

Contents

<i>Acknowledgements</i>	ix
1 On the Means and Ends of <i>Rasa</i> in Classical Indian Dance	1
2 Classical Indian Dance as <i>Sadhana</i> : Some Notes Inviting Elaboration	9
3 The Classical Indian Dancer as Poet, Interpreter, and Poem Itself: Some Simple Comments	15
4 Classical Indian Dance and the Western <i>Rasika</i> : A Storm in a Teacup	19
5 On the Principle and Significance of <i>Pratitya Samutpada</i> in Classical Indian Dance	23
6 On <i>Nritta</i> : The Suspended Consummation of the Tale	31
7 Classical Indian Dance as a Discipline of Thought	37
8 On the <i>Ghungroos</i> : Ankle-Bells of Servitude, and Mastery	43
9 <i>The Space Between the Notes</i> : Heather Lewis's Remarkable <i>Shastric Tour de Force</i>	47
10 When is the <i>Rasika</i> Really a <i>Rasika</i> ?	55
11 On the <i>Grammar</i> of Classical Indian Dance: A Grecian Perspective	61
12 Writing <i>The Odissi Girl</i> : A Literary Analogue for the Dance	67
13 The Presence of the Absent Dancer	77
14 The Triumph of Mylapore Gauri Ammal: A Short Incursion into Dance Genetics	83

15	The Language of the Dancing Body in <i>Nritta</i> : Part One	93
16	The Language of the Dancing Body in <i>Nritta</i> : Part Two	99
17	Eight Unities Re-enacted in Classical Indian Dance	103
18	Five Ways of Dancing That Get in the Way of Dance	111
19	The Preservation of Classical Indian Dance in Postmodernity	115
20	The Tenacious Survival of Classicism in Indian Dance	121
21	The Humanization of Rhythm and Form in Classical Indian Dance	127
22	The Problem of the <i>Pushpanjali</i>	133
23	Surprised by Dance: A Glimpse into my Personal Journey	139
24	Classical Indian Dance is a Humanism	145
25	Dance, Analysis, and the Willing Suspension of Disbelief	151
26	The Multilocality of Classical Indian Dance	157
27	On the Terrible Beauty of <i>Moksha</i> in Odissi	163
28	<i>Jayantika</i> : Archaeology and Imagination in the Reincarnation of Odissi	169
29	Sanjukta Panigrahi's Contribution to Odissi: 1944–1964	181
30	The Foundational Ambiguity in Classical Indian Dance	257
31	The Karma of Classicism in Indian Dance	261
32	A Note of Thanks	267
33	On the Dancing Feet	271
34	Rukmini Devi and the <i>Devadasi</i> Question: An Opinion	275
35	A Note on <i>Sringara Rasa</i>	289
36	Classical Indian Dance at the Crossroads	295

37	On Filming Classical Indian Dance	305
38	<i>Rasa</i> in Filmed Classical Indian Dance	311
39	The Ineffable in Classical Indian Dance	317
40	On the Movement from One <i>Adavu</i> to the Next	323
41	The Personal Approach to Dance Criticism	327
42	The Sanitizing and Cleansing of Bharata Natyam	333
43	On 'Pseudo-Spirituality' in Classical Indian Dance	339
44	On the Freedom of Odissi to be Itself	347
45	Why I Choose to Write about Classical Indian Dance	353
46	Classical Indian Dance and Social Justice Activism	359
47	In Search of the Basis of 'Spirituality' in Classical Indian Dance	365
	<i>Index</i>	371