṭu nṛtya and also in Pallavi.

3.2.5 Temples and structures studied in Kerala

Kerala is known for rich performing art traditions such as Kudiyāṭṭam, Teyyam, Kathakali, Mohiniyāṭṭam etc. Temples of Kerala have distinct architectural features. Temple is known as ambalam in this region. The architecture of temples in Kerala is different from the other regions. Kerala temples have an inherent simplicity and a distinct style of their own by the lavish use of wood, stone and metals. Hence there is less scope for dance sculptures because of the dominance of wooden structures. However temples such as Anantha Padmanābha temple of Tiruvananthapuram consist of mandapa pillars which are decorated with several secular and religious images. Anantha Padmanābha temple consists of hundreds of pillars on the pathway around four sides of the temple. These pillars consist of figures in various attitudes including dancing images. There are open maṇḍapas inside the temple enclosure and they are also decorated with various images.

Kerala is famous for highly individual art traditions. The region fostered a wooden architecture with timbre beams and columns carrying sloping roofs that are covered with copper sheets. For centuries the temples of Kerala have nourished the art of mural paintings. The temple walls are ornamented with colourful paintings that are known for the warmth and grandeur of rich colours. The elaborate ornamentation, sumptuousness of the outline,
artistically covering the space by divine or heroic figures, a strong sense of design and well-defined images are the main features of these murals. Temples such as Anatha Padmanābha temple, Śiva temple of Thodeekalam are famous for mural paintings.

The chief characteristics in the murals that are of importance for this research are the poses and movement attitude of the characters. In some of the murals the costumes and coiffeurs are similar to the characters of Kathakaḷi and other performing art traditions. The similarities are so striking that they suggest the painters’ knowledge of the theatre form. The 16th century Śiva temple of Todeekalam, Kannavam of Kannur district has more than 150 murals on the outer walls of the sanctum sanctorum. Images on the wall consists of stories related to Śiva, Viṣṇu - the god who sustains the world created by Brahma, and Bhagavati-the personification of female energy. The postures and the dance attitude in some of the murals reflect the contemporary dancing traditions of Kerala.

Field work at the above mentioned select temples and sites included survey of the dance sculptures and murals⁷ and careful documentation and examination of the same. The sculptures that are in accordance with the description of the deśī sthāna, cārī and karaṇas as given in the texts are analysed.

3.3 Sculptures correlating with Deśī sthānakas

Mānas describes 21 sthānakas. SR, NR, NA, SN and LR describe 23 deśī sthānakas whereas NN gives a list of 19 and AC gives four generic names which will be discussed in detail in chapter VI. All the sthānakas listed in Mānas and NN are included in the list given by NR, NA, SN and LR. Saṅgīta Darpaṇa does not give a list of the sthānakas although it mentions three of them while discussing about dance sequences. The 23 sthānakas described by SR and other texts are Svastika, Vardhamāna, Nandyāvarta, Samhata, Samapāda, Ekapāda, Prṣṭhattānatala, Caturaśra, Paṛṣṇividdha, Paṛṣṇiparśvagata, Ekapārśvagata, Ekajānunata (Ekajānugata), Parāvṛtta, Samasūcī, Viṣamasūcī, Khaṇḍasūcī, Brāhma, Vaiṣṇava, Śaiva, Gāruḍa, Kūrmāsana, Nāgabandha, Vṛṣabhāsana. The first part of each dance element discussed below gives the features of the dance element as given in the translation of Sangita Ratnākara by Kunjunhni Raja and Radha Burnier. (Additional information given in other texts as given in chapter II are also considered while analysing dance images):

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⁷ Only in select sites of Kerala.
**Svastika sthānaka**

*Svastika sthānaka* is executed by keeping two feet in *saṃhata* posture and then bending them and crossing them so that the two little toes touch each other and soles are raised a little (SR 7.1073-4, Mānas 4.18.1313, NR V-19, LR 7-33, SSS VII:157, NA IX:938, SN III, NN 4.407, SD:16). As observed, the list of *sthānakas* in *mārga* does not include *svastika*. However it mentions ‘*svastika’* named *samyuta hasta, nṛtta hasta* and a *karaṇa* and whenever *svastika* name appears, NS suggests crossing of feet or hands. In case of *svastika mārga karaṇa*, NS does not mention precisely the distance between the feet when they are crossed. It just says hands and feet have to be crossed in *svastika karaṇa* (NS IV-75). The *deśī* tradition also mentions *svastika karaṇa* and says that the foot has to assume *svastika* form. (SR 7.994, LR 6.83-84, NN 4.485). But in case of *deśī svastika sthānaka* the distance between the crossed feet is precisely mentioned. This *sthānaka* is attained by crossing the *kuñcita* feet in such a way that the two little toes touch each other.

The dancer in Pl.13 is accompanied by a set of musicians who are engrossed in playing the percussion instrument. The imagery very well represents a dance scene at a temple or at a palace. This sculpture is a part of wall frieze of the Hoysaleśwara Temple in Halebidu. The main dancing figure has a slight bending of *the waist* (*udvāhita kaṭi*) and the head (*aṅcita śira*) which has enhanced the beauty and charm of the sculpture. The flat feet in *svastika* position indicates that she has just concluded a movement and about to assume the *svastika sthānaka*. Her raised left hand appears to be in *alapadma* gesture near the *dammilla* (knotted hair) thus resulting in possible *kesabandha nṛtta hasta* and the right hand is gracefully kept in the shoulder level as *dolā*.

![Pl.13 Dancer in Svastika sthānaka, Wall frieze, Hoysaleśwara temple, Halebidu](image-url)
Facial features of this dancer and the musicians are not clearly seen as the sculpture is unfortunately not in good condition. A variation of the deśī svastika sthānaka is analysed with legs crossed and feet placed in flat position, which can be observed in the above sculpture. The variations of svastika sthānaka represented in sculptures can be found in many temples of South India and Odisha. The sun temple in Konark occupies a special place in the history of Indian art because of the exquisite carvings and sublime thoughts expressed through the medium of plastic art. Pl.14 shows the image of a dancer on the wall frieze of the famed Surya temple of Konark. Though the sculpture is damaged we can clearly see the position of the feet crossing at the ankles and thus resulting in svastika sthānaka. The blooming smile on her lips conjures the onlooker. The facial expression reflects the gay abandon with which she danced.

Similar sthānaka was observed at Kedāreśwara temple at Balligave in Karnataka. It is already discussed in the beginning of this chapter that sculptors of Balligave temple have left behind a lexicon of dance for the posterity. The students and performers of dance can learn a great deal at this temple. The dance images arranged running through the outside wall (bāhyabhitti) on the jagati display frozen movements and postures of mārga and deśī movement elements. One such image shown in Pl.14 is representing the svastika sthānaka. This eternal dancer has lifted her hands over the head and bent her hips slightly to the left. The sculptor has successfully tried to provide a graceful curve to her entire appearance. The charming lady has serene expression and slight smile on her face.
**Vardhamāna**

The two feet are oblique with the heels touching each other (SR 7.1074, Mānas 4.18.1314, NR V:27 SSS VII:132, NA IX:941, LR 7-34, NN 4.408, SD 7-26, SM:27).

This *sthānaka* is not observed in the list of *mārga sthānaka* as given in NS. However, many dance sculptures in temples across South India and Odisa can be seen in this posture. Plate No 16 is the enchanting female figure in front of a pillar at Cintala Venkaṭaramaṇa temple in Tādpatri. This litesome maiden is standing in front of the central pillar in the inner *prākāra* of the Vishnu shrine is holding offerings to the lord with a smile on her face. The sculptor has rightfully chosen the *vardhamāna sthānaka* to give life to this sculpture. The slightly bent head in *aṅcita* and *udvāhita kaṭi* have enhanced the beauty of the sculpture. Her *dammilla* hair style, head dress, big ear rings, *hāra*, *kanṭhābharāṇa*, dangling *katyābharāṇa* and Pleats of her costume have imparted unique beauty to the image. Pl.17 is from Airavateśwara temple in Darasuram. This figure is on the outer wall of the temple. She is holding an unidentifiable object in *kapitha hasta* and her left hand is gracefully hanging in *latā hasta* position. Bent *kaṭi* towards right and gracefully held right arm have added value to the entire composition.
The dancing figure in Pl.18 is on the outer wall of the Rāmappa temple at Palampet in Warangal district of Telangana state. The sculptor has visualised a perfect posture for this dancer in *vardhamāna sthānaka*. This beautiful dancer is holding one *tripatāka hasta* in front of the chest and the other above her head in this stance. Rāmappa temple has many other dancing figures in this posture. The same stance can be seen in Odisha temples also. The outer wall of Konark temple is adorned with stunning dancers and musicians in various modes of action. They are aptly placed in three tiers around the temple. Pl.19 is one such sculpture etched in *vardhamāna sthānaka*. This musician-cum-dancer is engaged in playing the drum by attaining this posture. The vigour of her dancing and drumming action can be seen in the dynamics of her hand movement and upper body contours. She has achieved a flawless posture while skilfully Playing the instrument.

*Nandyāvarta:* In *vardhamāna* posture, the distance between the feet is six *aṅgula* (approximately four inches) or 12 *aṅgula*-s (approximately eight inches). (SR 7.1075, Mānas 4.18.1615, NR V: 30, SSS VII :131, NA IX:941, LR 7-34, NN 4.409, , SD 7-25).

Aremaṇḍi (half-sitting position in Indian classical dance) with a distance of four to eight inches can be commonly seen in dance sculptures all over India. This stance is common

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8 One *aṅgula* is approximately under three-quarters of an inch. One inch= 2.44cm and 3/4th of an inch is approximately 1.83cm. six *aṅgula*- 10.98cm and 12 angula-22cm
to all the classical dance forms with an exception to Kathak. According to the *lakṣaṇa śloka* the half-sitting position or *are-maṇḍi* position where the feet are kept at a distance 11 cm to 22 cm (approximately 4 to 8 inches) of Indian classical dance can be called as *Nandyāvarta*. As observed, the *are-maṇḍi* posture of Bharatanātya and Kucipuḍi are derived from this posture. This is practice in the existing dance traditions of Oḍissi, Mohiniyāṭṭam and Kathakaḷi also.

The sculptural frieze (Pl.20) showcasing dancers and musicians in multitude of moods, is adorning the southern wall of the Hoysaleśwara Temple at Halebidu. The female dancing figure and the *mardala* Player in the above frieze are in *nandyāvarta sthānaka*. The *cinna kaṭi* of the dancer is bent to the right showing a smooth curve whereas the *kaṭi* of the male accompanist is straight indicating that he is standing firm by moving his deft hands on the drums. He is busy Playing the instrument to match the vigour of her dance. The other sculptures from Andhra Pradesh, Tamilnadu and Odisha clearly indicate that the *nandyāvarta* posture was common in the practicing tradition of dance by the time these temples were built.

Pl.21 from Rāmappa temple shows a group dance sequence. In this composite sculpture, the sculptor has skilfully used different stances to bring out a perfectly balanced composition. Here the central figure and the extreme right dancing figures are in *nandyāvarta*.
Pl. 21 is from one of the bands on the outer wall of Airavateswara temple in Darasuram. Here both the drummer and the dancer have attained this stance though there is little difference in the distance between the feet. The vivacious drummer – dancer in Pl. 22 is from Sun temple, Konark. Here the dancer’s feet are also in are-mandi position however the distance between the feet is more compared to that of Halebidu and Ramappa sculptures. However according to the explanation given in the texts (distance between the feet should be 4-8 inches) it can be argued that these sculptures are also representing nandyāvarta position.

Saṃhata

The body is in the natural position, the big toes of the feet are close to each other, and the ankles are also close together. (SR 7-1076, Mānas 4.18.1311, NR V: 25, NA IX:939, LR 7-35, NN 4.407, SD 7-22). SSS does not mention this sthānaka. Other texts agree with this description.

Texts on music and dance such as Saṅgīta Makaranda, Saṅgīta Darpaṇa do not give a list of sthānakas and cāris. They are preoccupied with the description of fully choreographed dances such as puspānjali and other dances of the desī tradition. While describing puspānjali the texts state that the saṃhata sthānaka is the main posture involved in this dance. In addition, they specifically say the dancer has to attain this posture while
offering handful of flowers to the God. It can be noted that the sculptor has accurately followed the prescription given by the treatises and manuals on dance.

Another panel from Tāḍpatri Cintala Venkaṭaramaṇa temple (Pl.24) is also offering *puspāṅjali*. It can be observed that she has kept her feet closer with a slight nata (bending) of the body. There is a striking smile on her face while offering flowers with reverence and love to the lord. This figure is on the wall panel of the temple. The flower in her hands which is symbolic of her surrender to the deity is clearly visible. Her sophisticated stance, sublime smile undoubtedly suggest that the dancer is engaged in *puspāṅjali*. Her attire, head dress, jewellery indicate that she is a dancer. The whole appearance of the figure follows the commentary given in texts. It is noted that Sarngadeva and later authorities recommend samhata sthanaka while offering puspanjali. Even 17th century text Sangita Makaranda while describing purva ranga and puspanjali dance sequence prescribes the same posture and explains the features of the posture.

The pictorial representation of dance elements in stone images can be seen in some temples such as Kedaresvara temple in Balligave and Cintala Venkataramana temple in Tad patri. *puspanjali* in *samhata sthanaka* is clearly carved in stone in Tadpatri and Balligave (Pl.25). This is a clear evidence that sculptors of medieval period not only had the knowledge of NS but also were aware of the later developments in dance techniques. In addition, they also must have worked in close association with their contemporary *nātyācāryas* and expert dancers while creating such perpetual images.
Samapāda

The body is in the natural position and the feet are kept straight at a distance of one \textit{vitaśti} i.e., about ten inches from each other. (SR 7-1077, Mānas 4.18.1312, NR V: 17, SSS VII: 133, NA IX:937, LR 7-36, NN 4.406, SD 7-21, , SM:36).

This is another posture which can be commonly found in all the temples and also in all the practicing dance traditions in India. The female figures adorning the Rajarani temple in Bhubaneswar have innate quality of grace and elegance. One such figure is portrayed in Pl.26. The lady adorning the outer wall of the duel is casually standing in \textit{samapāda} however the sculptor has imparted a gracious curve to the entire appearance making it sensuous even in \textit{samapada} stance. Generally in temples of Odisa all the female figures in \textit{samapāda} stance are carved with this kind of slight flexion resulting in attractive sculptures. This \textit{śālabhanjika}, also known as ‘\textit{alasa kanyā}’ in local parlance is holding the branch of foliage. Such \textit{Śālabhanjikās} are also known as \textit{devāṅgnās} or \textit{surasundaris}, and they are common motif in the temple architecture of India. Undoubtedly the aesthetics of this artistic tradition is heavily inspired by the perpetual art of classical dance in India. Her left hand is resting on the shoulder of another female figure, probably her attendant. Since the maiden is depicted with the tree and exhibiting the \textit{nāyikā bhāva} she belongs to the category of \textit{dalamālikā} (Mohanty...
Art historian Gauri Parimoo argues that they are symbolic of the primordial mother goddesses of the Vedic times. She observes them as the continuation of the yakṣī figures in Buddha and Jaina structures of ancient times.\(^9\)

Pl.27 is the dancing image from the Cintala Venkaṭaramaṇa temple, Tāḍpatri. The lady here is in sama sthānaka and she has lifted her right arm with alapallava gesture. Her left hand is in latā hasta. Her serene face imparts a surreal beauty to the image.

**Ekapāda**

One foot is in the sama position and the other foot touches its outer side above the knee on its outer side. (SR 7-1078, Mānas 4.18.1322, NR V: 35, SSS VII :131, NA IX:942, LR 7- 37, NN 4.415, SM:131)

Above the basement friezes of the Chennakeśava Temple there are miniature śālabhañjikas in attractive dance postures. One of them is the beautiful and charming maiden in Pl.28. She is busy adjusting her ear ring by looking at the mirror. Unfortunately the forearm and the mirror

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\(^9\) Kshirod Prasad Mohanty in his book ‘Odissi Dance’ states nāyikā or heroine are of fifteen types according to the regional tradition of dance and sculpture. He identifies them in the temple sculptures of Bhubaneswar. These nāyikās are: Alasa, Torana, Mugdha, Manini, Dalamālikā, Padmānandha, Darpana, Ketakiabora, Bīnayasa, Matrumuri, Chamara, Gunthana, Narthaki, Sukakrida and Nupurapadika

\(^{10}\) Gauri Parimoo in her Ph.D thesis on ‘Devangana sculptures on Indian Temple Architecture’. 
of the image is damaged. Here the mood of vāsaka sajjikā nāyikā\(^{11}\) has been captured by the sculptor through this graceful stance, with an emphasis on kati bending. Her left foot is in sama position and right foot is raised and placed on her left knee. It looks as though this charming madanika is checking whether her big ear ring is in place or not by looking at the mirror. Her udvāhita kati on the right side and parivāhita head (turned to right side) have enhanced the beauty of the sculpture.

The female dancer in Pl.29 is on the outer wall tier of the Sun temple in Konark. She is saluting with aṅjali hasta and standing in ekapāda and it looks as though she is greeting the audience with veneration. Ekapāda sthānaka has been used effectively by sculptors of South India and Odisha to communicate different expressions. From sculptural evidences it can be inferred that the posture can be applied not only in abstract dance (nṛtta) but also to convey whole range moods that is from srngara bhāva to bhakti.

**Prṣṭhottānata**

One foot touches the ground at the back by back of its toes and the other foot is kept in front in the sama position. (SR 7-1079, Mānas 4.18.1321, NR V: 26, NA IX: 944, LR 7.38, NN 4.413). It is not mentioned in SSS.

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11 Bharata describes eight types of heroines who are known as ‘Aṣṭa nāyikas’ in NS. One of them is Vāsaka sajjikā nāyikā, who gets dressed in anticipation of her lover’s arrival.
The bracket figure in Pl.30 can be seen above the wall facing east in Chennakesava temple, Belur. The sculpture is popularly known as ‘The Beautiful Dancer’ because of the bold outlines of her physical frame and exquisite beauty. The sculptor has chiselled her in prṣṭhottānatala sthānaka. This exuberantly dressed dancer is engaged in doing dual work - dancing and playing the flute but the flute is missing from her hands. She must have attained this sthānaka while doing a graceful dance movement. It is observed that the name prṣṭhottānatala indicates that the foot to be kept at the back resulting in rising of kaṭi in an elegant manner. The sculptor has also given importance to ekoccha shoulder and utkṣiptā head. This sculpture is a typical example for the deśī sthānaka as quoted in texts. She has given an expression indicating that she is completely absorbed in music and dance.

Pl.31 is another attractive sculpture from Cintala Venkaṭaramaṇa temple in Tadpatri etched in prṣṭhottānatala. The image portrays a courtesan who is well versed in mesmerising people through her charm and grace. The Pl.32 is an exquisite sculpture from Vaital temple in Bhubaneshwar which belongs to eighth century CE. The temple abounds in rich sculptural images of nāyikās. The nāyikās here have striking elegance and their attitude and stances have an inimitable pulse. The nāyikā in this image has kept her right foot flat while the toes of her left foot are planted on the ground. Her head is in sama and it looks as though she is about to walk gracefully in one direction. Her right hand is badly damaged and the left hand is resting on the hips resulting in katyāvalambita hasta.

Caturaśra

Pl.33 Dancer in Caturaśra sthānaka, Parashurameshwara temple, Bhubaneshwar; Pl.34 Vijaya Vithala temple, Hampi; Pl.35 Female dancer from Virinjipuram temple, TN

Though the description of doing *Caturaśra* is same in all these texts but there is no consensus regarding the distance between the feet. SR says if in the *nandyāvarta* posture the distance between the feet is 18 *aṅgula* it results in *caturaśra*. Mānas says the distance has to be 36 *aṅgula-s (3 vitaṣṭi)* whereas NN says it is 24 *aṅgula-s*. Hence in *are-maṇḍi* position where there is a gap of approximately 12 to 24 inches between the feet can be considered as *caturaśra*. It can be attained by deep half-sitting position of the leg. It is clear from the explanation that the basic stance of Odissi, the ‘cauka’ corresponds to *caturaśra*. Both the names indicate the same meaning- ‘the square’. The stance is a deep *are-maṇḍi* position (deep half-sitting) by keeping feet apart by almost one-and-a-half to two feet and in the final position the lower portion of the body looks like a square or a quadrangle. This *sthānaka* is applied in both the *nr̥ṭta* and abhinaya portions of Odissi, Kathakaḷi and Mohiniyāṭṭam. In Bharatanatyam and Kucipuḍi it is attained more during abhinaya sequences.

The sculptural scheme of the Paraśurameśvara temple of the eighth century in Bhubaneswar consists of interesting dance sculptures. It has this unique image which is shown in Pl.33. Regarding this image eminent scholar, art critic Sunil Kothari is of the opinion that “the dancer is in cauka (basic squatting position of Odissi). The feet with a certain distance between them are flat. In practice the hands are held out in front and horizontal to the ground”. We can observe a striking resemblance between this sculpture and the features of *Caturaśra sthānaka* given in the texts. Interestingly this stance is not frequently used in the sculptural scheme of other temples in Odisha such as Lingaraja temple, Rajarani temple, Jagannatha temple etc. with the exception to the Sun temple in Konark.

The sculptural frieze (Pl.34) at the Vijaya Vitala temple, Hampi, shows a male dancer in *Caturaśra sthānaka*. His hands are resting on the thigh resulting in *ūṛū avalambita* which indicates that he has attained the posture after executing a *karaṇa* or *aṅgahāra*. The dancer must have attained the *sthānaka* after delineating vigorous dance movements. This *sthānaka* is commonly seen in dance sculptures of Vijayanagara temples. Pl.35 is a female dancer in the same stance on the tier of the 13th century Mārgabandiśvarar temple in Virinjipuram near Vellore in Tamilnadu. This stance is common in all the temples of this region.
**Pārṣṇīviddha**

The heel has to touch the big toe of the other foot. (SR 7-1081, Mānas 4.18.1317, NR V: 34, SSS VII: 136, NA IX:945, LR7.39, NN 4.406, SM:56). ‘Viddha’ means joined, mixed or pierced etc. In this case *pārṣṇi* or the heels have to be in line so that there is a connection between the both. It can be done by keeping toes of one foot near the heel of the other.

The beautiful lady illustrated in Pl.36 is adorning the pillars of the Virūpākṣa Temple at Hampi. Her stance is a perfect example for *pārṣṇīviddha sthānaka*. The musical instrument in her hand indicates that she is a singer and dancer. Her lifted right hand is in ‘alapallava’ gesture and she has slightly bent forward to balance her body in this stance. Her physical and facial expressions indicate that she is completely immersed in a music and dance recital. Her beautifully Pleated costume, jewellery and *dammilla* hairstyle are imparting beauty to the sculpture. This *sthānaka* in different modes of action and expression is commonly seen in almost all the temples in South India that are covered in this research work. However, this *sthānaka* is used more to depict drummers and musicians as shown in Pl.37 which is from Rāmappa temple, Palampet. As observed this *sthānaka* in dance sculptures is rarely seen in temples of Odisha.

**Pl.36 Pārṣṇīviddha sthānaka, Pillar, Open courtyard, Hampi, Pl.37 Drummer image from Rāmappa, Palampet**
**Pārṣṇiparśvagata**

One heel is kept on the inner side of the other. (SR 1082, Mānas 4.18.1317, NR V: 32, SSS VII: 136, NA IX:949, LR 7-40). NN does not mention this *sthānaka*.

This position can be interpreted as an angular position of the feet. The highly ornate female figure in Pl.38 is adorning the Southern wall of the Hoysaleśwara Temple in Halebidu. This heavenly dancer is in a blissful dancing mode, accompanied by two musicians. She has positioned her left heel on the inner side of the other heel resulting in *pārṣṇiparśvagata* *sthānaka*. It looks as if she has just concluded a beautiful movement with this stance. Her left hand is gracefully lifted above her head and right hand is in *dolā hasta*. Two drummers are keeping the rhythm for this dancer. Her posture and expressions are imparting life to the sculpture. This sculpture is indeed an epitome of beauty and poise. In another frieze from Konark Sun temple (Pl.39) the dancer-musician is in arresting posture by attaining *pārṣṇiparśvagata* *sthānaka*. The right leg is inside the heel of the left leg and both feet are turned. Her head is turned to the left and she is rejoicing in dance and the spiritedly playing cymbals at the same time. Lifted hand and the entire arm is in the vertical line of the shoulder and the continuity of the line with *ekocha* shoulder and *nata pārśva* have imparted bold lines to the sculpture. It is observed that the application of the *sthānaka* can be found in the sculptural programme of temples across all the states chosen for the study.
**Ekapārśvagata:** In front of one foot kept in the *sama* position, the other foot is placed obliquely on the external side (SR 7-1084, LR 7. 41, NA IX:950). *Mānasollāsa* says this *sthānaka* can be used while describing an intension to move to a side (4.18.1318). This *sthānaka* is not mentioned in NN.

A fine representation of Odishan sculptor’s skills is visible on the outer wall of the Mukteśwara temple in Bhubaneshwar (Pl.40). This graceful lady figure is holding the branch of a tree by stretching her right hand over her head and left hand is gently located below the chest. The smooth curve of her body, composition of the panel leaves the onlookers wondering whether it is a sculpture or a poetry written in stone. Though the face of the figure is badly damaged it is evident that her stance is correlating with the definition of *ekapārśvagata* with her left leg crossing the right leg which is in *sama*. The left foot is positioned towards right side and the lower portion of her body gives an impression that she intends to walk in the same direction. The upper body is static which is supported by firm grip of the hand on the branch of the tree. Exactly this is the beauty of *ekapārśvagata* which lies in the tension balanced in the mid portion of the body. There is a deep curve in the body and the hips are bent towards the left side. The plasticity of the image suggests that the sculptor has created this piece of art by keeping in mind the techniques of dance and nuances of Śilpaśāstra to achieve the required charm in his creation.
She is known as Dalamalika in Odisha. Manohara Laxman Varadapande points out that the regional Śilpaśastra text of Odisha, the ‘Śilpa Prakāśa’ identifies sixteen such nāyikās. Some of these nāyikās are- Alasā, Torana, Mugdha, Mānini, Dalamālikā, Padmgarāṇa, Darpaṇa, Ketakiboroṇa, Binyāsa, Mātramurti, Chāmara, Gunṭhana, Nartakī, Šukakrīdā and Nūpurapādikā. It can be noted that all the images of these nāyikās are carved in such a way that their postures correlate with either sthānakas or cārīs mentioned in texts and manuals.

The śālabhañjika in Pl.41 is adorning the wall of the Hoysaleśwara temple, Halebidu. She is standing in Ekapārśvagata sthānaka by keeping her left leg across the right leg. Her right foot is in sama position and she has kept her left foot in front of it as though she intends to move in that direction. Her footwear is also clearly seen in the sculpture. This certainly is not a dance sculpture however; the attitude of the woman is that of dance like. One can see the perfect ‘āṅgika’ in her lifted hand, slightly turned face, twisted body and sharp cut in her leg movements.

Ekajānunata: One foot is kept in the sama position, the other foot is kept obliquely with the knee bent at a distance of four aṅgulas. (SR 1083, Mānas 4.18.1319, NA IX:952, LR 7-41). LR terms it as Ekajānugata. NN does not mention this sthānaka.
The Hoysaleśwara temple in Beluru takes the pride of housing large number of stunning śālabhanjikas. They are positioned below the projecting kapota of the temple in various moods of dance and music. One such śālabhanjika shown in Pl.42 is in ekajānunata posture. She is playing a small drum trivali (also known as muraja or dakka\textsuperscript{12}) indicating that she is keeping up the rhythm while dancing. She is a Gaṇḍali dancer and Gaṇḍali tradition of dance was popular during medieval times. The essential quality of a Gaṇḍali (dancers were also called as Gaṇḍali in texts and literature) is her ability to sing, dance and play the percussion instrument simultaneously. SR, NR, NN and other treatises and manuals have given extensive information on this desī dance tradition. Researcher Radhika Nandakumar observes that Gaṇḍali was related to Kuṇḍali the tantric and Ophidia power and says, “It is probable that this tradition of dance was practiced by and for only elites of those times”. (Nandakumar 2012:163). The maiden in the sculpture is richly encrusted with tassels and jewels. This indicates that the performer could be member of the royal family or an elite palace dancer. The Gaṇḍali’s left knee is bent and the foot is positioned obliquely and away from the right foot which is in sama. This dancer-cum-drummer is slightly bent forward to balance the weight of the percussion instrument hung on her left shoulder.

The bracket figure of a Gaṇḍali from Rāmappa temple (Pl.43) is also chiselled in ekajānunata posture. Like Hoysala maiden she too has taken the support of the thigh to place the trivalī in a convenient position. This tall lithesome dancer has almost kept her left leg straight with samapāda and the right knee is bent resulting in ekajānunata. She is accompanied by two female musicians playing on the mardala and cymbals who are also carved in dancing attitude. The bold lines and finesse achieved by the sculptor here is of high calibre.

It is evident from both the sculptures that cinna kaṭi is an important feature of this sthānaka since it gives the desired flexion and embellishes the posture. Sculptors have chosen this stance to represent dancers, musicians and drummers in the dance sculptures of Karnataka, Tamilnadu, Andhra region and Odisha where the field work was carried out. It is observed that the posture is commonly applied in the present day classical dance traditions studied for this research.

\textsuperscript{12} The percussion instrument Muraja or Dakka is known as Edakka in Kerala. It is an essential accompanying instrument in Kathakali and Mohiniyāṭṭam performance even today. (Bharati Shivaji in ‘The Art of Mohiniyāṭṭam’. Pg 91).In Kerala Dakka or Edakka is hung on the shoulder of the player as shown in the Hoysala sculpture.

126
Dancer in Parāvṛttā: The big toe and the little toe are in level with the heel of the other foot (SR 7-1084, Mānas 4.18.1320, NA IX:951, LR 7- 42). This sthānaka is not mentioned in NN.

Dance sculptures in parāvṛttā can be commonly seen in later Chalukya and Hoysala temples. The fabulous female figure in Pl.44 is from the Mallikārjuna temple at Kuruvatti. Kuruvatti bracket figures are fine examples of lāsya poses. The figures are slim and not laden with jewellery. The captivating dancer here is standing in parāvṛttā sthānaka with her left foot kept in sama and the turned right heel aligned with the toes of the left foot. There is deep flexion at the torso and the valana of the left thigh is clearly visible. In the words of art historian Choodamani Nandagopal “Kuruvatti bracket figures appear like the embodiment of Srngara rasa. The lips bloom with a mild smile. The raised eye brows with slightly bent head and kuncita eyelids (half opened eyes) are characteristic feature of erotic sentiments”.

The sculpture in Pl.45 is famed bracket figure ‘Darpaṇa Sundari’ adorning the Chennakeśava temple in Belur. This sura sundari is looking into the mirror enjoying her physical and spiritual beauty. It is also probable that this vāsaka sajjikā nāyikā is checking whether her
jewellery, hairdo, dress is in Place or not. The mirror symbolically represents the illusory character of the world. The deep curve of her \textit{udvāhita kaṇṭa} and slightly turned head has lent added effect to the sculpture. Thus by giving life to this lovely sculpture in \textit{parāvṛtta}, the sculptor has immortalised this \textit{sthānaka}. This image surely is the creation of a master sculptor who had the thorough knowledge of the canons of \textit{śilpa} and \textit{nṛtya}. Pulsating with the warmth of human emotions the above two figures display a rare sensitivity.

The other tall and slender dancer in Pl. 46 is from Rāmappa temple in Palampet. Standing in \textit{tribhaṅga}, this life size figure is indeed an eye-catcher. Having a unique head dress with conical shaped crown, she is holding the edges of two long braids hanging on both the sides. Slightly bent left knee, slight \textit{aṅcita} (tilted) head, deep curve at the torso, and properly Planted feet in \textit{parāvṛtta} position are giving desired bold lines to the sculpture. It looks as though the two drummers on her sides are trying to match her skills in dance.

\textit{Samāśucī}

The two legs are stretched to the sides with the heels, shanks and thighs touching the ground.

(SR 1085, Mānas 4.18.1328, NR V:37, NA IX:946, SSS VII:140, LR 7-43, NN 4-421)
The list of desī sthānakas include of some postures that require extreme flexibility of the limbs. One such sthānaka is sūcī in which legs are turned to the sides and extended in opposite directions. The posture is called as ‘Hanumanāsana’ in Yogāsana. This is common in western ballet and gymnastics. The Sāraṅgapāṇi temple in Kumbhakonam, adhiṣṭāna panel of the open mantapa in Srirangam temple and Airavateswara temple in Darasuram consists of dance sculptures in sūcī stance. The ceiling panel of the navaraṅga in Sāraṅgapāṇi temple is a piece of evidence for the skill and mastery achieved by dancers of this region. The triangular edges of this panel display different stages of a pīṇḍībandha involving the desī sthānaka and karaṇas. The central dancer in Pl.47 has attained sūcī sthānaka by keeping her legs in opposite directions. It can be noticed that this composite image showcases four female acrobatic dancers. The two figures have bent back their legs and the feet are kept near the shoulders and the fourth figure has lifted her legs and joined the feet in añjali. Such gravity defying physical feat was part of a dance tradition that was popular in South India.

The pīṇḍībandha as shown in Kumbhakonam panel is still retained in the Gotipua dance tradition of Odisha. In this dance tradition one gets to see several pīṇḍībandhas that were part of the ancient dance. According to NS pīṇḍībandhas13 are attractive group dance formations or patterns involved in the pūrvaraṅga or preliminaries of nāṭya. The texts describe four types of pīṇḍīs namely pīṇḍī or gulma (dancing in a group as in Sāraṅgapāṇi temple panel), latā (dancing by holding each other and creating a pattern of a creeper or latā), śṛṅkhalā (making pattern resembling a chain while dancing) and bhedyaka (each dancer making different patterns while dancing). NS gives a list of pīṇḍīs consisting forty six names attributed to Siva and other gods. It also prescribes the creation of new pīṇḍīs symbolising gods and goddesses. Such pīṇḍīs also can be seen in the practising tradition of Gotipua dance in Odisha. Gotipua dance is performed by boy dancers who undergo rigorous training at a very young age and they perform until they attain teenage. The preliminary dance in a traditional Gotipua performance includes beautiful bandhas depicting Ganeśa, Brahma, Viṣṇu, Maheśvara and their consorts. Gotipua dance is discussed in Chapter IV of this thesis.

Viṣama Sūcī: The two feet in sūcī pose are stretched apart simultaneously, one forward and the other backward. (SR 1085-6, Mānas 4.18.1329, LR 7-43, NA IX:947, NN 4-423).

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13 Pīṇḍī refers to cluster or group and it is derived from the word ‘piṇḍa’ meaning mass.
The warrior in Pl.48 is on a wall frieze of the Kedāreśwara temple in Halebidu. He is in a forceful movement displaying the valour. The sculpture is depicting a scene at the battle field. He is a true fighter defending himself from the attacks in all directions. This is a composite sculpture showing the different actions of a person in one figure. It is clear that this warrior is about to assume viṣama sūcī sthānaka by stretching his right leg in the front and left leg at the back. With wide opened eyes and ferocious look he is slaying the enemies mercilessly. The multiple hands are showing various weapons and shields. Viṣama sūcī is also depicted in sculptures of Odisha.

Pl.48 Viṣama sūcī sthānaka, Kedāreśwara temple, Halebidu Pl.49 Mukteśwara temple, Bhubaneshwar

Pl.49 portrays another warrior in a fierce fighting mode in Mukteśwara temple of Bhubaneśwar. Though the sculpture is severely damaged, it is possible to clearly identify the sthānaka applied here. Both the sculptures cannot be termed as dance sculptures but the sthānaka applied here is definitely inspired the postures of dance prescribed in the canons of dance. It is also possible that the sculptors were inspired by the dance performance and rituals conducted in temples and translated those visuals into their chosen art form.

Khaṇḍasūcī

One foot is in kuñcita and the other is stretched sideways with its thigh and heel touching the ground (SR 1087, Mānas 4.18.1310, NR V:39, SSS VII:139, NA IX:948, LR 7-44, NN 4-421).
Pl.50 is a part of the wall panel of the Airavateśwara temple in Darasuram in Tamilnadu. The panel illustrates a gory war scene and how people are slaughtered in fierce battles in conflict zone. The central figure in the bottom row has been attacked by his enemy. He is carved in khaṇḍasūcī position. The panel is portrays the disturbing scenes of the war. However when taken as a piece of art, we can identify the postures and movements of dance being applied by the sculptor to bring out the krodha (the anger, the dominant bhava or sthāyi bhāva of roudra rasa) and śoka (sorrow, the dominant bhāva of karuṇā rasa). The panel cannot be called as a dance sculpture; however, the techniques of dance have been used by our sculptors from ancient times to express various issues, both beautiful and ghastly, in plastic medium. In this case, the khaṇḍasūcī has been employed effectively to depict the helplessness of the victim who has been overpowered by the enemy.

Brāhma: One foot is in the natural position (sama) and the other assumes kuñcita pose at the back and is then thrown up keeping the knee-joint straight. (SR 7-1088, Mānas 4.18.1323, NA IX:938, NA IX:953, LR 7-45, NN 4-416).
This stance looks very much similar to that of Viṣṇu in Trivikrama avatāra which is the fifth incarnation of Lord Viṣṇu. According to Hindu mythology, when Trivikrama lifts his leg majestically to cover ākāśa or heaven, the magnificent foot covers the entire abode of Brahma (Pl.51a from Halebidu). As Viṣṇu vanquishes the demon king Bali to signify the supremacy of good over evil, Brahma washes Trivikrama’s foot and worships him (Pl.51b). This probably is a reason behind the sthānaka being attributed to Brahma. The lifted foot is directed to the sky indicating the residing place of Brahma, the creator. Images of Trivikrama are common in Hoysala temples. The dance sculptures representing this sthānaka were found in Karnataka and Tamilnadu during the survey.

![Pl.51 a and 51b Trivikrama in Brahma sthānaka. Brahma washing the foot of Trivikrama, Hoysaleśwara temple, Halebidu](image)

**Vaiṣṇava:** One foot is in *Sama* and the other is slightly bent in *kuncita* and then stretched forward obliquely. (SR 7-1089, Mānas 4.18.1324, NA IX:954, LR 7-46, NN 4-417). **Vaiṣṇava sthānaka** is also mentioned in NS, but the way of doing it is slightly different. The male dancer (Pl.52) on the wall frieze of Hoysaleśwara temple is standing in *vaiṣṇava* position by keeping his right leg in *sama* and left foot in oblique direction in the front.

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14 *(Mārga) Vaiṣṇava sthānaka* is done by keeping feet apart in two and a half *tāla*-s. One of them is raised while the other is placed obliquely with the toes pointing sideways. (NS 10.52-3)
Abundant number of dance sculptures with little variations can be seen in the temples of South India. The male figure in Pl.53 is on the wall friezes of the Rāmappa temple in Palampet. This warrior is standing with a sword in his right hand and looks like guarding the edifice of sculptural wealth of the temple. His stern face and simplicity in decoration indicates that he is either a soldier or an actor enacting the role of a soldier. Here the male figure’s right leg is in sama and the left is in stretched forward obliquely with slight kuncita foot.

![Pl.52 Vaishnava sthānaka- Male dancing figure, Hoysaleswara temple, Halebidu. Pl.53 Rāmappa temple, Palampet](image)

**Śaiva sthānaka**

The left foot is in sama and right foot in kuñcita is raised till the level of the other knee-cap. (SR 7-1090, Mānas 4.18.1325, NA IX:938, LR 7-47, NN 4-418).

This sthānaka is commonly seen in sculptures of medieval period. Many deities in temples are portrayed in this posture with one of their legs lifted and foot kept near knee of the other leg. The exquisite image of Nātya Sarasvati (Pl.52) at Hoysaleswara temple in Halebidu is a perfect example for this sthānaka. No words can describe the ethereal beauty of
Nāṭya Sarasvati. This sculpture is the proof for the artistic excellence achieved by Hoysala sculptors. The goddess of knowledge is holding her attributes, the book and the rosary in her two hands. The other two hands are in dancing mode as one of them is in Alapallava and the other hand is in dolā. A percussionist and a nattuvanār are trying to match the rhythm of her divine dance by accompanying her.

The raised foot in dance sculptures gives the impression that they are derived from ūrdhvajānu cārī. Actually in the case of ūrdhvajānu cārī, one leg has to be raised to the extent that the knee is near the chest. This indicates that the raised foot of one leg is at the level of upper part of the other thigh (Many of the dancing Śiva sculptures in temples constructed before tenth century are derived from this cārī. For example the dancing Śiva image of Pattadakallu). Hence the deeper examination of texts and sculptures brings us to the conclusion that the sthānaka represented in Sarasvati sculpture is śaiva as the raised kuicita foot is in the knee level of the other leg. The śaiva sthānaka is commonly seen in Hoysala sculptures and significant among them are dancing Śiva in Hoysaleśwara temple and Nāṭya Mohini bracket figure of Belur Chennakesava temple. The stance is applied in dancing images of other temples also and some of them are Rāmappa (Pl.53- Śiva trampling Apasmāra) and Hanumakonda Thousand Pillar temple in Telangana, Sun temple in Konark,
later Chalukya and Hoysala temples of Karnataka, Airavateśwara temple and Ekāmbaranātha temples in Tamilnadu.

**Gāruḍa sthānaka:** The left leg is bent in front and the other leg touches the ground at the back with the knee. (SR 7-1091, Mānas 4.18.1326, NA IX:957, LR 7-48, NN 4-426).

The ceiling panels of the *navaraṅga* in Rāmappa temple narrate interesting stories related to Śiva. The most interesting among them is the Tripurāntakamūrti panel as shown in Pl.56. Here the portrayal of Śiva in *Gāruḍa sthānaka* is outstanding and full of spirit.

One of the preceding figures in the same panel portrays Śiva’s son Subrahmanya killing Tarakāsura. According to the story of Tripura dahanā after Tarakāsura’s death his three sons, named Vidyumnāli, Tarakākṣa and Kamalākṣa perform great penance and obtain boon from Brahma. According to the boon they would live for one thousand years in three unconquerable, roving cities in the sky built by the *asura* architect Maya. The three demons with this great power started harassing Gods and sages. There upon gods and the sages approached Brahma and pleaded for help. He told them that the three cities could be destroyed only by a single arrow that would unite the three cities into one and only Śiva was capable of carry out the task. Then all the gods pray to Lord Śiva and he agreed to help them

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15 The story narrated here is the version from Karnāparva of Mahābhārata as given in the Elements of Hindu Iconography by T A Gopinath Rao.
but demanded that all the gods should spare their powers to add to his strength. Upon that Śiva became Mahādeva, Viṣṇu became his arrow, Agni its barb and Yama its feather. Vedas were his bow and Sāvitri was the bow string. Brahma became his charioteer. Earth was his chariot and sun and moon were the wheels of the chariot. In ‘Elements of Hindu Iconography’ author T A Gopinatha Rao mentions that the Amśubhedāgama describes about eight different forms of Tripurāntakamūrti. (Rao 1916:163)

The story is very powerful from both the narrative and symbolic aspects. Hence the sculptor has truthfully chosen the gāruḍa sthānaka to portray Mahādeva hastening in the chariot to destroy the evil cities. The image of Tripurasamhāri in Rāmappa temple originally had ten arms and unfortunately two of them are broken now. On the right side one hand is showing abhaya mudra (In dance it is known as patāka hasta) and others are holding the sword, the arrow and the trident. On the left side the hands are holding the bell, the bow, the shield and the attribute in fifth hand is missing (According to iconographical rules it could be the deer or the śankha or the khatvaṅga). Typical of Rāmappa sculptures Śiva is also tall and having supple body. The smile of valour is evident on his face. He is adorned with kirīṭa makuṭa, ruṇḍa mālā (garland of skulls) and two snakes as his ear rings. Arrangement of drapery and heavily decorated waist girdles closely follow Hoysala style. The nandi dhwaja (flag with the bull emblem) can be seen in front of the chariot. On his sides Brahma and Vishnu are standing with añjali hasta. Their vehicles, the hamsa (the gander) and the garuḍa (the eagle) respectively, can be seen in the panel. Thus the whole episode of Tripura dahana narration is very fascinating and the image of Śiva pulsates with energy in gāruḍa sthānaka.


Gāruḍa sthānaka has been chosen by the sculptors while chiselling Viṣṇu’s vehicle garuḍa, in fighting scenes and in dance images also. One such dance imagery can be seen on the wall panel of Airavateśwara temple in Darasuram. The figure in Pl.57 shows a dancer in the garb of a warrior. This stout dancer is aiming at the enemy by attaining gāruḍa posture. His left hand is holding the bow and the right hand is suggestively shooting an arrow. He has turned his head and lifted it slightly resulting in udvāhita śirobhedha. It is also possible he is enacting a situation where the hero has just released an arrow. Two drummers, a male and a female, are supporting him by providing the rhythm for his dance.

In the mural of Thodeekala Shiva temple in Kerala the gāruḍa sthānaka has been used by the painter to depict the female Betāla or Vetāl (Pl.58). The Betāla is carrying goddess Kālī. The feet of the eight armed Kālī are placed on the hands of Betāla. The goddess is boldly holding the sword in both the hands. The other common attributes such as conch, lotus, bow, and arrow are clearly visible in the painting. The fangs protruding from the corners of her mouth is prominently seen. She is adorned with long kirīṭa makuṭa, wristlets, armlets and anklets. Her attendant Betāla is portrayed as a stout bodied woman warrior who
is wearing a short *kacche* and blouse. She is also decorated with wristlets, *hāra*, anklets waist girdle and crown. Her gaping mouth, outstretched tongue and gorged eyes can be observed. Her ear ornaments and head dress appear to be inspired by the performing arts of Kerala, probably the precursor of Kathakali.

**Kūrmāsana:** The right leg touches the ground with its knee and the outer side of the ankle, and the left foot is in the *sama* position. (SR 7-1092, NA IX:956, LR 7-49, NN 4-424) This *sthānaka* is not mentioned in Mānas.

The sculpture in Pl.59 is on the pillars of Achyutarāya temple in Hampi. Though this *sthānaka* demands the dancer to sit on the knee by folding one leg, the *sama pāda* of the other foot helps to gain balance. The male dancer has come to the *kūrmāsana sthānaka* by holding the hands together above his head. This hand position is widely seen in present-day *Bharatanāṭya* while executing *taṭṭu-meṭṭu aḍavu*. The *nata pārśva* (one of the sides bent) and *avadhuta* (turned downwards) head is observed in the sculpture. His *āhārya* is minimalistic with simple costume, wristlet, anklet and ear rings. Pl.60 is from the wall frieze of Hoysaleśwara temple in Halebidu. Here too the male dancer has attained *kūrmāsana*. The dancer is a part of the larger panel consisting of a few male dancers in various positions. This dancer has stretched his hands over his head (possibly in *aṅjali* gesture) and he is also depicted with simple costume and minimal jewellery.

![Pl.59 Dancer in kūrmāsana, Hampi](image1)
![Pl.60 Kūrmāsana, Hoysaleśwara temple, Halebidu](image2)

Pl.59 Dancer in kūrmāsana, Hampi Pl.60 Kūrmāsana, Hoysaleśwara temple, Halebidu
**Vṛṣabhāsana**

The knees are on the ground together or separated and this is done with *sauṣtava*. All the texts agree with this description. (NA IX:957) SD does not mention this.

*Vṛṣabha sthānaka* is also depicted in Cintala Venkaṭaramaṇa temple in Tāḍapatri. Here Viṣṇu in his *matsyāvatāra* is slaying the demon Hayagrīva (horse-headed demon) and saving the Vedas stolen by him (Pl.61). The sculptor has rightfully chosen the *vṛṣabha sthānaka* to portray Hayagrīva. The anthropomorphic form of Viṣṇu’s upper body is in human form and lower part is a fish. Iconographical features of Viṣṇu such as *śankha* (conch) and *cakra* (discuss) and *kirīṭa makuṭa* (big conical crown) can be observed. The Vedas in the form of manuscripts is another interesting feature of the image.

Vijayanagara period is a major milestone in the political, cultural, religious and social history of India. Due to its enormous geo-political influence, Vijayanagara region had become a focal point where many religions, art traditions and cultures converged. Vijayanagara kings supported numerous music and dance traditions including the *mārga, dešī* and folk traditions. There was a cultural assimilation and ancient traditions and emerging traditions enjoyed equal status in the society. Even foreign art forms were welcome during this period.
Hundreds of sculptures in gigantic monuments of this period still stand as witness to the wide range of art traditions practiced during this era. One such image in Pl.62 from Hampi illustrates a duff dancer in *vrṣabhāsana* posture. The panel is on the pillar of open mantapa in Virūpākṣa temple. The unique head dress and beard indicate that he was not native to this region. He has bent back and turned his head towards the front. Stretched hands and bent head have provided unique dynamism to his action.

*Tribhaṅgi*

As discussed earlier in the chapter II of this thesis, *tribhaṅgi sthānaka* is mentioned only SSS and the features of this stance is described thus: On the left, waist is a little slanting and the other foot is bent on left side, and while dancing, the waist, feet and the forehead of the dancing lady has to bend in three places (SSS VII-141).

In the prevalent classical dance traditions of India *tribhaṅgi* is associated more with the Odissi tradition. However when one closely examines the dance sculptures in the temples of South India it becomes clear that *tribhaṅgi* was the unique feature of a lāsya dance tradition that was popular in this region. Apart from the Odishan temples, the temples belonging to later Cālukya, Hoysala and Kākatīya period consist of abundant dance images in this *bhaṅgi*.

Tribhaṅga sculptures - Pl.63 Surasundari from Jagannātha temple, Puri (Photo reproduced from ‘Odissi Dance’ by D N Patnaik) Pl.64 Śilābālikā in Hoysaleswara temple, Halebidu.
Dance sculptures in this attitude are abundant in temples of Odisha. Naturally *tribhaṅgi* is the distinctive feature of Odissi. Pl.63 is the line drawing of one of the exquisite *devāṅgās* adorning the outer walls of the Jagannātha temple in Puri. It looks as though this beautiful lady has concluded her delicate dancing with a graceful posture. She is standing in *vardhamāna sthānaka* with tri flexion - *Aṅcita* of the head has caused slight bending in the chin towards the right and the deep curve in the hips is the result of the *udvāhita* movement of the *kaṭi* towards right. Her right hand is above her head and the left hand is in *dolā* position. This has given *tribhaṅgi* effect to the posture. *Tribhaṅgi* can be attained in *sama, vardhamāna, ekajānunata, pārśnipārśva* and ardhā svastika postures.

Pl.64 illustrates a free standing *śilābālikā* from Hoysaleśwara temple in Halebidu. She probably has come to this charming pose after a course of dance in high tempo. She has attained the *pārśnipārśva sthāna* with her body aligned three curves. If we take the central axis of the body we can visualise the first curve caused by the bent forehead towards left side, the second from the shoulder to the hips and the third from the hips to the feet. This celestial maiden’s left hand is in *keśabandha nṛṛta hasta* and the right hand is in *latā hasta*.

**Observation**

- All the *sthānakas* described by the authoritative texts on the *deśī* tradition find ample representation in temples that were surveyed.
- Sculptors chose to reflect their contemporary traditions of dance while carving enchanting dancing figures in temples.
- The *sthānakas* of regional dance traditions were applied while sculpting the *nṛṛta mūrtis* of gods, goddesses and other divinities.
- Unlike the NS, the texts on regional tradition do not categorise postures as *puruṣa* and *sihrī sthānakas*. It is also observed that on contrary to *mārga sthānakas* which include only standing postures, the *deśī* sthānakas include both sitting and standing postures and even these postures were applied in dance figures and images in temples.
- It is noticed that representation of postures such as *sama sūcī* and *viṣama sūcī* are rare. It is highly probable that from the aesthetic point of view sculptors have chosen graceful postures over challenging, acrobatic postures.
- It is also observed that at least twenty out of twenty four *deśī sthānakas* are abundantly applied in the sculptures of the temples surveyed. This is a credible proof.
that the deśī sthānakas were predominantly practised in Karnataka, Tamilnadu, Andhra Pradesh, Telangana and Odisha during medieval period.

3.4 Sculptures correlating with Deśī bhūmi cārīs

A cārī represents the dynamic aspect of a karana. Sthānaka is a static posture and it is done in the beginning or ending of a long movement, and since the long movement is necessarily a cārī, the two are closely connected. NS describes cārī as delicate movements of one leg or the coordination of movements of the feet, shank and thighs. It is also stated that cārī is one form of the vyāyāmas or exercises.

The cārīs are of great importance in the whole procedure of dancing. SR says that cārī is constituted of various (beautiful) movements of the feet, shanks, thighs and hips simultaneously (SR 7.897). NN agrees with this definition and clearly states that without a cārī no dramatic representation may be perfect. He also says that the movements of one leg is cārī and whenever both the legs move that results in a karana (NN 4.429-434). LR and Mānas do not define the term cārī. Bharata describes two types of cārīs – bhūmi and ākāśa cārīs. In bhūmi cārī feet are almost in contact with the ground while doing the movement and in ākāśa cārī one foot or both the feet are in air. As the name indicates ākāśa cārī involves leaps, jumps and leg extensions. The 16 bhūmi and 16 ākāśa cārīs are explained in detail in the Chapter II. Mānas explains 25 deśī bhūmi and 14 ākāśa cārīs. SR and LR give a list of 35 deśī bhūmi cārī and 19 ākāśa cārīs. NN also prescriptions 35 bhūmi cārīs and 15 ākāśa cārīs.

The 36 deśī bhūmi cārīs given in the texts are-

Rathacakrā, Parāvṛttatalā, Nūpuraviddhā, Tīryaṇmukhā, Marālā, Karihastā, Kulirikā, Viśhliṣṭā, Kātarā, Pārśnirecita, Ṛūṭādaśī, Ṛūveṇī, Talodvṛttā, Hariṇatrāśikā, Ardhamanḍalī, Tiryakkuṇīcitā, Madālasā, Saṅcāritā, Utkuṇīcitā, Stambhakriḍanikā, Laṅghitajaṅghā, Śphuritā, Apakuṇīcitā, Saṅgaṭṭitā, Khuṭṭā, Svastikā, Taladarśinī, Purāṭī, Ardhapurāṭī, Sarikā, Śphurikā, Nikaṭṭikā, Latākṣepā, Aḍḍaskhalitikā, Samaskhalitikā and Nibhahasta. The last name ‘Nibhahasta’ is mentioned only in Mānas but the details are not given.
Sculptures correlating with desī bhūmi cārīs

The sculptures correlating with the description of desī bhūmi cārīs as given in the texts were studied in the field work conducted for this research. The details are given below:

1. Male dancers in Rathacakra cārī: The two feet are kept on the ground in caturaśra desī sthānaka and then slipped forward and backward. (SR 7.971-2, Mānas 4.18.1342, LR 6.62, NR VI-85). In addition to the above description, NN also says that even if one foot slides, that is also rathacakra (NN 4.463)

The Vijaya Vithala temple in Hampi is a fine structure consisting of numerous images on walls and pillars. The fascinating illustrations and depictions allow for vivid insights into the culture of Vijayanagara period. The two male dancers in Plate No 65 are present on the wall friezes of Vijaya Vithala temple in Hampi. They are in caturaśra sthāna and sliding their feet resulting in rathacakra cārī. Both the dancers have kept their right hand in ardharecita hasta and their left hand in ūrū avalambita position. Their head dress and costume looks funny. Such dance sculptures are commonly seen in Vijayanagara temples. With their big tummy it is probable that they are performing Vikaṭa\(^{16}\) category of dance wherein dancers have to dress up like clowns and make some ludicrous movements. Their movements and facial expressions along with their costume and verbal expressions have to evoke hāsyā sentiment among viewers.

\[^{16}\text{Sāṅgītā Ratnākara categorises nṛtta into three groups, namely viṣama, vikaṭa and laghu. Viṣama involves dancing with ropes and sticks which includes acrobatic movements. Vikaṭa is ludicrous in form, dress and movement and laghu is the one which constitutes minor karana-s}\]
From the sculptural representations it can be assumed that *rathacakra* was popular during medieval times because the base *sthāna (caturaśra)* of this *cārī* and the succeeding movement *rathacakra* can be seen in many temples chosen for the study across South India. Pl.6 represents a movement done in *caturaśra sthāna* by a female dancer. She has grounded her feet firmly and indicating a movement through her raised hand which probably is *catura hasta*. With attractive facial features she has given a graceful look. Dammilla head dress decorated with jewellery, big ear rings, neck lace, wrist let, armlet, waist band and girdles are visible. The pleats of the silk costume are well visible. This image is in the *latā bandha* of the door jamb of Ekāmbaranātha temple, Kāncipuram.

The figure in Pl. 65 from Airāvateśvara temple, Darasuram also represents a female dancer in the same *cārī*. Dance sculptures correlating with *rathacakra* can be found in the temples of Hampi, Belur, Halebeedu, Balligave, Rāmappa, Konark, Kancheepuram, Virinjipuram, Kumbhakonam, Darasuram.

2. *Parāvṛttatalā:* The sole of the foot faces up at the back and is stretched outwards (SR 7-973, Mānas 4.18.1347, NR VI-75, LR 6-63, NN 4-464).

Śukabhāśini in Pl. 66 is one among the famed *śālabhanjika* of Kedāreśvara temple in Belur. She is gracefully moving while engaged in sweet-talking with her parrot. Her left leg is crossed behind and the foot is turned. The right leg is placed firmly to balance the weight
because the other leg with twisted foot cannot bear more weight. It is clear that this position indicates a delicate gait. It is clear that this position indicates a delicate gait. The extreme flexion of the waist makes this image unique. The parrot is near her face and she is holding it in the left hand and the right hand is gently dangling in *latā hasta*. The fine finish and the remarkable delicacy in ornamentation and decoration reflect the sculptor craftsmanship of the Hoysala sculptor. The other Śukabhāśiṇī sculpture in Pl. 67 is from the Rājarāṇi temple in Bhubaneswar. Compared to the Belur image there is less dynamism in this sculpture. The sculptor has visualised her as if she is walking in the garden of *sala* trees with her parrot. While cajoling her pet she has stretched her hand, held the branch of the tree and stopped for a while in the same movement mode. Her right foot is turned and the left foot is in sama position which indicates that the sculptor has chiselled keeping in mind the nuances of *parāvṛttatalā cārī*.

3. *Nūpuraviddhā*: Standing with the feet crossed in *svastika*, make *recita* movements of the feet with the heels and with the forepart of the feet. (SR 7-974, Mānas 4.18.1337, NR VI-73, LR 6-63, NN 4- 465).
The dancer in Pl. 68 is one of the numerous miniature śālabhañjikas on the wall frieze of Kedāreśvara temple in Chennakesav temple in Belur. The image represents the intermediate position of nūpuravidhā cārī with the left foot placed behind. The two feet are crossed at the ankles which is one of the important features of the deśī svastika sthānaka. While doing the recita movement in svastika sthānaka one foot goes flat while the heel of the other foot is raised. The image correlates with this stage of the cārī. The force with which she has taken her right hand above her head is indicative of a dynamic mode and not a static mode like ardha svastika sthānaka. The deep curve in the kaṭi, turned head, slightly raised toes of the feet and displaced jewellery and robes indicate that she is in the midst of a movement, which in all probability is nūpuravidhā. The image in Pl. 69 is another female dancer in nūpuravidhā cārī which is on the wall frieze of Airāvateśvara temple in Dārāsuram. The feet are crossed in svastika and she has raised her hand gently indicating the movement. The left arm is delineating ardharecita nṛtta hasta and the right hand is in patāka gesture.

4. Tiryaṇmukhā: Standing in the vardhamāna sthāna, if the feet slide quickly to the right and left, it is called tiryaṇmukhā. (SR 7-975, Mānas 4.18.1338, NR VI-72, LR 6-64, NN 4- 466).

The dancing maiden (Pl. 70) on the wall panel of Rāmappa temple is standing in the vardhamāna posture and turned her face to the right side. Her parivāhita head indicates she has started moving to the right side and in all probability her movement involves tiryaṇmukhā
cārī. Out of two tripatāka hastas one is near the chest and the other is held over the head. The absence of flexion in the body can be noticed. Balligave is one of the important temples from the point of view of this research. The Kedāreśvara temple here consists of numerous sculptures relating to the deśī dance elements such as sthānakas and cārīs. However the sculptors here have given more importance to the aesthetic movements and postures of the deśī tradition by avoiding the representation of jumping (utpluti) and acrobatic karaṇas. Pl. 71 portrays the figure of a dancer on the adhiṣṭāna frieze of the temple. Here the dancer is moving obliquely towards left side which is indicated by the turned body, arm movements and hand gestures.

5. Marālā: The feet are kept in the nandyāvarta sthāna and after making recita movements with the heel and foreparts; they are separated and moved forward. (SR 7-976, Mānas 4.18.1339, NR VI-77, LR 6-65, NN 4-467).

When swan walks on land it sways and then keeps one foot forward at a time. ‘Marāla Gāmini’17 is the phrase used by Sanskrit poets and composers to indicate a beautiful lady walking gracefully like a swan. Pl.72 illustrates a team of performers engaged in a dance performance. Here one female dancer is accompanied by three male musicians. This image is on the wall frieze of Hoysaleśwara temple in Halebidu. There is no doubt that she started her movement from nandyāvarta position. It is highly probable that she executed recita movements of the feet in this stance before keeping the left foot forward. Her body is visibly grounded and right hand is gracefully hanging in latā hasta and the left hand is in the intermediate position of an action. She is assisted by three musicians- two are playing on mardala and the player standing close to her is playing on the ḍakka.

17 Famous composer of Carnatic Music Purandara Dasa has revered goddess Lakshmi as ‘Marāla Gāmini’ in his the composition “Kamala Sulocana”.
7. Kulīrikā: Oblique movement with the feet kept in nandyāvarta posture. (SR 7.978, Mānas 4.18.1341, NR VI-83, LR 6.67-68, NN 4.469). Kulīrikā means a crab and the description given in texts for the cārī so named indicates that the movement should resemble that of a crab. The oblique movement is suggested in treatises is another clear indication. In this cārī the dancer has to assume nandyāvarta position in the beginning and he has to move obliquely by keeping the toes on the ground. The feet have to be raised and moved swiftly to resemble the movement of a crab.
The dancer in Pl.73 is on the outer wall of the Doḍḍabasappa temple at Dambal in Karnataka. He is standing on the toes of the feet and engaged in rapid movement and this dynamism is well brought out in the image. The displaced robes, bold lines, the body position of the figure imply that the sculptor while creating this image has visualised an expert dancer moving on his toes swiftly to a side. The perforated window screen or jālandhra of Rāmappa temple is filled with the figures dancing and playing on instrument. Majority of the figures are dynamically moving by swaying and jumping their body. Pl.74 depicts a male dancer dancing incessantly by standing on his toes in the nandyāvarta sthānaka. It can be recalled here that Kuchipudi guru late Nataraja Rāmakrishna reconstructed Perīṇi Śiva Tāṇḍava, a deśī dance tradition which elaborately discussed in SR, NR, NN etc. He reconstructed the elements based on sculptural evidences available in Rāmappa temple. It is observed that in his reconstructed version of Perīṇi he has incorporated movements which are derived from kulirikā cārī and the movements are similar to the figures given above.

8. Viśhliṣṭā

The feet in pāṛṣṇividdha sthāna are separated and made to approach each other or move away from each other. (SR 7.979, Mānas 6.4. 1343, NR VI-88, LR 6.67-68, NN 4.470).

Viśhliṣṭā cārī: Pl.77 Śālabhañjika, Belur Pl.78 Ramappa temple, Palampet; Pl.79 Airāvateśvara temple, Darasuram

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18 As told to this researcher by his senior student and well known guru Kala Krishna during discussion after his lecture-demonstration of Perīṇi organised by the Southern Region Centre of Indira Gandhi National Centre for the Arts at Bharateeya Vidya Bhavan in Bangalore on July 12, 2015. Perīṇi was performed by his male disciples during this event.
Pl.75 portrays a charming lady driving away a monkey which is pulling her robes. The sculptor has carved this image in viśiṣṭā cārī. This exquisite śālabhaṅjika which radiates feminine charm and grace is on the eves of the Chennakesava Temple, Belur. The lifted hand of the maiden is holding a twig. The turned right knee (vivṛta) indicates the dynamic approach of the sculpture. Viśiṣṭā cārī is done by separating the feet from pārśṇividdha sthānaka (feet one behind the other with heel touching the big toe of the other foot.) and bringing them back to the original position. In the image the feet are moving away from the pārśṇividdha sthānaka and thus resulting in viśiṣṭā mode. The sculpture may not come under the category of dance sculptures; however the movement technique employed here certainly belongs to dance. It is already discussed in Chapter I and III that the dance style that was practiced during Hoysala period was an amalgamation of the mārga and the deśī tradition. The sculptor has chosen a movement of the newer tradition of dance to chisel this beautiful sculpture here. Like other śālabhaṅjikas she is also richly decked with jewels. Her robes and jewellery are swinging freely over the smoothly modelled body. Deep curve in the kaṭi has imparted grace and charm to the image.

Pl.76 is another tall dancer who is adorning the ornate pillar in the navaraṅga of Rāmappa temple. She is moving back and forth by keeping her feet in a single line. Her vigorous dancing is very well reflected in the movements of her costume and jewellery. Compared to the above two images the male dancing figure (Pl. 77) in Darasuram looks less dynamic. With aṅjali hasta held in front of the chest it appears that he is moving backwards. All the three images have vivartita pārśva and nata jānu (knee) which are two important features of viśiṣṭā cārī.

9. Kātarā

Moving backwards with the feet kept in nandyāvarta posture. (SR 7.979, Mānas 4.18.1343, LR 6.67-68, NN 4.470). NR calls this as sakati (NR VI-70).

Pl. 78 is one of the two male bracket figures19 of Chennakeśava temple. The energy in his dance is very well visible at the outset. This well ornate male drummer-cum-dancer is moving backwards in kātarā cārī. This type of movement can be seen in the contemporary

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19 It is highly probable that these two bracket figures representing males are female dancers dressed as males. Hence it can be considered that dancers out of 38 bracket figures there are two images representing males placed below the kapota of Chennakeśava temple in Belur. There are four female śilābālikās inside the temple.
practising tradition of both folk and classical forms of drum-dances of India. From the nandyāvarta sthāna, he is moving backwards by placing his right leg behind and exerting the body weight on the left leg and while doing so the weight of the double faced drum ‘ḍakka’ is skilfully balanced on the left leg. The drum is suspended from the left shoulder with the help of a bifurcated strap and he is holding the drum in his left hand. Sadly a portion of his right arm is missing, which in all probability must have been holding a stick made of stone or depicted in an action of playing the drum. The forepart of his right foot is placed on the ground. The bent katī is clearly evident in the sculpture. The beard and moustache are noticeable.

Kātarā cărī is evident in other images representing drum-dancers in the temples of Hampi and Konark. The cărī is applied in the dance sculptures also. For example the figure in Pl.79 depicts a dancer engaged in Daṇḍa Rāsaka or Kolāṭa. Authoritative texts on the desī tradition have given ample information on Daṇḍa Rāsaka. This dance, which is also known as stick dance, has been popular in Southern and Western states of India. In the above figure the dancer has kept her right leg behind in an attitude of moving backwards. Both the figures represent the intermediary stage of kātarā cărī.

20 For example _DST_ of Karnataka
21 For example  Pung Cholom of Manipur
10. Pāṛṣṇirecita

Standing in the pāṛṣṇipārśva sthāna, if the heel and the sole makes the recita movement then the cārī is called pāṛṣṇirecita (SR 7.980, Mānas 4.18.1334, NR VI-65, LR 6.69, NN 4.471).

The bracket figure of Chennakesava temple in Pl.80 clearly represents pāṛṣṇirecita cārī. This is done by attaining pāṛṣṇipārśva sthānaka (one heel kept on the inner side of the other heel) and doing the delicate recita movement of the heel and the sole. This well embellished dancer is engaged in a delicate and charming movement while playing a small damaru like instrument which is in her lifted left hand. At the outset the figure looks static and the dancer appears to be in pāṛṣṇipārśva with her left heel on the internal side of the right heel with both the soles firm on the ground. But a closer examination reveals that the internal edge of the left foot is pressed more and the external edge is lifted slightly indicating that she is making a graceful recita movement. Her left shank, thigh, knee and the foot position and also the cinna katī towards right indicate that she is executing a sukumāra (lāsyā) movement involving the pāda recita of the left sole. The slightly moving costume of this śālabhanjika indicates that she is in an elegant movement mode. This celestial dancer is accompanied by two musicians - one is a drummer and the other figure is not clearly identifiable since it is damaged. Intricately foliated background can be seen behind her which is a distinctive trait of Hoysala.
art. Pl.81 illustrates a dancing figure at Kedāreśvara temple in Balligave. This figure is representing the second stage of the cari and here the dancer is taking her right foot in circular movement around the left foot.

11. Ūrūtāḍitā

If the foot on the ground strikes the thigh then it is called ūrūtāḍitā (SR 7.981, Mānas 4.18.1348, NR VI-86, LR 6.70, NN 4.472). The image on the wall panel of Airāvateśvara temple in Darasuram as shown in Pl.82 illustrates a dancer in the intermediate position of an impressive movement. She is striking her thigh with the left foot and the vitality of ūrūtāḍitā is well represented in the deeply bent añcita head, chinna kaṭi and raised left arm in ardha recita nrīta hasta. The surekha (‘aṅga śuddha’ in contemporary dance parlance) of her dance is well evident in the figure. Though it looks like a tribhaṅga sculpture there is a single long line passing through the left wrist to the right knee which contributes significantly to the final composition. In the image, the dancer’s dammilla hair style is placed parallel to the outstretched arm. The sculptor who created this figure must have been well versed in the art of dance also. The dancing figure illustrated in Pl.83 also exhibits the dynamism involved in the execution of ūrūtāḍitā. The dancer has used more force while striking the thigh with the right foot which is indicated in the flying costume, slightly turned left foot. Slightly bent head has added charm to the image which is adorning the friezes of Sun temple in Konark.
12 Ūrūveṇī

The thighs are crossed in svastika and the feet rub the ground with their sides. (SR 7.982, Mānas 4.18.1352, NR VI-79, LR 6.71, NN 4.473).

Ūrū means ‘the thigh’ and venī means ‘the plaited hair’ in Sanskrit. As the name indicates the legs have to intertwine at the thighs while doing this cārī so that they look like plaited hair. The bracket figure in Pl 84 is well known as the ‘beauty and the monkey’. The sculptor has skilfully used ūrūveṇī cārī to portray a charming woman chasing a monkey which has pulled her saree. Undoubtedly the image is derived from ūrūveṇī cārī. The lakṣaṇa śloka says after crossing the legs at the thigh and the external sides of the feet should touch the ground. The internal edge of the left foot is lifted indicating that the Belur sculptor was aware of the features of the cārī. This is another proof that the sculptors of ancient times had the knowledge of the canons of dance laid down in treatises other than NS also. While writing about this figure in ‘Dance and Music in Temple Architecture’ Choodamani Nandagopal observes that “the figure may not come directly under the class of dance, however the posture draws attention of a dancer. The lifted hand which is holding the twig is in śukatunda hasta and the other hand is holding the saree. The legs do not have the maṇḍala position. Thus it cannot be treated as svastika karana. The pose is more of desī than the mārga. It corresponds to ūrūveṇī, one of the desī bhumi cārīs.” (Nandagopal 2001:168)
Pl. 85 illustrates a male dancer in the same movement mode on the panel of a pillar in the open mantapa of Vijaya Vithala temple, Hampi. Unlike the exuberant Belur image, the Vijayanagara figure is simple – both in terms of quality and beauty. Many images derived from ūrūvenī are found in the temples of Odisha, Tamilnadu and Andhra region also.

13. **Talodvṛttā:** The foreparts of the feet move forward quickly, with the back of the toes touching the ground. (SR 7.983, Mānas 4.18.1353, NR VI: 89, LR 6.72, NN 4.474)

This is similar to agratala sancara of mārga cārī. The cārī is widely employed in the existing tradition of Bharatanāṭya, Kucipūḍi, Odissi and Mohiniyātētam. Pl. 86 illustrates a female dancer moving in the front by slightly lifting her toes. She has bent her head in añcita and her one hand is resting on the kaṭi. The figure is in the niche at the base of a pillar in the navaraṅga of the temple. It is partially damaged however the feet positions are clearly visible.

15. **Ardhamāṇḍalika**

The feet move outwards rubbing the ground and return with a circular movement to the original position slowly one after the other (SR 7.985, Mānas 4.18.1349, NR VI-67, LR 6.74 and NN 4.476).
The intermediary state of this cārī, if frozen, results in a stance which is similar to the ardha maṇḍali or aremaṇḍi (half-sitting) position which is a predominant sthānakṣa in present day Bharatanāṭya. This is the position attained after moving two feet by rubbing the ground. Large number of sculptures can be seen correlating with this cārī in temples.

Pl.87 depicts a dancer from Hoysaleswara temple in Halebidu. The image is on the outer wall frieze of the temple. It is showing a female dancer in the intermediate stage of ardhamāṇḍalika mode. Beginning with saṅhata stance she has turned her left foot towards left side. Her hand is also in the course of completing a movement which probably is ardha recita. Pl.88 is from Cintala Venkaṭaramana temple in Tadpatri. Here the dancer has slid her feet and attained ardha maṇḍala sthāna. In both the sculptures similar type of hand movement can be observed. The right is latā hasta and left is raised and in the midway of completing a movement. The intermediary position of this hand indicates that the sculpture represents a movement mode rather than static mode such as sthānakṣas. However in the latter the head is in extreme añcita and in the former it is in sama.
16. **Dancers in Tiryakkuñcitā:** The foot kept obliquely is bent (*kuñcita*) and thrown out repeatedly. (SR 7.986, Mānas 4.18.1360, NR VI-68, LR 6.75, NN 4.477)

The female dancer depicted in Pl.89 has moved her left leg in oblique direction from *nandyāvarta* stance. She certainly is engaged in a dynamic action such as lifting the leg and throwing it which is reflected in the placement of her left foot. The image indicates that after raising it she lowered her leg and the toes are just touching the ground and when the movement was frozen it resulted in a beautiful posture as illustrated in the above picture. Unfortunately the viewer cannot get a complete picture of the whole structure here since the image is badly damaged. The image is located on the inside tier of the famed tower of Bugga Rāmalingēswara temple in Tadpatri. The Pl.90 illustrates a male dancing figure from Kedāreśwara temple in Halebidu. The multiple anklets, jewellery, head dress and costume of this figure indicate that he is performing ‘*Peranī*’, a *deśī* dance style which was popular during medieval period in Karnataka. Treatises describe *Peranī* as an *uddhata* style of dance involving vigorous movements and it should be performed by only men. Researcher Tulasi Ramachandra in her book ‘Gauṅḍalī-Peranī’ writes that a *Peranī* was prescribed to smear the holy ash all over the body and should have clean shaven head with a tuft of hair. He wore the dancing bells till his knees and danced with great zeal and grandeur in temples. There was great scope for this dance tradition in śaiva temples (Ramachandra 2012:140). Jaya Senapathi recognises Perani as a dance tradition of Karnataka and Andhra region.
17. Śaṃcāritā: One kuncita foot is thrown up\(^\text{22}\) again and again and brought down to touch the other foot and the other foot is moved away obliquely (SR 7.988, Mānas 4.18.1354, LR 6.76) NN calls this as tīryak śaṃcāritā (NN 4.479)

The images of dancers and musicians arranged on the outer wall of the adhiśṭāna of Kedāreśvara temple in Balligāve are very interesting for a researcher in dance. A closer examination of the images unfolds hidden surprises. At times there are two or three images depicting different stages of a cārī or karaṇa. It is already discussed in the beginning of this chapter that Balligāve was an important seat of learning during ancient times. It is highly probable that the sculptors of the Kedāreśvara temple planned to create a dance manual in the form of stone images. However there is no pattern, either mārga or deśī in the placement of images. Some images correlate with the mārga karaṇas while some others clearly represent the deśī karaṇas and cārīs. What is more surprising here is in some cases there are two to three sculptures illustrate the different stages of cārī or karaṇa. One such example is shown in Pl.91 and Pl.92 representing the two stages of śaṃcāritā cārī. In the first figure the dancer is bringing her lifted right kuncita foot down to touch the left foot. It appears that she is doing keśabandha nṛtta hasta here. In the next figure the left foot is kept away from the right in an

\(^{22}\) According to the śloka it is utkṣiptā
oblique position suggesting that she moved her left foot away from the right and this moment is frozen in the sculpture. With regard to the hand movements, it is possible that after moving the left leg, the left hand has assumed *latā hasta* and the right hand is just finishing the *keśabandha* gesture. Thus the images very closely relate with the description of *saṃcāritā* as given in the texts.

Images relating with the two significant stages of *saṃcāritā* are available in other temples also. The line drawing in Pl. 93 illustrates a male dancing figure at the Jagannātha temple in Puri. Here the left foot of the male dancer is touching the right foot. It is probable that the sculptor has depicted the first stage of *saṃcāritā cārī* here. Dancers in similar action can be seen Kedāreśvara temple in Belur, Hoysalesvara temple in Halebeedu, Virūpākṣa temple in Hampi and Surya temple in Konark.

Pl. 94 shows one of the dancing images on the friezes of western wall of the Mahanavami Dibba in Hampi. The two dancers in the image have kept their right foot in a diagonal direction in perfectly synchronised movements of *saṃcāritā*. As the name ‘*tiryak*’ suggests, they are moving to a side. The right leg extension of these dancers indicates that they are moving towards right side. Head movement in *parivāhita* also can be noticed. The correlating images with this stage of *saṃcāritā* also can be in several temples of Tamilnadu, Karnataka and Andhra region and also in Odisha.

18. *Utkuñcitā*: Raise the two *kuñcita* feet and place them forward one by one. (SR 7.989, Mānas 4.18.1359, LR 6.77, NN 4.480).
Pl. 95 shows a male dancing figure on the pillar of open mantapa in Achyutaraya temple in Hampi. The posture represents an intermediate position of utkuñcitā cārī. The feet of this male dancer are in kuñcita pāda. It appears that he has lifted the right kuñcita foot to place it in the front. Interestingly his head is bent unusually (extreme añcita movement of the head) indicating that it is a dance belonging to the vikaṭa category. The dancer is a jester and his primary aim is to invoke humour through his movements and action.

Texts and treatises on dance have elaborately discussed on the characters of vidūṣakas. They play important role in the plot of a drama or dance. Abhinavagupta says vidūṣakas deploy hāsyābhāsa or semblance of humour through absurd speech, costume, ornaments, behaviour, etc. Śāṅgadeva faithfully follows Abhinavagupta’s view while explaining about vikaṭa dance in SR. The dancer in Hampi image has all the characteristics of a vidūṣaka engaged in dance- the strange expression, costume, jewellery hair style, action etc. However the precision in his dancing indicates that the clowns and comedians received good training in techniques of dance during Vijayanagara period.

19. Stambhakrīḍanikā: One foot is moved obliquely and the other foot made to touch it on the side by its sole again and again (SR 7.990, Mānas 4.18.1360, LR 6.78, NN 4.481).

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23 Hinduism—Aesthetics, Drama, and Poetics by Sunthar Visuvalingam
The images of a female dancer in Pl. 96 and Pl. 97 from Kedāreśvara temple in Balligāve provide a clear depiction of *stambhakrīḍānīkā* in two stages. In the first figure the right foot of the dancer is moving away from the left foot and in the next figure her left foot is touching the sole of the right foot gracefully. In the first image the right hand is in *latā* and the left is in *karī hasta* and in the second, the hands are joined in *karkaṭa hasta*. Here the dancer’s left foot is touching her right foot resulting in *stambhakrīḍānīkā*. In the former image she has turned her head slightly towards left and in the latter her head is in the opposite direction and it is bent as if in shyness. A tender smile on her face is attractive. These two images reflect the intention of the sculptor to document important stages of a dance unit through stone images. The images provide a crucial evidence to prove that the architects and sculptors of the temple intended to carve a dance manual in stone here.

22. Male dancer in *Avakuṇcita*: *Avakuṇcita* is done by regular backward movement with the two feet in *kuncita*. (SR 7.992, LR 6.80-81, NN 4.483). The backward movement is performed with one foot in *kuṇcita* (Mānas 4.18.1361).

The male dancer shown in Pl. 98 is moving backwards with his right foot in *kuṇcita*. He must have lifted his feet in *kuṇcita* while starting the movement. As the movement progressed to keep up the balance, his body weight is put on his left leg and hence the left sole is almost on the ground and the right heel is lifted resulting in *kuṇcita*. 
This image is on one of the pillars in the open hall of Achyutarāya temple, Hampi. The deep turn of the torso resulting in vivartita kaṭi (hip turned and twisted) is noticeable in this sculpture. This has provided agility to the entire image. The variations of avakuñcitā are widely employed in the existing classical traditions of dance chosen for the study.

23. Khuṭṭā cārī: Striking the ground with the tip of the foot (SR 7.993, LR 6.82, NN 4.485). Mānas does not mention this cārī.

Gaṇapati is the presiding deity for any auspicious celebrations in India. Being the son of divine dancers Śiva and Pārvati, he is often represented in dancing form. Dancing Gaṇeśa of Halebidu is famously known as the Nṛtya Gaṇapa. He is blissfully dancing by keeping his left foot flat and with the tip of the right foot he is busy striking the ground and which has resulted in ‘khuṭṭā’ mode as represented in Pl.99. He is immersed in a joyful mood of dancing on the double lotus shaped platform (Padma pita). His oversized kaṭi is slightly bent to the left suggesting the majority of his body weight is shifted to the right side. He is holding pāśa in the upper left hand and
aṅkuśa in the upper right hand. The lower right hand carries a broken tusk and lower left hand is damaged. Iconographical rules prescribe modaka to be in the lower left hand of Gaṅeṣa. He wears a kirīṭa makūṭa, yajnopavītta and other ornaments. The Halebidu sculptor might have represented Nṛtya Gaṇapa in khuṭṭā because this is the most appropriate cārī to portray pot-bellied dancing Gaṅeṣa, since the cārī does not require a vigorous movement of the body. Khuṭṭā cārī is commonly represented in dance sculptures of temples. One can see numerous images of divinities, dancers and musicians being carved in this movement mode. In Pl. 100, which is from Konark Sun temple, one can see a dancer illustrated in khuṭṭā. Pl. 101 shows a gana (goblin) striking the ground with the toes of his right foot. The image is on the lintel of the entrance doorway to the sanctum of Mukteśvara temple in Bhubaneśwar. His action is more agile and energetic than the former who is performing the same cārī.

24. Svastikā

The foot has to assume svastika form. (SR 7.994, LR 6.83-84, NN 4.485). Mānas does not mention this cārī.

Purasiddheśwara temple in Haveri in Karnataka is important from the point of view of dance because the ceiling of this temple consists of an astounding imagery of Śiva with multiple hands (Pl.102). The panel displays Lord Śiva dancing in the company of Sapta mātrkas.
Here Śiva as Gajāsura saṃhāra mūrti is carved in svastika cārī. The central panel portrays him dancing vigorously in the flayed elephant skin of Gajāsura. According to Amśubhedāgama the image of Siva as Gajāsurasaṃhāra mūrti should consists of four, eight or sixteen arms and the skin of the slayed demon should be arranged around the dancing god like a prabhāmaṇḍala (Rao 167:1994). In the Haveri image of Gajāsurasaṃhāra mūrti, Siva has sixteen arms. One pair of arms is engaged in showcasing dance movements. His feet in kuṇcita are crossed at the ankles and the lord of dance is engaged in delightful dancing. The elephant head of the demon can be seen at the left corner of the image. One of right side arms is damaged and it was probably showing abhaya mudra. Another pair of hands is holding the lute and three hands are holding the skin of Gajāsura. The rest of the hands are holding various attributes. Various action of each of the hand on the right side can be listed like this: holding the musical instrument viṇā, holding damaru, showing a dance gesture, holding the mace, the tusk, hand broken (probably showing abhaya hasta), wielding the sword and holding the hide of the demon elephant. On the left side- the hands are holding the viṇā, the bell (ghanṭe), showing a dance gesture, aksamālā, shield, and holding the hide of the demon.

The sculpture in Pl.103 is one of the four śālabhaṅjikas at the Hoysaleswara temple in Halebidu. While performing an energetic dance this celestial dancer has kept her leg in svastika mode. Her left leg has crossed the right leg and the tip of the left foot is resting on

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24 T A Gopinath Rao in The Elements of the Hindu Iconography
the ground. Maximum of her body weight is on the firmly placed right leg. With a deep curve in the \textit{kaṭi} and slightly tilted head there is tri-flexion in the whole appearance. The dancer’s right hand is in \textit{keśabandha} gesture and left hand is dangling in \textit{lata} hasta. A drummer is accompanying her eternal dance. The other plate also illustrates \textit{Svastika cārī} and this figure is at Airāvatesvara temple in Dārāsuram (Pl. 104). In this image a female dancer has lifted her foot and crossed with the other foot and this action has resulted in \textit{svastika}. The image exudes grace and the fluidity involved in the \textit{cārī} is clearly visible here. It appears that she has raised her hand in \textit{ardha recita nṛtta hasta}.

25. \textit{Taladarśinī}:

Standing in \textit{saṃhata}, the feet move separately and obliquely touching the ground with the external sides (SR 7.995, Mānas 4.18.1343, LR 6.83-84, NN 4.486)

The dancer adorning one of the pillars in the mantapa of Virūpākṣa temple in Hampi (Pl.105) must have started her movement from \textit{saṃhata} posture. She has kept her legs straight and sliding her feet in slightly oblique direction. Her right hand is showing \textit{sūcī} gesture and left hand is in \textit{lata} hasta. Slightly bent \textit{kaṭi} is indicating that she is in a movement mode and it is highly probable that she is sliding her feet.

26. \textit{Purāṭīkā}

Mutual up and down \textit{nikuṭṭana} movement of the feet is \textit{Purāṭīkā} (SR 7.996, LR 6.85, NN 4.487). Mānas does not mention this \textit{cārī}. This is similar to the feet movement of \textit{egaru meṭṭu} or \textit{kudita meṭṭu aḍavu} of Bharatanāṭya which involves the up and down movement of the heels. The aḍavu is also known as \textit{thai ha-thai hi aḍavu}.

The sculptural evidences indicate that \textit{purāṭīkā} was widely practiced during later Chalukya, Hoysala and Kākatīya periods. The miniature images of dancers adorning the ornate door
frame (Pl. 106) and the perforated window screen of Tripurāntakeśvara (Pl. 107) temple are doing nikuṭṭana movement of both the feet. Nikuṭṭana movement can be done by standing in the vardhamāna, nandyāvarta and caturaśra postures. The male figure of the door frame is standing in vardhamāna and executing the purāṭīkā movement and the female dancing figure has attained nandyāvarta and doing the same movement. It can be noticed that the whole body is centred without any bhaṅga or deflection. The images are clearly depicting the skilful balancing required to perform this cārī. Purāṭīkā is a movement that demands high energy and agility of the body and both these features are well portrayed in the sculptures.

27. Ardhapurāṭīkā

The nikuṭṭana movement on one udhṛta foot by the other which is udvṛtta and nikuṭṭa (SR 7.996-7, LR 6.85, NN 4.487). This cārī is not mentioned in Mānas. It can be assumed that the nikuṭṭana movement has to be performed first on one foot which is followed by the same action of the other foot. The name ardhapurāṭīkā indicates that this is the purāṭīkā movement done in one foot.

The miniature madanika of Chennakesāva temple (Pl. 108) is standing in vardhamāna and doing the nikuṭṭana movement in her left leg. Her stance is correlating with the description of ardhapurāṭīkā. The dancing image in Pl. 109 is from the basement frieze of the pillared hall in Vijaya Vithala temple.
Standing in caturaśra position, she is doing nikuṭṭana movement in her right leg. The movement is derived from ardhapurāṭkā cārī. Her face is mutilated but the plasticity of her dance movement is clearly visible in the sculpture. Her left hand is rested on the thigh and right hand is making a gesture which is not clearly visible. The Belur dancer is performing ardhapurāṭkā after attaining vardhamāna sthānaka and the Hampi dancer is doing the same movement in caturaśra sthānaka. The former looks graceful and the latter radiates the sheer dynamism and energy involved in her dance.

28. Sārika

Where one foot glides forward, it is accepted to be sārika. (SR 7.997, LR 6.85, NN 4.487) This cārī is not mentioned in Mānas.

The spring festival or the Vasantotsava is the festival in celebration of spring season. During this festival Vasanta nṛtya or Holi dance is performed. The festival has been popular all over India since ancient times. One can find ample references to Vasantotsava in Sanskrit literature. The sculptural representation of Vasantotsava which is associated with music and dance can be seen in temples. Images of dancers engaged in vasanta nṛtya while playfully holding the colour filled pots are commonly seen in the temples of Karnataka (Balligāve, Halebeedu, Hampi), Tamilnadu (Kancheepuram) and Andhra Pradesh (Lepakshi, Tadpatri, Palampet).
The two images of a female dancer on the wall panel of Cintala Venkaṭaramāṇa temple in Tāḍpatri indeed reflect the spirit and energy involved in Vasanta nṛtya. A couple of panels illustrating this dance are arranged on the wall of the enclosure around Tulasi plant grown inside the outer prākāra of the temple. It is probable that these panels were in some other place in the temple and while renovating the structure they were arranged around the Tulasi enclosure.

The two images as shown in Pl. 110 and Pl. 111 are related to the cārī sārika. In the first image the vivacious dancer has taken a glide by lifting her right foot in the front. The force of the jump is clearly visible in the dancer’s whole appearance- the swinging arms, swaying drapery, extreme añcita head etc. After landing she must have done the same movement on the left side and while doing so she turned her upper body resulting in the atibhanga posture (latter figure). The vivartita kaṭi and the perfect twist in the torso reflect the capacity of the sculptor to convey the vitality of the movement. It is evident that she is engaged in vasanta nṛtya as she is holding small a pot filled with water and colours. Her other hand is showing alapallava gesture. Mischievous smile and expression on her face echoes the liveliness of the festival.

29. Sphurikā: Gliding forward with the two feet kept in the sama posture is sphurikā (SR 7.997, LR 6.86, NN 4.489). To walk back and forth or stand on small toes and sides of the feet is Sphurikā (NR VI:5).
Pl. 112 and Pl. 113 illustrate a maiden occupied in dancing and playing the Holi during Vasantotsava. In the first figure she is holding two pots filled with colour and in the next she is jumping and lifting one foot in the air. The glide is indicated by the movement of the hands, displaced hair, and upward thrust of the body. The vigour in her jump is very well brought out in the image. The arms in the first image are near the body and in the second, they are little away from the body. Both the hands are moving in perfect harmony with the feet. The movement depicted in the images are undoubtedly derived from Sphurikā cārī. These images are on the adhiṣṭāna panel of Kedāreśvara temple in Balligāve.

30. Nikuṭṭikā

Standing on the bent tip of the foot is nikuṭṭikā. (SR 7.998, LR 6.87, NN 4.489) This cārī is not mentioned in Mānas.

Dancers in nikuṭṭikā mode are commonly seen in all the temples surveyed for this research. Nikuṭṭikā can be done after a movement, that is, after the completion of a dance unit the dancer has to stand on the tip of the foot. Pl. 70 shows a bracket figure of Rāmappa temple in nikuṭṭikā cārī. This charming dancer must have attained nikuṭṭikā position after delineating a demanding movement. She has crossed the left foot which is in sama with the right kuncita foot. The big toe of the right foot is planted on the ground while the other toes are bent inside.
Her hands are in *kartari mukha* hasta and both of them are perfectly aligned in a slightly bent straight line. Supple limbs, *Udvāhita katī, avadhuta drṣṭī, dhuta śīra* have imparted beauty to the sculpture. The Konark dancer (Pl.114) is standing on the tip of the toes of her left foot. She has outstretched her arms and interlocked the hands over her head. It is highly probable that she attained this posture after a graceful dance sequence. This elongation in the upper body has enhanced tribhanga and given a sensuous charm to her appearance. The beautiful smile on her lips, bold lines, *aṅcita* head have the conjuring quality.

**Observation**

Temples surveyed for this research work included good number of sculptures representing *deśī bhūmi cārīs* in their sculptural programme. This indicates that the *deśī cārīs* were employed while carving *nṛttamūrtis, śālabhaṅjikas, dancers, musicians, other divinities and human beings in dance attitude*. It is beyond doubt that to avoid the recurrence of postures sculptors chose various types of dance movements which were prevalent during their times.

Out of thirty five clearly described *deśī bhūmi cārīs* given in texts chosen for the study, the field work yielded sculptures correlating with as many as 32 *cārīs*. *Cāris* such as *taladarśinī* and *sphuritā* are very rarely illustrated in sculptures whereas *svastika, nikuṭṭikā, ardhamāṇḍalika, caturaśra* find ample representation.
Deśī cārīs have more variations of foot movements for example,

1. Moving on the edges of the feet – This type of movements are widely employed in Kathakali.

2. Moving on the heels – It is in application in Kuchipudi and Odissi.

3. Striking the ground with the tip of the toes – It is employed in the nṛtta of It is now employed in abhinaya wherever necessary in all the classical dance forms that are chosen for the study etc.

4. Moving on the toes – This is employed in all the dance forms studied for this research. There is no adavu in Bharatanāṭya where a dancer walks or moves on her toes however this movement is part of the body of movements used in this dance tradition. For example it is used to portray stealthy walk, flow of river, uddhata dance etc. It is observed that moving on the toes is applied in all the classical dance traditions studied.

It is observed that these variations are well represented in dance images of temples. The temples of Odisha

It is also observed that cārīs such as ardhamāṇḍalika, purāṭīkā, svastikā, khuṭṭā, ūrūveṇī, viśhliṣṭā, ūrūṭāda, tiryaṇmukhā, parāvṛttatalā, nikuṭṭikā, rathacakra find ample representation in temples chosen for this research from Karnataka, Tamilnadu, Andhra Pradesh, Telangana and Odisha. But, some cārīs such as kuliṇikā which was a predominant movement in deśī dance ‘Peraṇi’ is seen more in Karnataka and Andhra region. Likewise, the cārīs involving delicate movements of the feet such as pārṣṇirecita and ūrūveṇī are well represented in lovely bracket figures of Kedārēśvara temple in Belur, Hoysaleśvara temple in Halebidu, Rajarani temple and Mukteśvara temple in Bhubanesvar, Surya temple of Konark.

Balligave needs a special mention here. The Kedārēśvara temple in Balligave consists of dancing figures representing both the mārga and deśī dance movements. There are some images that are linked and illustrate different stages of a single dance unit such as a cārī or karaṇa. Perhaps the sculptors wanted to carve a dance manual here and this needs further exploration on the basis of various sources.
3.5 Sculptures correlating with Deśī ākāśa cārīs

The main feature of ākāśa cārī is that it involves jumps and leaps covering the ākāśa or space. In the process of doing so one or both the feet are lifted above the ground. SR describes 19 deśī ākāśa cārīs. LR agrees with SR whereas NN prescribes 15 and Mānas gives a list of 14 ākāśa cārīs.

**Purahkṣepā**

Throwing up kuñcita foot and stretching it forward quickly, place it on the ground (SR 7.1002, LR 6.91, Mānas 4.18.1365, NN 4-511).

Temples of Vijayanagara period provide pictorial narration of the dances that was in practice during their time. Sculptural evidences clearly indicate that danḍa rāsaka, vasanta nrtya were popular during their reign. SR and other texts on the deśī tradition mention a dance style named ‘Danḍa rāsaka’ which is known as kolāṭa in South India. Danḍa rāsaka is the rāsa dance performed by holding the danḍa (the stick). The dancers (Pl.118) on the wall frieze of Vijaya Viṭṭala temple have lifted and stretched their legs and they are in the intermediate position of the cārī this figure is evidence that the sculptors chose the attractive intermediate position of a movement, be it a karana or a cārī, and froze it in stones for posterity. Their arm movements are also in unison. The sticks in their lifted hands are clapping. The left side dancer has pointed her left leg and the right side dancer is doing the opposite. It is evident that they are executing purahkṣepā ākāśa cārī.

Pl.118 Figures correlating with Purahkṣepā, Adhiśṭāna wall, Mandapa, Vijaya Viṭṭala temple, Hampi
**Vikṣepā**

The foot is stretched forward in the air and bent repeatedly (SR 7.1003, LR 6.91, Mānas 4.18.1362, NN 4.512).

The variation of this cārī can be seen in in Pl.119 which is from the Hazara Rama temple, Hampi. The female dancing figure has turned her body to her right side. In that position she has bent her leg after stretching it. Though the posture looks like the raised leg with the kuṇcita pāda posture of Śiva (well-known as Cola Naṭarāja posture), it is not that posture as she has turned her entire body to the right side and her lifted leg is bent at the knee. This indicates that she is executing vikṣepā cārī. Her lifted right hand is showing alapallava gesture and the left hand is in dolā. She has turned her head towards left side which is called as pārśvābhimukha (SR 7.78, NN 15). In Naṭarāja posture the body is turned to the front and the left leg is lifted and kept across the right leg and the head is sama or straight.

The other dancing figure performing the same cārī can be seen on the pillar of open manṭapa in Ekāmbareśvara temple, Kanchipuram (Pl.120). This looks like a ritual dance where the dancer is performing pūjā to the deity. She is holding the bell in one hand and the offerings in another. Her conical crown and flying robes are noticeable.

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26 Senior researcher Padma Subrahmanyam identifies this as a posture that is derived from Bhujangatrāṣīta mārga karaṇa
**Apakṣepā:** One foot touches with its external side at the back of the other thigh and moves near the hips (SR 7.1005, LR 6.92-93, Mānas 4.18.1367, NN 4.513).

Apakṣepā cārī ends with beautiful posture and the variations of this are known as eka pāda and mīna puccha pāda in the prevailing tradition of Odissi. This cārī and the concluding postures are extensively employed in the existing dance traditions of Odissi, Bharatanātya and Kucipuḍi however it is not identified with the term apakṣepā.

Pl.121 illustrates a dancing figure on the outer wall of the adhiṣṭāna of Kedāreśwara temple in Balligāve and the stance of this maiden correlates with the description of apakṣepā. She has taken her right foot behind the left thigh and probably moving it towards the hips. The slight upward thrust in her movement indicates that she is on her way to take the right foot behind the left thigh probably towards the hips. A slight bhaṅga in the posture can be noticed with deflected kaṭi towards the left. The Konārk figure (Pl.122) is full of movement. Her lifted right foot is visible behind the left thigh and the deflection is absent in the figure. The sculptor has frozen the intermediate position of apakṣepā here. The force depicted in the movement can be seen in her flying robes. Undoubtedly both the postures are derived from apakṣepā cārī. Sculptural representation of apakṣepā can be seen in temples of Karnataka, Andhra region and Odisha.

![Dancers in different stages of apakṣepā: Pl.121 Kedāreśwara temple, Balligāve. Pl.122 Sun temple, Konark](image-url)
4. ḍamarī

The circular movement of the bent foot (kuṇcīta) to the left and the right is ḍamarī (SR 7.1006, LR 6.92-3, Mānas 4.18.1363, NN 4.513).

The smiling dancer illustrated in Pl.123 is in the intermediate position of ḍamarī. Her bent foot is making a circular movement and while doing so she has bent her right leg gracefully. Positioning of the right knee towards right side indicates that the leg is moving a circular pattern. In this cārī the circular movement should be performed on both the sides. She probably has made a circular movement of the foot to her right and intending to move the foot to her left side. This figure is at the outer wall panel of the adhiṣṭāna of Kedāreśwara temple, Balligāve.

![Pl.123 Female dancer in the intermediate position of ḍamarī, Kedāreśvara temple, Balligave](image)

7. Daṇḍapādā: The two feet are crossed in svastika and then thrown up obliquely. All the four texts agree with this description. Mānas, SR, NR, NA, LR and SN give the same description. It is not mentioned in SSS, NN and AC.
**Aśoka Dohada and Aśokāṣṭami** is an ancient ritual associated with the spring festival or the *Vasantotsava*. This ritual was generally performed on the eighth day of the Caitra month.⁷⁷ During the celebrations beautiful maidens decorated themselves with Aśoka flowers, wore anklets, applied red colour on their feet and danced around Aśoka trees. They gently kicked the Aśoka tree by placing their delicate foot on the tree in the course of the celebration. They touched and even hugged the tree sometimes. It was believed that Aśoka tree blooms only after such rituals.

Pl.124 is a unique panel on the friezes of the Hoysaleśvara temple in Halebidu illustrating the celebration of *Aśoka Dohada* and *Aśokāṣṭami*. The panel shows the figure of a female dancer kicking the Asoka tree and another dancer touching the tree. There is no other cārī than the *daṇḍa pāda* which perfectly matches this situation. The dancer has used *daṇḍa pāda cārī* effectively to gently kick the Aśoka tree during the ritual. Though her leg is mutilated the placement of the foot is clearly visible. The panel shows two female dancers are accompanied by male dancers and musicians. The entire panel beautifully illustrates the Aśoka Dohada celebration which was prevalent during Hoysala times.

The ritual has great significance as the tree is associated with *Śṛngāra*, fertility and chastity.⁷⁸ Aśoka Dohada finds many references in Sanskrit drama and literature. Here Aśoka tree signifies the nature which bursts into blossoms by the sensitive touch of a female.

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⁷⁸ Ibid. Pg 88
Sanskrit scholar V Raghavan has used these references to interpret the motif of śālabhañjika in Indian sculpture. In the existing practice of Indian classical dances the Daṇḍa pāda cārī is employed while enacting Trivikrama avatāra, Śiva’s tāṇḍava dance, Kaṇṇappa Nayanmar (also known as Beḍara Kaṇṇappa) etc. In sculptures too it finds place in similar contexts.

Pl. 125 illustrates a sculpture from open mantapa (built in Vijayanagara period) in Ekāmbareśvara temple, Kanchipuram. Kaṇṇappa Nayanar is one of the 63 śaivite poet-saints known as Nayanmars. Kaṇṇappa’s original name was Thinnan and he belonged to hunter community. Thinnan was a staunch devotee of Siva and he worshipped a Siva liṅga in the forest in his own way. One day when he saw blood oozing out of one of the eyes of the liṅga he didn’t hesitate to pluck his eye and with an arrow and placed it on the bleeding eye of the liṅga. He was overjoyed when bleeding from the liṅga’s eye stopped. Then blood started flowing from the other eye of the liṅga. When Thinnan was about to remove the remaining eye, he understood the trouble of inserting the eye in position once he took out his only one eye. So he held his foot on the bleeding eye of the liṅga as a mark, and raised the arrow to

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29 Gowri Rathan Parimoo in ‘A Study of Medieval Western Indian Devāṅgā Sculptures on Nāgara Temple Architecture’.
take his remaining eye out. Pleased Shiva appeared before him and stopped Thinnan from plucking his eye. Since then Thinnan was known as Kaṇṇappa. In Kanchipuram panel Kaṇṇappa has lifted the right leg and placed it on the liṅga. The left leg is in sama pāda. Left hand is holding a sharp arrow and plucking the left eye. The bow is hanging on the right shoulder. Head dress indicates that he is a hunter. He is standing straight with the chest held high and his total appearance perfectly matches the epithet ‘Dhīran’ meaning ‘the courageous’. During the field work for this research the postures derived from the daṇḍapāda cārī were found in temples of Karnataka, Tamilnadu, Andhra Pradesh and Telangana but surprisingly not in Odisha.

9. Aṅghritādītā: Stretch the two feet, jump up, and clap the two soles of the feet in the air. Māñas, SR, NR, NA, LR, NN and SN agree with this description. It is not mentioned in SSS and AC.

Several dance figures in aṅghritādīta mode can be seen in Kalyāṇa Cālukya temples such as Kuruvatti Mallikārjuna temple, Lakkunḍi Kāśi Viśveśvara temple and Gadag Trikūtēśvara temple. The door jamb of the entrance doorway of Mallikārjuna temple of Kuruvatti is an exquisite piece of art. It consists of ornate rows of nāgās, dwarf dancers and scores of tiny dancing figures in different modes of dance. Pl.126 illustrates a female dancing figure (right side) in a virile (uddhata) dance. It looks as though she is intending to clap her feet whileumping in the air. The power and the intensity required to initiate the aerial movement is
brought out in a fantastic manner. Her companion is also in a flying mode along with her. Aṅghritāditā is clearly evident in one more image (Pl. 127) which is adorning the pillar of Kāśi Viśveśvara temple in Lakkundi. Here a male dancing figure is in the action of clapping his feet while jumping. His body is in sama without any deflection. Both the figures are representing Vidyādharas and Gandharvas.

Vidyādharas and Gandharvas are heavenly beings. The flying motif of these mythical beings frequently occurs in Indian temples. Gandharvas are physicians to the gods and they are described as flying in the sky. They are holding the garlands and sprinkling flower petals on gods. Vidyādharas are floating spirits with supernatural powers. In temple sculptures they are represented as flying in the sky and sometimes in a jumping mode. The sculptors of early structural temples derived postures from vrścika, nikuncita and such mārga karaṇas to carve flying Gandharvas. Such motifs can be seen in Badami cave temples, Mahabalipuram shore temple etc. It is interesting to note that in later temples, those built after tenth century, flying figures are represented not only in vrścika mode but also in various upluti karaṇas of the desī tradition. For example in Kalyana Chalukya temples these figures are represented often in multitude of jumping modes and very rarely in vrścika karaṇa. From the sculptural scheme of Western Cālukya temples it can be inferred that the jumping cārīs and bhramarīs were widely employed in the dance tradition that was in practice during their period.

8. Jaṅghalaṅghanikā

One foot which is slightly bent is kicked in the air by the other foot. (SR 7.1008, NR VI: 105, 30

30 Manohara Laxman Varadapande in History of Indian Theatre, Vol I, Pg. 142
Dance sculptures representing *jaṅghalaṅghanikā* can be seen in Karnataka and Odisha. The related images are found in temples of Kuruvatti, Lakkunḍi, Gadag and Balligāve in Karnataka. In Odisha the Sun temple of Konārk also has figures derived from this *cārī*.

Pl. 128.a illustrates a male dancing figure on the outer tier of the Sun temple in Konārk. He is performing a high intensity movement with his two legs lifted. His off-cantered body, feet positions and the dynamism in the image indicate that he is intending to kick the left foot with the right foot while his body is in the air. The sculptor has successfully brought out vigour in *jaṅghalaṅghanikā* in the image. Bold lines, flying robes are noticeable. Interestingly, it looks as though the big ear rings of the dancer are also moving. His left arm is mutilated and the right arm is stretched over head.

It is already mentioned that the door jamb of the eastern doorway of Mallikārjuna temple in Kuruvatti is a highly ornate one. The tiny dancing couple illustrated in Pl.128.b are in the second row of the ornate scrolls on the door jamb. Both the figures are representing flying mythical beings such as Vidyādharas. It can be observed that the postures of these figures represent the intermediate stage of *jaṅghālaṅghanika* *cārī*. Both of them have raised their legs and the feet are almost in a joining position which is off-centred. The large tummy of the dancers is palpable. The male figure in Pl 126 is also representing the same aerial mode of action.

10. *Alāta*: One foot kept behind is crossed by the other foot. (SR 7.1009, LR 6.96, Mānas 4.18.1376, NN 4.516).
This cārī is executed by alternatively keeping one foot behind the other. This cārī is commonly performed in Bharatanātya to move backwards after finishing a jati or a segment of dance or a song. The final posture of alāta looks like svastika. The attractive śālabhaṇjika of Hoysaleśwara temple, Halebidu (Pl.129.a) is executing alāta by keeping left foot behind her right foot whereas the miniature Madanika from the same temple (Pl.129.b) has just reversed her feet position. The latter dancing figure is in the intermediate position of alāta because she has not completed the movement (half-rooted forefoot can be seen). Extreme bending in the kaṭi and aṅcita movement of the head has enhanced the tribhaṅga quality of the latter figure. The arms of this figure are broken however the fluidity in the lines is clearly visible. Both the figures are in movement mode unlike the mere svastika postures of Hoysala sculptures that lack plasticity.

11. Jaṅghāvartā: The sole of the foot moving inwards is thrown at the back of the knee and the sole of the other foot moving outwards is thrown at its side. (SR 7.1010, LR 6.97, Mānas 4.18.1369, NN 4.517)

![Jaṅghāvartā cārī- Pl. 130 Female dancing figure, Sun temple, Konark](image)

Literally ‘jaṅghāvartā’ means turning, curling or revolving shanks. This cārī involves two units of movements. The first one is performed by moving the foot (for example left foot) inwards and keeping it behind the right knee and the second part involves keeping the left foot on the floor and taking the right sole away to the side. The dancing figure in Pl. 130 is keeping the sole of her left foot behind the right knee which is a first part of jaṅghāvartā. She has taken her right hand above her head in a perfect coordination with the right leg. The left hand is in latā hasta. This dancing śālabhaṇjika of Cennakeśava temple is full of energy which is necessary to execute Jaṅghāvartā cārī. The second unit is represented in Konark figure. Here the dancer has kept her left foot behind the knee of the left leg. The energy involved in jaṅghāvartā cārī is evident in the figure. This imposing image is on the third tier of Sun temple in Konark.
12. Veṣṭanā:

If one foot encircles the other foot, it is called veṣṭanā or valana. Other texts agree with this. ((SR 7.1011, LR 6.98, NN 4.518) Mānas does not mention this.

Pl. 131 Dancer in Veṣṭanā, Virūpākṣa temple in Hampi

In this cārī one kuñcita foot is taken in a circular movement around the other foot. Encircling has to be performed in the air as it is ākāśa cārī. It is highly probable that the beautiful dancer illustrated in Pl.131 is executing veṣṭanā. She has lifted her right kuñcita foot and making a circular movement around the left foot. While doing so she has bent towards right and this action has elevated the composition of the image. While performing the cārī it appears that she is moving backwards. The sculptor has cleverly made used of avadhuta head, ekoccha shoulder and ardha recita nṛttta hasta to make the image exquisite. This figure is on the pillar of the open pavilion at Virūpākṣa temple in Hampi. Her head dress, big ear rings, neck lace, arm let, girdle and wrist let reveal the nature of āhāryābhinaya of the dancers during Vijayanagara period.

31 Head turned down is avadhuta.
32 One shoulder raised is ekoccha.
13. **Udveṭanā:** After doing *veṣṭanā*, the foot is stretched out in the front. (SR 7.1012, LR 6.99, NN 4.515). In *udveṣṭanā* one foot has to encircle the other foot and then the same foot is stretched out.

![Udveṣṭanā cārī: Pl. 132 Hampi, Pl. 133 Mārgabandiśvarar temple, Virinjipuram](image)

Pl.132 illustrates the intermediate position of *udveṣṭanā*. She has extended her right leg in the front. She must have encircled her left foot before that. The posture illustrated closely follows the intermediate position of *veṣṭanā*. The former image is at the pillar of open manḍapa at Virūpākṣa temple. Here the dancer has twisted her torso (*vivartita pārśva*) and looking backwards (*parivartita śīra*). The same movement but in opposite direction is showed in Pl.133. This dancing image is on inside wall of the closure at Mārgabandiśvarar temple in Virinjipuram. It is observed that this type of movement can be seen in the existing tradition of Bharatanāṭya also.

14. **Utkṣepā:** *Utkṣepā* is performed by throwing up (utkṣiptā) of the *kuñcita* foot forward and backward up to the knee. (SR 7.1012, LR 6.100, NN 4.519).

The sculptural images of dance belonging to Vijayangara period provide us ample information on the sophistication in choreography and various techniques of dancing employed during their time. The Kolāṭa dancers (Pl.134) portrayed on the outer wall panel of Hazāra Rāma temple is one such interesting illustration. The panel consists of maidens dancing in pairs and swinging their legs to and fro. The interesting feature here is that when one dancer is swinging her leg in the front her dance partner is taking her leg backwards. This
action is performed in unison and a perfectly coordinated pattern can be seen in the image. A drummer in the background is trying to match the spirit and vigour of this group dance. It can be noticed that each dancer has lifted her respective leg up to the knee only. The image is apparently the pictorial illustration of utkṣepā. It is already stated in this chapter that Kolāṭa is mentioned as daṇḍa rāsaka in texts. In daṇḍa rāsaka number of dancers can be 8, 16, 32 and they should sing while dancing.

![Pl.134 Kolāṭa dancers in Utkṣepā, Hazāra Rama temple, Hampi](image)

**15. Prṣṭhokṣepā**

The same action of utkṣepā is performed backwards alone (SR 7.1012-13, SSS VII: 160, LR 6.101, NN 4.519-520). SSS says it is popularly known as Bharani puṭa.

In the beginning the dancer has to lift the kuṇcīta pāda up to the knee level as in utkṣepā. Then that foot has to be moved only backwards up to the knee level and this result in prṣṭhokṣepā. Pl.135 illustrates a male dancing figure in the circular ornamental motif of perforated window screen in Rāmappa temple. This dancer-cum-drummer has rooted his right foot firmly and lifted his left foot at the back. He is holding the drum in his left hand and playing it with the right hand. The same posture is attained by a male dancer (Pl.136) in the open pavilion of Ekāṃbāreśvara temple in Kanchipuram. Here he has lifted the right hand in daṇḍapakṣa nṛttā hasta and left looks like katyāvalambita. Images correlating with prṣṭotkṣepā can be seen in later Cālukya, Vijayanagara period temples of Karnataka, Andhra Pradesh, Telangana and Tamilnadu.

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33 SM VII: 345
16. Sūcī: After placing one foot by the side on thigh, it is stretched forward pointing the end. (SR 7.1014, LR 6.101, Mānas 4.18.1370, NN 4.499).

The cārī starts by placing one foot by the side on the thigh. The two dancing figures from the Rāmappa temple and Ramachandra temple in Hampi are correlating with the two different
stages of sūcī cārī. The figure in Pl.137 is from the wall panel of Rāmappa temple which corresponds to the beginning position. The dancer has placed the right foot by the side of the left thigh. The second stage of the cārī includes stretching of the leg by pointing the end (the name of the cārī, sūcī, indicates this action.) The Hampi dancer (Pl.138) has stretched her right foot forwards almost pointing her toes and turned her torso to the right while doing the movement. Her left hand is in dolā hasta and right hand is held above her head. (The same arm movement can be noticed in Rāmappa sculpture).

The prṣṭhanusāri bāhu karma\(^{34}\) is clearly seen in the sculpture. Both the sculptures show close relationship with the description of sūcī cārī given in the texts.

**Viddha:** Of the two feet crossed in svastika, one is swung to and fro slightly and the other foot has to be in kuñcita (SR 7.1015, LR 6.102, Mānas 4.18.1372, NN 4.521).

The image of a male folk dancer playing the ‘duff’ shown in Pl. 139 is on the pillar of raṅga maṇṭapa in the Vijaya Viṭṭhal temple. It is a clear depiction of utkṣepā. After throwing his left leg he has bent his knee and on his way to take his left foot backwards. The upward thrust of the jumping movement is well brought out in the figure. Likewise the male dancing figure (Pl.140) on the outer wall panel of the Cintala Venkaṭaramana temple in Tāḍpatrī is also joyfully dancing in viddhā cārī. In both the figures the foot placed on the ground is in kuñcita which is an important feature of the cārī. Both the figures seemingly represent folk dance traditions which might have been popular during Vijayanagara times.

\(^{34}\) Prṣṭhanusāri bāhu karma the action of arm moving backwards SR 7.345
18. **Prāvrta**: Where the body is delicately turned and the foot is in udvṛtta. (SR 7.1016-17, LR 6.103, NN 4.522).

Mallikarjuna temple in Kuruvatti houses three splendid bracket figures. Scholar and architect James Fergusson states that these bracket figures are unparalleled for their sophistication. ‘The details are sharp and carving is skilful, they indeed reflect the mastery achieved by the sculptors over the material. The bracket figures of Kuruvatti temple surpass the beauty of any single piece of art in Halebidu,’ he comments. The charming and agile dancer illustrated in Pl.141 is performing and playing the trivali drum simultaneously. Scholars have identified this image is of a Gauṇḍali dancer. Here the dancer is in a very joyful mood and has twisted her waist and hips resulting in atibhanga image. It indicates the extra force exerted by her to acquire this particular position. Even in this challenging cadence of movement she has elegantly turned her upper body to the right while lifting her left leg. The leg position is similar to that of the udvītta leg. The feet position and the twist in

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36 Researcher Radhika Nandakumar in her paper ‘Gauṇḍali and Perini’ published in *Classical Dance Heritage of Karnatuka*. Page 161
37 In iconography and Indian classical dance *Atibhaṅga* refers to the deep deflection of the body.
the body indicate that she is in the intermediate position of a turning movement. If it is a swift turn as in bhramarī then the upper body would not be facing front when the left foot almost reaches the landing position. Vivartita pārśva is one of the important features of this cārī and the depiction of this is evident in the sculpture. The leg position, deep turn in the torso, turned head of this dancing figure correlates with all the features of Pravrṛttā described in the texts. A flutist and mṛdaṅga players are at her sides and they are encouraging her dynamic movement. Gauḍāli was a widely practiced dance tradition in the Deccan region during medieval period. One gets ample references on Gauḍāli tradition in authoritative texts on the deśī tradition such as SR, NN, NR etc.

**Observation on deśī ākāśa cārīs**

Deśī ākāśa cārīs are less in number compared to deśī bhūmi cārīs. Hence the representation of deśī ākāśa cārīs in sculptures is also less compared to the latter. Also it may be observed that it is difficult to carve the entire process of executing ākāśa cārīs is difficult to portray in stone. Since the dance sculptures in majority of the temples were not meant for a dance manual, sculptors might have selected aesthetically appealing stage of an ākāśa cārī and froze them in the form of dance sculptures. When the purpose of incorporating dance figures is to embellish a structure, aesthetic framework plays an important role. Therefore deśī ākāśa cārīs are less represented in temples than the deśī bhūmi cārīs.

Out of 19 ākāśa cārīs the sculptures matching with 16 cārīs were found in the field work conducted at select sites. It may also be noted that ākāśa cārīs are represented more in Vijayanagara period temples. Select temples in Karnataka and Tamilnadu consist of significant number of sculptures correlating with the description of ākāśa cārīs. However there are less number of sculptures in Odisha, Andhra Pradesh and Telangana that can be identified with jumping and leaping movements of ākāśa cārīs.

In deśī tradition, Vṛścika type of movements are absent when compared to mārga ākāśa cārīs. However there are other types of acrobatic movements such as vidyudbhrāntā, daṇḍapāda etc. It is also observed that in medieval period temples deities and mythical figures such as Gandharvas and Vidyādharas are represented in postures that are derived from the movements of the deśī tradition. For example in the ceiling panel of Hāveri Purasiddheśwara temple, the dancing Saiva and Sapta māṭkas are demonstrating various stages of svastika cārī and kartaryāṅcita utpluti karaṇa. Likewise the Gandharvas of Kalyāṇa
Cālukya temples are represented in jaṅghalaṅghanikā and aṅghritādita cārī of the deśī tradition.

3.6 Sculptures correlating with the deśī karaṇas

Karaṇas are the correlated movements of sthāna, cārī and nṛṭta hastas with appropriate recaka. A karaṇa begins and ends with a sthāna. The intermediary movements contain one or group of cārīs. The texts on which this research is based do not specify separate nṛṭta hasta- for Karaṇas. It is perceived that the nṛṭta hastas used for mārga karaṇas could be used for deśī karaṇas as well. Deśī karaṇas are more acrobatic in nature and involve jumping, leaping and other gravity defying movements. Hence SR calls them as Utpluti karaṇas. USR, SN, NA and LR mention 36 deśī karaṇas and Mānas describes 13 deśī karaṇas. NN describes five bhramarīs and they are mentioned as deśī karaṇas in other texts. NN also mentions alaga deśī karaṇa under ‘bidu lāgu’ (lāgu means jumping) section.

The list of deśī karaṇas given in these texts are-

Añcita, Ekapādañcita, Bhairavāñcita, Daṇḍapranāmñcita, Kartaryāñcita, Alaga, Kūrmālaga, Ěrdhvālaga, Antarālaga, Lohaḍī, Kartariloohaḍī, Ekapāda lohaḍī, Darpasaraṇa Jalaśayana, Nāgabandha, Kapālacūrṇa, Natapṛṣṭa, Matsyakaraṇa, Karasparśana, Eṇapluta, Tiryakkaraṇa, Tiryagāñcita, Tiryaksvastika, Sūcyānta, Bāhyabhramarī, Antarbhramarī, Chattrabhramarī, Tiripabhramarī, Alagabhramarī, Cakrabhramarī, Añcitabhramarī, Śirobhramarī, Dīghbhramarī, Samapādañcita, Bhrāntapādañcita and Skandabhṛānta

The sculptures correlating with the description of deśī karaṇas as given in the texts are as follows:

38 ‘Utpluta’ in Sanskrit means jumping or leaping.
Añcita: Standing in the sama position of the feet and jumping straight up (SR 7.757, Mānas 4.18.1364). Mānas, SSS, NR, NA and SN agree with this description.

The outer wall of the adhiṣṭāna of Kedāreśvara temple at Balligave is lined up with sculptures representing different dancing attitudes. Many of them closely relate with the elements of the deśī tradition. Pl.142 illustrates a female dancer in samapāda. However her appearance looks like she just landed after delineating a powerful jump in the air. The plasticity can be seen in her dangling hands in lāta hasta. It is highly probable that she is representing aṅcita deśī karaṇa. Figures in samapāda sthanaka, which is the beginning and ending posture of aṅcita can be seen in dance sculptures across South India and Odisha. It is common to see heavenly beings represented in dynamic movements such as aerial caris and Karaṇas. The later Chalukya sculptors have preferred deśī karaṇas to represent such mythical beings. The figure of Apsara in the door jamb of Mallikarjuna temple (Pl.143) is one such representation. To represent this ethereal dancer up in the air the suclptor has cleverly employed aṅcita. It appears that she has taken a glide while dancing in vārdhamana. It strongly indicates that the utpluti karaṇas were widely practiced during later Chalukya times and sculptors were well aware of the features of such aerial movements in dance.
Ekapādāṅcita (Ekacaraṅāṅcita)

Aṅcita performed with one foot is Ekapādāṅcita. (SR 7.757) Mānas, SSS, NR, NA and SN agree with this description (Mānas 4.18.1364). It is the jumping movement performed by lifting one leg at a time or by keeping feet in ekapāda position.

“The pre-occupation of the Indian sculptor with the motion of flying through the motif of the Gandharvas and Apsaras is pervasive. It can be seen in regional schools ranging from Gupta period to the medieval period”, observes Kapila Vatsyayana (Vatsyayana 2007:75). The outer wall of Doddabasappa temple in Dambal consists of stone images of Gandharva couples engaged in music and dance. It is believed in Hindu mythology that Gandharvas are flying in the sky and they are experts in music. They are in the company of Apsaras who are divine dancers. In iconography they are represented as flying around a main deity. Pl.144 is the image of one such Gandharva couple in Doddabasappa temple. The sculptor has rightfully derived the posture from ekapādāṅcita karaṇa to give the impression that the Gandharva couple is suspended in the air.

Rāmappa temple in Palampet is embellished with stone images of dancers in various dancing attitudes. The raṅga mandapa is supported on four enormous central pillars which has square block in the middle and at the base.
These square blocks are exquisitely carved with dancing figures on all its four faces and the base of the pillar has niches which are adorned with dancing images. One such energetic female dancer is represented in Pl.145 performing a high impact movement. Her movement signifies the joy and energy involved in her dance. She has landed on the ground after a brisk jump in ekapāda or eka carāṇa position of the feet. Her plaited hair, tasselled silk robes are flying on account of the power involved in the movement. Her hands are right in place with one hand above her head and the other near the chest. While the Dambal image represents the jumping movement and the Rāmappa image represents the concluding segment of ekapādāṅcita.

**Bhairavāṅcita**

Jumping up with one foot kept at the back of the thigh (SR 7.758, Mānas 4.18.1364).

The dancer in Pl.146 is adorning the base of a pillar at Kāśi Viśveśwara temple in Lakkunḍi. He has taken a leap in the air by keeping his right foot near the left thigh. The posture is clearly derived from bhairavāṅcita karaṇa. Though the hands of this image are damaged, by examining the hand positions and posture one can say that the image is that of a drummer-dancer. He appears to be thrilled while playing the drum and the karaṇa represented in this image reflects his ecstasy. Such images of drummer-cum-dancers are commonly seen in later Cālukya temples.
Peraṇi was a dance tradition widely practiced in Karnataka, Andhra region during medieval period. There are number of references, both textual and sculptural, that indicate its popularity in the Deccan region during this period. It is already discussed earlier that Peraṇi was mainly performed by male dancers who smeared their body with bhasma or the holy ash. But in a later period, by about 17th century, probably both male and female dancers practised Peraṇi. Author Kalarani in ‘Bharatanatyam in Tamilnadu’ states that the famous devadasi Muddu Chandralekha, was an expert in Peraṇi tradition and she was serving the courts of Raghunatha Nayaka of Tanjore. It should be noted here that prior to this she was attached to the courts of Venkata Raya and later she migrated to Tanjore, the seat of the Nayaka rulers.

Pl.147 illustrates a male Peraṇi dancing image on the outside wall of Trikuteśwara temple in Gadag. This male dancer has his left foot near the right thigh. Peraṇi consisted of vigorous and powerful movements. Hence it is highly probable that the Gadag figure essentially portrays the concluding part of bhairavāṅcita karaṇa. It is known that Peraṇi involved virile or uddhata style of dancing. Hence the possibilities are more that the Gadag Peraṇi dancer is representing a karaṇa that involved jumping movement such as bhairavāṅcita.

Kartaryāṅcita

Aṅcita to be performed with the feet crossed (SR 7.760, Mānas 18.1364). SSS, NR, NA and SN agree with this description.

The sculptures on the wall panel of Purasiddheśwara temple in Dambal provide interesting evidences for the importance given to the deśī karaṇas in iconography. Pl.148 portrays a heavenly being, an Apsara in dancing mode on the outer wall of the temple. Her feet are crossed and the vigour of the jumping movement is expressed in the positioning of her feet. The sculpture is notable for its dynamic aspect and proportions. The sculptor has rightfully chosen kartaryāṅcita karaṇa to portray a heavenly dancer suspending in the air. Pl.149 shows a dancing figure from Kedareshwara temple in Balligave who is just landing after executing a jump in svastika position. Her hands crossed in svastika also can be noted.


40 Venkata III or Venkataraya of Aravidu dynasty was the king of Vijayanagara . (1632-42)

However in terms of quality of the sculpture and the intensity expressed in the lines, the Dambal figure is superior to Balligave figure.

![Dancer on the outer Wall, Doddabasappa temple, Dambal. Dancing figure from Kedāreśvara temple, Balligave.](image)

**Alaga, Kūrmālaga and their variations**

Alaga is performed by jumping up with face downwards, falling in front and taking the *kukkutāsana* (SR 7.760-1, Mānas 4.18.1364, NN 4.784). Mānas names this as *alagna*. If in *alaga* there is *kūrmāsana* (tortoise- pose) then it is called as *kūrmālaga* (SR 7.760-1). SSS, NR, NA and SN agree with this description.

It is noticed during the field work that the temples\(^{42}\) built after tenth century consist of images of both male and female dancers in acrobatic postures that correlate with the *deśī karaṇas* and their elements. Pl.150 illustrates one such male dancing figure in acrobatic posture on the tier of the *Bṛhadiśvara* temple in Tanjore. At the outset it looks like Yogāsana posture however it portrays the intermediate position of a *deśī karaṇa*. Of course this *karaṇa* is related to one of the Yogāsanas namely *kukkuṭāsana*. He must have come to *kukkuṭāsana* position after jumping and falling as prescribed in the texts. The dancer

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\(^{42}\) Vijayangara period temples in Hampi, Airāvateśvara temple in Darasuram, Sāraṅgapāṇī temple in Kumbhakonam etc.
here signifies sheer energy and the joy of dancing. By examining his hair dress, jewellery and costume one can certainly say that he is a dancer and not a haṭayogi. There were dancers trained in physically demanding dance movements since ancient times in India. They were well trained dancers and capable of performing both the sukumāra and uddhata movements including acrobatic movements.

Pl.150 Male dancer in aloha, Fourth tier on the vimāna, Brhadiśvara temple, Tanjore
Acrobatic movements are one of the prominent features of deśī karaṇas. The dancers in Pl.151 and Pl.152 are experts in performing such movements. The performers shown in the plates have adopted different variations of alaga karaṇa which is performed by jumping up and falling in front and then taking kukkutāsana (cock-pose) posture. Though in kukkutāsana the body can be balanced in both the hands, there are variations of this āsana such as pārśva

Pl.151 and 152 Alaga karaṇa variations, Achyutarāya temple, Hampi

kukkutāsana and ārdhva kukkutāsana. In ekahasta kukkutāsana, the body can be balanced on one hand which is firmly placed on the ground. The first variation is on the pillar of open mandapa at Achyutaraya temple in Hampi. Here the male dancer is attaining kukkutāsana posture by slipping his left hand between the calf and the thigh of left leg and adjusting his locked legs accordingly. Another hand is let loose in dolā hasta. He is supple and strong enough to do the challenging movement in only one hand. His head dress is common to male dance performers found in Vijayanagara sculptures. The latter figure which is on another pillar of the same temple, is a variation of alaga karaṇa. It is a combination of ekapāda śirṣasana and ekahasta kukkutāsana.
**Antarālaga:** In *alaga*, after falling on the ground, if the chest is raised firmly and the head touches the hips at the back then that movement is known as *Antarālaga* (*SR*). *Mānas* calls this as *antarālagna* and prescribes that the jump has to be performed while arching the back and then the head has to be kept between the shanks. SSS, NR, NA and SN agree with this description.

![Antarālaga- Pl.153 Wall panel, Airāvateśvara temple, Darasuram](image)
During Chola period women dancers were not only skilled in graceful *cāris* and *karaṇas* but they were also experts in acrobatic dances. Airāvatesvara temple in Darasuram consists of many interesting images that stand as evidence to the kind of dance that was practised in the society. Pl.153 is one among them. The female dancer has lifted her head and chest in upright position with the help of her hands. Her head is almost touching the hips. With the joined feet it looks as though she is doing *añjali* in her feet. While performing such a challenging *karaṇa* her face is clam with a graceful smile. The composition, bold lines have enlivened the quality of the image.

*Kartarīlohaḍī and Ekapāda lohaḍī*

Standing with the feet in the *sama* position and twisting around the torso, if one jumps up and come down obliquely then it is called *lohaḍī* or *lūthita*. Other texts agree with the description. (Mānas 4.18.1364 NR V:67, SSS VII:185). The same performed with the feet crossed is *svastika*. Other texts agree with the description. Mānas describes this as *kartarīlolita*.
Key features of lohaḍī is jumping and turning the torso and coming down. When this action is performed in ekapāda position then that is known as ekapāda lohaḍī. Pl.154 illustrates a male dancer, probably a mythical dancer, in one of the intermediate positions of ekapāda lohaḍī. He has assumed ekapāda position by keeping his right kuñcita foot near the knee of the left leg. In this position he has jumped and twisted his torso. The image represents the landing position after the jump. This dancing figure is one of the images of Gandharvas on the door jamb of the eastern doorway of Mallikārjuna temple in Kuruvatti. Lohaḍī and its variations find ample representation in later Chalukya temples.

**Darpaśaraṇa and Jalaśayana**

The description of the karaṇa is as follows: Standing in the vaisṇava posture if one falls on the ground sideways then that karaṇa is called darpaśaraṇa (SR). According to NR darpaśaraṇa gives rise to jalaśayana and nāgabandha karaṇas. It gives a detailed description of the whole process. According to this text in vaisṇava sthānaka one foot is turned to face sideward and the body is turned like a cartwheel in the same side obliquely. This is completed with the other foot turned sideward in its place. SSS, NA and SN agree with this description. After performing darpaśaraṇa an attitude like that of Vishnu lying on water is taken by the dancer then that karaṇa is called as Jalaśayana (SR). Mānas, NR, NA and SN agree with the description given in SR.
Viṣṇu as jalaśayana (reposing on water) is commonly seen in temples of Karnataka, Tamilnadu and Andhra region. Vishnu in Pl.155 is on the Northern wall panel of the Hoysaleśwara Temple in Halebidu. His consort Lakṣmi is comforting him by pressing his extended leg whereas the hood of serpent Ādiśeṣa is giving shelter to him. In all the dance traditions of India the jalaśayana is attained by the actor or a dancer while portraying the character of Vishnu. Stunning dance sculptures in this posture can be seen only at Mukteśwara temple in Bhubaneswar, Odisha. The temple has an intricately decorated stone arch at the entrance which marks the maturity of Odisha architecture. There are stunning images of two beautiful Devāṅgnaś, probably dancers, reclining on either side of this arch in jalaśayana posture. In modelling and plasticity they are wonderful and it is indeed a master sculptor’s work. The stunning Devāṅgna in Pl.156 is one among them. Her left hand is following the body curve and the right hand is gracefully stretched in the opposite direction. Half opened eyes, bloomed lips, curved waist speak of the Sṛngara bhāva. The āhārya of this Devāṅgna is exquisite. There is a perfect symmetry between these two ethereal figures. One can see rhythmical interplay of complex composition here. Representation of Darpaśarana can be seen in while carving demons such as Apasmāra, Andhakāsura etc. These figures are common to temples of all the regions studied for this research.
At the end of a movement, if the posture assumed is *Nāgabandha* then that *karaṇa* is called as *Nāgabandha* (SR 7.767). *Nāgabandha* is a *deśī sthānaka*. In the sitting position, the right shank has to be placed on the back of the left thigh (SR). NR, NA, SSS, LR and SN give the same description.

The image of dancer in Pl.157 is on the pillar of Achyutaraya temple in Hampi. He has attained *nāgabandha* posture after completing a movement. He has interlocked both the hands over his head. It can be recalled that *nāgabandha sthānaka* is performed by placing the shank of one leg behind the thigh of the other leg. *Nāgabandha karana* is performed by assuming the *nāgabandha* posture after the completion of a movement.

**Kapālacūrṇana**

Standing with the feet in the *sama* position, touching the ground with the head by bending backwards and returning to the normal position is described by scholars as *kapālacūrṇana*. SSS, NR, NA and SN agree with this description. (SR 7.979, Mānas 4.18.1391).
The male dancer in Pl.158 is adorning one of the pillars in the hundred pillared hall of Virūpākṣa temple at Hampi. He certainly has a flexible, strong body. His perfectly balanced back bending movement is the key characteristic of kapālacūrṇana karāṇa. It is clear that he is about to keep his head on the floor. This physically demanding karāṇa is performed by bending backwards and touching the ground with the head and returning to the normal position. This might have been a popular karāṇa of the deśī tradition during Vijayanagara period.

Natapṛṣṭa

After assuming kapālacūrṇana, if the chest is kept facing up and the back bent, then it is called natapṛṣṭa. (SR) SSS, NR, NA and SN agree with this description.

Shravanabelagola in Karnataka is an important centre of religious and cultural importance for Jains. Bhaṇḍāra Basadi is one of the important monasteries here. Pl.159 illustrates an image on the pillar at the entrance of this Basadi. The depiction is an intermediate position of natapṛṣṭa karāṇa. Here the lady dancer returning from the kapālacūrṇana position. Her outstretched hands and deep back bending position are symbolically representing this complicated movement. The movement of her long plaited hair is suggestive of the kinetic energy involved in the action. The model for this must have been
trained well in dance because even while handling such tough movement she has a pleasant facial expression.

After jumping up and taking the sūcī pose with any one leg in the air, if one comes to the ground taking the utkāṭa sitting pose kept slightly above the ground then it is called eṇapluta (SR). Mānas agrees with this and prescribes stretching the hands and legs in the air while jumping. NA and SN agree with this description. This karaṇa is not mentioned in SSS and NR.

With the description given in texts it is understood that it is an acrobatic karaṇa. Pl.160 illustrates a male dancing figure in a powerful jump on the outside wall of Aghoreśvara temple in Ikkeri, Karnataka. He is performing on a narrow pedestal exhibiting his skills in balancing, acrobatics and dancing skills. While jumping he has comfortably stretched his one leg and attained sama sūcī sthānaka of the deśī tradition with one leg in the air. It is understood that he concluded the movement with utkāṭa sitting posture as prescribed in the texts. To corroborate this, one gets to see sculptures of male dancers sitting in utkāṭa posture in other temples in Karnataka and Tamilnadu. These dancers are wearing similar costume and they are depicted as performing acrobatic dance atop the pedestal. Pl.161 illustrates one such image on the pillar of a mandapa (Vijayanagara period structure) in Ekāmbaranātha temple in Kanchipuram. Male dancers sitting in utkāṭa posture are found on
the *adhiṣṭāna* panel of Thousand Pillar Basadi in Mudabidire and on one of the pillars of open mandapa at Virūpākṣa temple and on the pillar of Achyutarāya temple in Hampi. From the above evidences we can infer that there was a tradition of dance which included acrobatic movements performed by male dancers during medieval period in South India. SR and other texts grouped them under Viṣama dance category. Viṣama and other types of dances are discussed at the end of this chapter.

**Tiryakkaraṇa**

After jumping up obliquely with one foot, the dancer has to come to the ground and stand on the other foot (SR 7.772-3, Mānas 4.18.1398)

*Tiryakkaraṇa* is commonly seen in classical and folk dances even today. The dancers performing *kolāṭa* (*Danḍa Rāsa*) in Pl.162 and duff dancers in Pl.163 are clearly depicting *tiryakkaraṇa*. The former image demonstrates a dance scene on the wall panel of Rāmachandra temple, Hampi. Here a group of *kolāṭa* dancers are chosen as decorative motif to adorn the 5th tier of the wall. They are dancing in pairs in a perfectly coordinated pattern. They are all jumping and striking the sticks in tandem by lifting their one leg. A beautiful choreographic pattern can be seen. The next plate, which is from Vijaya Vithala temple, shows male duff dancers are performing the same type movement by lifting the legs on the
opposite side. Both the images effectively reveal the dynamism and energy involved in their movement.

\[\text{Pl.162 Female Dancers in Tiryakkaraṇa, Hazāra Rama temple, Hampi. and Pl.163 Male dancers. Vijaya Vittala temple, Hampi}\]

**Sūcyānta**

At the end of a karaṇa, the deśī sthānakas like samasūcī or viṣamasūcī is taken (SR 7.774-5, NN 4.791).

\[\text{Pl.164 Gopikā in sūcyānta, illustrated manuscript of Gīta- Govinda, Published in Marg Journal}\]

Odisha is very rich in artistic tradition, be it painting, dance or music. The painting tradition of Odisha has flourished from ancient times. The materials generally used for preparing illustrations were palm leaves, thin wooden planks etc. The palm leaf painting tradition of Orissa is replete with the Gita-Govinda theme. The linear, rhythmic compositions Krishna, Radha and Gopikās, both in mono-chrome and bi-chrome, are some of the marvellous specimens. Many such valuable illustrated manuscripts are preserved in the manuscript library of Odisha State Museum. Pl.164 illustrates a part of one of the folios of Gita Govinda manuscript. This beautiful folio originally displays two Gopikās joyfully dancing ‘Rāsa nṛtya’ alongside Krishna (one more Gopika is not in the plate given here). The Gopika (on
the left) has effortlessly assumed sama sūcī sthānaka and reached out her arms gracefully. Krishna in the centre has tucked his flute to the waist band and looking at her passionately with his stretched out arms. The profile eye, pointed nose, ornaments and attires of the figures display the characteristic features of painting tradition of this region.

The application of postures derived from sūcyānta is in the narrative panels related to war. For example in the famous Rāmayana panel of Boppayya temple in Bandalike temple complex one can see a soldier in the similar posture (Pl.165). However one gets to see sūcyānta karana in a dance scene in temples of Tamilnadu. To name a few are Sāraṅgapāṇi temple, Airāvateśvara temple and Śrīraṅgam temple.

**Bāhyabhamarī and Antarbhamarī:** Standing on the right foot, bend the left foot and revolve to the left and this will result in bāhyabhamarī (SR 7.775-6, NN 4.792). The texts also mention that bāhyabhamarī performed in reverse direction results in antarbhamarī.

Spinning and rotating movements are called as bhramarī in Indian classical dance parlance. Pl.166 illustrates a male dancing figure on the outer wall of Doddabasappa temple in Dambal. His lower torso has turned to one side and the upper torso to the other and there is a deep curve around the brahma sutra, the imaginary central axis. By examining the position of his left foot which is planted firmly on the ground, the bent right foot and the deep twist in his body one can confidently say that he is executing a spinning movement. The sculptor’s capacity in capturing his dynamic movement is astounding. It is evident that this figure represents antarbhamarī. He is engaged in dancing and playing the drum which is hung on his left shoulder. The sculpture also indicates that the he was adept in both music and dance.
The vigour involved in the bhramarī is well brought out by the sculptor. This is fantastic figure in terms of expression, bold lines and composition.

Pl.167 illustrates another female figure at the same temple and the posture correlates with bāhyabhramarī. The right leg is on the ground and the raised left leg is near the calf and it looks as though the figure is revolving to the left. This figure represents the commencement of a spinning movement and the dancer is on the verge of gaining the momentum which is desirable for bhramarī.

**Tiripabhramarī:** If after crossing the legs in svastika the dancer moves round her feet obliquely, then it is *tiripabhramarī* (SR VII: 778). SSS, NN, SM and SN agree with the description. Mānas, NR and NA do not mention this.

‘Tiripu’ in Kannada, Tamil and other Dravidian languages means the turning, twisting, distortion, screw, strain etc. The outer wall panel of Airāvateśvara temple consists of interesting narratives on dance. Many of them are showcasing the elements of the *deśī* tradition. Pl.168 illustrates one such panel where the dancer has assumed svastika and turning towards left with a twisted torso. It is important to note that Saṅgīta Makaranda prescribes the turn in *tiripabhramarī* should be towards left. This supple dancer has turned her torso to a
fuller extent and the deep curve in the body has resulted in *atibhanga* posture. One can notice a beautiful rhythmic composition in the image. There is perfect symmetry in the alignment of the arms. One straight, yet graceful line is running through the arms and her total appearance signifies the complex rhythmic note of music that accompanied her charming dance.

**Chatrabhbarami**

After assuming a posture like that of *Trivikrama* (one foot on the ground and raising the other), one turns round to the left, that is called *chatrabhbarami*. (SR 7.777, NN 4.793).

The female dancers during Vijayanagara times were skilled both in graceful and acrobatic movements. The dancer on a pillar at Hundred Pillared Hall in Virūpākṣa temple, Hampi (Pl.169) is taking a turn with her right leg raised high. She has achieved a perfect balance while doing this difficult and demanding movement. After standing like Trivikrama she is all set to take a turn confidently to complete the *chatrabhbarami*. She exudes confidence in her poise, slightly lifted head and completely extended leg. One can confidently say that while carving this image the sculptor derived the posture from *chatrabhbarami karaṇa*. 
Frozen movement of \textit{Alagabhramarī}

SR says that in \textit{vaisnava sthānaka}, the dancer has to stand on the left foot and rotate the body obliquely. (SR 7.778-9). This \textit{karana} is commonly seen in some vigorous dance forms such as Dollukunita and \textit{Viragāse} of Karantaka, Sarikela and Purulia Chau of Odisha and West Bengal respectively. This is an important feature of Manipuri drum dance sequence \textit{Pung colam also}.

![image of sculpture](Pl.170 Alaga bhramarī, Achyutarāya temple Hampi)

The fascinating sculpture in Pl.170 is from the outer courtyard of the Achyutarāya temple. While writing about this figure in ‘Sculptures at Vijayanagara’, Anna Dallapiccola notes that ‘Vijayanagara artists playfully combined human forms to create novel and interesting composite beings’ (Dallapiccola, Verghese 1998: 98). Thus she identifies them as composite sculptures. However, it looks like a clever sculptor of Vijayanagara period has documented the whole gamut of a complex movement in one image here. The sculptor has successfully frozen the progression of \textit{alaga bhramarī} in stone through this sculpture. The left and right portions of the figure are indicating the beginning of the \textit{bhramarī} movement from the respective sides. This is indicated by obliquely bending the body and lifting the hands and gaining the initial momentum. The front facing portion of the sculpture is representing the beginning \textit{sthānaka} and the concluding landing movement of \textit{alaga}
bhramāri. Thus by creating this marvellous sculpture the sculptor has immortalised the movement. The image is indeed a puzzle for the onlooker

Śirobhramāri and Digbhramāri

If, standing on the head, the feet are held up and one turns round thrice, it is considered to be śirobhramāri. Turning round in the same manner as above but once each time, with the help of the hands come down to the ground successively in the four directions is digbhramāri. (NR VI: 96, SSS VII:190)

The raṅgamanṭapa ceiling of Sāraṅgapāṇi temple in Kumbhakonam consists of unique dancing images. Pl.171 is one such interesting depiction. Here tiny images of dancing figures running in circular pattern are used as the decorative motif. Interestingly these dancers are illustrating variations of śirobhramāri and digbhramāri. Here alternate dancers are in upside down position and they have planted their head and hands and waving their feet. This is a continuous pattern and dancers who have stretched their hands and legs are moving in perfectly choreographed sequence. Such patterns can be seen in temples of Kanchipuram also.

Variations of Samapāḍaṅcita and Skandabhṛānta (Bāhu bhramāri)

Both these karaṇas are related and derived from aṅcita karaṇa and make use of body rotations using arms and shoulders. Samapāḍaṅcita karaṇa is executed by performing the
añcita karana from the sama position of the feet, coming down on the ground on one shoulder and turning round horizontally waving the feet (SR 7.783-4). Skandabhrānta is performed by starting with the utkaṭa sitting posture, performing the añcita karana and then keeping legs in air by supporting the ground with both shoulders. In this position the dancer has to turn round and stop in four directions. (SR 7.788-89).

The Vijayanagara sculptors have chosen a combination of samapādāñcita to interestingly portray two wrestlers in a composite image illustrated in Pl.172. The figure is on the panel of a pillar in the open mantapa of Achyutarāya temple. They are holding each other’s foot and forming a circular pattern. In the process it is portrayed that they are balancing their body on their head and shoulders by waving their legs in the air. Acrobatic dances were a favourite mode of entertainment during Vijayanagara period.

Hence it is highly probable that the Vijayanagara sculptors were inspired by acrobatic karaṇas such as samapādāñcita. Similar figures are commonly seen temples of South India which were built under the sway of Vijayanagara. Similar images can be seen in many temples of Karnataka, Tamilnadu and even in Kerala. Some of them are Ekāmbaranātha temple in Kanchipuram, Mārgabandīśvarar temple in Virinjipuram and Ananthapadmanābha temple Thiruvananthapuram. Dwarfs in different dancing attitudes are common in Indian temple architecture. In plastic arts dwarfs are created to display artistic effects and generate humour. Scholar T.V.G Shastri43 opines that dwarf motif in an artistic ambience is more appealing and presents an excellent relief in sculptures. In a serious religious theme, if a

43 T.V.G.Sastri in his essay ‘Dwarf in Indian Sculpture’ published in Arts Asiatiques, Vol. 6, No. 1 (1959), Pg. 33
dwarf is shown dancing it kindles the interest in the original theme. A dancing dwarf is more or less a bridge between such abstract subjects and designs of ordinary life. Pl.173 illustrates one such lively representation of dancing dwarfs. It is a composite figure, showcasing one head and three bodies. Here dwarf dancers, probably ganas of Śiva, are in a mode of rotating their body by balancing the body on the arms. With short hands, legs and big tummy and displaying their efficiency in such vigorous dance movements they are indeed amusing the onlookers. The sculptor has rightfully chosen bāhu bhramarī to create such an interesting piece of art. The figure is at Kachapeśwara temple in Kanchipuram.

Observation on deśī karaṇas and their elements in sculptures

Sculptural representation in temples is indeed a socio-cultural indicator of the respective era of their construction. In addition the temple sculptures hold a mirror to various aspects of dance, music, drama and allied arts. The same argument holds well in the case of murals also. Sculptural evidences throughout India starting from 10th century AC to 17th century AC give us good evidences for how extensively deśī dance tradition spread throughout South India and its adjacent region Odisha. It is significant that the temples surveyed bear the testimony for the use of deśī sthānakas, cārīs and karaṇas in the prevalent dance tradition during their respective period of construction. It is observed that temples of Odisha consist of graceful cārīs more than utpluti karaṇas. There is less number of sculptures which exhibit deśī karaṇas. Deśī karaṇas have less aesthetic appeal compared to the deśī
cārīs and sthānakas. Hence the sculptural representation of these karaṇas is less compared to deśī cārīs and sthānakas.

Dance sculptures in temples reflect different styles of dance that were in practise during the period of their construction. For example, Perāṇī and Gaundali, the two deśī dance styles can be seen in the sculptures of later Chalukya, Kakatiya and Hoysala temples. Murals of Kerala indicate the existence of dance styles that are now known as Mohiniyāttam and Kathakali. Dance sculptures of Odisha with their inherent grace and tribhaṅga indicate the existence and development of a graceful dance tradition in that region.

Also, the three categories of nṛtta as mentioned in SR can be seen in dance sculptures in the temples of Konark, Bhubaneshwar, Hampi and Darasuram. The three categorises of nṛtta as mentioned in SR are viṣama, vikaṭa and laghu. (SR 7.31-32). Viṣama involves dancing with ropes and sticks which also involves acrobatic movements (Pl.174). Vikaṭa is ludicrous in form, dress and movement (Pl.175) and laghu is the one which constitutes minor karaṇas (Pl.176). The same categorisation is performed by other authors of medieval period who have described deśī dance tradition.

It is also observed that the temples surveyed have a number of sculptures correlating with the description of deśī sthānakas, cārīs and karaṇas given in the texts of medieval period. But compared to sculptural representation of deśī cārīs and sthānakas the representation of deśī karaṇas is less. This could be because the deśī cārīs and sthānakas are more in number and variance whereas the deśī karaṇas or utpluti karaṇas predominantly
involve jumps and acrobatic movements. However there are several sculptures in Hampi, Kumbhakonam and Darasuram temples depicting acrobatic karaṇas.

One interesting phenomena is that the sculptures in Belur, Halebidu and other Hoysala temples and also Konark temples include more deśī sthānakas and cārīs, whereas the Vijayanagara sculptures involve ākāśa cārīs, karaṇas along with bhūmi cārīs and sthānakas of the deśī tradition. All the temples surveyed have sculptures depicting mārga sthānakas, cārīs and karaṇas.

Temples of Hampi, Kumbhakonam, Darasuram and also Ramappa temple consists of sculptures representing collective dances named as ‘piṇḍībandha’ according to NS. Choreographing piṇḍībandha requires high skills in dance and visualisation, and while executing them it demands extreme coordination, precision and discipline from the participating dancers. It is evident that piṇḍībandhas have inspired our sculptors to carve interesting composite sculptures. To some extent piṇḍībandha can be seen in composite dance sculptures of Sun temple in Konark also. The above listed temples give us clear evidences that piṇḍībandha inspired the creation of composite dance sculptures.

Later Chalukya sculptors incorporated considerable number of utpluti karaṇas while carving Gandharva, Apsara and Vidyādharas images. Temples of Dambal, Gadag, Lakkundi, Balligave consist of rows of such figures on the walls and jālandhra.

Sculptural evidences indicate the existence of groups of dancers who were trained in both vigorous and graceful dances. Even female dancers were trained in highly acrobatic dance forms of the deśī tradition. Kumbhakonam, Hampi and Darasuram sculptures representing the deśī karaṇas such as sūcyānta, antarālaga, chattrabhramarī, kapālacūrṇana bear the evidences to prove this argument. In addition, group dances including piṇḍībandhas of acrobatic deśī karaṇas were popular during those days. Such sculptures come alive in the Gotipua dance tradition of Odisha even today. It is surprising that a dance tradition that was present in one region has fully grown and found expression and attained maturity in another region. Thus from the sculptural evidences it is clear that the deśī tradition was widely practised during medieval period in the regions of South India and Odisha.