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MEANING AND ESSENCE OF CULTURE

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Culture is collective expression of human interaction with nature, fellow humans and himself. It evolves human capacity to classify and represent experiences with elaborate symbols and customs, and to act imaginatively and creatively. It overtime assumes idiosyncrasy peculiar to society which results in cultural differences world over.

Culture thus consists of the ideas, customs and art that are produced or shared by a particular society. A culture is a particular society or civilization, especially one considered in relation to its ideas, its art or its way of life. One can also say, 'culture' is the intellectual and artistic lifeline of a society. NCERT simplifies the term culture 'as how man earns his living, what kind of house he lives in, what skills he uses, what he produces, how much knowledge he has acquired, how he lives with his fellow men, what he believes, how much leisure time he has and what he does with this time.'

Often 'Culture' is erroneously substituted for 'Religion' and 'Civilization'. But, they are all different although technically, never opposed to each other. 'Religion' in its wider sense coincides with, and goes beyond, culture and in its narrower sense, forms an important part of it. Where religion signifies the inner experience which reveals to the mind the real meaning and purpose of life, it is the very soul of culture; but where it is used for the external form in which the inner experience has crystallized itself, it is only a part of it. Religion as the inner realization of the highest truth can never be opposed to culture, but positive religion, when it has degenerated into mere form without substance, is often in conflict with cultural life.

Civilization is sometimes used as a substitute for culture but generally in the sense of a higher order of culture. Man has never been satisfied

with the way he lives. He has always struggled to make improvements. In this struggle which has been both long and painful, he has been successful. He has gone ahead to find better ways of earning his living, to set up better ways of cooperating with his fellow men, to discover new knowledge to express his ideas in art and literature. To put all this in a few words, man's culture has always been progressing. The cultures of groups of people that have become highly developed are often called civilizations. Civilization is sometimes used as just another word for culture but generally in the sense of higher order of cultural development of people when they begin to live in large habitations called cities, which represent a higher level of material life or a higher standard of living. But a higher standard of material life has a cultural content only when it is imbued with, or serves as a means of attaining some ultimate moral value. When such life is in conflict with one of the moral values, or even when it is devoid of any such values, it will prove to be an obstacle to cultural progress. So civilization is not always an ally but sometimes an enemy of culture.

All cultures differ, but their differences stem from variations in universal theme, such as language, religion, economy, law, technology, etc. Since these are universal, there is much potential for interaction between peoples. Another language may be adopted; one religion discarded for another; new ways of making a living borrowed and so on. As cultures influence each other, they are in constant change. Whether an invention or an idea comes from within or from without, a society must accept it before it can become part of the culture.

When we talk of the peculiar common culture of a country, we are concerned with these geographical factors which find expression not only in material forms but also create a special

mental atmosphere. It is the atmosphere which gives to the people of country a common outlook and temperament though they may differ in their religions and philosophical ideas. This common national temper and mind is the most important source of the common national culture. Amongst other sources are the new religious or philosophical movements which take their birth in the country from time to time or the culture of peoples who have come from outside and settled in that country or of those with whom that country has come into contact in war or trade and commerce.

India's national culture is an amalgam of the common temperament and outlook which influence the Indian mind and the intellectual influences of various socio-religious movements and other cultures which have sneaked in due course and sit pretty in the national mind. Prehistoric cultures in India, foreign cultures with which India had a contact, cultures brought by a stream of immigrants (now very much citizens of India) and the socio-religious movements sweeping India from time to time, all have gone on to construct a national culture of India.

Physical Environment of India

India mainly consists of plains or low plateaus watered by big rivers. The plains are well irrigated. Sunshine is ample throughout the year. Agriculture, therefore, is the main occupation since the prehistoric times. Due to difference in climate regime (mainly geared to the amount of rainfall received) in the country, the soils differ enormously from place to place. Each region produces a unique product of its own and is transported to the other regions through waterways and roadways, thus establishing a well-developed internal trade.

External trade was controlled mainly by foreigners, the reason being, the sea was far removed from the hinterland. People living in the coastal regions did, however, undertake some initiative in maritime trade. So, under the influence of the physical features and forces, India's economic life developed on an agricultural pattern and this had a marked

influence on the shaping of her culture as a whole. It stressed the values of peace and constructive activity more emphatically than those of war and destruction.

The influence of climate and economic resources on the material life of people e.g. food, dress, modes of living, etc., is too evident. Also, the physical environment shapes the physique and features of a people and, no matter how marked may be the differences in features amongst the people of India, there are some common characteristics which distinguish them from other nations. This direct effect of the physical environment on the development of their physique is fairly obvious. But its indirect effect on their temperament and character, on their mental, social and moral life is not so apparent.

Religious philosophy has always occupied a central place in India's cultural life. The supremacy of thought and perception of unity in diversity are precious traits of the Indian mind and they are mirrored in all the cultures which had developed in India. Its perception of unity as the principle of life leads it to regard harmony, rather than struggle, as the basis of moral order. In this respect the contrast between the Indian mind and the modern western mind stands out clearly. The Western minds assign great moral importance to the struggle between man and his physical environment and regard the conquest of nature as the key to cultural progress. The Indian mind, on the other hand, has developed in an environment which is blessed by a warm climate, a rich soil, abundant productivity and easy communication.

Other important elements are the ideas, beliefs, principles which have their origins in the consciousness to the higher values. Whenever any new movement of thought originated here or came from outside, it resulted temporarily in accentuating the existing differences. but soon the Indian mind set into motion its process of seeking unity in diversity, and after some time the conflicting elements were harmonized to lay the foundation of a new culture. We must know in brief the cultural history of India to understand this phenomenon.

The Role of History in the Cultural Unification of India

A brief summary of the history of India helps us in understanding the process of cultural unification. Recent discoveries indicate that around 3000 B.C. there was a developed civilization in the north western and northern regions of India, popularly described as the Indus Valley Civilization. It is now known as 'Harappan Civilization'.

It now seems clear that this ancient civilization was not confined to the valley of the Indus but had spread east and south across half the Indian sub-continent. Who the people of Mohenjo-Daro and Harappa were, and where they came from cannot be said with certainty. The available remains indicate striking similarities with people of Sumer, but historians offer different explanations of the similarity. Some are of the view that the civilization spread westwards from the Indus basin till it reached the banks of the Euphrates and the Tigris. Others hold it that it came to India from Sumer. Be that as it may, it had around 3000 B.C. attained a high degree of maturity. One is thus justified in holding that its beginning must go back another 500 years.

The Indus Valley Civilization is the first recognizable ingredient in the development of Indian culture. Its influence has persisted to this day and some historians declare that it is the true progenitor of modern India. The Mohenjo-Daro Civilization appears to have been primarily urban while Indian life through the centuries has flowed mainly in rural channels. Traces of its influence, however, persist in the way of life of the people. Forms of dress, utensils and pottery which are still in use go back to Mohenjo-Daro days. It has been suggested that some of the religious beliefs current today- the cult of the mother goddess, the reverence for cow, and the worship of Shiva date back to this ancient culture.

According to one hypothesis, the most important influence of this civilization is to be found in the pacifist temper of the Indian people. Aryans in other parts of the world have not been especially remarkable for pacifism. In

fact, they have generally been noted for their warlike quality and temper. It may therefore be doubted if the prevalent Indian attitude to war and violence is derived from the Aryans. The people of Harappa and Mohenjo-Daro seem to have developed a pacifist attitude which according to some historians was one main reason for their defeat at the hands of the Aryans. In the scale of civilization, the Aryans were perhaps inferior to the people of Mohenjo-Daro, but their more aggressive character and their superiority in the art of warfare gave them the victory.

There are no regular histories of this early phase of Aryan settlement in India. A picture of the life of the people, however, is obtained from the epics and other literature. Of the epics, the most important are the Ramayana and the Mahabharata. Rama and Krishna dominate these two epics. The impact of Buddha has been one of the most significant in the history of man. He was perhaps the first attempt to solve the mystery of existence in rational terms and without recourse to mysticism. He emphasized good conduct and taught the eight-fold way by which man can live at peace with his fellows. He broke away from ritualism and the rigours of caste which had become characteristic of Indian society. His influence did not remain confined to India but in course of time spread throughout the world.

The first definite date which helps to fix Indian chronology was the invasion of Alexander in 326 B.C. Alexander did not penetrate far into India but as a result of his invasion, a great deal of information about India became available to the western world. He had brought with him a number of Greek philosophers, scientists and historians. Aristotle, it is said, wished to discuss with an Indian philosopher the Indian solution to problems of metaphysics. There is a legend that Alexander took away with him a number of Indian scholars to satisfy the wish of his teacher. It is certain that the earlier contacts between western Asia and India were further developed as a result of Alexander's invasion.

The first empire in the history was established almost immediately after Alexander's

withdrawal. There are earlier references to empires which unified India but these are based on myth and legend and we have no historical record about them. Chandragupta Maurya was on the other hand a historical figure and organized a vast empire which stretched from Afghanistan to the boundaries of Bengal.

Under Chandragupta's grandson, Ashoka, almost the whole of India was brought under the sway of the Mauryan Empire. Ashoka was a great champion of the Buddhist faith. There was however no discrimination against men who followed other religions and in one of his famous edicts Asoka declared that a truly religious man had regard for all faiths. It was due mainly to his patronage that Buddhism spread beyond the shores of India. There are records of missions sent by him to Ceylon, western Asia and Egypt and it has been suggested that his missions also visited Burma, China and Japan.

After Asoka's death, the Mauryan Empire gradually broke up. The reasons for the decay of the Mauryan power are not fully known. One explanation offered is that fresh invasions from the north-west took place at a time when India was militarily weak. This weakness, it is said, was due, partly to the long period of peace enjoyed under the Mauryans and partly to the influence of Buddhism which discouraged martial activities.

The interregnum between the fall of the Mauryan empire in the second century B.C. and the rise of the Gupta empire in the fourth century A.D. was one of turmoil and unrest, at least so far as north India was concerned. With the weakening of the imperial power, new tribes were continually pouring in.

Buddhism had suffered a setback after the fall of the Mauryan Empire. By the time of the Guptas, it was no longer the predominant religion of the land. The Guptas were patrons of Hinduism but they did not prosecute the Buddhists. In fact, both kings and the common people did equal honour to the Buddhist monks and to the priests and gods of Hinduism.

The state maintained law and order but the laws were mild and bore lightly on the people.

We have an interesting account of the life and the times in the writings of Fahien, the first of a famous series of Chinese pilgrims who came to India, the homeland of Buddhism.

Like the earlier empires, the Gupta Empire also broke down partly on account of internal weakness and partly because of attacks by trans-Indian tribes. These tribes were almost invariably absorbed in the Indian social pattern. Many of these tribes did not have a developed culture of their own. Also the occupational divisions of Indian society made it easy to fit them into an appropriate place in the social structure.

From the ninth century onward, we find continual reference to a group of people called the Rajputs. They gradually replaced the kshatriyas as the ruling and fighting caste. The term Rajputs literally means the sons of kings. Their emphasis on royal origin and their insistence that they were the descendants of the epic heroes have often attracted comments. Many historians believe that most of them were descendants of the tribes who came after the fall of the Gupta Empire.

Early in the seventh century, king Harsha succeeded in establishing a unified empire in north India. His efforts to extend his sway to the south were however checked by Pulakeshin II. There were thus two powerful empires in the north and the south which offered peace and security to the people. With the establishment of law and order, various forms of art and culture flourished. Agriculture and crafts trades prospered. The restoration of peace was accompanied by general prosperity throughout India, Buddhism had lost its pre-eminence but it was still widely prevalent. Harsha was a patron of both Buddhism and Brahmanism and welcomed to his court Hiuen Tsang, perhaps the greatest of the Chinese pilgrims to India. He has left an extremely interesting record of the court of Harsha as well as of the life of the Indian people.

As in the case of the Aryans, the incursion of the Muslims into India was also spread over centuries. Sind may have been the first Muslim principality in India but the first Arab outposts

in the country had been established almost a hundred years earlier in the far south. In fact, it is generally accepted that the immediate purpose of the Arab invasion of Sind was to safeguard the trade routes with south India and Ceylon. It has been suggested that one of the reasons for the flourishing of religious and philosophical activity in the southern India in the eight and succeeding centuries was the impact of a new and alien force on the indigenous culture.

Except in these two centres of Arab influence, the large majority of Muslims who came to India in different times were Turks, Afghans and Persians. Many of them were recent converts to Islam and had imbibed only some of the externals of Muslim culture. This did not prevent them from regarding themselves as the standard bearers of Islam. Many of the Hindu temples were great repositories of wealth. An attack on the temple was thus tempting to the invaders for various reasons.

In discussing Muslim rulers of India, we must remember that the Muslims came in succeeding waves. They were in most cases armies of fighting men who did not bring their women with them and took local wives. Again, in many cases the alternatives for Indian prisoners of war was permanent slavery or acceptance of Islam. These facts combined with active proselytisation led to the growth of a sizeable Muslim population in the course of few centuries.

Social customs of Hindus were also responsible for the growth in the number of Muslims. Those who were low in the social scale found in Islam an opportunity to assert their dignity. The more sensitive among the socially privileged were often attracted by its democratic appeal. Besides, Hindu society looked askance at released prisoners of war and they often had no option but to join the Muslim fold. Such large-scale absorption of Hindus slowly changed the character of Muslim society. Even those who had originally come from outside gradually looked upon themselves as Indians. There were many instances where Muslims and Hindus of India combined to resist a Muslim invader from outside.

Akbar was the greatest of the Mughals and conscious integrator. His greatest contribution was the abolition of distinctions based on religion and the offer of equal opportunity of service and advancement under the crown to all Indians. Toleration had been forced on many of his predecessors by force of circumstances. This applied particularly to the principalities that were established in outlying areas. Bengal and Gujarat had kings who were remarkably tolerant in their attitude to their non-Muslim subjects. This was equally true to the Bahami Kingdom and other principalities in the south. Akbar's special distinction lies in his elevation of this practice to a principle of sovereignty. He was, however, essentially a ruler and his was perhaps the conception of a Secular State.

The Mughal dynasty would have been remarkable if it had produced only a Babar or an Akbar. In fact, it produced five or six generations of exceptionally able men. This partly explains the extent and duration of the Mughal Empire and the hold it had on the imagination of the people. Another reason was Akbar's reorganization of the administrative system. Though we cannot say that he established the rule of law, his reforms did, to large extent, replace personal rule by governance according to rules. His policy was followed by his successors till the time of Aurangzeb.

Aurangzeb differed from Akbar in two important respects. While keeping the policy in his control, Akbar had delegated large powers to his officers and ran his administration on the basis of trust. Aurangzeb could not trust even his own sons and tried to control not only policy but even the details of administration. Aurangzeb also differed radically from Akbar in his attitude towards his subjects. Akbar had treated all of them equally but Aurangzeb could not treat even the Muslims on the basis of equality as he kept his favours only for the Sunnis.

The first contact between India and modern Europe took place in 1498 when Vasco de Gama circled the African continent and landed at Calicut. The Portuguese established a small trading station but from the very beginning they had imperial ambitions.

The Portuguese were followed by the Dutch, the British and French who were all attracted by the fabulous wealth of the East. It is difficult to say if these later comers had any imperial ambition initially. When they first came to India, the Mughal power was firmly established and they were content to get trade licenses from the government. Though they began as traders they were soon tempted to share in the quest for empire. They had their trading stations on the outskirts of the empire, and at first fortified them for self-defence against robbers and other raiders. It was, however, almost inevitable that their struggles in Europe should be reflected in their trading posts in India. In course of time, these fortifications became centres of both defence and offence against Indian rulers.

When the Europeans first came to India, they were certainly inferior to the Indians in the arts of peace. In the science of war also, they were probably at first inferior, but nevertheless finally won in the struggle for power. There were many reasons for their ultimate triumph, of which three major ones may be briefly indicated here. The first was the break-up of the Mughal Empire and the failure of any other Indian empire to establish a strong central government. After the death of Aurangzeb in 1707, there followed a period of about 150 years when India was ridden with intrigues and conflict. The second reason for the British

triumph was the absence of Indian naval power. Technical progress was the third and decisive reason why the British were able to establish their empire in India. From the seventeenth century onward, Europe started on a career of triumphant scientific discoveries. In course of time, these led to a transformation of the technique of industrial production and the science of war. Asia as a whole had fallen back in the race for knowledge and power. When therefore the clash came, Indian rulers were unable to stand up to the British.

The introduction of the western system of education in India was not at first encouraged by the Government of the day but the zeal of a handful of Christian missionaries and Indian leader of vision and faith, overcame all administrative inertia. The work of missionaries like Carey and Indian leaders like Raja Ram Mohan Ray received a great impetus as a result of Macaulay's vehement support for Western education. With the establishment of the three Universities of Calcutta, Madras and Bombay, the supporters of Western education had definitely won. Indian minds now had direct access to the scientific temper and the liberal political thought of the Western world. Whatever be our criticism of the defects of the existing system of education, there is little doubt that it was responsible for the Indian renaissance.

PREHISTORIC ROCK PAINTINGS

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The distant past when there was no paper or language or the written word and hence no books or written documents, is called prehistory or as we often say prehistoric times. How people lived in those times was difficult to surmise until scholars began to discover the places where prehistoric people lived. Excavation at these place brought to light old tools, pottery, habitats, bones of ancient human beings and animals and drawings on cave walls. By piecing together the information deduced from these objects and the cave drawings, scholars have constructed fairly accurate knowledge about what happened and how people lived in prehistoric times. When the basic needs of food, water, clothing and shelter were fulfilled people felt the need to express themselves. Painting and drawing were the oldest art forms practised by human beings to express themselves, using the cave walls as their canvas.

Why did prehistoric people draw these pictures? They may have drawn and painted to make their homes more colourful and beautiful or to keep a visual record of their day-to-day life, like some of us who maintain a diary.

The prehistoric period in the early development of human beings is commonly known as the Old Stone Age or the Palaeolithic Age.

Prehistoric paintings have been found in many parts of the world. We do not really know if Lower Paleolithic people ever produced any art objects. But by the Upper Paleolithic times we see a proliferation of artistic activities. Around the world the walls of many caves of this time are full of finely carved and painted pictures of animals which the cave-dwellers hunted. The subjects of their drawings were human figures, human activities, geometric designs and symbols. In India the earliest paintings have been reported from the Upper Palaeolithic times.

It is interesting to know that the first discovery of paintings was made in India in 1867-68 by an archaeologist, Archibald Carlleyle, twelve years before the discovery of Altamira in Spain. Cockburn, Anderson and Ghosh were the early archaeologists who discovered a large number of sites in the Indian sub-continent.

Remnants of rock paintings have been found on the walls of the caves situated in several districts of Madhya Pradesh, Uttar Pradesh, Andhra Pradesh, Karnataka and Bihar. Some paintings have been reported from the Kumao hills Uttarakhand also. The rock shelters on banks of the River Suyal at Lakhudiyar about twenty kilometres on the Almora-Barechina road, bear these prehistoric paintings. Lakhudiyar literally means one lakh caves. The paintings here can be divided into three categories: man, animal and geometric patterns in white, black, red and ochre. Humans are represented in stick like forms. A long snouted animal, a fox and a multiple legged lizard are the main animal motifs. Wavy lines, rectangle filled geometric designs and groups of dots can also be seen here. One of the interesting scenes depicted here is of hand-linked dancing human figures. There is some superimposition of paintings. The earliest are in black; over these are red ochre paintings and the last group comprises white paintings. From Kashmir two slabs with engravings have been reported. The granite rocks of Karnataka and Andhra Pradesh provided suitable canvases to the Neolithic man for his paintings. There are several such sites but more famous among them are Kupgallu, Piklihal and Tekkalkota. Three types of paintings have been reported from here-paintings in white, paintings in red, ochre over a white background and paintings in red ochre. These paintings belong to late historical, early historical and Neolithic periods. The subjects depicted are bulls, elephants, sambhars, gazelles, sheep,

goats, horses, stylized humans tridents, but rarely, vegetal motifs.

But the richest paintings are reported from the Vindhya ranges of Madhya Pradesh and their Kaimurean extensions into Uttar Pradesh. These hill ranges are full of Paleolithic and Mesolithic remains and they are also full of forests, wild plants, fruits, streams and creeks, thus a perfect place for Stone Age people to live. Among these the largest and most spectacular rock shelter is located in the Vindhya hills at Bhimbetka in Madhya Pradesh. Bhimbetka is located fortyfive kilometres south of Bhopal, in an area of ten square kilometres, having about eight hundred rock shelters, five hundred of which bear paintings.

The caves of Bhimbetka were discovered in 1957-58 by eminent archaeologist V.S. Wakankar and later on many more were discovered. Wakankar spent several years in surveying these inaccessible hills and jungles to study these paintings.

The themes of paintings found here are of great variety ranging from mundane events of daily life in those times to sacred and royal images. These include hunting, dancing, music, horse and elephant riders, animal fighting, honey collection, decoration of bodies and other household scenes.

The rock art of Bhimbetka has been classified into various groups on the basis of style technique and superimposition. The drawings and paintings can be categorized into seven historical periods. Period I, Upper Palaeolithic; Period II, Mesolithic and Period III, Chalcolithic. After Period III there are four successive periods. But we will confine ourselves here only to the first three phases.

Upper Paleolithic Period

The paintings of the Upper Paleolithic phase are linear representations in green and dark red, of huge animal figures, such as bison, elephants, tigers, rhinos and boars besides stick-like human figures. A few are wash paintings but mostly they are filled with geometric patterns. The green paintings are of dancers and the red ones of hunters.

Mesolithic Period

The largest number of Paintings belong to period II that covers the Mesolithic paintings. During this period the themes multiply but the paintings are smaller in size. Hunting scenes predominate. The hunting scenes depict people hunting in groups, armed with barbed spears, pointed sticks, arrows and bows. In some paintings these primitive men are shown with traps and snares probably to catch animals. The hunters are shown wearing simple clothes and ornaments. Sometimes, men have been adorned with elaborate head-dresses and sometimes painted with masks also. Elephant, bison, tiger, boar, deer, antelope, leopard, panther, rhinoceros, fish, frog, lizard, squirrel and at times birds are also depicted. The Mesolithic artists loved to paint animals. In some pictures animals are chasing men. In others they are being chased and hunted by men. Some of the animal paintings, especially in the hunting scenes show a fear of animals but many others show a feeling of tenderness and love for them. There are also a few engravings representing mainly animals.

Though animals were painted in a naturalistic style, humans were depicted only in a stylistic manner. Women are painted both in the nude and clothed. The young and the old equally find place in these paintings. Children are painted running jumping and playing. Community dances provide a common theme. There are paintings of people gathering fruit or honey from trees and of women grinding and preparing food. Some of the pictures of men, women and children seem to depict a sort of family life. In many of the rock-shelters we find hand prints, fist prints and dots made by the fingertips.

Chalcolithic Period

Period III covers the Chalcolithic period. The paintings of this period reveal the association, contact and mutual exchange of requirements of the cave dwellers of this area with settled agricultural communities of the Malwa plains. Many a time chalcolithic ceramics and rock paintings bear common motifs. e.g. cross-hatched

squares, lattices. Pottery and metal tools are also shown. But the vividness and vitality of the earlier periods disappear from these paintings.

The artists of Bhimbetka used many colours, including various shades of white, yellow, orange, red, ochre, purple, brown, green and black. But white and red were their favourite colours. The paints were made by grinding various rocks and minerals. They got red from hematite (known as geru in India). The green came from a green variety of a stone called chalcedony. White might have been made out of limestone. The rock of mineral was first ground into a powder. This may then have been mixed with water and also with some thick or sticky substance such as animal fat or gum or resin from trees. Brushes were made of plant fibre. What is amazing is that these colours have survived thousands of years of adverse weather conditions. It is believed that the colours have remained intact because of the chemical reaction of the oxide present on the surface of the rocks.

The artists here made their paintings on the walls and ceilings of the rock shelters. Some of the paintings are reported from the shelters where people lived. But some others were made in places which do not seem to have been living spaces at all. Perhaps these places had some religious importance. Some of the most beautiful paintings are very high up on rock shelters or close to the ceilings of rock shelters. One may wonder why early human beings chose to paint on a rock in such an uncomfortable position. The paintings made at these places were perhaps for people to be able to notice them from a distance.

The paintings though from the remote past do not lack pictorial quality. Despite various limitations such as acute working conditions, inadequate tools, materials, etc., there is a charm of simple rendering of scenes of the environment in which the artists lived. The men shown in them appear adventurous and rejoicing in their lives. The animals are shown more youthful and majestic than perhaps they actually were. The primitive artists seem to possess an intrinsic

passion for storytelling. These pictures depict, in a dramatic way, both men and animals engaged in the struggle for survival. In one of the scenes, a group of people have been shown hunting a bison. In the process, some injured men are depicted lying scattered on the ground. In another scene, an animal is shown in the agony of death and the men are depicted dancing. These kinds of paintings might have given man a sense of power over the animals he would meet in the open.

This practice is common among primitive people of today also. They engrave or paint on rocks as part of the rituals they perform at birth, at death, at coming of age and at the time of marriage. They dance masked during hunting rites to help them kill animals difficult to find or kill.

The paintings of individual animals show the mastery of skill of the primitive artist in drawing these forms. Both proportion and tonal effect, have been realistically maintained in them.

It is interesting to note that at many rock art sites often a new painting is painted on top of an older painting. At Bhimbetka in some places, there are as many as 20 layers of paintings, one on top of another. Why did the artists paint in the same place again and again? Maybe, this was because the artist did not like his creation and painted another painting on the previous one or some of the paintings and places were considered sacred or special or this was because the area may have been used by different generations of people at different times.

These prehistoric paintings help us to understand about early human beings, their lifestyle, their food habits, their daily activities and above all they help us understand their mind the way they thought. Prehistoric period remains are a great witness to the evolution of human civilization, through the numerous rock weapons, tools, ceramics and bones. More than anything else the rock paintings are the greatest wealth the primitive human beings of this period left behind.



The arts of the Indus Valley Civilization emerged during the second half of the third millennium BCE. The forms of art found from various sites of the civilization include sculptures, seals, pottery, gold jewellery, terracotta figures, etc. The artists of that time surely had fine artistic sensibilities and a vivid imagination. Their delineation of human and animal figures was highly realistic in nature, since the anatomical details included in them were unique and in the case of terracotta art the modeling of animal figures was done in an extremely careful manner.

The two major sites of the Indus Valley Civilization, along the Indus river- the cities of Harappa in the north and Mohenjodaro in the south- showcase one of earliest examples of civic planning. Other markers were houses, markets, storage facilities, offices, public baths, etc. arranged in a grid-like pattern. There was also a highly developed drainage system. While Harappa and Mohenjodaro are situated in Pakistan, the important sites excavated in India are Lothal and Dholavira in Gujarat, Rakhigarhi in Haryana, Ropar in the Punjab, Kalibangan and Balathal in Rajasthan, etc.

Statues whether in stone, bronze or terracotta found in Harappan sites are not abundant, but refined.

Stone Statues

The stone statuaries found at Harappa and Mohenjodaro are excellent examples of handing 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 figure of the bearded man interpreted as a priest, is draped in a shawl coming under the right arm and covering the left shoulder. This shawl is decorated with trefoil patterns. The

eyes are a little elongated and half-closed as in meditative concentration. The nose is well formed and of medium size the mouth is of average size with close cut moustache and a short beard and whiskers; the ears resemble double shells with a hole in the middle. The hair is parted in the middle and a plain woven fillet is passed round the head. An armlet is worn on the right hand and holes around the neck suggest a necklace.

Bronze Casting

The art of bronze-casting was practised on a wide scale by the Harappans. Their bronze statues were made using the 'lost wax' technique in which the wax figures were first covered with a coating of clay and allowed to dry. Then the wax was heated and the molten wax was drained out through a tiny hole made in the clay cover. The hollow mould thus created was filled with molten metal which took the original shape of the object. Once the metal cooled, the clay cover was completely removed. 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. Bronze casting was popular at all the major centers of the Indus Valley Civilization. The copper dog and bird of Lothal and the bronze figure of but from Kalibangan are in no way inferior to the human figures of copper and bronze from Harappa and Mohenjodaro. Metal casting appears to be a continuous tradition. The late Harappan and Chalcolithic sites like Dalmabad in Maharashtra yielded excellent examples of metal cast sculptures. They mainly consist of human and animal figures. It shows how the tradition of figure sculpture continued down the ages.

Terracotta

The Indus Valley people had terracotta images also but compared to the stone and bronze statues the terracotta representations of human form are crude in the Indus Valley. They are more realistic in Gujarat sites and Kalibangan. The most important among the Indus figures are those representing the mother goddess. In terracotta, we also find a few figurines of bearded males with coiled hair, their posture rigidly upright, legs slightly apart and the arms parallel to the sides of the body. The repetition of this figure in exactly the same position would suggest that he was a deity. A terracotta mask of a horned deity has also been found. Toy carts with wheels, whistles, rattles, birds and animals, gamesmen and discs were also rendered in terracotta.



Terracotta



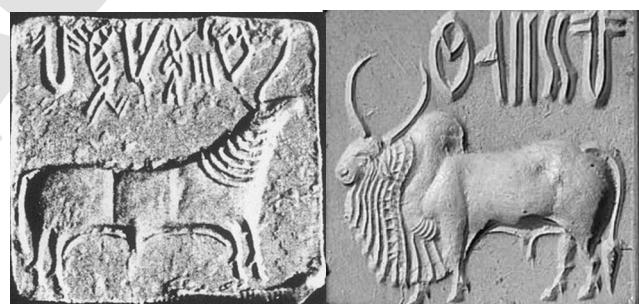
Bronze Casting

Seals

Archaeologists have discovered thousands of seals, usually made of steatite and occasionally of agate, chert, copper, faience and terracotta, with beautiful figures of animals, such as unicorn bull, rhinoceros, tiger, elephant, bison, goat, buffalo, etc. The realistic rendering of these animals in various moods is remarkable. The purpose of producing seals was mainly commercial. It appears that the seals were also used as amulets carried on the persons of their owners, perhaps as modern day identity cards. The standard Harappan seal was a square plaque 2×2 square inches usually made from the soft river stone steatite. Every seal is engraved in a pictographic script which is yet to be deciphered. Some seals have also been found in gold and ivory. They all bear a great variety of motifs, most often of animals including those of the bull, with or without the hump the elephant,

tiger, goat and also monsters. Sometimes trees or human figures were also depicted. The most remarkable seal is the one depicted with a figure in the centre and animals around. This seal is generally identified as the Pashupati Seal by some scholars whereas some identify it as the female deity. This seal depicts a human figure seated cross legged. An elephant and a tiger are depicted to the right side of the seated figure while on the left a rhinoceros and a buffalo are seen. In addition to these animals two antelopes are shown below the seat. Seals such as these date from between 2500 and 1500 BCE and were found in considerable numbers in sites such as the ancient city of Mohenjodaro in the Indus Valley. Figures and animals are carved in intaglio on their surfaces.

Square or rectangular copper tablets, with an animal or a human figure on one side and an inscription on the other, or an inscription on both sides have also been found. The figures and signs are carefully cut with a burin. These copper tablets appear to have been amulets. Unlike inscriptions on seals which vary in each case, inscriptions on the copper tablets seem to be associated with the animals portrayed on them.



Seals

Pottery

A large quantity of pottery excavated from the sites enable us to understand the gradual evolution of various design motifs as employed in different shapes and styles. 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.

Polychrome pottery is rare and mainly comprises small vases decorated with geometric patterns in red, black and green, rarely white and yellow. Incised ware is also rare and the incised decoration was confined to the bases of the pans, always inside and to the dishes of offering stands. Perforated pottery includes a large hole at the bottom and small holes all over the wall and was probably used for straining liquor. Pottery for household purposes is found in as many shapes and sizes as could be conceived of for daily practical use. Straight and angular shapes are an exception, while graceful curves are the rule. Miniature vessels mostly less than half an inch in height are particularly so marvelously crafted as to evoke admiration.

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 and gemstones to bone and baked clay. While necklaces, fillets, armlets and finger-rings were commonly worn by both sexes, women wore girdles earrings and anklets. Hooplas of jewellery found at Mohenjodaro and Lothal include necklaces of gold and semi-precious stones copper bracelets and beads gold earrings and head ornaments, faience pendants and buttons and beads of steatite and gemstones. All ornaments are well crafted. It may be noted that a cemetery has been found at Farmana in Haryana where dead bodies were buried with ornaments.

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, jasper, crystal, quartz, steatite, turquoise, lapis-lazuli etc. Metals

like copper, bronze and gold and shell, faience and terracotta or burnt clay were also used for manufacturing beads. The beads are in varying shapes/disc-shaped, cylindrical, spherical, barrel-shaped and segmented. Some beads were made of two or more stones cemented together, some of stone with gold covers. Some were decorated by incising or painting and some had designs etched onto them. Great technical skill has been displayed in the manufacture of these beads.

The Harappan people also made brilliantly naturalistic models of animals, especially monkeys and squirrels used as pin-heads and beads.

It is evident from the discovery of a large number of spindles and spindle whorls in the houses of the Indus Valley that spinning of cotton and wool was very common. The fact that both the rich and the poor practised spinning is indicated by finds of whorls made of the expensive faience as also of the cheap pottery and shell. Men and women wore two separate pieces of attire similar to the dhoti and shawl. The shawl covered the left shoulder passing below the right shoulder.

From archaeological finds it appears that the people of the Indus Valley were conscious of fashion. Different hair-styles were in vogue and wearing of a beard was popular among all. Cinnabar was used as a cosmetic and face paint, lipstick and collyrium (eyeliner) were also known to them. Many stone structural remains are also found at Dholavira which show how the Indus valley people used stone in construction.

The artists and craftsmen of the Indus Valley were extremely skilled in a variety of crafts—metal casting, stone carving, making and painting pottery and making terracotta images using simplified motifs of animals, plants and birds.



The earliest extant remains of recognizable building activity on the Indian subcontinent dates back to the third millennium, to the Indus Valley cities of Mohenjo-Daro, Harappa, Lothal, Kalibangan and several others. These cities are among man's earliest attempts at organizing an urban environment. The remarkable thing about the arrangement of the houses in the cities was in that they followed the grid system. Streets were laid out in a grid pattern and there was a defined system of land use. The buildings, made of bricks- both burnt and unburnt, were strictly utilitarian and built with skill and a sound knowledge of building principles. Among other structural techniques, the builders of these cities used corbelled arches.

The great tank of Mohenjo-Daro, now called the Great Bath, shows that large, ritualistic structures were not unknown. The Great Bath measures 11.88 x 7.01 x 2.43 metres. Flights of steps at either end lead to the surface. There are side rooms for changing clothes. The floor of the Bath was made of burnt bricks. Water was drawn from a large well in an adjacent room, and an outlet from one corner of the Bath led to drain. So, it is suggested that the Great Bath served ritual bathing, which was so vital to any religious ceremony in India.

The greatest artistic creation of the Indus people was the seals. Numbering about 2000, they have been found at a number of sites. They were made from a soft stone called 'steatite'. The technique of cutting and polishing these seals with white luster was a unique invention of the Harappans. The seals were of many shapes- square, rectangular, button shaped, cubical, cylindrical and round. However, the two main types were the square type with a carved animal and inscription and the rectangular type with an inscription only. Each seal had an emblem and name or a brief inscription. The

animal most frequently depicted in the seals is the single horned 'Unicorn'. Other animals depicted on the seals were elephants, tigers, bisons and Rhino. These seals probably were used to mark the ownership of property.

Besides the seals, a large number of terracotta figurines of men and women, birds and animals have also been found. They were mostly used by the commoners as toys or objects of worship. They are considered crude artistic creations when compared to the seals and images which were meant for higher classes.

Some images of stone and metal have also been discovered from the Harappan sites. The best and the most famous is the steatite image of a bearded man wearing an ornamental robe found in Mohenjo-Daro. From Harappa a nude male torso of red sandstone and a small nude dancing figure made of grey stone have been found. A few bronze sculptures have also been discovered from places like Mohenjo-Daro, Harappa, Chanhudaro and Diamabad. The best specimen is the figure from Mohenjo-Daro of a nude dancing girl with right hand on hips, arms loaded with bangles, head slightly tilted and covered with curly hair. Models of Bullock carts and 'ikkas' have been found from Harappa and Chanhudaro. Recently, four unique bronze figures have been discovered at the site of Diamabad.

After the decline of the Indus Valley cities in the second millennium, the highly developed and standardized brick architecture of this period gave way, in the Vedic period that followed, to pastoral settlements of mud, thatch, bamboo and timber in the Valleys of the Saraswati and Ganga rivers. Although we have no extant examples of the perishable timber structures of the Vedic period, our knowledge of the building of this time is based on evidence left by subsequent Buddhist sculptures of the third and

second centuries B.C. which often depicted episodes from the life of the Buddha in the architectural setting of the Vedic period. The base reliefs at the gateways to the magnificent stupa at Sanchi in central India, for example, depicts clusters of circular huts with domed thatched roofs, gables, arched timber palace and loggias, clearly distinguishing them from the workman-like streets of Mohenjo-Daro and Harappa.

Mauryan Art

The growth of new religions and larger states provided the climate for the development of arts and craft in the Mauryan period. The age of Mauryans witnessed a distinct school of art and architecture. Stone culture emerged as the principal medium of Indian artists.

The Mauryan art types can be classified as (i) state executed and (ii) Local. The former includes palaces, columns, pillars etc. and the latter manifests itself in the Yaksha of Parkham, Yakshini of Besnagar etc.

The royal place at Kumarhar near Patilputra has been lavishly praised by Arrian, who says that in grandeur it outscores even the palaces at Susa and Ecatabana.

The best specimens of Mauryan art are the highly polished, tall and well proportioned columns with slightly tapering monoliths standing free in space. The columns that bear the edicts of Ashoka include those of Delhi (Meerut), Allahabad, Lauriya Araraj, Lauriya Nandangarh, Rampurva (with lion capital), Delhi Topra, Sankissa (elephant), Sanchi and Sarnath. The non-edict bearing columns are those of Rampurva (with bull capital), Besarh Bakhira (Single lion capital), Kosam etc. Columns containing dedicatory inscriptions are those of Rummimdei (horse) and Nigali Sagar.

Comparison of Archaemenid and Mauryan Columns

Archaemenid Column

1. The Columns of the hall of Persepolis are provided with intricately carved capitals.

2. Archaemenid columns had their base.
3. The bell form is used as supporting base.

Mauryan Column

1. The Stone columns of the Mauryan palace are without capitals.
2. Mauryan columns had no base at all.
3. The bell form serves as capitals. The Mauryan bell seems to have been derived from the stylized lotus motif. They used the tapering shaft and inverted lotus.

The Mauryans excelled in cave architecture. In fact they were the pioneers of rock-hewn caves. The Barabar caves, of which the Sudama cave is the earliest, are the earliest examples of such caves. The Sudama and Lomas Rishi caves have wood imitating chambers and their walls are polished like glass mirror. Another cave called the karma chupar contains an inscription of Asoka. The granite Nagarjuni hills possess three major caves. Dasarath dedicated them to the Ajivika sect. The largest of these is known as 'Gopi'.

The Mauryan period also saw the development of sculpture. These sculptures were found atop pillars. The elephant sculpture of Dhauli in Orissa and other animal figurines of bull, elephant, lion, garuda etc. are found on the abacus of the pillars. One of the best specimens is a row of pecking geese that decorate the Rampurva lion abacus.

The Mauryan period, formed a distinct epoch in the history of Indian art as an attempt was made to change from wood oriented art to that of the stone.

Buddhist Influence

It was around the 3rd to 2nd century B.C. that Buddhism became the dominant religion and as we have seen stone was introduced for the first time in Indian art and architecture. Many of these stone structures have survived the ravages of time and we have, therefore, a reasonable amount of information about them. The three characteristic forms of Buddhist architecture which were developed around this period were the stupa or monumental funerary mound, the chaitya or hall of worship and the

Vihara or monastery. At Buddhist centres in Sanchi and Bharhut in central India the stone railings and gateways clearly reflect their wooden origins in their architectural forms and in the way they have been carved.

- (a) Chaitya- This fell into two phases Hinayana and Mahayana. Earlier monuments have been found at Bhaja, Kanheri and Karle etc. Karle has architectural grandeur and a disturbing beauty in its sculptures, especially the male and female figures on the capitals.

A Chaitya consists of portico in front of a large window on top. Inside, under a high vaulted roof are three constituent parts: a mandapa in the centre with a double column on the two sides, behind there is a pradakshinapatha and a garbhagriha at the further end which contains a stone stupa called the Chaitya. Its highest development has been found in cave no. 19 at Ajanta.

- (b) Vihara- It consists of a central hall entered by a doorway from the verandah in front. The viharas or monasteries were excavated near Chaityas for the residence of monks in rainy seasons. It is full of sculptures which depict various scenes from the life of the Buddha. Nagarjunkonda prospered most under Ikshvakus, the successor of the Satavahanas. It contains not only Buddhist Monuments but also the earliest brahminical brick temples.

Important Stupas

The stupa began as an earthen burial mound, which was revered by the local population. The cult of the stupa was taken up by Buddhism. Asoka is said to have built 84,000 stupas all over India. The stupas were large hemispherical domes, containing a small central chamber, in which the relics of Buddha were placed in a casket, often beautifully carved in crystal. The core of the stupa was of unburnt brick and the outer face of burnt brick, covered with a thick layer of plaster. The stupa was crowned by an umbrella of wood or stone, and was surrounded by a wooden fence enclosing a path for the ceremonial clockwise circumambulation (Prada-

kshina). The main stupas according to chronology are Bharhut, Gaya, Sanchi, Amravati, Sarnath and Nalanda.

1. The Bharhut Stupa

The Bharhut Stupa, perhaps in its present form dating from the middle of the 2nd century B.C. (Sunga period) is important chiefly for its sculpture, and the stupa itself has now vanished. The sculptures show very realistic relief of Indian city life. They also show crowds of worshippers reverencing the symbols of Buddha, not his image. The upright posts of the stupa railings are carved with Yakshas and Yakshis, beautifully finished and very decorative. The medallions of the crosspieces mostly depict scenes from the jataka stories. The railings of the stupa are built of red sandstone. They give us valuable insight into the religious faith and city life during that period. However, the art of sculpture was still developing and lacks finishing and is archaic.

2. The Gaya Stupa

At Bodh Gaya, there is a railing around the great stupa. The railing probably belongs to the 1st century B.C. but the Stupa is of a later date. The sculptures are similar to those found in Bharhut. The Gaya railing encloses the sacred path where Buddha is believed to have walked in meditation. The figures in the railings are deeper, more vital and rounded and show an advance over the medallions containing human head.

3. Sanchi Stupa

This is one of the most striking architectural remains of ancient India. It contains three big stupas. The big stupa originally built by Asoka, was enlarged to twice its original size in the 2nd century B.C. It thus becomes a hemisphere of about 120 feet in diameter. The old wooden railings were replaced by stone ones and towards the end of the 1st century, four glorious gateways (Toranas) were added at the four cardinal points. Although the railings are quite plain, the gateways are full of sculpture illustrating the jataka stories and various episodes in the life of Gautama Buddha. Though the scenes resemble those at Bharhut, they show a far higher

standard of technical skill and artistic conception, inspired by a sense of beauty, rhythm and symmetry.

4. Amravati Stupa

In the lower valley of the Krishna River, the beautiful stupa of Amravati was erected. In the late Satavahana period, the railings of Amravati Stupa were made of marble. The dome was also covered with slabs of marble. The stupa contained reliefs depicting scenes of Buddha's life and were surrounded with free standing Buddha figures. They mark a difference from the northern style and hence said to belong to a new school viz. that of Amravati. The image of Buddha occurs here and there but mostly he is represented by a symbol. The influence of Amravati school was felt in Southeast Asia and Ceylon. Besides, it influenced the south Indian sculpture.

5. Nagarjunakonda Stupa

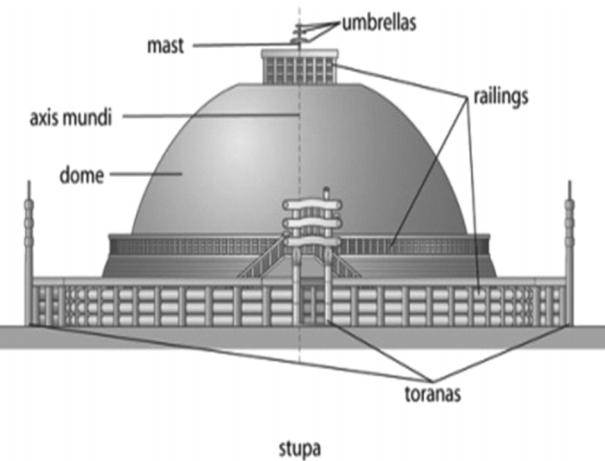
Besides the stupa, two chaitya and a vihara have been excavated by the Archaeological Survey of India. Near the stupa, slabs of limestone illustrating scenes from Buddha's life were found. A panel shows seven foot prints of the Buddha on a piece of cloth held by the deities, who were present to welcome the blessed one. The stupa belongs to the Saka Satavahana phase.

6. Sarnath Stupa

Sarnath near Varanasi was the place of Buddha's first sermon. It has beautifully patterned brickwork with a highly cylindrical upper dome rising from a lower hemispherical one, with large images of Buddha set in gable ends at the cardinal points. In its final form it dates from the Gupta period.

7. Nalanda Stupa

The Stupa at Nalanda was successively enlarged seven times. In its present ruined condition it gives the impression of brick pyramid with steps leading up to its terraces. It was originally a tall stupa raised on a high base, with a smaller stupa at each corner. It was successively altered during Gupta and Pala times. It was destroyed by Bakhtiyar Khalji.



Important Caves

The art of building artificial caves for religious purpose began during the period of the Mauryans. The Barabar and Nagarjuni caves have been dealt with earlier. Some other important caves are as follows:

- Udaigiri Caves:** There are two places named Udaigiri and both have cave temples. One is in the Udaigiri hills in Orissa and the other is near Bhilsa in M.P. In Orissa, the caves are found near the Udaigiri and Khandgiri hills. Khandgiri hills have 16 caves, which include Navagiri, Devsabha and Anant Gumph etc. The Udaigiri hills have 19 caves including Rani Gumph, Ganesh Gumph, Hathigumpha, Vyaghra Gumph, etc. The Rani Gumph is the largest cave. Near Bhilsa (M.P.), Udaigiri caves boast of sculpture of the highest quality. During the Gupta period, a great Boar was carved in relief near the entrance of the cave. The Boar symbolizes God Vishnu's Varaha Avtar.
- Bhaja Caves:** The oldest Deccan cave at Bhaja near Poona consists of a deep apsidal hall cut in solid rock, with a row of plain octagonal pillars near the walls. At the further end of the hall is a small stupa, also cut from solid rock, and the outside of the cave has a carved façade. Besides this cave, there is a second cave where monks used to dwell.
- Karle Caves:** The Karle caves were made around the beginning of the Christian era.

- The great Chaitya at Karle is situated at a distance of two miles north of the Bombay-Poona Highway. The Chaitya is cut 124 feet deep into the rock. Its pattern is similar to the Bhaja caves but is much more developed in size and splendor.
4. **Kondan Caves:** It is situated 10 miles north of the Karle Chaitya. It consists of both Chaityas and Vihars.
 5. **Bedsa Caves:** The Bedsa caves are located in the erstwhile Bombay Presidency. The Chaityas of Bedsa are smaller in size than those of Karle. The preponderance of stone in compression to wood is its distinctive feature.
 6. **Peetalkhor Caves:** These caves are located in the satamala hills, 50 miles south-west of the Ajanta caves.
 7. **Ajanta Caves:** Ajanta in Maharashtra has no less than 29 caves some going 100 feet deep into the rock. They were excavated in the horse shoe curve of a hill side. The earliest caves date from 2nd century B.C. while others are of as late as 7th century A.D. The Ajanta mural paintings are world famous. The walls were first covered with a coating of clay or cow dung and bound together with straw or hair and then finished with white gypsum. It is remarkable that they have withstood the ravages of nature. The paintings of cave No. 10 date from the beginning of the Christian era while those of cave No. 1 and cave No. 16 are from perhaps six centuries later. The murals chiefly depict scenes from the life of Buddha and the Jatakas. Though painted for religious purpose, the murals bear a secular rather than a religious message. We see a whole life of ancient India in a panorama. It includes princes, beggars, peasants, ascetics, beasts, birds, flowers etc. The famous paintings are of "the dying princess" and "the mother and child". Most of the caves belong to the Gupta period.
 8. **Ellora Caves:** Ellora caves are situated near Aurangabad, some 30 miles from Ajanta. There are no less than 34 caves constructed from the 5th to the 8th centuries A.D., most of them Hindu but some Buddhist and Jaina. The caves generally resemble those of Nasik and Karle but the façade of the Buddhist Visvakarma cave shows a pleasing modification. Caves No. 14 and 15 are famous and are known as 'Ravan Ki Khai' and 'Dasavatar caves' respectively. The Jaina caves include 'Indra Sabha' and 'Jagannath Sabha'. These caves are at a short distance from the Kailashnath temple built by the Rashtrakuta king Krishna I.
 9. **Elephanta Caves:** The cave temples of Elephanta, a beautiful little island off the coast of Bombay belong to the 8th century A.D. They are in the same style as those of Ellora. They are famous for their sculpture especially for the great Trimurti figure of Shiva. Besides, some other notable sculptures include Ravana shaking the Kailash, Ardh-narishwara, Tandav dance of Shiva etc.
 10. **Kanheri Caves:** The Kanheri caves are situated near Bombay. The Chaityas of Kanheri follow the pattern of the Karle Chaitya. The influence of Mahayana is evident. The outer walls of the caves bear images of Buddha. There are more than 100 caves here.
 11. **Junnar Caves:** These caves are located 40 miles north of Pune in Maharashtra. It has 150 caves, of which 10 are Chaityas and the rest are Vihars.
 12. **Mandapeshwar Caves:** It has 3 caves dating from the 8th century. The caves have now been converted into a Christian shrine.
 13. **Nasik Caves:** These caves date from the 1st century A.D. An inscription from the cave reveals that it was built during the reign of the Satavahana ruler Krishna. The doorway of the chaitya has ornate emblems denoting crescent. The Pandu Lena cave is symbolic of Hinayana influence as Buddha is represented only through symbols.
 14. **Bagh Caves:** These caves are situated in Madhya Pradesh, some hundred miles north of Ajanta. On the walls of the veranda of a cave at Bagh, a procession of elephants and a scene of a dancer and women

musicians are depicted. They are more impressive than even those of Ajanta.



Caves

In the centuries that followed, Buddhism lost its hold over the Indian people and the material prosperity of the 5th century paved the path for a resurgence of Brahminical or Hindu thought. Once re-established, Hindu hegemony maintained its ascendancy over the majority of the Indian people for the next millennium and this was reflected in the way religious architecture developed in India.

Important Schools of Architecture

The Gandhara School: The Gandhara School flourished from about the middle of the 1st century B.C. to about the end of the 5th century A.D., in the lower Kabul valley and upper Indus near Peshawar. It owes its origin to the Greek rulers of Bactria and north-west India and has hence been called ' Indo-Greek'. However its chief patrons were the Sakas and the Kushanas. Mahayanism led to the deification of Buddha. Hence his images were carved. Gandhara sculptures, mostly pertaining to Buddha or Buddhist scenes, have been found in Taxila, Afghanistan and the North West frontier province of Pakistan. They used stone, stucco, terracotta and clay and appear to have been embellished with Gold leaf or paint. The earliest specimens include two headless statues of

Buddha form Loriyan Tongai and Hastanagar and a standing Hariti figure from sakrah Dheri. However, the best specimens are found in the Dharamaraja Stupa at Taxila and at Jauliana and Hadda near Jalalabad.

The Gandhara School was influenced by Greco-Roman art traditions. It has the tendency to mould the human body in a realistic manner with great attention paid to accuracy of physical details like delineation of muscles, moustaches, curly hair etc. It is marked by the representation of thick drapery with large and bold fold lines. It is also known for rich carving, elaborate ornamentation and complex symbolism.

The Gandhara architecture includes large and small monasteries like those at Taxila (Dharamraya), Mamakhja (Rawalpindi), Mohra, Marada and Jaulian. Though essentially Indian, they used Hellenistic motifs like the Corinthian capital, triangular pediments, medallions etc. and Iranian features like fire altars and animal capitals. Even the stupas built in this style have such ornamentation. Besides, the height was increased by elevating it on a high platform.

Mathura School: The Mathura School originated in the middle of the 2nd century B.C., though its real progress began from the 1st century A.D. The Mathura sculptures are easily distinguished by the material used -a kind of spotted red sandstone. It was partly influenced by the Gandhara School and greatly influenced the Gupta School of art. Some of the early craftsmen made votive plaques depicting the cross legged naked figure of a Trithankara, which may have inspired the Buddhists to depict their own teacher. The Yakshi with a bird and cage found from the railings of a stupa is probably a Jaina sculpture.

The Buddhists of Mathura impart a sublime and spiritual expression to the figure as against laying stress on anatomical details as in the Gandhara School. This is the difference between Indian and the Western art. The spiritual strength of the images in Mathura was displayed by a halo (illuminating circle) behind the faces of the images.

Artists of Mathura also carved out image of Brahminical Gods like Shiva, Vishnu, Parvati,

Laxmi, Brahma, Surya, Kubera and Mahishasura Mardini etc.

The most striking remains of Mathura school are the female figures of yakshini, Nagins and Apsaras. Their broad hip, slender waist and pert attitude give an impression of a dancing girl. It reflects the Indian outlook which did not abhor sensuality in the context of piety and renunciation.

The Royal statues of Mathura school have been found in Mat, near Mathura and at Surkh Kota in Afghanistan. Besides, the headless statue of Kanishka is widely renowned.

Gupta Art

The architectural output of the great resurgence under the Guptas was phenomenal. The artistic creativity became a mighty upsurge of the national art during the golden age of this empire. It created a whole new stream of architectural tradition, one which came to be closely woven around the forms of the Hindu temples that became powerful centres of worship and learning in the centuries that followed. Until this period, the general plan of all religious shrines was, by and large apsidal. During this period, the temple evolved from the simple square chamber that existed in the early Gupta shrines at Sanchi to a more elaborate structure. The Gupta temples were independent structures built of dressed stone blocks placed together. The shrine was a simple structure to begin with. The doorway was elaborately carved.

The following types of structural temples belong to this period (i) Flat roofed square temple e.g. Temple No. 17 at Sanchi (ii) Flat roofed temple with a vimana above e.g. Parvati temple at Nachna Kuthara in Panna (M.P.) and Shiva temple at Bhumara in Satna (M.P.). They show Dravidian features. (iii) Square temple with a shikhara above e.g. Dasavtar temple at Deogarh in Jhansi (U.P.). (iv) Rectangular temple e.g. Kopoleshwara and Durga temple at Aihole (v) Circular temple e.g. Maniyar Math.

During the Gupta period many stupas were constructed e.g. the Dhamekh stupa at Sarnath, Jararangh's Assembly at Rajgrih, Stupa at Mirpur Khaas in Sindh and Stupa at Ratnagiri in

Orissa. As regards sculpture, two stand out. One is the carved Boar in the Udaigiri Caves in Bhilsa (M.P.) and a dancer found at Pawaye, near Gwalior. Excellence in copper casting is reflected in the image of Buddha found at Nalanda and the Sultangunj Buddha. In the field of Painting, those at Ajanta, Bagh and Badami stand out.

After an early period of experimentation, two distinct styles of temple architecture emerged, and the major difference between them was the shape of the temple spire, that became the characteristic feature of the Hindu temple. In the north the spire, called the shikhara, was more or less smoothly pyramidal in outline, rising in an uninterrupted slope to a rounded top and pointed tip. In the south, the spire was called the vimana and it rose in a series of diminishing steps, like a stepped pyramid, creating a singular and distinctive shape. The earliest examples of the shikhara and the vimana were evident in the masonry forms of the Chalukyan temples at Aihole, Pattadakal and Badami, and were later refined by the skill of sculptors at Mahabalipuram in the 7th-8th century who fashioned a series of experimental temples out of outcrops of rock, adding yet another dimension to the traditions of rock cut architecture in India.

Styles of Temple Architecture

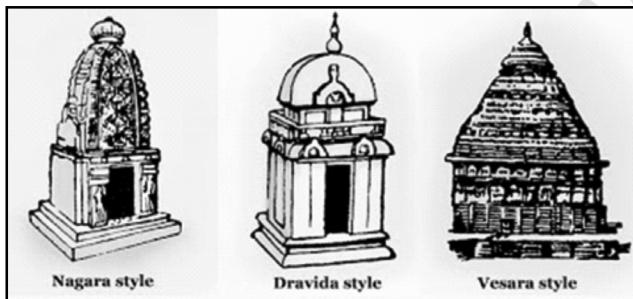
Indian temple architecture had three distinct styles i.e. the Nagara, Dravida and the Vesara. In general terms they represented the North, South and the land between the Vindhya and the Krishna respectively. However, they did not always conform to geographical limits and this is evident in the development of the Vesara style which was a fusion of Nagara and Dravida styles.

In terms of planning, the Nagara style temple is a square with a number of graduated projections (Rathakas) in the middle of each face which gives it a cruciform shape in the exterior. In elevation, it exhibits a shikhara capped by a spheroid slab with ribs around the edge (Rathaka). Thus the cruciform ground plant and curvilinear tower may, hence, be

regarded as the fundamental characteristics of the Nagara temples. The Orissa temples are regarded as the nearest to the Nagara archetype.

In terms of planning and elevation, a Dravida style temple had the sanctum cella situated invariably with an ambulatory hall and a pyramidal tower formed by an accumulation of storey after storey, in receding dimensions. These are regarded as the distinctive characteristics of the Dravida temple. As later innovations, pillared mandaps and gateways (Gopuram) were added.

The vesara style is also called the Chalukyan style. This style is a fusion of Dravida and Nagara styles. Aihole and Pattadakal have many temples of these styles.



Chalukyan Art

Groups of temples at Badami and Aihole (ancient Aryapura) show a juxtaposition of the Nagara and Dravida Shikara style. Virupaksha temple at Pattadakal, near Badami, clearly betrays the influence of Kailashnath temple of Kanchi. It shows the influence of the Pallavas on the Chalukyan art. There are ten temples at Pattadakal. The most celebrated of these are Papanatha temple and Virupaksha temple. The temple walls are adorned with beautiful sculptures representing scenes from the Ramayana.

Rashtrakuta Art

The Kailash temple at Ellora, built in the time of Krishan I and representing the boldest attempt in the field of rock-cut architecture, reproduced all the details of a structural temple in the intricacies of rock excavation. Cave shrine of Elephanta is dedicated to Shiva, whose image as Mahesha (Popularly known as Trimurti) counts amongst the most magnificent creation

of India. The three faces represent Shiva as Creator, Preserver and Destroyer.

Pallava Art

Pallavas, in far south, were great patrons of art, especially cave and temple architecture. Mahendravarman and Narasimhavarman were the most important among the patrons who contributed to the growth of architecture. At Mahabalipuram, we have several rock-cut caves. In the Adivaraha cave, we have effigies of Mahendravarman and his two queens. Monolithic temples, known as rathams, belong to the reign of Mahamalla. The Dharmaraja Ratham had portrait of Mahamalla himself. A third type of Pallava monument is the tirtham or magnificent open-air carving in relief on a rock surface. The differences between the monuments of this period and those of Gupta period are quite obvious. The Pallava monuments have greater slenderness and freer movement of forms, a more oval face and higher cheek bones.

In the reign of Rajasimha, the rock-cut technique was abandoned and replaced by structural temple of masonry and stone. The shore temple of Jalashayama Swami is built of dressed stone with excellent workmanship. Kailashnath temple is a kind of structural temple. There are three separate parts of it: a sanctum with a pyramidal tower, a mandapa and a rectangular courtyard showing a series of subsidiary shrines or cells.

Chola Art

Temple architecture in South India attained its climax under the Cholas. Under the Pallavas, the rock-cut technique was abandoned. The new style of architecture which came into vogue during this period attained its most magnificent form under the Cholas. This style is called Dravida. The main feature of this style was the building of a storey upon a storey above the chide deity room (garbhagriha). The number of storey varied from five to seven and they had a typical style which came to be called the vimana. A pillared hall called mandap, with elaborately carved pillars and a flat roof, was generally placed in front of the sanctum. It acted as an audience hall and was a place for

various other activities such as ceremonial dances which were performed by devadasis. The entire structure was enclosed in a courtyard surrounded by high walls which were pictured by lofty gates called gopurams. In course of time the vimanas rose higher and higher and the Gopurams also became more and more elaborate. Thus, the temples became a miniature city. Kalashnath temple (8th century) is an early example of Dravida style. One of the finest and the most elaborate examples of this style is Brihadeswara Temple of Tanjore which was built by Rajaraja I. This is also called Rajaraja temple because the cholas were in the habit of installing image of kings and queens in the temples, in addition to the deity. The temple at Gangaikonda-cholapuram is another example of this style.

Temple architecture was refined and given clarity between the 10th and 13th centuries in the soaring temple of Khajuraho in central India, Konark in eastern India, and Thanjavur in the south where the form of the temple came to fruition in triumphantly confident structures that are rich and satisfying. Intricate carvings on the surfaces of these temples provided a rich texture to the forms and united them stylistically, by establishing a uniformity of treatment in diverse regional variations. Thus, developments in the western states of Rajasthan and Gujarat culminated in the huge Jain temple of Mount Abu and Palitana, which are decorated with amazingly intricate carving both inside and outside the shrines. In Tamil Nadu, vestibules called Gudha mandaps and towering gateways or Gopurams became an intrinsic part of temple design just as dancing halls and ambulatory paths were incorporated into the temples of Modhera in Gujarat, Konark and Puri in Orissa and Khajuraho in Central India. In Rameshwaram in the south, Kashmir in the north and Konark in the east, open courtyards called parikramas and chariot shaped structures became the distinguishing features of the temple of these regions.

Hoysala Art

The wheel came full circle once again in the region of modern Karnataka. Here, in the twin

cities of Halebid and Belur, the so-called northern and southern styles were submerged once again into a single entity in the greater creation of the Hoysala dynasty. The rectangular off sets of the pyramidal form of the vimana and the curvilinear profile of the shikhara were transmuted into a bell shaped tower planted over a star-shaped tower garbhagriha or shrine. The stones that were used in the temples are of much finer grain, kind of greenish or bluish black coloristic schist, which being close textured, can take delicate and minute carving. Keshava Temple at Somnathpur and a group of temple at Belur in Hassan district are fine examples of Hoysala art. The greatest achievement of this art is Hoysalesvara Temple at Halebid.

The last monumental, if not innovative outcome of Hindu building talents was the legendary city of Vijayanagar, in a place called Hampi in modern Karnataka. We have evidence of architecture which sought to preserve the existing landscape, using it as a means of enhancing the buildings designed at Vijayanagar. The architecture seems to virtually have been built in the landscape. At places, one is unable to discern where landscape ends and architecture begins. A profusion of heavily carved columns in flat roofed pavilions characterize the buildings of Vijayanagar.

Pala School

Pala School is referred to as the "Eastern School". It flourished in Bihar and Bengal from 8th to the 13th century. Nalanda was its greatest centre. Ichnographically, there are three stages of Nalanda Art:

- Early Mahayana phase with Buddha and Bodhisattva images-both in stone and bronze.
- Safhjayana images
- Kalchakra of the Kapalika system

Stone sculptures of the Pala School were found at Nalanda, Rajagrha, Bodhgaya, Rajashahi and Kching in Mayurbhanj.

Orissa School

The temples of Orissa form one of the most compact and homogeneous architectural groups

within the Nagara style. In fact the Orissa temples are regarded as the nearest to the original Nagara archetype. In Orissan temple the plan of the sanctum and the hall in front of it (called Jagmohan) is plainly square in the interior but externally the walls exhibit series of buttress like projections in the middle of each side because of which the ground plan tends to assume a cruciform shape.

The early temples of Orissa resemble the Gupta temples and include the Shatruघनेश्वरा group, Parsuramesvara temple, Markandeshwara temple and Bhuvaneshwara temple. The Mukteshwara temple, belonging to 9th century A.D. represents a mature expression of the Nagara temples in Orissa. On the other hand, the Siddheshwara temple represents the transition from the Nagara form to the typical Orissan form. The Lingaraja temple represents the Orissan type in its maturity. The sun temple, Konark built by Narsimha I excels the Lingaraja temple in nobility of its conception and the perfection of its finish. The court of the temple had erotic sculpture.

Bundelkhand School

In central India the Nagara Temple reached one of its most exuberant expressions. It followed

the Orissan style and as in Orissa, developed its own regional features. Its crowning glory is the Khajuraho group of temples. While in Orissan temples the sanctuary, assembly hall and entrance portico were considered as separate entities joined by a vestibule, Khajuraho temples treat them as a whole. In central India pillars have been introduced in the interior as well as the lateral ends to support the roof. Khajuraho shikharas also have miniature shikharas. The main temples of this school are Kendriya Mahadev temple at Khajuraho, Panchratha temple at Baroli, Keshvanarayana temple, Amarkantaka, Karna temple, Virateshwara temple, and Vishwanath temple at Khajuraho.

Southern School

It began during the reign of Pallavas. It reached its climax during the Cholas. One of the great contributions of the south Indian Art is Shiva Nataraja, symbolizing the processes of creation and dissolution in terms of the dynamic dance of divinity. The great metaphysical problem of motion and rest as expressed in the cosmos and its source have been best expressed in the dancing figure of Shiva Nataraja.

Indian sculptors had mastered the bronze medium and the casting process as much as they had mastered terracotta sculpture and carving in stone. The cire-perdu or lost-wax process for casting was learnt as long ago as the Indus Valley Culture. Along with it was discovered the process of making alloy of metals by mixing copper, zinc and tin which is called bronze.

Bronze sculptures and statuettes of Buddhist, Hindu and Jain icons have been discovered from many regions of India dating from the second century until the sixteenth century. Most of these were required for ritual worship and are characterized by exquisite beauty and aesthetic appeal. At the same time the metal-casting process continued to be utilized for making articles for various purposes of daily use, such as utensils for cooking, eating, drinking, etc. Present day tribal communities also utilize the 'lost-wax' process for their art expressions.

Perhaps the 'Dancing Girl' in tribhang posture from Mohenjodaro is the earliest bronze sculpture datable to 2500 BCE. The limbs and torso of this female figurine are simplified in tubular form. A similar group of bronze statuettes have been discovered on archaeological excavation at Daimabad (Maharashtra) datable to 1500 BCE. Significant is the 'Chariot', the wheels of which are represented in simple circular shapes while the driver or human rider has been elongated, and the bulls in the forefront are modelled in sturdy forms.

Interesting images of Jain Tirthankaras have been discovered from Chausa, Bihar, belonging to the Kushana period during second century CE. These bronzes show how the Indian sculptors had mastered the modelling of masculine human physique and simplified muscles. Remarkable is the depiction of Adinath

or Vrishabhnath, who is identified with long hairlocks dropping to his shoulders. Otherwise the tirthankaras are noted by their short curly hair.

Many standing Buddha images with right hand in abhaya mudra were cast in North India, particularly Uttar Pradesh and Bihar. The sanghati or the monk's robe is wrapped to cover the shoulders which turns over the right arm, while the other end of the drapery is wrapped over the left arm. Eventually the pleats are held by the extended hand of the same arm. The drapery falls and spreads into a wide curve at the level of the ankles. The Buddha's figure is modelled in a subtle manner suggesting, at the same times, the thin quality of the cloth. The whole figure is treated with refinement; there is a certain delicacy in the treatment of the torso. The figure appears youthful and proportionate in comparison with the Kushana style. In the typical bronze from Dhanesar Khera, Uttar Pradesh, the folds of the drapery are treated as in the Mathura style, i.e., in a series of drooping down curves. Sarnath-style bronzes have foldless drapery. The outstanding example is that of the Buddha image at Sultanganj, Bihar, which is quite a monumental bronze figure. The typical refined style of these bronzes is the hallmark of the classical quality.

Classical Sculpture

The highest expression of form in art is through sculpture according to Indian canons. Chitra is the term for sculpture in the round, while carving in relief, high or low, is styled Ardhachitra. The earliest examples of sculpture in India go back to the Harappan period in the third millennium B.C. The renowned dancing girl form Mohenjo-Daro is an image in metal which is world famous.

For quite a long time there was a gap of period unrepresented by sculptural examples, creating a dark age, which came to an end by the fourth century B.C., when there appeared again sculptures of exquisite charm. The Mauryan period, with Asoka's craftsmen at work, has examples of such highly sophisticated technique, realistic charm and perfection of study of the anatomy of human, animal and bird that there should have been a long tradition behind it, running into centuries. The anatomy and form of the animal had been so well studied in the magnificent row of elephant on the façade of the Lomas Rishi cave in the Barabar hills and the sturdy bull and the stately lion composition from Sarnath pillars. The Chauri - Bearer from Didarganj is a monolith with mirror-like polish.

Sunga sculpture of the second century B.C. is represented adequately by the remains of the carved rail and Torana gateway that once adorned the Stupa at Bharhut in central India. The visit of king Ajatasatru of Magadha and Prasenajit of Kosala are two famous episodes represented at Bharhut.

Contemporary rulers of the Sungas in the Deccan were the Satavahanas whose earliest phase of art has given us the famous panels of Surya and Indra in the Bhaja cave of the second century B.C. in western India. The magnificent eastern torana gateway of the Sanchi Stupa was delicately carved by the ivory carvers of Vidisha who were equally at home in carving in stone, as recording an inscription on it. An inscription equally informs us of an early Satakarni who has created this. The beautiful carvings in the Karle and Konadana caves are also the result of Satavahana patronage.

The most magnificent phase of Satavahana art is seen in the exquisitely rendered carving on the rail from Amravati of 150 A.D.

Kushana Art

The Kushanas had a large empire that extended from the north western area of Gandhara to nearly the borders of Bihar with one mode of sculpture (Gandhara) in their western and another the indigenous Mathura

school in their eastern part. The Gandhara School is mainly determined by Greco- Roman norms and is an Indian theme expressed in foreign technique and spirit. The Mathura school of Kushana art is more pleasing as a worthy companion of Satavahana art in the south.

Solar Deity

The most astounding temple monument of the Ganga is the one for the solar deity at Konark which is literally a monumental chariot on several wheels drawn by seven horses. The monumental sculptures of the running elephant and horse here, once seen, are never forgotten.

Chandella Architecture

Chandella sculpture itself is most concentrated in Khajuraho, where the temples dating from the 10th to the 12th century have a wealth of sculpture representing gorgeous royal processing, rare iconographic forms and erotic scenes illustrating many of the Ratibandhas of the Kama sutra.

Pallava Architecture

In the south the great Pallava king Mahendravarman, who was at once a sculptor, painter, poet, musician, engineer all in one, created rock-cut temple for the first time. Among his several simple massive cave temples the most famous is the one at Triuchirapalli. His son Narasimhavarman became immortal through his famous monuments. They include the five rathas with their beautiful sculptures. The Kailash temple at Kanchipuram with its precious sculptured decoration is a gem of Pallava art.

Chola Architecture

The Cholas, who continued the tradition, have magnificent early temples at Kodumbalur, Srinivasanallur and other important places in their realm, but the most striking examples of Chola architecture and sculpture are from the huge temples built by the father and son, emperors Rajaraja and Rajendra, at Thanjavur and Gangaikondacholapuram. The Bhikshatana image at Thanjavur completes the picture along with the Nataraja at Gangaikondacholapuram.



Shiva as Nataraja

Chalukya Architecture

From the Western Chalukyas, Mangalesa must be remembered for his magnificent cave temple at Badami and Vikramaditya for his masterly Virupaksha temple at Pattadakal. Vikramaditya the great patron appreciated the beautiful Pallava temple built by Rajasimha at Kanchipuram, and literally imported almost the same sculptors to beautify his temples like Virupaksha, simulating the architecture at Kanchipuram.



Rashtrakuta & Hoysala

The Rashtrakutas who succeeded the Chaulkyas were great builders. The most magnificent work of them include rock-cut temple the Kailasa. The Hoysalas continued the tradition of the later western Chalukyas.

Vishnuvardhana's greatest contribution is the charming embellished temples with exquisite sculptures in Belur and Halebid besides others.

Vijayanagara Period

The Vijayanagara period is indeed a great phase in Indian culture where the Chalukyan and Chola tradition combined. Krishnadevaraya, the great emperor flanked by his queens as depicted in metal at Tirupati, will ever be remembered as the builder of several temples including the famous ones for Vithala and Krishna at Hampi, his capital. One of the great and imposing Gopuras at Chidambaram has a fine portrait of Krishnadevaraya.

The bronzes of the Pallavas are famous and among them the most important are perhaps Tripurantaka with a single pair of arms in the Sarabhai collection. The eight-armed Nataraja from Nallur and Somaskhanda from Triuvulangadu are equally noteworthy. Among the Chola ones, the beautiful Parvati, Nataraja from Triuvarangulam, Vrihbhantika and Devi from Tanjavur and Ardhanarisvara from Truvengadu, are all exquisite.



Modern Indian Sculpture

The range of production of contemporary sculptors both in material and style is very wide. But the works are of comparatively smaller dimensions since the sculptors have not had the opportunity to work on a monumental scale. The traditional materials- wood, metal and stone are still in vogue. Metal has become a usual material over the last decade or two and is used in different ways. Lost wax (cire perdue) is traditionally practiced in Orissa and is called Dokhra. Mira Mukherjee of Calcutta is a well known sculptor using this technique.

Balbir Singh Kotta, Ram Sutar, Grish Bhatt, Narayan Kulkarni and Sarbari Roy Chaudhary have presented their works in bronze. Original compositions in bronze are usually somewhat limited in size because of the cost and difficulties of casting. Carved wood is one of the oldest traditions in India. In olden days the carving was restricted in relief. Modern sculpture has shown an appreciation of wood grain and the use of its lined and smooth surfaces and flowing contours.

Stone, cement, plaster and similar heavy metals have a ponderability and palpability

which make them eminently suitable for sculpture. These can be either modeled or carved. The present type of modeling in clay and working in plaster were introduced by the British in Indian art schools as also drawings and working from casts. Plaster was used and continues to be used mostly in the art schools during the training of sculptors. Its lack of durability makes it unsuitable for permanent monuments.

Baroda, Delhi and Calcutta are centres for training young sculptors. The artists naturally tend to concentrate in these towns.

In the seventh and eighth centuries CE Islam spread towards Spain and India. Islam came to India, particularly, with Muslim merchants, traders, holy men and conquerors over a passage of six hundred years. Although by the eighth century CE, Muslims had begun to construct in Sind, Gujarat, etc., it was only in the early thirteenth century that large scale building activity was begun by the Turkish State, established after the Turkish conquest of northern India.

By the twelfth century India was already familiar with monumental constructions in grandiose settings. Certain techniques and embellishments were prevalent and popular, such as trabeation, brackets and multiple pillars to support a flat roof or as small shallow dome. While arches were shaped in wood and stone, these were unable to bear the weight of the top structure. Now, however, the arcuate form of construction was introduced gradually in which arches could support the weight of the domes. Such arches needed to be constructed with voussoirs (series of interlocking blocks) and fitted with keystones. The domes resting on pendentives and squinches enabled spanning of large spaces leaving the interiors free of pillars.

A noteworthy aspect of these migrations and conquests was that Muslims absorbed many features of local cultures and traditions and combined them with their own architectural practices. Thus, in the field of architecture a mix of many structural techniques, stylised shapes, and surface decorations came about through constant interventions of acceptance, rejection or modification of architectural elements. These architectural entities or categories showcasing multiple styles are known as Indo-Saracenic or Indo-Islamic architecture.

According to E. B. Havell Hindus conceived manifestations of God everywhere in multiple

forms as part of their religious faith whereas a Muslim thought of only one with Muhammad as His Prophet. Hence, Hindus adorned all surfaces with sculptures and paintings. Muslims forbidden to replicate living forms on any surface, developed their religious art and architecture consisting of the arts of arabesque, geometrical patterns and calligraphy on plaster and stone.

Typologies of Structures

Keeping in mind religious and secular necessities, architectural building like mosques for daily prayers; the Jama Masids, tombs, dargahs, minars, hammams, formally laid out gardens, madrasas, sarais or caravanserais, Kos minars, etc. were constructed over a period of time. These were thus additions in the existing types of buildings in the sub-continent.

Architectural edifices in the Indian sub-continent, as elsewhere in the world, were constructed by wealthy people. They were in descending order, rulers and nobles and their families, merchants, merchant guilds, rural elite and devotees of a cult. In spite of the obvious Saracenic, Persian and Turkish influences, Indo-Islamic structures were heavily influenced by prevailing sensibilities of Indian architectural and decorative forms. A lot depended on the availability of materials, limitations of resources and skills and the sense of aesthetics of the patrons. Although religion and religiosity were very important to people of medieval India, as elsewhere, they borrowed architectural elements liberally.

Categories of Styles

The study of Indo-Islamic architecture is conventionally categorized into the Imperial style (Delhi Sultanate), the Provincial Style

(Mandu, Gujarat, Bengal and Jaunpur), the Mughal Style (Delhi, Agra and Lahore) and the Deccani Style (Bijapur, Golconda). These categories help in understanding better the specificities of architectural styles rather than putting them in immutable slots.

Architectural Influences

Amongst provincial styles, the architecture of Bengal and Jaunpur is regarded as distinct. Gujarat was said to have a markedly regional character for patrons borrowed elements from regional temple traditions such as toranas lintels in mihrabs carvings of bell and chain motifs, and carved panels depicting trees, for tombs, mosques and dargahs. The fifteenth century white marble dargah of Shaikh Ahmad Khattu of Sarkhej is a good example of provincial style and it heavily influenced the form and decoration of Mughal tombs.

Decorative Forms

These forms included designing on plaster through incision or stucco. The designs were either left plain or covered with colours. Motifs were also painted on or carved in stone. These motifs included varieties of flowers, both from the sub-continent and places outside, particularly Iran. The lotus bud fringe was used to great advantage in the inner curves of the arches. Walls were also decorated with cypress, chinari and other trees as also with flower vases. Many complex designs of flower motifs decorating the ceilings were also to be found on textiles and carpets. In the fourteenth, fifteenth and sixteenth centuries tiles were also used to surface the walls and the domes. Popular colours were blue, turquoise, green and yellow. Subsequently the techniques of fessellation (mosaic designs), and pietra dura were made use of for surface decoration particularly in the dado panels of the walls. At times lapis lazuli was used in the interior walls or on canopies. Other decorations included arabesque, calligraphy and high and low relief carving and a profuse use of jalis. The high relief carving has a three dimensional look. The arches were plain and squat and sometimes high and pointed. From the sixteenth century

onwards arches were designed with trefoil or multiple foliations. Spandrels of the arches were decorated with medallions or bosses. The roof was a mix of the central dome and other smaller domes, chattris and tiny minarets. The central dome was topped with an inverted lotus flower motif and a metal or stone pinnacle.

Materials for Construction

The walls in all buildings were extremely thick and were largely constructed of rubble masonry, which was easily available. These walls were then cased over with chunam or limestone plaster or dressed stone. An amazing range of stones were utilized for construction such as quartzite, sandstone, buff, marble, etc. Polychrome tiles were used to great advantage to finish the walls. From the beginning of the seventeenth century, bricks were also used for construction and these imparted greater flexibility to the structures. In this phase there was more reliance on local materials.

Forts

Building monumental forts with embattlements was a regular feature in medieval times, often symbolizing the seat of power of a king. When such a fort was captured by an attacking army the vanquished ruler either lost his complete power or his sovereignty. This was because he had to accept the suzerainty of the victorious king. Some examples of strong complex edifices which still exercise the imagination of the visitor are the forts of Chittor, Gwalior, Daulatabad, earlier known as Devgiri and Golconda.

Commanding heights were utilized to great advantage to construct forts. These heights gave a good perspective of the region, strategic advantage for security, unfettered and unhindered space to make residential and official complexes while simultaneously creating a sense of awe in the people. Other complexities woven into such topography were concentric circles of outer walls as in Golconda, so that the enemy had to breach these at all stages before getting in.

Daulatabad had several strategic devices to

confound the enemy such as staggered entrances so that gates could not be opened even with the help of elephants. It also had twin forts, one within the other but at a higher elevation and accessed by a complex defense design arrangement. One wrong turn in the labyrinth or complex pathway could lead to the enemy soldier going in circles of falling to his death several hundred feet below.

The Gwalior Fort was invincible because its steep height made it impossible to scale. If had had many habitations and usages. Babur, who did not find much merit in many things he saw in Hindustan, was said to have been overawed at the sight of the Gwalior Fort. Chittorgarh bears the distinction of being the largest fort in Asia and was occupied for the longest length of time as the seat of power. It has many types of buildings including stambhas or towers to signify victory and bravery. It was replete with numerous water bodies. Innumerable acts of heroism have been associated with the principal people in the fort, forming the substance of many a legend. An interesting aspect associated with forts is that within the palace complexes stylistic and decorative influences were absorbed most liberally.

Minars

Another form of stambha or tower was the minar a common feature in the sub-continent. Two most striking minars of medieval times are the Qutub Minar in Delhi and the Chand Minar at Daulatabad Fort. The everyday use of the minar was for the azaan or call to prayer. Its phenomenal height however symbolized the might and power of the ruler. The Qutub Minar also came to be associated with the much revered saint of Delhi. Khwaja Qutbuddin Bakhtiyar Kaki.

The Qutub Minar, built in the thirteenth century, is a 234 feet high tapering tower divided into five storeys. The minar is a mix of polygonal and circular shapes. It is largely built of red and buff sandstone with some use of marble in the upper storey's. It is characterized by highly decorated balconies and bands of inscriptions intertwined with foliated designs.

Chand Minar, built in the fifteenth century

is a 210 feet high tapering tower divided into four storeys. Painted peach now, its facade once boasted of chevron patterning on the encaustic tile work and bold bands of Quranic verses. Although it looked like an Iranian monument it was the combined handiwork of local architects with those from Delhi and Iran.

Tombs

Monumental structures over graves of rulers and royalty was a popular feature of medieval India. Some well known examples of such tombs are those of Ghyasuddin Tughlaq. Humayun, Abdur Rahim Khan-i-Khanan, Akbar and Itmaduddaula. According to Anthony Welch, the idea behind the tomb was eternal paradise as a reward for the true believer on the Day of Judgement. This led to the paradisiacal imagery for tomb construction. Beginning with the introduction of Quranic verses on the walls, the tomb was subsequently placed within paradisiacal elements such as a garden or near a body of water or both, as is in the case of the Taj Mahal. Surely though, such vast expanses of structured and stylized spaces could not have been intended only to signify peace and happiness in the next world but to also showcase the majesty, grandeur and might of the person buried there.

Sarais

A hugely interesting feature of medieval India was the sarais which ringed cities and dotted the vast space of the Indian subcontinent. Sarais were largely built on a simple square or rectangular plan and were meant to provide temporary accommodation to Indian and foreign travellers, pilgrims, merchants, traders, etc. In effect, sarais were public domains which thronged with people of varied cultural backgrounds. This led to cross-cultural interaction, influences and syncretic tendencies in the cultural mores of the times and at the level of the people.

Structures for Common People

One of the architectural features of medieval India was also a coming together of styles,

techniques and decorations in public and private spaces of non-royal sections of the society. These included buildings for domestic usage, temples, mosques, Khanqahs and dargahs, commemorative gateways, pavilions in buildings, and gardens, bazaars, etc.

Early Muslim Architecture

After Muhammad Ghori returned, Aibak established himself as the ruler of Delhi and almost immediately commenced work on the earliest extant mosque on Indian soil the Quwwat-ul-Islam mosque which is the core of the famous Qutub complex south of New Delhi. Qutb-ud-din had neither the time nor the resources to import artisans, masons and architects from his native Afghanistan. In his haste to build, Qutb-ud-din had blocks of stones, columns and lintels removed from existing Hindu and Jain temples in the area, and had them reorganized around a rectangular court, haphazardly assembling the essential rudiments of a mosque at the site he had chosen. This has, subsequently, been termed as an "archaeological miscellany". However, it sowed the seeds of a tradition of give and take between the austere traditions of Islam and the sculptural skills of the local masons and Muslim overseers.

Ala-ud-din Khilji, who ruled in the early 14th century, built the city of Siri near the Qutb complex. Though almost nothing of Siri has survived, his Alai Darwaza at the Qutb complex marks the beginning of a process of refinement of the basic module of Muslim architecture. Once this basic module had been perfected and the new technological principles of the true arch and the dome understood by Hindu builders, this module could be assembled in varying combinations to build mosques, tombs, places, markets and entire cities.

• Tughlaq Architecture:

The Tughlaqs, who ruled Delhi from A.D. 1320 to 1413, endowed their new cities with a genuine Muslim flavor. This is clearly evident in the fortress cities of Tughlaqabad and Firoz Shah Kotla founded by Ghias-ud-din and Firoz Shah, respectively. They made deliberate attempt to combine the principle of the arch and beam

in their buildings. Hauz Khaas and Kotla built by Firuz Tughlaq are fine examples of it. The Tughlaqs were also responsible for creating a rather militant style of architecture characterized by sloping, fortress-like walls studded with buttresses and circular pylons.

• Turkish Architecture:

The Turks used the arch and dome on a wide scale. The style of decoration was in accordance with their religious beliefs. No human or animal figures were used since it was considered to be unislamic. They used scrolls of flowers & geometrical forms and verses of Quran Sharif which were intertwined in a very artistic manner (Arabesque). The Turkish rulers used both the dome and arch method and the slab and beam method in their buildings. They also freely borrowed Hindu motifs such as the bell motif, swastika, lotus etc. The Turks added colour to their buildings by using red sandstone. They also used yellow sandstone or marble.

In Gujarat and its environs, however, the Muslim rulers seem to have been completely swamped by the artistic skills of the local Jain and Hindu craftsmen. In sharp contrast in the south, Muslim immigrant well versed in Persian technology arrived by sea and building activity in this region displays a strong structural bias. Beginning with a large mosque at Gulbarga, this tradition culminated in the building of the famous Gol Gumbaz at Bijapur, the largest dome of its time.

Meanwhile, the Sayyids and the Lodi dynasty held nominal sway over the cities of Agra and Delhi in the north and, during their rule, the dominance of Muslim structural techniques were well established with the construction of massive boat keel shaped domes over the numerous tombs built at Delhi by the Lodi rulers, whose buildings had virtually turned Delhi into a royal necropolis.

• Lodi Architecture:

During this period, both the arch and lintel and beam were used. Besides balconies, kiosks and caves of the Rajasthani-Gujarati style were also used. Another device used by the Lodis was placing their buildings, especially tombs, on high platforms thus, giving the buildings a

feeling of size as well as a better skyline. Some of the tombs were placed in the midst of gardens e.g. Lodi Garden. Some of the tombs were of octagonal shape.

Mughal India

During the reign of Babar, magnificent forts, palaces, gates, public buildings, mosques, baolis (water tank or well), etc. were built. There were many formal gardens with running water. Use of running water in palaces and pleasure resorts was a special feature of the Mughal architecture. Dome, arch, perforated jail work, inlay decoration and artistic calligraphy were the other special features of the architecture of the period. Nishat Bagh in Kashmir, Shalimar in Lahore and Pinjore garden in the Punjab foothills are the gardens laid out by Babar.

The Mughal Empire, however, was founded as much on Babar's endeavors as on the genius of the great Afghan ruler, Sher Shah, who forced Babar's son Humayun to relinquish Delhi and ruled the land for a fruitful fifteen years. He contributed handsomely to architectural traditions. While the balanced perfection of the Quila Kuhana Masjid in the Purana Quila at Delhi became the prototype upon which the Mughals developed their structures, his tomb at Sasaram in Bihar was indeed a fitting climax to the series of octagonal tombs erected by the Tughlaqs and the Lodis. Its builder Aliwal Khan conceived a fine elevation unity of the square, the octagon and the sphere.

With the arrival of Akbar on the Indian scene an era of unparalleled building activity began. Under his benevolent but powerful guidance, all that was best in the building tradition of India came to life. During Akbar's rule, Persian ideas were blended with Hindu and Buddhist traditions to produce a style as unique and eclectic as the personality of Akbar. This is seen at its best in Humayun's tomb at Delhi, in the numerous structures at Akbar's new capital city of Fatehpur Sikri and at his own tomb at Sikandra in Agra. Fatehpur Sikri is a palace cum-fort complex. It includes many buildings in the style of Gujarat and Bengal. The mixture of styles, both Hindu and Muslim, was

given unity by the material used for all the buildings, red sandstone, quarried from the very ridge on which the city was erected. Another contribution of Akbar to the Indian architecture is the Red Fort at Agra. Built of red sandstone, it had many magnificent gates. Diwan-i-Am and Diwan-i-Khas were added to it by Shah Jehan. The Jahangiri Mahal in the fort is a fine building attributed to Akbar himself. Panch Mahal, built by Akbar, is five-storied structure of open pavilions. All types of pillars used in various temples, were employed to support its flat roofs.

The Buland Darwaza is another significant contribution of Akbar. It is 170-ft. high structure which commemorates Akbar's triumphal return from his Deccan campaign. The style, in which it was built, was called half-dove portal. A dome was sliced into half. The sliced portion provided the massive outward facade of the gate while smaller door could be made in the rear wall where the dome and the floor met. The style, borrowed from Iran, later became a common feature in Mughal buildings.

Akbar's son Jahangir was not a prolific builder, preferring to express his creativity in the laying out of numerous Mughal gardens, and in replacing the dignified austerity of Akbar's sandstone architecture with the flamboyance and luster of pure white marble. An outstanding contribution of Jahangir to Indian architecture is the Tomb of Akbar at Sikandrabad. Towards the end of Jahangir's reign, began the practice of putting up building entirely of marble and decorative walls with floral designs made of semi-precious stones. This method of decoration is called pietra dura; it became more popular under Shahjahan who used it on a large scale in the Taj Mahal.

Shahjahan was a passionate builder in sandstone and marble and so, he took the traditions of Mughal architecture to their climactic best in the famous Taj Mahal at Agra. But before the Taj was built, Shahjahan's craftsmen had mastered the use of marble as a building material in structures such as Diwan-i-khas and Diwan-i-Aam, the halls of private and public audience, and the Moti Masjid or Pearl Mosque at the Agra Fort. The Taj Mahal

was placed at the head of the garden rather than at centre, creating a rich dimension of depth and perspective to the first view of this perfectly proportioned edifice. The four minarets that surround the central structure provide a spatial frame for the arched facade and the soaring dome. There are minimum decorations, delicate marble screens, pietra dura inlay work and kiosks, adding to the effect. The double dome is another feature of the building. It was designed by a Persian Ustad Isa.

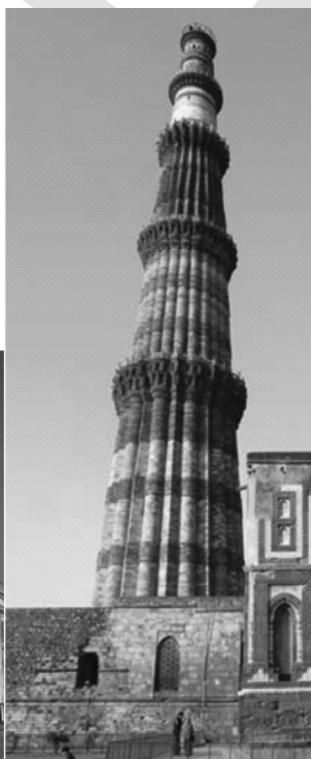
With the growing wealth of the empire, Shahjahan laid out the splendid city of Shahjahanabad, at Delhi. For the devout, there is the perfectly proportioned Jama Masjid just opposite the fort. This mosque, the Taj Mahal and the palaces of Shahjahan in the Red Fort at Delhi are proof of the swan song of Muslim architecture in India. Jama Masjid is built in red sandstone. A lofty gate, tall slender minarets and a series of domes are its important features.

Moti Masjid in the Agra Fort which is built like the Taj, entirely in marble is another example of Shahjahan's passion for the use of marble in buildings.

The Mughal Empire continued under the orthodox rule of Shahjahan's son Aurangzeb for another sixty years. However, under his austere rule no great work of art or architecture was created and with the disintegration of the Mughal Empire, the focus once again shifted to regional centres such as Oudh in present day Uttar Pradesh where a rather florid style based on the whims of the ruler rather than any architectural principles emerged. Safdarjang's Tomb was built by Nawab Shuja-ud-Daula of Awadh. Gol Gumbaz was built by Sultan Mohammad Adil Shah of Bijapur. The foundation of the Golden Temple was laid by Guru Ram Das and completed by his son Arjun Dev.



Humayun Tomb



Qutub Minar



Taj Mahal



MODERN AGE ARCHITECTURE

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Europeans built strong fortresses and imposing churches. The forts had no architectural significance, but the churches had. The Portuguese at Goa established impressive churches in the style of Iberian architecture. The English built churches resembling the English village churches.

Victorian style, being imitative rather than original, did not have a vitality of its own. The Victorian architects in India further debased themselves by attempting to copy oriental styles while trying to construct public buildings. Big brick work buildings with iron supports and domed roofs represented Victorian architecture at its worst examples - Churches of Calcutta and Madras, the cathedrals of Simla and Lahore, the High Courts at Lahore and Calcutta etc.

When Sir Edwin Lutyens and his colleague Sir Edward Baker were appointed to carry out the grand design of a new imperial capital, they grudgingly embellished major buildings with motifs and artifacts borrowed from Indian traditions. The basic forms, however, remained uncompromisingly Western. Viceroy's palace

appeared with a huge dome on the lines of a Buddhist stupa. A demerit of the experiment to synthesize 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. Most of the structures appeared massive, heavy and strong, but also congested, close and even medieval.

After India achieved independence in 1947, Jawaharlal Nehru, the Prime Minister, called for the development of a truly Indian architecture. What resulted at first were awkward imitations of the past and this prompted Nehru to both call for a vital style of contemporary Indian architecture and to commission the Frenchman Corbusier to build the city of Chandigarh, a new capital for the state of Punjab. Corbusier planned Chandigarh as an integrated scheme of sectors, each a functional entity in itself. Corbusier set the pattern for what is known as Indian architecture, which took its cues from the west and laid great stress on rationality, functionalism and economy.

In traditional Indian society there was no sharp distinction between 'art' and 'craft'. The Sanskrit word shilpa has been used to mean skill, craft, work of art or architecture, design or decoration. A simple earthen pot used for fetching water was as much Shilpa as the stone image of the deity worshipped in a temple.

Traditionally the craftsman himself was the designer of his item and received full emolument for his product. The introduction of the alien concept of the designer as distinct from the craftsman has, as pointed out by Pupul Jayakar, destroyed the craftsmen's natural response to form goods. The traditional skills are still alive in many pockets of India. Wherever a local clientele has existed fine craft tradition has survived.

Clay and Terracotta

Clay craft is considered man's first craftsmanship. Domestic pottery is in profusion and found in an innumerable forms from any Indian scene. Despite the paramount role played by domestic earthenware it is its religious association that gives it far wider dimension and status. Each region has a number of gods and goddesses to be worshipped at special periods and on special occasions. One may classify those under three heads: the figurines of deities, ceremonial pottery and votive offerings. The first is understandable; the second type includes lamps for Diwali, toys for Dusserah, etc. and the votive offering are a substitute for sacrifices for they consist of a variety of clay animals, offered either in fulfillment of a vow, for warding off some disease or for obtaining some favour.

Blue pottery is the traditional earthenware of Delhi. The Jaipur blue pottery is equally famous, but is unique, for the base is prepared out of the material from which the slip is made

and no clay is used. Alwar is noted for its paper thin, almost sheer body pottery, known as Kagzi pottery. The Nohar centre of Bikaner is famous for the pottery tinted with lac colors to which the gold shade is added.

In U.P., Khurja's pitchers, Rampur's surahis and Nizamabad's earthenware are quite famous. Saurashtra has Chandan like clay called gopichandan which provides glows of a buring buff to articles. Goa earthenware with its red, velvety surface has a charm and style of its own. Karigiri pottery in South Arcot is unique in many ways. Pottery from Karukurichi in Tirunelveli district is popular. Kashmir has its earthenware of ordinary clay but with a glaze like surface. Potters from Gujarat form a big colony at Dharavi, Bombay. Khanapur in Belgaum district of Karnataka is known mostly for its large size container and jars.

Metal Work

Copper was the earliest non-ferrous metal used by man to make tools. The metal was light and corrosion-resistant. In course of time copper and tin were mixed to produce a new alloy-bronze. The statue of a dancing girl, discovered at Mohenjo-Daro dated around third millennium B.C., with its intricate but elegant carring, shows that cire perdue process was already perfected.

Like earthenware, Indian metal ware can also be divided into three groups: religious images, ritualistic items and objects of utility. The most common metals used are copper, brass and bell-metal. Brass is an alloy of copper and zinc. Bell-metal is a mixture of copper and tin.

Moosaris are the traditional artisans engaged in bell metalware and belong to one of the six classes of Kammalars. Kammala means the maker of an article pleasing to the eye. Nachiarkoli in Thanjavur district of Tamilnadu

is important centre for metalcrafts. Guwahati and Sarbari are important centres in Assam. Manipur is well known for its bell-metal, particularly the ceremonial artifacts by the cire perdue casting. A special type of dish is known as Krishna Kanti.

Uttar Pradesh is the largest brass and copper making region in India. The range of items is too large. Etawah, Varanasi, Sitapur, etc., have their own characteristic domestic wares. In Varanasi icons are also cast. Srinagar, a small village, makes very beautiful traditional images with prominent conch shell eyes. Ritualistic items like tamrapatra, panch patra, sinhasan and Kanchanthal are also produced in large numbers.

Tamilnadu is one of the famous bronze producing states. Stylistically the images made conform to periods like Pallava, Chola, Pandyan and Nayaka. The artisans are known as sthapathis, literally icon-makers. Swamimalai in Thanjavur is best known for image making in stone and bronze, both.

Kerala is famous for its statuary, chief centres being Trivandrum, Payyanoor in Cannoure district and Angadipuram in Palaghat district. Kerala makes a different version of Shiva's tandava dance- gaja Tandava or Gajasanhara in which Shiva crushing the demon in the elephant form.

Kontagiri is inlaying of a light metal on a dark one, technically known as damascening. A wide range of article is produced in this technique both for ornamental purpose and for utility. Elegant picturisation is also done sometimes in Kontagiri. At present it seems to be practiced mainly in Kerala. Bidri is also a type of damascening. The original home of bidri is Bidar in Karnataka. The metal wire inlay work known as tarkashi was originally from Mainpuri, a little place in Uttar Pradesh. Here brass wires are used in place of pieces.

Kashmir is famous for metal engraving. Hukka bases of various shapes are the pride of Kashmiri crafts. The Himalayan foothills have a lovely copper metalware in Ganga-Jamuni style that is a blending of brass and copper in the same article with a little German silver in it.

Stoneware

Excavations reveal carving of stone figures 3000 year old. India is blessed with a very large variety of stones. Granite, the granular rock, seems to have been the earliest in stone to be useful to man. Stone monuments are, thus, fairly common all over the country.

Midnapur district in West Bengal is an important traditional region for stoneware and the main centre in Simulpal. The practicing craftsmen are karga, bhumif and karmakar. The stone here though called "potstone", is really phyllite. Agra in Uttar Pradesh is world famous for its marble work flowering under the aura of the Taj Mahal. Vrindavan near Mathura in Uttar Pradesh has marble as well as alabaster products.

Sculpture of Mauryan period proves that Bihar has an ancient tradition in stone carving. The most noted stoneware centre of Bihar is Patharkatti in Gaya district. The craftsmen are Gaur Brahmins. Buddhist icons are a specialty. Singhbhum and Santhal Parganas are also famous for their beautifully grained greenish black soap stone.

Rajasthan is the land of marble. Makrana in Nagaur district is the major source of its marble. Rajasthan is particularly noted for its ornamental stone work. The green spotted copper coloured tamrastone found in Sawai Madhopur is used for making images. A soft shaded stone from Dungarpur, which turns black when oiled, is also used in icon-making.

In Orissa, monuments like the famous Konark, Bhubaneshwar temples are testimony to the genius of the craftsmen dating back to the famous Kalinga School. Puri is an important centre for stonework. Its specialty is figurines.

Wood Carving

As suggested by the earlier construction of stone railings at the stupas of Sanchi and the windows and ceilings of some of the early western Indian cave temple and monasteries, wood was the predecessor of stone in Indian art and architecture. Being a soft material available in plenty, almost all over India, there is hardly

any region where wood carving has not existed. By using teak, shisham, deodar, sandal wood, ebony, walnut, sal, etc. and employing the techniques of caring, inlaying, veneering, painting and lacquering, the wood carvers of India have developed intricate fixtures for architecture and produced fine furniture, cabinet work, chests, etc.

Kashmir has the soft toned elegant walnut and the facile deodar wood that have guided the craftsmen's deft fingers into delicate lines and decorative motifs. Kashmir produces a countless variety of the most alluring objects with lovely grain and natural colour, and tastefully executed, with great attention to minutest details. Kashmir is particularly noted for its fine lattice work screens as also caskets.

Gujarat is one of the richest regions in wood carvings. The dominant feature is the entrance, the door or the arch. The doors have delicate lattice work and the pillars are decorated by half roundels or floral friezes. Blocks for textile printing carved out of teakwood are made in Pethapur in Mehsana district of Gujarat.

Assam being thickly forested has an ancient tradition of woodwork. The state is known for a special type of wooden house called namghar or Kritanghar, besides producing finely carved chests for storing everything from ornaments of vessels.

Painting on Wood

Painted door have been a distinctive hallmark of Rajasthan. In the village of Bassi items meant for rituals are gaily painted with the Gangaur figures. Andhra Pradesh has wooden boxes, containing village deities, finely decorated with paintings in folk style using mainly red, blue and yellow colors. Fine specimens of painting on wood can be seen in some of the Kerala churches which, rich in wood-carvings, are often embellished by appropriate colors. A special technique in metal plating has been evolved whereby thin sheets of gold and silver are so applied that the entire piece appears as if it were made of these precious metals. Best examples of this are seen in Gujarat in the Vaishnava temple or Jain households.

Ahmedabad has craftsmen versed in this technique.

Lac Turnery

This craft is essentially Indian. Lac is an animal resin which is applied on to wood in dry state due to heat generated by friction. The lathe-turner, found almost all over India, prepares on this lathe: toys, boxes, bed-posts, hukkah mouth-pieces, etc. In etched lac work, the object is coated with first one colour, then on the top of second, a third or a fourth, uniformly all over. Then with a fine chisel or styles the lac coated surface is scratched, the hand being made to move lightly or to press heavily as may be necessary to bring out the colour required from the numerous layers beneath the surface. Ferozepur, Jaipur and Hoshiarpur are the famous centres of this craft.

Bighar and Orissa too have a distinct type of lacquering with their own designs and colour schemes. The lac articles in Bihar have ritualistic value e.g. during the marriage the vermillion container has to be of lac. The community that makes these containers is called laheri.

Ivory

Caning, painting and staining ivory is a highly value art of India. In India the craft has confined itself only to the tusks of elephants. Most of the ivory has to be imported from Africa which are considered closer in texture. In India ivory is used for as number of purposes from sacred images to dies. There is a record of even an ivory workers guild in Vidisha in Madhya Pradesh.

Delhi is one of the main centres for ivory carving. Popular items are chess sets, billiard balls, mathematical scales and small articles like scent bottles, compact cases, paper knives, salt-papper cellars, book-marks, trinket or pan boxes, and a number of jewelry items.

Kerala has become the renowned centre for ivory carving. The noted items is statues, especially the medium sized figures, designed in super dignity, and such perfect form that they are a delight to look at no matter from which angle you view.

Cane and Bamboo

The North Eastern states of Manipur, Meghalaya, Arunachal and Nagaland are endowed with rich natural wealth of cane and bamboo. In most of these areas almost anything that might be required for daily life -from dwellings to utensils and ornaments -can be manufactured from these materials. A hoard of baskets, mats, screens, fish-traps, bags, boxes, hat, trays, umbrellas are made from fine chips of bamboo.

The finest and most delicate bamboo fibre products appear to be creations on canvas. Bihar is greatly noted for its bamboo work. Cane furniture is durable as also decorative and dignified, and even a few pieces lend fullness to a room. Low seats called mooras are made of bamboo and cane, the top being woven in artistic designs. They are major item of export and made all over the country. Assam is well known for its canwork. Uttar Pradesh also produces articles made of canes.

Puppetry

There are many types of puppets in India. Those in practice today are string, rod, glove and shadow. String puppets are found in Andhra Pradesh, Rajasthan, Orissa, Tamil Nadu, Karnataka; rod puppets in Bengal; and glove puppets in Kerala and Tamil Nadu. The Indian puppets have a wide range of variety as they differ in form and colour from place to place.

Karnataka has a very special bombeyatta (doll show) based on the popular folk music drums called yakshgana. The puppet figures have ball and socket joint to facilitate movements. These are shaped out of light wood capable of smooth surfacing. The wooden frame has joist at the neck, shoulders, elbows, hips and knees.

Tamil Nadu has a well known tradition in marionettes known as bomalatta. The technique combines the string and the rod puppets. One of the specialties of this bomalatta is their dance pieces which the puppets perform beautifully.

The play of wooden puppets in Andhra Pradesh is called Koyabommalata, Kathaibommalata, Keelubommalata, according

to each regional dialect. The marionettes are string-manipulated.

The marionettes of Rajasthan known as Kathputli are among the liveliest. The traditional puppeteers were known as bhatts. The puppets are of small size. Normally the puppets have no legs. Music is provided by the women in the family members, who sing to the accompaniment of the dholak. The themes are taken from Rajasthani historical tales or local legends.

Revival and Development

To give a new lease of life to the dwindling handicrafts situation in the country the Government of India set up the All India Handicrafts Board in 1952. Regional Design Development Centers were set up by State Handicrafts and Handlooms Development Corporations. The Crafts Museum, which functions under the office of the Development Commissioner (Handicrafts), has a collection of 1500 representative samples of the glorious traditions of Indian crafts.

Glossary of Folk Arts and Crafts

Aftaba: Sprouted wine dispenser with long neck.

Ajrakh: printed cloth of Kutch and Rajasthan.

Aksi: Embroidery of Kashmir.

Alpana: Floor decoration especially in Bengal.

Angarakha: Coat like garment of men in north India, tied at sides.

Aripana: Floor decoration of Bihar.

Bagh: embroidery of silk on cotton in Punjab.

Bichua: Toe rings.

Chandrahaar: moon necklace.

Change: rice beer of Arunachal Pradesh.

Chembu: water vessel.

Chhalnis: Umbrella of royal stature.

Chuda: Ivory Bangles.

Gaji: silk satin.

Gajra: jasmine flower bracelet.

Gulbanda: neck collar.

Hasli: Solid silver collar.
Hathphool: hand ornament.
Jajam: Floor spread of printed cotton.
Jama: Coat of men.
Jhumka: earrings.
Joshan: armlets.
Kagazi: Pottery like paper of Alwar.
Kalamkari: cloth printed with use of dyes.
Kanat: wall cloth.
Kanjari: Backless choli worn in Kutch.
Kara: Bangle worn at the wrist.
Karanphool: a heavy earring or jhumka.
Lavang: a small nose-stud like clove.
Lugdha: Printed sari.
Mandana: Floor decoration of Rajasthan.
Mashru: Mixed cloth of silk and cotton.
Maurpankhi: nose ring of Orissa and also ivory carved boats of Bengal

Mehrab: Arch
Meenakari: enamel work on Gold; inlay of different colors in woven fabrics.
Nath: Nose ring.
Nishka: A gold coin necklace.
Paizeb: Anklets.
Pashmina: Soft wool of mountain Goats.
Rangoli: Decorative floor of Gujarat and Maharashtra.
Shahtoosh: Finest shawl woven from the under hair of a mountain goat.
Sujani: Quilted and patterned spread made from threadbare cloth in North Bihar.
Tarkashi: Metal wire inlay.
Thalli: black bead and Gold necklace worn as sign of marriage.
Toran: decoration for the door in Gujarat.
Zari: Gold thread.

DANCES

The contemporary Indian classical dance forms which are governed by elaborate technique and stylized system of both pure movement and "mime" have had their origin in the dances of the common people.

Five dance styles are known as classical or art dance on account of a sophisticated degree of stylization. The history of these forms can be traced backward beyond two hundred, sometimes three hundred years. Each has a link with the literature, sculptural and musical traditions of the ancient and medieval period of India and the particular region. They all adhere to the principles enunciated by Bharata, namely of the division of dance into nritta (pure or abstract dance), nritya (dance with mime), of tandava and lasya of stylized presentation (natyadharmi). However, the technique of movement is distinctive, with a definite stylization. Each follows a different set of rules for the articulation of movement.

- **Bharatnatyam**

Bharatnatyam developed in south India particularly in Tamilnadu in its present form about two hundred years ago. While its poses are reminiscent of sculptures of the 10th century onwards, the thematic and musical content was given to it by the musicians of Tanjore courts of the 18th -19th centuries. It is essentially a solo dance and had close affinities with the traditional dance-drama form called Bhagvata Mela performed only by women. Nonetheless, its chiseled sophistication and stylization make it a unique form of art-dance.

- **Kathakali**

Kathakali from Kerala is classical dance drama. Unlike the others, it is dramatic rather than narrative in character. Different roles are taken by different characters; the dancers are all men or were so, till recently. It takes epic

mythological themes as its contents, and portrays them through an elaborate dramatic spectacle which is characterized by an other-worldly quality, a supernatural grandeur, a stylized large size costume to give the impression of enlarging human proportions, and a mask like make up on the face which is governed by complex symbolism of colour, line and design.

Character types, such as heroes, anti-heroes, villains, demons, sages, kings, all have a prescribed makeup and costume to give the impression of co-relating basic e.g. green with good, red with valor and ferocity, black with evil or primitiveness, white with purity, and so on.

Why is it not a drama?

Within the framework of drama with dramatic personage, Kathakali is dance-drama and not drama, because the actors do not speak their lines. The dramatic story is carried forward through a highly evolved vocabulary of body movements, hand gestures and eye and eye-ball movements. The vocalist recites, narrates, and sings the lines of the dramatic piece; the actor on the stage portrays the meaning through this elaborate language where he has freedom to improvise and interpret the dramatic line. He makes departures and deviations freely like the dancer of any other styles. Also like the dances of the other styles, the mime (abhinaya) is interspersed with pure dance sequences (nritta).

- **Kuchi Pudi**

It is a form of classical dance popular in Andhra Pradesh. It was a dance-drama performed by the Brahmins in the temple. It was confined to males. Sidhendra yogi, in the 14th century revived this form of dance. He composed the Bhama Kalpam. The efforts of Laxmi Narayan Shastri and Vedantam Satya Narayan resulted in bringing in females to participate in

this dance form. Carnatic music forms the background in this dance. The dance has lasya and tandav elements and is a mixture of folk and classical from. Of late flute, violin, manjiras are being used in this dance. The main modern exponents of this dance are Raja and Radha Reddy, Chinta Krishnamurti, Yamini Krishnamurti, Swapna Sundari, Shobha Naidu, Pashumarti vithal etc. a famous aspect of the dance is that the dance is performed with the feet kept on brass plate and also dancers drawing pictures on the floor with their toes.

- **Mohiniattam**

Mohiniattam is one of the distinctive classical dance styles of India. It originated in Kerala and the movements of Mohiniattam evoke in one's mind the ethereal splendor of Kerala with its lush venture, lagoons, the purple hills and a land kissed by the foams of turquoise sea waters. This form had almost become extinct when it was revived by poet Vallathola Narayana Menon in early 19th century. Since then, dancers have striven to reclaim the lost repertoire of Mohiniattam. The main features of Mohiniattam are its exquisite feminine charm and its graceful swaying movements. It is a solo dance performed by women only.

- **Kathak**

Kathak, from north India, is an urban sophisticated style full of virtuosity and intricate craftsmanship. Commonly identified with the court traditions of the later Nawabs of northern India, it is really an amalgam of several folk traditions. Its origins are old, its present format new, attributed to the genius of Nawab Wajid Ali Shah and the hereditary musical dancer, Pandit Thakur Prasadji. The contemporary repertoire was evolved by a few families of traditional dancers; during the last hundred years. Birju Maharaj is the greatest living exponent of this dance form.

- **Manipuri**

Manipuri is a lyrical dance form from the eastern region of India. Although many forms of ritual, magical, community and religious dance were known to Manipur before the advent of Vaishnava faith in the 18th century, the dances

known as the Rasa dances evolved only as a result of the interaction of the Vaishnava faith.

The origin of the Rasa dances is attributed to the vision of a king. Be that as it may, five different types of ballets, with a well-conceived structuring of Corps de ballet, solo pas de deux revolving round the theme of Radha-Krishna and the Gopis (milk maids) comprise the large part of the classical repertoire.

The second group of the classical dances is known as the Sankritanas, performed generally by men with typical Manipur drums called pung or cymbals (Kartals) or clapping. At large variety of intricate rhythmic patterns is played on the drum and the cymbals. The Nata Sankritana often precedes the Rasa.

- **Odissi**

Odissi is a close parallel of Bharatnatyam. It developed from the musical play and the dances of gymnasiums known as the akharas. Sculptural evidence relating to the dance goes to the second century B.C. From the 12th century onwards there are inscriptions/manuscripts and other records which speak of the prevalence of dance styles of ritual dances of temples and entertainments of the village squares. A 12th century poetic work called Gita Govinda has dominated the poetic and musical content of the dance styles. The dance was performed by women called maharis in the temple of



Indian Classical Dances

Jagannath. Later, men dressed as women, called gotipuras, performed these dances in the courtyard of the temple. The present Odissi is a solo form evolved out of all the above. It has been revived during the last two decades. Sonal Mansingh is the greatest living exponent of this dance form.

Folk Dances of India

There is not a region, a valley or mountain, a sea-coast or a plain, which does not have its characteristic folk dances and songs. Roughly speaking, depending on the level of social and cultural development, these dances can be grouped under the three categories of tribal, village folk and traditional ritual dances.

A tribal belt runs through all parts of India, be it the Himalayas from the north to the east, or the plains and marshlands or the sea-coasts. All these varied groups comprising many racial and ethnic strands ranging from the Austric to the Mongoloid, from the Aryans to the Dravidians, are people who represent the pre-agricultural state of civilization. While most of them, have taken to agriculture and tool cultivation today, their dances and music continue to recall the functions of hunting, fishing, food gathering and animal husbandry.

• Dances of the Plains

The richest amongst these are the dances of the Ho's and Oraons of Jharkhand, the Marias of Bastar and the Santhals of Bengal. Kaksar is a typical festival dance performed by the Abhujmarias before reaping a harvest. The instruments used are dhol (cylindrical drum), timiki (bowl-shaped percussion instrument) and bansuri (a kind of flute).

Close to the lush marshland of Madhya Pradesh and yet very different, are the tribes of Jharkhand. Amongst these the Ho's and Oraons are rightly famous for their vigor and vivacity. Dance and rhythm runs through the veins of the Oraons of Jharkhand. Men and women vie with each other in creating choreographical patterns of extreme complexity and intricacy. Jadur and Karma dancers of the Oraons celebrate

a series of festivals, which start in March and end in June. All these dances are essentially harvest dances meant as a prayer for the betterment of the crop. These dances are also an abstraction of the everyday agricultural operations of the people. The dancers are usually graceful and the dances have a very well defined structure. The musical instruments consist of nagara (bowl-shaped drum), kartal (clappers). The leader hold a staff of peacock feathers and the drummers (medal players) join the dance at various points.

• Himalayan Dances

From the northern Himalayas region come many dances which belong to the village communities. Himachal and Uttarakhand are the home of many interesting and colourful dances. The popular favourites come from Jaunsa Bawar in Uttarakhand. The festival of lights called Diwali is celebrated throughout India at the end of autumn. On a dark night light are lit and presents are exchanged. This is also the time for the home-coming of married women. The dance begins with semi-circular formations: it breaks into single files of men and women. The song which accompanies is usually set as questions and answers. With gliding movements, graceful knee dips, the dance progresses, until one or two amongst the women proceed to the centre to rotate dishes on their fingers or sometimes pitcher full of water turned upside down over their heads. So perfect is the balance that not a drop of water trickles out of the pitchers.

The musical instruments resemble those used by the dancers of Himachal Pradesh, comprising narshingha (a large trumped), brass bells, barrel shaped percussion instruments and bowl-shaped drums.

Description of some Folk Dances

• 'Bhangra' of Punjab

In the Punjab, a virile agricultural dance called the Bhangra is popular and is closely linked with the ritual importance which is given to wheat. After the wheat crop is sown, the

young men gather together in an open filed under the light of the full moon. The dancers begin to move in a circle, so that as many new comers who wish to join can do so without breaking its continuity. The circle goes on widening until a large open circle is formed with the drummer as the leader.

• **Bihu**

It is a Folk dance of Assam. Its ancient form is traced to the tradition of the Aranya dance. The kachari and Kacchari tribes perform this dance, thrice each year.

1. Bohag bihu: This dance is performed to mark the first day of the New Year.
2. Magha Bihu: When the paddy ripes, this dance is performed to symbolize joy and prosperity.
3. Baisakh bihu: This dance is performed in baisakh. It is purely performed for joy and has no religious connotation.

• **Pandvani**

It is a folk dance of Chhattisgarh in Madhya Pradesh. It is a solo dance where the performer holds an Ektara and sings with body movements. The dance is linked to the story of the pandavas. The performer sings and acts to tell the story of the pandavas. This dance has two forms i.e. vedamati and kupalika. Tijan bai, Ritu verma, Jhaderam Devangan, Gulabdas Manikpuri are some of its modern exponents.

• **Videsia**

It is a folk dance of the Bhojpuri speaking areas of Uttar Pradesh and Bihar. The dance was invented by one Bikhari Thakur. In modern times, this dance has taken the form of drama. It is presented through song and dance. The main purpose besides entertainment is to create awareness against social evils.

• **Chhau**

It is war dance of the tribes of Bihar, Bengal and Orissa. There are three famous school of this dance namely saraikela, purrulia and Mayurbhanj. Basically, it is a male dance. The themes of this dance include epics and incidents from ancient texts. Except in the Mayurbhanj School, the dancers wear a mask moulded from mud. It is ceremonially performed during the sun festival.

Modern Dances

Understandably, the confrontation of the comparatively dramatic styles such as Manipuri, Kathakali and folk forms with western influences produced a new form of dance in the 20th century which has been loosely termed as Modern dance. Uday Shankar, its founder, had met and danced with Anna Pavlova when he was himself unacquainted with the Indian tradition. Later he returned to India to create, to recreate, revive and to break away from the set norms of the tradition. While he borrowed freely and successfully from all styles, what he created was his own, unrestricted to any traditional mannerism, unbound to the meterical cycle and the word- mime relationship. Contemporary themes, labour and machinery, the daily rhythm of life were chosen in addition to myth and legend. Unlike traditional schools dance was composed first, music accompanied. It did not govern. Gradually a whole school grew up as the Uday Shankar School of Dance.

Most modern choreographers belong to this school: the most talented amongst these was Shanti Bardhan (died 1952), the creator of two remarkable ballets called Ramayana and Panchatantra. In each, while the theme was old, the conception and treatment was totally new. In one the format is that of a puppet play presented by humans in the other typical movements of birds and animals.

Chandralekha is India's most talented iconoclast, original choreographer and radical thinker. She welds martial arts movement into a dance that even as it is focused on the body, it seems to transcend it and unlock the gateway to an inner space of great beauty. Chandralekha has used Bharat Natyam dancers back to back, that too a male and a female in movements symbolic with the yoni and the lingum. The notable productions are Navagraha Angika, Lilavati, Shree, Prana and Bhinne Pravaha.

All this shows that these development did not leave the traditional dancers unaffected. Without departing from the norms of the particular stylization, dance-dramas (sometimes called ballets in India) have been created in practically all styles including Bharatnatyam, Manipuri, Kathak, Kuchipudi and Odissi. The Themes continue to be rooted in the tradition for the most part. But there are refreshing departures and innovation.



Raga

Raga may not be the earliest form of melody. The earliest melodies can be traced in the tribal and folk music. The simple tunes of these people in the course of times, after much polishing and formalization, became ragas.

Matanga (6th-8th centuries) deals with ragas in his work Brihaddesi. He opined that no classical melody could be composed with less than five notes. At that time less than five notes were used in tribal music. Thus a process of dramatization of folk and tribal music started in 5th century A.D.

The earliest forms of music with a grammar were:

1. Margi Sangeeta
2. Gandharva Sangeeta
3. Desi Sangeeta

Samaveda, the sung version of Vedas, was chanted in a descending progression. This ecclesiastical melody was known as margi sangeeta.

Gandharva Sangeeta was a highly grammatised music. It was an upa-veda. This form of music has been described in Ramayana, Mahabharata, Puranas and Buddhist and Jain texts. Desi Sangeeta was not that strict as far as the grammar was concerned. The nature of the music varied from regions to region, hence the word desi.

Characteristics of Raga

A minimum number of five notes are necessary to gain the status of raga. The upper limit is seven. In Hindustani music nine notes are quite common. But in carnatic music more than seven notes are rare.

It is usual to attribute a particular season and time to ragas. Some of the important seasonal ragas are Vasant and Malhar. The first is of the spring and the second is of rains.

A Hindustani raga has been ascribed to the watch of the day. The day is divided into eight praharas, each of three hours. Lalit is sung in the early morning. Poorvi is sung during dusk.

A few ragas (usually six) have become the major ones, each with a few wives (raginis). The raga becomes a nayaka (hero) and the ragini a nayika (heroine).

Jatis

Jatis were the precursors of ragas. A jati was defined by ten rules or gramma. The scale to which a Jati could be ascribed was called the moorchhana. This system seems to have been in practice from about 600 B.C. Amsa was the most important note in Jati.

Tala

Tala is a rhythmic arrangement of beats in a cyclic manner. Each cycle is complete in itself and is repetitive. The cycle is divided into sections which may or may not be equal. It is formed by the addition of time units in a defined manner. The closed or cycled arrangement differentiates tala from rhythm. According to ancient texts there are hundred and eight talas.

The more common talas now in vogue are:

Carnatic

1. Adi Tala
2. Jhampatala
3. Roopaka Tala
4. Misra Champu Tala
5. Khanda Chapu tala

Hindustani

1. Keharuva
2. Dadra
3. Deepchandi
4. Chautal (used in dhrupad and dhamar)
5. Dhamar
6. Roopak
7. Jhaptal
8. Ektal
9. Jhumra

10. Trital
11. Tilvada

The breakdown of the ‘up and down’ movement yields the ‘notes’ (swaras) and a series of swaras arranged in a certain order within certain limits is a scale (saptaka, grama, mela). The interval between the ‘repetitive’ pitches is called an octave or in Indian terminology ‘saptak’. The word octave is used because the eighth note is a ‘repetition’ of the first. The saptak signifies that there are seven steps within the span of an octave. The range of an octave is known as sthayi.

Swara	Expansion	Meaning	Animal	Chakra	God
Sa	Shadja	Sagar	Peacock	Muladhara [base of spine]	Ganapati
Re	Rishabha	Bull	Bull/Skylark	Swadhisthana (genitals)	Agni
Ga	Gandhara	Gagan	Goat	Manipura (solar plexus Rudra and navel)	Rudra
Ma	Madhyama	Middle	Dove/Heron	Anahata (Heart)	Vishnu
Pa	Panchama	Fifth	Cuckoo/Nightingale	Vishuddha (Throat)	Naarada
Dha	Dhaivata	Dharti	Horse	Ajna (third eye)	Sadashiva
Ni	Nishada	Hunter	Elephant	Sahasrara	Surya

The ancient Vedic scale was described in terms of the profane (flute) scale as early as the first century A.D. by Narada. The following table gives the scale in current terminology:

Forms of Indian Music

Musicians in India can invent numerous musical structures with a raga and tala. These structures can either be closed or open. Closed ones are called nibaddha. Open ones are called anibaddha. Nibaddha follows tala and has words- meaningful or meaningless- and definite parts with preset beginning and end or in other words one can call it a “composition”. Anibaddha on the contrary may not follow tala and may be devoid of words.

Anibaddha Forms

Alapa: Alapa is the most important anibaddha music. Whether a musician is adroit in his art or not is tested through his alapa. Alapa, the most elaborate and most delicate presentation of raga, demands much patience and sensitivity in rendering. In Karnatak music, Alapa always precedes the composition. In case of Hindustani music it may or may not precede the composition.

Tans: Tands, like alapa, is anibaddha as they are not pre-composed. In Hindustani music, particularly in instrumental music, they are termed as plats.

Neraval: In Karnatak music, the bole tan has its equivalent – the neraval. The difference

between the two being that a bole tan can be placed anywhere in a composition whereas neraval is placed at certain recognized sections of the song.

Sangati: It resembles with neraval. Tyagaraja is the inventor of this technique. The sangati is slight variation of a phrase of song which is preconceived. Neraval or the bole tan is extensive. It doesn't exist in the north.

Sargam: The Sargam is a word formed of syllables Sa-Re-Ga-Ma in Hindustani Music. In Carnatic music it is Kalpana Swara. It is also free rendering and practiced more often in Carnatic music.

Jode and Jhala: These are confined to instrumental music. The Jode is a rendition, without tala, or the raga in a medium tempo. It always follows the alapa. Jhala is faster.

Tanam: It is found in Karnatak music and is similar to jode. It is not as wider in its melodic range and movement as jode.

Alapa, Jode and Tanam always precede the closed form or composition. Tan, neraval and bode tan etc. form the parts of melodic improvisation of a composition. These are not independent like the former group, as they are associated with the variations of the raga theme in a song. One may then argue they are closed forms. But being not pre-composed nor set to tala we place them in the category of 'free' or 'open' class. They are essential part of musical jugalbandi.

Nibaddha Forms

Prabandha: It is one of the earliest formal structures. This form of 'composition' was popular till about the middle age. But today, the word prabandha means any song and not a particular type. Jayadeva, a mystic poet and the court-poet of Raja Lakshamana Sena, is famous for his prabandhas. He wrote Geet Govinda, a musical rendering of the love play of Lord Krishna.

Geeta Govinda: It is an 'opera' organized into twelve chapters. Each chapter is further sub-divided into twenty four divisions called Prabandhas. The prabandhas contain couplets grouped into eights, called Ashtapadis. The

astapadi has eight (asta) sections or feet (pada). Each section is set in a raga and a tala, perhaps the first work where these are mentioned. From the 15th century onwards the Geeta Govinda was the only music performed in Jagannath temple at Puri; it became popular all over Indian and caught fancy of fencers and painters. The literary structure is simple. It is amenable to any style of music. It was one of the finest products of Bhakti movements.

Dhrupad: It is one of the early types that are still surviving. The older ones were known as dhruva prabandhas. Raja Mansingh Tomar of Gwalior and Akbar were great patrons. The 15th and 16th centuries witnessed the finest singers of dhrupad.

The style is characterized by masculinity in nature as these are rendered in ragas only and not raginis. The rendition is less grave in melodic progression. Great stress is laid on rhythmic variations. It is one of the most serene and sober forms of music.

Dhamar is always associated with dhrupad. Approach and technique are same; the two differ on the use of gamaka. There is greater freedom in gamaka in Dhamar.

Exponents: The most famous are Svami Haridas and Tansen. Svami Haridas lived at the end of the fifteenth century. He was basically a bhakti singer and sang of Kunj Bihari, the Lord of Brindavan and his love, Radha. He has hundred compositions to his credit. Baiju and Tansen are believed to be his shishyas. Pt. Jasraj is the greatest living exponent of this style.

Tansen lived in Gwalior in 16th century. His original name was Tanna Misra. He is credited with new ragas such as Darbari Kanada, Miyan ki Malhar, Miyan ki Todi. He wrote three books: Sri Ganesh-stotra, Sangeet Sar and Raga mala.

Khayal: The word Khayal is Persian. Its meaning is 'imagination'. Amir Khusrau (13th century) is said to be the inventor of khayal. It is the most popular form of vocal music in north India. Two types of Khayal are in vogue the bada (large) and the chhota (small).

A Khayal can be divided into two sections: the asthayi (sthayi) and antara. Khayal is romantic and delicate. In technique and structure it has certain freedom not found in the dhrupad.

It is due to the efforts of Sultan Mohammad Sharqui (18th century) that the Khayal came in prominence and became accepted as 'classical' from the time of Sadarang Nyamat Khan (18th century). The most prominent gharanas of Kheyal are four: Gwalior, Agra, Jaipur and Kirana. The first is the oldest and is also considered the 'mother' of all other gharanas.

Thumri: It is a closed form and a way of singing, very popular in the north. It is a very light form, extremely lyrical. The sentiment is usually erotic; dealing with emotion of love and romance. The word of the song and how it is expressed through musical modulations are more important than the grammar of the raga. Ragas like Kagi, Khamaj, Peelu and Bhairavi and the common favourites of thumri singers. Poorab style of singing is popular in Varanasi and Lucknow. Punjab style of singing is more mercurial and can be heard in and around Punjab.

This form is associated with Radha Krishna bhakti cult. It forms an important form of Kathak dance. Thumri was extremely popular in 19th century with its centre at Lucknow. Wajid Ali Shah was a composer of fine thumris. The song Babul mora in Bhairavi raga is said to have been created by him on the eve of his departure from Lucknow. The other school of Varanasi borrows much from folk forms like Chaiti and Kajri.

Ustad Bade Ghulam Ali Khan, who is also considered as greatest classical singer recorded, was great exponent of this style. Presently Pt. Channu Lal Mishra and Shobha Gutru are considered greatest living exponent of this style of gayaki.

Tappa: It is a type of singing supposed to have grown from the songs of the camel drivers of North-West India. It is romantic in content with very quick cascades and cadences. The ragas are of lighter type-Kafi, Bhairavi and such others.

Tarana: It is a form which has no meaningful word. Sthayi and antara are there. Its libretto is made of syllables like nadir, tome, tarana, yalai without any semantic reference. It is generally accepted that these syllables are mnemonics of tabla and sitar strokes.

Light Classical Music

Gazal: The origin is Persian. The themes revolve around 'love'. These are generally composed of 5-13 couplets (shere) which are independent. Same melodic theme is applied to all the couplets for a particular Gazal composition. Some of the famous exponents are Master Nadan, Begum Akhtar, Mehdi Hassan Gulam Ali, Jagjit Singh, Anup Jalota, Pankaj Udhas and Talat Aziz.

Qawwali: This is a devotional song sung in a group, but with a solo voice against a chorus. It was developed by Amir Khusro for his teacher Hazrat Nizzamuddin. Due to international fame its greatest exponent Ustad Nusrat Fateh Ali Khan this musical style has achieved world fame. Today his nephew Rahat Fateh Ali Khan, Sabri Brothers and Wadali brothers are considered greatest qawwali singers.

Soofiana Kalam: This is highly grammatical and has well set rhythmic structure. This form is popular in northwest India (present day Afghanistan, Pakistan, Indian Punjab, Kashmir and Rajasthan). Most famous kalams were written in Panjabi. Heer is most famous Kalam written by sufi saint Warris Shah, apart from him Bulle shah's Kafis are still sung by sufis today.

Keertan: It literally means 'to sing the praises of' is a typically Vashnavaite congregational singing of Bengal. Starting from Chaitanya Mahaprabhu (1485-1533) it blossomed out into many varieties. Today the legacy still survives in form of Baul music in Bengal region of India and Bangladesh.

Rabindra Sangeet: Rabindranath Tagore used Indian ragas and talas from Indian classical music. He was also influenced by western music. He created various mixed ragas (mixed) like Bhairava-Bhairavi; Darbari Todi-Bhairavi and created new talas such as Navami and Roopaka.

Bhajan: Bhajans are sung throughout the north in the praise of the Lord. Narsi Mehta of Gujarat, Meera, the Princess of Mewad, Kabir, Tulsidas were the chief exponents. It is most popular form of devotional music among Hindus.

Gharanas

The word Gharana has its root in the Hindi word Ghar (from the Sanskrit Word grah). It is an abstract noun of ghar meaning 'of the house'. Right from the earliest times, there have always been different schools of music in our country. After Akbar, music did not occupy the place of importance, and gifted musicians all over north Indian were absorbed into different native states. The rulers of these states were generally averse to their musicians travelling to other states. This isolation produced a kind of musical confrainment. The enforced isolation gave the musicians no alternative method but to vigorously practice whatever they knew and to develop even greater refinement and subtlety. In the present age of easy movement from place of place, the abolition of princely states, the general tendency towards abandoning all barriers or limitations, and the facilities of radio and television, the modern generation of musicians cannot remain tied to any particular gharana. Today, we have an integrated, eclectic style of music.

Qawwal Bacha Gharana: This gharana is said to be the first of its kind in the stylization and dissemination of Khyal and Khayal gayaki. The famous exponents were Savant and Bula (brothers), Shakkar Khan, Bada Mohammad Khan and his three brothers and sons -all were exponents of Khayal. The third son, Mubarka Ali Khan, had the greatest success and learnt the most from his father. Another musician was Sadiq Ali Khan who lived in the time of Nawab Wajid Ali Shah of Lucknow.

Atrauli Gharana: Atrauli is a village about fifty miles from Aligarh in western Uttar Pradesh. This Gharana was founded by two brothers Kali Khan and Chand Khan. The Gharana is famous for its Dhrupada School, but Khayal singing is the latest fad.

Dullu Khan and Chhajju Khan were two Dhrupada singers who sang Gauhar Bani. Other exponents are Husain Khan, Shahab Khan, Ghulam Ghaus Khan, Zahoor Khan, Imam Bux, Ajmat Hussain Khan, Ustad Alladiya Khan, Haidar Khan, Bashir Khan, Burji Khan, etc.

Ustand Alladiya Khan is the brightest jewel of this Gharana. Kishori Amonkar is the only daughter of the famous singer Mogubai Kurdikar of Bombay. She is one of the most gifted singers among women today in the north.

Gwalior Gharana: This gharana originated from Abdullah Khan and Kadir Baksh Khan, who were brothers. They were reputed singers of Khyals. After that came the two sons of Kadir Baksh-nathan Khan and Pir Bux. The two brothers settled down permanently in Gwalior and trained their sons Haddu Khan. Other exponents are Pandit Vishnu Digambar Paluskar, Anant Manohar Joshi, Ingle Bua, Anna Bua, Mehdi Hussain Khan, Onkar Nath Thakur, Vanayanrao Vyas, B.R. Deodhar and others. Gravity and sobriety are important features of this Gharana.

Agra Gharana: Agra Gharana, it is believed, had two branches the first sprang from Syamrang and Sarasarang and the other from Imdad Khan. The school of Imdad Khan gravitated towards light music. The other branch of the Agra Gharana, which began from Imdad Khan, faded away in the early part of the century. Moreover, many of the musicians of this branch, despite good training in Khayal, took a greater liking for Thumri, Dadra and other lighter varieties. For instance, after Imdad Khan and Hamid Khan, Pyar Khan, Latif Khan, Mahmud Khan and Raja Hussain were all known primarily as Thumari singers.

Saharanpur Gharana: This Gharana is believed to have begun from Khalifa Mohammad Zama, who was a well-known Sufi. After him, there were several great musicians in this gharana. Bande Ali Khan, the famous veena player, Bahram Khan, Zakruddin Khan and Allabande Khan, Nasiruddin and Nasir Aminuddin Dagar, and Nasir Zahiruddin and Nasir Faizuddin Dagar (Younger brothers) were some of the reputed musicians who kept this style in prominence. This gharana specialized in alapa Hori, and Dhrupada.

Sahasvan Gharana: This Gharana is an offshoot of the Gwalior Gharana. It began with Inayat Hussian Khan, the son-in-law of Daddu Khan of Gwalior. Of the several musicians of

this gharana, four have been outstanding: Inayat Hussain Khan, Haidar Khan, Mushtaq Hussain Khan and Nisar Hussain Khan. Its gayaki is akin to Gwalior gayaki.

Delhi Gharana: This gharana traces its origin to Tansen but, according to some, this was founded by Miyan Achpal in the 19th century. Some other great musicians of the Gharana were Sadiq Khan, Murad Khan, Bahadur Khan, Dilwar Khan, Mir Nasir Ahmed, Panna Lal Gosayin, Noor Khan, Vazir Khan, Ali Bakesh Khan, Mohammed Siddiqis Khan and Nisar Ahmad Khan.

Fatehpur Sikri Gharana: It did not become a well known gharana. It claims its origin from the time of the Mughal Emperor Jahangir. This gharana is said to have started with two brothers, Zainu Khan and Zorawar Khan, who were great Dhrupada and Khayal singers. After these two brothers Dulhe Khan was a very good musician. Other great names are Chhote Khan, Ghulam Rasul Khan and Madar Bux and Sayyad Khan. Most of the singer followed the dhrupada style.

Khurja Gharana: This gharana began in the 18th century with Nathan Khan and his son Jodhoo Khan. Imam Khan was the son of Jodhoo Khan. He was followed by his son Ghulam Hussain. Zahur Khan and Ghulam Haidar Khan, son of Ghulam Hussain continued the traditions of this gharana. The last of the ustadhs in this gharana was Ustad Altaf Hussain Khan.

Jaipur Gharana: This gharana is nearly 160 years old. The most famous exponent was Rajab Ali Khan. Other greats were Sawal Khan, Mushraf Khan, Mujahid Ali Khan, Sadiq Ali Khan, Jamaluddin Khan, Shamsuddin Ali Khan, Abid Hussain, Amir Bux, Muhammad Ali Khan and Ashiq Ali Khan.

Bhendi Bazaar Gharana: Famous ustadhs are Nazir Khan, Ghajju Khan and Aman Ali Khan. Shivkumar Shukla and Ramesh Nadkarni are the pupils of Aman Ali Khan. The most significant characteristic of this gharana is that it specializes in Madhyalaya Khayal. The exponents of this gharana seldom sing Vilambit Khayals.

Kirana Gharana: This gharana claims its origin from the famous binkar Ustad Bande Ali Khan. It was recognized after Ustad Abdul Wahid Khan and Ustad Abdul Karim Khan claimed to belong to it. Other exponents are Suresh Babu Mane, Swami Gandharva, Gangubai Hangal, Giranbai Barodekar, Sarasvati Rane, Bhimsen Joshi, Feroz Dastur, Shakur Khan and Pran Nath. This gharana specializes in singing the swara as accurately as possible.

Rampur Gharana: This gharana is also an offshoot of the Gwalior Gharana. It was founded by Ustad Wazir Khan. Other exponents were Inayat Hussain Khan, Bahadur Hussain and Mohammad Ali. The contemporary exponents are/were Ishitaq Hussain Khan, Nisar Hussain Khan and Ghulam Mustafa. The main features of the gharana are similar to those of Gwalior with the difference that there is specialization in taranas.

Carnatic Music

The word ‘Carnatic’ was coined by Vidyaranya in the fifteenth century. He served Vijayanagar Kingdom as prime minister. However, Carnatic denotes south Indian music distinct from the Hindustani music.

This form of music has been influenced greatly by the old Dravidian (Tamil) music. A study of the Structure of its present forms (Kriti, Kirtanam, Varnam, Padam, Javali) makes it amply clear that this music is maintaining the ancient traditions of the prabandhas more closely and rigidly than Hindustani music.

The rigid fidelity to the composition inevitably inhibits improvisation. These are more precise in the rhythmic patterns and elaboration on Tala in Carnatic music than there is in Hindustani music. This result in the limitation in the scope for rhythmic variation and the same patterns have to be repeated again and again. The manner of interpretation and the shift of emphasis from structural bondage to free improvisation in Hindustani music is one of the main differences between the two.

Stalwarts of Carnatic music

Jalapakkam Annamacharya of Andhra

pradesh is believed to have conceived Kirty from of composition, which consists of pallavi, anupalavi and charanam. Purandardasa, who hailed from Maharashtra, is said to have composed 475,000 songs (according to his own reference in the dasarpada). He developed the Kriti, which has just been introduced by Jallapakkam. He also composed the earliest lakana gitas and other vocal exercise.

The immortal Trinity of Carnatic music, Thyagaraja, Syama Sastrya and Muthuswami Dikshita, were born in the later half of the nineteenth century. The greatest of them was undoubtedly Thyagaraja. He would make several compositions in Raga so as to explore thoroughly its various musical potentialities. He also introduced what are known as sangatis. These are beautiful variations of phrases occurring in Kritis. The post-Trinity period witnessed many stalwarts setting traditions and different styles. Some of the important names are Patnam Subramani Lyer, Poochi Srinivas Lyengar, Veena Dhanam, Triukodikaval Krishna lyer (violin), Subrama Diksatar (musicologist and Vainikar), Konerirajapuram Vaidyanatha lyer, Kumbakonam Azhagunambi Pillai (Mridangam), Sarabha Sastri (flute) and Pudukkottai Daksinamurti Pillai (Mridangam and Kemjira).

Veena Dhanam is the quintessence of Carnatic music. Her style was handed down to her daughters who, in turn, passed it on to their daughters. Her grandchildren are Brinda and Mukta (Vocal), Balasarswati (Bharatnatyam) and Vishwanath (flute). The family is the best exponent of the Padams. Other great names are T.R. Mahlinam (Mali), T. Viswanatham (Viwam), and the violinists M.S. Gopalkrishnan, T.N. Krishnan and Lalgudi Jayaraman.

Hindustani and Carnatic Music: A comparison

Firstly, there are several ragas in both styles which have identical swaras but which sound very different. This happens because the oscillations of notes are much faster in Carnatic music than in Hindustani music.

The Hindustani and Carnatic systems are

very different in regard to Tala. The latter follows the old tradition in its nomenclature, division and structure. The main elements of Carnatic Tala are laghu, druta, anudruta, guru, pluta and Kakapada. The Hindustani Tala system uses a different terminology, but it is also founded on a seven tala base. The internal divisions of the Talas are also different from those of Carnatic music.

The Khayal made tremendous strides on improving the melodic structure of Hindustani music, opening vast avenues of improvisation and enhancing the aesthetic element. But what it gained in the sphere of melody and aesthetics, it lost in the sphere of Tala.

Just as South Indian music does, Hindustani music also employs the three Kalas, which are wrongly termed laya in the north. Laya is used in Indian music, in the sense of both tempo and rhythm; the term Kala, which is still in vogue in South Indian music, is more appropriate.

As far the evolution is concerned, it is almost same for both. From Naradiya Siksa onwards, both trace their evolution through Sama Veda music and prabandha. The divergence becomes marked from A.D. 1960 with the emergence of the great work Chaturdandi Prakasika of Venkatamakhin, son of Govinda Dikshitar.

To conclude, it may be inferred that the manner of interpretation and the shift of emphasis from structural bondage to free improvisations in Hindustani music is one of the main differences between the two.

Kriti: Kriti is the finest compositional type. The word Kriti means "that which is made or created". The musical structure is of greater significance. The text is always religious. If compared with the Khayals, it stands out in the term of literary value. Also the structural beauty is better planned than that of the modern Khayal.

The heydays of Kriti were in the 18th century with the rise of the Trinity: Shyama Shastri, Thyagaraja, Muttuswami Dikshitra. Swati Trunal, the Maharaja of Travancore, was also a composer of some eminence.

Musical Instruments:

The importance of instruments and their history in the overall panorama of music cannot be ignored. Without them not much musicology is left. In fact if there were no musical instruments there might not have been any music theory or Grammar because there is no way of measuring vocal sounds directly in the throat itself. Musical instrument, help us to develop sound-musicology and study musical scales. Besides, the nature of musical instruments has profound influence on the development of our music.



The musical instruments have been classified as solids, drums, wind instruments and stringed instruments.

1. Solids or Ghana Vadya : The most famous Ghana vadyas are:

- i) **Dandiya or Kolu:** These are rhythmic sticks, coloured or plain, with jingles or without them. In Gujarat they are known as Dandiya, in south they are known as kolu and used in a dance called kolattam.
- ii) **Dahara or Laddi shah:** It is used in Kashmir valley. It is an iron rod of about three quarters of a meter length, bent like a walking stick, having a cross handle and a number of rings.
- iii) **Chudiyan:** It is a metallic bangle, which is struck by a wooden stick.
- iv) **Slit drum:** it is not a hollow drum but made of wood. It is called songkong by tribal Assamese and Longten by the Nagas. It is used either as an alarm or for dancing. In the north-east another but portable version of the slit drum is the tak dutrang made of Bamboo. Another type is the katola used by the Abhuj Maria tribes of M.P. it is wooden, hollow and shaped like a trapezoid.
- v) **Kashta tarang:** It is a set of a number of wooden slabs of varying lengths and thickness and fixed loosely on a frame. The bars are arranged in a row of increasing pitch and struck with a pair of sticks.
- vi) **Nal tarang:** It is metallic version of Kashta tarang.
- vii) **Tokka:** It is used in Assam. It is a bamboo piece of about a metre in length, is split lengthwise keeping one end intact. At this end the sides are carved to make a handle. When rattled, the slit portions clash and create sound. It is used when hunting elephants in Mysore.
- viii) **Moorsing or Moorchang:** It is a small rod idiophone of fine musical value used in Rajasthan, Uttar Pradesh, Assam and South India. A bamboo moorchang in Assam is called gagana. More commonly it is a trident shaped iron. The main frame has an annular base which does not complete the circle. The end of this incomplete ring projects into two prongs. A thin tongue passes between the prongs, which is held between the teeth by the performer and plucked.
- ix) **Kirikittaka:** It is one of the most primitive instruments we have. It bears likeness to the fire making implement. It consists of a main body on which there are dents against which is rubbed a rod, generating a weird sound. Its variations include the ruga braiya, doddu raja, Kokkara etc. Of these only kokkara is made of iron tube. The rest are made of a hollow piece of bamboo with a series of crosswise serrations on the surface.
- x) **Plates:** They are usually made of bell metal. Examples of plates are thaliv (N. India), jagte (Karnataka), Chenkala (Kathakali), Semmankalam (Tamil nadu). Seemu (North east), Sree mandal (Rajasthan).
- xi) **Chimta:** It is an iron fork, a metre long, on

- the arms of which are fixed loosely, sets of small discs of brass.
- xii) **Cymbal:** A convex bend given to a plate makes it a cymbal. Examples of cymbals are the Manjira or jalra, bortal (Assam), Kartal, tali, talam, elattalam, Jhanj, etc.
- xiii) **Bells:** They are single concave bodies shaken or struck on the rim with a stick. The gilaband used by the chenchus of Andhra Pradesh is a dried fruit. The basigas of Madhya Pradesh tie a set of dried pumpkins to their waist while dancing. Similarly the kanjari fruit is used by the oraons. The Ghungroo of North and Gejje of South are a set of metallic bells.
- xiv) **The Jal tarang:** It consists of a number of China bowls, the number depending on the notes to be played. This is affected by pouring certain fixed quantity of water in each bowl.
- xv) **The earthen Pot:** It is popular both in folk and classical music. The folk varieties are made of clay or metal. Examples of such pots are matki, gagri and noot. The Ghatam is used in Carnatic classical music.
2. **Drums or avanaddha Vadya:** Bharata Muni in his Natyashastra has called them 'pushkars'. The important forms of drums are:
- Ronza or Runza:** It is made from the hollow of a tree trunk and is thus vertical. It is used in Andhra Pradesh though the wood has now been replaced by brass and is now shaped as a truncated cone.
 - Kharam and dhole:** The Kharam of Assam and the Dhole played by Reddis of Andhra are log drums.
 - Earthen ware:** These may be spherical pots, shallow pans, long neck jars and so on. Pots like dardura, panlike Tasha and jar shaped tumbaknari are examples of such earthen ware.
 - Stanmped pit:** It is deep hollow, dug in the ground and covered with thin planks or barks on which tribal women jump. The Bhoomi dundubhi was a pit covered over with ox hide with the hairy surface facing up and nailed to the ground all around the pit. The drumstick is the tail of the animal itself.
 - Dundubhi:** It is a drum of high pitch. It was not only used in war but also in peace and religious rites. The drum was generally covered with deer skin.
 - Damru:** In Hindu mythology it is associated with the dance of Shiva and tantric sects.
 - Frame drum:** It is one in which the skin is stretched over a frame of wood or metal. The diameter is much longer than the depth. The hide may cover one or both ends. Examples of such drums are soorya or Chandra pirai (Andhra and Tamil nadu), daff, ghera (Rajasthan), Chengu (Orissa), dafla, tep (Tamil nadu), tappate (Karnataka), dayara, change, Karchakra, khanjari, Khanjeera, Khanjari, Gna (Ladakh).
 - Cylindrical drums:** The Bheri so common in our history was used in battles, processions and merry making. The rana bheri, Anada bheri and Madan bheri are its examples. This drum was usually made of copper. One face was played with the hand and the other with a kona. The dhole or dholak, the padmba (Tamilnadu), Chenda (Kerala) are also examples of cylindrical drums.
 - Bulging drums:** They are also known as barrel drums. The most famous drum of this group is the mridangam. It was also known as murya and mandala. It has a body made of wood with a bulge in the middle. In contemporary times, it means a two beaded drum. The pakhavaj of Hindustani music, the Khole of Bengal etc. are also called Mridangam despite change in shape and structure. The mridangam is shaped like a barrel with one face slightly smaller than the other. The right and left faces are called toppi and valan talai respectively. The pakhavaja is the King of drums in Hindustani music. Shri khole (Bengal) and pung (Manipur) also belong to this class.
 - Tavil:** It is a wooden barrel, shorter than midrange and has membrane almost of the same size. The parchment fixed to a ring, are held together by leather. One side is beaten with sticks and the other side by fingers.

- x) **Damru shaped drums:** Examples of this class are panava, dindima, uttukai, hudukka, derudhanka, trivali, Budbudke, kudukuduppe etc. The Naga Chung of Tibet is made of sandal wood. Tudi is a small hourglass drum played in kerala and Karnataka. Idakka is played in Kerala.
 - xii) **Vessels:** They consist of pots, pans, troughs etc. which are modified to be used as musical instruments. The Pabuji ki mate (Rajasthan) is an earthen pot, the mouth of which is covered with leather, Dardura is a pot-drum consisting of three pots. The Kooja, Surahi, Ghumat (Goa), Tumbakanari (Kashmir), gummate (Karnataka), Burra (Andhra), Jamukku (Tamilnadu) are shaped like a wine jar.
 - xiii) **Conical drums:** The nagara is an example of such a drum. It consists of two conical drums. The smaller one has a higher pitch called madi and the larger one has deeper tone called nar or male.
 - xiv) **Bowls:** The sambal of Maharashtra and Tasha are its example.
 - xv) **Tabla:** The tabla is a Persian word and its origin is controversial. It is a two piece drum. One is the table proper and the other is called dagga. The former is shaped like a pakhavaj and the latter like a miniature nagara.
 - xvi) **Friction drums:** One of the few friction drums played in India is the burburi played by worshippers of Mariyamma in South India. It is a cylindrical two faced instrument.
- 3. Wind Instruments:** These instruments are called sushira Vadya in Indian music. The main instruments in this category are:
- i) **Filili or fifli:** It is a thin flute made of bamboo and used by the Lhota Nagas of Assam.
 - ii) **Fululu:** It is used by the sema nagas.
 - iii) **Horns:** Singe (Bhils), Kohuk (Marias), reli-ki (Angami and Lhota Nagas), Sakna (Santhals), Visan and Singi (U.P.), Singha (Orissa).
 - iv) **Kombu:** It is a C-shaped trumped made of brass and copper and is constructed of three pieces with the blowing end having a mouth piece.
- v) **Straight trumpets:** Khang ling used in the Himalayan region is made of the femur or thigh bone of a woman. Those made from tiger's thigh bone are called stag ling. Other important straight trumpets are tutari and Bhangal (Maharashtra), tuttoori (Karnataka).
 - vi) **Shell triumphed:** Sankh (conch shells), bakura, gomukha etc. fall under this category.
 - vii) **Bansuri:** It is a pastrol instrument of northern India. It is a flute with press ends called beak.
 - viii) **Algoza:** It is a pair of beak flutes played simultaneously. It is played in Rajathan, Punjab and Maharashtra.
 - ix) **Reed flutes:** Reeds are vibrators that are fixed to a tube or an air reservoir. The snake charmers use the pungi, been, mahudi or nagasvaram. Mashak or titti is a leather bag connected with a bamboo. The pipa is played in Assam during Bihu dance.
 - x) **Harmonium:** The reed here is a tongue fixed at one end vibrating within an aperture without touching the edges of the frame.
- 4. Stringed instruments:** They are called Tata Vadya. There are three major classes of stringed instruments. The first group is employed not for creating a raga or melody but as drones and rhythmic adjuncts. The second group consists of poly-chords on which melody can be played and finally we have the monochords, which again may be fretted, fretless, plucked or bowed. Some important ins-truments of the stringed class are given below:
- a. **Tuntune:** It is commonly used by mendicants and beggars in south-central and western India. It has a hollow wooden cylinder with the bottom of the vessel closed by parchment. A bamboo piece is nailed or screwed to the side of the body on the outside. Between the peg and the leather bottom of the bamboo passes a single string which can be tightened or loosened by twisting the peg.
 - b. **Gopi yantra:** It is called ektara in Bengal and Orissa. It is like the tuntune but the bowl, though cylindrical is wider at the base and narrower at the upper end. The string

- is attached to a bamboo fork whose prongs are nailed to the outside of the resonator.
- c. **Premtal, Khamak, chonka, Jamidika:** The premtal (Hindi), Khanak (Bengali), chonka (Marathi) and Jamidika (Telugu) are modifications of the tuntune and gopi yantra. The string is plucked by a wooden plectrum. They are used by snake charmers and balled singers.
 - d. **Buang:** The santhals of Orissa use a rhythmic cordophone called buang. It consists of a bamboo tube, a resonator and a rope. The round box is like an egg shaped basket paste over by paper.
 - e. **Tamboora:** The major classes of this instrument are the ektara and the tamboori. The ektara is a single stringed instrument. The resonator is a flat dried pumpking and the danda or hollow rod holding the string is attached to it. The rum sagar of Gujarat has two strings but is still called ektara. The tamboori is the cruder prototype of tamboora. The tamboora is also called tanpoora. The sound box is a large pumpking. A wooden neck is fixed and a hollow fingerboard is attached to it. There are four metallic strings which are plucked with fingers.
- The melodic stringed instruments include:
- (i) Polychords and (ii) monochords
 - (i) **Polychords:** They are also called 'veena'. The villadi vadyam found in kerela and Tamilnadu are its example. Yazh of the Tamil country also resembles the veena.
 - (ii) **Santoor:** It is used mostly in Kashmir. The instrument is made of a box of wood, trapezoid in shape. Over this there are thirty bridges arranged in 15 rows, two in each row. A set of four strings of metal suned to the same note is stretched over each pair of bridges. Thus the total number of wires is 60.
 - (iii) **Svaramandal:** It is like a santoor but smaller in size.
 - (iv) **Monochords:** The tuila of Orissa, the kacchapi, rabab, sarod, sitar, kinnari etc are its examples. The rudra veena and vichitra veena also fall in this class.
 - a) **Violins:** The Pena of Manipur, Kenra and banam of Orissa, Kingri of Andhra and Maharashtra and Veena kunju of Kerala are examples of violins.
 - b) **Bowed instruments:** Ravanatha of Gujarat and Rajasthan, Kamaicha of Rajasthan, Sarinda of Bihar and Sarangi belong to this class.

Popular Western Music

Reggae: Jamaican popular music that developed in the 1960s among Kingston's poor blacks, drawing on American 'soul' music. Many of highly political songs of this class proclaim the tenets of the Rastafarian religious movements. Springy offbeat rhythm characterizes its sound. Bob Marley and his group, the Waiters, and Toots and the Maytals are among the best-known performers.

Rock: A hybrid of black and white American musical forms; Blues, rhythm and blues, gospel music, country and western music. In 1955 Bill Haley's song 'Rock, Around the Clock' set off a rock 'n' roll craze because of its exciting, heavy beat and the urgent calls to dance and action of its lyrics. Most successful rock artists are Elvis Presley, Beatles, the Rolling Stones, etc. In the 1970s country rock, a fusion of country and western and rock 'n' roll grew popular as did Disco.

Jazz: American musical form developed from black worker's songs, spirituals and other forms whose harmonic, melody and rhythmic elements were mainly African. It came to general notice in the 1920s when whites adapted or imitated it. Jazz began in the south and spread northward and westward.

Blues: The blues generally employs a 12-bar construction and a 'blue' scale, thought to be African in origin. Vocal blues have earthy, direct lyrics, the tempo may vary and moods range from despair to cynicism to satire. Major early blues artists were Blend Lemon Jefferson, Ma Rainy and Bessie Smith.

Country Music: It has directly descended from the folk music of the English, Scottish and Irish settlers of the south-east US. It tends towards simpler forms and depicts the life experience of poor rural and urban whites. Noted performers are Hank Williams, John Denver, Kenny Rogers Merle Haggard, Johnny Cash and Loretta Lynn.

LANGUAGES AND THEIR DISTRIBUTION

**CHRONICLE
IAS ACADEMY**
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India's unity lies in her diversity and this is further substantiated by the high degree of diversity, they have, in their languages and dialects. They speak various languages and dialects. The 1961 census has listed 1652 languages and dialects as mother tongues spoken in India. This figure was arrived at, taking into account even dialect spoken only by five persons.

The 1971 census gave a more realistic figure of 700, having taken into account the dialects spoken by 100 people and above. The Indian constitution has officially recognized 22 languages after taking into consideration their numerical, commercial, political and cultural importance. The languages contained in the 8th Schedule of the Constitution, are as follows:

S. No.	Language	Location
1.	Assamese	Assam
2.	Bangla	Andaman & Nicobar Islands, Tripura, West Bengal,
3.	Bodo	Assam
4.	Dogri	Jammu and Kashmir
5.	Gujarati	Dadra and Nagar Haveli, Daman and Diu, Gujarat
6.	Hindi	Bihar, Chandigarh, Chhattisgarh, the national capital territory, Haryana, Himachal Pradesh, Jharkhand, Madhya Pradesh, Rajasthan, Uttar Pradesh and Uttarakhand.
7.	Kannada	Karnataka
8.	Kashmiri	Jammu and Kashmir
9.	Konkani	Goa, Karnataka, Maharashtra
10.	Maithili	Bihar
11.	Malayalam	Lakshadweep, Kerala
12.	Manipuri	Manipur
13.	Marathi	Dadra & Nagar Haveli , Daman and Diu, Goa , Maharashtra
14.	Nepali	Sikkim, West Bengal
15.	Oriya	Orissa
16.	Punjabi	Chandigarh, Delhi, Haryana, Punjab
17.	Sanskrit	Listed as a Classical Language of India.
18.	Santhali	Santhal tribals of the ChotaNagpur Plateau (comprising the states of Bihar, Chhattisgarh, Jharkhand, Orissa)
19.	Sindhi	Sindhi community

20.	Tamil	Andaman & Nicobar Islands, Puducherry, Tamil Nadu. Listed as a Classical Language of India.
21.	Telugu	Andhra Pradesh
22.	Urdu	Andhra Pradesh, Delhi, Jammu and Kashmir, Uttar Pradesh

Classification of Indian languages

The language spoken by the people of India belong to the following four language families:

A. Indo-European Family

A substantive population of India speaks one or the other forms of the Aryan languages. It is the biggest of the languages groups in India, accounting for about 73 per cent of the entire Indian population. Aryan Languages are generally divided into two main branches: Dardic and Indo-Aryan.

- ❖ The Dardic group includes Dardi, Shina, Kohistani and Kashmiri.
- ❖ The Indo-Aryan branch is divided into the North- Western, Southern, Eastern, East-Central, Central and Northern groups.
- ❖ The North-Western groups include Lhanda, Kachchi and Sindhi.
- ❖ The southern group comprises Marathi and Konkani.
- ❖ The Eastern group includes Oriya, Bihari, Bengali and Assamese. Among the dialects of Bihari may be included Maithili, Bhojpuri and Magadhi.

The East-Central group consists of three main sub-groups:

- (a) Avadhi (b) Baghaili and (c) Chhattisgarhi

The central group includes Hindi, Punjabi, Rajasthani and Gujarati. Hindi or Hindustani has produced two great literatures, Urdu and (High) Hindi. Both have the same grammar and the same basic vocabulary though they differ in script and higher vocabulary. Hindi uses the nagari script while Urdu uses the Perso-Arabic script. Moreover, Hindi has a preference for purely Indian words while Urdu has numerous Arabic and Persian borrowings. The Rajasthani itself consists of several varieties of speeches, the

principal among them being Marwari, Mewari and Malawi. The speeches that fall in the Northern group consist of one or other variety of pahari speeches. They include Nepali, Central Pahari and Western Pahari. Besides these languages, Sanskrit, the classical language of India, represents the highest achievement of the Indo-Aryan languages. Although hardly spoken now-a-days, it has been listed as a nationally accepted language in the 8th Schedule of the constitution.

The Himalayan and the sub-Himalayan areas are inhabited by the speakers of the various forms of Pahari and Nepali which belong to the northern group of the Indo-Aryan languages.

B. Dravidian Languages

The Dravidian language came into India centuries before the Indo-Aryan. It is spoken by about 25 per cent of the Indian population. It splits into three branches in the Indian subcontinent-

The South-Dravidian group includes the major languages such as Tamil, Kannada, Malayalam as well as the minor languages or dialects such as Tulu, Kurgi, Badaga, Tada, Kota, Kodagu and Yerukala.

The Central-Dravidian group is composed of Telugu and a number of dialects spoken in central India- Kui, Khond, Holani, Konda, Gondi, Naiki, Parji, Koya and others.

The North-Dravidian branch comprises Brahmi spoken in Baluchistan and Kurukh (Oraon) and Malto spoken in Bengal and Orissa.

Languages of the Dravidian family are concentrated in the Plateau region and the adjoining coastal plains. Telugu is spoken in Andhra Pradesh; Tamil in Tamil Nadu; Kannada in Karnataka and Malayalam in Kerala. The speeches of the Dravidian family are also spoken by a large number of tribal groups living in the

eastern and the north-eastern parts of the peninsular plateau. These groups include the Gonds of Madhya Pradesh and central Indian and the Oraons of Chota Nagpur Plateau.

C. Austric Family

The Austric languages of India belong to the Austro-Asiatic subfamily of languages. Nearly 1.38% of the entire Indian population speaks it. This sub-family is further divided into two main branches: (a) Munda and (b) Mon Khmer.

The Mon Khmer branch consists of the two groups: Khasi and Nicobari. The Munda branch, the largest of the Austric, consists of fourteen tribal language groups. These are Asuri, Birhor, Ho, Korwa, Mundari, Mahali, Santhali, Turi, Gata, Bondo, Bodo Gadaba, Parenga, Sora, Juray and Lodhi.

The largest group of speakers of the Austro-Asiatic sub-family of languages is that of Santhali speakers, who alone account for more than the half of the total speakers. The speeches of the Austric family are spoken by the tribal groups in the Khasi and Jaintia hills of Meghalaya and the Nicobar Islands in the Bay of Bengal, the predominantly tribal districts of Santhal parganas, Mayurbhanj, Ranchi, East Nimar, Betul and Baudh Khnodmahals. Of the two speeches of Mon-Khmer, Khasi is confined to the Nicobar Island.

D. Sino-Tibetan Family

The speakers of the Sino-Tibetan languages fall into three main branches- Tibeto-Himalayan, North-Assam and Assam-Burmese.

The Tibeto-Himalayan branch comprises Bhutia group and Himalayan group. The Bhutia group includes Tibetan, Balti Ladakhi, Lahauli, Sherpa and Sikkim Bhutia. The Himalayan group consists of Chamba, Lahauli, Kanauri and Lepcha. Ladakhi has largest number of speakers followed by Sikkim Bhutia and the Tibetan. In

the Himalayan group, the speakers of Kanauri have the highest numerical strength.

The North-Assam or Arunachal branch includes Aka, Dafla, Abor, Miri, Mishmi and Mishing. In this group, the Miri has the largest number of speakers.

The Assam-Burmese branch of the Sino-Tibetan family is divided into the following groups: Bodo or Boro, Naga, Kachin, Kukichin and Burma group. Each of these groups consists of several speeches. Among them the Naga group displays the highest variations. The speeches falling in this category include Manipuri, Garo, Boro, Tripuri, Mikir and Lushai (Mizo). Among them, Manipuri has the highest number of speakers.

The languages and the dialects belonging to the Sino-Tibetan family are spoken by the tribal groups of north-east and of the Himalayan and sub-Himalayan regions of the North and the North-West. The speeches of the Tibeto-Himalayan branch are in Ladakh and parts of Himachal Pradesh and Sikkim. The Assam-Burmese branch is concentrated in the states and Union Territories of North-East India along the Indo-Burmese border. Among these, Naga dialects are spoken in Nagaland; Lushai is concentrated in Mizo hills, Garo in Garo hills and Methei in Manipur.

Article 343 of the constitution provides that for a period of 15 years from the commencement of the constitution, the English languages shall continue to be used for all official purposes of the Union. It was expected that after the expiry of the stipulated period i.e. 1965, Hindi would replace English but till date no definite date has been fixed for its elimination and replacement by Hindi. As matters stand, the languages listed in the constitution remain the official languages of the respective states, while Hindi and English continue to be used for inter-State correspondence and for all India use generally.

Like the Indian languages, the history of Indian literature may conveniently be divided into two main stages or phases, the old and the modern. The old is also capable of being subdivided into ancient and medieval, and the lower limit of this old period has been put down roughly at 1000 A.D. This is the period when the Indian people experienced some of the greatest transformations in its political and cultural set up. It was about this time that the North Indian Aryan language took definite forms, evolving out of the earlier Apabhramsa and Prakrits.

The scholarly and scientific literature of India continued to be written in Sanskrit even after the development of the Prakrit or Middle Indo-Aryan dialects and the Bhasa or Modern Indo-Aryan speeches. The older literary tradition was partly religious and partly secular, such as we find in both Sanskrit and the Prakrits. The religious literature consisted of Philosophical disquisitions and narrative poems describing the legends and stories of the ancient heroes as preserved in the great epics and the Puranas, and in the case of the Jainas, in the stories of religious edification on the lives of the Jaina saints. The atmosphere of Brahmanism, Buddhism and Jainism was carried over from Middle Indo-Aryan to New Indo-Aryan.

On the secular side, the literature consisted of little lyrics of love and life, and the habit of composing long narrative poems on romantic legends, which was prevalent in Sanskrit also, received a new form in the New Indo-Aryan languages. Modern Indian literature thus started with inheritance from Prakrit and its later phase the Apabhramsa, and from Sanskrit, in Northern India, and in South India, in the case of Dravidian languages, there was a profound influence of Sanskrit all through. Although certain types of literature appeared to have

developed independently in the various Dravidian languages, particularly Tamil, the Sanskrit influences became predominant.

Modern Literature

An overall picture of the present literary situation in some of the major languages is discussed here. Assamese has the same script as Bengali. There are several young, experimental, avant garde poets like Navakant Barua, Hem Barua, Mahendra Bora and others, as well as fiction-writers like Birendra Kumar Bhattacharya and Syed Abdul Malik. Social realism is substituted by regional documentation and psycho-analytical short stories. Bengali, the language of great thinkers and poets, novelists and essayists like Raja Ram Mohan Roy, Vivekanand, Aurobindo, Rabindranath Tagore, Saratchandra Chatterji and so many others, is considered to be the best of the East and the West and translation from all world languages are available in Bengali.

After the death of Rabindranath Tagore in 1941, there seemed to be a very big gap in the field of poetry which is still unfilled, though Jibananad Das, Buddhadeva Bose, Sudhin Datta, Bishnu Dev and others did take up their responsibility. But in the field of fiction, three Banerjees did remarkable work: Bibhuti Bhushan Banerjee (Author of Pather Panchali, the Satyajit Ray film), Manik Banerji (author of the puppet's Tale) and Tarasankar Banerji. There are many important names in the field of shorts story and anthologies in English like Green and Gold (edited by Humayun Kabir) and Broken Bead (edited by Lila Ray) are some specimens. Drama, in spite of Utpal Dutt and Shombhu Mitra, has not advanced much. The latest trend like the influence of the Beatniks is seen in "Hungry Generation" poets like Malay Raichuadhari.

After 1904, Oriya came to its own and novelists like Fakir Moun Senapati and K.C. Panigrahi discovered in their rural life excellent gems of extraordinary characters. Poets like Suchi Raut Ray, Mayadhar, Mansingh and others were trying their best to light the torch. Modernism in poetry has come to stay. Gopinath Mohanti and Raj Kishore Ray tried to break new grounds in fiction.

Tamil literature has a rich past. Modernity dawned during 19th century with V. Swaminath Iyer and Subramanya Bharati. Many powerful modernists like Janaki Ramanad D. Jayakantan are replacing the popular novelists like Kalki and Akilan. Kambadassnand and Bharatdasan blazed new poetry. Aruna and Karunanidhi wrote authentic stories about the depressed classes.

Malayalam is the most interesting language, as it has Muslim, Christian and Hindu writers in equal proportion. Poets like Vallanthol and G. Sankara Kurup were replaced by a younger generation of significant non-conformist writers. Fiction writers like Joseph Mundasseri, Muhammad Basheer, P Keshavadev and T.S. Pillai have made their mark. Most of the novels and short stories are still lingering around social documentation, romantic realism and protest.

Literature in Marathi language is full of "storm and stress", revolutionary tendencies being the uppermost. The greatest follower of Gandhi, Vinodba Bhave, is from Maharashtra, so also are leaders like Tilak and Savarkar who advocated Hindu revival, and leftists and socialists like Dange, Gorey and Joshi. In literature too there is a constant debate on modernism.

Gujarati is the language of business people and its literature has been influenced to a great extent by Gandhi's non-violence. Much work has been done in research in folklore and folk-drama. It can boast of poets like Umashankar Joshi, "Sundaram" and Rajendra Shah, and novelists like Pannalal Patel, "Darshak", Chunnilal Madia who have artistically articulated the conditions of rural Gujarat.

In Hindi there has been the largest number of translation from other Indian languages.

There are poets of great stature like Nirala, Agyeya, Muktibodh; there are many other popular and pleasant lyricists like Mahdevi, Pant, Bachchan. Nationalist poetry has a special impact on Hindi and Maithilisharan Gupta, Makhanlal Chturvedi, Naveen, Dinkar and many others wrote poems which, though didactic, were so widely appreciated. In fiction from Premchand to Renu, there has been an emphasis on rural documentation, but metropolitan pressures are also very much in view, particularly in the short stories of Mohan Rakesh, Rajendra Yadav, Kamleshwar and Rajkamal Chaudhari.

Punjabi has great zest for life. Poets like Vir Singh, Mohan Singh, Amrita Pritam have made a remarkable contribution; so also the novels of Nanak Singh, Kanwal and the short stories of Duggal, Satindra Singh and Ajit Kaur. This language is the nearest solution to the meeting of tradition and modernity. Poets like Mehjur, Dinanath Nadim and Rahi and prose writers like Akhatar Mohiuddin and Lone are the more well-known modern writers.

Indian writing in English has been acknowledged abroad with the novels of R.K. Narayan, Raja Rao, Desani, Dr Mulk Raj Anand, Khushwant Singh, Bhabani Bhattacharya and Malgaonkar. Poets like Nissim Ezekiel, P. Lal, Ramanujan and Kamla Das are published in the English speaking countries and appreciated. In late twentieth century writers like Vikram Seth, Amitabh Chaudhary and Anita Desai, and others left their mark on international audience.

In recent times many Indian authors have left their mark on international arena. Kiran Desai, Aravind Adiga, Arundhati Roy have received coveted Man Booker prize. Apart from them writers of Indian origin like Salman Rushdie, Jhumpa Lahiri and Amitav Ghosh are well respected names in English literature.

In 1930s emerged the first major figures in the field of English literature in the shape of the "Big Three" of Indian fiction: Mulk Raj Anand, Raja Rao and R.K. Narayan. Mulk Raj Anand is the most Westernized of the trio; Rao, while writing in English and using the genre of the novels has its roots in Sanskrit culture; Narayan's work occupies a middle ground between the approaches of his two illustrious contemporaries.

Anand's reputation was first established by his first two novels, *Untouchable* (1935), which gives an account of "a day in life" of a sweeper, and *Coolie* (1936), which follows the fortunes of a peasant boy uprooted from the land. His trilogy- *The Village* (1939), *Across The Black Waters* (1940) and *The Sword and the Sickle* (1942)- is an epic account of the gradual growth of the protagonist's revolutionary consciousness which may be seen as a microcosm of India's movement toward an awareness of the need for independence.

Raja Rao's first novel *Kanthapura* (1938) is most straightforward. It gives an account of how her village's revolt against a domineering plantation owner comes to be informed by the Gandhian ideal of nonviolence. Rao's major work 'The Serpent and the Rope' (1960) is regarded by some Indian critics as the most important Indian novel in English to have appeared to date. Rao has also published the short novels 'The Cat and Shakespeare' (1965) and 'Comrade Kirillov' (1976).

Narayan's early novels include the trilogy 'Swami and Friends' (1935), 'The Bachelor of Arts' (1937) and 'The English Teacher' (1945). The novels of his middle period represent his best work. These include 'Mr. Sampath' (1949), 'The Financial Expert' (1952), 'The Guide' (1958), 'The Man-Eater of Malgudi' (1961) and 'The Sweet-Vendor' (1967). They explore conflicts between traditional Hindu values and Western incursions into the society. Narayan's more recent novels include *The Painter of Signs* (1976), *A Tiger for Malgudi* (1983) and *Talkative Man* (1986). He has also published several volumes of short stories, including *An Astrologer's Day* (1947) and *Lawley Read* (1956).

Nirad Chaudhari is the most Controversial of Indian writers in English. He emerged on the scene with his book *The Autobiography of an Unknown Indian* (1951). When he visited England, he recorded his experiences in 'A Passage to England' (1959). In 'The Continent of Circe' (1965), he puts forward the thesis that the Aryan settlers of India became enfeebled by the climate of North India. He has also published *To Live or not to Live* (1970) and a second volume of autobiography 'Thy Hand, Great Anarch' (1987).

Anita Desai has written 'Fire in the Mountains' (1977), 'Clear Light of Day' (1980) and 'The Village by the Sea' (1982), 'Cry the Peacock' (1983), 'Bye-Bye Black Bird' (1971) and 'In Custody' (1984). Her subtle prose and sensitive evocation of the inner lives of her characters makes her one of the finest talents at work in the Indian novel.

Salman Rushdie won the 1981 Booker Prize for *Midnight's Children* (1981). He has also published *Grimus* (1975), a science fiction, *Shame* (1983) and *The Jaguar Smile* (1987), a journal about war-torn Nicaragua and of course, the banned book-Satanic Verses. He was also awarded the Booker of Booker for *Midnight Children*.

Vikram Seth's first novel, 'A Suitable Boy' has made him the most hyped-up first-time novelist in the history of Indian literature. 'The Golden Gate', a novel in verse had hit the bestseller's lists in 1986-87. 'The Golden Gate' was followed by three collection of verse: *The Humble Administrator's Garden*, 'All you Who Sleep Tonight' and 'Beastly Tales from Here' and There.

Other Novelists

The Period around Independence provided Khushwant Singh and Manohar Malgaonkar with the subject matter of their best novels: Singh's 'A Train to Pakistan' (1956) and Malgaonkar's 'A Bend in the Ganges' (1964) deal with partition; Singh's 'I Shall Not Hear the Nightingale' (1959) is about the movements of a Sikh family in the Punjab in the uncertain period before partition and Malgonkar's 'The Princes' (1963) a sympathetic account of the tragedy of a family in the Punjab in the uncertain period before partition and Malgonkar's The Princes (1963) a sympathetic account of the tragedy of a family who represents the local elite that ruled many 'native' states during the Raj. Kamla Markandya's novels, which include 'Nectar in a Sieve' (1954), 'A Handful of Rice' (1966) and the 'Coffer Dams' (1969), are mainly about rural and urban poverty and dispossession.

Nayantara Sehgal, a niece of Nehru, writes about the Indian elite of today and yesterday.

Her novels include This Time of Morning (1965), The Day in Shadow (1971), A Situation in New Delhi (1971), Rich like Us (1985) and Plans for Departure (1986), she was the winner of the Eurasian section of the 1987 Commonwealth Writer Prize.

Indian Poetry in English

While Indian poetry in English dates back to the early nineteenth century, it is really only in the period since independence that it has

come of age. Kamala Das Writes about women's emotions with a candor unprecedented in Indian verse and Arum Kootchar, winner of the 1977 Commonwealth Poetry Prize for his collection Japura, in which the eponymous village provides a reference point for meditations on Indian life, ancient and modern. Other notable poets after independence writing in English include Adil Jussawalla, P. Lala, Jayanta Mahapatra, Dom Moraes, Rajagopal Parthasarathy, Gieve Patel and A.K. Ramanujan.

The origin of Indian painting goes back to 8000 years and an account of its development is inextricably meshed with the development of Indian civilization. Hunters and gatherers who made primitive tools and lived in the rock shelters of central India, made exaggerated linear figures of wild animals, such as the bison, the elephant and the stag in red and yellow ochre on the rock surfaces of cave walls. The tradition of painting on the walls of caves went through at least ten distinct phases. But the culmination of Indian frescoes can be seen at Ajanta, where from the time of the Sungas in the second century B.C., wall painting continued to be made until the fifth century.

There is no definite evidence from the Indus valley Civilization of any painting activity, except the decorations which occur on earthen pots. Geometric, floral and faunal designs in black on red terracotta pots seem to indicate that the art of painting was not entirely unknown.

The Indus Valley civilization came to an end around 1500 BC when the cities in which it had flowered declined and were replaced by small anonymous chalcolithic villages. There is very little information about the next 1000 years and there is no evidence of any painting dating to the Mauryan period. If there were paintings, it is possible that they were made on fragile materials and did not survive the passing of over 2000 years.

Indian painting reached a high level of achievement around Gupta period of Ajanta and at Bagh in central India, where entire settlements of rock-cut caves were decorated with figures of men and women. Some for them, like the famous painting of the Bodhisattva, are graceful and yet pensive, as of pondering the cycle of birth and death. Others portray sumptuous court scenes in which foreign diplomats in unfamiliar garments are being

received with their retinues at royal courts. The Ajanta style has been described as poetic dynamism set in motion, and these paintings are indeed cynically lovely and universally charming.

When the Gupta Empire declined and shrank, its style of art underwent several distinct changes which art historians have classified into three phases. In the 7th to 8th century, which constitutes the first phase, the styles did not change very visibly. Painting activity seems to have shifted at this time from Ajanta caves to the neighboring caves at Ellora. In the Hindu rock-cut Kailash caves, artists painted scenes from the Hindu epic, the Ramayana.

Further south, in the southern state of Tamil Nadu, the 7th century Kailashnath temple has paintings in a bold style with stylized facial features. During the second phase, from the 9th to the 12th century, we find new sensibilities. The paintings of murals in south depict both stories from the epics and secular representations of king Rajaraja the Great, with his queens.

The third phase, which dates to the 13th to 16th centuries, is considered a period of slow decadence, since creativity in art was replaced by excellence of craftsmanship. It was during this period that the earliest book illustrations developed. Buddhist scriptures such as the Pranjaparamita preserved on palm-leaf manuscripts were now illustrated for the first time with miniatures in flat, bright houses of red and blue, outlined in black. The pala rulers of eastern India, who came to power in the 9th century, encouraged this form of art, and so did royal patrons in other parts of India.

Another school of miniature painting is known as Apbrahmsa School which flourished in western India, particularly in Gujarat. In the earlier phase palm-leaf manuscripts were used but in the later phase paper was introduced.

Jain manuscripts were illustrated in a slightly larger format. When paper was subsequently introduced, the manuscripts continued to be horizontal in shape retaining the format of the original palm leaf manuscripts. The themes were derived from Jain sacred texts, but also touched Vaishnava subjects depicting love such as Git Govinda.

Chola Series

The magnificent Chola series of paintings in the Brihadesvara temple illustrate the fight of Shiva with the Tipuras, the almost invincible demons, the story of Sundaramurti, the celestial dancers, Shiva watching the dance, Rajaraja and his spiritual guru, all masterpieces of 1000 AD.

Hoysala Paintings

This painting is represented by a rare collection of illustrated palm leaf manuscripts. They are indeed so delicate and charming and so colourful that they form a class of their own.

Vijayanagara Painting

Vijayanagara painting is illustrated by a magnificent series at Hampi of the 15th century AD wherein the spiritual preceptor Vidyaranaya is shown moving in a palanquin in a procession. There are other scenes from the Puranas like Bhikshatana and Mohini effectively portrayed here as well as at Chidambaram. In the Virupaksha Temple, there is Tripurantaka Madanataka, the marriage of Arjuna and other themes effectively painted.

Chera Paintings

In Kerala, the Chera paintings from Tirunandikkarai constitute an important landmark though it is the late ones of the 17th-18th centuries from Mathancheri palace, Padmanabhapuram palace, the temples like Tiruvanjikulam, Ettumanur and other that give effective and adequate examples showing a colourful galaxy of over decorated form developed from the norm of the late Chalukyas and Hysalas.

It was not until the second half of the 16th century that a truly creative style of miniature painting developed in India, and this was the result of fusion between India and Persian styles. The new style developed in the court of Akbar, who successfully blended Hindu and Islamic elements to create the style that we now call Mughal, in architecture, art and administration. Akbar established workshops or Karkhanas for painters at his court at Fatehpuri Sikri, near Agra. Under the guidance of a Persian artist named Mir Sayyid Ali, and a talented calligrapher named Abdus Salam, about a hundred promising young artists of all castes and creeds were trained in the art of miniature painting and in the equally important art calligraphy. Some of them became renowned artists and their names reflected their varied origins, and the fact that they included both Hindus and Muslims. Mansur, for example was Muslim; Govardhan, Basawan and Daswarth were Hindus. They had one thing in common. They excelled and developed under the Emperor's unbiased patronage, and produced some of the finest miniature paintings that have ever been made.

Mughal miniatures defy traditional western classification. They are not always on paper. Not all of them are of a standard size. In fact some of them are far from miniature in size, being as large as English watercolours. And, not all of them were made as illustrations for books. Some are individual paintings gathered in albums called Muraqqa. Despite the variation, however, they comprise a distinct recognizable style in terms of treatment and the materials used. Akbar's religious tolerance is well known. He was particularly interested in religion and in the study of religious scriptures. Among the manuscripts written and illustrated under his direction were the Baburnama and the Akbarnama. Both these were done on paper and illustrated with a large number of beautiful paintings. Artists in Akbar's reign used ochre, kaolin, terra verde, carbon black, malachite and azurite, and later lead white, madder lake, indigo and peori, yellow substance extracted from the urine of cows fed on mango leaves. They also used gold, silver and lapis lazuli, the

latter imported from Afghanistan. Every bit of the paintings is finely worked and entire scenes of battle and court life come alive in fascinating details. Artists used delicate brushes made of squirrel's hair to achieve these effects.

The paintings done in Akbar's time established new patterns of art. The Persian influence was marked, and yet the court artists were able to convey something of the environment in which the paintings were made.

If Akbar established a new idiom in the field of painting, his son, Jahangir brought it to its paramount, for the miniatures produced under his patronage are the best of those in the Mughal style. Although he was not as great a ruler as his father, Jahangir had an interest in fauna and flora that led to a large number of lovely paintings of animals, birds and plants being done.

The illustrations of important manuscripts continued during Jahangir's reign, but he also put in train a large number of individual paintings. These portraits of all kinds of people, and paintings of single birds and animals, are distinctly different from the crowded scenes that substrate the senses of Akbar's reign. Jahangir's paintings are also characterized by fine brushwork and shading. Optical perspective was meticulously maintained, and the landscape was integrated with the best of the compositions.

After Jahangir's reign, Mughal painting declined in quality and originality. Jahangir's son and successor, Shahjahan's, the builder of the Taj Mahal, was more interested in architecture than painting. Under his rule, Mughal architecture reached a pinnacle of excellence, but painting suffered from lack of royal interest. And, when Shahjahan's puritanical son Aurangzeb became Emperor in the second half of 17th century, Mughal painting, more or less, came to an end, although craftsmen continued to produce works of art for diminishing market.

Many of the artists trained in the Mughal Karkhanas and their apprentices flocked to the courts of smaller Hindu states in Rajasthan, in place such as Bundi, Kotah, Jaipur, Jodhpur and Bikaner, and to the northern hill states of the

Punjab, such as Kangra, Kulu, Nurpur, Chamba, Basohli and Guler. The rulers of Rajasthani states had always encouraged painting, even in the heyday of Mughal art and now they became the major patrons of this form of art. The painting produced in these states drew upon the local artistic and religious traditions as well as those established by the Mughal School. Literary works such as Gita Govinda, which tells of passionate love between the god Krishna and Radha, and other works such as the Bhagawata Purana and Rasikpriya all provided themes that were rich in imagery and symbolism.

The artists of the Rajasthani schools did not attempt to follow the rules of perspective. Instead, they relied on hands of colour to create a feeling of depth. They did not employ the Mughal techniques of highlighting certain sections of the painting. Light is distributed uniformly over the entire scheme.

Rajput painting is the painting of Rajputana and Bundelkhand, and the Punjab Himalayas. The known examples reigning from the later part of the sixteenth into the nineteenth century fall into two main groups, Rajasthani (Rajputana and Bundelkhand), and Pahari. Latter group is again divisible into Jammu School, with reference to all the hill states west of the Satluj, and Kangra School, with reference to all the hill states of the Jalandhar group, east of the same river. Sikh painting, mainly done in Lahore and Amritsar in the time of Ranjit Singh, is an immediate derivative of Kangra School.

One of the oldest Rajput paintings has probably the Krishna Lila theme, which, in style, lyrical theme and the presentation, and in the language of superscription shows a relation to the Gujarati painting of the fifteenth century. Most typical are the several series of Ragmala pictures dated in the later part of the sixteenth century. These represent the purest Rajput style in its most vigorous form. Their most obvious features are the great vitality of the drawing and colour.

Rajasthani School of Painting

The Rajasthani school of painting developed around the same time as the Mughal school, as a direct natural evolution from the western

Indian style. Till the 17th century, they remained unaffected by the mughal style. The subject matter was essentially Hindu. The main theme was Raagmla or garland of songs. They depict ragas and raginis in their emotive setting. Besides, Radha-Krishna myth, Purana, Ramayan, Mahabharata, Barahmasa, Nayika bheda etc. also form major themes. The main regional schools or styles were:

1. Kishangarh School: Kishangarh, near Jaipur is an important centre of the vallabh sect. The school achieved its peak during the reign of Raja Sawant Singh (1748-68), who was also called Kavi Nagari Das. The main theme of painting of this school and his painting 'Bani Thani' has been called 'Indian Monalisa'. He developed the mannerist style. The paintings of this school are lyrical and sensuous. The females in the painting have slender curves, almond eyes and lyrical fingers. They reflect the amorous sentiment or Sringara Rasa. Nature is depicted in green colour. Other noted painters of this school were Surdhwaj, Amir Chand, Dhanna, etc.

2. Jaipur School: It developed in the 16th century. During Aurangzeb's period, there was a flight of painters from his court as the latter discouraged painting. Hence the painters flocked to Jaipur. This is why this school has mughal influence. The school achieved its peak during Raja Jai Singh. Its prominent feature was the use of lead in painting. The themes of painting included Raag Ragini, Barahmasa, Durgapath, war scenes, Radha Krishna, birds and animals etc. The prominent painters of this school were Sahib Ram, Mohammad Sur, Chitra, Gopal, Jeevan etc. The Jaipur style murals were called 'Arayash'.

3. Marwar School: Jodhpur was the principal seat of this school which developed pictorial art on its own lines. The themes of painting included raagmala, Barahmasa, Dhola maru, folk deities like pabuji, Dungji, portraits

etc. Equestrian Portraits of royal household and nobility, folk dances, family sense were also made. The males in the paintings had broad eyes, beard, moustache, head gear, sword and shield. The females had rounded hair, lotus eyes, long arms and supported bindi, Mehendi, bangles etc. The animals depicted were camel, horse and dogs. The prominent painters of this school were Shivdas Bhatti, Kishandas Bhatti, Devadas Bhatti etc.

4. Bundi School: This school was famous for painting of animals and the use of black and blue colour. The important paintings of animals and birds include- elephants under black clouds, line of cranes, chetak, mayor etc. Besides animals and birds, the other themes were Raag Ragini, inking water. Season also formed an important theme. The males in the paintings sported bundled head gear, dupatta, pyjama and had a healthy face and round forehead. The noted painters of this school were Surjan, Ahmad Ali, Shri Krishna and Ram Lal.

5. Bikaner School: This school of painting developed fully by 1680. It was influenced by the Mughal and Kangra Schools. The themes of painting included Raagmala, Barahmasa, Geeta, Krishna Lila etc. Its distinctive feature was usta kala perfected by Hamiduddin usta. It was painting done on camel hide, ivory, stones etc. Ruknuddin was the foremost painter of this school.

6. Mewar School: It was a mixture of Jain and Gujarati style. It was patronized by rulers like Amar Singh, Sangram Singh and Bhim Singh. It attained highest development during the rule of Jagat Singh. The themes of this school of painting included Krishna Lila, Padmavatis of Surdas, Ramayan etc. Its prominent feature was the use of red and blue colour. The foremost painters of this school were Nitharuddin, Manohar and Sahibuddin.

MEDIA

The Post-Independence India has witnessed an explosion in the field of mass media like newspapers, magazines, books, radio, TV and films. After the British left India the Indian media could be used to serve the interests of the people and the nation, according to the new visions, policies, and national goals set by the new architects of the nation, the media owners, and the experts. Communication network was strengthened to preserve the Unity and integrity of Indian and secure the active cooperation of people in the era of planned development and reconstruction.

Print Media

India is the second largest publisher in newspaper producing more than 20,758 newspapers with a circulation of about 55.4 millions. Of these 1,423 are dailies, 6,123 weeklies and 13,105 periodicals besides bi-weeklies and tri-weeklies. India is the largest book producer in the Third World and ranks among the first ten in the whole world. It is also the third largest producer of books in English. However titles on Natural Sciences, Medical Sciences and Technology trail behind.

India has four news agencies- Press Trust of India (PTI), United News of India (UNI), Samachar Bharati and Hindustan Samachar. PTI was set up on August 27, 1947. It took over from the Associated Press of India (API) and Reuters. It has around 124 news bureau in the country. UNI was registered as a company in 1854 and started news operation in 1961. In 1982 it launched its Hindi news services 'Univarta'. It operates a news service to the media in four Gulf countries.

Television

At 6 P.M. on September 15, 1959, Pratima

Puri read out the programmes, the first telecast in India. In the beginning, the TV programmes were telecast only twice a week for only one hour. From 1959 till 1966 the TV programmes were telecast live but in 1966 for the first time a programme was recorded on astronaut Yuri Gagarin. A film processing plant was also installed. Meanwhile the telecast of the feature film started but each film was shown in two parts on two consecutive Sundays. Gradually transmission was extended to four days.

In 1966 a play was shown every week. G.D. Shukul's play Aisa Bhi Hota Ha was telecast in 106 episodes and was very popular with the viewers. Also 10 episodes of Sara Akash were telecast, in which Kulbhushan Kharbanda played a key role.

In 1971 along with the "School of Television", a programme on news and current affairs was started, like News Perspective Weekly in English and Desh Videsh and Aamne Saamne in Hindi. A programme for the common man was also introduced in which the then Prime Minister late Mrs. Indira Gandhi was invited. Many people of different sections of society attended the live programme as this was the first time that the Prime Minister was having a word with the people on T.V. In the year 1972, apart from Delhi, centres were opened in Amritsar, Srinagar and Bombay and the transmission time increased to three and half hours.

In 1975, eminent scientist Vikram Sarabhai mooted the idea of educating and entertaining people with the help of 'satellite'. Soon transmissions to this effect began through A.T.S.F. 6 at NASA. In 1973, a production centre was set up at Vigyan Bhawan. After that similar centres were opened at Calcutta, Madras and Lucknow.

The development of television was gradual until the microwave technique came. With it the INSAT-1A was availed and in July 1982, the national programme on TV started. In the beginning the duration of the national programme was one and a half hour every day. On August 15, 1982 New Delhi, Jalandhar, Srinagar, Lucknow, Calcutta, Madras and Bombay were linked to the microwave. At first the national network programmes were telecast from 8.30 to 10.30 which were changed from 9 to 10.45. But from August 11, 1985 the national programmes were held from 8.40 P.M. All Kendras telecast the Hindi news bulletin but on a request from the Government of Tamil Nadu, the Madras centre stopped this bulletin.

The idea of national telecast was mooted at the time of Asian Games in November 1982. Shiv Shankar Sharma, then a Kendra Director, was brought to Delhi from Calcutta and was given the responsibility for the telecast of the Asian Games. The Government was a little apprehensive about the success of the venture and the plans were afoot to give the responsibility to BBC. But Doordarshan decided to shoulder the responsibility alone. All the people in Doordarshan worked as a team covering 22 sports disciplines taking place at 18 different stadia in the three metros. The telecast received kudos from all centres of the world. This telecast ushered in a new chapter in the history of Doordarshan. The coverage of CHOGM and NAM were the other feathers in Doordarshan's cap.

In 1984 with the serial Humlog began the era of sponsored soap operas. In 1984-85, Doordarshan's earnings through its commercial service were 31.44 crore which went up in the following 1985-87, 136.30 crore in 1987-88, 161.31 crore in 1988-89 and 210 crore in 1989-90.

On December 20, 1989 even the swearing in ceremony of the new Cabinet of Ministers and the President's address to the joint session of Parliament was brought live. The year 1989 is also significant because the information and news were include directly (live in the national bulletins during the general elections on November.

In February 1989 the Central Production Centre at Delhi came into operation. In 1991 the winter session of Parliament was recorded and aired after some cuts. It was not put live due to some technical reasons.

Today, there are heaps of proposals for sponsored programmes and serials with a number of committees and sub-committees to take decisions. Serials on Ramayana, Mahabharata, Vishwamitra, Bahadurshah Zafar, Tipu Sultan and Chankya have been telecast.

Today there are more than 550 transmitters operating in the country. TV course 82 per cent of population and 67.6 per cent of the area. The first indigenous Black and White TV receiver was produced in India in 1969. The number has gone up to 45.6 million by 1992.

Radio

Though T.V. has made inroads into radio's audience, this audio media is still very popular with the people, particularly among lower and middle class income group. Radio is less costly and easy to handle and care. Channels are more in Radio than in T.V. And one can do one's usual work with radio playing in the background. In villages, people still rely more on B.C than on T.V. news. Besides, most of the villages in India have no electricity. Thus, TV can be watched only with the help of battery and that is a costly affair. So, Radio is still the most convenient entertainment as well as news medium.

In 1927, Bombay and Calcutta witnessed the installation of two privately owned transmitters. But in real sense the revolution started with the establishment of the Indian Broadcasting Service when the above two transmitters were taken over by the Government of India. The name Indian Broadcasting Service was changed to All India Radio (AIR) in 1936, which was again changed to Akashvani in 1957. Besides Akashvani Delhi, every state capital has its own radio station. Gradually, important district towns were gifted with a regional radio centre of their own.

In the initial days, the programmes were information oriented. Music relayed was often, classical Debates and discussion on current socio-economic and political scenario could be heard quite often on radio. The only interest of common people it could cater to was through relaying live commentary of cricket and hockey matches. Otherwise, the programmes were

stereo-typed. One could listen to Hindi songs on Radio Sri Lanka, thus attracting Indian sponsors. The programmes recorded in India, particularly in Bombay, were sent to Sri Lanka. Binaca Geetmala, a package of Hindi songs from latest films broadcast from 8 P.M. on Wednesday was an instant hit. People waited breathlessly to hear the rank of their favorite songs. The rank was decided by the sale of the cassettes and the requests from the Radio Shrota Sangha.

For News, people, even in the remotest villages, listened to BBC Hindi Service. They relied heavily on its news about India. On May 18, 1988, a National Radio Channel was born. The transmission originated in Delhi and then beamed all over the country through a 1000 kW transmitter at Nagpur. National Channel started at 11 P.M. and continued till early morning. The programmes included Hindi songs, English songs, classical music and even regional songs.

The Vividh Bharati Service, an exclusive entertainment channel was the only respite for the common people. But it lacked the range of Radio Sri Lanka Broadcasting and songs played were always oldies. Technically speaking, two high power short wave transmitters in Madras and Bombay carried the transmissions. There were 32 Commercial Broadcasting centers.

Of late, the programmes on Vividh Bharati have gained in both, range and quality. Radio Srilanka has lost its place to indigenous, more clear, Vividh Bharati. From forgotten melodies to the latest pop can be heard on this channel. Sponsored programmes have been bringing in revenue too. Film previews can also be heard. Hawa Mahal is popular for the humorous dramas. Chhaya Geet, heard at 10 P.M. every night, is a package of Hindi songs based on a particular theme. At 10.45 P.M. this channel closes its transmission.

Yuvavani is for the youth. Mehfil (Hindi songs) and Play it Cool (English songs) are very popular among students. A student is invited to play the records of his/her choice for the audience in case of above programmes. Youth based topics are also discussed on Yuvavani.

Satellite Invasion

Towards the end of 1991 STAR TV, then a little known Hong Kong company acquired a

transponder and began beaming spectrum of shows to the Indian subcontinent. Ted Turner's Cable News Network (CNN) International has already provided Indians with the first taste of the dazzling satellite technology.

Then surfaced on the scene, the illegal, but enterprising cable TV operators. This helped STAR to invade Indian homes with vengeance. The responses to STARS TV in India has been staggering; from 4.12 lakh urban households in January, the number has zoomed to 12.82 lakh, an increase of 211 per cent. At present STAR is relaying on five channels viz, Star Plus, MTV, Prime Sports, BBC and Zee TV.

But, STAR's audience in Indian is only a fraction of Doordarshan's total reach a staggering 125 million people in urban settlements, plus a possible 75 million more in the countryside. Doordarshan's national network and seven regional networks are serviced by scores of ground based transmitters linked to two INSAT satellites. More regional networks are planned in the next few years. But Doordarshn's greatest indictment comes from STAR'S success. Viewers have to pay cable operators for the satellite channels and most of the programmes are unrelated to their lives yet STAR is spreading into city slums and into the countryside.

To counter STAR's success, Mandi House started Metro Channel loaded with programmes related to films. Though this channel's popularity has increased tremendously, some say D.D. has become a poor man's version of the Hindi cinema. Films, variations of Chitrahaar and interviews with film stars have become the order of the day.

DD, till recently, was also placed at disadvantage because it was transmitting only terrestrially, and viewers had to disconnect the cable-TV Line to switch on Doordarshan. As such DD's latest move of transmitting its Metro Channel via INSAT seems to be the first serious step on the part of the government to fight the competition from STAR et al. For transmission of Metro Channel, DD is using INSAT 1D and INSAT -2A transponders. The TV signals from these transponders can be received only through dish antennae, which are so highly priced as to be unaffordable to the common viewer.



Before Independence, film making was essentially a middle class pursuit geared towards providing alternative entertainment of theatre. The emotional aspirations of wide majority of masses were well-reflected in many mythological costumes dramas, social comedies, musicals and crime thrillers churned out by the “dream factories” of Bombay, Calcutta and Madras. Patriotic films like Bhuli Nai (Bengali), Veer Pandya Kattabomman (Tamil), Pehla Admi (Hindi) etc. were manifestations of a cultural upsurge inspired by the struggle against a foreign ruler.

When the British left India, cinema acquired a different class Character. The petty bourgeoisie emerged as the key manipulators with sundry traders, money lenders, smugglers and the nouveau riche semiliterate taking over from the middle class. Together, they addressed themselves to a fast expanding working class who became the basic audience for this mode of entertainment.

The tradition was complete by the early 1950s. Mehboob, Bimal Roy and Guru Dutt rose up as invincible Titans of the celluloid world, guiding the passion of millions. While all their films –beginning with Andaaz, Do Bighaa Zamin and Udayer Pathey, onwards to Pyaasa and Mother India –reflect varying degrees of social concern, each one also served as star vehicles for lesser mortals like Balraj Sahni, K.L Saigal, Dilip Kumar, Raj Kapoor, Meena Kumari and Nargis. Raj Kapoor left his mark on Indian cinema with a blend of art and showmanship as not only were his films relevant but commercially successful also. His films became international success also especially in the USSR, Central Asia and Eastern Europe.

Popular cinema also generated certain myths in terms of plot structures, creation of archetypes, introduction of music and dance, sensuality and violence... all measured to conform to a well-

tried box office formula. From a medium of artistic expression, cinema turned into a cut-throat competitive business by the end of sixties.

For those who believed in the democratization of cinema, this evoked peculiar responses. Ritwik Ghatak trusted more on his wide angle lenses, avoided close-ups and demolished the archetypal screen hero. The mid-fifties also saw Satyajit Ray and others experimenting with a brand of “neo-realism” that sought to raise the collective intelligence of audiences. Together with Ritwik Ghatak and Mrinal Sen he was responsible for introducing a “parallel cinema” with its peculiar angularities and a distinct set of codes and myths. Moreover, with the Brechtian format they brought cinema so close to theatre, that Ray had to concede in 1980 “My aim is to release cinema from theatricality”.

Satyajit Ray: He is regarded as one of the greatest auteurs of 20th century cinema. Ray's first film, Pather Panchali (1955), won eleven international prizes, including Best Human Document at the Cannes film festival. Numerous awards were bestowed on Ray throughout his lifetime, including 32 National Film Awards by the Government of India, in addition to awards at international film festivals. At the Berlin Film Festival, he was one of only three filmmakers to win the Silver Bear for Best Director more than once and holds the record for the most number of Golden Bear nominations, with seven. At the Venice Film Festival, where he had previously won a Golden Lion for Aparajito (1956), he was awarded the Golden Lion Honorary Award in 1982. That same year, he received an honorary “Hommage à Satyajit Ray” award at the 1982 Cannes Film Festival.

Ray is the second film personality after Chaplin to have been awarded honorary doctorates by Oxford University. He was

awarded the Dadasaheb Phalke Award in 1985 and the Legion of Honor by the President of France in 1987. The Government of India awarded him the highest civilian honour, Bharat Ratna shortly before his death. The Academy of Motion Picture Arts and Sciences awarded Ray an honorary Oscar in 1992 for Lifetime Achievement.

Neo realism: World cinema was particularly influenced by neo realistic cinema of Italy which was a response to Second World War and resultant frustration among artists due to violence and large destruction of not only physical damage and casualties but also of human values. It was particularly influenced by existential philosophy and it later resulted in to development of what is popularly known as "parallel cinema" today. Few great auteurs of world cinema then were Vittorio De Sica, Federico Fellini, Rossellini, Akira Kurosawa, Jean Renoir and Ingmar Bergmann.

Indigenous Productions

V. Shantaram sprang a surprise with Jhanak Jhank Payal Baaje- the first colour film made wholly by an Indian crew. This was followed by Mohan Segal's Adhikaar, Raj Kapoor's Shree 420, Guru Dutt's Mr. And Mrs. Bimal and Devendra Goel's Vachan, Bimal Roy's Naukri and Satyen Bose's Bandish. Bimal Roy also produced a documentary (for Films Division) Gautama the Buddha, which won a top national award as well as a special mention at Cannes.

During this period Hrishikesh Mukherjee used cinema as medium to portray common man and middle class ethos in his films which totally deglamourized the hero and presented him as person next door. He also rejuvenated and redefined comedy as he used his protagonist instead of mimes (professional comedians) to create humour out of everyday situations.

Meanwhile, Mrinal Sen emerged of the scene with Raat Bhor (1956). Progressing gradually from the dull mediocrity of Punascha (1961), the half-baked comedy of Abasheshe (1962) and a French-inspired Akash Kusum (1965) to the sudden brilliance of Matira Manisha (1967) sustained by Ek Adhuri Kahani (1971) and the masterpiece of Oka Oorie Katha (1977)

immediately followed by the wild improvisations of Parashuram (1978), he finally straightened out in Ek Din Prati Din (1983) and then Genesis (1986).

In retrospect, Sen's Bhuvan Shome (1969) can well be regarded as the turning point of Indian cinema, when the "new wave" first hit the shores. The film made on an unsecured loan granted by the then film finance corporation, became a trend setter, inspiring the likes of Shyam Benegal (Ankur), P. Reddy (Samskara), Girish Karnad (Kaddu), B.V. Karanth (Godhuli), Adoor Gopalakrishnan (Swayamvaram), M.S. Sathyu (Garma Hawa), Awtar Kaul (27 Down), G.V. Iyer (Hamsa Geethe), G. Aravindan (Uttarayanam) and many others.

Of them Shyam Benegal has proved to be the most prolific with an impressive track record of 15 full-length features and 38 documentaries made in less than twelve years. Like his contemporaries, he began on an angry note questioning the fundamentals of feudal relationships (Nishant, Aarohan, Susman), only to step back in time as a silent observer of history (Junoon/Nehru/Trikaal). He reached his apogee in 1977 with Bhumika a momentous biographical on a Marathi stage artist which won lead actress Smita Patil her first National Award.

Role of NFDC

The National Film Development Corporation (NFDC) was established in 1980 and the situation brightened a bit. Theater construction activity stepped up, loans were granted to deserving film-makers, avenues for exports explored, participation in foreign festivals improved and film weeks organized all in a bid to spread the message of good cinema around. The major beneficiaries of the schemes were, of course, the young enterprising film graduates from the Films and Television Institute of India in Pune, who would otherwise have never found an audience for themselves.

An analysis of the NFDC films produced would however, present a different picture. Technically perfect, they all lacked in the thematic spontaneity and freshness. By and large, each film appeared a distilled version of

Ghatak, Ray or Benegal – so strong is their influence on the present generation. Govind Nihalani made many films including Aakrosh (1979) and Vijeta (1982): each one on the theme of individual vs. the establishment. Whether it centered on the idealism of a young lawyer obtaining justice, the predicament of an air force cadet making a career, or the internal conflicts of a police officer, a budding poet or trade unionist, the presentation is the same. As Benegal's cameraman, his style tends to be warped, if not repetitive. Even in casting, Nihalani continues to bank on the same old trusted faces, without any inclination to change.

Among Ghatak's successors, only Kumar Shahani (*Tarang*) and Nirad Mohapatra (*Maya Miriga*) could display the courage to develop a style to the level of an epic. The other Mohapatra-Manmohan (*Klanta Aparanha*) – continues to languish in faithful emulation of his master. Ketan Mehta tried to achieve the epic form in *Holi* and now *Kartoos*, only that the influence of French impressionists is much stronger. Prakash Jha (*Daamul*) with swinging camera movements and long takes could successfully suppress his deficiencies.

Ray's Bandwagon

As for Ray, the most ardent followers can be found in the South especially in Karnataka from the makers of *Samshara*, *Ghattasraddha*, *Grahana* and *Phaniyamma*. Rabindra Dharamraj's *Chakra* made a real effort to imitate Ray, though the impact was lost in a diffused presentation of slum dwelling have-nots. Utpalendu Chakraborty was more faithful in *Moina Tadanta*, *Chokh* and *Debshishu* which showed the same flashes of anger and remorse like Gautam Ghosh (*Ma Bhoomi*, *Dakhal* and *Paar*) and Buddhadev Dasgupta (*Dooratwa* and *Andhi Gali*). All these films have certain innocence, a sense of awe in the presence of unknown humanity that should flatter Ray. His stamp is strikingly visible.

Then there are those like Kundan Shah (*Jaane Bhi Do Yaaron*) and Saeed Mirza (*Albert Pinto Ko Gussa Kyon Aata Hai?*) who refused to jump into any bandwagon and progressively evolved their own brand of wry humour – and awesome mix of Brechtian irony and black

comedy. On a serious level, Mr. S. Sathyu's preoccupation with aesthetics led to the creation of *Garam Hawa* and *Sookha*– again, refreshingly honest and unpretentious. A glorious extension of the form appears in G.V. Iyer's *Adi Shankaracharya* – the first Indian Sanskrit film, incidentally, wholly financed by the NFDC.

Aravindan's 'Poetic' Cinema

With G. Aravindan, cinema acquired a poetic quality- near magical product of nature. His films seem to be made without a camera or crew, but created directly by the laws of cinematography. In *Thampu*, the palpability of his itinerant circus performers in overwhelming; in *Pokkuveyil*, he weaves a shimmering web out of the insane interaction of sensitive mind with the lights and colors of the earth, merging with the soft shining bodies of characters. In *Chidambaram*, nature is revealed like the word of God. Man is seen as a projection of nature.

The other outstanding director from Kerala, Adoor Gopala Krishnan could not be more different. He builds tension out of a powerful mix of idea and fact, equally sensitive to mind and body, to noise and to silence. His growth from the understated descriptions of his early films of the complex orchestrations of his recent works (*Elippathayam* and *Mukhamukham*) makes his achievements remarkable and his promise even greater.

Contemporary Cinema

In 20th century cinema portrayed upper-middle class ethos and consumerist attitude due to development of multiplex culture. Similarly expanding business in other countries led to development of a particular genre of NRI movies.

Parallel cinema however has found expression among new breed of prolific female directors which include Deepa Mehta, Mira Niar, Kalpana Lajmi, Aparna Sen and others.

Similarly Anurag Kashyap, Ram Gopal Varma, Mani Ratnam, Prakash Jha, Mani Kaul, Kumar Shahani, Ketan Mehta, Govind Nihalani, Sudhir Mishra, Jahnu Barua and Ritoparno Ghosh are new faces of socially sensitive and relevant cinema.



INDIAN CULTURE SAMPLE QUESTIONS

1. Consider the following:

- I. Kuchipudi is one of the classical dance forms of the South India and derives its name from the Kuchipudi village of Andhra Pradesh.
- II. Carrying a fine combination of Natya, Nritta and Nritya, Kuchipudi was never a solo affair and required a number of performers.
- III. In modern times the Kuchipudi dance is considerably different than it originally used to be. Most of the performances are solo, done by female dancers.

Select the correct answer code from below:

- (a) Only I and II are correct
- (b) Only I and III are correct
- (c) Only II and III are correct
- (d) All I, II and III are correct

2. Consider the following statements:

- I. Tanjore painting is an important form of classical South Indian painting native to the town of Tanjore in Tamil Nadu.
- II. These paintings are known for their elegance, rich colours, and attention to detail. The themes for most of these paintings are Buddhas and Bodhisattvas and scenes from Buddhism mythology.

Select the correct answer code from the below:

- (a) Only I is correct
- (b) Only II is correct
- (c) Both I and II are correct
- (d) Neither I nor II are correct

3. Heikru Hitongba festival, a festival of joy with little religious significance, is celebrated in the month of September every year. Long narrow boats are used to accommodate a large number of rowers. Idol of Lord Vishnu is installed before the commencement of the race. Heikru Hitongba festival belongs to -----

(a) Manipur

(b) Sikkim

(c) Andaman & Nicobar

(d) Assam

4. Which of the following statements related to the classical dance Mohiniattam are true?

- I. Mohiniattam is a solo female dance (in a single costume), where musical melody and the rhythmical swaying of the dancer from side to side and the smooth and unbroken flow of the body movement is the striking feature.
- II. The credit for reviving the Mohiniattam dance in the nineteenth century goes to Swati Tirunal.
- III. The performers of Mohiniattam dance usually wear a brown colored sari with silver borders.

Codes:

- (a) Only I and II are correct
- (b) Only II and III are correct
- (c) Only I and III are correct
- (d) All I, II and III are correct

5. Consider the following statements:

- I. Koodiyattam, the Malayalam theatre tradition of Kerala, India has been declared as among the 'Masterpiece of the Oral and Intangible Heritage of Humanity' by UNESCO.
- II. It is for the first time that UNESCO has selected art forms from across the world to bestow recognition as part of its effort to safeguard expressions of oral heritage and traditional culture.

Select the answer from the code given below:

- (a) Only I is correct
- (b) Only II is correct
- (c) Both I and II are correct
- (d) Both I and II are incorrect

Which of the above statements are correct?

- (a) Only 1
 - (b) Only 2
 - (c) Both 1 and 2
 - (d) Neither 1 nor 2

11. Which of the following pair of Dances and respective states is NOT matched correctly?

 - Dhimsa dance ----- Andhra Pradesh
 - Bagurumba ----- Assam
 - Puli Kali ----- Kerala
 - Baryi song ----- Odisha

12. Consider the following statements:

 - The Lingaraja temple at Bhubaneswar and the Jagannath temple at Puri are examples of the Nagara style of temple architecture.
 - The Kendariya Mahadev temple of Khajuraho and the Dilwara temples of Mount Abu are examples of the Vesara style of temple architecture.

Which of the above statements are true?

 - Only 1
 - Only 2
 - Both 1 and 2
 - Neither 1 nor 2

13. Mughal painting reached its Zenith under

 - Humayun
 - Akbar
 - Jahangir
 - Sahjahan

14. The Ajanta paintings are the finest specimen of

 - Indian cave paintings.
 - Rajasthani miniature painting.
 - Rock engraving.
 - Indo-Persian painting.

Which of the above statements are true?

- (a) Only 1
 - (b) Only 2
 - (c) Both 1 and 2
 - (d) Neither 1 nor 2

13. Mughal painting reached its Zenith under

 - (a) Humayun
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 - (c) Rock engraving.
 - (d) Indo-Persian painting.

15. The chief feature of the Hindu temples of the South is

 - (a) Slender pillars.
 - (b) Multiple terraces.
 - (c) Multiple umbrella shapes on the spires.
 - (d) Gopuram

16. The 'painted grey ware' is associated with
 (a) Paleolithic age
 (b) Neolithic age
 (c) Bronze age
 (d) Iron age
17. The Mathura School of Art was influenced by:
 (a) Amravati School of Art.
 (b) Gandhara School of Art.
 (c) Roman School of Art.
 (d) Both Roman and Gandhara School of Art.
18. The famous Hazara Temple is said to be one of the most perfect specimens of Hindu temple architecture in existence. It was built during the reign of:
 (a) Bukka I
 (b) Deva Raya II
 (c) Krishnadeva Raya
 (d) Achyuta Raya
19. Which of the following places is not associated with the growth of art?
 (a) Mahabalipuram (b) Amarnath
 (c) Ajanta (d) Ellora
20. The structures at Khajuraho represent a magnificent example of
 (a) Massive rock-cut temples.
 (b) Lavishly decorated structural temples.
 (c) Intricate cave temples.
 (d) 10th century Buddhist monasteries.
21. The Chaitya Cave at which of the following places is regarded as the finest specimen of sculptures?
 (a) Bhaja (b) Bedsa
 (c) Karle (d) Nasik
22. Some of the rock-cut temples, known as the seven Pagodas, were built by the
 (a) Cholas (b) Chalukyas
 (c) Pallavas (d) Rashtrakutas
23. Which of the chronological order for the construction of the following is correct?
 1. Taj Mahal
 2. Qutab Minar
 3. Fatehpur Sikri
 4. Agra Fort
 (a) 2, 4, 3, 1 (b) 2, 4, 1, 3
 (c) 1, 2, 3, 4 (d) 2, 3, 4, 1
24. Which of these is not related to the Gandhara School of art?
 (a) Ellora (b) Ajanta
 (c) Khajuraho (d) Elephanta
25. Which one of the following popular dances on the common people was known as Kolattam in South India?
 (a) Puppet shows
 (b) Sanke-dance
 (c) Stick play by women
 (d) Dances by devadasis



INDIAN CULTURE (ANSWERS)

CHRONICLE
IAS ACADEMY
A CIVIL SERVICES CHRONICLE INITIATIVE

1 (d)

2 (a)

3 (a)

4 (a)

5 (b)

6 (d)

7 (c)

8 (a)

9 (b)

10 (c)

11 (d)

12 (a)

13 (c)

14 (a)

15 (d)

16 (b)

17 (d)

18 (c)

19 (b)

20 (b)

21 (c)

22 (c)

23 (a)

24 (c)

25 (c)



INDIAN CULTURE UPSC QUESTIONS

CHRONICLE

IAS ACADEMY

A CIVIL SERVICES CHRONICLE INITIATIVE

Which of the statement given above is /are correct?

- (a) 1 only
 - (b) 2 only
 - (c) Both 1 and 2
 - (d) Neither 1 nor 2

6. For outstanding contribution to which one of the following fields is Shanti Swarup Bhatnagar

10. Who of the following is the author of the book "The Audacity of Hope"?
- Al Gore
 - Barack Obama
 - Bill Clinton
 - Hillary Clinton
11. Match List I with List II and select the correct answer using the code given below the lists :
- | List I | List II |
|------------------------------|--------------------|
| (Famous Temple) | (State) |
| (A) Vidyashankara | (1) Andhra Pradesh |
| (B) Rajarani Temple | (2) Karnataka |
| (C) Kandariya Mahadeo Temple | (3) Madhya Pradesh |
| (D) Bhimesvara Temple | (4) Orissa |
- Codes :**
- | A | B | C | D |
|----------|----------|----------|----------|
| (a) 2 | 4 | 3 | 1 |
| (b) 2 | 3 | 4 | 1 |
| (c) 1 | 4 | 3 | 2 |
| (d) 1 | 3 | 4 | 2 |
12. Mahamastakabhisheka, a great religious event is associated with and for who of the following?
- Bahubali
 - Buddha
 - Mahavir
 - Nataraja
13. Consider the following pairs:
- | Tradition | State |
|--|--------------|
| (1) Gatka, a traditional martial art | : Kerala |
| (2) Madhubani, a traditional Painting | : Bihar |
| (3) Singhey Khababs, Sindhu Darshan Festival | : J & K |
- Which of the pairs given above is/are correctly matched?
- 1 and 2 only
 - 3 only
 - 2 and 3 only
 - 1, 2 and 3
14. Match List I with List II and select the correct answer using the code given below the lists :
- | List I | List II |
|-------------------------------|------------------------|
| (Famous person) | (Well-known as) |
| (A) Amrita Sher-Gil | (1) Dancer |
| (B) Bhimsen Joshi | (2) Painter |
| (C) Rukmini Devi Arundale | (3) Poet |
| (D) Suryakant Tripathi Nirala | (4) Singer |
- Codes :**
- | A | B | C | D |
|----------|----------|----------|----------|
| (a) 2 | 1 | 4 | 3 |
| (b) 2 | 4 | 1 | 3 |
| (c) 3 | 1 | 4 | 2 |
| (d) 3 | 4 | 1 | 2 |
15. Which one of the following was included in the UNESCO's World Heritage list?
- Dilwara Temple
 - Kalka-Shimla Railway
 - Bhiterkanika Mangrove Area
 - Visakhapatnam to Araku valley Railway line
16. Where is the famous Virupaksha temple located?
- Bhadrachalam
 - Chidambaram
 - Hampi
 - Srikalahasti
17. Who of the following is the author of a collection of poems called "Golden Threshold"?
- Aruna Asaf Ali
 - Annie Bosant
 - Sarojini Naidu
 - Vijayalakshmi
18. Anekantavada is a core theory and philosophy of which one of the following?
- Buddhism
 - Jainism
 - Sikhism
 - Vaishnavism
19. India maintained its early cultural contacts and trade links with Southeast Asia across the Bay of Bengal. For this pre-eminence of early maritime history of Bay of Bengal, which of the following could be the most convincing explanation/explanations?

INDIAN CULTURE (UPSC ANSWERS)

CHRONICLE
IAS ACADEMY
A CIVIL SERVICES CHRONICLE INITIATIVE

1. (a)

2. (a)

3. (d)

4. (d)

5. (c)

6. (c)

7. (a)

8. (a)

9. (d)

10. (b)

11. (a)

12. (a)

13. (c)

14. (b)

15. (b)

16. (c)

17. (c)

18. (b)

19. (b)

20. (c)

21. (b)

Exp: Origin from Sama Veda. The lyrics, some of which were written in Sanskrit centuries ago, Dhrupad music is primarily devotional in theme and content.

22. (a)

Exp: The dance form spread further during the Bhakti movement between 11th and the 13th century, when dance dramas set to devotional themes were performed by a cast of all men in open-air theaters, with the men playing both the male and female roles. The dramas were usually opened by the narrator, or soothradhar accompanied by (music and) the rhythms of the drums and cymbals. As the audience watched with rapt attention, the characters would introduce themselves, with the lead roles entering the stage behind a curtain. Dramatic elements were used heavily throughout the performance, with the characters speaking out dialogues to the audience during key moments.

23. (a)

24. (b)

