



ART AND CULTURE

S.N. TOPIC

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ARCHITECTURE

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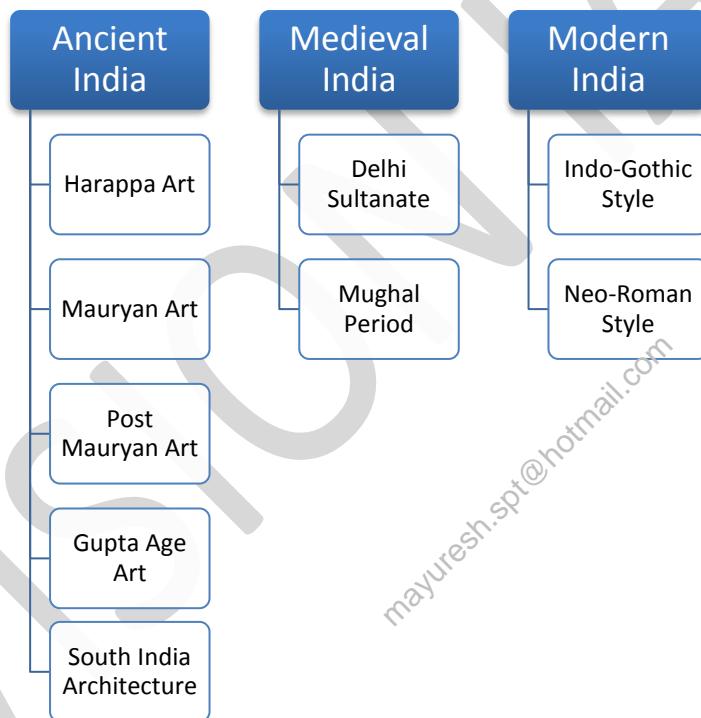
Architecture is not a modern phenomenon. It began as soon as the early cave man began to build his/her own shelter to live in. Indian Architecture evolved in various stages in different parts and regions of the country. Apart from the natural and obvious evolutions from the prehistoric and historic periods, evolution of Indian Architecture was generally affected by many great and important historic developments. Naturally, the emergence and decay of great empires and dynasty in the subcontinent, each in their way influenced the growth and shaped the evolution of Indian architecture.

1. Architecture and Sculpture

Architecture refers to designing of and construction of buildings, whereas sculpture is a 3D work of art. In Architecture, various types of materials are used i.e. stone, wood, glass, metal etc. whereas sculpture is made of single piece of material. Architecture involves study of engineering and engineering mathematics and depends upon measurement, whereas sculpture involves creativity, imagination and may not depend on measurement.

2. Classification of India Architecture

Indian Architecture can be classified into as follows -



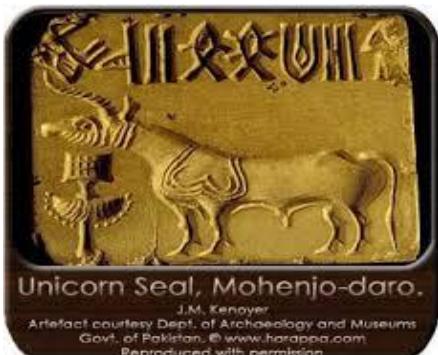
3. Harappan Civilization (Indus Valley Civilization) Art

Harappan civilization emerged during second half of the third millennium BCE and was a Bronze Age Civilization. Along with Ancient Egypt and Mesopotamia it was one of the three early civilizations of the world. It flourished in the basins of the Indus River, one of the major rivers of Asia, and the Ghaggar - Hakra River, which once coursed through northwest India and eastern Pakistan. The two major sites of the Indus valley civilization are along the Indus River. The cities of Harappa in the north and Mohenjo-Daro in the south showcase one of the earliest examples of civil planning. While Harappa and Mohenjo-Daro are situated in Pakistan, the important sites excavated in India are Lothal and Dholavira in Gujarat, Rakhigarhi in Haryana, Ropar in Punjab, Kalibangan and Balathal in Rajasthan, etc. At its peak, the Indus Civilization may have had a population of over five million.

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3.1. Seals

Seals are square, rectangular or circular or triangular piece of material (mainly stones). The standard Harappan seal was a square plaque 2x2 square inches, usually made from the soft river stone, steatite. Every seal is engraved in pictographic script along with animal impressions which are yet to be deciphered. Some of seals have also been found in gold and Ivory. On an average 5 signs or symbols are present on a seal. Direction of writing is right to left. They all bear a great variety of motifs, most often of animals including those of the bull, the elephant, tiger, goat and also monsters. Sometimes trees or human figures were also depicted. Most important example is Pashupati Seal and Unicorn Seal which are shown below.



Unicorn Seal



Pashupati Seal

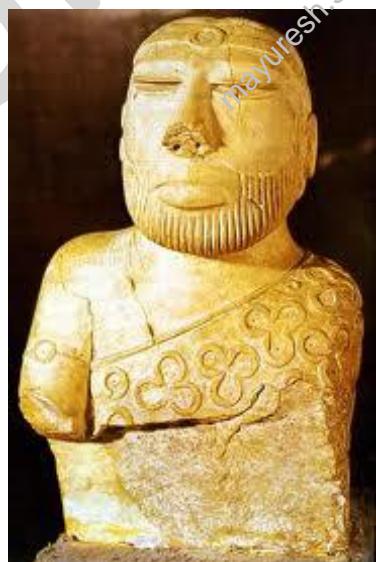
Significance of Seals

- 1) They were mainly used as unit of trade and commerce.
- 2) They were also used as an amulet (to ward off the evil).
- 3) They were also used as an educational tool (presence of pie sign).

3.2. Sculpture

The stone statuaries found at Harappa and Mohenjodaro are excellent examples of handling three-dimensional volumes. In stone are two male figures—one is a torso in red sandstone and the other is a bust of a bearded man in steatite—which are extensively discussed.

The art of bronze casting was practiced on a wide scale under Harappan art. The technique used for casting is known as "Lost wax technique". Under this technique, at first wax figures are covered with a coating of clay and allowed to dry. Then it is heated and the molten wax is allowed to drain out through a tiny hole at the bottom of the clay cover. The hollow mould is then filled with bronze or any other metal. Once the metal is cooled, the clay is removed.



Bearded Man



Dancing Girl

yielded excellent examples of metal-cast sculptures. In bronze we find human as well as animal figures, the best example of the former being the statue of a girl popularly titled 'Dancing Girl'. Amongst animal figures in bronze the buffalo with its uplifted head, back and sweeping horns and the goat are of artistic merit.

3.3. Terracotta

Terracotta is a fire baked clay and is handmade using pinching method. The Indus Valley people made terracotta images also but as compared to stone and bronze statues the terracotta representations of human form are crude. They are more realistic in Gujarat sites and Kalibangan. Examples are Mother Goddess, Toy carts with wheels, whistles, birds and animals, etc.



Mother Goddess



Toy carts with wheels

3.4. Pottery

A large quantity of pottery excavated from the sites indicates gradual evolution of various design motifs as employed in different shapes and styles. Potteries were mainly plain, red and black painted. The Indus Valley pottery consists chiefly of very fine wheel-made wares, very few being hand-made. Plain pottery is more common than painted ware. Plain pottery is generally of red clay, with or without a fine red or grey slip. It includes knobbed ware, ornamented with rows of knobs. The black painted ware has a fine coating of red slip on which geometric and animal designs are executed in glossy black paint.

Use of Pottery

1. For household purpose (storage of water, food grains etc).
2. For decoration- Miniature vessels used for decoration (Less than $\frac{1}{2}$ inch).
3. Used as perforated pottery (large hole at the bottom and small holes all over the wall, and probably was used for straining liquor.)

3.5. Beads and Ornaments

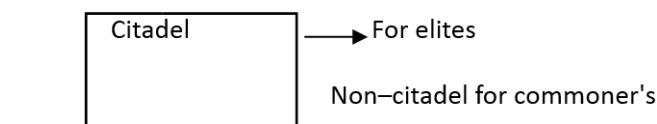
The Harappan men and women decorated themselves with a large variety of ornaments produced from every conceivable material ranging from precious metals, gemstones, bone and even baked clay. Necklaces, armlets and finger rings were common and worn by both males and females. While women wore girdles, earrings and anklets.

The bead industry seems to have been well developed as evident from the factories discovered at Chanhudaro and Lothal. Beads were made of cornelian, amethyst, steatite, tourquise etc. The beads are in varying shapes – disc shaped, cylindrical, spherical, barrel shaped and segmented. Great technical skill has been displayed in the manufacture of these beads.

Evidences of dead bodies buried along with ornaments have also been found. Harappans were also conscious of fashion (as different hair styles, wearing of a beard etc. have been found).

Cinnabar was used as cosmetic, Lipstick, face-paint and even eyeliner's were all known to them.

3.6. Extensive Town Planning



A sophisticated and technologically advanced urban culture is evident in the Indus Valley Civilization making them the first urban centers in the region. Within the city, individual homes or groups of homes obtained the water from wells. The ancient Indus systems of sewerage and drainage were far more advanced than any found in contemporary urban sites. Roads used to cut at right angles. Houses were built of baked bricks of fixed sizes. Use of stone and wood in buildings has also been found. The concept of two-storied houses was also present. Citadels were supposed to be the habitation of elites but its purpose still remains debated. Although the citadels were walled, it is far from clear that these structures were defensive. They may have been built to divert flood waters. *Granaries* were another important creation which used to be located in citadel. Their construction was intelligent and it has strategic air-ducts and platforms. Public bath was a common feature e.g. Great bath at Mohenjo-Daro (It has galleries and rooms on all sides). Most city dwellers appear to have been traders or artisans, who lived with others pursuing the same occupation. Spinning of cotton and wool was common among the Harappan people.



The Great Bath, at Mohenjo-Daro



Granaries

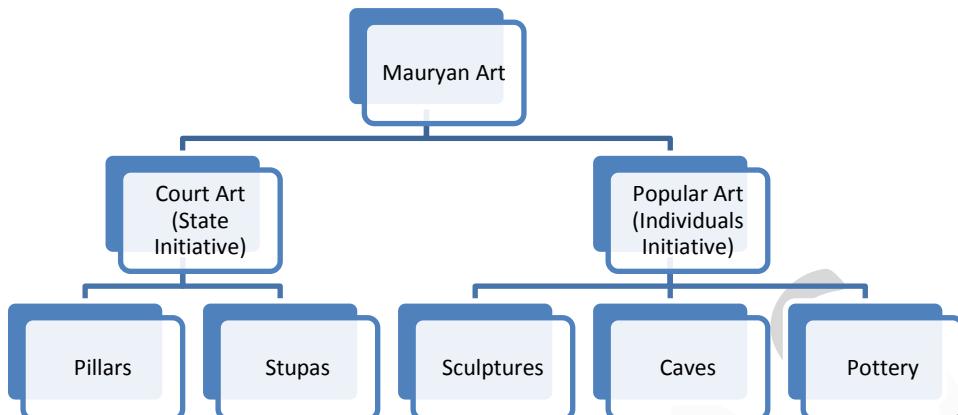
4. Mauryan Art

No significant architectural remains have been found corresponding to the period between the Harappans and the Mauryas. This is probably because buildings were not made of stone in this period.

6th century BCE marked the beginning of new socio-religious movements in the Gangetic valley in the form of Buddhism and Jainism which were part of *Shraman* tradition¹. By 4th century BCE, Mauryas established their power and Ashoka patronized *Shraman* tradition in 3rd century BCE and encouraged the development of distinct sculptural and architectural styles. Religious

¹**Shraman tradition** – *Srama* means "one who strives" or "Laborer" in Sanskrit and Pali. The term was applied to those who whole heartedly practiced towards enlightenment and was used for monks. *Shraman* tradition is best kept in term *parivrajaka*, meaning a homeless wanderer. *Shraman* tradition gave rise to Jainism and Buddhism and some *nāstika* schools of Hinduism such as *Carvaka* and *Ajivika*. And it is also popular in major Indian religions and concepts such as *Sa-Sara* (the cycle of birth and death) and *moksha* (liberation from that cycle).

practices had many dimensions and were not confined to one particular mode of worship. Worship of *Yakshas* and mother goddesses were prevalent at that time, which later got assimilated into Buddhism and Jainism. Mauryan art represents an important transition in Indian art from use of wood to stone.



4.1. Pillars

The court art of Ashoka is best seen in the white-grey sandstone columns erected by him all over his empire either to mark a sacred site associated with Buddha's life or to commemorate a great event. On many of these pillars are inscribed the famous edicts of Ashoka propagating the *Dhamma* (laws of the Buddha) or the imperial sermons of Ashoka to his people.

Rising to an average height of about 40 feet, the pillars in their most developed state, are tall, tapering monoliths with sculptured capitals, incorporating a series of fluted petals in elongated shape, (which falling together takes the form of a bell, commonly known as the Persepolitan Bell) surmounted by a square or circular abacus ornamented with animal and floral motifs in relief. The top portion of the pillar was carved with capital figures like the bull, the lion, the elephant etc. Noteworthy are the lion capital of Sarnath, the bull capital of Rampurva and the lion capital of Lauriya Nandangarh.

These pillars were carved in two types of stone. Some were of spotted red and white sandstone from the region of Mathura, the others of buff colored fine grained hard sandstone usually with small black spots quarried in Chunar near Varanasi. The uniformity of style in the pillar capital suggests that they were all sculpted by the craftsmen from the same region.

The tradition of constructing pillars is very old and it may be observed that erection of pillars was prevalent in the Achaemenian empire as well. But the Mauryan pillars are different from the Achaemenian pillars. The Mauryan pillars are rock-cut pillars thus displaying the carver's skills, whereas the Achaemenian pillars are constructed in pieces by a mason.

4.1.1. Sarnath Lion Capital

The Mauryan pillar capital found at Sarnath popularly known as the Lion Capital is the finest example of Mauryan sculptural tradition. Built in commemoration of the historical event of the first sermon or the *Dhammachakrapravartana* by Buddha at Sarnath, the capital was built by Ashoka.



Pillar capital and abacus with stylised lotus



Lion Capital, Sarnath

The capital originally consisted of five component parts: (i) the shaft (which is broken in many parts now), (ii) a lotus bell base, (iii) a drum on the bell base with four animals proceeding clockwise, (iv) the figures of four majestic addorsed lions, and (v) the crowning element, *Dharamchakra*, a large wheel, was also a part of this pillar. However, this wheel is lying in a broken condition. The capital without the crowning wheel and the lotus base has been adopted as the **National Emblem** of Independent India.

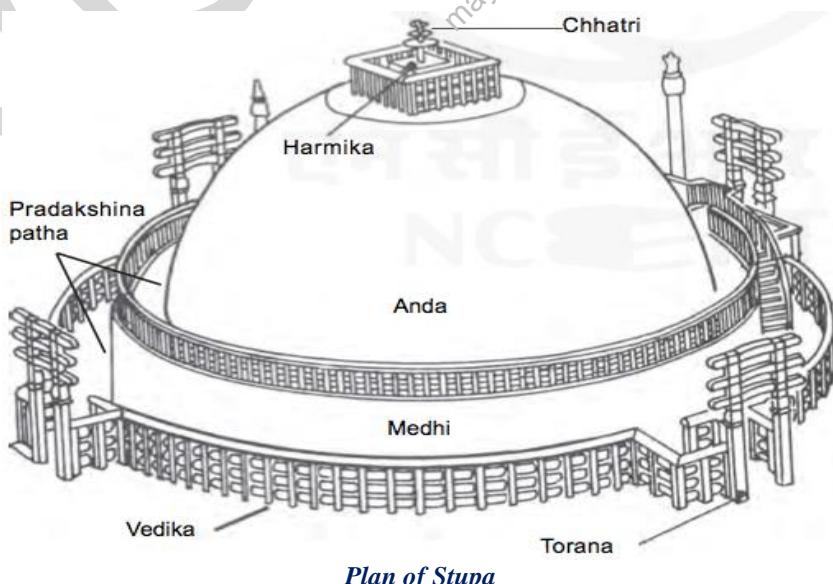
The surface of the sculpture is heavily polished which is typical of the Mauryan Period. The abacus has the depiction of a *chakra* (wheel) having twenty four spokes in all four directions and a bull, a horse, an elephant anda lion between every *chakra* is finely carved. The motif of the chakra becomes significant as a representation of *Dhammachakra* in the entire Buddhist art.

4.2. Stupas

The *stupa* was not unknown in India before the time of Ashoka. From the time Ashoka divided up the existing body relics of the Buddha and erected monuments to enshrine them, the *stupas* became the objects of cult worship. In Buddhist tradition, originally the 9 *stupas* were built after the death of Buddha - 8 of them over the relics and 9th over the vessel in which the relics were originally deposited. *Stupas* were constructed over the relics of the Buddha at Rajagraha, Vaishali, Kapilavastu, Allakappa, Ramagrama, Vethadipa, Pava, Kushinagar and Pippalvina.

The core of the *stupa* was made up of unburnt brick and the outer face of burnt brick, covered with thick layer of plaster. The *stupa* was crowned by an umbrella of wooden fence enclosing a path for *pradakshina* (circumambulatory path). One of the best examples of the structure of a *stupa* in the third century BCE is at Bairat in Rajasthan. It is a very grand *stupa* having a circular mound with a circumambulatory path. The great *stupa* at Sanchi was built with bricks during the time of Ashoka and later it was covered with stone and many new additions were made.

In the subsequent century, *stupas* were elaborately built with certain additions like the enclosing of the circumambulatory path with railings and sculptural decoration. There were numerous *stupas* constructed earlier but expansions or new additions were made in the second century BCE. The *stupa* consists of a cylindrical drum and a circular *anda* with a *harmika* and *chhatra* on the top which remain consistent throughout with minor variations and changes in shape and size. The three *chhatra* on the *stupas* represent *triratna* of Buddhism i.e. Buddha (The enlightened), *Dharma* (doctrine) and *Sangh* (order). Apart from the circumambulatory path, gateways were added. Thus, with the elaborations in *stupa* architecture, there was ample space for the architects and sculptors to plan elaborations and to carve out images.



During the early phase of Buddhism, Buddha is depicted symbolically through footprints, *stupas*, lotus throne, *chakra*, etc. This indicates either simple worship, or paying respect, or at times depicts historisation of life events. Gradually narrative became a part of the Buddhist tradition. Thus events from the life of the Buddha, the *Jataka* stories, were depicted on the railings and *torans* of the *stupas*. Mainly synoptic narrative, continuous narrative and episodic narrative are used in the pictorial tradition. While events from the life of the Buddha became an important theme in all the Buddhist monuments, the *Jataka* stories also became equally important for sculptural decorations. The main events associated with the Buddha's life which were frequently depicted were events related to the birth, renunciation, enlightenment, *dhammachakrapravartana*, and *mahaparinibbana* (death). Among the *Jataka* stories that are frequently depicted are Chhadanta *Jataka*, Vidurpundita *Jataka*, Ruru *Jataka*, Sibi *Jataka*, Vessantara *Jataka* and Shama *Jataka*.

4.3. Caves

Mauryan period also saw the firm establishment of rock-cut architecture. The notable rock-cut caves carved at Barabar and Nagarjuni hills near Gaya in Bihar are Sudama and Lomus Rishi cave. Architecturally, their main interest lies in being the earliest known examples in India of rock-cut method. The facade of the Lomus Rishi cave is decorated with the semicircular *chaitya* arch as the entrance. The elephant frieze carved in high relief on the *chaitya* arch shows considerable movement. The interior hall of this cave is rectangular with a circular chamber at the back. The entrance is located on the side wall of the hall. The cave was patronised by Ashoka for the Ajivika sect. The two important features of the caves of this period were –

- 1) Polishing inside the cave.
- 2) Development of artistic gateway.



Lomas Rishi cave - entrance detail

4.4. Sculpture

The work of local sculptors illustrates the popular art of the Mauryan Period. This consisted of sculpture which probably was not commissioned by the Emperor. The patrons of the popular art were the local governors. Large statues of *Yaksha* and *Yakshini* are found at many places like Patna, Vidisha and Mathura. These monumental images are mostly in the standing position. One of the distinguishing elements in all these images is their polished surface. The depiction of faces is in full round with pronounced cheeks and physiognomic detail. The life-size standing image of a *Yakshini* holding a *chauri* (flywhisk) from Didargunj near modern Patna is one of the finest examples of the sculptural tradition of the Mauryan Period. It is a tall, well-proportioned, free-standing sculpture in sandstone with a polished surface. *Yakshini* is considered as folk goddess in all major religions.



Didargunj Yakshini

4.5. Pottery

The pottery associated with the Mauryan period consists of many types of wares. But the most highly developed technique is seen in a special type of pottery known as **Northern Black polished ware (NBPW)**, which was the hallmark of the preceding and early Mauryan Periods. The NBPW is made of finely levigated alluvial clay. It can be distinguished from other polished or graphite coated red wares by its peculiar luster and brilliance. It was largely used for dishes and small bowls.

5. Post – Mauryan Art

From the second century BCE onwards, various rulers established their control over the vast Mauryan Empire: the Shungas, Kanvas, and Guptas in the north and parts of central; the Satavahanas, Ikshavakus, Abhiras, Vakataks in southern and western India. Incidentally it also marked the beginning of main Bramhanical sects such as the Vaishnavas and the Shaivas. However the most important part of that period was arrival of foreign tribal groups like the Indo Greeks. They mingled themselves with the various changes - socio cultural, political and economic level, which heralded almost a new kind of architecture typically termed as the "Post Mauryan Architecture".

The construction of Caves, Stupas and sculpture continued from where it was in the Mauryan Period. Notable was the advancement in Sculpture making which reached its climax during this period. Some of the finest sculptures are found at Vidisha, Barhat (M.P.), Bodha Gaya (Bihar) Jaggayapeta (A.P.), Mathura (U.P.) Khandgiri-Udaigiri (Odisha), Bhaja near Pune, Pavani near Nagpur (Maharashtra).

5.1. Caves Tradition

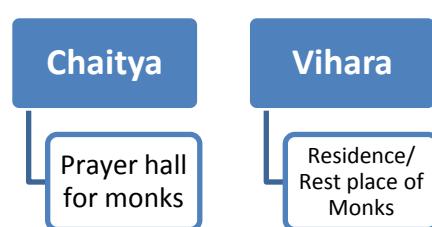
In western India, many Buddhist caves dating back to the second century BCE onwards have been excavated. Mainly three architectural types were executed – (1) Apsidal Vault – Roof **Chaitya** halls (found at Ajanta, Pithalkhora, Bhaja); (2) Apsidal Vault – Roof pillarless hall (found at Thana – Nadsur); and (3) Flat- Roofed quadrangular hall with a circular chamber at back (found at Kondivate). In all the chaitya caves a stupa at the back is common.

The second important development in the caves was excavation of **Viharas**. The plan of viharas consists of a veranda, a hall and cells around the walls of the halls. Some of the important vihara caves are Ajanta Cave no. 12, Bedsa cave no. 11, Nashik cave no. 3, 10, 17.

Purpose of cave structures:



Chaitya hall, Karla



5.2. Stupas

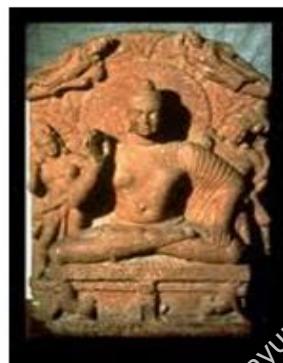
The original brick Stupa built during Ashoka's time was at first enclosed by wooden fence and later replaced by the massive stone balustrade. All the four gateways were now carved with beautiful sculptures. Stupa – 1 at Sanchi has upper as well as lower *pradakshinapatha* or circumulatory path. It has four beautifully decorated *toranas* depicting various events from the life of the Buddha and the *jatakas*. Figure compositions are in high relief, filling up the entire space. Depiction of picture gets naturalistic and there is no stiffness in the body. Carving technique appeared more advanced. Symbols continued to be used representing the Buddha and the **Manushi Buddhas**². According to tradition, there are 24 Buddhas but only 1st one *dipankar* and last six are pictorially represented at Sanchi -1.

5.3. Sculpture

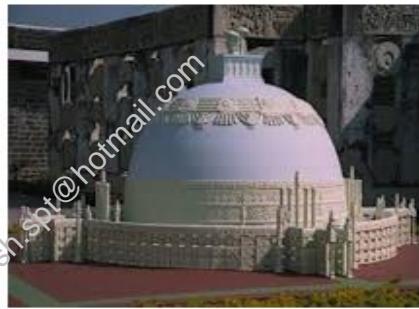
The apex of the sculpture making is said to be found in this period. The first century CE onwards, Gandhara (now in Pakistan), Mathura in northern India and Vengi in Andhra Pradesh emerged as important centres of art production. Buddha in the symbolic form got a human form in Mathura and Gandhara. The sculptural tradition in Gandhara had the confluence of Bactria, Parthia and the local Gandhara Tradition. The Gandhara region had long been a crossroads of cultural influences. During the reign of Emperor Ashoka, the region became the scene of intensive Buddhist missionary activity. And in the 1st century CE, rulers of Kushan empire which included Gandhara, maintained contacts with Rome. In its interpretation of Buddhist legends, the Gandhara school incorporated many motifs and techniques from classical Roman Art. On the other hand, the local sculptural tradition at Mathura became so strong that the tradition spread to other parts of northern India.



Gandhara



Mathura



Amravati

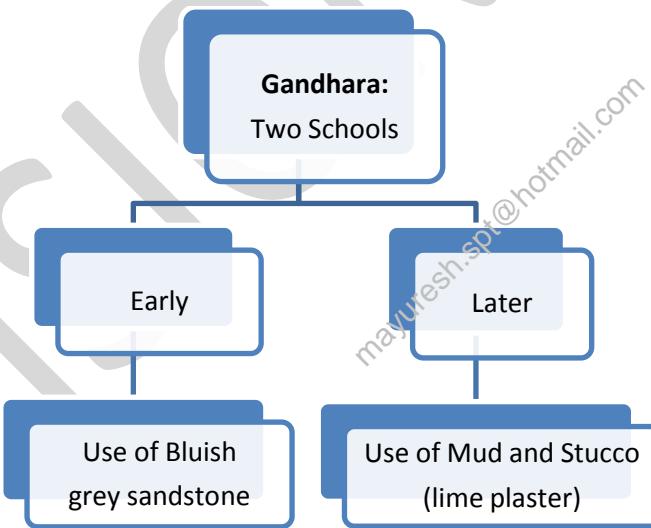
Images of Vaishnava (mainly Vishnu and his various forms) and Shaiva (mainly the *lingas* and *mukhalingas*) faith are also found at Mathura but Buddhist images are found in large numbers.

Basis	Gandhara	Mathura	Vengi (Amravati)
Influence	Greek or Hellenistic influence also called Indo-Greek	No outside influence; Indigenous	Indigenous
Types of Sandstone	Grey/Bluish grey sandstone	Spotted red sandstone	White marbles

² **Manushi Buddha or Past Buddhas** – Human Buddha with *nirvana kaya*, a body of transformation, lived among men, once performed his tasks, enters nirvana and is then beyond the power of men

Religious influence	Mainly Buddhist	All 3 religions – Jainism, Buddhism, Hinduism	Mainly Buddhist
Patronized by	Kushana dynasty	Kushana Dynasty	Satavahans and Icchavakus
Areas	North West frontier	Mathura, Sonkh, Kankalitila (Mostly Jaina)	Krishna-Godavari lower valley
Features of Sculptures	<ul style="list-style-type: none"> • Spiritual Buddha (Sad Buddha) represents calmness, Bearded, Moustache • wearing less ornaments • wavy hair (Greek) • large forehead (Greek) • Buddha is seated in position of yogi • Having large ears (Greek) • Eyes half closed • Protuberance on his head (signifies that Buddha knows all) 	<ul style="list-style-type: none"> • Delighted Buddha i.e. not spiritual • head and face Shaven • dress is tight; energetic body • face reflects grace • seated in Padmasana. • Right hand in AbhayMudra (Indicate reassurance) raised above shoulder, Left hand on left thigh (reflect muscularity). • Protuberance on head. 	<ul style="list-style-type: none"> • Reflects narratives theme based on life of Buddha and Jataka stories. • Stories of previous births of Buddha - both in human as well as animal form. • Sculptural composition is more complex and characterized by intense emotions, bodies are shown with three bents (i.e. <i>tribhanga</i>)

Later Development in Gandhara Sculpture:



6. Gupta Age

The Gupta period may be described as 'classic' in the sense of the degree of perfection it achieved - something that was never achieved before and has seldom been achieved since - and in perfect balance and harmony of all elements in style and iconography. That is why it is also considered as "The Golden Age of Indian Architecture".

The Guptas were Bramhanical by Religion (Hindus) with special devotion to Vishnu, but they showed exemplary tolerance for both Buddhism and Jainism. Puranic Hinduism with its three deities – Vishnu, Shiva and Shakti, as the consort of Shiva came to forefront. The art of period is marked by a deep spiritual quality and a vision which tries to record the higher and deeper

truths of life. While the early Gupta period shows an emphasis on Hindu art, the climax of Buddhist art, with all the previous tendencies combined into a classical statement, comes during the later period.

The rock cut cave temple and monastery tradition also continued in this period, notably in western India, where the excavations – especially at *Ajanta* acquire extreme richness and magnificence. The monasteries are characterized by the introduction of images into some of the cells, so that they are of the nature of the temples instead of being simple residences. While there were some striking cave architectural pieces, the Gupta period is specially marked for the development of new temple styles.

6.1. Rock Cut Cave

6.1.1. Ajanta Caves

It is located in Aurangabad district of Maharashtra state. Ajanta has twenty nine caves. It has four *chaitya* caves datable to earlier phase, i.e. second and first century BCE and the later phase i.e. the fifth century. It has large *chaitya-viharas* and is decorated with sculptures and paintings. Ajanta is the only surviving example of the paintings of the first century BCE and the fifth century CE.

These caves are carved on a perpendicular cliff. As they are on perpendicular side, there are no courtyards. All the three forms of Art are combined in these caves : Architecture, Sculpture, Paintings.



A diagram illustrating a cliff face. The top edge is a straight horizontal line. Below it, two lines slope downward from left to right, representing the cliff's face. In the center of the diagram, there is a dashed circle, which represents a circular depression or hole in the rock.

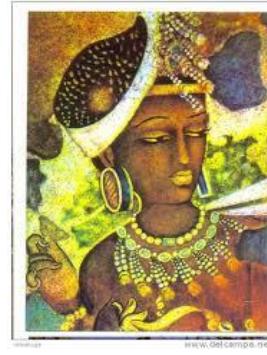
Fresco Mural Paintings inside the Cave



Padampani



Mural Paintings of Ajanta



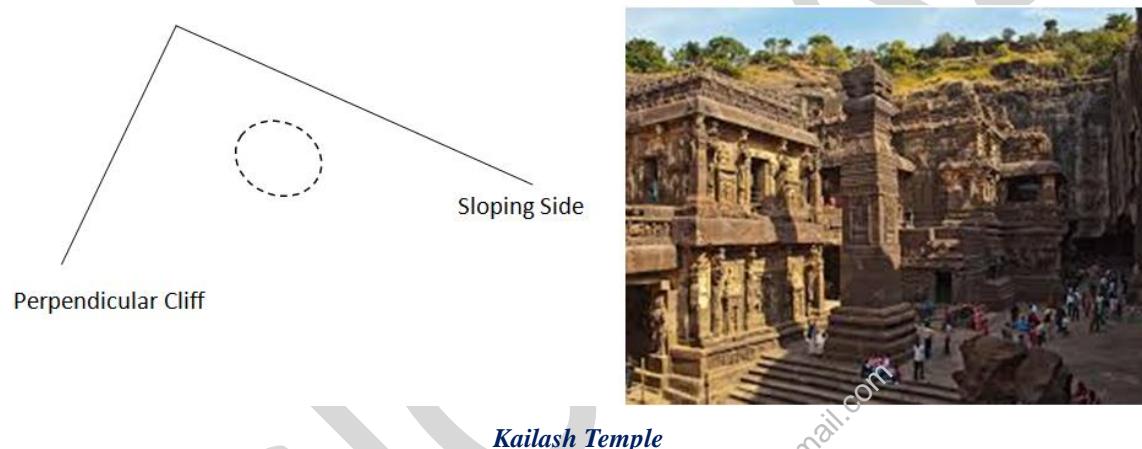
Flying Apsara

Fresco is a technique of mural painting executed upon freshly laid lime plaster. Water is used as the vehicle for the pigment and with the setting of the plaster, the painting becomes an integral part of the wall.

6.1.2. Ellora Caves

Another important cave site located in Aurangabad district is Ellora. It is located a hundred kilometers from Ajanta and has thirty-two Buddhist, Bramhanical and Jain caves. It is a unique art historical site in the country as it has monasteries associated with the three religions dating from fifth century CE onwards to the eleventh century CE. It is also unique in terms of stylistic eclecticism, i.e. confluence of many styles at one place. There are twelve Buddhist caves having many images belonging to Vajrayana Buddhism like Tara, Mahamayuri, Akshobhya etc. Buddhist caves are big in size and are of single, double and triple storey. Their pillars are massive. Ajanta also has the excavated double storey caves but at Ellora, the triple storey is a unique achievement.

All the caves were plastered and painted but nothing visible is left. Unlike the Ajanta caves, the Ellora cave temples were carved out on the sloping side of the hill. Hence most of the temples have courtyards. The sculptures at Ellora are monumental, and have protruding volume that create deep recession in the picture space. The images are heavy and show considerable sophistication. Cave no 16 is a rock cut temple, known as *Kailash leni* and it has been carved out of a single rock, a unique achievement of the artisans.



Kailash Temple

6.1.3. Elephanta Caves

The Elephanta caves located near Mumbai, were originally a Buddhist site which was later dominated by the Shaivite faith. It is contemporary with Ellora and its sculptures show slenderness in the body, with stark light and dark effects.

6.1.4. Bagh Caves

It is located near Indore in Madhya Pradesh. There are 9 sandstone Buddhist Caves with beautiful Frescos and sculptured work. It is dated around sixth century CE.

6.1.5. Junagarh Caves (Uparkot)

It is ancient fortress. Its entrance, in the form of an archway is a fine specimen of Hindu *torana*. Uparkot has many interesting Buddhist caves and was evidently the site of a Buddhist monastery in ancient times.

6.1.6. Nashik Caves

It is located to SW of Nashik, in Trimbak range of hills. There are 23 Buddhist caves belonging to Hinayana Period of Buddhist architecture and dating back to the 1st Century CE. These are called as *Pandu leni* meaning group of caves.

6.1.7. Montepzir/Mandapeshwar Cave

The caves are of particular interest as they are probably the only Bramhanical caves to be converted into a Christian shrine.



Seated Buddha, Sarnath

6.2. Sculpture

One new school was added i.e. **Sarnath school of sculpture**, which developed near Sarnath. Many Buddha images in Sarnath have plain transparent drapery covering both shoulders and halo around the head has very little ornamentation whereas the Mathura Buddha images continue to depict the folds of the drapery in the Buddha images and the halo around the head is profusely decorated. Noteworthy example is Sultanganj Buddha (7.5ft in height).

6.3. Temple Architecture

Gupta period marks the beginning of Indian temple architecture. Manuals were written regarding how to form temples. The Gupta temples were of five main types:

- 1) Square building with flat roof shallow pillared porch; as Kankali Devi temple at Tigawa and the Vishnu Varaha temples at Eran. The nucleus of a temple – the *sanctum or cella (garbhagriha)* – with a single entrance and a porch (*Mandapa*) appears for the first time here.
- 2) An elaboration of the first type with the addition of an ambulatory (*paradakshina*) around the sanctum sometimes a second storey; examples the Shiva temple at Bhumara(M.P.) and the lad-khan at Aihole. Another noteworthy example is Pārbati temple at Nachnakuthara (M.P.).
- 3) The square temple with a low and squat tower (*shikhara*) above; pillared approach, a high platform at the base; notable examples are the Dasavatara temple (Deogarh Jhansi) and the brick temple at Bhitargaon Kanpur. The most unique achievement of this stage was "Curvilinear tower" i.e. "Shikhara". "Nagara Style" temple making is said to be the success of third stage of temple making.
- 4) Rectangular temple with an apsidal back and barrel-vaulted roof above such as the Kapoteswara temple at Cesarla(Krishna district).
- 5) Circular temples with shallow rectangular projection at the four cardinal faces; the only monument exemplifying the style is the Maniyar Math shrine at Rajgir, Bihar.



Nachnakuthara



Maniyar Math

6.4. Styles of Temples

6.4.1. Nagara School of Architecture

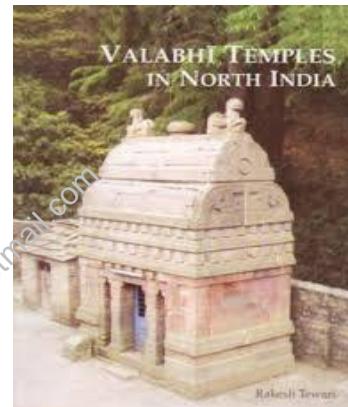
The style of temple architecture that became popular in northern India is known as Nagara. In north India it is common for an entire temple to be built on a stone platform with steps leading up to it. It is a square temple with a number of graduated projections –*rathakas* – in the middle of each face which gives it a cruciform shape on the exterior. A tower (*sikhara*) gradually curving inwards and capped by a spheroid slab with ribs round the edge (*Amalaka*) give the elevation. Thus the two major characteristics of this style are the cruciform ground plan and the curvilinear tower.

Three subtypes of Nagara temple depending upon the shape of Shikhara –

- 1) **Rekha Prasad or Latina** – Simple Shikhara, most common type, square at the base and its walls curve or slope inward to a point on the top. The top is called 'latina' or the rekha-Prasad type of Shikhara.
- 2) **Phamsana** – Phamsana buildings tend to be broader and shorter than latina buildings. Their roofs are composed of several slabs that gently rise to a single point over the center of building, unlike the latina ones which look like sharply rising tall towers. Phamsana buildings do not curve inwards, instead they slope upwards on a straight incline. In many North Indian temples Phamsana was used for mandapa and latina for Garbhgriha.
- 3) **Valabhi type** – Rectangular building with a roof that rises into a vaulted chamber. They are usually called as wagon vaulted buildings. Example : Nandi devi or Nav durga temple Jogeshwar.



Phamsana



Valabhi Temples

Three sub schools developed under Nagara style -

A. Odisha School

The main architectural features of Odisha temples are classified in three orders, i.e. rekhapida, pidhadeul and khakra. Most of the main temple sites are located in ancient Kalinga—modern Puri District, including Bhubaneswar or ancient Tribhuvaneshvara, Puri and Konark. The temples of Odisha constitute a distinct substyle within the nagara order. In general, here the shikhara, called deul in Odisha, is vertical almost until the top when it suddenly curves sharply inwards. Deuls are preceded, as usual, by mandapas called

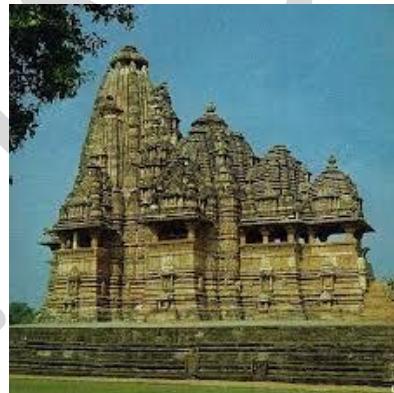


Konark Temple

jagamohana in Odisha. The ground plan of the main temple is almost always square, which, in the upper reaches of its superstructure becomes circular in the crowning mastaka. This makes the spire nearly cylindrical in appearance in its length. Compartments and niches are generally square, the exterior of the temples are lavishly carved, their interiors generally quite bare. Odisha temples usually have boundary walls. Example: Konark Temple, Jagannath temple, Lingaraj temple.

B. Khajuraho/Chandel school

Under the Chandela kings of Bundelkhand, a great school of architecture flourished in the 10th and 11th century. An example of this style is a group of temples at Khajuraho, in Madhya Pradesh. The finest is the shavite temple known as **Kandariya Mahadev**, built around CE 1000. The standard type of Khajuraho temple has a shrine room, an assembly hall, and an entrance portico. These entities were treated as a whole, whereas in the odishan style they were concieved as separate elements joined by vestibules. The sikhara is curved for its whole length, and miniature sikhara emerge from the central tower. The halls and porticos of the temple are also crowned with smaller towers which rise progressively to lead the eye upto the main tower, and give the impression of a mountain range.



Kandariya Mahadev

Khajuraho's temples are also known for their extensive erotic sculptures; the erotic expression is given equal importance in human experience as spiritual pursuit, and it is seen as part of a larger cosmic whole. Many Hindu temples therefore feature *mithun* (embracing couple) sculptures, considered auspicious. Usually, they are placed at the entrance of the temple or on an exterior wall or they may also be placed on the walls between the *mandapa* and the main shrine.

C. Solanki School

The Chalukya (Solanki) kings of Gujarat patronized this school of architecture that flourished from the 11th to 13th century. The **Vimala, Tejpala and Vastupala temples** at Mount Abu exhibit this style. The most outstanding feature of this style is its minute and lovely decorativeness.



Modhera Sun Temple

The Sun temple at Modhera dates back to early eleventh century and was built by Raja Bhimdev-I of the Solanki Dynasty in 1026. The Solankis were a branch of the later Chalukyas. There is a massive rectangular stepped tank called the *surya kund* in front of it. Proximity of sacred architecture to a water body such as a tank, a river or a pond has been noticed right from the earliest times. By the early eleventh century they had become a part of many temples. This hundred-square-metre rectangular pond is perhaps the grandest temple tank in India. A hundred and eight miniature shrines are carved in between the steps inside the tank. A huge ornamental arch-*torana* leads one to the *sabha mandapa* (the assembly hall) which is open on all sides, as was the fashion of the times in western and central Indian temples. The influence of the woodcarving tradition of Gujarat is evident in the lavish carving and sculpture work. However, the walls of the central small shrine are devoid of carving and are left plain as the temple faces the east and, every year, at the time of the equinoxes, the sun shines directly into this central shrine.

Temple Architecture in South India

7. Dravida Style

South Indian temple architecture, also called Drāvida Style, architecture invariably employed for Hindu temples in modern Tamil Nadu from the 7th to the 18th century, characterized by its pyramidal, or *kūtina*-type, tower. Variant forms are found in Karnataka (formerly Mysore) and Andhra Pradesh states. The South Indian temple consists essentially of a square-chambered sanctuary topped by a superstructure, tower, or spire and an attached pillared porch or hall (*mandapa*, or *mandapam*), enclosed by a peristyle of cells within a rectangular court. The external walls of the temple are segmented by pilasters and carry niches housing sculpture. The superstructure or tower above the sanctuary is of the *kūtina* type and consists of an arrangement of gradually receding stories in a pyramidal shape. Each story is delineated by a parapet of miniature shrines, square at the corners and rectangular with barrel-vault roofs at the centre. The tower is topped by a dome-shaped cupola and a crowning pot and finial.

The origins of the Drāvida style can be observed in the Gupta period. The earliest extant examples of the developed style are the 7th-century rock-cut shrines at Mahābalipuram and a developed structural temple, the Shore Temple (c. 700), at the same site.

The South Indian style is most fully realized in the splendid Brhadiśvara temple at Thanjavūr, built about 1003–10 by Rājarāja the Great, and the great temple at Gangaikondacōlapuram, built about 1025 by his son Rājendra Cōla. Subsequently, the style became increasingly elaborate—the complex of temple buildings enclosed by the court became larger, and a number of successive enclosures, each with its own gateway (*gopura*), were added. By the Vijayanagar period (1336–1565) the *Gopuras* had increased in size so that they dominated the much smaller temples inside the enclosures.



Brihadisvara

Four stages of temple architecture had been observed in South India Mainly during the Pallava's rule, around 6th century AD. Which are as follows:

- **Stage-I Mahendra Group :-**

It marked the beginning of Rock cut cave architecture and word Mandap was used instead temple.

- **Stage-II-Narsimha Group :-**

Major development during this period was initiation of Decoration in rock cut cave structures and Mandap's now became 'Ratha's' which is a refined cave famous for beauty. The biggest Ratha was called as Dharamraj Rath and smallest one was called as draupadi Rath.

Dharamraj Rath is considered as precursor of Dravidian style of temple making.

- **Stage-III-Rajsimha Group :-**

At this stage the real structural development of temple's started and it moved outside the cave, earlier temples were part of caves.

Example: Shore temple at Mahabalipuram, (TN) Kailashnath temple at Kanchipuram.



Stage IV – Nandivarman Group: It is said to be the declining stage of south Indian temple architecture and only small temples were constructed in this period.

Chola Sculpture: NATRAJ

Shiva is associated with the end of the cosmic world with which this dancing position is associated. In this chola sculpture he has been shown balancing himself on his right leg and suppressing the apasmara, the demon of ignorance or forgetfulness, with the foot of same leg. At the same time he raises his left leg in bhujangtrasita stance, which represents tirobhava that is kicking away the veil of maya or illusion from the devotee's mind. His four arms are outstretched and main hand is posed in Abhayahasta or the Gesture suggesting. The upper right hand hold & Damaru, his favourite musical instrument to keep on the beat tala. The upper left hand is held in dola hasta and connects with the Abhaya hasta of the right hand. His Hair flocks fly on both the sides touching the circular jwala mala or the garland of flame, which surrounds the entire dancing figuration.



Natraj

Sub Styles of Dravida Temples

7.1. Nayaka Style

The Nayakas rose on the fall of Vijayanagara empire. They continued, indeed furthered, the artistic tradition of Dravida style. The most famous architectural landmark of this period is the Meenakshi- Sundareswara temple at Madurai. The great temple complex has actually two shrines; the first one dedicated to Shiva as Sundareswara and the second one to his wife Meenakshi. Along with the All the feature's of Dravidian style being present, an additional prominent feature called 'Parakram's are of quite interest. Prakram's are huge Corridore's along with roofed ambulatory passageways. It served to connect various parts of temple while enclosing certain areas. Intricate carvings are seen all across the temple walls. The large tank set slightly off the axis to the main temple is another impressive feature of the temple. Surrounded by steps and a pillared portico, the tank was used for ritual bathing.



Meenakshi

7.2. Vijaynagar Legacy

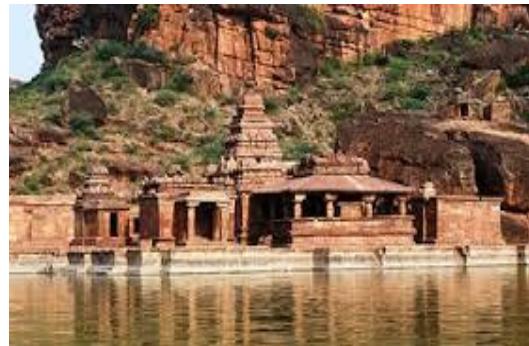
Some variation to the common trend was introduced in Vijaynagar. They introduced the concept of enlarged high enclosure walls and more decoration on these high enclosure walls and Gopuram's. Sculpture or motif of supernatural horses was used very frequently. They also introduced the concept of secular buildings (Example-Lotus Mahal).

Typically Vijaynagar period structures in the temple are the Amman Shrine (male deity of temple) and Kalyan Mandapam for exhibition and worship.

8. Vesara Style/Chalukya Style/Karnataka Style

This style has features of both Nagara and Dravidian style. It consists of two principle components like Dravidian style i.e. (i) Vimana (ii) Mandap. And departing from Dravidian style it does not have covered ambulatory around sanctum.

Example: Lad Khan temple at Aihole, Temples at Badami, Virupaksha temple – Pattadakal.



Virupaksha Temple

Architecture in Medieval India

9. Indo-Islamic Style

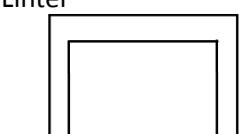
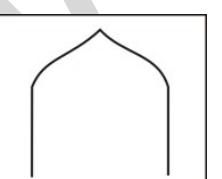
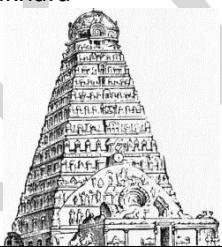
Indo-Islamic architecture encompasses a wide range of styles from various backgrounds that helped shape the architecture of the Indian subcontinent from the advent of Islam in the Indian subcontinent around the 7th century. It has left influences on modern Indian, Pakistani and Bangladeshi architecture. Both secular and religious buildings are influenced by Indo-Islamic architecture which exhibit Indian, Persian, Arab and the Turkish.

The Islamic rule in India saw the introduction of many new elements in the building style also. This was very much distinct from the already prevailing building style adopted in the construction of temples and other secular architecture. The main elements in the Islamic architecture is the introduction of arches and beams, and it is the arcuate style of construction while the traditional Indian building style is trabeate, using pillars and beams and lintels. The early buildings of the Slave dynasty did not employ true Islamic building styles and consisted of false domes and false arches. Later, the introduction of true arches and true domes start to appear, the earliest example is the Alai Darwaza by the side of Qutb Minar.

The different religious beliefs are also reflected in the mode of construction and architectural styles. The Islamic style also incorporated many elements from the traditional Indian style and a compound style emanated. The introduction of decorative brackets, balconies, pendentive decorations, etc in the architecture is an example in this regard. The other distinguishing features of Indo-Islamic architecture are the utilisation of kiosks (chhatris), tall towers (minars) and half-domed double portals. As human worship and its representation are not allowed in Islam, the buildings and other edifices are generally decorated richly in geometrical and arabesque designs. These designs were carved on stone in low relief, cut on plaster, painted or inlaid. The use of lime as mortar was also a major element distinct from the traditional building style.

The tomb architecture is also another feature of the Islamic architecture as the practice of the burial of the dead is adopted. The general pattern of the tomb architecture is consisted of a domed chamber (hujra), a cenotaph in its centre with a mihrab on the western wall and the real grave in the underground chamber. To this general tomb architecture, the Mughals added a new dimension by introducing gardens all around the tomb. The Mughal tombs are generally placed at the centre of a huge garden complex, the latter being sub-divided into square compartments, the style is known as char-bagh. The Mughals also built large gardens in various levels and terraces on the char-bagh pattern. Scholars trace the evolution of the char-bagh pattern of gardening to the original land of the Mughals, the Kabul Valley, where depending upon the landscape and terrain, gardens and residential complexes were laid out. The Mughals inherited this garden type and superbly transformed it according to the new terrains in India. Thus, evolved a transformed style of char-bagh pattern of gardening. The Mughals are also credited to have introduced the double dome system of dome architecture and the pietra-dura style of inlay decorations.

As said above that before the emergence of indo-islamic architecture, it was trabeate method which was widely followed and with the establishment of Islamic rule, it was replaced by the Arcuate method of architecture. The major differences between the two can be classified as follows:

S.N.	Components	Trabeate	Arcuate
1.	Entrance	Lintel 	Arch 
2.	Top	Shikhara 	Dome 
3.	Minar's (Persian Influence)	Absent	Present for 'Azan'
4.	Material's used	Stone	Brick, lime and Mortar

Arabesque Method: It is a method of decoration. Arabesque means geometricized vegetal ornament. It is characterized by continuous stem which splits regularly producing a series of counter poised, leafy secondary stems which can intern split again or return to be reintegrated into the main stem.



Arabesque

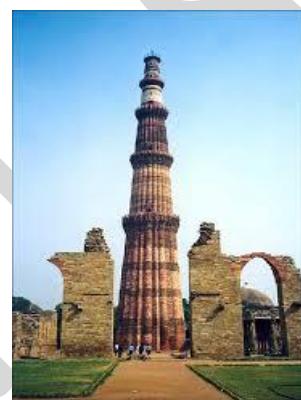
9.1. Imperial Style

9.1.1. Slave dynasty (1206-1290)

It is also called as Ilbari dynasty, as all the ruler's belonged to Ilbari tribe except Qutubuddin Aibak. The Style developed by them is called as Mamluk Style. They started converting existing structures into the Mosque's. 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 "Might of Islam". 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). 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.



Adhai Din Ka Jhonpra



Qutub Minar

9.1.2. Khilji Dynasty (1290-1320)

The Style developed by them is called as Seljuk style. 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.



Alai Darwaza

9.1.3. Tughlaqs

Arch of this period is heavy, massive, rugged and simple. They used grey sandstone and employed minimum decoration. This period was called as 'crisis period of architecture' because focus was on strength rather than beauty. Hence, they introduced the concept of sloping walls known as "Battar", combining the principles of arch and the lintel. To a certain extent the Hindu trabeated construction is still used; there are false arches and the dome is a typical importation from Syria and Byzantine.

9.1.4. Sayyid Period

The Sayyid period was too short to evolve elaborate buildings, but the octagonal tombs of the time posses a distinct architectural character. The decorative features of these tombs consists of the use of blue enameled tiles enhancing the color effect. The Lotus motif crowning the tomb and free use of Guldasta's considerably influenced the style of subsequent period.

9.1.5. Lodi's Style

In the Lodi period there is indication of a certain amount of imagination and a bold diversity of design. Enamel tile decoration tended to be richer and more lavish. The tomb architecture of this period is of two types, though both have grey granite walls. One is octagonal in design having a verandah, the other is square in plan, having no verandah. A spacious somewhat ornamental walled garden encloses the tombs, which gives the whole ensemble an elegance. (Sikander Lodhi established the city of Agra and made it as his capital. He also repaired Qutub-Minar.)

9.2. Provincial Style

9.2.1. Bengal School of Architecture

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 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.



Adhuna Masjid

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.

9.2.2. Malwa School of Architecture

It is essentially Arcuate. Some of its original features were the skillful and elegant use of arch with pillar and beam, lofty terraces approached by well proportioned stairways, impressive and dignified size of buildings, use of various colored stones and marbles and partly by bright coloured glazed tiles. The minaret is absent in this style. Notable Examples are Rani Rupamati pavilion, Ashrafi Mahal, Jahaj Mahal, Mandu fort.



Rani Rupamati Pavilion



Jahaj Mahal

9.2.3 Jaunpur School of Architecture

It was influenced by the buildings of Tughlaq period but its typical feature was its bold and forceful character expressed in the huge imposing pro-pylon screens filling the central and side bays of prayer hall. It was Developed by Sharqi Dynasty hence also called as sharqi style.

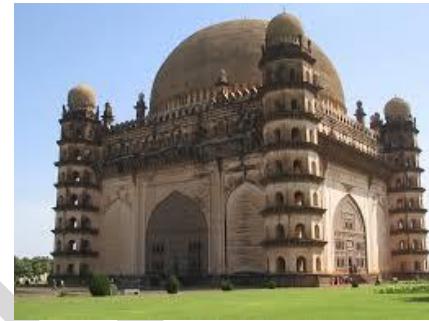
Notable Example is Atalla Masjid.



Atalla Masjid

9.2.4. Bijapur School

It developed during the reign of Adilshahi. And the most important example is Gol Gumbaz. 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 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.



Gol Gumbaz

9.3. Mughal Period

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.

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 Quila 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



Humayun's Tomb

(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 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 pavilions 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.

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,



Amar Singh Gate, Agra Fort

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 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.

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



Taj Mahal, Agra

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 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.



**Jali work, Khas Mahal,
Red Fort, Delhi**

The exquisite marble screen containing a representation of the scales of justice and on the walls 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 feature 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 building 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.

Modern India and European Influence

The Europeans who came to India for trade established their settlements at various places. In these settlements they built European style houses, besides the factories. When their foothold became strong, they began to construct more durable structures such as strong fortresses and imposing churches.

The forts had no architectural significance. The Portuguese at Goa established impressive churches in the style of Iberian architecture, and the English, though in a less ambitious manner, built churches resembling the English village churches.

A distinct type of building thus began to emerge in India. However, the Victorian style itself, being imitative rather than original, did not have a vitality of its own to inaugurate in India what could have been an Indo-British (like the Indo-Islamic) style of architecture.

The Victorian architects in India made a mistake by attempting to copy oriental styles while trying to construct public buildings. Big brickwork buildings with iron supports and domed roofs represented Victorian architecture at its worst. On the whole, therefore, the nineteenth century English style did not manifest itself in any way comparable with past architecture.

The Palladian Style of architecture was sought to be introduced in India by some other British officers in the 18th century. Constantia, a building erected by General Martin at Lucknow, is the

best specimen of this style in India. A great central tower rising from a succession of terraced roofs is a characteristic of this style.

In the second-half of the 19th century, some of the European builders in India tried their best to combine elements and features from Indian and Western architecture. The pioneer of this movement was a civil servant, F. S. Growse.

The Museum at Jaipur and the Moor Market in Madras (now, Chennai) are examples of this type of architecture. Sardar Ram Singh, a master builder of Punjab, designed the Central Museum and the Senate House at Lahore (in Pakistan). G. Wittet designed the Gateway of India in Mumbai, borrowing several elements of Mughal style.

The Victoria Terminus Station (now known as the Chhatrapati Shivaji station), in Mumbai, is an outstanding example of Victorian Gothic Revival architecture in India, blended with themes deriving from Indian traditional architecture.

The building, designed by the British architect F. W. Stevens, became the symbol of Bombay (now, Mumbai) as the 'Gothic City' and the major international mercantile port of India. The terminal was built over 10 years, starting in 1878, according to a High Victorian Gothic design based on late medieval Italian models.

Its stone dome, turrets, pointed arches and eccentric ground plan are close to traditional Indian palace architecture. British architects worked with Indian craftsmen to include Indian architectural tradition and idioms thus forging a new style unique to Bombay (now, Mumbai).

Among the edifices of the Victorian era, the churches of Kolkata and Chennai, the cathedrals at Simla and Lahore, the Lahore High Court and the Calcutta High Court are noteworthy. But none of these edifices can be regarded as great pieces of architecture.

At the end of the Victorian era India entered the era of national awakening and movement. The architecture represented the character of the time, a combination of the imperial needs and the national urges. The British wanted to perpetuate the memory of Queen Victoria in India by erecting a Memorial Hall in her name.



Victoria Memorial

But the style of that massive structure (at Kolkata) was sought to be oriental enough to satisfy the Indian mind. It was a first foray into Indo-Saracenic Movement. The Indo-Saracenic Revival (also known as Indo-Gothic, Mughal-Gothic, Neo-Mughal, or Hindu-Gothic) was an architectural style movement by British architects in the late 19th century in British India.

It drew elements from the indigenous and Indo-Islamic architecture and combined it with the Gothic revival and Neo-Classical styles favoured in Victorian England. The style gained momentum in the West with the publication of the various views of India by William Hodges and the Daniell duo (William Daniell and his uncle Thomas Daniell) from about 1795.

Structures of this design, particularly those built in India and England, were built in conformance to advanced British structural engineering standards of the 1800s, which came to include infrastructures composed of iron, steel and poured concrete (the innovation of reinforced cement and pre-cast cement elements, set with iron and/or steel rods, developed much later).

Some of the characteristics of this style are: onion (bulbous) domes, overhanging eaves, pointed arches, cusped arches, or scalloped arches, vaulted roofs, domed kiosks, many miniature domes, domed chhatris, pinnacles, towers and minarets, open pavilions, and pierced arcades.

Unfortunately the architects of the Victoria Memorial Hall, designed by William Emerson, who had earlier designed the Crawford Market in Bombay (now, Mumbai), could not make it a striking piece of Indo-British style. Indian characteristics superimposed on the edifice, with the inevitable dome, did not make it look like the Taj Mahal nor even a poor replica. Similar attempts to imitate oriental features while constructing the Prince of Wales Museum at Mumbai did not prove successful.

A great opportunity came to the British rulers for the construction of grand buildings in India when it was decided in 1911 to transfer the capital from Calcutta (now Kolkata) to Delhi. The chief architect Sir Edwin Lutyens, and his colleague, Sir Edward Baker, at first prepared designs in the neo-Roman style. But these designs appeared inappropriate to the Indian background.



Rashtrapati Bhawan



Parliament

The British architects set themselves to study the Buddhist, Hindu and Islamic features while redrawing their plan for Delhi. When finally the capital emerged with its majestic buildings, the Viceregal palace appeared with a huge dome on the lines of a Buddhist stupa, and most of the buildings represented some elements of Hindu ornamentation or Islamic symmetry. A great demerit of that unique experiment to synthesise the different styles of Indian architecture within a broader European fabric was that simplicity, modernity and utility were considerably compromised for the purpose of so-called beauty and structural majesty.

The experiment neither revived in India the lost values of her architectural glory, nor did it introduce radically new edifices for the purposes of newer times. Most of the structures appeared massive, heavy and strong, but also congested, close and even medieval. A redeeming feature was due to Sir John Marshall—for designing beautiful gardens in order to revive the spirit of the Mughal days.

The Jamia Millia Islamia at Delhi represents an age (around 1935) of revolutionary ideas, when the aegis of colonial imperialism was being questioned and the national movement was getting stronger by the day.

It was also around this time that many Indian educational institutes were established after heeding Mahatma Gandhi's call to boycott all British institutions. Karl Heinz, a German architect, was commissioned for this project with instructions that he should stay clear of elements of British or Mughal architecture, in keeping with the anti-imperialistic stand that the founders of Jamia stood for.

As a result, there was a building that cannot be categorised into any particular school of architecture; it can be called 'modern style of architecture' as it resembles today's buildings, that is, usually something that stems from the architect's imagination.

The red sandstone building has white domes that have no particular pattern and big courtyards and windows that serve no particular purpose than to look good. Heinz used local materials like red sandstone and lime which were easy to source.

Difference between Portuguese and British Style

	Iberian (Portuguese)	Gothic (British)
Material used	Brick as main material wooden roofs and stair's	Red sandstone and coarse limestone.
Structure variation	No creation of new shapes or structure's Re-interpreted western style	Involved creation of new shapes and structure's
Plaster Carvings	Prominent feature Ex- old Goa Church's	Absent

Some Famous Architects of Modern India

1. Laurie Baker: He was called as the architect of the poor and the conscience keeper of India. He merged the buildings with the environment and utilized locally available materials. To reduce the consumption of steel and cement, he introduced filler slab construction. While designing he kept the eye on concerns related to ventilation and thermal comfort. He revolutionized mass housing in Kerala.

2. Karl Heinz: He was a German Architect and was commissioned with instructions that he should stay clear of elements of British or Mughal Architecture in keeping with anti-imperialistic stand of nationalists and Jamia millia Islamia Delhi. Heinz used local materials like red sand stone and lime which were easily available. Re sand stone buildings with white domes, with big courtyards and windows was the major feature. It can be called as modern style of architecture.

3. Le-Corbusier: He was a French Architect. He designed the city of Chandigarh on the pattern of well ordered matrix. He conceived the Idea of sector as self sufficient green belt. Regular grid for fast traffic was taken care of.

4. Charles-Correa: He was a Goan Architect and played pivotal role post independence. He placed special emphasis on prevailing resources, energy and climate as major determinants in the ordering of space. He did pioneer work in urban issues and low cost shelter in the third world.

Example: Planning of Navi Mumbai, Kanchenjunga apartment, Mumbai, British Council building, New Delhi, etc.

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INDIAN CLASSICAL DANCES

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Indian Classical Dance

The six recognized schools of Indian classical dance developed as a part of religious ritual in which dancers worshipped the gods by telling stories about their lives and exploits. The principles of Indian Classical dance is derived from 'Natya Shastra' by Bharat Muni. He traces its origin from lord Bramha. Lord Bramha created a fifth veda known as 'Natyaveda', representing the essence of four existing Vedas. For example, Pathya (words) were taken from Rigveda, Abhinaya (gestures) from Yajurveda, Geet(music) from Samaveda, Rasa(emotions) from Atharvaveda.

Three main components form the basis of these dances. They are natya, the dramatic element of the dance (i.e., the imitation of character); nritta, pure dance, in which the rhythms and phrases of the music are reflected in the decorative movements of the hands and body and in the stamping of the feet; and nritya, the portrayal of mood through facial expression, hand gesture, and position of the legs and feet.

There are two basic aspect of Indian classical dance: Tandava – it denotes movement on rhythm that is emphasizing on male characteristics of power strength and firmness. Lasya - it denotes grace, bhava, rasa and abhinaya, which represents the feminine aspect of dance.

The style of movement in Indian classical dance is very different from that of Western ballet. In ballet the emphasis is frequently on the action of the legs—in jumps, turns, and fast traveling steps, which create ballet's characteristic qualities of height, speed, and lightness—while the body itself remains relatively still and the arms simply frame the face or balance the body. In Indian dance, however, the legs are usually bent, with the feet flat rather than lifted and pointed. Jumps are usually low (though light), and the dancer rarely covers much ground or performs intricate steps, the complexity of the footwork lying more in elaborate stamping rhythms. (These stamping rhythms enhance the musicality of the dance; many dancers wear bells around their ankles, supplying their own accompaniment as well as counterpoint to the rhythms beaten out by the musicians.) The torso, face, arms, and hands are extremely active. The head is quite mobile, with subtle changes of direction and a characteristic side-to-side movement emphasizing the dancer's changing facial expressions. The movement of the torso is graceful and fluid, shifting from side to side or turning on the axis of the spine, while the movement of the hands and arms is subtle and elaborate, every gesture having a narrative function. Indian dancers have a vast repertoire of gestures through which they express complex events, ideas, and emotions. There are, for example, 13 gestures of the head, 36 different glances, and 67 mudras, or hand gestures, that can, in various combinations, yield several thousand different meanings.

Sangeet Natak academy has given the status of classical dance to the following dance forms;

1. 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.



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.

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.

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 - thenritya, where the dancer expresses the SAHITYA through movement and mime. **Shabdam** follows the jatiswaram in a Bharatnatyam dance performance. The accompanying song is generally in adoration of the Supreme Being.

After the **shabdam**, 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.

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 cymbal player. The person who conducts the dance recitation is the **Nattuvanar**.



2. 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 Teerthanaraayana Yogi who composed the **Krishna-Leelatarangini**, a **kaavya** in Sanskrit.

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 **paarijata** flower for **Sathyabhaama**, the most beloved queen of Krishna. In compliance with this command Siddhendra Yogi composed the **Bhaamaakalaapam** which is till now considered the piece-de-resistance 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 Agraahaarama 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) 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.who introduced many new elements including solo dancing and training of female dancers in this dance style.

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 **Ganesha**



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 **natyam** 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, shlokom**, 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.

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).

3. 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, Koodeiyattam, 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 **natyam** 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**.



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.

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**.

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

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

4. 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.

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.

With the coming of the Mughals, this dance form received a new impetus. A transition from the temple courtyard to the palace **durbars** 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 (nritta) 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).



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 nritta 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 nritta 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.

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 **thumri**, **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 nritta (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.

5. 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.



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.

The Kirtan form of congregational singing accompanies the dance which is known as Sankirtana in Manipur. The male dancers play the Pung and Kartal while dancing. The masculine aspect of dance - the Choloms are a part of the Sankirtana tradition. The Pung and Kartal choloms are performed at all social and religious festivals.

The martial dancers of Manipur - the Thang-ta - have their origins in the days when man's survival depended on his ability to defend himself from wild animals.

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**.

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.

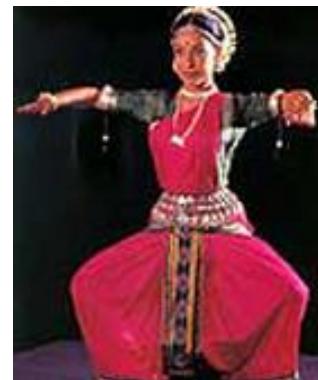
Besides the **Ras** and other **leelas**, each stage in one's life is celebrated with **Sankirtana** performances - child birth, **upanayanam**, wedding and **shradha** are all occasions for singing and dancing in Manipur. The whole community participates as song and dance form part of daily life expressions.

6. Odissi

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 **Natyashastra** 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 Bhubaneshwar. 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 **Natyamandap** 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.

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.

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**.

The techniques of movement are built around the two basic postures of the **Chowk** and the **Tribhangi**. The **chowk** is a position imitating a square - a very masculine stance with the weight of the body equally balanced. The **tribhangi** 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.

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 highlighted bringing out the duality of the masculine and the feminine through the basic stance of the **chauk** and **tribhangi**. 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.

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.

7. 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 Satras i.e. Vaishnava **maths** or monasteries. Because of its religious character and association with the Satras, 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 Satras of Assam. The dancers in a Oja paali chorus not only sing and dance but also explain the narration by gestures and stylized movements. As far as Devadasi dance is concerned, resemblance of a good number of rhythmic syllables and dance postures along with footwork with Sattriya dance is a clear indication of the influence of the former on the latter. Other visible influences on Sattriya dance are those from Assamese folk dances namely Bihu, Bodos etc. 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.

8. Mohiniyattam

Mohiniyattam, is a classical dance form from Kerala, India. Believed to have originated in 16th century CE, it is one of the eight Indian classical dance forms recognised by the Sangeet Natak Akademi. It is considered a very graceful form of dance meant to be performed as solo recitals by women.

Mohiniyattam was popularised as a popular dance form in the nineteenth century by Swathi Thirunal, the Maharaja of the state of Travancore (Southern Kerala), and Vadivelu, one of the Thanjavur Quartet. Swathi Thirunal promoted the study of Mohiniyattam during his reign, and is credited with the composition of many music arrangements and vocal accompaniments

that provide musical background for modern Mohiniyattam dancers. The noted Malayalam poet Vallathol, who established the Kerala Kalamandalam dance school in 1930, played an important role in popularizing Mohiniyattam in the 20th century.

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 (ocean of milk and salt water).

In the second story Vishnu appears as Mohini to save Lord Shiva from the demon Bhasmasura. The name Mohiniyattam may have been coined after Lord Vishnu; the main theme of the dance is love and devotion to God, with usually Vishnu or Krishna being the hero. Devadasis used to perform this in temples. It also has elements of Koothu and Kottiyattom. Mohiniyattam is a drama in dance and verse.

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, the land of Mohiniyattam. There are approximately 40 basic movements, known as atavukal.

The three pillars — Sri Swathi Thirunal Rama Varma, Sri Vallathol Narayana Menon (a poet and founder of the institution, Kerala Kalamandalam) and Smt. Kalamandalam Kalyanikutty Amma (considered "the mother of Mohiniyattam") — contributed to the shaping out of the contemporary Mohiniyattam during the later part of the 20th century. Guru Kallyanikutty Amma cleared the mythical mystery behind the name of this dance form and gave it the most convincing explanation based on truth, social and historical evolution, interpreting Mohiniyattam as the dance of a beautiful lady than that of a mythical enchantress from heaven.

The costume includes white sari embroidered with bright golden brocade (known as kasavu) at the edges. The dance follows the classical text of Hastha Lakshanadeepika, which has elaborate description of mudras (gestural expressions by the hand palm and fingers).

The Jewellery our traditional dancers wear is the typical complete set of **Temple Golden Finish Jewellery with a proper wide Golden Lakshmi belt specially designed for Mohiniyattam. The foot steps are made tinkling with a good pair of original Chilanka or either known as Ghungroo or Dancing bells worn by the dancer on her legs. The performer also adorns herself with Fresh white Jasmine flowers which is decked to her hair bun arranged on the left side of the head pinned on to a beautiful Jurapin, which makes Mohiniyattam artists distinct from other dance forms artists of India.**

The vocal music of Mohiniyattam involves variations in rhythmic structure known as chollu. The lyrics are in Manipravalam, a mixture of Sanskrit and Malayalam. The Mohiniyattam dance is performed to this accompaniment by the subtle gestures and footwork of the danseuse. The performer uses the eyes in a very coy, sensual manner to enchant the mind without enticing the senses.

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INDIAN PAINTING

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Indian Painting

Indian painting has a very long tradition and history in Indian art. The earliest Indian paintings were the rock paintings of pre-historic times, the petroglyphs as found in places like Bhimbetka, some of them from before 5500 BC. India's Buddhist literature is replete with examples of texts which describe palaces of the army and the aristocratic class embellished with paintings, but the paintings of the Ajanta Caves are the most significant of the few survivals. Smaller scale painting in manuscripts was probably also practised in this period, though the earliest survivals are from the medieval period. Mughal painting represented a fusion of the Persian miniature with older Indian traditions, and from the 17th century its style was diffused across Indian princely courts of all religions, each developing a local style. Company paintings were made for British clients under the British raj, which from the 19th century also introduced art schools along Western lines, leading to modern Indian painting, which is increasingly returning to its Indian routes.

Indian paintings provide an aesthetic continuum that extends from the early civilisation 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.

Sadanga of Indian painting

Around 1st century BC the Sadanga or Six Limbs of Indian Painting, were evolved, a series of canons laying down the main principles of the art. Vatsyayana, who lived during the third century A.D., enumerates these in his Kamasutra having extracted them from still more ancient works.

These 'Six Limbs' have been translated as follows:

1. Rupabherda The knowledge of appearances.
2. Pramanam Correct perception, measure and structure.
3. Bhava Action of feelings on forms.
4. Lavanya Yojanam Infusion of grace, artistic representation.
5. Sadrisyam Similitude.
6. Varnikabhanga Artistic manner of using the brush and colours. (Tagore.)

The subsequent development of painting by the Buddhists indicates that these ' Six Limbs ' were put into practice by Indian artists, and are the basic principles on which their art was founded.

Genres of Indian Painting

Indian paintings can be broadly classified as murals and miniatures. Murals are large works executed on the walls of solid structures, as in the Ajanta Caves and the Kailashnath temple. Miniature paintings are executed on a very small scale for books or albums on perishable material such as paper and cloth. The Palas of Bengal were the pioneers of miniature painting in India. The art of miniature painting reached its glory during the Mughal period. The tradition of miniature paintings was carried forward by the painters of different Rajasthani schools of painting like the Bundi, Kishangarh, Jaipur, Marwar and Mewar. The Ragamala paintings also belong to this school, as does the Company painting produced for British clients under the British Raj.

1. Murals

Mural painting is inherently different from all other forms of pictorial art in that it is organically connected with architecture. The use of colour, design, and thematic treatment can radically alter the sensation of spatial proportions of the building; in this sense mural is the only form of painting that is truly three-dimensional, since it modifies and partakes of a given space. Apart from its organic relation to architecture, a second characteristic of mural painting is its broad public significance. The mural artist must conceive pictorially a social, religious, or patriotic theme on the appropriate scale in reference both to the structural exigencies of the wall and to the idea expressed.



The history of Indian murals starts in ancient and early medieval times, from 2nd century BC to 8th – 10th century AD. There are known more than 20 locations around India containing murals from this period, mainly natural caves and rock-cut chambers. The highest achievements of this time are the caves of Ajanta, Bagh, Sittanavasal, Armamalai Cave (Tamil Nadu), Ravan Chhaya rock shelter, Kailasanatha temple in Ellora Caves.

Murals from this period depict mainly religious themes of Buddhist, Jain and Hindu religions. There are though also locations where paintings were made to adorn mundane premises, like the ancient theatre room in Jogimara Cave and possible royal hunting lodge circa 7th-century AD – Ravan Chhaya rock shelter.

Later Murals

Even after Ajanta, very few sites with paintings have survived which provide valuable evidences to reconstruct the tradition of paintings. It may also be noted that the sculptures too were plastered and painted. The tradition of cave excavations continued further at many places where sculpting and painting were done simultaneously.

1.1. Badami paintings

Badami is a cave site in the state of Karnataka. It was the capital of western chalukyan dynasty. The chalukya king, Manglesha, patronized the excavations of the Badami caves.

The patron record of cave shows Vaishnava affiliation. Therefore the cave popularly known as Vishnu cave. Only a fragment of painting has survived on the vaulted roof of the front mandapa.



Paintings in these caves depict palace scenes. One shows the Kirtivarman, the son of pulakesin-I. Stylistically speaking, the painting represents an extension of the tradition of mural painting from Ajanta to Badami in south India. The sinuously drawn lines, fluid forms and compact composition exemplify the proficiency and maturity of the artist. The gracefully drawn faces of the king and queen remind us of the style of modeling in Ajanta.

It is noteworthy to observe that the contours of different parts of the face of the face create protruding structures of face itself. Thus, with simple line treatment artist could create volume.

1.2. Murals under the Pallava, Pandava and Chola kings

The Pallava kings who succeeded the Chalukya kings in parts of South India, were also patrons of arts.

Mahendravarma I who ruled in the seventh century was responsible for building temples at Panamalai, Mandagapattu and Kanchipuram. The inscription at Mandagapattu mentions Mahendravarman I with numerous titles such as Vichitrachitta (curious-minded), Chitrakarapuli (tiger among artists), Chaityakari (temple builder), which show his interest in art activities.



The paintings in these temples too were done at his initiative, though only fragments remain. The Panamalai figure of a female divinity is drawn gracefully. Paintings at the Kanchipuram temple were patronised by the Pallava king, Rajasimha. Only traces of paintings remain now which depict Somaskanda. Faces are round and large. Lines are rhythmic with increased ornamentation when compared with the paintings of an earlier period. Depiction of torso still remains like the earlier sculptural tradition but is elongated.

When the Pandyas rose to power, they too patronised art. Tirumalaipuram caves and Jaina caves at Sittanavasal are some of the surviving examples. A few fragmented layers of paintings can be seen in Tirumalaipuram. In Sittanavasal, the paintings are visible on the ceilings of shrines, in verandas, and on the brackets.

The tradition of building temples and embellishing them with carvings and paintings continued during the reign of the Chola kings who ruled over the region from the ninth to the thirteenth century. Though Chola paintings are seen in Nartamalai, the most important are those in Brihadeswara temple. The paintings were executed on the walls of the narrow passage surrounding the shrine. Two layers of paint were found when they were discovered. The upper layer was painted during the Nayak period, in the sixteenth century. Thanks to the cleaning of the surface painting, examples of the great tradition of painting during the Chola Period were unveiled. The paintings show narrations and aspects related to Lord Shiva, Shiva in Kailash, Shiva as Tripurantaka, Shiva as Nataraja, a portrait of the patron Rajaraja and his mentor Kuruvar, dancing figures, etc.

1.3. Vijayanagara murals

With the decline of power of the Chola dynasty in the thirteenth century, the Vijayanagara Dynasty captured and brought under its control the region from Hampi to Trichy with Hampi serving as its capital.



Many paintings survive in a number of temples. The paintings at Tiruparakunram, near Trichy, done in the fourteenth century represent the early phase of the Vijayanagara style. In Hampi, the Virupaksha temple has paintings on the ceiling of its mandapa narrating events from dynastic history and episodes from the Ramayana and the Mahabharata.

In Lepakshi, near Hindupur, in present Andhra Pradesh, there are glorious examples of Vijayanagara paintings on the walls of the Shiva temple.

1.4. Nayaka Murals

Nayaka paintings of the seventeenth and eighteenth centuries are seen in Thiruparakunram, Sreerangam and Tiruvarur. In Thiruparakunram, paintings are found of two different periods—of the fourteenth and the seventeenth century. Early paintings depict scenes from the life of Vardhaman Mahavira.

The Nayaka paintings depict episodes from the Mahabharata and the Ramayana and also scenes from Krishna-leela.



1.5. Kerala Murals

Kerala painters (during the period from the sixteenth to the eighteenth century) evolved a pictorial language and technique of their own while discriminately adopting certain stylistic elements from Nayaka and Vijayanagara schools. The painters evolved a language taking cues from contemporary traditions like Kathakali and kalam ezhuthu using vibrant and luminous colours, representing figures in three-dimensionality. Most of the paintings are seen on the walls of shrines and cloister walls of temples and some inside palaces. Thematically too, paintings from Kerala stand apart. Most of the narrations are based on those episodes from Hindu mythology which were popular in Kerala. The artist seems to have derived sources from oral traditions and local versions of the Ramayana and the Mahabharata for painted narration.



2. Miniature Painting

2.1. The Pala School (11th – 12th Century)

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, Vikramasila 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.



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.

2.2. Western Indian School of Painting

Western Indian painting, also called Jaina Painting, a highly conservative style of Indian miniature painting largely devoted to the illustration of Jaina religious texts of the 12th–16th century. Though examples of the school are most numerous from Gujarat state, paintings in Western Indian style have also been found in Uttar Pradesh and central India. In Orissa on the east coast, the style has persisted almost to the present.

The school is characterized by simple, bright colours, highly conventionalized figures, and wiry, angular drawing. The naturalism of early Indian wall painting is entirely absent.

The earliest manuscripts are on palm leaves, and the same oblong format (about 12 by 4 inches [30 by 10 cm]) was continued even after paper began to be used toward the end of the 14th century. The style, fairly well established by the end of the 13th century, changed little over the next 250 years. Figures are shown for the most part from a frontal view, with the head in profile. The facial type, with its pointed nose, is related to that seen in wall paintings at Ellora (mid-8th century) and is remarkably close to medieval sculpture. A striking convention is the projecting “further eye,” which extends beyond the outline of the face in profile.

2.3. Mughal Painting

Mughal painting is a particular style of Indian painting, generally confined to illustrations on the book and done in miniatures, and which emerged, developed and took shape during the period of the Mughal Empire 16th –19th centuries.

Mughal paintings were a unique blend of Indian, Persian and Islamic styles. Because the Mughal kings wanted visual records of their deeds as hunters and conquerors, their artists accompanied them on military expeditions or missions of state, or recorded their prowess as animal slayers, or depicted them in the great dynastic ceremonies of marriages.

Akbar's reign (1556–1605) ushered a new era in Indian miniature painting. After he had consolidated his political power, he built a new capital at Fatehpur Sikri where he collected artists from India and Persia. He was the first monarch who established in India an atelier under the supervision of two Persian master artists, Mir Sayyed Ali and Abdus Samad. Earlier, both of them had served under the patronage of Humayun in Kabul and accompanied him to India when he regained his throne in 1555. More than a hundred painters were employed, most of whom were Hindus from Gujarat, Gwalior and Kashmir, who gave a birth to a new school of painting, popularly known as the Mughal School of miniature Paintings.

One of the first productions of that school of miniature painting was the Hamzanama series, which according to the court historian, Badayuni, was started in 1567 and completed in 1582. The Hamzanama, stories of Amir Hamza, an uncle of the Prophet, were illustrated by Mir Sayyid



Ali. The paintings of the Hamzanama are of large size, 20 x 27" and were painted on cloth. They are in the Persian safavi style. Brilliant red, blue and green colours predominate; the pink, eroded rocks and the vegetation, planes and blossoming plum and peach trees are reminiscent of Persia. However, Indian tones appear in later work, when Indian artists were employed.

After him, Jahangir encouraged artists to paint portraits and durbar scenes. His most talented portrait painters were Ustad Mansur, Abul Hasan and Bishandas.

Shah Jahan (1627–1658) continued the patronage of painting. Some of the famous artists of the period were Mohammad Faqirullah Khan, Mir Hashim, Muhammad Nadir, Bichitr, Chitarman, Anupchhatar, Manohar and Honhar. Aurangzeb had no taste for fine arts. Due to lack of patronage artists migrated to Hyderabad in the Deccan and to the Hindu states of Rajasthan in search of new patrons.



2.4. Rājput Painting

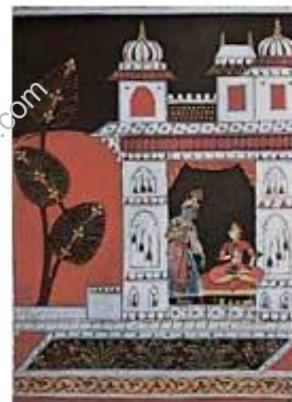
Rājput painting, the art of the independent Hindu feudal states in India, as distinguished from the court art of the Mughal emperors. Whereas Mughal painting was contemporary in style, Rājput was traditional and romantic.

It developed in the 16th and early 17th centuries, and its late period lasted through 1825. Rājput painting is further divided into Rājasthani painting, or the schools of the Rājasthān and central India, and Pahari painting, or the art of the Himalayan kingdoms.

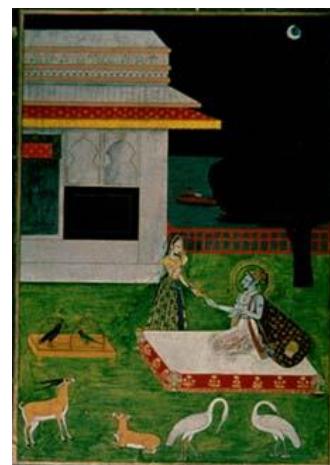
2.4.1. The Central Indian and Rajasthani Schools (17th - 19th Century)

Malwa painting

Mālwa painting, 17th century school of Rājasthani miniature painting centred largely in Mālwa and Bundelkhand (in modern Madhya Pradesh state); it is sometimes referred to as Central Indian painting on the basis of its geographical distribution. The school was conservative, and little development is seen from the earliest examples, such as the Rasikapriyā (a poem analyzing the love sentiment) series dated 1636 and the Amaru Śataka (a Sanskrit poem of the late 17th century), now in the Prince of Wales Museum of Western India, Bombay. Little is known of the nature of the school in the 18th century.



Mālwa paintings show a fondness for rigorously flat compositions, black and chocolate-brown backgrounds, figures shown against a solid colour patch, and architecture painted in lively colour. The school's most appealing features are a primitive charm and a simple childlike vision.



Kishangarh painting

Kishangarh painting, 18th-century school of the Rājasthani style of Indian painting that arose in the princely state of Kishangarh (central Rājasthān state). The school is clearly distinguished by its individualistic facial type and its religious intensity. The sensitive, refined features of the men and women are drawn with pointed noses and chins, deeply curved eyes, and serpentine locks of hair. Their action is frequently shown to occur in large panoramic landscapes.

Though competent paintings similar in style to late Mughal art were perhaps being done in Kishangarh at the end of the 17th century, the brilliant series of paintings on the Rādhā–Krishna theme were due largely to the inspiration of Raja Sāvant Singh (reigned 1748–57). He was a poet, also, who wrote under the name of Nagari Dās, as well as a devout member of the Vallabhācārya sect, which worships the lord in his appearance on Earth as Krishna, the divine lover. Sāvant Singh fell in love with a singer in the employ of his stepmother called Bani Thani ("Lady of Fashion"), and it is speculated that her features may have been the model for the Kishangarh facial type. The master artist largely responsible for transmitting the romantic and religious passions of his patron into new and fresh visual images was Nihal Chand.

Mewār painting

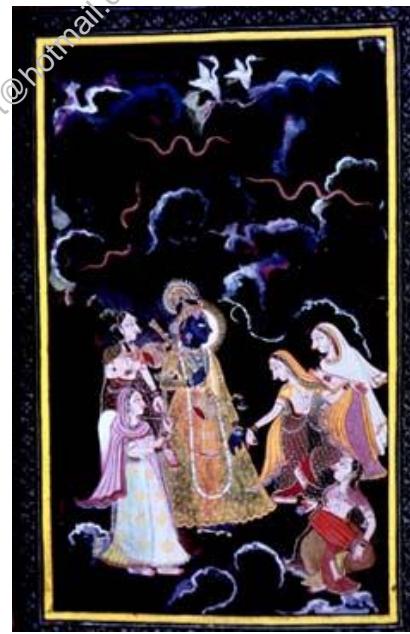
Mewār painting, one of the most important schools of Indian miniature painting of the 17th and 18th centuries. It is a school in the Rājasthānī style and was developed in the Hindu principality of Mewār (in Rājasthān state). The works of the school are characterized by simple bright colour and direct emotional appeal. The comparatively large number of paintings to which dates and places of origin can be ascribed make possible a more comprehensive picture of the development of painting in Mewār than in any other Rājasthānī school. The earliest-dated examples come from a *rāgamāla* (musical modes) series painted in 1605 at Chawand, an early capital of the state. This expressive and vigorous style continued with some variations through 1680, after which time Mughal influence became more apparent. One of the outstanding painters of the early phase was the artist Sāhibdīn.



The Mewār school continued through the 18th century and into the 19th, the production being fairly prolific. An increasing number of paintings were concerned with portraiture and the life of the ruler, though religious themes continued to be popular.

Bundi painting

The Bundi style of painting is very close to the Mewār 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.

Kotah painting

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.



2.4.2. The Pahari Schools (17th – 19th Century)

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.

Basohli Painting

Basohli painting, school of Pahari miniature painting that flourished in the Indian hill states during the late 17th and the 18th centuries, known for its bold vitality of colour and line. Though the school takes its name from the small independent state of Basohli, the principal centre of the style, examples are found throughout the region.



The origins of the school are obscure; one of the earliest examples so far discovered, a series of illustrations to the *Rasamañjarī* (c. 1690), exhibits a style already completely formed. An oblong format is favoured, with the picture space usually delineated by architectural detail, which often breaks into the characteristic red borders.

The stylized facial type, shown in profile, is dominated by the large, intense eye. The colours are always brilliant, with ochre yellow, brown, and green grounds predominating. A distinctive technique is the depiction of jewelry by thick, raised drops of white paint, with particles of green beetles' wings used to represent emeralds.



Guler painting

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.

Kangra painting

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

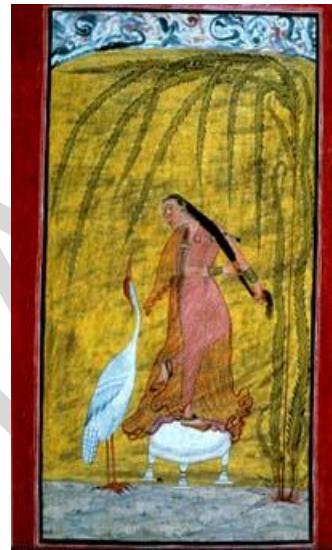


paintings, the faces of women in profile have the nose almost in line with the forehead, the eyes are long and narrow and the chin is sharp. There is, however, no modelling of figures and hair is treated as a flat mass. The Kangra style continued to flourish at various places namely Kangra, Guler, Basohli, 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.

Kulu – Mandi painting

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.



3. Modern 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, 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 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.

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INDIAN THEATRE: INHERITANCE, TRANSITIONS AND FUTURE OPTIONS

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Indian Theatre: Inheritance, Transitions and Future Options

The Indian theatre has a tradition going back to at least 5000 years. The earliest book on dramaturgy anywhere in the world was written in India. It was called Natya Shastra, i.e., the grammar or the holy book of theatre by Bharat Muni. Its time has been placed between 2000 B.C. to 4th Century A.D. A long span of time and practice is needed for any art or activity to form its rules and notifications. Therefore, it can be said with assurance that to have a book like Natya Shastra, the Indian theatre must have begun long, long before that if we go back to historical records, excavations and references available in the two great epics The Ramayana and The Mahabharata.

Theatre in India started as a narrative form, i.e., reciting, singing and dancing becoming integral elements of the theatre. This emphasis on narrative elements made our theatre essentially theatrical right from the beginning. That is why the 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.

Here it can be said that all the ancient traditions in the world - whether Eastern or Western - present almost the same picture of the theatre. On a superficial overview of both the traditions, they may sound similar in their exterior or physical manifestations but if we go deeper into the philosophy and outlook of both the worlds, it will be easier to understand that both of them are poles apart in their basic nature. The western philosophy of life is deep-rooted in the belief that there is no life after death whereas the Indian philosophy, especially the Hindu doctrine, sees life in a continuity, i.e., there is no end even after death.

Life keeps on moving as a circular activity. Theatre in the West presents life as it is whereas in India it presents life as it should be. In other words, this can be explained like this : Life in the West has been portrayed nearer to realism whether in theatre or other arts but in India it has been illustrated more in idealistic terms. This has been so right from the beginnings of the theatre in both the hemispheres.

1. Phases

After understanding this basic nature of Indian theatre, we can elaborate further on its development in India. Roughly it can be divided into three distinctive phases: the classical period; the traditional period and the modern period.

Phase I includes the writing and practice of theatre up to about 1000 A.D., almost based on rules, regulations and modifications handed by Natya Shastra. They apply to the writing of plays, performance spaces and conventions of staging plays. Playwrights such as Bhasa, Kalidasa, Shudraka, Vishakhadatta and Bhavabhuti contributed in a great measure through their dramatic pieces in Sanskrit. They based their plots on sources like the epics, history, folk tales and legends. The audience was already familiar with the story. Therefore, a theatre language required a visual presentation through gestures, mime and movement. The actor was supposed to be well-versed in all the fine arts. In a way, it was a picture of total theatre. The noted German playwright and director, Brecht, evolved his theory of 'Epic Theatre' and concept of 'Alienation' precisely from these sources.

Phase II involves that practice of theatre which was based on oral traditions. It was being performed from about 1000 A.D. onwards upto 1700 A.D. Even today it continues almost in every part of India. Emergence of this kind of theatre is linked with the change of political set up in India as well as the coming into existence of different regional languages in all parts of the

country. As the languages themselves were taking their birth around 1000 A.D. it was too early to expect any writing in those languages. That is why this whole period is known as folk or traditional, i.e., theatre being handed over from generation to generation through an oral tradition. Another major change also took place with this kind of traditional theatre.

The classical theatre which is based on Natya Shastra was much more sophisticated in its form and nature and totally urban-oriented whereas this traditional theatre evolved out of rural roots. Though other elements of theatre remained almost the same, i.e., use of music, mime, movement, dance and narrative elements. This later theatre was more simple, immediate and improvisational even to the extent of being contemporary. Moreover, whereas the classical theatre was almost similar in its presentation in all parts of India at a particular time, the traditional theatre took to two different kinds of presentational methods - all the folk and traditional forms in northern India are mainly vocal, i.e., singing and recitation-based like Ramlila, Rasleela, Bhand Nautanki and Wang without any complicated gestures or movements and elements of dance.

Phase III is again linked with a change in the political set up in India — this time an outside force coming from the West. The time span of about 200 years under the British rule brings the Indian theatre into direct contact with the western theatre. For the first time in India, the writing and practice of theatre is geared fully towards realistic or naturalistic presentation. It is not as if realism or naturalism was totally absent in our tradition. It was always present as also envisaged in Natya Shastra through concepts of Lokdharmi, i.e., a style of presentation connected with day-to-day gestures and behaviour and Natyadharmi, - i.e., a style more and more presentational and theatrical in nature. But the stories used were invariably from the same sources. In the modern theatre the story also changed its nature. Now it is no more woven around big heroes and gods, but has become a picture of common man.

In a way this is the complete picture of the Indian theatre from the ancient time up to the present. As we have already seen, the theatre in contemporary India is a combination of the three different phases of its evolution illustrated in its historical perspective. But it has never been professional in the true sense of the word, i.e., people have not been entirely dependant on the theatre for their livelihood right from the beginning. Though it seems that the theatre in India has been a continuous activity, yet in reality it has not been so. It has always been a part of festivals or such other occasions which are related to entertainment. At the most, theatre used to be performed between October and March - only for six months even by the so-called commercial or professional companies.

In the rest of the year, the people remained engaged either in agriculture or other vocations. This kind of set up creates a big problem for the Indian theatre. It has not yet become a part and practice of our life as in the West. Even in States like West Bengal and Maharashtra, where theatre is very prolific, none of the performers is totally devoted to the theatre. They are involved in some job or the other during daytime and only in the evenings they come to rehearse or perform. The concept of professional repertory companies in India is a recent one. How can theatre become a profession for an Indian actor and theatre worker? This is the biggest question. How can it provide him his bread and butter as well as opportunities to practise his art?

2. Identity

Another question relates to the identity of Indian theatre today. When the theatre was being performed in one single language like Sanskrit, it had a national identity of its own. But today the picture is completely changed. India is a vast country with 22 languages and as many different cultures. It is not like any Western country where the language and culture are one and, therefore, the theatre can be identified immediately with these elements.

In India, the concept of National Theatre has to be seen purely in regional terms. All the regions have their own language, history and culture and their theatre is also deeply rooted in those circumstances. Therefore, sometimes it becomes a problem of choosing any particular form or region. Does it give a complete picture of Indian character, culture and civilization? That is why over the last 30 to 40 years, there has been a search for its true and authentic form which may represent the aspirations of Modern India as well as a continuity of its traditions.

3. Changes

The exodus from the theatre to films is not a new phenomenon. But of late, television, video, film and the satellite channels have attracted the maximum number of people from the theatre to these options because of more money, glamour and market opportunities. As a result, theatre activities have suffered a severe setback in the last 15 years or so. The situation, however, has started changing slowly again. The audience appears to be fed up with the small screen. Theatre being a live and direct medium and always operating on human level with its audience, can never die. Even after innumerable obstacles and upheavals in history, it has always emerged a winner in the end.

4. 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, Kalimandana, 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 Mudiyettu-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 vadu, 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.

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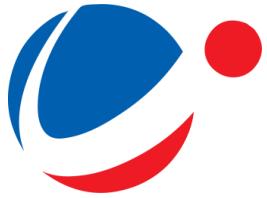
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THE GREAT SCIENTISTS FROM INDIA

Brahma Gupta – The concept of zero was first formulated by Indian mathematician Brahma Gupta in 628AD. Developing the concept of zero is the most important discovery in the history of mathematics.

Brahma Gupta became the head of the astronomical observatory at Ujjain. He wrote 4 texts on mathematics and astronomy. The cadamekela in 624, the Bramha sputa sidhanta in 628, the Khandkhadyaka in 665, and the Durkeamynarda in 672.

Aryabhata (476–550 CE) – He was the great Indian mathematician and Indian astronomer. His most famous works are the Aryabhatiya (499CE) and the Aryasidhantika.

Astronomy works: Motions of the solar system, eclipses, sidereal periods, and Heliocentrism.

Daivajna Varāhamihira (505-587) – was an astronomer, mathematician, and astrologer. He is considered to be one of the nine Jewels of the court of Legendary King Vikramaditya. Book Brahah Samhita (earthquake cloud theory).

Budhayana (800BCE) – He was the first one ever to arrive at several concepts in mathematics, which were later discovered by western world. The value of π was first calculated by him. What is known as Pythagoras theorem today is already found in Budhayana's Sulva Sutra (Salbasutra), which was written several year's before the age of Phythogoras. He was the author of Budyayana Sutra's, having six sections. 1. Srautasutra, 2. Karmantsutra, 3. Dhavidsutra 4. Grihyasutra, 5. Dharmasutra 6. Salbasutra.

Bhaskaracharya (12th Century) – He is famous for his book Siddanta Shiromani. It is divided into four sections : Lilawati (Arithmetic), Beejanit (Algebra), Goladhyaya (sphere) and Grahaganit (mathematics of planets). He introduced Chakrawat method or the cyclic method to solve algebraic equations. In 19th century Englishman James taylor, translated Lilavati and made this great work known to the world.

Mahaviracharya – There is an elaborate description of mathematics in Jain literature (500BC-100BC). Jain Gurus knew how to solve quadratic equations. Jain Guru Mahaviracharya wrote Ganit Sara Sangraha in 850AD., which is the first textbook an arithmetic in present day form. The current method of solving L.C.M. of number's was also described by him. Thus long before John Napier introduced it to the world, it was already known to Indians.

Kanad – 6th century scientist of Vaisha Shika School. His original name was Aulukya. He got the name Kanad, because even as a child he was interested in very minute particles called 'Kana'. His atomic theory can be a match to any modern atomic theory AC to him, material universe is made up of Kanas, (anu/atom) which cannot be seen through any human organ. There cannot be further subdivided. Thus, they are indivisible and indestructible.

Nagarjuna – was tenth century scientist. The main aim of his experiments was to transform base elements into Gold, like the alchemists in the western world. Even though, he was not successful in his goal. He succeeded in making an element with Gold like Shine. In his treatise, Rasaratnakara (Rasarnava). He has discussed methods for extraction of metals like Gold, Silver, tin and copper.

Susruta – He was a pioneer in the field of surgery. He considered surgery as "the highest division of healing arts and least liable to fallacy. In susruta Samhita, over 1100 diseases are mentioned. Over 760 plants are described for remedial purpose. He elaborately described about preserving a dead body and its methods.

His biggest contribution was in the fields of Rhinoplasty (Plastic surgery specially nose) and ophthalmic surgery (removal of cataracts). It also gives description of 101 instruments used in surgery.

Charak – He is considered as the father of ancient Indian science of medicine. He was the Rajvaidya in the court of Kanishka. His Charak Samhita is a remarkable book on medicine. He was the first to talk about digestion, metabolism and immunity as important for health and so medical science. He is considered as father of ‘Ayurveda’.

Patanjali – The science of yoga was developed in ancient India as an allied science of Ayurveda for healing without medicine at the physical and mental level. The term yoga has been derived from the Sanskrit work Yoktra, meaning “Yoking the mind to the inner self after detaching it from the outer subjects of senses. It defines chitta i.e. dissolving thoughts, emotions and desire’s of person’s consciousness and achieving a state of equilibrium. It sets in motion the force that purifies and uplifts the consciousness to divine realization. Physical yoga is called Hathayoga.

Mental yoga is called Rajayoga.

Scientists in Modern India

Sir Jagadish Chandra Bose – (1858–1937) – He did pioneer work in the field of microwaves. He developed the use of galena crystals for making receiver’s, both for short wavelengths radio waves and for white and ultraviolet light. In 1895, two years before marconi’s demonstration, Bose demonstrated wireless communication using radio waves, using them to ring a bell remotely and to explode some gunpowder.

Many of the microwave components familiar today wave guides, horn antenna’s polarizer’s, dielectric lenses and prisms, and even semiconductor detector’s of electromagnetic radiation from the sun-were invented and used by Bose in last decade of the 19th century. He also suggested the existence of electromagnetic radiation from the sun, which was confirmed in 1944. Bose was knighted in 1917 and soon thereafter elected fellow of Royal society. London (both as physicist and biologist !)

Srinivasa Ramanujan (1887–1920) – was one of the greatest mathematicians of the 20th century. Much of Ramanujan’s mathematics comes under the field of number theory-the purest realm of mathematics. He made outstanding contribution’s to analytical number’s theory, elliptic function, continued fractions, and infinite series. His published and unpublished work have kept some of the best mathematical brains in the world busy to this day.

Sir C.V. Raman (1888–1970) – He made enormous contributions to research in the areas of vibration, sound, musical instruments, ultrasonic’s, diffraction, photo electricity, colloidal particles, x-ray diffraction, magnetron, dielectric’s etc. In particular, his work on scattering of light during this period brought him world-wide recognition.

In 1924 he was elected a fellow of the Royal society of London. In 1930, he was awarded nobel prize for Raman Effect. The GOI conferred upon him its highest award, the Bharat Ratna in 1954.

Subrahmanyan Chandrasekhar (1910–1995) – Showed that the maximum mass of a white dwarf star is about 1.44 times that of sun. This is known as the ‘Chandrasekhar limit’ Beyond this limit the star Beyond this limit star becomes unstable.

Chandrasekhar was awarded the nobel prize for physics in 1983 for his theoretical studies of the physical process process of importance to the structure and evolution of star’s.

Meghnad Saha (1893–1956) – was an Indian astrophysicist best known for his development of Saha education, used to describe chemical and Physical conditions in star’s. He was the first director of Indian Association For Cultivation Of Sciences (IACS), the oldest research institute in India. In 1947, he established the institute of nuclear physics, which later was named after him as Saha Institute application of the Saha’s equation was in explaining the spectral classification of star’s.

Sisir Kumar Mitra – The ionosphere has been characterized by different layer’s like F, E,D and C in order of decreasing altitude. The first experimental evidence of E-region of the ionosphere was obtained by Sisir Kumar Mitra and his co-worker’s in 1930.

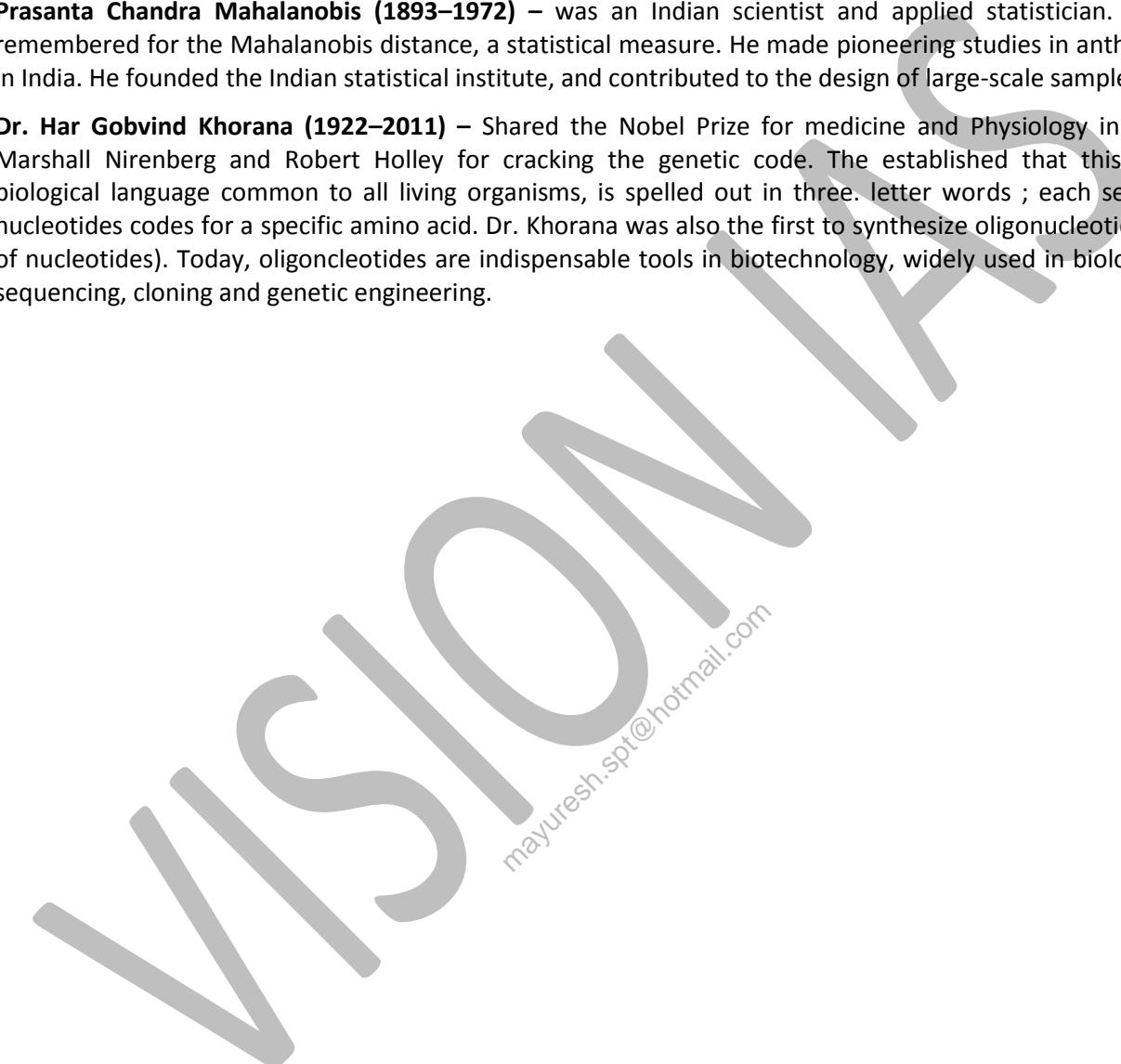
Satyendra Nath Bose (1894–1974) – was a physicist specializing in mathematical physics. In 1924, while working as a reader as the physics, department of University of Dhaka. Bose wrote a paper deriving Planck’s quantum radiation law using a novel way of counting states with identical particles. The result derived by Bose

laid the foundation of quantum statistics. This led to the prediction of the existence of a state of matter, which became known as Bose Einstein condensate, a dense collection of bosons. Bose-Einstein condensate was demonstrated to exist by experiment in 1995.

G. N. Ramachandran (1922–2001) – During 1955, while working in the field of biophysics Ramachandran proposed a structure for collagen based on x-ray diffraction and related data. Later it was named ‘two bonded structure’. This structure gave rise to a new idea of using this information for checking any peptide/protein confirmation, which later took shape as Ramachandran map. Ramachandran map is an important tool in any analysis involving protein structure. It is applied to other biopolymer such as nucleic acids and polysaccharides. Ramachandran also made significant contribution in the field of protein conformation, like studies on prolyl residues, hydrogen bonding potential function, and helix and alternating L-and D-residues.

Prasanta Chandra Mahalanobis (1893–1972) – was an Indian scientist and applied statistician. He is best remembered for the Mahalanobis distance, a statistical measure. He made pioneering studies in anthropometry in India. He founded the Indian statistical institute, and contributed to the design of large-scale sample surveys.

Dr. Har Gobind Khorana (1922–2011) – Shared the Nobel Prize for medicine and Physiology in 1968 with Marshall Nirenberg and Robert Holley for cracking the genetic code. They established that this code, the biological language common to all living organisms, is spelled out in three-letter words; each set of three-nucleotides codes for a specific amino acid. Dr. Khorana was also the first to synthesize oligonucleotides (strings of nucleotides). Today, oligonucleotides are indispensable tools in biotechnology, widely used in biology labs for sequencing, cloning and genetic engineering.



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RELIGIONS IN INDIA

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Religions in India

1. Buddhism

The ideology of Buddhism was preached by **Gautam Buddha** during the 6th Century BC. He was born in 563 BC at a place called **Lumbini** (Nepal). In the initial years Gautam Buddha enjoyed the household life and at the age of 29 he abandoned the worldly pleasure and became an ascetic. He kept on wandering from place to place for 5 years and at the age of 35 he attained **Nirvana** (Bliss and rest) or salvation or enlightenment. Gautam Buddha preached his 1st sermon at Sarnath which is known as **Dharma-Chakra-Parivartan** (Turning the wheel of religion). He gave two important doctrines.

1. Four Noble truths
2. Eight fold path

Gautam Buddha emphasized that every person should be guided by 8 fold path in order to attain liberation from the cycle of birth and death (**Sā-sārā**).

Gautam Buddha after providing ideological framework to his followers attained **Mahaparinirvana** (Final blow out) i.e. death in 483 BC in Kushinagar (U.P.). After the death of Gautam Buddha, his followers convened the 1st Buddhist Council at the place called Rajgriha in 483 BC. which was presided by Buddhist scholar Mahakashyap. And it was patronised by the contemporary king Ajatshatru.

Two important Books were compiled in this council

1. **Sutta-Pitaka** – Contains the original teachings of Gautam Buddha.
2. **Vinaya-Pitaka** – Contains the rules to be followed by Buddhist Monks.

The 2nd Buddhist council was convened in 383BC at Vaishali (Bihar), It was presided by Buddhist scholar Sabakami and patronized by contemporary King Kalashok. In this, there was an informal division among the followers into two sects—

1. **Sthavirvadins** – They were orthodox followers of Buddhist religion.
2. **Mahasangvikas** – They were the liberal followers of Buddhist faith.
3. The 3rd Buddhist council was convened in 250BC at Pataliputra (Bihar). It was presided by Buddhist Monk Mogaliputta tissa and it was patronized by Ashok. In this council a new text was written, which was entitled as **Abhidhammapitaka**. This work contains the philosophical interpretations of the teaching of Gautam Buddhas life.

The 3 work combined together is known as **Tri-pitak**, i.e. **Abhidhamma** combined with **sutta** and **vinaya pitak**. Which is sacred text of Buddhist religion?

The 4th Buddhist council was convened in 180BC in Kashmir, presided by Buddhist monk Vasu Gupta, and it was patronised by Kanishka.

In this there was a formal split among the followers of Buddhist faith into two important sects.

1. **Hinayan** – Orthodox in nature.
2. **Mahayan** – Liberal in nature.

After this council, the Hinayan sect of Buddhist religion became popular in the countries of south east Asia and the Mahayan became popular in the countries of central Asia (Afghanistan).

2. Jainism

The religion of Jainism was established by **Vardhaman Mahavir**. Mahavir was born in 540 BC at the place called Vaishali. According to Jain ideology Vardhaman Mahavir was the 24th **teerthankar** and the basic ideological framework of Jain religion was given by his predecessors.

Basic ideology of Jainism –

Jain religion follows 5 important ideologies.

1. Do not commit violence.
2. Do not speak like.
3. Do not steal.
4. Do not acquire property
5. Observe countenance (Bramhacharya)

Brahmacharya means living disciplined life. Only 5th one was given by Mahavir. After preaching for several years Mahavir died in 468BC at the age of 72 at a place called Rajgir. By the end of the 4th century BC there was a severe famine in North India specially at *pataliputra*. Chandragupta Maurya decided to shift to a safer destination, in order to avoid severity of the climatic conditions. He migrated to a place called *shravana Belgola* in modern Kanataka along with a Jain saint *Bhadrabahu*. Under the influence of Bhadrabahu Chandragupta Maurya accepted Jain religion and ended his life by performing Sallekhana (Gradual starvation).

The 1st Jain council was convened in 299 BC at the place called *pataliputra*. This Jain council was presided by Jain monk *Sthulbhadra* and patronised by *Bindusar*. In this council, the techniques of Mahavir and his predecessors were codified in different books known as Purvas. It was 14 in no.

The 2nd Jain Council was convened in 512 AD at a place called Vallabhi in Gujarati presided by Jain monk *Devardhi Kshema Sarmana*. It was patronised by Chalukya rulers of Gujarat. In this council there was a formal split among the followers of Jain religion into two important groups.

1. **Digambars** – They were orthodox followers and they adhered to the original teachings of mahavir. They continued to remain naked as such they were known as sky-clad.
2. **Shvetambars** – They were liberal followers and started and continued to wear white clothes as such they are known as white clads.

3. Hinduism

The word Hindu didn't had religious connotation in ancient times, it mainly indicated a group of people inhabiting around the region Indus. The word acquired religious connotation only during British period.

The basic ideological framework is derived from the Vedas. There were 4 goals prescribed by the Hindu philosophers for the person practising the faith.

1. **Dharma** – Every person was advised to live his/her life as prescribed by religious doctrine.
2. **Artha** – Every person is allowed to aquire material resources for their sustenance as well as propriety.
3. **Kāmā** – It indicates physical pleasure for every person on this earth.
4. **Moksha** – The 4th goal was prescribed for the 1st time by Gautam Buddha in 6th Century B.C.

The ancient Indian Philosophers prescribed different ways to achieve salvation. These thinkers established their own schools of philosophy. 6 schools of Indian-philosophy emerged, which advocated their own way to attain salvation.

3.1. Six Schools of Indian Philosophy

1. **Sankhya** – Founder Kapil muni. It is oldest.
Says Salvation can be attained through real knowledge. The real knowledge is that, the soul and matter are separate i.e. school believe in dualism or dvaitvada. It holds that reality is constituted of 2 principles. Prakriti and Purusha.
2. **Nyaya** – Founder - Gautam
Says that salvation is possible through logic i.e. valid knowledge.
3. **Vaisesikha** – Founder – Kannada. It says Salvation is possible through the recognition of the atomic character of the universe i.e. the basic tenet of the Vaisesikha is, nature is atomic. Atoms are distinct from the soul.
4. **Yoga** – Founder – Pantjali
Salvation is possible through meditation.
5. **Mimansa** – Founder – Jaimini
Salvation is possible through performing rituals.
6. **Vedanta** – Founder–Badrayana
Also called as Uttar mimansa or later mimansa. It believes in non-dualism or belief in one reality " Advaitvada".

4. Sikhism

The basic ideology to this religion was provided by the teachings of **Guru-Nanak**, who was the monotheistic saint of North-India. Nanak was followed by 9 other spiritual gurus who gave a formal shape to the sikh religion. Nanak was succeeded by Guru Angad, who invented Gurumukhi script, which was used to write sacred text of sikh religion **Adigrantha**. Guru Angad was succeeded by Guru Amardas Sahib. He was in turn followed by Guru Ramdas. 5th was Guru Arjun, who contributed significantly towards sikhs religion and wrote **Adigrantha** in 1604. He was followed by Guru Hargovind, who gave the concept of military brotherhood Khalsa among sikh followers. He was followed by Guru Har rai and Guru Harkishan. 9th spiritual Guru was Guru Teg Bahadur who was assassinated by the contemporary mughal emperor Aurangzeb. The 10th and the last spiritual Guru was Guru Govind Singh. He gave formal shape to the concept of Khalsa. With the death of Guru Govind Singh the system of appointing spiritual leader came to an end and political leaders began to be selected. The 1st among them was Banda bahadur.

4.1. Concept of Pahul or Baptism

As per the concept of Pahul, the lay followers of sikh religion are admitted into the mainstream religion. And male members adopt the honorific title of singh and that of females Kaur.

The Holy places of Sikhs i.e. Gurudwaras are managed by a central body known as Shiromani Gurudwara prabandhak committee act, which was enacted in 1925. Apart from SGPC Act there are 4 takhts in India that resolve the religious dispute in Sikh religion. The most important in 'Akal Takht' located in Amritsar. 2nd one is Keshgarh Sahib in Ananganj (Punjab), then Takht Patna Sahib in Patna and Takht Huzur Sahib at Nanded in Maharashtra.

5. Islam

The religion of Islam was established by prophet Mohammad dated on 622 AD. The word Islam is an arabic word which means submission to only one authority that is almighty God.

The Holy words of God were given to prophet through an angel Gibrail and the Holy words were written in the form of a book known as Holy Quran, which is sacred text of Islam. Islam is broadly divided into two categories: **1. Shia; 2. Sunni**

6. Christianity

Was established by Jesus Christ and it became the state religion of Roman empire in the 4th century AD. Jesus Christ was sent to this world by God to spread the message of God. He was known as Messiah in the world. It is believed by Christian followers that even after the crucification of Christ, he came back on earth as holy spirit. As such there are 3 important entities in Christianity. The father, The son and the Holy Spirit.

There are two important concepts:

1. Baptism
2. Holy Communion

Baptism means the admission of the late followers of christian faith into the mainline religion.

Holy communication means that worshipers of christian faith community shares bread and wine to show unity among themselves and also unity with the Jesus.

The holy book is Bible, has two important sections.

1. The old testament – originally a jewish text.
2. New Testament – written by followers of christian faith.

These two combined together is known as the Bible".

7. Zoroastrianism

Was established by **Porphet Zarathustra**. It is believed that there are two forces in this world. The force of good and the force of evil. It is believed by followers that the forces of good will overpower the forces of evil and an ideal society will be established in this world. The forces of good is represented by the God **Ahura Mazda**. Forces of evil is represented by **Angra Mainue**. The sacred text of this religion is '**AVESTA**'. A glossary and supplementary text was added to this Avesta which was known as **Zend**. And these two texts combined is known as **Zend-Avesta**, which is sacred text of this religion. The followers believe that the dead body pollutes the surrounding environment as such the dead bodies are placed in an open space far away from inhabited region. This place in India is known as tower of silence in Mumbai.

8. Judaism

This religion was established when the words of God were given to a person whose name was **Abraham**. After the death of Abraham, the God gave his words to his son **Issac**, after the death of **Issac**, the holy words of the God was given to the son of **Issac**, who was known as **Jacob**. Jacob is also known as Israel and the followers of Jacob are also known as children of Israel. Further, the God of Jews gave ten commandments to a person called **moses** at Monsinai, which prescribed the code of conduct to be followed by the jews in this world.

All this important doctrines of Jewish faith were incorporated in the sacred text of Judaism which is known as '**TORAH**'.

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FOLK AND TRIBAL ART OF INDIA

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INDIGENOUS VOICES**(A Govt. of India initiative to promote folk culture)**

Folk and Tribal Art of India

1. Baul

Baul is the name given to the genre of folk music developed by the wandering minstrels of Bengal, preserving the Sahajiya tradition of mysticism in Bengal. The theme of Baul lyrics is mostly philosophical, which subtly reveal the mystery of life, the laws of nature, love, the decree of destiny and the ultimate union with the divine. Because of its inherent character to strike an instant rapport with the people, Baul has been used widely as a popular communication medium especially in rural Bengal.

2. Gond

The Gonds are the largest tribal community in the country and mainly found in central India. The painting style of the Gond artists is singularly two dimensional. However, they do not paint just for the sake of decorations, but also through these paintings express their religious sentiments, devotions and their perception of life. Through their art form, The Gonds have preserved the age-old cultural traditions and their time-less relevance. It is repository that has enriched the content and beauty of India through the form of art.

3. Pandwani

A folk ballad performed predominantly in Chattisgarh. Pandwani depicts the story of the Pandavas in the epic Mahabharata from where it derives its name. The narration is very lively and in a form that it almost constructs the scenes in the minds of the audience. There are two styles of narration in Pandwani-Vedamati and Kapalik. In Vedamati Style the lead artist narrates stories by sitting on the floor throughout the performance, unlike the livelier Kapalik style where the narrator actually enacts the scenes and characters. This has been a great source of community entertainment while educating the rural folks about their cultural heritage.

4. Pinguli Chitrakathi

Pinguli Chitrakathi is a style of story-telling in Maharashtra and Andhra Pradesh which was very popular between the 17th & 18th century and a major form of entertainment in villages. Large-sized pictures were shown to the audiences during the narrative of mainly stories from the two epics and anecdotes. This rare art flourished mainly in Pinguli and Paithan and are used to depict a visual story through these paintings to the pilgrims.

5. Kalamkari

In ancient times, the great stories from the epics and Puranas were narrated to village dwellers by groups of singers, musicians and painters, called chitrakathis, who moved from village to village. Gradually, they illustrated their accounts using large bolts of canvas painted on the spot with rudimentary means and dyes extracted from plants. Thus, the first kalamkari was born. The word kalamkari literally means the art of decoration with help of a pen. The art has evolved over the last 3000 years with two distinctive styles in two villages-Srikalashasti and Masulipatnam in Andhra Pradesh. It follows free hand drawing techniques and the panels are used as decorative elements in temples and on chariots. This tradition is one amongst the many indigenous art forms of rural folks, who have contributed in enriching the creative content of India.

6. Patachitra

Patachitra tradition of Orissa and Bengal are unique to the tribes of this region who are known as 'Patidars' in Bengal. A symbolic art form that depicts how paintings can be in harmony with the natural environment, the colours and material used to paint the scrolls are derived from natural elements. Episodes from Indian mythology, folklore, epics and Gods such as Lord Jagannath, the presiding deity of Puri and Krishna are the subject of their visual narratives. accompanied by song, music and dance.

7. Kavad

Kavad is literally story-telling in the pictorial tradition that provided entertainment and education for relating religious scriptures and epics to the illiterate and the socially deprived classes, who were denied entry into a temple. These portable wooden shrines with multiple folding doors, each of which is painted with representations of epics and myths, are used for pictorial narration by Kavadia Bhatt, the itinerant priests, who simultaneously point out to the appropriate illustrations on the kavad. This tradition, which dates back to the second century is one of the most visually evocative crafts of Rajasthan and very unique throughout the world where lessons on moral and ethics are given through stories.

8. Warli

The Warlis or Varlis tribe inhabit the border regions of Maharashtra-Gujarat and its surrounding region. They have their own unique animistic beliefs, way of life, customs and traditions, which is vividly expressed in their paintings embellished on the walls of their homes. They depict the daily and social routine and some of the fertility gods, which are the hall-mark of Warli art that can be traced back to as early as the 10th century. The art exhibits the exemplary ingenious example of man-environment interaction of the Warlis, which encompasses nature, and revolves around the cycle of seasonality. First discovered in the early seventies, the Warli painting is considered auspicious by the community. Where the equilibrium of the figures symbolizes the balance of the universe, and of the couple. In this art lies a wealth of indigenous knowledge.

9. Patua

The patua community is found mainly in Bihar and West Bengal. They travel from village to village and sing a story while scrolling his paintings and showing it to the village crowd and communicating his concerns on several social issues and evoking responses from the audience. Such self-reflection found in the images in the scrolls were used for narrating the popular epics of Ramayana and Mahabharata. Gradually the Patuas diversified, introducing themes such as major historical events and social satires in their narrative content.

10. Mata-ni-Pachedi

An iconic textile art tradition practiced by the nomadic Waghari community of Gujarat, the craft of Mata-ni-Pachedi as the name suggests deals with narrative hangings of epics of Goddess Mata. The unique feature of these hangings are that four to five temple hangings are used to form a shrine and these painted cloth are used as a visual prop for narrating stories. Villagers seek these narrative hangings especially during Navratri. Traditionally in maroon and black colours with the surface of the material as the third colour this work of art strikes an important balance between the contrasting positive and negative spaces. One piece of this beautiful folk art, which takes days of patience and dedication to produce, is a commentary on the religious beliefs of the community.

11. Pabuji Ka Phad

During the times of misfortune and sickness especially villagers in Rajasthan invite the Bhopas, the bards and also priests who are the traditional narrators of this art form, to perform Pabuji ki Phad. The performers lead a nomadic life and hold their shows in front of crowds in villages. A scroll called 'phad', highlighting the heroic deeds of the highly revered Pabuji, a 14th century folk hero (Rajput prince), is narrated through a song and visually by a series of unique paintings. In these art form lie preserved the richness of rural struggle and history.

12. Jadu Pat

The Jadu Patuas are painters and story-tellers belonging to the Santal tribe of Parganas district of Bihar. These nomads carry their painted scrolls from village to village narrating different themes on social and religious relevance.

Jadu which literally means " Magician" is what these Patuas create on the paper scrolls and is a testimony of their creativity. A Jadu Patua can looking at one scroll interpret different stories depending on the kind of audience he has to entertain. The "Mritu pat" or "image of the deaths" is the most outstanding paintings by this tribe. This evocative art form has not only been a source of entertainment but also connects man with the realities of life and death.

13. Rajwar murals

The Rajwars belong to the farmer community of Bihar, Chhattisgarh and Madhya Pradesh and a thick population resides in Sarguja district. The women folk of the Rajwar community are specialists in 'Lipai'. They paint the walls doorways and wall-skirtings of their houses and items of daily use with cow-dung on unfired clay during Chherta, the post harvest festival. The murals are very imaginative and have images of every-day life narrating their social set-up. The theme of the murals are a reflection of the indisputable fact that in them lie the simple rural perceptions about life.

14. Pithora

Pithora paintings signifies the advent of an auspicious occasion in the family or community. It is an art form that essentially conveys the joy and celebration of a community, and Pithora paintings with their colours and animated figures convey the sentiments aptly. The tribes of Rathwas, Bhilas, and Naykas of Gujarat and Madhya Pradesh practice this ritualistic art tradition and one gets to see the paintings on the walls of their homes, which represents the true ethnicity of rural India.

15. Ravan Chaya

The traditional shadow-puppet theatre of Orissa, Ravan Chhaya deals with stories of Rama as told by viswanath Khuntia, a medieval Oriya poet, in his Vichitra Ramayan. The traditional performers were from a the community of Bhats. The presentation traditionally stretches over seven consecutive nights according to the seven kandas of the Ramayana. The play itself exists only in the oral traditions and the striking puppets made of deer skin gives a very engrossing presentation for the rural folks to enjoy.

16. Madhubani

Madhubani or Mithila style of painting derives its name from the Mithila region of Bihar. It showcases the philosophical maturity in our rural culture that propound the universal power of love, longing and peace depicted through patterns specific to different family occasions and festivals. Traditionally done by the women folk, the images are their emotional outpouring, which narrate the social and religious environment of the region. They mostly depict men and

their association with nature and the scenes and deity from the ancient epics along with those from the royal court and social events like weddings. The skills have been passed down through centuries and therefore Madhubani painting has been accorded the coveted Geographical Indication status.

17. Thanka

A Thanka consists of a painting on silk with embroidery. These thankas served as important teaching tools depicting the life of the Buddha, various influential lamas, other deities, Bodhisattvas. They also serve as a record and guide for contemplative experience where iconographic information is conveyed in a pictorial manner. Many Thankas also spell identification of figures and scenes in formal and delicately rendered scripts. A prominent subject is 'The Wheel of Life', which is a visual representation of the Abhidharma teachings (Art of Enlightenment) essential for spiritual elevation.

18. Theyyam

Theyyam or Theyyatam is one of the most vibrant, beautiful and traditional ritualistic art forms of North Kerala (Malabar). A synthesis of ritual, vocal and instrumental music, dance, painting, sculpture and also literature gives Theyyam attributes great importance to the worship of heroes and ancestral spirits and is a socio-religious ceremony. The Theyyam festival is usually held in from October to May every year. Kannur or Cannanore in North Kerala is one of the leading centre which gives foremost importance to folk arts and for preserving traditional and ancient cultures.

19. Tholpavakoothu

Tholpavakoothu is the shadow puppetry of Kerala. The narrative of the puppetry play was composed by Chinnathampi Vadhyar, an ancient scholar and is based on Kamba Ramayana, authored by the great Tamil scholar and poet Kambar who lived in the 12th century. About 180 puppets made from deer skin are needed for a full performance to narrate the story of Ramayana, which is composed for Tholpavakoothu in 21 parts and presented for 21 nights. This was a popular form of entertainment in the rural areas.

20. Burrakatha

A perfect blend of dance, music and enactment, Burrakatha has been used for spreading social consciousness conveyed in messages by artist of this art form and which needs great skill. This is a traditional form of performing arts and source of rural entertainment of Andhra Pradesh.

21. Chamba Rumal

Known as the embroidery of Himachal Pradesh, Chamba Rumals are used to cover gifts and offerings. Traditionally the rumals were exchanged between the families of the bride and groom and were embroidered by upper-class women. Capturing moments of ecstasy these rumals are largely based on Kangra and Chamba schools of painting. Rass mandal and the Krishna motifs are very popular and this art is an expression of joy and celebration. The designs showcase the legacy of cultural traditions and religious beliefs of the region and wherein lie a rich evocative content waiting to be elaborated in letter.

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LANGUAGE AND LITERATURE

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1. Sanskrit Literature

It is the mother of many Indian Language. Sanskrit Literature is mainly Divided into two categories.

Vedic

Rigveda, Yajurveda, Samveda,
Atharvaveda

Classical

kavya, Nataka, didactic fables, scientific literature on grammar, medicine, maths, astronomy etc.
→ on the whole it is secular in nature

Vedas, purana's upanishads and dharma-sutra's are written in Sanskrit. Zend Avesta was also written in Sanskrit. Astadhyayi – Grammar of Sanskrit by Panini. Some important books of Buddhism like **Mahavastu** of Hinayana School was written in Sanskrit and also the **Lalitvistara** – the most sacred text of Mahayan school.

It is perhaps the only language that transcended the barriers of religion and boundaries.

1.1. Veda's

Earliest known literature in India. Veda literally means 'knowledge' There are mainly four vedas and each consists Samhitas, Bramhan's, and Aranyakas, Upanishads.

Rig, Yajur, and Samveda combinedly called as Trajji.

1.1.1. Rigveda

Earliest, collection of 1028 hymns in vedic Sanskrit.

Most of the hymns spoke of, beautiful description of nature, universally recognised higher value's of life such as truthfullness, honesty, dedication, sacrifice, politeness etc. The prayer's are for seeking the worldly prosperity and for the development of highly cultured society. It also provides as the knowledge about social, political and economic condition ancient India.

Bramhan Books of Rigveda - Kaushitak and Aitreya

1.1.2. Yajurveda

Yajur means sacrifice or worship. It contains mostly rites and mantras of different sacrifices. It gives direction's to the performance of the Yajna's . It is Most popular of the four vedas. There are two Bramhan text of Yajurveda, out of which Taitereya belonged to Krishna Yajurveda and Shatpath to Shukla Yajurveda.

1.1.3. Samaveda

Sama means mebody or song. This consists 16,000 raga's and raginis or musical notes. It is considered as veda of Music and Gandharva veda which is an Upaveda of Samaveda is considered as Science of Music.

1.1.4. Atharvaveda

Also known as Bramhaveda. It contains treatment of 99 diseases. Source of this veda is traced to two rishis Atharvah and Angirah. It gives detail information about family, social, political life of later vedic period.

Bramhan text of Atharvaveda - Tandav, Panchvish, Jaimaniya.

1.2. Samhitas

These are the books of Mantras and Benedictions. All the four vedas has their own Samhitas. Though Samhitas are not limited to Vedic texts only but also, there are many post vedic Samhitas. Samhitas are basically books of Hymns but Without explanations.

1.3. Bramhan's and Aranyakas

Bramhana's were written after the vedas and it gives a detailed account explanation of vedic rituals. It gives instructions and deal with the science of sacrifice.

The latter portions of the Bramhana's were called the Aranya's while the final part of Aranya's are philosophic books named upanishads, which belongs to later stage of Bramhana literature.

The Aranyakas deal with soul, birth, death and life beyond it. These were studied and taught by men in vanprastha.

1.4. The Upanishads

Derived from the Sanskrit word Upa (means nearby) and nishad (means to sit down), that is, "sitting down near". And it signifies the group of pupils who sit near the guru to learn from him in the Guru Shisya parampara or tradition.

Upanishads mark the culmination of Indian thought and are the final parts of the veda's. It contain abstract and difficult discussions of ultimate philosophical problems, they were taught to pupils at the end i.e. why they are called the end of vedas.

Upanishads deal with questions like the original of the universe, life and death, material and spiritual world, nature of knowledge and many other questions.

1.5. Puranas

The word purana means 'that which renew the old' The puranas occupy a unique position in the sacred literature of Hindu's. They are next in importance only to Veda's and epics.

Purana's are almost always mentioned alongwith Itihaas. The purana's were written to illustrate and expound the truth of vedas. Puranas are mythological works which propagate religious and spiritual messages through parables and fables. They follow the lines of the two great epics - Mahabharata and Ramayanas. The earliest Puranas were compiled in the Gupta period. Their origin can be traced as far back as the time when Buddhism was gaining importance and was the major opponent of Bramhanic culture. There are said to be eighteen Puranas and about the same number of Upapuranas.

Some well known puranas are Brahma, Bhagwat, Padma, Vishnu, Vayu, Agni, Matsya and Garuda.

2. Pali and Prakrit Literature

Both were the spoken languages of Indians after the vedic period. Prakrit in the widest sense of term, was indicative of any language that in any manner deviated from the standard one, i.e. sanskrit.

Pali is archaic prakrit. These were adopted by Buddhist and Jain Sects in ancient India as their sacred language.

Lord Buddha used Pali to given his sermons.

2.1. Buddhist Literature

Buddhist literature is mainly of two types.

- **Canonical literature** – It is written in Pali. It is best represented by triptak i.e. three baskets.

Vinaya pitaka – Contains the monastic rules of the order Buddhist.

Suttapitaka – Is the collection of speeches and dialogue of Buddha.

Abhidhamma Pitaka – elucidates the various topics dealing with ethics, psychology or theory of knowledge.

- **Non canonical literature** – It includes Jataka Kathas in which stories relating to the former births of the buddha are narrated. These stories propagate Buddhist religious doctrines and are available in both sanskrit and pali.

Jatakas: They throw invaluable light on the social and economic conditions ranging from the sixth century BC to the second century BC. They also make incidental reference to political events in the age of the Buddha.

Therigatha: describes women's experience of renunciation and is important because it is one of the few surviving ancient Indian text composed by or attributed to women.

The Pali or Srilankan chronicles Dipavamsa and Mahavamsa contains a historical and mythical account of Buddha's life and is a very important source to study the spread of Buddhism outside India.

Buddhist literature is also abundantly available in Sanskrit eg. Buddhacharita by Aswaghosh.

2.2. Jaina Literature

Prakrit literature: Prakrit literature offers information regarding histories and doctrines of Jainism, doctrines of rival schools, life stories of the saints and the life of monks and nuns in the Sangha. The text can also be used for information on other aspects of the cultural history of their times. The Jain texts were written in Prakrit and were finally compiled in the sixth century AD in Valabhi in Gujarat. The important works are known as Angas, Upangas, Prakirnas, ChhedabSutras and Malasutras.

Jainism helped in the growth of a rich literature comprising poetry, philosophy and grammar. The vast Jaina didactic story (katha) literature in Prakrit, Sanskrit and Apabrahmsa offers insight on everyday life of their time. The Jain texts refer repeatedly to trade and traders. These works contain many passages, which help us to reconstruct the political history of eastern Uttar Pradesh and Bihar. Jaina text in general are didactic in character. They are written in some forms of prakrit.

Jaina literature is also available in sanskrit, like the upamitibhara prapanch Katha of Siddharasi. (906 AD).

3. Early Dravidian Literature

The Indian people speak languages belonging to major four distinct families – Austric, Dravidian, Sino tibettan and Indo European. In spite of these four different language groups, there is an Indian characteristic running through these languages groups.

Dravidian literature mainly consists of Tamil, Telugu, Kannada and Malayalam.

Tamil is the oldest which preserved its dravidian character the most. Kannada, as a cultural language almost as old as tamil.

3.1. Tamil or Sangama Literature

Sangam meaning 'fraternity' indicating mainly two schools of poet.

Aham– subjective love poems

Puram– Objective Public poetry and heroic.

Sangam literature consists of 18 works – 8 anthologies of poem and ten long poems. They are well known for their directness of expression. was It Written by 473 poets, out of which 30 were women, the famous poetess Avvaiyar being one of them.

Some important Sangam Texts

Talakappiyam – Book on Tamil grammar.

Thirukkural – written by Thiruvalluvar – serves as a manual percept to guide one to noble living. It expounds a secular, moral and practical attitude towards life.

The twin tamil epics –

(1) Silappadikaram – (the story of anklet) by Ilango–Adigal, (2) Manimekalai- by Chattanar. Both gives vivid account of Tamil Society During that period.

Another striking feature of Tamil literature is vaishnava bhakti literature. Alvars and Nayanars (Tamil saint poet) Sang and wrote in praise of shaivism. The religion of Alvar poets included a women poet Andal.

4. Persian Literature in India

It Came to India with the Ghaznavids and the Ghurids. The age of the rule of Khilji dynasty was a great period for persian literature in India. And two outstanding personalities of that period were – Amir Khusrau and Shaikh Naimuddin Hasan (Hassan –i-Dehlavi). Who contributed a lot towards the spread of persian literature in India.

Five Master piece of Khusrau in Persian are as follows

(1) Khamsa, (2) Stirin Khusrau, (3) Laila-Majnun, (4) Aina-i-Sikandari, (5) Hast – Bihisht.

Other important works of Khusrau Includes – Khaza-in-ul-Futuh, Tuglaq Nama, Miftah-ul-Futah, Nuh Sipir.

Babar wrote Tuzk-e-Baburi in Turkish, later which was transalated in persian by Abdul Rahim Khan-i - Khana. Humayun Nama was written by his sister Gulbadan begum. While Akbarnama was written Abul Fazl and Tuzuk-i-jahangiri by Jahangir himself.

5. History of Urdu Literature

The same Khari boli that gave rise to Hindi also gave rise to urdu. The western Suraseni Apabhramsa is the source of grammatical structure, though the vocabulary of the language, its idiom and phrases and literary tradition owe heavily to Turkish and Persian.

The term 'Urdu' literally means 'camp'. Amir Khusrau was the 1st to employ the language for literary purposes. However it was in the deccan in the Bahmani, Golconda and Bijapur courts that it first achieved literary status.

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