

## CHAPTER NO.IX

EXPERIENCING CHRISTIANITY IN AND THROUGH BHARATA NATYAM

The urge for expression and communication is innate in every human being. All of us want to express our spiritual experience, our ideas, feelings and emotions to others, to ourselves and to God. Dance may be considered a mental projection of inner thoughts and feelings into movements, rhythm being the mould through which the creative life flows, giving it a meaningful form. To attain this as a meaningful art form the fusion of inner and outer form should take place. The unseen, inner form or dance is the organization of the mental attributes into content; the outer is the observed dance form, the movement which is the result of the organization and execution of the motor elements. The aesthetic quality or the value of the art form will depend on how perfectly the inner form (unseen dance) and the outer form (visual dance) is fused.

Art is ever the same, the efforts of man to interpret and represent life. Only the forms change. As an age or an individual accumulates more experience, new horizons of outlook and meanings are gained by the mind. The ideas, mode of life, principles, ideologies and religious experiences release new

intellectual forces with the accompanying emotions. Hence, new forms have to be discovered and developed to express adequately the newly sensed emotions and experience.

Thus, to give expression to my experience of Christ and his message, I had to find new and adequate external forms (visual dance) to give life to the internal form (unseen dance). So, in Bharata Nāṭyam I have introduced new forms to give expression to the Christian experience. In other words it is an attempt to understand and comprehend Christian experience and express it in and through Bharata Nāṭyam.

#### CHRISTIAN THEMES IN BHARATA NĀTYAM: AN EXPERIMENT

It was in the year 1979, after almost ten years of training in Bharata Nāṭyam under various gurus at Mangalore, Trichy and Baroda that I conceived the idea of introducing Christian themes into my dance recitals on an experimental basis. On 30th Dec. 1979 I accepted a performance in Indore where I requested the organisers whether I could dance on Christian themes? The organisers were only too happy with that novel idea.

I consulted Guru Kubernath Tanjorkar, one of my dance-teachers at the Dept. of Dance, M.S. University of Baroda,

whether it was possible to compose music and do the choreography. He was very enthusiastic about this project and agreed to conduct the performance. Guruji and I selected a few good lyrics in Hindi and Sanskrit on Christian themes and proceeded with the composition of music and choreography. The music composition was easy for Guruji, but we had technical difficulties with regard to the choreography. The main problem that we encountered was concerning the Angika-Abhinaya which is unique in Indian Dance because of the gestures of the hands (hastas) and postures. In Abhinaya Darpanam, Nāṭya Shāstra, Bharatārṇava and other treatises there are different categories of hastas namely, Nṛitta, Abhinaya, Dēva (Deities) etc. I could use all of them as they are, but Dēva-hastās I could not. Because the nature and significance of the Bible personalities are quite different and unique. Hence, when I wanted to depict Christ, the Christian Trinity (Father, Son and the Holy Spirit) etc. I was at a loss and had to invent new Dēva-hastās to suit the Divine personalities of the Christian Religion. However, with the knowledge of Christian theology and the studies made on our dance treatises, I introduced a number of Dēva-hastās to suit the personalities of the Bible in order to make the presentation genuinely Indian and Christian.

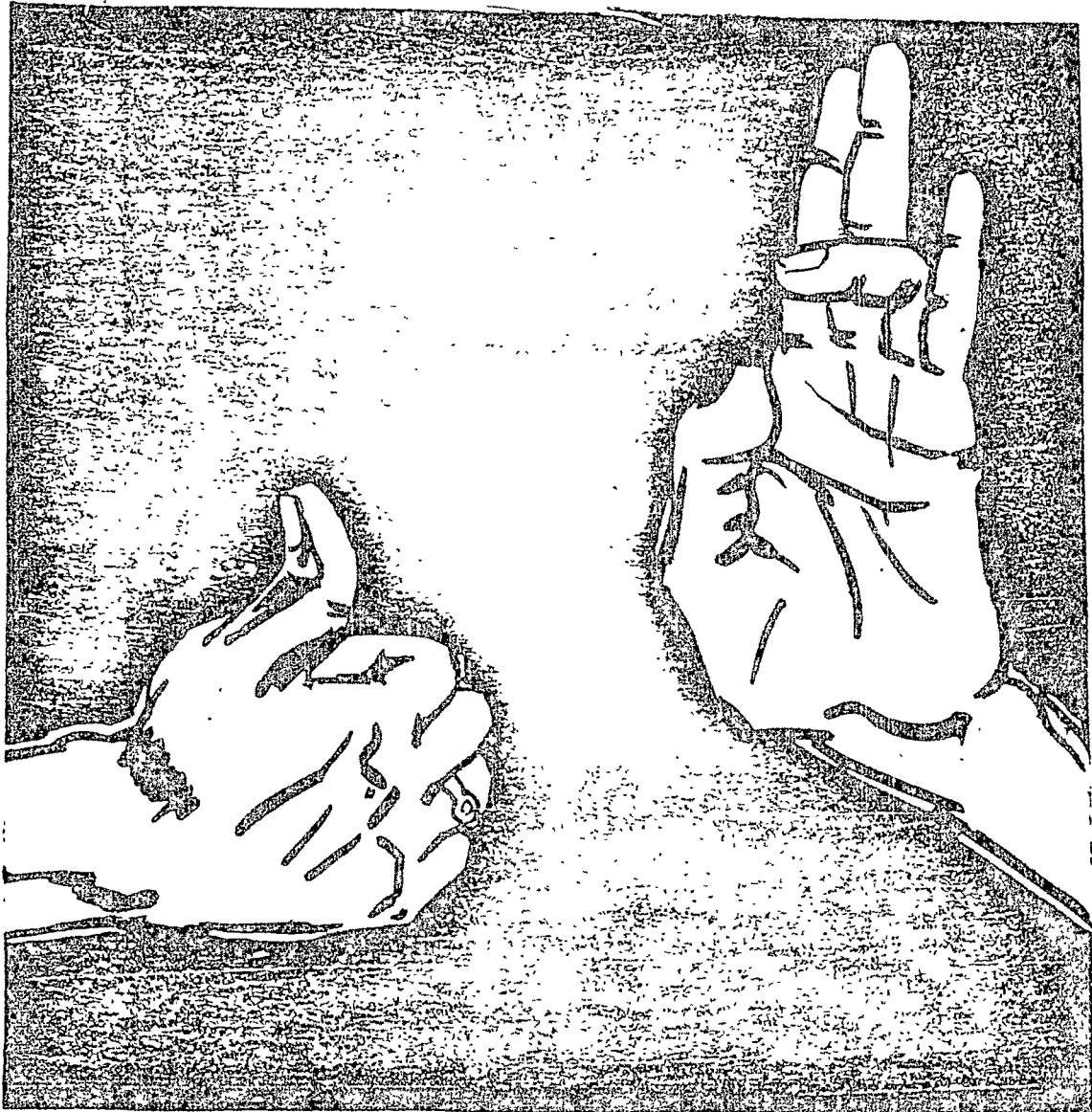
KEY TO THE NEW HASTĀS (HAND GESTURES)

GESTURE NO.1. GOD THE FATHER

God the Father is the first person in the Christian Trinity. The Right hand is held in Śikara (peak) to the right side of the body to denote 'father' (198). God as Father is evident in the Old Testament. A large number of Hebrew personal names apply the title of father to deity such as Joab, Yahweh is "father". Abiel or Eliab, "El is father". Absalom, " the father i.e. the god is peace". These Israelite names do not differ in number of type from similar names in Mesopotamia and Canaan, Yahweh is called the father of Israel. The title of father of Israel is a theological metaphor which expresses the love of father for his son (Ho 11:1) . This love exhibits itself in His paternal care of Israel (Ex 4:22f; Dt.1:31;8:s; Is 43:6 f) in His compassion and forgiveness (s 103:13f; Je 3:19; 20; Ho 2:1). In the New Testament the same concept - God as the father of His people is continued. The concept of God as father includes the notion of paternal love and care (Mt 6:5-8, 26 ff; 7:11,10:29-31; 18:14; Lk 11:13). Perhaps the supreme statement of God's paternal forgiveness appears in the parable of the prodigal son (Lk 15:11-32).

The Left hand is held in Tripatāka ( a flag with three) to denote a crown signifying king, the greatest. In the Gospel

## HASTA NO: 1. GOD THE FATHER



according to St. John, the Father appears almost entirely as the Father of Jesus in contrast to the Father of the disciples. Jesus has a unique relationship with the Father, who communicates himself to men through His son Jesus and confers upon Him power and authority to execute His mission.

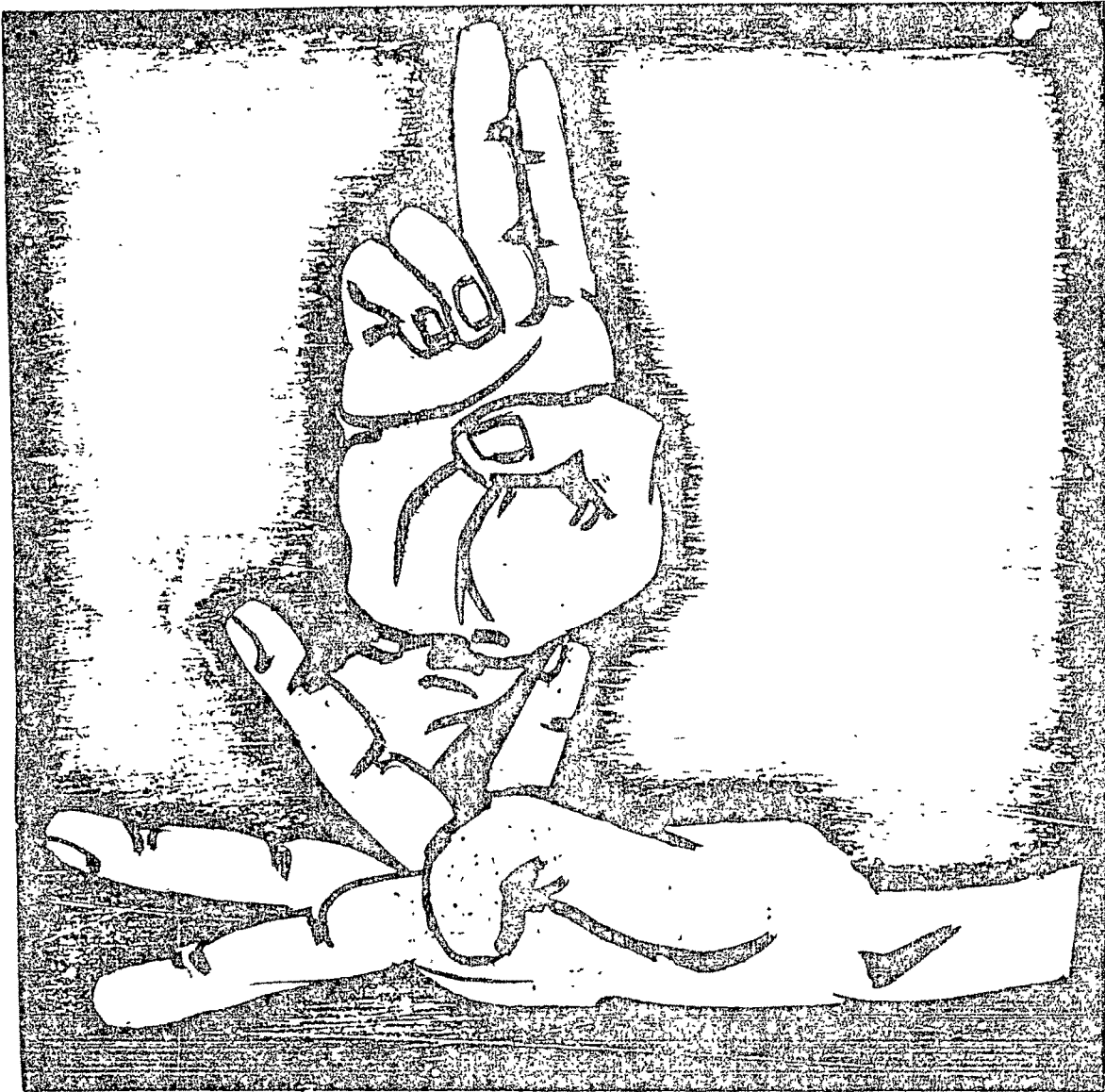
The Father is greater than Jesus (Jn 14:28) as the father is always superior to his son, and the sender to the one sent (Jn 16:23) Jesus is sent by the Father and lives through the Father (Jn 6:57 and thus is able to communicate life to those who believe in Him; and He can send His disciples with the fullness of power as He Himself was sent by the Father (Jn 20:21).

#### GESTURE NO.2. THE SON OF GOD

The Son of God is the second person of the Christian Trinity. The right hand is held in Ardhapatāka (half flag) to denote the second person of the Trinity (199) .

The left hand opens in Alapadma in front of the abdomen and moves to the right side and held below the right Ardhapatāka to denote the birth of the son only by the Father. The son is the only begotten of the Father (Jn:35; 5:20; 10:17). The creative aspect of the Son of God is clearly defined in the Nicene Creed. " We believe in one Lord, Jesus Christ, the only Son of God, eternally begotten of the Father God from true God begotten not made, one in Being with the Father, Through

## HASTA NO: 2. THE SON OF GOD



him all things were made. For us men and for our salvation he came down from Heaven".

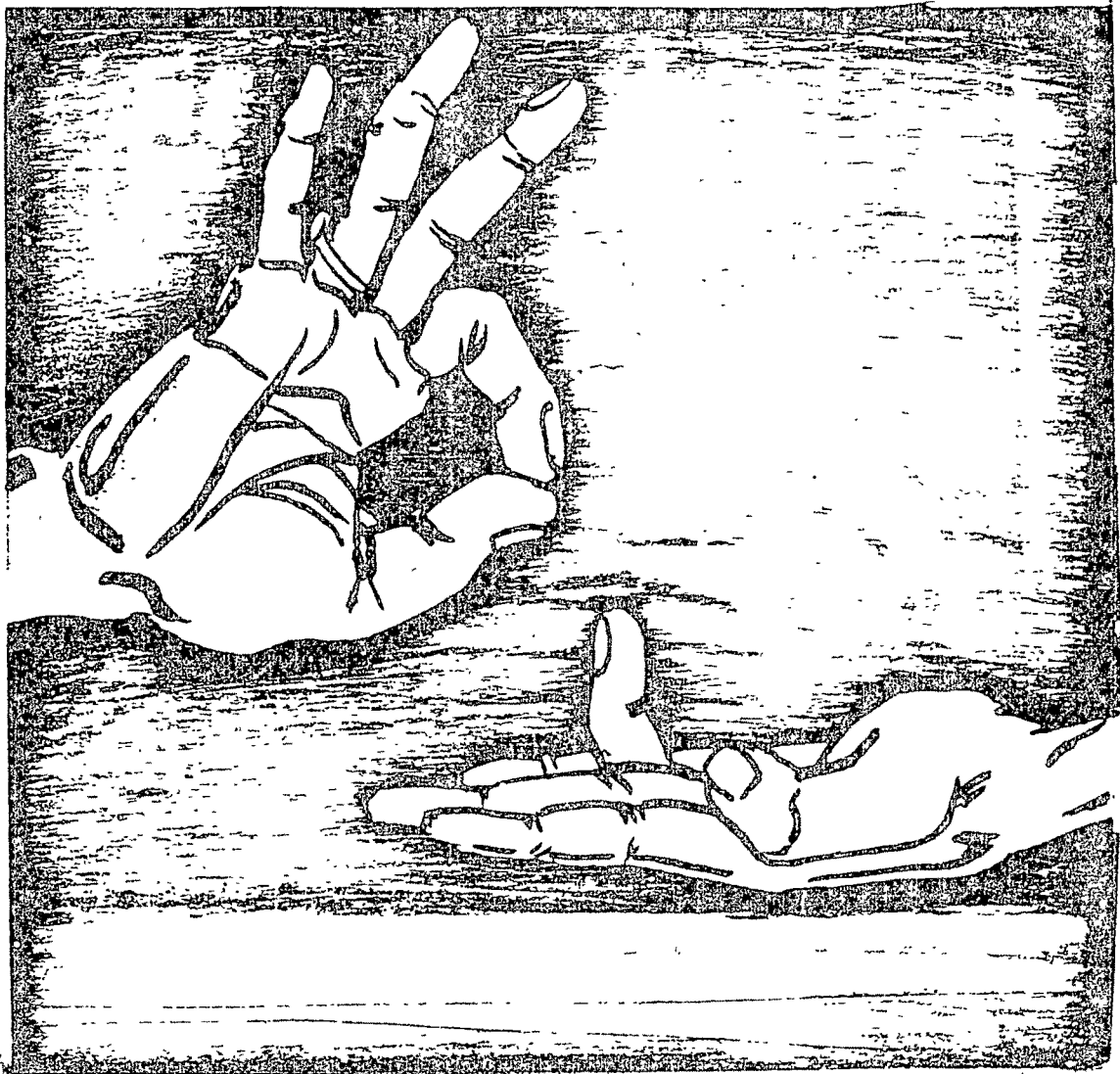
The gesture is shown in the right side because it is said that " Son is sitting at the right hand of the Father" (From the Apostles Creed) (200).

### GESTURE NO.3. THE HOLY SPIRIT (201)

He is the Third person of the Trinity. The right hand is held in Hamsāsya used to denote Holy or Blessing. Holy is the 'Numinous', the mysterious quality of the divine (1 S.2:2 f). " The Son came down from heaven: by the power of the Holy Spirit". (Apostles Creed). The left hand is held in Tripatāka - symbolising raising flame , here used for the Spirit. Spirit in the Scriptures is conceived as dynamic entity by which God accomplished His Ends. The conception of Jesus is attributed to the Holy Spirit (Mt.1:18,20). The Holy Spirit enlightens man (1 Cor.2:10-16). " We believe in Holy Spirit, the Lord, the giver of life, who proceeds from the Father and the Son. With the Father and the Son he is worshipped and glorified". (Apostles Creed). The left hand is kept near the heart which is supposed to be the seat of love, life, dynamism, affection , unity etc.



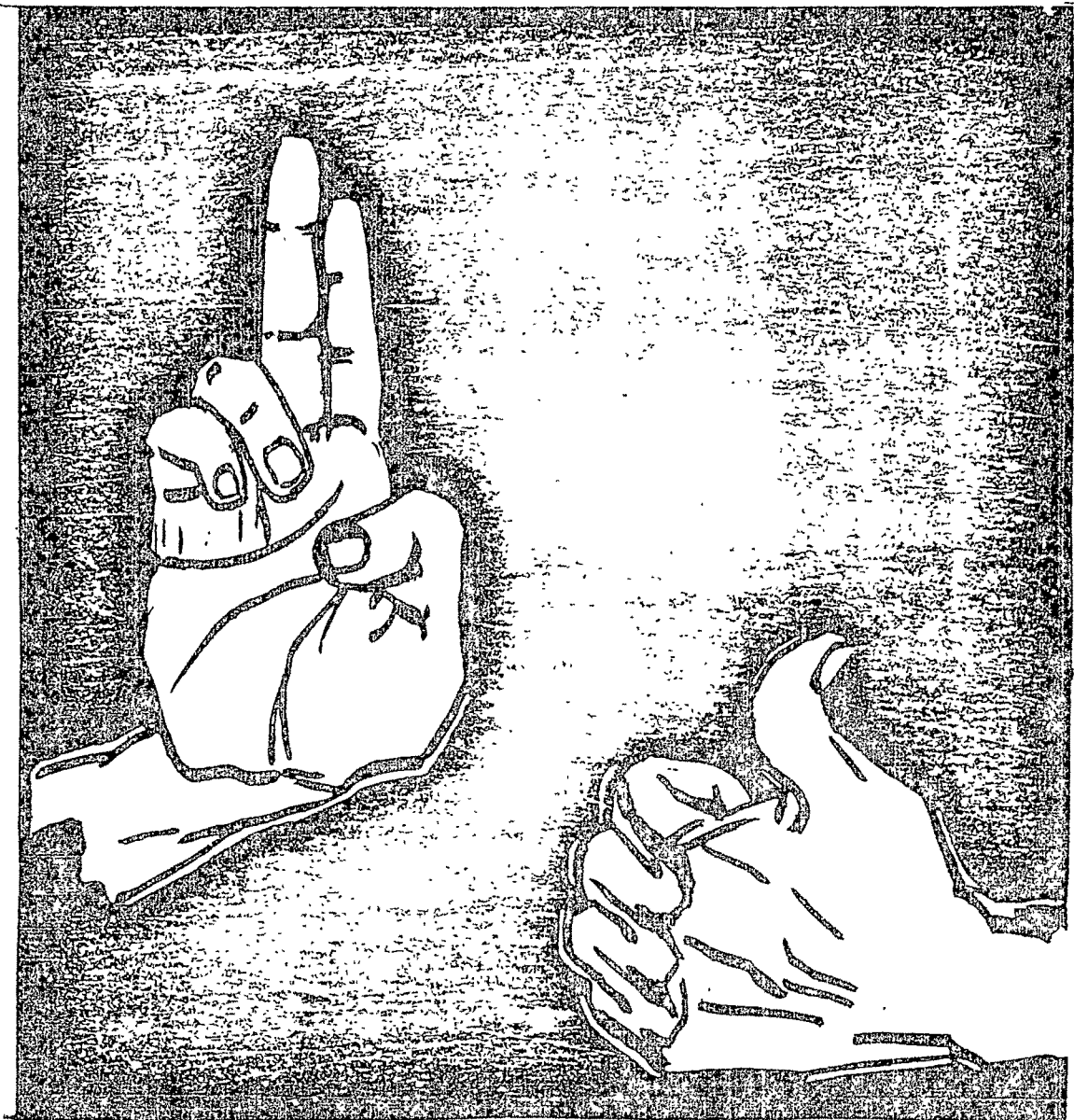
## HASTA NO: 3. THE HOLY SPIRIT



GESTURE NO.4. THE RISEN CHRIST (202)

The right hand is held in Ardhapatāka to denote the 2nd person of the Trinity . This Mudra is also used in the Christian customs and rituals for blessing individuals or congregation while administering the sacraments on them during a liturgical celebration by the Pope, Bishop and Priests (at times elders also bless in the similar Mudra, especially during marriage ceremony, youngsters or children before setting on a journey or after returning from it). Blessing is conceived as a communication of life from God. With life came vigour and strength and success, which brings one peace of mind and peace with the world. In Christianity only God can bless, others bless in the name of God. God blesses the first creation (Gn.1:28,52). The effect of the blessing is most frequently mentioned is fertility, whether men, animals or crops(Gn.2:3). Jesus blesses the food in the miracle of the multiplication of the loaves (Mt.14:19, Mk.6:41; S.7, Lk.14:22), and the supper of Emmaus (Lk 24:30); and blesses the apostles at the ascension (Lk.24:50). In the blessing frequently means salvation through Jesus Christ. The left hand is held in Śikara to denote the certain victory of Christ that is resurrection from the dead. Christ dies and lives again to be the Lord of the dead and of the living (Rom.14:9). It is Christ, victorious, risen

HASTA NO:4. THE RISEN CHRIST



and exalted who is the head of the Church . His body and the principle of its life and unity (2 Tm.2:18).

GESTURE NO.5. MOTHER MARY.

Mother Mary is the mother of Jesus Christ. Both the hands held in Ardhaçandra pointing downwards (203) . The left hand in front of the womb symbolising 'Mother'. "For us men and for our salvation, son of God came down from heaven: by the power of the Holy Spirit, He was born of the Virgin Mary and became man" (Apostles Creed). The right hand is held even lower and out stretched symbolizing one who gives and always help. Mary is the mother of Jesus Christ who gives herself to God and to his redemptive act (Lk.1:39-56, cf.Magnificat). Mary, in one of her apparitions in Fatima, appeared in this posture.

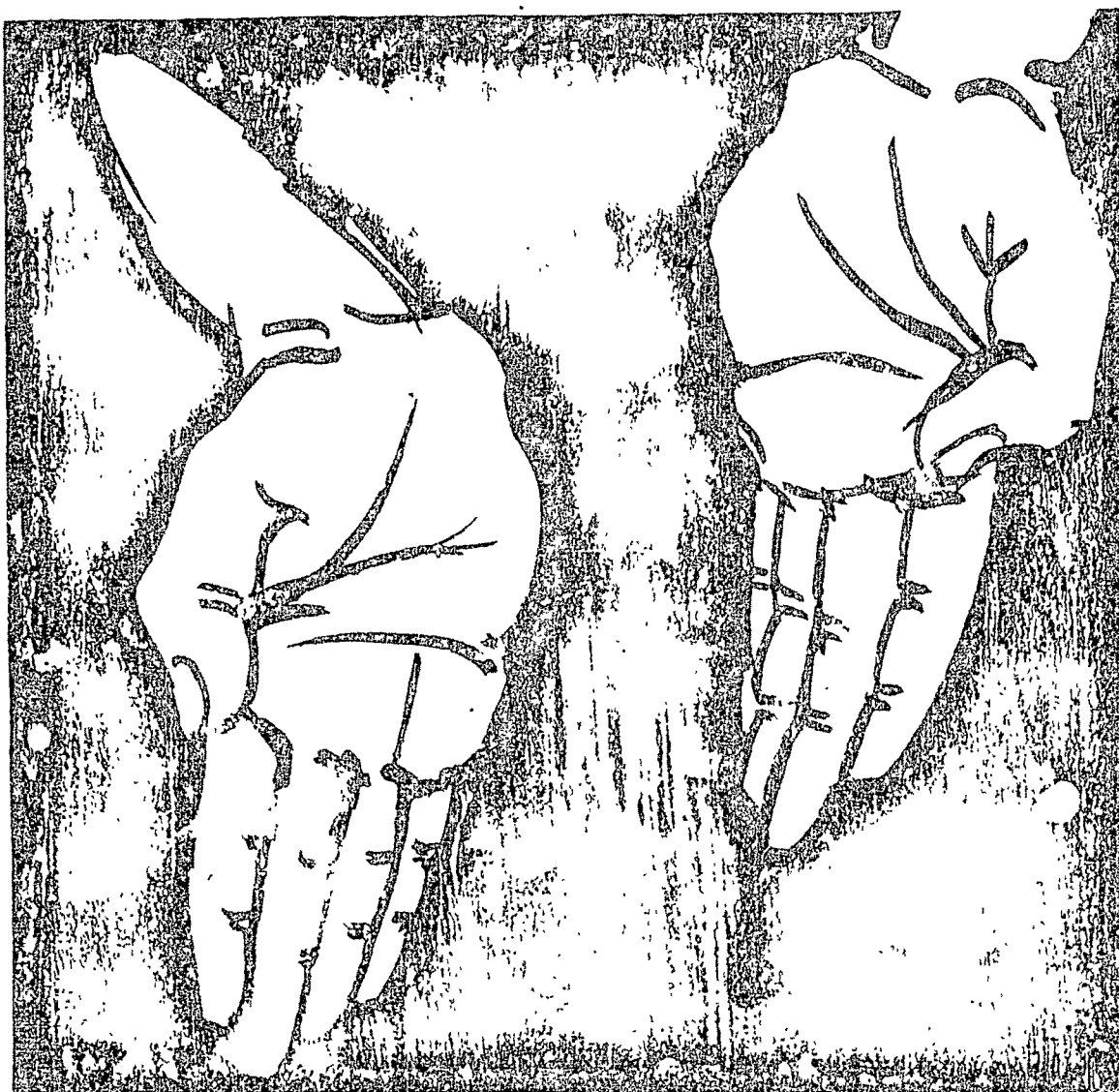
GESTURE NO.6. MADONNA.

The right hand is held in Ardhaçandra pointing downwards to denote the act of giving. The left had is held in Mrigasirsa to denote holding babe-Jesus in her hand, Giving Christ to the world . This posture is derived from her apparition at Pompeii.

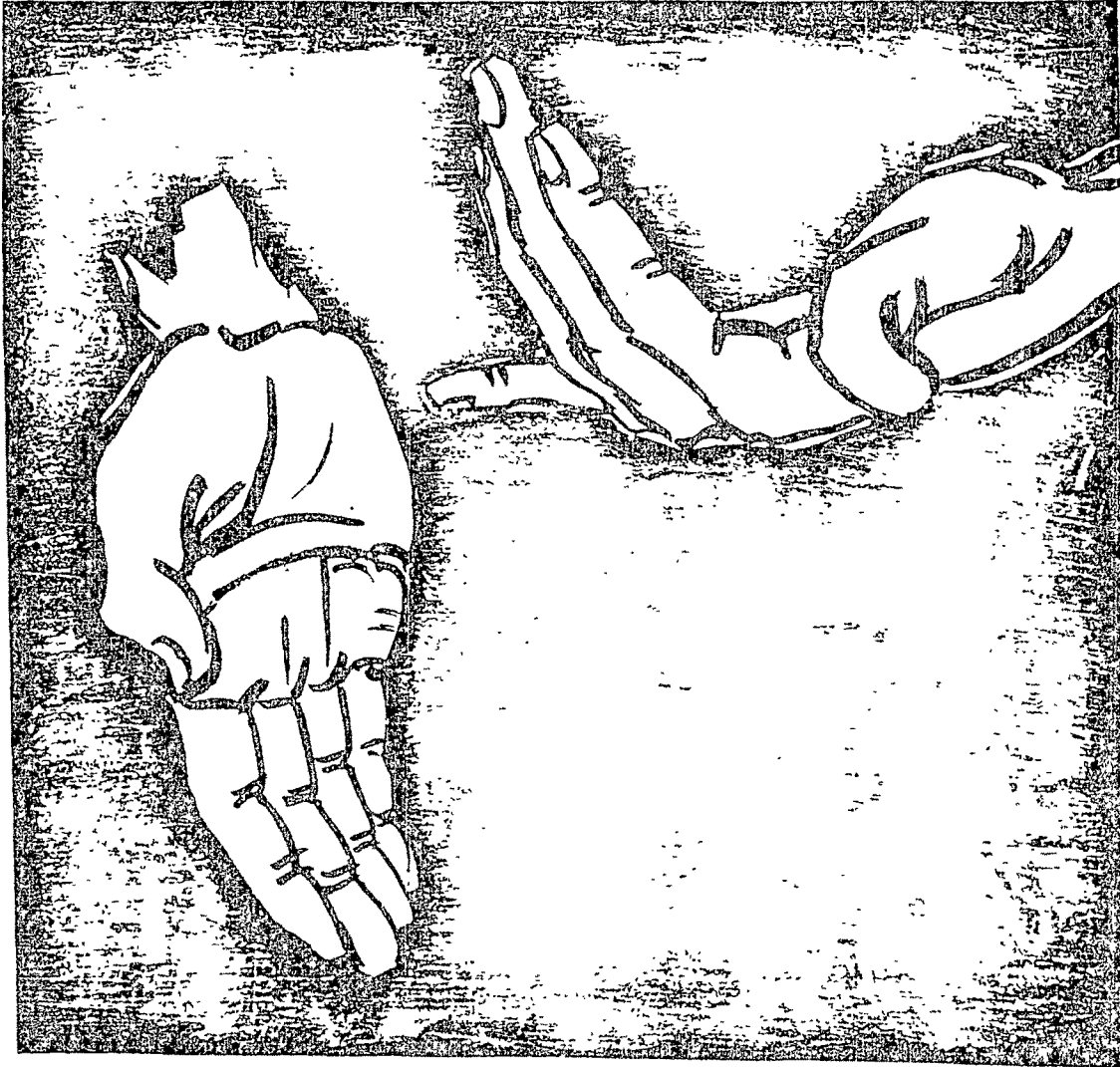
GESTURE NO.7.THE CROSS.

Both the hands are held in Parswasūci where shape of the cross is formed by the use of the little fingers (204) .

## HASTA NO:5. MOTHER MARY



HASTA NO: 6 MADONNA

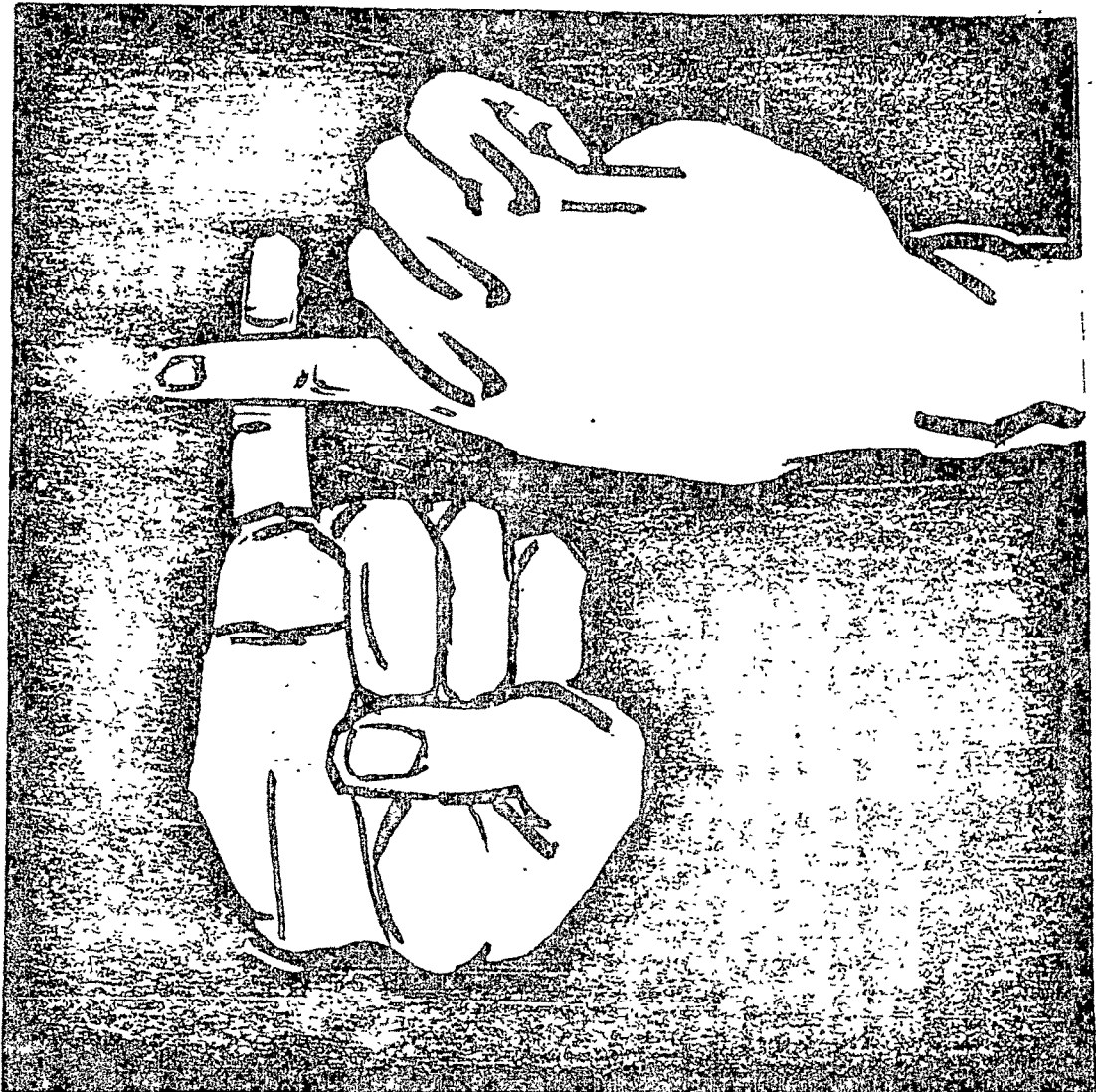


For the Christians the cross has special significance. Jesus said, those who follow Him must take up their cross; by this they would lose their life in order to gain it (Mt.10:38; 16:24; Mk.8:34; Lk.9:23; 14:27). By the Cross Jesus has united Jews and gentiles (all men) into the bonds of love (Eph.2:16). According to the Christian theology it is Christ's death on the cross that has brought salvation to the world. The cross signifies complete renunciation to the world with love for God and the welfare of fellowmen (Gal.6:14).

#### GESTURE NO.8. THE CHURCH.

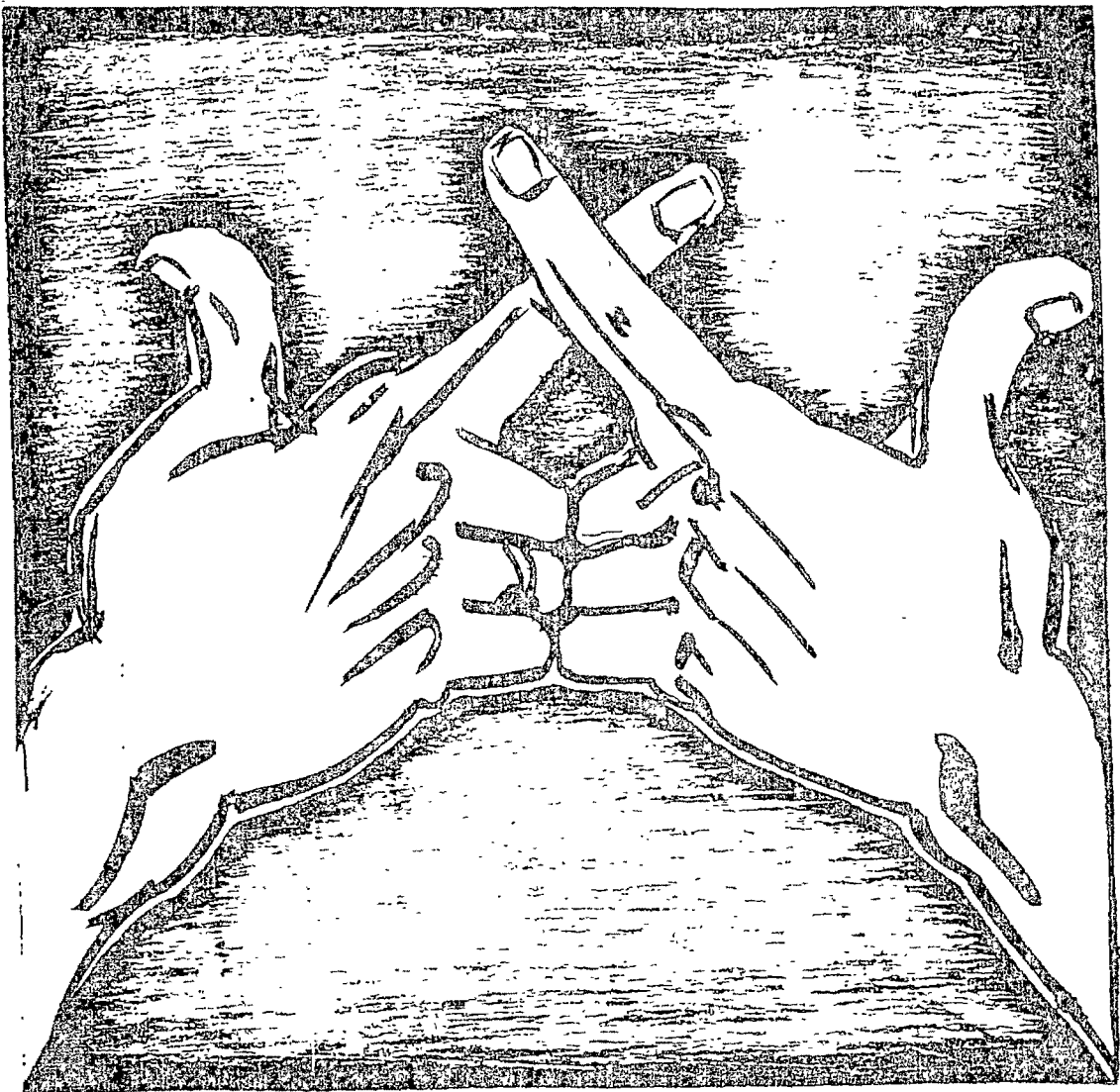
Both the hands are held in Candrakalabhēda hasta above the head to denote the 'Church', as in a similar way two Ardhapatāka hastas are held above the head to denote a temple (205). Church is the assembly of those who believe in Jesus Christ. (Eph.2:20ff). The inspiration for this particular hasta is derived from the Gothic art where man's constant prayer to God is presented artistically in the church building. The tower of the church has two big wall-like pillars symbolising the two hands of man at prayer, out-stretched heavenwards in need of God, at the top of these pillars there are gaps which symbolizing man redeemed on the cross by Jesus. In the invented hasta the two thumbs symbolize the two towering pillars of the Church and the formation of the cross is done

H.S. NO. 7, THE CROSS





## HASTA NO: 8. THE CHURCH



by the use of the index of fingers.

GESTURE NO. 9. THE WORD OF GOD.

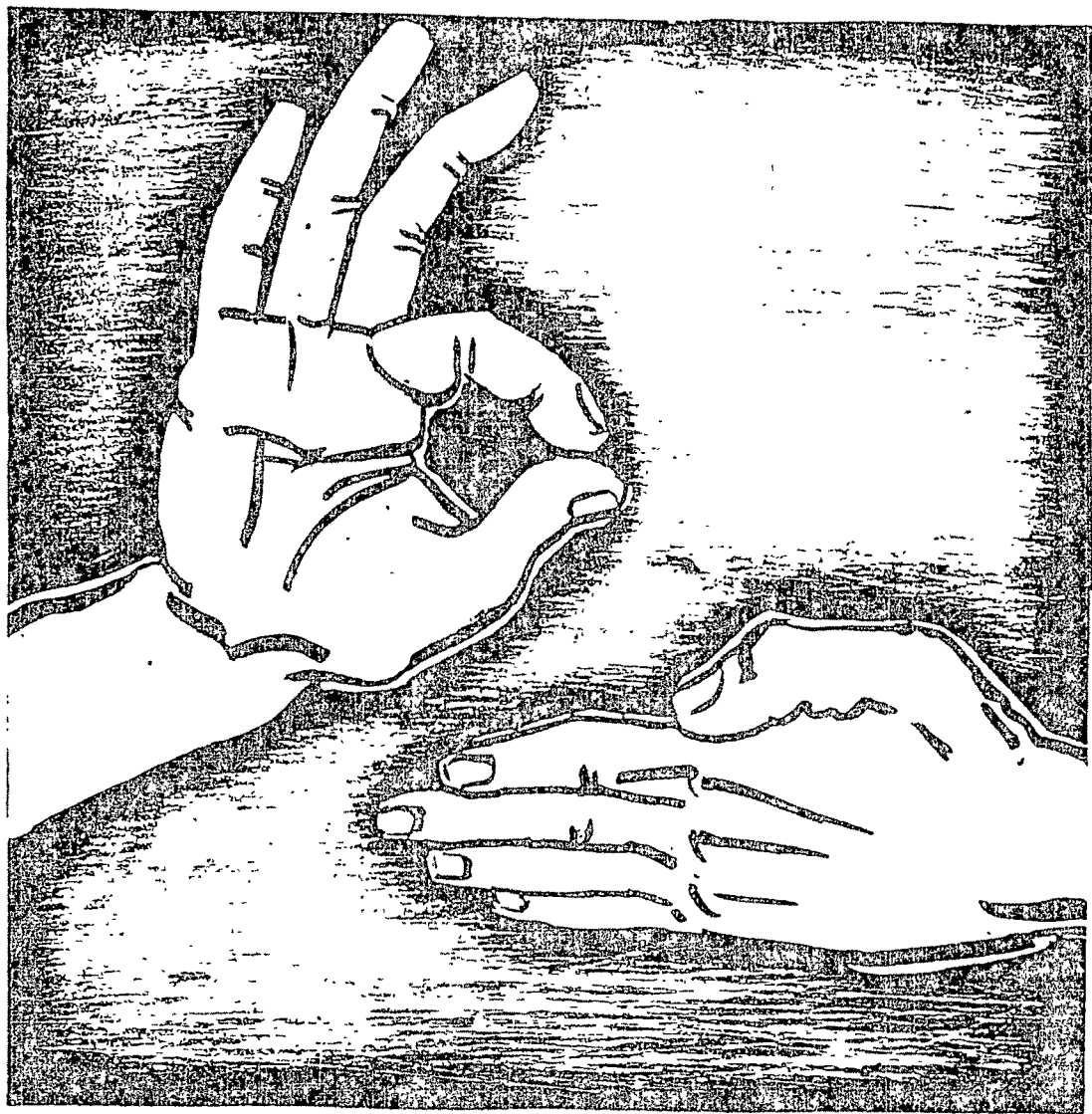
The right hand is held in Hamsāsyā hasta for ascertaining instruction, here it means the Word of God. According to the scriptures it is an expansion of the living personality of God (Yahweh) and it has the power derived from Him. God (Yahweh) puts His word in the mouth of Jeremiah (1:9), and the conscious possession of the word distinguishes the true from the false prophet (Je.23:16-28). The word makes the vision intelligible (1K.22:17-23). Creation a word-thing which is heard even though it does not speak, because it is the word uttered by the creator (ps. 19:2-5).

The left hand is held in Patāka hasta to denote palmyra, here to mean the written word (tāla-patra). This word of God is the life of Israel (Dt.32:47. 8:3). Ultimately this conception developed into the conception of the sacred books as the word of God. Thus, this hasta means the word of God both heard and written .

POSTURES:

Not only the Hastās but also the postures in Bharata Nāṭyam are vital in depicting a particular situation, nature or condition or a character, With the same principle, keeping

## HASTA NO: 9. THE WORD OF GOD



in mind the technique of Bharata Nāṭyam, Christian theology and the code of Indian aesthetics I constructed new postures for crucified Christ, the risen Christ, Mother Mary etc. Here a particular posture had to suit the theme, Christian theology and artistic correspondence with the message and the personality to be depicted. For example: Posture for the Crucifixion of Christ (206, 207) . The posture for the crucifixion of Christ is conceived as follows: the right leg is placed on the left and the whole body is lifted a little higher putting the whole weight on the front part of the left leg. The body is held straight. The hands are held 45 degrees higher from the shoulder level in ardhaçandra hasta. In the hasta viniyōga, Abhinaya Darpanam gives the use of ardhaçandra for prayer. According to Christian theology Christ's crucifixion was the supreme prayer and sacrifice. This posture explains the meaning and significance of crucifixion symbolically and in a very aesthetic manner.

#### POSTURE FOR THE RISEN CHRIST: (202)

Resurrection of Christ, according to the Christian theology is the victory of Christ over sin and death.(refer I Col.15). The posture for resurrection is depicted keeping in mind the above significance. The body is held up by keeping the full weight on the right leg and the left leg is placed

just above the ankle of the right leg. This is to signify that Christ is the one and only principle of creation and the first-born of the dead, so likewise, he is the principle of new life initiated by his own resurrection (Gal.1:18); the head is held erect which denotes to victorious Christ. The right hand in Ardhapatāka (refer the key to the hastas No.4) is held above the head (normally to depict Jesus Christ this particular hasta is held parallel to the shoulder) to signify that resurrection of Christ is not a return to the condition of the present life, but to a life of the Spirit, the life already possessed by the Risen Jesus and communicator to those who come under his protection (I Co.15). The left hand in Sikara (refer Hasta No.4) signifies that the victory of Christ over ego, evil sin and death. Several passages connect the resurrection and exaltation with the title of Lord in such a way as to suggest that Christ fully possesses the title through His resurrection and glorification (Rom.10:9; 14:9; Eph.1:21; Phil.2:7-11; Col.1:18).

Thus, in this way many other postures have been invented with a definite meaning corresponding to the artistic expression in the bodily form, keeping in mind the nature and speciality of the personality and the situation to be depicted, i.e. offering of the chalice during the Holy Mass (208) ,

the three wisemen from the East (209), Sculpturesque depiction of Christ (210) etc. Bharata Nāṭyam is known for Sringāra rasa, the role of Nāyakas and Nāyikas is very prominent. In the story of Christ at the first sight one could not find many incidents that fall under this category. However, the Psalms, the Old Testament, the life and preaching of Christ give ample scope and subject matter for Bhakti-Sringāra, which in a strict and deeper sense is the characteristic of any temple art like Bharata Nāṭyam. Here, the mode of recitals is mostly dominated by Bhakti-Sringāra, of course, all the nine rasas have their role in the compositions. This trend is quite in line with the traditions and purpose of Indian classical dance as it is mentioned in our sastras, where dancing was considered to be the highest form of worship. Viṣṇudharmottara Purāṇam tells us that "to worship God by Nṛitta (dance) is to fulfill all desire, and to him who dances the paths of salvation are unfolded."

For the last 5 years I have been regularly performing Christian themes in my dance recitals both in and out of the country. I must however, admit that it took me quite sometime to get into the spirit of the Christian items though a Christian myself. Only repeated performances on Christian themes, long reflection and continual efforts have made it

easy and spontaneous for me to dance Christian items. Yet I must affirm that I have not compromised with the technique and other requirements of the dance-form in order to incorporate the Christian themes into my dance recitals. These are a few technical difficulties that I faced in my new venture. However, there were countless social problems that I faced from the conservative church-corners.

#### SOCIAL PROBLEMS:

Besides the technical difficulties, initially, I had to face social problems- the opposition and adverse criticism from many corners especially, the Indian Catholic press both Vernacular and English who wrote and passed judgements on my attempts without even attending my performance. 'The Laity', a magazine that stresses traditional Christian Values commented in its column; " It is nauseating to think a young Catholic priest could not find any other way to keep himself busy..... than in an art-form like Bharata Nāṭyam". They also denounced me as 'Half naked priest', 'Devadasi Priest' and accused me to have brought 'paganism' into the church. Oh, it was an agonizing and painful period! But by the dawn of 1984 most of the criticism died out and now the critics do not condemn me anymore about my dancing to Christ's story. I have performed

in Tamilnadu ,Kerala, Mangalore and many other places for a record number of times and before audiences where I was expected to be stoned according to some of my staunch critics!

Fortunately all my Gurus especially Guru Kubernath Tanjorekar, Prof.C.V.Chandrasekhar, Mrs.Anjali Mehr, Miss. Nargis K, and Shri.Praddep Baruah encouraged me in every way possible, dance critics and the secular press have given me wide coverage, praised and commented on my innovations. A few of the views expressed in the press by the critics are mentioned below to substantiate this point:

"His attempts at depicting Christian themes through authentic Bharata Nāṭyam technique have been highly praised" (Indian Express Magazine Section, 6th June 1982).

"Francis has successfully experimented with intricate movements of Bharata Natyam to present the poignancy of Christ's story. Nāṭya Shastra experts, critics and exponents of the classical dance have acclaimed his efforts saying that the symbolism employed by Francis is original and shows his deep insight into Indian hasta language and as well as Christian Theology. One critic commented that it is a rare phenomenon for an artist to give form to lyrics of other religion through Bharata Nāṭyam". (Illustrated Weekly of India, Dec.19-25,1982.



"Francis Barboza is the latest in the chain of 'East meets West' of which Ravi Shanker and Uday Shanker have excelled..... one could have never believed that a traditional Indian dance could merge so well with stories of the Bible until one saw it..... The signs and symbols mostly came from classical Bharata Nāṭyam but some were definitely his own creation, and they went well into the performance". (Hitavada, Nagpur, Dec.30th,1982)

" Francis danced with dedication to potray the stories of Christ's life using the norms of the Nāṭyasastra..... There was nothing artificial about this, because the sahitya (lyrics) was meaningful and Bharata Nāṭyam lent itself as naturally to this theme as it does to other themes of Bhakti". (Mid-Day, Bombay, April 28th ,1982)

".....and in the realm of dance itself, Francis Barboza is evoking a great deal of interest with his experiments to move the classical art from the auditorium and the stage back to the Temples and Churches". (The Times of India, Ahmedabad, Dec.10, 1980)

" Understanding Christian themes through Indian Classical music and dance has finally paid off in his quest of life. And one could easily see that in the spectacular performance of the Easter story last night". ( The Afternoon, Bombay,

April 8, 1985, page 2).

"In his unique recital, Gospel ideas were brilliantly portrayed with meaningful abhinaya by the dancer" (Newstimes, Hyderabad, 31 July, 1985 p.4).

" His Bharata Nāṭyam set to Christian themes revealed the truth that the Indian Classical Dance is an excellent medium through which people communicate what lies beyond ordinary speech ". ( New Leader, 18th Aug, 1985 , Bangalore).

" Barboza has tried to establish , and succeeded to a great extent, that cultural forms are independent and they can be used to express anything one wants to ".( Indian Express Hyderabad, 4th Aug.1985).

" He gave Hindu audiences wonderful Christian themes while to the Christians he gave a taste of chaste Bharata Nāṭyam..... The entire exercise was indeed a lovely experience, polarising the two religions into a single fusion depicting that God is one". (The Hindu, Hyderabad, Aug.2nd, 1985).

These above and many other reviews and articles on and about the innovations commented favourably and praising the attempts and experiments, have given me a lot more strength and encouragement in the new experience.

### DANCE IN THE CHURCHES:

One of my childhood dreams had been to dance in Temples and Churches. I have danced in many temples and in Chidambaram at the Nāṭyanjali festival in 1985 . Many times I have danced in Churches, sometimes alone and sometimes in the presence of a big congregation. On Good Fridays I danced in different churches on the Passion, Death and Resurrection of Christ. During my dance-tour to Europe in 1983 out of the 46 performances I gave 22 were conducted in Churches. When you dance in a place of worship it is a sublime and unique feeling. In the year 1984, on Sept.7th I danced at the Shrine of Our Lady of Vellankanni before more than a lakh of pilgrims. That has been the record participation for a single recital of mine.

Today , in 1985 many Christians in India have accepted me as a dancer. But there are very few of them who will approve of my dancing in a Church. Some say, "it is not in our tradition", some others fear the reaction of other people. Some argue, " the temples themselves have discontinued dance in the places of worship, then why do you want to bring back the tradition which is proved wrong ". Yet some others ask me , " how can it be a prayer?" and so on and on.....

MY INNOVATIONS:

I have already three full mārgams ( mārgam is a full dance recital of items in the traditional Bharata Nāṭyam Style) on Christian themes. A one man ballet on "Kristubhagavatham" an epic written by Prof.P.C.Devasia is also getting ready. Besides, a number of sound and slide programmes have been produced on Christian themes in the above dance style.

SOMETHING BEAUTIFUL FOR GOD:

Under this title in 1978 I presented my first ever dance recital on Christian themes. It was mostly based on the Salvation history and the life of Christ. After the traditional item Alaripu and Jathiswaram I started the Abhinaya items with St.John's Gospel (Jn.1:1-5) which says 'In the beginning was the word.....which was expressed from the sounds produced on the Mridangam. Then I went on to the beginning of creation in the sight works of God in six days (Gen.1:1-2:4a), man as the supreme creation. Then the fall of man (Gen.2: 4b-3:24) and promise of Salvation (Gen.12-50). In the Varnam, the main item of the recital I took the Psalm No.41.

As a deer longs for flowing streams,  
So longs, my soul for thee ,O God.

My Soul thirsts for God, for the living God  
 When shall I come and behold the face of God?  
 My tears have been my food day and night,  
 While men say to me continually,  
 "Where is your God?"


Here, I included all the main incidents in the life of Christ, mainly: annunciation where Mary is told by the angel of God that she is to give birth to the second person of the Trinity, the son of God. Birth of Christ in Bethlehem, the three king's visitation, Christ giving sight to the blind man and the passion, death and resurrection of Christ. All these were enacted in the sancāri (Improvisations) form. Then, in the second half of the recital I took Kīrtanams and padams on Mother Mary and Jesus Christ. After Tillana I concluded the recital with a Mangalam sung on Christ.

This recital was tuned to Carnatic music with Hindi lyrics. The music and choreography were by Guru Kubernath Tanjorekar, one of the few well known traditional artists we still have. This is staged in many major cities like Baroda, Indore, Pune, Puri etc.

#### NṚTYĀNJALI:

Nṛtyānjali is the second mārgam on Christian themes.

The themes are specially chosen from the Acts of the Apostles.

We began this recital with traditional Pushpānjali where the dancer offers flowers to God and asks for His blessings on the performance, the audience and himself. To this the Esu Stotra was added, a praise offering to Jesus. In the first Tirmanam of the Varnam we symbolically choreographed this (  ) design, by the foot work on the stage. This particular sign symbolises Christ. The episodes like martyrdom of St. Stephen, St. Paul's conversion, the two thieves on the cross, etc. were used as sancāris (improvisations). In the second half we used Hindustani music and forms of singing like Ghazal, Bhajan etc. were danced. In the Sahitya of the Tillana I danced the popular mystery of Christ which is sung at the celebration of the Mass.

In this we used mainly Tamil lyrics. The music composition and choreography were done by Prof. C.V. Chandrasekhar, Head of the Dance Dept. of M.S. University of Baroda. This recital is also staged in Baroda, Pune, Bombay etc.

In the third Mārgam, Malayalam, Kannada and Tamil lyrics written by the various modern poets are used. "Yesu Kaviyam" written by poet Kannadasan, one of the outstanding Tamil epic from which selected lyrics are taken for the recital.

Music for this is composed by Guru Ramaswamy Bhagavathar and K.A.Sivaramakrishnan.

#### ONE MAN BALLET:

This programme is based on the epic 'Kristubhagavatham' written by Prof.P.C.Devasia in Sanskrit. The whole life of Jesus is summarised in this book in the style of ancient Indian epics. The whole performance is planned in 6 parts. The music is composed by Prof.C.V.Chandrasekhar and choreography also done under him.

#### SOUND AND SLIDES PROGRAMMES:

I got my inspiration and idea of producing the above type of programme from the temple sculptures of India where dance poses and dancing deities are depicted . They express a lot of life, movements and message.

#### PRĒM-AVATĀR:

This was the first of this kind where the salvation history upto the Birth of Christ is depicted. The photography was by Fr.Thomas Thudi SVD, music by Ustad Usman Khan and it was produced by NVSC, Pune. Here I used a group of dancers and I myself took the main role. This has been well received both in India and abroad.

THE STORY OF MAN:

This is a new production where the whole Genesis is depicted. This is produced by Fr.Hagenmmair SVD, and photographed by Mr.Braganza, a famous cinema-photographer. This one is posed by myself alone portraying different personalities by facial expression, poses and hand gestures. Both the productions have Hindi, English and German versions.

The performing arts of India, receptive as they are to new ideas and developments, do offer vast scope for creativity and innovation. However, while attempting such a venture, one should see to it that there is no compromise made with regard to the Technique and basic principles of Indian aesthetics. If properly understood, Christian themes in Bharata Nāṭyam could enhance the scope of Bharata Nāṭyam and enrich Christianity both in the sphere of Art and Religion. It will take many more years before this humble innovation turns out to be a tradition.