

## 1. Religions

Religion has been an important part of India's culture throughout its history. Religious diversity and religious tolerance are both established in the country by law and custom. A vast majority of Indians (over 93%) associate themselves with a religion. Four of the world's major religious traditions; Hinduism, Buddhism, Jainism and Sikhism are originated at India. These religions are also called as 'Eastern Religions'.

### 1. Hinduism

The word Hindu is derived from the Sanskrit name Sindhu for the Indus River. With around 1 billion followers, Hinduism is the third largest religion in the world after Christianity and Islam. Hinduism is considered as the oldest religion of the World originating around 5000 years ago. It is the predominant spiritual following of the Indian subcontinent, and one of its indigenous faiths. Hinduism is a conglomeration of distinct intellectual or philosophical points of view, rather than a rigid common set of beliefs. Hinduism was spread through parts of South-eastern Asia, China, Korea, and Japan. Hindus worship a god with different forms.

#### Evolution

The origin of Hinduism dates back to prehistoric times. Some of the important evidences of prehistoric times:

- Mesolithic rock paintings depicting dances and rituals gives evidence attesting to prehistoric religion in the Indian "subcontinent".
- Neolithic pastoralists inhabiting the Indus River Valley buried their dead in a manner suggestive of spiritual practices that incorporated notions of an afterlife and belief in magic.
- Other Stone Age sites, such as the Bhimbetka rock shelters in central Madhya Pradesh and the Kupgal petroglyphs of eastern Karnataka, contain rock art portraying religious rites and evidence of possible ritualised music.
- The people of the Indus Valley Civilization, centered around the Indus and Ghaggar-Hakra river valleys, may have worshiped an important mother goddess symbolising fertility.
- Excavations of Indus Valley Civilization sites show seals with animals and "fire-altars", indicating rituals associated with fire. A linga-yoni of a type similar to that which is now worshiped by Hindus has also been found.
- The oldest surviving text of Hinduism is the Rigveda, produced during the Vedic period (1700–1100 BCE). The Vedas center on worship of deities such as Indra, Varuna and Agni, and on the Soma ritual. Fire-sacrifices, called yajña are performed by chanting Vedic mantras chanted but no temples or idols are known.
- The earliest versions of the epic poems Ramayana and Mahabharata were written roughly from 500–100 BCE.
- After 200 BC, several schools of thought were formally codified in Indian philosophy, including Samkhya, Yoga, Nyaya, Vaisheshika, Purva-Mimamsa and Vedanta.
- The 9th and 8th centuries BCE witnessed the composition of the earliest Upanishads. Upanishads form the theoretical basis of classical Hinduism and are known as Vedanta (conclusion of the Veda).

**In Hinduism, Brahman is the one supreme, universal Spirit that is the origin and support of the phenomenal universe. Brahman is conceived as personal ("with qualities"), impersonal ("without qualities") and/or supreme depending on the philosophical school.**

***Brahman should not be confused with Brahmin or Brahma.***

#### Hindu Denominations

Hindu philosophy is traditionally divided into six āstika (orthodox) schools of thought, or ***darśanam***, which accept the Vedas as supreme revealed scriptures. The āstika schools are:

1. ***Samkhya***, an atheistic and strongly dualist theoretical exposition of consciousness and matter.
2. ***Yoga***, a school emphasizing meditation, contemplation and liberation.
3. ***Nyaya*** or logic, explores sources of knowledge (Nyāya Sūtras).
4. ***Vaisheshika***, an empiricist school of atomism.
5. ***Mimāṃsā***, an anti-ascetic and anti-mysticist school of orthopraxy.
6. ***Vedanta***, the last segment of knowledge in the Vedas, or the 'Jnan' (knowledge) 'Kanda' (section).

Vedanta came to be the dominant current of Hinduism in the post-medieval period.

Of the historical division into six darsanas, only two schools, Vedanta and Yoga, survive.

#### 1. ***Samkhya***

Samkhya is the oldest of the orthodox philosophical systems in Hinduism. It espouses dualism between consciousness and matter by postulating two "irreducible, innate and independent" realities:

- (i) Consciousness itself or Purusha (self, atma or soul)
- (ii) Primordial materiality or Prakriti (creative agency or energy).

Prakriti consists of varying levels of three dispositions or categories of qualities: Activity (**rajas**), Inactivity (**tamas**) and Harmony (**sattva**). An imbalance in the intertwined relationship of these three dispositions causes the world to evolve from Prakriti. This evolution from Prakriti causes the creation of 23 constituents, including intellect (buddhi), ego (ahamkara) and mind (manas). Samkhya theorizes the existence of many living souls (Jeevatmas) who possess consciousness, but denies the existence of Ishvara(God).

Samkhya holds that Puruṣa, the eternal pure consciousness, due to ignorance, identifies itself with products of Prakriti such as intellect (buddhi) and ego (ahamkara). This results in endless transmigration and suffering. However, once the realization arises that Puruṣa is distinct from Prakriti, the Self is no longer subject to transmigration and absolute freedom (kaivalya) arises.

## 2. Yoga

The Yoga philosophical system is closely allied with the Samkhya school, but is more theistic than the Samkhya. The foundational text of the Yoga school is the Yoga Sutras of Patanjali, who is regarded as the founder of the formal Yoga philosophy. Hindu philosophy distinguishes seven major branches of Yoga:

- (i) **Rāja Yoga** (Classical Yoga), a system of yoga codified by Patañjali and classified as one of the six āstika ("orthodox") schools of Hindu philosophy.
- (ii) **Jnana yoga**, (buddhi-yoga) centred on the faculty of discernment and 'virtually identical with the spiritual path of Vedānta'.
- (iii) **Karma-yoga**, in which the world of everyday work becomes the tool by which self is transcended.
- (iv) **Bhakti-Yoga** the path of devoted service to God.
- (v) **Tantra-yoga** focused on the techniques and psycho-physical teachings contained within a body of texts called tantras.
- (vi) **Mantra-yoga**, one of the most ancient forms of yoga in which the psycho-acoustical properties of the spoken word are used to concentrate the mind.
- (vii) **Hatha yoga**, a system of physical purification designed to reintegrate and re-balance the mind and body in preparation for Raja-yoga (first described by Yogi Swatmarama).

## 3. Nyaya

The Nyaya school is based on the Nyaya Sutras. They were written by Aksapada Gautama, probably in the second century BCE. The most important contribution made by this school is its methodology. This methodology is based on a system of logic that has subsequently been adopted by the majority of the Indian schools.

The followers of Nyaya believed that obtaining valid knowledge was the only way to gain release from suffering. According to Nyaya, there are exactly four sources of knowledge: perception, inference, comparison, and testimony. Knowledge obtained through each of these is either valid or invalid.

## 4. Vaisheshika

The Vaisheshika school postulates an atomic pluralism in which all objects in the physical universe are reducible to certain types of atoms, and Brahman is regarded as the fundamental force that causes consciousness in these atoms. The school was founded by the sage Kaṇāda (or Kana-bhuk, literally, atom-eater) around the 2nd century BC. Major ideas contained in the Vaisheshika Sutra are:

- There are nine classes of realities: four classes of atoms (earth, water, light and air), space (akasha), time (kāla), direction (dik), infinity of souls (Atman), mind (manas).
- Individual souls are eternal and pervade material body for a time.
- There are seven categories (padārtha) of experience: substance, quality, activity, generality, particularity, inherence and non-existence.

Although the Vaisheshika school developed independently from the Nyaya, the two eventually merged because of their closely related metaphysical theories. In its classical form, however, the Vaisheshika school differed from the Nyaya in one crucial respect: where Nyaya accepted four sources of valid knowledge, the Vaisheshika accepted only two—perception and inference.

## 5. Purva Mimamsa

The main objective of the Purva Mimamsa school was to establish the authority of the Vedas. Consequently, this school's most valuable contribution to Hinduism was its formulation of the rules of Vedic interpretation. Its adherents propounded unquestionable faith in the Vedas and regular performance of the yajñas, or fire-sacrifices. They believed in the power of the mantras and yajñas to sustain all the activity of the universe. In keeping with this belief, they placed great emphasis on dharma, which consisted of the performance of Vedic rituals.

The Mimamsa philosophers believed that the other schools of thought that aimed for release (moksha) were not allowed for complete freedom from desire and selfishness, because the very striving for liberation stemmed from a simple desire to be free. According to Mimamsa thought, only by acting in accordance with the prescriptions of the Vedas may one attain salvation. Although Mimamsa does not receive much scholarly attention, its influence can be felt in the life of the practising Hindu, because all Hindu ritual, ceremony, and law is influenced by this school.

## 6. Vedanta

The Vedanta, or later Mimamsa school, concentrates on the philosophical teachings of the Upanishads rather than the ritualistic injunctions of the Brahmanas. These were mystical aspects of Vedic religion that focused on meditation, self-discipline, and spiritual connectivity, more than traditional ritualism. Vedanta means, the last segment of knowledge in the Vedas. While, the earlier segments of the Vedas are called 'Karma Kanda'. Parts of Vedas that focus on spiritual practices such as worship, devotion and meditation are called 'Upasana Kanda'. (Kanda = section).

Vedantic thought drew on Vedic cosmology, hymns and philosophy. While thirteen or so Upanishads are accepted as principal, over a hundred exist. The most significant contribution of Vedantic thought is the idea that self-consciousness is continuous with and indistinguishable from consciousness of Brahman.

The principles of the Vedanta sutras are presented in a cryptic, poetic style, which allows for a variety of interpretations. Consequently, the Vedanta separated into six sub-schools, each interpreting the texts in its own way and producing its own series of sub-commentaries.

**(i) Advaita:**

- ✓ This is the oldest and most widely acknowledged Vedantic school. Advaita means "non-duality."
- ✓ Its first great consolidator was Adi Shankaracharya
- ✓ According to Advaita, Brahman is the only reality, and there exists nothing whatsoever which is not Brahman. The appearance of dualities and differences in this world is a superimposition on Brahman, called Maya. Maya is neither existent nor non-existent, but appears to exist temporarily.
- ✓ When a person tries to know Brahman through his mind, due to the influence of Maya, Brahman appears as God (Ishvara), separate from the world and from the individual. In reality, there is no difference between the individual soul (Jivatma) and Brahman (Paramatma).
- ✓ The spiritual practices such as: devotion to God, meditation & self-less action etc. purifies the mind and indirectly helps in perceiving the real.
- ✓ The only direct cause of liberation is self-knowledge which directly removes the ignorance. After realization, one sees one's own self and the Universe as the same

**(ii) Vishishtadvaita:**

- ✓ Vishishtadvaita is means qualified non-dualism. Ramanujacharya was the foremost proponent of the philosophy of Vishishtadvaita.
- ✓ Vishishtadvaita advocated the concept of a Supreme Being with essential qualities or attributes. They are against the Advaitan philosophy of Brahman as an impersonal empty oneness.
- ✓ They saw Brahman as an eternal oneness, but also as the source of all creation, which was omnipresent and actively involved in existence. To them the sense of subject-object perception was illusory and a sign of ignorance. However, the individual's sense of self was not a complete illusion since it was derived from the universal beingness that is Brahman. Ramanuja He saw Vishnu as a personification of Brahman.

**(iii) Dvaita:**

- ✓ Dvaita Vedanta means the dualistic conclusions of the Vedas. This philosophy was founded by Madhvacharya. It propagates the principle of dualism by theorizing the existence of two separate realities.
- ✓ The first and the more important reality is that of Vishnu or Brahman. Vishnu is the supreme Self, God, the absolute truth of the universe, the independent reality.
- ✓ The second reality is that of dependent but equally real universe that exists with its own separate essence.
- ✓ The distinguishing factor of this philosophy as opposed to Advaita Vedanta (monistic conclusion of Vedas) is that God takes on a personal role and is seen as a real eternal entity that governs and controls the universe.
- ✓ Dvaita philosophy attempts to address the problem of evil with the idea that souls are not created. Because the existence of individuals is grounded in the divine, they are depicted as reflections of the divine, but never in any way identical with the divine. Salvation therefore is described as the realization that all finite reality is essentially dependent on the Supreme.

**(iv) Dvaitadvaita:**

- ✓ Dvaitadvaita was proposed by Nimbarka.
- ✓ According to this philosophy there are three categories of existence: Brahman, soul, and matter. Soul and matter are different from Brahman in that they have attributes and capacities different from Brahman.
- ✓ Brahman exists independently, while soul and matter are dependent yet separate. Further, Brahman is a controller, the soul is the enjoyer, and matter the thing enjoyed.
- ✓ The highest object of worship is Krishna and his consort Radha, attended by thousands of gopis, or cowherdresses; of the celestial Vrindavana; and devotion consists in self-surrender.

**(v) Shuddhadvaita:**

- ✓ Shuddhadvaita is the "purely non-dual" philosophy propounded by Vallabhacharya.
- ✓ The Shuddhadvaita principle sees equality in "essence" of the individual self with God. There is no real difference between the two. It does not deny God as the whole and the individual as the part. The

individual soul is not the Supreme (Satcitananda) clouded by the force of avidya, but is itself Brahman, with one attribute (ananda) rendered imperceptible.

- ✓ Unlike Advaita, the world of Maya is not regarded as unreal, since Maya is nothing else than a power of Ishvara. He is not only the creator of the universe but is the universe itself.
- ✓ The followers of Shuddhadvaita are the worshipers of Krishna. They maintain that if one wants to obtain moksha and the bliss given by Krishna, the only path to do so is bhakti.

**(vi) Acintya Bheda Abheda:**

- ✓ This is the philosophy of "inconceivable oneness and difference" in relation to the power creation and creator, (Krishna) and also between God and his energies within the Gaudiya Vaishnava religious tradition.
- ✓ Chaitanya Mahaprabhu was the founder of this philosophy. He was stating that the soul or energy of God is both distinct and non-distinct from God, whom he identified as Krishna, Govinda, and that this, although unthinkable, may be experienced through a process of loving devotion (bhakti).

Three other nāstika (heterodox) schools don't draw upon the Vedas as the sole primary authoritative text, but may emphasize other traditions of thought. The nāstika schools are:

1. Cārvāka
2. Jainism
3. Buddhism

While Charvaka is classified as a nāstika school, Buddhism and Jainism are also classified as nāstika religions since they do not accept the authority of the Vedas.

**Carvaka school**

Hinduism, otherwise a highly theistic religion, hosted atheistic schools; the thoroughly materialistic and anti-religious philosophical Cārvāka (Nastika) school that originated in India around the 6th century BCE is probably the most explicitly atheistic school of Indian philosophy. It is not included among the six schools of Hinduism generally regarded as orthodox. Our understanding of Cārvāka philosophy is fragmentary, based largely on criticism of the ideas by other schools, and it is no longer a living tradition.

Academics categorize contemporary Hinduism into four major denominations: Vaishnavism, Shaivism, Smartism and Shaktism. The denominations differ primarily in the god worshipped as the Supreme One and in the traditions that accompany worship of that god.

Vaishnavas worship Vishnu as the supreme God; Shaivites worship Shiva as the supreme; Shaktas worship Shakti (power) personified through a female divinity or Mother Goddess, Devi; while Smartas believe in the essential oneness of five (panchadeva) or six (Shanmata, as Tamil Hindus add Skanda) deities as personifications of the Supreme.

**1. Vaishnavism**

- It is focused on worshiping of Vishnu. Vaishnavites lead a way of life promoting differentiated monotheism, which gives importance to Lord Vishnu and His ten incarnations.
- Its beliefs and practices, especially the concepts of Bhakti and Bhakti Yoga, are based largely on the Upanishads, and associated with the Vedas and Puranic texts such as the Bhagavad Gita, and the Padma, Vishnu and Bhagavata Puranas.
- Awareness, recognition, and growth of the belief have significantly increased outside of India in recent years. The Gaudiya Vaishnava branch of the tradition has significantly increased the awareness of Vaishnavism internationally, since the mid-1900s, largely through the activities and geographical expansion of the Hare Krishna movement founded by A. C. Bhaktivedanta Swami Prabhupada in New York City in 1966.

**2. Shaivism**

- Shaivism reveres the god Shiva as the Supreme Being. Shaivas believe that Shiva is All and in all, the creator, preserver, destroyer, revealer and concealer of all that is.
- Devotees of Shiva wear Sacred ash as a sectarian mark on their foreheads and other parts of their bodies with reverence. The Sanskrit words bhasma and vibhuti can both be translated as "sacred ash".
- Shaivism has a vast literature that includes texts representing multiple philosophical schools, including non-dualist (abheda), dualist (bheda), and non-dual-with-dualism (bhedābheda) perspectives.

**3. Shaktism**

- Shaktism focuses focuses worship upon Shakti or Devi – the Hindu Divine Mother – as the absolute, ultimate Godhead. Shaktism regards Devī as the Supreme Brahman itself, with all other forms of divinity, female or male, considered being merely her diverse manifestations.
- In the details of its philosophy and practice, Shaktism resembles Shaivism. However, Shaktas focus most or all worship on Shakti, as the dynamic feminine aspect of the Supreme Divine.

- Shaktism is practiced throughout the Indian subcontinent and beyond, in numerous forms, both Tantric and non-Tantric; however, its two largest and most visible schools are the Srikula (lit., family of Sri), strongest in South India, and the Kalikula (family of Kali), which prevails in northern and eastern India.

#### 4. Smartism

- Smartism is a liberal or nonsectarian denomination of the Vedic Hindu religion which accepts all the major Hindu deities as forms of the one Brahman.
- The term Smarta refers to adherents who follow the Vedas and Shastras. Only a section of south Indian brahmins call themselves Smartas now.
- Smartas are followers and propagators of Smriti or religious texts derived from Vedic scriptures. Smarta religion was practiced by people who believed in the authority of the Vedas as well as the basic premise of puranas. As a consequence usually only a brahmin preferred to use this term to refer to his family tradition.
- It is most essential for Smarta Brahmins to specialize in the Karma Kanda of the Vedas and associated rituals diligently, and to teach the subsequent generations.

#### Varnas

Hindu society has been categorized into four classes, called varnas. They are:

- (i) the Brahmins: Vedic teachers and priests;
- (ii) the Kshatriyas: warriors, nobles, and kings;
- (iii) the Vaishyas: farmers, merchants, and businessmen; and
- (iv) the Shudras: servants and labourers

Bhagavad Gita, the sacred text of Hindus, links the varna to an individual's duty (svadharma), inborn nature (svabhāva), and natural tendencies (guṇa).

#### Ashramas

Traditionally the life of a Hindu is divided into four Ashramas (phases or stages).

- The first part of one's life, **Brahmacharya**, the stage as a student, is spent in celibate, controlled, sober and pure contemplation under the guidance of a Guru, building up the mind for spiritual knowledge.
- **Grihastha** is the householder's stage, in which one marries and satisfies kāma and artha in one's married and professional life respectively.
- **Vānaprastha**, the retirement stage, is gradual detachment from the material world. This may involve giving over duties to one's children, spending more time in religious practices and embarking on holy pilgrimages.
- Finally, in **Sannyāsa**, the stage of asceticism, one renounces all worldly attachments to secludedly find the Divine through detachment from worldly life and peacefully shed the body for Moksha.

#### Hindu texts

Hindu literature can be divided into two categories:

- ✓ Shruti - that which is revealed and
- ✓ Smriti - that which is remembered.

The Vedas coming under the Shruti category are considered sacred scripture. Later texts like the various shastras and the itihāsas form Smriti. Holding an ambiguous position between the Upanishads of the Vedas and the epics, the Bhagavad Gita is considered to be revered scripture by most Hindus today. All Shruti scriptures are composed in Sanskrit.

#### Hindu Pilgrimage

Important Pilgrimage sites of Hindu devotees are:

- **Kumbh Mela**: One of the holiest of Hindu pilgrimages that is held every 12 years; the location is rotated among Allahabad, Haridwar, Nashik, and Ujjain. It is considered as one of the largest pilgrimage gathering in the world.
- **Char Dham** (Famous Four Pilgrimage sites): The four holy sites Puri, Rameswaram, Dwarka, and Badrinath compose the Char Dham (four abodes) pilgrimage circuit.
- **Old Holy cities** as per Puranic Texts: Varanasi formerly known as Kashi, Allahabad formerly known as Prayag, Haridwar-Rishikesh, Mathura-Vrindavan, Pandharpur, Paithan and Ayodhya.
- **Major Temple cities**: Puri, which hosts a major Vaishnava Jagannath temple and Rath Yatra celebration; Katra, home to the Vaishno Devi temple; Three comparatively recent temples of fame and huge pilgrimage are Shirdi, home to Sai Baba of Shirdi, Tirumala - Tirupati, home to the Tirumala Venkateswara Temple; and Sabarimala, where Swami Ayyappan is worshipped.
- **Shakti Peethas**: Another important set of pilgrimages are the Shakti Peethas, where the Mother Goddess is worshipped, the two principal ones being Kalighat and Kamakhya.

## 2. Shramana Traditions

The Shramana movement was a Non-Vedic movement parallel to Vedic Hinduism in ancient India. The Shramana tradition gave rise to Jainism, Buddhism, and Yoga, and was responsible for the related concepts of saṃsāra (the cycle of birth and death) and moksha (liberation from that cycle).

Sramanism, emphasizing thought, hard work and discipline, was one of the three strands of Hindu philosophy. The other two included Brahmanism, which drew its philosophical essence from Mimamsa. The third and most popular strand of Indian philosophical thought revolves around the concept of Bhakti or Theism, based on the idea of God, as understood in most parts of the world.

### Philosophy

Śramaṇas held a view of samsara as full of suffering (Dukka). They practiced Ahimsa and rigorous ascetism. They believed in Karma and Moksa and viewed rebirth as undesirable. Vedics, on the contrary believe in the efficacy of rituals and sacrifices, performed by a privileged group of people, who could improve their life by pleasing certain Gods. Beliefs and concepts of Śramaṇa philosophies:

- ✓ Denial of creator and omnipotent Gods
- ✓ Rejection of the Vedas as revealed texts
- ✓ Affirmation of Karma and rebirth, Samsara and transmigration of Soul.
- ✓ Affirmation of the attainment of moksa through Ahimsa, renunciation and austerities
- ✓ Denial of the efficacy of sacrifices and rituals for purification.
- ✓ Rejection of the caste system

Jainism and Buddhism are the two main schools philosophies that have continued in India since ancient times.

## 3. Jainism

The distinguishing features of Jain philosophy are its belief on independent existence of soul and matter, absence of a supreme divine creator, potency of karma, eternal and uncreated universe, a strong emphasis on non-violence, morality and ethics based on liberation of soul.

Jainism is the sixth largest religion in India and is followed throughout the India. Lakshadweep is the only Union Territory/state without Jains. Maharashtra has the highest number of Jain Population. Like most ancient Indian religions, Jainism has its roots from the Indus Valley Civilization, reflecting native spirituality prior to the Indo-Aryan migration into India.

### Principles of Jainism

www.gktoday.in

Jainism encourages spiritual development through cultivation of one's own personal wisdom and reliance on self-control through vows. Ascetics of this religion undertake five major vows:

1. **Ahimsa** (Non-violence): The first major vow taken by ascetics is to cause no harm to living beings. It involves minimizing intentional as well as unintentional harm to other living creatures.
2. **Satya** (Truth): The vow is to always speak of truth. Given that non-violence has priority, other principles yield to it whenever there is a conflict. In a situation where speaking truth could lead to violence, silence is to be observed.
3. **Asteya**: Asteya, is to not take into possession, anything that is not willingly offered. Attempt to squeeze material wealth from others or exploit the weak is considered theft.
4. **Brahmacharya**: The vow of brahmacharya requires one to exercise control over senses from indulgence in sexual activity.
5. **Aparigraha**: Aparigraha is to observe detachment from people, places and material things. Ascetics live a life of complete renunciation of property and human relations.

Jain metaphysics is based on seven or nine fundamentals which are known as **Tattva**. These are an attempt to explain the nature and solution to the human predicament. These are:

- ✓ **Jīva**: The living entities are called Jiva. It is a substance which is different from the body that houses it. Consciousness, knowledge and perception are the fundamental attributes of the Jiva.
- ✓ **Ajīva**: The non-living entities which consists of matter, space and time falls into the category of Ajiva.
- ✓ **Asrava**: Due to the interaction between the two substances, jīva and ajīva, there is influx of a special ajiva called karma into the soul. This karma then sticks to the soul.
- ✓ **Bandha**: The karma masks the jiva and restricts it from having its true potential of perfect knowledge and perception.
- ✓ **Samvara**: Through right conduct, it is possible to stop the influx of additional karma.
- ✓ **Nirjarā**: By performing asceticism, it is possible to shred or burn up the existing karma.
- ✓ **Moksha**: The jiva which has removed its karma is said to be liberated and have its pure, intrinsic quality of perfect knowledge in its true form.

Authors sometimes add two additional categories: the meritorious and demeritorious acts related to karma. These are called **punya** and **pāpa** respectively.

### Tirtankara

Jainism has been preached by a succession of twenty-four propagators of faith known as **Tirthankara**. Tirtankara is a human being who helps in achieving liberation and enlightenment as an "Arihant" by destroying all of their soul

constraining (ghati) karmas, became a role-model and leader for those seeking spiritual guidance. There are 24 Tirthankaras and each of them revitalized the Jain Order.

Tirthankara is also said to mean "full moon," a metaphorical reference to Kevala Jnana. Keval Gnan is a state of permanent, perpetual, absolute knowledge of the Soul; it is the precursor to moksha, final liberation from samsara, the cycle of birth and death.

Jaina tradition identifies Rishabha (Adinath) as the first tirthankara. The last two tirthankara, Parshva and Mahavira are historical figures whose existence is recorded.

A **Chakravarti** is an emperor of the world and lord of the material realm. Though he possesses worldly power, he often finds his ambitions dwarfed by the enormity of the cosmos. Jaina purana give a list of twelve Chakravarti. One of the greatest Chakravarti mentioned in Jaina scriptures is Bharata. Tradition says that India came to be known as Bharata-varsha in the memory of this Bharata.

There are nine sets of **baladeva, vāsudeva and pratīvāsudeva**. Baladeva are non-violent heroes. Vasudeva are violent heroes and pratīvāsudeva can be termed as villains. Vasudeva ultimately kills prativasudeva. Baladeva goes to heaven. On the other hand, vasudeva go to hell on account of their violent exploits, even if they were to uphold righteousness.

#### Jain sects

In the 4th century CE, Jainism developed two major divisions **Digambara** (sky clad ascetics) and **Svetambara** (white robed ascetics). Both Digambara and Svetambara communities have continued to develop, almost independently of each other. With the passage of time, both had further sub-sects. Except for some minor differences in rituals and way of life, their belief and practices for the spiritual progress are the same. The four main sects with a sizable population are Digambara, Svetambara Murtipujaka, Sthanakavasi and Terapanthi.

The Digambaras, like Mahavira, practice total nudity to avoid all attachments. The Shvetambaras reject nudity as an exterior symbol having no significance on their inner spiritual development. They also accepted women into the monastic community early on, unlike the Digambaras.

#### Jaina Literature

The fourteen **Purvas** was a body of Jain scriptures preached by tirthankara of Jainism. These teachings were memorized and passed on through ages, but became fairly vulnerable and died off within one thousand years after Lord Mahavira's nirvana (liberation).

**Agamas** are canonical texts of Jainism based on Mahavira's teachings. Mahavira's preachings were orally compiled by his disciples into various **Sutras** (texts) which were collectively called Jain canonical or Agamic literature. These Agamas are composed of forty-six texts: twelve angās, twelve upanga āgamas, six chedasūtras, four mūlasūtras, ten prakīrnaka sūtras and two cūlikasūtras.

Svetambaras accept thirty-two to forty-five aagamas, final redaction of which took place at the Council of Valabhi (453 - 466 BCE). Digambaras accept two canonical texts Satkhandaagama and Kasaayapahuda composed in 2nd century CE.

Jains had a major influence in developing a system of philosophy and ethics that had a great impact on Indian culture. They have contributed to the culture and language of the Indian states Tamil Nadu, Karnataka, Gujarat and Rajasthan.

#### Jain Rituals

- ✓ **Navkar Mantra** is the fundamental prayer of Jainism. In this prayer there is no mention of names, including that of the tirthankara. It does not ask for favors or material benefits, it simply serves as a gesture of deep respect towards beings they believe are more spiritually advanced and to remind followers of the Jainism of their ultimate goal of nirvana.
- ✓ Jains follow six obligatory duties known as **Avashyakas** includes samyika (practising serenity), chaturvimshati (praising tirthankara), vandan (respecting teachers and monks), Pratikramana, Kayotsarga, pratyakhyana (renunciation).
- ✓ **Paryushana** is one of the most important festivals for the Jains. Normally Svetambara Jains refer it as Paryushana, while Digambara Jains refer it as Das Lakshana. It is believed that the deva do ashtprakari puja of tirthankara and it takes them eight days to do this ashtaparakari puja. This is called Ashtanhika Mahotsav, so at the very same time Jains celebrate it as Paryushan. Paryushana lasts eight days for Svetambara Jains and ten days for Digambaras Jains.
- ✓ Mahavira Jayanti, the birthday of Mahavira, is celebrated on the thirteenth day of the fortnight of the waxing moon, in the month of Chaitra.
- ✓ A unique ritual in this religion involves a holy fasting until death called **Sallekhana**. Through this one achieves a death with dignity and dispassion as well as a reduction of negative karma to a great extent. This form of dying is also called **Santhara**.

#### 4. Buddhism

Buddhism is a religion indigenous to the Indian subcontinent that encompasses a variety of traditions, beliefs and practices largely based on teachings attributed to Siddhartha Gautama, who is commonly known as the Buddha.

Buddha is recognized by Buddhists as an awakened or enlightened teacher who shared his insights to help sentient beings end suffering (dukkha) through eliminating ignorance (avidyā) by way of understanding and seeing dependent origination (pratītyasamutpāda) and eliminating craving (taṇhā), and thus attain the highest happiness, nirvāṇa.

Buddhism reached its peak under the Mauryan Empire (322-185 AD). Ashoka gave royal patronage to Buddhism and made it a pan-Asian religion. He sponsored Buddhist missions to various areas within his empire and also to the Greek-ruled areas of the Northwest, Sri Lanka in the south as well as the Central Asia. After the death of Ashoka, Buddhism did not get a direct royal patronage. Soon Buddhism declined and was almost wiped out from India but instead spread to the South East Asian countries and to Sri Lanka.

### Gautama Buddha

Siddhārtha Gautama was born in Lumbini in modern-day Nepal, around the year 563 BCE, and raised in Kapilavastu. Young prince Gautama was kept away from seeing the sufferings of normal people since an astrologer prophesied that he would renounce the material world if sees the miseries of Life. In a series of encounters, known in Buddhist literature as the **four sights**, he learned of the suffering of ordinary people, encountering an old man, a sick man, a corpse and, finally, an ascetic holy man, apparently content and at peace with the world. These experiences prompted Gautama to abandon royal life and take up a spiritual quest.

For six years, Siddhartha submitted himself to rigorous ascetic practices, studying and following different methods of meditation with various religious teachers. But he was never fully satisfied. One day, however, he was offered a bowl of rice from a young girl and he accepted it. In that moment, he realised that physical austerities were not the means to achieve liberation. From then on, he encouraged people to follow a path of balance rather than extremism. He called this **The Middle Way**.

At the age of 35, Siddhartha sat under the Bodhi tree, in the town of Bodh Gaya in India, and meditated. He purified his mind of all defilements and attained enlightenment after many days, thus earning the title Buddha, or "Enlightened One".

Thereafter, he attracted a band of followers and instituted a monastic order. He spent the rest of his life teaching the path of awakening he had discovered, traveling throughout the north-eastern part of the Indian subcontinent, and died at the age of 80 (483 BCE) in Kushinagar, India.

### Principles

**Samsara** is "the cycle of birth and death". Sentient beings crave pleasure and are averse to pain from birth to death. Buddhists strive to end the sufferings by eradicating the causes and conditions, applying the methods laid out by the Buddha and subsequent Buddhists.

**Karma** in Buddhism is the force that drives saṃsāra. Good, skillful deeds (kusala) and bad, unskillful (akusala) actions produce "seeds" in the mind that come to fruition either in this life or in a subsequent rebirth. The avoidance of unwholesome actions and the cultivation of positive actions is called **śīla**.

**Rebirth** refers to a process whereby beings go through a succession of lifetimes as one of many possible forms of sentient life, each running from conception to death. Buddhism rejects the concepts of a permanent self or an unchanging, eternal soul, as it is called in Hinduism and Christianity. Each rebirth takes place within one of five realms according to Theravadins, or six according to other schools. These are further subdivided into 31 planes of existence.

### Branches of Buddhism

Two branches of Buddhism are generally recognized: Mahayana ("The Great Vehicle") and Theravada ("The School of the Elders")

- ✓ **Mahayana** The followers of Mahayana believe that Buddha taught universal salvation. One should not aim at personal nirvana and should help ease the suffering of humanity. Mahayana Buddhism is found throughout East Asia (China, Korea, Japan, Vietnam, Singapore, Taiwan etc.) and includes the traditions of Pure Land, Zen, Nichiren Buddhism, Tibetan Buddhism, Shingon, and Tiantai (Tendai). In India, this form of Buddhism is followed in Ladakh, Sikkim and Himachal Pradesh.
- ✓ **Theravada** The Theravada Buddhism is better known as the earliest form of Buddhism. The 'Thera' means old and 'Vada' means school. The aim of this form of Buddhism is to attain personal nirvana through the triple recourse to ethical conduct, mental discipline and higher knowledge or wisdom. It has a widespread following in Sri Lanka and Southeast Asia (Cambodia, Laos, Thailand, Myanmar etc.). In India, this strain of Buddhism is represented by the followers of Dr B.R.Ambedkar known as the Ambedkar Buddhists, who are exclusive to India.

In some classifications, **Vajrayana** practiced mainly in Tibet and Mongolia, and adjacent parts of China and Russia is recognized as a third branch. **Hinayana** is an ugly Mahayana polemical term coined by Mahayanists to both classify and refer to those schools of Buddhism with which the Mahayana disagreed.

### The Four Noble Truths

The teachings on the Four Noble Truths are regarded as central to the teachings of Buddhism. These four truths explain the nature of dukkha, its causes, and how it can be overcome. They can be summarized as follows:

1. The truth of dukkha (suffering, anxiety, dissatisfaction): explains the nature of dukkha.
2. The truth of the origin of dukkha: It says that the origin of dukkha can be known. The origin of dukkha is commonly explained as craving conditioned by ignorance. On a deeper level, the root cause of dukkha is identified as ignorance.
3. The truth of the cessation of dukkha: It says that the complete cessation of dukkha is possible.
4. The truth of the path leading to the cessation of dukkha: It identifies a path to cessation of dukkha.

### Noble Eightfold Path



The Noble Eightfold Path consists of a set of eight interconnected factors or conditions, that when developed together, lead to the cessation of dukkha. The Eight factors are:

1. **Right View (or Right Understanding):** Viewing reality as it is, not just as it appears to be
2. **Right Intention (or Right Thought):** Intention of renunciation, freedom and harmlessness
3. **Right Speech:** Speaking in a truthful and non-hurtful way
4. **Right Action:** Acting in a non-harmful way
5. **Right Livelihood:** A non-harmful livelihood
6. **Right Effort:** Making an effort to improve
7. **Right Mindfulness:** Awareness to see things for what they are with clear consciousness
8. **Right Concentration:** Correct meditation or concentration, explained as the first four jhānas

### Practices

The foundations of Buddhist tradition and practice are the Three Jewels: the **Buddha**, the **Dharma** (the teachings), and the **Sangha** (the community). Taking "refuge in the triple gem" has traditionally been a declaration and commitment to being on the Buddhist path, and in general distinguishes a Buddhist from a non-Buddhist. Other practices may include following ethical precepts; support of the monastic community; renouncing conventional living and becoming a monastic; the development of mindfulness and practice of meditation; cultivation of higher wisdom and discernment; study of scriptures; devotional practices; ceremonies; and in the Mahayana tradition, invocation of buddhas and bodhisattvas.

The Buddhist place of worship is called a **Vihara** or **Gompa**, which usually houses one or more statues of the Buddha. The five great events in Buddha's life are represented by symbols as under:

- (i) Birth by **Lotus and Bull**
- (ii) Great Renunciation by **Horse**
- (iii) Nirvana by **Bodhi Tree**
- (iv) First Sermon by **Dharmachakra** or Wheel
- (v) Parinirvana or death by the **Stupa**.

### Dharmachakra

**The Wheel of Law** or dharmachakra, is the most important symbol of Buddhism. According to the Buddha, dharma is the law that ensures the welfare of the greatest number of people if practiced faithfully. The wheel symbolises the goodness in every person. The wheel has **eight spokes** representing the eight virtues enumerated by the Eight Fold Path, the path to salvation.

### Tibetan Buddhism

The Tibetan Buddhism is "essentially Buddhism of the Mahayana school, with elements of modified Shaivism and native ritualistic shamanism". Monks belonging to this strain of Buddhism are called **lamas**. Tibetan Buddhism, also called **Lamaism**, is a predominant religion of Tibet, Mongolia and other parts of the world. In India it is practised by over 1,20,000 Tibetans settled in their different settlements at Dharamsala, Dehradun (UP), Kushalnagar (Karnataka), Darjeeling (West Bengal), Arunachal Pradesh, Sikkim and Ladakh.

The Tibetan Buddhism follows a strict code of traditional hierarchy. The supreme position is occupied by two lamas: the **Dalai Lama** (Grand Lama) and the **Panchen Lama** (Bogodo Lama). Of the two, the Dalai Lama is more powerful and is considered as the spiritual head of Tibetan Buddhism, while the Panchen Lama is the second most senior religious authority. Next in rank are the Hutukhtus, or spiritual dignitaries. The Rimpoches or Hobilghans or bodhisattvas form the third level of authority.

The present and the 14<sup>th</sup> Dalai Lama, Tenzin Gyatso, was identified and enthroned in 1940, in Lhasa. After the Chinese annexation of Tibet in 1950, the Dalai Lama fled to India in 1959 and established a Government-in-exile at Dharamshala in Himachal Pradesh.

## 5. Sikhism

Sikhism began about 500 years ago by Guru Nanak and preaches a message of devotion and remembrance to God at all times, truthful living and equality of mankind and denounces superstitions and blind rituals. Sikhism is open to all through the teachings of its 10 Gurus enshrined in the Sikh Holy Book, **Adi Granth or Sri Guru Granth Sahib**.

### Principles of Sikhism

Sikhs believe that God is Monistic or Non-dual. He is the creator of the Universe, whose existence and continued survival depends on His will. God is both Saguna (with attributes) and Nirguna (without attributes) and is called by names such as **Sat** (truth), **Sat Guru** (true Guru), **Akal Purkh** (timeless being), **Kartar** (creator) and **Wahi-Guru** (praise to the God).

The belief in the ten Gurus - spiritual guides who dispel ignorance and darkness is the essential element of Sikh religion. According to it the only way to achieve liberation (mukti) from the cycle of birth and death is by being God-conscious (gurmukh).

### The Khalsa and five K's

The concept of Khalsa, literally meaning 'the pure', was introduced by Guru Gobind Singh. He established this new fraternity with five followers (later known as Panj Pyares), who were baptized with amrit as Khalsas. The Khalsa symbolised coalescence of serenity and strength, purity and power, shastra (scripture) and shastra (weapon), and the power of wisdom (jnana shakti) and the power of action (kriya shakti).

It was made obligatory for every Sikh to wear the Five K's - Kesha (long hair), Kangha (comb), Kara (steel bracelet), Kaccha (short drawers) and Kirpan (sword).

### Sri Guru Granth Sahib

The Guru Granth Sahib (also known as the Adi Granth) is considered the Supreme Spiritual Authority and Head of the Sikh religion. It is a collection of devotional hymns and poetry which proclaims God, lays stress on meditation on the True Guru (God) and lays down moral and ethical rules for development of the soul, spiritual salvation and unity with God.

The writings of the Gurus appear chronologically. Each of the Gurus signed their hymns as **Nanak**. Guru Granth Sahib has 3,384 hymns, of which Guru Nanak Dev contributed 974 hymns including sloks and pauris. It also contains Bhagatas of Kabir, Namdev, Ravidas, Sheikh Farid, Trilochan, Dhanna, Beni, Sheikh Bhikan, Jaidev, Surdas, Parmanand, Pipa and Ramanand. The fifth Guru Arjan Dev began the great task of collection of the holy compositions as Sri (Amritsar) and compiled the Holy Granth Sahib.

### 6. Islam

The religion of Islam teaches that in order to achieve true peace of mind and surety of heart, one must submit to God and live according to His Divinely revealed Law. The word 'Muslim' means one who submits to the will of God, regardless of their race, nationality or ethnic background.

Muslims believe that all of God's prophets which include Abraham, Noah, Moses, Jesus and Muhammad, brought the same message of Pure Monotheism. For this reason, Prophet Muhammad is not considered as the founder of a new religion, as many people mistakenly think, but he was the Final Prophet of Islam.

### Principles of Islam

According to traditional Islamic belief, the religion has existed since time immemorial. Allah, the Almighty God, created Adam (the father of the human progeny) out of a lump of clay and commanded the angels to greet him with a 'Sijda' (prostration in humility). All the angels obeyed the command with the exception of Iblis (the Satan). This resulted in Satan's condemnation and Allah commanded that whosoever followed the Satan's path will forfeit His pleasure and that his abode will be in the fire of hell eternally.

Basic Islamic Beliefs are:

- (i) **Tawheed**: This means, believe in One, Unique, Incomparable God Who is the Creator, the Ruler and the Sustainer of the universe, and none has the right to be worshipped but He alone
- (ii) Belief in the existence of Angels of God as the honoured creatures
- (iii) Belief in God's Revealed Books
- (iv) Belief in the Prophets and Messengers of God
- (v) Belief in the Day of Judgement and Life after Death
- (vi) Belief in Predestination - God's complete authority over human destiny

### Main sects of Islam

The followers of Muslim are divided into two main sects: **Shiah and Sunni**. Though essentially following the same beliefs and tenets, they differ on two points: the succession to Prophet Muhammad, and the religious authority in Islam after him.

**Shiism** is a minority branch of Islam which makes up about one tenth of the total population of the Muslim world. The Shiites form an important part of the population in a number of Arab countries like Iraq, Bahrain, Lebanon and Iran. The Shiahs consider Ali, the son-in-law of the Prophet as his rightful heir. They maintain that Ali was the first legitimate Imam or Khalifah (Caliph) and therefore reject Abu Bakr, Omar and Usman, the first three Khalifahs of the Sunni Muslims, as usurpers.

There are two main shiite sects:

- (i) The **"Twelvers"** are by far the largest group of Shiah Islam. They believe that the line of Ali became extinct with al-Askari, the Twelfth Imam, who mysteriously disappeared in 873 AD. They however refuse to accept that al-Askari died and believe that he will appear shortly before the end of the world.
- (ii) The **Ismailites or Seveners** are the second largest shiite sect. Their spiritual leader is the Aga Khan. The Ismailites only recognize the seven first Imams.

**Sunnism** is the main branch of Islam and recognizes the legitimacy of the first four Khalifahs or Caliphs. The Sunnis believe that the office of the Prophet was not hereditary and no one could claim to be his sole heir. The community chooses one amongst themselves as their leader or the Khalifah.

There are four orthodox sects among the Sunni Muslims i.e. **Hanafiyah** (followers of Imam Abu Hanifah), **Shafiyah** (followers of Imam Ash-Shafii), **Malakiyah** (followers of Imam Malik) and **Hanbaliyah** (followers of Imam Ahmed Bin Hanbal).

### Khalifah

The word Caliph or Khalifah, means 'successor' or 'deputy'. It is used to designate the Prophet's successor as leader of the Muslim community. This title was used by the successive Arab empires and by the Ottoman sultans. The Ottoman Caliphate was maintained for two years after the abolition of the Sultanate, until it was itself abolished by Kemal Ataturk in February 1924.

### Prophets of Islam

According to Islamic belief, Allah has sent various Prophets to the world at different times and different places to guide the people on the righteous path.

The names of the following Prophets are mentioned in the Holy Quran: Adam, Sheth, Idris, Nuh (Noah), Hud, Salih, Lut, Ibrahim (Abraham), Ismail, Ishaq (Isaac), Yaqub (Jacob), Yusuf (Joseph), Shuaib, Dawud (David), Sulaiman

(Solomon), Ilyas, Al-Yasa (Elisha), Musa (Moses), Aziz (Ubair or Ezra), Ayyub (Job), Dhul-Kifl (Isaih or Kharqil Bin Thauri), Yunus (Jonah), Zakariya (Zachariah), Yahya (John the Baptist), Isa (Jesus Christ) and Muhammad.

### Prophet Muhammad

Prophet Muhammad is considered as the messenger of Allah and the last of all Prophets who restored Islam to its pristine purity. Prophet Muhammad was born in 570 AD at **Makkah**. At the age of 40, Prophet Muhammad received his first revelation from Allah through the Angel Jibreel (Gabriel) in a cave at Mount Hira near Makkah. The revelations continued for 23 years, and they are collectively known as the **Quran**.

He began preaching these revelations to the common populace in Makkah. Due to sever opposition from the unbelievers, Prophet Muhammad and his followers undertook the great migration or **Hijra** to a town called Yathrib, which later came to be known as Medina. This emigration marks the beginning of the Muslim Calendar.

In Medina, Islam began to flourish and Prophet Muhammad died at the age of 63. As a mark of respect to the Prophet, the Muslims use the words 'Peace Be Upon Him' after his name.

### Islam in India

Islam first came to India at the Malabar Coast of Kerala through Arab traders as early as 6 AD. Several centuries later the local population that embraced Islam became a well-knit social and cultural group known as the **Moplas**. Within the next 200 years, the first Muslim empire, the Delhi Sultanate, was established in India with its capital in Delhi. This was followed by several other Muslim dynasties like the Khiljis, the Tughlaqs, the Lodis and the Mughals. The period of the Mughals was the golden age of Islam in India. The religion flourished under the Mughal rule and many Indians embraced Islam. Today Muslims constitute about 12% of India's population and are concentrated largely in Andhra Pradesh, Karnataka, Rajasthan, Kerala, Uttar Pradesh, Delhi and Kashmir.

### 7. Sufism

Sufism or **tasawwuf**, as it is called in Arabic, is generally understood by scholars and Sufis to be the inner, mystical, or psycho-spiritual dimension of Islam. Today, however, many Muslims and non-Muslims believe that Sufism is outside the sphere of Islam.

#### The Origin

The origins of Sufism can be traced to the lifetime of the Prophet Muhammad, whose teachings attracted a group of scholars who came to be called **"Ahle Suffe"**, the People of Suffe, from their practice of sitting at the platform of the mosque of the Prophet in Medina. There they engaged themselves in discussions concerning the reality of 'Being', and in search of the inner path and devoted themselves to spiritual purification and meditation. These individuals were the founders of Sufism.

#### Fundamental principles

Sufis represented the inner side of the Islamic creed, which stresses on self-realisation, beautification of the soul through piety, righteousness and universal love for all. The Sufis consider that there is a particular Divine Attribute that dominates the being of every prophet and saint, such that they can be said to be the incarnation of that attribute. The aim of Sufism is the cultivation of Perfect Beings who are mirrors reflecting the Divine Names and Attributes.

In Sufism, a perfect being is also called a **Wali** (saint), a word that literally means 'sincere friend'. The superstructure of Sufism is built upon the concept of teacher, **pir** or **murshid**.

Sufism had succeeded in inculcating the sentiments of fraternity, equality and equity, coupled with sense of service to humanity, in the followers, irrespective of race, community, caste, creed and colour.

In India, Sufism helped in maintaining communal harmony and social stability by advocating religious tolerance and by borrowing spiritual techniques and practices from other religions. Sufism has adapted extensively from the Vedanta school of the Hindu philosophy.

### Sama

The musical and ecstatic aspect of Sufism is called Sama. This is a particular kind of devotional dance akin to Kirtana and was introduced by Jalaluddin Rumi. The Sufi, while being spiritually enraptured, gives the attention of his or her heart to the Beloved. With particular movements and often special and rhythmical music, he engages in the selfless remembrance of God.

Sufis identify two types of Sama poetry:

1. First praising God (this is called Hamd), Prophet (this is called Naat) and the Sufi saints (this is called **Manqabat**.)
2. The second focussing on spiritual emotion or mystical love, ecstatic states and on separation and union.



The Sama poetry is mostly sung in the form of Qawwali. Music of Sama is set within metric framework, accompanied by Dholak, Tabla, Sarangi, Harmonium and Sitar.

### 8. Muslim Religious Movements

#### Dawoodi Bohras

The word 'Bohra' is derived from the Gujarati word vohorvu or vyavahar meaning "to trade". The Muslim community of Daudi Bohras traces its ancestry to early conversions to Ismaili Shiism during the reign of the Fatimid Caliph Imam, al-Mustansir (1036-1094 AD). When schisms occurred in the Ismaili dawah (mission) in the eleventh and twelfth centuries in Egypt, the Ismailis in India followed the Fatimid Tayyibi dawah of Yemen. Subsequently, this community split a number of times to form the Jafari Bohras, Daudi Bohras, Sulaymani Bohras, Aliyah Bohras and other lesser-known groups.

The religious hierarchy of the Daudi Bohras is essentially Fatimid and is headed by the **dai mutlaq** who is appointed by his predecessor in office. The dai appoints two others to the subsidiary ranks of **madhun** (licentiate)

and **mukasir** (executor). These positions are followed by the rank of **shaikh** and **mullah**, both of which are held by hundreds of Bohras. An **Aamil** leads the local congregation in religious, social and communal affairs. Each town has a mosque and an adjoining jamaat-khanah (assembly hall) where socio-religious functions are held.

The Bohras recognize the seven pillars of Islam. **Walayah** (love and devotion) for Allah, the Prophets, the imam and the dai is the first and most important of the seven pillars. The others are **tahrah** (purity & cleanliness), **salat** (prayers), **zakat** (purifying religious dues), **saum** (fasting), **haj** (pilgrimage to Mecca) and **jihad** (holy war).

The Bohras enjoy a great degree of social and religious cohesion. Every Bohra is required to take an oath of allegiance (**Misaag**), which is a formal initiation into the faith. The oath, inter alia, commits a Bohra towards adherence to the Shariah and accepting the leadership of the Sayyidna and the dai.

The cult of **Sayyidna**, the high priest, and the **Kothar**, the clergy, is deeply ingrained in the Bohra psyche. Every Bohra follows a system of tax payment to the Syedna, who also exercises a great control over the marriage and death rites. Another distinctive feature is their use of a **Fatimid lunar calendar** which fixes the number of days in each month.

### Wahabism

Wahabism was the first great modern expression of the awakening of the Arab Islam in the 18th century. Its founder was Muhammad Ibn Abd-al-Wahab. He preached and propagated the "pure faith" based only on the Holy Quran and the Sunnah and criticised the loosening of moral standards under foreign influences. Wahabism led in 1932 to the creation of the Kingdom of Saudi Arabia. The only other Wahabi state is Qatar.

The Wahabis do not receive the decisions of the four orthodox sects, but say that any man who can read and understand the Quran and the Ahadith can judge for himself in the matters of doctrine. They do not offer prayers to any prophet, wali, pir or saint. They do not even perform any act of reverence at the Prophet's mosque at Madina. They observe only four main festivals, namely, **Idul-Fitr**, **Idul-Azha**, **Yaum Al-Ashura** and the **Lailat-al Qadr** and do not observe Prophet Muhammad's birthday (**Milad-un-Nabi**) as a festival.

## 9. Christianity

Christianity is the religion of the followers of the teachings of Jesus Christ. Christianity has the largest adherents all over the world numbering more than 1.5 billion.

### Origin

Jesus Christ was born as a Jew in Bethlehem in 4 BC. He was believed to have possessed supernatural powers. He began travelling widely and preaching to people in various towns. Alarmed by the growing popularity of Jesus Christ and his preaching, some Jewish priests conspired to kill him and succeeded in having him crucified. On the third day after his Crucifixion, Jesus was resurrected. He lived on earth for another 40 days and then ascended to heaven.

The incidents preceding and succeeding his birth matched the prophecies of the Old Testament, according to which, the son of God would be born on the earth to rid humanity of its sins. The followers of Jesus formed a new faith, which was named as **Christianity** (after Christ) and its followers, **Christians**.

### Fundamental principles of Christianity

Christians are monotheists and insist that the originator and preserver of creation is one but is represented in the Holy Trinity, as the Father, the Son and the Holy Spirit. Christians see God as the Lord of Israel and the father of the divine and human figure of Jesus Christ. Jesus Christ, was the eternal word of God who assumed human form to serve humanity and to rescue the human beings. Jesus Christ suffered and died to redeem mankind from sin. Christians also believe that Jesus Christ now sits at the right hand of God as the final judge of the dead, and that He will return again as prophesised.

Christians believe that Jesus Christ chose 12 learned men as messengers and directed them to spread his teachings and guide the populace. The 12 **apostles** are Peter (Simon); his brother Andrew; James; and his brother John; Philip and Bartholomew, the sons of Zebedee; Thomas and Matthew; James, son of Alphaeus; Thaddaeus; Simon the Patriot and Judas Iscariot, who betrayed Jesus Christ.

### Bible

The holy book of the Christians is the Bible. The Bible contains a collection of writings dating from 9 BC to 1 AD written in Hebrew, Aramaic, Greek and English. The Bible is divided into the Old Testament with 46 books and the New Testament with 27. The **Old Testament** is a Hebrew text, sacred to both the Jews and Christians and contains information about the creation of the world. The life and teachings of Jesus Christ, which form the centre of Christian belief, are recorded in the **New Testament**.

### Christian sects

Christianity became the formal religion of the Roman Empire after Constantine, the Emperor of Rome, converted to Christianity in 313 AD. The religion was known as **Catholic** or universal, with the Roman Pope as its head. By 1054 AD many differences arose and the Church formally split into the **Eastern Orthodox** and the **western Roman Catholic** schools.

In the 15th century, a new school of philosophy began to question the supremacy of the Pope. In the 16th century Martin Luther advocated many reforms in the Church, which led to yet another split in the Christian community and the formation of **Protestant** churches across Northeast Europe. The Protestants disapproved of the authority of the Pope and advanced the cause of the Bible as the sole authority.

### Christianity in India

By tradition, Christianity is said to have arrived in South India with the arrival of St. Thomas, one of the apostles of Jesus Christ, at the Malabar Coast in 52 AD. He spent some years in South India and died near Madras. However, others believe that the first missionary to arrive in the country was Saint Bartholomew. Historically, Christian missionary activity started with the advent of St. Francis Xavier in 1544 AD.

Throughout the 18th and 19th centuries Catholic as well as Protestant missionaries preached Christian doctrines in India and also made important contributions to social improvement and education in India.

The great period of expansion of Christianity in India began in 1858, when the British government took over rule in India from the East India Company. Christians from many countries came as missionaries.

At present Christians are scattered all across India but most of them are concentrated in the Northeast and in Kerala and other southern states. Today, there are 23 dioceses in India with 11 of them being located in Kerala.

#### A. The Syrian Church:

- ✓ The Christians belonging to the Syrian Church are found in South India and claim an apostolic foundation for their Church.
- ✓ They believe that Christianity was introduced in India by St. Thomas in 52 AD at the Malabar Coast. He established seven Christian communities or churches in Kerala.
- ✓ The Malabar Church renounced the authority of the Pope and asserted its independence in 1653 AD. This is known in history as the '**Coonen Cross Declaration**'.
- ✓ The Christian communities then split into many groups - East Syrian Catholics, West Syrian Catholics, Syrian Orthodox, Jacobite Syrian Orthodox, Marthoma, Church of the East and the Latin Church.
- ✓ Today, the Chaldean Syrian Church is one of four archbishoprics in the Assyrian Church of the East, and has about 15,000 members in and around Thrissur City. Its cathedral is the Mart Mariam Cathedral, Thrissur City's first Christian church.

#### B. The Roman Catholic Church:

- ✓ With the arrival of the Portuguese to India, the visits of Roman Catholic Missions to India became more organised, and were initially concentrated to Goa, Cochin, Tuticorin and other coastal areas.
- ✓ St. Francis Xavier (1506-52 AD) became the first Jesuit missionary to arrive in India.
- ✓ In 1557 AD, Pope Paul IV declared Goa an archdiocese with its supremacy extending from the Cape of Good Hope at the southern tip of Africa to China, and all Christians, including the East Syrian Church, brought under its jurisdiction.

#### C. The Protestant Missions

- ✓ The first Protestant missionaries, German Lutherans, came to India in 1706 AD at Tranquebar, near Tiruchinapally, under the protection of the King of Denmark.
- ✓ By the 19th century several other missions were established in different parts of South India.

#### D. The North Indian Church

- ✓ Some consider that St. Thomas had travelled to North India and introduced Christianity. Others consider it to be the influence of merchants from the Persian Gulf and the Arabian Sea.
- ✓ Under the influence of the Portuguese, several missionaries began to visit North India between 16th-18th Centuries. The Jesuit missions were sent regularly to the Mughal Courts from the time of Akbar to that of Aurangzeb.
- ✓ William Carey arrived in India in 1793 AD. Carey's pioneering work in Bible translation, primary education and journalism had a profound influence in Bengal and other parts of India. Numerous other missionaries began visiting India after the passing of Charter Acts by the British Parliament in 1813 and 1833 AD.

### 10. Judaism

Judaism is one of the oldest religions of the world, evolved in Egypt about 3,700 years ago. It believes in the unity and oneness of the universal Creator. Judaism is the religion, philosophy and way of life of the Jewish people.

#### History

- According to Jewish tradition, **Abraham** was the leader of a tribe named Habiru (Hebrew) in Chaldea in about 2000 BC. He advocated the theory of monotheism and decided to move his tribe to Canaan (Palestine) to propound his theory. Here, the Hebrews mixed freely with local people and eagerly sought converts to their faith.
- Abraham's grandson Jacob had an encounter with a mysterious being who told Jacob that in future, his name would be known as '**Israel**'. The renamed Israel had 12 sons, who later became the progenitors of 12 tribes named after them. These tribes bore the collective name of **Bene Israel** or 'Children of Israel'.
- The Israelis grew in number and for approximately two centuries dwelt in Egypt, where they were enslaved. In about 1200 BC, under the leadership of **Moses**, they escaped and wandered in the wastes of Sinai (Egypt) for a long time. Here, Moses, the first Prophet of god, received revelation of the law, the **Ten Commandments**, which is today known as the **Sefer Torah**, the Jewish scripture.
- After this, a kingdom was founded in Canaan with Jerusalem as its capital. In this city, a temple was built to perform sacred rites.
- After King Solomon died, Israel was split into two kingdoms. The Southern Kingdom was made up of the tribes of Judah and Benjamin and called Judah with Jerusalem as its capital.

- The remaining 10 tribes comprised the Northern Kingdom. When the Assyrians invaded the Northern Kingdom, they scattered the Israelites to various parts of their empire, northeast of Israel. Today they are referred to as the **ten lost tribes**. The Scriptures suggest they will be identified and returned to Israel in the Last Days.

### Beliefs and practices

The Jews believe in one god as was instituted by Abraham, Who they call **Yahweh** and from whom all creation flows. Judaism believes in prophets, of whom Moses was the first. According to tradition, Moses received the Ten Commandments from God. Every devout Jew follows these commandments till today.

The religion gives great importance to a good moral life and does not advocate asceticism, celibacy or self-imposed suffering, as it believes that the path to salvation is only through good deeds.

The religious scripture **Sefer Torah** consists of the first five books of the Old Testament. There are 613 precepts in the Torah to regulate the daily life of every Jew and this number is symbolised in the threads of the prayer shawls (**tsisith**) that every adult male Jew is enjoined to wear for prayers. The **Talmud**, the body of Jewish law, is considered Yahweh's exclusive and immutable law. The **Synagogue** is the Jewish place of worship.

### Jewish sects

The Jews have three principle sects: Orthodox, Conservative, and Reformist.

- ✓ The **Orthodox** cling to all ancient traditions and forms of religious worship and practices
- ✓ The founder of the **Reform** movement adopted the philosophy of changing with the times, and religious services and rituals were considerably shortened.
- ✓ The **Conservative** Jews followed a middle path, retaining some features of the Orthodox groups but permitting relaxation in certain cases.

### Judaism in India

It is commonly accepted that the Jews have been in India for over 2,000 years ever since they first landed on the West coast of India. The Indian Jews are known as a peace-loving community. They follow the Hebrew calendar. The Indian Jews have a special thanks giving ceremony known as **Eliyahoo-ha-Nabior** i.e. 'gratitude to Elijah the Prophet', on festive occasions. Indian Jews fall into five categories:

1. **Bene Israel** – meaning Children of Israel. Marati speaking. Arrived in Maharashtra 2,100 years ago.
2. **Cochin Jews** - arrived in India 2,500 years ago and settled down in Kerala as traders.
3. **Baghdadi Jews** - Jews who came to India as traders from West Asia, mainly from Baghdad. They are settled mainly in Mumbai, Pune and Kolkata.
4. **Bene Menashe** - The Manipur Jews constitute a community which sees itself as descendants of the Manasseh (Menashe) Tribe (which is one of the 10 lost tribes of Jews).
5. **Bene Ephraim** - also called "Telugu Jews". They are a small group who speak Telugu. Their observance of Judaism dates to 1981.

## 11. Zoroastrianism

Parsism or Zoroastrianism is about 2600 years old and finds its origin in Persia. The religion was founded by **Spenta Zarathustra** or Zoroaster, who is considered as the Prophet of the Parsis.

Zoroastrian practice is based on the responsibility of every man and woman to choose between good and evil, and to respect God's creations.

Zarathustra preached the oneness of god and believed that **Ahura Mazda** was the one and only god, who is formless and has six great aspects called the **Amesha-Spentas**. These are Ardibehest, Bahman, Shahrivar, Spendarmad, Khordad and Amardad. The Parsis believe that the Ahura Mazda is eternally in conflict with **Angra Mainyu** or Ahirman, who represents the evil force.

### Practices

The Parsi place of worship is called the **fire temple**. Five daily prayers, usually hymns or **Gathas** uttered by Prophet Zarathustra are said in the home or the temple, before a fire, which symbolizes the realm of truth, righteousness and order. Fire is regarded as the son of Ahura Mazda, and represents god.

In Zoroastrianism, **Dakhma-nashini** is the only method of corpse-destruction. This involves the destruction of the dead body in the stone-enclosed Dakhma, by the flesh-eating bird or the rays of the Sun.

### Religious Scriptures

**Zenda Avesta** is the religious scripture of the Parsis. It contains the teachings, sermons and prayers composed by Prophet Zoroaster and his disciples and followers. Avestha is also the name of the language in which it is composed.

It is divided into five parts: the Yasna (worship with ceremony and offerings), the Videvdad (laws against demons), the Yashts (worship), the Khordeh Avestha, which comprises of selected portions of the Avestha and forms the book of daily prayers of the Zoroastrians, and the five Gathas - Ahunavaiti, Ushtavaiti, Spenta-Mainyu, Vohu-Khshathra and Vashishta-Ishti, which contain the 17 hymns of God received by Prophet Zarathustra by way of a Divine Revelation.

### Sects



There are three principle sects among the Parsis: Shahenshai, Kadmi and Fasli. The only difference between the three sects is the calendar they adhere to.

- ✓ The **Faslis** follow the traditional Persian calendar
- ✓ The **Shahenshais** calculate their calendar from the last Sassanian king, Yazdegard III
- ✓ The **Kadmis** claim their calendar is the oldest and most accurate.

### Zoroastrians of India

The first Zoroastrians to enter India arrived on the Gujarat coast in the 10th century and by the 17th century, most of them had settled in Bombay. Today, there are approximately 90,000 Parsis in India and are concentrated largely in Maharashtra and Gujarat.

### 12. The Bahai Faith

The Bahai Faith is a monotheistic religion founded by **Bahá'u'lláh** in 19th-century Persia. The Bahais believe that the 'Promised One' of all ages and peoples, Bahá'u'lláh revealed himself in 1863. He dispatched one of the distinguished Bahai teachers, Jamal Effendi to India to spread the teachings of the Bahai faith in the years 1874-75.

#### Beliefs and practices

The Bahais believe in the three cardinal principles - oneness of mankind, oneness of God and oneness of religion. Bahais believe that throughout history the Creator has educated humanity through a series of Divine Manifestations. These Manifestations include: Krishna, Buddha, Abraham, Moses, Zoroaster, Jesus and Muhammad. They believe that in the present age, God has revealed Himself through Bahau'llah, whose name means 'The Glory of God'. He is regarded as their Prophet.

The Bahais work for the removal of prejudices based on caste, creed, religion, sex, colour, race and language. They advocate universal education and the inculcation of a scientific outlook among people. The Bahais do not believe in superstitions, ceremonies, rituals and dogmas.

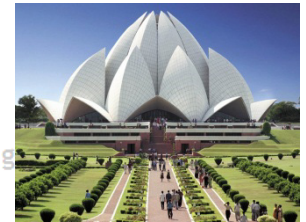
The Bahais pray to the one true God, the Creator of the universe. The act of praying is described as '**a conversation with God**'.

It is obligatory for every Bahai to pray and meditate on the Words of God every day. There are prayers for all occasions and these can be offered individually or collectively.

#### The Lotus Temple

The Bahai House of Worship at New Delhi is popularly known as the Lotus Temple. The temple gives the impression of a half-open lotus flower afloat, surrounded by its leaves. There is no clergy in the temple, no idols, no pictures, no sermons, no rituals. It is a place for communication between man and his Creator, God.

The shrine has been designed by a young architect, **Mr. Fariburz Sabha**, a Canadian citizen and a Bahai of Iranian descent, who was selected from among the world's top architects.



## 2. Religious Pilgrimages of India

### Amarnath Yatra

- The Cave of Amarnath is about 50 kilometers from Pahalgam in south Kashmir but involves tough walking, trekking and pony-riding. The cave is surrounded by snowy mountains. The cave itself is covered with snow most time of the year except for a short period of time in summer when it is open for pilgrims.
- According to legend the cave is situated at the place where Lord Shiva had given amrit (nectar) to the gods of the Hindu. It is believed that Lord Shiva adopted the shape of an ice-lingam which still exists in the cave.
- The Yatra was abandoned for a long time due to devastating floods and other natural calamities in the valley. A local Muslim family called Maliks is said to have re-discovered it. The successive generations of the Malik family of Mattan have since then been taking an active part in preparation of the Yatra and they get a share of the offerings at the cave.
- The Kashmiri labourers, invariably all Muslims, help the pilgrims throughout. The pilgrims traverse the route chanting "Har Har Mahadev" and "Amarnath Swami Ki Jai". The Muslim helpers join them by saying "Ya Peer Dastgeer". The Yatra culminates on the full moon day of August.



### Hajj

- Nearly 3 million Muslims from more than 120 countries journey to the holy city of Makkah each year to make the spiritual pilgrimage known as the Hajj. The pilgrimage is one of five Pillars of Islam that form the framework of Islamic life.
- Muslims trace the origin of the Haj to Prophet Ibrahim, who rebuilt the first House of Allah, the **Kaaba**, as the focal point for the worship of Allah alone.
- The Hajj begins on the eighth day of Dhul-Hijjah, the 12th month of the Islamic year, and lasts for six days, from 8th-12th of Dhul-Hijjah. For the first three days of the Haj, the pilgrims are required to wear special garments called **Ihram**.



- Upon arrival in Makkah, the pilgrims go to the **Haram Sharief** (Holy mosque) and perform the **Tawaaf** or the circumambulation around the Kaaba or the House of Allah.
- The rituals also involve stoning (Rami) of the **Jamarat** (Satan) on the 10th of Dhul-Hijjah, followed by the performance of **Tawaf-e-Ziyarah** and **Sayee** at Makkah, which marks the culmination of the main rituals of the Hajj.
- In India, the Ministry of External Affairs is the nodal agency which is responsible for making arrangements for the Indians Hajjis. Nearly 1,72,000 Indian pilgrims are going every year to perform Hajj. In addition, nearly 80,000 Indian pilgrims visit Saudi Arabia every year to perform the lesser pilgrimage known as **'Umrah'**.

### Kumbh Mela

- Kumbh Mela is the greatest riverside religious festival of Hindus that takes place once every three years. However, the major Maha Kumbh Mela occurs once in 12 years.
- Legend has it that Lord Vishnu saved the nectar (Amrut) from the demons and gave it to the gods in a pot. The gods rested the pot at each of the four cities of Allahabad, Haridwar, Ujjain, and Nasik.
- A few drops of Nectar are supposed to have spilled over on the water at these four places and sages, saints and pilgrims started periodically to flock to each of these 'Tirthas' to celebrate the divine event.
- Thousands of devotees take a holy dip in the river that is believed to purge them of their sin.
- Recorded history is witness to the fact that the Kumbh festival has been celebrated since even before the second century BC.



### Ayyappa Temple

- The hill temple of Lord Ayyappa in Shabarimala is situated in the Western Ghats of Kerala.
- The temple is open to all devotees irrespective of caste, creed, religion or social status. It attracts millions of pilgrims from within and outside India every year. Lord Ayyappa is also described as Hariharaputra, the son of Vishnu and Shiva, born in a supernatural way to annihilate the demoness Mahishi.
- The idol of Ayyappa is believed to have been installed at Sabrimala on the day of Makar Sankranti (mid-January). Devotees believe that on this day, a peculiar light called **'Makara Vilakku'** or **'Makkara-Jyoti'** is seen facing the deity over the hills and they eagerly await this blissful sight.
- The Makara Vilakku is preceded by the period of **Mandalam**, which is a 41-day long ritualistic worship during which the pilgrims observe strict discipline and rigid austerities like wearing black clothes, observing strict celibacy and avoiding meat and alcohol.
- Girls and women between 10 and 50 years of age are not allowed to visit the temple to facilitate strict observance of celibacy in the temple complex.
- Only those pilgrims who have observed the austerities for at least 41 days are allowed to use the **Patinenttampadi** (or the 18 steps) leading to the main sanctum sanctorum.
- The devotees greet one another as **'Swamiye Saranam Ayyappa'**.



### Pushkar Mela

- The Pushkar Fair is held in the month of Kartik on the full moon day in Pushkar.
- Pushkar is home to one of the only two temples dedicated to Brahma, the other being at Khedbrahma in Kerala. It is one of the innumerable temples skirting the large Pushkar Lake.
- The Pushkar fair centres around the event of taking a dip in the Pushkar Lake on the full moon night. Due to its association with Brahma, Pushkar is considered to be the **tirtharaja**, the king of all pilgrimage sites.
- The nearby temple of Savitri also attracts many married women, especially from Bengal, who worship the goddess and seek the boon of eternal company with their spouse.
- Pushkar is also the site for the biggest cattle fair in India. Scholars suggest that the cattle fair was an extension of the religious event of taking a dip in the lake.



### Urs of Khwaja Moin-Ud-Din Chishti

- Khwaja Moinuddin Chishti, the founder of the Chishti order, came to India from Persia as a member of Muhammad Gouri's invading army in 1191. He settled in Ajmer, where he preached Islam until his death in 1233 AD. A darga was built in his memory. Affectionately called **Garib Nawaz**, he was said to be an emancipator of the poor.



- Each year an Urs is celebrated in the month of Rajab to commemorate the death anniversary of Khwaja Moinuddin Chishti. According to the legend, the Khwaja entered his cell on the first day of the month of Rajab to meditate for five days and died on the sixth day.
- During this six-day fair, which is attended by people of different communities, various ceremonies are performed and the Qawwalis are sung in praise of the Khwaja.
- The tomb is known for its power to fulfill wishes. Devotees tie a **kalawa** on the pillars when seeking a favour. They are expected to untie the knot once their request has been granted.

### 3. National Symbols of India

#### 13. National Flag

- The National flag is a horizontal tri-colour of deep saffron (kesari) at the top, white in the middle and dark green at the bottom in equal proportion. The saffron stands for courage, sacrifice and the spirit of renunciation; the white stands for purity and truth and the green for faith and fertility.
- The ratio of width of the flag to its length is two to three. In the centre of the white band is a navy blue wheel which has 24 spokes. Its diameter approximates the width of the white band. Its design is taken from that of the wheel which appears on the abacus of the Lion Capital of Ashoka at Sarnath.
- The design of the national flag was adopted by the Constituent Assembly of India on 22 July 1947.
- The Flag Code of India, 2002, has taken effect from 26 January 2002 and supercedes the 'Flag Code - as it existed'. The Flag Code of India, 2002 is an attempt to bring together all such laws, conventions, practices and instructions for the guidance and benefit of all concerned.
- There shall be no restriction on the display of the National Flag by members of general public, private organisations, educational institutions, etc., except to the extent provided in the Emblems and Names (Prevention of Improper Use) Act, 1950 and the Prevention of Insults to National Honour Act, 1971 and any other law enacted on the subject.



www.gktoday.in

#### 14. State Emblem

- The state emblem depicts four lions, standing back to back. It is an adaptation from the Sarnath Lion Capital of Ashoka, near Varanasi in Uttar Pradesh. Carved out of a single block of polished sandstone, the capital is crowned by the Wheel of the Law (Dharma Chakra).
- The Lion Capital was erected in the third century BC by Emperor Ashoka to mark the spot where Buddha first proclaimed his gospel of peace and emancipation to the four quarters of the universe.
- In the State emblem, adopted by the Government of India on 26 January 1950, only three lions are visible, the fourth being hidden from view.
- The four lions symbolizing power, courage and confidence, rest on a circular abacus. The abacus is girdled by four smaller animals -- guardians of the four directions: the lion of the north, the elephant of the east, the horse of the south and the bull of the west. The abacus rests on a lotus in full bloom, exemplifying the fountainhead of life and creative inspiration.
- The words Satyameva Jayate (meaning 'truth alone triumphs') from Mundaka Upanishad are inscribed below the abacus in Devanagari script.
- The use of the state emblem of India, as the official seal of the Government of India, is regulated by the state of India (Prohibition of Improper Use) Act, 2005.



सत्यमेव जयते

#### 15. National Anthem

- The song Jana-gana-mana, composed originally in Bengali by Rabindranath Tagore, was adopted in its Hindi version by the Constituent Assembly as the national anthem of India on Tuesday, 24 January 1950.
- Rabindranath Tagore wrote it at the request of his intimate friend Ashutosh Chaudhari, a judge of the Calcutta High Court, for singing at the 26th session of the Indian National Congress on 27 December 1911 at the Calcutta Session of the Indian National Congress.
- Playing time of the full version of the National Anthem is approximately 52 seconds. A short version consisting of the first and last lines of the stanza (playing time approximately 20 seconds) is also played on certain occasions.

**Jana Gana Mana**

Jana gana mana adhinayaka, jaya he  
 Bharata bhaagya vidhata.  
 Punjaba Sindhya Gujarata Maratha  
 Dravida Utkala Banga,  
 Vindhya Himachala Yamuna Ganga  
 Uchchhala jaladhi taranga.  
 Tava shubha naame jaage,  
 Gaathe tava jaya gaatha,  
 Jana gana mangala-daayaka, jaya he  
 Bhaarata bhaagya vidhata.  
 Jaya he! Jaya he! Jaya he!  
 Jaya jaya jaya, jaya he!

## 16. National Song

- The song Vande Mataram, composed *in Sanskrit* by Bankimchandra Chatterji, was incorporated in his famous novel *Ananda Math* (1882). It has an equal status with the National Anthem.
- Later the song was set to tune by Rabindranath Tagore and sung for the first time before the gathering at the 12th annual session of the Indian National Congress held in *1896 in Calcutta*.
- It was declared as the National Song in 1937 through a resolution.
- The English translation of the stanza was rendered by Sri Aurobindo.

## 17. National Calendar

- The National Calendar is based on the *Saka Era with Chaitra being its first month*.
- It consists of 365 days in a normal year. It was adopted from *22nd March 1957* along with the Gregorian calendar for the following official purposes: Gazette of India; news broadcast by All India Radio; calendars issued by Government of India; and, Government communications addressed to the members of the public.
- Dates of the National Calendar correspond with those of the Gregorian Calendar. Thus, the *first day of Chaitra corresponds to 22nd March in a normal year and 21 March in leap year*.

## Indian National Calendar

Month	Length	Start date (Gregorian)
1 Chaitra	30/31	March 22*
2 Vaishakh	31	April 21
3 Jyaishtha	31	May 22
4 Ashadha	31	June 22
5 Shravana	31	July 23
6 Bhadrapad	31	August 23
7 Ashwin	30	September 23
8 Kartik	30	October 23
9 Margashirsha (Agrahayana)	30	November 22
10 Paus	30	December 22
11 Magh	30	January 21
12 Phalgun	30	February 20

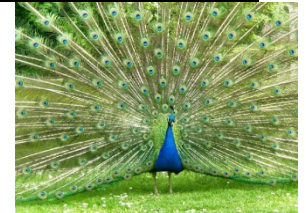
## 18. National Animal

- The Tiger - *Panthera tigris* (linnaeus), is the national animal of India. It is a rich-colored well-striped animal with a short coat. The combination of grace, strength, power has earned the tiger great respect and high esteem.
- Out of eight races of the species known, the Indian race, the Royal Bengal Tiger, is found throughout the country except in the north-western region and also in the neighbouring countries, Nepal, Bhutan and Bangladesh.



## 19. National Bird

- The Indian peacock, *Pavo cristatus*, the national bird of India, is a colourful, swan-sized bird, with a fan-shaped crest of feathers, a white patch under the eye and a long, slender neck.
- The male of the species is more colourful than the female, with a glistening blue breast and neck and a spectacular bronze-green trail of around 200 elongated feathers. The female is brownish, slightly smaller than the male and lacks the trail.
- The elaborate courtship dance of the male, fanning out the tail and preening its feathers is a gorgeous sight.



## 20. National Flower

- Lotus or waterlily is an aquatic plant of *Nymphaea* with broad floating leaves and bright fragrant flowers that grow only in shallow waters.
- It is a sacred flower and occupies a unique position in the art and mythology of ancient India and has been an auspicious symbol of Indian culture since time immemorial.



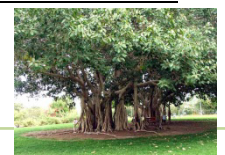
## 21. National Fruit

- Mango (*Maniifera indica*) is the National fruit of India. Mango is one of the most widely grown fruits of the tropical countries. In India, mango is cultivated almost in all parts, with the exception of hilly areas.
- Mango is a rich source of *Vitamins A, C and D*.
- Mangoes have been cultivated in India from time immemorial. The poet Kalidasa sang of its praises. Alexander savoured its taste, as did the Chinese pilgrim Hieun Tsang. Akbar planted 100,000 mango trees in Darbhanga, known as Lakh Bagh.



## 22. National Tree

- The Banyan Tree (*Ficus benghalensis*) is the National Tree of India.



- This huge tree towers over its neighbours and has the widest reaching roots of all known trees, easily covering several acres. It sends off new shoots from its roots, so that one tree is really a tangle of branches, roots, and trunks.

### 23. National aquatic animal

- The Gangetic Dolphin (*Platanista gangetica*) is the National aquatic animal of India.
- The Ganges river dolphin is primarily found in the Ganges and Brahmaputra Rivers.
- Gangatic Dolphin is said to represent the purity of the holy Ganga as it can only survive in pure and fresh water.
- It is listed by the IUCN as endangered on their Red List of Threatened Species.



### 24. National Currency Symbol

- The symbol is an amalgam of *Devanagari "Ra" and the Roman Capital "R"* with two parallel horizontal stripes running at the top representing the national flag and also the "equal to" sign.
- The Indian Rupee sign was adopted by the Government of India on 15th July, 2010.
- The symbol of Indian Rupee signifies India's international identity for money transactions and economic strength.
- The symbol, conceptualised and designed by Udaya Kumar, a post graduate in Design from Indian Institute of Technology Bombay, has been chosen from thousands of concept entries received by the Ministry of Finance through an open competition among resident Indian nationals.



### 25. National Heritage animal

- The Indian elephant (*Elephas maximus indicus*) has been declared as the national heritage animal by the government in order to conserve its dwindling population.
- 60% of the Asian elephants live in India. There are over 25,000 elephants in the country, including 3,500 in captivity in zoos and temples - particularly in southern and north-eastern parts of the country.
- Indian Elephant has been listed as endangered by IUCN as the population has declined by at least 50% over the last three generations



### 26. National game

- The Ministry of Youth Affairs & Sports of India clarified that, officially, the country does not have a national game; no game, including hockey, has been notified as such.
- However, many sources, including the Indian government's official portal, mention hockey as a "National Game".
- India has won eight Olympic gold medals for hockey. Indian hockey's golden period was from 1928–56, when the Indian hockey team won six successive Olympic gold medals.

## 4. Languages

In India there are 22 scheduled languages, 114 other languages, 216 mother tongues, 96 non specified languages and totally up to 10000 languages spoken by the people.

### Classification

Indian languages have evolved from different stocks and are closely associated with the different ethnic groups of India. Broadly the Indian languages can be put into six groups: 1) Indo-Aryan, 2) Dravidian, 3) Sino-Tibetan, 4) Negroid, 5) Austric and 6) Others. These languages have interacted on one another through the centuries and have produced the major linguistic divisions of modern India. The Indo-Aryan and the Dravidian are the dominant groups and together comprises all the major languages of India.

#### 1. Indo-Aryan:

- It is part of the Indo-European family of languages, which came to India with the Aryans.
- It is the biggest of the language groups in India and accounts for about 74% of the total Indian population.
- It comprises of all the principal languages of northern and western India such as Hindi, Bengali, Marathi, Gujarati, Punjabi, Sindhi, Rajasthani, Assamese, Oriya, Pahari, Bihari, Kashmiri, Urdu and Sanskrit.

#### 2. Dravidian:

- This is the second most important group and comprises mainly of languages spoken in the Southern India. It covers about 25% of the Indian population.
- Proto-Dravidian gave rise to 21 Dravidian Languages. They can be broadly classified into three groups: Northern group, Central group, and Southern group of Dravidian languages.
- The Northern group consists of three languages i.e. Brahui, Malto and Kudukh. Brahui is spoken in Baluchistan, Malto spoken in Bengal and Orissa, while Kurukh is spoken in Bengal, Orissa, Bihar and Madhya Pradesh.

- The **Central group** consists of eleven languages viz., Gondi, Khond, Kui, Manda, Parji, Gadaba, Kolami, Pengo, Naiki, Kuvi and Telugu. Out of these, only Telugu became a civilized language and the rest remained tribal languages.
  - The **southern group** consists of seven languages viz., Kannada, Tamil, Malayalam, Tulu, Kodagu, Toda and Kota.
  - The major languages of the Dravidian group are: (i) Telugu (numerically the biggest of the Dravidian languages), (ii) Tamil (oldest and purest language of the Dravidian family), (iii) Kannada and (iv) Malayalam (smallest and the youngest of the Dravidian family).
- 3. Sino-Tibetan:**
- The Sino-Tibetan or Mongoloid family stretches all over the sub-Himalayan tracts, covering North Bihar, North Bengal, Assam up to the north-eastern frontiers of the country.
  - These languages are considered to be older than the Indo-Aryan languages and are referred to in the oldest Sanskrit literature as **Kiratas**.
  - The Tibeto-Burman languages are divided into four broad groups:
    - (i) **Tibetan:** Sikkimese, Bhotia, Balti, Sherpa, Lahuli and Ladakhi
    - (ii) **Himalayan:** Kanauri and Limbu
    - (iii) **North-Assam:** Abor (Adi), Miri, Aka, Dafla and Mishmi
    - (iv) **Assam-Burmese:** It is again sub-divided into four main sub-groups, viz. Kuki-Chin, Mikir, Bodo and Naga. Manipuri or Meithi is the most important language of the Kuki-Chin sub-group. The Bodo sub-group includes such dialects as Bodo, Rajbangsi, Koch, Mech, Rabha, Dimasa, Kachari, Chutiya, Garo, Hajong and the Tipra (Tirupuri). Mikir has strong affinities to the Bodo and is spoken in the Mikir Hills and Parts of Sibsagar district in Assam. The principal languages of the Naga sub-group are Angami, Sema, Ao, Lotha, Mao, Konyak, Kabui and Lepcha.
- 4. Austric:**
- The Austric languages of India belong to the Austro-Asiatic sub-family, which are represented by languages of the Munda or Kol Group, spoken in the central, eastern and north-eastern India and languages of the Mon-Khmer group like Khasi and Nicobarese.
  - These are very ancient languages which have been in existence much before the advent of Aryans and were referred in ancient Sanskrit literature as **Nisadas**.
  - The most important language of the Austric group is **Santhali**, which is spoken by over 5 million Santhals and is the largest spoken among the Adivasi languages.
  - **Mundari**, spoken by about a million Mundas, is another important language of this group.
- 5. Others:**
- This group includes several Dravidian adivasi languages like Gondi, Oraon or Kurukh, Mal-Pahariya, Khond and Parji which are very distinct and cannot be classified in other groups.

### Pali and Prakrit

Pali and Prakrit are the languages that belong to the Middle Indo-Aryan period i.e. 600 BC-1000 AD. Prakrit was the Indo-Aryan speech which was in the form of uncultivated popular dialects. Prakrit came down to us in inscriptions dating back to 4-3 BC. Practically all over India, Prakrits were freely used for inscriptions almost up to the Gupta age.

In the course of time, the Prakrits were transformed into what are known as the **Apabhramsa** dialects, which were widely used in popular and folk literature. The various Prakrit dialects described by Prakrit grammarians are Maharastri, Sauraseni, Magadhi, Paisaci and Apabhramsa. Pali and Ardha-Magadhi are also Prakrits and were used in early Buddhist and Jain literature. The Satavahana rulers were great patrons of Prakrit.

The earliest of the Buddhist literature is in Pali. Some consider Pali as Magadhi Prakrit or Magadhi-bhasa, while others point to a close relationship of Pali with Paisaci Prakrit spoken at that time in the Vindhya region. The Tripitakas; Milindapanha; Petakopadesa and Visuddhimagga are some early works in Pali.

There is no consensus for a specific time where the modern north Indian languages such as Hindustani, Assamese, Bengali, Gujarati, Marathi, Punjabi, Rajasthani, Sindhi and Oriya emerged, but AD 1000 is commonly accepted.

The Dravidian languages of South India had a history independent of Sanskrit. Though Malayalam and Telugu are Dravidian in origin, over eighty percent of their lexicon is borrowed from Sanskrit. The Kannada and Tamil languages have lesser Sanskrit and Prakrit influence. The Austroasiatic and Tibeto-Burman languages of North-East India also have long independent histories.

### Official Languages

English was the only language used for official purpose in the British India. In the independent India, it was declared in Article 343 (1) that Hindi will be the official Union language. It was also mentioned that over a period of fifteen years since the commencement of the Indian Constitution, Hindi will replace English as the official language. However, the Parliament can decide whether to use English as an official language or not.

The non-Hindi speaking communities across the country protested on the aspect of the change in official language from English to Hindi. This protest resulted in the enactment of the Official Language Act, 1963. According to the

act, Hindi in Devanagari script has been declared the official language of the Union. However, English may also be used for official purposes even after 1965. English has been given the status of the '**subsidiary official language**' of India. It was decided that either Hindi or English can be used for procedures of Parliament.

It should be noted that there is no national language of India. Hindi is not a national language. Neither the Constitution of India, nor any Indian law defines any national language.

In the Constitution of India, there is a provision made for each of the Indian states to choose their own official language for communicating at the state level. The selected languages, which can be used for official purpose, have been listed in the **Eighth Schedule** to the Constitution. At present there are 22 languages in the Eighth schedule. Initially there were 14 languages. The **71<sup>st</sup> constitutional amendment act (1992)** provided for the inclusion of **Sindhi, Konkani, Meiteilon and Nepali**. The **92<sup>nd</sup> Constitutional amendment act (2003)**, added 4 more languages – **Bodo, Maithili, Dogri, and Santali**.

The 22 official languages are:

1. ASSAMESE - Assam
2. BENGALI - Andaman & Nicobar Islands, Tripura, West Bengal
3. BODO - Assam
4. DOGRI - Jammu and Kashmir
5. GUJARATI - Dadra and Nagar Haveli, Daman and Diu, Gujarat
6. HINDI - Andaman and Nicobar Islands, Arunachal Pradesh, Bihar, Chandigarh, Chhattisgarh, the national capital territory of Delhi, Haryana, Himachal Pradesh, Jharkhand, Madhya Pradesh, Rajasthan, Uttar Pradesh and Uttarakhand.
7. KANNADA - Karnataka
8. KASHMIRI - Jammu and Kashmir
9. KONKANI - Goa, Karnataka, Maharashtra
10. MAITHILI - Bihar
11. MALAYALAM - Andaman and Nicobar Islands, Lakshadweep, Kerala
12. MANIPURI (also MEITEI or MEITHEI) - Manipur
13. MARATHI - Dadra & Nagar Haveli, Daman and Diu, Goa, Maharashtra
14. NEPALI - Sikkim, West Bengal
15. ODIYA - Odisha
16. PUNJABI - Chandigarh, Delhi, Haryana, Punjab
17. SANSKRIT – Only in scriptures. Not in usage.
18. SANTHALI - Santhal tribals of the Chota Nagpur Plateau (comprising the states of Bihar, Chattisgarh, Jharkhand, Orissa)
19. SINDHI - Sindhi community
20. TAMIL - Andaman & Nicobar Islands, Puducherry, Tamil Nadu.
21. TELUGU - Andaman & Nicobar Islands, Andhra Pradesh
22. URDU - Andhra Pradesh, Delhi, Jammu and Kashmir, Uttar Pradesh

However the constitution does not specify the official languages to be used by the states for the conduct of their official functions, and leaves each state free to adopt any language used in its territory as its official language or languages. **The language need not be one of those listed in the Eighth Schedule**, and several states have adopted official languages which are not so listed. Examples include Kokborok in Tripura, Mizo in Mizoram, Khasi, Garo, and Jaintia in Meghalaya, and French in Puducherry.

#### **Classical language status**

In 2004, the Government of India declared that languages that met certain requirements could be accorded the status of a "Classical Language in India".

The following criteria were laid down to determine the eligibility of languages to be considered for classification as a "Classical Language":

- ✓ High antiquity of its early texts/recorded history over a period of 1500-2000 years
- ✓ A body of ancient literature/texts, which is considered a valuable heritage by generations of speakers
- ✓ The literary tradition be original and not borrowed from another speech community
- ✓ The classical language and literature being distinct from modern, there may also be a discontinuity between the classical language and its later forms or its offshoots.

Tamil became the first language in India to attain the status of classical language in 2004. In 2005, Sanskrit, which already had special status in Article 351 of the Constitution of India as the primary source language for the development of the official standard of Hindi, was also declared to be a classical language. Kannada and Telugu were accorded the status in 2008, based on the recommendation of a committee of linguistic experts constituted by the Ministry of Culture, Government of India.

### **5. Architecture**

## 27. Indus Valley Civilization

The Indus civilization flourished during the Bronze Age i.e. 2500-2000 BC. Extensive excavation work has so far identified more than 100 sites belonging to this civilization. Some of the important sites are Dholavira (Gujarat), Kalibangan (Rajasthan), Lothal (Gujarat), Sarkotada (Gujarat), Diamabad (Maharashtra), Alamgirpur (U.P.), Bhagwanpura (Haryana), Banawali (Haryana), Kuntasi, Padri (Gujarat) and Mauda (Jammu). The first of its cities to be unearthed was located at Harappa, excavated in the 1920s in the Punjab province of British India (now in Pakistan).

**Characteristic features**

The Indus Valley is one of the world's earliest urban civilizations, along with its contemporaries, Mesopotamia and Ancient Egypt. At its peak, the Indus Civilization may have had a population of well over five million.

- Extensive **town planning** was the characteristic of this civilization, which is evident from the gridiron pattern for the layout of cities, some with fortifications and the elaborate drainage and water management systems.
- The grid layout planning of the cities with **roads at exact right angles** is a modern system that was implemented in the cities of this particular civilization.
- The houses were built of **baked bricks**. Bricks of fixed sizes, as well as stone and wood were also used for building.
- Buildings in the lower area are rather monotonous, being mainly functional rather than decorative.
- The most imposing of the buildings is the **Great Bath of Mohenjodaro**. It is 54.86 metres long and 32.91 metres wide and with 2.43 metres thick outer walls. The Bath had galleries and rooms on all sides.
- Another important structure was the **Granary complex** comprising of blocks with an overall area of 55 x 43 metres. The granaries were intelligently constructed, with strategic air ducts and platforms divided into units.



## 28. The Mauryan Period

Other than the remnants of Indus valley civilization, the earliest surviving architectural heritage in India is that of the Mauryans.

**Initial period**

Some of the monuments and pillars belonging to this period are considered as the finest specimens of Indian art. The Mauryan architecture was embalmed in timber, for rocks and stones were not as freely in use then. The art of polishing of wood reached so much perfection during the Mauryan period that master craftsmen used to make wood glisten like a mirror.

In 300 B.C., Chandragupta Maurya constructed a **wooden fort** 14.48 km long and 2.41km wide, along the Ganges in Bihar. However, only a couple of teak beams have survived from this fort.

**Ashoka**

Ashoka was the first Mauryan Emperor who began the **stone architecture**. The stonework of the Ashokan Period (3rd century B.C.) was of a highly diversified order and comprised of lofty free-standing pillars, railings of the stupas, lion thrones and other colossal figures. While most of the shapes and decorative forms employed were indigenous in origin, some exotic forms show the influence of Greek, Persian and Egyptian cultures.

The Ashokan period marked the **beginning of the Buddhist School of architecture in India**. It witnessed the construction of many rock-cut caves, pillars, stupas and palaces. A number of cave-shrines belonging to this period have been excavated in the **Barabar** and **Nagarjuni hills** and **Sitamarhi** in Bihar. The caves are simple in plan and are devoid of all interior decorative carvings. They served as the residences of the monks.

There are several inscriptions, which indicate that these rock-cut sanctuaries were constructed by Emperor Ashoka for the monks of the **Ajivika sect**, who are more closely related to the Jains than to the Buddhists.

The Ashokan rock-edict at **Dhauri**, near Bhubaneswar, is considered to be the earliest rock-cut sculpture in India. It has a sculpted elephant on the top, which signifies the Emperor's conversion to Buddhism after his Kalinga victory.

**Ashokan Pillars**

The monolithic Ashokan pillars are marvels of architecture and sculpture. These were lofty free standing monolithic columns erected on sacred sites. Each pillar was about 15.24 metres high and weighed about 50 tonnes and was made out of fine sandstone. They carried declarations from the king regarding Buddhism or any other topic. The pillars have four component parts.

- (i) **The shafts** are always plain and smooth, circular in cross-section, slightly tapering upwards and always chiselled out of a single piece of stone.
- (ii) **The capitals** have the shape and appearance of a gently arched bell formed of lotus petals.
- (iii) **The abaci** are of two types: square plain and circular and decorated and these are of different proportions.
- (iv) **The crowning animals** are either seated or standing, always in the round and chiseled as a single piece with the abaci.



The **Sarnath pillar** is one of the finest pieces of sculpture of the Ashokan period erected in 250 BC. Here, four lions are seated back to back. The four lions symbolize power, courage, confidence and pride. This Lion Capital of Ashoka from Sarnath has been adopted as the National Emblem of India and the wheel "Ashoka Chakra" from its base was placed onto the centre of the National Flag of India. At present the Column remains in the same place where as Lion Capital is at the Sarnath Museum.

### The Stupas

Stupa is a mound-like structure containing Buddhist relics, typically the ashes of deceased, used by Buddhists as a place of meditation. Ashoka was responsible for the construction of several stupas, which were large halls, capped with domes and bore symbols of the Buddha. The most important ones are located at Bharhut, Bodhgaya, Sanchi, Amravati and Nagarjunakonda.

Built for a variety of reasons, Buddhist stupas are classified based on form and function into five types:

1. **Relic Stupa** - in which the relics or remains of the Buddha, his disciples and lay saints are interred.
2. **Object stupa** - in which the items interred are objects belonged to the Buddha or his disciples such as a begging bowl or robe, or important Buddhist scriptures.
3. **Commemorative stupas** - built to commemorate events in the lives of Buddha or his disciples.
4. **Symbolic stupa** - to symbolise aspects of Buddhist theology, for example, Borobuddur is considered to be the symbol of "the Three Worlds (dhatu) and the spiritual stages (bhumi) in a Mahayana bodhisattva's character."
5. **Votive stupas** - constructed to commemorate visits or to gain spiritual benefits, usually at the site of prominent stupas which are regularly visited.

The shape of the stupa **represents the Buddha**, crowned and sitting in meditation posture on a lion throne. His crown is the top of the spire; his head is the square at the spire's base; his body is the vase shape; his legs are the four steps of the lower terrace; and the base is his throne. The stupa represent the five purified elements:

- ✓ The square base represents earth
- ✓ The hemispherical dome/vase represents water
- ✓ The conical spire represents fire
- ✓ The upper lotus parasol and the crescent moon represents air.
- ✓ The sun and the dissolving point represents the element of space



### Sanchi Stupa:

- Apart from the than ruins of stupa at Piprahwa (Nepal), the core of stupa No 1 at Sanchi can be considered as the oldest of the stupas.
- Originally built by Asoka, it was enlarged in subsequent centuries. An inscription by the ivory carvers of Vidisha on the southern gateway throws light on the transference of building material from perishable wood and ivory to the more durable stone.

### Amaravati Stupa:

- Amaravati stupa, 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.
- Amaravati stupa is different from the Bharhut and Sanchi stupas. It had free-standing columns surmounted by lions near the gateways. The dome was covered with sculptured panels.
- The stupa had an upper circumambulatory path on the drum as at Sanchi. This path had two intricately carved railings. The stone is greenish-white limestone of the region.

### Bharhut stupa:

- The Bharhut stupa may have been established by the Maurya king Asoka in the 3rd century BCE, but many works of art were apparently added during the Sunga period, with many friezes from the 2nd century BCE.
- The stupa (now dismantled and reassembled at Kolkata Museum) contains numerous birth stories of the Buddha's previous lives, or Jataka tales.

### Gandhara stupa:

- The Gandhara stupa is a further development of stupas at Sanchi and Bharhut.
- In Gandhara stupas the base, dome and the hemisphere dome are sculpted. The stupa tapers upward to form a tower like structure.
- The stupas of Nagarjunakonda in Krishna valley were very large. At the base there were brick walls forming wheel and spokes, which were filled with earth. The Maha Chaitya of Nagarjunakonda has a base in the form of Swastika, which is a sun symbol.

## 29. The Sungas, Kushans and Satavahanas

After the death of Ashoka Mauryan dynasty came to an end and the Sungas and Kushans ruled in the north and the Satavahanas in the south. These dynasties made advances in art and architecture in areas like stone construction, stone carving, symbolism and beginning of temple (or **chaitya hall**) and the monastery (or **vihara**) constructions.

The period between 2nd century B.C. and 3rd century A.D. marked the beginning of the sculptural idiom in Indian sculpture where the elements of physical form were evolving into a more refined, realistic and expressive style.

- Under these dynasties the Asokan stupas were enlarged and the earlier brick and wood works were replaced with stone-works. The Sanchi Stupa was enlarged to nearly twice its size in 150 B.C. and elaborate gateways were added later. The Sungas reconstructed the railings around the Barhut Stupa and built the toranas or the gateways.
- The Satavahanas constructed a large number of stupas at Goli, Jaggiahpeta, Bhattiprolu, Gantasala, Nagarjunakonda and Amravati.
- During the Kushan period, the **Buddha was represented in human form** instead of symbols. Buddha's image in endless forms and replicas became the principal element in Buddhist sculpture during the Kushan period.
- The Kushans were the pioneers of the Gandhara School of Art and a large number of monasteries; stupas and statues were constructed during the reign of Kanishka.

## 30. The Schools of Art

**The Gandhara School of Art (50 B.C. to 500 A.D.)**

The Gandhara region extending from Punjab to the borders of Afghanistan was an important centre of Mahayana Buddhism up to the 5th century A.D. The region became famous throughout the world since a new school of Indian sculpture known as the Gandhara School developed during that period. Owing to its strategic location the Gandhara School imbibed all kinds of foreign influences like Persian, Greek, Roman, Saka and Kushan.

The Gandhara School of Art is also known as the **Graeco-Buddhist School** of Art since Greek techniques of Art were applied to Buddhist subjects. The most important contribution of the Gandhara School of Art was the evolution of beautiful images of the Buddha and Bodhisattavas, which were executed in black stone and modelled on identical characters of Graeco-Roman pantheon. Hence it is said, "the Gandhara artist had the hand of a Greek but the heart of an Indian."

The important characteristics of Gandhara school are:

- ✓ Depiction of Lord Buddha in the standing or seated positions.
- ✓ The seated Buddha is always shown cross-legged in the traditional Indian way.
- ✓ Rich carving, elaborate ornamentation and complex symbolism.
- ✓ Use of **Grey stone**



The best specimens of Gandhara art are from **Jaulian** and **Dharmarajika** stupa at Taxila and from **Hadda** near Jalalabad in modern Afghanistan. The tallest rock-cut statue of Lord Buddha is also located at **Bamiyan** in modern Afghanistan.

**The Mathura School of Art**

The Mathura School of art flourished at the city of Mathura between 1-3 A.D. and was promoted by the Kushans. It established the tradition of transforming Buddhist symbols into human form. The important characteristics of Mathura school are:

- ✓ The earliest sculptures of Buddha were made keeping the **yaksha prototype** in mind. They were depicted as strongly built with the right hand raised in protection and the left hand on the waist.
- ✓ The figures produced by this school of art do not have moustaches and beards as in the Gandhara Art.



- ✓ **Spotted Red sand stone** mainly used.
- ✓ Here along with the Buddha, the kings, royal family were included in the architecture.
- ✓ It not only produced beautiful images of the Buddha but also of the Jain Tirthankaras and gods and goddesses of the Hindu pantheon.

The Guptas adopted the Mathura School of Art and further improvised and perfected it.

**The Amravati School of Art**

The Amravati school of Art evolved during Satavahna period. This school of art developed at Amravati, on the banks of the Krishna River in modern Andhra Pradesh. It is the site for the largest Buddhist stupa of South India. The stupendous stupa could not withstand the ravages of time and its ruins are preserved in the London Museum. This school of art had great influence on art in Sri Lanka and South-East Asia as products

from here were carried to those countries.



Characteristic features of Amravati school are:

- ✓ In the initial periods, Lord Buddha is depicted in the form of `Swastika` mark. This has been carved out on the cushioned seat over a throne that is situated under the Bodhi tree.
- ✓ At a later stage the Amaravati School depicted Buddha in the human form.
- ✓ The figures of Amaravati have slim blithe features and are represented in difficult poses and curves. However the scenes are over-crowded
- ✓ Use of **White marble**

The images of Lord Buddha from Alluru, Dharma Chakra from Lingaraja Palli, Bodhisattvas are some of the finest instances of the Amaravati School of art and sculpture.

### 31. Gupta period

Gupta period witnessed a great development in the field of architecture. The earlier schools of art continued in this period as well. In addition a new school of art was developed, called Sarnath school. The characteristic features of this school are:

- ✓ Usage of cream coloured sand stone
- ✓ Nakedness was missing, more sombre
- ✓ More refined and decorative background
- ✓ Hollow effect

The standing figure of abundantly ornamented Tara is one of the best specimens of sculptural art of Sarnath School.

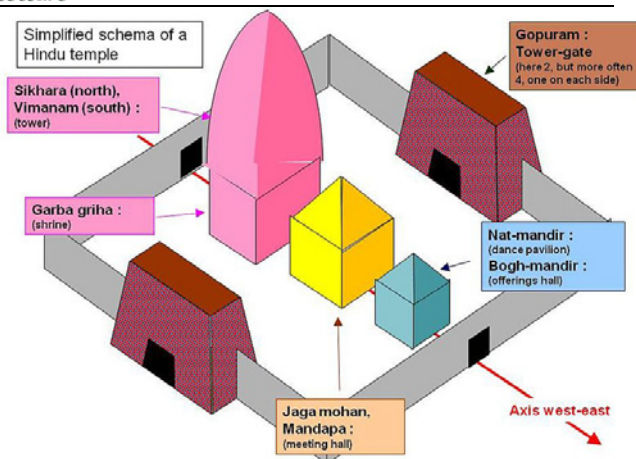
Building of new stupas and enlargement of old ones continued in this period. Dhamekh stupa near Sarnath is an example.

Development of Temple architecture is one of the greatest achievements of Guptas. The temples of the Gupta period brought the new concept of installing statues of Gods in temples, a practice that did not take place earlier. There was also move towards the use of stone in construction instead of the earlier brick or wood.

### 32. Temple architecture

#### Parts of a temple complex

- Jagati - raised surface, platform or terrace upon which the temple is placed.
- Mandapa/mantapa - pillared outdoor hall or pavilion for public rituals.
- Antarala - a small antichamber or foyer between the garbhagriha (sanctum sanctorum) and the mandapa, more typical of north Indian temples.
- Ardha Mandapa - intermediary space between the temple exterior and the garba griha (sanctum sanctorum) or the other mandapas of the temple
- Asthana Mandapa - assembly hall
- Kalyana Mandapa - dedicated to ritual marriage celebration of the Lord with Goddess
- Maha Mandapa - When there are several mandapas in the temple, it is the biggest and the tallest. It is used for conducting religious discourses.
- Garbhagriha - the part in which the idol of the deity in a Hindu temple is installed i.e. Sanctum sanctorum. The area around is referred as to the Chuttapalam, which generally includes other deities and the main boundary wall of the temple. Typically there is also a Pradikshna area inside the Grbhagriha and one outside, where devotees can take Pradakshinas.
- Śikhara or Vimana - literally means "mountain peak", refer to the rising tower over the sanctum sanctorum where the presiding deity is enshrined is the most prominent and visible part of a Hindu temples.
- Amalaka - a stone disk, usually with ridges on the rim, that sits atop a temple's main tower (Sikhara).
- Gopuram - the elaborate gateway-towers of south Indian temples, not to be confused with Shikharas.
- Urushringa - An urushringa is a subsidiary Sikhara, lower and narrower, tied against the main sikhara. They draw the eye up to the highest point, like a series of hills leading to a distant peak.



At the turn of the first millennium CE two major types of temples existed, the northern or Nagara style and the southern or Dravida type of temple. They are distinguishable mainly by the shape and decoration of their shikhara.

- ✓ Nagara style: The shikhar is beehive/curvilinear shaped.
- ✓ Dravida style: The shikhar consists of progressively smaller storeys of pavilions.

A third style termed Vesara was once common in Karnataka which combined the two styles. This may be seen in the classic Hindu temples of India and Southeast Asia, such as Angkor Wat, Brihadisvara, Khajuraho, Mukteshvara, and Prambanan.

**Nagara School**

Nagara temples have two distinct features:

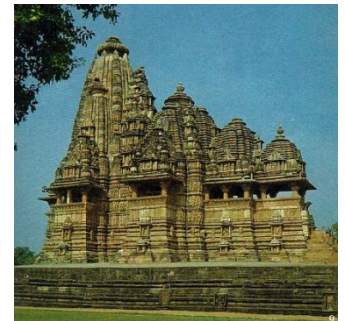
- (i) In plan, the temple is a square with a number of graduated projections in the middle of each side giving a cruciform shape with a number of re-entrant angles on each side.
- (ii) In elevation, a Sikhara, i.e., tower gradually inclines inwards in a convex curve.

The projections in the plan are also carried upwards to the top of the Sikhara and, thus, there is strong emphasis on vertical lines in elevation.

The Nagara style is widely distributed over a greater part of India, exhibiting distinct varieties and ramifications in lines of evolution and elaboration according to each locality.

Examples of Nagara architecture are:

- (a) Odisha school:
  - ✓ 8<sup>th</sup> to 13<sup>th</sup> century
  - ✓ Lingaraj temple in Bhubaneswar
  - ✓ Sun temple of Konark (climax of Nagara style)
- (b) Chandela school:
  - ✓ Kandaria Mahadev temple, Kajaraho
  - ✓ Typical nature is Erotism
- (c) Gujarat under Solankis
  - ✓ Modhera sun temple
  - ✓ Rajasthna dilwara Jain temple

**Dravida schools**

Dravidian style temples consist almost invariably of the four following parts, differing only according to the age in which they were executed:

- (i) The principal part, the temple itself, is called the Vimana. 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 or his emblem is placed.
- (ii) The porches or Mantapas, which always cover and precede the door leading to the cell.
- (iii) Gopurams are the principal features in the quadrangular enclosures that surround the more notable temples.
- (iv) Pillared halls or Chaultris - used for various purposes, and which are the invariable accompaniments of these temples.



Besides these, a temple always contains temple tanks or wells for water (used for sacred purposes or the convenience of the priests); dwellings for all grades of the priesthood are attached to it, and other buildings for state or convenience.

Examples: Brihadishwara temple (Periya kovil) Thanjavur, Temple of Gangai Kondacholapuram

**Vesara school**

The Vesara style is also called as the Badami Chalukya style. It has the combined features of both Nagara and Dravida style. The main reason behind the combination is the location of Badami Chalukyas, which was at the buffer zone between northern Nagara style and southern Dravida style.

The Vesara style reduces the height of the temple towers even though the numbers of tiers are retained. This is accomplished by reducing the height of individual tiers. The semi-circular structures of the Buddhist chaityas are also borrowed as in the Durga temple at Aihole.

Virupaksha temple of Pattadakal is the finest example of Vesara style. The trend started by the Chalukyas of Badami was further refined by the Rashtrakutas of Manyakheta in Ellora, Chalukyas of Kalyani in Lakkundi, Dambal, Gadag etc. and epitomized by the Hoysala empire. The Hoysala temples at Belur, Halebidu and Somnathpura are supreme examples of this style.

The temples built in the Vesara style are found in other parts of India also. They include temples at Sirpur, Bajjnath, Baroli and Amarkantak.



Nagara	Dravida	Visara
Northern region	Southern region	In between. Combination of Dravida and Nagara
Shikhara is curvilinear	Shikhara pyramidal	
No role of pillar	Pillar important	
No tank	Tank may be there	
No enclosure	Enclosure and gopuram	
	Vimana	
Ex: Mahadeva Temple, Kajaraho	Ex: Brihadishwara temple, Thanjavur	Ex: Virupaksha temple, Pattadakal

## 33. Cave architecture

The earliest man-made caves date back to the 2nd century BC while the latest date to the 7th century AD. The earlier caves were used by Buddhist and Jain monks as places of worship and residence. Some examples of this type of cave structure are **Chaityas** and **Viharas** of Buddhists. The great cave at Karle is one such example, where great Chaityas and Viharas were excavated. The **Karle caves** are big in size and the interior is lighted up by great windows.

Other than Buddhist caves many caves of Jains and Hindus were also excavated. Some of the famous and prominent caves are at Nashik, Kanheri, Gaya (Barabar Hills), Bhaja, Nagarjunikonda, Badami, Elephanta and Ellora.

**Ajanta Caves**

The cave temples of Ajanta are situated north of Aurangabad, Maharashtra. These caves were discovered by the British officers in 1819 AD. The thirty temples at Ajanta are set into the rocky sides of a crescent shaped gorge in the **Inhyadri hills** of the Sahyadri ranges. At the head of the gorge is a natural pool which is fed by a waterfall.



- The earlier monuments include both **chaitya halls** and **monasteries**. These date from the 2<sup>nd</sup> to 1st centuries B.C. The excavations once again revived during the reign of the Vakataka ruler Harishena during 5<sup>th</sup> century.
- The sculptures contain an impressive array of votive figures, accessory figures, narrative episodes and decorative motifs.
- The series of paintings is unparalleled in the history of Indian art, both for the wide range of subjects and the medium.
- The caves depict a large number of incidents from the life of the Buddha (Jataka Tales).
- Cave number one contains wall frescos that include two great Bodhisattvas, Padmapani and Avalokiteshvara. Other wonderful paintings in Ajanta are the flying apsara, dying princess and Buddha in preaching mode.

**Ellora Caves**

Ellora is located at 30 km from the city of Aurangabad, Maharashtra. Ellora has 34 caves that are carved into the sides of a basaltic hill. The caves at Ellora contain some of the finest specimens of cave-temple architecture and exquisitely adorned interiors, built by the Rashtrakuta rulers. Ellora represents the epitome of Indian rock-cut architecture.

- The 12 Buddhist caves, 17 Hindu caves, and 5 Jain caves, built in proximity, demonstrate the religious harmony prevalent during this period of Indian history.
- The nobility, serenity and grace of Buddha are visible in the Buddhist caves of Ellora.
- Ellora caves also contain images of Vishwakarma, the patron saint of Indian craftsmen.
- The Kailasha temple in Cave 16 is indeed an architectural wonder, the entire structure having been carved out of a monolith.



Ellora, Kailash Temple (Cave 16)

**Bhimbetaka Caves**

Bhimbetka is located in the Raisen District of Madhya Pradesh about 45 km to the southeast of Bhopal. Bhimbetka, discovered in 1958 by V.S. Wakanker, is the biggest prehistoric art depository in India. Atop the hill a large number of rock-shelters have been discovered, of which more than 130 contain paintings.

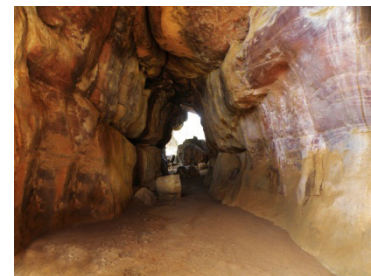
Excavations in some of the rock-shelters revealed history of continuous habitation from early stone age (about 10000 years) to the end of stone age (c. 10,000 to 2,000 years) as seen from artificially made stone tools and implements like hand-axes, cleavers, scrappers and knives.

Neolithic tools like points, trapezes and lunates made of chert and chalcedony, besides stone querns and grinders, decorated bone objects, pieces of ochre and human burials were also found here.

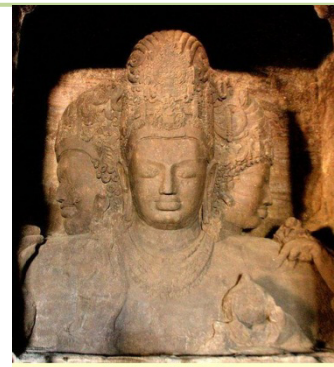
**Elephanta Caves**

The Elephanta Caves are a network of sculpted caves located on Elephanta Island in Mumbai Harbour. The island, located on an arm of the Arabian Sea, consists of two groups of caves: the first is a large group of five Hindu caves, the second, a smaller group of two Buddhist caves.

- The Hindu caves contain rock cut stone sculptures, representing the Shaiva Hindu sect, dedicated to the god Shiva. The caves are hewn from solid basalt rock.



- The 6th century Shiva temple in the Elephanta caves is one of the most exquisitely carved temples in India. The central attraction here is a twenty-foot high bust of the deity in three-headed form. His 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. The Mahayogi posture symbolises the meditative aspect.
- All the caves were also originally painted in the past, but now only traces remain.



Trimurti in the Elephanta Cave

### Mahakali Caves

These are rock-cut Buddhist caves situated in the Udayagiri hills, about 6.5km from Mumbai. These were excavated during 200 BC to 600 AD and are now in ruins. They comprise of 4 caves on the southeastern face and 15 caves on the northwestern face. Cave 9 is the chief cave and is the oldest and consists of a stupa and figures of Lord Buddha.

### Jogeshwar and Kanheri Caves

Located in the western suburbs of Bombay, it is second largest known cave after the Kailasa cave in Ellora and houses a Brahmanical temple dating back to the 6th century AD.

Excavated between the 1st and 2nd centuries, the Kanheri is a 109-cave complex located near Borivili National Park in Bombay. The Kanheri caves contain illustrations from Hinayana and Mahayana Buddhism and show carvings dating back to 200 BC.

### Karla and Bhaja Caves

About 50-60 kms away from Pune, these are rock-cut Buddhist caves dating back to the 1st and 2nd centuries BC. The caves consist of several viharas and chaityas.

## 34. The Indo-Islamic Architecture

Indian architecture took new shape with the advent of Islamic rule in India towards the end of the 12th century AD. New elements were introduced into the Indian architecture are:

- ✓ use of shapes (instead of natural forms)
- ✓ inscriptional art using decorative lettering or **calligraphy**
- ✓ inlay decoration and use of coloured marble, painted plaster and brilliantly glazed tiles
- ✓ Trabeate order was replaced by arcuate architecture i.e. an **arch or dome** was adopted as a method of bridging a space. Shikara was replaced by Dome
- ✓ Concept of **Minar** was introduced for the first time
- ✓ cementing agent in the form of **mortar** for the first time in the construction of buildings in India
- ✓ use of certain scientific and mechanical formulae which helped not only in obtaining greater strength and stability of the construction materials but also provided greater flexibility to the architects and builders

This amalgamation of the Indian and the Islamic elements led to the emergence of a new style of architecture called the **Indo-Islamic Architecture**.

### Mosques

The mosque or masjid is a representation of Muslim art in its simplest form. The mosque is basically an open courtyard surrounded by a pillared verandah, crowned off with a dome.

- ✓ A **mihrab** indicates the direction of the **qibla** for prayer
- ✓ Towards the right of the mihrab stands the **minbar** or pulpit from where the Imam presides over the proceedings.
- ✓ An elevated platform, usually a **minaret** from where the Faithful are summoned to attend the prayers is an invariable part of a mosque.

Large mosques where the faithful assemble for the Friday prayers are called the **Jama Masjids**.

### Tombs

The tomb or **maqbara** introduced an entirely new architectural concept. While the masjid was mainly known for its simplicity, a tomb could range from being a simple affair (Aurangzeb's grave) to an awesome structure enveloped in grandeur (Taj Mahal).

- ✓ The tomb usually consists of solitary compartment or tomb chamber known as the **Huzrah** in whose centre is the cenotaph or **zarih**. This entire structure is covered with an elaborate dome
- ✓ In the underground chamber lies the mortuary or the **maqbara**, in which the corpse is buried in a grave or qabr
- ✓ Normally the whole tomb complex or **rauza** is surrounded by an enclosure
- ✓ The tomb of a Muslim saint is called a **dargah**.
- ✓ Almost all Islamic monuments were subjected to free use of verses from the Holy Koran and a great amount of time was spent in carving out minute details on walls, ceilings, pillars and domes

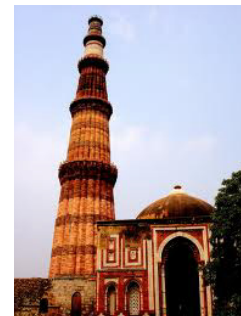
## 35. Delhi Sultanate

The Delhi or the Imperial Style of Indo-Islamic architecture flourished between 1191-1557 AD and covered Muslim dynasties viz., Slave (1191-1246), Khilji (1290-1320), Tughlaq (1320-1413), Sayyid (1414-1444) and Lodi (1451-1557).

**Slave dynasty**

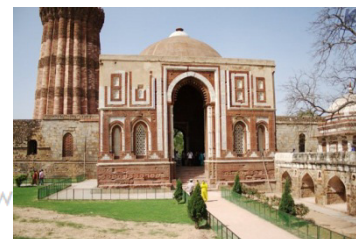
This period marks the period of beginning of Indo – Islamic architecture. During this period mainly existing buildings were converted.

- The earliest construction work was began by Qutubuddin Aibak, who started erecting monumental buildings of stone on Qila Rai Pithora, the first of the seven historical cities of Delhi.
- The Qutb Mosque is one such building. 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). Built to commemorate the entry of Islam it was essentially a victory tower. The diameter of the Qutub Minar is 14.32m at the base and about 2.75m at the top. It measures a height of 72.5m and contains a spiral staircase of 379 steps.
- Shamsuddin Iltutmish extended the Quwwat-ul-Islam Masjid and built the tomb of his son Nasiruddin Mohammed, which is locally known as the **Sultan Ghari**.
- He also started his own tomb (**Iltutmish's Tomb**) located in the Qutub Minar complex in 1235 AD.
- The **tomb of Balban** constructed in 1280 AD represents the first true arch built in India, which is produced by following the scientific system originally formulated by the Roman engineers.

**Khilji dynasty**

The real development of Indo-Islamic architecture occurred during this period. **Red sandstone** was widely used and the influence of **"Seljuk" tradition** can be seen here.

- Allauddin Khilji established the second city of Delhi at Siri and built the **Siri fort**.
- He also built the **Alai Darwaza** near the Qutub Minar. The well-decorated Alai Darwaza, which served as an entrance gateway to the mosque at the Qutub complex, marks the evolution of another innovative feature in the Indo-Islamic architecture.
- The **Jamaat Khana Masjid** near Nizamuddin in Delhi and the **Ukha Masjid** in Bharatpur in Rajasthan were also built during this period.

**Tughlaq dynasty**

The rulers of the Tughlaq Dynasty also undertook considerable construction activities, including building three of the seven ancient cities of Delhi. Use of **Grey sandstone** can be seen during this period. The architecture was **focussed on strength** not on the beauty. Hence **minimum decoration** is seen here. **Sloping wall** is another characteristic feature of Tughlaq architecture.

- Ghiyasuddin Tughlaq built **Tughlaqabad**, the third city of Delhi, in 1321-23 AD.
- The **Tomb of Ghiyasuddin Tughlaq** 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.
- Feroz Shah Tughlaq was undoubtedly the greatest builder among all the rulers of the Tughlaq dynasty. He built **Ferozabad**, Delhi's fifth city, in 1354 AD. The famous **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.
- His construction works were of a unique simple style characterised by the use of inexpensive materials.
- It was only Feroze Shah Tughlaq who took up large-scale restoration works and repaired hundreds of monuments, including the Qutub Minar which was damaged by lightning in 1369 AD.

**Sayyid and Lodi dynasty**

In the 14th century under the Timurid rulers, Islamic architecture underwent a change. The narrow horseshoe arch was replaced by the **true arch**, an idea imported directly from Persia. They used wooden beams as supports, and eventually the four-centred arch minus the beam support came into vogue.

During the Sayyid and the Lodi Dynasties, mainly the constructions of tombs were continued. More than fifty tombs of different sizes were constructed.

- The Lodis introduced the concept of **double domes** built one upon the other, leaving some space in between.
- Two different types of tombs with octagonal and square plans respectively began to be constructed.
- The Tombs of Mubarak Sayyid, Muhammad Sayyid and Sikander Lodi 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.
- The Tomb of Isa Khan, the Tomb of Adham Khan, Moth ki Masjid, Jamala Masjid and the Qila-i-Kuhna Masjid belong to the final phase of the Delhi style of architecture.



### 36. Provincial Style of Architecture

The Provincial Style of Architecture encompasses the architectural trends and developments noticed in different provincial capitals in India. Bengal, Malwa, Kashmir, Jaunpur, Bijapur are some of the important provincial schools existed during this time. Along with the Indo-Islamic style of architecture these provincial schools possessed certain special characteristics:

#### Bengal school

- Use of bricks
- Use of black marble
- Ex: Tantipara Masjid, Chamkatti Masjid, Lotan Masjid

#### Malwa schools

- Absence of minar in mosque
- Some European influence can also be seen in the later phase
- Ex: Mandu fort, Jahaj mahal

#### Kashmir school

- Wooden architecture. The log construction using deodar trees for the construction of wooden bridges called **kadals** or the wooden shrines called **ziarats** are the best illustrations of wooden architecture of Kashmir.
- Buddhist influence can also be seen
- Ex: The mosque of Shah Hamdan in Srinagar, Jami Masjid at Srinagar

#### Jaunpur school

- Absence of minars
- Ex: Atala Masjid, Khalis Mukhlis Masjid

#### Deccan school

- distinct originality and independence of style
- unique architectural style which is a mixture of Persian, Pathan and Hindu forms
- Ex: Gulbarga Fort, Bidar Fort, Charminar, Mecca Masjid of Hyderabad, Golconda fort

#### Bijapur school

- development of the dome reached its acme
- Ceiling without support
- Ex: Gol Gumbaz built by Mohammad Adil Shah (largest masonry dome in the world), Ibrahim Roza

### 37. Mughal architecture

The Mughal rulers were visionaries and their own personalities reflected in the all-round development of various arts, crafts, music, building and architecture. The Mughal dynasty was established with the crushing victory of Babar at Panipat in 1526 AD.

#### Babar

- During his short five-year reign, Babar took considerable interest in erecting buildings, though few have survived.
- The mosque at **Kabuli Bagh** at Panipat and the **Jami Masjid** at Sambhal near Delhi, both constructed in 1526, are the surviving monuments of Babar.

#### Humayun

- Babar's son Humayun laid the foundation of a city called **Dinpanah** ("refuge of the faithful") at the Purana Qila in Delhi but the city could not be completed.
- Humayun's tomb which was designed in 1564 by his widow Haji Begum, was the real beginning of Mughal architecture in India. The important characteristics of Humayun's tomb are:



- ✓ **Charbagh** style
- ✓ Use of **red sandstone**
- ✓ Use of round – bulb like dome
- ✓ design of the Taj Mahal was modelled on this tomb

### Akbar

- Architecture flourished during the reign of Akbar. The chief feature of the architecture of Akbar's time was the use of **red sandstone**.
- The domes were of the "Lodi" type, while the pillar shafts were many-sided with the capitals being in the form of bracket supports.
- One of the first major building projects was the construction of a huge **fort at Agra**.
- Creation of an entirely new capital city at **Fatehpur Sikri**. The buildings at Fatehpur Sikri blended both Islamic and Hindu elements in their architectural style.
- The **Buland Darwaza**, the **Panch Mahal** and the **Darga of Saleem Chisti** are the most imposing of all the buildings of Fatehpur Sikri.



### Jahangir

- Jahangir concentrated more on painting and other forms of art than on building and architecture. However, some note-worthy monuments of his time include **Akbar's Tomb at Sikandra** near Agra.
- Some of the important features of Jahangir's architecture are:
  - ✓ Persian style, covered with enameled tiles
  - ✓ Usage of marbles and precious gems
  - ✓ Usage of white marble and covered in pietra dura mosaic
- Jahangir is the central figure in the development of the Mughal gardens. The most famous of his gardens is the **Shalimar Bagh** on the banks of Lake Dal in Kashmir.
- **Etimad-ud-Daula's Tomb** is another important monument built during this period. It was commissioned by Nur Jahan, the wife of Jahangir, for her father Mirza Ghiyas Beg, who had been given the title of I'timad-ud-Daulah (pillar of the state). Mirza Ghiyas Beg was also the grandfather of Mumtaz Mahal. The monument, also called as "Jewel box", was built in White marble.
- The **Jahangir's Tomb** at Shadera near Lahore, built by his wife Nur Mahal, is another outstanding architectural production of this time.



### Shah jahan

The Mughal architecture reached its climax during the reign of Shah jahan. The single most important architectural change was the substitution of marble for the red sandstone.

- He demolished the austere sandstone structures of Akbar in the Red Fort and replaced them with marble buildings such as the **Diwan-i-Am** and the **Diwan-i-Khas**.
- In 1638 he began to lay the city of **Shahjahanabad** beside the river Jamuna.
- The **Red Fort at Delhi** represents the pinnacle of centuries of experience in the construction of palace-forts.
- Outside the fort, he built the **Jama Masjid**, the largest mosque in India.
- He built the **Jami Masjid at Agra** in 1648 in honour of his daughter Jahanara Begum.
- More than all these fine architectures, it is for building the **Taj mahal** at Agra, he was remembered often. It was built as a memorial to his beloved wife Mumtaz Mahal. It is considered as the finest example of Mughal architecture, a style that combines elements from Islamic, Persian, Ottoman Turkish and Indian architectural styles. Some of the important features of Taj mahal are:
  - ✓ Use of white marble
  - ✓ More decoration
  - ✓ Massive size
  - ✓ Use of char bagh style
  - ✓ Use of pietra dura technique
  - ✓ Tomb building at its climax



### Aurangzeb

- The architectural projects of Aurangzeb's reign are represented by the **Bibi-ki-Maqbara**, the tomb of Aurangzeb's wife Begum Rabia Durani, which is a poor replica of the famous Taj Mahal and is also called as Taj mahal of South India.



- After the death of Aurangzeb, the Mughal architecture started declining. Aurangzeb's daughters contributed in a small way in carrying forward the Mughal trend of architecture. Zinat-unnisa Begum built the **Zinat-ul-Masjid** at Daryaganj in Old Delhi.
- The only significant monument built in the post-Aurangzeb time in Delhi was the **Safdar Jung's Tomb** built in 1753 by Mirza Mansoor Khan.

### 38. Colonial Architecture

European colonists brought with them to India concepts of their "world view" and a whole baggage of the history of European architecture: Neo-Classical, Romanesque, Gothic and Renaissance. The initial structures were utilitarian warehouses and walled trading posts, giving way to fortified towns along the coastline.

#### Portuguese

- The Portuguese adapted to India the climatically appropriate **Iberian** galleried patio house and the Baroque churches of Goa.
- **Cathedral and Arch of Conception** of Goa were built in the typical Portuguese-Gothic style.
- The **St. Francis Church** at Cochin, built by the Portuguese in 1510, is believed to be the first church built by the Europeans in India.
- The Portuguese also built the **fort of Castella de Aguanda** near Mumbai and added fortifications to the **Bassein fort**.

#### Dutch

The Danish influence is evident in **Nagapatnam**, which was laid out in squares and canals and also in Tranquebar and Serampore.

#### French

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

#### British

It was the British who left a lasting impact on the India architecture. They saw themselves as the successors to the Mughals and used architecture as a symbol of power. British started a new hybrid style of architecture called **Indo – Saracenic style** or **Indo – Gothic style**. It was a combination of Indian, Islamic and European architectures.

- The first buildings were factories but later courts, schools, municipal halls and dak bungalows came up, which were ordinary structures, built by garrison engineers.
- A deeper concern with architecture was exhibited in churches and other public buildings. The Church of St. John at Calcutta built in 1787, St. Mary's Church in Fort St. George in Chennai are some of the examples.
- Most of the buildings were adaptations of the buildings designed by leading British architects in London and other places. The Indo-Gothic architecture flourished in different parts of India under the British.
- Some of the important architecture are: Gateway of India – Mumbai, Chepak palace – Chennai, Lakshmi vilas palace – Baroda, Victoria memorial – Kolkata



The British built New Delhi as a systematically planned city after it was made the capital in 1911. **Sir Edward Lutyens** was made responsible for the overall plan of Delhi. He was specifically directed to "harmonise externally with the traditions of Indian art".

- The Western architecture with Oriental motif was realised with chajjas, jalis and chhatris, as stylistic devices in the Viceroy's House (Rashtrapati Bhawan).
- Herbert Baker added the imposing buildings of the South Block and the North Block, which flank the Rashtrapati Bhawan.
- Another Englishman called Robert Tor Tussell built the Connaught Place and the Eastern and Western Courts.
- St Martin's Garrison Church marks the culmination of the British architectural ventures in India. The Church is a huge monolith with a high square tower and deeply sunken window ledges reminiscent of Dutch and German architecture.



## 6. Painting

### Classification of Indian Paintings

Indian Paintings can be broadly classified as the mural paintings and miniature painting.

- **Murals** are huge works executed on the walls of solid structures, as in the Ajanta Caves and the Kailashnath temple. They are also called as wall paintings.



- **Miniature** paintings are executed on a very small scale on perishable material such as paper and cloth.

Indian paintings provide an aesthetic continuum that extends from the early civilization to the present day. From being essentially religious in purpose in the beginning, Indian painting has evolved over the years to become a fusion of various cultures and traditions. The Indian painting was exposed to Greco-Roman as well as Iranian and Chinese influences. Cave paintings in different parts of India bear testimony to these influences and a continuous evolution of new idioms is evident.

### 39. Mural painting

#### Ajanta Caves

- The Ajanta Caves carved out of volcanic rock in the Maharashtra Plateau, situated near Aurangabad in Maharashtra.
- Inside many of the caves are **frescoes**.
- Frescoes are paintings which are done on wet plaster in which colours become fixed as the plaster dries.
- They are found on the walls and ceilings at Ajanta.
- The paintings reflect different phases of Indian culture from buddha's birth to his mahaparinirvana in the 8th century AD.
- Natural colours like white, green, brown, yellow, black, and a wonderful colour of blue is found.
- The human & animal forms show a variety of graceful poses. Various methods were used to create the illusion of depth.
- They depict themes of court life, feasting, processions, men and women at work, festivals and various natural scenes including animals, birds and flowers.
- The place was not far off from the ancient trade routes & attracted traders & pilgrims through whom the Ajanta art style diffused as far as China & Japan.



#### Bagh Caves

- Dhar district in Madhya Pradesh
- Buddhist in inspiration
- Paintings are both secular and religious
- Influenced by Ajanta style of paintings
- Most beautiful one is that of Avalokiteshvara Padmapani
- Strong resemblance to the frescoes of Sigiriya in Sri Lanka.

www.gktoday.in



#### Jain Caves

- Jain cave temple complex in pudukottai district of tamil nadu
- Contains remnants of exquisite frescoes from 7th century
- Severely damaged due to vandalism
- Detailed pictures of elephants, buffaloes, fish, geese, jains gathering lotuses from a pond and dancing girls
- Considered to be some of the best frescoes of medieval India next to frescoes of Ajanta Caves and Bagh Caves.



#### Lepakshi Painting

- Anantapur district in Andhra Pradesh
- beautiful paintings of Vijayanagar period
- provides glimpses of contemporary dress like tall headwear (Kulavi), colored and embroidered sarees of both men and women in the paintings
- Earth tones and complete absence of blue color in their painting
- Costumes are outlined in black

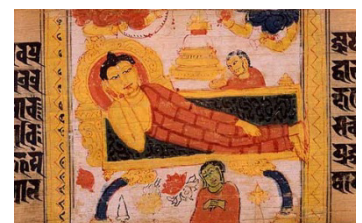


### 40. Miniature painting

The miniatures, as the name indicates were small works, which were made on perishable material & hence no definite proof of their birth & development can be traced.

#### The Pala School

- The Pala School of painting produced some of the earliest examples of miniature painting in India. This school of painting dates back to 7<sup>th</sup> to 11<sup>th</sup> century.
- It was executed under the Palas of Bengal in the eastern India. This period witnessed the last great phase of Buddhism and of the Buddhist art in India.
- The Pala painting is characterised by sinuous line and subdued tones of colour.



It is a naturalistic style which resembles the ideal forms of contemporary bronze and stone sculpture, and reflects some feeling of the classical art of Ajanta.

- Here mostly the Palm leaf and paper were used.

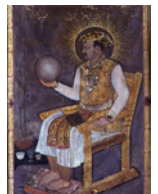
### The Western Indian School (12<sup>th</sup> to 16<sup>th</sup> century AD)

- The Western Indian style of painting prevailed in the region comprising Gujarat, Rajasthan and Malwa.
- The motivating force for the artistic activity in Western India was Jainism.
- The illustrations on these manuscripts are in a style of vigorous distortion. One finds in this style an exaggeration of certain physical traits like the eyes and hips are enlarged.
- Figures are flat, with angularity of features and the further eye protruding into space.
- This is an art of primitive vitality, vigorous line and forceful colours.
- From about 1100 to 1400 A.D., palm-leaf was used for the manuscripts and later on paper was introduced for the purpose.



### The Mughal School (1560-1800 A.D)

- The Mughal emperors introduced their own style of painting with Persian inspiration and added new themes, colours and forms. Court scenes were depicted in grandeur. The background was usually hilly landscapes. Flowers and animals were also vastly depicted.
- The Mughal paintings are characterized by their subtleness and naturalism and often depict historical events or court life.
- **Akbar:**
  - ✓ Akbar's attitude led to a conscious synthesis of Hindu idioms and Indian aesthetics with the Islamic cult and elements of imperial Safavid Iran.
  - ✓ Illustrative serialisation of texts like Ramayana, Tutiinama, Akbarnama etc was the mode of painting of this phase.
  - ✓ Portraiture was a rarity and female portraits yet greater. Well packed composition, well proportioned physiognomy and beautifully rounded faces, depiction of motion and a highly populated canvas characterised the art style of this early phase.
- **Jahangir:**
  - ✓ The art of post-Akbar era did not have the illustrative thrust. The earlier boldness was replaced by a touch of softness. The earlier crowded canvas had now a lot of breathing space.
  - ✓ Jahangir's poetic genius endowed with fine imagery and lyricism reflected in the art of his era.
  - ✓ Portraits of birds and animals in this era are timeless world classics.
  - ✓ His interaction with European world brought the European technique of shading and producing three-dimensional effects to Indian painting.
- **Shah jahan:**
  - ✓ Shahjahan continued Mughals' art cult, though with lesser thrust.
  - ✓ Romantic in temperament, Shahjahan, little liked violence and ugliness.
  - ✓ Portraits and random themes like durbar scenes, processions, festivals, scenes of outings etc were referred.
- **Aurangzeb:**
  - ✓ Aurangzeb being a conservative Muslim had no place for art in his court.
  - ✓ After he died several Mughal governors and Rajput state acclaimed sovereignty.
  - ✓ Painters of the Mughal court sought refuge in these states. They carried with them the Mughal art-style which was amalgamated with the taste and likings of their new patrons and local elements.
  - ✓ This amalgamation created a new art-style widely known as **Provincial Mughal**. Awadh became the foremost seat of the Provincial Mughal art.



### Rajput Paintings

- The Rajput paintings flourished under the patronage of the Hindu Rajput rulers of Rajputana and Punjab Himalayas during the period 1500 AD to the middle of the 19th century.
- Rajput painting was initially known for its use of a limited range of color, shallow space, decorative brilliance and mythic subject matter. Later, the Mughal influences were absorbed into Rajput art in varying degrees, due to changes in the patronage, the movement of artists and political factors.
- The Rajput paintings can be put under two broad groups: the Rajasthani style and the Pahari style.

#### 1. Rajasthani style

- ✓ Rajsthani paintings are those works that have been executed in Rajputana, from Bikaner to the border of Gujarat and from Jodhpur to Gwalior and Ujjain.
- ✓ The themes of the paintings were mostly **religious and love subjects**, based on Lord Rama and Lord Krishna. Court scenes were depicted as also royal portraits.
- ✓ **Bold outlines and brilliant colours** are characteristic of the Rajsthani paintings.
- ✓ The romance of Padmavati, penned by the poet Malik Muhammad Jaisi, provided a common theme to the Rajput paintings. Illustrations of Mahabharata, Bana Bhatta's Kadambari, the Panchatantra were painted.
- ✓ The Rajput painting developed individual styles in Bundi, Kota, Jaipur, Jodhpur and Kishangarh.



## 2. Pahari Style

- ✓ Various schools of miniature painting collectively called Pahari, flourished between the 17th and 19th centuries in the sub-Himalayan hilly states towards the end of the Mughal rule in India. These areas were ruled by the Rajput kings and chieftains.
- ✓ With the infusion of new ideas and techniques these schools attained a level of maturity and sophistication, which made them worthy successors of the Mughal tradition.
- ✓ This art dwelt largely on the **themes and symbols** from literature and mythology. Love is the inspiration and the main pre-occupation of the Pahari School symbolized by **Krishna and Radha**.
- ✓ A typical Pahari composition consists of several figures skillfully grouped and full of movement, and each is distinctive in terms of clothing, hairstyle and even pigmentation, which may be blue, white, pink or grey.
- ✓ In 1690, **Basohli**, a hill-state on the banks of Ravi, was the first to initiate the art of the hill-region by illustrating literary classics like Rasa Manjari, Ramayana, Gita Govinda. Other centres like Chamba, Kangra, Srinagar etc developed later.
- ✓ The Himalayan perspective and moderately statured alluring men and women with round faces and small but deep eyes, set below a semi-circular forehead impart to Pahari art its unity and distinction.



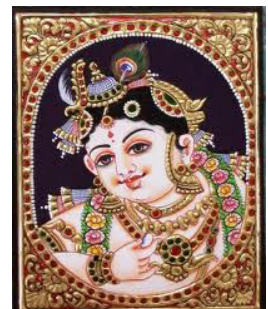
## Deccani School

- Deccani painting denotes broadly the miniature painting from the 16th Century to the 19th Century at Bijapur, Ahmadnagar, Golkonda and Hyderabad, the former states that formed the region known as Deccan.
- The **rich colour scheme**, the palm trees, animals and men and women all belong, to the Deccani tradition.
- Early Deccani painting absorbed influences of the northern tradition of the pre-Mughal painting which was flourishing in Malwa, and of the southern tradition of the Vijayanagar murals as evident in the treatment of female types and costumes.
- Influence of the Persian painting is also observed in the treatment of the horizon gold sky and landscape.



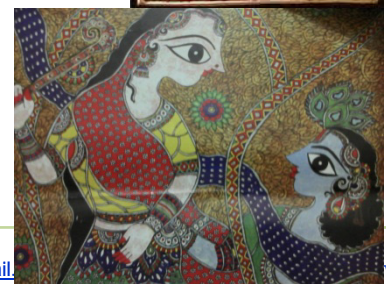
## Tanjore paintings

- A style of painting characterised by bold drawing, techniques of shading and the use of pure and brilliant colours flourished at Tanjore in South India during the late 18th and 19th centuries.
- The paintings are notable for their adornment in the form of **semi-precious stones**, pearls, glass pieces and gold. The **rich vibrant colors**, dashes of gold, semi-precious stones and fine artistic work are characteristics of these paintings.
- The paintings are mostly of **Gods** and Goddesses because this art of painting flourished at a time when fine-looking and striking temples were being constructed by rulers of several dynasties.
- The figures in these paintings are large and the faces are round and divine.



## Madhubani School

- Madhubani painting is a style of painting, practiced in the **Mithila region** of Bihar state.



- Themes revolve around Hindu Gods and mythology, along with scenes from the royal court and social events like weddings.
- Generally no space is left empty; the gaps are filled by paintings of flowers, animals, birds, and even geometric designs.
- Paintings are traditionally done on freshly **plastered mud walls** and floors of huts and painters are mainly women.
- Painting is done with fingers, twigs, brushes, nib-pens and matchsticks, using **natural dyes and pigments**.
- The artists use leaf, Herbs, Flowers to make the colour which is used to draw paintings.

### Modern Painting

- Raja Ravi Verma**
  - ✓ Raja Ravi Verma of Kerala was perhaps the first great modern painter in India.
  - ✓ He evolved a national style of painting by combining various regional elements like costumes, jewellery and facial features. His paintings, which mostly depicted mythological themes, became very popular not only in India but abroad.
  - ✓ His illustrations of Ramayana and Mahabharata were the most appealing visual representations of that time. He won a gold medal at the World Art Exhibition, Vienna, for his picture Nair Lady Adorning Her Hair.
- Bengal school**
  - ✓ **Abanindranath Tagore** and **Havell**, who founded the Bengal School of Painting, were the pioneers in encouraging Indian themes.
  - ✓ Abanindranath Tagore's Arabian Nights series (1930) is among his renowned works.
  - ✓ Other renowned painters like Nandalal Bose, Devi Prasad Roy, Sarada Charan Ukil, Asit Kumar Haldar also belonged to this school.
  - ✓ **Jamini Roy**, another renowned Indian painter, modelled his work on the folk art of Bengal. He adopted the angular forms and harsh lines of the village patuas and used the village dyes in his paintings.
  - ✓ **Rabindranath Tagore** started painting in 1930 at the age of 67 and produced some great paintings, which are very individualistic and modern in style. He held the first exhibition of his paintings in Galerie Pigalle in Paris in 1930.
- Independence saw the setting up of a new school of art in Bombay called the **Progressive Artists' Group**. The prominent artists of this group are Francis Newton Souza the founder, Maqbool Fida Husain, S.H.Raza, H.A.Gade, S.K.Bakre and others. Painting took a new form in this period - bold and furious at one end, soft and magical at the other.
- By 1960, professional art galleries were opened in Delhi and Mumbai, and in the next two decades several abstract painters like V.S. Gaitonde, Balraj Khanna and J.Swaminathan emerged on the scene.
- Gulam Muhammed Sheikh, K.K.Hebber, Satish Gujral, S.H.Raza (Surya), Akbar Padamsee (Woman), Tyeb Mehta (Figure with Bird), Krishna Khanna (St Francis and the Wolf) are some other prominent names of India's contemporary art scene.
- The South India saw the proliferation of good painters like K.C.S.Pannikker, K.Madhava Menon, P.L.Narasimhamurty and Mekkapti Krishnamurti.
- Among the contemporary modern Indian women painters, mention may be made of Anjolie Ela Menon, Arpana Caur, B.Prabha, Kamala Das and Lalitha Lajmi.

## 7. Music

### 41. Origin and development of Indian Music

The origin of Indian music can be traced back to Vedic days. The Sama Veda has all the seven notes of the raga **karaharipriya** in the descending order. The earliest Raga is speculated to be 'Sama Raga'. **Bharata's Natya Sastra** (4th Century AD) contains several chapters on music. This is probably the first work that clearly elaborated the octave and divided it into 22 keys.

- In the beginning music was devotional in content and was purely used for ritualistic purposes and was restricted to temples.
- Between 2 to 7 AD a form of music called **Prabandh Sangeet**, which was written in Sanskrit, became very popular. This form gave way to a simpler form called **Dhrupad**, which used Hindi as the medium.
- The Gupta Period is considered as the golden era in the development of Indian music. All the music treatises like Natya Shastra and Brihaddeshi were written during this period.
- In the 15th century AD, as a result of the patronage given to the classical music by the rulers, the devotional Dhrupad transformed into the **Dhrupad** form of singing.
- The **khayal** developed as a new form of singing in the 18th century AD.

- Historical roots of both **Hindustani** and **Carnatic** classical music traditions stem from Bharata's Natyashastra. The two traditions started to diverge only around 14th Century AD.
- Carnatic music is kriti based and saahitya (lyric) oriented, while Hindustani music emphasises on the musical structure and the possibilities of improvisation in it.
- Hindustani music adopted a scale of Shudha Swara saptaka (octave of natural notes) while Carnatic music retained the traditional octave.

#### 42. Pillars of Indian music

Swara, Raaga and Tala are considered the three pillars of Indian Music.

##### Swara

Swara means a note in the octave. The seven basic notes of the scale (swaras), in Indian music are named shadja, rishabh, gandhar, madhyam, pancham, dhaivat and nishad, and are shortened to **Sa, Ri, Ga, Ma, Pa, Dha, and Ni**. It is believed that primitive sound Oum gave birth to Swara.

Swara is also called "**sur**". At a fundamental level they are similar to the **solfa** of Western music. Two of the swaras are noteworthy in that they are immutably fixed. These two notes are shadja (Sa) and pancham (Pa) and are referred to as "**achala swara**". These two swaras form the tonal foundation for all the Indian classical music. The other notes have alternate forms and are called "**chala swara**".

The swaras have special relationships with each other. Although there are only seven notes they repeat in the upper and lower directions. Therefore, when ascending the scale when one reaches Ni, then the scale starts over with Sa, Re, Ga, etc. This is the **upper register**. By the same token when one is descending the scale, it does not stop at Sa but continues down as Ni, Dha, etc.; this is the **lower register**.

##### Raga

In the Indian Classical Music, Raga is the basis of melody and Tala is the basis of rhythm. Each melodic structure of Raga has something akin to a distinct personality subject and to a prevailing mood.

Ragas involve several important elements.

- The first element is sound -- metaphysical and physical, which is referred to as **Nada**. There are two types of nada, **anahata nada** or un-struck sound and **ahata nada** or struck sound.
- The next element of raga is **pitch**, relegated into **swara** (whole and half tones), and **sruti** (microtones).
- Raga also involves the production of emotional effects in the performer and listener, which are known as **rasa**. There are nine rasas: Love (Shringar), Humour (Hasya), Pathos (Karuna), Anger (Rudra), Heroism (Vir), Terror (Bhayanaka), Disgust (Veebhatsa) and Wonder (Abdhuta).
- Raga is based on the principle of a combination of notes selected out of the 22 note intervals of the octave. There are 72 '**melas**', or parent scales, on which Ragas are based.

Ragas are placed in three categories:

- Odava** or pentatonic, a composition of five notes
- Shadava** or hexatonic, a composition of six notes
- Sampoorna** or heptatonic, a composition of seven notes

Every Raga must have at least five notes, starting at Sa, one principal note, a second important note and a few helping notes. The speed of a raga is divided into three parts: **Vilambit** (slow), **Madhya** (Medium) and **Drut** (fast).

Ragas are classified under six principal categories -- **Hindol, Deepak, Megh, Shree, Maulkauns and Bhairav**. Other ragas are derived from these six ragas. The first derivatives of the ragas are called **raginis**, and each of the six ragas has five raginis under them. All the ragas are supposed to have been derived from their **thaats**. Every raga has a fixed number of komal (soft) or teevra (sharp) notes from which the thaata can be recognized.

Ragas in the Carnatic music fall into two categories, the base or **melakarta ragas** and the derived or **janya ragas**. The 16 swaras form the basis for the melakarta scheme. Melakarta ragas have a formal structure and follow a fairly rigid scheme of scientific organization whereas the janya ragas are rooted in usage and are liable to evolve with the music.

##### Tala

Tala is the rhythmical groupings of beats. These rhythmic cycles range from 3 to 108 beats. It is the theory of time measure and has the same principle in Hindustani and Carnatic music, though the names and styles differ.

- Tala is independent of the music it accompanies and has its own divisions.
- Different talas are recognised like Dadra, Rupak, Jhaptal, Ektal, Adha-Chautal and Teen-Tal.
- There are over a 100 Talas, but only 30 Talas are known and only about 10-12 talas are actually used.
- The most commonly encountered one is the one with sixteen beats called the **Teentaal**.

The **Laya** is the tempo, which keeps the uniformity of time span. The **Matra** is the smallest unit of the tala.

Carnatic music has a rigid thala structure. The talas are defined on the basis of intricate arithmetic calculations. The talas are made up of three basic units, namely, **laghu, drutam** and **anu drutam**. The most common thala is the **Adi thala**, which consists of a repeating measure of 8 beats.

- Alap**: Alap is the first movement of the Raga. It is a slow, serene movement acting as an invocation and it gradually develops the Raga.

- **Jor:** Jor begins with the added element of rhythm which, combining with the weaving of innumerable melodic patterns, gradually gains in tempo and brings the raga to the final movement.
- **Jhala:** Jhala is the final movement and climax. It is played with a very fast action of the plectrum that is worn on the right index finger.
- **Gat:** It is the fixed composition. A gat can be in any tala and can be spread over from 2 to 16 of its rhythmic cycles in any tempo, slow, medium or fast. A gat, whether vocal or instrumental, has generally two sections. The first part is called "**pallavi**" (Carnatic) or "**asthayi**" (Hindustani) which opens the composition and is generally confined to the lower and middle octaves. The following part of the composition is called the "**anupallavi**" (or antara) which usually extends from the middle to upper octaves. In Carnatic music further melodic sections called "**charana**" follows the "**anupallavi**."

#### 43. Comparison of Hindustani and Carnatic music

Carnatic and Hindustani are different in terms of their style, characteristics and the like.

- Carnatic music belongs to the south Indian states, namely Tamilnadu, Andhra Pradesh, Karnataka and Kerala. In fact it is more popular in these regions than in north India, which is predominantly characterized by Hindustani classical.
- In Hindustani music outside influence such as Arab, Afghan and Persian can be seen. But the Carnatic music is totally indigenous.
- Carnatic music differs from the Hindustani in the sense, that it pays more importance to the literary part of singing, that is, it gives more importance to the song as a whole during performance.
- In Hindustani music, the music instrument is given equal importance. But in Carnatic, more importance is given to vocal music than instrument.
- A song composed in the Carnatic style necessarily comprises of a Pallavi, Anupallavi and one or two or more Charanas. Each of these parts of the song is given importance, while singing in the Carnatic style. This is not the case with Hindustani music. The Hindustani musicians give more importance to the raga part of music.
- Carnatic music has its own way of delineating raga. It does with alapana in the beginning. Alapana consists in the elaboration of the particular raga in which the Kṛiti is composed. The alapana is followed by the rendering of Pallavi. It is followed by Niraval accompanied by Kalpita Svaras. The musician is given the liberty to explore the raga and the various aspects of raga finally concluding with the Kṛiti.
- Unlike Hindustani music, Carnatic music does not adhere to Time or Samay concepts and instead of Thaats, Carnatic music follows the Melakarta concept.

#### 44. Hindustani music

In Hindustani music, there are 10 main forms of styles of singing and compositions: Dhrupad, Dhamar, Hori, Khayal, Tappa, Chaturang, Ragasagar, Tarana, Sargam and Thumri.

##### Dhrupad

The word 'Dhrupad' is derived from 'Dhruva' meaning fixed and 'pada' meaning words or song. Therefore, the term dhrupad means "the literal rendering of verse into music" and so the songs have a particularly potent impact. Dhrupad is the oldest and perhaps the grandest form of Hindustani vocal music.

- Dhrupad was essentially devotional in essence.
- Dhrupad reached its pinnacle of glory during Akbar's reign when stalwarts like Swami Haridas, Baba Gopal Das, Tansen and Baiju Bawra performed it.
- It was adapted for court performance during the reign of Raja Man Singh Tomar (1486-1517) of Gwalior.
- 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 compositions have four parts or stanzas.
- There are four forms of Dhrupad singing: Dagar Bani, Khandaar Bani, Nauhar Bani and Gauhar Bani.

##### 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 originated as a popular form of music in the 18th century AD and was ultimate in the blending of Hindu and Persian cultures.
- The most important features of a Khayal are 'Tans' or the running glides over notes and 'Bol-tans' which distinguish it from Dhrupad.
- There are six main gharanas in khayal: Delhi, Patiala, Agra, Gwalior, Kirana and Atrauli-Jaipur.
  - ✓ **Gwalior Gharana** - the oldest and is also considered the mother of all other gharanas
  - ✓ **Agra Gharana** - founded by Haji Sujan Khan. Also called as the Rangeela gharana
  - ✓ **Jaipur-Atroli Gharana** - founded by Ustad Allaudin Khan

- ✓ **Kirana Gharana** - pioneered by Ustad Abdul Wahid Khan and Ustad Abdul Karim Khan. Bhimsen Joshi, Gangubai hangal are the important Kirana Gharana exponents.
- ✓ **Patiala Gharana** – Bare gulam ali
- ✓ **Delhi Gharana** – Qawwaliyas

### Thumri

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

- Thumri was developed by the famous musician Sadiq Ali Shah.
- It is believed to have been influenced by hori, kajri and dadra, popular in Eastern Uttar Pradesh.
- Thumri is supposed to be a romantic and erotic style 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.
- Thumris are composed in lighter ragas and have simpler talas.
- 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 Janmashthami, Ramnavami and Holi.

Hori is a type of dhrupad sung on the festival of 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**. The credit for its development goes to Shorey Mian or Ghulam Nabi of Multan.

- Tappa literally means 'jump' in Persian.
- They are essentially folklore of love and passion and are written in Punjabi.
- Its beauty lies in the quick and intricate display of various permutations and combinations of notes.
- The compositions are very short and are based on Shringara Rasa.
- Varanasi and Gwalior are the strongholds of Tappa.

### 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. It grew out of the Persian **qasida**, a poem written in praise of a king, a benefactor or a nobleman.
- The ghazal never exceeds 12 shers (couplets) and on an average, ghazals usually have about 7 shers.
- Even though ghazal began with Amir Khusro in northern India, Deccan in the south was its home in the early stages. 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.

## 45. Carnatic Music

Carnatic music is confined to Karnataka, Andhra Pradesh, Tamil Nadu and Kerala. In Carnatic music there is a very highly developed theoretical system. It is based upon a complex system of Ragam (Raga) and Thalam (Tala). Most compositions in Carnatic music have three parts to their body.

- (i) The first two lines of the song are called **Pallavi**. They occur over and over, especially after each stanza.

- (ii) Usually the Pallavi is followed by two more lines or sometimes just one more. This portion is called **Anu Pallavi**. This is sung at the beginning for sure, but sometimes even during the end of the song, but not necessarily after each stanza.
- (iii) The stanzas of a song are called '**Charanam**'.

**Purandardas** (1480-1564) is considered to be the father of Carnatic music. To him goes the credit of codification of the method of Carnatic music. He is also credited with creation of several thousand songs. Another great name associated with Carnatic music is that of **Venkat Mukhi Swami**. He is regarded as the grand theorist of Carnatic music. He also developed "Melankara", the system for classifying south Indian ragas.

It was in the 18th century that Carnatic music acquired its present form. This was the period that saw the "trinity" of Carnatic music; **Thyagaraja**, **Shama Shastri** and **Muthuswami Dikshitar** compile their famous compositions.

- **Varnam**: It is a composition usually sung or played at the beginning of a recital and reveals the general form of the Raga. The Varnam is made up of two parts: 1) the **Purvanga** or first half and 2) the **Uttaranga** or second half. The two halves are almost equal in length.
- **Kriti**: It is a highly evolved musical song set to a certain raga and fixed tala or rhythmic cycle.
- **Ragam**: It is a melodic improvisation in free rhythm played without mridangam accompaniment.
- **Tanam**: It is another style of melodic improvisation in free rhythm.
- **Pallavi**: This is a short pre-composed melodic theme with words and set to one cycle of tala. Here the soloist improvises new melodies built around the word pallavi.
- **Trikalam**: It is the section where the Pallavi is played in three tempi keeping the Tala constant.
- **Swara-Kalpana**: It is the improvised section performed with the drummer in medium and fast speeds.
- **Ragamalika**: This is the final part of the Pallavi where the soloist improvises freely and comes back to the original theme at the end.

#### 46. Devotional Music

In the Vedic period (3000-1500 BC), music was solely ritualistic. Some of the major earlier forms of Indian Classical music like **Prabandh Sangeet** and **Dhruvapada** were all devotional in character. Gradually other forms of devotional music like bhajans, kirtans, shahbads and qawwalis came into being.

#### Bhajan

Bhajans owe their origin to the Bhakti Movement. The word bhajan is derived from bhaj which means '**to serve**' in Sanskrit.

- Bhajan is a popular form of devotional singing prevalent in north India.
- It is usually sung in temples in praise of god or is addressed as a plea to him.
- Bhajans are usually sung in groups. There is a lead singer who sings the first line or stanza and is followed by the choir.
- The compositions are usually based on **Shanta Rasa**. Stories and episodes from the Ramayana and Mahabharata are popular themes for bhajans, as are the episodes from the lives of Lord Rama, Lord Krishna and Lord Shiva.
- Bhajan singing is usually accompanied by musical instruments like jhanj, manjira, daphli, dholak and chimta.
- Meera Bai, Kabir, Surdas, Tulsidas, Guru Nanak and Narsi Mehta are some of the most significant names in bhajan singing.

#### Kirtan

- Kirtans are another type of folk music usually sung by the Vaishnavas and are based on the love stories of Krishna and Radha. It is prevalent in Bengal.
- Kirtans were transformed into song and dance congregations by Chaitanya Mahaprabhu (15-16th Century AD), drawing inspiration from Jayadeva's Geet Govinda.
- Kirtans are of two types: Nama-Kirtana and Lila-Kirtana. The first involves constant uttering of the name and singing of the glory of God, while the second describes the various anecdotes of the Radha-Krishna love.
- The singing of Kirtans is accompanied by musical instruments like mridanga and cymbals.

#### Qawwali

- Qawwali is a devotional form of music, prevalent among the **sufis**.
- The lyrics are in praise of Allah, Prophet Mohammad, members of Prophet's family or renowned Sufi saints.
- It is written in Persian, Urdu and Hindi and is composed in a specific raga.
- Qawwali is usually sung in a group, with one or two lead singers.
- Originally it was sung to the beat of the daff. However, now the Qawwali singing is accompanied by the dholak, tabla, manjira and the harmonium.



- The Sabri brothers, Aziz Nazaan, Aziz Mian, Late Nusrat Fateh Ali Khan and Late Aziz Warisi are important names in qawwali singing.

### Shabad

- Shabads are devotional songs of the **Sikhs** sung in gurdwaras on religious occasions. They are ascribed to Sikh gurus and many Bhakti saint-poets.
- Shabad originated as a musical composition around the 17th century AD. Guru Nanak and his disciple Mardana are credited with the development and popularity of shabad.
- Shabads are sung to the accompaniment of the harmonium, tabla and often the dholak and chimta.
- Today, three distinct styles exist in shabad singing. They are raga-based shabads, traditional shabads as mentioned in the Adi Granth and those based on lighter tunes.
- The Singh Bandhu are today the most eminent shabad singers. D.V.Paluskar and Vinayak Rao Patvardhan also sang shabads.

### 47. Folk Music

Following are some of the important folk music in India:

- **Uttarakhandi folk music** had its root in the lap of nature. The pure and blessed music have the feel and the touch of nature and subjects related to nature. The folk music primarily is related to the various festivals, religious traditions, folk stories and simple life of the people of Uttarakhand.
- **Lavani** is a popular folk form of Maharashtra. Traditionally, the songs are sung by female artists, but male artists may occasionally sing Lavanis. The dance format associated with Lavanis known as Tamasha.
- **Bhangra** is a form of dance-oriented folk music that has today become a pop sensation. The present musical style is derived from the traditional musical accompaniment to the folk dance of Punjab called by the same name, bhangra. The female dance of Punjab is known as gidda.
- **Dandiya** is a form of dance-oriented folk music that has also been adapted for pop music worldwide, popular in Western India, especially during Navaratri. The present musical style is derived from the traditional musical accompaniment to the folk dance of Dandiya called by the same name, dandiya.
- **Bhavageete** (literally 'emotion poetry') is a form of expressionist poetry and light music. This genre is quite popular in many parts of India, notably in Karnataka.
- **Pandavani** is a folk singing style of musical narration of tales from ancient epic Mahabharata with musical accompaniment and Bhima as hero. This form of folk theatre is popular in the Indian state of Chhattisgarh and in the neighbouring tribal areas of Orissa and Andhra Pradesh.
- **Garba (song)**, the songs sung in honor of Hindu goddesses and gods during Navratri. It is sung in the honour of god Krishna, Hanuman, Ram etc.
- **Naatupura Paatu** is Tamil folk music. It consists of Gramathisai (village folk music) and Gana (city folk music). It is also sung in Rajasthan.
- **Rajasthani Folk Music**: Traditional music includes the women's Panihari songs, which lyrically describes chores, especially centered around water and wells, both of which are an integral part of Rajasthan's desert culture.

### 48. Musical Instruments

It is widely believed that the earliest known Indian instruments evolved from the **Dhanuryantram** (bow and arrow) used by primitive tribes for hunting, as also to signal the advent of the enemy. Excavations at the Indus Valley site have revealed many kinds of musical instruments. These were mainly made of bamboo, bone and animal skins and bear close resemblance to modern veena and mridangam.

Many Greco-Buddhist sculptures belonging to the period 5th Century B.C. to 2nd Century A.D. also depict a wealth of string, wind and percussion instruments.

According to the Natyasastra of Bharata, there are four classes of musical instruments: Tata or Tantu (stringed), Avanaddha (percussion or drums), Ghana (bells, cymbals and gongs), and Sushira (wind).

The classes of instruments are divided as follows:

1. Ghana Vadya (Idiophones)
2. Avanaddha Vadya (Membranophones)
3. Sushira Vadya (Aerophones)
4. Tata Vadya (Chordophones)

- Flute, Nadaswaram, Veena, Gootuvadhyam, Thavil, Mridangam and Plain drum are ancient Indian musical instruments
- Harmonium, Sarod, Shehnai, Sitar, Tabla and Violin are musical instruments of foreign origin
- Veena, Flute, Mridangam, Ghatam, chenda, maddalam, Edakka, Nadaswaram, Khunjira, Tambura, Gootuvadhyam, Talam and the Morsing (or mukha veena) are popular Carnatic Musical instruments.
- Violin is also popular in Carnatic music concerts.

## 8. Dance

### 49. Origin of Indian Dance

In India, dance and music pervade all aspects of life and bring colour, joy and gaiety to a number of festivals and ceremonies. In India dance is considered to be divine in origin.

- Shiva's cosmic dance, **Tandava**, is believed to encompass creation, preservation, and destruction and this idea has been embedded in Hindu thought and ritual since the dawn of civilization.
- The dances of Kali, the dark and fierce Goddess of destruction, are very significant.
- Krishna is one of the most popular dancing divinities of the Hindus.

The common root of all classical dance forms can be traced to **Bharata's Natyasastra**. It contains deliberations on the different kind of postures, the mudras, the kind of emotions, the kind of attires, the stage, the ornaments and the audience. According to the Natyashastra, Brahma, the creator of the Universe, created drama. He took,

- ✓ pathya (words) from the Rigveda
- ✓ abhinaya (gesture) from the Yajurveda
- ✓ geet (music and chant) from Samaveda
- ✓ rasa (sentiment and emotional element) from Atharvaveda

to form the fifth Veda, Natyaveda.

There are ample evidences of the popularity of dance in the Indian society right from the Mesolithic period. The first and the oldest of evidences to date are the discovery of the bronze figurine of a dancer from the Indus Valley Civilization excavations at Mohenjodaro and Harappa.

### 50. Classical Dance

Indian classical dances are dances of the mind and soul and are extremely traditional. It is very sensuous but the experience of **ananda** (bliss) it evokes is very spiritual.

- ✓ **Rasa** (mood or flavour) as the cause of ananda (bliss) is considered fundamental essence of beauty and harmony in Indian aesthetics.
- ✓ **Vibhava** (cause of emotion), **anubhava** (effect of emotion) and **sanchari** or **vyavhichari bhava** (subordinate emotions) constitute the state of rasa.
- ✓ These in their respective order change the **Sthayi Bhava** (primary emotion) into rasa or bliss.

All dance forms are thus structured around the nine rasas or emotions:

1. **Hasya** (happiness)
2. **Krodha** (anger)
3. **Bhibasta** (disgust)
4. **Bhaya** (fear)
5. **Shoka** (sorrow)
6. **Viram** (courage)
7. **Karuna** (compassion)
8. **Adbhuta** (wonder)
9. **Shanta** (serenity)

All dance forms follow the same hand gestures or **hasta mudras** for each of these rasas.

Indian dance is divided into **nritta** - the rhythmic elements, **nritya** - the combination of rhythm with expression and **natya** - the dramatic element. Nritya is usually expressed through the eyes, hands and facial movements. Nritya combined with nritta makes up the usual dance programmes. Later, as the art evolved, other distinctions were described, including the male (**tandava**) or powerful, strong, firm aspect, and the female (**lasya**), soft, flowing and subtle.

There are four strong elements of the classical dance form: **shastra**, **sculpture**, **folk tradition** and **ancient literature**. These traditions were kept alive by a long and distinguished line of "Gurus" who dedicated their lives to perfecting the art form and handing it down to the next generation. This tradition is known as the **Guru-Shishya Parampara**.

India offers a number of classical and semi-classical dance forms, each of which can be traced to different parts of the country. Each form represents the culture and ethos of a particular region or a group of people. Classical dances recognized by the Government of India are: Bharatanatyam, Kathakali, Kuchipudi, Kathak, Manipuri, Odissi and Sattriya.

#### 1. Bharatanatyam

- Bharatanatyam is a classical Indian dance form originating in Tamil Nadu.
- Bharatanatyam is considered to be over 2000 years old. In Bharata Muni's Natya Shastra Bharatanatyam is described as **ekaharya** in which one dancer depicts many roles. Siva as Nataraja, the Lord of Dance is depicted in various dance forms.



- Bharatnatyam leans heavily on the abhinaya or mime aspect of dance - the nritya, where the dancer expresses the sahitya through movement and mime (gestures and facial expression).
- Bharatanatyam is usually accompanied by the classical music.
- BHA- Bhava (Expression), RA- Raga (Music) and TA- Tala (Rhythm) Bharatanatyam is a traditional dance-form known for its grace, purity, tenderness, and sculptural poses.
- It is practiced by male and female dancers.
- Noted Bharatanatyam exponents are: Rukmini Devi Arundale, Mallika Sarabhai, Yamini Krishnamurthy

## 2. Kuchipudi

- Kuchipudi is originally from Andhra Pradesh.
- Its evolution can be traced to traditional dance - drama, known under the generic name of Yakshagaana.
- It originated in the seventh century AD.
- In 17th century A.D. Siddhendra Yogi, a talented Vaishnava poet, conceived Kuchipudi style of Yakshagaana. It begins with an invocation to Lord Ganesha followed by nritya (non-narrative and abstract dancing); shabdham (narrative dancing) and natya.
- The dance is accompanied by song which is typically Carnatic music. The singer is accompanied by mridangam (a classical South Indian percussion instrument), violin, flute and the tambura.
- Like other classical dances, Kuchipudi also comprises pure dance, mime and histrionics but it is the **use of speech** that distinguishes Kuchipudi's presentation as dance drama.
- Noted Kuchipudi exponents are: Raja Reddy and Radha reddy, Sonal Mansingh, Yamini Krishnamurthy



## 3. Kathak

- Kathak dance is originally from Uttar Pradesh. It is a combination of music, dance and narrative.
- The name Kathak is derived from the Sanskrit word **katha** meaning story. This dance form traces its origins to the nomadic bards of ancient northern India, known as Kathaks, or storytellers.
- The present day Kathak dance mainly depends on the medieval period **Ras Lila**, a local dance in the Braj region of Uttar Pradesh.
- Eventually popular Kathak became highly stylised in both Hindu and Muslim courts and came to be regarded as a sophisticated form of entertainment.
- There are three major schools or gharanas of Kathak from which performers today generally draw their lineage



### A. Lucknow Gharana:

- It came into existence mainly in the court of Nawab Wajid Ali Shah the ruler of Awadh in the early 19th century.
- It is characterized by graceful movements, elegance and natural poise with dance. Artistically designed dance compositions, emotive vocal compositions like **thumri-s**, **dadra-s**, **hori-s** along with abhinaya (expressional acting) and creative improvisations are the hallmarks of this style.
- **Pandit Briju Maharaj** is considered the chief representative of this gharana.

### B. Jaipur Gharana:

- The Jaipur Gharana developed in the courts of the Kachchwaha kings of Jaipur in Rajasthan.
- Importance is placed on the more technical aspects of dance, such as complex and powerful footwork, multiple spins, and complicated compositions in different talas.
- There is also a greater incorporation of compositions from the pakhawaj, such as parans.

### C. Benares Gharana:

- The Benares Gharana was developed by Janakiprasad.
- It is characterized by the exclusive use of the natwari or dance bols, which are different from the tabla and the pakhawaj bols.
- There are differences in the thaat and tatkaar, and chakkars are kept at a minimum but are often taken from both the right- and the left-hand sides with equal confidence.
- There is also a greater use of the floor, for example, in the taking of sam.

- Noted Kathak exponents are: Shambhu Maharaj, Sitara Devi, Pandit Birju Maharaj

## 4. Manipuri

- Manipuri, one of the classical dances of India, originated in Manipur, the north-eastern state of India.
- The people of Manipur have been protected from outside influences, and able to retain their unique traditional culture. Manipuri dance is associated with rituals and traditional festivals.
- The cult of Radha and Krishna, particularly the raslila, is central to its themes but the dances, unusually, incorporate the characteristic symbols (kartal or manjira) and double-headed drum (pung or Manipuri mridang) of sankirtan into the visual performance.
- The most popular forms of Manipuri dance are the Ras, the Sankirtana and the Thang-Ta.
- In Manipuri **Ras**, the main characters are Radha, Krishna and the gopis. The themes often depict the pangs of separation of the gopis and Radha from Krishna.
- 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 is a part of the Sankirtana tradition.
- 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. Today, Manipur has an evolved and sophisticated repertoire of martial dances, the dancers use swords, spears and shields. Real fight scenes between the dancers show an extensive training and control of the body.
- The noted exponents of Manipuri are: L Bino Devi, Darshana Zhaveri



## 5. Kathakali

- Kathakali has evolved from many social and religious theatrical forms of Kerala.
- It is a blend of dance, music and acting and dramatizes stories, which are mostly adapted from the Indian epics. Poet Vallathol, composed the classical Kathakali dance form.
- It is a highly stylized classical Indian dance-drama noted for the attractive make-up of characters, elaborate costumes, detailed gestures and well-defined body movements presented in tune with the anchor playback music and complementary percussion.
- Kathakali is considered to be a combination of five elements of fine art:
  - (i) Expressions (Natyam, the component with emphasis on facial expressions)
  - (ii) Dance (Nritham, the component of dance with emphasis on rhythm and movement of hands, legs and body)
  - (iii) Enactment (Nrithyam, the element of drama with emphasis on "mudras", which are hand gestures)
  - (iv) Song/vocal accompaniment (Geetha)
  - (v) Instrument accompaniment (Vadyam)
- Noted Kathakali exponents are: Kalamandalam Ramankutty Nair, Kalamandalam Gopi, Madavoor Vasudevan Nair



## 6. Odissi

- Odissi, originally from Orissa, is a dance of love and passion touching on the divine and the human, the sublime and the mundane.
- It is the **oldest surviving dance** form of India on the basis of archaeological evidences.
- This dance is characterized by various **Bhargas** (Stance), which involves stamping of the foot and striking various postures as seen in Indian sculptures. The common Bhargas are Bhanga, Abanga, Atibhanga and Tribhanga.
- The techniques of movement are built around the two basic postures of the Chowk and the Tribhanga. 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.
- The Odissi tradition existed in three schools:



### A. Mahari

- Maharis were Oriya devadasis or temple girls, their name deriving from Maha (great) and Nari or Mahri (chosen) particularly those at the temple of Jagannath at Puri.
- Early Maharis performed mainly Nritha (pure dance) and Abhinaya (interpretation of poetry) based on Mantras and Slokas. Later, Maharis especially performed dance sequences based on the lyrics of Jayadev's Gita Govinda.

**B. Gotipua**

- Gotipuas were boys dressed up as girls and taught the dance by the Maharis.
- During this period, Vaishnava poets composed innumerable lyrics in Oriya dedicated to Radha and Krishna.

**C. Nartaki**

- Nartaki dance took place in the royal courts.
- During the British time the misuse of devadasis came under strong attack, so that Odissi dance withered in the temples and became unfashionable at court. Only the remnants of the Gotipua school remained.

- Noted Odissi exponents are: Kelucharan Mohapatra, Sonal Mansingh

**7. Mohiniyattam**

- It is a classical dance form from Kerala.
- It is considered a very graceful form of dance meant to be performed as solo recitals by women.
- The term Mohiniyattam comes from the words "Mohini" meaning a woman who enchants onlookers and "aattam" meaning graceful and sensuous body movements. The word "Mohiniyattam" literally means "dance of the enchantress".
- There are two stories of the Lord Vishnu disguised as a Mohini. In one, he appears as Mohini to lure the asuras (demons) away from the amrita (nectar of immortality) obtained during the churning of the palazhi or Ocean of Milk. In the second story Vishnu appears as Mohini to save Lord Shiva from the demon Bhasmasura.
- The dance involves the swaying of broad hips and the gentle movements of erect posture from side to side. This is reminiscent of the swinging of the palm leaves and the gently flowing rivers which abound Kerala.
- There are approximately 40 basic movements, known as **atavukal**.
- The vocal music of Mohiniyattam involves variations in rhythmic structure known as **chollu**.
- Noted exponents of Mohiniyattam are: T. Chinnammu Amma, Kalamandalam Sugandhi

**8. Sattriya**

- The Sattriya dance form was 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.
- Sankaradeva introduced this dance form by incorporating different elements from various treatises, then prevalent dance forms and local folk dances combined with his own rare outlook.
- 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
- Many hand gestures and rhythmic syllables are strikingly similar in these dance forms.
- Noted Sattriya exponents are: Indira PP Bora, Maniram Datta Moktar

**51. Folk Dance**

Indian folk and tribal dances range from simple, joyous celebrations of the seasons of the harvest, or the birth of a child to ritualistic dances to propitiate demons and invoke spirits. There are dances involving balancing tricks with pitchers full of water, or jugglery with knives. Other dances highlight activities like ploughing, threshing and fishing. The costumes are generally flamboyant with extensive use of jewelry by both the sexes. Some dances are performed exclusively by men and women, but most have them dancing together. Nearly all involve singing by the dancers. The drum is the most common of the folk instruments that provide musical accompaniment to these dances.

**1. Central India****Gaur dance**

- ✓ Bastar district of Madhya Pradesh
- ✓ 'Gaur' means a ferocious bison
- ✓ Men put head-dresses with stringed 'cowries' and plumes of peacock feathers and make their way to the dancing ground.
- ✓ Women ornamented with brass fillets and bead necklaces with their tattooed bodies also join the gathering.
- ✓ The men with drums usually move in a circle and create a variety of dancing patterns
- ✓ As a part of the dance they attack one another and even chase the female dancers.



- ✓ This dance incorporates the movements of a bison namely charging, tossing of horns, hurling wisps of grass into the air, to name a few.

### Pandavani

- ✓ Folk Dance of Chhattisgarh
- ✓ Form of story-telling prevalent among the tribals of the Chhattisgarh
- ✓ Both entertaining and educating the people.
- ✓ Pandavani narrates the story of the five Pandava brothers (protagonists of the epic Mahabharata).
- ✓ **Teejan Bai** is a known Pandavani artist.



## 2. Eastern India

### Chhau

- ✓ Popular folk dance of Orissa/Bihar/Bengal.
- ✓ Chhau means mask.
- ✓ All the Chhau performers hold swords and shields while performing.
- ✓ The stages are decorated and brightly lit by torches, lanterns and flickering oil lamps.
- ✓ The musical instruments used are the Dhol (a cylindrical drum), Nagara (a huge drum) and Shehnai (reed pipes).
- ✓ The themes often revolve around mythological heroes and warriors from the Mahabharata and Ramayana.
- ✓ It probably originated as a martial art, which is why it comprises vigorous movements and leaps.



### Jatra

- ✓ Folk dance of West Bengal & Bangladesh
- ✓ The name literally means 'going' or 'journey'.
- ✓ It is performing art combining acting, songs, music and dance
- ✓ Developed from ceremonial functions conducted before setting out on a journey.
- ✓ It developed from processions brought out in honour of various deities.



## 3. North East India

### Bihu

- ✓ Popular folk dance of Assam.
- ✓ It is an integral part of the Bihu festival of Assam.
- ✓ The dance performed in mid-April when the harvesting of crops is over
- ✓ Young men and girls perform the Bihu dance together to the accompaniment of drums and pipes.
- ✓ Love forms the subject matter of the songs that are sung during the performance. The dances are performed in circles or parallel rows.



### Chiraw

- ✓ Folk Dance of Mizoram
- ✓ It employs a grid of bamboo poles in its performance.
- ✓ The dancers move by stepping alternately in and out of the pairs of horizontal bamboos.
- ✓ They tap the bamboos open and closed in rhythmic beats.
- ✓ The dancers step in and out of the squares formed by the bamboos with ease and grace.
- ✓ The pattern and stepping of the dance resemble the movements of birds, swaying of trees



## 4. North India

### Dumhal

- ✓ A dance performed by the men folk of the Wattal tribe of Kashmir
- ✓ This dance is performed with long colorful robes, tall conical caps (studded with beads and shells). Dumhal dance is accompanied by songs which the performers themselves sing.
- ✓ Performers of this dance place a banner into the ground at a fixed location. They begin to dance around this banner.



### Bhangra

- ✓ Bhangra is a lively form of folk music and dance of Punjab.
- ✓ People sing Boliyaan (lyrics or couplets) in the Punjabi language.
- ✓ Dancers play the dhol (a large drum), beating it with a stick while others play the flute and dholak



- ✓ Bhangra eventually became a part of social occasions including weddings

**Giddha**

- ✓ It is a folk dance of Punjab performed by women and girls
- ✓ It is considered to be the female counterpart of Bhangra.

**Langvir Dance**

- ✓ This is an acrobatic dance in Uttarkhand, performed solely by the local menfolk.
- ✓ Dancer climbs a pole and balances himself on his navel on the top of the pole.
- ✓ To the accompaniment of drum beats and music, he balances skillfully and rotates on his belly, performing several acrobatic stunts.

**5. South India****Padayani**

- ✓ Southern Kerala.
- ✓ Associated with the festival of certain temples, called Padayani or Padden.
- ✓ Such temples are in Alleppey, Quilon, Pathanamthitta and Kottayam districts.
- ✓ The main Kolams (huge masks) displayed in Padayani are Bhairavi (Kali), Kalan (god of death), Yakshi (fairy) and Pakshi (bird).

**Dollu Kunitha**

- ✓ Karnataka state.
- ✓ Large drums are adorned with colored clothes and hang around the necks of men.
- ✓ The songs used in this dance usually have religious and battle fervor.
- ✓ The main emphasis is on quick and light movement of the feet and legs.
- ✓ The Dollu Kunitha dance forms a part of the ritualistic dances of the Dodavas of Karnataka.

**Dhimsa**

- ✓ Andhra Pradesh
- ✓ This dance is popular among the tribes inhabiting the Araku Valley region of Vishakhapatam.
- ✓ It is generally performed in local fairs and festivals of the area.

**6. Western India****Dandiya**

- ✓ It is a popular folk dance of Rajasthan.
- ✓ Dressed in colorful costumes the performers play skillfully with big sticks in their hands.
- ✓ Dandiya dance is accompanied by the musical instrument called the 'Meddale' played by the drummer in the centre.

www.gktoday.in

**Ghoomar Dance**

- ✓ Characteristic dance of the Bhils - a tribal community in Rajasthan
- ✓ A community dance performed by groups of women on auspicious occasions.
- ✓ The name is derived from the word ghoomna (pirouetting).

**Kalbelia Dance**

- ✓ Performed by the womenfolk hailing from the Kalbelia community in Rajasthan.
- ✓ They pursue the centuries-old profession of catching snakes and trading snake venom.
- ✓ The dance movements and the costumes have an uncanny resemblance to the slithery creatures.

- ✓ It has been included in UNESCO intangible cultural heritage list

**Bhavai**

- ✓ In Rajasthan, this spectacular dance form consists of veiled women dancers balancing nearly seven or nine brass pitchers as they dance dexterously, pirouetting and swaying with the soles of their feet perched on top of a glass or on the edge of a sword.

**9. Theatre****52. Origin of Theatre in India**

**Bharata's Natya Shastra** was the earliest and most elaborate treatise on dramaturgy written anywhere in the world. India has a longest and richest tradition in theatre going back to at least 5000 years. The origin of Indian theatre is closely related to ancient rituals and seasonal festivities of the country.

In Natya Shastra, Bharata Muni consolidated and codified various traditions in dance, mime and drama. No book of ancient times in the world contains such an exhaustive study on dramaturgy as Natya Shastra. It is addressed to the playwright, the director, and the actor because to Bharata Muni these three were inseparable in the creation of a drama.

Hindu theorists from the earliest days conceived of plays in terms of two types of production:

1. **Lokadharmi** (realistic), which involved the reproduction of human behaviour on the stage and the natural presentation of objects
2. **Natyadharmi** (conventional), which is the presentation of a play through the use of stylized gestures and symbolism and was considered more artistic than realistic

Theatre in India has encompassed all the other forms of literature and fine arts into its physical presentation: literature, mime, music, dance, movement, painting, sculpture and architecture - all mixed into one and being called '**Natya**' or Theatre in English.

### 53. North India

#### Bhand Pather

- ✓ Traditional theatre form of Kashmir
- ✓ A unique combination of dance, music and acting.
- ✓ Biting satire, wit and parody characterize the form.
- ✓ Music is provided with surnai, nagaara and dhol.
- ✓ The actors of Bhand Pather are mainly from the **farming community** and the impact of their way of living, ideals and sensitivity in the drama is discernible.



#### Swang

- ✓ Originally it was mainly music-based. Gradually, prose too, played its role in the dialogues.
- ✓ Haryana and western UP
- ✓ Swang means impersonation
- ✓ The softness of emotions, accomplishment of rasa along with the development of character can be seen.
- ✓ The two important styles of Swang are from **Rohtak** and **Haathras**. In the style belonging to Rohtak, the language used is Haryanvi (Bangru) and in Haathras, it is Brajbhasha.



#### Nautanki

- ✓ Associated with Uttar Pradesh.
- ✓ The most popular centres of this traditional theatre form are Kanpur, Lucknow and Haathras.
- ✓ The meters used in the verses are: Doha, Chaubola, Chhappai, Behar-e-tabeel.
- ✓ There was a time when only men acted in Nautanki but nowadays, women have also started taking part in the performances.
- ✓ Among those remembered with reverence is **Gulab Bai** of Kanpur. She gave a new dimension to this old theatre form.



#### Raasleela

- ✓ Theatre form of Uttar Pradesh.
- ✓ It is based exclusively on Lord Krishna legends
- ✓ It is believed that **Nand Das** wrote the initial plays based on the life of Krishna.
- ✓ The dialogues in prose combined beautifully with songs and scenes from Krishna's pranks.



#### Maach

- ✓ Traditional theatre form of Madhya Pradesh
- ✓ The term Maach is used for the stage itself as also for the play.
- ✓ In this theatre form 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**.



#### Ramman

- ✓ In Uttarkhand
- ✓ It is a multiform cultural event combining theatre, music, historical reconstructions, and traditional oral and written tales
- ✓ It is celebrated every year in **Baisakh** month (April) in the courtyard of the temple of Bhumiya Devta situated in Chamoli district, Uttarakhand.
- ✓ Mask dance performed exclusively by the Bhandaris (Ksatriya caste).
- ✓ Included in the UNESCO Representative list of Intangible Cultural Heritage of Humanity.



### 54. Eastern India



**Jatra**

- ✓ Muscial plays performed at fairs in honour of gods, or religious rituals and ceremonies
- ✓ This form was born and nurtured in Bengal.
- ✓ Krishna Jatra became popular due to Chaitanya's influence. Later, however, worldly love stories too, found a place in Jatra.
- ✓ The 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**

- ✓ It is a presentation of the Ankia Naat of 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.



## 55. Western India

**Bhavai**

- ✓ Traditional theatre form of Gujarat.
- ✓ The centers of this form are Kutch and Kathiawar.
- ✓ The instruments used in Bhavai are: bhungal, tabla, flute, pakhaawaj, rabaab, sarangi, manjeera, etc.
- ✓ In Bhavai, there is a rare synthesis of devotional and romantic sentiments.

**Tamaasha**

- ✓ Traditional folk theatre form of Maharashtra.
- ✓ It has evolved from the folk forms such as Gondhal, Jagran and Kirtan.
- ✓ Unlike other theatre forms, in Tamaasha the **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.



www.gktoday.in

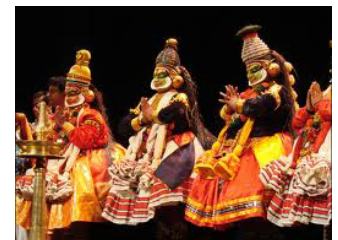
## 56. South India

**Dashavatar**

- ✓ It is the most developed theatre form of the Konkan and Goa regions.
- ✓ The performers 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**

- ✓ It is the folk theatre of 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, Kaliyamandana, Rasa krida, kamasavadha, Swayamvaram, Bana Yudham, Vidida Vadham, and Swargarohana.
- ✓ The episodes are based on the theme of Lord Krishna - his birth, childhood pranks and various deeds depicting victory of good over evil.

**Mudiyettu**

- ✓ It is the traditional folk theatre form of Kerala
- ✓ It is celebrated in the month of Vrischikam (November-December).
- ✓ It is usually performed only in the **Kali temples** of Kerala, as an oblation to the Goddess.
- ✓ It depicts the triumph of goddess Bhadrakali over the asura Darika.
- ✓ The seven characters in Mudiyettu: Shiva, Narada, Darika, Danavendra, Bhadrakali, Kooli and Koimbidar (Nandikeshvara) are all heavily made-up.

**Theyyam**

- ✓ It is a traditional and extremely popular folk theatre form of Kerala.
- ✓ The word 'Theyyam' is derived from the Sanskrit word 'Daivam' meaning God. Hence it is called God's dance.



- ✓ Theyyam is performed by various castes to appease and worship spirits of ancestors, folk heroes.
- ✓ One of the distinguishing features of Theyyam is the 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/ Kuttiyaattam

- ✓ It is one of the oldest traditional theatre forms of Kerala and is based on Sanskrit theatre traditions.
- ✓ The 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.
- ✓ It is the Vidushak alone who delivers the dialogues.
- ✓ Emphasis on hand gestures and eye movements makes this dance and theatre form unique.
- ✓ It is officially recognised by UNESCO as a Masterpiece of the Oral and Intangible Heritage of Humanity.



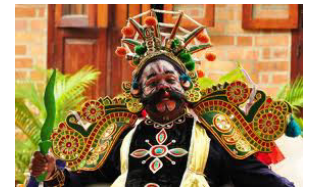
#### Yakshagaana

- ✓ It is the traditional theatre form of Karnataka
- ✓ It is based on mythological stories and Puranas.
- ✓ The 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

- ✓ It is the most popular form of folk drama of Tamil Nadu
- ✓ Literally means "street play".
- ✓ It is mostly performed at the time of annual temple festivals of **Mariamman** (Rain goddess) to achieve rich harvest.
- ✓ At the core of the extensive repertoire of Therukoothu there is a cycle of eight plays based on the life of Draupadi.
- ✓ **Kattiakaran**, the Sutradhara of the Therukoothu performance, gives the gist of the play to the audience and **Komali** entertains the audience with his buffoonery.



#### Burrakatha/ Harikatha

- ✓ A storytelling technique used in villages of Andhra Pradesh, Karnataka and Tamil Nadu.
- ✓ The troupe consists of one main performer and two co-performers.
- ✓ It is a narrative entertainment that consists of prayers, solo drama, dance, songs, poems and jokes.
- ✓ The topic will be either a Hindu mythological story or a contemporary social problem.
- ✓ Harikatha, also known as Katha Kalakshepa, is a variant which narrates tales of Lord Krishna, other Gods and saints.



### 57. Noted Dramatists

#### Classical

- Asvaghosa - Buddhacharita
- Kalidasa – Abhijnanasakuntalam, Meghduta, Kumarsambhava
- Bhasa - Madhyamavyayoga
- Shudrak - Mricchkatika
- Vishakahdatta - Madarakshasa
- Bhavabhuti – Mahaveercharita

#### Modern

- Dinbandhu Mitra – Neeldarpan
- Aga Hashra Kashmiri (aka Indian Shakespeare?)
- Bhartendu Harishchandra
- Jaishankar Prasad
- Habib Tanveer – Mitti ki Gadi, Charandas Chor
- Mohan Rakesh – Ashadha ka ek din
- Dharamveer Bharti – Andha Yug
- Vijay Tendulkar – Shantata Court Chalu Ahe, Ghasiram Kotwal
- Girish Karnad – Tughlaq, Yayati

## 10. Puppetry

In Puppet Theatre various forms, known as puppets, are used to illustrate the narratives. In India, the roots of the puppet theatre lie in a dancer's mask. Excavations at several Harappan sites have revealed a number of toys whose body parts can be manipulated with strings.

There are basic four kinds of puppets - glove, string, rod and shadow. The puppeteer narrates his story in verse or prose, while the puppets provide the visual treat. Stories adapted from puranic literature, local myths and legends usually form the content of traditional puppet theatre in India which, in turn, imbibes elements of all creative expressions like painting, sculpture, music, dance, drama, etc. The presentation of puppet programmes involves the creative efforts of many people working together.

### 58. String Puppets

String puppets are also called as **marionettes**. Marionettes having jointed limbs controlled by strings allow far greater flexibility and are, therefore, the most articulate of the puppets. Rajasthan, Orissa, Karnataka and Tamil Nadu are some of the regions where this form of puppetry has flourished.

#### Kathputli, Rajasthan

- ✓ Carved from a single piece of wood, these puppets are like large dolls that are colourfully dressed.
- ✓ The **Kathputli** is accompanied by a highly dramatised version of the regional music.
- ✓ Oval faces, large eyes, arched eyebrows and large lips are some of the distinct facial features.
- ✓ These puppets 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, the Orissa puppets have no legs but wear long flowing skirts.
- ✓ They have more joints and are, therefore, more versatile, articulate and easy to manipulate.
- ✓ The puppeteers often hold a wooden prop, triangular in shape, to which strings are attached for manipulation.
- ✓ The costumes of Kundhei resemble those worn by actors of the Jatra traditional theatre.
- ✓ The music is drawn from the popular tunes of the region and is sometimes influenced by the music of Odissi dance.



#### Gombeyatta, Karnataka

- ✓ The puppets are styled and designed like the characters of Yakshagana theatre form of the region.
- ✓ The Gombeyatta puppet figures are highly stylized and have joints at the legs, shoulders, elbows, hips and knees. These puppets are manipulated by five to seven strings tied to a prop.
- ✓ Some of the more complicated movements of the puppet are manipulated by two to three puppeteers at a time.
- ✓ Episodes enacted in Gombeyatta are usually based on Prasangas of the Yakshagana plays.
- ✓ The music that accompanies is dramatic and beautifully blends folk and classical elements.



#### Bommalattam, Tamil Nadu

- ✓ Bommalattam combine the techniques of both rod and string puppets.
- ✓ They are made of wood and the strings for manipulation are tied to an iron ring which the puppeteer wears like a crown on his head.
- ✓ A few puppets have jointed arms and hands, which are manipulated by rods.
- ✓ The Bommalattam puppets are the largest, heaviest and the most articulate of all traditional Indian marionettes. A puppet may be as big as 4.5 feet in height weighing about ten kilograms.
- ✓ Bommalattam theatre has elaborate preliminaries which are divided into four parts - **Vinayak Puja**, **Komali**, **Amanattam** and **Pusenkanattam**.



### 59. Shadow Puppets

Shadow puppets are flat figures. They are cut out of leather, which has been treated to make it translucent. Shadow puppets are pressed against the screen with a strong source of light behind it. The manipulation between the light and the screen make silhouettes or colourful shadows for the viewers who sit in front of the screen. This tradition of shadow puppets survives in Orissa, Kerala, Andhra Pradesh, Karnataka, Maharashtra and Tamil Nadu.

#### Togalu Gombeyatta, Karnataka

- ✓ These puppets are mostly small in size.
- ✓ The 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

- ✓ The puppets are large in size and have jointed waist, shoulders, elbows and knees.
- ✓ They are coloured on both sides. Hence, these puppets throw coloured shadows on the screen.
- ✓ The music is dominantly influenced by the classical music of the region and the theme of the puppet plays are drawn from the Ramayana, Mahabharata and Puranas.



#### Ravanachhaya, Orissa

- ✓ The puppets are in one piece and have no joints. Hence the manipulation requires great dexterity.
- ✓ They are not coloured, hence throw opaque shadows on the screen.
- ✓ The 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.
- ✓ Although, Ravanachhaya puppets are smaller in size-the largest not more than two feet have no jointed limbs, they create very sensitive and lyrical shadows.



#### 60. Rod Puppets

Rod puppets are an extension of glove-puppets, but often much larger and supported and manipulated by rods from below. This form of puppetry now is found mostly in West Bengal and Orissa.

##### Putul Nautch, West Bengal

- ✓ The Puppets are carved from wood and follow the various artistic styles of a particular region.
- ✓ The Bengal rod-puppets are about 3 to 4 feet in height and are costumed like the actors of Jatra theatre form.
- ✓ These puppets have mostly three joints. The heads, supported by the main rod, is joined at the neck and both hands attached to rods are joined at the shoulders.
- ✓ A bamboo-made hub is tied firmly to the waist of the puppeteer on which the rod holding the puppet is placed. The 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.
- ✓ While the puppeteers themselves sing and deliver the stylized prose dialogues, a group of musicians, usually three to four in numbers, sitting at the side of the stage provide the accompanying music with a drum, harmonium and cymbals.



##### Yampuri, Bihar

- ✓ These puppets are made of wood.
- ✓ Unlike the traditional Rod puppets of West Bengal, these puppets are in one piece and have no joints.
- ✓ As these puppets have no joints, the manipulation is different from other Rod puppets and requires greater dexterity.



#### 61. Glove Puppets

Glove puppets are also known as sleeve, hand or palm puppets. The head is made of **Papier mache**, cloth or wood, with two hands emerging from just below the neck. The rest of the figure consists of a long flowing skirt. The manipulation technique is simple. The movements are controlled by the human hand with the first finger inserted in the head and the middle finger and the thumb are the two arms of the puppet. The tradition of glove puppets in India is popular in Uttar Pradesh, Orissa, West Bengal and Kerala.

##### Pavakoothu, Kerala

- ✓ It came into existence during the 18th century due to the influence of Kathakali.
- ✓ In Pavakoothu, the height of a puppet varies from one foot to two feet. The head and the arms are carved of wood and joined together with thick cloth, cut and stitched into a small bag. The face of the puppet is decorated with paints, small and thin pieces of gilded tin, the feathers of the peacock, etc.



- ✓ The musical instruments used during the performance are **Chenda, Chengilola, Ilathalam** and **Shankha**.
- ✓ The theme for Glove puppet plays in Kerala is based on the episodes from either the Ramayana or the Mahabharata.

## 11. Fairs and Festivals

### 62. Harvest festivals - Sankranti

Sankranti is an annual celebration that occurs around the time of the main harvest of a given region. It also marks the beginning of the northward journey of the Sun from its southernmost-limit, a movement traditionally referred to as Uttarayana. This observance occurs annually around January 14 each year. Sankranti is celebrated across the country in different ways.

#### Uttar Pradesh

- In Uttar Pradesh, Sankranti is called '**Khichiri**'.
- Taking a dip in the holy rivers on this day is regarded as most auspicious.
- A big one-month long '**Magha-Mela**' fair begins at Prayag (Allahabad) on this occasion.
- Apart from Triveni, ritual bathing also takes place at many places like Haridvar and Garh Mukteshwar in Uttar Pradesh, and Patna in Bihar.



#### Bengal

- In Bengal every year a very big mela is held at Ganga Sagar where the river Ganga is believed to have dived into the nether region and vivified the ashes of the sixty thousand ancestors of King Bhagirath.
- This mela is attended by a large number of pilgrims from all over the country.

#### Tamil Nadu

- In Tamil Nadu Sankranti is known by the name of '**Pongal**', which takes its name from the surging of rice boiled in a pot of milk, and this festival has as much or more significance than even Diwali.
- It is very popular particularly amongst farmers. Rice and pulses cooked together in ghee and milk is offered to the family deity after the ritual worship.
- In essence in the South this Sankranti is a 'Puja' (worship) for the Sun God.
- It is a four day festival in Tamil Nadu:
  - ✓ Day 1: Bhogi Pandigai
  - ✓ Day 2: Thai Pongal
  - ✓ Day 3: Maattu Pongal
  - ✓ Day 4: Kaanum Pongal
- The festival is celebrated four days from the last day of the Tamil month Maargazhi to the third day of the Tamil month Thai.
- **Jallikattu**, or taming the wild bull contest, is an event held on the day of Mattu Pongal and this is mostly seen in the villages.

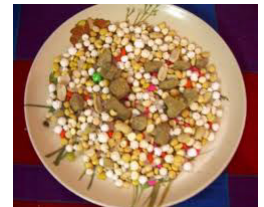


#### Andhra Pradesh

- In Andhra Pradesh, it is celebrated as a three-day harvest festival Pongal.
- The Telugu people call it 'Pedda Panduga' meaning big festival.
- The whole event lasts for four days, the first day **Bhogi**, the second day **Sankranti**, the third day **Kanuma** and the fourth day, **Mukkanuma**.

#### Maharashtra

- In Maharashtra on the Sankranti day people exchange multi-colored tilguds made from til (sesame seeds) and sugar and til-laddus made from til and jaggery.
- While exchanging tilguls as tokens of goodwill people greet each other saying – 'til-gul ghya, god god bola' meaning 'accept these tilguls and speak sweet words'.
- This is a special day for the women in Maharashtra when married women are invited for a get-together called 'Haldi-Kumkum' and given gifts of any utensil, which the woman of the house purchases on that day.
- The festival in Karnataka is also celebrated in the same way by exchanging 'Ellu Bella' (sesame seeds and Jaggery).



#### Gujarat

- In Gujarat Sankranti is observed more or less in the same manner as in Maharashtra but with a difference that in Gujarat there is a custom of giving gifts to relatives.
- The elders in the family give gifts to the younger members of the family. The Gujarati Pundits on this auspicious day grant scholarships to students for higher studies in astrology and philosophy.

- This festival thus helps the maintenance of social relationships within the family, caste and community.
- Kite flying has been associated with this festival in a big way. It has become an internationally well-known event.

### Punjab

- In Punjab huge bonfires are lit on the eve of Sankrant and which is celebrated as "Lohri".
- Sweets, sugarcane and rice are thrown in the bonfires, around which friends and relatives gather together.
- The following day, which is Sankrant, is celebrated as "Maghi".
- The Punjabi's dance their famous Bhangra dance till they get exhausted.



### Kerala

- The 40 days anushthana by the devotees of Ayyappa ends on this day in Sabarimala with a big festival.

### Bundelkhand

- In Bundelkhand and Madhya Pradesh Sankrant is known by the name 'Sakarai' and is celebrated with great pomp & merriment accompanied by lot of sweets.

### Tribals of Orissa

- Many tribals in our country start their New Year from the day of Sankrant by lighting bonfires, dancing and eating their particular dishes sitting together.
- The Bhuya tribals of Orissa have their Maghyatra in which small home-made articles are put for sale.

### Assam

- In Assam, the festival is celebrated as Bhogali Bihu.
- Bhogali Bihu, also called Magh Bihu comes from the word Bhog that is eating and enjoyment. It is a harvest festival and marks the end of harvesting season.

www.gktoday.in

### 63. New Year festivals

Different regions follow different cultures and so the New Year traditions also vary. Every Indian state has its own history behind the New Year celebrations. People in various parts of the country celebrate New Year as per their traditional calendar.

www.gktoday.in

### Ugadi

- Ugadi is celebrated as New Year's Day in Karnataka and Andhra Pradesh.
- The name Ugadi is derived from the name "Yuga Adi", which means 'the beginning of a new age'.
- It is celebrated on the first day of the Hindu month Chaitra, which marks the onset of spring.
- It is believed that Lord Brahma, the creator according to Hindu tradition, began creation on this day.
- Preparations begin well ahead of the festival. Houses are given a thorough cleaning, people don new clothes and special dishes are prepared.

### Gudi Padwa

- Gudi Padwa is celebrated as New Year's Day in Maharashtra.
- It is celebrated on the same day as Ugadi i.e., the first day of the month Chaitra.
- Lord Brahma is worshipped on this day and the gudi, Brahma's flag (also called Brahmadvaj), is hoisted in every house as a symbolic representation of Rama's victory over Ravana.

### Puthandu

- Puthandu, also known as Varuda pirappu, is celebrated as New Year's Day in Tamil Nadu.
- It is celebrated on the first day of the Tamil month Chithirai, which falls on 14 April.
- Women draw patterns called kolams. A lamp called a kuttuvilaku is placed on the center of the kolam, to eradicate darkness. A ritual called kanni takes place. Kanni means 'auspicious sight'.
- A car festival is held at Tiruvadamarudur, near Kumbakonam.

### Vishu

- Vishu is celebrated as New Year's Day in Kerala.
- It is celebrated on the first day of the Malayalam month of Medam (mid-April on the Gregorian calendar).
- Offerings to the divine called Vishukanni are neatly arranged on the eve of the festival and consist of rice, linen, cucumber, betel leaves, holy texts, coins and yellow flowers called konna (Cassia fistula). It is considered auspicious to see the Vishukanni first thing in the morning.

- On this day, people read the Ramayana and go to temples, Hindu places of worship. Children burst crackers, people wear new clothes and prepare special dishes and the elders of the house give out money to the children, servants and tenants. The money given is called **Vishukaineetam**.

#### Navreh

- Navreh is the lunar New Year celebration in Kashmir.
- This coincides with the first day of the Chaitra (spring) Navratras.
- This day finds mention in Rajtarangini and Nilamat Purana of Kashmir and is regarded as sacred in Kashmir as the Shivratri.
- Navreh falls on the same day as Ugadi or Cheiraoba or Gudi Padwa.

#### Maha vishuva Sankranti

- Mahavishuva Sankranti is celebrated as the Oriya New Year.
- On this day, religious people offer delicious **Pana**, a sweet drink, to their deities.
- During the festival people will place water pots on the roadsides to help the thirsty souls. Water is also offered to animals and birds. This day is also a celebration of Hanuman Jayanti.
- Mahabishuva Sankranti generally falls on 13 or 14 April. It is celebrated on same day as Puthandu in Tamil Nadu.

#### Bestu Varas

- Bestu Varas is the New Year's Day for Gujaratis and this falls on the day next to Diwali.
- On this day, people greet each other on this day with "Nutan Varsha Abhinandan".
- The day starts with the heavy fire works, to welcome New Year, in the early morning as Hindus believe morning starts at 4 am.

#### Chaitti and Basoa

- The festivals of Chaitti and Basoa are celebrated as New Year festivals in the state of Himachal Pradesh.
- Chaitti is celebrated on the first day of month of Chaitra. The first day of this month is considered very important and is celebrated all over the state. Chaitti is celebrated on the same day as Ugadi and Gudi Padwa.
- The festival of Basoa, also known as Bishu, is celebrated on the first day of the month of Baisakh. The aboriginal and the farming folk celebrate the Basoa festival.

#### Baisakhi

- Baisakhi Festival, also called Vaisakhi, holds great importance for the Sikh community and farmers of Punjab and Haryana.
- Baisakhi falls on 13 or 14 April, the first day of the second month of the year according to the Nanakshahi Calendar.
- Sikhs also celebrate this day in honor of their tenth guru, Guru Gobind Singh. Baisakhi commemorates the day when the Sikh Guru eliminated caste differences and founded Khalsa Panth in 1699.

#### Nowruz

- Nowruz is the name of the Iranian/Persian New Year in Iranian calendars.
- Originally being a Zoroastrian festival, and the holiest of them all, Nowruz is believed to have been invented by Zoroaster himself.
- It is celebrated on 21 March every year, a date originally determined by astronomical calculations.
- Nowruz is associated with various local traditions, such as the evocation of Jamshid, a mythological king of Iran, and numerous tales and legends.
- It is included in the UNESCO list of Intangible Cultural Heritage.

#### 64. Other important festivals

##### Me-Dam-Me-Fie festival

- 'Me-Dam-Me-Phi' festival of the Tai Ahom community has been celebrated across Assam with religious fervour and traditional gaiety.
- The Tai-Ahoms offer oblations to their departed ancestors and offer sacrifices to Gods in traditional manner on this day. The Tai-Ahoms believe that their worthy ancestors are still living in the Heaven.
- The Ahom Kings, who ruled Assam for around six hundred years till 1826, performed this annual 'ancestor worship' initially at Charaideo, the erstwhile capital of the Ahom Kingdom, now at Sibsagar in Upper Assam.

##### Khajuraho dance festival

- It is a one week long festival of classical dances held annually against the spectacular backdrop of the magnificently lit Khajuraho temples in Madhya Pradesh.
- From 2010 The Khajuraho Festival of Dance is conducted every year the first week of February from the 1st to the 7th.
- This cultural festival highlights the richness of the various Indian classical dance styles such as Kathak, Bharathanatyam, Odissi, Kuchipudi, Manipuri and Kathakali with performances of some of the best exponents in the field.
- It takes place at the open-air auditorium in front of the Chitragnpta Temple dedicated to the Sun God and the Vishwanatha Temple dedicated to Lord Shiva.
- It is organized by Culture Department of Madhya Pradesh government and Ustad Allaiddin Khan Sangeet and Kala Academy.

#### Surajkund Crafts Mela

- The Surajkund Crafts Mela is a week long event organized by the Haryana Tourism Department in the month of February in Faridabad since 1981.
- The Surajkund Crafts is an annual event that highlights some of the finest handloom and handicraft traditions of the country.
- Every year, the Surajkund Crafts Mela is planned by selecting a particular Indian state as a theme and entire ambience for the fair is designed accordingly.
- The Karnataka vibrant is the theme state for the year 2013. The craft persons from SAARC Nations are also participating in the Surajkund Crafts Mela.

#### Lathmaar holi of Barsana in Mathura

- It is a special form of traditional festivity. It is famous and Unique Holi with sticks wherein women beat up men with sticks and men protect themselves with shields.
- It takes place at Barsana near Mathura in the state of Uttar Pradesh and well before the actual Holi celebration.
- The main attraction is Radharani temple.

www.gktoday.in

www.gktoday.in

#### Sarhul

- Sarhul Festival is one of the most popular tribal festivals in Orissa, Jharkhand, Bengal and Bihar. The meaning of Sarhul is 'Worship of Sal.'
- It is celebrated on the last day of Baisakh when the Sal trees bloom with flowers.
- The festival has resemblance of another Indian festival of Vasant-mahotsava which is a festival of flowers.
- In Sarhul festival, nature and the soil are worshiped; people worship the mother earth or Dharti Mata as Sita.
- The festival is observed by Mundas, Oraon and Santhal tribal communities, inhabiting in the regions of Orissa, Jharkhand and Bihar.
- Traditional Sarhul Dance is also performed during Sarhul festival that lasts for several days.

## 12. Indian Cinema

### 65. A brief history of Indian film Industry

- Following the screening of the Lumière moving pictures in London (1895) cinema became a sensation across Europe and by July 1896 the Lumière films had been in show in Bombay.
- The first short films in India were directed by Hiralal Sen, starting with The Flower of Persia (1898).
- The first Indian movie released in India was Shree pundalik a silent film in Marathi by Dadasaheb Torne on 18 May 1912
- The first full-length motion picture in India was produced by Dadasaheb Phalke, a scholar on India's languages and culture, who brought together elements from Sanskrit epics to produce his **Raja Harishchandra** (1913), a silent film in Marathi. The female roles in the film were played by male actors.
- Ardeshir Irani released **Alam Ara** which was the first Indian talking film, on 14 March 1931. The year also saw the launch of the first air conditioned cinema theatre in the country- Regal cinema Bombay was opened to the public.
- Bhakta Pahlada (Telugu) released on 15 September 1931 and Kalidas (Tamil) released on 31 October 1931 are the south India's first talkie films to have a theatrical release.
- First colour film by Ardeshir Irani called Kisan Kanya was released in 1937.
- As sound technology advanced the 1930s saw the rise of music in Indian cinema with musicals such as Indra Sabha and Devi Devyani marking the beginning of song-and-dance in India's films.



- Studios emerged across major cities such as Chennai, Kolkata, and Mumbai as film making became an established craft by 1935, exemplified by the success of Devdas, which had managed to enthrall audiences nationwide.
- Bombay Talkies came up in 1934 and Prabhat Studios in Pune had begun production of films meant for the Marathi language audience.
- Neecha Nagar by Chetan Anand awarded the Grand Prix du Festival International du Film (Best Film) award at the first Cannes Film Festival in 1946.
- Following India's independence, the period from the late 1940s to the 1960s is regarded by film historians as the '**Golden Age**' of Indian cinema. Some of the most critically acclaimed Indian films of all time were produced during this period. In commercial Hindi cinema, examples of films at the time include the Guru Dutt films Pyaasa (1957) and Kaagaz Ke Phool (1959) and the Raj Kapoor films Awaara (1951) and Shree 420 (1955).
- **Do Bigha Zameen** directed by Bimal Roy was released in 1953. The film starred Balraj Sahni in the lead role. It was the first film to win Filmfare Best Film
- Pather Panchali (1955), the first part of The Apu Trilogy (1955–1959) by Satyajit Ray, marked his entry in Indian cinema. Not only did the film win National Film Award for Best Film that year, but also the Best Human Documentary award at the 9th Cannes film festival.
- Mehboob Khan's epic film Mother India released in 1957. The film was **India's first submission for the Academy Award for Best Foreign Language Film** in 1958 and was chosen as one of the five nominations for the category.
- K Asif's historical epic drama Mughal-e-Azam was released in 1960. Starring the then lovers Dilip Kumar and Madhubala, the film took twelve long years to complete.
- Satyajit Ray wins the Best Director award at the Berlin Film Festival for his film Charulata in 1964.
- While, commercial Indian cinema was thriving, the same age saw the emergence of a new **Parallel Cinema** (Art Cinema) movement, mainly led by Bengali cinema. Important filmmakers include Satyajit Ray, Bimal Roy and Chetan Anand. It is known for its serious content of realism and naturalism, with a keen eye on the social-political climate of the times.
- This movement is distinct from mainstream Bollywood cinema and began around the same time as the French New Wave and Japanese New Wave. The movement was initially led by Bengali cinema (which has produced internationally acclaimed filmmakers such as Satyajit Ray, Mrinal Sen, Ritwik Ghatak, and others) and then gained prominence in the other film industries of India
- At this juncture, Telugu cinema & Tamil cinema experienced their respective golden age and during this time the production of Indian Folklore, fantasy and Mythological films also grew up.
- The 1970s did, nevertheless, see the rise of commercial cinema in form of enduring films such as Sholay (1975), which solidified Amitabh Bachchan's position as a lead actor.
- In 1982 fashion Designer Bhanu Athaiya becomes the **first Indian to win an Oscar** for the film Gandhi, by winning the Best Costume Design award.
- Long after the Golden Age of Indian cinema, South India's Malayalam cinema of Kerala experienced its own 'Golden Age' in the 1980s and early 1990s. Some of the most acclaimed Indian filmmakers at the time were from the Malayalam industry, including Adoor Gopalakrishnan.
- In 1992 **honorary Oscar for Lifetime Achievement** awarded to Satyajit Ray
- The 1990s also saw a surge in the national popularity of Tamil cinema as films directed by Mani Ratnam captured India's imagination with Roja (1992) and Bombay (1995).
- Today, Indian cinema produces largest number of Films in the world. The various contributors include Assamese Cinema, Bengali Cinema, Bhojpuri Cinema (Eastern UP), Gujrati Cinema, Hindi Cinema (BOLLYWOOD), Kannada Cinema, Malayalam Cinema, Marathi, Oriya, Tamil, Punjabi and Telegu cinema.
- Three Indian films, Mother India (1957), Salaam Bombay (1988), and Lagaan (2001), were nominated for the Academy Award for Best Foreign Language Film.
- Indian winners of the Academy Awards include Bhanu Athaiya (costume designer), Satyajit Ray (filmmaker), A. R. Rahman (music composer), Resul Pookutty (sound editor) and Gulzar (lyricist).
- Presently India is the world's largest producer of films. In 2009, India produced a total of 2961 films on celluloid, which include a staggering figure of 1288 feature films. The provision of 100% foreign direct investment has made the Indian film market attractive for foreign enterprises such as 20th Century Fox, Sony Pictures, Walt Disney Pictures and Warner Bros.
- Tax incentives to multiplexes have aided the multiplex boom in India. By 2003 as many as 30 film production companies had been listed in the National Stock Exchange of India, making the commercial presence of the medium felt.

- The Indian film industry revenue is expected to grow by 56 per cent to Rs 12,800 crore by 2015, from Rs 8,190 crore in the year 2010 due to increasing digitalisation of the sector.

### 13. UNESCO Intangible Heritage Lists

The Lists of Intangible Cultural Heritage are established by UNESCO aiming to ensure the better protection of important intangible cultural heritages worldwide and the awareness of their significance.

Cultural heritage does not end at monuments and collections of objects. It also includes traditions or living expressions inherited from our ancestors and passed on to our descendants. Intangible cultural heritage is an important factor in maintaining cultural diversity in the face of growing globalization.

In 2008, the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage came into effect. It identified five broad 'domains' in which intangible cultural heritage is manifested:

- (i) Oral traditions and expressions, including language as a vehicle of the intangible cultural heritage;
- (ii) Performing arts;
- (iii) Social practices, rituals and festive events;
- (iv) Knowledge and practices concerning nature and the universe;
- (v) Traditional craftsmanship.

The programme currently compiles two lists:

- 1) The **Representative List** of the Intangible Cultural Heritage of Humanity comprises cultural "practices and expressions [that] help demonstrate the diversity of this heritage and raise awareness about its importance." This is the longer of the two lists.
- 2) The List of Intangible Cultural Heritage in **Need of Urgent Safeguarding** is composed of those cultural elements that concerned communities and countries consider require urgent measures to keep them alive. Inscriptions on this List help mobilize international cooperation and assistance for stakeholders to undertake appropriate measures.

Prior to this, a project known as the Masterpieces of the Oral and Intangible Heritage of Humanity had already been active in recognizing the value of intangibles through a Proclamation. Started in 2001, 90 forms of intangible heritage around the world were recognized. The 90 previously proclaimed Masterpieces have been incorporated into the Representative List of the Intangible Cultural Heritage of Humanity. Subsequent elements were added following the assessment of nominations submitted by member states. A panel of experts in intangible heritage and an appointed body, known as the Intergovernmental Committee for the Safeguarding of Intangible Cultural Heritage, then examine each of the nominations before officially inscribing the candidates as elements on the List. Currently no cultural heritage items of India are listed in the "List of Intangible Cultural Heritage in need of Urgent Safeguarding".

Eight items from India were listed as Masterpieces and now included in the Representative List. These are:

- Chhau Dance, Eastern India (three distinct styles hail from Seraikilla, Purulia and Mayurbhanj)
- Kalbelia folk songs and dances of Rajasthan
- Mudi yettu, ritual theatre and dance form of Kerala
- Navroz, Parsi new year festivity. It is celebrated on 21 March every year, a date originally determined by astronomical calculations. Novruz is associated with various local traditions, such as the evocation of Jamshid, a mythological king of Iran, and numerous tales and legends.
- Ramman, religious festival and ritual theatre of Garhwal hills (Chamoli, Uttarakhand)
- Kutiyattam, Sanskrit Theatre from Kerala
- Ramlila, traditional performance of Ramayana
- Tradition of Vedic chanting

#### Inputs & Sources

- <http://ccrtindia.gov.in>
- <http://en.wikipedia.org>
- <http://Happywink.org>
- <http://culturopedia.com>

# Indian Performing Arts

---

## Indian Performing Arts

In India, various facets of performing arts are all pervading bringing colour and joy to numerous festivals and ceremonies, and reaffirming the faith of the people in their heritage. These facets have been responsible for sustaining the long continuities of ancient traditions. They are the link between the past and the present. It thus exemplifies the complex, organic interaction of all aspects of life implicit in all tribal and folk art forms; art is not seen as something apart from life, a mere ornamentation or entertainment, but as an intrinsic part of it.



*Pre-historic Cave painting,  
Bhimbetka, Madhya Pradesh*



*Dancers, Sun Temple,  
Konarak, Orissa*

Under the patronage of Kings and rulers, skilled artisans and entertainers were encouraged to specialize and to refine their skills to greater levels of perfection and sophistication. Gradually, the classical forms of Art evolved for the glory of temple and palace, reaching their zenith around India around 2nd C.E. onwards and under the powerful Gupta empire, when canons of perfection were laid down in detailed treatise - the *Natyashastra* and the *Kamasutra* - which are still followed to this day. Through the ages, rival kings and *nawabs* vied with each other to attract the most renowned artists and performers to their courts.

While the classical arts thus became distinct from their folk roots, they were never totally alienated from them, even today there continues a mutually enriching dialogue between tribal and folk forms on the one hand, and classical art on the other; the latter continues to be invigorated by fresh folk forms, while providing them with new thematic content in return. In addition, while links with their folk roots distinguish the regional classical art forms, the myriad folk forms throughout India are bound by common classical religious and mythological themes.

In India, religion, philosophy and myth can not be divorced from their art forms. Dance and music are tied inextricably to ceremony of any kind. Weddings, births, coronations, entering a new house or town, welcoming a guest, religious processions, harvest time ♦ any or all of these are occasions for song and dance.



Music and dance are probably the most elemental art forms, spontaneously expressing the entire gamut of human emotions and experiences. There are tribal belts throughout India, and although each tribe has its own distinctive music and dances, they all share a similar form, with men and women forming separate rows with linked arms and executing intricate leg movements in a gradually increasing tempo that builds up to a crescendo of vigour.

The folk music and dances of agricultural communities celebrate the rhythms of daily life, the turn of the



Sculpture,  
Dancer, Delwara  
Temple,  
Rajasthan

seasons, the highlights of the agricultural calendar, religious festivals and important events that punctuate the flow of life, such as births and marriages. While folk music and dance share common themes and concerns, there is a wide variety of forms. Along the entire Himalayan region, from Kashmir to Darjeeling, folk dancers link arms and sway gracefully in undulating movements, celebrate the sowing of the wheat crop; few can resist the infectious beat of the *dholak*, the two-sided drum, and pairs of dancers take turns to execute complex acrobatic movements in the centre of a circle of abandoned dancers. Women perform the *Giddha*, also characterised by its spontaneous energy. Rajasthani women, their faces covered with flowing veils, are swirls of colour as they pirouette in the *Ghoomar* dance, while their counterparts in Gujarat perform the famous *Garba*, dancing in a circle with batons. Their men perform the *Dandiya Ras*, a more vigorous version of the same dance, leaping and crouching in twirling patterns. In the fishing communities of Maharashtra, men and women link arms and dance together and the women climb on to the men's shoulders to form pyramids. The women's *Lavani* dance from this area is notable for its unabashed sensuality. There are also several forms of dance-drama or folk theatre, such as the *Nautanki* of Rajasthan, Uttar Pradesh and Bihar, the **Bhavai** of Gujarat, the irreverent *Tamasha* of Maharashtra, the Bengali *Jatra*, the spectacular *Yakshagana* of Karnataka and *Theyyam* of Kerala, all of which narrate legends of local heroes, kings and deities. Martial art forms throughout the country have been stylized to quasi dance forms, notable among which are the martial dances of the North-eastern hill tribes, the *Lazim* dances of Maharashtra, the *Kalaripayattu* of Kerala, and the highly stylized masked *Chhau dances* of Orissa, West Bengal and Bihar.

Together these dances have formed a

vast reservoir from which the classical dances have drawn sustenance. There are seven major classical dance styles – *Bharatnatyam* from Tamil Nadu and Karnataka, *Kathakali*, a classical dance-drama from Kerala, *Manipuri* from Manipur, *Kathak* from Uttar Pradesh, *Odissi* from Orissa, and *Kuchipudi* from Andhra Pradesh and *Sattriya* from Assam which has recently been included in the fold of Classical Dances. In their present format, their history cannot be traced back to over two to three hundred years, but they all have links with the ancient and medieval literary, sculptural and musical traditions of India and of their particular regions. They all adhere to the canons of classical dance laid down in the *Natya Shastra*, a second century C.E. text ascribed to the sage Bharata, to whom it was supposedly revealed by the Creator, Brahma.



*Kathak Dance, Miniature painting, Kishangarh, Rajasthan*



*Sculptural relief, Dance Class, Lakshmana Temple, Khajuraho, Madhya Pradesh*

Folk theatre and dance-drama were the common roots of both classical dance and theatre, the traditions of both of which were elaborated upon the *Natyashastra*. Kalidasa is India's most famous poet and dramatist, and his plays are still performed today. Nawab Wajid Ali Shah, the last ruler of Awadh, was a noted playwright and staged elaborate dramas at his court.

Under the aegis of  
Ministry of Culture,  
Government of India  
15-A, Sector - 7, Dwarka,

# Indian Classical Dances

---

## Indian Classical Dances

Dance in India has a rich and vital tradition dating back to ancient times. Excavations, inscriptions, chronicles, genealogies of kings and artists, literary sources, sculpture and painting of different periods provide extensive evidence on dance. Myths and legends also support the view that dance had a significant place in the religious and social life of the Indian people. However, it is not easy to trace the precise history and evolution of the various dances known as the 'art' or 'classical' forms popular today.



*Dancer, Pre-historic Cave painting, Bhimbetka, Madhya Pradesh*



*Palm leaf manuscript, Bihar*

In literature, the first references come from the *Vedas* where dance and music have their roots. A more consistent history of dance can be reconstructed from the epics, the several *Puranas* and the rich body of dramatic and poetic literature known as the *nataka* and the *kavya* in Sanskrit. A related development was the evolution of classical Sanskrit drama which was an amalgam of the spoken word, gestures and mime, choreography, stylised movement and music. From the 12th century to the 19th century there were many regional forms called the musical play or *sangeet-nataka*. Contemporary classical dance forms are known to have evolved out of these musical plays.

Excavations have brought to light a bronze statuette from Mohenjodaro and a broken torso from Harappa

(dating back to 2500-1500 B.C.E.) These are suggestive of dance poses. The latter has been identified as the precursor of the Nataraja pose commonly identified with dancing Siva.



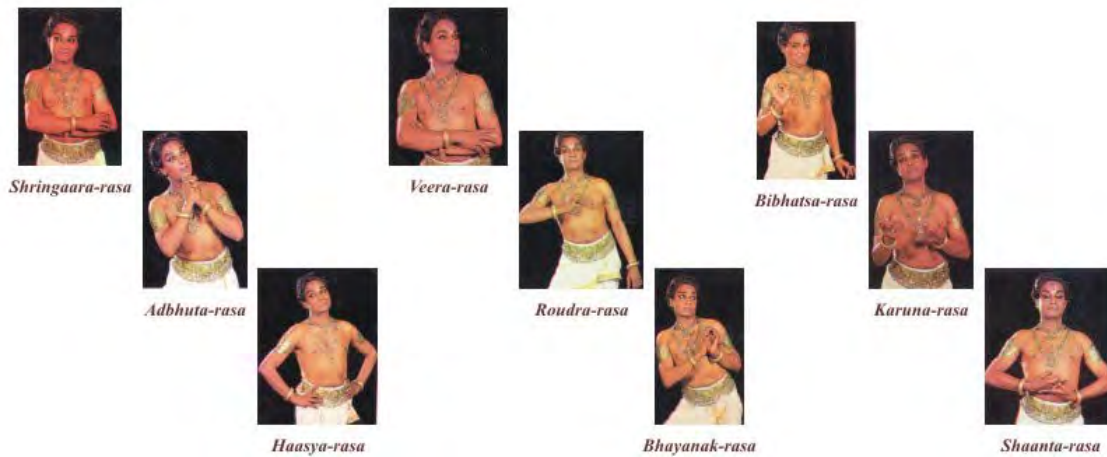
*Dancing girl,  
Bronze, Indus  
civilization*

The earliest treatise on dance available to us is Bharat Muni's *Natyashastra*, the source book of the art of drama, dance and music. It is generally accepted that the date of the work is between the 2nd century B.C.E- 2nd century C.E. The *Natyashastra* is also known as the fifth *veda*. According to the author, he has evolved this *veda* by taking words from the *Rigveda*, music from the *Samaveda*, gestures from the *Yajurveda* and emotions from the *Atharvaveda*. There is also a legend that Brahma himself wrote the *Natyaveda*, which has over 36,000 verses.

In terms of the classical tradition formulated in the *Natyashastra*, dance and music are an inextricable part of drama. The art of *natya* carries in it all these constituents and the actor is himself the dancer and the singer, the performer combined all the three functions. With the passage of time the status of an independent and specialised art, marked the beginning of the 'art' dance in India.

As per the ancient treatises, dance is considered as having three aspects: *natya*, *nritya* and *nritta*. *Natya* highlights the dramatic element and most dance forms do not give emphasis to this aspect today with the exception of dance-drama forms like Kathakali. *Nritya* is essentially expressional, performed specifically to convey the meaning of a theme or idea. *Nritta* on the other hand, is pure dance where body movements do not express any mood (*bhava*), nor do they convey any meaning. To present *nritya* and *natya* effectively, a dancer should be trained to communicate the *navarasas*. These are: love (*shringaara*), mirth (*haasya*), compassion (*karuna*), valour (*veera*), anger (*roudra*), fear (*bhayanak*), disgust (*bibhatsa*), wonder (*adbhuta*) and peace (*shaanta*).





An ancient classification followed in all styles is of *Tandava* and *Lasya*. *Tandava* the masculine, is heroic bold and vigorous. *Lasya* the feminine is soft, lyrical and graceful. *Abhinaya*, broadly means expression. This is achieved through *angika*, the body and limbs, *vachika* song and speech and *aharya*, costume and adornment; and *satvika*, moods and emotions.

Bharata and Nandikesvara, the main authorities conceive of dance as an art which uses the human body as a vehicle of expression. The major human units of the body (*anga*) are identified as the head, torso, the upper and lower limbs and the minor human parts (*upangas*), as all parts of the face ranging from the eyebrow to the chin and the minor joints.



*Natraja Bronze Sculpture, Chola period*

Two further aspects of *natya* are the modes of presentation and the style. There are two modes of presentation, namely the *Natyadharmi*, which is the formalised presentation of theatre, and the *Lokadharmi* sometimes translated as folk, realistic, naturalistic or regional. The style or *vrittis* are classified into *Kaishiki*, the deft lyrical more suited to convey the *lasya* aspects, the *Arbati*, the energetic masculine the *Satvati* often used while depicting the *rasas* and the *Bharati*, the literary content.

Nurtured for centuries, dance in India has evolved in different parts of the country its own

distinct style taking on the culture of that particular region, each acquiring its own flavour. Consequently a number of major styles of 'art' dance are known to us today, like Bharatnatyam, Kathakali, Kuchipudi, Kathak, Manipuri, Odissi and Sattriya. Then, there are regional variations, the dances of rural and tribal areas, which range from simple, joyous celebrations of the seasons, harvest or birth of a child to dances for the propitiation of demons or for invoking spirits. Today there is also a whole new body of modern experimental dance.

Under the aegis of Ministry  
of Culture,  
Government of India  
15-A, Sector - 7, Dwarka,  
New Delhi - 110075

# Bharatnatyam Dance

---



*Araimandi, Basic standing position*

## Bharatnatyam Dance

Bharatnatyam Dance is considered to be over 2000 years old. Several texts beginning with Bharata Muni's *Natya Shastra* (200 B.C.E. to 200 C.E.) provide information on this dance form. The *Abhinaya Darpana* by *Nandikesvara* is one of the main sources of textual material, for the study of the technique and grammar of body movement in Bharatnatyam Dance. There is also a great deal of visual evidence of this dance form in paintings and stone and metal sculptures of ancient times. On the gopurams of the Chidambaram temple, one can see a series of Bharatnatyam poses, frozen in stone as it were, by the sculptor. In many other temples, the *charis* and *karanas* of the dance are represented in sculpture and one can make a study of the dance form.



*Adavu, Basic dance unit*

Bharatnatyam dance is known to be *ekaharya*, where one dancer takes on many roles in a single performance. In the early 19th century, the famous Tanjore Quartette, under the patronage of Raja Serfoji are said to have been responsible for the repertoire of Bharatnatyam dance as we see it today.



*Adavu, Basic dance unit*

The 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. The *devadasis* performed music and dance as offerings to the deities, in the temple courtyards. Some of the renowned performers and gurus of the early part of the century belong to the *devadasi families*, a well-known name is Bala Saraswati.

The repertoire of Bharatnatyam is extensive, however, a performance follows a regular pattern. At first there is an invocation song. The first dance item is the *alarippu*, literally meaning - to adorn with flowers. It is an abstract piece combining pure dance with the recitation of sound syllables.



*Angika Abhinaya*

The next item, the *jatiswaram* is a short pure dance piece performed to the accompaniment of musical notes of any *raga* of Carnatic music. Jatiswaram has no *sahitya* or words, but is composed of *adavus* which are pure dance sequences - *nritta*. They form the basis of training in Bharatnatyam dance.

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. *Shabdham* follows the jatiswaram in a Bharatnatyam dance performance. The accompanying song is generally in adoration of the Supreme Being.



*Shringar-rasa*



*Karuna-rasa*

After the *shabdham*, the dancer performs the *varnam*. The *varnam* which is the most important composition of the Bharatnatyam repertoire, encompasses both *nritta* and *nritya* and epitomises the essence of this classical dance form. The 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*. This portrays the dancer's excellence in abhinaya and also reflects the endless creativity of the choreographer.

The *varnam* is by far one of the most beautiful compositions in Indian dance.



*Veer-rasa*

After the strenuous *varnam*, the dancer performs a number of *abhinaya* items expressing a variety of moods. The *bhava* or *rasa* is woven into the *sahitya* and then expressed by the dancer. The common pieces are *keertanam*, *kritis*, *padams* and *javalis*. In the *keertanam*, the text is important whereas *kriti* is a composition in which the musical aspect is highlighted. Both are usually devotional in character and represent episodes from the lives of *Rama*, *Siva*, *Vishnu*, etc. *Padams* and *javalis*, are on the theme of love, often divine.

A Bharatnatyam performance ends with a *tillana* which has its origin in the *tarana* of Hindustani music. It is a vibrant dance performed to the accompaniment of musical syllables with a few lines of *sahitya*. 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.

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*.



*Musicians*

Under the aegis of Ministry  
of Culture,  
Government of India  
15-A, Sector - 7, Dwarka,  
New Delhi - 110075

# KATHAKALI DANCE

---



*Basic standing position of a female character*



*Basic standing position of a male character*

## **Kathakali Dance**

Kerala is the home of several traditional dance and dance - drama forms, the most notable being Kathakali.

Kathakali, as a dance form popular today, is considered to be of comparatively recent origin. However, it is an art which has evolved from many social and religious theatrical forms which existed in the southern region in ancient times. *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. Legend has it that the refusal of the Zamorin of Calicut to send his *Krishnattam* troupe to Travancore, so enraged the Raja of Kottarakkara, that he was inspired to compose the *Ramanattam*.

In the temple sculptures in Kerala and the frescoes in the Mattancheri temple of approximately the 16th century, dance scenes depicting the square and rectangular basic positions so typical to Kathakali are seen. For body movements and choreographical patterns, Kathakali is also indebted to the early martial arts of Kerala.

Kathakali is a blend of dance, music and acting and

dramatizes stories, which are mostly adapted from the Indian epics. It is a stylised art form, the four aspects of abhinaya - *angika*, *aharya*, *vachika*, *satvika* and the *nritta*, *nritya* and *natya* aspects are combined perfectly. The dancer expresses himself through codified hastamudras and facial expressions, closely following the verses (*padams*) that are sung. Kathakali derives its textual sanction from *Balarama Bharatam* and *Hastalakshana Deepika*.



*Shri Krishna with Radha*

The *attakkathasor* stories are selected from the epics and myths and are written in a highly Sanskritised verse form in Malayalam. Many Malayalam writers have also contributed to the vast repertoire of Kathakali literature.



*Makeup for Vellathadi*

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 characters are grouped under certain clearly defined types like the *pacha*, *kathi*, *thadi*, *kari* or *minukku*. 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.

Kathakali dance is chiefly interpretative. The characters in a Kathakali performance are broadly divided into *satvika*, *rajasika* and *tamasika* types. Satvika characters are noble, heroic, generous and refined. In *pacha*, green colour dominates and *kirita* (headgear) is worn by all. Krishna and Rama wear special crowns decorated with peacock feathers. The noble characters like Indra, Arjun and the Devas are some of the *pacha* characters.



*Shri Krishna with Duryodhan*

The *kathi* type depict anti-heroes. Though they are of the *rajasika* category, they are sometimes





*Kalagam*

great warriors and scholars such as Ravana, Kamsa and Sisupala to name a few. The moustache and the small knob called *chuttippu* fixed on "the tip of the nose and another in the centre of the forehead, is peculiar to the *kathi* character. The characters of the *thadi* (beard) category are the *chuvanna thadi*, (red beard), *vellathadi* (white beard) and the *karutha thadi* (black beard). *Vellathadi* or the white bearded character is generally that of Hanuman, the dancer also wears the costume of a monkey. *Kari* are characters whose make-up have a black base, they wear black costume depicting a hunter or forest dweller. Apart from these, there are minor characters like *minukku* which are the women and sages. Kathakali costumes and make-up are elaborate and designed so as to give a super human effect. The make-up of Kathakali can be classified into the *teppu*, *chuttikuthu* and *uduthukettu*. The *teppud* done by the actor himself. Each character has a distinct *teppu*. The second stage is done by experts who specialise in make-up. The wearing of huge billowing skirts is called *uduthukettu*.

A simple stage is used. 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.

In no other dance style is the entire body used so completely as in Kathakali. 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.

*Kalagams* are pure dance sequences where the actor is at great liberty to

express himself and display his skills. The leaps, quick turns, jumps and the rhythmic co-ordination make kalasams, a joy to watch.

A Kathakali performance begins with the *kelikottu*, calling the audience to attention followed by the *todayam*. It is a devotional number performed where one or two characters invoke the blessings of the gods. *Kelikottu* is the formal announcement of the performance done in the evening when drums and cymbals are played for a while in the courtyard. A pure nritta piece known as the *purappadu* comes as a sequel to this. Then the musicians and drummers hold the stage entertaining the audience with an exhibition of their skills in *melappada*. *Tiranokku* is the debut on the stage of all characters other than the *pacha* or *minukku*. Thereafter, the play or the particular scene of the chosen play begins.

Kathakali music follows the traditional *sopana sangeet* of Kerala. It is said to be the ritual singing of the *Ashtapadis* on the flight of steps leading to the *sanctum sanctorum*. Now, Kathakali music also uses Carnatic *ragas*-the *raga* and *tala* conforming to the *bhava*, *rasa* and *dance patterns* (*nritta* and *natya*). The orchestra which is also used in other traditional performing arts of Kerala, normally comprises the *Chenda*, *Maddalam*, *Chengila*, *Ilathalam*, *Idakka* and *Shankhu*.

*Ilakiattam* is that part of the performance when the characters get an opportunity to demonstrate their excellence in *abhinaya*. For the most part of the performance the dancers engage themselves in *chodiattam* which means acting in strict conformity to the words in the *padams* sung by the accompanying musicians.

Thanks to the service done by the poet Vallathol, this classical dance



*Musicians*

form received a new impetus and today many innovations are also being made to suit the needs of a changing society.

Under the aegis of  
Ministry of Culture,  
Government of India  
15-A, Sector - 7, Dwarka,  
New Delhi - 110075



**Centre for Cultural  
Resources and Training**

Telephone:  
(011)  
25088638,  
47151000  
Fax: 91-11-  
25088637,  
Gram:  
CENCULT  
E-mail:-  
dg.ccr@nic.in  
[1]

1. <mailto:dg.ccr@nic.in>

# KATHAK DANCE

---



*Thate, Basic position*

## **Kathak Dance**

The word Kathak has been derived from the word Katha which means a story. *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. Thus evolved a simple form of expressional dance, providing the origins of what later developed into Kathak as we see it today.

The 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. The Radha-Krishna theme proved immensely popular alongwith the works of Mirabai, Surdas, Nandadas and Krishnadas.



*Raslila, Mathura, Uttar Pradesh*

The emergence of *Raslila* , mainly in the Braj region (Mathura in Western U.P.) was an important development. It combined in itself music, dance and the narrative. 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.



*Taking Pirouettes*

With the coming of the

Mughals, this dance form received a new impetus. A transition from the temple courtyard to the palace *darbar* took place which necessitated changes in presentation. In both Hindu and Muslim courts, Kathak became highly stylised and came to be regarded as a sophisticated form of entertainment. Under the Muslims there was a greater stress on *nritya* and *bhava* giving the dance graceful, expressive and sensuous dimensions.



The nineteenth century saw the golden age of Kathak under the patronage of Wajid Ali Shah, the last Nawab of Oudh. He established the Lucknow *gharana* with its strong accent on *bhava*, the expression of moods and emotions. The Jaipur *gharana* known for its *layakari* or rhythmic virtuosity and the Benaras *gharana* are other prominent schools of Kathak dance. The technique of movement in Kathak is unique to it.

The weight of the body is equally distributed along the horizontal and vertical axis. The full foot contact is of prime importance where only the toe or the ball of the foot are used, their function is limited. There are 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. In the basic stance, the dancer stands straight, holds one hand at a level higher than the head and the other is extended out on the level of the shoulder.

The technique is built by the use of an intricate system

of foot-work. Pure dance (*nritya*) is all important where complex rhythmic patterns are created through the use of the flat feet and the control of sound of the ankle bells worn by the dancer. As in Bharatnatyam, Odissi and Manipuri, Kathak also builds its pure dance sequences by combining units of movement. The cadences are called differently by the names *tukra*, *tora*, and *parana*, all indicative of the nature of rhythmic patterns used and the percussion instrument accompanying the dance. The dancer commences with a sequence called *That* where soft gliding movements of the neck, eyebrows and the wrists, are introduced. This is followed by a conventional formal entry known as the *Amad* (entry) and the *Salami* (salutation).



*Angika Abhinaya*

Then follow the various combinations of rhythmic passages all punctuated with and culminating in a number of pirouettes. The pirouettes are the most characteristic feature of the dance style in *nritya* portions. Recitation of the rhythmic syllables is common; the dancer often pauses to recite these to a specified metrical cycle followed by execution through movement. The *nritya* portion of Kathak is performed to the *nagma*. 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. The metrical cycle (*tala*) of 16, 10, 14 beats provides the foundation on which the whole edifice of dance is built.



*Dancer with Musicians*

In the mime portions (*nritya* or *abhinaya*), words are not used in simple numbers called the *gata*, which is performed in a lyrical manner to gentle rhythm. These are short narrative pieces which portray a brief episode from Krishna's life. A poetic line set to music is interpreted with gestures in other numbers, such as the *tumri*, *bhajan*, *dadra* - all lyrical musical compositions.

In these sections, there is a word to word or line to line synchronisation in the same fashion as in Bharatnatyam or Odissi. Both in *nritya* (pure dance) and the *abhinaya* (mime) there is immense scope for improvisation of presenting variations on a theme. The interpretative and the abstract dance techniques are interwoven into each other, and the dancer's greatness lies in his capacity for improvisation on the melodic and metric line on the one hand and the poetic line on the other.

Today, Kathak has emerged as a distinct dance form. 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. Both of them have had a parallel growth, each feeding and sustaining the other.

Under the aegis of Ministry  
of Culture,  
Government of India  
15-A, Sector - 7, Dwarka,  
New Delhi - 110075



**Centre for Cultural  
Resources and Training**

Telephone:(011)  
25088638,  
47151000  
Fax: 91-11-  
25088637,  
Gram: CENCULT  
E-mail:-  
dg.ccrt@nic.in <sup>[1]</sup>

1. <mailto:dg.ccrt@nic.in>

# Manipuri

---



*Khuning Kaulhokpa, basic stance*

## **Manipuri**

Manipuri, one of the main styles of *Indian Art or Classical Dances* originated in the picturesque and secluded state of Manipur in the north-eastern corner of India. 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.

The origin of Manipuri dance can be traced back to ancient times that go beyond recorded history. The dance in Manipur is associated with rituals and traditional festivals, there are legendary references to the dances of Shiva and Parvati and other gods and goddesses who created the universe.

*Lai Haraoba* is one of the main festivals still performed in Manipur which has its roots in the pre-Vaishnavite period. *Lai Haraoba* is the earliest form of dance which forms the basis of all stylised dances in Manipur. Literally meaning - the merrymaking of the gods, it is performed as a ceremonial offering of song and dance. 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. It was in the reign of King Bhagyachandra that the popular



*Rasleela* dances of Manipur originated. It is said, that this 18th century philosopher king conceived this complete dance form along with its unique costume and music in a dream. Under successive rulers, new *leelas*, and rhythmic and melodic compositions were introduced.



*Radha and Krishna*

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 *gopis*.

The themes often depict the pangs of separation of the *gopis* and Radha from Krishna. The *parengs* or pure dance sequences performed in the *Rasleela* dances follow the specific rhythmic patterns and body movements, which are traditionally handed down. The *Ras costume* consists of a richly embroidered stiff skirt which extends to the feet.

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 jewellery is very delicate and the designs are unique to the region.



*Pung Cholam*

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



*Kartal Cholam*

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.



*Thang-Ta*

Today, Manipur has an evolved and sophisticated repertoire of martial dances, the dancers use swords, spears and shields. Real fight scenes between the dancers show an extensive training and control of the body.

Manipuri dance incorporates both the *tandava* and *lasya* and ranges from the most vigorous masculine to the subdued and graceful feminine. Generally known for its lyrical and graceful movements, Manipuri dance has an elusive quality. In keeping with the subtleness of the style, Manipuri *abhinaya* does not play up the *mukhabhinaya* very much - the facial expressions are natural and not exaggerated - *sarvangabhinaya*, or the use of the whole body to convey a certain *rasa*, is its forte.

The rhythmic complexities are usually overlooked as the dancers do not wear ankle bells to stamp out the rhythms in a theatrical display, as this interferes with the delicate body movements. However, Manipuri dance and

music has a highly evolved *tala system*.



*Musicians*

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. There are also many other kinds of drums used in Manipuri dance and music. The *Pena*, a stringed instrument is used in *Lai Haraoba* and *Pena* singing. Various kinds of cymbals are used in *Sankirtana* and *Ras*. The flute is also used to accompany vocal singing.

The *Ashtapadis* of Jayadeva's *Geeta Govinda* are very popular and are sung and danced in Manipur with great religious fervour.

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.

Under the aegis of Ministry  
of Culture,  
Government of India  
15-A, Sector - 7, Dwarka,  
New Delhi - 110075



**Centre for Cultural  
Resources and Training**

Telephone:(011)  
25088638,  
47151000  
Fax: 91-11-  
25088637,  
Gram: CENCULT  
E-mail:-  
dg.ccrt@nic.in <sup>[1]</sup>

# Odissi

---

## Odissi



*Sculptural relief, Dancers, Sun Temple, Konarak, Orissa*

*Orissa*, on the eastern sea coast, is the home of Odissi, one of the many forms of Indian classical dance. Sensuous and lyrical, Odissi is a dance of love and passion touching on the divine and the human, the sublime and the mundane. The *Natya Shastra* mentions many regional varieties, such as the south-eastern style known as the *Odhra Magadha* which can be identified as the earliest precursor of present day Odissi.

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. Later, innumerable examples of the Buddhist sculptures, the tantric images of dancing Yoginis, the Nataraja, and other celestial musicians and dancers of early Shaivite temples bear testimony to a continuing tradition of dance from the 2nd century B.C.E to the 10th century C.E. These influences found synthesis in an unique philosophy - the *dharma* or *faith* of Jagannath. With Hinduism taking roots in Orissa by about the 7th century A.D., many imposing temples were erected. The magnificent 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.

For centuries *maharis* were the chief repositories of this dance. 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* tradition.

Odissi is a highly stylised dance and to some extent is based on the classical *Natya Shastra* and the *Abhinaya Darpana*. In fact, it has derived a great deal from the *Abhinaya Darpana Prakasha* by Jadunatha Sinha, the *Abhinaya Chandrika* by Rajmani Patra, and the *Abhinaya Chandrika* by Maheshwara Mahapatra.



*Angika Abhinaya*

As in other parts of India, creative literature inspired the Odissi dancer also and provided the themes for dance. This is especially true of the 12th century *Gita Govinda* by Jayadeva. It is a profound example of the *nayaka-nayika* bhava and surpasses other poems in its poetic and stylistic content. The devotion of the poet for Krishna permeates through the work.



*Chowk-Basic Standing position*

Odissi closely follows the tenets laid down by the *Natya Shastra*. Facial expressions, hand gestures and body movements are used to suggest a certain feeling, an emotion or one of the nine *rasas*.



*Tribhangi position*

The techniques of movement are built around the two basic postures of the *Chowk* and the *Tribhanga*. 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.

The torso movement is very important and is a unique feature of the Odissi style. 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. There are also numerous possibilities of leg movements. Almost all leg movements are spiral or circular, whether in space or on the ground.



*Hasta mudra for bee hovering over a flower*

In addition to the leg movement, there are a variety of gaits for doing pirouettes and jumps and also certain postures inspired by the sculptures. These *bhangis*, as they are called are really units of movement ending in one particular stance.

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.

The formal repertoire of Odissi has a certain order of presentation, where each successive item is systematically put together to produce the desired *rasa*.

The opening item is *Mangalacharan* where the dancer slowly enters the stage with flowers in her hands and makes an offering to mother earth. This is followed by an invocation to the deity of the dancer's choice. Generally, Ganesha is called upon to grant an auspicious beginning. The item ends with a *nritta* sequence with salutations to God, the Guru and the audience.

The next item is called *Batu* where the basic concepts of the Odissi *nritta* technique are



*Hasta mudra for playing flute*

highlighted bringing out the duality of the masculine and the feminine through the basic stance of the *chauk* and *tribhanga*. This is danced in praise of *Batukeshwar Bhairav* or *Shiva*. The accompanying music is very simple -only a refrain of dance syllables.

After the very basic exposition of *nritta* in *Batu*, comes the flowering and ornamentation of music and movements in *Pallavi*. A musical composition in a particular *raga* is visually represented by the dancer with slow and subtle movements, building up into complex patterns highlighting rhythmic variations within the *tala* structure.

This is followed by the rendering of *abhinaya*. Orissa has a continuing tradition of dancing of the *Ashtapadis* of Jayadeva's *Gita Govinda* since the 12th century. The lyricism of this poem is particularly suited to the Odissi style. Apart from the *Gita Govinda*, the compositions of other Oriya poets like Upendra Bhanja, Baladeva Ratha, Banamali and Gopal Krishna are also sung.

The concluding item of the repertoire, which may consist of more than one *pallavi* and items based on *abhinaya*, is called *moksha*. *Pakhawaj* syllables are recited and the dance moves from slow to quick sequences to reach a climax, when the dancer pays the final obeisance.



*Dancer with musicians*

An Odissi orchestra essentially consists of a *pakhawaj* player (usually the Guru himself), a singer, a flutist, a *sitar* or violin player and a *manjira* player.

The dancer is adorned in elaborate Oriya silver jewellery and a special hair-do. The *sari*, usually stitched nowadays, is unique to the style.

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.

Under the aegis of Ministry  
of Culture,  
Government of India  
15-A, Sector - 7, Dwarka,  
New Delhi - 110075



**Centre for Cultural  
Resources and Training**

Telephone:(011)  
25088638,  
47151000

Fax: 91-11-  
25088637,

Gram: CENCULT

E-mail:-

[dg.ccrt@nic.in](mailto:dg.ccrt@nic.in) <sup>[1]</sup>

1. <mailto:dg.ccrt@nic.in>



# Kuchipudi

---



*Basic standing position, male and female character*

## **Kuchipudi**

Kuchipudi is one of the classical styles of Indian dance. Around the third and fourth decade of this century it emerged out of a long rich tradition of dance-drama of the same name.

In fact, Kuchipudi is the name of a village in the Krishna district of Andhra Pradesh. It is about 35 km. from Vijayawada. Andhra has a very long tradition of dance-drama which was known under the generic name of Yakshagaana. In 17th century Kuchipudi style of Yakshagaana was conceived by Siddhendra Yogi a talented Vaishnava poet and visionary who had the capacity to give concrete shape to some of his visions. He was steeped in the literary *Yakshagaana* tradition being guided by his guru Teerthanaaraayana Yogi who composed the *Krishna-Leelatarangini*. a *kaavya* in Sanskrit.



*Nritta-pure dance*



*Nritta-hasta, Angika abhinaya*

It is said that Siddhendra Yogi had a dream in which Lord Krishna asked him to compose a dancedrama based on the myth of the bringing of *paarijaata* flower for *Sathyabhaama*, the most beloved queen of Krishna. In compliance with this command Siddhendra Yogi composed the *Bhaamaakalapam* which is till now considered the piece-deresistance of the Kuchipudi repertoire. Siddhendra Yogi

initiated young Brahmin boys of Kuchipudi village to practice and perform his compositions particularly *Bhaamaakalaapam*. The presentation of Bhaamaakalaapam was a stupendous success. Its aesthetic appeal was so great that the then Nawab of Golconda, Abdul Hasan Tanishah issued a copper plate in 1675 A.D. granting the village Kuchipudi as an Agrahaarama to the families of Brahmins who pursued this art. At that time all the actors were male and the female impersonation was of a superb quality. To have an idea of the high standard of female impersonation one should see Vedaantam Satyanarayana Sharma, a great Kuchipudi dancer, even today doing the role of Satyabhaama.

The followers of Siddhendra Yogi wrote several plays and the tradition of Kuchipudi dance-drama continues till today. It was Lakshminarayan Shastry (1886-1956) who introduced many new elements including solo dancing and training of female dancers in this dance style.

Solo dancing was there earlier, but only as a part of the dance drama at appropriate sequences. '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 is *tarangam* inspired by the *Krishna-leela tarangini* of Teerthanarayana Yogi.



*Satyabhama*



*Syandita Adavu*

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. By the middle of this century, Kuchipudi fully crystallized as a separate classical solo dance style. Thus there are now two forms of

## Kuchipudi; the traditional musical dance-drama and the solo dance.

From the later part of the fourth decade of this century a sequence of the presentation of the solo recital has been widely accepted. A recital of Kuchipudi begins with an invocatory number, as is done in some other classical dance styles. Earlier the invocation was limited to *Ganesh Vandana*. Now other gods are also invoked. It is followed by *nritta*, that is, non-narrative and abstract dancing. Usually *jatiswaram* is performed as the *nritta* number. Next is presented a narrative number called *shabdam*. One of the favourite traditional *shabdam* number is the *Dashaavataara*. The *Shabdam* is followed by a *natya* number called *Kalaapam*. Many Kuchipudi dancers prefer to perform entry of Satyabhama from the traditional dance-drama Bhaamaakalaapam. The song "bhamane, satyabhamane", the traditional *praveshadaaru* (the song that is rendered at the time of the entry of a character) is so tuneful that its appeal is universal and ever fresh. Next in the sequence comes a pure *nrityaabhinaya* number based on literary-cum musical forms like *padam*, *jaavli*, *shlokam*, etc. In such a number each of the sung words is delineated in space through dance, *drishya-kavita* (visual poetry). A Kuchipudi recital is usually concluded with *tarangam*. Excerpts of *Krishna-leela-tarangini* are sung with this number. In this the dancer usually stands on a brass plate locking the feet in *shakatavadanam* paada and moves the plate rhythmically with great dexterity.



*Sthitaavarta Adavu*

The music that accompanies the dance is according to the classical school of Carnatic music and is delightfully syncopatic. The accompanying musicians,

besides the vocalist are: a *mridangam* player to provide percussion music, a violin or *veena* player or both for providing instrumental melodic music, and a cymbal player who usually conducts the orchestra and recites the *sollukattus* (mnemonic rhythm syllables).

Under the aegis of Ministry  
of Culture,  
Government of India  
15-A, Sector - 7, Dwarka,  
New Delhi - 110075



**Centre for Cultural  
Resources and Training**

Telephone:(011)  
25088638,  
47151000

Fax: 91-11-  
25088637,

Gram: CENCULT

E-mail:-

[dg.ccrt@nic.in](mailto:dg.ccrt@nic.in) <sup>[1]</sup>

1. <mailto:dg.ccrt@nic.in>

# Sattriya

---

## Sattriya

The Sattriya dance form was 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. The dance form evolved and expanded as a distinctive style of dance later on. This neo-Vaishnava treasure of Assamese dance and drama has been, for centuries, nurtured and preserved with great commitment by the Sattras i.e. Vaishnava *maths* or monasteries. Because of its religious character and association with the Sattras, this dance style has been aptly named Sattriya.

Sankaradeva introduced this dance form by incorporating different elements from various treatises, local folk dances with his own rare outlook. 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 Sakti 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



*Dancers dancing with drums and cymbals*

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. Many hand gestures and rhythmic syllables are strikingly similar in these dance forms.

Sattriya dance tradition is governed by strictly laid down principles in respect of *hastamudras*, *footworks*, *aharyas*, music etc. This tradition, has two distinctly separate streams - the Bhaona-related repertoire starting from the Gayan-Bhayanar Nach to the Kharmanar Nach, secondly the dance numbers which are independent, such as Chali, Rajagharia Chali, Jhumura, Nadu Bhangi etc. Among them the Chali is characterized by gracefulness and elegance, while the Jhumura is marked by vigor and majestic beauty.

Under the aegis of  
Ministry of Culture,  
Government of India  
15-A, Sector - 7,  
Dwarka, New Delhi -  
110075



**Centre for Cultural  
Resources and  
Training**

Telephone:(011)  
25088638,  
47151000  
Fax: 91-11-25088637,  
Gram: CENCULT  
E-mail:-  
skdgcrt@del3.vsnl.net.in  
[1]

1. <mailto:skdgcrt@del3.vsnl.net.in>

# Hindustani Classical Music

---

## Hindustani Classical Music

Throughout the ages, man has sought to express the stirrings of his soul, the search for something beyond the mundane through the medium of the arts.

The evolution of poetry, painting and other visual arts has been preserved on stone, leaves and paper but music being auditory, no such evidence exists. As such it is not possible to listen today to the music of the ancient times.

Inspite of such a variety of cultural interactions, our music has remained essentially melodic. In melody, one note follows the other, making for a continued unity of effect, whereas in harmony musical sounds are superimposed on one another. Our classical music has retained its melodic quality.

Today we recognise two systems of classical music: the Hindustani and the Carnatic. Carnatic music is confined to Karnataka, Andhra Pradesh, Tamil Nadu and Kerala. The classical music of the rest of the country goes under the name, Hindustani Classical Music. Of course, there are some areas in Karnataka and Andhra where the Hindustani Classical system is also practiced. Karnataka has given us in the recent past some very distinguished musicians of the Hindustani style.

It is generally believed that the music of India was more or less uniform before the 13th century. Later it bifurcated into the two musical systems.

The present Indian music has grown from ancient times. Almost every tribe or people have lent their own share in this growth. What therefore, we now call a *raga* might have started as a tribal or folk tune.

It is usual to begin the history of Indian music with the melodic patterns of vedic chanting. The



oldest music, which possessed a grammar was the *vedic*. Of course, the *Rig-Veda* is said to be the oldest: nearly 5000 years old. The psalms of the *Rig-Veda* were called the *richas*. The *Yajur Veda* was also a religious chant. But actual music in Northern or Southern India, of those bygone days could not have only been of this kind. There were non-Aryan people with their own art. For instance, Santhal music from the Eastern region of India may have been passed down from them. While the differences are obvious, there is no doubt that such music of the people contributed to the formation of what we now call Hindustani Classical Music.

Natya Shastra of *Bharata* is another important landmark in the history of Indian music. It is supposed to have been written sometime between the 2nd century B.C. and the 2nd century A.D. Some scholars are even doubtful whether it is the work of one author and the work might well have been a compendium - at least, the version which is available to us. The Natya Shastra is a comprehensive work mainly dealing with dramaturgy. But a few chapters of this deal with music. Therein we get information on scales, melodic forms, tala and musical instruments. The then contemporary music recognized two standard scales. These were called *gramas*. The word *grama* is itself perhaps derivable from the idea of group or sect: a village, for instance. This probably lead to a set of *svaras* or notes being called *grama*. This could roughly be translated as scales. There were then two *gramas* prevalent. One was called the *Shadja grama*, the other one was the *Madhyama grama*. The difference between the two was only in one note, the *panchama*. To speak more accurately. we say that the *panchama* in *madhyama grama* was one *sruti* lower than the *panchama* in *shadja grama*.

The *sruti* thus is the unit of measure or small difference between the various consecutive pitches within a *grama* or a scale. For all practical purposes they are said to be twenty two. This is only as far as practical enumeration is concerned. just as we would say that there are seven notes in an octave or *saptak* - from Sa to upper Sa. But in reality the number of *srutis* employed in Indian music is infinite.





Getting back to gramas in Bharata's time, there were two, with seven notes each. Bharata also mentions two other notes: these were the *antara gandhara* and *kakali nishada*.

Now, from each grama subsidiary scales are derived. These are called *moorcchanas*. The notes are played or sung in a descending manner. There are seven basic notes in a scale, hence there can be seven *moorcchanas*. There were two gramas and each had seven standard notes and two auxiliary ones, as was mentioned. Since each note could give a *moorcchana*, numerous such subsidiary scales could be obtained. It is possible to show that there could be sixty-four *moorcchanas* derivable from two *gramas*. The process gave different tonal orders within which could be grouped or from which could be evolved, all known classical melodies of those days. This condition remained for many centuries. In approximately the 13th century A.D. Sarangadeva - whose forefathers hailed from Kashmir - settled in South India and wrote his monumental *Sangeeta Ratankara*. He also described technical terms such as *gramas* and *moorcchanas*. The standard scales were still the same. But whereas Bharata mentions two auxiliary *svaras*, the number and definition of these were very different in medieval times.



The whole scheme, what is often called the modal music, seems so strange to us now. But there is no doubting the fact that it was a very highly advanced and a scientific one.

From about the 11th century, music from Central and West Asia began to influence our music tradition. Gradually this influence took a deeper root and many changes took place. Of these, an important one is the disappearance of *gramas* and *moorcchanas*.

Sometime around about the 15th century, this process of change became manifest, the *grama* system became obsolete. The concept of *mela* or *thata* takes its place. In this there is only one standard scale. All known notes are referred to a common note *Sa*.

By about the 18th century even the standard or *shuddha svara* in Hindustani music becomes different. The following is the current one, accepted from the 18th century.

Sa re ga ma pa dha ni

This is the mela aaroh of the modern raga Bilaval. Besides these seven shuddha notes or svaras there are five variants, making in all twelve notes to a saptak.

**Sa re re ga ga ma ma pa dha dha ni ni**

There are, of course, finer variations: these are the *shrutis*, It is better, therefore, to call these 12 tonal regions rather than notes.



All known *ragas* are grouped within this twelve tone scale. Indeed, it was a Carnatic musicologist - Venkatmukhi of the 17th century, who gave a system of 72 melas formed out of these twelve tones. Later on, in the 20th century, Pt. Bhatkhande, chose 10 out of the 72 to classify Hindustani *ragas*.

So far we have been speaking of scales: the *grama*, *moorcchana* and *mela*. These are obviously concepts developed after melodies were born. No folk singer thinks of a *grama* or a *mela*. The tribal and folk songs existed and still exist without a conscious grammar. It is the musicologist who later classifies melodies or *ragas* into scales.

We shall now turn our attention to the melodic structures. Again it is to the Vedas that we must turn for the first codified melody. In the *Natya Shastra* of Bharata are found descriptions of melodic forms called *jati*. How they were sung or played, we have no idea; but some salient points can be called from *Natya Shastra* and later commentaries. Every one of these *jatis* could be put in some moorcchana or the other. They were distinguished by characteristics like the *graha* (starting note) *nyasa* (note on which a phrase stops), the range of notes - from low pitch to high - and so on. Many scholars are of the opinion that the concept of *raga* which is so basic to our music, was born and developed out of *jati*. The major work dealing with the *raga* is the Brihaddesi of Matanga. The work is dated around the 6th century, A.D. By this time, the idea of the *raga* as a melodic scheme had become clear and well defined. Matanga was from the southern areas of India, to be specific he was from Carnatic. This shows that up to this era, at least, the grammar of Indian music

was more or less one throughout the country. Secondly, what he deals with is *desi* music. That is why he had titled the work Brihaddesi.

A characteristic contribution of India to musical rhythm is the *tala*. *Tala* is a cyclic arrangement of time units. The basic units of time division are *laghu*, *guru*, and *pluta*. These are actually derived from poetic prosody. *Laghu* comprises one syllable, *guru* two, and *pluta* three. There are also larger units. Bharata's *Natya Shastra* gives details of construction of *tala* out of various time units, how they should be played and so on. Later authors developed a scheme of 108 *talas*. Besides some ancient *talas* new ones, as for example, *Firdost*, seem to have entered Hindustani music. The most important aspect of playing the *tala* in the Hindustani system has been the development of the ideas of theka. This technique is characteristic of Hindustani music. A theka is the definition of a *tala* by the stroke of a tabla. Each stroke on the drum has a name called a bol or syllable. For instance, dha, ta, ghe. etc.

In any language one can have an epic, a sonnet, a lyric, a short story and so on. Similarly, given a *raga* and a *tala*, various musical forms have been created. Right from ancient times, musical forms can be divided into two broad categories. These were the *anibaddha* and the *nibaddha sangeeta*. The first may be called the open or free form and the second as the closed or bound form.

*Anibaddha sangeeta* is one which is not restricted by meaningful words and *tala*. It is a free improvisation. The finest form is the *alap*.

Of the *nibaddha* variety, there are many. The earliest about which some knowledge is available is the *prabandha giti*. Indeed, *prabandha* is often used as a generic term to indicate any *nibaddha* song or musical composition. We have little evidence of these closed forms, except that they were set to definite *ragas* and *talas*. Of all known *prabandhas* those of *Jayadeva* are the best known. This poet lived in Bengal in the 12th century and composed his *Gita Govinda*, a Sanskrit work with songs and verses. The songs are *ashtapadis*: that is, each song has eight couplets. Today, the songs have spread throughout the country and each region has its own style. As a matter of fact, singers have taken the liberty of giving the *prabandhas* their own tunes. In the face of this, it is impossible to determine the original tunes of the *ashtapadis*.

The popularity of Jayadeva's *Gita Govinda* is



due to many reasons. The first, naturally is the intrinsic poetic beauty of the work almost unequalled. It also lent itself to dance and any conceivable style of music. Again, it was in Sanskrit, thus transcending many linguistic barriers. Besides all this, the greatest significant force sustaining it is *bhakti*. Bhakti or adoration is as old as man. It really is a state of mind beseeching the Lord.

While the Godhead takes on many forms to the *bhakta*, as Shiva or as Parabrahma - the Bhagavata, as the story of the ten *avatars* of Sri Vishnu, has captured the Indian mind. Round this were woven songs and hymns, preachings and psalms of these two travelled in waves to North India to give us singer saints like Jayadeva, Chaitanya, Sankardeva, Kabir, Tulsi, Meera, Tukaram, Eknath, Narsi and Nanak. This bhakti movement engulfed all religions and classes including the sufis. It has given us numerous devotional forms such as *abhangas*, *kirtans*, *bhajans*, *baul songs*.

The next great formal aspect in *Nibaddha* Sangeet is met within the Dhrupad. It is believed to have been a further elaboration of the *prabandha* structure. While it might have had an impetus for popularity even by the 14th century, it finds a blossoming period from 15th century onwards to about the 18th century. During these centuries we meet the most respected and renowned singers and patrons of this form. There was Man Singh Tomar, the Maharaja of Gwalior. It was he who was mainly responsible for the enormous vogue of dhrupad. There were Baiju, Bakshu and others. Swami Haridasa a hermit of Brindavan was not only a *dhrupadiya*, but one of the most central figures in the Bhakti cult in the Northern areas of India. By tradition he was the guru of Tansen, one of the best known dhrupad singers and one of the nine jewels of Emperor Akbar's court.

In structure dhrupad has two parts, the *anibaddha* section and the *sanchari dhrupad* proper. The first is free alap. The dhrupad proper is a song in four parts: the *asthayee*, the *antara*, the *Sanchari* and the *abhoga*.

The essential quality of the dhrupadic approach is its sombre atmosphere and emphasis on rhythm.

There were four schools or *vanis* of singing the dhrupad. The Gauhar vani developed the *raga* or unadorned melodic figures. The Dagar *vani* emphasized

melodic curves and graces. The Khandar *vani* specialised in quick ornamentation of the notes. Nauhar *vani* was known for its broad musical leaps and jumps. These *vanis* are now indistinguishable.

The *dhrupad* is even now highly respected and can be heard on the concert platform but more often in temples of North India. The *dhrupad* has somewhat receded to the background and is not so popular with the masses. The Been and Pakhawaj which were closely associated with the *dhrupad* also do not find much patronage these days.

Today the pride of place in classical Hindustani Music is occupied by the Khyal. We are really not sure about the beginning of the Khyal. The word is alien and means 'imagination'. And as you will find when you hear it is more lyrical than the *dhrupad*. But whether the musical form itself is foreign, is a matter of doubt. Some scholars are of the opinion that in fact, it has its roots in the ancient Indian *roopaka alaps*. It is also said that Amir Khusrou of the 13th century gave it an impetus. Sultan Mohammed Sharkhi of the 15th century is credited with encouraging this form. However, it attained its maturity at the hands of Niyamat Khan Sadarang and Adarang of the 18th century.



As sung today, the khyal has two varieties: the slow or *vilambit* khyal and the fast or *drut* khyal. In form both are similar, they have two sections - the *asthayee* and the *antara*. The *vilambit* is sung in slow tempo and the *drut* at a faster speed. In technique, the exposition is less grave than the *dhrupad*. There are more delicate *gamkas* and ornamentations.

Both types of *khyals* have two sections. The *asthayee* and the *antara*. The *asthayee* mostly confines itself to the low and middle octaves. The *antara* generally moves in the middle and upper octaves. Together *asthayee* and *antara* make one song, a composition, or *bandish*, 'cheez' as it is called. As a total work it reveals the essence of the raga in which it is set.

Comparable to the *vanis* of the *dhrupads*, we have *gharanas*, in the *khyal*. These are schools of singing founded or developed by various individuals or patrons such as kings or noblemen.

The oldest of these is the Gwalior *gharana*. The father of this school was one

Nathan Peerbaksh, who settled down in Gwalior, and hence the name. He had two grandsons Haddu Khan and Hassu Khan who lived in the 19th century and were regarded as great masters of this style. The qualities of this *gharana* are an open voice clear enunciation of words, a comprehensive attention to *raga*, *svara* and *tala*. Some of the prominent musicians of this *gharana* are Krishna Rao Shankar Pandit, Raja Bhaiya Poonchwale etc.

The Agra *Gharana* is said to have been founded by one Khuda Baksh of Agra. He had studied with Nathan Peerbaksh of Gwalior, but developed his own style. Here again the voice is open and clear, a speciality of this *gharana* is its *bol taan*: that is, a fast or medium *layakari* passage using the bols or words of the song. The song itself is rendered in medium tempo. Of the most well known musicians of this *gharana* in recent times are Vilayat Hussain Khan and Fayyaz Khan.

The Jaipur Atroli *gharana* is said to take off directly from *dhrupad*. It is associated with Alladiya Khan of the 19th-20th century. The *khyal* is always in medium speed. The words are pronounced clearly and in an open and clear voice. The distinguishing characters are the passages which are primarily based on alankars - that is. repetitive melodic motifs - and an almost metronomic insistence of *tala* division. Some of the prominent musicians of recent times are Mallikarjun Mansur, Kishori Amonkar etc.



Finally we come to the Rampur Saheswan *gharana*. Since the earlier singers came from Rampur in Uttar Pradesh, this school has come to be called so. The slow and fast *Khayals* usually are followed by a *Tarana*. The style is very lyrical and full of finer tonal embroidery. Nisar Hussain Khan, Rashid Khan are the two prominent musicians of recent times belonging to this *gharana*.



*Thumri* and *Tappa* are popular types heard in concerts. The *thumri* is very lyrical in its structure and presentation. These forms are termed as 'semi' or 'light' classical. *Thumri* is a love song and hence the textual beauty is very important. This is closely coordinated with the musical rendition. And keeping in mind its mood a *thumri* is usually set to *ragas* like Khamaj, Kaphi, Bhairavi and so on and the musical grammar is

not strictly adhered to. There are two styles of thumri singing: the Poorab or Banaras which is fairly slow and staid and the Punjab style which is more mercurial. Rasoolan Devi, Siddheshwari Devi are prominent musicians of this style.

The *Tappa* consists of the song uttered in fast note patterns. It is a difficult composition and needs much practice. Both the *Thumri* and *Tappa* require special training as do the *Dhrupad* and *Khyal* forms of singing. *Ragas* in which *Tappa* compositions are set remain same as in *Thumri* style. Pt. L.K. Pandit, Malini Rajurkar are names who specialize this form of singing.

Under the aegis of Ministry  
of Culture,  
Government of India  
15-A, Sector - 7, Dwarka,  
New Delhi - 110075



**Centre for Cultural  
Resources and Training**

Telephone:(011)  
25088638,  
47151000  
Fax: 91-11-  
25088637,  
Gram: CENCULT  
E-mail:-  
dg.ccrt@nic.in  
[1]

1. <mailto:dg.ccrt@nic.in>

# Musical Instruments of India

---

## Musical Instruments of India

India is the inheritor of one of the most ancient and evolved music systems in the world. The continuity of the musical traditions of India is established through a study of musical texts and numerous visual references one finds of musical instruments in painting and sculpture from prehistoric times to the present day.

The earliest evidence of music activity is found on the walls of cave paintings at Bhimbetka and in several parts of Madhya Pradesh, which were occupied by man approximately 10,000 years ago. Much later, in the excavations of the Harappan Civilization also, evidence is available of dance and music activity.

Musical instruments are the tangible and material representation of music which is an auditory art. A study of these helps in tracing the evolution of music and also explains many aspects of the material culture of the group of people to which these instruments belong. For instance, the hair used for making the bow, the wood or clay used for making the drum, or the hide of animals used in the instruments, all these tell us about the flora and fauna of a particular region.

The Tamil word for instrument-Karuvi is found in Sangam literature of the 2nd to 6th century A.D., the literal meaning of which is **tool**. This is extended to mean instrument in the context of music.

Very ancient instruments may be seen as an extension of the human body and we find even today, sticks and clappers. Dried fruit rattles, the Kaniyani Danda of Oraons or the dried berries or shells tied to the waist are used for producing rhythm, even today.

The hand was referred to as the Hasta Veena, where the hands and fingers are used to show the notation system of vedic chanting, coordinating sound with mudra-hand gesture.

In the Natya Shastra, compiled by Bharat Muni dated 200 B.C.-200 A.D.,



musical instruments have been divided into four main categories on the basis of how sound is produced.

(i) The Tata Vadya or Chordophones- Stringed instruments

(ii) The Sushira Vadya or Aerophones- Wind instruments

(iii) The Avanaddha Vadya or Membranophones- Percussion instruments

(iv) The Ghana Vadya or Idiophones- Solid instruments which do not require tuning.

#### ◆ Tata Vadya - Stringed Instruments

The tata vadya is a category of instruments in which sound is produced by the vibration of a string or chord. These vibrations are caused by plucking or by bowing on the string which has been pulled taut. The length of the vibrating string or wire, the degree to which it has been tightened, determines the pitch of the note and also to some extent the duration of the sound.

The tata vadya are divided into two broad categories-the plucked and the bowed, and further subdivided into the fretted and non-fretted variety. The oldest evidence of stringed instruments in our land, however, are harps in the shape of the hunter's bow. They had a varying number of parallel strings made of fibre or gut. There used to be one string for each note, plucked either with the fingers or with the plectrum called the kona. Veena was the generic term for stringed instruments referred to in texts: and we have the ekatantri, the sata-tantri veena, etc. The Chitra had seven strings and the Vipanchi nine; the first was played with the fingers and the second with a plectrum.

Representation of these can be found in many sculptures and murals of olden days, as for example, in the Bharhut and Sanchi Stupa, the reliefs of Amaravati and so on. Mention of Yazh are found in old Tamil texts from the 2nd century A.D. The playing of such instruments was an important part of ritual and ceremonies. As the priests and performers sang, their wives played on instruments.

Another class is of the dulcimer type, where a number of strings are stretched on a box of wood. The best known of these was the sata-tantri veena-the hundred stringed veena. A close relative of this is the Santoor, a very popular instrument still played in Kashmir and other parts of India.

A later development of stringed instruments are the fingerboard variety, which were most suited to Raga Sangeet and many of the prevalent

instruments of the concert platform, whether fretted or non-fretted, bowed or plucked fall into this category. The great advantage of these instruments is the richness of tone production and continuity of sound. In the finger-board instruments all the required notes are produced on one chord (string or wire) by altering the length of the wire either by pressing it with a finger or a piece of metal or wood. This increase or decrease in the length of the vibrator wire is responsible for the changes in pitches of notes-swaras.

Bowed instruments are usually used as an accompaniment to vocal music and are referred to as Geetanuga. They are divided into two broad categories-the upright and the inverted. In the first category the fingerboard is held straight up as in the case of Sarangi and in the second category, that is, in the inverted variety, the board or resonator is held towards the shoulder and the fingerboard dandi is held across the arm of the player as in the case of the Ravanhastaveena, the Banam, the Violin.

#### ◆ Kamaicha

The Kamaicha is a bowed lute played by the manganiars of west Rajasthan. The whole instrument is one piece of wood, the spherical bowl extending into a neck and fingerboard; the resonator is covered with leather and the upper portion with wood. There are four main strings and a number of subsidiary ones passing over a thin bridge.



The kamaicha links the sub-continent to Western Asia and Africa and is considered by some scholars to be the oldest instrument, with the exception of the Ravana Hatta or Ravana Hasta Veena.

The variety of upright bowed instruments are generally seen in the northern areas of the country. In these there are again two varieties, the fretted and the non-fretted.




#### **(a) Different parts of a stringed instrument**


The resonator- Toomba of most stringed instruments is either made of wood or from a specially grown gourd.

Over this Toomba there is a plate of wood known as the Tabli. The resonator is attached to the fingerboard-the Danda at the top end of which are inserted the pegs-the Khoontis, for tuning the instrument.

On the Tabli there is a bridge made of ivory or bone. The main strings pass over the bridge, some instruments also have a number of sympathetic strings below the main strings. They are called the Tarab. When these strings vibrate, they add resonance to the sound.

On the fingerboard of danda, in some instruments, metal frets are attached which are either permanently fixed or are movable. Some stringed instruments are plucked with the fingers or by using a small plectrum called the Kona, while in others, sound is produced by bowing, (See diagram )

### **(b) Placement of Swaras**

The line drawing shows placement of notes-the swaras-Sa Re Ga Ma Pa Dha Ni Sa on a 36" length of wire, the frequency of vibration of each note is also shown in the picture. (See diagram )

### **Sushira Vadya**

In the Sushira Vadya group, sound is produced by blowing air into an hollow column. The 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. However, there are references of flutes made of red sandalwood, black wood, cane, ivory, bronze, silver and gold also.

The diameter of the bamboo flutes is usually - about 1.9 cms; though, flutes with wider diameters. are also commonly, used. The musical text Sangeet Ratnakar written in the 13th. century by Sharangdev refers to 18 kinds of flutes. These categories are based on the distance between the blow hole and the first finger hole (see diagram).

Excavations of the Indus civilizations have shown bird whistles of clay, and seals which show wind and percussion instruments. Actual musical instruments are made of bamboo, wood, animal hide, etc. which perish when buried for any length of time, hence, flutes made of wood or bamboo have not survived the ravages of time and are not found in excavations of past civilizations.

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. The flute has a variety of names like Venu, Vamsi, Bansuri, Murali and so on in the north, and Pullankuzhal, Pillankarovi and Kolalu in the south. The wind instruments are roughly divided into two categories on the basis of how sound is produced. They are:

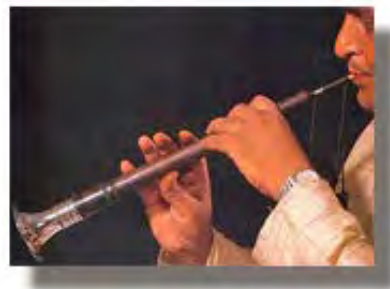
- **the flutes, and**
- **the reed instruments**

### ◆ **Flutes**

Single or double flutes with only one hollow tube with finger holes for controlling the pitch of the note are very common in many parts of the country. Long horizontal flutes with a larger diameter are used to play slow passages such as Alap of the lower registers. Smaller and shorter flutes, sometimes held vertically, are used for Taans, the faster passages, and also for producing higher pitches of sound. The double flutes are mostly played by musicians of the tribal and rural areas and are rarely found on the concert platform. 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. In this type of instrument the 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.



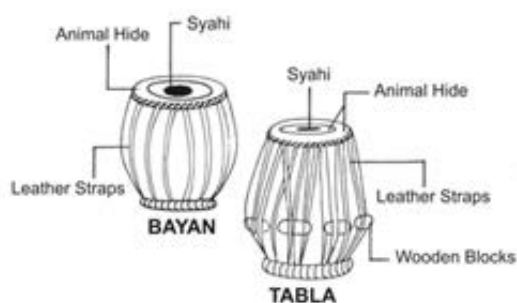
The Shehnai is a reed instrument in which there are seven holes along the tube which are used for playing the melody by opening and closing them with the fingers. It is known as a Mangal vadya and is usually played on all

auspicious occasions in north India such as marriages, temple festivals, etc. The Shehnai is considered to have come to India from West Asia, there are other scholars who believe that this instrument travelled to China from India. It is now a popular instrument in concerts, the sound is very sweet and suited for playing Raga Sangeet. In the early fifties of this century, Ustad Bismillah Khan is credited for popularising this instrument. Today, Pt. Anant Lal, Pt. Daya Shankar are also noted Shehnai players.

## ◆ Avanaddha Vadya

In the Avanaddha Vadya category of 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.

Drums have been divided into different categories on the basis of their shapes and structure as also the position and placement for playing. The main categories are-Oordhwaka, Ankya, Alingya and the waisted or the Damaru family of drums. (see diagrams).

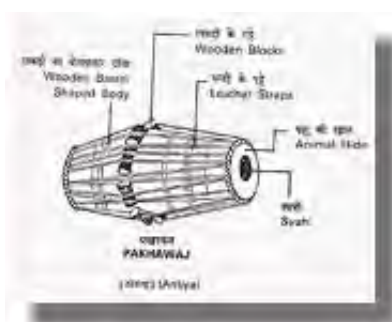


## ◆ Oordhwaka

The Oordhwaka drums are placed vertically before the musician and sound is produced by striking them with sticks or the fingers. Prominent among these are the Tabla pair and Chenda.

## ◆ Tabla

The Tabla pair is a set of two vertical Oordhwaka drums. The right side is called the Tabla and the left, the Bayan or Dagga. The Tabla has a wooden body with a covering of animal skin, this is held together with leather straps. Between the straps and the

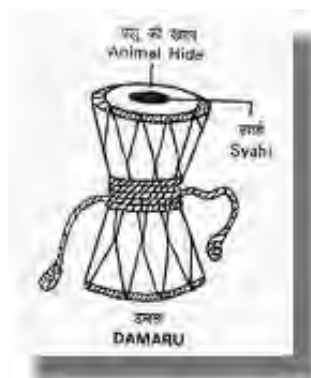


wooden body, oblong wooden blocks are placed. These are used for tuning the drums. There is a syahi paste applied in the centre of the animal skin, the tabla can be tuned accurately by striking the rims with a hammer. The body of the bayan is made of clay or metal and is covered with animal skin which also has syahi paste applied on it. Some musicians do not tune this drum to an accurate pitch.

The tabla pair is used as accompaniment to vocal and instrumental Hindustani music and with many dance forms of northern India. The complicated talas of the Hindustani music are played with great virtuosity on the tabla. Prominent musicians playing the tabla today are-Ustad Alia Rakha Khan and his son Zakir Hussain, Shafat Ahmed and Samata Prasad to name a few.

### ◆ Ankya

The Ankya drums are held horizontally before the musician and usually both sides are covered with animal hide. Sound is produced by striking both sides with sticks or fingers. Today, in this variety, the Mridangam, Pakhawaj, Khol, etc. are prominent. The 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.



### ◆ Alingya

The third variety are the Alingya drums. These 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. Under this category, the Duff, Dufflies, etc. are very popular.

### ◆ Damaru types

Another prominent group of drums are the waisted or Damaru variety. The instruments in this category range from, the small Huddaka of

Himachal Pradesh to the larger instrument known as Timila of the southern region. The former is struck with the hands while the latter is hung from the shoulders and played with sticks and fingers. These are also known as the hourglass variety of drums as their shape resembles an hourglass.

### ◆ Ghana Vadya

The 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. In early times these instruments were the extension of the human body such as sticks, clappers, rods, etc. and were also closely related to objects of utility in daily life such as pots and pans, jhanj, falams, etc. They are 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 nearly 8 ft. high of a lady playing the Jhanj.



Under the aegis of  
Ministry of Culture,  
Government of India  
15-A, Sector - 7,  
Pappankalan, Dwarka,  
New Delhi - 110075



**Centre for Cultural  
Resources and Training**

Telephone:(011)  
25088638,  
47151000  
Fax: 91-11-  
25088637,  
Gram: CENCULT  
E-mail:-  
dg.ccrt@nic.in <sup>[1]</sup>

# Theatre Forms

---

## Theatre Forms

### TRADITIONAL THEATRE FORMS OF INDIA

Living traditions occupy a prominent place in the Indian social system. Any living tradition has a natural flow. There can be no doubt about the fact that traditional art forms reflect the ideals of the society, its determination to survive, its ethos, emotions, fellow-feelings, and so on.

Drama in itself is a complete form of arts. It includes in its framework acting, dialogue, poetry, music, etc.



In community living, the art of singing has its own importance. In all the traditional theatre-forms, songs and the art of singing have an important role to play. Traditional music of the theatre is an expression of the feelings of the community.

Traditionally the language of ordinary people has an element of creativity, though not based on classical or grammatical roots. This kind of creativity is spontaneous, emerging from the circumstances. When there is intensity of emotions, there is a natural kind of rhythm in the expressions. It is this natural rhythm from which emerges the traditional theatre-form. In this art form, sorrow, joy, frustration, hatred and love have their role and place.

In different regions of India, there are religious festivals, fairs, gatherings, ritual offerings, prayers, almost throughout the year. During these occasions, traditional theatre forms are presented. They reflect the common man's social attitudes and perceptions. In this social portrayal, there is also the individual's role which is given due importance.

Traditional theatre forms incorporate not only the common man's interests but there is also a classical element in them. This classical facet, however,



takes on regional, local and folk coloring. It is possible, that those associated with the classical world of Sanskrit drama, went to the neighbouring regions after its decline and intermingled with the local theatre forms. This kind of synthesis, give-and-take must have taken place on various levels such as written, verbal, classical, contemporary, national and local.

In traditional theatre forms there are special styles of dance portraying the entry on to the stage or platform, narrative and descriptive roles. The best example of descriptive acting is the Bidapat naach. In this traditional theatre form, emphasis is not on beauty but on acting itself and narrative and descriptive skills. Dance as a narrative art is the base of theatre form which can be seen in the traditional theatre form of Bhavai of Gujarat. In this form, quick or slow foot movement is a means of narration. The art of making the entry by dancing has been perfected in the traditional Kashmiri theatre form, Bhand Jashn. The way each character walks and enters the platform, identifies him. In Koodiyaattam and Ankia Naat, the entry by dancing itself is complicated and artistic. In the forms, the tempo and basic posture and gesture identifies the role of the character.

In traditional theatre, age-old forms, customs and the desire to improvise are intermingled. It is usually when the significant themes are enacted, that the acting restricts itself to traditional norms, not deviating from it. But, every time the theme inches towards the contemporary, the actors improvise as far as dialogue delivery is concerned.



In traditional theatre forms there are certain conventions of presentations depending upon and changing according to the form and size of the stage or the platform and other available situations. There is no formal setup governing the entry or exit of the actors. Depending on the situation or context, the actors enter into the stage and enact their role without being formally introduced. After a particular event or incident is over, all the artists make an exit, or all of them sit down on the sides of the stage or near the backdrop, conveying the change of a scene

In traditional theatre forms, there is no such thing as episodes. There is always continuity in its theme, structure and presentation. There is also a scope for improvisation and incorporation of new references leading to subtle

extension in the story-line. There is direct and intimate communication between the actors and the audience.

Traditional theatre forms have definitely been influenced by industrial civilization, industrialization, and urbanization. The socio-cultural aspects of these influences should be carefully studied. There was a time when Kanpur became the centre of the traditional theatre Nautanki. Artists, dancers and singers produced plays based on local heroes, their popularity and traditional love stories. Thus, a local theatre form acquired significance in the field of entertainment.

Traditional theatre forms have a common distinguishing feature that is the element of simplicity. What is the underlying force of traditional theatre forms that has enabled it to survive and maintain its simplicity? The fact remains, that it is the immediate, direct, realistic and rhythmic relationship that the spectators are able to develop with the artists of traditional theatre forms which is generally not experienced in other art forms. It is reflected in the applaud by the spectators by means of clapping their hands.

Secondly the development of traditional theatre forms is based on such local and regional peculiarities which are not bound and restricted by social and economic divisions, limitations, etc. Traditional art forms have influenced classical art forms and vice-versa. It is an eternal journey in the sphere of 'culture'.

In traditional theatre forms, characters keep changing their place on the stage to be more impressive and to give the situation a greater significance. This technique also reduces the chance of boredom through repetition and stillness. Dialogues delivery is usually carried out in a high pitch. This helps the actors in reaching out to a larger audience. The artists always add something or the other to the original dialogue on their own. The changes brought through improvisations, make the spectators ecstatic. Also, it establishes a direct relationship between the artists and the spectators. The clown also plays a similar role. While being humorous, he also touches upon the socio-economic, political issues and situations with lot of satire. There are different methods too, in the way the clown makes his appearance. If the king, in traditional theatre forms, decides on a step not beneficial for the people at large, the clown appears and takes the side of the common man. He makes the audience laugh and at the same time discloses the anti-people attitude of the king.

## **DIFFERENT FORMS OF TRADITIONAL THEATRE**

**Bhand Pather**, the traditional theatre form

of Kashmir, is a unique combination of dance, music and acting. Satire, wit and parody are preferred for inducing laughter. In this theatre form, music is provided with surnai, nagaara and dhol. Since the actors of Bhand Pather are mainly from the farming community, the impact of their way of living, ideals and sensitivity is discernible.



Originally the theatre form **Swang**, was mainly music-based. Gradually, prose too, played its role in the dialogues. The softness of emotions, accomplishment of rasa alongwith the development of character can be seen in this theatre form. The two important styles of Swang are from Rohtak and Haathras. In the style belonging to Rohtak, the language used is Haryanvi (Bangru) and in Haathras, it is Brajbhasha.

**Nautanki** is usually associated with Uttar Pradesh. The most popular centres of this traditional theatre form are Kanpur, Lucknow and Haathras. The meters used in the verses are: Doha, Chaubola, Chhappai, Behar-e-tabeel. There was a time when only men acted in Nautanki but nowadays, women have also started taking part in the performances. Among those remembered with reverence is Gulab Bai of Kanpur. She gave a new dimension to this old theatre form.



**Raasleela** is based exclusively on Lord Krishna legends; it is believed that Nand Das wrote the initial plays based on the life of Krishna. In this theatre form the dialogues in prose combined beautifully with songs and scenes from Krishna's pranks.

**Bhavai** is the traditional theatre form of Gujarat. The centers of this form are Kutch and

Kathiawar. The instruments used in Bhavai are: bhungal, tabla, flute, pakhaawaj, rabaab, sarangi, manjeera, etc. In Bhavai, there is a rare synthesis of devotional and romantic sentiments.



Fairs in honour of gods, or religious rituals and ceremonies have within their framework musical plays are known as **Jatra**. This form was born and nurtured in Bengal. Krishna Jatra became popular due to Chaitanya's influence. Later, however, worldly love stories too, found a place in Jatra. The 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.

**Maach** is the traditional theatre form of Madhya Pradesh. The term Maach is used for the stage itself as also for the play. In this theatre form 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.



**Bhaona** is a presentation of the Ankia Naat of Assam. In Bhaona 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.

**Tamaasha** is a traditional folk theatre form of Maharashtra. It has evolved from the folk forms such as Gondhal, Jagran and Kirtan.

Unlike other theatre forms, in Tamaasha the 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** is the most developed theatre form of the Konkan and Goa regions. The performers 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**, folk theatre of 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, Kaliasandana, Rasa krida, kamasavadha, Swayamvaram, Bana Yudham, Vivida Vadham, and Swargarohana. The episodes are based on the theme of Lord Krishna - his birth, childhood pranks and various deeds depicting victory of good over evil.



**Mudiyettu**, traditional folk theatre form of



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

**Theyyam** is a traditional and extremely popular folk theatre form of Kerala. The word 'Theyyam' is derived from the Sanskrit word 'Daivam' meaning God. Hence it is called God's dance. The tradition of worshipping of spirits of ancestors, folk heroes, and deities of various diseases and ailments can be traced back to ancient times in South India.

Theyyam is performed by various castes to appease and worship these spirits. One of the distinguishing features of Theyyam is the 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**, one of the oldest traditional theatre forms of Kerala, is based on Sanskrit



theatre traditions. The 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. It is the Vidushak alone who delivers the dialogues. Emphasis on hand gestures and eye movements makes this dance and theatre form unique.

**Yakshagaana**, traditional theatre form of Karnataka, is based on mythological stories and Puranas. The 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**, the most popular form of folk drama of Tamil Nadu, literally means "street play". It is mostly performed at the time of annual temple festivals of Mariamman (Rain goddess) to achieve rich harvest. At the core of the extensive repertoire of Therukoothu there is a cycle of eight plays based on the life of Draupadi. Kattiakaran, the Sutradhara of the Therukoothu performance, gives the gist of the play to the audience and Komali entertains the audience with his buffoonery.

The traditional theatre forms of Swang, Nautanki, Bhagat, etc. are usually similar. There is often stylistic diversity, which strengthens their identity.

Under the aegis of  
Ministry of Culture,



Telephone:(011)  
25088638,

# Puppet Forms of India

---

Ancient Hindu philosophers have paid the greatest tribute to puppeteers. They have likened God Almighty to a puppeteer and the entire universe to a puppet stage. *Srimad Bhagavata*, the great epic depicting the story of Lord Krishna in his childhood say that with three strings-*Satta*, *Raja* and *Tama*, the God manipulates each object in the universe as a marionette.

In Sanskrit terminology *Puttalika* and *Puttika* means 'little sons'. The root of Puppet is derived from the latin word 'Pupa' meaning a doll. India is said to be the home of puppets, but it is yet to awaken to its unlimited possibilities. The earliest reference to the art of puppetry is found in Tamil classic '*Silappadikaaram*' written around the 1st or 2nd century B.C.

*Natyashastra*, the masterly treatise on dramaturgy written sometime during 2nd century BC to 2nd century AD., does not refer to the art of puppetry but the producer-cum-director of the human theatre has been termed as '*Sutradhar*' meaning the holder of strings. The word might have found its place in theatre-terminology long before *Natyashastra* was written but it must come from marionette theatre. Puppetry, therefore, must have originated in India more than 500 years before Christ.

Almost all types of puppets are found in India. Puppetry throughout the ages has held an important place in traditional entertainment. Like traditional theatre, themes for puppet theatre are mostly based on epics and legends. Puppets from different parts of the country have their own identity. Regional styles of painting and sculpture are reflected in them.

Puppetry has been successfully used to motivate emotionally and physically handicapped students to develop their mental and physical faculties. Awareness programmes about the conservation of the natural and cultural environment have also proved to be useful. These programmes aim at sensitising the students to the beauty in word, sound, form, colour and movement. The aesthetic satisfaction derived from making of puppets and communicating through them helps in the all round development of the personality of the child.



Stories adapted from puranic literature, local myths and legends usually form the content of traditional puppet theatre in India which, in turn, imbibes elements of all creative expressions like painting, sculpture, music, dance, drama, etc. The presentation of puppet programmes involves the creative efforts of many people working together.

- **String Puppets**

- **Shadow Puppets**

- **Rod Puppets**

- **Glove Puppets**

In modern times, educationists all over the world have realised the potential of puppetry as a medium for communication. Many institutions and individuals in India are involving students and teachers in the use of puppetry for communicating educational concepts.

- **String Puppets**

India has a rich and ancient tradition of string puppets or marionettes. Marionettes having jointed limbs controlled by strings allow far greater flexibility and are, therefore, the most articulate of the puppets. Rajasthan, Orissa, Karnataka and Tamil Nadu are some of the regions where this form of puppetry has flourished.



- **Kathputli, Rajasthan**



The traditional marionettes of Rajasthan are known as Kathputli. Carved from a single piece of wood, these puppets are like large dolls that are colourfully dressed. Their costumes and headgears are designed in the medieval Rajasthani style of dress, which is prevalent even today. The *Kathputli* is accompanied by a highly dramatised version of the regional music. Oval faces, large eyes, arched eyebrows and large lips are some of the distinct facial features of these string puppets. These puppets 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**

The string puppets of Orissa are known as Kundhei. Made of light wood, the Orissa puppets have no legs but wear long flowing skirts. They have more joints and are, therefore, more versatile, articulate and easy to manipulate. The puppeteers often hold a wooden prop, triangular in shape, to which strings are attached for manipulation. The costumes of Kundhei resemble those worn by actors of the Jatra traditional theatre. The music is drawn from the popular tunes of the region and is sometimes influenced by the music of Odissi dance.



- **Gombeyatta, Karnataka**



The string puppets of Karnataka are called Gombeyatta. They are styled and designed like the characters of Yakshagana, the traditional theatre form of the region. The Gombeyatta puppet figures are highly stylized and have joints at the legs, shoulders, elbows, hips and knees. These puppets are manipulated by five to seven strings tied to a prop. Some of the more complicated movements of the puppet are manipulated by two to three puppeteers at a time. Episodes enacted in Gombeyatta are usually based on Prasangas of the Yakshagana plays. The music that accompanies is dramatic and beautifully blends folk and classical elements.



- **Bommalattam, Tamil Nadu**

Puppets from Tamil Nadu, known as Bommalattam combine the techniques of both rod and string puppets.



They are made of wood and the strings for manipulation are tied to an iron ring which the puppeteer wears like a crown on his head.

A few puppets have jointed arms and hands, which are manipulated by rods. The Bommalattam puppets are the largest, heaviest and the most articulate of all traditional Indian marionettes. A puppet may be as big as 4.5 feet in height weighing about ten kilograms. Bommalattam theatre has elaborate preliminaries which are divided into four parts - *Vinayak Puja, Komali, Amanattam and Pusenkanattam*

### • Shadow Puppets

India has the richest variety of types and styles of shadow puppets. Shadow puppets are flat figures. They are cut out of leather, which has been treated to make it translucent. Shadow puppets are pressed against the screen with a strong source of light behind it. The manipulation between the light and the screen make silhouettes or colourful shadows, as the case may be, for the viewers who sit in front of the screen. This tradition of shadow puppets survives in Orissa, Kerala, Andhra Pradesh, Karnataka, Maharashtra and Tamil Nadu.



### • Togalu Gombeyatta, Karnataka



The shadow theatre of Karnataka is known as Togalu Gombeyatta. These puppets are mostly small in size. The 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

Tholu Bommalata, Andhra Pradesh's shadow theatre has the richest and strongest tradition. The



puppets are large in size and have jointed waist, shoulders, elbows and knees. They are coloured on both sides. Hence, these puppets throw coloured shadows on the screen. The music is dominantly influenced by the classical music of the region and the theme of the puppet plays are drawn from the Ramayana, Mahabharata and Puranas.

#### • Ravanachhaya, Orissa

The most theatrically exciting is the Ravanachhaya of Orissa. The puppets are in one piece and have no joints. They are not coloured, hence throw opaque shadows on the screen. The manipulation requires great dexterity, since there are no joints. The 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. Although, Ravanachhaya puppets are smaller in size-the largest not more than two feet have no jointed limbs, they create very sensitive and lyrical shadows.



#### • Rod Puppets

Rod puppets are an extension of glove-puppets, but often much larger and supported and manipulated by rods from below. This form of puppetry now is found mostly in West Bengal and Orissa.



#### • Putul Nautch, West Bengal



The traditional rod puppet form of West Bengal is known as Putul Nautch. They are carved from wood and follow the various artistic styles of a particular region. In Nadia district of West Bengal, rod-puppets used to be of human size like the Bunraku puppets of Japan. This form is now almost extinct. The Bengal rod-puppets, which survive are about 3 to 4 feet in height and are costumed like the actors of Jatra, a traditional theatre form prevalent in the State.

These puppets have mostly three joints. The heads, supported by the main rod, is joined at the neck and both hands attached to rods are joined at the shoulders.

The technique of manipulation is interesting and highly theatrical. A bamboo-made hub is tied firmly to the waist of the puppeteer on which the rod holding the puppet is placed. The 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. While the puppeteers themselves sing and deliver the stylized prose dialogues, a group of musicians, usually three to four in numbers, sitting at the side of the stage provide the accompanying music with a drum, harmonium and cymbals. The music and verbal text have close similarity with the Jatra theatre.

The Orissa Rod puppets are much smaller in size, usually about twelve to eighteen inches. They also have mostly three joints, but the hands are tied to strings instead of rods. Thus elements of rod and string puppets are combined in this form of puppetry. The technique of manipulation is somewhat different. The Orissa rod-puppeteers squat on the ground behind a screen and manipulate. Again it is more operatic in its verbal contents since impromptu prose dialogues are infrequently used. Most of the dialogues are sung. The music blends folk tunes with classical Odissi tunes. The music begins with a short piece of ritual orchestral preliminary called Stuti and is followed by the play.

The puppets of Orissa are smaller than those from Bengal or Andhra Pradesh. Rod puppet shows of Orissa are more operatic and prose dialogues are seldom used.

- Yampuri, Bihar

The traditional Rod puppet of Bihar is known as Yampuri. These puppets are made of wood. Unlike the traditional Rod puppets of West Bengal and Orissa, these puppets are in one piece and have no joints. As these puppets have no joints, the manipulation is different



from other Rod puppets and requires greater dexterity.

### • Glove Puppets

Glove puppets, are also known as sleeve, hand or palm puppets. The head is made of either papier mache, cloth or wood, with two hands emerging from just below the neck. The rest of the figure consists of a long flowing skirt. These puppets are like limp dolls, but in the hands of an able puppeteer, are capable of producing a wide range of movements. The manipulation technique is simple the movements are controlled by the human hand the first finger inserted in the head and the middle finger and the thumb are the two arms of the puppet. With the help of these three fingers, the glove puppet comes alive.



The tradition of glove puppets in India is popular in Uttar Pradesh, Orissa, West Bengal and Kerala. In Uttar Pradesh, glove puppet plays usually present social themes, whereas in Orissa such plays are based on stories of Radha and Krishna. In Orissa, the puppeteer plays on the *dholak* with one hand and manipulates the puppet with the other. The delivery of the dialogues, the movement of the puppet and the beat of the dholak are well synchronised and create a dramatic atmosphere.

### • Pavakoothu, Kerala



In Kerala, the traditional glove puppet play is called Pavakoothu. It came into existence during the 18th century due to the influence of Kathakali, the famous classical dance-drama of Kerala, on puppet performances. In Pavakoothu, the height of a puppet varies from one foot to two feet. The head and the arms are carved of wood and joined together with thick cloth, cut and stitched into a small bag.

The face of the puppets are decorated with paints, small and thin pieces of gilded tin, the feathers of the peacock, etc. The manipulator puts his hand into the bag and moves the hands and head of the puppet. The musical instruments used during the performance are *Chenda*, *Chengiloa*, *Ilathalam* and *Shankhathe* conch. The theme for Glove puppet plays in Kerala is based on the episodes from either the Ramayana or the Mahabharata.

Under the aegis of  
Ministry of Culture,  
Government of India  
15-A, Sector - 7,  
Pappankalan, Dwarka,  
New Delhi - 110075



**Centre for Cultural  
Resources and Training**

Telephone:(011)  
25088638,

47151000

Fax: 91-11-

25088637,

Gram: CENCULT

E-mail:-

[dg.ccrt@nic.in](mailto:dg.ccrt@nic.in) <sup>[1]</sup>

1. <mailto:dg.ccrt@nic.in>

# Indian Visual Arts

---

## Indian Visual Arts

India is a land of veritable treasures, at once interesting to the tourist as well as to an enquiring student of Indian architecture. India has been the birth place of three major religions of the world-Hinduism, Buddhism and Jainism; these have inspired most of her art. India's artistic traditions are ancient and deeply rooted in religion. While at various times in her long history, foreign races and cultures exercised some influence on Indian art forms, the main aesthetic currents remained predominantly Indian.



*Lion capital  
from Ashoka  
Stambha,  
Stone, Sarnath,  
Uttar Pradesh*



*Sculptured Panels : Female  
figures and mythical Animals,  
Adhinatha Temple, Khajuraho,  
Madhya Pradesh*

The character of Indian art is best described as plastic, organic and sculptural. This is well symbolized by the nature of Indian architecture- primarily a sculptural mass rather than a space enclosure. Though sculpture is the Indian art par excellence, it is in architecture that the national genius has shown its most unquestionable originality and much of the greatest Indian sculpture was produced in connection with, indeed as an art of, architecture. Broadly speaking, architecture has been described as an art of organizing space, functionally and beautifully. A great architect clothes his well spatial structure with a form of beauty, not an extraneous superimposed beauty but inherent in all the structure, in every part, making the whole. The



❖dominance❖ of the sculptural mode in India is due to the Indian propensity, stronger than that of any other culture, for carving sculptural caves and temples out of the living rock, of mountain escarpment or outcropping. Also in ancient India, the arts were not separated as they unfortunately are today the architect; the sculptor and the painter were often one man. Sculptures were invariably painted in colour and the sculpture generally was not free-standing, but formed part of the temple structure. In this way architecture, sculpture and painting were in fact, much more intimately connected than they are today and much of this was a happy combination.

India occupies an exalted position in the realm of art of the ancient world. If the Greeks excelled in the portrayal of the physical charm of the human body, the Egyptians in the grandeur of their pyramids and the Chinese in the beauty of their landscapes, the Indians were unsurpassed in transmitting the spiritual contents into their plastic forms embodying the high ideals and the common beliefs of the people. The Indian artists visualized the qualities of various gods and goddesses as mentioned in their scriptures and infused these qualities into their images whose proportions they based on the idealised figures of man and woman. Indian art is deeply rooted in religion and it conduces to fulfilling the ultimate aim of life, moksha or release from the cycle of birth and death. There were two qualities about which the Indian artists cared more than about



*Surya, Vaital Deul Temple,  
Bhubaneswar, Orissa*

anything else, namely, a feeling for volume and vivid representation, even at the risk of sacrificing, at times, anatomical truth or perspective. A sense of narrative a taste for decoration, keenness of observations are clearly brought out in each sculpture. Indian art is a wholesome, youthful and delicate art, a blend of symbolism and reality, spirituality and sensuality. Indian art may well be said to bear in itself the greatest lesson an exemplary continuity from pre-historic times to the present age, together with an exceptional coherence. We said earlier that Indian art was inspired by religion, for India is the birth place of three of the world's great religions Hinduism, Buddhism and Jainism and these three faiths have inspired most of our Indian art. We use the word 'most' purposely for the simple reason that not all Indian art is religious. The Indian artist was a man of this universe, he lived here, looked around himself, saw the joys and sorrows of the life and reproduced them in whatever medium he happened to be working in at a given time; clay, wood, paper, metal or stone. The creation of art by the Indian artists are not "realistic" representations in the sense we understand the term on Greek or Roman Art (but they are imagined and are idealised).



*Cave No.1, Badami, Karnataka*

None had actually seen the major gods like Rama, Krishna, Vishnu and Shiva, etc., but according to their description in the scriptures the Indian artists visualised them as shown generally standing erect, signifying mental, physical and spiritual equilibrium. In form, the males are virile beings broad shouldered, deep chested and narrow hipped. The females are precisely

contrary to the males narrow shouldered, having full and firm breasts, and attenuated waist and broad hips. The females according to the Indian artists represent Matri or the mother. In the course of this guide book we proposed to keep the human form as the peg on which to hang our story and will venture to see the human body treated by different periods according to the changing styles - the like and dislike of a particular age. Indian art is a treasure house of ancient contemporary life, its faiths and beliefs, customs and manners. It is considered by some to be the function or purpose of art of any age to mirror contemporary society, its customs, manners, habits, modes of dress and ornamentation etc.

Painting is one of the most delicate forms of art giving expression to human thoughts and feelings through the media of line and colour. Many thousands of years before the dawn of history, when man was only a cave dweller, he painted his rock shelters to satisfy his aesthetic sensitivity and creative urge.

Among Indians, the love of colour and design is so deeply ingrained that from the earliest times they created paintings and drawings even during the periods of history for which we have no direct evidence.

The earliest examples of miniature painting in India exist in the form of illustrations to the religious texts on Buddhism executed under the Palas of the eastern India and the Jain texts executed in western India during the 11th-12th centuries A.D.

During the 15th century the Persian style of painting started influencing the Western Indian style of painting as is evident from the Persian facial types and hunting scenes appearing on the border's of some of the illustrated manuscripts of the Kalpasutra.



*Hamza - Nama,  
Miniature Mughal  
School of Painting*

The origin of the Mughal School of Painting is considered to be a landmark in the history of painting in India. With the establishment of the Mughal empire, the Mughal School of painting originated in the reign of Akbar in 1560 A.D.



*Basohli, Miniature Painting,  
Pahari School of Painting*

Though no pre-Mughal painting from the Deccan are so far known to exist, yet it can safely be presumed that sophisticated schools of painting flourished there, making a significant contribution to the development of the Mughal style in North India. Early centres of painting in the Deccan, during the 16th and 17th centuries were Ahmednagar, Bijapur and Golconda. In the Deccan, painting continued to develop independently of the Mughal style in the beginning. However, later in the 17th and 18th centuries it was increasingly influenced by the Mughal style.

Unlike Mughal painting which is primarily secular, the art of painting in Central India, Rajasthani and the Pahari region etc. is deeply rooted in the Indian traditions, taking inspiration from Indian epics, religious texts like the Puranas, love poems in Sanskrit and other Indian languages, Indian folk-lore and works on musical themes. The cults of Vaishnavism, Saivism and Sakti exercised tremendous influence on the pictorial art of these places.

The Pahari region comprises the present

State of Himachal Pradesh, some adjoining areas of the Punjab, the area of Jammu in the Jammu and Kashmir State and Garhwal in Uttar Pradesh. The whole of this area was divided into small States ruled by the Rajput princes and were often engaged in welfare. These States were centres of great artistic activity from the latter half of the 17th to nearly the middle of the 19th century.

Under the aegis of  
Ministry of Culture,  
Government of India  
15-A, Sector - 7,  
Pappankalan, Dwarka,  
New Delhi - 110075



**Centre for Cultural  
Resources and Training**

Telephone:(011)  
25088638,  
47151000  
Fax: 91-11-  
25088637,  
Gram: CENCULT  
E-mail:-  
[dg.ccrt@nic.in](mailto:dg.ccrt@nic.in) <sup>[1]</sup>

1. <mailto:dg.ccrt@nic.in>

# INDUS CIVILIZATION

---

## INDUS CIVILIZATION

The earliest remains of Indian architecture are to be found in Harappa, Mohenjodaro, Ropar, Kalibangan, Lothal and Rangpur, belonging to a civilization known as the Indus valley culture or the Harappan culture. About 5000 years ago, in the third millennium B.C. a lot of building activity went on in these areas. Town planning was excellent. Burnt brick was widely used, roads were wide and at right angles to one another, city drains were laid out with great skill and forethought, the corbelled arch and baths were constructed with knowledge and skill. But with the fragmentary remains of the buildings constructed by these people it is not yet possible to know enough about the architectural skill and tastes of the people. However, one thing is clear, the extant buildings do not give us any clue as to aesthetic considerations and there is a certain dull plainness about the architecture which may be due to their fragmentary and ruined condition. There does not appear to be any connection between the cities built in the 3rd millennium B.C., with an astonishing civic sense, of first rate well-fired brick structures, and the architecture of subsequent thousand years or so, of Indian art history, after the decline and decay of the Harappan civilization and the beginning of the historic period of Indian history, mainly the time of the great Mauryas of Magadha. These thousands years or so were a period of tremendous, intellectual and sociological activity and could not be barren of any artistic creations. However, due to the fact that during this time sculpture and architecture was utilising organic and perishable materials

such as mud, mudbrick, bamboo, timber, leaves, straw and thatch, these have not survived the ravages of time.



General view of House, Lothal Gujarat

Two important remains of the oldest times are fortifications of the old Rajagriha town, in Bihar and the fortified capital of Sisupalgarh, perhaps the ancient Kalinganagar, near Bhubaneswar. The Rajagriha fortification wall is made in the roughest possible manner, unhewn stones being piled one on top of the other. This belongs to the 6th-5th century, B.C. However at Sisupalgarh in the 2nd-1st century B.C. stone masons were at work using large blocks of stones to make a very well-made fort entrance that could be closed with huge doors turning on hinges.

We know it for a fact that stone masonry and stone carving were imported in Ashoka's times from Persia. There is abundant evidence of stone masons marks similar to those at Persepolis. However, wood was still the dominant material and in architectural remains of Ashokan times, the gradual transition from wood to stone is apparent. At Pataliputra, remains have been found of a great timber wall that once surrounded the imperial capital, a fact clearly mentioned by Megasthenes who states that everything in his day was built of timber in India.

However, there is one important exception to this and that is the rock-cut architecture of India. We are including a study of cave architecture for the simple reason that the early Indian cave temples and monasteries are masterpieces of "organising space" with beauty and utility in view.



Lomas Rishi cave, Bihar

A typical example of early cave architecture is the most datable cave of all, the so-called Lomas Rishi cave in the Barabar Hills of Bihar. An inscription proves that this was excavated for the Ajivika sect in the time of Ashoka himself. The cave carved out of the living rock, measures 55'x22'x20'. The entrance is a representation in stone of a hut entrance, with the end of the roof constructed of bent timber supported by cross beams, the ends of which are shown protruding. A carved frieze of elephants is a stone imitation of similar work in wood along with a stone imitation of trellis work made of small stick of bamboo. This is an excellent example showing the development from earlier shapes in timber translated into stone. The period is the 3rd century B.C.



# BUDDHIST ARCHITECTURE

---

## BUDDHIST ARCHITECTURE

Another excavated cave about a hundred years later is the magnificent prayer hall or Chaitya, at Karle in the Poona district. This too has been excavated from the living rock and is unparalleled for its lofty and elevated impression. The size is truly stupendous, 124'x46-1/2'x45'. With well proportioned great and bulky pillars, carrying capitals of great originality holding up a vaulted roof that has real rafters of timber inserted into it, a ribbing inherited and copied from wooden structure. The columns are strong and bulky, surmounted by sculptured capitals. In the far distance there is a stupa with a wooden umbrella on top and astonishingly the original wood has survived unharmed to this date.



Chaitya Hall, Bhaja,  
Maharashtra



Sanchi Stupa No.1, Full View,  
Madhya Pradesh

The Buddhist Stupa is another form of architecture, comprising a hemispherical dome, a solid structure into which one cannot enter. The stupa is a glorified, beautified, enlarged funerary mound: what was once the resting place of the bones and ashes of a holy man. Tradition has it that after the great demise of Lord Buddha, Emperor Ashoka decided to construct a large number of stupas throughout his dominion in memory of the Master and

enshrine in them relics such as pieces of bones, teeth, hair etc., over which the Stupas were constructed. Originally the stupa was made of bricks and surrounded by a wooden railing. The existing stupa at Sanchi encloses the original stupa and has been enlarged and enclosed within the stone railing or balustrade, when stone was adopted in the place of wood. To the stupa which consisted of a domical structure, a base, sometimes circular, sometimes square, was added in the 1st century B.C., a circumambulatory path as well as the stone railing with four elegantly carved gateways in the four cardinal directions. In place of the original wooden umbrella, which was put up to signify the stupa represented and was built over the ashes of the Lord or his immediate disciples, a sign of royalty and dignity, developed in the course of time an interesting composition on top of the dome, the Harmika; a square Buddhist railing from which rises the shaft that holds the imperial umbrella, sometimes single and later on multiplied to three or even more, diminishing in size as they go upwards.

The railing and gateways at Bharhut, Sanchi and Bodh Gaya are the most famous in the north and at Amravati and Nagarjunakonda in the South. Upright pillars and cross bars, based on wooden construction, were made and provided the occasion for dome of the finest low relief carvings to be found anywhere in Indian art. On these surfaces are carved the favourite symbols of Buddhism, the lotus, elephant, bull, lion and horse and



Sanchi Stupa No.1, Detail of Sculpture on Torana, Madhya Pradesh

some of the Jataka stories of the previous births of Buddha, depicted in low relief with such exuberant details that they are considered a land-mark in the story of Indian art. The Sanchi Stupa has a diameter of 120' and a height of 54'. About these gateways one thing stands that most of early Indian architecture was of wood and timber and that these are true imitations in stone of early wooden construction.

Under the aegis of  
Ministry of Culture,  
Government of India  
15-A, Sector - 7,  
Pappankalan, Dwarka,  
New Delhi - 110075



**Centre for Cultural  
Resources and Training**

Telephone:(011)  
25088638,  
47151000  
Fax: 91-11-  
25088637,  
Gram: CENCULT  
E-mail:-  
[dg.ccrt@nic.in](mailto:dg.ccrt@nic.in) <sup>[1]</sup>

1. <mailto:dg.ccrt@nic.in>

# TEMPLE ARCHITECTURE

---

## TEMPLE ARCHITECTURE

The Mauryas were famous for their art and architecture. Evidence of the earliest known structural temples has been recovered through excavations. A circular brick and timber shrine of the Mauryan period of 3rd century B.C., was excavated at Bairat District of Jaipur, Rajasthan. The shrine measures 23 meters in diameter and was made of lime-plastered brick work, alternating with 26 octagonal pillars, of wood. It was entered from the east through a small portico, supported by two wooden pillars and was surrounded by a seven feet wide ambulatory. A second example of a Maurya temple uncovered by excavations, Temple 40' at Sanchi, has a similar plan, it was a stone temple on an apsidal plan enclosed by an ambulatory, and raised on a high, rectangular scale, approached by two flights of steps from diagonally opposite sides. The super-structure was possibly built of wood, and has disappeared. In the following centuries the temple underwent a series of changes making it difficult to recognise from the original plan.



Temple 18 at Sanchi,  
Madhya Pradesh

Temple 18 at Sanchi also was an apsidal stone temple probably with a timber superstructure, originally dating from the 2nd century B.C. The present remains of the apsidal temple with its stately pillars and pilaster dates from about the 7th century A.D. though the temple remained in use till the medieval period.

Perhaps the earliest structural temple still standing in its original condition is the one constructed at Aihole in Karnataka. This is a little structure built of huge almost boulder-like blocks of stones. The temple consists of a simple square cell the *garbhagriha* or sanctum sanctorum, in front of which there

is a covered *verandah*, a portico, which consists of four heavy pillars supporting a stone roof. The pillars as well as the entire structure is as simple as can be, except for a small frieze-like motif on the small parapet that runs on two sides of the ground length of the portico.

It is interesting to observe that the architect who built this edifice had not yet discovered that the two pillars nearest the cell need not have been built standing clear away from the wall but that they could easily have been pilasters, half pillars, half jutting out of the back wall of the *verandah*. Nor had he taken the climate into consideration and did not provide gargoyles to allow the rain water to run off the roof. The entire structure is heavy, bulky and clumsy. Probably, this was constructed near about 300 to 350 A.D.

Temple No. 17, at Sanchi is a small temple built about 400 A.D. and everything attempted earlier, is done much better here. The stones are smaller and laid out in regular neat rows; the roof has been separated so that the portico has a slightly less prominent height - the Sanctum-Sanctorum being the main house of the God. Gargoyles have been thoughtfully provided to drain off rain water and the four back pillars are more slender and beautifully carved. This temple truly belongs to the Classical Period and is marked by elegance, harmony, balance and dignity. Decoration is minimal and is only used where one structural form joins another.



Temple 17 at Sanchi,  
Madhya Pradesh

An inverted lotus is placed where the top of the shaft joins. The capital and little lions,

seated back to back, act as support where the roof rests on top of the pillar. The entire structure is simple, with no complication. However, in the course of time the extremely plain and simple temple architecture becomes increasingly complicated, from a simple quadrangle it evolves into salient and re-entering angles, protrusions are added, making the outline more and more involved, till eventually it becomes almost like a star with more than a hundred little corners on the ground level.



*Lad Khan Temple, Aihole,  
Karnataka*

The Ladkhan temple of Aihole belongs to about 5th century A.D. Here the architect has tried to give attention to the circumambulation path which is enclosed by means of a wall allowing devotees to have *pradakshana* or circumambulatory of the holy of holies. Obviously when a large number of people would be going round in a dark gallery the consideration of light and ventilation would naturally arise and for that purpose the architect has provided perforated *jallies*. The entrance portico is in this particular case kept relatively small and not too much stress is laid on it. After all, it is only the entrance gateway. The structure still reminds us of a wooden prototype with stone walls, supporting a slanting roof made of large boulders of stone slabs. Cleverly enough the roof has been given a slant and provided with gargoyles to allow rain water to run off and on the sanctum sanctorum proper the roof is a little higher, and very rightly so, for that is the, abode of the God. On the top of the structure is the very first attempt to raise a turret, a precursor to the future loftier spire, the Shikhara. The idea behind

it must have been that, a temple being the home of the God must be seen from far and near, from different parts of the village or town so it must be tall and higher than the surrounding buildings.

The Durga temple at Aihole is an apsidal temple of about 550 A.D. in which the architect has made immense improvements upon his previous attempts. This temple is provided with a high pedestal, an open pillared *verandah* serving as *pradakshanapatha*, in place of a dark, ambulatory passage as in the case of the Ladkhan temple. Instead of perforated *jallies* is a pillared *verandah* running round the shrine, open, well ventilated and well lit. There is a high entrance with steps leading up to a tall base; the roof is almost double in height and in this particular case the turret is beginning to take the shape of a little spire, which, during the course of the next centuries; evolved into a towering Shikhara. The pillars would have looked very dull had they not provided an opportunity to the sculptors to carve with beautiful figures. Carving is also done under the row of pillars and for the first time we come across brackets supporting the beam of the roof across the wide opening of the temple. This again reminds us of the practice followed by the architect working in wood, who wanted to make either a house or a shrine by putting up pillars or posts of bamboo or wood on top of which he put horizontal beams so as to hold the roof. To make this construction doubly strong, he hit upon the 'idea of making brackets, an essential element in Hindu and Buddhist architecture in India and used much earlier in China; a slanting



Durga Temple, Aihole,  
Karnataka

piece of stone emerging as it were from the pillars or posts, reaching out like an arm to hold the lintel or beam steadily. This kind of construction is known by the architectural term, *trabeate*, as distinct from *accutate* which was later made use of by the Muslims.

Apart from structural temples the other variety of temples are rock cut, found at Mahabalipuram, about 38 miles down south of Madras on the sea shore, datable to the 5th century A.D. In local parlance they are known as *Ratha* or chariots and are named after the five Pandava brothers and Draupadi but they neither have anything to do with chariots nor probably with the Pandavas and these associations are purely of a local character. The great Pallava rulers of Kanchipuram, were great builders and the Pallava craftsmen, seized upon the long outcrop or rocks and boulders available on the sea shore, carved them and gave to them the shape of temples (monolithic) as well as colossal statues of lions, elephants and bulls, etc. carved out of smaller boulders.

One of these rock cut temples is known as the *Draupadi Ratha*. It is a rock cut imitation of a mud hut, supported by wooden posts, crowned by an imitation of a thatched roof. The *Draupadi Ratha* consists of a square cell, with not even a portico, surmounted by a hanging roof suggestive in its shape of a Bengali hut. There is every reason to believe that this, like so many other forms of structural Indian architecture is an imitation of a proto-type construction of bamboo and thatch. Two lovely girls adorn the entrance, each carved in a small niche provided for the purpose on either



side of the entrance. A floral decoration runs along the edge of the roof which, according to some, is nothing but a rock cut representation of the original brass or copper edging over the thatching to keep it in position.



Draupadi and Arjuna Ratha,  
Stone, Mahabalipuram, Tamil  
Nadu

In shape and appearance the rest of the *rathas* seems to have evolved out of a building composed of cells arranged round a square courtyard. As the community of monks occupying the monastery increased another storey was added, and then another and still another, the whole structure eventually being topped with a domical roof. These are square in plan and are surmounted by a pyramidal tower such as Arjuna's *ratha* and the Dharmaraja *ratha*.

There is another type of the *Ratha* which has a longitudinal and barrel vaulted roof, i.e., they have a roof of the so called elephant-back type (*Gajapristhakara*). The Durga temple at Aihole, and the Vaital deul at Bhubaneswar are examples. The roof, in the case of the square shrines consists of a simple multiplication of hut roofs, very much the way we can see them in Buddhist monuments and other little huts. Though these are carved in rock they show a so-called Buddhist chaitya window with a little Buddha head. In the case of Arjuna's *ratha* and Dharmaraja *ratha*, their wonderful proportions, magnificent disposition of mass of light and shade reveal their classic character. The simple upright posts imitations, of wooden pillars support brackets and the pilasters have small animal bases. Whereas earlier at

Sanchi the animals were used for the capital, here they are used as a base.

A temple, named after the twin heroes, Nakula and Sahadeva, is an apsidal one, with ornamental features as in the Dharmaraja, Arjuna and other *rathas*. There is a slight forward extension of the roof to form a porch supported by two lion pillars. There are no figure-carvings on this temple. Close to this is a monolithic elephant suggesting the *Gajapristhakara* (elephant back) shape of the apsidal temple.



Nakula and Sahadev Temple,  
Mahabalipuram,  
Tamil Nadu

The Ganesh-*rath* is one of the finest monolithic temples at Mahabalipuram. Though three-storeyed and of better workmanship, it resembles the Bhima-*ratha* in roof form. The gable-ends of the wagon-roof have a finial showing a human head decorated by a trident shaped head-gear, the slide prongs suggesting the usual horns in the *dvarpala*-figures and the central one long and narrow crown. This motif is repeated in the finials of the decorative gables along the wagon-roof. There is, as usual, the pavilion and Kudu ornamentation. The elaborately worked roof has nine vase-shaped finials and is the precursor of the later *gopuram*. A row of pilasters decorates the sides and the back, while the main opening is to the west. Between the *dvarapalas* at either end are two lion pillars in the centre and two pilasters.



Shore Temple,

The Shore temple at Mahabalipuram datable to late 7th century is specially known because of its location on the sea-shore. This temple though very similar stylistically to the Dharmaraja *ratha*, differs from it in an important respect that it is a structural temple and not a rock-cut one. It is about 3 to 4 times the size of the Dharmaraja *ratha* and is made a triple structure by adding a shrine at the back and slightly jutting out in the front. There are two spires, much loftier than in

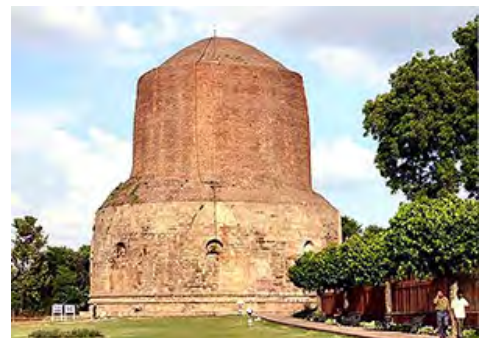
Mahabalipuram, Tamil Nadu

the case of the previous temples, the higher spire has more storeys than the Dharmaraja *ratha* and the pinnacle is higher and pointed. It is much more complicated, enlarged and enriched. The shrine is enclosed by a massive wall, having the typical Pallava rampart lion pilasters at regular intervals. On its outer side, the wall is surmounted by seated bull figures.

The Kailasanath temple at Kanchipuram was built by Raja Simha shortly after the Shore temple in the 8th century A.D., and compared to the latter, is larger in dimensions and more majestic in appearance. The Kailashnath temple is situated in a rectangular courtyard surrounded by a peristyle composed of a continuous series of cells resembling *rathas*. But there the Pallava style is further evolved and more elaborate. It consists of the sanctum (*garbha griha*), a pillared hall (*mandapa*), the ambulatory, the vestibule in the shape of a hall. The flat roofed pillared *mandapa*, which was a separate building originally, was connected with the sanctum by a vestibule.

An interesting feature of this temple is that on the three sides of the *garbha griha*, there are nine shrines. The pyramidal tower, having graceful contours, is a storeyed elevation, each having heavy cornices and stupikas. The *shikhara* is well-proportioned, substantial, yet at the same time rhythmic in its mass and elegant in its outlines.

The Dhamekh stupa at Sarnath is an imposing cylindrical structure (ht. 43.5 m., dia at base 28.3 m.) of the Gupta age, partly built of stone and partly of brick. Its stone basement has eight projecting faces with large niches for statuary and is further adorned with delicately-carved floral and geometrical patterns. Making the holy spot of the enlightenment of the Master, this site is looked upon with, greatest sanctity and became a flourishing Buddhist establishment with



Dhamekh Stupa at Sarnath,

numerous temples, stupas and monasteries.

Utter Pradesh

According to tradition a large number of shrines and memorials were created at the site to commemorate the incidents before and after enlightenment.

The main brick built shrine known as the Mahabodhi temple which appears to have been originally erected in circa 2nd century A.D. is encumbered with heavy renovation, the four corner-towers being an arbitrary addition of circa 14th century A.D. Its central tower, standing on a high plinth, is about 55m. high and is a straight-edged pyramid of seven storeys, by pilasters and chaitya niches.



Mahabodhi Temple,  
Bodh Gaya, Bihar

According to literary tradition, Nalanda, 10 kilometres north of Rajgir and a suburb of the ancient city, was visited by Buddha and Mahavira. Ashoka is said to have worshipped at the chaitya-niches of Sariputra, Buddha's disciple, and erected a temple. By the time of Harsha A.D. 606-648, Nalanda had become the principal centre of Mahayana learning and a famed University town with numerous shrines and monasteries which attracted scholars from far and near. The Chinese Pilgrims Huien Tsang and Fa-hien studied at Nalanda and have left account of the settlement and its life.

Temple 3 was more than 31 m. high and consisted of seven successive accumulations of which the two latest belonged to the 11th and 12th centuries and the fifth one, dating from circa 6th century, was notable for its sculptural wealth. The monasteries were imposing rectangular buildings, each with an open courtyard, enclosed by a covered *verandah* which leads into cells, arranged on the four sides. The cell facing the entrance served as a shrine. Nalanda was an important centre of Pala sculptures and bronzes and has also yielded seals and sealings of great historical significance.

Let us now turn to a region where the north Indian style of temple architecture developed in an interesting direction.

Till about the 6th century A.D., the style of temple architecture was similar both in the north as well as in the south. It is only after this date that each began to evolve in its own different direction. For the present let it be understood clearly that the two areas where temple architecture developed most markedly were the Deccan and Orissa and in both these areas the northern and southern style temples can be found side by side. The *Vimana*, the temple tower over the main shrine in Orissa is one of the most glorious inventions of architecture in India and is functionally a much finer conception than the south Indian *Gopuram*, where the barrel-shaped tower does not crown the sanctum sanctorum or the *garbha-griha* but is a glorified entrance gate. We had suggested in our introduction that the architect wanted to impart to the temple more importance, prominence than the other buildings in the neighbourhood, because here lived his God in the *garbha griha* or the womb-house. The Orissan spire does precisely this, proclaiming the presence of God far and wide, from its lofty and imposing structure as at the Jagannath temple at Puri or the Lingaraja at Bhubaneswar; driving awe and respect into the hearts of the faithful and impressing all who approach it. The temple tower or the *vimana*, as it is called in Orissa, is thus, a mighty expression of the religious faith of people. It is interesting to study the temple projected here which is the Vaitala



Jagannatha Temple, Puri,  
Orissa

Deul at Bhubaneswar, a barrel roofed shrine of the Sakti cult, datable to the 8th century A.D. The facade or outer side of the temple is divided by ribbon like elements that run down the base from under the barrel roof. These ribbons project slightly and contain niches with sculptures, while the actual barrel shaped roof is resting on a number of regularly diminishing highly decorated mouldings, one on top of the other. The barrel roof itself is an imitation in stone of a thatched roof of an ancient hut, going back to very early times and still found over bullock carts in Bengal and other regions of the east.



Shikhara, Vaital Deul Temple,  
Bhubaneswar, Orissa

It is interesting here to remember that there is a definite pattern in the elaboration, complication and ornamental decoration evolving out of the dignified simplicity and harmony of the classic period such as seen in the Sanchi temple, gradually giving place to every increasing ornamentation and decoration.

We have already seen that in India the sculptor and the architect were often one and the same person and it would be highly misleading to treat sculpture and architecture separately. As a matter of fact, sculpture was introduced as a decorative element over the facade on outer walls of a temple. To recapitulate let us look back at the great Sanchi temple of about the 5th century and see how very simple the structure is and how bare and undecorated the walls are. Then you might have observed that on the walls of the Ladkhan temple, by providing a variety of perforated screen windows, some variation was introduced by about the middle of the 5th century and about a 100 years later in the Durga temple at Aihole, sculpture were added at the base of the pillar round the *verandah* and gradually in the Vaitala Deul, datable to about the beginning of the 7th century, the sculptor

has made rich use of the niches in the ribbon like projections to embellish and decorate the temple.

By about the year 1000 A.D. the temple was treated with decorative elements. The Raja Rani temple of Bhubaneswar, is superbly decorated, showing sensuous and graceful figures of Yakshis and Vrikshikas standing amidst luxurious natural surroundings.

The early Indian temple was provided with a flat roof and there was a problem of letting out accumulated rain water. In the Aihole temples of Ladkhan and Durga, the roof slabs have been given a slant and these slabs of large stones which were used in the early Orissan temples datable to about the mid 7th century, namely the Parasurameshwara temple at Bhubaneswar. In this case there are two roofs of slanting slabs, one above the other, providing in between, small skylights allowing light to penetrate inside the shrine. Gradually these slanting slab-roofs begin to increase from one to two and from two to three and gradually by multiplying these roofs, a pyramidal roof results over the shrine, called *Jagamohana* in Orissa, which precedes the main shrine.



Parasurameswara Temple,  
Bhubaneswar,  
Orissa

A masterpiece of Indian architecture is the Rajarani temple of Bhubaneswar, a work of exquisite grace in which the masses of the *Jagamohana* and the *Vimana* are admirably combined to express perfection. There is a very lovely beehive shaped tower rising from the ground with a gentle curvature over the sanctum sanctorum. *Shikhara* on *Shikhara*, miniature temple towers, one on top of the other, mount higher and higher to ever loftier heights like the great Mount Everest surrounded by smaller crags. It is possible that the architect conceived the idea of the ever rising succession of these miniature *Shikharas* and was inspired by the great mountain range and the

highest peak in the Himalayas which is surrounded by lesser peaks and might well symbolise the aspirations of the human soul to reach up till it merges and mixes with the Eternal and the Almighty Spirit. The Orissan temple stands as a great monument to the infinite patience and loving care and perseverance that moves these architects and the kings who carved ornaments and distinct from the severely simple pyramidal roof of modest height over *Jagamohana* or the *mandapa*. The multiplication of the slanting slabs has been carried to 13 horizontal elements, diminishing as they reach towards the pinnacle on the top of the pyramid. But even this pinnacle is dwarfed by the importance of the lovely round stone, the *amlaka*, the *chhatra* or the crown on top of the spire or tower. The *Jagamohana* and the *Vimana* are connected by means of miniature spires emerging from the pyramidal roof of the *Jagamohana* towards the *Shikhara* of the sanctum sanctorum, making a transition a kind of step that leads the eye towards the height of the tower.



Surya, Vital Deul Temple,  
Bhubaneswar, Orissa

We have seen that the evolution of temple architecture in Orissa is towards the greater elaboration of the plan and pronounced ornamentation over the outside of the walls, with decorative elements, including human figures, gods and goddesses, flora and fauna. Early temples of modest size and somewhat smaller *shikharas* such as the Parasurameswara temple at Bhubaneswar datable to the middle of the 7th century, with a squat and heavy *shikhara* over the sanctum sanctorum and a low flat roofed *mandapa*, embellished with a relief of dancers and musicians of great charm, gradually matures into an elaborate structure of towering height, embellished with sculptural decorations.



Then comes the Vaitala Deul which is known for its sculpture grace and exuberance of decoration, with a rectangular sanctum with wagon-vault roof similar to that of the Parasurameswara temple, and is datable on the basis of its decorative motifs and designs, which are mature, expressive and dynamic, to the close of the 8th century.

Then comes the Mukateswara temple regarded as a gem of Orissan architecture.

The Brahmesvara temple is a panchayatana temple securely dated by an inscription, to about 1060 A.D. This is a temple in which the central shrine is surrounded by four small shrines in the four corners of the compound. Though a very beautiful shrine, the spire or *shikhara* appears to be curving rather abruptly under the *amlaka*, unlike the spire of the Rajarani which is perfect and admirable for its style and decoration. The *Jagamohana* has a rather top heavy pyramidal roof, unlike the Rajarani which is of modest height and much simpler.

The Lingaraja temple, datable to about 1000 A.D., is perhaps the most marvellous temple ever erected in this century, the grandest and the loftiest (above 36.50 m. high) marking the culmination of the architectural activities at Bhubaneswar. This temple consists of the sanctum sanctorum, a closed hall, a dancing hall and a hall of offerings, the last two being later additions. The Lingaraja is surrounded by a large number of additional shrines which clutters up the entire compound. The enormous height of the spire, 5 times the height of the Rajarani, dominates the entire surroundings by its soaring loftiness and volume, emphasised by the deeply incised vertical lines of the *rathas*, a pair of



Lingaraja Temple,  
Bhubaneswar, Orissa

which flanking the central *ratha*, carry four diminishing replicas of the spire itself as a decorative pattern. The *Jagamohana* and the spire match each other splendidly and both express the greatness of the Lord. The nine lower roof and seven upper roofs of the *Jagamohana* are exquisitely adorned with friezes representing a procession of infantry, cavalry, elephants and miscellaneous other scenes that break the monotony of the rising pyramid and a great *shikhara* surface too is elegantly varied by the introduction of corner miniature *shikharas* and flying lions. The elegant and lovely female figures, loving couples in embrace, and other gods and goddesses decorating the surface are all carved with sensuous charm, beauty and delight in fine form. The mature planning of the whole structure, the proportionate distribution of its part, the graceful curve of its *shikhara* and its elegant architectural and plastic decoration, together with its impressive dimensions make the Lingaraja, at Bhubaneswar, one of the greatest creations of Indian architecture. Technically speaking it is a marvellous architectural feat to build a tower and a shrine of such enormous size, of the fashioned stone.

It may be mentioned at this juncture, that in the later temples of Orissa, including the Lingaraja, there are two additional shrines attached along one axis - in front of the *Jagamohana*, a *natamandapa*, or a hall of dance and music, and a *bhogmandapa*, a hall of offerings. As a matter of fact, the temple was a total work of art in which we have not only sculptures and painting, but music, dancing and theatrical performance, making it a true civic centre for artistic and cultural activities, somewhat like the modern community halls, which are places for social and cultural gatherings. In the olden days the temple performed this task and was truly the hub around which all civic and religious life of the

community revolved.



Surya Mandir, Konarak, Orissa

Among the later shrines of Bhubaneswar the Ananta Vasudeva temple, founded in 1278, is remarkable in more ways than one. It is the only temple dedicated to Vaishnava worship at this predominantly Shiva site and stands on an ornate platform terrace. It continues with the developed plan and decorative scheme of Lingaraja, but the grouping of the roofs over the four compartments in a gradual ascent is more spectacular here. Further, the walls of the sanctum and the *Jagamohana* display images of the Regents as well as those of their consorts.

The last great temple, the grandest achievement of the artistic and architectural genius of Orissa is the Sun temple at Konark which was constructed by the eastern Ganga ruler Narasimha Varmana, about 1250 A.D. It is a vast and wonderful structure, magnificently conceived as a gigantic chariot with 12 pairs of ornamental wheels, pulled by seven rearing horses. The colossal temple originally consisted of a sanctum sanctorum, with a lofty curvilinear *shikhara*, a *Jagamohana* and a dancing hall, built on the same axis, and an extensive compound wall with three entrance gateways. The sanctum sanctorum and the dancing hall have lost their roofs and it is only the *Jagamohana* which has remained intact with its roof. The sanctum sanctorum and the *Jagamohana* together stand on a lofty platform, richly ornamented by friezes of elephants, decorative ornaments interspersed with figures sculptures, often

of a highly sensuous character. Over the stupendous roof of the *Jagamohana* consisting of horizontal tiers, grouped in three stages, stand life size female sculptures of great charm, dancers, cymbal players and others adorning each stage. The whole structure of the *Jagamohana* unparalleled for its grandeur and structural propriety, is surmounted by an effective contrast of light and shade.

Udaipur, about 40 miles from Bhilsa in Madhya Pradesh, is yet another ancient and remarkable site. The finest and best preserved temple is the Nilakantha or Udayesvara at Udaipur, built by Udayaditya Paramara between 1059 and 1080. It has a covered porch, a pyramidal roof and a tower or *Shikhara* ornamented by four narrow flat bands running from base to summit, the intervening spaces being occupied with repeated ornaments consisting of reduplication in miniature of the main tower. The whole is carved with particular precision and delicacy, and both tower and *mandapa* are in perfect preservation, the former surmounted by an *amalasila* or a vase.

The most important of the temples at Pattadakal date from the first half of the 8th century and show the strongest possible evidences of Pallava influence. The great Virupaksha temple, dedicated to Siva as Lokesavara, by the queen of Vikramaditya II datable to 740 A.D., was most likely built by workmen brought from Kanchipuram, and in direct imitation of the Kailasanath at Kanchipuram.



Virupaksha Temple,  
Pattadakal, Karnataka

The main shrine is distinct from the *Mandapam*, but has a *pradakshana* passage, the pillared *mandapam* has solid walls, with pierced stone windows. The square *shikhara* consists of clearly defined storeys each of considerable elevation. Chaitya window motifs are much used and there are many sculptured lintels, slabs and monolithic pillars. It is built of very large, closely-jointed blocks of stone without mortar, in keeping with early Dravidian temple building practices. One of the noblest structures in India, this is the only ancient temple at Pattadakal still in use.



Brihadishvara Temple,  
Thanjavur, Tamil Nadu

Let us turn our attention once again towards the South of India, where the Dravidian style of temple architecture flourished roughly from the 8th century to about the 13-14 century A.D. Unlike the North, the South is literally dotted with thousands of temples, having been relatively free from repeated foreign invasions to which the North was subject. Behind the architectural achievements of the country, lay the urge of the Hindu mind to give vent to its religious and spiritual hopes and aspirations, and the construction and maintenance of a temple became an act of merit or *Dharma* both here and in the hereafter for all - Kings, nobles and laymen alike. It was the centre of all cultural and social life, the hub around which all activities revolved. Its influence extended beyond the purely religious and spiritual realms and made the temple an important centre. The temple was a leading landowner, thanks to the frequent donations from kings, nobles and lay-devotees. The construction of a temple usually took many years and it gave employment to hundreds of artists and engineers. The finest craftsmen from

neighbouring provinces found employment and a whole generation of talented sculptors were trained by them during its construction. The daily routine gave assured employment to a large number of people, priests, musicians, dancing girls, teachers, florist, tailors, etc. In course of time the simple unostentatious temple became a vast conglomeration of structures, consisting of subsidiary shrines, *Natamandaps* and *Bhogamandapas*, or a dance hall and hall of offerings. Poet pavillions, confectioners and others were allowed to become part of temple complex. In other words the temple almost embraced and enveloped the town or the town embraced and enveloped the temple. With the increase in all these additional structures, more compounds were added to the original temple compound, one inside the other, like Chinese boxes.

The present South Indian temple, therefore, consists of walls, quadrangles, one within the other. The inner most wall in the area contains the temple proper, a much smaller and unpretentious structure than the other larger gateways which now began to attract the attention of architects, sculptors and carvers. The Brihadesvara temple which was erected about 1000 A.D. is a contemporary of the Rajarani temple of Bhubaneswar. The temple is a magnificent and dignified edifice consisting of a pyramidal spire, made up of ever diminishing tiers, regularly tapering towards the top surmounted by a domical pinnacle. In many respects this shrine resembles the Shore Temple at Mahabalipuram. The domical pinnacle, however, is different in



Kailash Temple, Ellora,  
Maharashtra

conception and execution from the *amlaka* of the Orissan Shrine. The highest *shikhara* rises straight over the *garbha griha* from the sanctum sanctorum. The structure is adorned with beautiful sculpture and paintings; inside as well as outside. The Brihadesvara Temple, dedicated to Shiva, stands in a courtyard 500 ft. by 200 ft. and consists of the sanctum sanctorum, large hall a pillared hall and a Nandimandapa arranged on the same axis. The pyramidal *vimana* is about 190 ft. high consisting of 13 zones in diminishing order and has been so conceived that at no time during the day does the shadow of its pinnacle fall anywhere outside the temple base.

The famous Kailasa temple at Ellora is in a class by itself because it is a rock-cut temple complex, which in many respects resembles the various *rathas* at Mahabalipuram. This temple was constructed during the reign of the Rashtrakuta King Krishna and belongs to the middle of the 8th century A.D. The carvers at Ellora cut three trenches down into the rock and then began to carve the rock from the top downwards. Even though it is carved on the model of a structural temple, the Kailashnath temple is a rock-cut shrine within a rectangular court. The different parts of the temple are the entrance portico, the *vimana* and the *mandapa* as well as a pillared shrine for Shiva's bull, Nandi. Both inside as well as outside the temple, there are beautiful, graceful and dignified sculptural decorations, largely

pertaining to the theme of Shiva and Parvati, Sita's abduction and Ravana shaking the mountain.



Temple Complex, Madurai,  
Tamil Nadu

The *gopuram*, is the tower, an oblong quadrangle, sometimes a square, with a passage through the centre and is situated on the entrance gateway unlike in the north, or even at the Brihadesvara temple in Tanjore, where the tower-like structure was on the top of the sanctum sanctorum or garbha-griha. In many ways the *gopuram* could have descended from the Buddhist gateway such as we have already seen at Sanchi and Bharhut, etc. It is crowned by a barrel-vault roof over which a large number of pinnacles rise which remind us once again of a barrel roof on a longitudinal hut which used to be made of timber. As stated earlier these *gopurams* are towering structures, some having 9 storeys, others even 11. The *gopuram* provided an excellent opportunity to the sculptor to practice his craft and contain some of the finest sculptures produced in the country. The *gopuram* at Chidambaram has a series of sculptures showing dance poses of Bharatanatyam. At night time, lights used to be lit in each storey of the *gopuram* tower and these acted as a sure guide to the nocturnal traveller, acting like a light house or beacon. As a rule the highest *gopuram* tower was the latest, the earliest being the least high size as in the *gopuram* of the Meenakshi temple at Madurai. Visitors can climb into these towers to appreciate the carvings at close quarters and incidentally get a marvellous view of the temple complex. South Indian temples of this period are remarkable for the great size of their structures, *mandapas* and *gopurams*. In addition elaborate *mandapas* of hundred



pillared type are also constructed during the period of late Vijaynagar and the period of the Nayakas in the 16th century A.D. This is an interesting departure from the evolution of the temple from early times. These pillared halls now become more and more elaborate with pillars showing donor couples, kings, queen, mythical animals with fantastic shapes and size. The paintings over these as well as over the pillars and ceiling are very colourful.

In some temples there are tanks surrounded by elegant pillared halls which are functionally and architecturally admirable structures. The temples built in the 12-13th centuries under the patronage of the Hoysalas of Mysore, are at Somnathpur, Belur and Halebid. The well-known Kesava temple at Somnathpur, and the Hoysala temple at Halebid and Belur are veritable treasure houses of ornamental and decorative elements, carved in niches, and intricate vegetal and floral carvings. The *vimana* is of a star shaped plan with salients and reentering angles with mouldings, multiplication and over-decoration. Not an inch of space is left uncarved and there are animals and other denizens of the forest shown on the lower most three or four mouldings, interspersed with floral and creeper designs and, above them all, in more than life size, are shown huge sculptural representations of gods and goddesses, completely covered with by lavish decorations and rich ornaments.

Khajuraho, twenty five miles North of Panna and twenty seven miles of Chhatarpur in Madhya Pradesh is an important place because of the exquisite

temples built there by the Chandellas.

The Khajuraho temples are cruciform in plan with the long axis from East to West. Built of buff sandstone from the quarries of Panna, these temples have a soft texture and a most pleasing colour. The temples have usually been made on high terraces. Almost all the temples have an inner shrine an assembly hall or *mandapa*, and an entrance portico. The temples at Khajuraho have a circumambulatory passage also. Some of the temples at Khajuraho are a cluster of five shrines - the main temple surrounded by four others at each corner. In architecture, these types of temples are known as Panchayatana - a temple that has a central shrine surrounded by four other shrines.

The Kandariya Temple, the Mahadeva Temple, the Devi Jagadamba Temple, the Chitragupta Temple, the Vishwanatha Temple, the Parvati Temple, the Lakshamana or Chaturbhuj Temple; the Varaha Temple; the Chaunsat Yogini Temple (the only temple made entirely of granite and dedicated to sixty four *yoginis*) are some of the very famous and worth studying from the art and architectural point of view.

These temples were built between tenth to late twelfth centuries. The South-East of Khajuraho is famous for Jain Temples. The Parsvanatha Temple is most important one whereas the Ghantai Temple is named because of the bell and chain ornaments at its pillars.



Vishwanath temple, Khajuraho, Madhya Pradesh

## **PALA AND SENA KINGS**

From the eighth to twelfth centuries, the eastern portion of India was host to a florescence of artistic activity. Under the Pala dynasty, which ruled large portions of Eastern-South Asia for nearly four hundred years span, many centres of Buddhism and Hinduism flourished.

The Pala dynasty came to power around 750 A.D. The Pala school of art first flourished in the Magadha region of Southern Bihar, the homeland of Buddhist religion. Not surprisingly, the majority of early Pala-period remains are Buddhist. Due to intense religious activity during Pala Sena period, many religious structures were built or renovated. Most of these buildings have vanished leaving no extant architecture from this period and making it very difficult to reconstruct a systematic overview of the architectural development. In spite of non-availability of any building, a huge corpus of sculpture and a few paintings survive from this period.

During the Pala-period, a number of monasteries and religious sites that had been founded in earlier periods grew into prominence. The large cruciform stupa at Paharpur (ancient Somapura) in Bengal (now Bangladesh), for example, measures more than one hundred meters from North to South. It was built around the late eighth or early ninth century. The walls of the courtyard contain 177 individual cells that served as shrines.

Although the first two hundred or so years of Pala-period art were dominated by Buddhist art, the Hindu remains also exist in some quantities in that phase and clearly dominate in the last two hundred years of the Pala-period.

The remains, though damaged, suggest that Bengali architecture styles in particular shared many features with other northern schools especially that of Orissa. The surviving examples from Bengal later than Pala-Sena period especially from the sixteenth century and later show greater Islamic influence. Thus, for an understanding of the Hindu artistic development from the eighth to twelfth centuries, the greater attention must be placed on the surviving sculptures.



# ISLAMIC ARCHITECTURE

---

## INDO - ISLAMIC ARCHITECTURE

Indo-Islamic architecture begins with the Ghurid occupation of India at the close of the 12 century A.D. The Muslims having inherited a wealth of varied designs from Sassanian and Byzantine empires and being naturally endowed with good taste for buildings, never failed to adapt to their own requirements the indigenous architecture of almost every foreign country that they conquered.

The most important factors common to both forms of architecture, especially in respect of mosques and temples, were that to both styles, ornamental decoration was very vital and that the open court in many cases was surrounded by colonnades. But the contrast was equally striking: the prayer chamber of the mosque was spacious, whereas the shrine of the temple was comparatively small. The mosque was light and open, whereas the temple was dark and closed. The difference between the lay-out of a temple and a mosque is explained by the essential difference between the Hindu and Muslim forms of worship and prayer. A cell to house the image of the deity, *garbha-griha*, and often small halls in front for the worshippers was regarded adequate for a



Lion capital from Ashoka  
Stambha, Stone, Sarnath, Uttar  
Pradesh

simple Hindu temple. But the Islamic form of worship, with its emphasis on congregational prayer, requires a spacious courtyard with a large prayer hall, pointed towards Mecca, as its western end that is, to the West of India. In the rear wall of the prayer-hall, the centre is occupied by a recess or alcove, called *mihrab*; and indicates the direction of prayer (*qibla*). A pulpit (*mimber*) at its right is meant for the imam who leads the prayer. A tower or minaret, originally intended for the *muazzin* to call the faithful to the prayer, later assumed a mere architectural character. A gallery or compartment of the prayer hall or some other part was screened off to accommodate the ladies who observed *purdah*. The main entrance to a mosque is on the east, and the sides are enclosed by cloisters (*liwans*). A tank is provided for ablutions usually in the courtyard of a mosque.



Arches, Qutub Complex, Delhi

You would have observed that this style of construction incorporated not only certain new modes and principles but reflected also the religious and social needs of the Muslims. The Muslim style of construction was based on arches, vaults and domes, on columns and pyramidal towers or slender spires, called *trabeate*.

In the Hindu style of construction spaces were spanned corbels, held together by making courses project, each further than the one below, so that the open span was gradually reduced to a size which could be covered with a single slab or brick. Although there exists some evidence to suggest that

the true arch may have been known in India earlier, it is the Muslims who are believed to have brought the principle of building a true arch so as to hold up the roof or ceiling or a top part of a structure, the bricks or stones laid to reproduce a curve, held together by the key-stone on the top of the rise. In many cases even if the true arch was familiar to indigenous architects in ancient times, it was re-introduced by the Muslims. The result was that flat lintels or corbelled ceilings were replaced by arches or vaults, and the pyramidal roof or spire by the dome. The necessity of raising a round dome over a square construction introduced multiplication of sides and angles by providing squinches so that a base with many sides usually 16, could be obtained to raise a circular drum for the dome. A sunshade or balcony was laid on cantilever brackets fixed into the projection from the walls, which introduced the *chajja* (caves or sunshade). The practice of the burial of the dead, as distinct from the cremation practised by the Hindus, chamber, a *mihrab* in the western wall and the real grave (*qabr*) in an underground chamber. In larger and more complex tombs, there is also a mosque, and well planned garden. The mode, theme or motifs or ornamentation employed in Islamic buildings also made a departure from the earlier vogues. The Hindu style or ornamentation is largely naturalistic showing human and animal forms and the luxuriant vegetation life. As among the Muslims the representation of living beings was taboo by way of decoration or ornamentation, they introduced geometrical and arabesque patterns, ornamental writing and formal representation of plant and floral

life. In short the contribution of the Muslims to Indo-Muslim architecture is profound and no less interesting. Among the architectural features introduced by them mention may be made of arches, domes, *minars* and minarets, the pendentive, squinch arch, half domed double portals, kiosks (*chhatris*) and the use of concrete as a factor of construction. They also introduced gilding and painting in varied colours and designs. Muslim decorative elements are usually of the nature of embroidery. Even though lime was known and to certain extent used in construction work in India fairly early, mud was generally used for brick work and large blocks of stones were laid one on top of the other and held by means of iron clamps. The Muslims, like the Romans, were also responsible for making extensive use of concrete and lime mortar as an important factor of construction and incidentally used lime as plaster and a base for decoration which was incised into it and held enamel work on tiles.

As the first - Muslim invaders of India were merely armed horsemen who had come into the country to loot and plunder and not think in terms of founding towns, cities or empires. Consequently they did not bring with them architects or masons. The building material obtained from the destruction of other buildings was used for new improvised buildings such as Quwwat-ul-Islam Mosque in Delhi and the Adhai din-ka-Jhonpra at Ajmer. The advent of the Muslims in India therefore did not immediately make a great impact on Indian architecture and as the physical conquest of India actually took more than a thousand years it was only with the conquest of India



Adhai din-ka-jhonpra, Ajmer, Rajasthan

by Emperor Babar in 1526 that the Muslims began to think in terms of settling down in the country and in course of time had the satisfaction that they now belonged to the country and that the country belonged to them. As such from the 7th century to the 16th century Muslim architecture in India reflects the unsettled condition of the conquerors who felt that they were living amidst the conquered inhabitants, many of who were hostile to them. As such the accent thus far was on security which could be had only in walled fortifications. It is, therefore, that early Muslim towns and cities, even when they are tombs were made as fortified places which they could easily defend against hostile forces.

The Quwwat-ul-Islam Mosque was constructed by Qutub-ud-din Aibak around 1197 A.D. and as is very clear from inscriptions he demolished 27 Hindu and Jain temples within the Rajput citadel of Lalkot as well as the Quila-Rai Pithora and that their carved columns, lintels, ceiling slabs, all showing Hindu gods and goddesses, Purnaghatas and temple bells hanging by chains, were utilised to construct the mosque known as the "The Might of Islam". The massive stone screen with five graceful arches, the central one being the highest, not built on the true arch principle with voussoirs and key-stone, but by corbelling the successive courses (a system known to Indian masons for over 2,000 years) it is a trabeate construction, with lintels holding up the top and the arch only an ornamental false element. As the entire work was carried out by native Indian craftsmen, the ornamentation of the



screens show typical Hindu decorative floral elements, serpentine tendrils and undulating leaves. The only new element that was introduced by the Muslims is the Arabic inscription. In front may also be seen the Iron pillar, 7.20 metres high and 32 cm. to 42 cm. in circumference. An inscription on it, engraved in characters of the 4th century A.D. proclaims it to be *Garudarwaja*, the lofty named Chandra believed to be none else than Chandragupta II Vikramaditya. Even though this pillar has been standing there for over 1600 years it has not been corroded by rust and is a standing testimony of the metallurgical skill of its manufacturers.



Qutub Minar, Delhi

The Qutub Minar of Mehrauli was built around 1199 by Qutub-ud-din and finally completed by his son-in-law and successor Iltutmish (1210-35). In one sense this tower was raised in adjunct to the mosque to allow the *mulah* to call the faithful to prayer: it could also be a tower of victory, not unlike some erected by Hindu rulers. Originally the minar had four storeys, the uppermost of which was damaged by lightning in 1373. Feroz Shah Tughlaq (1351- 88) rebuilt its two storeys. With its projecting balconies, carved with decorated elements on the underside, inscriptional surface carving and variegated fluting, this 72.5 m. high minar with 399 steps, is the highest stone tower in India.

Another early mosque, is the well known Adhai-din-ka-Jhonpra at Ajmer which was also constructed from the material obtained after demolishing Hindu temples. This one is also laid on the same plan as the Delhi

mosque constructed by Qutub-ud-din, with carved pillars used in colonnades.

The Sultan Ghari tomb is situated 4 miles west of the Qutub and is the first example of a monumental Muslim tomb in India. It stands like a fortress within a walled enclosure with bastions on the corners, with its octagonal grave chamber underground. This also has a number of stone pillars, carved lintels and other pieces originally used in temples, re-utilised here by chipping off the Hindu decorative elements.

The Alai-Darwaza was, built by Allaudin Khilji by enlarging the Quwwat-ul-Islam Mosque's enclosures of colonnades and providing them two gateways. In this and other buildings constructed by the Khiljis, the true arch in the form of a pointed horseshoe, broad dome, recessed arches under the squinch, perforated windows, inscriptional bands and use of red sandstone relieved by marble are features characteristic of Khilji architecture.

The buildings constructed in Delhi by the Tughlaqs such as the fortified town of Tughlaqabad - look solid, surrounded, as they are, with bastions, thick and sloping walls, even in the case of tomb of Ghiyas-ud-din Tughlaq, making them into fortified strongholds set in the middle of a moat, to make them unassailable. The buildings have plain and austere surfaces of grey stone, cross vaults over large halls, battered wall of enormous thickness, secret passage and hidden exits, everything built with an eye on defence. To a certain extent the Hindu trabeated construction is still used; there



Fort of Ghiyas-ud-din Tughlaq, Tughlaqabad, Delhi

are false arches and the dome is a typical importation from Syria and Byzantine.

From the Khilji and Tughlaq styles discussed earlier ultimately many of the Islamic tombs evolved through the next century or so, characterised by elegant verandahs consisting of multiplication of arches and a high tomb, derived and imported from western countries. In the course of these centuries the battlement motifs (Kangura) became a mere decorative element motif having outlined its utility as a defensive architectural member. There was gradually a harmonious blending between the Hindu and Muslim architectural styles and this new style of architecture is known as Indo-Islamic. It is entirely different in character from Muslim architecture in other countries, incorporating the best of both Hindu and Muslim styles, freely using Hindu brackets in an arcuate construction with a dome, with the difference that the Muslim dome now acquired a lotus design under its finial.

It was in this direction that the Indo-Islamic Architecture now began to evolve, adding to it the local flavour of the provisional kingdom of Bengal, Gujarat, Jaunpur, Golconda, Malwa and the Deccan.



Jali Work, Sidi Sayyid Mosque,

The Islamic monuments of Bengal are not much different from such buildings elsewhere in plan and in design, but the use of a different building material and the execution of details inspired by local traditions have made them quite distinct. The so-called "Bengal" roof with sloping cornices, which originated from the

Ahmedabad, Gujarat

bamboo-construction, was adopted by the Muslims and later it spread widely, even in other regions. Brick was the chief building material in the alluvial plains of Bengal from early times and remains so even now, the use of stone being limited largely to pillars which were mainly obtained from demolished temples. The pillars in Bengal, even when constructed with brick, are generally short and square and the opening is usually accurate, for trabeate construction normally called for the use of stone. Covered brick and glazed tiles were usually pressed into service for decoration.

At Gaur the earliest building representing the constructional and ornamental methods of this style, is the Dakhil Darwaja built by Barbak Shah (1559-74) as a ceremonial gateway in front of the citadel. With a tall arched entrance between vertical pylons on either side and tapering towers on the corners, it is an imposing structure.

The walls of Sidi Said Mosque, Ahmedabad, built in 1572 consist substantially of perforated screens. It has become world famous on account of perforated screens, some of them representing the "palm and parasite" motif, which occurs also in the Darsbari Masjid in Bengal. It has the delicate quality of filigree work.

The Gol Gumbad of Bijapur is the mausoleum of Muhammad Adil Shah (1627-57). It is the largest dome cubicle in the world covering a total interior surface of over 1600 sq. metres. Architecturally it is a simple construction, its underground vaults consisting of a square grave chamber



Golgombaz, Bijapur,  
Karnataka

and a large single square chamber above ground. The large hemispherical dome surmounting it and then seven storeyed octagonal towers on its corners lend it a unique appearance. Each of its walls on the outside is divided into three recessed arches, the central one panelled, with a running bracket - supported *Chhajja* at the cornice. A 3.4 m. wide gallery rests on its interior at the level of the drum. It is known as the whispering gallery, as even a whisper here reverberates as an echo under the dome. The large dome is hemispherical but is covered with a row of petals at the base.

With advent of the Mughals, Indo-Muslim architecture got a blood transfusion as it were, architectural activity having declined significantly during the rule of the Lodis. The Mughals were quick to realise that they could not hope to establish a lasting empire in India unless they took within their fold, mixed and mingled with the local population, especially the Rajput princess of Rajasthan. From being merely satisfied with establishing and somehow safeguarding their Sultanates as in the case of the Delhi Sultans, thinking themselves to be the conquerors, keeping aloof from their subjects and thus creating a wide gulf between themselves and the people of the country that they had the good fortune to rule, the Mughals turned deliberately towards conciliation and pacification of the Hindus. Akbar, did everything possible to live in peace and amity with his Hindu subjects. His policy of conciliation, his open admiration of Hindu culture and his unorthodox ways as the creator of a new

eclectic religion, the Din-i-illahi, are reflected in architecture. Jahangir was half Hindu by blood, his mother, Jodhabai, being a Rajput princess. Shahjahan too continued this policy of tolerance and respect for the Hindus. The Mughal empire, as well as Mughal architecture, flourished and rose to great heights under their benign rule, but all this ended abruptly under the last of the great Mughals, Aurangzeb, a puritanic Muslim, who tried to put the clock back and in this process stopped it and broke it by trying to reverse the entire conciliatory policy of his ancestors. He looked upon art, music, dance, painting and even architecture as an evil born of worldly desire and therefore there was an abrupt decline and eventual downfall in aesthetic appreciation and architectural enterprise.



Humayun Darwaza, Purana Qila, Delhi

Babar, the founder of the Mughal empire, was a man of culture and exceptional aesthetic taste. For 4 years he ruled in India most of his time was spent in war. However, he was fond of formal gardens and a couple of gardens are ascribed to him. No architecture worthy of note was made during his times except perhaps a couple of mosques.

After Babar's death, his son, Humayun, succeeded him but he was driven out of India by Sher Shah Suri and after taking asylum in Iran, he eventually returned and overthrew Sikander Shah Sur, and regained his throne.

To the Surs is ascribed, the tombs at Sasaram, in Bihar including Sher Shah's own tomb, which was made by moderating the Lodi octagonal pattern with a verandah around it,

each side pierced by arches and the halls surmounted by a large and wide dome. The Surs made use of red and dark grey stone latticed screens, decorative turrets, painted ceilings and coloured tiles.

The Purana Qila and the Quila Kohna Masjid inside, are also ascribed to Sher Shah Suri. The walls of the Purana Qila are made of enormous half fashioned stones, with strong and thick walls, ornamentation and decoration are minimal.

The first distinct example of proper Mughal architecture inspired by Persian architecture, is the tomb of Humayun, in Delhi, built by his widow, Begha Begum. This tomb is important for a proper study of the development of later Mughal architecture and has provided the prototype, followed by architects who designed the Mausoleum of Jahangir at Shahdara, Lahore, as well as the celebrated Taj Mahal, at Agra. Although Sikander Lodi's tomb as the first garden tomb built in India, it is Humayun's tomb which strikes a new note. It is a memorial erected by a devoted wife for her imperial husband and is magnificent, grand and impressive. Raised on a vast platform, the tomb proper stands in the centre of a square garden, divided into 4 main parts by causeways (Charbagh) in the centre of which ran shallow water-channels. The square, red, sandstone, double storeyed structure of the mausoleum rises over a high square terrace, raised over a series of cells which are like a musical composition. The octagonal form of the central chamber containing the cenotaph, is inspired by



Humayun's Tomb, Delhi

Syrian and earlier Islamic models. It is for the first time that pink sandstone and white are used with admirable effect, the white is used cleverly to emphasise, surround and underline doors and windows, strengthening the design.

There is a certain rhythmic quality in the whole structure in its symmetrical design and the repetition of the large dome in the similar pavillions with small but similar domes. The mausoleum is a synthesis of Persian architecture and Indian traditions, in the arched alcoves, corridors and a high double dome as well as the kiosks (*chhatris*) which give it a pyramidal shape from a distance. The tomb stands as a loving creation of a devoted wife for a great emperor, an intrepid warrior and a strong man and is in character, solid and massive.



Amar Singh Gate, Agra Fort,  
Uttar Pradesh

Akbar was keenly interested in art and architecture and his architecture is a happy blend of the Hindu and Islamic modes of construction ornamentation. Akbar's seat of Government was Agra, it is there on the banks of the river Yamuna, that he started the construction of his famous Fort, made of red sand-stone, which was begun in 1565 and completed in 1574. This was the first time that depressed stone was used, also in the ramparts. With its high walls of neat sandstone facing the gateways, flanked by bastions, large halls, palaces, mosques, *bazars*, baths, gardens and houses for courtiers and noblemen, the fort at Agra laid a pattern in the construction of royal citadels that became a model for later ones. The Akbari Mahal and the buildings, along with



the great and original city of Fatehpur Sikri, are made of red sandstone with trabeated construction and restricted ornamentation. The jambs, brackets, corbels and lintels of the doorways of the Jahangiri Mahal together with a *Chajja* above the doorways are profusely sculptured.

Fatehpur Sikri was a town planned as an administrative unit consisting of public buildings as well as private residence in close proximity. The city of Fatehpur Sikri was founded as a token of gratitude to Sheikh Salim Chisti who had foretold that Akbar would have three sons who would survive after the sad demise of many children in infancy.

The city was begun in 1569 and completed in 1574, the same year in which the fort at Agra was completed. The city is a modest and compact township, consisting of halls, palaces, offices, gardens, pleasure-resorts, baths, mosques, tombs, all of them little gems of architecture, making a town of great nobility. Almost all the structures are based on trabeate construction.

The most typical and the most well known building is Panch Mahal, the highest and the most impressive structure, called the palace of five storeys. It is based on the Hindu system of trabeate structure, consisting of pillar, architrave, and brackets, with the only exception of the topmost domed pavilion, purposefully thrown out of the centre that crowns the entire building. The tower was perhaps used for recreation by the emperor and members of the royal household. The idea



Panch Mahal, Fatehpur Sikri, Agra, Uttar Pradesh

behind this impressive structure of diminishing storeys, one on top of the other, consisting of open, terraces in front of the covered areas, was comfort, shade and airy open pillared verandahs provided by perforated railings, constructed with an eye to providing shade and fresh air, to the inhabitants seated on the cool floors.

The Diwan-i-Khas or Hall of Private Audience, is of a unique design. It is a square chamber with three openings on each side and a richly carved column in the centre supporting a magnificent flower shaped capital. Thorough ventilation is provided by placing on all sides perforated windows opposite each other on every wall. The charming balcony supported by a circular top capital, runs round the halls whole length of the 4 sides on the first floor level, supported by brackets. It is believed that the central place was occupied by the Emperor's throne while his Ministers sat at the corners or on the peripheral passage.

The Turkish Sultana's house consists of a small chamber surrounded by a verandah. It is beautifully carved both on the outside and inside; particularly remarkable being the wide dado carved with panels, portraying jungle scenes with animals, birds and trees. It is the most ornamented building in a "gigantic jewel casket" says Fergusson.

The Jama Masjid at Fatehpur Sikri, besides being very large and imposing, has also a high gateway on the south side called Buland Darwaja, which was added after Akbar's



Buland Darwaza, Fatehpur Sikri,  
Uttar Pradesh

victory over the Deccan. It is a semi-octagonal projection, containing a high arched alcove, and is perhaps the highest and the most imposing gateway in India.

Only one building at Fatehpur Sikri is built of white marble, the tomb of Sheikh Salim Chisti, Akbar's spiritual preceptor. It is a square chamber, having a screened verandah, containing latticed panels of exquisite design, and is an elegant structure. Besides completing Akbar's tomb at Sikandara, and also constructing the Musamman Burj, a double storeyed pavilion on the Agra fort, with beautiful inlay, Jahangir's queen, Nur Jahan, built the most important building in Agra the tomb of Itmad-ud-Daula, her father and the Prime Minister of Jahangir, by name Mirza Ghiyas Baig. It stands within a garden and consists of a square building with a grave chamber surrounded by verandahs. On the upper storey there is a pavilion with rectangular dome and screens enclosing the false grave of Itmad-ud-Daula and his wife. The structure is built of white marble and is richly decorated with delicate inlay work and painting containing the characteristic Persian motifs such as cypress trees, vases fruits, winecups, etc. The minarets on the four corners, and the fine lattice work, tracteries and inlay are in many ways, precursors of similar decorations later on perfected and employed in the Taj Mahal.

Shahjahan was the greatest builder of the Mughal dynasty and with him architecture was a passion. He looked upon white marble, expensive and splendid, as the right and proper building material for an emperor of Hindustan. By this time the Mughal artistic

tradition had matured and refined to a great extent. It was during Shahjahan's time that there was the highest efflorescence of Mughal architecture in India. As against the sturdy, robust and plain construction of Akbar, Shahjahan's buildings are highly sensuous, delicate and feminine. Instead of the earlier simple relief work in red sandstone used by Akbar, Shahjahan's buildings are full of delicate carvings in marble, almost like filigree and inlay with pietra dura work. The arch became foliated, the dome became bulbous with a constricted neck and pillars raised with shafts capitals. He even demolished some of Akbar's simple pink sandstone structures in the Agra Fort and replaced them with more luxurious looking, magnificent marble building.

Besides constructing a number of elegant, lavishly decorated buildings, such as Khas Mahal, Diwan-i-Khas, Moti Masjid, as well as the Jama Masjid in Delhi, Shahjahan erected the most romantic and fabulous building, the Taj Mahal, the tomb of his beloved wife, Aljumand Bano Begum entitled Mumtaz Mahal. It is a dream in marble and is the logical culmination of the conception of a garden tomb, starting with Humayun's tomb at Delhi. The Taj is a square tomb built on a raised terrace, with graceful tall minarets at its four comers. As in Humayun's tomb, the tomb chamber is octagonal, with subsidiary chambers at the angles and the tomb is surmounted by a graceful double dome. The doorway is narrower and loftier, the dome is much more soaring. The dome has acquired a lotus pattern below with the finial. The Taj is noted for its ethereal and



Taj Mahal, Agra, Uttar Pradesh

dreamlike lightness, graceful proportions and a harmonious balance between architecture and ornamentation. There is profuse carving and beautiful inlay work with precious multicolour stones in its floral and arabesque pattern, fine borders, inscriptions in black marble, delicate traceries and trellis work executed against the background of white marble. In its dreamlike airy lightness as well as in its precious inlay work, the feminine character is apparent, like the lovely lady in whose memory it was built, gentle, sweet and yielding. Like Humayun's tomb it was laid in a *charbagh*, or gardens with water channels and full of flowers.

In 1638 Shahjahan shifted his capital from Agra to Delhi and laid the foundation of Shahjanabad, the Seventh City of Delhi, containing his famous citadel, the Red-Fort, which was begun in 1639 and completed after 9 years. The Red Fort is an irregular octagon, well planned, with its walls, gates, and a few other structures constructed in red sandstone, and marble used for the palaces. It consists of a Diwan-i-Am, containing the marble canopy ornamented with beautiful panels of pietra dura work showing a few paintings. Diwan-i-Khas is a high ornamented pillared hall, with a flat ceiling supported on engraved arches. Its pillars contain pietra dura ornamentation and the upper portion was originally gilded and painted. It is also said that its marble dais once supported the famous Peacock Throne.

The exquisite marble screen containing a representation of the scales of justice and on the walls



Jali work, Khas Mahal, Red Fort, Delhi

of this marble palace are Persian couplets, detailing the dates of the construction of the fort, the cost of construction and also the famous couplet claiming that "If there be a paradise on earth it is this, it is this, it is this".

The luxury and love of constructing magnificent buildings, patronised by Jahangir and Shahjahan came to an end rather abruptly with the last of the great Mughals, Emperor Aurangzeb.

Not many palaces of early Hindu rulers of medieval time have survived. Certain features which characterise the Islamic construction were not confined merely to Muslim forts, palaces, mosques and tombs, but were also incorporated by the Hindus, who made use of some of the indigenous features, and planned their buildings to suit their customs and ways of living.

Rajasthan is rich in such palaces. The palaces built during the Mughal time may be different from each other in plan, but they have certain common architectural features, such as balconies supported on carved brackets, pillared kiosks crowned by domes, arcades of sunk arches, foliated arches, latticed screens, curved Bengal roofs and flat domes rising from a rectangular base. Situated as these palaces often are on rocky heights, they look very impressive such as those at Amber: Jaipur, Bikaner, Jodhpur, Udaipur, Jaisalmer, etc.

The Kirtistambha, or Tower of Fame, was constructed by the Solanki ruler of Gujarat and one such is that of the Chittor Fort, the capital of Mewar before Udaipur. The tower, was constructed in the eight years following 1440 and restored in 1906 to commemorate the building of the Kumbhaswami Vaishnava temple, consecrated in 1440.

Of many "experimental" works, in which the Hindu

and the Islamic traditions had combined to create something novel is the interesting example of the 'Hava Mahal' (the Palace of the Wind) at Jaipur. Here an extraordinary experiment has been made to create a building suited to the hot, dry climate of Rajasthan, by making the entire facade a perforated screen by creating over fifty slightly raised pavillions, each a half oriel window, as it were, to allow little breeze to waft through those hundreds of perforated jali windows. These half raised pavilions are covered by little domes and curvilinear roofs, whilst the openings are arch-shaped. These are probably inspired by the tiers of small shikharas rising one above the other, of Bhubaneswar or Tanjore.



Victory Tower,  
Chittorgarh Fort,  
Chittorgarh,  
Rajasthan



Hawa Mahal, Jaipur, Rajasthan

Under the aegis of  
Ministry of Culture,  
Government of India  
15-A, Sector - 7,  
Pappankalan, Dwarka,  
New Delhi - 110075



**Centre for Cultural  
Resources and Training**

Telephone:(011)  
25088638,  
47151000  
Fax: 91-11-  
25088637,  
Gram: CENCULT  
E-mail:-  
dg.ccrt@nic.in <sup>[1]</sup>

1. <mailto:dg.ccrt@nic.in>

# MODERN ARCHITECTURE IN INDIA

---

## MODERN ARCHITECTURE IN INDIA

No doubt we have a great architectural heritage of temples, mosques, palaces and forts. So much so that whenever architecture is thought of in conjunction with India, images of the Taj Mahal, Fatehpur Sikri and South Indian temples are conjured up in our minds.

The question that comes to our mind is:

Do we have anything today as representative of Modern Architecture which could be compared with our old buildings? Or in even simpler terms - 'what represents Modern Architecture in India'?

The question which is difficult to answer - demands more than skin deep analysis of modern architecture in the context of India.

The answer to this question also depends on the spirit behind it. If the curiosity behind the question concerns the quantum of construction done in post-independence years, the answer can be one impressive list of statistical figures, a fine achievement for building science and technology.

But, if on the other hand the questioning mind is concerned about new architectural and planning thought generated in the same post-independence years, which have resulted in buildings and cities suited to our socio-economic, cultural and climatical circumstances, our achievements are not very impressive so far. But considering the fact that



Chaitya Hall, Bhaja,  
Maharashtra



formation of thoughts and ideas, in this relatively young field, has been going for only the last quarter of century and with the limited resources that we have, it is evident that we are on the verge of making a break-through.

It is not out of context here to go into details how things have been happening in the field of architecture in years preceding the following independence.



North and South Block, Delhi

Architecture traditionally, i.e., before the arrival of British on the Indian soil, was from the social point of view, a creation of spectacular sculptural forms hewn out of stone. Architectural material was stone; tools, chisel and hammer, and the aim was glorification. In contrast, the every-day needs of a common man were ruthlessly neglected. Then the British arrived on the scene, it was through them that the first introduction to elementary modern building construction and planning was introduced into India. Their aim, however, was to house their organisations, and their people and whatever was necessary to control an empire as big as India. Apart from self-serving military cantonments and civil lines, they also left the basic problems well alone. It was no intention of the British to educate Indians in the art and science of architecture. Consequently Indian minds, during the British reign, were completely out of touch with the progressive thinking taking place in the rest of the world. The most significant architectural phenomenon that took place during the first half of this century in this country was building of Imperial Delhi. This was an anachronism of the highest order, because, while at that time contemporary

Europeans were engaged in most progressive thinking in architecture, Sir Edward Lutyen's was a masterpiece in high renaissance architecture, the result of a way of thinking typical of the early nineteenth century in Europe. It is interesting to note that at the same time as the construction of Delhi, Europe was having "Heroic period of modern architecture" in such schools of thought as "Bauhaus".

Independence woke us to a changed situation. "Time had moved on. In place of religion or royal concern with architectural immortality, this situation demanded attention to those problems that had so far been ruthlessly neglected. The ordinary man, his environment and needs became the centre of attention. Demand for low cost housing became urgent.

Industrialism that was to follow in India, spawned its own problems of townships and civic amenities for workers. Fresh migration from rural areas to existing cities also strained already, meagre housing capacities of existing cities. The very scale of the problem was and still is unnerving. 8,37,00,000 dwelling units needed throughout the country and the demand rises annually at the rate of 17,000 dwelling units, not to mention rural housing. To face staggering problems of such magnitude, twenty-five years ago, there were few Indian architects in the country and practically no planners. There was only one school of architecture in Bombay. But there was the will to build, with the limited resources and technological know-how at our disposal.



Rashtrapati Bhawan, Delhi

We marched ahead and built an impressive number of houses and other buildings of utilisation nature. In the process we made mistakes and learnt from them. Each fresh attempt was a step closer to building of forms more suitable for the Indian climate and socio-economic conditions. In this process, architects also became aware of the need for a certain amount of research work in new ways of building and planning if we were to face the problem squarely as they say. Since government was the agency with the largest resource, it had to carry the heaviest responsibility for construction. Need for various kinds of organisation on the national and regional level was felt. Following is the list of governmental bodies that we have today, which in some way or the other are responsible for building industry in India.

#### (1) CENTRAL PUBLIC WORKS DEPARTMENT (C.P.W.D.)

This is a national organisation with affiliated bodies at state level called Public Works Department (P.W.D.). It looks after all the construction of government office buildings, residential accommodation for government employees, institutional buildings like the I.I.T., hospitals, public auditoriums, conference halls like Vigyan Bhavan, and hotels such as "The Janpath" and "The Ranjeet". etc. A number of other buildings, like Libraries, research institutes, airports, radio and T.V. Centres, Telecommunication building, factories and workshops are also looked after by the C.P.W.D.

Activities of the C.P.W.D. are not restricted to building construction alone. The department also looks after engineering, construction of granaries, warehouses, bridges and canals that have helped the country in its fight against food shortage.

The Horticultural wing of the department has involved itself with the creation of environmental comforts, like Parks such as Buddha Jayanti Park and Mughal Gardens.

Activities of the department at present have extended beyond the borders of the country. The Sonali-Pokhra road project in Nepal has been completed and a hospital for children in Kabul had just been completed and the department had been appointed as consultant for work of the Mahatma Gandhi Memorial Institute at Mauritius.



Connaught Place, Delhi

## (2) TOWN COUNTRY PLANNING ORGANISATION

A planning organisation is responsible for physical and land-use planning on a national scale and then detailed land-use planning on regional scale. In other words this organisation is responsible for earmarking National land for various uses, such as Towns, cities, industry etc., considering factors like economy, ecology, communication etc. thereby ensuring balanced and planned physical growth of the whole nation. Apart from this the organisation is engaged in preparing development plans for existing cities such as Delhi to ensure controlled growth of these cities.

### (3) HOUSING AND URBAN DEVELOPMENT CORPORATION :

HUDCO was set as a finance operating body to deal with a revolving fund of 200 crores.

Its main objectives are :

(a) To finance Urban Housing.

(b) To undertake setting up of new or satellite towns.

### (4) CENTRAL BUILDING RESEARCH INSTITUTE

C.B.R.I. conducts research into various methods of economical construction and various other aspects of the building industry. It is a research oriented organisation.

### (5) NATIONAL BUILDING ORGANISATION :

N.B.O. is an organisation which acts as interface between all incoming technological information and practising architects and builders.

### (6) HINDUSTAN HOUSING FACTORY :

H.H.F. concerns itself in encouraging the technology of prefabrication throughout the country.

### (7) STATE HOUSING BOARDS TO DEVELOPMENT AUTHORITIES :

Apart from all these, are state housing boards in all the mentioned above bodies which are responsible for implementation and

designing of the housing needs, and general controlled growth of the existing cities according to drawn up master-plans for development. For financial help they depend on agencies like HUDCO.

Together with the help of all the organisation, by no means an exhaustive list, government performs various roles, from public works to deployment of financial resources, from research to distribution of fundings to building industry. Much has been done, much remains to be done.

On the architectural horizon today find us with a new generation of architects and planners. Today we have nearly fifteen architectural schools throughout the country and certain equipment and knowhow of naturalized building science and technology and a growing experience with new material and methods and large scale planning. All this had not been easy.

However, it was not huge, building institutions, but individuals that have been responsible for evolving a new aesthetics bridging the hiatus between traditionalism and modernism. Painstakingly these individuals have worked, over the years, learning both from abroad and our experiences with traditional architecture, to bring about various schools of thought responsible for the spirit of modern Indian architecture. The emphasis now lies not on awesome monumentality, but factionalism with accompanying virtues of economy, simplicity and utility.

It is relevant here to go into the development

of these ideas. As a matter of fact some ideas of modern architecture were not to come to us until 1950, when Le Corbusier at that time was a leading figure in architectural circles created Chandigarh, one of his most ambitious projects.

This had a tremendous impact on the mind of Indian architects, who had so far only seen-either glorious temples or forts of the past or the Imperial British capital of New Delhi in the name of modern architecture. Overwhelmed, they found this expression of modern architecture quite acceptable. It was grand and sensational and at the same time was based on rational basis of climatic analysis and planning freedom. In the years to follow, buildings spring up all over India which had similar expression and the same materials. But ideas of Le Corbusier had to be crystallized before they could be adopted in India. Some realized that concrete and plastic forms were after all not the solution for all Indian architectural problems, howsoever sensational they might be.

There was another parallel phenomenon going on at the same time which was to influence the course of modern architecture in India to come. Indian architects were going to Europe and America to seek higher education and cultural inspiration. The Indian architectural community took its inspiration from ideas developed in the western world. During the sixties these architects who received their education in the western countries commanded high positions as professionals as well as teachers. They taught, practiced and experimented with what they had learnt in



Supreme Court, Delhi

the west against the harsh realities of India. The process of fermentation of ideas was turned on. There were many realizations that were to form the rational basis for architecture to come.

First of these realizations was that if we have to do anything worthwhile in India for Indians under Indian socio-economic and climatic conditions, the west was no place to look for inspirations or solutions. We will have to evolve our own patterns of development and physical growth, our own methods and materials of construction and our own expression of foregoing. This realisation created a sense of vacuum and because of the poignancy of the feeling of vacuum, the search began, and architects started looking in different directions for various answers. In each direction partial perception of truth was declared as the total truth. The fact however, remains that in each direction we have moved closer to rational basis of modern architecture. One of the first places where Indian architects looked for inspiration for expression of total architecture of India, is our own village and folk architecture. Architects studied with keen interest the way people solved problems long before western influence was felt in India. From desert settlements of Jaisalmer, to village developments of hills, plains and sea-coasts, all became the focus of study. Complex planning were analysed and looked into for inspirations. There are some daring architects who have gone as far as to study the human settlements in the heavily populated areas of existing metropolitan cities, built without the help of architects, looking for solutions of high



density, low rise economical housing; a challenging problem for India. It is the contention of these farsighted architects, with a hard nosed realism, that in such kinds of dense developments, with simple methods of construction and conventional low cost materials, when laid out in a planned manner, that we will find the answer urban housing for our really poor masses. While some of these architects were busy looking for answers in what we already have in our traditional settlements, others were exploring how industry can be made use of in solving the aspect of building problems. Prefabrication has potential in large scale housing, large span structures and industrial buildings on anywhere were repetitive units can be employed. But so far in India, industrialization of the building industry has not made great headway for lack of technological infrastructures to support it, therefore its influence is only limited to fascination of imagery. However, one aspect of technology that can be successfully applied in architecture is invention and manufacture of new building materials from industrial waste to replace the traditional building materials like steel and cement of which there are tremendous shortages.

There is the growing realization among architects that just to build visually beautiful buildings will be useless, unless it is backed by infrastructure of services, such as water supply, electrical supply and communication system of rapid mass transit, etc. In other words it is not an individual building but the total environment that matters. All this calls for serious attention on patterns of physical growth that will take care of layouts of all these services in an organised manner.

# INDUS CIVILIZATION 2500-1500 B.C

---

## INDUS CIVILIZATION 2500-1500 B.C

The beginning of stone sculpture in India goes back to a very remote age. The excavations carried out in 1924, at the ruins of Mohenjodaro on the Indus river and Harappa in the Punjab, brought to light a highly developed urban civilization, archaeologically known as the Indus Valley or Harappan Culture. It flourished from C.2500 B.C. to 1500 B.C. These ancient cities had a systematic lay-out, wide roads, spacious houses made of bricks, and an underground drainage system, somewhat like our own. People worshipped the Mother Goddess or Goddess of fertility. Trade and cultural contacts existed between these cities and those of Mesopotamia of which the evidence is the occurrence of the seals, as well as similar carnelian beads, knobbed pottery, etc., at both places. Clay was the earliest medium in which man began to mould and we have discovered a large number of terracotta figurines from these Indus Valley sites.



Chaitya Hall, Bhaja,  
Maharashtra

Among the few stone figurines, a male torso of polished red lime stone from Harappa, chiselled in the round, is remarkable for its naturalistic pose and sophisticated modelling, highlighting its physical beauty. This lovely figure makes one wonder how at that remote age, it was possible for the sculptor to carve as beautifully as was done very much later in Greece in the 5th century B.C. The head and



Priest, Clay, Harappa,  
Pakistan

arms of this figure were carved separately and socketed into the drilled holes of the torso.

Another noteworthy example from this urban culture is the bust portrait of a bearded nobleman or high priest, from Mohenjodaro, weaving a shawl with trefoil pattern. It bears a close resemblance to a similar figure discovered in the Sumerian sites of Ur and Susa.

The figure of a male dancer belonging to the same period and discovered at Harappa is an important carving showing how music and dance had a great place in life almost 5000 years ago. It amply proves the dexterity with which the sculptor 5000 years ago, could catch beautiful movements of dance poses and express them in stone by the graceful twist of the body from the waist upward. Unfortunately, it is in a damaged condition, but it still reflects the great mastery with all its vitality and grace.

The bronze dancing girl of the same period discovered at Mohenjodaro is perhaps the greatest surviving achievement of the metal work of the Harappan age. This world-famous figure shows a female dancing figure standing as if relaxing after a dance number, with her right hand on her hip and the left dangling free. She wears a large number of bangles, probably made of bone or ivory on her left arm together with a couple of pairs on her right arm.



Dancing girl, Bronze,  
Mohen-jo-daro,  
Pakistan

The statuette is a great master piece of the art of the metal craftsman of the period who knew the art of bronze casting in the *cire perdue* or lost-wax process.

This terracotta figure representing the large sized mother goddess is one of the best preserved and comes from Mohenjodaro. The significance of the broad pan-like appendage on either side of the

coiffure of the goddess is not easily understood. Since she is the bestower of fertility and prosperity, she was worshipped for this very purpose. India is traditionally a country where more than 80 per cent of its inhabitants are agriculturists who naturally worship gods and goddesses of fertility and prosperity. The pinched nose and ornamentation flatly laid on the body and pressed on to the figure and the general folk effect in art are most interesting. The sculptor at Mohenjodaro was adept in his art and could fashion both realistically as well as stylistically.



Bull, bronze, Mohen-jo-daro, Pakistan

The terracotta figure representing a bull is a forceful representation, eloquently proclaiming the special study of the anatomy of the animal by the modeller who fashioned the figure. The animal is shown standing with his head turned to the right and there is a cord around the neck.

The pair of squirrels is interesting in a very natural and characteristic fashion seated on their haunches and nibbling at some fruit.

The toy animal, with a moveable head from Mohenjodaro, belonging to the same period i.e. 2500 B.C., is one of the most interesting objects found during the excavations which shows how the children were kept amused and happy with toys that they could manipulate by moving their heads with the help of a string.

A large number of seals have been discovered in the excavations. They are made of steatite, terracotta and copper



Toy animal with movable head, Terracotta, Mohen-jo-daro Pakistan

and are of various shapes and sizes. Generally they are rectangular, some are circular and few are cylindrical. Almost invariably they bear on them the representation of a human or an animal figure and have on top an inscription in pictographic script which has not been deciphered so far.



Seal : Pasupati, Stone,  
Mohen-jo-daro, Pakistan

This seal shows a seated figure of a Yogi, probably Shiva Pashupati, surrounded by four animals - a rhino, a buffalo, an elephant and a tiger. There are two deer shown under the throne. Pashupati means the lord of animals. This seal may throw light on the religion of the Harappan age. Most of these seals have a knob at the back through which runs a hole and it is believed that they were used by different guilds or merchants and traders for stamping purposes. When not in use they could be worn round the neck or the arm like an amulet.

A fine example of an animal study shows a humped Brahmini bull of great strength and vigour. It is a great artistic achievement of that early date. The modelling of the fleshy part of the bull's body is very realistically depicted.

There are small seals of intricate workmanship and of great artistic merit, astonishing examples of the artistic skill of the sculptors. Such exquisite works of art could not have come about overnight and clearly suggest a long previous tradition.

Harappa and Mohenjodaro are now in West Pakistan. About a hundred sites of this culture, have been found in India, and a few of them excavated so far, have disclosed

that the Indus culture was spread over an extensive area.

The Indus civilization came to an end in about C.1500 B.C. probably due to the Aryan invasion of India. Except for some antiquities of the copper hoard culture and ceramics, no trace of any plastic art is found during the next 1000 years. This may perhaps be due to perishable materials like wood which were used in fashioning art forms which could not withstand the rigors of time. The carvings of flat surface, as met with at Bharhut and Sanchi, are an echo of an earlier tradition in wood or ivory. But this intervening period of about 1000 years is important, because it was during this time that a synthesis took place between the fertility cults of the Dravidians, who were the original inhabitants of India, and the Aryan elements of rites and rituals. The Indian way of life and thought as embodied in the earliest scriptures, the Vedas and the Epic literature, were developed and the blending of the Aryan gods with the more ancient Buddhism and its contemporary religion Jainism, also made their appearance in India in the 6th Century B.C. These faiths have much in common with each other and represent the ascetic trend in Hindu philosophy. The teachings of these reformed faiths by Gautama Buddha and Mahavira, had a deep impact on the masses. It is the concept of these three religions, which later found expression in plastic art forms.

An these sculptures were originally parts of temples or other religious monuments to which they belonged both aesthetically and functionally.



Jewellery, Mohen-jo-daro, Pakistan

# BUDDHIST SCULPTURE

---

## BUDDHIST SCULPTURE

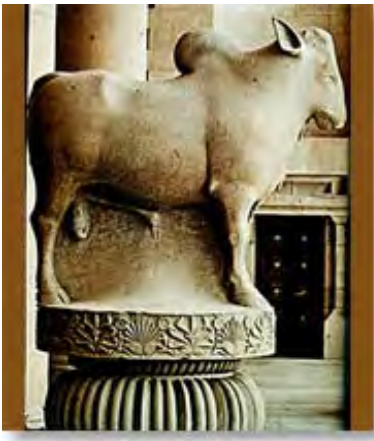
The earliest historical sculpture in India is of the Mauryan age in the 4th-3rd centuries B.C. It is a bold and massive style marked by a certain realism freely employing foreign elements from Achaemenid Persia. The great Buddhist Emperor Ashoka caused the erection of monolithic pillars of sandstone, 30 to 40 feet high, crowned by animal figures like the bull, lion and elephant, and had them inscribed with the Buddhist concepts of morality, humanity and piety, which he wished his people to follow. Famous Ashokan pillars are from Lauriya Nandangarh in Bihar, Sanchi and Sarnath.



Lion capital from Ashoka Stambha, Stone, Sarnath, Uttar Pradesh

The most remarkable of them all is the highly polished monolithic lion-capital found at Sarnath, which is now the Emblem of the Government of India. It represents four roaring lions back to back facing the four cardinal directions. The round abacus is decorated with four *dharmachakras* or wheels of law, alternating with an elephant, a bull, a horse and a lion, all carved with masterly skill. The abacus is supported by a bell-shaped base consisting of a lotus with *dharmachakra*, which perhaps symbolized the victory of righteousness over physical force. The superb modelling of the figures executed in a realistic manner with a certain stylization, is invested with a great power and dignity, and reveals the aristocratic and international nature of Mauryan art.

To a distinguished student of art, a close look at the capital will be highly rewarding. The four lions on top are highly formalistic and



Bull Capital,  
from Rampurva, Bihar

stylised. This will be evident from looking at the mane of the lions which is represented as little flame shaped bunches of hair, not at all naturally done, but in a stylised manner. Again, the upper lip of the lions has been shown by three incised lines which is formalised and stylized. We must remember that it was only Ashoka who started making extensive use of stone for sculptures and great monuments whereas the previous tradition consisted of working in wood and clay .

A close look at the animals on the abacus will reveal that these animals are not static or rigid. They have been very keenly and lovingly observed in nature and are very naturalistically represented, full of life.

The bull capital of Ashoka from Rampurva, Bihar, also belonging to the third century B.C. is an interesting study as it is a mixture of Persian and Indian elements. The lotus capital is entirely formalistic. The motifs on the abacus are beautiful decorative elements like the rosette, palmette and the acanthus ornaments, none of them Indian.

However, the crowning element of the bull capital, that is the bull proper, is a masterpiece of Indian craftsmanship, showing a humped bull, well modelled, with its soft flesh beautifully represented, with its strong legs, sensitive nostrils and the ears cocked as if it were listening.

At Dhauli, in Orissa, there is a masterly representation of an elephant depicted as if emerging from a rock which has been so cut that it resembles the front part of an elephant including the head and trunk etc.



Unfortunately, it is in a sad state of preservation, nevertheless, it is interesting as almost the first attempt at carving a colossal animal figure out of a rock or a boulder. This representation of an animal is in the indigenous tradition of the country.

Excellent specimens of the Mauryan craftsmanship in fashioning the human figure are provided by the colossal statues of *Yakshas* and *Yakshis*, the deities of fertility and abundance. The *Yakshi*.

from Patna Museum is a striking example of 3rd-2nd century B.C., fashioned by a gifted sculptor. The figure wearing elaborate jewellery and a heavy undergarment, though massive and bold in its execution, portrays in a grand manner, the Indian ideal of feminine beauty in her full breasts, slender waist and broad hips. The sculptor in India took delight in fashioning his beautiful creations in poetic or visual metaphors in preference to direct observation. The surface of this lovely figure bears the typical lustrous polish of the period.

Another striking example of Mauryan art in the 3rd century B.C. is the handsome torso of a male figure from Lohanipur. The modelling of the figure executed in a realistic manner, is invested with a wonderful vitality. It probably represents a Jain Tirthankara or a Saviour of the Digambara sect.



Chauri-bearer (Yakshi), Lime Stone, Didarganj, Bihar



Worship of the Bodhi Tree, Bharhut, Madhya Pradesh

After the decline of the Mauryan empire, the Sungas succeeded to power in circa 185 B.C. They ruled the central and eastern parts of Northern India. Their native style, distinguished by its simplicity and folk appeal is best represented in monolithic free standing sculptures of *Yakshas* and *Yakshis*, discovered from Gwalior and Mathura; and the fragments of the beautifully carved gate and railings of the Buddhist stupa at Bharhut, now preserved

in the Indian Museum, Calcutta. The narrative art of Bharhut, depicting Jatakas of Buddha's previous birth in sculptures, the decorative art of Sanchi and the Jain Stupa of Mathura belong to the same tradition. They all have an echo of wood construction and the style of the sculptures seems related to carving in wood or ivory, basically the exploitation and elaboration of a flat surface, governed by the law of frontality as distinct from 'perspective' presentation. Whether it is the representation of Buddha by his lotus feet, an empty throne, a pair of fly whisks or the *triratna* symbol, or the nativity of Maya Devi by the two elephants elegantly giving an *Abhisheka* or bath to the new born, pouring water from the *kalasha* or jars, the language employed by the artist is that of symbols.

When the artist visualises a *Yakshi*, the nature spirit, or the fertility symbol Sura-Sundari, the Celestial beauty, her eye-brows are like the arch of the bow, her eyes a curved fish, her lips a lotus petal, her arms an elegant creeper, her legs tapering like the trunk of an elephant or a plantain tree. The allegiance of the artists is to what he considers reality in a dream or a poetic metaphor. And it is this visualised, idealised image that he hopes and strives to present most faithfully, among the several deities of fertility and other scenes sculptured on the railing pillars of Bharhut. The figure of Chulakoka Devta is a notable specimen of Sunga art representing its indigenous character and folk quality. She stands gracefully on an elephant with her arms and one leg entwined around a flowering tree, as she is a tree goddess. The profuse jewellery and the mode of wearing the under garment and the head-dress demonstrate the feminine fashion of the period. The figure suggests a certain elegance which we find with greater exuberance in the later Kushan sculpture. The inscribed label at her right side, gives us the names of the *Yakshi* and also states that this pillar was the gift of Arya Panthka.

There are several interesting Jataka stories, and Bharhut forms a treasure

house of fables, visually represented. In this medallion the gift of the Jetavana park by Anantha Pindika, by covering the ground with golden coins before it was presented by the merchant prince, is most graphically represented.

Another good example of Sunga art of the second century B.C. is the jovial figures, the dwarfish *Yaksha* from the Pithalkhora caves in Central India, carrying a bowl of abundance on his head. The care-free broad smile on his face and his rotund belly indicate that he is fully satisfied in all respects. The two amulets strung on his necklace ward off evil spirits from his devotees. The back of his right hand bears an inscription giving the name of the sculptor as Krishnadasa who was a goldsmith by profession. Generally speaking Indian art is an anonymous art, as the sculptor or the artist never sought to glorify himself. He always gave of his best as a humble offering to God or to his patron, the king, who was an image of God.

Though it may seem strange, Buddha is never represented in human form in Buddhist art before the Christian era, as his spirituality was considered too abstract for the purpose. The adherents of the Buddhist faith followed the Hinayana path as a means of attaining salvation. Buddha's presence in early Indian art is, therefore, suggested by symbols like the Bodhi tree under which he attained enlightenment, the wheel of law, his foot prints, the royal umbrella, the stupa and an empty throne, etc.

The relief-medallion from the fragment of a railing pillar of the stupa at Bharhut datable to the 2nd Century B.C., shows the worship of the Bodhi tree by four figures. Buddha had attained enlightenment under the Bodhi tree at Bodh Gaya. Here the tree symbolizes the presence of Buddha.

In the fragment of an architrave from the gateway of the stupa at Bharhut; we can observe the great love, understanding and affection that the early Indian artist had for animals and plants which he took pains to study in great detail. On either side of this architrave, are men and elephants in action, skillfully shown, paying homage to the Buddha, represented by the Bodhi tree shown in the centre.



Sanchi Stupa No.1, detail of Torana, Animals Worshipping Bodhi Tree, Madhya Pradesh

The Kishvakus continued the great art traditions of the Satavahanas. They were responsible for building the stupas at Nagarjunikonda and their equally beautiful carvings.

The powerful Satavahana Kings of South India were great builders and from the 2nd century B.C. to 2nd century A.D. they studded their empire with several splendid monuments which were richly embellished. They excavated cave temples and monasteries along the Western Coast of India and erected several Buddhist stupas. The lavish carvings on the Sanchi stupa gateway which were also executed during their reign, proclaim the high skill and technical proficiency of the Satavahana sculptors. Stupa worship was an ancient form of honouring the great dead. Stupas were built not only to enshrine relics of Buddha and Buddhist saints, but also to commemorate events of religious significance. The outstanding example of an early Buddhist stupa built during the 3rd and 1st century B.C. is preserved at Sanchi in Central India. It is a solid structural dome raised on a terrace and surmounted by a railed pavilion from which rises the shaft of the crowning umbrella. The stupa was originally a mud funerary mound enshrining in its core the sacred relics of the Buddha or his disciples, such as hair, bits of bones, etc. The present stupa at Sanchi was originally constructed during Ashoka's reign but was considerably enlarged and the circum-ambulatory enclosure as well as the outer enclosures were added in the 1st century B.C. The passage is enclosed by a railing having four

gateways facing the four directions. The Buddhist carvings on both faces of the architraves and on all sides of the uprights of these gateways are remarkable for their crowded scenes, perspective and pictorial effect in stone.



Sanchi Stupa No.1, Yakshi,  
Madhya Pradesh

In a part of the Eastern Gate of the Sanchi stupa there is a scene depicting a bracket figure of a Vrikshika or wood nymph. In this we can see that the sculptor has advanced a great deal since he had carved the frontal, though to a certain extent rigid, human figures, in the 3rd-2nd century B.C. The sculptor has succeeded in truly portraying her as a tree goddess hanging as it were from the branches of her tree, with nudity clearly shown suggesting that she is a fertility goddess. He has also succeeded in giving it a three dimensional effect, i.e. length, breadth, and depth by ridding himself of the back-slab and by evolving a *tribhanga* posture (thrice-flexed) to bring out the contours and the beauty of the female figure.

The Vessantara Jataka from Goli, belongs to the 1st century A.D., in his previous birth Buddha was Prince Vessantara, who was never tired of giving away everything he had in charity. An elephant that assured prosperity to his realm, and was considered its most precious object, was presented by the Prince to the people of Kalinga who sought to make prosperous their land which had suffered from a drought. The infuriated

people of his own kingdom insisted on the King, his father, banishing Vessantara to the forest with his wife and children. The story is a touching one recounting the Prince being put to severe tests but has a happy ending.

Of a later date, circa first century A.D. and more mature in skill, are the carvings from Karle. Noteworthy are the Dampati and the Mithuna figures as also the pairs riding the magnificent elephant crowning the pillars forming imposing colonnades. The figures are more than life size and are represented with powerful and muscular physique.



Taming of Nalagiri Elephant, Amravati, State Museum, Chennai, Tamil Nadu

A famous carving depicts the adoration of the feet of the Buddha by four women and belongs to the second century A.D. from Amravati. Here the composition and the disposition of the limbs delineating the beauty of the curvatures in form, the mood of intense devotion combined with bashfulness and humility so natural in women, mark it out as a great master-piece.

A relief medallion from Amravati belonging to the second century A.D. is a masterly representation of a scene showing the subjugation or taming of Nalagiri, a mad elephant let loose on the Buddha in the streets of Rajagriha by his wicked cousin, Devadatta. The great commotion and anxiety caused by the rush of the mad elephant at the Buddha is forcefully brought out and thereafter the furious animal is shown calm and kneeling at the feet of the Master.

There is a richly sculptured slab from the Buddhist stupa which once existed at Amravati. Another remarkable example of the elegant style of Amravati in

the 2nd century A.D. is seen in the beautiful railing cross-bar. The subject, treated here is the presentation of Prince Rahul to his father, the Buddha, when the latter paid a visit to his family in his former palace. The presence of Buddha is here symbolised by the empty throne, his footprints, the wheel of the law and the triratna symbol. On the right are his followers clad in robes and on the left, the inmates of the palace. In the distance, behind the curtain, are seen an elephant, a horse, and attendants. The coyness of the young Prince trying to hide his face behind the side of the throne and extending his folded hands in salutation, the delicate delineation of the difficult poses of the kneeling figures worshipping the Buddha, the magnificent execution of the crowded composition in three-dimension, all speak volumes for the sculptor who fashioned this masterpiece with a wonderful pictorial effect.

The Ayaka or cornice beam with a sequence of subjects is a typical example of the art from Nagarjunikonda. The qualities already seen at Amravati, as for example mentioned in the previous para, are to be found in abundance in this. The beam has been divided into rectangles displaying scenes from the Jataka tales interspersed with loving couples within small compartments made by the spacing pillars. There is a multitude of humanity represented, palace war and loving scenes representing both male and female figures in a variety of animated postures. The artist now displays complete mastery over the human form that he has achieved gradually over the centuries. The figures are full of life and movement executed with consummate skill based on observing life in reality.

After Alexander's invasion of India in 326 B.C., the Indo-Greek, Indo Scythian and Kushan kings ruled over its north-western territories and under their patronage emerged a distinct style of sculpture, popularly known as the Greco-Roman, Buddhist or Gandhara art. It was a product of the combination of Hellenistic, West Asiatic and native elements. Greek and Roman techniques, modified according to Indian requirements, were employed in fashioning the Gandhara sculpture which truly represents Indian culture in a Western garb. The subject-matter treated is predominantly Buddhist. Its area extended from Takshila in India to the Swat Valley in Pakistan and northwards to areas in Afghanistan.



Head of Buddha,  
Gandhara period,  
2nd century A.D.,

The first century of the Christian era's revolutionary change, had far-reaching effects, not only on the art of India, but also on the artistic development of Buddhist countries of Asia. Buddha who was hitherto designated only by a symbol, was conceived in human form. His person was given some of the 32 suspicious bodily signs associated with the Mahapurushalakshana, such as the protuberance of the skull, the hair-knot, bindi between the eyebrows and elongated ears. This change came about as a result of the new changes that had crept into the religious outlook of Buddhism due to the influence of the Devotional School of Hindu Philosophy, requiring the worship of personal gods. It must have exercised profound influence on the religious approach of the masses towards Buddhism. The image becomes henceforth the main element of sculpture and worship. Possibly, the emergence of the image of Buddha in Gandhara and in Mathura was a parallel development. In each case, it was produced by the local artist craftsmen working in the local tradition. At Mathura it clearly emerges from the *Yaksha* tradition. The Gandhara image might seem to resemble Apollo in some extraneous forms and does look characteristically Greco-Roman in drapery, but even there most of the images represent Buddha as seated in the typically Indian Yogic posture, a feature completely unknown to the Hellenistic tradition of art.

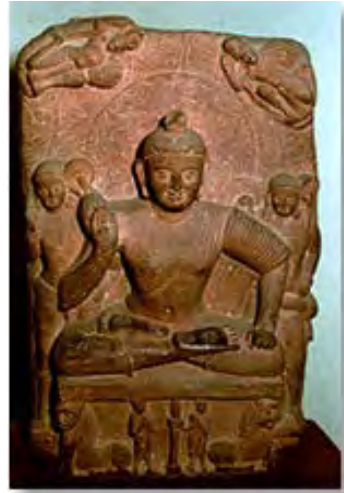
The relief panel showing Buddha's Great Departure is a fine example of Gandhara art of the 2nd century A.D. Forsaking his wife, child and future kingdom in the quest of eternal bliss, prince Siddhartha is shown riding away on high favourite horse, Kanthaka, whose hoofs are lifted by two *Yakshas* to prevent the sound being heard by his family. His groom Chhandala, holds the royal umbrella over his head. Mara, the Evil one, along with a couple of his soldiers and the citygoddess are urging the Prince to abandon his pious intention. This incident, which was a turning point in the life of Gautama, is effectively portrayed.



Another typical example of Gandhara art of 3rd century A.D. is the figure of a standing Bodhisattava. His right hand is shown in the gesture of protection. He is wearing a rich turban, a string of amulets across his body, and strapped sandals on his feet. The pedestal contains a pair of Corinthian pillars. The athletic figure wearing a moustache, the heavy drapery folds of the garments and the strapped sandal all reveal the Greco-Roman influence.

The Kushans, who came from Central Asia, ruled over vast territories of the north from the 1st to the 3rd century A.D. During their regime, Mathura, just 80 miles away from Delhi, was throbbing with great artistic activity, and its workshops even catered to the outside demands for sculpture. Now icons of Brahmanical gods and goddesses and Buddhist and Jain divinities, which characterized the subsequent evolution of Indian art were produced experimentally. Some magnificent portrait studies of the Kushan emperors, together with several noblemen and women were executed during the period in the characteristic red and red-speckled sandstone of Mathura.

The Buddhist religion greatly flourished under the patronage of Kushan emperors, and several images of the Buddha and Bodhisattavas were produced after the earlier *Yaksha* types. Here, we may point out the difference between a Buddha and Bodhisattava. Buddha is one who has attained the enlightenment of supreme knowledge, while the Bodhisattava is still a candidate for it. A typical example of the image of Buddha, as it was evolved by the Kushan sculptor in the 2nd century A.D. shows him seated cross-legged on a lion-throne, under the Bodhi tree, with his right hand in the gesture of assuring protection, while the left is placed on the thigh. The eyes are wide open and the protuberance on the skull is indicated by a single curl coiled to the left. The hands and feet are marked with auspicious symbols. Two fly-whisk bearing celestials, standing on either side, are



Seated Buddha, Stone,  
Mathura, Uttar  
Pradesh

shown above. This type of image of the Buddha reached perfection in the Gupta age, three centuries later.

Fair maidens, in gracefully flexed postures engaged in making their toilet or in dance and music, or in garden sports and other pastimes, created by the master craftsmen of Mathura, are a glowing tribute to their high artistic skill and ingenuity in the portrayal of feminine beauty in all its sensuous charm. Among the several beautifully carved railing pillars, which once adorned a stupa at Mathura, these three are the most famous ones. The one on the right shows a lovely damsel holding a bird cage in her right hand, from which she has let loose a parrot who has perched on her shoulder. The parrot is narrating to her the sweet and loving words, which her lover spoke the night before, and listening to them, she is feeling amused. In the center is a charming lady, standing gracefully with her left leg crossed in front, settling her heavy necklace with her right hand. The lady on the left holds a bunch of grapes in her left hand. She has plucked a grape and is holding it in her right hand, luring the parrot, perches on her right shoulder to repeat to her the words of her lover. In the balconies above, from the left it can be seen, a lover offering a cup of wine to his lady love, the second is offering a flower and the one on the right holding the toilet tray is assisting his beloved in her make-up. These figures, though appearing nude, are draped in diaphanous lower garments. They stand on crouching dwarfs, probably symbolising the miseries of the world, which are stamped out by the charm of a fair maiden.

Under the aegis of  
Ministry of Culture,  
Government of India  
15-A, Sector - 7,  
Pappankalan, Dwarka,  
New Delhi - 110075



**Centre for Cultural  
Resources and Training**

Telephone:(011)  
25088638,  
47151000  
Fax: 91-11-  
25088637,  
Gram: CENCULT  
E-mail:-  
dg.ccrt@nic.in <sup>[1]</sup>

# GUPTA SCULPTURE

---

## GUPTA SCULPTURE

The foundation of the Gupta empire in the 4th century A.D. marks the beginning of another era. The Gupta monarchs were powerful upto the 6th century in North India. Art, science and literature flourished greatly during their time. The iconographic canons of Brahmanical, Jain and Buddhist divinities were perfected and standardised, which served as ideal models of artistic expression for later centuries, not only in India but also beyond its border. It was an age of all round perfection in domestic life, administration, literature, as seen in the works of Kalidasa, in art creations and in religion and philosophy, as exemplified in the wide-spread Bhagavata cult, which identified itself with an intensive cult of beauty.

With the Gupta period India entered upon the classical phase of sculpture. By the efforts of the centuries, techniques of art were perfected, definite types were evolved, and ideals of beauty were formulated with precision. There was no more groping in the dark, no more experimentation. A thorough intelligent grasp of the true aims and essential principles of art, a highly developed aesthetic sense and masterly execution by skilled hands produced those remarkable images which were to be the ideal and despair of the Indian artists of subsequent ages. The Gupta sculptures not only remained models of Indian art for all time to come but they also served as ideals for the Indian colonies in the Far East.

In the Gupta period all the trends and tendencies of the artistic pursuits of the proceeding phases reached their culmination in a unified plastic tradition of supreme importance in Indian History. Gupta sculpture thus is the logical outcome of the early classical sculpture of Amravati and Mathura. Its plasticity is derived from that of Mathura and its elegance from that of Amravati. Yet a Gupta sculpture seems to



Vishnu  
Anantasheshashayee,  
Vishnu Temple,  
Deogarh, Uttar  
Pradesh

belong to a sphere that is entirely different. The Gupta artist seems to have been working for a higher ideal. A new orientation in the attitude towards art is noticed in the attempt to establish a closer harmony between art and thought, between the outer forms and the inner intellectual and spiritual conception of the people.

The art of Bharhut, Amravati, Sanchi and Mathura came closer and closer; melting into one. In the composition, it is the female figure that now becomes the focus of attraction and nature recedes into the background, but in doing so it leaves behind its unending and undulating rhythm in the human form. The human figure, taken as the image, is the pivot of Gupta sculpture. A new canon of beauty is evolved leading to the emergence of a new aesthetic ideal. This ideal is based upon an explicit understanding of the human body in its inherent softness and suppleness. The soft and pliant body of the Gupta sculpture with its smooth and shining texture, facilitates free and easy movement, and though seemingly at rest the figure seems to be infused with an energy that proceeds from within. This is true not only of the images of divine beings, Buddhist, Brahmanical and Jain but also of ordinary men and women. It is the sensitiveness of the plastic surface that the artist seeks to emphasise and for this; all superfluities, such as elaborate draperies, jewellery, etc., that tend to conceal the body, are reduced to the minimum. The wet or transparent clinging drapery hence became the fashion of this age. But the sensuous effect of these draperies especially in the case of female figures, was restrained by a conscious moral sense, and nudity as a rule was eliminated from Gupta sculpture. The great artistic creations

of the period were invested with sweet and soft contours, restrained ornamentation and dignified repose. Under the patronage of the Guptas, the studies of Mathura and Sarnath produced several works of great merit. Though Hindu by faith, they were tolerant rulers.

The magnificent red sandstone image of the Buddha from Mathura is a most remarkable example of Gupta workmanship datable to the 5th century A.D. The great Master, in all his sublimity, is here shown standing with his right hand in *abhayamudra*, assuring protection, and the left holding the hem of the garment. The smiling countenance with down-cast eyes is robed in spiritual ecstasy. The robe covering both shoulders is skilfully represented with delicately covered schematic folds and clings to the body. The head is covered with schematic spiral curls with a central protuberance and the elaborate halo decorated with concentric bands of graceful ornamentation.



Standing Buddha,  
Sarnath, Uttar  
Pradesh

The finished mastery in execution and the majestic serenity of expression of the image of Buddha came to be adopted and locally modified by Siam, Cambodia, Burma, Java, Central Asia, China and Japan, etc., when these countries adopted the Buddhist religion.

The image of the standing Buddha is an excellent example of Gupta art in its maturity from Sarnath. The softly moulded figure has its right hand in the attitude of assuring protection. Unlike the delicately carved drapery folds of the Mathura Buddha, only the fringe of the diaphanous robe is here indicated. The perfect execution of the figure matched by its serene spiritual expression is truly worthy of the sublime being.

Sarnath introduces not only a delicacy and refinement of form but also a relaxed attitude by bending the body in the case of the standing figure, slightly on its own axis, thus imparting to it a certain litheness and movement in contrast to the columnar rigidity of similar Mathura works.

Even in the case of the seated figure, the slender physiognomy conveys a feeling of movement, the body, closely following the modelling in all its subtle nuances. The folds have been discarded altogether; an indication of the drapery only survives in the thin lines on the body suggesting the edges of the garment. The folds that fall apart are given, again, a firmly muslin-like texture. The body in its smooth and shining plasticity constitutes the principal theme of the Sarnath artists.

The culmination of these characteristics seen in this sublime image of the Master represented in the act of turning the Wheel of Law is one of the masterly creations of Gupta classical sculpture. The image is carved in Chunar sandstone and has a surface texture of shining smoothness. The Master is shown as seated in *Vijraparyanka* with the hands held near the breast in *Dharmachakrapravartana Mudra* (the gesture of Preaching). A subtle discipline permeates the entire figure, physically as well as mentally. This is evident as much in the smooth and rhythmic treatment of the body as in the ethereal countenance suggestive of a mind absorbed and in serene enjoyment of spiritual bliss. A purely decorative background is supplied by the throne, lintel with *makara* ends, and a circular nimbus (Prabha) exquisitely carved with a broad foliated ornament within beaded borders. The decorative *prabhas*, it should be noted here, are characteristic also of Mathura images.

During the Gupta period the characteristic elements of the Indian temple emerged and the plastic forms began to be used admirably as an integral part of the general architectural scheme. The stone carving from the temples at *Deogarh* and those from the temples of *Udayagiri* and *Ajanta* are excellent specimens of figure sculpture in their decorative setting. The large panel of *Sheshashayi Vishnu* from the *Deogarh* temple, representing the Supreme being slumbering wakefully on the serpent *Ananta*, the symbol of eternity, in the interval between the dissolution of the universe and its new creation, is a magnificent example.



Detail Vishnu  
Anantasheshashayee, Vishnu  
Temple, deogarh, Uttar Pradesh

The four-armed Vishnu is reclining gracefully on the coils of the *Adishesha*, whose seven hoods form a canopy over his crowned head. His consort Lakshmi is massaging his right leg and two attendant figures stand behind her. Various gods and celestials are hovering above. In the lower panel, the two demons *Madhu* and *Kaitabha*, in an attacking attitude, are challenged by the four personified weapons of Vishnu. The whole composition fashioned with a masterly skill, breathes an atmosphere of serene calm and an agitated tension, making it a superb piece of art.

A magnificent representation of Vishnu belongs to the Gupta period, 5th century A.D., and comes from Mathura. The typical gown, the *vanamala*; the charming string of pearls twirled round the neck, the long and elegant *yagnopavita* are all characteristic of early Gupta work.

Ganga and Yamuna, two life-sized terracotta images, originally installed in niches flanking the main steps leading to the upper terrace of the Shiva temple at Ahichhatra. belong to the Gupta period 4th century A.D. Ganga stands on her vehicle, the *makara*. and Yamuna on the *cacchap*. Kalidas mentions the two river goddesses as attendants of Shiva and this occurs as a regular feature of temple architecture from the Gupta period onwards, the most notable example being the door jambs of the Brahmanical temple of Deogarh. Clay figurines (Terracottas) have great value as sources of social and religious history. In India, the art of making figurines of baked clay is of great antiquity as we have already seen at Harappa and Mohenjodaro where terracottas have been found in large numbers.

The Head of Shiva is an elegant example of Gupta terracottas, depicted with matted locks, tied in a prominent and graceful top knot. The expression on the face is noteworthy and both the figures, of Shiva as well as Parvati, are two of the most charming specimens from Ahichhatra.

The Head of Parvati with the third eye and crescent mark on the forehead. Her hair is beautifully arranged in spiral alaka-locks, with braid fastened by a garland and adorned by a floral boss. She is wearing a round earring with the

Swastika mark on it.

The Vakatakas were paramount in the Deccan, contemporary with the Guptas in the North. The high watermark of perfection in art achieved in their region can be best seen in the later caves at Ajanta, the early ones at Ellora and those at Aurangabad.

Under the aegis of  
Ministry of Culture,  
Government of India  
15-A, Sector - 7,  
Pappankalan, Dwarka,  
New Delhi - 110075



**Centre for Cultural  
Resources and Training**

Telephone:(011)  
25088638,  
47151000  
Fax: 91-11-  
25088637,  
Gram: CENCULT  
E-mail:-  
dg.ccrt@nic.in <sup>[1]</sup>

1. <mailto:dg.ccrt@nic.in>



# MEDIEVAL SCHOOLS OF SCULPTURE

---

## MEDIEVAL SCHOOLS OF SCULPTURE

Another excavated cave about a hundred years later is the magnificent prayer hall or Chaitya, at Karle in the Poona district. This too has been excavated from the living rock and is unparalleled for its lofty and elevated impression. The size is truly stupendous, 124'x46-1/2'x45'. With well proportioned great and bulky pillars, carrying capitals of great originality holding up a vaulted roof that has real rafters of timber inserted into it, a ribbing inherited and copied from wooden structure. The columns are strong and bulky, surmounted by sculptured capitals. In the far distance there is a stupa with a wooden umbrella on top and astonishingly the original wood has survived unharmed to this date.

Instead of the classical dignity, sobriety and simplicity, the sculpture is now more and more tending towards ornamentation, creating highly ornate art objects, with strange and unusual imaginary creatures, such as half human, half monsters, etc.

The characteristic of this new form of style of art is the difference with classical art in attitude, if not in skill and aptitude. Loveliness and idealisation are still the artist's passion as they were for artists in the early classical period, but love of the ornate, decorative details is now dominant over classic simplicity. There is more complication, ornamentation and enrichment. There is an erroneous view that the Indian artist was a strict conformist with the rules laid down in the *shilpasastras* specifying how the gods of the Indian pantheon are to be shown in images. One look at the variety and individuality of Indian sculpture will clearly demonstrate that as styles went on developing the sculptors frequently departed from the texts and rules laid down, and delighted in those departures and the liberties they took with the bodies of humans and even of gods and goddesses. This will be abundantly clear if we compare any two images of a given deity, such as the Buddha image. The sculptor had attained sufficient dexterity, maturity and skill to be able to infuse a certain individuality in his work of art, a stamp of his own likes and dislikes tastes of the period,

his own predilections. This is a sign of maturity, of life, of dynamism. Strict uniformity, ingenuity and conformity with the rules laid down in the *shilpasastra* texts during the ages would be a sure sign of the decadence of this great art in the country. If art has to grow, it has to react to the changing circumstances of different times, inclinations, tastes and as it is the business of art, good art; to reflect contemporary society with its different taste, style also has to change. One look at the magnificent art of Indian sculpture, and sculpture through the ages in any Museum would satisfy the inquisitive mind of this attitude from age to age. The most remarkable achievement of the new artist of this age was to contribute a dreamy, floating quality to the figures of the flying gods and freer movement than in the classical period; on the other hand there is a tendency towards increasing elegance and slenderness of form. There is a new beauty in women. The hips are more slender, the waist more supple, the legs longer. The face still continued to be stylized and the breasts full and firm. The woman is no longer the mother goddess but a divine charmer.

One such superb example of the sculptor's art is a lovely figure of Vrikshika, or a celestial damsel, from Gyrapur, in Gwalior, standing in a gracefully flexed pose, against a tree. She is decked in ornaments and attired in a finely patterned drapery which produces an effect of rightly decorated silk. Her coiffure is artistically arranged. The ringlets on her fore-head and the gentle smile playing on her lips add to the charm of the lovely lady. The delicate delineation of the graceful contours have been chiselled with such masterly skill by the gifted sculptor that what we are looking at is not rough, hard and cold stone, but soft, living, pulsating form.

The Gurjara Pratiharas had a vast kingdom that embraced the territory of Gujarat, Rajasthan, Uttar Pradesh. Their rule in the 8th, 9th and 10th centuries saw a great cultural renaissance. An artistic movement of great importance flourished under the aegis of the Pallava rulers of Kanchi and they are credited with having built the seven monolithic pagodas, the *rathas*, in Mahabalipuram. Some of the



Descent of Ganga,  
Detail,  
Mahabalipuram,  
Tamil Nadu

outstanding sculptures that are credited to their patronage are the Mahishasuramardini in relief, Girigovardhana panel, Arjuna's penance or the Descent of the Ganga, Trivikrama Vishnu, Gajalakshmi and Anatasayanam. In the annals of Indian art there is perhaps no better example of the representation of the Elephant than that in the Arjuna's penance scene. The celestial world, the temporal world as well as the animal world has been shown with masterly skill.

Apart from the celestials there are hunters, sages, disciples, wild animals like the lion, tiger, elephant and bear. The representation of these animals is very naturalistic and shows delightful delineation of line. The radiation of peace and calm by the sages is reflected in a meditating cat around which a number of rats are frolicking.

Close by to the South-West of the Ganesha Ratha and behind Arjuna's penance is the cave known as Varahamandapa, a fine specimen of its type. The hall at the front has two-lion pillars and two pilasters and beyond this, in the center, is the cell guarded by two *Dwarpalas*. One of the panels represents Varaha raising the Earth from the ocean, wherein she was submerged. A remarkable feature is that the snout of the boar has been modelled with great care and the head of the animal has been handled with such dexterity that it blends in a natural way with the human contour of the rest of the figure in the panel. Surya, Brahma, Rishis and the goddess Prithvi are shown surrounding and adoring Varaha. The right foot of Varaha rests on the hoods of the Naga king Sesha. The delineation of lotus leaves and flowers and ripples suggests water.

In all these examples the vigour of the composition is unique. The Pallava style concerns itself with a tall and slender physiognomical form. The thin and elongated limbs emphasise the tallness of the figure. The female figures are much lighter in appearance, with their slender waists, narrow chests and shoulders, smaller breasts, sparse ornaments and garments and generally submissive attitude. The figure sculpture of the Pallavas is natural in pose and modelling. The front of the torso is almost flat, and the ornamentations simple in high relief. Yet it is infused with a certain amount of vigour and fluid grace.

A great masterpiece is the carving from Mahabalipuram showing the great goddess Durga engaged in a fierce battle with the buffalo headed demon aided by their respective armies. Riding on her lion she is rushing at the powerful demon with great courage. He is moving away, yet watching for a moment to attack.

It represents the eternal struggle between the forces of good and evil, in which the good ultimately triumphs. The dramatic movement, emotional intensity and visual realism noticed in this sculpture are worthy of a master craftsman. Later Pallava sculpture shows greater details of workmanship, lighter anatomy and more developed artistic finishing. The high and cylindrical crown of Vishnu, heavy drapery, thick cord at the waist with prominent loops and tassels, and the mode of wearing the under-garment are all Pallava characteristics worthy of note.

In the middle of the 8th century the Rashtrakutas wrested power from the Chalukyas. They created the greatest wonder of medieval Indian art in their Kailasa temple at Ellora. Quarried out of a hill and solid rocks, it is sculptured on a grand scale. The bold and magnificent carving in this temple shows the Rashtrakuta style of tall and powerfully built figures, reflecting with spiritual and physical poise. The beautiful architectural rock sculpture from Cave No.29 at Ellora shows the marriage of Siva and Parvati. Siva holding the hand of the bashful Parvati occupies the centre of the composition. To the right Brahma, the creator, is actively engaged in stirring up the flames of the sacred fire. The parents of Parvati stand behind her to offer their daughter to the great god. A number of gods assembled to witness the function are shown hovering above the principal figures. The dignified grace of the divine couple and the gentle solemnity of the occasion have been portrayed by the sculptor with a masterly skill.



Another magnificent sculpture at Ellora is a panel depicting Ravana shaking mount Kailasa. In this remarkable scene the quivering of the mountain can be felt, and Parvati is shown greatly agitated, turning to Siva, grasping his hand in fear while her maid takes to flight but the Great God is unmoved and holds on fast, pressing down the mountain with his foot. The lower half of the composition exhibits Ravana exerting all the force of his twenty arms against the mountain.

Sculpture, Ravana shaking Mount Kailash, Kailash Temple, Ellora, Maharashtra

A classic panel showing the king of the Naga and his queen, belonging to Ajanta, 5th century A.D. shows them seated on a throne attended by a hand maiden. The sculptural work at Ajanta merits as great attention as the world famous wall paintings.

The Vakataka traditions are derived from the earlier Satavahana which can be clearly seen in the many carvings of Ajanta and in the painted and carved figures at Ajanta. It is only the decorative elements, chiefly composed of pearls and ribbons, so characteristic of the Gupta-Vakataka age, that distinguishes them from the simpler, but notable sculpture of Amravati.

The cave-shrine at Elephanta is another great monument of the Rashtrakutas, which contains the famous Mahishamurti. The three heads emanating from one and the same body represent three different aspects of Lord Shiva. The central face with a calm and dignified appearance shows him as the creator, the one on the left, with a severe look, portrays him as the destroyer and the third, to the right, with a calm and pacific expression.



The Mighty Cholas who succeeded the Pallavas and ruled over South India from the 9th to 13th centuries A.D. created the great temples at Tanjavur, Gangai Kondo Cholapuram, Darasurama, which are a veritable treasure house of their art.

Trimurti, Elephanta Caves, Maharashtra

At the Brihadesvara temple at Tanjavur which is the most mature and majestic of the Chola temples, sculpture there has attained a new maturity which is evident in the gracefully modelled contours of the figures, their flexed poses, delicate ornamentation, pleasing faces and a certain freshness, all of which add charm to the work. Chola art not only influenced the art of Ceylon, but it travelled as far away as Java and Sumatra.



A good example of Chola craftsmanship in the 11th century is the relief carving of Siva as Gajurasamaharamurti. The irate god is engaged in a vigorous dance of fierce ecstasy after having killed the elephant-demon, who has given so much trouble to the *rishis* and his devotees. The hide of the demon is spread aloft by the god, using it as a sort of cover. Devi stands at the lower right corner as the only awe-struck spectator of the divine act of retribution.

Nataraja,  
Brihadeshvara  
Temple, Thanjavur,  
Tamil Nadu

The later phase of Chola art, in the 13th century, is illustrated by the sculpture showing Bhudevi or the earth goddess as the younger consort of Vishnu. She stands in a gracefully flexed attitude on a lotus base holding a lily in her right hand, while the left arm hangs along her side in *lolahasta*.

The Chandellas, who ruled from 950 to 1100 A.D. constructed towering temples in central India, like the Kandariya Mahadev temple at Khajuraho. These were sculpted with human representations of endless variety. The sculptor here preferred the slender taller figures with a considerable accentuation of linear details.

A charming specimen of the Chandella art of the 11th century is this figure of a woman writing a love letter. Behind her right shoulder are the fingernails marks inflicted by her lover, while embracing her. Recalling the pleasures of which she had experienced in union with her lover and longing for another meeting with him she is prompted to write a love letter. On either side of her stands an attendant.

Equally fascinating is the graceful celestial beauty shown standing under a stylised mango tree. Holding a mirror in her hand, she is applying her make-up and getting ready to meet herlover. Two diminutive figures stand in attendance, carrying the toilet requisites in a bag and a satchel. This sculpture is datable to the 11th century A.D. The magnificence, perfection of design and sculptural profusion at Khajuraho is outstanding in Indian Art.

Gods, goddesses, *apsaras*, men and women standing or seeming to be in action, with their well developed and voluptuous bodies, stand liberated from their frames, to emerge in a living world of their own. The art of Khajuraho is a world of beauty. The lovers locked in an embrace which is approximately carved, display a throbbing passion. Varying moods are brought into relief by a slight change in the smile, a little difference in expression and in the pose. The sculptures of Khajuraho are such great master-pieces of Indian sculptural art that they can be admired both individually as well as cumulatively.

Great impetus was given to art under the reign of Pala rulers in Bihar and Bengal during the period 730 to 1110 A.D. They were Buddhist by faith. They greatly encouraged centres of learning like Nalanda and Vikramasila, where the stupas and monasteries gave ample scope for the sculptor's expression of an art which found stimulus in religion. During this period art reached technical perfection. The Pala Style is marked by slim and graceful figures, elaborate jewellery and conventional decoration. Their sculptures from Bihar are somewhat thick set and heavier in their general proportions of limbs than those from Bengal. The Pala rulers had intimate relations with Java which are evident in Hindu-Javanese sculpture, and painting of Nepal, Kashmir, Burma and Thailand.



Nayika, Lingaraja Temple, Bhubaneswar, Orissa

Some amount of stylisation is noticed in the later phase of Pala art, but the tradition is continued under the Sena rulers in the 12th century until the Islamic rulers overran the country. An excellent specimen from Mahanad in West Bengal is this lovely figure of the personified river goddess Ganga. She stands gracefully under a tree, Kalpataru, on a lotus, holding a water-vessel in her hand, symbolising prosperity and plenty. The ends of her scarf draped around the arms, trail on either side. She is adorned with profuse jewellery and wears a lower garment reaching to the ankles. The figure is expressive and the workmanship is of a high order.

The kings of the Eastern Ganga dynasty who held sway in Orissa from the 7th to the 13th centuries have left monumental temples at Bhubaneswar, Puri, and Konarak which are richly embellished with wealth of

sculptures.

By the middle of the 9th century A.D. especially in Orissa, there developed a school of sculpture which, among other things, took sensuous delight in the lovely forms of women. There are numerous sculptures of beautiful female figures on the face of walls.

The Orissan temple has many such representations of young and charming creatures with a seductive smile, luxurious hair full of jewellery, they are, called *Nayikas*. There are others equally beautiful, lightly clad but having a multitude of belts, bracelets, armlets, necklaces, ear-rings and hair ornaments. Similar lovely women are seen to appear everywhere as if growing out of trees and creepers, themselves like beautiful flowers and vines, often holding on to branches of trees and standing on floral ornaments. They are nymphs, and spirits that live in trees and shrubs and animate them. What distinguishes them from earlier specimens is that in this period they have become exquisitely beautiful girls, mostly underdressed and sometimes absolutely nude. They are shown decorating the walls and temples in Orissa, which become vast forests of ornamentation, crowded with flowers, scrolls and elegant geometric design. Most of these lovely ladies stand in various dance poses.

The famous temple at Konarak, was built by Narasimhavarman in the middle of the 12th century and dedicated to Surya or the sun-god. It has been conceived as a huge stone chariot on immense wheels, dragged by seven rearing horses. The temple is now partly preserved. Its presiding deity, the sun-god as seen here, is depicted in the typical north Indian manner, wearing boots, chain-mail armour, holding a lotus in each hand. He is riding a chariot driven by seven horses. On each side are his two wives, Chhaya and Suvarchasa, and the attendants Danda and Pingla. The figures



Surya riding chariot,



above are shooting arrows to dispel darkness.

Surya Mandir,  
Konarak, Orissa

On the plinth of the Jagmohana of the temple, at a height of about 50 feet from the ground, are installed colossal celestial musicians facing in all directions, playing on different musical instruments. These celestial maidens are shown playing the Veena. The massive proportions and powerful modelling of the figure, and a gentle smile on her face, express a sense of harmonious delight.

Another celestial maiden, similar to the Veena player, is this drummer. They are all in pink coloured sandstone of a rough texture. These figures are of colossal proportions yet very elegantly and beautifully carved.



There are, besides, serious scenes where a teacher is shown surrounded by his students, in animated postures, full of life.

Narasimha, the great builder of the Konarak temple is shown here on a swing in his harem, surrounded by beautiful women and listening to music.

Another scene shows him appreciating literature in an assembly of poets patronised by him. Yet another shows his tolerance for faiths by presenting him before Siva, Jagannath and Durga. There are several other similar representations of his life, and Konarak, with its rich sculpture, may be considered a storehouse of 13th century culture in Orissa.

Manjira Player, Surya  
Mandir, Konarak,  
Orissa

The image of Surya from the Sun Temple at Konarak drawn by seven rearing horses, one of which fully caparisoned, is of monumental proportions.

The Orissan artist without giving up the conventional lines of grace and vigour, produced images which were

faultless in the perfection of their form and vitality. The examples of this school have sensuous charm and beauty of form. The Mithuna, or a pair of amorous lovers, glows with the exuberance characteristic of Orissan art. They have the eternal smile of lovers who are absorbed in each other. In point of time as well as technique, Orissan art culminates in the famous Sun-temple at Konarak.

The traditions of the marble sculpture of Gujarat in Western India are seen in the profusion of intricately carved sculptures which decorate the Jain temples at Mount Abu, Girnar and Palitana. The beautiful image of the four-armed Vishnu, the Hindu god of preservation, was fashioned in the 13th century A.D. under the characteristic attributes, that is the mace, the discus and conchshell. The hand which hold the lotus is now lost. The weapons are again shown as personified attendant figures on the base. On either side are seen the conventional decorative motifs, and the miniature image of Brahma and Siva, within rectangular niches. The Dilwara temples at Mount Abu are the outstanding productions of the western school in the Jain tradition. They are not monuments of architecture, but are sculptural master-pieces, placed one upon the other to fashion one of the sculptural wonders of the world. The ceiling of the Dilwara temple, especially, is one of the world's master-pieces of intricate sculptural carvings.

The Hoysalas were another South Indian dynasty who asserted themselves in the Mysore region about the beginning of the 12th century. The temples they built at Halebid and Belur look like lace work in stone. The decoration is elaborate, the emphasis being more on ornamentation than movement or the grace of the human body. Hoysala sculptures are somewhat squat and short, highly embellished, or almost over-loaded with ornamentation, but yet are pleasing to behold.

A splendid example of the Hoysala sculptural art is portrayed in the carving showing Lord Krishna holding aloft the mountain Goverdhana to save the inhabitants of Gokul from the wrath of Indra, who let loose torrential rains to teach them a lesson for their insolence, in paying homage to Mount Goverdhana instead of worshipping him. The Mountain with its forest and animal kingdom is held aloft by the youthful



Mohini,  
Chennakeshava  
Temple, Belur,  
Karnataka

Krishna on his left hand, sheltering the entire population of Gokul, including the cows.

By this time we have come very near to the end of our journey and we find that in the 13th century A.D. love for the beauty of the human figure has been completely smothered. The artist takes delight no more in the depiction of the beauty of the handsome male or the loveliness of the female body. On the contrary the human body almost completely disappears under a fantastic mass of decoration and ornamentation which become more important than the human figure.

In the sculpture of the period showing a woman holding a fly-whisk and other figures, we come to the almost total disappearance of the body. A few centuries earlier, her lovely figure in sinuous curves, would have been glorified. Now nothing is left of that beauty. Ornamentation has truly run riot. The belt, the necklaces, the crown, the armlets and bracelets even the tree behind and above her is changed into a fancy scroll work of drapery.

The last great Hindu Kingdom in South India was of Vijayanagara. During this regime, from circa 1336 to 1565 A.D. several beautiful temples were erected at places like Tadpatri, Hampi, Kanchipuram, etc. Carving in these temples show the Chola and Chalukyan art traditions. During this period representations in narrative forms of the Ramayana and Krishna Bal Lila became favourite themes. The Vijayanagara emperors caused excellent portraits to be carved by the sculptors to immortalise them in the vicinity of their favourite deities.

One such fine example is of Krishnadevaraya at one of the Gopuras at Chidambaram. The final flicker of this however, is seen in the amazingly virile sculpture in titanic proportions carved by the sculptors of Tirumylnayak, and the Gopura and the



Pillars with Horse  
rider, Meenakshi  
Sundareshvara  
Temple, Madurai,  
Tamil Nadu

courts of Meenakshi temple at Madurai.

The 17th century was a great period of titanic work under the Nayaka of Madurai and Tanjavur. During this period the animal motif with fantastic detail as seen in the outstanding sculpture at Srirangam temple in Trichinapally, may be seen. Though, stylised, this art is full of vitality. A pair of rampant, furious horses whose heads support the pillars, are carved with great skill and vigour. The riders are shown in realistic poses trying to control them. Each sculpture is realistic though the conception is fantastic.

Though traditions of stone sculptures continued, no major sculpture movement survived under the Mughal and the other Muhammadan rulers Under the Muhammadan rulers great impetus was given to architecture, but sculptures are rarely found and even those available are products of local chieftains. During the British regime no proper patronage was provided to sculptors and the whole tradition of Indian art almost came to a standstill.

Under the aegis of  
Ministry of Culture,  
Government of India  
15-A, Sector - 7,  
Pappankalan, Dwarka,  
New Delhi - 110075



**Centre for Cultural  
Resources and Training**

Telephone:(011)  
25088638,  
47151000  
Fax: 91-11-  
25088637,  
Gram: CENCULT  
E-mail:-  
dg.ccrt@nic.in <sup>[1]</sup>

1. <mailto:dg.ccrt@nic.in>

# MODERN INDIAN SCULPTURE

---

## MODERN INDIAN SCULPTURE

The basic characteristics and problems of contemporary Indian Sculpture are very similar to those of contemporary painting. If anything, it is even more alienated from the great Indian tradition, though and even more strongly hinged to the modern, eclectic, international concept.

It began in the academic style, based on mid-Victorian ideas of naturalism and smugness, and was a legacy of the British. This mannerism was perpetrated in the government art schools and colleges established around the century in Bombay, Calcutta, Madras and elsewhere. The inane achievement of this so called realist or naturalist school never even attained the height of real academic excellence and has remained a far cry from the iconographic, symbolical and religious ideals of Indian sculpture through the ages.

And then, when our sculpture was freed of this yoke, towards the 'forties' it looked again as in painting, to the western world for inspiration, resulting in similar processes of experimentation and eclectic exercise. From then on the story of contemporary Indian sculpture is the story of a transition from academism to well-defined non-objectivism. We have been introduced to new and unconventional materials, most certainly in the manner of employing them, such as, sheet metal, welded bric-a-brac wire, plastic, hardware and junk. Here and there, our sculptors may have achieved worthwhile results in tune with the milieu, but this achievement is not comparable with the results attained in the field in the shape of a renewed interest in folk and tribal art. But, largely, the preoccupation is still with shape and form, polish and texture and mid-way abstraction. Contemporary Indian sculpture has not shown either the speed or variety of painting and has not arrived at the logical 'cul de sac' which in the case of painting has provided the necessary height and perspective to a meaningful introspection, which is called the 'Journey's End' is a symbolical painting that reaches beyond the explicit pictorial elements of the work. The crouching, gasping camel set against an arid

desert in the twilight hours has a relevance to life in general.



Painting : 'Woman plucking flowers' by Gagendranath Tagore

Nandalal Bose is regarded as the most distinguished pupil of Abanindranath Tagore and his influence was considerable on more than one generation of artists. In the painting of a woman in the act of doing 'Pranam' one sees both simplicity and directness of his pictorialism as also the significant impact on his work of the vitality of folk art.

Kshitindranath Majumdar was also a renowned pupil of Abanindranath. The beautiful picture of Spring owes its inspiration to the Indian miniatures. Kshitindranath was known for his soft palette and the grace and lyrical quality of his drawing. He is almost unique in this respect.

Jamini Roy was a contemporary of the artists mentioned above, but he, more than anyone else, sought an entirely different path of expression, which had a tremendous impact on subsequent painters, deeply inspired by the Bengal folk tradition. His images and ideas as in this painting of 'Pujarinis' are direct, singularly stylised, and conceived in emphatic flat spaces and strong lines.



Painting : 'Pujarinis' by Jamini Roy

Ganganendranath Tagore shared very much with the painters of the Indian Renaissance but, he, like the distinguished poet-painter Rabindranath, was an individualist of an extraordinary order. His paintings have something considerably common with cubistic approach as in this fantastic study of the magician. His paintings are distinguished for his individualistic, highly dramatic concept of light and shadow.

Abdur Rahman Chughtai was greatly inspired by the Bengal School. But he was equally influenced by Persian thought and art, and with these two he developed a style of his own romantic and poetic with flowing lines and a palette to match his nostalgic mood.

The study of a Head is an example of the work of Rabindranath Tagore who took to painting in his late years under an irrepressible urge. His images come forth from the subconscious regions, from dream and fantasy and have an archetypal quality.

K. Sreenivasulu like Jamini Roy, was greatly moved by folk art and rural life. By virtue of the directness, decorative effects and stylisation, his work should be understood along with Jamini Roy's. Sreenivasulu drew much inspiration from the art heritage of South India, particularly from the mural tradition of Tanjavur and Lepakshi.

With A.A. Almelkar we enter a different phase of contemporary Indian painting. It is still largely inspired, both in technique and figurative, by Indian miniature and mural tradition. But one can see the very individualistic approach to the compositional problems which had marked a departure ideologically.

What is said above is exemplified remarkably in this simple painting by K.K. Hebbar. The raphic symbolism of the bride and bridegroom, the large use of white, the panel of musicians at the bottom, point altogether strongly at the new concept of structural organisation.

We see the full realisation of this concept and a glimpse of its enormous possibilities in Laxman Pai's 'Autumn'. In Pai's vision, man and nature are inseparable, two aspects of man and nature into a fantastic amalgam admirably. The image is elementary but highly suggestive.

Paintings from the sixties by J. Swaminathan belongs to a phase of contemporary Indian painting wherein one sees an attempt, again, to rediscover sources of indigenous inspiration. The Tulsi plant that sprouts from the Vrindavan against a symmetrical pair of conical rocks is one kind of such a resultant image on which Swaminathan has achieved very substantial and individualistic imagery.

The radiating, iridescent concept of light by Biren De is another such effort. What Biran De achieves is a vision of spiritual light, a primeval, self-emanating concept of light. The dark centre, and the concentric effulgence emphasises this vision admirably.



Painting : 'June 70' by Biren De

The concept of the human figure and of landscape has undergone a veritable transformation in the hands of the contemporary artist. A painting by Sailoz Mookherjee, of a mother and children, is an early work. The emphasis is on the composition and the concern with the basic formal concept of the figures as a whole rather than on the details.

The picture of Kathakali dancers doing their make-up by S.D. Chavda exemplifies his meticulous draughtsmanship. The strong sinewy bodies of the dancers, their postures, are very ably achieved. The rendering of the figure is unerring and the various elements of the picture are soundly distributed.

K.G. Subramanyan's cock-seller carries abstraction of the figure further, and in a way acquires much expressive power. The prancing cocks, the attenuated man and the cart which carries cocks and the vertical complex of houses, all this is deliberately so conceived.

In 'Two Figures' Husain reduces the figures to a purely orchestrated concept of colour, in mutual contrast. The physiognomy is further abstracted with the barest of details. Husain has ever been deeply moved by Indian life and people, particularly by the rustic and picturesque rural life. Husain has built up a remarkably personal iconography over the course of years.

In an early picture of the '50s, Satish Gujral expresses the idea of desolation beautifully by a semi-surrealistic imagery. The gaping emptiness in the background, the suggestion of a man in a state of utter collapse and the noose, are all part of this weird imagery.



Painting : 'Cock Seller' by K.G. Subramanyam



Ganesh Pyne's 'Mother and Child' is not as simple as it seems. It has an air of fantasy and this is true of his paintings in general. The way the mother and child confront the viewer and the intent stare of the eyes emphasise the inherent mystery of the painting.

A collage is an organisation of an assortment of materials, both conventional and unconventional to produce an integrated pictorial concept. Piraji Sagara uses dismembered odds and bits of old wood and carvings together with pieces of metal and paint. The result is paradoxically both modern and traditional. The work relates to a legend on the sun.

A painting of F.N. Souza, of a landscape of a sprawling complex of buildings. It is highly individualised to suit the artist's structural consideration. It is familiar but has an element of strangeness about it.

Avinash Chandra's 'Orchard' goes very much further in the same direction, almost into the realm of fantasy. The sun-like entities floating in the sky, the shape of the trees, and the rhythmic cluster of patterns that inter-play, are part of this fantasy.

There are houses and houses. Most of them are nondescript. But some have character. And here is a house by N.S. Bendre, which has a remarkable character, a portrait in itself. Bendre works minutely emphasising every detail to achieve the essential spirit of this strange house.

For more than a decade and a half Shanti Dave has been painting in a style that is deceptively abstract, as one called 'Snow Shade'. It is no doubt a pronouncedly non-objective appearance which is brought about by diligent hard work and by unconventional use of materials, like wax and encaustic, along with time honoured oil paint. He uses script, blocks with folk figures etc. to animate the surface and to create the texture. Finally what one feels is a world which is both old and new.

One of Gaitonde's early works is unequivocally non-objective. The wide space in which the strips of red and other coloured areas float have no meaning, symbolical or explicitly. The dimension is purely plastic in this work, although in his recent work one notices a positive metaphysical element creeping in.



Sculpture, 'Triumph of labour' by D.P. Roy Chowdhury, Delhi

Ramkumar has painted a lively abstract landscape in subtle grey and green. The rhythm of the tones and the criss-cross lines more than suggest the basic idea of flight. Ramkumar was a figurative painter to begin with, then went to landscape seriously from which he now distils these abstracted, unpeopled flights into the realm of non objectivity.

An important monumental work by the renowned sculptor, D.P. Roy Chowdhury, is called the 'Triumph of Labour'. The strong muscular bodies of the men hauling the work, their very animated postures make this an extremely expressive work. In fact it may be said that Mr. Roy Chowdhury belongs to the expressionistic school.

Altogether in a different vein, but an equally expressive work is a bust of a buoyant young woman by Ramkinker Baij. The radiant, youthful face and the ample bosom typify vitality. Sculpturally speaking the texture is highly expressive and full of energy.

The interpretation of a philosopher by B. Vithal is of a head which is everything and Vithal resorts to an accentuation of all physiognomical details, such as the nose, the half-open eyes, the long ear lobes, etc. to convey the basic idea.

The sculptor, Sankho Choudhuri, emphasises the physical attributes in a most vital manner in the sculpture of a woman preening herself. The raised arms, the flowing lines, the rounded graceful form add up to the image of Youth again.

Quite often, in the case of sculpture, the material determines the fundamental formal concept as in his bull by Raghav Kaneria. Full of energy and brute strength, the bull is poised to charge. The contours emphasise

movement.

An elongated sculpture of 'A Man' by Davierwalla carries the concept of figure in sculpture to an altogether different level. The animated face and raised arms give it a weird, unearthly character. There is an attempt to reduce the essentials to the minimum. The character of the metal is emphasised.

Mahendra Pandya conceives in a sculpture the stone as a solid mass with the barest suggestion of the two figures, just enough. The emphasis, as it should be in the case of stone, is on mass and volume in this upright sculpture.

A simple, pastoral scene of a couple angling by the river side is an early work by Haren Das, which is rather conventional, unambiguous and expressively illustrative. A very competent work in its style.

Sunirmal Chatterji's 'Manali Village' is a straight forward, conventional landscape. It exploits, within limitations, the specific characters of texture of the woodcut medium.

Somnath Hore's 'Birth' springs out of a dream. Therefore, the emphasis is on the combination of unusual pictorial elements. The rose itself is the most prominent. It is an etching and the artist exploits all the possibilities of the medium suitable to his theme.

In 'Study-3' Dipak Banerji makes the etching medium yield even more specific effects in this principally non-objective work. The sharp line, the variegated texture, the incision, the relief, have all the excellence of an etching.

Under the aegis of  
Ministry of Culture,  
Government of India  
15-A, Sector - 7,  
Pappankalan, Dwarka,  
New Delhi - 110075



**Centre for Cultural  
Resources and Training**

Telephone:(011)  
25088638,  
47151000  
Fax: 91-11-  
25088637,  
Gram: CENCULT  
E-mail:-  
dg.ccrt@nic.in <sup>[1]</sup>

# Wall Paintings of India

---

## WALL PAINTINGS OF INDIA

Painting is one of the most delicate forms of art giving expression to human thoughts and feelings through the media of line and colour. Many thousands of years before the dawn of history, when man was only a cave dweller, he painted his rock shelters to satisfy his aesthetic sensitivity and creative urge.

Among Indians, the love of colour and design is so deeply ingrained that from the earliest times they created paintings and drawings even during the periods of history for which we have no direct evidence.

The earliest examples of Indian painting, that we find evidence of, are on the walls of some of the caves in the Kaimur Range of Central India, Vindhya Hills and some places in Uttar Pradesh.

The paintings are primitive records of wild animals, war processions and hunting scenes. They are crudely but most realistically drawn. All these drawings bear a remarkable resemblance to the famous rock shelter paintings in Spain, which are presumed to be the work of Neolithic man.



Wall painting of a dancer, Bhimbetka, Madhya Pradesh

Leaving aside the wealth of materials of the Harappan Culture, the art of India, as a whole disappears from our sight for



Painting : Cave I, Ajanta cave, Maharashtra

many years. This gap in Indian art cannot be filled satisfactorily as yet. However, we can learn a little of this dark epoch by reference to some of our old literatures belonging to the centuries before and after the birth of Christ. The Vinayapithak, a Buddhist text of circa 3rd - 4th century B.C. refers in many places to the pleasure houses containing picture halls which were adorned with painted figures and decorative patterns. Painted halls are also described in the Mahabharata and Ramayana, the composition of which in their original form is acknowledged to be of great antiquity. These early mural paintings may be assumed to be the prototypes of the carved and painted picture galleries of the subsequent periods of the Buddhist art, such as in the painted cave temples of Ajanta situated in Maharashtra State near Aurangabad. There are 30 caves chiseled out of the rock in a semicircular fashion. Their execution covers a period of about eight centuries. The earliest of them is probably out in the 2nd century B.C. and the latest is sometime in the 7th century A.D.

The subject matter of these paintings is almost exclusively Buddhist, excepting decorative patterns on the ceilings and the pillars. They are mostly associated with the Jatakas, collection of stories, recording the previous births of the Lord Buddha. The compositions of these paintings are large in extent but the majority of the figures are smaller than life size. Principal characters in most of the designs are in heroic proportions.



Painting : Cave 2, Design on the Ceiling, Ajanta caves, Maharashtra

Centrality is one of the main features of the composition so that attention is at once drawn to the most important person in each scene. The contours of Ajanta figures are superb and reveal a keen perception of beauty and form. There is no undue striving after anatomical exactitude, for the drawing is spontaneous and unrestrained. The painters of Ajanta had realised the true glory of the Buddha, the story of whose life was employed here by them as a motif to explain the eternal pattern of human life. The stories illustrated here are continuous and elaborate presenting the drama of Ancient India enacted in the palaces of the Kings and in the hamlets of the common people equally engaged in the quest for the beautiful and spiritual values of life.

The earliest paintings at Ajanta are in cave No. IX and X of which the only surviving one is a group on the left wall of cave X. This portrays a king with attendants in front of a tree decked with flags. The King has come to the sacred Bodhi tree for fulfilling some vow connected with the prince who is attending close to the king. This painting, though a fragmentary one shows a well developed art both in composition and execution which must have taken many centuries to reach this stage of maturity. There is a close resemblance in the representation of human figures with regard to their dress, ornaments and ethnical features between this painting and the sculptures of Amaravati and Karle of early Satavahana rules of circa 2nd century B.C.

Another surviving painting at Ajanta, the enormously long continuous composition of Shaddanta Jataka along the right wall of the same cave (cave No.X) belonging to circa 1st century A.D. is one of the most beautiful but unfortunately one of the worst damaged and can only be appreciated at the site.

We have little evidence of paintings of the next two to three centuries though it is certain that a good amount must have once existed. The next surviving and the most important series of Ajanta paintings are in cave

No.XVI, XVII, II and I executed between the 5th and 7th century A.D.

A beautiful example of this period is the painting which illustrates a scene of Jataka and commonly called 'the dying princess' in cave No.XVI painted in the early part of the 5th century A.D. The story tells how Nanda who was passionately in love with this girl was tricked away from her by the Buddha and carried up to heaven. Overwhelmed by the beauty of the Apsaras, Nanda forgot his earthly love and consented to enter the Buddhist order as a shortcut to heaven. In time, he came to see the vanity of his purely physical aim and became a Buddhist but the Princess, his beloved, was cruelly left to her fate without any such consolation. 'It is one of the most remarkable paintings of Ajanta as the movement of the line is sure and firm. This adaptation of line is the chief character of all oriental paintings and one of the greatest achievements of the Ajanta artists. Emotion and pathos are expressed here by the controlled turn and poise of the body and the eloquent gestures of the hands.

We have little evidence of paintings of the next two to three centuries though it is certain that a good amount must have once existed. The next surviving and the most important series of Ajanta paintings are in cave No.XVI, XVII, II and I executed between the 5th and 7th century A.D.

A beautiful example of this period is the painting which illustrates a scene of Jataka and commonly called 'the dying princess' in cave No.XVI painted in the early part of the 5th century A.D. The story tells how Nanda who was passionately in love with this girl was tricked away from her by the Buddha and carried up to heaven. Overwhelmed by the beauty of the Apsaras, Nanda forgot his earthly love and consented to enter the Buddhist order as a shortcut to heaven. In time, he came to see the vanity of his purely physical aim and became a Buddhist but the Princess, his beloved, was cruelly left to her fate without any such consolation. 'It is one of the most remarkable paintings of Ajanta as the movement of the line is sure and firm. This adaptation of line is the chief character of all oriental paintings and one of the greatest achievements of the Ajanta artists. Emotion and pathos are expressed here by the controlled turn and poise of the body and the eloquent gestures of the hands.

There are flying apsaras in the cave No. X belonging to the late 6th century A.D. The rich ornamentation which was the characteristic of the period is beautifully portrayed in her turban decked with pearls and flowers. The

backward movement of the necklace suggests the flight of the *apsara* which is painted in a masterly way.

The later paintings at Ajanta by far the larger part of what survives was done between the mid 6th and 7th century A.D. and are in cave No.II and I. They also illustrate the Jataka stories with greater details and ornamental designs.

The scenes of Mahajanaka Jataka in cave No.1 are the best surviving examples of Ajanta paintings belonging to this period.

In a scene Prince Mahajanaka - the future Buddha, discusses the problems of the kingdom with his mother, the queen who is shown in an extremely graceful pose and is surrounded by maids. A few of them with fly whisks are seen standing behind the king. In their discourse, the Prince probably is seeking his mother's advice before beginning his march to reconquer his kingdom which has been usurped by his uncle.

A detailed scene of the Prince shows the graceful gesture of his right hand. The next scene of the story represents the journey of the prince on a horse back with all his retinue. The firm determination is beautifully suggested by his highly spirited horse while the prince himself is shown as a true embodiment of tenderness as if melting in Karuna (kindness). These three maids belong to the royal house. One is wearing a white robe with a beautiful ornamental design of ducks.

The Prince arriving in his uncle's capital discovers that his uncle had just died and had designated as his successor the person who would win the hand of his daughter, Sivali. The latter fell in love with the Prince and the omens destined him to occupy the throne. He was, therefore, enthroned and a great rejoicing followed.

The consecration ceremony scene where the Prince is shown being bathed by two jars over his head. On the left side of the scene, a maid with a toilet tray is approaching the canopy. This shows the royal harem where king Mahajanaka is sitting majestically while queen Sivali is beaming gracefully towards her beloved. They are enjoying dance and music.

The next scene portrays a sumptuously dressed girl dancer wearing a beautiful diadem, her hair is adorned with flowers and she is dancing to the



accompaniment of an orchestra. On the left, two women are playing the flute and on the right are several women musicians with various instruments including two drums and cymbals. The dancer and the musicians have been invited by queen Sivali to please and divert the king and to dissuade him from renouncing the world. The king, however, decided to live an austere life on the roof of his palace and he goes to hear the sermon of a hermit who will strengthen him in his resolution. His journey on an elephant's back is a representation of a royal procession just passing through the royal gateway. The last scene of the story depicts a courtyard of a hermitage where the king is listening to the discourses of the hermit.



Painting, Cave I,  
Bodhisattva, Ajanta  
caves, Maharashtra

The painting of Bodhisattva Padmapani from cave I is one of the masterpieces of Ajanta Painting executed in the late 6th century A.D. In princely fashion he is wearing a crown adorned with sapphires, his long black hair falling gracefully. This beautifully ornamented figure is more than life size and is shown stopping slightly and holding in his right hand a lotus flower. In the words of one of the contemporary art critics: "It is in its expression of sorrow, in its feeling of profound pity, that this great art excels; and in studying it, we would realize that we are face to face with a noble being under the weight of a tragic decision, the bitterness of renouncing forever a life of bliss is blended with yearning, sense of hope in the happiness of the future". The strong direct drawing of the shoulder and arms is masterly in its unaffected simplicity. The eyebrows upon which depends much of the facial expression are drawn by simple lines. The way of holding the lotus 'and the gestures of the hand, as shown here, is the greatest achievement of the Ajanta artists.



Painting, Cave I,  
Buddha visiting wife  
and son, Ajanta  
caves, Maharashtra

The representation of one of the memorable events of Buddha's life after enlightenment and which ranks among the best of the paintings at Ajanta, is in cave No.XVII painted probably in circa 6th century A.D. This represents Buddha's visit to the door of Yashodhara's abode in the city of Kapilavastu while she herself has come out with her son Rahula to meet the Great King. The artist had drawn the figure of the Buddha on a large scale, apparently to indicate his spiritual greatness as compared with ordinary beings for instance the representation of Yashodhara and Rahula looks very small by comparison. The head of Buddha is significantly inclined towards Yashodhara, showing compassion and love. The features of the face are obliterated but the eyes are clear and the meditative gaze suggests an absorption of mind in the spiritual. There is a halo around the Great King's head and above it, a Vidhyaduri is holding an umbrella as a symbol of his sovereignty over the earth and heaven.

Below, by the side of the door the figures of Yashodhara and Rahula are painted, the latter looking up towards his father with affection mixed with astonishment since he was only seven days old when Gautama renounced the world. Yashodhara has been shown with all charm of natural beauty and outward adornments of costume and jewellery but far more striking is the appealing manner in which she is looking towards Buddha, more with a feeling of love than reverence. The rhythmic treatment, of the different parts of her body, the graceful pose and the fine brush work shown in the curls above her temples and in the locks spread over her shoulders all portray an art of an high order and makes this painting one of the finest portrayals of feminine elegance and beauty.

A beautiful depiction of a feminine beauty as conceived by an Ajanta artist is apparently recognized as Maya Devi, the mother of the Buddha whose beauty the artist wanted to delineate without the restriction imposed by the incident of any story. The princess is depicted with all bodily charm which

the painter had skilfully exhibited. The painter has chosen a standing pose for the princess and to add naturalness and grace he has made her lean against a pillar so that the beauty of her slender and slim limbs may be best appreciated. By an inclination of her head the artist has shown very cleverly the charm of the dark coils of her hair adorned with flowers.

Along-side these Buddhist paintings there are also a few Brahmanical figures of iconographic interest.

Indra, a Hindu divinity, is depicted flying amid clouds together with celestial nymphs holding musical instruments. Indra is wearing a royal crown, pearl necklaces and in his girdle a sword and a dagger. The speed of his flight is suggested by the backward movement of pearl necklaces. This is from cave No.XVII and belongs to circa 6th century A.D.

Besides these religious paintings there are decorative designs on ceilings and pillars of these cave temples. Unlike the epics and continuous Jataka paintings there are complete designs within their squares. The whole flora and fauna in and around the artists world are faithfully portrayed but never do we find any repetition of form and colour. The artists of Ajanta, as if here suddenly emancipated from the dictum of the Jataka text, have given free reign to their perception, emotion and imagination.

An example of ceiling decoration is from cave No.XVII and belongs to circa 6th century A.D. The pink elephant is from the same decorative painting and can be seen in detail. This striking elephant represents a fine delineation of living flesh natural to that animal along with a dignified movement and linear rhythm and can be termed, perhaps, as one of the finest works of art.

The paintings from Bagh caves in Madhya Pradesh correspond to those paintings of Ajanta in cave No.I and II. Stylistically both belong to the same form, but Bagh figures are more tightly modelled, and are stronger in outline. They are more earthly and human than those at Ajanta. Unfortunately, their condition is now such that they can only be appreciated at the site.

The earliest Brahmanical paintings so far known, are the fragments found in Badami caves, in cave No.III belonging to circa 6th century A.D. The so called Siva and Parvati is found somewhat well preserved. Though the technique follows that of Ajanta and Bagh, the modelling is much more sensitive in texture and expression and the outline soft and elastic.

The paintings of Ajanta, Bagh and Badami represent the classical tradition of the North and the Deccan at its best. Sittannavasal and other centres of paintings show the extent of its penetration in the South. The paintings of Sittannavasal are intimately connected with Jain themes and symbology, but enjoy the same norm and technique as that of Ajanta. The contours of these paintings are firmly drawn dark on a light red ground. On the ceiling of the Verandah is painted a large decorative scene of great beauty, a lotus pool with birds, elephants, buffaloes and a young man plucking flowers.

The next series of wall-painting to survive are at Ellora, a site of great importance and sanctity. A number of Hindu, Buddhist and Jain temples were excavated between the 8th and 10th centuries A.D. from the living rock. The most impressive of these, the Kailashnath temple is a free standing structure which is in fact a monolith. There are several fragments of painting on the ceiling of the different parts of this temple and on the walls of some associated Jain cave temple.

The composition of the paintings at Ellora is measured out in rectangular panels with thick borders. They have thus been conceived within the given limits of frames that hold the paintings. The space, in the sense of Ajanta, therefore, does not exist at Ellora. So far as the style is concerned, Ellora painting is a departure from the classical norm of Ajanta paintings. Of course the classical tradition of modelling of the mass and rounded soft outline as well as the illusion of the coming forward from the depth is not altogether ignored. But the most important characteristic features of Ellora painting are the sharp twist of the head, painted angular bents of the arms, the concave curve of the close limbs, the sharp projected nose and the long drawn open eyes, which can very well be considered as the medieval character of Indian paintings.

The flying figures from cave temple No.XXXII at Ellora belonging to mid-ninth century A.D. are beautiful examples of swift movement through clouds. Both the characteristics, the rounded plasticity of Ajanta modelling of classical period on the faces and the angular bents of the arms of medieval tendencies are well marked here. It is perhaps a product of the transitional period.

The most important wall paintings in South India are from Tanjore, Tamil Nadu. The dancing figures from Rajarajeswara temples of Tanjore belonging to early 11th century A.D. are beautiful examples of medieval paintings. The

wide open eyes of all the figures are a clear negation of Ajanta tradition of half closed drooping eyes. But the figures are no less sensitive than the Ajanta figures, they are full of movement and throbbing with vitality.

Another example of a dancing girl from Brihadeshwara temple of Tanjore belonging to the same period is a unique representation of swift movement and twisted form. The back and the hips of the figure are vividly and realistically shown with the left leg firm on the base and right thrown in space. The face is shown in profile with pointed nose and chin while the eye is wide open. The hands are outstretched like a sharp line swinging in balance. The rapturous figure of a dedicated temple dancer with vibrating contours is a true embodiment of sophistication in art and presents a charming, endearing and lovable feast to the eyes.

The last series of wall painting in India are from Lepakshi temple near Hindupur belonging to 16th century A.D. The paintings are pressed within broad friezes and illustrate Saivaite and secular themes.

A scene with three standing women in spite of their well built forms and contours has in this style become somewhat stiff. The figures are shown in profile rather in an unusual fashion, specially the treatment of the faces where the second eye is drawn projecting horizontally in space. The colour scheme and the ornamentation of these figures are very pleasing and prove the highly sophisticated taste of Indian artists.

The Boar hunt from the same temple, is also an example of two-dimensional painting which almost becomes characteristic of late medieval paintings either on wall or on palm leaf or paper. Thereafter a decline of Indian wall paintings began. The art continued into 18th-19th century A.D. in a very limited scale. During the period from 11th century A.D. onward, a new method of expression in painting known as miniature on palm leaves and paper; perhaps much easier and more economical had already begun.

Some of the wall paintings of this declining period in the reign of Prince of Travancore in Kerala, in the palaces of Jaipur in Rajasthan and in the Rangmahal of the Chamba palace in Himachal Pradesh are worth mentioning. The Rangmahal paintings of Chamba deserve a special note in this connection as the National Museum is in possession of these early 19th century paintings in the original.

## TECHNIQUE

It would be interesting and perhaps necessary to discuss the technique and process of making Indian wall paintings which has been discussed in a special chapter of the Vishnudharamotaram, a Sanskrit text of the 5th/6th century A.D. The process of these paintings appears to have been the same in all the early examples that have survived with an only exception in the Rajarajeshwara temple at Tanjore which is supposed to be done in a true fresco method over the surface of the rock.

Most of the colours were locally available. Brushes were made up from the hair of animals, such as goat, camel, mongoose, etc.

The ground was coated with an exceedingly thin layer of lime plaster over which paintings were drawn in water colours. In true fresco method the paintings are done when the surface wall is still wet so that the pigments go deep inside the wall surface. Whereas the other method of painting which was followed in most of the cases of Indian painting is known as tempora or fresco-secco. It is a method of painting on the lime plastered surface which has been allowed to dry first and then drenched with fresh lime water. On the surface thus obtained the artist proceeded to sketch out his composition. This first sketch was drawn by an experienced hand and subsequently corrected in many places with a strong black or deep brown line when the final drawing was added. After the painter had drawn out his first scheme in red, he proceeded to apply on this a semi-transparent terraverte monochrome, through which his outline could be seen. Over this preliminary glaze the artist worked in his local colours. The principal colours in use were red ochre, vivid red (vermilion), yellow ochre, indigo blue, lapis lazuli, lamp black (Kajjal), chalk white, terraverte and green.

Under the aegis of  
Ministry of Culture,  
Government of India  
15-A, Sector - 7,  
Pappankalan, Dwarka,  
New Delhi - 110075



**Centre for Cultural  
Resources and Training**

Telephone:(011)  
25088638,  
47151000  
Fax: 91-11-  
25088637,  
Gram: CENCULT  
E-mail:-  
dg.ccrt@nic.in <sup>[1]</sup>

# MINIATURE PAINTING

---

## MINIATURE PAINTING

### 1. THE PALA SCHOOL (11th to 12th centuries)

The earliest examples of miniature painting in India exist in the form of illustrations to the religious texts on Buddhism executed under the Palas of the eastern India and the Jain texts executed in western India during the 11th-12th centuries A.D. The Pala period (750 A.D. to the middle of the 12th century) witnessed the last great phase of Buddhism and of the Buddhist art in India. The Buddhist monasteries (*mahaviharas*) of Nalanda, Odantapuri, Vikramsila and Somarupa were great centres of Buddhist learning and art. A large number of manuscripts on palm-leaf relating to the Buddhist themes were written and illustrated with the images of Buddhist deities at these centres which also had workshops for the casting of bronze images. Students and pilgrims from all over South-East Asia gathered there for education and religious instruction. They took back to their countries examples of Pala Buddhist art, in the form of bronzes and manuscripts which helped to carry the Pala style to Nepal, Tibet, Burma, Sri Lanka and Java etc. The surviving examples of the Pala illustrated



The stupa of Sariputta at Nalanda, Bihar

manuscripts mostly belong to the Vajrayana School of Buddhism.

The Pala painting is characterised by sinuous line and subdued tones of colour. It is a naturalistic style which resembles the ideal forms of contemporary bronze and stone sculpture, and reflects some feeling of the classical art of Ajanta. A fine example of the typical Buddhist palm-leaf manuscript illustrated in the Pala style exists in the Bodleian Library, Oxford, England. It is a manuscript of the *Astasahasrika Prajnaparamita*, or the perfection of Wisdom written in eight thousand lines. It was executed at the monastery of Nalanda in the fifteenth year of the reign of the Pala King, Ramapala, in the last quarter of the eleventh century. The manuscript has illustrations of six pages and also on the insides of both wooden covers.

The Pala art came to a sudden end after the destruction of the Buddhist monasteries at the hands of Muslim invaders in the first half of the 13th century. Some of the monks and artists escaped and fled to Nepal, which helped in reinforcing the existing art traditions there.

## 2. THE WESTERN INDIAN SCHOOL (12th - 16th centuries).

The Western Indian style of painting prevailed in the region comprising Gujarat, Rajasthan and Malwa. The motivating force for the artistic activity in Western India was Jainism just as it was Buddhism in case of the Ajanta and the Pala arts. Jainism was patronised by the Kings of the Chalukya Dynasty who ruled Gujarat and parts of Rajasthan and Malwa from 961 A.D. to the end of the 13th century. An enormous number of Jain religious manuscripts were commissioned from 12th to 16th centuries by the princes, their ministers and the rich Jain merchants for earning religious merit. Many such manuscripts are available in the Jain libraries (*bhandaras*) which are found at many places in Western India.

The illustrations on these manuscripts are in a style of vigorous distortion. One finds in this style an



Malwa painting, Rajasthan School of painting



exaggeration of certain physical traits, eyes, breasts and hips are enlarged. Figures are flat with angularity of features and the further eye protruding into space. This is an art of primitive vitality vigorous line and forceful colours. From about 1100 to 1400 A.D., palm-leaf was used for the manuscripts and later on paper was introduced for the purpose. The *Kalpasutra* and the *Kalakacharya-Katha*, the two very popular Jain texts were repeatedly written and illustrated with paintings. Some notable examples are the manuscripts of the *Kalpasutra* in the Devasano pado Bhandar at Ahmedabad, the *Kalpasutra* and *Kalakacharya-Katha* of about 1400 A.D. in the Prince of Wales Museum. Bombay and the *Kalpasutra* dated 1439 A.D. executed in Mandu, now in the National Museum, New Delhi and the *Kalpasutra* written and painted in Jaunpur in 1465 A.D.

### 3. OTHER ISOLATED STYLES (1500-1550 A.D.)

During the 15th century the Persian style of painting started influencing the Western Indian style of painting as is evident from the Persian facial types and hunting scenes appearing on the border's of some of the illustrated manuscripts of the *Kalpasutra*. Introduction of the use of ultramarine blue and gold colour in the Western Indian manuscripts is also believed to be due to the influence of the Persian painting. These Persian paintings, which came to India, were in the form of illustrated manuscripts. A number of such manuscripts were copied in India. Some colours used in these types of copies can be seen in the Freer Gallery of Art, Washington and an illustrated manuscript of *Bustan* of Sadi in the National Museum, New Delhi. The *Bustan* was executed for Sultan Nadir Shah Khilji of Malwa (1500-1510 A.D.), by one Hajji Mahmud (painter) Shahsuwar (scribe).



Persian painting

An illustrated manuscript of the *Nimat Nama*

(Cookery Book) which exists in the Indian Office Library, London is marked by a new trend of painting at Malwa. The manuscript was started in the time of Ghiyasaldin Khilji of Malwa (1469-1500 A.D.). A left of this manuscript is illustrated here. It shows Ghiyasaldin Khilji supervising cooking being done by maids. In the *Nimat Nama* style the Persian influence is visible in the scroll like clouds, flowering trees, grassy tufts and flowering plants in the background, female figures and costumes. Indian elements are noticeable in some female types and their costumes and ornaments and colours. In this manuscript one can notice the first attempt towards the evolution of new styles of painting by the fusion of the Persian style of Shiraz with the indigenous Indian style.



Gita - Govinda, Mewar,  
Rajasthan School of Painting

The finest examples of painting belonging to the first half of the 16th century are, however, represented by a group of miniatures generally designated as the "Kulhadar Group". This group includes illustrations of the 'Chaurapanchasika' - "Fifty Verses of the Thief by Bilhan, the *Gita Govinda*, the *Bhagavata Purana* and *Ragamala*. The style of these miniatures is marked by the use of brilliant contrasting colours, vigorous and angular drawing, transparent drapery and the appearance of conical caps 'Kulha' on which turbans are worn by the male figures.

An example of the *Chaurapanchasika* miniature shows Champavati standing near a lotus pond. This miniature belongs to the N.C. Mehta collection, Bombay. It was executed in the first quarter of the 6th century, probably in Mewar. The style of the painting is purely indigenous derived from the earlier tradition of the Western Indian art

and does not show any influence of either the Persian or the Mughal style of painting.

Two manuscripts of the *Laur Chanda*, an Avadhi romance by Mulla Daud, one in the Prince of Wales Museum, Bombay and the other in John Rylands Library, Manchester seem to have been painted at Muslim courts between 1530 to 1540 A.D. They show a mixture of Persian and Indian styles like the *Nimat Nama* of Malwa. The other two important manuscripts of this period are the *Mrigavati* and the Mahapurana, a Jain text. They are executed in a style related to *Chaurapanchasika* style.

## II. THE MUGHAL SCHOOL (1560-1800 A.D.)

The origin of the Mughal School of Painting is considered to be a landmark in the history of painting in India. With the establishment of the Mughal empire, the Mughal School of painting originated in the reign of Akbar in 1560 A.D. Emperor Akbar was keenly interested in the art of painting and architecture. While a boy he had taken lessons in drawing. In the beginning of his rule an atelier of painting was established under the supervision of two Persian masters, Mir Sayyed Ali and Abdul Samad Khan, who were originally employed by his father Humayun. A large number of Indian artists from all over India were recruited to work under the Persian masters.

The Mughal style evolved as a result of a happy synthesis of the indigenous Indian style of painting and the Safavid school of Persian painting. The Mughal style is marked by supple naturalism based on close observation of nature and fine and delicate drawing. It is of an high aesthetic merit. It is primarily aristocratic and secular.



Akbar's return,  
Mughal painting  
from Ain-i-Akbari

An illustrated manuscript of the *Tuti-nama* in the Cleveland Museum of Art (USA) appears to be the first work of the Mughal School. The style of painting in this manuscript shows the Mughal style in its formative stage. Shortly after that, between 1564-69 A.D. was completed a very ambitious project in the form of *Hamza-nama* illustrations on cloth, originally consisting of 1400 leaves in seventeen volumes. Each leaf measured about 27"x20". The style of *Hamza-nama* is more developed and refined than that of the *Tuti-nama*.



Hamza - nama illustration on cloth, Mughal School of Painting

The *Hamza-nama* illustrations are in a private collection in Switzerland. It shows Mihrdukht shooting arrows at the bird on a multi-staged minaret, from the upper storey of a pavilion. In this miniature one can observe that the architecture is Indo-Persian, the tree types are mainly derived from the Deccani painting and female types are adapted from the earlier Rajasthani paintings, Women are wearing four cornered pointed skirts and transparent muslim veils. Turbans worn by men are small and tight, typical of the Akbar period.

The Mughal style was further influenced by the European paintings which came in the Mughal court, and absorbed some of the Western techniques like shading and perspective.

The other important manuscripts illustrated during the period of Akbar are the *Gulistan* of Sadi dated 1567 in the British Museum, London, the *Anwari-Suhavli* (a book of fables) dated 1570 in the School of Oriental and African Studies, University of London, another *Gulistan* of Sadi in the Royal Asiatic Society Library copied at Fatehpur Sikri in 1581 by Muhammad Hussain al-Kashmiri, a *Diwan* of the poet Amir Shahi in the Bibliotheque Nationale, of the *Diwan* of Hafiz, one divided between the British Museum and the Chester Beatty Library, Dublin and the second in the Persian section of the Chester



Peacocks, Mughal School of painting

Beatty Library, another manuscript of the *Tuti-nama* in the same Library, the *Razm-nama* (Persian translation of the Mahabharata) in the Maharaja of Jaipur Museum, Jaipur, the *Baharistan* of Jami dated 1595 in the Bodleian Library, the *Darab-nama* in the British Museum, the *Akbar-nama* (circa 1600) in the Victoria and Albert Museum, London, the *Tarikh-i-Alfi* dated 1596 A.D. in the Gulistan Library in Tehran, a number of the *Babar-nama*, a manuscript executed in the last decade of the 16th century, the *Twarikh-e-Khandane Taimuria* in the Khuda Baksh Library, Patna, the *Jog Vashisht* dated 1602 in the Chester Beatty Library, Dublin etc. Moreover, a number of paintings of court and hunting scenes and portraits were also executed during the period of Akbar.



Portrait of Jahangir, Miniature painting, Mughal School of painting

The list of Akbar's court painters includes a large number of names. Some of the famous painters other than the two Persian masters already mentioned are Dasvanth, Miskina, Nanha, Knha, Basawan, Manohar, Doulat, Mansur, Kesu, Bhim Gujarati, Dharam Das, Madhu, Surdas, Lal, Shankar Goverdhan and Inayat.

Under Jahangir, painting acquired greater charm, refinement and dignity. He had great fascination for nature and took delight in the portraiture of birds, animals and flowers. Some important manuscripts illustrated during his period are, an animal fable book called *Ayar-i-Danish*, the leaves of which are in the Cowasji Jahangir collection, Bombay and the Chester Beatty Library, Dublin, and the *Anwar-i-sunavli*, another fable book in the British Museum, London, both executed between 1603-10, some miniatures in the Gulistan and a *Diwan* of Hafiz both in the British Museum. Besides a number of *darbar* scenes, portraits, bird, animal and flower studies were also executed during his period. The famous painters of Jahangir are Aqa Riza, Abul Hasan, Mansur, Bishan Das, Manohar, Goverdhan, Balchand, Daulat, Mukhlis, Bhim and Inayat.

The portrait of Jahangir illustrated is a typical example of miniature executed during the period of Jahangir. This miniature is in the collection of the National Museum, New Delhi. It shows Jahangir holding a picture of the Virgin Mary in his right hand. The portrait is remarkable for its superb drawing and fine modelling and realism. There is liberal use of gold colour on the borders which are decorated with floral designs. Text in Persian appears along the border. The portrait is assigned to 1615-20 A.D. Following the example of the Mughal Emperor the courtiers and the provincial officers also patronised painting. They engaged artists trained in the Mughal technique of painting. But the artists available to them were of inferior merit, those who could not seek employment in the Imperial Atelier which required only first-rate artists. The works of such painters are styled as "Popular Mughal" or 'Provincial Mughal' painting. This style of painting has all important characteristics of the Imperial Mughal painting but is inferior in quality. Some notable examples of the Popular Mughal painting are a series of the *Razm-nama* dated 1616 A.D., a series of the *Rasikapriya* (1610-1615) and a series of the *Ramayana* of circa 1610 A.D., in several Indian and foreign museums.

An example from a series of the *Ramayana* of the early 17th century in the typical popular Mughal style, from the collection of the National Museum, New Delhi. It shows a fight between the armies of Rama and Ravana in Lanka. Rama with his brother Lakshmana is seen in the foreground to the left while Ravana is seen in his court conversing with the demon chiefs inside the golden fort. The drawing is fine but not as refined as observed in the Imperial Mughal painting. The human facial type, demons, the tree types and the treatment of rocks are all in the Mughal manner. The miniature is marked by the spirit of action and dramatic movement created in the fighting scene.



Shahjahan on a globe, Mughal School of painting

Under Shah Jahan the Mughal painting maintained

its fine quality. But the style, however, became over-ripe during the later period of his rule. Portraiture was given considerable attention by his painters. The well-known artists of his period are Bichiter, Chaitaraman, Anup Chattar, Mohammed Nadir of Samarquand, Inayat and Makr. Apart from portraiture, other paintings showing groups of ascetics and mystics and a number of illustrated manuscripts were also executed during his period. Some noteworthy examples of such manuscripts are the *Gulistan* and the *Bustan of Sadi*, copied for the emperor in the first and second years of his reign and the *Shah Jahan Nama 1657*, at Windsor Castle.

A miniature in the collection of the National Museum depicts a gathering of *Sufis* (Muslim divines) who are seen seated in an open space and engaged in discussion. It displays subtle naturalism of the Mughal style of the Shah Jahan period. The drawing is refined and the colours have subdued tones. The background is green and the sky is in golden colour. The borders show floral designs in golden colour. The miniature is assigned to circa 1650 A.D.

Aurangzeb was a puritan and therefore did not encourage art. Painting declined during his period and lost much of its earlier quality. A large number of court painters migrated to the provincial courts.

During the period of Bahadur Shah, there was a revival of the Mughal painting after the neglect shown by Aurangzeb. The style shows an improvement in quality.

After 1712 A.D. the Mughal painting again started deteriorating under the later Mughals. Though retaining the outer form it became lifeless and lost inherent quality of the earlier Mughal art.

### **III.. THE DECCANI SCHOOLS (CIRCA 1560-1800 A.D.)**

Though no pre-Mughal painting from the Deccan are so far known to exist, yet it can safely be presumed that

sophisticated schools of painting flourished there, making a significant contribution to the development of the Mughal style in North India. Early centres of painting in the Deccan, during the 16th and 17th centuries were Ahmednagar, Bijapur and Golconda. In the Deccan, painting continued to develop independently of the Mughal style in the beginning. However, later in the 17th and 18th centuries it was increasingly influenced by the Mughal style.

## 1. AHMEDNAGAR

The earliest examples of the Ahmednagar painting are contained in a volume of poems written in praise of Hussain Nizam Shah I of Ahmednagar (1553-1565) and his queen. This manuscript known as the '*Tarif-in-Hussain Shahi*' and assigned to a period 1565-69 is preserved in the Bharat Itihas Samshodaka Mandala, Poona. One of the illustrations depicts the king sitting on the throne and attended by a number of women. The female type appearing in the painting belongs to the northern tradition of Malwa. The *Choli* (bodice) and long pigtails braided and ending in a tassel are the northern costume. But the long scarf passing round the body is in the southern fashion. The colours used in the painting being rich and brilliant are different from those used in the northern paintings. The Persian influence can be seen in the high horizon, gold sky and the landscape.

Some other fine examples of the Ahmednagar painting are the "Hindola Raga" of about 1590 A.D. and portraits of Burhan Nizam Shah II of Ahmednagar (1591-96 A.D.) and of Malik Amber of about 1605 A.D. existing in the National Museum, New Delhi and other museums.

## 2. BIJAPUR

In Bijapur, painting was patronised by Ali Adil Shah I (1558-80 A.D.) and his successor Ibrahim II (1580-



Pahari, Kangra  
School, Hindola  
Raga, 1790-1800  
A. D





Prince of Bijapur .,  
Deccani School of  
painting

1627 A.D.). An encyclopaedia known as the *Najum-ul-ulum* (Stars of Sciences), preserved in the Chester Beatty Library, Dublin, was illustrated in 1570 A.D. in the reign of Ali Adil Shah I. This manuscript contains 876 miniatures. The ladies appearing in the illustrations are tall and slender and are wearing the South Indian dress. One of the miniatures illustrated here shows the "Throne of Prosperity". There is influence of the Lepakshi mural painting on the female types. The rich colour scheme, the palm trees, animals and men and women all belong, to the Deccani tradition. The profuse use of gold colour, some flowering plants and arabesques on the top of the throne are derived from the Persian tradition.

Ibrahim II (1580-1627 A.D.) was a musician and author of a book, the *Naurasnama.*, on the subject. It is believed that a number of the Ragamala paintings were commissioned in various museums and private collections. A few contemporary portraits of Ibrahim II are also available in several museums.

### 3. GOLCONDA

The earliest paintings identified as Golconda work are a group of five charming paintings of about 1590 A.D. in the British Museum, London, painted in the period of Muhammad Quli Quta Shah (1580-1611) Golconda. They show dancing girls entertaining the company. One of the miniatures illustrated shows the king in his court watching a dance performance. He wears the white muslim coat with embroidered vertical band, a typical costume associated with the Golconda court. Gold colour has been lavishly used in painting the architecture, costume, jewellery and vessels etc.



Lady smokingHooka,  
Golconda painting

Other outstanding examples of the Golconda

painting are "Lady with the Myna bird", about 1605 A.D. in the Chester Beatty Library, Dublin, an illustrated manuscript of a Sufi poem (1605-15 A.D.) in the British Museum, London and a couple of portraits showing a poet in a garden and an elegantly dressed young man seated on a golden stool and reading a book, both signed by a certain artist Muhammad Ali in the Museum of Fine Arts, Boston.

Early Deccani painting absorbed influences of the northern tradition of the pre-Mughal painting which was flourishing in Malwa, and of the southern tradition of the Vijayanagar murals as evident in the treatment of female types and costumes. Influence of the Persian painting is also observed in the treatment of the horizon gold sky and landscape. The colours are rich and brilliant and are different from those of the northern painting. Tradition of the early Deccani painting continued long after the extinction of the Deccan Sultanates of Ahmednagar, Bijapur and Golconda.



A lady with made, Vilaval Ragini, 18th century A.D.

#### 4. HYDERABAD

Painting in Hyderabad started with the foundation of the Asafjhi dynasty by Mir Qamruddin Khan (Chin Qulick Khan) Nizam-ul-Mulk in 1724 A.D. Influence of the Mughal style of painting on the already existing early styles of Deccani paintings, introduced by several Mughal painters who migrated to the Deccan during the period of Aurangzeb and sought patronage there, was responsible for the development of various styles of painting in the Deccan at Hyderabad and other centres. Distinctive features of the Deccani paintings of the 18th and 19th centuries are observed in the treatment of the ethnic types, costumes, jewellery, flora, fauna, landscape and colours.

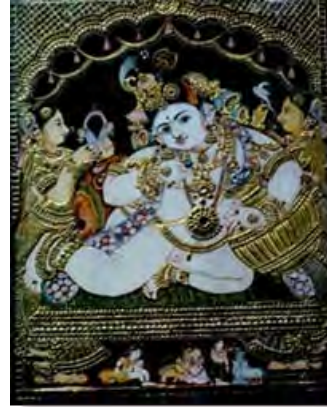
A miniature showing a princess in the company of

maids is a typical example of the Hyderabad school of painting. The princess is reclining on richly furnished terrace covered with a canopy. The style of the painting is decorative. Typical characteristics of the Hyderabad painting like the rich colours, the Deccani facial types and costumes can be observed in the miniature. It belongs to the third quarter of the 18th century.

## 5. TANJORE

A style of painting characterised by bold drawing, techniques of shading and the use of pure and brilliant colours flourished at Tanjore in South India during the late 18th and 19th centuries.

A typical example of the Tanjore painting, in the collection of the National Museum, is an illustrated wooden panel of early 19th century showing the coronation of Rama. The scene is laid under elaborately decorated arches. In the middle Rama and Sita are seated on the throne, attended by his brothers and a lady; In the left and right panels are seen *rishis*, courtiers and princes. In the foreground are Hanuman, Sugriva who is being honoured and two other *vanaras* opening a box probably containing gifts. The style is decorative and is marked by the use of bright colours and ornamental details. The conical crown appearing in the miniature is a typical feature of the Tanjore painting.



Krishana, Tanjore painting, 18th century A.D

## IV. THE CENTRAL INDIAN AND RAJASTHANI SCHOOLS (17TH-19TH CENTURIES)

Unlike Mughal painting which is primarily secular, the art of painting in Central India, Rajasthani and the Pahari region etc. is deeply rooted in the Indian traditions, taking inspiration from Indian epics, religious texts like the Puranas, love poems in



Gita - Govinda, Mewar,  
Rajasthan School of  
Painting

Sanskrit and other Indian languages, Indian folklore and works on musical themes. The cults of *Vaishnavism*, *Saivism* and *Sakti* exercised tremendous influence on the pictorial art of these places. Among these the cult of Krishna was the most popular one which inspired the patrons and artists. The themes from the *Ramayana*., the *Mahabharata*, the *Bhagavata*, the *Siva Purana*, the *Naishadacarita*, the *Usha Aniruddha*, the *Gita Govinda* of Jayadeva, the *Rasamanjari* of Bhanudatta, the *Amaru Sataka*, the *Rasikapriya* of Kesavadasa, the *Bihari Satasayee* and the *Ragamala* etc., provided a very rich field to the painter who with his artistic skill and devotion made a significant contribution to the development of Indian painting.

In the 16th century there already existed in Central India and Rajasthan the primitive art traditions in the form of the 'Western Indian' and the 'Chaurapanchasika' styles which served as a base for the origin and growth of various schools of painting during the 17th century. Peaceful conditions prevailed in Rajasthan in the later half of the 16th and the 17th centuries. The Rajput rulers had gradually accepted the Mughal supremacy and many among them occupied important positions in the Mughal court. Some of the rulers also entered into matrimonial alliances with the Mughals. The Rajput rulers following the example set by the Mughal Emperors employed artists to work at their courts. Some of the Mughal artists of inferior merit who were no longer required by the Mughal Emperors, migrated to Rajasthan and other places and found employment at the local courts. It is believed that the popular version of the Mughal style which these painters carried to various places influenced the already existing styles of paintings there with the consequence that a number of new schools of painting originated in Rajasthan and Central India in the 17th and 18th centuries. Among these the



Miniature Painting,  
Mewar, Rajasthan  
School of Painting

important schools of paintings are Malwa, Mewar, Bundi- Kotah, AmberJaipur, Bikaner, Marwar and Kishengarh.

The Rajasthani style of painting including that of Malwa, is marked by bold drawing, strong and contrasting colours. The treatment of figures is flat without any attempt to show perspective in a naturalistic manner. Sometimes the surface of the painting is divided into several compartments of different colours in order to separate one scene from another. Mughal influence is seen in the refining of drawing and some element of naturalism introduced in figures and trees. Each school of painting has its distinct facial type, costume, landscape and colour scheme.



Ravana begging sita for Alm, Malwa, Rajasthan School of painting

## 1. MALWA

Some of the important paintings executed in the Malwa style are a series of the *Rasikapriya* dated 1634 A.D., a series of the *Amaru Sataka* painted in 1652 A.D. at a place called Nasratgarh and a series of the *Ragamala* painted in 1680 A.D. by an artist named Madhau Das, at Narsyanga Shah, some of them available in the National Museum, New Delhi, another *Amaru-Sataka* of the same period in the Prince of Wales Museum, Bombay and a *Ragamala* series of about 1650 A.D. in the Bharat Kala Bhavan, Banaras. The art of painting in Malwa continued till the end of the 17th century A.D.

An example from a series of the *Ragamala* of 1680 A.D. represents the *Megha Raga*. The miniature shows the blue-complexioned *Raga* dancing with a lady to the accompaniment of music played by three

female musicians. The scene is laid against a blue background. The sky is overcast with dark clouds with a streak of lightening and rain is indicated by white dotted lines. Four swans flying in a row, against a dark background of clouds, enhance the pictorial effect to the miniature. The text is written in Nagari on the top. The typical characteristics of the painting are the use of contrasting colours, refinement of drawing due to the influence of the Mughal painting and ornaments and costumes consisting of black tassels and striped skirts.

## 2. MEWAR

The earliest example of Mewar painting is a series of the *Ragamala* painted in 1605 A.D. at Chawand, a small place near Udaipur, by Misardi. Most of the paintings of this series are in the collection of shri Gopi Krishna Kanoria. Another important series of the *Ragamala* was painted by Sahibdin in 1628 A.D. Some paintings of this series which previously belonged to the Khajanchi collection, are now in the National Museum, New Delhi. Other examples of the Mewar painting are the illustration to the third book (*Aranya Kanda*) of the Ramayana dated 1651 A.D., in the Saraswati Bhandar, Udaipur, the seventh book (*Uttara Kanda*) of the Ramayana dated 1653 A.D. in the British Museum, London and a series of the Ragamala miniature of almost the same period in the National Museum, New Delhi. An example from the *Ragamala* series painted by Sahibdin in 1628 A.D. which is now in the National Museum, is the miniature that shows the *Lalita Ragini*. The heroine is lying on a bed with her eyes closed under a painted pavilion with a door, while a maid presses her feet. Outside, the hero is seen carrying a garland in either hand. In the foreground is a caparisoned horse with a groom sitting near the steps of the pavilion. The



Mewar, Rajasthan  
School of Painting

drawing is bold and the colours are bright and contrasting. The text of the painting is written in black on the top against the yellow ground.



Raga Megha Malhar,  
Bundi, Rajasthan  
School of painting

### 3. BUNDI

The Bundi style of painting is very close to the Mewar style, but the former excels the latter in quality.

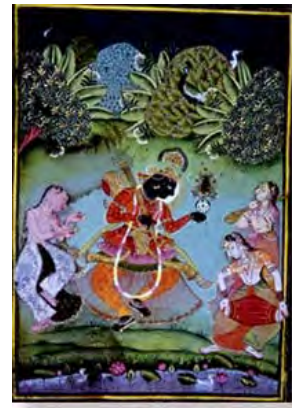
Painting in Bundi started as early as circa 1625 A.D. A painting showing Bhairavi Ragini, in the Allahabad Museum is one of the earliest examples of Bundi painting. Some examples are, an illustrated manuscript of the *Bhagawata. Purana* in the Kotah Museum and a series of the *Rasikapriya* in the National Museum, New Delhi.

A series of the *Rasikapriya* of the late 17th century, has a scene which represents Krishna trying to collect butter from a *Gopi*, but finding that the pot contains a piece of cloth and some other objects and no butter he realises that he has been duped by the *Gopi*. In the background are trees and in the foreground is a river indicated with wavy lines. In the river are seen flowers and a pair of aquatic birds. The painting has a border in brilliant red colour. The peculiar characteristics of the Bundi painting, as evident in this miniature, are the rich and glowing colours, the rising sun in golden colour, crimson-red horizon, overlapping and semi-naturalistic trees. The Mughal influence is visible in the refined drawing of the faces and an element of naturalism in the treatment of the trees. The text is written in black against yellow background on the top.

### 4. KOTAH

A style of painting very much akin to the Bundi style also prevailed in Kotah a place near Bundi, during the late 18th and 19th centuries. Themes of tiger and bear hunt were very popular at Kotah. In Kotah paintings, most of the space is occupied by the hilly jungle which

has been rendered with a unique charm.



Ragin Vasanta,  
Kotah painting,  
Rajasthan School  
of painting



Jaipur painting,  
Rajasthani school of  
painting,

## 5. AMBER - JAIPUR

The State of Amber had the closest relations with the Mughal Emperors. It is generally believed that a school of painting originated at Amber, the old capital of the Amber State, in early 17th century. Later on in the 18th century, the centre of artistic activity shifted to Jaipur, the new capital. There is a fairly large number of portraits of the Jaipur rulers and miniatures on other subjects which can definitely be assigned to the Jaipur School.



Marwar painting,  
Rajasthan School of  
painting

## 6. MARWAR

One of the earliest examples of painting in Marwar is a series of the *Ragamala* in the collection of Kumar Sangram Singh, painted by an artist named Virji in 1623 A.D. at Pali in Marwar. The miniatures are executed in a primitive and vigorous folk style and are completely uninfluenced by the Mughal style.

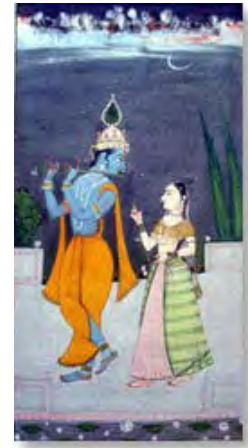
A large number of miniatures comprising portraits, court scenes, series of the *Ragamala* and the *Baramasa*, etc. were executed from the 17th to 19th centuries at



several centres of painting like Pali, Jodhpur and Nagour etc. in Marwar.

## 7. BIKANER

Bikaner was one of the States which had close relations with the Mughals. Some of the Mughal artists during the later half of the 17th century were given patronage by the Bikaner court and were responsible for the introduction of a new style of painting having much similarity with the Mughal and the Deccani styles. One important artist Ali Raza "the Ustad (master) of Delhi", was employed by Raja Karan Singh of Bikaner in about 1650 A.D. Some other noteworthy artists who worked at the Bikaner court were Ruknuddin and his son Shahadin.



Krishna & Radha, Bikaner, Rajasthan School of painting, 18th century A.D



Radha and Krishna, Kishengarh, Rajasthan School of painting

## 8. KISHENGARH

During the second quarter of the 18th century, there developed the most charming school of Rajasthani painting in Kishengarh under the patronage of Raja Savant Singh (1748-1757 A.D.) who wrote devotional poetry in praise of Krishna, under the assumed name of Nagari Das. Unfortunately only a small number of Kishengarh miniatures are available. Most of them are believed to have been done by the master painter Nihal Chand who, in his works, has been able to create visual images of his master's lyrical compositions. The artist has executed types of human figures, delicately drawn, with slender bodies and uptilted eyes.

A beautiful miniature of the Kishengarh School, from the National Museum collection is illustrated here. It portrays a lovely pastoral scene of the return of Krishna with *gopas* and cows to Gokula in the evening.

The painting is marked by delicate drawing, fine modelling of the human figures and cows and the broad vista of landscape showing a stream, rows of overlapping trees, and architecture. The artist has displayed a masterly skill in the grouping of many figures in the miniature. The painting has a golden inner border. It is ascribed to the middle of the 18th century and may be the work of Nihal Chand the famous artist of Kishengarh.

## V. THE PAHARI SCHOOLS (17TH TO 19TH CENTURIES)

The Pahari region comprises the present State of Himachal Pradesh, some adjoining areas of the Punjab, the area of Jammu in the Jammu and Kashmir State and Garhwal in Uttar Pradesh. The whole of this area was divided into small States ruled by the Rajput princes and were often engaged in warfare. These States were centres of great artistic activity from the latter half of the 17th to nearly the middle of the 19th century.



Devi rides on a Chariot, Basohli, Pahari School of Painting

### 1. BASOHLI

The earliest centre of painting in the Pahari region was Basohli where under the patronage of Raja Kripal Pal, an artist named Devidasa executed miniatures in the form of the *Rasamanjari* illustrations in 1694 A.D. There is one more series of the *Rasamanjari* miniatures painted in the same style and almost of the same period but appears to be in a different hand. The illustrations of the two *Rasamanjari* series are scattered in a number of Indian and foreign museums. The Basohli style of painting is characterised by vigorous and

bold line and strong glowing colours. The Basohli style spread to the various neighbouring states and continued till the middle of the 18th century.

An illustration from a series of Gita Govinda painted by artist Manaku in 1730 A.D. shows further development of the Basohli style. The miniature which is in the collection of the National Museum, depicts Krishna in the company of gopis in a grove on the bank of a river.

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. Otherwise, the general features of the Basohli style like the 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 border are observable in this miniature also.



Portrait of Raja Bishen Singh of Guler, Pahari School of Painting

## 2. GULER

The last phase of the Basohli style was closely followed by the Jammu group. of paintings mainly consisting of portraits of Raja Balwant Singh of Jasrota (a small place near Jammu) by Nainsukh, an artist who originally belonged to Guler but had settled at Jasrota. He worked both at Jasrota and at Guler. These paintings are in a new naturalistic and delicate style marking a change from the earlier traditions of the Basohli art. The colours used are soft and cool. The style appears to have been inspired by the naturalistic style of the Mughal painting of the Muhammad Shah period.

At Guler, another State in the Pahari region, a number of portraits of Raja Goverdhan Chand of Guler were executed in circa 1750 A.D. in a style having close affinity with the portraits of Balwant Singh of Jasrota. They are drawn delicately and have a bright and rich palette.

The finest group of miniatures done in the Pahari region is represented by the famous series of the *Bhagavata*, the *Gita Govinda*, the *Bihari Satasai*, the *Baramasa* and the *Ragamala*, painted in 1760-70 A.D. The exact place of origin of these series of painting is not known. They might have been painted either at Guler or Kangra or any other nearby centre. The Guler portraits together with the *Bhagavata* and the other series have been grouped under a common title of "Guler Style" on the basis of the style of the Guler portraits. The style of these paintings is naturalistic, delicate and lyrical. The female type in these paintings is particularly delicate with well-modelled faces, small and slightly upturned nose and the hair done minutely. It is very likely that these paintings are in the hand of the master-artist Nainsukh himself or by one of his competent associates.

### 3. KANGRA

The Guler style was followed by another style of painting termed as the "Kangra style", representing the third phase of the Pahari painting in the last quarter of the 18th century. The Kangra style developed out of the Guler style. It possesses the main characteristics of the latter style, like the delicacy of drawing and quality of naturalism. The name Kangra style is given to this group of painting for the reason that they are identical in style to the portraits of Raja Sansar Chand of Kangra. In these paintings, the faces of women in profile have the nose almost in line with the



Kangra, Pahari School of Painting

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. The Kangra style continued to flourish at various places namely Kangra, Guler, Basohli, Chamba, Jammu, Nurpur and Garhwal etc. Paintings of the Kangra style are attributed mainly to the Nainsukh family. Some of the Pahari painters found patronage in the Punjab under Maharaja Ranjit Singh and the Sikh nobility in the beginning of the 19th century and executed portraits and other miniatures in a modified version of the Kangra style which continued till the middle of the 19th century.



The lady and the crane, Kulu-Mandi, Rajasthan school of painting.

#### 4. KULU - MANDI

Along with the naturalistic Kangra style in the Pahari region, there also flourished a folk style of painting in the Kulu-Mandi area, mainly inspired by the local tradition. The 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. A large number of portraits of the Kulu and Mandi rulers and miniatures on other themes are available in this style.

A miniature from the series of the *Bhagavata* in the collection of the National Museum was painted by Shri Bhagwan in 1794 A.D. Illustrations show Krishna lifting the Goverdhana mountain on his little finger to save the people of Gokula from the wrath of Indra who has let loose heavy rains. The dark clouds and rain in the form of white dotted lines are shown in the background. The drawing of figures is bold though rather stiff. The painting has a yellow floral border.

Another example of the Kulu painting is of two girls flying kites. The miniature is in the folk style of the late

18th century and is marked by bold drawing and dark and dull colour scheme. The background colour is dull blue. The girls are wearing the typical costumes and ornaments which prevailed in the Kulu region in that period. Two flying parrots indicate sky in a symbolic manner. The miniature belongs to the collection of the National Museum.

## VI. ORISSA

The earliest surviving examples of miniature painting in Orissa appear to belong to the 17th century A.D. Some good examples of the paintings of this period are a court scene and four illustrated leaves of a manuscript of the *Gita Govinda* in the Asutosh Museum, Calcutta and an illustrated palmleaf manuscript of the *Ramayana* in the National Museum.. An illustrated palm-leaf manuscript of the *Bhagavata* in the Asutosh Museum and a paper manuscript of the *Gita Govinda* in the National Museum are examples of the 18th century Orissa painting. In Orissa, palm-leaf continued to be used even upto the 19th century. The outline drawing was rendered with a stylus on the palm-leaf and then charcoal or ink was rubbed on the drawing. A few colours were sparingly used to fill in the designs. The technique of painting on paper was, however, different and was like the one used in other schools of painting. The early manuscripts display a neatness in drawing. Later on in the 18th century the line becomes bold and a little crude but the style in general is very decorative and ornamental.



Gita Govinda, Palm Leaf painting, Orissa

An illustration from a series of the *Gita Govinda* of circa 1800 A.D. in the collection of the National Museum depicts Krishna and Radha. They stand face to face under the drooping branches of a slender tree, against a red background. The style is very decorative and is marked by bold drawing, stylisation of the tree, heavy ornamentation of figures and use of rich colour schemes. The Sanskrit text is given on the top.

## TECHNIQUE

Paintings were executed in the traditional tempera technique. After mixing colours in water along with a binding medium they were applied on the drawing. First, the sketch was freely drawn in red or black over which a white priming was given. The surface was thoroughly burnished till the outline showed clearly through it. Then a second outline was drawn with a fine brush. First the background was coloured and then the sky, buildings and trees, etc. Figures were painted last of all after which a final outline was drawn. When copies were made from perforated sketches by rubbing-charcoal powder, the dotted outline took the place of the first drawing. Colours used in paintings were obtained from minerals and ochres. Indigo was the vegetable colour. Lac-dye and red carmine were obtained from insects. Burnt conch shell and zinc white (*safeda*) were used as white colour. Lamp black and burnt ivory (*Kajal*) were used as black colour. Red ochre (*geru*), red lead (*sindhura*), lac-dye and red carmine were used as red colour, indigo and ultramarine were used for blue. Yellow ochre, orpiment and *peori* (extracted from urine of cows fed on mango-leaves) were used for yellow. Silver and gold were also used. Terraverte, malachite and verdigris (*Zangal*) were used as green colour which was also obtained by mixing other colours. Gum arabic and *neem* gum were used as binding media in colours. Brushes were made of animal's hair. Fine brushes were made from squirrel's hair, the finest being of a single hair. Apart from palm leaf and paper, wood and cloth were also often used as materials for painting.

The traditional Indian painting started deteriorating after the first half of the 18th century and by the end of the century it lost most of its vitality and charm. However, in the Pahari region the art of painting maintained its

quality till the end of the first quarter of the 19th century. Under the impact of the Western colours and technique of painting the traditional styles of Indian painting finally died out in the second half of the 19th century.

Under the aegis of  
Ministry of Culture,  
Government of India  
15-A, Sector - 7,  
Pappankalan, Dwarka,  
New Delhi - 110075



**Centre for Cultural  
Resources and Training**

Telephone:(011)  
25088638,  
47151000  
Fax: 91-11-  
25088637,  
Gram: CENCULT  
E-mail:-  
[dg.ccrt@nic.in](mailto:dg.ccrt@nic.in) <sup>[1]</sup>

1. <mailto:dg.ccrt@nic.in>



# MODERN INDIAN PAINTING

---

## MODERN INDIAN PAINTING

Nomenclatures are not always irrelevant, for example, the term 'modern'. It may mean many things to many persons. So also the term 'contemporary'. Even in the field of the fine arts there is confusion and unnecessary controversy among artists, art historians, and critics. In fact, they all really have the same thing in mind and the arguments hover round terminological implications only. It is not necessary here to indulge in this semantic exercise. Roughly, many consider that the modern period in Indian art began around 1857 or so. This is a historical premise. The National Gallery of Modern Art, New Delhi covers its collection from about this period. In the west, the modern period starts conveniently with the Impressionists. However, when we talk of modern Indian Art, we generally start with the Bengal School of Painting. Both in the matter of precedence and importance, we have to follow the course of art in the order of painting, sculpture, and the graphics, the last being comparatively a very recent development.

Broadly speaking, the essential characteristics of the modern or contemporary art are a certain freedom from invention, the acceptance of an eclectic approach which has placed artistic expression in the international perspective as against the regional, a positive elevation of technique which has become both proliferous and supreme, and the emergence of the artist as a distinct individual.

Many people consider modern art as a forbidding, if not forbidden, territory. It is not, and no field of human achievement is. The best way of dealing with the unfamiliar is to face it squarely. All that is necessary is will, perseverance and reasonable constant exposure or confrontation.

Towards the close of the nineteenth century,



Painting : 'Lady in The Moon Light' by Raja Ravi Varma

Indian painting, as an extension of the Indian miniature painting, snapped and fell on the decline and degenerated into feeble and unfelt imitation largely due to historical reasons, both political and sociological, resulting in the creation of a lacuna which was not filled until the early years of the twentieth century, and even then not truly. There was only some minor artistic expression in the intervening period by way of the 'Bazar' and 'Company' styles of painting, apart from the more substantial folk forms which were alive in many parts of the country. Then followed the newly ushered Western concept of naturalism, the foremost exponent of which was Raja Ravi Verma. This was without parallel in the entire annals of Indian Art notwithstanding some occasional references in Indian literature of the idea of 'likeness'.

An attempt to stem this cultural morass was made by Abanindranath Tagore under whose inspired leadership came into being a new school of painting which was distinctly nostalgic and romantic to start with. It held its way for well over three decades as the Bengal School of Painting, also called the Renaissance School or the Revivalist School - it was both. Despite its country-wide influence in the early years, the importance of the School declined by the 'forties' and now it is as good as dead. While the contribution of the Renaissance School served *Painting* as an inspired and well intentioned if not wholly successful link with the past, it has had little consequence even as a 'take off ground for the subsequent modern movement in art. The origins of modern Indian art lie elsewhere.

The period at the end of the Second World War released unprecedented and altogether new forces and situations, political as well as cultural, which confronted the artist, as much as all of us, with an experience and exposure of great consequence. The period significantly coincided with the independence of the country. With freedom also came unprecedented opportunity. The artist was set upon a general course of modernization and confrontation with the big, wide world, especially with the Western World, with far-reaching consequences. Too far removed as he was from Indian

tradition and heritage and emotionally estranged from its true spirit, he absorbed the new experience eagerly too fast and too much. The situation is as valid even to this day and has a ring of historical inevitability. This is just as true of Modern Indian literature and the theatre. In dance the process of modernization is marginal and in music even less. While the artist learnt much from this experience, he had unconsciously entered the race towards a new international concept in art. One might regard this as a typical characteristic of a new-born old nation and part of its initial predicament. Our attitude to life in general, the various approaches to solve an infinite variety of problems are similarly oriented.

A major characteristic of contemporary Indian Painting is that the technique and method have acquired a new significance. Form came to be regarded as separate entity and with its increasing emphasis it subordinated the content in a work of art. This was wholly true until recently and is true somewhat even now. Form was not regarded as a vehicle for content. In fact the position was reverse. And the means, inspired and developed on extraneous elements, rendered technique very complex and brought in its train a new aesthetique. The painter has gained a great deal on the visual and sensory level: particularly in regard to the use of colour, in the concept of design and structure, texture, and in the employment, of unconventional materials. A painting stood or fell in terms of colour, compositional contrivance or sheer texture. Art on the whole acquired an autonomy of its own and the artist an individual status as never before.

On the other hand, we have lost the time-honoured unified concept of art, the modern artistic manifestation having clearly taken a turn where any one of the elements that once made art a wholesome entity now claimed extraordinary attention to the partial or total exclusion of the rest. With the rise of individualism and the consequent isolation of the artist ideologically, there is the new problem of the lack of a real rapport of the artist with the people. The predicament is aggravated by the absence of any appreciable and specific inter-relation between the artist and society. While it may be argued up to a degree that this characteristic predicament of contemporary art is the result of a sociological compulsion, and that present day art is reflective of the chaotic conditions of contemporary society, one cannot but notice the unfortunate hiatus between the artist and society. The impact of horizons beyond one's own has its salutary aspects and singular validity in the light of increasing international spirit of the present times. The easy transport with other peoples and ideas is salutary particularly in respect of technique and

material, in the sharing of new ideologies and in investing art and artists with a new status.

Once more, at the end of quarter century of eclecticism and experimentation, there is some evidence of a pent up feeling and of an attempt to retrace and take stock of things. The experience and knowledge, invaluable as it is, is being shifted and assessed. As against the over-bearing, non-descript anomaly of internationalism, there is an attempt to look for an alternative source of inspiration which, while it has to be contemporary may well spring from one's own soil and be in tune with one's environment.

Contemporary Indian art has travelled a long way since the days of Ravi Verma, Abanindranath Tagore and his followers and even Amrita Sher-Gil. Broadly, the pattern followed is this. Almost every artist of note began with one kind of representational or figurative art or the other tinged with impressionism, expressionism or post-expressionism. The irksome relationship of form and content was generally kept at a complementary level. Then through various stages of elimination and simplifications, through cubism, abstraction and a variety of expressionistic trends, the artists reached near non-figurative and totally non-figurative levels. The 'pop' and the 'op', the minimal and anti-art have really not caught the fancy of our artists, except for very minor aberrations. And, having reached the dead and cold abstraction, the only way open is to sit back and reflect. This copy-book pattern has been followed by a great number of artists, including senior and established ones. As a reaction to this journey into nothing, there are three new major trends: projection of the disturbed social unrest and instability with the predicament of man as the main theme; an interest in Indian thought and metaphysics, manifested in the so called 'tantric' paintings and in paintings with symbolical import: and more than these two trends is the new interest in vague surrealist approaches and in fantasy. More important than all this, is the fact that nobody now talks of the conflict between form



Painting : 'Three Women' by Amrita Shergil

and content or technique and expression. In fact, and in contradiction to the earlier avowal, almost everybody is certain that technique and form are only important prerequisites to that mysterious something of an idea, message or spirit, that spark of the unfathomable entity that makes such man a little different from the other.

Under the aegis of  
Ministry of Culture,  
Government of India  
15-A, Sector - 7,  
Pappankalan, Dwarka,  
New Delhi - 110075



**Centre for Cultural  
Resources and Training**

Telephone:(011)  
25088638,  
47151000  
Fax: 91-11-  
25088637,  
Gram: CENCULT  
E-mail:-  
dg.ccrt@nic.in <sup>[1]</sup>

1. <mailto:dg.ccrt@nic.in>

# Indian Literature Through the Ages

---

## Indian Literature Through the Ages

### Ancient Indian Literature

Indian literature includes everything which is included in the word 'literature' in its broadest, sense: religious and mundane, epic and lyric, dramatic and didactic poetry, narrative and scientific prose, as well as oral poetry and song. In the Vedas (3000 BC-1000 BC), when one finds such expressions, "I am standing in water but I am very thirsty", one marvels at the continuity of a rich heritage which is both modern and traditional. It is, therefore, not very correct to say that ancient Indian literature includes only the religious classics of Hinduism, Buddhism and Jainism. Jain narrative literature in the Prakrit language is full of erotic stories and realism.



It is not true to say that the Vedas are a series of sacred texts used in religious rituals and sacrifices. The Vedas are essentially archetypal poetry of high literary value. They are mythical in nature and their language is symbolic. Being mythical, they have multiple meanings, and, therefore, the theologian moulds his rites, the preacher seeks his belief, the philosopher finds the clues for his intellectual speculation and the law-makers work out the social and political life-style in accordance with the archetypal truths of the Vedas.

Vedic poets are called the rishis, the seers who visualized the archetypal truths of cosmic functioning at all levels of existence. Devas of the vedic poetry symbolise the manifestations of the divine force of the One Supreme. Vedas give importance to yajna (sacrifice). Purusa sukta of the Rigveda (10.90) describes the whole creation as a yajna extended by the divine forces of nature. Etymologically yajna means the worship of the divine, coordination and giving (sacrifice). These



three elements together, vision, coordination and giving provide a basic paradigm for any creative act.

The Yajur Veda is related to yajna, which is not just sacrifice, but also means creative reality. The mantras (verse with archetypal meanings) of the Rig Veda are adapted to certain melodies and this collection is named Sama Veda, and the Atharva Veda deals with the peace and prosperity of human society and is concerned with the daily life of man.

Vedic ritual is preserved in literary texts called the Brahmanas. The main division of the contexts of these extensive texts is twofold – the ritualistic injunction and discussions on the meaning of Vedic ritual and all that is related to it. The Aranyakas or the treatises of the forest present secret explanations of the ritual, have their origin in the philosophical discussions of the Brahmanas, find their culmination in the Upanishads and represent the transitional phase between the ritualistic symbolism of the Brahmanas and the philosophical doctrines of the Upanishads. The Upanishads, written both in prose and poetry, are expressions of philosophical concepts.

In the literal term, it means that knowledge which is imparted to the student who is sitting very near to the teacher. That knowledge by which all ignorance is destroyed. The knowledge of the identity of the self (Atman) with the eternal (Brahman). The Upanishads are the end of the Vedas. This is the literature in which ancient sages realised that in the final analysis, man has to know himself.

The great epics (Mahakavya), the Ramayana (1500 BC) and the Mahabharata (1000 BC) are the, repositories of the ethnic memory of the Indian people. Valmiki, the poet of the Ramayana, is known as Adikavi (first among the poets), and the story of Rama is occasionally referred to in the Mahabharata. But both these epics were composed over a long passage of time, not by one poet, but by many poets, for the purpose of oral transmission by singers and story tellers. Both are epics of the people, and as such, reflect the ethos and the psyche of a group of people, not only in a given temporal frame, but have a universal human context. The Ramayana tells us about how a man can achieve divineness, as Rama achieves divinity through righteous action. It also tells us about how to achieve the fourfold objectives (Purushartha) of human life, Dharma (righteousness, or loosely, religion), Artha (worldly achievement, mainly wealth and prosperity), Kama (fulfilment of all desires), and Moksha (liberation). Inwardly it is a quest to know oneself. The Ramayana consists of 24,000 verses and is divided into seven books, called Kandas, and known as

Kavya (poetry), which means that it instructs while it entertains. The Mahabharata consists of a 1,00,000 verses divided into 10 books, parvas, with many interpolations, known as Itihasa Purana (mythical history). Both are long, continuous narratives and deal with war. The king Rama fights a battle with the demon king Ravana, who steals his wife, Sita, and holds her captive in his palace at Lanka (now Sri Lanka). Rama, with the help of the monkey army and Hanuman, rescues Sita. His triumph over Ravana symbolises the victory of virtue over evil. This pattern, at the individual level, is a fight going on within the self between vice and virtue.

With the change in the social structure at the time of the Mahabharata, the fight now takes place between the human beings between Pandavas and the Kauravas, family members of the same royal clan, over succession to the throne. Written by Vyasa (Vyasa means a collector), the Mahabharata is mythical history, because history here does not denote merely an event that took place, but events that will always happen and repeat itself. The Pandavas are assisted by Lord Krishna, who is metamorphosed into a Godhead, and is shown as descending into the cycles of cosmic history to assist man in his struggle against the forces of evil. He recites the Bhagavad Gita (the song of the lord) just before the war to the Pandava Prince Arjuna, who is unwilling to fight because he feels that victory in the battle is not desirable. Thus begins the debate on an epic scale regarding the problems of action versus non-action, of violence versus non-violence, and ultimately about Dharma. The Gita is incorporated in the Mahabharata primarily to give an integrated view of Dharma. Dharma means to perform righteously one's duty in a selfless way (Nishkama Karma) with complete dedication to the will of God. The survivors of the epic war discover that public esteem and power are no more than hollow victories in an illusory struggle. It is not bravery but knowledge which is the key to the mystery of life. These two epics of ancient India are practically transcreated in almost in all Indian languages, and have also crossed the borders of this sub-continent and became popular in foreign lands, where they eventually get more or less adopted and adapted and recreated. This became possible because both these epics are rich in motifs which have universal appeal.

### **The Purana**

The word Purana means 'that which renews the old' and is almost always mentioned alongwith Itihasa. The Puranas were written to illustrate and expound the truth of the Vedas. The fundamental abstruse philosophical and



religious truths are expounded through popular legends or mythological stories. Nothing can exert greater credence on the human mind than when it is described as having happened. Thus, Itihasa combined with narration makes a story seem credible. Together with the two epics, the Ramayana and the Mahabharata, they are the origins of many of the stories and anecdotes of the social, religious and cultural history of India.

The main Puranas are 18 encyclopaedic collections of legend and myth. Though the archaic form of the genre might have existed as early as the fourth or the fifth century B.C., the famous names of the 18 Mahapuranas were not discovered earlier than the third century A.D. The phenomenal popularity of these Mahapuranas gave rise to yet another sub-genre known as the Upapuranas or minor Puranas. They are also 19 in number.

The Mahapuranas have five subjects. These are : (1) Sarga, the original creation of the universe, (2) Pratisarga, the periodical process of destruction and re-creation, (3) Manvantara, the different eras or cosmic cycles, (4) Surya Vamsha and Chandra Vamsha, the histories of the solar and lunar dynasties of Gods and sages, (5) Vamshanucharita, the genealogies of kings. Around this core skeleton of the five subjects any Purana adds other diverse materials like matters of religious concern, customs, ceremonies, sacrifices, festivals, the duties of various castes, different types of donations, details of the construction of temples and images, and descriptions of places of pilgrimage. The Puranas are the meeting point of diverse religious and social beliefs, are linked with the vital spiritual and social needs and urges of the people, and are a unique outcome of the ever-continuing synthesis based on an understanding between various groups of vedic Aryans and non-Aryans.

### **Classical Sanskrit Literature**

The Sanskrit language is divided into the Vedic and the classical. The great epics, the Ramayana and the Mahabharata and the Puranas are part of the classical period, but are discussed separately because of their enormity and importance, and are undoubtedly the precursors of Sanskrit Kavya (epic poetry), nataka (drama) and other literature. Classical Sanskrit literature includes the Kavyas (epic poetry), the Nataka (drama), lyric poetry, romance, popular tales, didactic fables, gnomic poetry, scientific literature on grammar, medicine, law, astronomy, mathematics, etc. Classical Sanskrit literature is on the whole secular in character. During the classical period, language was regulated by the rigid rules of Panini, one of the greatest Sanskrit

grammarians.

The tallest figure in the sphere of epic poetry is Kalidasa (between A.D. 380- A.D. 415). He wrote two great epics, *Kumarasambhava* (the birth of Kumar), and *Raghuvamsa* (the dynasty of the Raghus). In the Kavya tradition, more care is bestowed on the form, such as the style, figure of speech, conceits, descriptions, etc., and the story-theme is pushed to the background. The overall purpose of such a poem is to bring out the efficacy of a religious and cultured way of life, without flouting any ethical norms. Other distinguished poets, like Bharavi (550 A.D.), wrote *Kiratarjuniyam* (Kirat and Arjun) and Magha (65-700 A.D.) wrote *Sishupalavadha* (the killing of Shishupal). There are several other poets like Sriharsha and Bhatti who are of great merit.

The main purpose of Kavya or even Nataka (drama) is to offer the reader or spectator diversion or entertainment, (*Lokaranjana*), and also stimulate his feelings, and ultimately give him a perspective to illuminate his vision of life. The drama is, therefore, stylized and is packed with poetry and descriptive prose. It moves on a level of worldliness as well as on another level of other-worldliness. Therefore, the symbolism of Sanskrit drama reveals that man's journey is complete when he moves from attachment to non-attachment, from temporality to eternity, or from flux to timelessness. It is achieved in Sanskrit drama by arousing *Rasa* (theatrical experience or aesthetic sentiment) in the minds of the spectators. The rules and prescriptions regarding performance, the theatre hall, acting, gestures, *Rasa*, stage direction, are all given in the first book of dramaturgy, *Natyashastra*, by Bharata (1st century B.C.-1st century A.D.). Kalidasa is the most distinguished dramatist and his treatment of the *rasa* of love in all its possible manifestations in the three plays *Malavikagnimitra* (Malavika and Agnimitra), *Vikramorvasiya* (Vikram and Urvashi) and *Abhigyanam Shakuntala* (the recognition of Shakuntala) is unparalleled. He is the poet of love and beauty, and believes in the affirmation of life, the joy of which lies in pure, sacred and ever-widening love.

The *Mricchakatika* (the clay-cart) by Sudraka (248 A.D.) presents a remarkable social drama with touches of grim reality. The characters are drawn from all stratas of society, which include thieves and gamblers, rogues and idlers, courtesans and their associates, police constables, mendicants and politicians. In Act III an interesting account of a burglary is given in which stealing is treated as a regular art. The interlinking of a political revolution with the private affairs of the two lovers adds new charm to the play. The 13 plays of Bhasa (4th century B.C.-2nd century A.D.), which were discovered at the beginning of the 20th century, are accepted as the most stagable plays of

Sanskrit theatre. The most popular is Swapnavasavadatta (Vasavadatta in dream) where the playwright has displayed his skill of characterization and a fine manipulation of the plot. Bhavabhuti (700 A.D.), another great dramatist, is well known for his play Uttara-Ramacharitam (the later life of Rama), which contains a play within it in the last act of a love of exquisite tenderness. He is also well known for directly rebuking his critics by saying that his work was not intended for them, and that some kindred soul would surely be born; time is endless and the earth broad. These are some of the best dramas out of more than six hundred written during that period.

Sanskrit literature is replete with lyrical poetry of great merit. This poetry constitutes a fusion of erotic and religious sentiments. In fact, division between art and religion in Indian culture seems to be less sharp than in Europe and China. In Kalidasa's narrative lyric poem, Meghaduta (the cloud messenger), the poet makes a cloud a messenger to tell the story of two lovers who are separated. This is also quite in keeping with the sublime conception of love, which looks dark in separation, like a black cloud with a silver lining. Jayadeva (12 century A.D.) is the last great name in Sanskrit poetry, who wrote the lyric poetry Gitagovinda (the song of Govinda) to describe every phase of love between Krishna and Radha – longing, jealousy, hope, disappointment, anger, reconciliation and fruition – in picturesque lyrical language. The songs describe the beauty of nature, which plays a prominent part in the description of human love.

The didactic fable Panchatantra (five chapters), dealing with politics and practical wisdom, which was written by Vishnu Sharma, and the Hitopadesha, the bird, animal-human and non-human stories of advice for the benefit of the listeners, which was written by Narayan Pandit, are literary masterpieces which cross the borders of the sub-continent and became popular in foreign lands. These books of fables also indicate that the whole of Sanskrit literature was just not religious or elitist. These popular fables are obviously a retelling of folklore.

### **Literature in Pali and Prakrit**

Pali and Prakrit were the spoken languages of Indians after the Vedic period. Prakrit in the widest sense of the term, was indicative of any language that in any manner deviated from the standard one, i.e. Sanskrit. Pali is archaic Prakrit. In fact, Pali is a combination of various dialects. These were adopted by Buddhist and Jain sects in ancient India as their sacred languages. lord

Buddha (500 B.C.) used Pali to give his sermons. All the Buddhist canonical literature is in Pali which includes Tipitaka (threefold basket). The first basket, Vinaya Pitaka, contains the monastic rules of the Order of Buddhist monks. The second basket, Sutta Pitaka, is the collection of the speeches and dialogues of the Buddha. The third basket, the Abhidhamma Pitaka, elucidates the various topics dealing with ethics, psychology or theory of knowledge. The jataka Kathas are non-canonical Buddhist literature in which stories relating to the former births of the Buddha (Bodhi-sattva or the would-be Buddha) are narrated. These stories propagate Buddhist religious doctrines and are available in both Sanskrit and Pali. As the jataka tales grew in bulk, they assimilated popular tales, ancient mythology, stories from older religious traditions, etc. Jatakas are, in fact, based on the common heritage of the Indian masses. Buddhist literature is also abundantly available in Sanskrit, which includes the great epic Buddhacharita by Aswaghosha (78 A.D.).

Like the Buddhist stories, the Jain tales in general are didactic in character. They are written in some forms of Prakrit. The word Jain is derived from the root ji (to conquer) and signifies the religion of those who have conquered the lust for life. Jain canonical literature by Jain saints, as well as a large number of works on lexicography and grammar by Hemachandra (1088 A.D.-?), is well known. Much also in the way of moral tale and poetry are to be found. However, Prakrit is well known for Gathasaptashati (700 verses) by Hala (300 A.D.), the best example of erotic literature. It is a compilation of 700 verses along with his own contribution of 44 poems. It is interesting to note that quite a few poetesses like Pahai, Mahavi, Reva, Roha and Sasippaha are included in the anthology. The vast Katha (story) literature of Prakrit, written with a conspicuous religious overtone, even by Jain saints, is full of erotic elements. The author of the Vasudevahindi ascribes this changed approach of the Jain authors to the fact that it is easy to teach religion cloaked by erotic episodes, like sugar-coated medicine. The characteristic of Prakrit poetry is its subtlety; the inner meaning (Hiyaali) is its soul. Jain literature is available in Sanskrit too, like the Upamitibhava Prapancha Katha of Siddharasi (906 A.D.).

### **Early Dravidian Literature**

The Indian people speak languages belonging to major four distinct speech families: the Austric, Dravidian, Sino-Tibetan and Indo-European. In spite of these four different language groups, there is an Indian characteristic running through these language groups, which forms one of the bases of that certain underlying uniformity of life described by Pandit Jawaharlal Nehru as unity in

the midst of diversity.

Dravidian literature mainly consists of the four languages, Tamil, Telugu, Kannada and Malayalam. Out of these, Tamil is the oldest language which preserved its Dravidian character the most. Kannada, as a cultured language, is almost as old as Tamil. All these languages have borrowed many words from Sanskrit and vice versa. Tamil is the only modern Indian language which is recognizably continuous with a classical past. Early classical Tamil literature is known as Sangam literature meaning 'fraternity', indicating mainly two schools of poets, aham (subjective love poems), and puram (objective, public poetry and heroic). Aham deals purely with the subjective emotions of the lover, and puram with all kinds of emotions, mainly the valour and glory of kings, and about good and evil. The Sangam classics, consisting of 18 works (eight anthologies of lyrics and ten long poems), are well known for their directness of expression. These were written by 473 poets, among whom 30 were women, the famous poetess Avvaiyar being one of them. In the case of 102 poems, the authors are unknown. Most of these anthologies are of the 3rd century B.C. During this time, a Tamil grammar Tolkappiyam, was written, to understand early Tamil poetry. Tolkappiyam indicates five landscapes or types of love, and outlines their symbolic conventions. Critics say that Sangam literature is not just the earliest evidence of the Tamil genius. The Tamils, in all their 2000 years of literary effort, wrote nothing better. The famous Thirukkural by Thiruvalluvar, in the 6th century A.D., serves as a manual of precepts to guide one to noble living. It expounds a secular, moral and practical attitude towards life. The twin epics, Silappadhikaram (the story of the anklet), written by Ilango-Adigal, and Manimekalai (the story of Manimekalai) by Chattanar, were written sometimes in A.D. 200-300 and give vivid accounts of Tamil society during that period. These are valuable storehouses and epics of dignity and sublimity, laying stress on the cardinal virtues of life. In Manimekalai there is an elaborate exposition of the doctrines of Buddhism. If Tamil reveals a triumph of Brahmanic and Buddhist knowledge, Kannada shows Jain ascendancy in its ancient phase. Malayalam absorbed a rich treasure contained in the Sanskrit language. Nannaya (A.D.1100) was the first Telugu poet. In ancient times, Tamil and Telugu spread to distant places.

If one were to identify another striking feature of ancient Tamil literature, the obvious choice would be Vaishnava (pertaining to Vishnu) bhakti (devotional) literature. In Indian literature the effort has been to find out how a man can achieve divinity. The secret behind a tendency for hero worship is love and

regard for humanity. In Vaishnava bhakti poetry, God descends on this earth as a human being, to share with us our suffering and turmoil, our happiness and prosperity. Vaishnava bhakti literature was an all-India phenomenon, which started in the 6th-7th century A.D. in the Tamil-speaking region of South India, with twelve Alvar (one immersed in God) saint-poets, who wrote devotional songs. They revitalized Hinduism and checked the spread of Buddhism and Jainism, while absorbing some of their features. The religion of Alvar poets, which included a woman poet, Andal, was devotion to God through love (bhakti), and in the ecstasy of such devotions they sang hundreds of songs which embodied both depth of feeling and felicity of expressions. Devotional songs in praise of the Hindu god Shiva (the worship of Shiva and Vishnu forms the basis of the broad division of Hindus into Shaiva and Vaishnava sects) were also written by Tamil saint poet Nayanar (leader, master) in the 6th-8th Century A.D. Besides its importance as poetry of emotional bhakti, it guides us into the world of classical Tamil civilization and explains to us the ethnic-national consciousness of the Tamils as a whole. The flowering of bhakti literature as a pan-Indian consciousness took place in almost all the Indian languages during medieval times.

### **Medieval Literature**

Around 1000 A.D. local differences in Prakrit grew more and more pronounced, which later came to be known as Apabhramsa, and this led to the modern Indian languages taking shape and being born. These languages, conditioned by the regional, linguistic and ethnic environment, assumed different linguistic characteristics. Constitutionally recognised modern Indian languages and Konkani, Marathi, Sindhi, Gujarati (Western); Manipuri, Bengali, Oriya and Assamese (Eastern); Tamil, Telugu, Malayalam and Kannada (Southern) and Hindi, Urdu, Kashmiri, Dogri, Punjabi, Maithali, Nepali and Sanskrit (Northern). Two tribal languages, Bodo and Santhali are also recognised by the Constitution. Out of these 22 languages, Tamil is the oldest modern Indian language maintaining its linguistic character with little change for about 2000 years. Urdu is the youngest of the modern Indian languages, taking its shape in the 14th century A.D., deriving its script from an Arabic-Persian origin, but vocabulary from Indo-Aryan sources, i.e. Persian and Hindi. Sanskrit, though the oldest classical language, is still very much in use, and hence is included in the list of modern Indian languages by the Constitution of India.

The most powerful trend of medieval Indian literature between 1000 and 1800

A.D. is devotional (bhakti) poetry which dominates almost all the major languages of the country. Unlike the dark middle ages of Europe, India's middle ages brought about a very rich tradition of devotional literature of remarkable merit which dispels the superstitious assumption of a dark period of India's history. Bhakti literature is the most important development of the medieval period. It is love poetry. Love for one's Lord, Krishna or Rama, the two main incarnations of the great God Vishnu. This love is depicted as love between husband and wife, or between lovers, or between servant and master, or between parents and child. This is personalisation of the godhood, which means a truthful perception of God residing in you, and also harmony in life which only love can bring. Worldly love is Kama (Eros) and divine love is Prema (mystic Eros). The dominating note in bhakti is ecstasy and total identity with God. It is a poetic approach to religion and an ascetic approach to poetry. It is poetry of connections – connecting the worldly with the divine, and as a result, the old form of secular love poetry began to have a new meaning in all languages. The rise of bhakti poetry gave rise to regional languages (Bhasa). The conception of bhakti did away with the elite tradition of Sanskrit and accepted the more acceptable language of the common man. Kabir (Hindi) says that Sanskrit is like water of a well stagnant, Bhasa like flowing water. A seventh century Shaiva Tamil writer Manikkarvachakar has something similar to say about in his book of poetry Thiruvachakam. Bhakti also attacked the age-old caste system and devoted itself to the worship of humanity, because the catch-word of bhakti is that God is there in every human being. The movement was in essence subaltern, as most of its poets belonged to the so-called 'lower' castes. Bhakti is antitheology and against any kind of conceptual erudition.

The power of ancient bhakti poetry in Tamil set in motion what might well be considered a pan-Indian efflorescence. After Tamil, Pampa's great court epics were composed in Kannada in the 10th century. Devotional literature in Kannada, the Vachanas (sayings) of the various saints of the Krishna, Rama and Shiva cults, is well known. Basavanna was a famous Kannada poet, a Shiva devotee and a great social reformer. Allama Prabhu (Kannada) wrote great poetry under the garb of religion. Chronologically, Marathi, the close successor of Kannada, became the next venue for bhakti. Gyaneswar (1275 A.D.) is the first and foremost bhakti poet in Marathi. In his teens (he died at the age of 21) he became famous for his poetic contribution to bhakti for Vithal (Vishnu). Eknath wrote his short poetic narratives and devotional abhangas (a literary form), and after him it was Tukarram (1608-1649 A.D.) whose songs cast a spell all over Maharashtra. And then it is Gujarati in the 12th century. Gujarati

poets like Narsi Mehta and Premananda occupy a prominent place in the galaxy of the Vaishnava poets. Afterwards, the sequential order is as follows: Kashmiri, Bengali, Assamese, Manipuri, Oriya, Maithili, Braj, Avadhi (the last three languages come under the umbrella language, Hindi) and other languages of India. Chandidas, a Bengali poet, is acclaimed as a great genius for the lucidity and sweetness of his poems. Similarly, Vidyapati in Maithili created a new poetic language. Lal Ded, a Kashmiri Muslim poetess, gave a new dimension to mystical bhakti. Jayadeva, a Sanskrit lyric poet of the 12th century, influenced a large number of devotional Bengali poets like Govinda Das (16th century), Balaram Das and others. Sri Chaitanya (1486-1533), a great Bengali saint, helped Vaishnavism to turn into a religious and literary movement, made it a living faith and became a source of never-ending inspiration to a host of Bengali poets, including Jiva Goswami. Sankardev (1449-1568), an Assamese devotional poet, used plays (Ankiya-Nat) and Kirtan (devotional songs) to propagate Vaishnavism and became a legend. Similarly, Jagannath Das is a legendary devotional poet in Oriya who wrote Bhagavat (the story of Krishna), which has spiritually united all the people of Orissa and created a living consciousness. Muslim and Hindu saint-poets of rural Bengal known as Bauls (mad lovers) created oral poetry of divine intoxication under the influence of both Vaishnava and Sufi (Islamic mysticism which enunciates the doctrine of divine love) philosophy. Medieval Muslim Bengali poets like Daulat Kazi and Saiyad Alaoal (17th Century A.D.) wrote narrative poems based on Sufistic philosophy, betraying a happy cultural and religious synthesis of Islam and Hinduism. In fact, bhakti became a great platform for Hindu-Muslim unity. Kabir (Hindi) is the foremost among the poets of the sant tradition (faith in one omnipresent god and not in many gods like Rama and Krishna). Kabir's poetry touches upon the various aspects of devotion, mysticism and social reforms.

Hindi literature, with its supra-regional character, attracted Namdev (Marathi) and Guru Nanak (Punjabi) and others to write in Hindi, which by then had developed into a conglomeration of many languages and dialects, and came to be known as an umbrella language. The centrality of Hindi and its vast geographical area was the reason for it. Surdas, Tulsidas and Meera Bai (15th to 16th Century A.D.) point to the great heights of Vaishnavite lyricism achieved by Hindi. Tulsidas (1532 A.D.) was the greatest of the Rama-bhakti poets who wrote his famous epic, the Ramacharit Manas (the lake of the deeds of Rama). In fact, epics like the Ramayana and the Mahabharata received a rebirth in the new languages. These languages gave a fresh life, a renewed relevance, and a meaningful reincarnation to the great Sanskrit epics, and



these epics in their turn provided substance and style to the new languages too. Kamban in Tamil, Krittibas Ojha in Bengali, sarala Das in Oriya, Ezhuttacchan in Malayalam, Tulsidas in Hindi and Nannaya in Telugu are well known and legion. Muslim poets like Malik Muhammad Jayasi, Raskhan, Rahim and other wrote Sufi and Vaishnava poetry. The religious and cultural synthesis that was a special feature of medieval India finds abundant expression in its literature. The Islamic element is all-pervasive, next only to the Upanishadic Hindu element. Nanak, the first Sikh Guru, wrote in many languages, but mostly in Punjabi, and was a great poet of inter-religious communication. Nanak says truth is supreme, but above truth is truthful living. Guru Nanak and other Sikh Gurus belong to the sant tradition, which believes in one omnipresent God, and not in many gods like Rama and Krishna. The poetry of the Sikh Gurus is collected in the Guru Granth Sahib (the Revered Book), a multilingual text which talks about the unchanging one reality (Sat) the cosmic law (Hukum), meditation (Satnam), compassion and harmony (Daya and Santosh). Bulleh Shah, the most famous Muslim Punjabi poet, popularised Sufism through Punjabi Kafi (verse-form). Kafi is a small poem in stanzas followed by refrain and is sung in a dramatic way. Shah Latif, the famous Sindhi Muslim poet (1689 A.D.) in his sacred work Risalo explained Sufi mystic love as the divine truth.

### **Women Poets of Bhakti**

The contribution of women writers in different languages during that period deserves special attention. Women writers like Ghosha, Lopamudra, Gargi, Maitreyi, Apala, Romasha Brahmavadini, etc., right from the days of the Vedas (6000 B.C. – 4000 B.C.), focused on the image of women in mainstream Sanskrit literature. The songs of Buddhist nuns (6th century B.C.) like Mutta and Ubbiri and Mettika in Pali express the torment of feelings for the life left behind. The Alwar women poets (6th century A.D.), like Andal and others, gave expression to their love for the divine. Lal Ded (1320-1384), the Muslim poetess from Kashmir Lalded & Habba Khatun, represented the sant tradition of bhakti and wrote Vakhs (maxims), which are peerless gems of spiritual experience. Meera Bai, in Gujarati, Rajasthani and Hindi (she wrote in three languages), Avvayyar, in Tamil, and Akkamahadevi in Kannada, are well known for their sheer lyrical intensity and concentrated emotional appeal. Their writings speak to us about the social conditions prevailing at that time, and the position of woman at home and in society. They all wrote small lyrics or poems of devotional fervour, metaphysical depth, and with a spirit of dedication and utmost sincerity. Behind their mysticism and metaphysics is a

divine sadness. They turned every wound inflicted by life into a poem.

### **Other Trends in Medieval Literature**

Bhakti was not the only aspect of medieval literature. Love ballads and heroic poetry in Punjabi, known as Kissa and Var, were popular Punjabi medieval forms. The most famous Punjabi love ballad is Hir Ranjha, an immortal book by a Muslim poet called Warris Shah. A popular Punjabi heroic ballad, sung by village bards orally, is Najabat's Var of Nadir Shah. Var is the most popular form of Punjabi poetry, music and drama, all rolled into one, and has been in vogue since the earliest times. In Hindi, between 1700 and 1800 A.D., many poets like Bihari Lal and Keshav Das created secular poetry of Sringara (erotic sentiment), and a large number of other poets, wrote academic accounts of the entire range of poetry, in verse form.

During the medieval period, Urdu, as a language, came into being. It was Amir Khusro (1253 A.D.), an early architect of India's composite culture, and a great Sufi poet, who first experimented with Persian and Hindi (then known as Hindavi) mixed poetry, which was the genesis of a new language, subsequently recognised as Urdu. Urdu has largely followed Persian forms and metres in poetry, but it has adopted some of the purely Indian forms also. Ghazals (lyrical couplets), marsia (elegy) and qasidah (ode of praise) are of Iranian origin. Sauda (1706-1781) was the first among the late medieval poets who gave vigour and versatility to Urdu poetry, which his predecessors had been struggling to accomplish. Then, it was Dard (1720-1785) and Mir Taqi Mir (1722-1810) who gave Urdu maturity and class, and ushered it into the modern period.

### **Modern Indian Literature**

The 19th Century Indian Renaissance

In almost all the Indian languages, the modern age begins with the first struggle for India's freedom in 1857, or near that time. The impact of western civilization, the rise of political consciousness, and the change in society could be seen in what was written during that time. Contact with the western world resulted in India's acceptance of western thought on the one hand, and rejection of it on the other, and resulted in an effort made to revive her ancient glory and Indian consciousness. A large number of writers opted for a synthesis between Indianization and westernization, in their search for a national ideology. All these attitudes were combined to bring about the

renaissance in 19th century India. But it was a renaissance in a country which was under foreign domination. So it was not that kind of renaissance which had spread in 14th-15th century Europe, where scientific reasoning, individual freedom and humanism were the dominant characteristics. The Indian renaissance took a different shape, in the context of the Indian race, moment and milieu, and as a result, nationalistic, reformistic and revivalistic thinking found its way into literature, which slowly turned itself into a pan-Indian movement, spearheaded in different parts of the country by renaissance leaders like Raja Rammohun Roy (1772-1833), Bankim Chandra Chatterjee, Vivekananda, Madhav Govind Ranade, U.V. Swaminatha Aiyer, Gopal Krishna Gokhale, K.V. Pantulu, Narmada Shankar Lalshankar Dave and others. The leaders of the renaissance, in fact, succeeded in instilling nationalistic fervour in the people, and induced in them a desire for social reform and a sentimental yearning for their past glory.

The most important literary event that revolutionised literature was the emergence of literary prose in all the modern Indian languages, and the advent of the printing press, under the patronage of an Englishman, William Carey (1761-1834), at Serampore, Bengal. It is true that Sanskrit and Persian had a vast body of prose, but the necessity for prose in modern Indian languages, for use in administration and higher education, led to the emergence of prose in different languages at the beginning of the modern period. The birth of newspapers and periodicals in Indian languages between 1800 and 1850 was extremely important for the development of prose. and the missionaries of Serampore started off Bengali Journalism on its career. The emergence of prose as a powerful medium brought a kind of change that coincided with the process of modernization.

### **The Emergence of Nationalism**

It is true that the idea of a modern state took root in Indian society because of India's contact with western ideas, but very soon, Indian writers like Bankim Chandra Chatterjee (Bengali, 1838-1894) and others made use of this newly acquired concept of nationalism to attack colonial rule, and in the process created their own brand of nationalism, rooted in the soil. Bankim Chandra wrote many historical novels like Durgesh Nandini(1965), and Anand Math (1882), acquired a pan-Indian popularity and made nationalism and patriotism a part of dharma. This alternative was a distinctive civilizational concept of universalism that was accepted by many as a reply to western colonialism. Revivalism and reformism were natural corollaries of the newly emerging idea

of nationalism. Rabindra Nath Tagore (Bengali, 1861-1942), the greatest name in modern Indian literature, made federalism an important part of his concept of national ideology. He said that the unity of India has been and shall always be a unity in diversity. The foundation for this tradition had been laid in India at the social level, not the political, by saints like Nanak, Kabir, Chaitanya and others. It is this solution-unity through acknowledgement of differences-that India has to offer to the world. As a result, India's nationalism is mingled with its spiritual tradition, with truth and tolerance preached by Mahatma Gandhi, and non-alignment advocated by Pandit Jawaharlal Nehru, showing India's concern for its pluralism. Modern Indian pluralism is multi-lingual, multi-cultural, secular, national-state concept.

### **The Literature of Nationalism, Reformism and Revivalism**

Patriotic writings proliferated almost spontaneously in different languages, as the resistance of a community against foreign rule. Rangalal in Bengali, Mirza Ghalib in Urdu and Bharatendu Harishchandra in Hindi expressed themselves as the patriotic voice of that era. This voice was, on the one hand, against colonial rule, and on the other, for the glorification of India. Besides, Mirza Ghalib (1797-1869) wrote ghazals in Urdu, about love, with unusual imagery and metaphors. He accepted life both as a joyous existence and as a dark and painful experience. Michael Madhusudan Dutt (1824-73) wrote the first modern epic in an Indian language, and naturalised blank verse in Bengali. Subramania Bharati (1882-1921) was the great Tamil patriot-poet, who revolutionized the poetic tradition in Tamil. Themes from mythology or history were taken to write epics, by Maithili Saran Gupta (Hindi, 1886-1964), Bhai Vir Singh (Punjabi, 1872-1957), and others, with the express purpose of fulfilling the needs of the patriotic reader.

The birth of the novel is associated with the social reform-oriented movement of the 19th century. This new genre, borrowed from the West, is characterized by a spirit of revolt, right from its adoption into the Indian system. The first Tamil novel, Pratap Mudaliyar Charitram (1879) by Samuel V. Pillai, the first Telugu novel, Sri Ranga Raja Charitra (1872) by Krishnamma Chetty, and the first Malayalam novel, Indu Lekha (1889) by Chandu Menon were written with didactic intentions and to re-examine evil social customs and practices like untouchability, caste distinctions, denial of remarriage of widows, etc. In other first novels, like the Bengali novel, Phulmani O Karunar Bibaran (1852), by an Englishwoman, H. Catherine Mullens, or the Hindi novel, Pariksha Guru (1882) by Lala Srinivas Das, one can discover shared patterns of response and

articulation towards social problems.

Historical novels were written by Bankim Chandra Chatterjee (Bengali), Hari Narayan Apte (Marathi), and others, to describe the glorious past of India, and to instill nationalist fervour in her people. Novels were found to be the most appropriate medium to eulogize the intellectual and physical richness of the past, and reminded Indians about their obligations and rights. In fact, in the 19th century, the idea of national identity emerged from literature, and most Indian writings turned into the voice of enlightenment. This paved the way for India to understand the real, factual position by the time it reached the threshold of the 20th century. It was during this time that Tagore started writing the novel *Gora* (1910), to challenge colonial rule, colonial criteria and colonial authority, and to give new meaning to Indian nationalism.

### **Indian Romanticism**

The trend of Indian romanticism ushered in by three great forces influenced the destiny of modern Indian literature. These forces were Sri Aurobindo's \* (1872-1950) search for the divine in man, Tagore's quest for the beautiful in nature and man, and Mahatma Gandhi's experiments with truth and non-violence. Sri Aurobindo, through his poetry and philosophical treatise, 'The Life Divine', presents the prospect of the ultimate revelation of divinity in everything. He wrote mostly in English. Tagore's quest for beauty was a spiritual quest, which attained fruition in the final realisation that service to humanity was the best form of contact with God. Tagore was aware of a supreme principle pervading nature and the entire universe. This supreme principle, or the unknown mystique, is beautiful, because it shines through the known; and it is only in the unknown that we have perpetual freedom. Tagore, a many-splendoured genius, wrote novels, short stories, essays and dramas, and never ceased to try out new experiments. His collection of poetry in Bengali, *Gitanjali* (song offerings), received the Nobel Prize in 1913. Tagore's poetry, after the award, inspired writers of different Indian languages to popularize the age of romantic poetry. The age of romantic poetry in Hindi is known as *Chhayavad*, the age of romantic mystery, in Kannada, is *Navodaya*, the rising sun, and in Oriya, it is known as *Sabuj*, the age of green. Jaishankar Prasad, Nirala, Sumitra Nandan Pant and Mahadevi (Hindi); Vallathol, Kumaran Asan (Malayalam); Kalindi Charan Panigrahi (Oriya); B.M. Srikantayya, Puttappa, Bendre (Kannada); Viswanath Satyanarayana (Telugu); Uma Shankar Joshi (Gujarati), and poets of other languages highlighted mysticism and romantic subjectivity in their poetry. The poets of Ravikiran

Mandal (a group of six poets of Marathi) searched for the hidden reality in nature. Indian romanticism is fraught with mysticism – not like English romanticism, which wants to break puritanic shackles, seeking joy in Hellenism. In fact, the romantic trend of the modern times follows the tradition of Indian poetry, where romanticism indicates the Vedantic (the philosophy of one Reality) oneness between Nature and man, more along the lines of Vedic symbolism and not Paganism. Muhammad Iqbal (1877-198), the greatest poet that Urdu had produced, second only to Ghalib, went through initially a romantic-cum-nationalistic phase in his poetry. His best collection of Urdu poems is Bang-i-Dara (1924). His quest for Pan-Islamism did not deter him in his concern for humanity at large.

### **The Advent of Mahatma Gandhi**

The emergence of Mohandas Karamchand Gandhi (Gujarati, English, and Hindi, 1869-1948) and Tagore, influencing Indian life and literature, were quite often complementary to one another. Gandhi spoke the language of the common man, and was for the outcasts. His weapon was the weapon of truth and non-violence. He was for traditional values and against industrializations. He very soon turned himself into a medieval saint and a social reformer. Tagore called him Mahatma (saint). Gandhi became the theme of both poetry and fiction of cultural nationalism. He became an apostle of peace and idealism. Poets like Vallathol (Malayalam), Satyendranath Datta (Bengali), Kazi Nazrul Islam (Bengali) and Akbar Allahabadi (Urdu) accepted Gandhi as a challenge to western civilization, and as an assertion of the dignity of Asian values. Gandhian heroes swamped the fictional world of that time. Raja Rao (English), Tara Shankar Bandyopadhyay (Bengali), Premchand (Hindi), V.S. Khandekar (Marathi), Sarat Chandra Chatterjee (Bengali), Lakshmi Narayan (Telugu) all created Gandhian protagonists as rural reformers or social workers with moral and religious commitments. It was not the writers, but the people, who created the Gandhi myth, and the writers, in their turn, used it effectively to mark a period of great awakening.

Sarat Chandra Chatterjee (1876-1938) was one of the most popular Bengali novelists, whose popularity continues unabated even today, not only among Bengali readers, but also among people in other parts of India, by means of the numerous translations of his books, which are available in various Indian languages. His pet theme was the man-woman relationship, and he was well known for his portrayal of women, their sufferings and their often unspoken love. He was both a Gandhian and a socialist.

Premchand (1880-1936) wrote novels in Hindi. He was a true son of the soil, deeply attached to the Indian earth. He was the finest literary exponent of the Indian peasantry in Indian literature. As a true Gandhian, he believed in the idealistic theory of 'a change of heart' in the exploiters. But, in his magnum opus, *Godan* (1936), he becomes a realist and records the suffering and struggle of the Indian rural poor.

### **Progressive Literature**

The advent of Marxism on the Indian literary scene in the thirties is a phenomenon which India shared with many other countries. Both Gandhi and Marx were driven by opposition to imperialism and concern for the dispossessed sections of society. The Progressive Writers Association was originally established in 1936 by some expatriate writers in London, like Mulk Raj Anand (English). However, soon it became a great pan-Indian movement that brought together Gandhian and Marxist insights into society. The movement was especially conspicuous in Urdu, Punjabi, Bengali, Telugu and Malayalam, but its impact was felt all over India. It compelled every writer to reexamine his/her relationship with social reality. In Hindi, Chhayavad was challenged by a progressive school that came to be known as Pragativad (progressivism). Nagarjun was undisputedly the most powerful and noted Hindi poet of the progressive group. The Bengali poets, Samar Sen and Subhas Mukhopadhyay, added a new socio-political outlook to their poetry. Fakir Mohan Senapati (Oriya, 1893-1918) was the first Indian novelist of social realism. Rootedness to the soil, compassion for the wretched, and sincerity of expression are the qualities of the novels of Senapati. Manik Bandyopadhyay was the most well-known Marxist Bengali novelist. Malayalam fiction writers like Vaikom Muhammed Basheer, S.K. Pottekkat and Thakazhi Sivasankara Pillai, made history by writing progressive fiction of high literary value. They covered fresh ground exploring the life of ordinary men and the human relations that economic and social inequalities fostered. Shivaram Karanath, the most versatile fiction writer in Kannada, never forgot his early Gandhian lessons. Sri Sri (Telugu) was a Marxist, but showed interest in modernism at a later stage in his life. Abdul Malik, in Assamese, writes with an ideological bias. The critical norms of progressive literature were established by the pioneer of this phase in Punjabi by Sant Singh Sekhon. The progressive writers' movement attracted the attention of eminent poets of Urdu, like Josh Malihabadi and Faiz Ahmad Faiz. Both imbued with the Marxist spirit, infused in the age-old love symbolism a political meaning.

## **Making of Modern Theatre**

Sanskrit drama after the 10th century lost its tenor. It strove no more through symbol and gesture to realize the truth behind human experience. Medieval Indian literature was glorious, but it was an era of devotional poetry, which was a little indifferent to secular representation of life on stage. The Islamic taboo against such forms of entertainment was also responsible for the decline of Indian theatre, and, therefore, drama remained in a state of oblivion. However, folk plays continued to entertain the audience.

With the advent of the modern period and the impact of western literature, drama took a new turn and developed as a form of literature. The Parsi theatre, around 1850, started staging plays based on Indian mythology, history and legends. With its moving troupes, they travelled to different parts of the country and made a tremendous impact on their audience. Agha Hashr (1880-1931) was an important playwright of the Parsi theatre. But Parsi plays were mostly commercial and cheap. In fact, modern Indian theatre grew mainly as a reaction against its initial crudity and superficiality. Baratendu Harishchandra (Hindi), Girish Chandra Ghosh (Bengali), Dwijendra Lal Roy (Bengali), Dinabandhu Mitra (Bengali, 1829-74), Ranchodbhai Udayram (Gujarati, 1837-1923), M.M. Pillai (Tamil), Balvant Padurang Kirloskar (Marathi, 1843-1885) and Rabindra Nath Tagore delved into our folk tradition to create plays to protest against colonialism, social injustice and westernization. Jaishankar Prasad (Hindi) and Adya Rangacharya (Kannada) wrote historical and social plays to highlight the clash between idealism and the harsh realities by which they were surrounded. P.S. Mudaliyar gave Tamil stage respectability and new direction. But in all, Indian literature before Independence is generally poor in drama. The making of modern theatre became complete only after India achieved independence in 1947.

## **Search for Modernity**

A great work of art, in the Indian context, is the expression of both the traditional and the actual. As a result, the concept of modernism grew in the Indian context along different lines. The urge was to create something new. Even the imitations of western modernist came as a challenge to understand their own realities. Writers during this time presented their manifestos, explaining their ideas of modernity. A new language was found to articulate their own historical position. Jibanananda Das (1899-1954) was the most important Bengali poet after Tagore who had a total sense of poetry. He was an



imagist and used language not just to communicate, but to grasp reality. Bibhuti Bhushan Bandyopadhyay (1899-1950) the Bengali fiction writer, whose novel *Pather Panchali* (*The Saga of the Road*) was filmed by Satyajit Ray, and which received international acclaim, presents the unsophisticated and warmhearted village life that is passing away. In his quest for identification with man's everyday relation with nature, he proved himself to be no less modern. Tara Shankar Bandyopadhyay (Bengali 1898-1971) depicts in his novels the pulsating life of a whole generation staying in a village or a city, where society itself becomes the hero. In depicting regional life, the social change and human behaviour, he achieves utmost success. Uma Shankar Joshi (Gujarati) initiated new experimental poetry and spoke of the shattered self in the modern day world. Amrita Pritam (Punjabi) creates an intensely personal poetry of an unearthly glory, without losing contact with the earth. B.S. Mardhekar (Marathi, 1909-1956) reflects in his poetry contemporary reality with the help of images, indicating the limitations of man and the inevitable despair arising from them. Gopal Krishna Adiga (1918-92), the famous modern Kannada poet, developed his own personal idiom, and became mystical. He also displays the agony of his time. Practically all the writers reflect the despair of man, arising out of his sense of helplessness in society and in the larger sphere of history. The limitation of the West, the degeneration of canons and the disillusionment of the middle-class psyche, are some of the characteristics of Indian modernity. However, the tradition of humanism is also very much alive and hope for a better future is not discarded. In western terminology, modernism is a breaking away from established rules, traditions and conventions, but in India, it is a search for alternatives to existing literary models. But one cannot identify one single reference point of modernity and, therefore, one may conclude that Indian modernity is like a mosaic.

### **The Indian Literary Scene After Independence**

After independence, in the fifties, the disillusionment became more vivid because of the pressure of the disintegration of society and a broken relationship with India's past heritage. In 1946, India witnessed the worst bloodbath in the memory of the sub-continent, just before it became Independent, after the partition of the country. India's nationalism at that juncture was a nationalism of mourning. At that time, a majority of new writers portrayed a dreadful artificial world, based on the formulas of western modernism. There were experimentalists who showed concern for the inner reality – intellectualism entered the realm of modernity. In a culture like India's, the past does not pass off. It keeps on providing paradigms for the

present, but the rhythm broke down because of modernistic experimentations.

Most Indian poets looked outside, and accepted T.S. Eliot, Mallarmé, Yeats or Baudelaire as their masters, and in the process, rejected Tagore, Bharati, Kumaran Asan, Sri Aurobindo and Gandhi. But then, these poets of the fifties, and even the sixties of 'dark modernism', developed an identity crisis. This specific identity crisis, the conflict between traditional Indianness and western modernity, is discernable in the writings of the major language areas in India during those days. Those who adhered to western modernity separated themselves from the common masses and their reality. But the concept of experimentation (Prayog) sometimes developed independent of western influence, as a quest for new values and a searching examination of the basic sanctions or sources of value. S.H. Vatsyayan Ajneya (Hindi), Navakanta Barua (Assamese), B.S. Mardhekar (Marathi), Harbhajan Singh (Punjabi), Sharatchandra Muktibodh (Marathi) and V.K. Gokak (Kannada) emerged with a distinct voice and vision, enriching the new movement.

Besides, the literature of social realism, having its roots in the soil, became a dominant trend in contemporary literature. It was a continuation of the progressive literature of the thirties and forties, but definitely more militant in its approach. G.M. Muktibodh (Hindi), Bishnu Dey (Bengali) or the Telugu naked (Digambar) poets revealed the poet's solitary struggle in opposition to the mounting crisis of uprooted identity. They wrote political poetry on the theme of agony and struggle. It was a poetry of commitment. Literature now moved to the downtrodden and the exploited. The Kannada Bandaya (the rebels) were concerned with forms of violence in a class society. People like Dhumi (Hindi) showed a great range of social realism. O.N.V. Kurup (Malayalam) added to his lyricism the sharpness of anger towards social injustice. Then came the Naxalite movement of the seventies, and with it post-modernism entered the Indian literary scene. In the Indian context, post-modernism arrived as a reaction to media-operated and market-guided reality – a reaction to the modernism of the sixties of the existential anguish, of the crisis of identity, and of the frustration of the idealist, but it carried with it the trend of progressive literature of protest and struggle.

### **Dalit Literature**

One of the most significant features of the post-modernist era was the emergence of writings of the outcasts, as a major literary force. The word Dalit means the downtrodden. The literature which is concerned with the socially

underprivileged, and which asserts the socio-political stature of the underdogs, is known by this name. The Dalit movement was started in literature by Marathi, Gujarati and Kannada writers under the leadership of Dr. B.R. Ambedkar. It came into the limelight because of progressive literature moving nearer to the downtrodden. It is a literature of militant protest against upper caste literature upholding Brahmanical values. Marathi poets, Namdev Dhasal or Narayan Surve, or novelists like Daya Pawar, or Laxman Gaikwad, reflect in their writings the anguish of a community, and demand the shaping of a just and realistic future for the underprivileged and the outcast in society. Mahadev Devanur (Kannada) and Joseph Macwan (Gujarati), in their novels, deal with the experience of violence, protest and exploitation. It challenges the tone and context of existing literary canons and decentralises the whole process of a literary movement. It creates an alternative aesthetics and extends the linguistic and generic possibilities of literature. Dalit literature introduces a new world of experience in literature, widens the range of expression, and exploits the potentiality of the language of the outcasts and underprivileged Dalits.

### **Use of Mythology**

In order to bridge the gap between urban and rural consciousness, between the past and the present, another trend which is very much visible in the post-modernist poetry scene is the use of mythology to present the modern predicament. Mythic thoughts, in fact, are attempts to mediate the gaps between continuity and change, thereby authenticating the idea of 'total poetry'. By using similar mythological situations, a broader dimension is given to the present-day chaotic condition in which humanity is living today. The mythical past affirms man's relationship to the transcendent. It has a value-structure. It is a rediscovery of the past for the present, and an adaptation for the future. In Ajneya's (Hindi) poetry, one finds a shift towards the realisation that the individual's entity is just a humble part of a larger reality. Ramakanta Rath (Oriya) and Sitakant Mhapatra (Oriya) use mythology or folk legends to contemplate on man's alienation from a life of nourishment and grace. One comes across many instances of writers trying to explore their roots, find their moorings, and probe whole areas of experience, blurred during a period of extreme modernism during the last several decades. In contemporary Indian poetry, along with a sense of urbanity, an attitude of irony, frequent use of mythological sequences as structural images, and a continuous involvement with the problems of expediency and eternity, are very visible. Playwrights like Girish Karnad, Kambar (Kannada), Mohan Rakesh, Mani Madhukar (Hindi),

G.P. Satish Alekar (Marathi), Manoj Mitra and Badal Sircar (Bengali) are using myths, folk legends and religio-centric tradition to understand India's present-day existence. The departure from Euro-centric modernism has created a new socio-cultural mythical code, which is used in the poetry of Kunwar Narayan (Hindi), Dilip Chitre (Marathi) and Sankho Ghosh (Bengali), and in novels by Bhyrappa (Kannada), Prapancham (Tamil) and others. Myth is now accepted as a meaningful sub-text of the literary text. U.R. Anantha Murthy (Kannada), in his stories, explores the relevance of some traditional values in today's changed context. His novel, Samskara, is a world classic, which portrays the spiritual struggle of man in terms of the urgency of life's demands. These writers have made an effort to retrieve, rediscover, and redefine elements of culture in a creative way, by a return to pride in one's roots, while looking ahead.

### **Contemporary Literature**

In the Uttara Adhunik (post-modern) era the effort is to be natural, to be Indian, to be near to the common man, to be socially conscious. The third generation of Malayalam writers like N. Prabhakaran, and P. Surendran prefer the term anti-modernism to post-modernism and are content simply to narrate human tales without any explicit social message or philosophical pretensions. Vijayadan Detha (Rajasthani, under the umbrella language Hindi) and Surendra Prakash (Urdu) are now writing stories without any ideological prejudices. The modernist idea that anything simple should not be accepted is now questioned. It is established now that simple texts may present complex extra-textual structures. Even cultural references simply stated in poetry can have different semantic values.

In the contemporary Indian novels by Jayamohan (Tamil), Debes Ray (Bengali) and Shivprasad Singh (Hindi), dealing with various neglected regions, and the spoken dialect of that area, a composite picture of a total India, pulsating with new experience and struggling to hold on to the old values, and in the process sometimes discarding them, is also easily discernible. In this period of Uttara Adhunik (post-modernism), these novels dramatise the shift of the dominant from problems of knowing to problems of modes of being. It gives a glimpse of the actual India of the villages, and also makes it amply clear that this country belongs to the Hindus, Muslims, Sikhs and Christians. Its culture is a composite culture. These regional novelists have forcefully demolished the myths created by the western Indologists that Indianness is just fatalism, or that Indianness is to be identified with harmony and order, and Indian vision

cannot perceive its own reality.

The central tension experienced by the vast majority of contemporary Indian novelists is that of transition from the rural and traditional to an urban and post-modern situation, expressed either through a romantic nostalgia for the village left behind, or through fear and hatred of the cruel impersonal city, with all its sex, horror, murder and cruelty. Birendra Kumar Bhattacharya (Assamese), Sunil Gangopadhyay (Bengali), Pannalal patel (Gujarati), Mannu Bhandari (Hindi), Nayantara Sahgal (English), V. Bedekar (Marathi), Samaresh Basu (Bengali) and others, with their rural-urban sensitivity, have portrayed the Indian experience in its totality. Some fiction writers, with the help of symbols, images and other poetic means, magnify a particular moment in life. Nirmal Verma (Hindi), Moni Manikyam (Telugu) and many others have made their presence felt in this area. Emancipatory women's writing has emerged strongly in all Indian languages, seeking to subvert the man-dominated social order, forging revisionary myths and counter-metaphors by women writers like Kamala Das (Malayalam, English), Krishna Sobti (Hindi), Ashapura Devi (Bengali), Rajam Krishnan (Tamil) and others.

The present-day crisis in India is the conflict between expediency and universality, and as a result, a large number of writers are in the process of identifying a pattern of problem-solving within the traditional system, vigorous enough to generate and sustain an indigenous process of modernization, which does not need readymade external solutions, and is in accord with indigenous needs and attitudes. The new crop of writers are concerned with truth as they see it in life around them. Even for the Indian English writers, English is no more a colonial language. Amitabh Ghosh, Shashi Tharur, Vikram Seth, Upamanyu Chatterjee, Arundhati Roy and others are using it without showing a lack of commitment to Indianness. Those writers who are aware of their inheritance, complexity and uniqueness, express in their work, without any conscious effort, both tradition and the actual.

One may conclude that no single Indian literature is complete in itself, and hence no study of it, within a single language context, can do justice to it, or even to its writers, who grow in a common cultural ambience. What is noteworthy is that Indian literature is written in many languages, but there is a vital, living relationship among them, because of polyglot fluidity, inter-language translations, shared themes, forms, concerns, direction and movements. All these keep the ideals of Indian literature dynamically alive

even today.

# In the Arms of the Lord of Dance

---

It was 40 degrees above zero scorching Indian heat. We, spectators were bathing in sweat and sipping icy Pepsi. But the dancer after finishing two-hour performance full of quick and impetuous



jumps came up to us fresh as a lotus flower. For all that she was thickly made up in a theatrical way and robed in magnificent garments, and the oil lamps were burning on the stage where she danced.

-Aren't you hot? - I asked the temple dancer quite forgetting to make a compliment to her art in amazement. However I little understood in a cascade of strange bent poses in which she stood motionless like a statue, in swift finger work taking shapes of complex figures and in the unusual playing of eyes.

-The thoughts about the heat would distract my mind from my thoughts of Shiva, - a devadasi, a maidservant of deity answered mysteriously. - But

now it is clear to me that I had danced badly. If I danced the way my guru does you wouldn't have been hot too.

Only later I knew the gift of a true devadasi is like that of yogis who are able to melt snow and ice in Himalayas a few meters around them with the heat of their bodies. The matter here is in the perfect work with psycho energy. But I think that a classic dance even exceeds yoga. The yogi's aim is in self-transformation. The aim of an Indian ritual dancer is by becoming a vessel of divine energy also to lead viewers to the unity with the higher forces of the Universe. It is not by mere accident that the final and at the same time the culmination moment of dance is moksha, the deliverance from hardships of existence and blending with the divine source. A dancer acts like a great extrasensory person, a healer of body and soul illnesses. The amazing fact that

quite a lot of people who watch temple dance not only feel a special feeling of pacification but also get rid of aches especially of psycho somatic nature is explained by the mighty emanation that is coming from a dancer. Something similar happens when a shaman performs his dance. Shamans are believed to be obsessed by ghosts. But Lord Shiva Nataraja, the Lord of Dance enters the body of an Indian dancer.

Almost everyone might have seen a figurine of four-handed Shiva in this position. In his one hand he holds a drum, the image of the initial sound, rhythm, vibration out of which the Cosmos sprung out. In his second hand he holds the fire that destroys all that becomes obsolete. The gestures of two other hands show that he will protect and save those who worship him. Dancing Shiva treads under his feet a demon that embodies stagnation and passivity not letting him to take possession of human souls. The god's dance is the symbol of the cosmic movement and renovation. When he stops there will be the end of all days.

Shiva is not only the Lord; he is also a Yogishvara, a divine yogi. The two incarnations of one god reflect the fundamental unity of two forms of meditation: one being static yogi, the other is dynamic and is embodied in temple dance. A dancer's deepest concentration on the meaning of gestures and poses rapidly changing each other during the performance leads to the complete estrangement from body. It starts to move as if by its own will without a slightest strain.

Both in yoga and dance a body is trained with the aim to completely forget about it in the end, - explains an outstanding Indian dancer Padma Subramanyam. - It is a means thanks to which the

prevalence of the corporal element in our consciousness is defeated. A dancer's ego liberates itself from all the earthly by blending with the cosmic dance in which the universe moves. The result of such dance is like that what yogi and priests are aiming at by making sacrifices. Rest in the middle of movement is the characteristic feature of basic figures in Indian dance and are called karanas. A dancer's body keeps firmly fixed positions in the swiftest jumps. This requires an extremely developed feeling of balance, ability for concentration and breath control - pranayama that makes yoga and dance related. The combination of statics and dynamics reveals the principles of Hindu world vision: the male principle is the passive and contemplating consciousness; the female principle is the active and world creating energy. It happens that a dancer stays in one





position for a long time, only her fingers and hands dance showing the amazing flexibility and speed. The narration goes with the help of a language of gestures called hastas and mudras. For instance, little fingers of both hands fastened together signify intimacy, friendship, while joined index fingers on the contrary signify enmity. Two palms put one over the other with thumbs moved asides is the mudra "matsya", i.e. "a fish" one of Lord Vishnu's reincarnations. If you see thumbs start moving that means the fish has started to move.

The ancient Indian dance treatises tell about 28 positions for one hand and 24 positions for two

hands. Hastas and mudras are mostly polysemantic; their meaning is determined by the context. Thus a position called pataka (all fingers are fastened together, the palm is open) can symbolize night, light, a river, a horse, heat, opening or closing of a door, a street, equality, oath, an ideal ruler, ocean waves, dream, praising. The execution of hastas and mudras has a considerable psycho physical effect connected with the size of hand projection upon cerebral cortex. This effect is well known to teachers and speech therapists that use finger games to develop speech and quickness of wit in children. Doctors see in hastas and mudras a stimulation of acupuncture points on fingers, as a result a head becomes clearer and lighter. The Hindus believe that hastas and mudras make Ajna-chakra, the third eye more active.

Another basic legs position is ardhmandali or semi-sitting position with knees widely moved

apart. This is a position of rest that relieves the nerve system. It can be imagined as a combination of two triangles formed by a line mentally drawn between knees. Here again you can see the symbol of male and female principles: the triangle with its top down is the female principle, the triangle with its top up is the male principle. In ardhmandali these two principles are balanced that gives psychological and bioenergetics harmony.

The combination of triangles also remains in other legs positions, for instance on tiptoes position, when a dancer sits on toes with knees moved apart, and then out of this position she puts them on the floor in turns or simultaneously.



The same principle of harmonization of male and female, of solar and lunar energy lies at the basis of work with energy canals in hatha yoga. The word hatha consists of a combination of two syllables: ha that signifies the Sun and tha that signifies the Moon.

Generally, the possibilities of a spirit and body perfection found in Indian classic dance are hardly inferior to those inherent with yoga. Dance has its advantages in comparison with it. Quite a lot of people tried to practice asanas but gave up the idea because of its tediousness. Just as many

women could not make themselves do physical exercises until aerobics and shaping appeared.

Padma Subramanyam disagrees that Indian classic dance requires a special inborn body flexibility or exhausting daily trainings. According to her words "the level of perfection in nritta (dance as it is without its subject component) directly depends on extent of a dancer's perception of his/her own spiritual essence and this has nothing to do with physique or even mastery". One fine day the moment comes when dance itself in a mysterious way starts to lead a person who sincerely desires to master it. Dance as if becomes an invisible guru-instructor who gives body hints and helps it to stand in certain positions.

Anna Tkachova

# Indian Classical Dance

---

Today there are a great number of various dancing traditions in India among which the following



are marked out:

1. Classical dances
2. Semi-classical dances
3. Folk dances
4. Pop dances

The classical dance forms which trace back their roots deep into the Past, into the times of ritual temple divine services undoubtedly arouse the greatest interest.

Altogether 7 of such forms are marked out:

1. Kuchipudi <sup>[1]</sup>
2. Bharatanatyam <sup>[2]</sup>
3. Kathak <sup>[3]</sup>

4. Odissi [4]

5. Kathakali [5]

6. Manipuri [6]

7. Mohiniattam [7]

The three aspects - the Nritta, the Nritya and the Natya lay at the heart of each of these forms.

The Nritta is a rhythmic sequence that ends in either singing or in lyrics reciting.

The Nritya is a sum of rhythmic patterns each following a certain pantomimic interpretation (or abhinaya)

The Natya is a complete dance drama with a story-line and various characters.

Each dance form is a unique combination of these three aspects, each one possesses its own peculiarity, but Kuchipudi fully deserves its reputation of being the most beautiful and the most complex one among the above mentioned dance forms.

What is Kuchipudi? This is a unique charm that you get from subtle blending of unsurpassed technique with The Art of Drama that gets its inspiration in scriptures and mythology. Energetic jumps and turns, brave and sense full play of eyes, the vortex of uncommonly quick and skilled motions followed by a cascade of statuesque poses, that what Kuchipudi is!

A Kuchipudi dancer is required to possess not only perfect calisthenics but also perfect plasticity and developed sense of rhythm, be competent in mudras (hand-gestures with sacral meaning) and possess a thorough mastery of abhinaya (the art of pantomime). A combination of all these qualities in the presence of enormous inner energy and ability to instantly transform oneself into different characters allows the audience to perceive the dance art of Kuchipudi as light, igniting and bewitching act. Performing dances on the edges of a brass plate, executing complicated rhythmic patterns with dexterity, while sometimes also balancing a pot of water on the head is considered to be the highest level of mastery.

The Kuchipudi dance form developed in what is now known as the state of Andhra Pradesh in southern India. Kuchipudi derives its name from the village Kuchelapuram on the bank of the river Krishna. According to a legend, sultan Mohamed Kuli Kutab-Shahs' elder nephew Abdul Tana-Shah was sent to the village Kuchipudi to supply it with water. A well was dug out by the order of Tana-Shah. The joy of the village dwellers knew no limits and in order to express their gratitude they organized a grand performance where they demonstrated their art of dancing. Being a great connoisseur of art, Abdul Tana-Shah was so impressed by the dance drama that he granted the village of Kuchipudi to the artists with the promise that they would continue the tradition of performing. From that day onwards this dance form became known as Kuchipudi.

But Kuchipudi provides to have been popular long before Tana-Shah.

Over 3000 years ago Bharata Muni the author of Natyashastra (a holy writ dedicated to the Art of



Drama) explained some aspects of dance referring to this particular dance form. Sculptural compositions undoubtedly belonging to the same tradition were found in ancient temples and Buddhist monasteries such as Nagarjunakonda, Amaravathi and Ghantsala.

Since the moment of its origin and up to the present day Kuchipudi has undergone multiple changes.

By its origin Kuchipudi was a dance drama where each character was given one and strictly assigned part, but now Kuchipudi is basically a solo dance form. Within one performance and often within one item on the programme a dancer transforms into several absolutely different characters.

In ancient times Kuchipudi could be performed only in temples, but nowadays performances can be set on stage as well as in the open air.

And, finally, the most important thing. Earlier Kuchipudi could be performed exclusively by men



and women were not permitted to perform this dance form because their beauty was believed to draw attention of spectators from the divine meaning of the drama. Moreover, men used to play all female parts and not only put on women's dress but also had to make themselves up as women. Changes touched Kuchipudi in 1950s when indeed a revolutionary event took place: women were at last permitted to dance!

In this Kuchipudi owes a debt to the Great Guru Vempati Chinna Satyama who besides all other things holds the merit in spreading this style beyond India frontiers.

And we, a studio of classical Indian dance "Ananda Tandava" being followers of the Great Master Vempati Chinna Satyama, are happy to continue the glorious Kuchipudi tradition in Russia.

1. [http://en.kuchipudi.ru/kuchipudi\\_e.htm](http://en.kuchipudi.ru/kuchipudi_e.htm)
2. [http://en.kuchipudi.ru/bharat\\_e.htm](http://en.kuchipudi.ru/bharat_e.htm)
3. [http://en.kuchipudi.ru/kathak\\_e.htm](http://en.kuchipudi.ru/kathak_e.htm)
4. [http://en.kuchipudi.ru/odissi\\_e.htm](http://en.kuchipudi.ru/odissi_e.htm)
5. [http://en.kuchipudi.ru/kathakali\\_e.htm](http://en.kuchipudi.ru/kathakali_e.htm)
6. [http://en.kuchipudi.ru/manipuri\\_e.htm](http://en.kuchipudi.ru/manipuri_e.htm)

7. [http://en.kuchipudi.ru/mohini\\_e.htm](http://en.kuchipudi.ru/mohini_e.htm)

# Theory of the dance. Hastas and Abhinaya

---

The Kuchipudi style has a rather extensive and well developed theoretical foundation. Each aspect of



Abhinaya, or the expressive means available to people, is given a detailed description in such competent treatise as Natyashastra written by the great Bharatamuni. The Kuchipudi style follows Natyashastra more than any other dance form in India.

There are four kinds of abhinaya (means of expression):

1. Angika Abhinaya - the expression through various parts of body.

2. Vachika Abhinaya - the expression through voice, speech and song.

3. Sattvika Abhinaya - the expression through bhavas, i.e. feelings and emotions.

4. Aharya Abhinaya - the expression through costumes, make-up and ornaments.

Every person's life becomes apparent by means of three aspects:

1. Manas - mind

2. Vak - speech

3. Karna - action

These three aspects altogether are called karanas. In dance they are realized as sattvika, vachika and angika abhinayas respectively.



Sattvika Abhinaya dominates mainly in Nataka (drama), Angika abhinaya is expressed in Nritya (pure dance, technique) and they are both equally strong in Nritya (solo dance).

There are three groups in Angika abhinaya:

1. Angas:

- shiras (head)
- hastas (gestures)
- vaksha (chest)
- parshva (side)
- kati (hips)
- padas (feet)

2. Pratyangas:

- skadhae (shoulders)
- bahu (hands)
- prshtam (back)
- udaram (belly)
- uru (the external part of a hip)
- jangha (the upper part of a leg)

3. Upangas:

- drshti (eyes)
- bhru (brows)
- putta (eyelids)
- kapola (cheeks)
- nasaka (nose)
- hanu (jaw)
- adhara (the lower lip)
- dasana (teeth)
- jihva (tongue)
- vadana (face)
- gulbha (ankle)
- angulya (fingers)

The movements of Pratyangas and Upangas always depend on Angas.

Hastas (hand gestures) are the part of Angika Abhinaya and include the ways of expression through the



physical body (head, eyes, nose, hands etc.). In spite of the fact that the expression through gestures constitutes the minor part of Angika Abhinaya, their role is very important. Their meaning is not only decorative but they are also indicative of the specificity of communication and action in relation to

things.

With all that one should distinguish the notions of hastas and mudras. Although both of them are hand gestures we will call them hastas while speaking of a technical aspect of the dance and mudras if it is a necessary to distinguish a certain gesture in the dance that has a certain meaning.

There are three kinds of hastas:

1. Asamyuta Hastas - gestures of one hand carrying a certain semantic load.
2. Samyuta Hastas - gestures of two hands also having certain meaning.
3. Nritta Hastas - decorative gestures without a certain meaning and which are the pure dance (technique).

Among the texts on the theory of dance two most competent sources are distinguished: Natyashastra and Abhinaya Darpana. There are some differences between them in either the number of hastas or in the number of their meanings.

Thus Natyashastra mentions the following number of hastas: Asamyuta Hastas - 24, Samyuta Hastas - 13 and Nritta Hastas - 27. Abhinaya Darpana mentions 28, 23 and 13 respectively.

According to Natyashastra, Nritta Hastas are of independent origin while in Abhinaya Darpana they originate from Asamyuta and Samyuta Hastas.

This is how some differences in using hastas are explained for example between Kuchipudi and Bharatanatyam, these styles are simply based on different sources.

The same holds true for viniyogas i.e. the meaning of hastas. Thus for example in Natyashastra



they mention circa 35 different meanings for Pataka hasta while in Abhinaya Darpana there are more than 40 of them.

Besides, the meanings of hastas are divided into three groups:

1. Natural - the hastas expressing simple movements: to go, to stop, to eat, to sleep etc.
2. Interpretive - the gestures imitating the most characteristic features of an object: to take water from a well, to ride a chariot, animal actions etc.
3. Symbolical - the gestures destined to portray such notions as beauty, power, opinion, male or female sex etc.

One can express almost everything in dance with the help of hastas, but their usage must not be isolated from the body movements and the meaning must necessarily be supported by expressions of face and eyes.

# The origin of Indian classical dance

---

Once Gods called a council and were surprised to find out that they had nothing to do. There was absolutely nothing to occupy their minds with or draw their attention to. They realized that they must



put an end to such situation and after taking council with each other they decided to retell stories with the help of gestures and motions. So the art of dance and drama came into being.

All this happened approximately in the era which is called the Golden Age or Krita Yuga in Indian mythology. No one heard anything about the art of neither dance nor drama then. The Golden Age lasted for hundreds of thousands of years and then according to cosmic laws Krita Yuga was replaced by Treta Yuga and everything in the world underwent great changes. Ideals, morals, ethics were distorted. People were unsatisfied and bored.

And then Indra, after calling the council of Gods suggested that they made a request to Brahma to create such an art that would be pleasant for both eyes and ears like the most beautiful things in the world, the art for the highest castes and at the same time available even to the lowest castes which were forbidden to study Vedas.

The Lord Brahma heeded their request and went into the state of meditation. In his mind he called for the four sacred Vedas, the embodiment of "the eternal truths" in Hinduism, and took the very essence from each of the four.



He took music from the Samaveda,

And words from the Rigveda,

And the law of gestures from the Yajurveda,

And the element of sentimentality (rasa) from the Atharvaveda.

He united all these components into a harmonious form and added a little of his divine talent. He created a brand new art, the art of drama or Natyaveda.

Now it was necessary to put all this into practice. To do that Brahma called for assistance to his loyal helper sage Bharata. Bharata had 100 sons and with their help he started the work. But soon he realized that his work would be too monotonous if he used only men in his project. Brahma solved the problem immediately by embracing his fingers to materialize 23 apsaras (nymphs) whom he gave to Bharata to successfully make the art of Natya come true.

Initially Bharata could use only 3 Vritis (ways of expression):

-Bharati -speech

-Arabhati-expression of manhood

-Sattwati-expression of emotions

These proved to be not enough and then Brahma, upon Bharata's request, created the 4th way:

-Kaisiki -gracefulness

Sage Narada and gandharwas (celestial musicians) provided musical accompaniment, and the divine ensemble called Natya Brindam was formed.

Time flew fast and everyone waited for the performance impatiently. It was decided that "Indra Dwajamaha" (or festival of Indra's banner) would be the suitable event. When all preparations were over and the great day came, the art

of Natya was introduced to the audience of Devas (gods) and Danavas (demons).

It happened so that the theme of the first drama called "Asuraparajyam" was the conflict between Gods and Demons, where Gods were victorious. Seeing this, the Demons became furious and started to weave magic spells to stop the performance and paralyze the dancers.

But Brahma stopped them and explained that it was just entertainment aimed at showing the idea of superiority of one creature over another in war or peace. A group of people only pretended to be those whom they wanted to portray and reproduced events from the past. However, the aim of the performance is not only entertainment but also the enlightenment.

Brahma said: "Do know that what I have created reflects life of three worlds - worlds of gods, demons and men and is destined equally for the High and the Low. The art of Natya will show you the value of the Good and vices of the Evil, it has absorbed the essence of all arts of all the three worlds and is going to be the never ending source of rest and enlightenment from which each one will get what he/she is looking for".

So the first performance of Natya took place.

Then Brahma offered to show the art of Natya to the great Shiva.

Shiva gladly agreed. It was decided that two dramas "Amrita Manthana" (The Churning of the Ocean)



and "Tripura Daha" (The Burning of Three Palaces) would be staged in the Himalayas. Shiva surrounded by bhuts and gans enjoyed the wonderful performance. He congratulated Brahma and noted that while he was watching the drama he unintentionally remembered of his cosmic dance Nritta (or its other name - Tandava). Shiva said that it would be a great idea to unite Tandava and Natya into a single whole.

Brahma supported this idea enthusiastically and asked Shiva to train Bharata in dance technique. Shiva in his turn ordered his disciple Tanda to

train Bharata. So the dance united with the art of Natya and became its integral part. The written source Natyashastra written by sage Bharata became the climax.

They say that while Tanda was training Bharata in Tandava, Shiva's spouse the goddess Parvati offered her own dance style - Lasya. Later she trained the demon Banu's daughter Ushu in this style, who in her turn passed this knowledge down to the women of Saurashtra (western India).

So two main lines in Indian dance, Tandava and Lasya, spread all around the world.

In spite of the fact that the art of Natya was created by Brahma as a source of entertainment and enlightenment it is important to remember that it is also a sacrament. That's why Brahma gave instructions to all dancers that before performance they are sure to do Puja (or Puravangaram Vriti - rituals of worshipping the Deity before performance; there are 19 of them, 9 are performed behind the scenes, the other 10 are performed on stage after curtain rise).

It is believed that if Puravangaram Vriti is ignored or performed incorrectly by performers or their teachers, such people will be in woe. Their performance will be Nicha Natyam (vulgar) and those who watch such a performance will be reincarnated as animals in next lives.

Whereas performing Puja according to all rules and with proper respect will let even mortal dancers get grace and place in heaven from Gods.

Thus the art of dance is the incarnation of the highest form of deity. That's why classical dance in India has been considered to be worthy of Gods' view for so many centuries.

# Main deities and the cosmogonical theory

---

Hinduism is one of the most extraordinary religions of the world where polytheism reaches the unbelievable degree. The innumerable number of gods and goddesses decorate niches of the pantheon.



There are three supreme deities: Brahma, Vishnu and Shiva.

They constitute the concept of Trimurti i.e. the triple image which unites Brahma the Creator, Vishnu the Almighty and Shiva the Destroyer.

Besides the three Supreme Deities the Hindus also worship a great number of other gods, the most known of them are the following:

Indra: the god of war, the king of demigods, the ruler of Amaravati, one of the lower skies. He is considered to guard the Eastern part of the world.

Varuna: the all-seeing god of the Vedas who descended from his celestial palace to become the god of waters. At the same time he is the keeper of the Western part of the Universe.

Yama: the guardian of the Southern part of the world, the god of death who reigns in the Purgatory where sinners suffer until the next birth.

Kubera: the god of precious metals, stones, minerals and wealth in general, the lord of the Northern part of the world. His residence is the wonderful town of Alaka not far from the mountain Kaylasa.

Innumerable armies of dwarves (guhyakas) and mountain spirits (yakshas) are subordinate to him.

Ganesha (Ganapati): the god with the elephant head, Shiva and Parvati's second





son, the leader of ganas (demigods, Shiva's servants). He is The Obstacles Remover and the patron of all who goes in for different studies. He is the most favorite deity among the Hindus and is frequently portrayed dancing. His attributes are one broken tusk and a fat abdomen; he solemnly sits upon a rat.

Hanuman: the monkey god, son of Vayu (the god of wind), friend and true servant of Rama. In his honor monkeys are considered sacred.

Kama: the Indian god of love. Just like his European colleague he is portrayed as a handsome youth armed with a bow and arrows with a slight difference that his bow is made of sugarcane and flowers are his arrows. He has apsaras (nymphs) in his service.

Besides, all gods and demigods had wives who as a rule wore the names similar to the male names only with female endings, for instance Indrani.



Similar to the three Supreme Deities, Brahma, Vishnu and Shiva's wives are the Supreme among the great number of female deities of the Indian pantheon and are highly revered by the Hindus.

Sarasvati: Lord Brahma's wife, the patroness of art, music and literature. She is portrayed as a young beautiful white-skinned woman with a vina (an Indian lute) and a book in her hand; she is escorted by a swan. According to a legend it was Sarasvati who invented Sanskrit.

Lakshmi: the goddess of luck and prosperity, Lord Vishnu's wife. According to a legend she appeared from the waters of the churned Causal Ocean. She is usually portrayed as a wonderful woman in her prime who sits or stands on a lotus, often with a lotus in her hand. They believe that as Vishnu's wife she becomes a wife of his every incarnation. Thus she is worshipped as Goddess Sita, Rama's spouse (see below); Rukmini, the first Krishna's queen, and Radha, Lord Krishna's eternal sweetheart.

Parvati: Lord Shiva's wife in her benevolent aspect. In her awesome aspect she is worshipped as Durga or Kali. In her hostile aspect Parvati is portrayed as a terrible multi-handed witch armed with various weapons, with her fangs bared, with a bloody tongue and a necklace of skulls around her neck.

## VISHNU

Vishnu is usually portrayed as a four-handed man with dark blue skin and a crown on his head who holds symbolical attributes in his hands: a shell, a disc sudarshana, a rod and a lotus. There is a sacred



precious stone kaustubha on his neck. He rides Garuda, a gigantic eagle with a semi-human face. The Hindus worship Vishnu as "an all-embracing deity" meaning that all other gods are either his emanations or reflect his separate aspects.

According to a Hindu cosmogonical myth Vishnu is the eternal ruler on the planets of "the spiritual sky" - Vaikunthah (here he is called Narayana). A spiritual cloud sometimes darkens the edge of the spiritual sky brahmajyoti. The darkened part is called mahat-tattva.

Then Lord Narayana assumes the shape of Maha-Vishnu and lies on the waters of the Causal Ocean. At the same time he stays in a meditation sleep yoga-nidra. The moment he exhales the innumerable numbers of

universes come out of the pores of his body. They float on the surface of the Causal Ocean like bubbles in foam. All these universes only exist during a single Vishnu's exhalation.

The same Maha-Vishnu enters each of these universes as Garbhodakashayi-Vishnu and in Garbha Ocean he lies upon serpent Shesha who is also one of the Narayana's aspects.

Out of Garbhodakashayi-Vishnu's omphalos a stem of lotus grows up and on this lotus Brahma, the Lord of the specific Universe, is born. Out of his mind and body Brahma creates various forms of living creatures which give the Individual Souls (atme) the opportunity to become apparent



in the material world. He also creates the Sun, the Moon and all the planets of



"the material sky" and all the demigods who rule these planets i.e. in fact he creates his own Universe.

The life time of a universe equals Brahma's life period and makes up 100 "Brahma years" that exactly equals

Maha-Vishnu's length of exhalation. When Maha-Vishnu inhales, all the myriads of universes each one with its own Brahma, return into the non-developed state and wait for the new Maha-Vishnu's exhalation.

In Hinduism the main cosmological cycle is kalpa, "a day of Brahma" that consists of 14 manvantaras or secondary cycles with duration of 306 720 thousand years each with big intervals between them. 360 of such days and nights make up "a year of Brahma". Every "cosmic day" Brahma creates the Universe and every "cosmic night" he absorbs it; and while he sleeps the whole universe stays in his body as a pure potency. Every manvantara contains 71 mahayugas and each mahayuga in its turn is divided into four yugas (eras): Krita (other name Satya), Treta, Dvapara and Kali. Their duration equals respectively:

Satya Yuga - 1 728 thousand human years

Treta Yuga - 1 296 thousand years

Dvapara Yuga - 864 thousand years

Kali Yuga - 432 thousand years

Every Yuga is the further decline of religiousness, morals, power, growth and duration of human life



and his happiness in comparison with the previous Yugas. It is believed we live in the era of Kali Yuga that began 5000 years ago.

Thus if one counts up the whole life time of a single Universe it will equal 311 040 000 million of human years.

While the whole multitude of universes stays revealed, the Initial Vishnu watches how the things go in each of them and from time to time he incarnates in this or that form entirely or partially to introduce the proper order. According

to the most spread classification there has been 10 Vishnu's avatars (incarnations) on the Earth.

1. Fish (matsya). When the Earth was under the waters of the Flood, Vishnu assumed the aspect of a fish which was the first to warn Manu (the forefather of the mankind, Brahma's son) of the coming danger. Then it took Manu, his family and seven sages (rishis) out of the Flood on a ship tied to a horn on its head.

2. Turtle(kurma). Many divine treasures were lost during the flood including ambrosia (amrita) that helped gods to preserve their eternal youth. Vishnu assumed the aspect of a gigantic turtle and went to the bottom of the cosmic ocean. The gods placed mountain Mandara on its back and wrapped the divine serpent Vasuka around the mountain. Then they pulled the serpent and thus untwisted the mountain shaking the ocean up the way an ordinary Indian milkman churns butter. Amrita and many other treasures including goddess Lakshmi came to the surface of the foamed ocean.

3. Wild boar(varaha). Demon Hiranyaksha again immersed the Earth into the depths of the cosmic ocean. Vishnu assumed the image of a gigantic wild boar, killed the demon and put the Earth back in its place by raising it on its fang.

4. Lion Man(narasimha). Another demon Hiranyakashipu received the magic ability to become invulnerable as a gift from Brahma. Neither animal nor man, nor god could kill him neither by day nor by night. Using his safety he started to pursue gods and men and even his pious son Prahlada. Then Prahlada turned to Vishnu for help. At sunset i.e. neither by day nor by night the god suddenly

appeared out of a column in the demon's palace and killed the demon in the image of half-man and half-lion.

5. Dwarf (vamana). Demon Bali seized power over the world and after performing a number of ascetic feats he acquired the supernatural might and even started to threaten gods. Vishnu appeared before him in the image of a dwarf and asked to give him as a present as much land as he could measure in three steps. When the present was promised the god turned into a giant and made two steps which covered the earth, the sky and the space between them. But he generously abstained from the third step leaving the underworld in the demon's domain.

6. Parashurama ("Rama with an axe"). Vishnu assumed a human image as a



Brahman Jamadagni's son. When wicked tsar Kartavirya robbed his father, Parashurama killed him. Kartavirya's sons in their turn killed Jamadagni, after that angry Parashurama 21 times exterminated all the men from the kshatriy(warriors) estate.

7. Rama, the prince of Ayodhya, a hero of the epic drama "Ramayana". Vishnu assumed his image to save the world from the oppressions of demon Ravana. Rama is usually portrayed as a man with dark skin often armed with a bow and arrows. He is followed by his loving spouse Sita, the embodiment of feminine loyalty, his three devoted brothers: Lakshmana, Bharata and Shatrughna, and by Hanuman, the king of monkeys, his loyal friend and companion-in-arms. Rama is revered as the embodiment of an ideal husband, commander and a monarch.

8. Krishna, the most significant of Vishnu's incarnations. The stories from the



life of this deity are most often referred to in dance. The most favorite scenes are his child's roguery as for instance stealing butter from Yashoda (his foster mother) or his love affairs with gopis (shepherdesses) among whom the beauty Radha was the most beloved.

The more detailed description of Krishna's life can be found in the most famous epic work Mahabharata.

In short his story is the following. Krishna was born in Mathur in the tribe of yadavas. His father was Vasudeva, his mother - Devaki, the cousin sister of king Kansa who reigned at that time. There was a prophecy that Kansa would perish from the hand of Devaki's eighth son, that's why he



intended to destroy all her children. But Krishna and his elder brother Balarama escaped the massacre. They were adopted and brought up by a shepherd Nanda and his wife Yashoda from Vrindavana. On knowing that the brothers escaped the death prepared for them, Kansa made multiple attempts to destroy the children. But as the incarnation of the God, Krishna worked a great number of wonders and performed feats: he would kill demons sent by Kansa, would cover the dwellers of Vrindavana from the storm by raising the mountain Govardhana on his little finger over their heads etc. When he was free from performing feats he grazed cows, played the flute

for gopis and gave himself to his child's roguery.

When he grew up and bid farewell to his idyllic shepherd life he headed for Mathura to fight the malevolent cousin of his mother. He killed Kansa and

became the ruler of the kingdom of Mathura; but being pressed



by the ruler Magadhi, Kansa's father-in-law from the one side, and from the other side by the nameless king of yavanas from the north-west, he left the kingdom and established a new capital in Dvarak in Saurashtra. There he married Rukmini and made her his main wife among his 16,108 wives who gave birth to his 180,000 sons. In the main "Mahabharata" story throughout the whole history of the fight among royal clans he appears as a devoted friend and councilor of the five Pandavas brothers and before the battle at Kurukshetra which is the culmination of "Mahabharata" while addressing to one of his

brothers Arjuna, he pronounced his great sermon stated in "Bhagavadgita".

9. Buddha, the latest Vishnu's incarnation in the past. According to "Gitagovinda" written by the great poet Jayadeva, Vishnu assumed the image of Buddha out of compassion to animals in order to put an end to the bloody offerings.

10. Kalki - the future incarnation. The Hindus believe that in the end of our morbid era Vishnu will appear as a man riding on a white horse with a blazing sword in his hand. He will condemn sinners, reward the virtuous ones and revive Satya Yuga ("the golden age").

## SHIVA

In the Hindus' view all classical arts are inseparably linked with the divinity. They believe that Shiva is the source of dance - Nataraja. He dances and destroys the Universe when the due time comes. But Shiva is also a great ascetic. He sits immersed in meditation on the mountain Kaylasa in the Himalayas. There is a legend that Parvati had to follow Shiva's example and became a hermit so that Shiva took notice of her and married her.

In his Nataraja aspect Shiva is usually portrayed four-handed. In his upper left hand he holds Damara, a small drum which he uses while dancing Tandava. Vibrations of vital force come from Damara that puts the first step towards the Evolution of the Universe. Besides, the birth of the initial sound "OM" is

identified with this drum. The other left hand lowered in the direction of the toes of a raised leg



embodies liberation and deliverance.

The upper right hand holds a plate with fire or a trident, the symbol of purification and destruction, and the lower right hand with stretched fingers and omkara on the palm symbolizes protection.

The right foot that treads on a dwarf breaks the chains which embrace a soul and lead it into the world of ignorance and illusion. The raised left leg is the symbol of liberation from Samsara (chain of reincarnations).

There is an image of Shiva with loose and flying hair decorated with stars. This is the example of Rhythm in space. Two eyes of Shiva are the Sun and the Moon, and "the third eye" is the symbol of his supreme wisdom and insight. The three eyes altogether embody the Past, the Present and the Future.

Shiva is sometimes portrayed as Ardhanarishvara with one part of the figure being the male aspect the other is the female aspect. This is the symbol of the god's unity with his shakti (inner energy).

The river Ganga streaming out of his head confirms his immortality. And, finally, Shiva's dance over the prostrate dwarf symbolizes the complete victory over the evil in the whole world.

Generally speaking Shiva's dance is known as Tandava and takes one of the main places in Indian mythology. They believe that Shiva performed 108 kinds of Tandava though only 64 of them have a detailed description in literature.

The seven basic types of Tandava are called respectively: Kalika, Gauri, Sandhya, Samhara, Tripura, Urdhava and Ananda.

Shiva performed the most famous Ananda Tandava in the place Tillai (modern Chitambaram, 150 miles far from Madras).



The story is the following. Shiva learned that several thousands of heretics settled down in the forest not far from Tillai. Having decided to finish with them he headed there followed by Vishnu who assumed the image of a beautiful woman as a blind. But rishis (sages) sensed the danger and immediately prepared for defense. They lit sacrificial bonfires and started to read magic spells that resulted in the appearance of a tiger, a serpent and a dwarf.

Shiva neutralized the tiger and the serpent by putting them on as ornaments and started to dance on the dwarf. The heretics realized the uselessness of their efforts and when Shiva opened his third eye they prostrated themselves as one before him. Among those who saw dancing Shiva was Adi Shesha, a thousand-headed serpent upon which Vishnu lies. He was so enchanted by what he saw that he appealed to Shiva with a prayer to give him the opportunity of admiring the dance once more. Shiva told him to stay in Tillai until his next arrival. Transforming himself into half-man, half-serpent Adi Shesha stayed in Tillai for many thousands of years and was known there as Patanjali.

The second Shiva's visit to Tillai happened under the following circumstances.

At that time there were two sacred places in Tillai: one was a place of worshipping Shiva, the other belonged to Kali. When Shiva decided to head for Tillai to make his devoted people happy, Kali opposed to it and refused to let him pass. Shiva got into difficulties. In order to solve this problem he offered Kali to hold a dance contest, according to the rules the defeated would have to abandon the sacred place and the town forever.

In the presence of many disciples and demigods Shiva performed a lot of dances but Kali was very accurate in imitating and was not inferior to Shiva in this respect. The confrontation lasted for a long time. Shiva felt more and more irritating. In his persistence to win he resorted to cunning: he raised his right leg up to the head level and started to dance in this position. Perhaps Kali would be able to give her rival the adequate response but the feminine intuition gave her a hint that she was to yield. Leaving the place of contest Kali abandoned the town for good and settled down in its outskirts. This Shiva's dance is known as Urdhava.

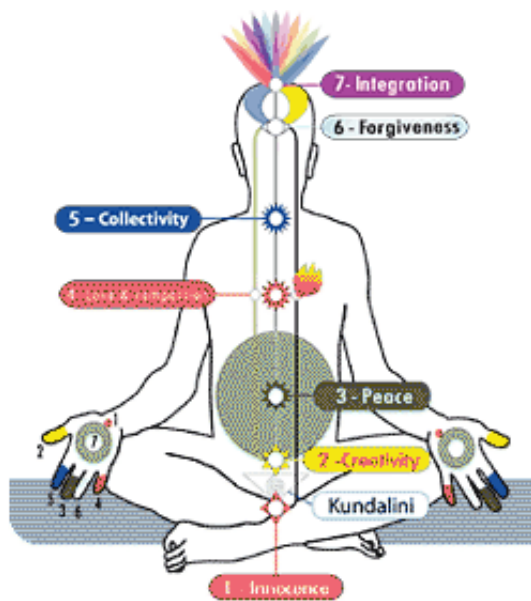
Two divine dances in Tillai became a very important event for his worshippers. As a result of their belief and in honor of Shiva as the Supreme Dancer they erected a wonderful Nataraja statue in a temple in Chitambaram.



# The structure of human "subtle body "

---

According to Indian philosophical tradition alongside with the branchy nervous system responsible for the perceiving of the physical world, in human body there also exists the so-called "subtle system" that



regulates emotional, psychological and spiritual existence of people.

This energy system (or "subtle body") consists of three channels called nadis and seven basic energy centers - chakras. Each chakra is responsible for realization of certain spiritual qualities which remain non-manifested in most people.

In India the aim of human life is believed to be in achieving Self-realization what means the awakening of Kundalini energy that stays asleep during many

reincarnations. While awoken, Kundalini rises up along the central energy channel (spinal column being its physical realization) and fills all the seven centers (chakras) with pure energy that makes it possible for all the human spiritual qualities to manifest themselves spontaneously.

Regular meditations allow strengthening of the "subtle body" without any mental efforts. As a result a person becomes calm, satisfied, and at the same time active and creative. With all this, in the process of meditation an individual gets the opportunity to exactly diagnose the condition of his/her "subtle system" by means of vibrations (sensations) which manifest themselves on palms of hands.

The matter is that the projections of all the seven chakras are found on palms. The right palm is responsible for diagnosing the right aspect of each chakra, and the left palm is responsible for the left aspect respectively. Cool vibrations (breeze) on any of the projections indicate that a chakra is all right; warm or hot

vibrations, pricking, numbness, feeling of heaviness and burning pain indicate that a person's credo, his/her philosophy of life or his/her deeds lead to problems in subtle body and eventually develop into psychological and physical problems.

## **Chakras**

### **0. Sacrum**

A three cornered bone at the base of the spinal column is the residence of Kundalini. Sacrum means "sacred" in Latin.

#### **1. Muladhara**



Located at the base of the spinal column on its exterior side.

Element - Earth.

It has four thin petals.

Qualities: innocence, purity, chastity, wisdom, spontaneous knowledge of Truth (as with a child). It is connected with genitals and organs of secretion.

Problems in this center are caused by moral unscrupulousness, too excessive or perverted sexual life, unnecessary asceticism, adultery, aggressiveness, and negative actions against children.

Diagnosis - sensations at the base of palms.

#### **2. Swadhisthana**

Located at the appendix level (a palm's width lower than umbilicus).



It has 6 energy petals.

Element - Fire.

Qualities: abilities for creative work and for acquiring knowledge, knowledge of Truth. It controls functions of kidneys, lower part of liver, pancreas, spleen and bowels.

Problems in this center are caused by intense future planning, a habit to live on the future, excessive learning and work, magic, witchcraft and occult practices.

Diagnosis - sensations on thumbs.

### 3. Nabi

Nabi-chakra (other name Manipura) regulates the level of prosperity, success in business, relations with partner in marriage, ability to fulfill Dharma (inner moral and spiritual duty).



It has 10 energy petals.

Element - Water.

Qualities: the enlightened Nabi grants a person a feeling of satisfaction, endows with generosity and hospitality, shifts attention from material consumption upon spiritual life, gives support in spiritual ascension. Physically this chakra is connected with stomach, upper part of liver, bowels.

Problems in this center are caused by stinginess, passion for material consumption, moral unscrupulousness, adultery, disrespect to partner in marriage, stealing, illegal money income, alcohol and medicinal chemistry.

Diagnosis - sensations in middle fingers.

Nabi is surrounded by the Void which is figuratively called "the ocean of illusions". In this area the central channel suffers a break and Kundalini energy



cannot rise higher than Swadhistana if the Void is not filled with vibrations of a true spiritual leader whom a person accepted as his/her mentor.

Bhawasagara is the other name for the Void. This aspect is connected with the progress of personality, through it we are influenced by stars, planets and forces of gravitation.

Problems in this center are caused by cruel and egoistic behavior, moral unscrupulousness, non-observance of Dharma, following pseudo-teachers and pseudo-doctrines, and also by all the factors that strike Nabi-chakra.

Diagnosis - sensations on palms except for their centers.

#### **4. Anahata**

Located at the heart level.



Element - Fire.

Physically it regulates heart, lungs and bronchi functions.

Qualities: in normal condition it endows a person with fearlessness, a feeling of confidence and security, good immunity, ability to love without affection, favorable relations with parents.

It has 12 energy petals-valencies.

Problems in this center are caused by unhealthy emotional affections, fear, smoking, disrespect for parents, spiritually deprived life, cruelty, egoism, moral

unscrupulousness, excessive physical work.

Diagnosis - sensations on little fingers.

## 5. Vishuddha

Located at the jugular cavity level at the neck base.



It has 16 energy petals.

Element - Air (sky, ether).

Physically it is responsible for throat, neck, face, teeth, ears, tongue, nose, eyes and abilities to speak and sing.

Qualities: good Vishuddha grants a person pleasant mimicry, splendid speech, ear for music and voice, ability to be a loose witness to everything that happens around and the ability to easily adapt in any team.

Problems in this center are caused by foul and abusive language, rudeness, dominance over others via speech (shouts, rough instructions etc.), talkativeness, rumours, disdain of those who surround you, smoking, flirtation and impure thoughts towards opposite sex, feeling of guilt.

Diagnosis - sensations in forefingers.

## 6. Ajna

Located on the level of the middle of forehead in the place where optic nerves intersect.



Element - Light.

It has 2 energy petals.

Physically connected with frontal, temporal and end lobes of the brain.

Qualities: grants a person the ability for higher forms of thinking and sensation of Self (self as Pure Spirit), estimates the opportunity of visual perception.

Problems in this center are caused by unforgiveness, yearning for vengeance, impure eyes and thoughts, construction of bulky mental conceptions, intensive thinking, egoism, illusions about one's personal might, conditionality and strict following the rules.

Diagnosis - sensation in third fingers.

## 7. Sahasrara

Sahasrara-chakra ("Thousand petal lotus") is located in the upper part of the



head in the area of  sinciput. It is connected with limbic nerve plexus.

It has 1000 energy petals-valencies. Fully combines all the principles of all the other subtle centers.

When Kundalini reaches Sahasrara-chakra and goes through it a person feels the state of unity with the Deity and acquires the initial Truth by merging with it into a single whole.

Problems in this center are caused by doubts in God's existence, atheism, activity against God.



Diagnosis - sensations in the palm centers.

## **Channels**

The so called "autonomous nerve system" is said to be functioning in human organism. According to Indian philosophical tradition it consists of three channels.

### **The left channel is called Ida Nadi.**

It is connected with the right and hind side of the brain. The left channel nourishes the left sympathetic nerve system; it is responsible for a person's emotional life and his/her past. One may say that this channel stores the past. Everything that is the present today will become the past tomorrow. The Unconscious draws information and images out of this channel. Besides, the unconscious mind of every person is connected to the centuries-old collective unconscious mind. All events that have taken place since the world was created stay dormant in the collective unconscious that accumulates and keeps everything that happened during the process of evolution.

### **The right channel is called Pingala Nadi.**

It is connected with the left and front side of the brain and intersects with Ida Nadi on the Ajna-chakra level. This channel nourishes the right sympathetic nerve system. On the right side there is a conscious mind that creates our future. Everything that a person thinks of the future is recorded on the right side which has access to the collective overconscious. The collective overconscious stores aggressive species of animals and plants and also all information that is placed there by excessively ambitious and extremely future-oriented individuals.

The central channel is called Sushumna Nadi.

Kundalini goes through it in order to further go through the fontanel area (Brahmarandhra) and unite with the All-Penetrating Cosmic Energy (or World Mind). Sushumna Nadi is the channel of the present. A person whose Kundalini has risen up this channel can perceive the reality objectively while staying in a state of a loose witness and being in permanent contact with God.



# Ornamentations in Indian classical dance

---

Make-up and ornamentations relate to Aharya Abhinaya as Rangabhusa aspect. Although Aharya is of



minor importance in comparison with the aspects of Angika, Sattvika and Vachika Abhinayas, it acts as an additional means for intensifying the visual performance of the aesthetical aspect. At the same time the use of make-up and ornamentations as well as the use of stage scenery and flowers varies depending on vritti (type) and dharmi (form of a performance). For instance, Natyashastra, a treatise on the art of drama, ascribes certain ornamentations for men and

women.



Women Siddhi must perform in yellow saris and ornamentations made of pearls and emeralds. Actors playing Apsars (celestial dancers) use ornamentations as ornamental patterns made of jewels and arrange their hair in a high coiffure.

Dancers portraying Gandharvas (celestial musicians) decorate themselves with rubies and perform in bright red costumes. In their hands they must hold Vina (the Goddess' Sarasvati's string musical instrument).

Vidyadharis must appear before the audience in white costumes decorated with

pearls. Dark garments and blue stones serve as the



decoration for dancers playing demonesses. The costumes made of green silk and ornamentations made of pearls are typical for portraying goddesses. The costumes of milk carriers must be of blue color and their hair must be plaid.

Color gamut is used to tell one personages from the others. So the Kshatriys (warriors) perform in reddish and rust-colored shades, the Vayshyas (merchants) and the Shudras (servants) perform in darker shades.

The impeccable white is destined for the Brahmans.

The symbolism of color, costumes, make-up and ornamentations is the additional external means for dancers to resort to in order to portray this or that image, a hero or a heroine or a character.

Ornamentations play a special role. Dancers of classic styles Bharatanatyam, Kuchipudi, and Mohiniattam wear the so-called temple ornamentations made of gold and jewels. Nowadays jewels are replaced with artificial stones. The traditionality of a temple set of ornamentation remains up to now. Every element of ornamentation has its name and symbolism.

Chandra-prabha (the Moon) and Surya-prabha (the Sun) which are fixed on the left (the Moon) and the right (the Sun) sides of the hair parting with the purpose of endowing a dancer with their beauty and shining.

Talay-saaman or Chutti emphasize the line of forehead and hair parting.

## **Talay-saaman with Surya and Chandra**



## Chutti



Maatal (pendants) are fixed to the ear lobes and hair in order to cover cochleae. They protect a dancer's hearing from the loud sound of drums.

## Maatal



A long necklace is called differently depending on style and tradition: Maangamalay, Muthu-malay, Tanmani and Kantha-haaram in the Kuchipudi tradition. Its purpose is to balance a dancer's breathing.

## Tanmani (long necklace )



Addikai (short necklace )



A belt around the waist supports the spinal column and also has different names: Oddiyanam, Kamar-patta, Vaddanam in Kuchipudi.

### **Kamar-patta**

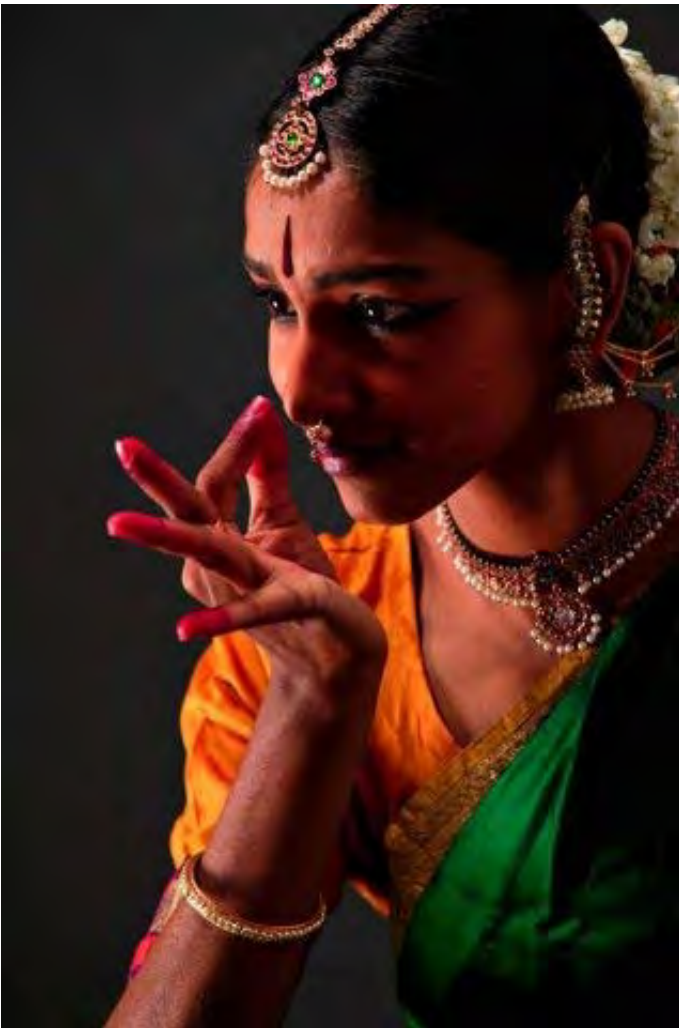


Bracelets Valayal protect wrists and add elegance and grace to them.

### **Valayal**



Chalang or a ring in a nose also plays a special role. A full set consists of three kinds: a small nail or a clip for the right nostril, a ring decorated with jewels for the left nostril (in



Kuchipudi it is called Mukkera) and a pendant that is fixed on the lower part of the nasal septum.

In the Kuchipudi tradition a certain dance episode from the drama Bhama



Kalapam is dedicated to this type of ornamentation. The central personage of the drama, Satyabhama, treated her collection of ornamentations with the great awe because she had a separate set for each day of the week. The most precious among them was a ring Mukkera. Once after the quarrel her beloved Lord Krishna left Satyabhama. She turned to her friend Madhavi for help in returning Krishna's love. Satyabhama offered to give all her ornamentations but did not desire to part with Mukkera. Madhavi kept on insisting that Satyabhama gave her the ring. Her intention was not to take possession of the ring but to make her friend part with her most precious treasure. Here Satyabhama's ornamentation is compared with ego. By giving the ring she as if gets rid of the ego's heavy bonds. It is easy to give what belongs to you but the giving will be full only when you step over your ego. The drama finishes in Satyabhama's giving the ring to Madhavi and Krishna returns to her after getting the proof of her complete devotion to him. The ring's purpose is to protect innocence.

Other ornamentations:

**Jimmiki (earrings) or Kundalu in Kuchipudi.**



**Bells - Gunghru, Gajjelu or Kinkini. They help to beat the rhythm and protect ankles.**

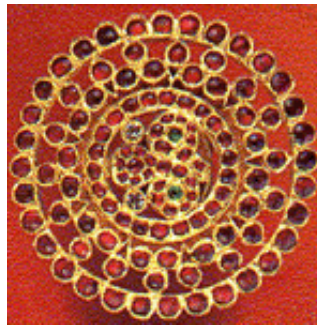




**Flowers of jasmine (white) and orange Kanakambaram.**



**Raakodi - an ornamentation for the false hair decorated with a broche and a braid.**



**Kunjalam - an ornamentation entwined with a plait with pompons or tassels on edges.**



# CULTURAL HERITAGE OF INDIA WITH EMPHASIS ON 20TH CENTURY

Culture is a central instrument of discovering, integrating and asserting the national identity of India which truly and inevitably pluralistic.

Culture permeates every sphere of human activity, determines and governs life and pattern of Indian society in diverse regions and equality, diverse fields.

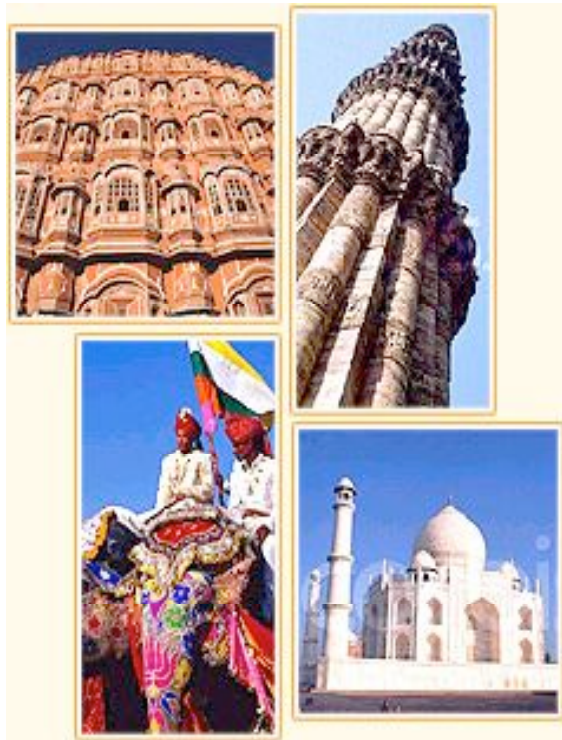
## LANGUAGES OF INDIA

India is home to several hundred languages. Most languages spoken in India belong either to the Indo Aryan and Dravidian families of languages though some Indo- European languages are also spoken and understood.

The Indo - Aryan languages including Hindi, Rajasthani, Gujarati, Marathi, Bengali, Oriya, Assamese, Sanskrit, Kashmiri, Sindhi and Punjabi cover about three - fourths of India's population.

The languages of the Southern India viz Telugu, Tamil, Kannada and Malayalam belong to the Dravidian family.

Of the Indo - European languages, English is the most widely used one.



## Official Languages

The Indian Constitution, in 1950, declared Hindi in Devanagari Script to be the official language of the union. It was provided in the Constitution of India that English shall continue to be used for all official purposes of the Union till January 25, 1965 but the complete change over to Hindi was not practicable within the stipulated period. So English in addition to Hindi,

## THE LANGUAGES OF THE EIGHTH SCHEDULE OF THE CONSTITUTION

22 Major languages are specified in the eighth schedule of the constitution. Those are Assamese, Bengali, Bodo, Dogri, Gujarathi, Hindi, Kananda, Kashmiri, Konkani, Maithili, Punjabi, Sanskrit, Santhali, Sindhi, Tamil, Telugu, Urdu, Malayalam, Manipuri, Marathi, Nepali and Oriya.

continues to be used for all official purposes as an associate official language.

### **The language of Parliamentary proceedings and laws**

According to the constitution parliamentary proceedings may be conducted in either Hindi or English in Parliamentary proceedings was to be phased out at the end of fifteen years unless Parliament chose to extend its use, which parliament did through the Official Language Act, 1963

But the constitution laws including parliamentary enactments and statutory instruments are in English.

### **Language of the Judiciary**

The Constitution provides that all proceedings in the Supreme Court of India shall be in English.

## **MAJOR INDIAN RELIGIONS**

India is the land of religions. India being a secular country does not recognise any religion as state religion. The Constitution allows freedom of faith, worship and religion. India is the birth place of four of the world's major religious traditions, namely Hinduism, Jainism, Buddhism and Sikhism. The other religions in India are Christianity, Islam, Zoroastrianism, Judaism and the Bahai faith.

### **Hinduism**

It is believed that Hinduism was the oldest religion to come into existence in India. Almost 80% of the population follows the Hindu religion in India. Hinduism is world's third largest religion after Christianity and Islam. Many aspects of Hindu philosophy like Yoga, Ayurvedic medicine, Vegetarianism, Karma and reincarnation have been popularized in the West by Indian Spiritual figures. Hinduism

## **CLASSICAL LANGUAGES**

Languages so far declared to be classical based on the recommendation of a committee of linguistic experts constituted by the Ministry of Culture, Government of India are Tamil (2004), Sanskrit (2005), Kannada and Telugu (2008)

has a profound philosophy. The sacred tasks of Hindus are the Vedas, Upanishads, the Gita, the Ramayana and the Mahabharatha.

### **Jainism**

Jains form less than one percent of the Indian population. The states of Gujarat and Rajasthan have the highest concentration of Jain population in India.

Jainism rejected the authority of the Vedas and Vedic rituals. It did not believe in the existence of God, but it believe in Karma and the transmigration of soul (Nirvana). The early Jains discarded the Sanskrit language and adopted Prakrit language.

### **Buddhism**

Though Buddhism originated in India, Now there is less than 1% of the India's population 85 percent of all the Buddhists in India are concentrated in Maharashtra, Arunachal Pradesh and the higher Himalayan habitats of north western India too have some Buddhist population. After originating in India, Buddhism spread throughout the central Asia, Sri Lanka, Tibet, China, Mongolia, Korea, Japan and Vietnam.

### **Sikhism**

About 2% of the total population of India form Sikhs In comparison to other religions, Sikhism is a younger religion. Sri Guru Nanak Dev started the Sikh religion He was the first Guru of the Sikhs. Sikhism which emerged in the 15th Century tried to bridge the gap

between Hinduism and Islam. Though Sikhism is dispersed widely over the entire India, their largest concentration is in Punjab, where they form the majority of the state's population.

### **Islam**

The second most dominant religion after Hinduism is Islam. In India, about 12% of the population follows the Islam religion. Though spread all over all parts of India. The ratio of Muslim population exceeds the national average in Lakshadweep Islands, Jammu and Kashmir, Assam and West Bengal. Though the Muslims form only 12 percent of the total population of India, the influence of Islam on Indian society is much stronger. The Muslim population in India is the third largest in the world. The shrines of some of the most famous saints of sufism like Moinuddin Chishti and Nizamuddin Auliya are in India. India is also home to some of the most famous monuments of Islamic architecture like the Taj Mahal and the Qutab Minar.

### **Christianity**

Christianity is the third most dominant religion in India. At present there are about 2.3percent Christians in India. They are highly concentrated in Goa, Maharashtra, Arunachal Pradesh, Tamil Nadu and Kerala.

### **Zoroastrianism**

Zoroastrianism have an ancient history in India. Though the total number of Zoroastrains (Parsis) in Indian population is very less yet they continue to be one of the important religious communities of India. According to 2001 census, there are about 70,000 Parsis in India. Most of them live in Mumbai and the rest in Gujarat.

## **BAHA'I FAITH**

Bahai's are from various parts of the world. The Baha'i Faith is the youngest of the world's independent religion. India was the 6th country to have the Baha'i Faith introduced to it. Baha'i Faith in India is numerically small and tiny in proportion of the national population. The Baha'i House of worship in Delhi, popularly known as the Lotus Temple is a prominent attraction in Delhi. It was completed in 1986 and serves as the mother temple of the Indian subcontinent.

### **Judaism**

Indian Jews are a religious minority of India. Judaism was one of the first foreign religions to arrive in India. According to the 1991 census there were about 5,271 Jews in India. Of the total Jewish population in India about half live in Manipur and Mizoram and a quarter live in the city of Mumbai. In Kerala a community of Jews are seen in the cities of Kannur (Kodungalloor) and Kochi.

## **SOCIO - RELIGIOUS REFORM MOVEMENTS OF INDIA**

### **Arya Samaj**

Arya Samaj is a Hindu reform movement in India that was founded by Swami Dayananda in 1875. Swami Dayananda Saraswathi rejected all non vedic beliefs. Arya Samaj condemned idolatry, animal sacrifices, ancestor worship, pilgrimages, offerings made in temples, the caste system, untouchability and child marriage. The primary aim of the Arya Samaj is to do good for all, that is promote physical, spiritual and social well being. Now Arya Samaj had set up schools and missionary organizations and extended its activities outside India.

### **Brahmo Samaj**

Brahmo Samaj is a religious movement founded by Raja Ram Mohan Roy in 1828. The Brahmo Samaj believed in the existence

of one God, who is omni - present and omniscient. It condemned some of the evil practices of Hinduism like caste system, Sati, Child Marriages etc. Brahma Samaj evoked issues that were common to people all around the Indian sub-continent. The Brahma Samaj has played a significant role in the renaissance of India and the roots of much of the modern thinking in India can be traced back to Brahma Samaj.

### **The Theosophical Society**

The Theosophical Society was founded in the United States by Madam H.P Blavatsky and Colonel H.S. Olcott who later came to India and founded the head quarters of the Society at Adyar near Madras in 1882. The Theosophist movement soon grew in India as a result of the leadership given to it by Mrs. Annie Besant who had come to India in 1893. The Theosophical society was formed to advance the spiritual principles and search for truth known as Theosophy. They recognised the doctrine of the transmigration of the soul.

### **Prarthana Samaj**

Prarthana Samaj was founded in 1867 in Mumbai by Dr. Atmaram Pandurang as an off shoot of the Brahma Samaj. It was later joined by M.G. Ranade and R.G. Bhandarkar. It aimed at removing the evil social customs. It preached the worship of one God and tried to free religion of caste orthodoxy and priestly domination.

### **Aligarh Movement**

Aligarh Movement was started by Sir Syed

## **RAMAKRISHNA MISSION**

Ramakrishna Mission is a humanitarian organisation founded by Sri Rama Krishnan Paramahansa's Chief disciple Swami Vivekananda in 1897. The aims and ideals of the mission are purely spiritual and humanitarian and has no relation with politics. The principles of Karma Yoga in Bhagavad Gita are one of the main source of inspiration for the Ramakrishna Mission. The Mission conducts extensive work in healthcare, disaster relief, rural management, tribal welfare, elementary and higher education and culture. The headquarters of the Ramakrishna Mission is at Belur Math near Kolkata.

Ahmad Khan to educate the Muslims of the Indian subcontinent after the defeat of the rebels in Indian rebellion of 1857. It had enormous success and had a profound impact on the future of the subcontinent. In 1875, syed Ahmad Khan founded the Muhammedan Anglo - Oriental College at Aligarh as a centre for spreading western sciences and culture. Later this College grew into the Aligarh Muslim University.

### **Shuddhi Movement**

Shuddhi Movement was started by Arya Samaj in early 20th Century to bring back the people who transformed their religion to Islam and Christianity from Hinduism. Islam and Christianity claim divine authority for their Koran and Bible but the Hindus does not put up such claims for Vedas. Founder of Arya Samaj, Dayananda strived to give Vedas the similar degree of supernatural authority. The process of reconverting Hindus from Islam and Christianity was accompanied by a Sanghathan movements, which was launched to unify the Hindus and organise them in self - defence

### **Young Bengal Movement**

Young Bengal Movement was started by Sir Henry Louis Vivian Derozio, teacher of Hindu

College. The supporters of Young Bengal Movement were influenced by the idealy of the French Revolution. They preached the ideals of liberty, equity and fraternity. Derozio's teachings questioned the existing superstitions and age - old beliefs. He taught his followers to live and die for truth. They emphasized on female education and rights of woman. They supported the freedom of press and favoured better treatment for Indian labour abroad.

### **Dev Samaj**

Dev Samaj one of the important religious and social movements in Bengal was founded in 1887 by Satyananda Agnihotri (Pandit Shiv Narayan Agnihotri). Sathyananda Agnihotri initiated the dual worship of himself and God in 1892 and three years later, the worship of God was discarded. The Dev Samaj strongly opposed the caste system and it laid emphasis on maintaining a strict moral standards and a significant moral standard. The Dev Samaj encouraged the education of woman.

### **The Servants of India Society**

The Servants of India Society was formed in Pune, Maharashtra on June 17, 1905 by Gopal Krishna Gokhale. The Society organised many campaigns to promote education, sanitation, health care and fight the social evils of untouchability and discrimination, alcoholism, poverty, oppression of women and domestic abuse. It chose to remain away from political activities and national organisations like the Indian National Congress. Though the servants of India Society declined after the death of Gokhale it still continues its activities with a small membership in Mumbai, Maharashtra.

### **Akali Movement**

The Akali Movement was another for Gurdwara Reform Movement. The property and wealth of the Sikh temples were being misused by the Mahants and Priests of the

temple. Mahants considered the Gurudwara as their personal poverty and misused the income of Gurudwara on drinking and loose living. Thus these Mahants used the sacred Gurudwaras to centres for immoral life. Thus Akali Movement was a struggle for freedom and purification of Sikh historical places of worship. It came into full swing from the early 1920's. It produced tremendous and far reaching effects on the social and religious life of the Sikhs and brought them into the political movement for freedom of India.

### **Kuka Movement**

Namdhari Movement popularly known as Kuka Movement was launched on the Baisaki day in April 1857 in Ludhiana District of Punjab by Guru Ram Singh as an offshoot of Sikhism. The Kuka movement marked a significant stage in the development of national consciousness in the country. Guru Ram Singh adopted non - violence and non - cooperation as the two weapons against British. They boycotted British goods, government schools, law courts, mill made cloth etc. They avoided the use of Post Offices and depended upon their own postal system. They adopted their own legal system and rejected the British system. The Kukas had thrice revolted against the British. But the movement was ruthlessly suppressed by the British.

### **Ahamadiyya Movement**

Ahamadiyya Movement is an Islamic religious movement founded in India by Mirza Ghulam Ahamad on 23 March 1889. Ahmadis consider themselves Muslims and claim to practice Islam in its pristine forms. Ahmadis opposed Islamic orthodoxy. Ahamadiyya views on certain beliefs in Islam have been controversial to mainstream Muslims since the movement's birth. In several Islamic countries because of severe persecution and systematic oppression Ahmadis have emigrated and settled elsewhere.

## **Wahabi Movement**

Wahabi Movement was founded by Syed Ahmed in 1820 at Rohikhand. The Wahabi movement condemned all changes and innovations to Islam. Wahabi Movement was revivalist movement which held that the return to the true spirit of Islam was the only way to get rid of the socio - political oppression. The missions of the Wahabi's were mainly concentrated in the region of Hyderabad, Chennai, Bengal, Uttarpradesh and Mumbai. Wahabis played a major part of the Indian freedom movement. During the Sepoy Mutiny of 1857, the Wahabis played a notable role in spreading anti- British Sentiments. The British took up brutal measures and many principal leaders of the Wahabi movement were arrested.

## **MUSIC OF INDIA**

Music of India includes variety of folk, pop music, classical music etc. The two main traditions of classical music in India are Carnatic music and Hindustani Music.

Carnatic Music are found predominantly in the peninsular regions and Hindustani music are found in the northern and central regions. Hindustani music was not only influenced by ancient Hindu musical traditions but also enriched by the Persian performance practices of the Mughals.

### **Hindustani Music**

It was Vishnu Digambar Paluskar and Vishnu Narayan Bhatkhande who spread Hindustani classical music to masses by starting schools, teaching music in classroom and devising a standardized grading and testing system. Bhatkhande standardized and universalized the notation system making it easier to spread music.

Dhrupad is an old style of Hindustani singing, traditionally performed by male singers. The great Indian musician Tansen sang in the

Dhrupad style. Dhrupad was the main form of northern Indian classical music but has now given way to Khyal.

Khyal is a form of vocal music in Hindustani music. It was adopted from medieval Persian music. It is special as it is based on improvising and expressing emotion.

Another vocal form Tarana are medium to fast paced songs that are usually performed towards the end of the concert. They consist of a few lines of poetry with rhythmic syllables.

Tappa is a form of Indian semi- classical vocal music. It originated from the folk songs of the camel riders of Punjab and was developed as a form of classical music by Mian Ghulam Nabi Shori.

Thumri is a semi classical vocal form said to have begun in Uttar Pradesh. The lyrics are typically in Brij Bhasha and are usually romantic.

Ghazal is an originally Persian form of Poetry. In India, Ghazal became the most common form of poetry in the Urdu language.

Although Hindustani music clearly is focused on the vocal performance, recently instrumental Hindustani music is very popular than vocal music especially outside South Asia.

### **Carnatic Music**

Carnatic music is a system of music commonly associated with the southern part of India especially. Andhra Pradesh, Karnataka, Kerala and Tamil Nadu.

Carnatic music is completely melodic with improvised variations. Purandara Dasa is credited with having founded today's Carnatic music. He is credited with having elevated Carnatic music from religious and devotional music into the realm of a performing art.

Carnatic music is usually performed by a small ensemble of musicians consisting of a

principal performer (vocalist) a violin, mridangam, and a tamburu. Today carnatic music is presented by musicians in concerts or recordings either vocally or through instruments.

### Important elements of carnatic music

**Sruti** commonly refers to musical pitch

**Swara** refers to type of musical sound that is a single note, which defines a relative position of a note, rather than a defined frequency.

**Raga** - A raga in carnatic music prescribes a set of rules for building a melody.

**Tala** = Tala refers to the beat set for a particular composition ( a measure of time)

### PERSONALITIES OF CARNATIC MUSIC

**M.S. Subbulakshmi** : was a renowned Carnatic vocalist. She was the first musician ever to be awarded the Bharat Ratna. She also received Ramon Magsaysay Award. Some of the famous works include Suprabhatam, Bhajagovindam, Vishnu Sahasranamam, Hanuman Chalisa etc.

**Dr. M. Balamurali Krishna** : is a carnatic vocalist, multi - instrumentalist and a play-back singer. He has composed over 400 compositions in various languages like Telugu, Sanskrit and Tamil. Dr. Balamuralikrishna has innovated the whole Carnatic Music system by keeping its rich tradition untouched. He also innovated the tala system. He has won many awards including Padma Shri, Padma Bhushan

### Types of Hindustani Music and its meaning

- Dhrupad - Effort from vocal chords and lungs
- Dhamar - Play of Krishna during holy
- Khayal - Delicate, romantic and based on imagination.
- Thumri - Romantic religious literature
- Tappa - Quick turn of phase
- Bhajan - Religious devotional songs
- Tarana - Syllables stung together to set a rhythm
- Sabadas - Sikh religious songs
- Qawali - Indo- Muslim repertoires of songs in groups.
- Ghazal - Independent couplets on love and devotion.

### Types of Carnatic Music and its meaning

#### Ragam

- Tanam- Pallavi - Elaborate rhythmic and melodic variation in unmeasured sense.
- Kriti-Kirthanai - Most popular type which refers to devotional music laced with poetic beauty.
- Varnam - Performed at the beginning of a concert ; a completely composed piece.
- Padam - Slower tempoed love songs referring to the human yearning for the adored god head.
- Javalis - Faster tempoed love songs with direct description of human love.
- Tillana - Meaningful phrases are interspersed with variety of meaningless syllables.

an and Padma Vibhushan and many honorary doctorates from various universities.

**Semmangudi Srinivasa Iyer** is one of the greatest carnatic vocalist of the twentieth century. He is the Pitamaha of carnatic music. Although a traditionalist, he introduced many novelties in the works of composers ranging from Swati Tirunal to Ambujam Krishna. He also popularised rare ragas such as Bhavapriya Salaghabhairavi and Narayanagowla. Semmangudi has received many awards including Padma Bhushan and Padma Vibhushan.



**M.L. Vasanthakumari** was a Carnatic musician and playback singer for film songs. M.L. Vasanthakumari popularised unfamiliar ragas. She popularised the compositions of Purandara Dasa. She had received many awards including the Padma Bhushan.

**MD Ramanathan** was a Carnatic music composer and vocalist. He was known for his unique style of singing. He sang with adequate bhava or expression. His style of rendering was very different from the standard format of Carnatic concert. He often deviated from the standard set and sang his own versions.

**G.N. Balasubramaniam** was a legendary vocalist in the Carnatic tradition. He was the first concert musician to approach the concept of raga alapana in a step-by-step approach. He was also the first major Carnatic musician to moot the idea of Indian music as a single entity rather than separating it into Hindustani and Carnatic Systems. He composed over 100 krithis and invented new ragas.

**Ariyakudi Ramanuja Iyengar** was a Carnatic music vocalist known for his unique style. His unique style of singing came to be known as the Ariyakudi Tradition.

## PERSONALITIES OF HINDUSTANI MUSIC

**Bhimsen Joshi** was an Indian vocalist in the Hindustani classical tradition. He was the member of the Kirana Gharana. He is famous for Khyal form of singing. He enriched the Kirana Gharana by adding his own distinctive style and adopting characteristics from other Gharanas. He was the recipient of several prestigious awards including Padma Shri, Padma Bhushan and Padma Vibhushan. Bhimsen Joshi is renowned for his unique style and mastery over ragas.

**Mallikarjun Mansur** was an Indian Hindustani classical singer of the Khyal

style in the Jaipur-Atrauligharana. He had received many awards including Padmabhushan, Kalidas Summan etc.

**Pandit Jasraj** is the exponent of the Mewati Gharana of Hindustani classical music. Pandit Jasraj's greatest contribution to Indian music is his conception of an unique and novel jugalbandhi based on the ancient system of moorchanas, between a male and a female vocalist, each singing in their respective scales and different ragas at the same time. Pandit Jasraj is the recipient of several honors and awards.

**Begum Parveen Sultana** is an Assamese Hindustani classical singer of the Patiala Gharana. She is among the foremost classical vocalists in India. She is known as Queen of Classical Vocal. She was conferred the Padmashri in 1976.

**Kumar Gandharva** was a Hindustani classical singer, famous for his unique vocal style. He did not follow any kind of Gharana. He experimented out his own styles. He was awarded the Padma Vibhushan in 1990.

**Siddheswari Devi** was a Hindustani singer from Varanasi. She sang Khyal, Thumri and short classical forms as dadra, chaiti, Kajri etc. Siddheswar's music had all the salient features of the Banaras style such as simple charm, intensity of feeling and effective expression of emotions.

**Girija Devi** is an Hindustani classical singer of the Banaras Gharana. She sings different general of Hindustani vocal music like Khyal, Thumri, Dadra, Chaiti and Kajri. But her forte lies in singing the poorab and Thumri. So she is called the Queen of Thumri.

**Gangubai Hangal** was an Indian Hindustani musical singer of the Khyal genre. She belonged to the Kirana Gharana. She was famous for her deep and powerful voice.

## MUSICAL INSTRUMENTS AND ITS EXPONENTS

### INDIAN MUSIC

- Mridangam:** Palakkad Mani Iyer, T.R. Murthy, Guruvayoor Doraiswami, Karaikudi R.Mani, Umayalpuram Shivaraman, Velloor A. Ramabhadran, Mavelikara Krishnan Kutty Nair.
- Sitar** : Ravi Shankar, Mushtaq Ali Khan, Vilayat Khan, Uma Shankar Mishra, Nikhil Banerjee, Raiz Khan, Harashankar Bhattacharya, Budhaditya Mukherjee, Abdul Halim Jaffer Khan.
- Sarod** : Amjad Ali Khan, Ali Akbar Khan, Rajiv Taranath
- Violin** : V.G. Jog, Lalgudi Jayaraman, T.N. Krishnan, Yehudi Menuhin, M. S. Gopalakrishnan, Kunnukkudi Vaidyanathan, Kalyana Krishna Bhagavathar, L. Subramaniam, Chandayya, Kantha Devi, Gajannan Rao Joshi (Hindustani), Zubin Mehta (Western).
- Santoor** : Shiv Kumar Sharma, Tarun Bhattacharya, Bhajan Sopperi.
- Flute** : N.Ramani, Hariprasad Chaurasia, T.R. Mahalingam, Pannalal Ghosh, T. S. Shankaran, Sikkil Sisters
- Mandolin** : U. Srinivas, S. Balamurali Krishna.
- Piano** : Surojeet Chatterji, Kaikhosh Shapurji, Sorabjee.
- Shehnai** : Bismillah Khan, Bagheshwari Gamar, Bade Gulam Ali.
- Tabla** : Alla Rakha, Zakir Hussain, Shankar Ghosh, Abad Mistry, Rimba Shiva, Santha Prasad,

Sheikh Dawood, Sharafat Ahmed Khan, Kishan Maharaj, Ahmed, Tirkuva, Pt. Samta Prasad.

**Veena** : Chitti Babu, Mysore Doraiswami Iyankar, Azad Ali Khan (Hindustani), Badik Ali Khan, Kumara Swami Iyer (Carnatic), Kalpakkom Swaminathan, Kalyana Krishna Bhagavathar, S. Balachander.

**Sarangi** : Pandit Ram Narayan, Sultan Khan, Sabri Khan.

**Clarnet** : Sheikh Mohammed Arif.

### INDIAN VOCALISTS

**Carnatic** : M.S. Subbulakshmi, Balamurali Krishna, Chembai Vaidyanatha Bhagavathar, Semmangudi Srinivasa Iyer, M.L. Vasantha Kumari, M.D. Ramanathan, G.N. Balasubramaniam, Ariyakudi Ramaniya Iyyengar.

**Hindustani** : Bhimsen Joshy, Mallikarjun Mansur, Pandit Jasraj, Parveen Sultana, Naina Devi, Siddheswari, Girija Devi, Kumar Gandharva.

### CLASSICAL DANCES OF INDIA

**Bharata Natyam** is a classical dance form originating in Tamil Nadu. In ancient times it was performed as 'dasiattam' by Devadasis. Bharatanatyam is popularly called poetry in

### GHARANAS

Musical dialects based on individual temperaments, vocal capacity and musical aptitude.

**Name of Gharana**  
Gwalior Gharana  
Agra  
Rangeela  
Jaipur Atroli  
Kiran Gharana

**Place**  
Gwalior  
Agra  
Agra  
Jaipur  
Avadh

**Founder**  
Nanthan Khan  
Hajisujan Khan  
Faiyyaz Khan  
Alladiya Khan  
Abdul Wahid Khan

Motion. E. Krishna Iyer was one of those who raised the social status of Bharata Natyam and greatly popularized it. It follows the principle of Natya Shastra. Rugmini devi Arundale gave it a new life and revived it by establishing 'Kalakshetra' at Adayar, Chennai.

**Kathak :** It is a North Indian Classical dance form. The story of Kathak begins in ancient times with the performances of professional story tellers called Kathakas who recited stories from epics and mythology with some elements of dance. The work of the Maharaj family of dancers (Acchan Maharaj, Shambu Maharaj, Lachhu Maharaj and Birju Maharaj) helped in spreading the popularity of Kathak.

**Kathakali :** This dance form is from Kerala. Kathakali originated from Ramanattam. Traditionally a Kathakali performance is usually conducted at night and ends in early morning. But now it has been reduced to three hours or even lesser. In Kathakali, the story is enacted purely by the movements of the hands and by facial expressions and bodily movements. The make up of Kathakali artists are Pachcha, Kathi, Kari, Thaadi and Minukku.

**Kuchipudi** is the classical form of Andhra Pradesh. The dance is accompanied by song which is typically Carnatic music. The technique of Kuchipudi makes use of fast rhythmic footwork and sculpuresque body movements. Kuchipudi is a combination of Natya, Nritta and Nritya.

**Manipuri dance** is a classical dance from Manipur. The dancers feet never strike the

## MARTIAL DANCES

Gatka .....	Punjabi
Paika .....	Orissa
Thag Ta .....	Manipur
Kalaripayattu .....	Kerala
Choliya .....	Uttaranchal
Pang Lhabosol. ....	Sikkim

ground hard. Movements of the body and feet and facial expressions in Manipuri dance are suitable and aim at devotion and grace.

**Mohiniyattam** is a dance form from Kerala. It is considered a very graceful dance meant to be performed as solo recital by women. Maharaja Swathi Tirunal, poet Vallathol Narayana Menon through Kerala Kalamandalam founded by him and Smt.

Kalamandalam Kalyanikutty Amma revived Mohiniyattom.



### Odissi :

Classical dance form of Odisha (Orissa). Odissi is the oldest classical dance rooted in rituals and tradition. It is particularly distinguished from

other classical Indian dance forms by the importance it places upon the independent movement of head, chest and pelvis.

**Sattriya** is a classical dance form from Assam. It was recognized as a classical dance by Sangeet Natak Akademi on November 15, 2000. Sattriya Nritya was usually performed in the Sattras (Assam monasteries) in a highly ritualistic manner by male dancers alone. But in the second half of the 19th Century Sattriya Nritya moved from the monastery to the

metropolitan stage. The core of Sattriya Nritya has usually been mythological stories.

<b>Classical Dance</b>	<b>Exponents</b>
	Kelucharan Mohapatra, Pankaj Charan Das, Hare Krishna Behera, Sonal Mansingh, Kabita Dwivedi, Kiran Sehgal, Madhvi Mudgal, Sharon Lewon, Myrta Barvil. Indarani Rahman, Priyambada Mohanty.
Bharata Natyam	Rujkmini Devi Arundale (of Kalakhestra Fame) T Balasarswathi, Yamini Krishna Murthy, Padma Subramaniam, Mrinalini Sarabhai, Vijayantimala Bali, Leela Samson.
Kuchipudi	T. Balasarswathi, Esther Sherman, Ragini Devi, Indrani Rahman, Swapna Sundari, . Sobha Naidu, Raja Reddy, Radha Reddy, Vempati Chinna Satyam, Satyanarayanan Sharma, Sudha Sekhara, Rajaram Rao, G. Sarala
Kathakali	Mukunda Raja (of Kalmandalam fame), Koppin Nair, V Kunju Kurupu, Gopinathan Krishnan, VN Menon, Kottakkal Sivaraman.
Mohiniattam	Kalyani Amma, Shanta Rao, Roshan Vejifdar, Bharati Shivaji, Kanak Rele.
Manipuri	Jhaveri Sisters, Charu Mathur, Sadhona Bose, Bipin Singh, Rita Devi, Savita Ivkihta, Tandor Devi.
Kathak	Bitju Maharaj, Kalka-Binda Gharana, Kunudini Lakhia, Damayanti Joshi, Rani Karna, Saswati Sen, Roshan Kumari, Gopi Krishna, Sitara Devi, Sambhu Maharaj, Ananda Shankar, Shovna Narayan, Bhandana Mangal, Kulgrani Bhatt, Gitanjali Lal.

## FOLK DANCES OF INDIA

**Bihu** : The Bihu dance is a folk dance from the Indian State of Assam related to the festival of Bihu. This Jogous dance is performed by both young men and women and is characterised by brisk dance steps, and rapid hand movement. Dancers wear traditionally colourful Assamese clothing.

**Bhangra** is a folk dance conducted by Punjab Sikh farmers to celebrate the coming of the harvest season. The folk dance has been popularised in the western world by Punjab.

**Garba** is a dance form that originated in the Gujarat region. Traditionally it is performed during the nine-day Hindu festival Navaratri. Either the lamp (the Garba Deep) or an image of the Goddess Durga is placed in the middle of concentric rings and the people dance around the centre, bending sideways at every step, their arms making sweeping gestures, each movement ending in a clap.

**Jhoomar** is a folk dance performed during the harvest season in Punjab. It is slower and more rhythmic form of bhagara. Though the content of these songs is varied they are usually love with emotional songs too. The Jhoomar is a dance of ecstasy. The dance is performed in circle to the tune of emotional songs.

**Gidha** is a popular folk dance of women in Punjab. Girls or women form a circle to start performing gidha. All of the them clap their hands and sing small couplets that are humorous and spoken in Punjabi language. Then two or three of them come to the centre and perform the dance. Normally, no musical instruments are accompanied with gidha, except sometimes a dholak.

**Ghoomar** is a traditional women's folk dance of Rajasthan. It is performed by groups of women in swirling robes, and accompanied by men and women singing together.

**Kummi** is the folk dance popular in Tamil

Nadu. This is performed by women. The women stand in a circle and dance clapping their hands rhythmically. One of the women leads the singing with a favourable song while the rest take up the refrain. This dance is usually performed during temple festivals, Pongal, family functions etc.

**Changu dance** is a popular dance form from Orissa. It derives its name from a kind of drum called Changu, which invariably accompanies the dance. The dance is performed only by women. Men only sing songs, play on the Changu and move with the female dancers with simple steps. The female dancers dance in a half sitting position with swaying and sometimes jerky movements.

**Therukoothu** is a widely popular folk dance of Tamil Nadu. Therukoothu commonly occurs during the village festivities and become the centre of all fun, frolic and attention of the folk people. Therukoothu is performed in junctions of the villages. Only men take part in Therukoothu even female roles are played by the men folk.

**Mayilattom** is an artistic and religious form of dance performed in the Hindu temples of Tamil Nadu. Mayilattam performer wear costumes from head to toe like peacock with beak, that can be opened and closed using a thread and performs specific dances. The performer dances not on his bare foot but on a tall piece of wood attached at the end of his feet.

**Kavadiattam** is a dance performed by the devotees during the ceremonial worship of

Murugan the Tamil God of war. Kavadi itself is a physical burden through which the devotees implore for help from the God Murugan.

**Raas or Dandiya Raas** is the traditional dance form of Gujarat, India where it is performed depicting scenes of Holi and lila of Krishna and Radha. It is performed during Navaratri evenings.

**Chhau dance** is popular in Orissa, Jharkhand and West Bengal. Unlike other dance forms vocal music in Chhau hardly exists. Instrumental music and a variety of drums provide the accompaniment. The Chhau dances are complex combinations of Folk and classical dance.

**Yakshagana** is a musical dance drama popular in Karnataka. A Yakshagana performance begins at the twilight hours with the beating of several fixed compositions on drums for upto an hour before the 'actors' get on the stage. A performance

usually depicts a story from the Indian epics and puranas. It consists of a narrator who either narrates the story by singing or sings pre-composed dialogues of characters, backed by musicians playing on traditional musical instruments as the actors dance to the music.

**Bamboo dance** is tribal dance of Nagaland. This dance form is exclusively performed by girls. They gently jump over the bamboo sticks, which are placed horizontally in parallel spacing over the vertically placed bamboo sticks to form interlace. Two women, who sit on either side of the ground, slide the sticks over the vertically placed bamboo sticks. The dance is accompanied with a rhythmic music from which the dancers adjust their steps.



## PAINTINGS OF INDIA

The tradition of paintings has been carried on in the Indian subcontinent since the ancient times. With time, Indian classical paintings evolved to become a sort of blend of the various traditions influencing them.

Indian paintings provide on aesthetic continuum that extends from the early civilization to the present day. In the beginning Indian painting was essentially religious in purpose. But as year passed by Indian painting became a fusion of various culture and traditions. During the colonial era, Western influences started to make an impact on Indian art. By the time of Independence in 1947, several schools of art in India provided access to modern techniques and ideas. Galleries were established to showcase these artists. Indian Art got a boost with the economic liberalization of the country since early 1990s. Artists from various fields now started bringing in varied styles of work. Post liberalization. Indian art thus works not only within the confines to academic traditions but also outside it.

## GENRES OF INDIAN PAINTING

**Cave Painting :** Cave paintings of India date back to the prehistoric times. The finest examples of these paintings comprise of the murals of Ajanta, Ellora, Bagh, Sittanavasal etc. It reflect an emphasis on naturalism.

**Madhubani Painting :** Madhubani painting originated in a small village known as Maithili of Bihar. Initially, the women folk of the village drew the paintings on the walls of their home, as an illustration of their thoughts, hopes and dreams.

**Miniature Painting :** Miniature paintings are handmade paintings, which are quite colourful, but small in size. The peculiarity of these paintings is the intricate and delicate brush work, which lends them a unique identity.

**Mughal Painting :** Mughal painting is a particular style of Indian painting, generally confined to illustrations on the book and done in miniatures. It emerged, developed and took shape during the period of the Mughal empire. Mughal painting reflects an exclusive combination of Indian, Persian and Islamic styles.

**Mysore Painting :** Mysore painting is a form of classical South Indian painting, which evolved in the Mysore city of Karnataka. These paintings are known for their elegance, muted colours, and attention to detail. The Themes for most of these paintings are Hindu Gods and Goddesses and scenes from Hindu mythology.

**Rajput Painting :** Rajput painting originated in the royal states of Rajasthan. Each Rajput Kingdom evolved a distinct style, but with certain common features, Rajput paintings depict a number of themes, events of epics like the Ramayana and the Mahabharata, Krishna's life, beautiful landscapes, and humans. Miniatures were the preferred medium of Rajput painting.

**Tanjore Painting :** Tanjore Painting is one of the most popular forms of classical South Indian Paintings. It is the native art form of Thanjavur (also known as Tanjore) city of Tamil Nadu. These dense composition, surface richness and vibrant colours of Indian Thanjavur paintings distinguish them from the other types of paintings. The themes for most of these paintings are Hindu Gods and Goddesses and scenes from Hindu mythology.

**Pattachitra :** Pattachitra refers to the folk painting of the state of Orissa, in the eastern region of India. 'Patta' in Sanskrit means 'Vastra' or 'Clothings' and 'Chitra' means paintings. The tradition of Pattachitra is closely linked with the worship of Lord Jagannath. The painters use vegetable and mineral colours without going for factory

made poster colours. They prepare their own colours.

**Bengal schools of painting :** The Bengal School of Art was an influential style of art that flourished in India during the British Raj in the early 20th Century. It was associated with Indian nationalism, but was also supported and promoted by many British art administrators. The Bengal School's influence in India declined with the spread of modernist ideas in the 1920s.

## PERSONALITIES OF INDIAN PAINTING

**Rabindranath Tagore (1861 -1941) :** He started painting from 1893 onwards and emerged as a creative exponent of graphic art in 1928. He had a flair for calligraphy. His paintings and drawings are generally of small sizes. He used dominant black ink lines. Tagore's best known painting, Bharat Mata, depicted a young woman, portrayed with four arms in the manner of Hindu, deities, holding objects symbolic of India's national aspirations.

**Abanindranath Tagore (1871 -1951)** was a gifted landscape and portrait painter. His first expression of paintings was Radhakrishna series. His set of paintings called Krishnalila (1896) is a synthesis of the Indian and European styles. His Arabian Nights series (1930) is among his most renowned works. He established the Indian Society of Oriental Art in 1907. He advocated the use of Indian themes in modern painting in India. His other important paintings include : The Lovelorn Yaksha, the Omar Khayyam series, A Drop of Tear on a Lotus Leaf, Devadasi, Sun worship etc.

**Nandlal Bose (1882 - 1966)** was the student of Abanindranath Tagore. He was a staunch nationalist. He preferred oriental rather than western style of painting. He was influenced by the Upanishads, Ajantha Paintings, Mughal Miniatures. He fused these with Chinese and

Japanese techniques. He focused on the different levels of individual creativity and created a new conceptual base for Indian Art. His work Sutte won him a prize in the exhibition of Indian Society of Oriental Arts.

**Jamini Roy (1887 - 1972)** was a very renowned Indian painter, who was greatly impressed by the kalighat paintings. He used firm and majestic curves in simple forms. His pictures are bold and statre. He used mineral and vegetable dyes popularly used in the villages to identify with the village ethos. He used cloth, wood and other materials in place of the canvas. He is the recipient of the Padma Bhushan Award (1955).

**Amrita Shergil (1913 -1941)** was one of India's first modernist painters. Her work showed the fusion of the Eastern and Western style. Her painting shows her concern for poverty. She used real models and monochromatic colour at times for her paintings. Some of her famous paintings are Bride's Toilet, Hill women, Siesta, Nudes, Brahmacharis etc. She died at the age of 28.

**S.H. Raza (1922) :** Syed Haider Raza is an eminent Indian Artist who has lived and worked in France since 1950. His works are mainly abstracts in oil or acrylic, with a very rich use of colour. He was awarded the Padmashree and Fellowship of the Lalit Kala Academy in 1981 and Padma Bhushan in 2007.

**M.F. Hussain (1915)** is considered as India's leading artist. He paints in black social environment, often using distorted human figures, horses and objects. A times he uses highly violent distortions in form and colour to display emotions. His famous work include Ramayana, Mahabharata, Mother Teresa and images of the British Raj. His works show the influence of Picasso, Gris and Leger.

**Tyeb Mehta (1925 - 2009)** was a famous Indian painter. His noted works were the 'Diagonal Series' Santiniketan, Kali,

Mahishasura etc. He was part of the noted Bombay progressive Artists Group.

**Satish Gujral (1925-)** : He is a painter, sculptor, muralist and architect in one. He works with several mediums like paint, clay, ceramic, wood, glass and metal. His dynamic social - realistic paints can be seen in the paintings of partition (revolution) which shows influence of Mexican grotesque distortion. He is one of the few, contemporary artist who is influenced by socio- political events. He is a powerful expressionist. He was awarded Padma Vibhushan in 1999.

**Prakash Karmakar (1933)** : One of the most original and outstanding painters of contemporary India. The rich inheritance of Indian art and the dynamic spirit of the modern age can be seen in his works. His works showed the fusion of Western and Eastern style at the same time retaining the authentic stamp of his individuality.

**Dhiraj Choudhury (1936 -)** is an idea - oriented artist with a remarkable capacity to immerse her artistic consciousness into suggested themes. He has held over 75 solo exhibitions in major cities of India, 12 one man shows abroad including France, the United Kingdom, the US, Switzerland and Singapore. He was the only Indian participant in the 1976 Geneva Exhibition of Art. His recent works include a series called “ Love at the threshold of the new Millennium” which has collections like ‘world without love, Love’ and ‘Nothing is beautiful than love’. He had won many awards including the National award of the Lalit Kala Academy.

**Jatin Das (1941 -)** is from Orissa. He has to his credit formidable works of art produced in the last forty years. His paintings are mainly involved in the expression of ‘the man - women relationship’ and to some extent birds and animals.

**Jahar Das Gupta (1942)** is a remarkable painter. His drawings and paintings are straight, firm deep - rooted and massive in meaningful message. He had his early training in arts and painting in Shantiniketan. Within a period of three years, after getting his diploma in painting, he organised his first one-man show at Birla Academy, Kolkata.

**A. Ramachandran (1935- )** is a renowned and gifted Indian painter born in Attingal, Kerala. He is a figurative painter, who was influenced by the murals of Kerala temples and tribal art. He used light and shade technique. As a painter, his strong command over lines, colours and forms create an exciting visual drama. His canvases are vibrant with a sense of teeming, burgeoning life. He was awarded the Padma Bhushan in 2005, and in 2002, he was elected a Fellow of the Lalit Kala Academy.

**Raja Ravi Varma (1848 - 1906)** : Raja Ravi Varma is considered as one of the greatest painters in the history of Indian Arts. He provided a vital link between the traditional Indian art and the contemporary art. He introduced oil painting in India. Ravi Varma is particularly noted for his paintings depicting episodes from the story of Dushyanta and Shakuntala, and Nala and Damayanti, from the Mahabharata. Raja Ravi Varma was fascinated by the power and forceful expression of European paintings. His paintings are considered to be among the best examples of the fusion of Indian traditions with the techniques of European academic art.





## CULTURAL HERITAGE SITES OF UNESCO IN INDIA

The world Heritage Sites in India recognised by the United Nations Educational, Scientific and Cultural Organization are 28 as of 2010. The Indian state of Tamil Nadu has the highest number of world heritage site in India. India's first two sites were the Agra Fort and the Ajantha Caves (1983). Over the years, 26 more sites have been inscribed. The latest site inscribed in 2010 was the Jantar Mantar, Jaipur. Of these 28 sites 23 are cultural sites and the other five are natural sites.

### **Ajantha Caves, Maharashtra (1983)**

Ajanta Caves listed under UNESCO World Heritage site are Buddhist caves that were built in two phases. The first phase was built from 2nd Century BC. In the second phase many more richly decorated caves were added to the original group during the Gupta period in the 5th and 6th Centuries AD. The paintings and sculptures of Ajantha are considered masterpieces of Buddhist religious art. As a whole, there are 31 rock cut cave monuments which are unique representations of the religious art of Buddhism.

**Agra Fort, Uttar Pradesh (1982) :** The Agra Fort is located on the right bank of the Yamuna River. It is built in red sandstone covering a length of 2.5 kilo metres. It encloses several palaces, towers and mosques. It was built starting with emperor Akbar's reign in the 16th Century to that of Aurangzeb in the early part of the 18th Century. Agra Fort is remarkable for the fusion of Persian art and the Indian Art form.

**Taj Mahal, Uttar Pradesh (1983)** is mausoleum built by Emperor Shahjahan in memory of his wife Begum Mumtaz Mahal. It is set amidst vast Mughal Gardens, which covers 17 hectares of land on the right bank of the Yamuna River. It has an octagonal layout marked by four exclusive minarets at four



corners with a pristine elevation of a central bulbous dome below which the tombs are laid in an underground Chamber.

**Ellora Caves, Maharashtra (1983) :** Ellora caves are a cultural mix of religious arts of Buddhism, Hinduism and Jainism. These 34 monasteries and temples, extending over more than 2 km, were dug side by side in the wall of a high basalt cliff. Dated to 600 to 1000 AD they are a reflection of artistic creation of the ancient civilization of India.

**Sun Temple, Konark, Orissa (1984) :** It is a 13th Century Sun Temple located on the east coast of the Bay of Bengal in the Mahanadi Delta. It is built in the form of the Chariot of Surya, the Sun god with 24 wheels, and is heavily decorated with symbolic stone carvings and led by a team of six horses.

**Group of Monuments at Mahabalipuram, Tamil Nadu (1984) :** The Group of Monuments at Mahabalipuram were built by Pallava kings in the 7th and 8th centuries. These monuments have been carved out of rock along the Coromandel coast. It is known especially for its Rathas or temples in the form of Chariots, Mandapas or cave sanctuaries, 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.



**Kaziranga National Park, Assam (1985) :** Kaziranga is one of the last wild abodes in eastern India undisturbed by a human presence. It was first established as a reserved forest in 1908 and declared a national park in 1974. The park has the distinction of being home to the world's largest population of the Great Indian one horned Rhinoceros.

**Manas Wild Life Sanctuary Assam (1985):** The sanctuary is the habitat of several species of plants and 21 most threatened species of birds. It was declared a reserve forest in 1907 and it became a Tiger Reserve in 1973.

**Keoladeo National Park, Rajasthan (1985):** This park was once a duck hunting reserve of the Maharajas. Today it is one of the major wintering areas for large numbers of aquatic birds from Afghanistan, Turkmenistan, China and Siberia. Some 364 species of birds including the rare Siberian Crane, have been recorded in the park. It was declared a national park in 1982.

**Churches and Convents of Goa (1986) :** These monuments were built by the Portuguese colonial rulers of Goa between 16th and 18th Centuries. These monuments are mainly in the former capital of Velha Goa. These monuments of Goa known as the 'Rome of the Orient' were established by different catholic religious orders. The

monuments are built in laterites and walls plastered with limestones mortar mixed with broken shells.

**Khajuraho Group of Monuments, Madhya Pradesh :** The temples of Khajuraho were built during the Chandela dynasty of Rajput descent. Of the 85 temples built, only 22 temples have survived in an area of 6sq.km. These temples fall into three distinct groups and belong to two different religions - Hinduism and Jainism. They strike a perfect balance between architecture and sculpture. The temple of Kandariya is decorated with a profusion of sculptures that are among the greatest masterpieces of Indian art.

**Group of Monuments at Hampi, Karnataka (1986) :** The austere grandiose site of Hampi was the last capital of the last great Hindu kingdom of Vijayanagar. Dravidian temples and palaces abound in Hampi. These won the admiration of travellers between the 14th and 16th centuries. Hampi as an important Hindu religious centre, has the Virupaksha Temple and several other monuments.

**Fatehpur Sikri (1986) :** It was built during the second half of the 16th Century by the Emperor Akbar. Fatehpur Sikri or the city of victory was the capital of the Mughal Empire for only some 10 years. Akbar experimented both with architecture and art and built a city expressing his ideals and vision. The finest monuments within this area are the Diwan-i-Am, Diwan-i-Khas, Panch House, Panch Mahal, Buland Darwaza and the tomb of saint Shaikh Salim Chisti and one of the largest mosque in India, Jama Masjid.

**Group of Monuments at Pattadakal, Karnataka (1987) :** The Group of monuments in Pattadakal cover a remarkable series of nine Hindu temples, as well as a Jain sanctuary. In this group of temples, the Virupaksha Temple, built in C 740 by Queen Lokamahadevi to commemorate her husband's victory over the kings from the

South is considered the most outstanding architectural edifice. These temples were built during the Chalukya Dynasty in the 6th Century. The temples represent a remarkable fusion of the architectural features of northern and southern India.

**Elephanta Caves, Maharashtra (1987) :**

The Elephanta Caves are a network of sculpted caves located on Elephanta Island near Mumbai. The island consists of two groups of caves - the first is a large group of five Hindu caves and the second a smaller group of two Buddhist caves. The Hindu caves contain rock cut stone sculptures dedicated to the god Shiva. The rock-cut architecture of the caves is dated to between the 5th and the 8th Centuries. The caves are hewn from solid basalt rock.

**Sunderbans National Park, West Bengal (1987) :**

The Sunderbans National Park, the largest estuarine mangrove forest in the world is a National Park, Tiger Reserve and a Biosphere Reserve located in the Sunderbans Ganges River delta bordering the Bay of Bengal in West Bengal. The region is densely covered by mangrove forests, and is one of the largest reserves for the Bengal tiger. It is also home to a variety of birds, reptiles and invertebrate species, including the salt-water crocodile.

**Nanda Devi National Park, Uttarakhand (1988) :**

It is famous for its meadows of endemic alpine flowers and outstanding natural beauty. It is also home to rare and endangered animals including the Asiatic black bear, snow leopard, brown bear and blue sheep. It was established as a national park on 6 November 1982.

**Buddhist Monuments at Sanchi, Madhya Pradesh (1989) :**

Buddhist Monuments of Sanchi comprises a group of Buddhist monuments, which include monolithic pillars, palaces, temples and monasteries, all in different states of conservation and mainly dating back to the 2nd and 1st centuries BC.

It is the oldest Buddhist heritage site in existence and was a major centre of Buddhism in India until the 12th Century AD.

**Humayun's Tomb, Delhi (1993) :**

Humayun's tomb built in 1570, is of particular significance as it was the first garden tomb



on the Indian subcontinent. His tomb was built by Haji Begum, wife of Humayun. Apart from the tomb of Humayun, the funerary also has 150 tombs of various members of the royal family. The tomb is built with a four-fold layout with two gates one on the South and the other on the west. It has a number of water channels, a pavilion and a bath.

**Qutab Minar and its Monuments, Delhi (1993):**

Qutab Minar and its Monuments is a complex with the Qutab Minar as the centre piece which is a red sandstone tower of 72.5 metres height with a base of 14.32 metres reducing to 2.75 metres diameter at the top. Its construction was started initially by Qutabuddin Aibak and completed by Iltutmish.

**Mahabodhi Temple Complex at Bodhi Gaya, Bihar (2002) :**

The Mahabodhi Temple Complex is one of the four holy sites related to the life of the Lord Buddha, and particularly to the attainment of Enlightenment. The first temple was built by Emperor Ashoka in the 3rd Century BC. The structures have been built in bricks. The main temple is 50m in height built in Indian architectural style dated between 5th and 6th Centuries. It is the oldest temple in the Indian subcontinent built during the Gupta period.



**Rock Shelters of Bhimbetka, Madhya Pradesh (2003)** is located in the foothills of the Vindya range of hills in the Madhya Pradesh. It is spread in sandstone formations. The earliest known traces of human life in India were found in Bhimbetka. Stone age rocks shelters and paintings date back to 9000 years are found here.

**Chhatrapati Shivaji Terminus, Maharashtra (2004)** : Chhatrapati Shivaji Terminus is a historic railway station in Mumbai. It is the headquarters of the Central Railways. The station was designed by Frederick William Stevens. It took ten years to complete and was named “Victoria Terminus” in honour of the Queen Victoria. It was opened on the date of her Golden Jubilee in 1887. The style combines the Venetian Gothic popular in England at the time with elements of Indian architecture and is built in the local red sandstone.

**Champaner - Pavagadh Archaeological Park, Gujarat (2004)** : A concentration of largely unexcavated archaeological historic and living cultural heritage properties cradled in an impressive landscape which includes prehistoric sites, a hill fortress of an early Hindu capital and remains of the 16th Century capital of the state of Gujarat. The site also includes fortifications, palaces, religious

buildings, residential precincts, agricultural structures, and water installations from the 8th to the 14th centuries. The Kalikamata Temple on top of the Pavagadh Hill is considered to be an important shrine, attracting large numbers of pilgrims throughout the year.

**Great Living Chola Temples, Tamil Nadu (2004)** : This cultural heritage site includes three great temples of 11th and 12th Century namely, the Brihadisvara Temple at Tanjavur, the Brihadisvara temple at Gangaikondacholisvaram and the Airavatesvara Temple at Darasuram. The Tanjavur temple was built by king Rajaraja, founder of the Chola Empire between 1003 and 1010. The Tanjavur temple was built from blocks of granite and in part from bricks. It is crowned with a pyramidal 13 storey tower, the Vimana of 61m height and with a bulb-shaped monolith on top. The Temple of Gangaikondacholisvaram was built by Rajendra I. Its 53 metres Vimana has recessed corners and a graceful upward curving movement. The Airavatesvara temple complex was built by Rajaraja II. It features a 24 metres Vimana and a stone image of Shiva.

**Red Fort Complex Delhi (2007)** is a palace fort built in the 17th Century by Shahjahan. The architectural design of the structures built within the fort represents a blend of Persian, Timuri and Indian architectural styles. The palace complex has been fortified by an enclosure wall built with red sand stone, hence the name Red Fort.

**Mountain Railways of India** : Mountain Railways of India include the Darjeeling Himalayan Railway, West Bengal (1999) Nil Giri Mountain Railway, Ooty Tamil Nadu (2005), Kalka - Shimla Railway, Himachal Pradesh (2008). These three are outstanding examples of bold, ingenious engineering solutions for the problem of establishing an effective rail link through a rugged,

mountainous terrain. The Darjeeling Himalayan Railway was recognised first in 1999, the Nilgiri Mountain Railway in 2005 and Kalka Shimla Railway in 2008. The three together have been titled as Mountain Railways of India.

**Jantar Mantar, Jaipur, Rajasthan (2010) :** The Jantar Mantar in Jaipur is a collection of architectural astronomical instruments, built by Maharaja Jai Singh between 1727 and 1734. He had constructed a total of five such facilities at different locations. The Jaipur observatory is the largest and the best preserved of these. It has a set of some 20 main fixed instruments built in masonry.

## **UNESCO REPRESENTATIVE LIST OF INDIA INTANGIBLE CULTURAL HERITAGE OF HUMANITY**

**India - Chhau dance** - Chhau dance is a tradition from eastern India that enacts episodes from epics including the Mahabharata and Ramayana, local folklore and abstract themes. Chhau dance is intimately connected to regional festivals, notably the spring festival Chaitra Parva. Its origin is traceable to indigenous forms of dance and martial practices. Chhau is taught to male dancers from families of traditional artists or from local communities. The dance is performed at night in an open space to traditional and folk melodies, played on the reed pipes mohuri and shehnai. The reverberating drumbeats of a variety of drums dominate the accompanying music ensemble. It binds together people from different social strata and ethnic background with diverse social practices, beliefs, professions and languages.

**India - Kalbelia folk songs and dances of Rajasthan :** Kalbelia community's were once professional snake handlers. Today, women in flowing black skirts dance and swirl, replicating the movements of a serpent, while men accompany them on the khanjari percussion instrument and the poongi, a

woodwind instrument traditionally played to capture snakes. The dancers wear traditional tattoo designs, jewellery and garments richly embroidered with small mirrors and silver thread. Kalbelia songs disseminate mythological knowledge through stories, while special traditional dances are performed during Holi, the festival of colours. Transmitted from generation to generation, the songs and dances form part of an oral tradition for which no texts or training manuals exist. Song and dance are a matter of pride for the Kalbelia community.

**India - Mudi yettu, ritual theatre and dance drama of Kerala** - Mudi yettu is a ritual dance drama from Kerala based on the mythological tale of a battle between the goddess Kali and the demon Darika. It is a community ritual in which the entire village participates. After the summer crops have been harvested, the villagers reach the temple in the early morning on an appointed day. Mudi yettu performers purify themselves through fasting and prayer, then draw a huge image of goddess Kali, called as kalam, on the temple floor with coloured powders, wherein the spirit of the goddess is invoked. This prepares the ground for the lively enactment to follow, in which the divine sage Narada importunes Shiva to contain the demon Darika, who is immune to defeat by mortals. Shiva instead commands that Darika will die at the hand of the goddess Kali. Mudi yettu is performed annually in 'Bhagavati Kavus', the temples of the goddess, in different villages along the rivers Chalakkudy Puzha, Periyar and Moovattupuzha. Responsibility for its transmission lies with the elders and senior performers, who engage the younger generation as apprentices during the course of the performance. Mudi yettu serves as an important cultural site for transmission of traditional values, ethics, moral codes and aesthetic norms of the community to the next generation, thereby ensuring its continuity and relevance in present times.

## IMPORTANT MONUMENTS, INDIA

Name	Location	Features
Ajanta Caves	Aurangabad, Maharast	Originally Buddhist monasteries having unique architecture, sculpture and painting.
Elephanta Caves	Island near Mumbai	Consisting of seven caves famous for the <b>Trimurti</b> and other sculptures
Ellora Caves	Aurangabad, Maharast	Ancient cave temples especially famous for ' <b>Temple of Kailash</b> '
Jalianwala Bagh	Amritsar, Punjab	Famous for indiscriminate firing by Gen O' Dyer on April 13, 1919 on Congress meeting demanding independence.
Lothal	Gujarat	Archaeological excavations revealed existence of Indus Valley civilisation
Nalanda	Near Patna, Bihar	Ruins of ancient Buddhist University founded by Kumaragupta in 427 AD
Sanchi	Near Bhopal Madhya Pradesh	Ancient Buddhist monastery famous for ' <b>Great Stupa</b> '
Sarnath	Varanasi Uttar Pradesh	Famous for Stupas where Buddha preached his first sermon
<b>Memorials and Monuments</b>		
Akbar's Tomb	Sikandra, Near Agra Uttar Pradesh	Famous for its carvings and architecture of Hindu and Mughal art.
Anand Bhawan	Allahabad Uttar Pradesh	Ancestral house of the Nehru family which Mrs. Indira Gandhi gifted for conversion into a national memorial.
Bibi-ka-Maqbara	Aurangabad, Maharashtra	Mausoleum built by Aurangzeb in 1660 AD in memory of his wife Rabia Durrani.
Gandhi Sadan in 1948	New Delhi	Birla House where Mahatma Gandhi was assassinated
Jamia Milia Kranti Maidan	Delhi Mumbai	Muslim University founded by Dr Zakir Hussain Historical venue where Gandhiji gave Quit India call in 1942.
Rajghat	New Delhi	Samadhi of Mahatma Gandhi on the banks of the Yamuna.
Shakti Sthal	New Delhi	Situated on the banks of Yamuna where Mrs. Indira Gandhi was cremated
Shantivan	New Delhi	Near Rajghat where Pt Jawaharlal Nehru was cremated.
Teenmurti House	New Delhi	Residence of the first Prime Minister of India, Pt Jawaharlal Nehru. Now converted into a national memorial.
Tomb of Ahmed Shah	Ahmedabad, Gujarat	Domed structure famous for paving of multicoloured marble.
Tomb of Sher Shah Suri Vijay Ghat	Sasaram, Bihar New Delhi	Domed structure Samadhi of Lal Bahadur Shastri on the bank of the Yamuna.
<b>Important Temples and Mosques</b>		
Ahmed Shah's Mosque	Ahmedabad	Built in 1414 AD, its pillars have Hindu emblems.
Bodh Gaya temple	Bodh Gaya, Bihar	60 m high temple built by Ashoka, the Great. Site where Buddha attained enlightenment.
Bhubaneswar Temples	Bhubaneswar, Orissa	Stone temples
Dilwara Temple	Mt. Abu, Rajasthan	Jain temple lavishly decorated with carvings.

Name	Location	Features
Golden Temple	Amritsar, Punjab	Sacred shrine of the Sikhs.
Jagannath Temple	Puri, Orissa	Dedicated to Lord Jagannath, an incarnation of Vishnu
Juma Masjid	Delhi	Biggest mosque in India built by Mughal Emperor, Shahjahan
Khajuraho Temples	Khajuraho, Madhya Pradesh	Famous sculptures depicting art of love built some time in 950 AD – 1050 AD
Mahabalipuram Temples	Mahabalipuram, Tamil Nadu	Also called 'Seven Pagodas'
Mahakali Temple	Ujjain	Shiva Mandir
Meenakshi Temple	Madurai, Tamil Nadu	Dedicated to the Goddess Meenakshi
Moti Masjid	Agra, Uttar Pradesh	Built by Mughal Emperor Shahjahan
Sun Temple	Konark, Orissa	The mythological conception of the Sun God riding a Konark Temple twenty - four wheeled chariot drawn by seven horses, carved in stone.
Omkar Temple	Omkarji, Madhya Pradesh	Shiva Temple on an island in the Narmada river, also called 'Black Pagoda'.
<b>Other Structures - Gates / Towers / Pillars</b>		
Buland Darwaja	Fatehpur Sikri, Agra	38 m high gate built by Akbar, is India's highest gate
Gateway of India	Mumbai, Maharashtra	Built in 1911 AD to commemorate the visit of King George V of UK
Qutab Minar	New Delhi	72.5m high stone tower, tallest minaret in India built by Qutab-ud-din Aibak.
Gol Gumbaz	Bijapur, Karnataka	as a Victory Tower India's largest dome built on the tomb of Sultan Mohammed Adil Shah covering an area of 1630 sq m
Sanchi Stupa	Sanchi, Bhopal	One of the earliest stupas, 17 m high and 36.5 m in diameter, made of bricks and sandstone.
Sarnath Stupa	Varanasi, Uttar Pradesh	22m high and 28 m in diameter, stone structure built on the spot where Lord Buddha delivered his first sermon.
<b>Important Forts &amp; Gardens</b>		
Agra Fort	Agra, Uttar Pradesh	Originally built by Akbar and additions made by Shahjahan containing famous buildings like Royal Palace Shish Mahal, Moti Masjid, Diwan-i-Aam and Diwan -i-Khas.
Gwalior Fort	Gwalior, Madhya Pradesh	One of the biggest forts containing famous building like Man Mandir, Palace of Man Singh, etc.
Hawa Mahal	Jaipur, Rajasthan	Multi-storeyed pink coloured building
Hindodla Mahal	Mandu, Madhya Pradesh	The walls sloping at an angle of over 77° create an illusion that the entire building sways.
Jantar Mantar	New Delhi	Ancient observatory
Red Fort	New Delhi	Built by Shahjahan, made of red stone
Rashtrapati Bhawan	New Delhi	India's biggest residential building
Moghul Gardens	New Delhi	Garden of Rashtrapati Bhawan.
Shalimar Gardens	Srinagar, J & K	Pleasure resort in Kashmir.
Vrindavan Gardens	Mysore, Karnataka	Unique gardens adjacent to the Krishnarajasagar Dam.
Ramanathaswamy Corridor	Rameshwaram, Tamil Nadu	India's longest corridor - 1,220 m long.
Gomateswara statue	Sravanabelagola, Karnataka	India's tallest stone statue of the Jain Sage

## RELIGIOUS FESTIVALS OF INDIA

**Kumbha Mela** is a mass Hindu pilgrimage. The normal Kumbha Mela is celebrated every 3 years, the Ardh Kumbh Mela is celebrated every six years at Haridwar and Prayag. The Purna Kumbha Mela takes place every twelve years at four places Prayag, Haridwar, Ujjain and Nashik. The Mahakumbha Mela which comes after 12 Purna Kumbha Mela or 144 years is held at Allahabad. The previous Maha Kumbha Mela was held in 2001.

**Holi** : Holi is celebrated at the end of the winter season on the last full moon day of the lunar month phalguna which usually falls in the later part of February or March. Holi is celebrated by people throwing coloured powder and coloured water at each other. The bonfires are lit in memory of the escape of Prahlad when Demoness Holika, sister of Hiranyakashipu carried him into the fire.

**Maha Shivaratri** is a Hindu festival celebrated every year on the 13th night in the Krishna Paksha of the month of Phalguna. The festival is celebrated by going to Shiva Temple, all day fasting and all night long vigil.

**Diwali** popularly known as the festival of lights. Diwali involves the lighting of small clay lamps to signify the triumph of good over evil. Diwali commemorates the return of Lord Rama along with Sita and Lakshmana from his fourteen year long exile and vanquishing the demon King Ravana.

**Navaratri** is a Hindu festival of worship of Shakti and dance and festivities. The word Navaratri means nine nights. During these nine nights, nine forms of Shakti or Devi are worshipped.

**Vinayaga Chaturthi** is the Hindu festival of Ganesha, who is believed to bestow his presence on earth for all his devotees in the duration of this festival. It is the birthday of Ganesha who is widely worshipped as the God of wisdom, prosperity and good fortune.

**Guru Purnima** is a festival traditionally celebrated by Hindus and Buddhists. Traditionally the festival is celebrated by Buddhists in the honor of the lord Buddha who gave his first sermon on this day at Sarnath, Uttarpradesh, while Hindus on this day offer Puja or pay respect to their Guru.

**Thai Pongal** is harvest festival celebrated in Tamil Nadu, Puducherry and Sri Lanka. Thai Pongal is celebrated at harvest time to thank the Sun God and farmstead livestock that helped to create the material abundance. The boiling over of milk in the clay pot symbolizes material abundance for the household.

**Raksha Bandhan or Rakhi** is a festival primarily observed in North India by Hindus and Sikhs. The central ceremony involves the tying of rakhi (sacred thread) by a sister on her brother's wrist. This symbolizes the sisters love and prayers for her brother's well being, and the brother's lifelong vow to protect her.

**Vasant Panchami** is a Hindu festival celebrating Saraswati, the goddess of knowledge, music and art. Traditionally during this festival children are taught to write their first words; Brahmins are fed ; ancestor worship is performed; the god of love, Kamadeva is worshipped. The colour yellow plays an important role in this festival, in that people usually wear yellow garments.

**Karva Chauth** is an annual one-day festival celebrated by Hindu and Sikh women in North India in which married women fast from sunrise to moonrise for the safety and longevity of their husbands. Sometimes unmarried women observe the fast for their fiances or desired husbands.

**Buddha Poornima** : Commemorates the birth anniversary of Lord Buddha. Pilgrims come from all over the world to Bodh Gaya to attend the Buddha Poornima celebrations. The day is marked with prayer meets, sermons on the life of Gautam Buddha, religious



discourses, continuous recitation of Buddhist scriptures, group meditation, processions, worship of the statue of Buddha. The Mahabodhi Temple wears a festive look and is decorated with colourful flags and flowers.

**The Dree Festival** is an agricultural rite. The rite is observed by the Apatanis in Arunachal Pradesh. It involves the sacrifice of fowls, eggs and animals to the sun and moon god. The purpose of the festival is to appease these Gods so that famine could be avoided.

**Christmas** is observed on December 25 to commemorate the birth of Jesus. On this day gifts are given, Christmas cards are exchanged, Christmas trees are decorated. There are special prayer and celebrations in Church on this day. Santaclaus brings gifts to children on Christmas.

**Ramzan** : It is the Islamic month of fasting in which participating Muslims refrain from, eating drinking and sexual relations from dawn until sunset. Fasting is intended to teach Muslims about patience, humility and spirituality. It is a time for Muslims to fast for the sake of God and to offer more prayer than usual.

**Muharram** is the first month of the Islamic calendar. The pre-Islamic period in the Arabian peninsula was the era of warring tribes. In the absence of a strong leadership, there were conflicts and battles on minor issues. But fighting was prohibited in four months of the year. These months, of which Muharram was one, were considered sacred. Muharram is so called because it was unlawful to fight during this month; the word is derived from the word 'haram' meaning forbidden. The word "Muharram" is often considered synonymous with "Ashura", the tenth day of the Muharram month.

**Easter** : Easter is the oldest and holiest Christian festival. Easter is the day when Jesus Christ was crucified and the Christians offer prayers and services in the Churches. On this day Jesus Christ rose from the dead and

ascended into heaven. Easter eggs and Easter bunnies are a major attraction during Easter, the festival of rejuvenation of life and living.

## MUSICAL FESTIVALS

**Chembai Music Festival** : Chembai music festival is held annually in Thiruvananthapuram in September in memory of Chembai Vaidyanath Bhagawather. The highlight of the festival is group singing of Saint Thyagaraja's 'Pancharatna Krithis' on Dasami day by several leading artists. A group concert mark the end of the festival on the night of Ekadasi. This includes five of Chembai's most favourite songs.

**Dover Lane Music Festival** : Dover Lane Music Festival one of the largest Indian Classical musical events is being held in Kolkata every year between January 22 and 26. This festival provides a wonderful platform for the younger generation to come and perform with the best in the art. The music maestros from all over the country get together and create magic in front of an enormous crowd. The people of Kolkata consider this festival as heritage event.

**Gunidas Music Festival** : An internationally known music festival Gunidas Music Festival was first presented way back in 1977 in Mumbai. Now it is held in Mumbai, Kolkata and Delhi every year. Top classical musicians of India, both vocalists and instrumentalists perform in this festival.

**ITC Music Festival** : ITC Sangeet Sammelan started in 1971. The festival has a participation of eminent musicians. The Sammelan is conducted by the ITC Sangeeth research Academy. It is held in different places in India. A substantial cash award is given to one of the oldest living musicians of stature during this Sammelan. This award is recognised as a great honour in the world of Indian classical music.

**Saptak Music Festival** : Saptak Music

Festival is conducted on the first week of January in Ahmedabad every year. This festival was inaugurated by Pt. Ravi Shankar in 1980. All leading vocalist as well as instrumentalists participate on this platform regularly. Some of the innovative features of this festival have been instrument and dance ensembles, Tala Vadya Kacheri, Rajasthani and Punjab Folk music. Saptak also tries to keep alive Thumri and Dhrupad and instruments like Sarangi and Pakhawaj by inviting the older generation of artists specialising in these fields.

**Savai Gandharva Music Festival :** Savai Gandharva Sangeet Mahotsav is celebrated in Pune usually in December. It is held in commemoration of Pandit Rambhan Kundgolkar, the eminent Khyal Singer. His student, Pandi Bhimsen Joshi conducts the festival to observe his Gurus death anniversary. Many eminent classical music artists from all over the country participate in this festival.

**Tansen Music Festival :** Tansen Music Festival is held in Gwalior in memory of the great musician Tansen, the father of Hindustani Music especially the Drupad style. The festival is held, near the tomb of Tansen at Behat, Gwalior in the month of November/ December every year. Renowned classical singers from the country gather and perform for five night long sessions.

**Thyagaraja Music Festival :** Thyagaraja Music festival is held in Thiruvaiyaru (situated 13kms from Thanjavur in Tamil Nadu), where the great saint and music composer Thyagaraja lived and attained Samadhi. Here an eight day music festival is held every year towards the end of January. The venue is near his Samadhi on the banks of river Cauvery. This carnatic music festival attracts music lovers from all corners of the country.

**Chennai music and dance festival :** Chennai music and dance festival is a celebration of classical music and dance of South India held during mid December to mid January in

Chennai, Tamil Nadu. The festival is held at a number of venues around the city by various Sabhas or organisations. Many eminent artists from various parts of India participate in this festival. Performances include vocal and instrumental music, dance - sole, and group, both by Junior and senior artists.

**Gharanaa Music Festival :** Gharana is an annual festival of Hindustani classical music held in January in Chennai. The festival is usually conducted at Museum Theatre in Egmore, Chennai annually for three days. Many eminent Hindustani music maestros perform in this music festival. The aim of this festival is to initiate South Indian music lovers with the Hindustani music, especially the Dhrupad style.

**Ellora Ajanta Aurangabad Festival :** It is a festival of dance and music held in November in Soneri Mahal in Aurangabad. This festival showcases a mix of classical and folk - dances, instrumental, vocals milajula mushaira etc. from the best talents in Indian music and dance. India's renowned artists perform their talents in this festival.

**Soorya Music Festival :** The Soorya classical music and dance festival is conducted for 10 days every years in Trivandrum, Kerala. It starts from 1st October to 10th October. The festival is organized by Soorya stage and Film Society founded by Soorya Krishnamoorthy. Renowned dancers and musicians from all over India participate in this festival.

**Swathi Music Festival :** Swathi Sangeethotsavam is a week long festival of music celebrating the compositions of Maharaja Swathi Thirunal. The festival is held from 6 to 12 January every year at the courtyard of Kuthira Malika, Trivandrum. The event features Hindustani and Carnatic classical music. The festival is conducted by HH Sri. Rama Varma Maharaja of Travancore Trust.

## SOME OF THE TRIBES IN INDIA

<b>Abhor</b>	These tribes are found in Arunachal Pradesh and Assam.	<b>Alars</b>	Also known as Chathans or Chatans, these tribes are found in the Kerala-Palghat region. They speak Alar and Malayalam.
<b>Abujmaria</b>	Known variously as Abudjamadis, Abujmariya and Hill Maria, these tribes are found in the geographic illy inaccessible areas of Abujhmar Mountains and Kutrumar Hills in the Bastar district of Madhya Pradesh. They speak a Dravidian language called Abujmaria. The Hill Miria tribes are considered as a sub-group oi the Gonds, who are historically the most important group of original Indian tribes.	<b>Amindivi</b>	These tribes are found in Lakshadweep.
<b>Adivasika</b>	These are forest dwellers found mainly in Northern Kerala, near Calicut.	<b>Amri Karib</b>	Known by different names like Mikir, Manchati, Mikiri, Karbi, these tribes are found in the Mikir and Rengma Hills of Assam. They speak Amri, a dialect of Mikir.
<b>Adivasi Girasia</b>	These tribes inhabit 'he Banaskantha and Sabarkantha districts of Gujarat and are believed to be the descendants of the Rajputs who married Biil wormn. The name "Girasia" refers to the Rajput and other landholders living in the Gujarat and Rajasthan regions. Their language, also known as Adivasi Girasia, is an Indo-Aryan language belonging to the Bhil subgroup.	<b>Anal</b>	These tribes are found in Manipur.
<b>Adiyan</b>	Also known as Eravas, these people are found in Kerala, Tamil Nadu and Karnataka.	<b>Angami:</b>	These tribes are found in Kohima, the capital of Nagaland.
<b>Aka</b>	These tribes are 5 found mainly in the Andaman Islands, Arunachal Pradesh and also in parts of Assam. The Aka people are so named for a black, sticky paint they use on their faces. They used to speak Aka (now an extinct language) on the Andunan Islands and Aka Lel, a dialect of Nisi, in Assam. The Aka people in Assam celeb -	<b>Ao</b>	The Ao tribe is found in the Mokokchung District of Nagaland. The main festivals of the Aos are Moatsu and Tsungremmong celebrated during the first week of May and August, respectively.
		<b>Apatani</b>	These tribes, also described as Apa, are found south of the Tibetan border in the states of Assam, Arunachal Pradesh and Nagaland. Their language is also knocwn as Apatani. These tribes are renowned for their cultivation, especially the Terraced rice fields, which are located along the sides of the valleys.
		<b>Arnatas</b>	Also known is Aranacan and Eranadans, these tribes are foud in Tamil Nadu, Karnataka and Kerala. They speak Aranatan and Malayalam.
		<b>Baiga</b>	Known by names like Baigai, Bega and Bhumis these people are found in Bihar, Maharashtra. Madhya Pradesh, Orissa and West Bengal Their language is also known as Baiga.

<b>Banchharas</b>	These tribes are found in Madhya Pradesh.		Uttar Pradesh and Jammu & Kashmir.
<b>Bangni</b>	The Bangni (also known as the Dafla or the Nishi) inhabit the hills of Assam and Arunachal Pradesh. Their native language, Nisi, belongs to the Tibeto-Burman language family.	<b>Changs</b>	These tribes are found in the Tuensang District of Nagaland.
<b>Bangri</b>	These tribes are located mainly in the states of Haryana, Karnataka, Himachal Pradesh, Uttar Pradesh, Punjab and Delhi. Their language, Bangaru, is a member of the Indo-Aryan language family.	<b>Chang-Pas</b>	These are the tribes found in the northern upland valleys of the Indus River in Jammu & Kashmir. They speak in Tibetan dialect.
<b>Banjaras</b>	Known by different names in different places like Lamani, Lambadi, Bangala, Banjori, Banjuri, Gohar-Herkeri, Goola, Gurmarti, Kora, Labhani Muka, Lambara, Lavani, Lemadi, Lumadale, Sugali, Tanda, Vanjari, Waji, Gormati and Singali, these tribes are mainly concentrated in Andhra Pradesh, Bihar, Madhya Pradesh, Himachal Pradesh, Gujarat, Tamil Nadu, Maharashtra Karnataka, Orissa and West Bengal. Their common language is Lamani.	<b>Charan</b>	These tribes are found in Gujarat.
<b>Barda</b>	These tribes are found in Gujarat.	<b>Chekhasang</b>	Chekhasang and Pouchry Tribes are found in the Phek District of Nagaland. Chakhesang culture and customs are quite different from the other Naga tribes. There are evidences of the existence of head-hunting among the villagers in the ancient days.
<b>Bavacha</b>	These tribes are found in Gujarat.	<b>Chenchus</b>	Known variously as Chenchucoolam, Chenchwar, Chenswar and Choncharu, these tribes are found primarily in the state of Andhra Pradesh and also in parts of Tamil Nadu, Karnataka and Orissa. Their native language (also-called Chenchus) belongs to the Dravidian language family. Many also speak Telugu.
<b>Barel</b>	The Barel are considered to be the sub-group of Bhils. They speak Barel language.	<b>Cheros</b>	These tribes, which claim to be the descendants of the Rajputs, are found in Bihar, Orissa, Uttar Pradesh and West Bengal and are primarily concentrated in Palamau, Shahabad, Champaran and other surrounding districts. The Chero speak a language that is also called Chero.
<b>Bathudi</b>	The Bathudis live primarily in the districts of Mayurbhanj	<b>Chettier</b>	Chettie' is the Hindu fishermen caste of Tamil Nadu.
<b>Chamars</b>	These tribes are known by different names like Chamari, Chambhar Boli and Chambhari. These are found in the States of Madhya Pradesh, Uttar Pradesh and Maharashtra. Their language is known as Chamari.	<b>Chola Naickans</b>	Also known as Chola Naikar, these tribes are found mainly in the Nilambur jungle in Kerala. They speak Canarese, a dialect of Kannada.
<b>Chameali Pahari</b>	The Chameali Pahari tribes are primarily located in the states of	<b>Dafla</b>	These tribes are found in Arunachal Pradesh.

<b>Damarias</b>	These tribes are found in Rajasthan.	<b>Gamti</b>	This is one of the Bhil tribes that live mainly in the Surat and Broach districts of Gujarat, India. Among the Bhil, the word gamta means "headman," possibly giving the Gamti a feeling of superiority over other Bhil tribes. They speak Gamti, which is one of the Bhil languages.
<b>Deori</b>	These tribes live along the Brahmaputra River and are primarily located in the states of Assam, Nagaland and Arunachal Pradesh. They speak a Tibeto-Burman language that is also called Deori. The Deori are one of the four division of the Chutiya people group and are also related to the Eastern Bodo-Garo.	<b>Garhwali</b>	The Garhwali or the Central Pahari are a hardworking and often isolated people who are primarily located in the states of Uttar Pradesh and Jammu and Kashmir.
<b>Dhodia</b>	The Dhodia are located in the extreme southeastern districts of Gujarat, in the hilly regions south of the Tapi River and in Dadra & Nager Haveli. The Dhodia are the highest ranking tribe and the third largest tribal group in Gujarat. They speak Dhodia, a Bhil language.	<b>Garos</b>	The Garos or Achiks belong to the Bodo family of the Tibeto-Burman race and are found in Meghalaya. They are said to have migrated from Tibet.
<b>Dhurwa</b>	These tribes are forest dwellers found mainly in the Bastar district of Madhya Pradesh and Koraput district of Orissa. They are considered as a sub-group of the Gond, the largest tribal group in India. They speak Parji in three dialects.	<b>Gonds</b>	The Gonds comprise the largest tribal group in India. Historically, the Gonds were the most important group of the original Indian tribes. In the 1500's, several Gond dynasties were established and their rajas or kings ruled like Hindu princes. The Gonds were conquered by the Muslim armies in 1592 but their tribes were not disturbed by the changes in administration.
<b>Dimasa</b>	These are Proto-Austroloid tribes found in Meghalaya and Mizoram	<b>Gongte</b>	These tribes are found in Manipur.
<b>Eravallan</b>	These tribes are found in Kerala.	<b>Gosains</b>	These tribes are found in Madhya Pradesh.
<b>Gaddi</b>	Known by names like Bharmauri Bhadi, Pahari Bharmauri, Panchi Brahmauri Rajput, Gaddyal and Gadi, these tribes are found in parts of Himachal Pradesh, Madhya Pradesh, Uttar Pradesh and Punjab. Their language is also known as Gaddi.	<b>Gotte</b>	These tribes, also known as Podia Koya, are found in the jungles of Madhya Pradesh. Their language is Podia Koya, which is a dialect of Koya.
<b>Galong</b>	These tribes, also known as Gallong, Gallo, Galo and Adi-Galo, live in Assam, along the Tibet border area. Their language is also known as Galong.	<b>Gracias</b>	These tribes, known by different names like Garasia, Rajput Girasia, Dungri Grasia and Dhungri Bhili are found in Gujarat and Rajasthan. Their language is known as Garasia
<b>Gamit</b>	These tribes are found in Karnataka.		

## CULTURAL INSTITUTIONS

### Lalit Kala Academy

- Established in 1954. Headquarters: New Delhi. Since its inception, the Academy has been organising national exhibition of contemporary Indian art with 15 national awards, each of Rs. 50,000. Every three years, the Academy also organises Triennial India, an International exhibition of contemporary art in New Delhi.
- Regional Centres : Chennai, Lucknow, Kolkata and Bhubaneshwar and Garhi Artist Studies, Delhi.
- The Academy honours eminent artists and art historians every year by electing them as fellows of the Academy. To propagate Indian art outside, the Academy regularly participates in International Biennials and Triennials abroad and also organises exhibitions of works of art from other countries. To foster contracts with artists from outside, it sponsors exchange of artists with other countries under the various cultural exchange programmes and agreements of the Government.
- The present chairman of Lalit Kala Academy: Ashok Vajpyee.

### Sangeet Natak Academy

It was established on January 28, 1953 by a resolution of the Ministry of Education headed by Maulana Abul Kalam Azad signed on 31st May 1952. Headquarter – New Delhi;

The Sangeet Natak Academy - India's National Academy for Music, Dance and Drama – is the first Academy of the Arts, set up by the Republic of India. It encourages the forms of Dance, Drama and Music, offers Scholarships to Artists and Teachers of traditional arts and gives awards to outstanding Artists. The Academy Awards are the highest National recognition conferred on participating artists. The

Academy also confers Fellowships to Scholars, their numbers being restricted to 30 living recipients. The Fellowship and Awards carries a cash prize of Rs. 50,000 a shawl and 'Tamrapatra'.

- The present chairperson of Sangeet Natak Academy - Ram Nivas Mirdha

### Sahitya Academy

- Sahitya Academy is the Indian National Academy of letters meant to promote the cause of Indian literature through publications, translations, seminars, workshops, cultural exchange programmes and literary meets organised all over the country.

The Academy was founded in March 1954 as an autonomous body fully funded by the Department of Culture. The Academy has recognised 24 languages. It has an Advisory Board for each of the languages that suggests various programmes and publications in the concerned languages. Its head office is in New Delhi.

- The highest honour conferred by the Academy on a writer is by electing him its fellow. This honour is reserved for the 'Immortals of Literature' and limited to 21 at any given time.
- The present Chairman of Sahitya Academy is Sunil Gangopadhyay.

### National School of Drama

It is one of the foremost theatre institutions of the World and the only one of its kind in India. It was set up by Sangeet Natak Academy in 1959, later in 1975 it became an autonomous body, totally financed by Department of Culture. The objective of NSD is to train students in all aspects of theatre, including Theatre History Production, Scene Design, Costume Designs, Lighting, Makeup etc. The training course at NSD Art and Culture is of three years duration. Each year, 20 students are admitted to the course.

## ? **Archaeological Survey of India**

The Archaeological Survey of India (ASI) was established in 1861. It functions as an attached office of the Department of Culture. Under the Ancient Monuments and Archaeological Sites and Remains Act of 1958, the ASI has declared 3,612 monuments to be of national importance in the country. Since its establishment one hundred and forty two years ago, the ASI has grown into a large organisation with an all India network of offices, branches and circles. Conservation, preservation and maintenance of the Centrally protected monuments and sites are the prime tasks of ASI. The major activities of the Archaeological Survey of India are:

- i) Maintenance, conservation and preservation of Centrally protected monuments/sites and remains;
- ii) Conducting archaeological explorations and excavations;
- iii) Chemical preservation of monuments and antiquarian remains;
- iv) Architectural survey of monuments;
- v) Development of epigraphical research and publications;
- vi) Setting up and re-organisation of site museums and
- vii) Training in Archaeology.

## ? **National Archives of India**

The National Archives of India is the official custodian of the non-current records of the Government of India and is holding them in trust for the use of administrators and scholars. It is an Attached Office of the Ministry of Culture. It was set up in March 1891 in Calcutta (Kolkata) as the Imperial Record Department and subsequent to the transfer of the National Capital from Calcutta to New Delhi in 1911. It has a Regional Office at Bhopal and three record centres at Bhubaneswar, Jaipur and Pudducherry.

## **SUBORDINATE OFFICES**

### ? **Anthropological Survey of India, Kolkata**

The Anthropological Survey of India's contribution for understanding the people of India by its coverage of the entire length and breadth of the country and its human surface in the People of India project, its publications and ethnographic films have been widely used and acknowledged all over the world.

Since its inception, it has been involved in studying the bio-cultural profile of Indian populations for over half a century, from its headquarters in Kolkata and seven regional centers spread over the length and breadth of the country.

#### **Three main thrust areas of research in the Anthropological Survey of India are:**

- ❑ Understanding and documenting socio-cultural aspects of the People of India including audio-visual documentation, collection and preservation of museum arte-facts
- ❑ Understanding the physical and biological variation among the people of India through established methods and also the new technologies.
- ❑ Understanding pre-historic, paleo-anthropological and linguistic aspects of the people of India

### ? **Indira Gandhi National Centre For the Arts - New Delhi**

The Indira Gandhi National Centre for the Arts (IGNCA) is a premier national institution engaged in the pursuit of knowledge on arts and culture and in the exploration of relationships of arts and culture with various disciplines of learning and diverse aspects of life. It was established in 1985 in the memory of the Late Prime Minister Smt to Indira Gandhi. The IGNCA promotes interaction and understanding between diverse communities, regions, social strata, and between India and other parts of the world. The IGNCA has been designated

as a nodal agency for setting up a National Data Bank on Arts, Humanities and Cultural Heritage.

? **Indian Society of Oriental Art**

Set up in Kolkata, it promotes knowledge of ancient and modern Indian and oriental art; collects objects of art; holds exhibitions, lectures seminars etc. it also researches and study. It has a collection of rare and modern ,art books.

? **Indian Council for Cultural Relations**

It was founded on 9 April 1950 by Maulana Abul Kalam Azad, the first Education Minister of independent India. An autonomous body to establish and promote cultural relations and exchanges between India and other countries. It has overseas offices at Suva (Fiji), San Francisco (US), Georgetown (Guyana). It organises Nehru Memorial award for International Understanding. It has established cultural centers for Indians abroad.

? **Indian Council of Historical Research**

It enunciates and implements a national policy of historical research and encourages scientific writing of history. It gives grants for seminars, research activities, and publications in the field of history. It maintains a large and expanding library cum documentation centre exclusively for researchers and scholars.

? **Indian Institute of Islamic Studies**

Set up in 1963, at New Delhi, its main objects are to promote the study of Islamic culture and civilization, to promote intercourse between scholars and institutions engaged in Islamic studies in different countries and focus on India's contribution to Islam. It has 5000 plus manuscripts in Arabic and Persian.

? **National Gallery of Modern Art**

The National Gallery of Modern Art (NGMA), New Delhi was founded in 1954. The main aim of the NGMA is the promotion and development of contemporary Indian Art. The NGMA's important collections include

paintings, sculpture, graphic arts and photographs. NGMA organizes exhibitions from its collection and under Cultural Exchange programme periodically. The foremost responsibility of the NGMA is the ensure quality and to set and maintain standards of excellence.

? **National Mission for Manuscripts**

The National Mission for Mansuscripts was launched in February, 2003 by the Ministry of Culture to save the most valuable of our cultural inheritance, i.e., manuscripts. The mission seeks to unearth and preserve the vast manuscript wealth of India. An ambitious five year project, the Mission seeks not merely to locate catalogue and preserve India's manuscripts but also to enhance access, spread awareness and encourage their use for educational purpose.

## MUSEUMS

### National Museum

*Established* : 15th August 1949, functioning as a Subordinate Office under Ministry of Culture since 1960, formally inaugurated on 18 December 1960.

*Location* : In the Darbar Hall of the Rashtrapati Bhawan, New Delhi.

*Activities*: Acquisition of art objects, their exhibition and conservation. Coordinates the 'Festival of India' in various countries. It has now 26 galleries with new addition of Buddhist Art gallery, Decorative Arts gallery, Jewellery Gallery, Tanjore and Mysore School of Painting, Evolution of Indian Scripts and Coins Gallery etc.

### Indian Museum

Established: 2nd February 1814, Location: Kolkata

It is the ninth oldest regular museum of the world, a second oldest institution of its kind in the Asia Pacific Region and repository of the largest museum objects in India. It has



more than 1 million exhibits having the richest collection on Art, Archeology, Anthropology, Geology, Zoology and Botany.

#### **Allahabad Museum**

*Established* : 1931 (declared as an institution of national importance by the Central Government in 1985)

It preserves and displays Historical Art and Archaeological objects like sculptures, painting, rare coins of gold, silver, copper and lead. It also has paraphernalia and family heirlooms of the Nehrus, including manuscripts of 'An Autobiography' by Jawaharlal Nehru and a large volume of his correspondence.

#### ? **National/Museum Institute of History of Art, Conservation and Museology**

The National Museum Institute of History of Art, Conservation and Museology, New Delhi, an autonomous organization fully funded by the Ministry of Culture was established and declared a Deemed University in 1989. This is the only Museum University in India and is presently functioning at the first floor of national Museum, New Delhi.

### **LITERARY ORGANISATIONS**

#### □ **National Book Trust**

Set up in 1957, its work is to produce and encourage the production of good literature and make it available at cheaper rates. It subsidizes the publication of university level text book written by Indian authors. It organizes national book fairs and regional book fairs.

- **National Educational Resources Centre (NERC)** The centre was established in 1972 and is also known as **Raja Rammohan Roy National Educational Resource Centre**. Its main function is to promote Indian Authorship, Indigenous production of University Level Books and to provide Documentation and Statistical analysis of printed material. It ranks 3rd in the world after USA and UK in the publishing of English books.

#### □ **Asiatic Society**

Asiatic Society, Kolkata, was founded in 1776 by **Sir William Jones** (1764 - 1794) an eminent indologist, with the objective of inquiring into the History, Science, Arts and Literature of Asia. It has contributed to the growth and development of most of the major Antiquarian, Scientific and Literary institutions of India. Its historic importance was recognized and the government declared it an institution of "**National Importance**" in 1984.

The society maintains a museum which contains approx. 47000 manuscripts in various languages. With its library of printed books, archives and the collection of manuscripts, it is one of the leading centres of study of indology in the world.

#### ? **National Library, Kolkata**

The National Library, Kolkata was established in 1948 with the passing of the imperial Library (Change of Name) Act, 1948. The basic functions of the Library, which enjoys the status of an institution of national importance, are: (1) Acquisition and conservation of all significant production of printed material as well as of manuscripts of national importance, (ii) Collection of printed material concerning the country, no matter where this is published; (iii) Rendering of bibliographical and documentary services of current and retrospective material, both general and specialised (iv) Acting as referral centre, purveying full and accurate knowledge of all sources of bibliographical information and Participation in international bibliographical activities; and (v) Acting as a centre for international book exchange and internal loan.

#### ? **Central Reference Library, Kolkata**

The Central Reference Library is a subordinate office of the Department of Culture at present under the ministry of Culture, Government of India. This institution has been carved out of the National Library in order to

compile the Indian National Bibliography after the promulgation of the delivery of books act, 1954.

? **State Central Library, Mumbai**

Established in 1804, the Asiatic Society focuses on study and research in languages, philosophy, arts and natural & social sciences on Asia in general and India in particular. Besides a museum, the Asiatic Society maintains a state central library. The Asiatic Society of Bombay is a public state library in the city of Mumbai. It was established in 1803 as "The Royal Asiatic Society, Bombay Branch." The society, founded by Sir James Mackintosh was known as the Literary Society of Bombay, and first met on November 26, 1830. It was later moved to the present Tower Hall building which was built in 1804. The library is currently run on an annual grant by Maharashtra.

? **Central Secretariat Library, Delhi**

The Central Secretariat Library (CSL) originally known as Imperial Secretariat Library, Kolkata was established in 1891. Since 1969 the Library has been housed at Shastri Bhawan, New Delhi. It has a collection of over seven lakh documents mainly on Social Sciences and Humanities. It is a depository of Indian Official Documents, Central Government and has a strong collection of State Government: documents also.

? **Connemara Public Library, Chennai**

Connemara Public Library at Chennai is one of the four National Depository libraries, which receive a copy of all books, newspapers and periodicals published in India. Established in 1890 the library is a repository of centuries old publications, wherein lie some of the most respected works and collections in the country. It also serves as a depository library for the UN.

? **Saraswati Mahal Library, Thanjavur**

The Thanjavur Maharaja Serfoji's Saraswati Mahal Library is one of the few medieval libraries that exist in the world. It is an unbounded repository of culture and inexhaust-

ible treasure-house of knowledge built up by the successive dynasties of Nayaks and Marathas of Thanjavur. It contains very rare and valuable collection of manuscripts on all aspects of art, culture and literature The En-

**Some Important Institutes**

- Indira Gandhi Rashtriya Manava Sangrahalaya, Bhopal
- National Mission for Manuscripts, Delhi
- Allahabad Museum, Allahabad
- Asiatic Society, Kolkata
- Central Institute of Buddhist Studies, Jammu and Kashmir
- Central Institute of Higher Tibetan Studies (CIHTS)
- Centre for Cultural Resources and Training, New Delhi
- Delhi Public Library, Delhi
- Gandhi Samriti and Darshan Samiti, New Delhi
- Indian Museum, Kolkata
- Kalakshetra Foundation, Thiruvananthapuram, Chennai
- Khuda Baksh Oriental Public Library, Patna
- Maulana Abul Kalam Azad Institute of Asian Studies (MAKAIAS), Kolkata
- National Council of Science Museums, Kolkata
- National Museum Institute of History of Art, Conservation and Museology (MMIHACM), Delhi
- Nav Nalanda Mahavihara, Nalanda, Bihar
- Nehru Memorial Museum and Library, New Delhi (Teen Murti Bhavan)
- Raja Ram Mohan Roy Library Foundation, Kolkata
- Raza Library, Rampur
- Salar Jung Museum, Hyderabad
- Saraswathi Mahal Library, Tanjore
- Victoria Memorial Hall, Kolkata

cyclopedia Britannica in its survey of Libraries of world mention this as "the most remarkable library in India."

### ? **Raza Library, Rampur**

The Rampur Raza Library is a treasure house of Indo Islamic learning and Art. It was founded by Nawab Fatzullah Khan in 1774 AD. His descendants continued to enrich the collection. After the independence and merger of Rampur State in the Union of India, the library was brought under the management of a Trust till the Govt. of India took over the library on 1st July 1975 under the Act of Parliament which declared it as an institution of National importance. Its affairs are managed by the Rampur Raza Library Board whose Chairman is the Governor of U.P.

## **THEATRE IN INDIA**

India has longest and richest tradition in theatre. The origin of Indian theatre is closely related to ancient rituals and seasonal festivities of the country. Theatre of India began with Rigvedic dialogue hymns during the vedic period. Bhartamuni's Naya Shastra describes ten classification of drama ranging from one act to ten acts. To Bharata Muni the playwright, the director and the actor were inseparable in the creation of a drama. The Indian theatre can be divided into three distinctive kinds, the classical or the Sanskrit theatre, the traditional or the folk theatre and the Modern theatre.

It is difficult to determine the precise origin of the Sanskrit theatre. Fragments of the earliest known plays have been traced to the 1st century AD. The earliest phase of Sanskrit theatre includes the writing and practice of theatre upto about 1000 AD. Sanskrit theatre is an amalgamation of the religious, educational and entertaining elements.

Folk or traditional theatre was the second phase of the evolution of theatre in India. The Folk theatre was mainly narrative or vocal without any complicated gestures or movements and elements of dance. Indian Folk

Theatre was broadly divided into Ritual Theatre and Theatre of Entertainment. The two forms thrived together, mutually influencing each other.

### **Puppet Theatre**

In Puppet Theatre various forms, known as Puppets are used to illustrate the narratives. There are different kinds of puppets of glove string, rod and shadow. The glove puppets are found mainly on Orissa, Kerala and Tamil Nadu. These puppets are worn on the hand and the puppeteer manipulates their heads and arms with his fingers. String puppets are found in Andhra Pradesh, Rajasthan, Orissa, Tamil Nadu and Karnataka. In this, the stress is more on the manipulative skill of the puppeteer.

### **Shadow Theatre**

Shadow Theatre is a unique kind of performing art which is close to puppetry. In puppet theatre the audience directly sees the puppet figures but in shadow theatre they only see the shadow cast on the screen. There is light source and a screen and in between the manipulator inserts the flat figures by lightly pressing them on the screen so that the sharp shadow is formed. Usually the figure in the shadow theatre are made of leather. They are carefully stenciled so that their shadows suggest their clothing, Jewellery etc. Shadow theatre is prevalent in the states of Orissa, Kerala, Maharashtra, Tamil Nadu, Andhra Pradesh and Karnataka.

### **Modern Theatre in India**

The Modern Theatre developed when the political set up in India changed. The seeds of modern theatre were sown with the coming of British in India. They introduced their brand of theatre in Bombay, Calcutta and Madras. The initial purpose of the British was to provide entertainment for the British soldiers and citizens trying to acclimatize themselves to a foreign country. Initially most dramatic works

were composed in three languages - Bengali, Tamil and Marathi. But later plays began to be written in other languages.

### **Bengali Theatre**

The beginning of modern Indian Theatre can be traced to the building of the Calcutta theatre in 1779. The foundation of modern theatre in India was laid by the efforts of many theatre lovers in Calcutta. By the mid 19th century, the rich young Bengalis of Calcutta started to write plays based on British, naturalistic models, interweaving them with Indian music and songs. By the last quarter of the 19th Century, public theatres managed by Indian artists were established. Private theatre came into being in Calcutta. The Bengali stage assimilated the western ideas by adapting freely from Greek, English and French sources. *Belagachia Natyashala* built in 1858 became the centre of theatrical activity in Calcutta and produced great plays. The period between 1830 - 1872 can be rightly termed as the age of amateur theatricals of Bengal. With the founding of Indian People's Theatre Association (IPTA), theatre became even close to the people by focussing on contemporary political and social issues of concern to them. Theatre continued to flourish in Bengal as a result of the dedicated efforts of Girish Chandra Ghosh, D.L. Roy, Rabindranath Tagore, Utpal Dutt, Balraj Sahani, Habib Tanvir and several others. In the post independence period the Bengal theatre witnessed a marked change in style with the coming on to scene of great play wrights like Badal Sarkar, Mohit Chatterjee, Arun Mukherjee and others.

### **POST INDEPENDENCE THEATRE IN INDIA**

In the middle of the 19th Century the western literature and the feelings of nationalism and pride of the glorious past of country equally influenced Indian Theatre. Indian theatre and drama got a new footing, when Sangeet Natak Academy was started in January 1953. Later

the National School of Drama did much for the growth and promotion of Modern Indian Theatre.

In the 1960s, by suitable mixing of various styles and techniques from Sanskrit medieval folk and western theatre, the modern Indian theatre was given a new, versatile and broader approach at every level of creativity. The year 1972 turned out to be a landmark for the Indian Vernacular Theatre when Vijay Tendulkar's Marathi play 'Ghashiram Kotwal' made waves by its brilliant use of traditional folk forms in modern contemporary theatre.

Manjula Padmanabhan was the first Indian to earn international acclaim with her play 'Bitter Harvest', which won the highest Greek honour. Another talented upcoming play wright is Mahesh Dattani, who has produced thirteen plays. Although the emergence of Cinema had given a set back to the popularity of theatre as the main medium of popular entertainment, several film personalities themselves had contributed for the growth and promotion of theatre. They include, Vijaya Menta, Dr. Shiram Lagoo, Girish Karnad, Pearl Padmasec, Amol Palekhar, Shashi Kapoor, Naseeruddin Shah, Shabana Azmi and some others.

Theatre continues to attract a new breed of young and talented actors, directors and playwrights. Anahita Uberoi, who is the daughter of the legendary Marathi theatre artist. Vijay Mehta is one such upcoming and talented theatre personality. Sanjana Kapoor, daughter of Shashi Kapoor, is another such artists who manages the Prithvi Theatre and provides a platform to several newcomers. Chetan Datar is a young and acclaimed playwright and director of Marathi Theatre. Rajat Kapoor is one of the famous theatre personality who is associated with Chingari, a leading theatre group of Delhi. Rael Padamsee, the daughter of Alyque and Pearl Padamsee, has a fancy for producing plays targeted at young kids. She draws the stars mainly from her im-

mensely popular ‘ Little Actors Club’, which trains pre- teens for professional acting.

The All India Radio was instrumental in popularising drama for a long time through its national and regional broadcasts. The television also provided much support to the theatre artists by way of Tele - serials and Mega - Serials and Soap Operas. However, today there are relatively few commercial theatre companies in India. Some serious theatre groups like the Indian National Theatre, the Prithvi Theatre, Chingari and others are contributing greatly to popularise theatre. Some of these companies, like the Prithvi Theatre have gone online, making themselves known globally by utilizing the explosion in the information technology.

## FAMOUS THEATRE PERSONALITIES OF INDIA

### Alyque Padamsee

Alyque Padamsee, known as the ‘Communications Guru of India’ has immensely contributed to the advertising industry and the world of theatre. As theatre director he staged as many as 63 plays in 50 years, with several of them becoming box office hits. He has also produced plays like ‘Evita, Tuqlaq, and Jesus Christ Super Star’.

### Feroz Khan

Ferozkhan is another accomplished playwright who has to his credit several outstanding plays like ‘Tumhari, Amrita, Saalgirah, Mahatma Vs Gandhi and Salesman Ramlal.’

### Girish Karnad



Girish Karnad is a very famous and talented playwright, director and an actor. His formidable works as a playwright include Yayathi (1961), Tughlaq (1964), Hayavadana (1971), Anjumallige (1977), Hittina Hunja (1980), Naga - Mandala (1988), Tale- danda (1990) and Agni Mattu Male (1995). All these plays were written originally in Kannada but were translated into other languages including Hindi and English. He has also produced several radio plays and also acted in several renowned films. He had received many honours and awards.

### Mahesh Dattani

One of the leading contemporary playwrights of India, Dattani has produced 13 plays including one play called ‘Do The Needful’ for the BBC. He touched upon the sensitive issue of communalism in his play ‘ Final Solutions’ which won him Sahitya Academy Award. His other important plays include ‘A Muggy Night in Mumbai’, ‘Dance Like a Man and Final Solutions’ etc.

### Pearl Padamsee

Pearl Padamsee was a noted theatre and film personality. Her notable directorial ventures in theatres include Godspell, Rise and Fall of Arturo Ui, Gieve Patel’s Princes, Van Italy’s Serpent and Dostoevsky’s The Idiot. She was also a versatile actress. She died in April 2000 at the age of 69.

### Vijay Tendulkar

He is one of the most renowned play wrights of the Marathi theatre. His notable plays include ‘Giddha’, ‘Khamosh’ - Adalat Jari Hai, Sakharam Binder, Ghasiram Kotwal, Kamla and Kanyadaan. Vijay Tendulkar has to his credit 28 full length plays, 25 one - act plays and 16 plays for children.

### Zohra Sehgal

She is a well - known stage artist, renowned for her acting in the famous play Ek Thi Nani

## MASS COMMUNICATIONS

### Prasar Bharati

Prasar Bharati is the public service broadcaster in the country with All India Radio and Doordarshan as its two constituents. It came into existence on 23 November, 1997. Its head quarters is in Delhi.

The major objectives of the Prasar Bharati Corporation are as follows.

- 1) Upholding the unity and integrity of the country and the values enshrined in the constitution.
- 2) Promoting national integration.
- 3) Safeguarding citizen's rights and to be informed on all matters of public interest and presenting a fair and balanced flow of information.
- 4) Paying special attention to the fields of education and spread of literacy, agriculture, rural development, health and family welfare and science and technology.
- 5) Creating awareness about women's issues and taking special steps to protect the interests of children, the aged and other vulnerable sections of society.
- 6) Providing adequate coverage to the diverse cultures, sports and games and youth affairs.
- 7) Promoting social justice, safeguarding the rights of working classes, minorities and tribal communities.
- 8) Expanding broadcasting facilities and promoting research and development

in broadcast technology. The present chairman of Prasar Bharati - **Ms. Mrinal Pande**

## RADIO

Radio Broadcasting started in India in 1927 with two privately owned transmitters at Mumbai and Kolkata, which were taken over by the Government in 1930. These were operating under the name "India Broadcasting Service" until 1936 when it was given the present name "All India Radio (AIR)". It also came to be known as "Akashvani" from 1957. All India Radio, informs, educates and entertains people through its programmes broadcast from various stations. The AIR network comprises the national channel, regional stations, local radio stations, Vividh Bharati Centres. FM Stereo services and North - Eastern Services. All India Radio is one of the largest broadcasting networks in the world. As in December 2009 the network comprises 233 stations and 375 transmitters, which provide

### IMPROVISATIONAL THEATRE IN INDIA

Improvisational theatre is a form of theatre in which the improvisational actors use improvisational acting techniques to perform spontaneously. Improvisers typically use audience suggestions to guide the performance as they create dialogue, setting and plot extemporaneously. Improvisational Theatre in India is largely used for educational, interventional and entertainment purposes. The traces of improvisational theatre in India dates back to the year 1990.

Improvisational Theatre groups in India are yours truly Theatre, Janasanskriti, Forum theatre, playback theatre, Mushyara theatre etc.

#### Ancient Theatre Personalities

Bharata Muni, Kalidasa, Sudraka, Bhasa, Bhavabhuti

#### Medieval age Theatre personalities

Bankim Chandra Chatterjee, Dinabandhu Mitra, Michael Madhusudan Dutta, Bharatendu Harischandra, Jai Shankar Prasad.

radio coverage to 99.16 percent of the population and reaches 91.82 percent area of the country.

### **External Services of All India Radio**

All India Radio entered the realm of external broadcasting shortly after the outbreak of the second world war on 1 October 1939. The languages in which AIR reaches its foreign audience are English, French, Russian, Swahili, Arabic, Persian, Pushto, Dari, Baluchi, Sinhalese, Nepali, Tibetan, Chinese, Thai, Burmese and Bhasha Indonesia. The services in Hindi, Tamil, Telugu, Malayalam and Gujarati are directed at overseas Indians.

### **Vividh Bharati**

Vividh Bharati, which is a popular entertainment programme, is broadcast from 40 centres in India including four short wave transmitters at Mumbai, Delhi, Chennai and Guwahati-Commercial broadcasting centres are at Chandigarh, Kanpur and Vadodara and two studio centres at Bhubaneswar and Shantiniketan. The great merit of Vividh Bharati service is that it provides entertainment for 15 hours a day to the listeners. Commercial broadcasting on Radio was introduced in November 1967 as an experimental measure. Now it is carried by 31 centres. Army men fighting the Kargil war during 1999 stayed connected with their family members through Vividh Bharati's popular programme in Hello Jaimala.

### **Yuva Vani**

Yuva Vani gives programmes for the youth from 74 stations. The service provides a forum for the youth to present their viewpoint by participating in talks, discussions, interviews, plays, features and music. It is a service of the youth, by the youth and for the youth.

### **Archives Digital Library**

A special project was launched to digitize all archival recordings in 2001. By this Akashvani

has become one of the major digital libraries in the broadcasting network with modern tape numbering system in tune with the internationally accepted norms.

### **FM Radio**

First FM service was started in 1972 in Madras and later in 1992 at Jalandar. In 1993 AIR sold time slots for private FM Radio Broadcasting in 5 cities (Madras, Mumbai, Delhi, Calcutta and Goa). They were soon followed by stations in Hyderabad, Jaipur and Lucknow. In 1999 Government of India privatized FM broadcasting but it failed because the Government demanded higher revenues from private broadcasters.

The Ministry finally invited bids for FM frequencies in 2001 from across the country. However, this did not work out as foreseen as most private players bid heavily and most could not meet their commitments to pay the government the amounts they owed. Only a few stations like Radio City, Radio Mirchi and Red FM managed to sustain themselves. The Phase II of FM licensing happened in 2006, where some 338 frequencies were offered of which about 237 were sold. In Phase III of FM licensing the government went for re-bidding of unsold frequencies. In this smaller towns and cities opened up for FM Radio.

## **DOORDARSHAN**

Doordarshan starts its service on 15 September 1959 at Delhi on an experimental basis. The second television centre was started in Bombay in 1972 and later it was expanded to other places. The rapid expansion of DD started in 1984. Doordarshan is presently operating 31 TV channels besides free to air DTH Service.

### **DD National Channel**

DD National is the No. 1 channel in the country in terms of absolute viewership. The service is available in terrestrial mode from 5.30 am till mid night. In the satellite mode it is available round the clock. All major national events are covered live.

### **Sports Channel**

Sports channel of Doordarshan was launched on 18 March 1999. On 25th April 1999 the transmission hours of the channel was increased from 10 hours to 12 hours a day. From June 2000 onwards the transmission hours have been extended to round the clock.

### **DD India**

The Channel, initially known as DD World was launched on 14 March 1995. In 2002 it was renamed DD India. It is a round - the - clock channel. It offers its international viewers update on the Indian social, cultural, political and economic scene.

### **DD Bharati**

DD Bharati Channel was launched by Prasar Bharati on 26 January 2002. It telecasts programmes on music, dance, women education, health children.

### **DD Direct Plus**

Doordarshan launched free - to air DTH Service “ DD Direct Plus” in December 2004 with 33 TV Channels primarily for providing TV coverage to the areas hithero uncovered by terrestrial transmitters DTH signals are uplinked to INSAT 4- B satellite from the DTH centre located at Todapur, New Delhi. DTH signals (KU Band) can be received anywhere in the country (except Andaman Nicobar islands) with the help of small sized dish receiver units. Presently there are 58 TV channels on Doordarshan’s DTH platform. DTH service in C- Band with 10 DD Channels especially for Andaman Nicobar Islands has been started in September 2009.

## **NEWS PAPERS**

The office of the Registrar of Newspapers for India came into being on 1 July 1956. The Registrar of Newspapers for India submit on Annual Report to the Government by 31 December every year on the status of newspapers. The period for which the annual report was to be submitted, was changed from

the calender year to financial year in 2002. As on 31 March 2009 the total number of registered newspapers /periodical was 73,146. Orissa publishes newspapers / periodicals in 21 major languages. Delhi, Tamil Nadu and Maharashtra come next with 14, 13 and 11 major languages. The largest number of newspapers / periodicals registered in any Indian languages is in Hindi (29094). The second largest number of newspapers/ periodicals registered in any language is in English (10,530). The state with the largest number of newspapers/ periodicals is Uttar Pradesh with 11,543 newspapers/ periodicals. The state with the second largest number of newspapers/ periodicals is Delhi with 9961 newspapers / periodicals.

## **PRESS INFORMATION BUREAU (PIB)**

The Press Information Bureau is the nodal agency of the Government of India to disseminate information to the print and electronic media on government policies, programme initiatives and achievements. It functions as an interface between the Government and Media and also serves to provide feedback to the Government on People’s reaction as reflected in the media. Its headquarters is in New Delhi.

## **NEWS AGENCIES**

### **Press Trust of India (PTI)**

Press Trust of India was founded on 27 August 1947. It began functioning from 1 February 1949. Press Trust of India, India’s largest news agency is a non profit sharing co-operative owned by the country’s newspapers with a mandate to provide efficient and unbiased news to all subscribers. The PTI offers its news services in English and Hindi languages. Bhasha is the Hindi language news service of the agency. PTI subscribers include 500 newspapers in India and 20 abroad. All Major TV/ radio channels in India and several abroad,



including BBC in London, receive PTI service. The PTI now has its own satellite delivery system through a transponder on an INSAT satellite for reaching its services directly to subscribers anywhere in the country. PTI is on the internet too. Currently, PTI commands 90 percent of news agency marketshare in India.

### **United News of India**

United News of India was constituted on 19 December 1959 and started functioning from 21 March 1961. It is the first news agency in India to launch a full - fledged Hindi wire service ' UNIVARTA' in 1982 and a photo service and a graphics service in the same decade. In June 1992, it launched the first ever wire service in Urdu. UNI has correspondents in Washington, Newyork, London, Moscow, Dubai, Islamabad, Kathmandu, Colombo, Dhaka, Singapore, Toronto (Canada), Sydney (Australia), Bangkok (Thailand) and Kabul (Afghanostan). UNI distributes world news from Reuters, the world's largest information company. Besides, it has news exchange arrangements with Xinhua of China, RIA Novosti of Russia, UNB of Bangladesh, Anadole of Turkey, WAM of the United Arab Emirates, GNA of Baharin, KUNA of Kuwait, ONA of Oman and QNA of Qatar and CNA of Taiwan.

### **Nam News Network**

NAM News Network (NNN) is the new Internet based news and photo exchange arrangement of the news agencies belonging to member countries of the non - aligned movement. NNN was formally launched by the Malaysian Information Minister Mr. Zainuddin Maidin in Kuala Lumpur on 27 June 2006. It became operational from April 2006. NNN replaces the Non - aligned News Agencies Pool (NANAP) which had acted as the news exchange mechanism among non - aligned countries for the last 30 years. News and photo contributions of NAM new agencies

including Press Trust of India are uploaded on to the NNN website. Malaysian news agency Bernama is at present handling the operation of the website from Kuala Lumpur.

### **Press Council of India**

Press Council of India is a statutory quasi - judicial authority mandated by the Parliament to preserve the freedom of the press and maintain and improve the standards of the newspapers and the news agencies in India. It is an autonomous body with equal quasi-judicial authority over the authorities and the press persons. The council is presently chaired by Hon'ble Mr. Justice G.M. Ray. The Press Council Act, 1978 provides for re-constitution of the Council every three years. The council discharges its functions primarily through adjudications on complaint received by it either against the press for violation of journalistic ethic or by the press for interference with its freedom. Where the council is satisfied, after inquiry, that a newspaper or news agency has offended against the standards of journalistic ethics or public taste or that an editor or working journalists has committed any professional misconduct, the council may warn, admonish or censure them or disapprove of their conduct. The decisions of the council are final and cannot be questioned in any court of law.

### **Research Reference and Training Division**

The Research Reference and Training Division was set up in the year 1945. It is a subordinate office of the Ministry of Information and Broadcasting. Its role is to assist the Media Units of the Ministry in collection, compilation and preparation of material involving research in published work etc. and building up of compendium of knowledge on important subjects. The National Documentation Centre on Mass Communication (NDCMC) was created in 1976 as a part of the division for collecting, interpreting and disseminating information about the events and trends in

Mass Media through its periodical services. The NDCMC documents major news items, articles, and other information material available on mass communication.

### **Photo Division**

Photo Division, an independent media unit meant for visual support for the varied activities of the Government of India, is subordinate office of the Ministry of Information and Broadcasting and the biggest production unit of its kind of the country in the field of photography. The Division is responsible for visual documentation and the preparation of photographs both in Black and White and Colour initially, for both internal and external publicity on behalf of the Government of India.

### **Publications Division**

The Publications Division is a repository of books and journals highlighting subjects of national importance and India's rich cultural heritage. It is publishing books in English and Hindi as well as in all major Indian languages at affordable prices. The division publishes books on India's art, culture, history, land and people, flora and fauna, Gandhian literature, Children's literature, science and technology, biographies of eminent Indians, and also publishes book to commemorate national events and centenaries of great leaders. Apart from the books, the Division publishes 21 periodicals in English, Hindi and regional languages - *Yojana* in 13 languages, *Kurukshetra* in English and Hindi, *Ajkal* in Hindi and Urdu, *Bal Bharati* in Hindi and *Employment News* (weekly) in English, Hindi and Urdu.

### **Bharatendu Harischandra Awards**

In order to promote original writing in Hindi, Publication Division instituted the Bharatendu Harischandra Awards 25 years back. These prestigious awards are given annually in four categories namely Journalism and Mass Communication, Women's Issues, Children's Literature and National Integration.

## **INDIAN CINEMA**

- India tops the world in respect of production of feature films.
- The film producing centre in Mumbai is known as Bollywood.
- The first talkies film *Alam Ara* was produced in 1931 by Ardeshir Irani (1886-1969).
- Dada Saheb Phalke, the producer of India's first indigenous feature film *Raja Harichandra* (1913) is considered as the father of Indian Cinema.
- India's first cinemascope film is *Kagaz ka Phool* 1959 by Guru Dutt.
- India's first 70 mm film is *Around the World* (Hindi) 1967 by Raj Kapoor.
- The most prestigious award in the Indian film world is Dada Saheb Phalke Award instituted by the Government of India for life long contributions to Indian Cinema.
- Swarna Kamal (Golden Kamal) is the name of the award given to the best film of the year by the Government of India.
- The first winner of the Dada Saheb Award was Devika Rani Roerch (1969). She is known as the *Lady of Indian Film*.
- *Adi Shankara* directed by G.V. Iyer is the first sanskrit film in India.
- The first actress of the Indian Cinema to win a Padmashri Award was Nargis Dutt (1958).
- Sivaji Ganesan was the first Indian to win the Chevalier Award instituted by the French Government.
- M.G. Ramachandran was the first film star to become the Chief Minister of an Indian State.
- The first International Film Festival of India was held in 1952.
- First Indian 3-D Picture is Malayalam cinema *My Dear Kuttichathan*.
- Filmmakers such as Shyam Benegal continued to produce realistic Parallel Cinema throughout the 1970s, alongside Satyajit Ray, Ritwik Ghatak, Mrinal Sen, Buddhadeb Dasgupta and Gautam Ghose in Bengali cinema; Adoor Gopalakrishnan, John Abraham

and G. Aravindan in Malayalam cinema; and Mani Kaul, Kumar Shahani, Ketan Mehta, Govind Nihalani and Vijaya Mehta in Hindi cinema.

### **Films Division**

The Film Division was constituted in January 1948 by rechristening the erstwhile Information Films of India and the Indian New Parade set up in 1943. Its headquarters is in Mumbai. Films Division produces documentaries, short films, animation films and news magazines. The Division also sells prints, stock shots, video cassettes and distribution rights of documentaries and feature films in India and abroad. Apart from production of films, Films Division also gives on hire, its studio, recording theatre, editing rooms and other cine equipments to private film makers. The aim and objectives of the Division, focused on national perspectives, are to educate and motivate people in the implementation of national programmes and to protect the image of the land and the heritage of the country to Indian and foreign audiences.

### **Central Board of Film Certification**

The Central Board of Film Certification (CBFC) was set up under the Cinematograph Act 1952. CBFC certifies films for public exhibition in India. It consists of a chairperson and twenty five other non-official members. Smt. Sharmila Tagore is the present Chairperson of CBFC. Its headquarters is in Mumbai. It has nine regional offices in Bangalore, Kolkata, Chennai, Cuttack, Guwahati, Hyderabad, Mumbai, New Delhi and Thiruvananthapuram.

### **National Film Development Corporation Limited (NFDC)**

The National Film Development Corporation Limited was incorporated in 1975. It was formed by the Government of India with the primary objective of planning and promoting an organized, efficient and integrated devel-

opment of the Indian film industry. NFDC was reincorporated in the year 1980, by merging the Film Finance Corporation (FFC) and Indian Motion Picture Export Corporation (IMPEC) with NFDC. The erstwhile Film Finance Corporation was set up in the year 1962. It was formed with the primary objective of extending finance to young talented film makers for film production. The Indian Motion Picture Export Corporation was an autonomous body. It was set up to regulate the import and export of films and canalization of raw stock into the country. The NFDC has so far produced over 200 films. These films in various Indian languages, have been widely acclaimed and have won many national and international awards. The Corporate office of NFDC is at Worli, Mumbai. It has three Regional Offices at Chennai, Kolkata and Delhi and a Branch Office at Thiruvananthapuram.

### **Directorate of Film Festivals**

The Directorate of Film Festivals was setup under the Ministry of Information and Broadcasting in 1973 with the prime objective of promoting good cinema. The activities of Directorate of Film Festivals include

- a) The International Film Festival of India
- b) The National Film Awards and the Dada Saheb Phalke Award
- c) Cultural Exchange Programme and Organising screening of Indian films through the mission abroad.
- d) The selection of Indian Panorama.
- e) Participation in international film festivals abroad.
- f) Special film exposition of behalf of the Government of India
- g) Print collection and documentation.

These activities provides a unique platform for exchange of ideas, culture and experiences between India and other countries in the field of Cinema.

### **National Film Archive of India**

The National Film Archive of India was established as an independent media unit under the Ministry of Information and Broadcasting in February 1964 with the following aims and objectives

- 1) To trace, acquire and preserve for posterity the heritage of national cinema and build up a representative collection of World Cinema.
- 2) To classify and document data related to film, undertake and encourage research on cinema and publish and distribute them; and
- 3) To act as a centre for dissemination of film culture in the country and to ensure the cultural presence of Indian Cinema abroad.

### **Children's Film Society, India (CFSI)**

Children's Film Society, India was established in 1955 to provide value - based entertainment to children through the medium of films. CFSI is engaged in production, acquisition, distribution, exhibition and promotion of children's films. The Head office of the CFSI is in Mumbai with branch offices at New Delhi and Chennai. CFSI holds, its own International Children's Film Festival once every two years. The 16th edition of this Festival was held in Hyderabad in November 2009. 70 films from 20 countries were selected for participation in the festival. 350 children participated in the festival from across the country.

## **TRAINING INSTITUTE**

### **Film and Television Institute of India, Pune**

The Film Institute was setup by the Government of India in 1960. With the coming of Television wing in 1974, the Institute was re-designated as Film and Television Institute of India. The Institute became a society in October 1974. The society consists of eminent personalities connected with film, Television, Communication, Culture, Alumni of Institute and Ex-officio Government members. The

Institute is governed by a Governing Council, headed by a Chairman. The current chairman is Dr. U.R. Ananthamurthy. The Institute consists of two wings, The Film wing and the TV wing. It offers courses in both Film and Television. Film and Television Institute provides the latest education and technological experience in the art and technique of film making and television production.

### **Satyajit Ray Film and Television Institute (SRFTI)**

SRFTI located in Kolkata is the second national level film training Institute to be established by the Government of India. The Institute offers three - year post graduate diploma courses in Direction and Screenplay writing, Cinematography, Editing, and Audiography. Apart from the basic diploma course, the institute also has the provision to conduct short and medium term courses on areas related to film and television research and explorative studies in the sociology, culture and technology of film and television are other areas of focus in SRFTI

### **Indian Institute of Mass Communication (IIMC)**

IIMC came into existence on 17th August 1963. It was established with the basic objective of undertaking teaching, training and research in the area of mass communication. The institute conducts a number of Post - graduate Diploma Courses in Print Journalism, Radio and TV Journalism and Advertising and Public Relations. A number of specialised short - term courses ranging from one week to twelve weeks are also organised to meet the ever - growing training needs of communication professionals working in various media/publicity outfits of central, state governments and public sector organizations. In addition the institute also collaborates with different national and international agencies in conducting training programmes, seminars, workshops etc. and in undertaking research projects.

## **INDIAN LITERATURE**

Indian Literature refers to the literature produced on the Indian subcontinent. The earliest works of Indian Literature were orally transmitted. Sanskrit literature begins with the Rig Veda. The Sanskrit epics Ramayana and Mahabharata appeared towards the end of the first millennium BCE. Classical Sanskrit literature, Tamil Sangam Literature and Pali Literature flourished in the first few centuries of the first millennium CE. Literature in Kannada and Telugu appeared in the 9th and 11th Centuries respectively. Later Literature in Marathi, Bengali, Hindi, Persian, Urdu began to appear.

### **Assamese Literature**

Though the origin of Assamese language may be traced in the 7th century, its literary tradition started in the 13th century with the advent of the Vaishnava founder in Assam, Shanker Dev (1449-1568) who composed ' creative drama, epic and songs. The tradition of fiction novel writing was started in the 19th century by Padnath Gohai Barua and Rajnikant Bardolai. Some of the famous novelists of this phase were Dandinath Kalit, Devchandra Talukdar, Beena Barua who are still remembered. In the field of prose, Virendra Bhattacharya (1924-1997) bagged the prestigious Gyanpith award. Again in year 2000, Indira Goswami was given the Gyanpith award.

The most famous modern Assamese writers are Indira Goswami, Nirupama Bargohain, Birendra Kumar Bhattacharya, Homen Borgohain, Bhabendra Nath Saikia, Amulya Barua, Atul Chandra Hazarika, Nalini Bala Devi, Sharma Pujari, Roindra Bora etc.

### **Bengali Literature**

During the primary stage of its development, the Bengali literature followed the Nath School of thought and romanticism of Radha Krishna. The tradition of modernity in Indian languages

emerged first in Bengali literature because the Britishers first came there and infused English thought with the Bengali.

The Bengali literature got international recognition when Gitanjali of Rabindranath Tagore was awarded Nobel Prize for Literature in 1913. Other famous Indian Bengali writers were Sharat Chandra Chattopadhyay, Bankim Chandra Chattopadhyay and Michael Madhasudan Dutt.

### **Bodo**

Bodo is a Tibeto-Burman language spoken by the Bodo people of North-Eastern India and Nepal. It is a rich language, it has to its credit large number of books on poetry, drama, short story, novel, biography, travelogue, children's literature and literary criticism.

After the inclusion of Bodo language in the Eighth Schedule as a 22nd official language in 2003, noted Bodo literati, Mangal Singh Hajowary was awarded the coveted; Sahitya Akademi Award for his "Jiuni Mwgthang Brsombi Arw Aroj" for year 2005.

### **Kannada Literature**

Kannada is one of the important part of Indian literature and even during the fifth century, it was considered well developed. It is very close to the Sanskrit. A revolutionary change in the Kannada literature was brought by Basveshwar who contributed a lot in prose writing which was also adopted by Telugu.

The prominent authors of the cultural Renaissance period were B.M. Shri Kantya, M. Govinda Pandey, K.V. Puttapa and D.R. Bandre. Puttapa and Bandre have been awarded Gyanpith award. Girish Karnad is the famous dramatist of this phase. The fiction Sanskar of U.R., Anantmurthi has also bagged Gyanpith award. Works of Kannada literature have recieved seven Gyanpith awards which is the highest number awarded for the literature in any Indian Language.

## **Konkani**

Konkani is very close to Marathi and Hindi. The Portuguese impact may be easily traced in most of the literary work of Konkani.

The modern phase in the Konkani started in 19th century during which Shomaya Goyambay, B. Barker, R.B. Pandit and Sar Desai were the chief authors. The prominent Konkani novelist are Reginaldo, Fernandese, M. Sar Desai and B.J.P. Saldhana.

## **Maithili Literature**

Maithili is chiefly spoken in the Mithilanchal region of Bihar. It is the second State language of Bihar.

In the 14th century, Jyotishwar enriched the literature in a holistic way. His work Dhurt Sama-gam is very popular in Maithili Vidyapati was another founding father of Maithili. He was the court poet of Mithilanchal under King Shiv Narayan. His poetic works and songs are full of devotion to the God Shiva. He opted the theme of love, beauty and separation for his literary work. He is also very popular in Hindi and Bengali. In the 20th century, Baba Nagarjun, Ramanand Renu etc. contributed in the field of prose writing. The Graduate Putauh & Kanyadan of Hari Mohan Jha are very popular.

## **Manipuri Literature**

The history of Manipuri Literature trace back to thousand of years with flourish of its civilization. Manipuri is a language of Tibeto-Burmen family and particularly spoke in some eastern states. The literature is greatly influenced by the folk literary tradition. Most of the early literary works found in Manipuri literature were in poetry and prose. Some of the books were written with combination of both the prose and poetry. Hija Harao is an epic of ornamental style. Ram - No Gaya is the another popular work based on the death of Ram.

## **Marathi Literature**

The first phase is the Yadav period (1189 - 1320) which was basically a period of poetry writing; Viveksindhu of Nathpanthi Mukundraj was the greatest work of this period. Bhavarth Ramayan was composed by Eknath. During the period of Marathas (1600-1700), Christian Missionary of Goa contributed a lot. Father Cofens wrote Krist Puran. During this period Tukaram and Guru Ram Das emerged. During the Peshwa period (1700-1800), new literary trends were established, Krishna Dayanarv and Sridhar were the chief poets of this period. In 1840, the first Marathi daily Digidarshan was started which was later on, followed by Darpan. During this modern phase, Nibandhamala of Chiplunker, biographical work of N.C. Kelker and several novels of Hari Narayan Amte and V.S. Khandekar published which became very popular. Vijay Tendulkar is known for his dramas, Sakharam Baidar and Ghasi Ram Kotwal.

## **Malayalam Literature**

The primary Malayalam literary tradition consists of three streams of thought in its composition. The first is the Pach Malayam stream, which consists of folk song and folk story. The second is the Tamil stream, during which the Ramayana like composition were composed and third is the Sanskrit stream, during which refined literary compositions were composed.

In the 15th century, Krishnagatha was composed by Cherushasheri Nambudri. In the 16th century Ezhuthachan composed Adhyatma Ramayana Killipattu, Sree Maha Bharatam Killipattu and Bhagavatham Killipattu. The poetic works Ramnattam of Kottarakara Thampuran, Bakvadham, Nivathakavaju Kalkeyavadam, Kirmeeravadham, Kalyanasowgandhikam of Kottayathu Thampuran, Nalacharitam of Unnayi varyiar etc. also become popular.

Several noted works were written during the 19th century, but it was in the 20th century the Malayalam literary movement came to prominence. Malayalam literature flourished under various genres and today it is a fully developed part of Indian literature.

### **Nepali Literature**

Nepali is the language of Indo-European family and it follows Devanagiri script. It is also very close to Hindi, Maithili and Bengali. In the 18th century, Nepalese literature came in light with the publication of the works of Subnand Das, Shalav Ballav Aryan and Udayanand. Sanskrit-works were generally translated into Nepali. Krishna Charitha, first epic in Nepali, was composed by Vasant Sharma. In the 20th century, Mitrasen, Moti Ram Bhatt, Lekhnath and Balkrishna Sharma contributed a lot in the field of prose writing. Some popular novelists are Pratiman Lama, Rudraraj Pandey, Shiv Kumar Rai, Subhas Ghising etc. Balkrishna Sharma and Aryali are the popular dramatists.

### **Oriya Literature**

Oriya has a rich literary heritage dating back to the 13th century. Sarala Dasa who lived in the 14th century is known as the Vyasa of Orissa. He translated the Mahabharata into Oriya. Oriya basically originated from the Magadhi dialect and it is very close to the Assamese. Sharla Das, Balram Das, Jagrmath Das, Yashwant Das etc. contributed a lot to this devotional and cultic tradition.

Fakir Mohan Senapati is considered as the modern and popular architect of Oriya literature. He is known for his novel Galp-Salp and Chhamana Aatha Guntha. The epic Mahayatra of Radhanath Rath is widely popular. In 1993, Sitakant Mahapatra was awarded Gyanpith award.

Manoj Das, Ramakanta Rath, Jagadish Mohanty, Sarojini Sahoo, Pratibha Satpathy, Padmaj Pal, Binapani Mohanty are few names who made the Oriya literature and Oriya language work.

### **Kashmiri Literature**

The Kashmiri languages and literature is greatly influenced by the Persian and Sanskrit. The first literary works in Kashmiri is Tantrasar of Abhinav Gupta which was composed during the 11th century. The modern phase in Kashmiri literature started when a large number of Urdu poets began to start writing in Kashmiri. Prominent among them are Mahjur, Akhtar Moinuddin, Mohammad Amin Kamil and Agha Shahid Ali. Rehman Rahi got the 2004, Gyanpith award.

### **Gujarati Literature**

Gujarati Literature's history may be traced to the 1000 AD. Since then literature has flourished till date.

During the 13th century and its primary stage of development, Gujarati literature followed the romanticism in their work. Padam, Rajshekhar and Jaishekhar composed romantic prose in Gujarati.

Modernism in Gujarati is visible in the fiction, Koran Chela of Narmod Shanker. In 1985, Pannalal Patel was honoured with Gyanpith award. Well known laureates of Gujarati literature are Hemachandracharya, Narsinh Mehta, Mirabai, Akho, Premanand Bhatt, Dayram, Narmad, Umashankar Joshi, Pannalal Patel etc.

### **Punjabi Literature**

The history of Punjabi Literature starts with the advent of Aryan in Punjab. The Punjab literary tradition is generally conceived to commence with Fariduddin Ganjshakar. His mostly spiritual and devotional verse were compiled after his death in the Adi Granth. The Janamsakhis, stories on the life and legend of Guru Nanak are early examples of Punjabi prose literature. Sufi poetry developed under Shah Hussain, Sultan Babu, Shah Sharaf, Ali Haider and Bulleh Shah. The Victorian novel, Elizabethan drama, free verse and Modernism entered Punjabi Literature through the

introduction of British education during colonial rule.

### **Tamil Literature**

It is the language of Dravida family, the origin, of which may be traced around 500 B.C. It is very ancient as well as modern. At the primary stage Tolkapiyam, a grammar was published. This period (500 B.C.-200 B.C.) is known as the Sangam period. Tirukural of Tiruvallure is still very popular.

As far as devotional literary work is concerned, the Ramayana of Kamban got wide popularity. Manimekhale and Shilappadikaram are the other prominent epics.

The trends of modernisation, patriotism and consciousness in Tamil literature started with the works of Subrahmanyam Bharthi. He inspired thousands of youths through his literary works. The other prominent novelists are Rajan Ayyar, Madhavaiya, Pudumaipitan, K.P. Rajgopalan and Kalki Krishnamurti. The chief architect of prose composition are Jayakantan, Neela Padamnabhan, Sunderamswami, Indira Parthsarathi etc.

### **Telugu Literature**

The origin of this language is traced to the 11th century. The period between 11th to 15th century is considered as the period of translation. In the 16th century. The poet, Srinath who composed Shreengar Naishadham was widely acclaimed.

Gona Ganna Reddy is considered as the Tulsidas of Telugu. His Rangnath Ramayana became very popular. Patana, Tikkanna and Gauranna were the other religious poets. The period of 16th and 17th centuries is considered as the golden age in the Telugu literature. 19th century is considered as the period of Renaissance in Telugu literature.

### **Santhali Literature**

Santhali language is classified under the Munda sub-group of the Austric family. The Santhali speaking population is spread across

Jharkhand, West Bengal, Orissa, Chhattisgarh, Bihar, Assam, Tripura, and even Nepal, Bangladesh, Tibet and Burma.

After a long struggle, the Santhali language was incorporated into the 8th Schedule of the Indian Constitution on 22 December, 2003. It is believed that the Santhali literature has its beginning in the 14th century. The first ever book in Santhali literature was published in 1852. It was written by Reverend J. Phillips, titled "An Introduction to the Santhali language". The first real work by a Santhali writer was a translation of R. Corstairs 'Harma's Village' by R.P.K. Rapaj and was titled 'Harmawah Ato'. The first collection of poems that was printed was that of Paul Jujhar Soren titled 'Baha Dalwak'.

Pt. Raghunath Murmu, Narayan Soren (Toresutam), Aditya Mitra (Santhali), Babulal Murmu (Adivasi) are some of the prominent Santhali literary figures. Writers like Doman Sahu 'Samir', Basudev Besra and Bhagwat Murmu gave valuable contributions to this literature. Recently, Jadumani Besra became the first Santhali writer to be awarded the prestigious Sahitya Akademi Puraskar.

### **Sanskrit Literature**

The origin of Sanskrit language is traced during the 1500 B.C. to 1200 B.C. The Ashthadhayi of Panini, Ramayana of Valmiki, Mahabharata of Vyas etc. were composed during early times.

The Panchatantra of Vishnu Sharma, Budhacharitra of Ashwaghosh and Bodhimatiakavya of Saundaranand are other famous works of this period. Meghdutam, Kumarsambhav and Raghuvansham of Kalidas are still very popular. His famous drama, Abhigyan Shakuntalam got world wide recognition. Malvikagnimitra and Vikramorvshiyam are the other famous dramas of Kalidas.

Ashwaghosh and Bhasa started the dramatical composition in Sanskrit. Pratiyogandharayan and Pratibhanatkam are very popular dramas



of Bhasa. Vishakhadutta, Harsha, Bhavbhuti, Bodhayan and Rajshekhar were the other prominent dramatists.

The ancient book on Ayurveda such as Rasraj Mahodadhi, Charakshamhita, Yog Ratnakar etc. were composed in Sanskrit. Algebra of Aryabhatta and "Lilawati" of Bhashkaracharya were also composed in Sanskrit.

### **Sindhi Literature**

The history of its origin may be traced in a 13th century. Gahu is considered as a very ancient work of Sindhi which follow the theme of Romanticism. In Sindhi, like Sanskrit, the primary poetic composition followed the oral tradition. Pir Saduddin (1290-1551) was the chief poet who composed religious and devotional poetry. The famous sufi poet of the Sindhi is Baj Kajan (1465-1551).

From the 17th century, this literature proceeds towards modernism. Rasalo Sandesh of Shah Abdul Latif is a popular work. Some of the other known authors are Sahay, Chairai Sami, Dalpat, Gulmohammad, Imtiaz Aadil Soomro etc. Lal Shahbaz Oalardar was famous for his different works.

### **Urdu Literature**

The literary trends of Urdu may be traced in the 13th century especially in the Muslim courts and administration. The prominent authors of Southern Urdu are Shekh Ganjus Iim, Khawaja Banda Nawaz, Mukini and Ahmad Aziz. Miratul Aashikeen of Banda Nawaz is still recited in a very voracious tone. In 17th century, Mullah Vajhi composed Kutub Mustari and Anayokti Sabras. The trend of Gazal writing was started by Amir Khusro, Vali, Kutub Shah etc.

The credit of starting the trend of modernism in Urdu goes to Sir Saiyad Ahmad Khan. Mir Hasan and Mir Taqi Mir also contributed a lot. The Gul-i-Nagma of Raghupati Sahay Firak Gorakhpuri got Gyanpith award. Premchandra, Nazeer Ahamad etc. are the

prominent prose writers. The popular dramatist are Banarsi, Talib Hassan and Lakhnavi. In 1990, Aag Ka Dariya of Kuratul-aim Haider got Gyanpith award.

### **Hindi Literature**

According to Acharya Ram Chandra Shukla, the entire history of the Hindi literature may be understood by dividing it into three major phases. The first is called Virgatha or "Aadikal" (1050-1375) during which the composition of court poets became very popular. Some of the best compositions are Prithiviraj Raso, Parimal Raso, Hamir Raso, Beesaldev Raso etc. Chandbardai, Sridhar and Madhukar were the popular poets. The second phase or period is known as "Bhakti Kal" (1375-1700) during which most of the literary works were composed in devotion or respect to God especially Ram and Krishna. Sakhi, Sabad and Rasal of Kabir are still alive. Dadu Raidas, Nanak, Maluk etc. were the prominent authors. Ramcharitramanas, Vinay Patrika, Kavitawali and Hanumanbahu etc. of Tulsidas are popularly known works. The third phase is known as "Ritikal" (1700-1900). By this time, the Hindi literary tradition became very matured and ornamental literary composition had already made its departure along with romanticism. Ramachandrika of Kesavdas became very popular. Bihari, Jaswant, Padmakar etc. were the prominent poets of this time.

The tradition of modernity in Hindi started in the late 19th century. In 1826 Udant Martand, a Hindi weekly was started. Bhartendu Harischandra wrote Premchandrika and Satya Harischandra (drama) which became very popular. Mahavir Prasad Dwivedi started Sarswatipatrika in 1930. In the field of novel writing, Devkinandan Khatri, Srinivas Das and Premchandra contributed a lot. Jayshankar Prasad, Bhagwati Charan Verma and Vrindawan Lal Verma are known figures. Mahadevi Verma, Nirala and Prasad were the prominent mystic (Chhayavadi) poets.

## English Literature

Rabindranath Tagore was the first Asian writer to win the Nobel Prize for Literature (1913). Tagore represents a happy combination of the ancient Indian tradition and the new European consciousness. He was awarded the Nobel Prize for his poem entitled Gitanjali. His other known works are Gora, Chare Baire and Galpa Guchchha. Mulka Raj Anand's reputation was first established by his first two novels, *Untouchable* (1935), which gives an account of "a day in life" of a sweeper, and *Coolie* (1936), which follows the fortunes of a peasant boy uprooted from the land. His trilogy, *The Village* (1939), *Across The Black Waters* (1940) and *The Sword and the Sickle* (1942), is an epic account of the gradual growth of the protagonist's revolutionary consciousness.

Raja Rao's first novel *Kanthapura* (1938) is his most straight forward work. It gives an account of how her village's revolt against a domineering plantation owner comes to be influenced the Gandhian ideal of non-violence. Rao's major work *The Serpent and the Rope* (1960) is regarded by some Indian critics as the most important Indian novel in English to have appeared to date. Rao has also published the short novels *The Cat and Shakespeare* (1965) and *Comrade Kirillov* (1976).

Nirad C. Chaudhari is being regarded as the most controversial of Indian writers in English. He emerged on the scene with his book *The Autobiography of an Unknown Indian* (1951). When he visited England, he recorded his experiences in *A Passage to England* (1959). In *The Continent of Circe* (1965) he puts forward the thesis that the Aryan settlers of India became enfeebled by the climate of North India. He has also published *To Live or not to Live* (1970) and a second volume of autobiography, *Thy Hand, Great Anarch* (1987).

R.K. Narayan's early novels include the trilogy *Swami and Friends* (1935), *The Bachelor of Arts* (1937) and *The English Teacher* (1945). The novels of his middle period represent his best works; these include *Mr. Sampath* (1949), *The Financial Expert* (1952), *The Guide* (1958), *The Man-Eater of Malgudi* (1961) and *The Sweet-Vendor* (1967). They explore conflicts between traditional Hindu values and western incursions into the society. Narayan's more recent novels include *The Painter of Signs* (1976), *A Tiger for Malgudi* (1983) and *Talkative Man* (1986). He has also published several volumes of short stories, including *An Astrologer's Day* (1947) and *Lawley Road* (1956).

Vikram Seth's first novel, *A Suitable Boy* has made him the most hyped-up first-time novelist in the history of Indian literature. *The Golden Gate*, a novel in verse had hit the bestsellers' lists in 1986-87. This was followed by three collections of verses : *The Humble Administrator's Garden*, *All You Who Sleep Tonight* and *Beastly Tales From Here and There*.

Salman Rushdie won the 1981 Booker Prize for *Midnight's Children* (1981). *The Shame* (1983) approaches political events in Pakistan. He has also published *Grimus* (1975), a science fiction novel, and *The Jaguar Smile* (1987), a journal about wartorn Nicaragua and of course, the banned book - *The Satanic Verses*. He was declared the writer of the millennium.

Anita Desai has written *Fire in the Mountains* (1977). *Clear Light of Day* (1980) and *The Village by the Sea* (1982), *Cry the Peacock* (1963), *Bye-Bye Black Bird* (1971) and *In Custody* (1984). Her subtle unostentatious prose and her sensitive evocation of the inner lives of her characters make her one of the finest talents at work in the Indian novel.