

# Table of Contents

Abstract	v
Preface	xiii
I. Note on Transliteration, Illustrations, Tables and Images	xiv
II. Acknowledgements	xv
1. Introduction	1
1.1 Literature and Fieldwork	5
1.2 Methodology	16
1.3 Structure	19
A) Theoretical Framework	
2. History of the Tamil Region	25
3. Dance Iconography	39
3.1 Academic Research	39
3.2 Dance and Visual Media	50
4. Categories of Dance Reliefs	67
4.1 Typology of Dance Reliefs	68
4.2 Symbolic Depictions of Classical Dance	93
4.3 <i>Karaṇa</i> Reliefs and the <i>Nāṭya Śāstra</i>	109
B) Development of Dance Reliefs	
5. Pre-Cōla Period	127
5.1 Early Dance Imagery in South Asia	127
5.2 <i>Nṛtta Mūrtis</i> (Dancing Deities)	143
5.2.1 Naṭeśa Sculptures at Pallava Temples	145
5.2.2 Naṭeśa Sculptures of the Chālukya and Rāṣṭrakūṭa Dynasties	160
5.2.3 Stylistic Features and Symbolism	169
5.3 Female Dancers (Type 1A)	183
5.3.1 Stylistic Features	185

5.3.2 Symbolism and Contextualisation	192
6. Cōla Period	213
6.1 Early Cōla Period: Dancers as Bracket Figures (Type 1D)	214
6.2 Middle Cōla Period	229
6.2.1 Reliefs Featuring Classical Dancers (Type 1A)	232
6.2.2 <i>Karaṇa</i> Reliefs in Royal Temples (Type 2A)	238
6.2.2.1 <i>Karaṇa</i> Series at the Rājarājeśvara Temple	239
6.2.2.2 <i>Karaṇa</i> Series at the Śāraṅgapāni Temple	249
6.3 Late Cōla Period	270
6.3.1 Depiction of Different Dance and Drama Forms (Type 3A)	276
6.3.1.1 General Type 3A Series	277
6.3.1.2 Type 3A Series on Structures Conceived as <i>Ratha</i>	290
6.3.2 Dancers Integrated in Ornaments (Type 1C and 3C)	316
6.3.3 Vertical Arrangement of Dance Reliefs (Type 1B)	327
6.3.4 Vertical Arrangement of <i>Karaṇa</i> Reliefs (Type 2B)	339
7. Post-Cōla Period	353
7.1 Vijayanagara and Nāyaka Period	353
7.1.1 Dance and Drama Forms in Horizontal Series (Type 3A)	354
7.1.2 Dance Reliefs Arranged as Vertical Series (Type 2B and 3B)	368
7.1.2.1 Linearly Arranged Temples (One <i>Gopura</i> )	369
7.1.2.2 Temples of <i>Maṇḍala</i> Configuration (Four <i>Gopuras</i> )	378
7.1.3 Dance Reliefs Integrated in Ornaments (Type 3C)	394
7.1.4 Dance Motifs as Architectural Sculpture (Type 3D (p))	405
7.2 Depiction of Dance Forms under Cettiyyār Patronage (Type 3A)	419
8. Contemporary Dance Reliefs	429
8.1 Classical Dance and Dance and Drama Forms (Type 1 and 3)	429
8.2 Re-Use of the <i>Karaṇa</i> Motif (Type 2)	440
9. Conclusions	455
9.1 Trends in the Development of Dance Imagery	460
9.2 Discussion of Dance Relief Typology	472

10. Bibliography	483
10.1 Primary Sources	483
10.2 Secondary Sources	483
10.3 Internet Sources	498
10.4 Unpublished Sources	501
11. Appendices	503
Appendix I: Glossary	503

Figures and Pictures (online)

Appendix II: List of Figures and Images

Appendix III: Illustrations and Tables

Appendix IV: Images

Appendix V: Reliefs Series Information

Appendix VI: Temple Map

Appendix VII: Identifications of the Śāraṅgapāni Temple *Karṇa* Panels