

Architecture & Culture Of India

a summary book



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Architecture of India

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Indus Valley Civilization

Indus Valley Civilization existed between 3300-1600 BC in three phases namely early, mature and late phases. It was discovered in 1921 and belonged to Bronze Age. Indus Valley Civilization was located on the banks of the river Indus, particularly at the bends that provided water, easy means of transportation of produce and other goods and also some protection by way of natural barriers of the river.

Sites included Dholavira , Rangpur, Rojdi, Lothal , Sarkotada , Kuntasi, Padri (Gujarat) Kalibangan (Rajasthan), Bhagwanpura, Banawali (Haryana), Diamabad (Maharashtra), Alamgirpur (U.P.), and Mauda (Jammu).

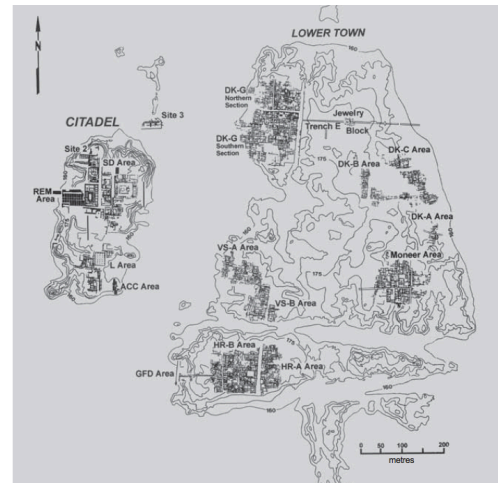
The most unique feature of the civilization was **development of Urban Centers**

Architecture Snapshot: Mohenjodaro Site

- The settlement is divided into two sections, one smaller but higher other larger but lower.
- Upper is called Citadel and the other Lower Town.

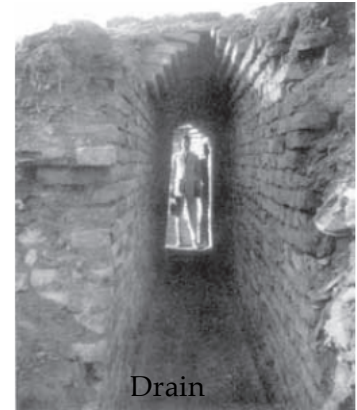
Citadel:

- Citadel has structure most probably used for special public purposes like *Warehouse & Great Bath*.
- ‘Granaries’ which were used to store grains which give an idea of an organized collection and distribution system.
- ‘Great Bath’ - public bathing place shows the importance of ritualistic bathing and cleanliness in this culture. It is still functional and there is no leakage or cracks in the construction.
- To watertight bricks, mortar made of gypsum was used.
- Evidence of building of big dimensions which perhaps were public buildings, administrative or business centers, pillared halls and courtyards.

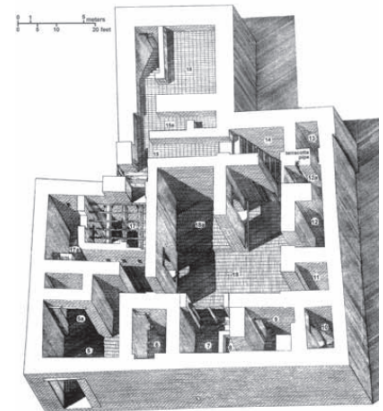


Lower Town

- It was walled, probably to provide security to the people. The fortifications with gateways enclosing the walled cities, also shows that there may have been a fear of being attacked.
- Rectangular grid pattern of layout with roads that cut each other at right angles.
- Used standardized burnt mud-bricks as building material.
- Most complete ancient system of public drainage system yet discovered. The main channels were made of bricks set in mortar and were covered with loose bricks that could be removed for cleaning. In some cases, limestone was used for covers.
- No evidence of temples.

**Domestic Architecture:**

- Present in Lower Town
- Most of the houses had private wells and bathrooms. The bathrooms had drains connected through wall to the street drains.
- Many of houses were centered on a courtyard with rooms on all sides. The courtyard was probably center of activities.
- There are also no windows in walls on ground floor.



The Mauryan Architecture:

- Megasthenes, the Greek ambassador of Selucus Nikator who visited the Mauryan court described Chandragupta Maurya's palace as an excellent architectural achievement.
- Ashoka, first Mauryan to "think in stone".
- Most of the shapes and decorative forms employed were indigenous in origin, some exotic forms show the influence of Greek, Persian and Egyptian cultures.
- Beginning of the Buddhist School of architecture in India.
- Monolithic Ashokan pillars are marvels of architecture and sculpture. These were lofty free standing monolithic columns erected on sacred sites. Originally there were about thirty pillars but now only ten are in existence, of which only two with lion capitals stand in situ in good condition at Kolhua and Laurya Nandangarh respectively.
- Sarnath pillar - finest pieces of sculpture of the Ashokan period.
- Chinese traveller Fa-hien stated that "Ashoka's palace was made by spirits" and that its carvings are so elegantly executed "which no human hands of this world could accomplish".
- Its existence was pointed out during the excavations at Kumrahar, near Patna, where its ashes have been found preserved for several thousand years.

The Schools of Art of Ancient India

GANDHARA SCHOOL OF ART (50 B.C. TO 500 A.D.):

- Region extending from Punjab to the borders of Afghanistan was an important centre of Mahayana Buddhism up to the 5th century A.D.
- Imbined all kinds of foreign influences like Persian, Greek, Roman, Saka and Kushan.
- Origin of Gandhara School can be traced to the Greek rulers of Bactria and Northwest India.
- The art received patronage during the reign of Kanishka.
- Also known as the Graeco- Buddhist School of Art since Greek techniques of Art were applied to Buddhist subjects
- Most important contribution- evolution of beautiful images of the Buddha and Bodhisattavas, which were executed in black stone and modelled on identical characters of Graeco-Roman pantheon.
- "Gandhara artist had the hand of a Greek but the heart of an Indian."
- Most characteristic trait - depiction of Lord Buddha in the standing or seated positions.
- Seated Buddha is always shown cross-legged in the traditional Indian way.
- Typical feature - rich carving, elaborate ornamentation and complex symbolism.
- Tallest rock-cut statue of Lord Buddha - Bamiyan (Afghanistan) - 3-4 century AD.
- In India, early structures made of grey slate stone and later made of mud, plaster and stucco.



MATHURA SCHOOL OF ART(50 B.C. - 500 A.D.):

- Culminated at the holy city of Mathura between 1-3 A.D.
- Established tradition of transforming Buddhist symbols into human form.
- Buddha's first image can be traced to Kanishka's reign (about 78 A.D.).

- Earliest sculptures of Buddha were made keeping the yaksha prototype in mind.
- Strongly built - right hand raised in protection and left hand on the waist.
- The figures do not have moustaches and beards as in the Gandhara Art.
- Seated figures are in the padmasana posture.
- Not only produced beautiful images of the Buddha but also of the Jain Tirthankaras and gods and goddesses of the Hindu pantheon.

Mathura School of Art Examples



- Although of indigenous origin, but greatly influenced by the Gandhara School of Art.
- Guptas adopted, further improvised & perfected Mathura School of Art.
- Observed at - Sarnath, Sravasti and even as far as Rajgir in Bihar.
- Used white spotted and red sandstone.

AMRAVATI SCHOOL OF ART (200 B.C. - 200 A.D.):

- On the banks of the Krishna River in modern Andhra Pradesh.
- Largest Buddhist stupa of South India.
- Construction began in 200 B.C. and was completed in 200 A.D.
- Stupendous stupa could not withstand the ravages of time
- Its ruins are preserved in the London Museum.
- Used white marble and soft-green limestone to make sculpture.



Buddhist Architecture of India

The earliest Buddhist monuments in India are attributable to Asoka (273-232 A.D) who exerted his energies and resources of his empire for propagation of Buddhism. Three main types of structures are associated with buddhist architecture in India, they are:

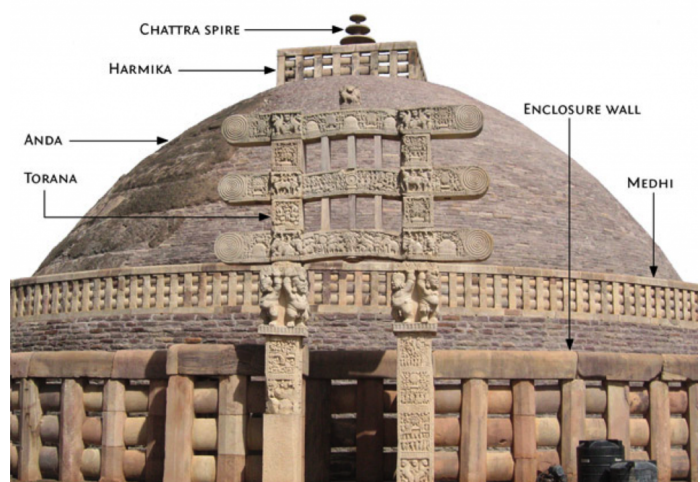
- Stupas
- Viharas
- Chaityas
- Apart from these building, Pillars (Stamba) also form an integral element of buddhist design and architecture

A. Buddhist Architecture: Stupas

- Mound-like structure containing Buddhist Relics
- **Construction:** Brick work , surface of dome finished of with a thick layer of lime water

PARTS OF STUPA

- **Anda** is the Hemishperical dome.
- **Harmika:** Top of dome is 'Harmika' , square balcony in decorative form enclosing a pedestal
- **Chattra:** A 3 tiered stone / wooden umbrella chhatrayasti raised over pedestal which was the vedic alter of sacrifice and represented the village shrine.
- **Vedica:** Stupa is enclosed with a wooden / stone railing called vedica.
- **Toranas :** They were cermonial gateways placed at cardial point similar to Aryan village gates
- **Medhi :** Medhi (predestrian Path) for devotees to wave in homage to stupa. Medhi was approached by double staircase sopana.
- Example: Sanchi Stupa



Sanchi Stupa

- Located at Sanchi - 3 Stupa on hill - Great Stupa (biggest)
- Laid by Ashoka (3rdBC)
- Large hemispherical dome which is flat at the top
- Crowned by a triple umbrella or Chattra on a pedestal surrounded by a square railing or Karmika
- Exquisitely carved gateways or Toranas in the North, South, East and West
- Another stone Balustrade and two flights of steps leading to the circular terrace
- Reconstructed during
 - Shunga Period
 - Satvahana –King Stakarni
 - Gupta Period

Amravati Stupa:

- New architectural forms, i.e. a quadrangular monastery, square and rectangular image shrine, pillared hall and a. small stupa on a square platform
- Built in 2nd or 1st century BC was probably like the one at Sanchi
- But in later centuries it was transformed from a Hinayana shrine to a Mahayana shrine.

Other Stupa's:

Location	Stupa Name
Barhut (MP)	
Nagarjuna Konda	Maha Chaitya
Sarnath	Dhamekh
Sarnath	Chakhundi
Thotla Konda	Maha Stupa
Champaran (Bihar)	Kesariya
Gangtok	Do-Drul Chorten
Bodh Gaya	Mahabodhi
Dharmasala	Namgalyama
Laddak	Shanti Stupa

B. Buddhist Architecture: Viharas (Monasteries)

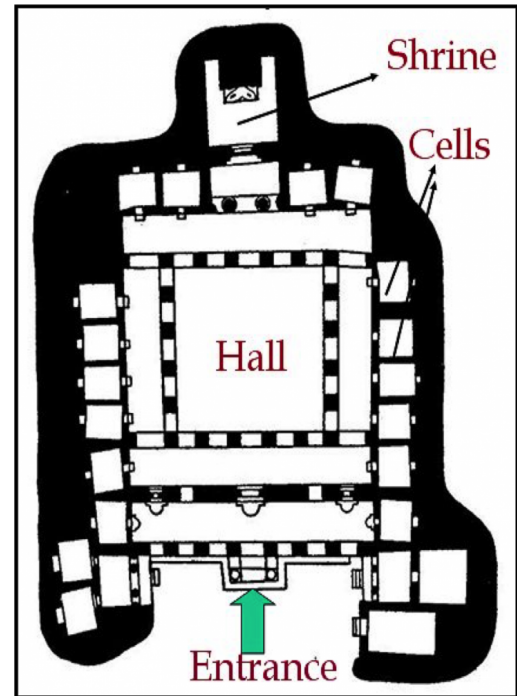
- They are residential places of Buddhist priest.
- Main halls entered by a doorway, it has assembly halls , dining chambers , meditation cells , walls depict figures of Buddha.

Nagapattinam Vihara in Tamilnadu

- It was built by Sailendra Kings of Sumatra
- Chola emperor Rajaraja 1 had made an official charter to pay for the expenses of running this Vihara.

Ajanta Caves:

- Sahyadri Hills - U-shaped gorge on the small river Waghora (or Wagura)
- 1st phase: [Satavahana dynasty](#), 2nd Phase- 5th century-during reign of Harisena – Vakataka dynasty
- There are 30 caves in Ajanta of which 5 are chaitya-grihas(9, 10, 19, 26 and 29) and the rest are monasteries
- All paintings centre around Buddha, Bodhisattvas, incidents from the life of Buddha and the Jatakas.
- The paintings are executed on a ground of mud-plaster in the tempera technique.
- Abandoned in AD 650 in favour of Ellora
- First mentioned by Chinese pilgrim Huen Tsang - visited India between 629 - 645 AD.



Ellora Caves (5th -13th Cen AD)

- Representing 3 major religion of india- Hinduism, Buddhism & Jainism.
- Lies on ancient trade route- dakshinpatha.
- 12 Buddhist caves(1-12)

- 17 Hindu Caves(13-29)
- 5 Jaina Caves(30-34)
- Best example of Religious Harmony

Other Monasteries:

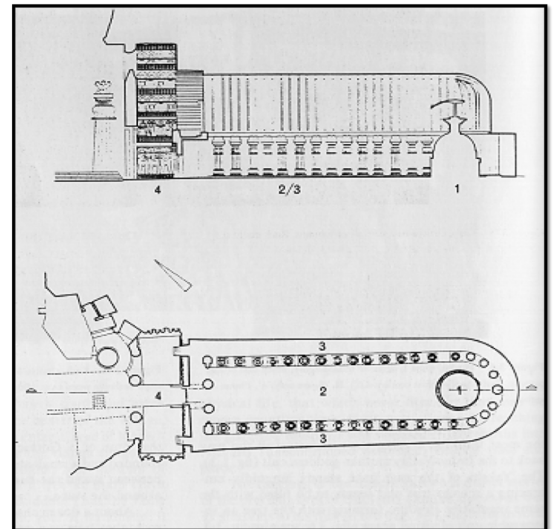
Location	Monastery
Pakistan	Taxila
Bihar	Nalanda
Bihar	Vikaramshila
Gujarat	Valabhi
Karnataka	Manyakheta
Orissa	Puspagiri
Dharamsala	Namgyal
Dharamsala	Tsuglagkhang Complex
Leh (Ladakh)	Thikse
Leh	Diskit Monastery,
Ladakh	Hemis
Zanskar, Ladakh	Phuktal Monastery
Spiti District	Kye Monastery, ,
Spiti Valley	Tabo Monastery,
Lahaul valley of Spiti in Himachal Pradesh	Shashur
HimachalP- Chandra meets Bhaga	Gonjang Monastery,
Kangra Valley, Himachal Pradesh	Palpung Sherabling Monastic Seat,
Darjeeling	Ghum (Ghoom)
Gangtok (Sikkim)- Kanchenjunga	Enchey
Gangtok (Sikkim)	Rumtek
Bomdila- Tawang(Arunachal)	Tawang
Mysore karnataka	Namdorling Nyingmapa
Bodhgaya	Bodhimanda Vihara
Dehradun –clemen town	Mindrolling Monastery,

C. Buddhist Architecture: Chaityas

- Chaityas were Temples or Assembly halls where monks used to Pray.
- Opened by small rectangular doorways to vaulted hall with apsidal end .
- Divided longitudinally by 2 colonnades forming a broad nave in the centre and two side aisles.
- The roof is usually semi – circular .
- The chaityas resemble to that of church

Other Examples of Chaitya:

- Barabar Hills: The Lomas Rishi & Sudama
- Nagarjuni Hills: Sita Marhi Caves
- Gunta Palli: Largest brick chaitya
- Ajanta Caves: Caves 9, 10
- Ellora Caves: 12 Caves
- Bagh Chaitya
- Kondane



Karle Caves, Pune

- **Largest Chaitya-griha** among all Buddhist monuments in India
- Has a huge lion pillars in front of Chaitya-griha. (only two caves have this design- Karla and Kanheri)
- stupa has cylindrical drum shape
- Octagone shaped pillars behind Stupa, without any decoration

Kanheri, Mumbai

- **Second largest Chaityagriha** in India, after Karle caves.
- **Lion Pillars** at the Entrance. (Just like Karle caves)
- **Podhis**: water cisterns for rainwater harvesting
- Images of both Standing Buddha and sitting Buddha flanked by Bodhisattvas
- Famous Satvahan king Gautamiputra **Satakarni's name** mentioned in the inscriptions here.

Bhaja, Pune

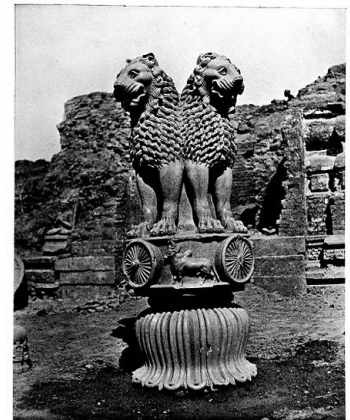
- Hinayana faith
- has **Wooden** ceiling over Chaitya-griha.
- Stupa has a hole on top, for inserting **wooden**
- Verandaha has **wooden** reliefs showing royal women driving chariots over a demon.
- Vihara for resting monks with rock cut seats and benches.

Pandavleni, Nasik

- Also known as Pandava's caves
- Inscriptions mention King Gautamiputra Satakarni's **mother** Gautami Balasri had financed the construction of third cave.
- Contains a panel depicting Buddha's **Mahaprinirvana**

D. Buddhist Architecture: STAMPHAS OR LATS

- Buddhist pillars bearing inscriptions on their shafts, with emblems or animals on their capital.
- Typical Buddhist columns are of two types: one is based on *persepolitian type* and other *graeco-roman*
- **Persepolitian type** is an octagonal with bell-shaped capital supporting animal sculpture. The shaft is highly polished and has a vase-shaped base.
- **Graeco-roman type** is rectangular with shallow flutes. They are tall and slender; the height nearly six to eight times its lower diameter. At the top is a capital usually with a fluted vase motif.
- Ashokan Pillars: 19 surviving, **Sarnath Pillar** best example
 - Sarnath pillar is 15 m high .
 - Four lions surmounting capital; supporting metal wheel containing 24 spokes and called wheel of law .
 - The wheel symbolizes first sermon of Buddha , which is also adopted as national emblem of India .
 - Sarnath lion capital (restored) of monolithic column showing buddhist symbols.



Capital of inscribed Ashoka pillar at Sarnath.
(A. S. photo)

Hindu Temple Architecture of India

The Hindu temples fall into three basic categories depending on their architecture. Hence, Temple Architecture of India includes:

A. Cave Temples:

1. Cave Temples form the earliest form of surviving temples in India.

B. Rock Cut Temples:

1. These followed Cave temples.

C. Structural (Free Standing) Temples

1. Prominent types included Nagara, Dravida, Vesara
2. Latest and most easily visible form of temple architecture.

A. Hindu Cave Temples:

These form the earliest form of surviving temples.

Ellora Caves

- There are 17 Hindu Caves from Cave 13-29.
- The first nine caves were constructed during 6th century.
- The later caves such as 14, 15 and 16 were constructed during the Rashtrakuta period.
- Cave 29, also called *Dhumar Lena*, is one of earliest excavations in Ellora and among the largest. Dhumar Lena is integrated with a natural waterfall, called "Vale Ganga"



Udayagiri Caves – Vidisha MP

- They were constructed in Gupta Period during reign of ChandraGupta –II (c. 375-415) and Kumaragupta I (c. 415-55).
- Cave 13 has a large statute of Narayana (Vishnu) in resting position.



- The site is notable for its ancient monumental relief sculpture of Hindu god Vishnu, in his incarnation as the boar-headed Varaha, rescuing the earth symbolically represented by Bhudevi clinging to the boar's tusk as described in Hindu mythology.

Elephanta Caves

- 6th century Shiva temple in the Elephanta caves is one of the most exquisitely carved temples in India.
- 24-feet high bust of the deity in three-headed form.
- The Maheshamurti is built deep into a recess.
- There are two groups of caves. To the east, Stupa Hil contains two caves, one of which is unfinished, and several cisterns. To the west, the larger group consists of five rock-cut Hindu shrines.
- The main cave is universally famous for its carvings to the glory of Shiva, who is exalted in various forms and actions.
- Image symbolizes the fierce, feminine and meditative aspects of the great ascetic and the three heads represent Lord Shiva as Aghori, Ardhanarishvara and Mahayogi.
- Aghori is the aggressive form of Shiva where he is intent on destruction.
- Ardhanarishvara depicts Lord Shiva as half-man/half-woman signifying the essential unity of the sexes.
- Mahayogi posture symbolises the meditative aspect of the God.
- Other sculptures in these caves depict Shiva's cosmic dance of primordial creation and destruction and his marriage to Parvati.



Varaha Cave temple – KanchiPuram

- Varaha Temple is located at Mamallapuram, in Kanchipuram T.N
- The most prominent sculpture in the cave is that of Lord Vishnu in the incarnated form of a Varaha or boar lifting Bhudevi, the mother earth goddess from the sea.
- The temple evolved during the rule of Pallava kings Mahendra



Varman I and Rajasimha or Narasimhavarman I.

B. Hindu Rock-Cut Temples:

Kailasnatha Temple- Ellora

- It was constructed by Krishna I of Rashtrakuta.
- The Kailasa Temple is notable for its *vertical* excavation—carvers started at the top of the original rock, and excavated downward.
- The traditional methods were rigidly followed by the master architect which could not have been achieved by excavating from the front.



Ratha Temples at Mahabalipuram

- Constructed by Pallavas

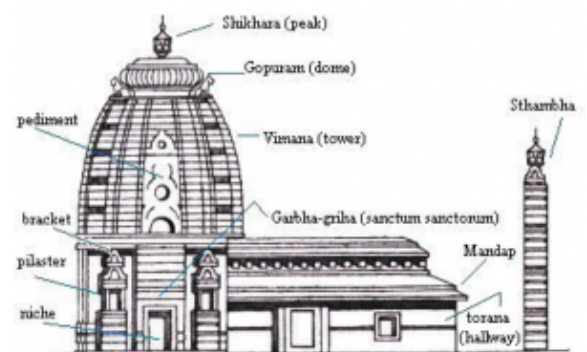
C. Structural (Free Standing) Temples

The structural temples of India are so prominent that architectural styles of temples is often associated only with the types of these structural temple. There are different architectural styles found in free standing temples in India with multiple subtypes available. Here, we shall deal with most prominent and macro level styles including:

- Nagara Architectural style prominent in North India
- Dravida Architectural Style prominent in South India
- Vesra Style prominent in Deccan region

a. NAGARA STYLE- NORTH INDIA

- **Garbha-griha**, which contains the main deity of the temple.
- It has a tower called a **vimana** over it.



- The ardha-**mandapa** and maha-mandapa are in front of the garbha-griha (inner sanctum).
- The veranda next to the inside walls of the **pradakshina**(path for circumambulation) path.
- Subsidiary deities and shrines dedicated to minor gods.
- **Mandap** (pillared hall).
- **Shikaras**(Spiral roof)

a1. PRATHIHARAS- UJJAIN (8TH - 9TH CENTURIES AD)

- Mahakaleshwar temple, one of the 12 Jyotirlingas
- Kal Bhairava temple, finds a mention in the Skanda Purana,
- Mangalnath temple, regarded as the birthplace of Mars, according to the Matsya Purana.

a2. PALAS- BENGAL AND BIHAR (8th -13th CENTURIES AD)

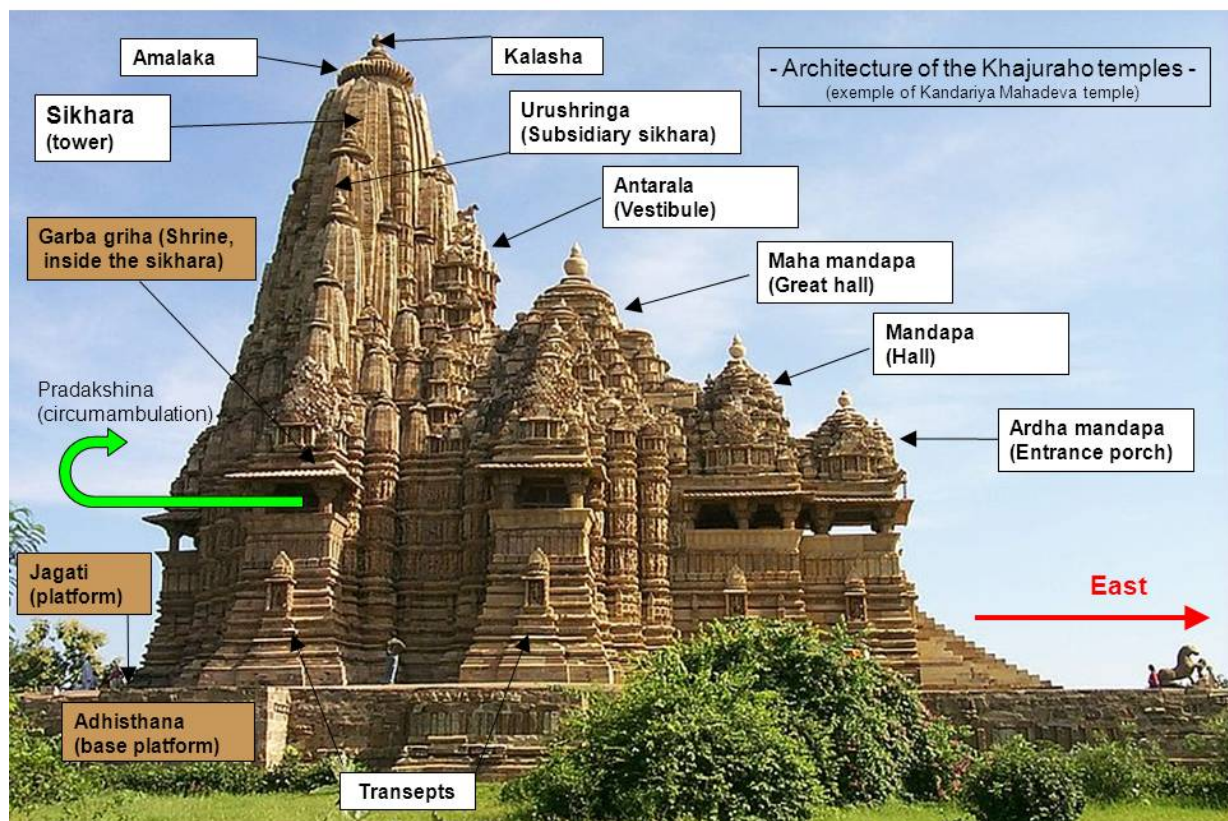
- Flourished in Bengal and Bihar under the Pala and the Sena rulers.
- Nalanda was its most active centre, whose influence was spread to Nepal, Myanmar and even Indonesia.

a3. CHANDELAS- BUNDELKHAND (10th -11th CEN AD)

Example: Khajuraho Group of Monuments

- Chandella dynasty- Rajput
- Mentioned by
 - Al-Biruni, - Mahmud of Ghazni
 - Ibn Battuta, the Moroccan traveller in his memoirs
- Consists of:
 - Hindu:
 - Jain: Parshvanath Temple, Adinath & Shantinath , Ghantai
- 22 Temples

- Common typology: they comprise an **elevated substructure (platform)**, over which rises the body of the richly decorated building, the 'jangha', covered with several registers of sculpted panels on to which open-work galleries are opened. This is crowned by a series of bundled towers with curvilinear contours, the Sikharas
- Constructed in Nagara style
- **Temples:**
 - Lakshmana temple
 - **Kandariya Mahadeva** which is attributed to King Ganda
 - Chausath Yogini
 - Vishvanath
 - Duladeo (Duladeva)
 - Vishnu Temple @ chaturbhuj



a4. TEMPLES OF ODISHA:

Sun Temple, Konârak

- Built around 1250 – Eastern Ganga Dynasty
- 24 wheels some 3 m in diameter, lavishly sculptured with symbolic motives referring to the cycle of the seasons and the months
- Black Pagoda , White (Jagganath)
- Mouth of river chandrabhaga
- Kalinga Architecture
- Erotic sculptures of maithunas

Other Examples:

- Lingaraja- temple in Bhubneshwar.
- Jagganath Temple in Puri
- Konark – Sun temple
- Mukteshwara temple in Bhubneshwar
- Vishwanath temple at Banaras, Govinda temple at Mathura
- Delwara Temple – Mount Abu, Rajasthan
- Somnath - Gujarat
- Kamakhya temple - Assam
- Shankaracharya temple - kashmir
- Kali - Kolkata

b. DRAVIDIAN STYLE - SOUTH INDIA

Dravidian style temples consist almost invariably of the four following parts:

- The principal part, the temple itself, is called the **Vimana** (or Vimanam). It is always square in plan and surmounted by a pyramidal roof of one or more stories; it contains the cell where the image of the god is placed.
- The porches or **Mandapas**, which always cover and precede the door leading to the cell.

- Gate-pyramids or **Gopurams**, which are the principal features in the quadrangular enclosures that surround the more notable temples.
- Pillared halls or **Chaultris**—properly Chawadis -- used for various purposes, and which are the invariable accompaniments of these temples.



b1. TEMPLES OF PALLAVAS

- The temples by Pallavas fall into all 3 primary categories of temples. Their early kings constructed cave & rock cut temple and later kings constructed structural temples.

ROCK- CUT	Structural (Free Standing)
• 610–690 CE	• 690–900 CE
• Rath Temples - Mahabalipuram	• Shore Temple - Mahabalipuram
• @ Mahendravadi	• Kailasanatha temple in Kanchipuram
•	• Vaikuntha Perumal in Kanchipuram

Group of Monuments at Mahabalipuram:

- Consists of:
- *PanchaRathas* temple of pandvas
- *Mandapas*(or rock-cut Caves are sanctuaries or temples covered with bas-reliefs),
- *Structural Temples* (Shore Temple & Olakkannesvara Temple)
- Giant **open-air reliefs** such as the famous 'Descent of the Ganges', and
- The temple of Rivage, with thousands of sculptures to the glory of Shiva –cut stone

**PanchRatha temple of Mahabalipuram**

- Point of transition between the earlier tradition of rock-carved cave temples and the later tradition of freestanding stone structures, of the type seen at the nearby **Shore Temple**
- **7th century - Pallava Kings** - Coromandel coast bay of bengal
- Each resemble chariot and cut-off single granite rock (monolithic)
- Structures named after 5 pandvas

Shore Temple of Mahabalipuram

- 8th century – built with blocks of granite
- Pallava dynasty (ruled from kanchipuram)
- Mahabalipuram = (previously called Mammallapuram)

b2. TEMPLES OF CHOLAS

Consists of:

- Brihadisvara Temple at Thanjavur- **RajaRaja I** (1010)
- Brihadisvara Temple at Gangaikondacholisvaram – **Rajendra I**
- Airavatesvara Temple at Darasuram- **Rajaraja II** -12th CE



- All Shiva Temples & Dravidian Architecture

b3. TEMPLES OF VIJAYNAGAR

Group of Monuments at Hampi

- Consists of:
 - Religious – Temples
 - Civil- Lotus mahal, Aqueducts and canals
 - Military- Elecphant stables
- Hampi
 - Last capital of Hindu Kingdom of Vijayanagar
 - Bank of Tungabhadra
 - Iron-ore, manganese
- Reign of Krishna Deva Raya (1509-30).- Apogee
- Dravidian temples and palaces
- Hampi, enriched by the cotton and the spice trade
- Madurai – Meenakshi Temple
 - Has hall of thousand pillars

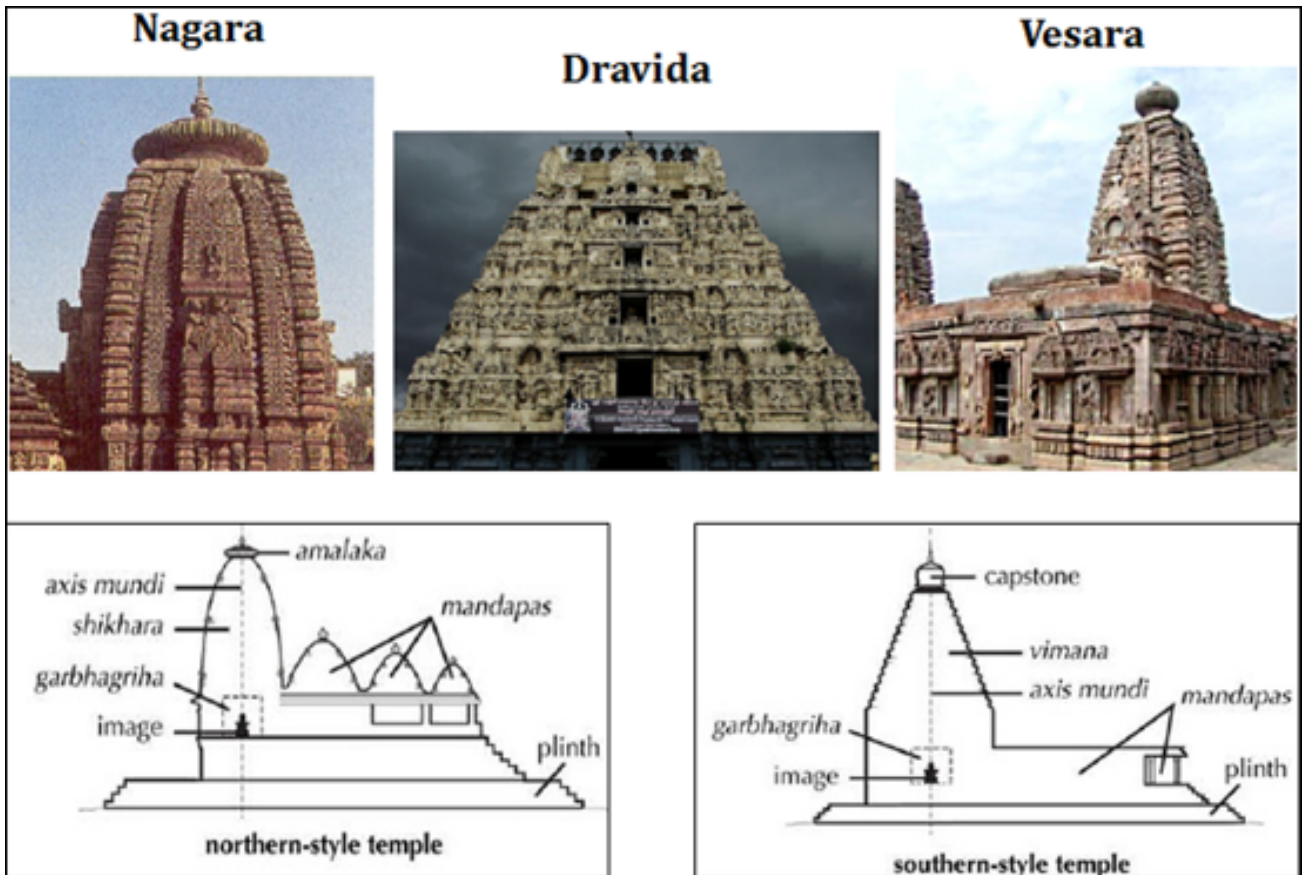


Temples:

- Virupaksha Temple,
- Ramachandra temple (1513)
- Hazara Rama temple (1520)
- Hemakuta group of temples
 - Krishna Temple
 - Vittala Temple
- Achyutaraya temple complex

C. VESARA STYLE - DECCAN

- Vesara is a combination of NAGARA & DRAVIDIAN temple styles
- Hoysala temples at Belur, Halebidu and Somnathpura are supreme examples of this style



C1. CHALUKYAN TEMPLES

- Originated in Aihole around A.D. 450 and was perfected in the neighboring villages of Badami and Pattadakal.

Group of Monuments at Pattadakal

- Consists of:
 - 9 Hindu temples,
 - Jain sanctuary
- Malaprabha River to the north,
- Papanath temple, Pattadakal

- Virupaksha temple in Pattadakal
- Lad Khan temple in Aihole
- Durga temple in Aihole

Temples:

The Temple of Virupaksha, Pattadakal

- Built c. 740 by Queen Lokamahadevi to commemorate her husband's victory over Pallavas of Kanchi.
- Vesara Style (Nagara+Dravidian)
- The Kailasantha temple at Ellora was built based on the model of Virupaksha temple. The architect of the temple was given the title as Tribhuvanacharya.



Papanatha temple

- Vesara Style

Sangameshvara Temple

- Chalukya King Vijayaditya Satyashraya (696-733)
- Pure Dravidian

Mallikarjuna – pure dravidian

- Temples of Galaganatha and of Kashi Vishveshvara, which are noteworthy for their square-shaped shikharas with curved edges.

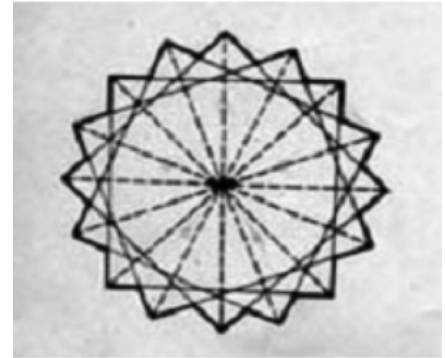
Jain Temple:

- Dravidian style by the Rashtrakutas of Manyakheta.
- It consists of a mukhamantapa, a navaranga, shukanasa and garbhagriha. Its construction may be of the 9th century.

*Chalukyas of badami built caves

C2. HOYSALA style:

- Contained features of both Nagara & Dravidian architectural styles.
- To add to its distinctiveness, the Hoysala temple in plan composed of numerous cellas or garbha-grihas served by a common mandapa. The resulting outline thus emerges as a star.
- Somnathpur Temple – Vishnu Temple - Hoysala
- Lonar – Daitya Sudan
- Built in form of irregular star
- Hemadpanthi Style



Rajput Architecture

- Rajput palaces - built as inner citadels surrounded by the city and enclosed by a fortified wall as at Chittorgarh and Jaisalmer.
- Some forts, such as those at Bharatpur and Deeg, were protected by wide ditch filled with water surrounding the fort.
- Man Mandir, the largest palace in Gwalior, was built by Raja Man Singh Tomar (1486-1516).
- Man Mandir has two storeys above, and two below ground level overhanging a sandstone cliff. This gigantic cliff is punctuated by five massive round towers, crowned by domed cupolas and linked by delicately carved parapets.
- Palaces of Jaisalmer, Bikaner, Jodhpur, Udaipur and Kota represent the maturity of the Rajput style.
- All of these palaces were built predominantly in the 17th and early 18th centuries.
- City of Bikaner is encircled by 5.63 km long stone wall in rich pink sandstone. There are five gates and three sally ports.
- Jodhpur Fort dominates the city, which is surrounded by a huge wall with 101 bastions, nearly 9.5 km long.
- Meherangarh fort stands on a cliff with a sheer drop of over 36 metres.
- Built by Jai Singh, Jaipur represents a fusion of Eastern and Western ideas of town planning. The city is enclosed by a wall and has bastions and towers at regular intervals. City Palace is at the center of the walled city and is a spectacular synthesis of Rajput and Mughal architectural styles.
- Hawa Mahal, or Palace of Winds, (1799) has a five-storeyed symmetrical facade composed of 953 small casements in a huge curve each with a projecting balcony and crowning arch.
- Jantar Mantar, the largest of five observatories built by Jai Singh II in the early 18th century, others being Ujjain, Mathura, Varanasi & New Delhi.

Jain Architecture

- The only variation in these temples was in the form of frequent chamukhs or four-faced temples.
- Four Tirthankars are placed back to back to face four cardinal points. Entry into this temple is also from four doors.
- Chamukh temple of Adinath (1618 AD) is a characteristic example of the four-door temple.
- Most spectacular of all Jain temples are found at Ranakpur and Mount Abu in Rajasthan.
- Deogarh (Lalitpur, U.P.), Ellora, Badami and Aihole also have some of the important specimens of Jain Art.

Indo-Islamic Architecture

- Concept of arch or dome was not invented by the Muslims but was, in fact, borrowed and was further perfected by them from the architectural styles of the post-Roman period.
- Used **cementing agent** in the form of mortar for the first time.
- Use of scientific principles helped not only in obtaining greater **strength and stability** of the construction materials but also provided greater flexibility to the architects and builders.
- Islamic elements of architecture had already passed through different experimental phases in other countries like **Egypt, Iran and Iraq** before these were introduced in India.
- Typical **mortar-masonry** works formed of **dressed stones**.
- Mosques and Tombs - religious architecture
- Palaces and Forts - secular Islamic architecture.

MOSQUES:

- Basically an open courtyard surrounded by a pillared verandah crowned off with a dome
- **Mihrab** indicates the direction of the qibla for prayer.
- Towards the right of the mihrab stands the **mimbar** or pulpit from where the Imam presides over the proceedings.
- Large mosques where the faithful assemble for the Friday prayers are called the Jama Masjids.

Delhi or Imperial Architecture

- The Delhi or the Imperial Style of Indo-Islamic architecture flourished between 1191-1557 AD and covered Muslim dynasties viz., **Slave (1191-1290)**, **Khilji (1290-1320)**, **Tughlaq (1320-1414)**, **Sayyid (1414-1444)** and **Lodi (1451-1556)**.
- Earliest construction work was begun by Qutubuddin Aibak, who started erecting monumental buildings of stone on **Qila Rai Pithora**, the first of the seven historical cities of Delhi associated with Prithviraj Chauhan.
- The Qutub Mosque (1192 AD) is one such building, whose arcaded aisles were composed of pillars carved in the Hindu style. Named as the Quwwat-ul-Islam Masjid, it is considered as the earliest mosque in India.
- Qutub-ud-din Aibak also started the construction of Qutub Minar in 1192 (which was eventually completed by Iltutmish in 1230). The Qutub Minar, built to commemorate the entry of Islam, was essentially a victory tower, decorated with several calligraphic inscriptions.
- Adhai-din-ka-Jhopra, located beyond the Ajmer darga in Rajasthan. It was constructed in 1153 AD and converted into a mosque in 1198 AD.
- Allauddin Khilji established the second city of Delhi at **Siri**, built the Alai Darwaza near the Qutub Minar and dug a vast reservoir at Hauz Khas around 1311AD.
- Ghiyasuddin Tughlaq (1320-1325 AD) built Tughlaqabad, the third city of Delhi. Tomb of Ghiyasuddin Tughlaq, built of red sandstone, is an irregular pentagon in its exterior plan and its design is of the pointed or "Tartar" shape and is crowned by a finial resembling the kalasa and amla of a Hindu temple.
- Delhi's fourth city Jahanpanah was built by Mohammad-bin-Tughlaq in mid-14th century. Firoz Shah Kotla ground is the only remnant of its past glory. He is also credited with founding the fortified cities of Jaunpur, Fathabad and Hissar.
- Kali Masjid, Khirki Masjid and Kalan Masjid also belong to this period, the last two being raised on a tahkhana or substructure of arches.
- The Tombs of Mubarak Sayyid (d. 1434 AD), Muhammad Sayyid (d.1444 AD) and Sikander Lodi (d.1517 AD) are all of the octagonal type.

- The square tombs are represented by such monuments as the Bara Khan Ka Gumbad, Chota Khan Ka Gumbad, Bara Gumbad (1494 AD), Shish Gumbad, Dadi Ka Gumbad and the Poli ka Gumbad.
- The Tomb of Isa Khan (1547 AD), the Tomb of Adham Khan (1561 AD), Moth ki Masjid (c.1505 AD), Jamala Masjid (1536 AD) and the Qila-i-Kuhna Masjid (c.1550 AD) belong to the final phase of the Delhi style of architecture.

Provincial Architecture:

JAUNPUR

- Under the Sharqi dynasty Jaunpur became a great center of art, culture and architectural activity.
- During the rule of Shamsuddin Ibrahim (1402-1436 AD) Atala Masjid was built in 1378.

GUJARAT

- Gujarat witnessed significant architectural activity for over 250 years starting from Muzaffar Shah's declaration of independence from Delhi and the formation of the Sultanate of Gujarat in 1307 AD until the conquest of Gujarat by the Mughal Emperor Akbar in 1500 AD.
- Ahmedabad is a city full of architectural masterpieces which include Sayyid Alam's mosque (1412), Teen Darwaza (1415), Tomb of Ahmed Shah (1440), Rani-ka-Hujra (1440), the Jami Masjid (built by the city's founder Sultan Ahmed Shah in 1423), Qutubuddin's mosque (1454), Rani Sipri Mosque (1505), Sidi Bashir's Mosque (1510), which is famous for its "shaking minarets", Rani Rupmati Masjid at Mirzapur (built between 1430 and 1440) and the Kankaria Lake, constructed in 1451 by Sultan Qutb-ud-Din.

DECCAN

- Earliest period of architectural development started in 1347 when Allauddin Bahman Shah constructed the Gulbarga Fort and the Jami Masjid at Gulbarga.

- The second phase is represented by the architecture of Bidar initiated by Ahmed Shah (1422-1436), which includes the Bidar Fort, Mahmud Gawan's Madrassa and the Ali Barid's Tomb.

HYDERABAD

- Qutub Shahi and Nizam Shahi dynasties contributed greatly towards the development of the Deccan style of architecture.
- Charminar (1591) - Mohammed Quli Qutb Shah.
- Mecca Masjid- started in 1614 by Abdullah Qutub Shah and completed in 1687 by Aurangzeb.
- Golconda Fort (1525)- Mohammed Quli Qutb Shah, was an impregnable fort of great strategic importance to most of the rulers.
- Falaknuma Palace(1870) by Nawab Vikar-Ul-Ulmarah, is a rare blend of Italian and Tudor architecture.

BIJAPUR

- Gol Gumbaz built by Mohammad Adil Shah, which is largest masonry dome in the world.

KASHMIR

- Typified by use of woodwork.
- Log construction using deodar trees for the construction of wooden bridges called kadals or the wooden shrines called ziarats
- Mosque of Shah Hamdan in Srinagar and the Jami Masjid at Srinagar built by Sikandar Butshikan (1400 AD) - examples of the wooden architecture
- Fort of Hari Parbat, the Pattar Masjid (1623) and the Akhun Mulla Shah's mosque (1649) are illustrations of art of stone building in Kashmir.

BIHAR

- Sasaram in Bihar - Sher Shah's Tomb, tomb of his father, Hasan Sur Khan built in 1535, tomb of his son Salim Shah and tomb of Alwal Khan, the chief architect of Sher Shah.
- completion of the sixth city of Delhi called the Shergarh or Dilli Sher Shai around the Purana Qila area in 1540s.
- Purana Qila has three main gates - the Humayun darwaza, Talaqi darwaza and Baradarwaza. Qila-i-kuhna masjid built by Sher Shah Suri in 1541 AD in the Purana Qila.

Mughal Architecture:

BABAR

- Mosque at Kabuli Bagh at Panipat and Jami Masjid at Sambhal near Delhi, both constructed in 1526, are the surviving monuments of Babar.

HUMAYUN

- Persian influence - result of Humayun's observance at the court of Shah Tahmasp during the period of his exile.
- Humayun's Tomb at Delhi, (1564) by his widow Haji Begum as a mark of devotion, eight years after his death.

AKBAR

- Use of red sandstone.
- Construction of a huge fort at Agra.
- Massive sandstone ramparts of the Red Fort, New Delhi.
- Buildings at Fatehpur Sikri blended both Islamic and Hindu elements in their architectural style. Buland Darwaza, Panch Mahal and Dargah of Saleem Chisti are the most imposing of all the buildings of Fatehpur Sikri. Diwan-e-Khas in the complex which was designed for private audiences.

JEHANGIR

- Shalimar Bagh on the banks of Lake Dal in Kashmir.
- Akbar's Tomb at Sikandra near Agra, which was completed in 1613.
- Jahangir's Tomb at Shadera near Lahore, built by his wife Nur Mahal

SHAHJAHAN

- Substitution of marble for the red sandstone.
- Marblized Diwan-i-Am and Diwan-i-Khas build by Akbar at Red Fort, Delhi.
- Shah Jahan built the Jami Masjid at Agra in 1648 in honour of his daughter Jahanara Begum & Wazir Khan's mosque in Lahore,1634.
- Taj Mahal - a memorial to his beloved wife, Mumtaz Mahal.

AURANGZEB

- Bibi-ki-Maqbara, tomb of Aurangzeb's wife Begum Rabia Durani, a poor replica of the famous Taj Mahal
- A fine example of Mughal architecture in the Deccan region.

Post-Mughal Architecture

AVADH (OUDH) STYLE

- Safdar Jung's tomb, built in the honour of Safdar Jung (1739-1753), who was the nephew of the first Nawab of Oudh.
- Bara Imambara built by the Nawab in 1784. Absence of pillars in the main hall and simplicity of style and symmetry are its unique features.
- Chattar Manzil - main attractions are the underground rooms and a beautiful dome surrounded by a gilt umbrella.

- Kaiser Bagh is a quadrangular park with a baradari (pavilion) and yellow-coloured buildings on three sides.
- Roshanwali Koti and Begum Koti at Hazratgunj - Italian style is more prominent.

PUNJAB STYLE

- Developed under the influence of the Mughal style.
- Characterised by certain indigenous features like the multiplicity of chattris /kiosks, use of fluted dome generally covered with copper or brass-gilt and enrichment of arches by numerous foliations.
- Golden Temple at Amritsar(1764) built by the fourth Sikh Guru Ramdas.

Colonial Architecture

PORTUGUESE

- Portuguese adapted to India the climatically appropriate Iberian galleried patio house and the Baroque churches of Goa.
- Se Cathedral and Arch of Conception of Goa were built in the typical Portuguese-Gothic style.
- St. Francis Church at Cochin(1510) is believed to be the first church built by the Europeans in India.
- fort of Castella de Aguanda near Mumbai and added fortifications to the Bassein fort built by Bahadur Shah, the Sultan of Gujarat, in 1532 AD.
- Bassein fort is famous for the Matriz (Cathedral of St Joseph), the Corinthian pillared hall and the Porte da Mer (sea gate).

FRENCH

- French gave a distinct urban design to its settlement in Pondicherry by applying the Cartesian grid plans and classical architectural patterns.
- Church of Sacred Heart of Jesus (Eglise De Sacre Coeur De Jesus), Eglise de Notre Dame de Angesand, Eglise de Notre Dame de Lourdes at Pondicherry have a distinct French influence.

BRITISH

- British followed various architectural styles – Gothic, Imperial, Christian, English Renaissance and Victorian being the essentials.
- Church of St. John at Calcutta (1787) inspired by St. Stephens Church at Walbrooks.
- St. Mary's Church in Fort St. George in Chennai.
- Law Courts, Presidency College and Senate House of Chennai.
- Victoria Memorial Hall-Calcutta(1921),designed by Sir William Emerson.
- Gateway of India in Mumbai, Maharaja's Palace at Mysore and M.S.University and Lakshmi Villas Palace at Baroda.
- New Delhi - systematically planned city after made capital in 1911
- **Sir Edward Lutyens** made responsible for the overall plan of Delhi and constructed India Gate and Rashtrapati Bhawan.
- **Herbert Baker** added South Block and North Block, which flank the Rashtrapati Bhawan.
- Englishman called Robert Tor Tussell built the Connaught Place.

Painting Art of India

Genre's of Indian painting:

Painting is mentioned as 1 of 64 Kalas in ancient Indian texts. Historical art of Paintings in India can be classified into two different segments:

- A. Murals or Wall Paintings
- B. Miniature Paintings

A. Mural Painting:

1. A **mural** is any piece of artwork painted or applied directly on a wall, ceiling or other large permanent surface
2. Architectural elements of the given space are harmoniously incorporated into the picture.

Method Of Paintings

- True Fresco Method-
 - The paintings are done when the surface wall is still wet so that the pigments go deep inside the wall surface.
 - Technique of mural painting executed upon freshly-laid, or wet lime plaster.
 - Water is used as the vehicle for the pigment to merge with the plaster, and with the setting of the plaster, the painting becomes an integral part of the wall.
- Tempora or Fresco-Secco-
 - Method of painting on the lime plastered surface which has been allowed to dry first and then drenched with fresh lime water.

Pre-historic Murals:

Bhambetka, Raisen, MP

- Found Period:
 1. Paleolithic
 2. Mesolithic – Zoo Rock Shelter : boar
 3. Chalcolithic
- Inside Ratapani Wildlife Sanctuary – Vindhya Hills



- Earliest depicting animals such as bisons, bears
- Mainly Red and white , occasionally use of green and yellow
- Later : battle scenes

Ancient Murals: (2BC – 7th AD)

Ajanta Paintings:

- They are cut into the volcanic lava of the Deccan in the forest ravines of the **Sahyadri Hills**
- The Ajanta caves are cut into the side of a cliff that is on the south side of a U-shaped gorge on the small river **Waghora** (or Wagura)
- The earliest group of caves consists of caves 9, 10, 12, 13 and 15A. - probably under the patronage of the **Satavahana dynasty**– 2nd BC
- The second phase began in the **5th century**-during reign of Harisena – **Vakataka dynasty**
- There are 30 caves in Ajanta of which 9, 10, 19, 26 and 29 are chaitya-grihas and the rest are monasteries (Viharas)
- All paintings shows heavy religious influence and centre around Buddha, Bodhisattvas, incidents from the life of Buddha and the Jatakas.
- The paintings are executed on a ground of mud-plaster in the tempera technique.
- Abandoned in AD 650 in favour of Ellora
- Calligraphic lines characterize these paintings, which can be classified into portraits, narrative illustrations and ornamental decoration.



Ellora Cave Paintings

- 34 in No's - A.D. 600 to 1000 - Chamadari Hills
- **Buddhism, Hinduism and Jainism**- illustrates spirit of tolerance in Indian tradition
- South to North: The 12 Buddhist (caves 1–12), 17 Hindu (caves 13–29) and 5 Jain (caves 30–34) caves



- Paintings can be found in five caves. However, all of them are today preserved only in the Kailasa temple.
- The rock paintings of Ellora were painted in two different series. The first series, which were done when the caves were carved, revolve around Lord Vishnu and Goddess Lakshmi. The second series, painted centuries later, illustrate procession of Shaiva holy men, Apsaras, etc.

Bagh Paintings:

- Bank of Bagh river 5th -7th century
- Depict some aspect of Buddhist life and rituals.
- Influenced by Ajanta

Sitabinji Cave Paintings:

- Ravana Chhaya - natural shelter which contains unique artwork – 7th AD tempera painting.
- Before applying tempera (fast drying color) the rough surface of granite was smoothed with a thin coating of lime.
- royal procession
- Bhanja dynasty

Medieval Mural paintings - After 7th century AD**Sittanavasal Paintings**

- Jain Monastery, near trichy
- Pandyan period of the 9th century
- Themes of these paintings include animals, fish, ducks, people collecting lotuses from a pond, two dancing figures
- Ceiling of the Ardhamandapam is adorned with murals from the 7th century

Armamalai Cave

- Natural cave which was converted to a Jain temple in 8th century AD
- The mural paintings are on the roof and walls of the cave.
- The paintings were created by applying colours on the thin lime surface and over the thick mud surface
- Similar to the paintings of Sittanavasal Cave

Shekhawati paintings:

- It is covered by the two modern districts of Jhunjhunu and Sikar
- Geometric and floral designs.
- The interior work is usually painted *secco, using tempera*, onto dry plaster.

Other Mural Paintings:

- Thirunadhikkara Cave Temple (TN)
- Malayadipatti rock-cut Hindu temples (Tamil Nadu)
- Saspol Caves (J& K)
- Tabo Caves (HP)
- Bhimbetka
- Murugan Temple, Thiruparankundram (Tamil Nadu,
- Kanheri Caves (Maharashtra)
- Manmod Caves (Maharashtra),
- Undavalli (Andhra Pradesh).

B. Miniature Paintings:

- The Palas of Bengal were the pioneers
- Glory during the Mughal period
- The different schools of the Miniature paintings of India include:
 1. Mughal School
 2. Northern
 - Pahadi
 3. Eastern:
 - Pala School – Earliest
 - Orissa School –Pattachitra
 - Madhubhani
 4. Western School
 - Rajasthani/Rajput School
 5. Central:
 - Malwa,
 - Deccan
 - Jaunpur
 6. Southern:
 - Mysore
 - Tanjore
 7. Jain School
 8. Vernacular

Mughal School of painting:

- Unique blend of Indian, Persian and Islamic styles
- *Tuti-nama* - first work of the Mughal School.
- *Hamza-nama*(illustrations on cloth)- more developed and refined than *Tuti-nama*.
- **Humayun:**
 - Return-brought with him Persian artists - **Mir-Sayyid Ali and Abd-us-samad**.
 - *Khamsa* of Nizami with 36 illuminated pages
- **Akbar**
 - Established in India an atelier
 - *Hamzanama* series, stories of Amir Hamza – painted on cloth
 - Elements of realism and naturalism coming to the fore.
- **Jehangir**
 - Deeply influenced by European painting



Rajput School Paintings

- Themes - events of epics like the Ramayana and the Mahabharata, Krishna’s life, beautiful landscapes, and humans
- Precious stones, Gold and silver were used
- Mughal Influence
- Dominance of Chaurapanchasika group style in Indian Rajasthani Paintings

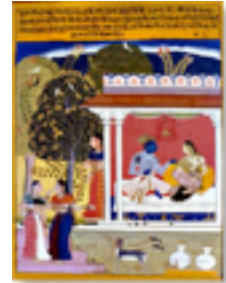
Starting from the 16th century, when the Rajput Painting originated, numerous schools emerged, including:

Mewar School	Chavand, Nathdwara, Devgarh, Udaipur and Sawar
Marwar school	the Kishangarh, Bikaner, Jodhpur, Nagaur, Pali and Ghanerao styles
Hadoti school	Kota, Bundi and Jhalawar styles

Dhundar school	Amber, Jaipur, Shekhawati and Uniara styles
Pahari school	Himachal (kangra & Kullu) & Jammu and Kashmir

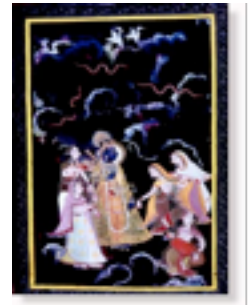
1. MEWAR

- Drawing is bold and the colours are bright and contrasting.
- Text of the painting is written in black on the top against the yellow ground.



2. BUNDI

- Very close to the Mewar style
- Rich and glowing colours, the rising sun in golden colour, crimson-red horizon, overlapping and semi-naturalistic trees
- Mughal influence is visible in the refined drawing of the faces.



3. KOTAH

- Very much akin to the Bundi style
- Themes of tiger and bear hunt were very popular at Kotah.
- Most of the space is occupied by the hilly jungle which has been rendered with a unique charm.



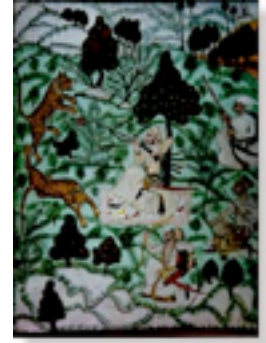
4. AMBER – JAIPUR

- This school of painting originated at Amber but later shifted to Jaipur, the new capital.
- There is a fairly large number of portraits of the Jaipur rulers



5. MARWAR

- Executed in a primitive and vigorous folk style
- Completely uninfluenced by the Mughal style.
- A large number of miniatures comprising portraits, court scenes, series of the Ragamala and the Baramasa, etc. were executed from the 17th to 19th centuries at several centres of painting like Pali, Jodhpur and Nagour etc. in Marwar.



6. BIKANER

- Bikaner had close relations with the Mughals.
- Some of the Mughal artists were given patronage by the Bikaner court
- Responsible for the introduction of a new style of painting having much similarity with the Mughal and the Deccani styles.



7. KISHENGARH

- Developed under the patronage of Raja Savant Singh (1748-1757 A.D.), who wrote devotional poetry in praise of Krishna
- Master painter Nihal Chand who, in his works, has been able to create visual images of his master's lyrical compositions.



Pahadi School of Painting:

- Rajput paintings, made in Himachal Pradesh and Jammu & Kashmir states
- Two Types:
 - Basohli and Kulu Style (Influenced by Chaurpanchasika style)
 - Guler and Kangra Style (Based on cooler colors and refinement)

1.BASOHLI

- Characterized by vigorous and bold line and strong glowing colours.
- There is a change in the facial type which becomes a little heavier and also in the tree forms which assume a somewhat naturalistic character, which may be due to the influence of the Mughal painting.
- General features - use of strong and contrasting colours, monochrome background, large eyes, bold drawing, use of beetles wings for showing diamonds in ornaments, narrow sky and the red



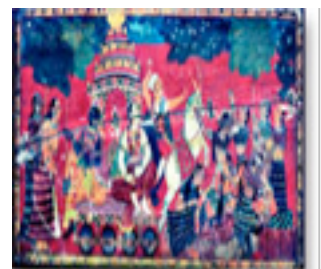
2.GULER (Jammu)

- Consisting of portraits of Raja Balwant Singh of Jasrota (a small place near Jammu) by Master Nainsukh.
- He worked both at Jasrota and at Guler.
- Paintings are in a new naturalistic and delicate style marking a change from the earlier traditions of the Basohli art.
- Colours used are soft and cool.
- Inspired by the naturalistic style of the Mughal painting.



3.KANGRA

- Third phase of the Pahari painting in the last quarter of the 18th century.
- Developed out of the Guler style.
- The faces of women in profile have the nose almost in line with the

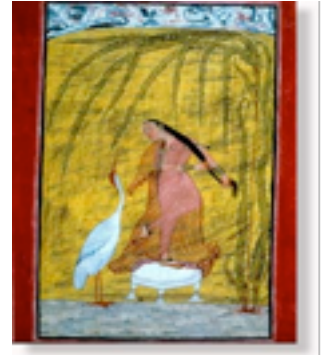


forehead, the eyes are long and narrow and the chin is sharp.

- There is, however, no modelling of figures and hair is treated as a flat mass.

4.KULU – MANDI

- a folk style of painting, mainly inspired by the local tradition.
- style is marked by bold drawing and the use of dark and dull colours.
- Though influence of the Kangra style is observed in certain cases yet the style maintains its distinct folkish character.



Mysore Paintings:

- Evolved from the paintings of Vijayanagar times
- Similar to **Tanjore Paintings**.
- Raja Wodeyar I (1578–1617 A.D) -- >Tipu Sultan -- > Krishnaraja Wodeyar III (1799-1868 AD)
- After colouring the figures, the artists would turn to elaboration of the faces, dress and ornaments including the **gesso work (gold covering)**, which is an important feature of Mysore painting.

Gesso Work:

- Gesso work was the hallmark of all traditional paintings of Karnataka.
- Gesso refers to the paste mixture of white lead powder, gamboge and glue which is used as an embossing material and covered with gold foil.

Tanjore Paintings

- Dense composition, surface richness and vibrant colors
- Embellishments of semi-precious stones, pearls and glass pieces
- 16th century, under the reign of the Cholas

- Theme of Hindu Gods and Goddesses, along with saints.

Madhubani Paintings:

- Madhubani painting or Mithila painting is a style of **Maithil painting**, practiced in the Mithila region of Bihar state, India, and the adjoining parts of Terai in Nepal.
- Painting is done with fingers, twigs, brushes, nib-pens, and matchsticks, using natural dyes and pigments, and is characterized by eye-catching **geometrical patterns**.
- For each occasion and festival
- Traditionally done on freshly plastered mud walls and floors of huts, but now they are also done on cloth, handmade paper and canvas.



Pattachitra:

- Traditional, cloth-based scroll painting, based in Odisha
- Depict stories of Hindu deities -specially inspired by Jagannath and Vaishnava cult
- Palm leaf pattachitra which is in Oriya language known as **Tala Pattachitra** drawn on palm leaf.

Jain School:

- Emphasis on style
- Strong pure colors, stylish figures of ladies, heavy gold outlines, diminution of dress to angular segments, enlarged eyes and square-shaped hands
- Influenced Rajasthani & Mughal

Malwa School:

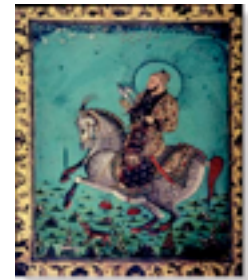
- Manuscript of the Nimatnama painted at Mandu, during the reign of Nasir Shah (1500–1510) represent a synthesis of the indigenous and the Persian style.
- Use of contrasting colours, refinement of drawing due to the influence of the Mughal paintings
- Ornaments and costumes consisting of black tassels and striped skirts.

**Deccani School of Painting (1560-1800 A.D.)****AHMEDNAGAR**

- female appearing in the painting belongs to the northern tradition of Malwa.
- *Choli*(bodice) and long pigtails braided and ending in a tassel are the northern costume.
- colours used are rich and brilliant
- Persian influence - high horizon, gold sky and the landscape.

BIJAPUR

- ladies - tall and slender and are wearing the South Indian dress.
- rich colour scheme, the palm trees, animals and men and women all belongs to the Deccani tradition.
- profuse use of gold colour
- some flowering plants and arabesques on the top of the throne are derived from the Persian tradition.

**GOLCONDA**

- "Lady with the Myna bird", about 1605 A.D
- Colours are rich and brilliant
- Continued long after the extinction of the Deccan Sultanates of



Ahmednagar, Bijapur and Golconda.

HYDERABAD

- Belongs to the third quarter of the 18th century.
- Introduced by several Mughal painters who migrated to the Deccan during the period of Aurangzeb and sought patronage there.
- Distinctive features - treatment of the ethnic types, costumes, jewellery, flora, fauna, landscape and colours.
- Style of the painting is decorative.
- Typical characteristics - rich colours, the Deccani facial types and costumes



Vernacular Art:

- Art alive based on the collective memory of a group.

PHAD: SCROLL PAINTINGS (BHILWADA, RAJASTHAN)

- Phad is a painted scroll, which depicts stories of epic dimensions about local deities and legendary heroes.
- Bhopas(local priests) carry these scrolls on their shoulders from village to village for a performance
- Represents the moving shrine of the deity and is an object of worship.
- Most popular & largest Phad - local deities Devnarayanji and Pabuji.



KALAMKARI PAINTINGS (ANDHRA PRADESH)

- Kalamkari (lit. pen-work) is primarily used for the temple festivals or as wall hangings.
- Stories from the epics Ramayana, Mahabharata and the Puranas are painted as continuous narratives
- Relevant Telugu verses explaining the theme are also carried below the artwork.

- Colors are obtained from vegetable and mineral sources.
- Gods are painted blue,
- The demons and evil characters in red and green.
- Yellow is used for female figures and ornaments.
- Red is mostly used as a background.



KOLAM PAINTINGS

- A ritualistic design drawn at the threshold of households and temples.
- drawn everyday at dawn and dusk by women in South India
- Kolam marks festivals, seasons and important events in a woman's life such as birth, first menstruation and marriage.
- Kolam is a free-hand drawing with symmetrical and neat geometrical patterns.



Puppets of India

Ancient Hindu philosophers have likened God Almighty to a puppeteer and the entire universe to a puppet stage. Themes of puppet shows in India are mostly based on epics and legends. There are three main types of puppets:

- String Puppets
- Shadow Puppets
- Rod Puppets
- Glove Puppets

STRING PUPPETS

- Marionettes having jointed limbs controlled by strings
- Allow far greater flexibility

Kathputli, Rajasthan

- Carved from a single piece of wood
- Large dolls - colourfully dressed.
- Costumes and headgears are designed in the medieval Rajasthani style of dress, which is prevalent even today.
- Accompanied by a highly dramatised version of the regional music.
- Oval faces, large eyes, arched eyebrows and large lips - distinct facial features.
- Wear long trailing skirts and do not have legs.
- Puppeteers manipulate them with two to five strings which are normally tied to their fingers and not to a prop or a support.



Kundhei, Orissa

- Made of light wood,
- have no legs but wear long flowing skirts.
- Have more joints and are, therefore, more versatile, articulate and easy to manipulate.



- Use a triangle shape wooden prop, to which strings are attached for manipulation.
- costumes resemble those worn by actors of the Jatra traditional theatre.
- music – regional music & Odissi dance’s music.

Gombeyatta, Karnataka

- Puppets - styled and designed like the characters of Yakshagana
- Highly stylized and have joints at the legs, shoulders, elbows, hips and knees.
- Manipulated by five to seven strings tied to a prop.
- Two to three puppeteers manipulate complicated movements at a time.
- Music beautifully blends folk and classical elements.



Bommalattam, Tamil Nadu

- Combine the techniques of both rod and string puppets.
- Made of wood and the strings for manipulation are tied to an iron ring which the puppeteer wears like a crown on his head.
- Few puppets have jointed arms and hands, which are manipulated by rods.
- These puppets are the largest, heaviest and the most articulate of all traditional Indian marionettes.

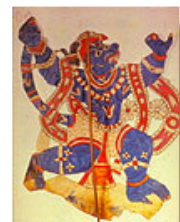


SHADOW PUPPETS

- Shadow puppets are flat figures.
- Cut out of leather, which has been treated to make it translucent.
- Pressed against the screen with a strong source of light behind it.
- Manipulation between the light and the screen make silhouettes or colourful shadows
- Found in Orissa, Kerala, Andhra Pradesh, Karnataka, Maharashtra and Tamil Nadu

Togalu Gombeyatta, Karnataka

- Puppets are mostly small in size.
- Puppets however differ in size according to their social status, for instance, large size for kings and religious characters and smaller size for common people or servants.



Tholu Bommalata, Andhra Pradesh

- Puppets are large in size and have jointed waist, shoulders, elbows and knees.
- Coloured on both sides, throwing coloured shadows on the screen.
- Music - influenced by the classical regional music
- Theme are drawn from the Ramayana, Mahabharata and Puranas.

**Ravanachhaya, Orissa**

- Puppets are in one piece and have no joints.
- Not coloured, hence throw opaque shadows on the screen.
- Manipulation requires great dexterity, since there are no joints.
- Puppets are made of deer skin and are conceived in bold dramatic poses.
- Apart from human and animal characters, many props such as trees, mountains, chariots, etc. are also used.
- Puppets are smaller in size
- Create very sensitive and lyrical shadows.

**ROD PUPPETS**

- An extension of glove-puppets, but often much larger and supported and manipulated by rods from below.
- Found mostly in West Bengal and Orissa.

**Putul Nautch, West Bengal**

- carved from wood
- costumed like the actors of Jatra, a traditional theatre
- puppets have mostly three joints.
- heads, supported by the main rod, is joined at the neck and both hands attached to rods are joined at the shoulders.

- bamboo-made hub is tied firmly to the waist of the puppeteer on which the rod holding the puppet is placed.
- puppeteers each holding one puppet, stand behind a head-high curtain and while manipulating the rods also move and dance imparting corresponding movements to the puppets.
- puppeteers themselves sing and deliver the stylized prose dialogues & a group of musicians provide the accompanying music with a drum, harmonium and cymbals.
- music and verbal text have close similarity with the Jatra theatre.



Orissa Rod puppets

- mostly three joints, but the hands are tied to strings instead of rods.
- elements of rod and string puppets are combined in this form of puppetry.
- Most of the dialogues are sung.
- music blends folk tunes with classical Odissi tunes.
- puppets of Orissa are smaller than those from Bengal or Andhra Pradesh.
- more operatic and prose dialogues are seldom used.

Yampuri, Bihar

- Made of wood.
- Puppets are in one piece and have no joints.
- Requires greater dexterity.



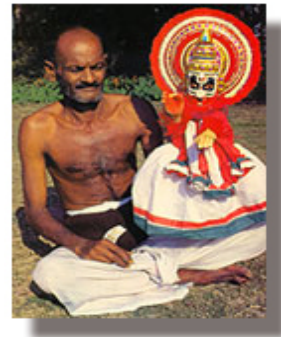
GLOVE PUPPETS

- Also known as sleeve, hand or palm puppets.
- Head is made of either papier mache, cloth or wood,
- Hands emerge from just below the neck.
- Rest of the figure consists of a long flowing skirt.
- Controlled by the human hand - first finger inserted in the head and middle finger and thumb are the two arms of the puppet.

- In Orissa, the puppeteer plays on the dholak with one hand and manipulates the puppet with the other.
- Delivery of the dialogues, the movement of the puppet and the beat of the dholak are well synchronized and create a dramatic atmosphere.

Pavakoothu, Kerala

- Head and the arms are carved of wood and joined together with thick cloth, cut and stitched into a small bag.
- Face of the puppets, are decorated with paints, small and thin pieces of gilded tin, the feathers of the peacock, etc.
- Manipulator puts his hand into the bag and moves the hands and head of the puppet.
- Musical instruments - **Chenda**, **Chengiloa**, **Ilathalam** and **Shankha** the conch.
- Theme - based on the episodes from either the Ramayana or the Mahabharata.



Classical Music of India

The two distinct styles, Hindustani and Carnatic came into vogue after the advent of the Muslims, particularly during the reign of the Mughal Emperors of Delhi. Both the systems of music received their nourishment from the same original source. Whereas the Indian music of the Northern part of India assimilated some features of the music of the Persian and Arabic musicians who adorned the courts of the Mughal rulers of Delhi, the music of the South continued to develop along its own original lines.

HINDUSTANI MUSIC

There are 10 main forms of styles of singing and compositions: Dhrupad, Dhamar, Hori, Khayal, Tappa, Chaturang, Ragasagar, Tarana, Sargam and Thumri. Nowadays Ghazals have become very popular as the 'light classical' form of music.

DHRUPAD

Dhrupad is the oldest and perhaps the grandest form of Hindustani vocal music. Dhrupad is essentially a poetic form incorporated into an extended presentation style marked by precise and orderly elaboration of a raga. The exposition preceding the composed verses is called *alap*, and is usually the longest portion of the performance. Dhrupad is in decline since the 18th century.

KHAYAL

Khayal literally means 'a stray thought', 'a lyric' and 'an imagination'.

This is the most prominent genre of Hindustani vocal music depicting a romantic style of singing. Khayal is dependent to a large extent on the imagination of the performer and the improvisations he is able to incorporate. A Khayal is also composed in a particular raga and *tala* and has a brief text. The Khayal texts range from praise of kings or seasons, description of seasons to the pranks of Lord Krishna, divine love and sorrow of separation.

There are six main *gharanas* in khayal: Delhi, Patiala, Agra, Gwalior, Kirana and Atrauli-Jaipur. Gwalior Gharana is the oldest and is also considered the mother of all other *gharanas*.

THUMRI

Thumri originated in the Eastern part of Uttar Pradesh, mainly in Lucknow and Benares, around the 18th century AD

It is considered to be influenced by *hori*, *kajri* and *dadra*. Thumri is supposed to be a romantic and style erotic of singing and is also called "the lyric of Indian classical music". The song compositions are mostly of love, separation and devotion. Its most distinct feature is the erotic subject matter picturesquely portraying the various episodes from the lives of Lord Krishna and Radha.

A Thumri is usually performed as the last item of a Khayal concert. There are three main *gharanas* of thumri -- Benaras, Lucknow and Patiala.

DADRA

Dadra bears a close resemblance to the Thumri. The texts are as amorous as those of Thumris. The major difference is that *dadras* have more than one *antara* and are in *dadra tala*. Singers usually sing a *dadra* after a thumri.

DHAMAR-HORI

These compositions are similar to Dhrupad but are chiefly associated with the festival of Holi. Here the compositions are specifically in praise of Lord Krishna. This music, sung in the *dhamar tala*, is chiefly used in festivals like Janmashtami, Ramnavami and Holi. The compositions here describe the spring season. These compositions are mainly based on the love pranks of Radha-Krishna.

TAPPA

The *tappa* is said to have developed in the late 18th Century AD from the folk songs of camel drivers. Tappa literally means 'jump' in Persian. They are essentially folklore of love and passion and are written in Punjabi.

RAGASAGAR

Ragasagar consists of different parts of musical passages in different ragas as one song composition. These compositions have 8 to 12 different ragas and the lyrics indicate the change of the ragas. The peculiarity of this style depends on how smoothly the musical passages change along with the change of ragas.

TARANA

Tarana is a style consisting of peculiar syllables woven into rhythmical patterns as a song. It is usually sung in faster tempo.

CHATURANG

Chaturang denotes four colours or a composition of a song in four parts: Fast Khayal, Tarana, Sargam and a "Paran" of Tabla or Pakhwaj.

GHAZAL

The *ghazal* is mainly a poetic form than a musical form, but it is more song-like than the *thumri*. The *ghazal* is described as the "pride of Urdu poetry". The *ghazal* originated in Iran in the 10th Century AD. The *ghazal* never exceeds 12 *shers* (couplets) and on an average, *ghazals* usually have about 7 *shers*. The *ghazal* found an opportunity to grow and develop in India around 12th Century AD when the Mughal influences came to India, and Persian gave way to Urdu as the language of poetry and literature. It developed and evolved in the courts of Golconda and Bijapur under the patronage of Muslim rulers. The 18th and 19th centuries are regarded as the golden period of the *ghazal* with Delhi and Lucknow being its main centres.

CARNATIC MUSIC

The Tamil classic of the 2nd century A.D. titled the Silappadhikaram contains a vivid description of the music of that period. The Tolkappiyam, Kalladam and the contributions of the Saivite and Vaishnavite saints of the 7th and 8th centuries A.D. also serve as resource material for studying musical history.

It is said, that South Indian Music, as known today, flourished in Deogiri the capital city of the Yadavas in the middle ages, and that after the invasion and plunder of the city by the Muslims, the entire cultural life of the city took shelter in the Carnatic Empire of Vijayanagar under the reign of Krishnadevaraya. Thereafter, the music of South India came to be known as Carnatic Music.

In the field of practical music, South India had a succession of brilliant and prolific composers who enriched the art with thousands of compositions. After Purandaradasa, Tallapakam Annamacharya Narayana Tirtha, Bhadra-chalam Ramdas and Kshetranja made contributions to the wealth of compositions

The birth of the Musical Trinity - Tyagaraja, Muthuswami Dikshitar and Syama Sastri - at Tiruvarur between the years 1750 to 1850 A.D. ushered in an era of dynamic development in Carnatic music.

Outstanding feature of Carnatic music is its raga system & highly developed and intricate tala system. Though clear cut demarcations in the style of musical presentation, similar to the gharanas of Hindustani music are not seen in Carnatic music, yet, we do come across different styles in rendering compositions.

The ancient musical forms like Prabandhas, etc. gradually gave away to the different musicals forms that are in use in present day music, though the basic elements of the ancient Prabandhas are still retained in the modern forms. The following musical forms offer interesting study:

GITAM

Gitam is the simplest type of composition. Taught to beginners of music, the gitam is very simple in construction, with an easy and melodious flow of music.

SULADI

Very much like the gitam in musical structure and arrangement, the Suladis are of a higher standard than the gitam.

VARNAM

The Varnam is a beautiful creation of musical craftsmanship of a high order, combining in itself all the characteristic features of the raga in which it is composed. Practice in Varnam singing helps a musician to attain mastery in presentation and command over raga, tala and bhava.

SVARAJATI

This is learnt after a course in gitams. More complicated than the gitams, the Svarajati paves the way for the learning of the Varnams. The theme is either devotional, heroic or amorous

JATISVARAM

Very similar to the svarajati in musical structure, this form- Jatisvaram-has no sahitya or words. The piece is sung with solfa syllables only.

KIRTANAM

The Kirtanam had its birth about the latter half of the 14th century. It is valued for the devotional content of the sahitya. Clothed in simple music, the kirtanam abounds in Bhakti bhava. It is suited for congregational singing as well as individual presentation.

KRITI

The Kirti is a development from the Kirtana. It is an highly evolved musical form. The highest limit of aesthetic excellence is reached in the Kirti composition. The raga bhava is brought out in all the rich and varied colours in this form.

PADA

Padas are scholarly compositions in Telegu and Tamil. Though they are composed mainly as dance forms, they are also sung in concerts, on account of their musical excellence and aesthetic appeal. The music is slow-moving and dignified.

JAVALI

A javali is a composition belonging to the sphere of light classical music. Sung both in concert programmes and dance concerts, the javalis are popular because of the attractive melodies in which they are composed. In contrast to the padas which portray divine love, javalis are songs which are sensuous in concept and spirit.

TILLANA

The Tillana, corresponding to the Tarana of Hindustani music, is a short and crisp form. It is mainly a dance form, but on account of its brisk and attractive music, it sometimes finds a place in music concerts as a conclusion piece.

PALLAVI

This is the most important branch of creative music. It is in this branch of manodharma sangeeta, that the musician has ample opportunities of displaying his or her creative talents, imaginative skill, and musical intelligence.

TANAM

This is a branch of raga alapana. It is raga alapana in Madhyamakala or medium speed. There is perceptible rhythm in this. The rhythmical flow of music, flowing in fascinating patterns, makes tanam singing the most captivating part of raga exposition.

Folk Theatre of India

BHAND PATHER (JASHIN) - KASHMIR

- Unique combination of dance, music and acting.
- Satire, wit and parody are preferred for inducing laughter.
- music is provided with surnai, nagaara and dhol.
- Since the actors are mainly from the farming community, the impact of their way of living, ideals and sensitivity is noticeable.



SWANG - HARYANA

- Mainly music-based.
- Gradually, prose too, played its role in the dialogues.
- Softness of emotions, accomplishment of rasa along with the development of character can be seen
- Two important styles are from Rohtak and Haathras.
- In the style belonging to Rohtak, the language used is Haryanvi (Bangru) and in Haathras, it is Brajbhasha.



NAUTANKI- UTTAR PRADESH

- Most popular centers - Kanpur, Lucknow and Haathras.
- The meters used in the verses are: Doha, Chaubola, Chhappai, Behar-e-tabeel.
- Nowadays, women have also started taking part



RAASLEELA

- based exclusively on Lord Krishna legends
- believed that Nand Das wrote the initial plays based on the life of Krishna.
- dialogues in prose combined beautifully with songs and scenes from Krishna's pranks.



BHAVAI- GUJARAT

- Main centers of - Kutch and Kathiawar.
- Instruments used are: bhungal, tabla, flute, pakhaawaj, rabaab, sarangi, manjeera, etc.
- There is a rare synthesis of devotional and romantic sentiments.

**JATRA - BENGAL**

- Fairs in honour of gods, or religious rituals and ceremonies have within their framework musical plays are known as **Jatra**.
- Krishna Jatra became popular due to Chaitanya prabhu's influence.
- Earlier form of Jatra has been musical & dialogues were added at later stage.
- The actors themselves describe the change of scene, the place of action, etc.

**BHAONA (ANKIA NAAT) - ASSAM**

- Cultural glimpses of Assam, Bengal Orissa, Mathura and Brindavan can be seen.
- The Sutradhaar, or narrator begins the story, first in Sanskrit and then in either Brajboli or Assamese.

**MAACH - MADHYA PRADESH**

- Maach is used for the stage itself as also for the play.
- songs are given prominence in between the dialogues.
- The term for dialogue in this form is bol and rhyme in narration is termed vanag.
- The tunes of this theatre form are known as rangat.

**TAMAASHA- MAHARASHTRA**

- Evolved from the folk forms such as Gondhal, Jagran and Kirtan.
- Female actress is the chief exponent of dance movements in the play. She is known as Murki.
- Classical music, footwork at lightning-speed, and vivid gestures make it possible to portray all the emotions through dance.



DASHAVATAR- KONKAN AND GOA

- Personify the ten incarnations of Lord Vishnu-the god of preservation and creativity. The ten incarnations are Matsya (fish), Kurma (tortoise), Varaha (boar), Narsimha (lion-man), Vaman (dwarf), Parashuram, Rama, Krishna (or Balram), Buddha and Kalki.
- Apart from stylized make-up, the Dashavatar performers wear masks of wood and papier mache.



KRISHNATTAM - KERALA

- Came into existence in the middle of 17th century A.D. under the patronage of King Manavada of Calicut.
- Krishnattam is a cycle of eight plays performed for eight consecutive days.
- The plays are Avataram, Kaliamandana, Rasa krida, kamasavadha, Swayamvaram, Bana Yudham, Vivida Vadham, and Swargarohana.
- episodes are based on the theme of Lord Krishna - his birth, childhood pranks and various deeds depicting victory of good over evil.



MUDIYETTU - KERALA

- Celebrated in the month of Vrischikam (November-December). performed only in the Kali temples of Kerala, as an oblation to the Goddess.
- depicts the triumph of goddess Bhadrakali over the asura Darika.
- seven characters in Mudiyettu-Shiva, Narada, Darika, Danavendra, Bhadrakali, Kooli and Koimbidar (Nandikeshvara) are all heavily made-up.



THEYYAM- KERALA

- 'Theyyam' derived from the Sanskrit word 'Daivam' meaning God.
- Hence it is called God's dance.
- performed by various castes to appease and worship spirits.
- distinguishing features - colourful costume and awe-inspiring headgears (mudi) nearly 5 to 6 feet high made of arecanut splices, bamboos, leaf sheaths of arecanut and wooden planks and dyed into different strong colours using turmeric, wax and arac.



KOODIYAATTAM - KERALA

- Based on Sanskrit theatre traditions.
- characters of this theatre form are:
- Chakyaar or actor,
- Naambiyaar, the instrumentalists and
- Naangyaar, those taking on women's roles.
- The Sutradhar or narrator and the Vidushak or jesters are the protagonists.
- Vidushak alone delivers the dialogues.
- Emphasis on hand gestures and eye movements makes this dance and theatre form unique.

**YAKSHAGAANA - KARNATAKA**

- Based on mythological stories and Puranas.
- Most popular episodes are from the Mahabharata i.e. Draupadi swayamvar, Subhadra vivah, Abhimanyu vadh, Karna-Arjun yuddh and from Ramayana i.e. Raajyaabhishek, Lav-kush Yuddh, Baali-Sugreeva yuddha and Panchavati.

**THERUKOOTHU - TAMIL NADU**

- Literally means "street play".
- Mostly performed at the time of annual temple festivals of Mariamman (Rain goddess) to achieve rich harvest.
- There is a cycle of eight plays based on the life of Draupadi.
- Kattiakaran, the Sutradhara gives the gist of the play to the audience
- Komali entertains the audience with his buffoonery.

**KARYALA- HIMACHAL PRADESH**

- Deals with serious question of life & death briefly and with simplicity of expression & diction, all enveloped in humour.
- Indeed, audience is given essence of our cultural heritage of viewing the world as a stage and as an unsubstantial pageant which is to be negotiated and lived by rising above it.
- There is often stylistic diversity, which strengthens their identity from Swang, Nautanki, Bhagat, etc..



Folk Dances of India

MATHURI (KOPPU), ANDHRA PRADESH

The inhabitants of the Umji and Indravelli forest areas of Utnoor Tehsil in Adilabad district of Andhra Pradesh perform this dance. It is traditionally performed during Krishna Janmashtami celebrations and the themes are taken from the Mahabharata. Though both men and women perform this dance, the pace is different. Women dance in slow rhythmic movements, while the men dance at a more vigorous pace. The Nagara is the main instrument used.

BIHU, ASSAM

Bihu is one of the most colourful folk dances of India. The dance is an integral part of the Bihu Festival celebrated to mark the advent of Spring and the Assamese New Year. Bihu ushers in the sowing time and also the season of marriage. The dance has been noted for maintaining authenticity and at the same time displaying the traditional Assamese handlooms and handicrafts in their glory and beauty by the dancers.

JHIJHIA, BIHAR

Jhijhia is usually performed by a group of young women dancers and portrays the offering of prayers to please the King of Gods-Lord Indra-for a good monsoon and a rich harvest.

GAUR MADIA, CHHATTISGARH

Basically performed on the occasion of marriage by Gaur Madia of Abhujmar plateau of Bastar in Chhattisgarh and is called Gaur after Bison. It may appear to be a hunt-dance with only the imitation of the frisking, jerking movements of the animals. However, a sense of ritual and deep sanctity underlies the perfect synchronization of the dance.

KAKSAR, CHHATTISGARH

Kaksar is performed by the Abhuj Maria tribes of Bastar in Chhattisgarh to seek the blessings of the village deity Kaksar for a good harvest. Performed by a group of young boys and girls dressed in their best, this dance also provides a platform to young people for choosing their life partners.

CHHOLIYA, UTTARAKHAND

Prevalent in the Kumaun region of Uttarakhand, the Chholiya dance has elements of martial craft and is associated with the Kirji Kumbh celebrations; Kirji Kumbh is a poisonous flower which blossoms every 12 years. Villagers march in a procession to destroy the flower before it sheds its poison into the mountain streams.

SAMAI, GOA

The metal lamps are traditional handicrafts of Goa and the Samai dance is performed with these traditional metallic lamps or deepaks. The men and women balance the samai on their heads and perform various movements. During religious gatherings the dance is performed to the accompaniment of slow singing.

GARBA, GUJARAT

Garba is one of the most popular dance form of Gujarat, which is linked with the worship of "Shakti". The word "Garbo" has originated from Sanskrit word "Garbhdeep", an earthen pot with circular holes is popularly known as "Garbo". The pot is the symbol of the body and the lighted lamp inside the pot signifies the divine soul. Garba is performed during Navratri and during weddings. It is essentially performed by women, dancing in circular motion clapping their hands to the beats of the Dhol.

DANDIYA RAS, GUJARAT

Ras is one of the ancient and yet most popular dance form of Gujarat. Its origin has been traced to Lord Krishna. The graceful dance of Lord Krishna with Gopis in Vrindavan is known to all as Krishnaleela. Ras is a unique synthesis of folk dance, folk art, colour and folk music. Circular movements with speed and grace are the main features of Ras. The roar of the Dhol, the colourful gorgeous costumes, speed together with vigour and gusto of dancers leaves audience spell bound.

DAANG, GUJARAT

Daangis hail from South Gujarat on the border of Maharashtra. This dance is usually performed during Holi and other festivals. Daang dance centers around the social life, feasts, fairs, festivals, ceremonies and rituals connected to worship. It is vigorous, as most tribal dances are, and highly

rhythmic. Interesting circular formation is created centering around the accompanists who stand in the middle of an open space. The men hold their arms round the women's shoulders and women clasp the men by their waists. The dance builds up gradually and acquires a fast tempo in the end. The women climb on the shoulders of men and form a human pyramid. The two and three tier formation moves clockwise and anti clockwise.

SIDDHI DHAMAL, GUJARAT

The Siddhies migrated to India from Africa about 750 years ago. They settled in the coastal parts of Gujarat like Bharuch, Bhavnagar, Junagarh and Surat. They follow Muslim religion and dance to the beat of drum on the eve of the Urs of their Prophet Baba Gaur. The dancers gradually pick up tempo and get into trance breaking tossed coconut on their heads. Just like their ancestors from Africa, Siddhies are master of rhythm dancing to the tune of huge drums.

GHOOMAR, RAJASTHAN

Ghoomar is a dance performed by the girls of border areas of Rajasthan and Haryana at various festivals like Holi, Gangaur Puja and Teej. The girls form semi-circles and start singing and clapping. The dancers then form a circle and the tempo of the dance is accelerated. The movements are made by holding body weight on one foot and moving forward. As the tempo increases towards the end, the dancers whirl around in pairs. The accompanying songs are full of satire and humour and refer to contemporary events.

KINNAURI NATTI, HIMACHAL PRADESH

This dance is in the veins of the Kinnauris. Their movements of the natural world around them and their music echoes the sound of the breeze blowing through forests. Important amongst the dances of the Kinnauris is LOSAR SHONA CHUKSAM. It takes its name from LOSAI meaning new year. The dancers recreate movements of all the agricultural operations of sowing and reaping ogla (barley) and phaphar (a local grain). Slow movements with soft knee dips with accentuation of torso is the key step of this dance.

PAIKA, JHARKHAND

'Paika' is a typical dance of the Munda community of Jharkhand, and thematically represents rituals connected with preparations for war. With chest blades, multi-coloured headgear, anklets, bows,

arrows, spears, swords and shields the dancers enact battle scenes, symbolizing the great war of the Mundas against the British. The fast beat of the madal, along with the use of other musical instruments like dhol, nagara, shehnai, and ranbheri make Paika dance performances truly captivating. Though performed on various occasions, the Paika dance is most readily associated with the Dussehra celebrations.

ROUFF, JAMMU & KASHMIR

Rouff is the most popular dance in the Kashmir Valley and is performed by the women folk. The dance is performed during harvesting season but the most essential occasion is the month of Ramzan when every street and corner in Kashmir resounds with the Rouff songs and dance. The girls wear colourful Phirans-Kashmir cloaks and Kasaba-the head gear. The girls form two rows facing each other and putting their arms around the waist of the next dancer. They start with rhythmic movements of the feet and weave a few patterns swaying and swinging backward. Traditionally, no musical accompaniment is used with Rouff songs as they are sung while doing the daily chores. The folk instruments like noot, tumbaknari, rabab etc are used when it is performed on the stage or in some gathering.

JABRO, JAMMU & KASHMIR

Jabro is a community dance of the nomadic people of Tibetan origin living in Ladakh. Jabro is performed by both men and women during Losar- the Tibetan new year celebrations- and also on other festive occasions. Because of the extreme cold, the dancers wear heavy gowns made of sheep skin, lamb skin caps and long leather shoes. Performers stand in two facing rows, holding each other's hands, and dance gracefully with slow, gentle movements as Jabro songs are sung to the accompaniment of the Damien-a stringed guitar-like instrument and flute.

VEERBHADRA, KARNATAKA

The exotic cultural tradition of Veerbhadra was brought to Karnataka by the South Indian rulers. This ritual is equally popular in some parts of Karnataka. Veerbhadra is performed on Chaitra Purnima and the Dhalo festival. The person enacting the role of Veerbhadra is dressed in a warrior's costume. He wields swords as he dances. According to legend, Veerbhadra is supposed to get possessed by a divine spirit. The invocation of Veerbhadra is recited in Kannada even today.

DHOLU KUNITHA, KARNATAKA

Dholu Kunitha is a drum dance performed by the men folk of the shepherd community known as Kurubas. This dance is noted for its powerful drumming and vigorous dancing which is replete with acrobatic elements. The dancers during the course of performance make attractive formations of all sorts. It provides both spectacular variety and complexity of skills in the process of demonstration. The high pitch of tala, tappadi, trumpets, gong and flute reinforce the rich vibrations of dholu. This dance is popular in some parts of north and south Karnataka.

OPPANA, KERALA

This is a bridal dance performed by Muslim girls of North Kerala and Lakshadweep on wedding occasions. There are separate dancers for the bride and bridegroom. Brides and grooms are mentally prepared for marriage and the nuptial night by their close friend through a sequence of dance and music. This is an occasion of great celebration and merriment and all arrive attired in gorgeous costumes.

PURULIA CHHAU, WEST BENGAL

Chhau dance of Purulia in West Bengal is one of the most vibrant and colourful folk art forms. Emanating from martial practice, Purulia Chhau is a vigorous form of dance-drama drawing its themes from the two great Indian epics, Ramayana and Mahabharata. Masks and elaborate head gears are the ornamental apparels of the Chhau dancers. The dance commences with an invocation of Lord Ganesha before movements begin as per the story. In Chhau dance, the fight between good and evil always culminates in the triumph of good over destructive evil. Powerful movements, immense concentration, the dazzling costumes, the rhythmic drum beating and the shehnai characterize the Chhau dance form. This dance is popular in Jharkhand also.

BADHAI, MADHYA PRADESH

A typical folk dance of Madhya Pradesh, Badhai is performed to thank Goddess Sheetal for safeguarding people from natural calamities and ailments and to seek her blessings on happy occasions like weddings and childbirth. Accompanied by folk musical instruments, the performers dance gracefully to a rhythm, creating a lively and a colourful spectacle. This particular rhythm is known as Badhai from which this folk dance has acquired its name. Animals also take part in Badhai Nritya and in many villages, mares (female horses) are seen at such performances.

BAREDI, MADHYA PRADESH

It is closely related to the cattle-farm culture of the country, especially of the Bundelkhand region(MP). The Baredi folk songs and folk dances are presented during the fortnight commencing from Deepawali (Kartik Amawasya) to Kartik Poornima. They wear a typical attractive dress specially meant for this occasion. One of the performers with a rhythm sings two lines from the poem called Baredi and the other participants present a vigorous and sprightly performance, the Baredi dance. This dance is presented with a worship of Govardhan Parvat. It is believed that the Lord Krishna himself participated in these Baredi dances alongwith his gwal mates.

RAEE, MADHYA PRADESH

Raee dance is popular in Bundelkhand regions of Madhya Pradesh and Uttar Pradesh. This dance originated during ancient times for celebrations when the armed forces returned victorious after war. This dance was performed in merriment celebrating victory. Danced throughout the year, it conveys the spirit of joy and exuberance of the people of Bundelkhand. It is primarily, a female dance, where the dancers with veils on their faces, move their feet and whirl body in rhythm to the accompaniment of vocal and instrumental music. Algoza, mridanga and dhapali are the main musical instruments used in this dance.

LAVANI, MAHARASHTRA

Traditionally an integral part of the Tamasha folk theatre of Maharashtra, Lavani is the most popular and best known folk dance form of the state. Although, there is no restriction regarding the choice of themes for a Lavani performance, this art form is at its best when dealing with themes of bravery, pathos, love and devotion, Music, poetry, dance and drama intermingle with such perfection in the rendering of Lavani, that it is almost impossible to separate their various components.

DHOL CHOLOM, MANIPUR

‘Dhol Cholom’, traditional folk dance of Manipur, is performed usually on religious occasions to the accompaniment of songs and dhol (large drum)-the most important component of this dance form. Usually performed during the Yaoshand festival (or the festival of colours), the dance expresses love and creativity, with an intricate interplay of dhols and fireplay. Dhol Cholom belongs to the Manipur sankirtan traditions.

LEZIM, MAHARASHTRA

The traditional Lezim dance is performed by the artistes on religious and social events. Specially it is having base in a Akhada (Martial Art) tradition of Maharashtra. It is performed in every corner of Maharashtra. This Lezim Dance includes Ghuti Lezim, Ghoongroo Lezim, Dakhani Lezim and Palita Lezim. This dance is occasionally performed in Madhya Pradesh and Gujarat also. The instruments used in this dance are dhol, tasha and jhanj etc.

LEWATANA, MEGHALAYA

Lewatana is a folk song and dance of Hajong tribe of Meghalaya. Hajongs observe various festivities of the Hindus. The Lewatana is usually performed by the Hajong during the Diwali festival. In this dance, the young men and women form a group and while dancing and singing various folk songs, they compare man with nature.

CHERAW, MIZORAM

Cheraw is a lively and a uniquely attractive traditional dance of Mizoram. Performed on all festive occasions, it is also known as the Bamboo Dance, as bamboo forms an integral part of this folk form. Two long bamboo staves are kept crosswise and horizontally, parallel to ground and the male dancers clap the staves, resultantly producing a sharp sound setting the rhythm for the dance. The female dancers, on the other hand, attired in colourful traditional costumes-puanchei, kawrchei, vakira and thinna-step in and out from between bamboo beats with tremendous skill and precise timing, maintaining all the while their elegant poise. In addition to the musical pattern created by the clapping of bamboo staves, drums and gongs are also used for effect.

GOTIPUA, ODISHA

Gotipuas, the young boys dressed up as girls sing devotional love songs of Radha-Krishna and perform Gotipua dance. In the present form, the Gotipua dance is more precise and systematic in its conception. The repertoire of the dance includes vandana-prayer to God or Guru, sarigama-a pure dance number, abhinaya-enactment of a song, and Bandhya Nritya-rhythms of acrobatic postures, a unique presentation where Gotipuas dance and compose themselves in different acrobatic yogic postures creating the images of Radha-Krishna. Mardala-a pakhawaj, gini-small cymbals, harmonium, violin and flute provide musical accompaniment.

RANAPPA CHADDHAIYA, ODISHA

Ranappa dance is popular in the coastal areas of Ganjam district of Odisha. This is a martial art form of dance where the dancers walk and dance on sticks (Ranappa) with special gestures on rhythms of drums. This is an imitation of mock fight. This is something unique, the dancers exhibit their skills in balance on sticks. Chaddaiya is a part of the famous 'Danda Nata' of Odisha. Performed in the month of Chaitra, it is associated with the worship of Shiva and akin to the Mayurbhanj Chhau. The dedicated worshipers participate in the dance holding a 'Danda' (Pole) and a 'Pasa' (Knot) symbolic of a devout Shaivite, they dance vigorously to the accompaniment of drums and 'Mohri' displaying various elements of martial practices.

BHANGRA, PUNJAB

Bhangra is the most popular folk dance of Punjab, performed by men on festive occasions, at weddings and fairs and to celebrate Baisakhi or the harvest festival. Dressed in brightly coloured plumed turbans, traditional tehmat, kurtas and waistcoats, the dancers perform to the robust rhythms of dhols, bolis-typically rustic Punjabi folk songs and other traditional instruments. Energetic and infectiously lively, Bhangra is a spectacular dance, the popularity of which has crossed the borders of Punjab.

GIDDHA, PUNJAB

Giddha is the favourite dance of Punjab in which women dance at weddings, at the time of birth of a child, the Teej festival and other happy occasions. The dance consists of singing, clapping, enacting the Boli as well as pure dance. The dancers form a circle and participating in pairs, take turns to come centre stage and perform a Boli. Towards the end of the Boli they dance vigorously in sheer abandon, while those in the circle sing and clap in unison. The refrain is sung 3-4 times, then the performers withdraw to be replaced by another pair and a new Boli. The Boli deals with the day-to-day life situations of rural folk. Giddha is accompanied by the dholak (drum) or gharah (earthen pot).

KALBELIA, RAJASTHAN

This fascinating dance is performed by the women of the nomadic Kalbelia community whose primary occupation is rearing snakes and trading in snake venom. On festive occasions, as traditional songs are sung to the plaintive notes of the 'been' and the 'daf', the dancers belonging to the 'Nath' sect dressed in their traditional black swirling skirts perform this dance. The dance highlights the

unparalleled virtuosity of the dancers often reminiscent of the graceful and supple movements of the snake.

CHAKRI, RAJASTHAN

The Chakri dance is performed by the women of the Kanjar community of Rajasthan. The dancers whirl around in circles in colourful skirts appearing like spinning tops thus deriving its name Chakri, which means moving in circles, or spinning. Usually performed at weddings and on festive occasions, Chakri is accompanied by the rhythm of daph, manjira and nagara. Most famous Chakari dancers come from Baran Kola district in Hadauti area of Rajasthan but is popular in district of Kota and Bundi also.

TAMANG SELO, SIKKIM

Tamang Selo is a Sikkimese folk dance of the Tamang community. It is also known as Damphu as it is performed to the accompaniment of a native musical instrument called damphu. Usually performed during Dasain or Dussehra, it depicts the colourful lifestyle of the hill people, amply reflected through their lavish festive celebration and dances full of fun and vigour. Tamang Selo is performed by traditionally attired young men and women.

KAVADI, TAMIL NADU

This dance was supposed to be performed by a giant named Idumban - with a pole slung across his shoulder. At the two ends of the pole he was supposed to carry the favourite hills of Muruga, the popular deity of Tamil Nadu. The carrying of Kavadi by pilgrims is symbolic of Idumban with the hillocks poised on the pole. There are several kinds of Kavadis. Under the spell of the hypnotic music provided by the drums, nadaswaram and thavil, the devotees proceed to the shrine by singing the song "Kavadi Chindu" with quick and vigorous movements. The Kavadi is never touched by the dancer while dancing.

KADAGAM, TAMIL NADU

A folk dance of Tamil Nadu, Kadagam originated as a ritual dedicated to the worship of Mariamman, the Goddess of rain and health. The ritual is performed during the month of August when the idol of Mariamman is carried in procession. A ritual pot filled with water is adorned with beautiful decorations, several feet high, and is carried by the priest. The colourfully attired performers carry

decorated vessels vertically on their heads and dance to the tune of nagaswaram, thavil, muni, udukkai and pambai and also perform acrobatic feats as they follow the procession. The Kadagam dance is very popular in Tamil Nadu, Puducherry, Karnataka and Andhra Pradesh.

HOZAGIRI, TRIPURA

Hozagiri dance is the most popular and spectacular dance of the Reang community of Tripura. The occasions in which Reang women perform Hozagiri are known as Mailuma and Maiktah, signifying the festival of new harvest and worship of Lakshmi, the goddess of wealth and prosperity. The Reangs believe that when the goddess is pleased by entertaining with dance and songs, she blesses them with bumper crops. Thus, the theme of this dance is mostly connected with cultivation. Standing on the pitcher, they move the metal plates while dancing on it while keeping the bottle on the head atop which is a oil lamp alight or pick up a flower from the ground bowing their body back. All along the dance they twist their waist with much finesse.

DBOBIA, UTTAR PRADESH

The Dhobia dance is performed on the occasion of birth, marriages and festivals like Dusshehra and Holi, The dance is popular among the dhobi (Washermen) community of eastern Uttar Pradesh in which only male dancers participate. The dance is basically in the form of a dance-drama. It usually begins with the recital of a couplet in praise of the Almighty. Amongst the dancers, one person wearing a royal costume enters the arena riding a dummy horse followed by other dancers. The group of musicians also stand behind the dancers playing their instruments. The dance begins with the music provided by drums, cymbals and ghunghroos which are tied on waist and ankles. A traditional wind instrument, called ransingha, which is the centre of attraction plays a significant role in boosting up the tempo of the dancers. Hori, Kajri, Chaiti, Kaharwa, Lachari, Thumari, Dadra and Nirgun songs are adopted in Dhobia dance. The dance is accompanied by Bhojpuri and Awadhi folk songs.

Classical Dances of India

The criteria for being considered as classical is the style's adherence to the guidelines laid down in Natyashastra, which explains the Indian art of acting. The Sangeet Natak Akademi currently confers classical status on eight Indian classical dance styles: Bharatanatyam (Tamil Nadu), Kathak (North, West and Central India), Kathakali(Kerala), Kuchipudi (Andhra Pradesh), Odissi (Odissa), Manipuri (Manipur), Mohiniyattam (Kerala), and Sattriya (Assam). All classical dances of India have roots in Hindu arts and religious practices.

1. BHARATNATYAM - TAMIL NADU

- Bharatnatyam dance - where one dancer takes on many roles in a single performance.
- Style was kept alive by the **devadasis**, who were young girls 'gifted' by their parents to the temples and who were married to the gods.
- *Devadasis* performed music and dance as offerings to the deities, in the temple courtyards.
- As a solo dance, Bharatnatyam leans heavily on the **abhinaya** or mime aspect of dance - the **nritya**, where the dancer expresses the *sahitya* through movement and mime.
- **Varnam**- most important composition of the Bharatnatyam repertoire, encompasses both **nritya** and **nritya** and epitomises the essence of this classical dance form. Dancer here performs complicated well graded rhythmic patterns in two speeds showing the control over **rhythm**, and then goes on to depict in a variety of ways, through **abhinaya** the lines of the *sahitya*.
- After the strenuous **varnam**, the dancer performs a number of **abhinaya** items expressing a variety of moods.
- **Bhava** or *rasa* is woven into the **sahitya** and then expressed by the dancer.
- Bharatnatyam performance ends with **atillana** which has its origin in the **tarana** of Hindustani music. The finale of the piece is a series of well designed rhythmic lines reaching a climax. The performance ends with a **mangalam** invoking the blessings of the Gods.



in

- The accompanying orchestra consists of a vocalist, a mridangam player, violinist or veena player, a flautist and a cymbal player. The person who conducts the dance recitation is the **Nattuvanar**.

2. KATHAK- UTTAR PRADESH

- **Kathakars** or story-tellers, are people who narrate stories largely based on episodes from the epics, myths and legends.
- It probably started as an oral tradition. Mime and gestures were perhaps added later on to make the recitation more effective.
- Vaishnavite cult which swept North India in the 15th century. and the resultant bhakti movement contributed to a whole new range of lyrics and musical forms.
- Dance in Raslila, however, was mainly an extension of the basic mime and gestures of the *Kathakars* or story-tellers which blended easily with the existing traditional dance.
- In both Hindu and Muslim courts, Kathak became highly stylised and came to be regarded as a sophisticated form of entertainment.
- Under the Muslim there was a greater stress on **nritya** and **bhava** giving the dance graceful, expressive and sensuous dimensions.
- The weight of the body is equally distributed along the horizontal and vertical axis.
- Full foot contact is of prime importance where only the toe or the ball of the foot are used, their function is limited.
- No deflections and no use of sharp bends or curves of the upper or lower part of the body.
- Torso movements emerge from the change of the shoulder line rather than through the manipulations of the backbone or upper chest and lower waist muscles.
- Both the drummer (here the drum is either a pakhawaj, a type of mridangam, or a pair of tabla) and the dancer weave endless combinations on a repetitive melodic line.
- A poetic line set to music is interpreted with gestures in other numbers, such as the **tumri**, **bhajan**, **dadra** - all lyrical musical compositions.



- Both **innritta** (pure dance) and the **abhinaya** (mime) there is immense scope for improvisation of presenting variations on a theme.
- Being the only classical dance of India having links with Muslim culture, it represents a unique synthesis of Hindu and Muslim genius in art.
- Further, Kathak is the only form of classical dance wedded to Hindustani or the North Indian music.

3. KUCHIPUDI- ANDHRA PRADESH

- 'At times, even though the dramatic situation did not demand, solo dancing was being presented to punctuate the presentation and to enhance the appeal. One such number **istarangam** inspired by the **Krishna-leela tarangini** of Teerthanarayana Yogi.
- To show the dexterity of the dancers in footwork and their control and balance over their bodies, techniques like dancing on the rim of a brass plate and with a pitcher full of water on the head was introduced.
- Acrobatic dancing became part of the repertoire.
- There are now two forms of Kuchipudi; the traditional musical dance-drama and the solo dance.
- A recital of Kuchipudi begins with an invocatory number, as is done in some other classical dance styles. Earlier the invocation was limited to **Ganesha Vandana**. Now other gods are also invoked.
- It is followed by **nrirtta**, that is, non-narrative and abstract dancing. A Kuchipudi recital is usually concluded with tarangam.
- music that accompanies the dance is according to the classical school of Carnatic music and is delightfully syncopatic.
- Orchestra- **mridangam**, violin/**veena** & cymbal.



4. KATHAKALI- KERALA

- Comparatively recent origin.
- **Chakiarkoothu, Koodiyattam, Krishnattam** and **Ramanattam** are few of the ritual performing arts of Kerala which have had a direct influence on Kathakali in its form and technique.
- Kathakali is a blend of dance, music and acting and dramatizes stories, which are mostly adapted from the Indian epics.
- Kathakali is a visual art where **aharya**, costume and make-up are suited to the characters, as per the tenets laid down in the **Natya Shastra**.
- The face of the artist is painted over to appear as though a mask is worn. The lips, the eyelashes and the eyebrows are made to look prominent. A mixture of rice paste and lime is applied to make the **chutti** on the face which highlights the facial make-up.
- The characters in a Kathakali performance are broadly divided into **satvika**, **rajasika** and **tamasika**. **Satvika** characters are noble, heroic, generous and refined.
- A large oil-fed lamp is placed in front of the stage and two people hold a curtain called **Tirasseela** on the stage, the main dancers stand behind it before the performance.
- The technical details cover every part of the body from facial muscles to fingers, eyes, hands and wrists.
- The facial muscles play an important part. The movement of the eyebrows, the eye-balls and the lower eye-lids as described in the *Natya Shastra* are not used to such an extent in any other dance style.
- The weight of the body is on the outer edges of the feet which are slightly bent and curved.

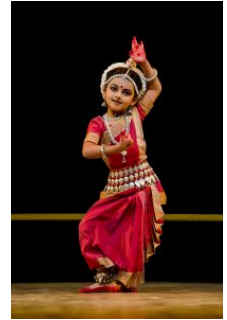


5. ODISSI- ODISHA

- Archaeological evidence of this dance form dating back to the 2nd century B.C. is found in the caves of Udayagiri and Khandagiri near Bhubaneswar.
- With Hinduism taking roots in Orissa by about the 7th century A.D., many imposing temples were erected. The Sun Temple at Konarak, built in the 13th century, with its **Natya mandap** or

Hall of dance, marks the culmination of the temple building activity in Orissa. These dance movements, frozen in stone, continue to inspire Odissi dancers even today.

- The *maharis*, who were originally temple dancers came to be employed in royal courts which resulted in the degeneration of the art form. Around this time, a class of boys called **gotipuas** were trained in the art, they danced in the temples and also for general entertainment. Many of today's gurus of this style belong to the **gotipua**
- Facial expressions, hand gestures and body movements are used to suggest a certain feeling, an emotion or one of the *ninerasas*.
- The techniques of movement are built around the two basic postures of the **Chowk(above)** and the **Tribhanga(left)**. The **chowk** is a position imitating a square - a very masculine stance with the weight of the body equally balanced. The **tribhanga** is a very feminine stance where the body is deflected at the neck, torso and the knees.
- With the lower half of the body remaining static, the torso moves from one side to the other along the axis passing through the centre of the upper half of the body. Great training is required for this control so as to avoid any shoulder or hip movement.
- There are certain foot positions with flat, toe or heel contact. These are used in a variety of intricate combinations.
- Almost all leg movements are spiral/ circular
- Hand gestures play an important role both in **nritta** where they are used only as decorative embellishments and in **nritya** where they are used for communication.
- orchestra - **pakhawaj** , flute, **sitar** / violin and **manjira**
- In each performance, even a modern Odissi dancer still reaffirms the faith of the **devadasis** or **maharis** where they sought liberation or *moksha* through the medium of dance.



6. SATTRIYA- ASSAM

- Introduced in the 15th century A.D by the great Vaishnava saint and reformer of Assam, Mahapurusha Sankaradeva as a powerful medium for propagation of the Vaishnava faith.
- This neo-Vaishnava treasure of Assamese dance and drama has been, for centuries, nurtured and preserved with great commitment by the Sattras (Vaishnavamaths/monasteries). Because of its religious character & association with the Sattras, it has been aptly named Sattriya.
- There were two dance forms prevalent in Assam before the neo-Vaishnava movement such as Ojapali and Devadasi with many classical elements.
- Two varieties of Ojapali dances are still prevalent in Assam i.e. Sukananni or Maroi Goa Ojah and Vyah Goa Ojah. Sukananni Oja paali is of Shakti cult and Vyah Goa Oja paali is of Vaishnava cult. Sankaradeva included Vyah Goa Ojah into his daily rituals in Sattras. Till now Vyah Goa Ojah is a part of rituals of the Sattras of Assam. The dancers in a Oja paali chorus not only sing and dance but also explain the narration by gestures and stylized movements.
- As far as Devadasi dance is concerned, resemblance of a good number of rhythmic syllables and dance postures along with footwork with Sattriya dance is a clear indication of the influence of the former on the latter.
- Other visible influences on Sattriya dance are those from Assamese folk dances namely Bihu, Bodos etc.
- Sattriya dance tradition is governed by strictly laid down principles in respect of **hastamudras**, **footworks**, **aharyas**, music etc.



7. MANIPURI- MANIPUR

- Because of its geographical location, the people of Manipur have been protected from outside influences, and this region has been able to retain its unique traditional culture.
- **Lai Haraoba**(merrymaking of the gods)is one of the main festivals still performed in Manipur which has its roots in the pre-Vaishnavite period. The principal performers are the **maibas** and **maibis** (priests and priestesses) who re-enact the theme of the creation of the world.

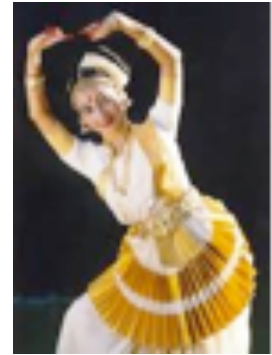
- With the arrival of Vaishnavism in the 15th century A.D., new compositions based on episodes from the life of Radha and Krishna were gradually introduced.
- Manipur dance has a large repertoire, however, the most popular forms are the **Ras**, the **Sankirtana** and the **Thang-Ta**.
- There are five principal **Ras** dances of which four are linked with specific seasons, while the fifth can be presented at any time of the year. In Manipuri Ras, the main characters are Radha, Krishna and the
- A short fine white muslin skirt is worn over it. A dark coloured velvet blouse covers the upper part of the body and a traditional white veil is worn over a special hair-do which falls gracefully over the face. Krishna wears a yellow dhoti, a dark velvet jacket and a crown of peacock feathers.
- The Kirtan form of congregational singing accompanies the dance which is known as Sankirtana in Manipur. The male dancers play the Pung and Kartal while dancing. The masculine aspect of dance - the Choloms are a part of the Sankirtana tradition. The Pung and Kartal choloms are performed at all social and religious festivals.
- The martial dancers of Manipur - the Thang-ta - have their origins in the days when man's survival depended on his ability to defend himself from wild animals.
- The Manipuri classical style of singing is called **Nat** - very different from both north and south Indian music, this style is immediately recognizable with its high pitched open throated rendering with particular type of trills and modulations.
- The main musical instrument is the **Pung** or the Manipuri classical drum.
- Besides the **Ras** and other **leelas**, each stage in one's life is celebrated with **Sankirtana** performances - child birth, **upanayanam**, wedding and **shradha** are all occasions for singing and dancing in Manipur. The whole community participates as song and dance form part of daily life expressions.



8. MOHINIYATTAM- KERALA

- The swaying coconut trees in the gentle breeze is reminiscent of the soft and languorous movements of Mohiniyattam - the feminine classical dance form of Kerala. Literally meaning the Dance of the Enchantress, it is deeply rooted in femininity, GRACE (Lasya) and BEAUTY (Sringara) forming the quintessence of this dance form.

- Of all the classical South Indian styles, Mohiniyattam can be singled out with admirable distinction, for its characteristic body movements, marked by the graceful sway of the torso.
- What is unique is the easy going rise and fall of the body, with emphasis mainly on the torso. The movements are never abrupt, but dignified, easy, natural, restrained and yet subtle. The glances, postures, gait employed are so subtle and graceful that they convey the infinite suggestiveness of radiant love.
- The traditional costume worn in Mohiniyattam is white with a gold border, and gold ornaments are worn.
- The unique coiffure with hair gathered on the left side of the head reflect its aesthetic appeal, making it distinct from the other dance forms of India.
- The regional system of music that Mohiniyattam follows is the SOPANA style which in its lyricism is evocative of the spiritual element.



Classical Musical Instrument of India

Natya Shastra, compiled by Bharat Muni, divides musical instruments into four main categories on the basis of how sound is produced.

1. **Tata Vadya / Chordophones- String instruments**
2. **Sushira Vadya / Aerophones- Wind instruments**
3. **Avanaddha Vadya / Membranophones- Percussion instruments**
4. **Ghana Vadya / Idiophones- Solid instruments**

(1) TATA VADYA - STRING INSTRUMENTS

- The vibration of a string or chord produces sound.
- Vibrations are caused by plucking or by bowing on the string, which has been pulled taut.
- Length of string/wire, degree to which it has been tightened, determines the pitch of the note and also to some extent the duration of the sound.
- Four Main Types:
 - **Harps** - Large string instrument, placed on ground and played.
 - **Lyres** - Similar to Harp but small in size and can be carried on hand.
 - **Zithers** - Strings are mounted on Body. Size of Instrument is limited to Sound Base. Example Santoor
 - **Lutes** - String Instruments with Neck. Example: Veena, Sitar, Sarod
- String Instruments can be differentiated based on other parameters:
 - Based on Number of Strings: Monochord (Sitar) or Polychords (Veena).
 - Fretted (guitar) or Fretless
 - Based on method of playing- *Plucked & Bowed*
- Oldest evidence - harps in the shape of the hunter's bow.



Examples of String Instruments:**Veena**

- It is a Polychord
- Played by Plucking strings
- Has 7-Strings
- Lute type of String Instrument as it has long neck
- Veena is mentioned in Vedas.
- In Hindustani (Northern) Music there are two types of Veena - Rudra Veena & Vichitra Veena
- In Carnatic ((Southern) Music there are again two types of Veena - Saraswati Veena & Chitra Veena

**Sitar**

- Sitar is Monochord which essentially means that just one string is sufficient for playing whole melody.
- Has long neck and has to be plucked for playing.
- Mainly used in Hindustani music.
- Amir Khusrao is said to have invented Sitar in 13th century.

**Sarod**

- Afghani Origin
- Sarod is short-necked, fretless string instrument.
- Used in Hindustani music
- Plucked with traingluar java.



Santoor

- Santoor is an example Zither type of String Instrument
- Smaller version of Santoor is called Swaramandal
- For melody Santoor is struck with thin bamboo sticks.
- Part of Kashmir tradition.



Sarangi

- Sarangi is Bowed instrument opposite to that of Violin which is bowed in inverted position.
- Example of Lute
- North India used.



(2) SUSHIRA VADYA- WIND INSTRUMENTS

- Sound is produced by blowing air into an hollow column.
- Pitch of the note is determined by controlling the air passage and the melody is played by using the fingers to open and close the in the instrument.
- The simplest of these instruments is the flute. Generally flutes are made of bamboo or wood and the Indian musician prefers these due to the tonal and musical attributes of these materials.
- Excavations of the Indus civilizations have shown bird whistles of clay, and seals which show wind and percussion instruments.
- There is reference in the Vedas to an instrument-the Venu which was used as an accompaniment to chanting and recitation. There is also mention of a kind of a flute called the Nadi.

Wind instruments are roughly divided into two categories on the basis of how sound is produced. They are:

Flutes

- Double flutes are mostly played by musicians of the tribal and rural areas
- They resemble beak flutes which have a narrow aperture at one end.
- One finds references to these types of instruments in the sculptures of the first century in the Sanchi Stupa which shows a musician playing on a double flute.



Reed instruments

- Reed instruments like the Shehnai, Nadaswaram, etc., have one or two reeds inserted in the hollow beak or tube of the instrument,
- these vibrate when air is blown into them.
- reeds are bound together with a gap between them before inserting into the body of the instrument.
- The body of the tube is conical in shape narrow at the blowing end and opening out gradually with a metallic bell at the farther end to enhance the volume of the sound.
- A set of spare reeds, an ivory or silver needle for adjusting and cleaning the reeds are also hung from the mouth piece of the instrument.



(3) AVANADDHA VADYA - PERCUSSION INSTRUMENTS

- Sound is produced by striking the animal skin which has been stretched across an earthen or metal pot or a wooden barrel or frame.
- The earliest references to such instruments have been found in the Vedas where there is mention of Bhumi Dundhubhi; this was a hollow pit dug in the ground and covered with the hide of a buffalo or ox which was stretched across the pit.
- The tail of the animal was used for striking the animal hide and thus sound was produced.

The main categories are- Oordhwaka, Ankya, Alingya and the waisted or the Damaru family of drums.

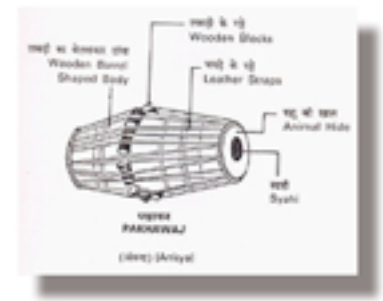
Tabla

- Tabla pair is a set of two vertical Oordhwaka drums.
- right side is called the Tabla and the left, the Bayan or Dagga.
- Tabla has a wooden body with a covering of animal skin, this held together with leather straps.
- Between the straps and the wooden body, oblong wooden blocks are placed for tuning the drums.
- syahi(ink) paste applied in the centre of the animal skin, the tabla can be tuned accurately by striking the rims with a hammer.
- body of the bayan is made of clay or metal and is covered with animal skin which also has syahi paste applied on it. Some musicians do not tune this drum to an accurate pitch.
- tabla pair is used as accompaniment to vocal and instrumental Hindustani music and with many dance forms of northern India.
- complicated talas of the Hindustani music are played with great virtuosity on the tabla.
- Prominent musicians playing the tabla today are-Ustad Alla Rakha Khan and his son Zakir Hussain, Shafat Ahmed and Samata Prasad



Ankya

- Ankya drums are held horizontally before the musician and usually both sides are covered with animal hide.
- Striking both sides with sticks or fingers produces sound.
- Mridangam, Pakhawaj, Khol, etc. are prominent.
- musician may sit on the floor and play the instrument or hang it from the neck while dancing or standing.
- Seals, which have been excavated of the Indus Civilization, show figures of men playing the horizontal drums hung from the neck.



Oordhwaka

- Oordhwaka drums are placed vertically before the musician and striking them with sticks or the fingers produces sound.
- Prominent among these are the Tabla pair and Chenda.

Alingya

- drums have the animal hide fixed to a wooden round frame and are embraced or held close to the body with one hand while the other hand is used for playing on the instrument.
- Duff, Dufflies, etc. are very popular.

Damaru

- Instruments in this category range from, the small Huddaka of Himachal Pradesh to the larger instrument known as Timila of the southern region.
- Huddaka is struck with the hands while Timila is hung from the shoulders and played with sticks and fingers.
- also known as the hourglass variety of drums as their shape resembles an hourglass.



(4) GHANA VADYA - SOLID INSTRUMENTS

- Earliest instruments invented by man are said to be the Ghana Vadya.
- Once constructed, this variety of instrument do not need special tuning prior to playing.
- principally rhythmic in function and are best suited as accompaniment to folk and tribal music and dance.

Jhanj Player, Konarak, Orissa

- In the Sun temple of Konarak, Orissa, we see this large sculpture of a lady playing the Jhanj.

Ghatam, Carnatic music of South India.

- Ghatam is an earthenware pot; the artist uses the fingers, thumbs, palms, and heels of the hands to strike its outer surface.
- Hitting the mouth of the pot with an open hand creates an airy low-pitch bass sound, called gumki.
- artist sometimes presses the mouth of the pot against their bare belly, which deepens the tone of the bass stroke, and is another way to produce the gumki sound.
- Different tones can be produced by hitting different areas of the pot with different parts of the hands.
- The ghatam usually accompanies a mridangam.

