

TANDAVA & LASYA DANCES

Tandava nritya is a divine dance performed by the Lord Shiva. Shiva's Tandava is described as a vigorous dance that is the source of the cycle of creation, preservation and dissolution of Universe. While the Rudra Tandava depicts his violent nature, first as the creator and later as the destroyer of the universe, the Ananda Tandava depicts him as enjoying.

In the Hindu texts, atleast seven types of Tandava are found : Ananda Tandava, Tripura Tandava, Sandhya Tandava,, Samhara Tandava, Kali (Kalika) Tandava, Uma Tandava and Gauri Tandava. However, some people believe that there are 16 types of Tandava.

The Hindu scriptures narrate various occasions when Shiva or other Gods have performed the Tandava. When Sati (first wife of Shiva, who was reborn as Parvati) jumped into the Agni Kunda (sacrificial fire) in Daksha's Yajna and gave up her life, Shiva is said to have performed the Rudra Tandava to express his grief and anger. The Shivapradosha stotra says when Shiva performs the Sandhya Tandava, the other Gods like Brahma, Vishnu, Sarasvati, Lakshmi and Indra play musical instruments and sing Shiva's praises. Ganesha, the son of Shiva, is depicted as Ashtabhuja tandavas nritya murtis (Eight armed form of Ganesha dancing the Tandava) in temple sculptures. The Bhagavata Purana talks of Krishna dancing his Tandava on the head of the serpent Kaliya. According to Jain traditions, Indra is said to have performed the Tandava in honour of Rishabha (Jain tirthankar) on the latter's birth.

The dance performed by Shiva's wife Parvati in response to Shiva's Tandava is known as Lasya, in which the movements are gentle, graceful and sometimes erotic. Some scholars consider Lasya to be the feminine version of Tandava. Lasya has 2 kinds, Jarita Lasya and Yauvaka Lasya.

Medieval India Painting: -

The Miniature paintings of Early Medieval India can be divided into two prominent schools.

1. **The Pala School of Art** flourished in Bengal. It was basically the Buddhist art of the school Vajrayana. The paintings were drawn on palm leaves or Vellam paper. The prominent painters of the school were Dhimman & Vitapala.
2. **The Apabhramsa School of Art**: It flourished in Gujrat and Mewar region of Rajasthan. It was essentially Jain in theme, however later came under the influence of Vaishnavism. The paintings were drawn on both Palm leaves & paper.

The colours used were Red, Yellow and Ochre and each had symbolic meaning. The human figures were depicted with fish shaped bulging eyes, pointed nose and

a double chin.

The classic examples of the art or Kalpasutra and Kalakachara Katha.

During The Delhi Sultanath times. Paintings was not encouraged much due to conservative outlook of the Sultans. Firoz Shah Tuglaq got the Mural paintings of his palace erased. However, illustrated manuscripts were developed during this period like Nimat Nama, which deals with Cookery, which was compiled during the times of Nasir Shah of Mandu. It also reflex the synthesis of the native and persian styles. Another style called Lodi Khuladar also developed during this period.

The Mughal Painting Tradition

With the advent of the mughals, the grand persian painting tradition entered India. The marked changes were a shift from depicting the glory of God to the personal glory of the King. Secondly, themes centred around court, palace life, hunting scenes and historical events.

The Other characteristic features:

1. It was an exclusive combination of Indian, Persian and European traditions.
2. Extensive drawing of miniature paintings with precise measurements.
3. Use of brilliant colours like Peacock blue, Gold & Red.
4. The painters created a living tradition of painting which continued to work in different parts of the country long after the glory of the Mughals disappeared.
5. Painters excelled in portraiture paintings.
6. It is highly aristocratic without any reference to the life of common man.

The beginnings of the Mughals painting tradition started with Humayun's interactions with the great Persian painters Mir Sygid Ali & Abdus Samad. With

them started the persian influence on the Mughal paintings and the tradition of compiling albums started. The earliest Mughal illustrated manuscript, Dastan-i-Amir Hamza. Began under Humayun in 1550 and took 25 years for completion. The series consist of 14 volumes.

The real founder of the Mughal school of painting was Akbar. He founded a separate artistic studio called Tasvir Khana where painters were employed and developed their own styles. For Akbar “Painting is the means to realize the God”

1. He encouraged more Murals & Frescoes. Under Akbar painting became more a craft than a fine art. Two or more than two artist worked together - One drawing the sketch (Tarrah) another painting (Ami) third one portrait (Chirnuma) and the forth figure drawing (Sural).
2. The persian painters joined the court were Khorasan Quli & Farukka Beg. However majority of the painters were the Hindus, who included Lal, Basawan, Daswanth, Mukund and Kesu.
3. The spiritual works illustrated were the translated version of Mahabharat called Razm Namah which contained 169 full page illustrations. The celebrated painter Baswan was mentioned in 12 of the illustrations. The other works include Persian version of Ramayan, Yoga Vasistha & a prose treatise by Jami on sufi saints.
4. The Indians themes, scenes and landscapes helped to free the school from Persian influence. Secondly, The Indian colours Peacock blue and Red began to be used. Thirdly, above all the some what flat effect of the persian style began to be replaced by roundness of the Indian brush, giving the picture of a three dimensional effect.
5. The historical manuscripts illustrated were Akbar-Namah, Darab-Namah, Shah-Namah, Babur-Namah, Anvar-i-Suhaili and Ghulistan of Sadi (Moral tales).
6. By 1595, the Mughal paintings revealed the Western Influence- modeling of three dimensional figures by means of shading and the new technique of “Fore Shortening” introduced by the Portugese. Fore Shortening was used for driving the effect with regarding either a distance or the size.

Western influence may be seen in the fables another favorite topic of Akbar. The Tuti Namah (The parrot's tales) by Zia Naqshabi show each bird and animal with detailed realism. This portrayal of animals reached its perfection under Jahangir.

7. The notable contribution to the Indian art by Akbar was, he encouraged the paintings of realistic portraits. On Akbar’s orders, the portraits of all important personages of the court were drawn. This tradition later exerted great influence on the Rajput school of paintings.

Under Jahangir the Mughal painting has seen its climax. He himself a good artist and had the rare ability to distinguished the work of each artist in a picture.

1. During his times Muraqqas (Albums) were compiled. The idea of decorated borders came from Persia in 1570 but reached its perfection under Jahangir. Arabesque or floral and animal motives around the borders, all richly interspersed with gold frame appeared for the first time.
2. He was naturalist by nature, preferred paintings of flora and fauna i.e birds, animals, trees and flowers. In portrait paintings also he emphasized on naturalism. The classic examples, the miniature painting of Zebra and animal Fable called “Ayar-i-Danish”.
3. The Mughal painter learned the technique of drawing straight face and the art of drawing portature, both became perfect under Jahangir.
4. The European influence manifested itself more and more. The colours became softer and less enamel like, found more in naturalistic representation of landscapes.

The renowned painters of his times included Bishan Das, Madhu, Anant, Manohar, Gowardhan and Ustad Mansur. Mansur the greatest painter, an expert in drawing birds and animals exuberating life and rigour. As his paintings come close to Raphael of Renaissance times, he was called The Raphael of The east.

During Shah Jahan’s times, though the patronage continued, paintings lacked both the dynamic energy of Akbar's time and the keen love for nature shown by Jahangir.

1. A new technique called Siyahi Qalam was introduced. Literally it meant black pen. It was a technique of drawing fine delicate lines tinted with washes of pale colours and gold.
2. Shah Jahan avoided use of Charcoal, instead encouraged the artists to draw and sketch using a pencil.

One of the best known Mughal miniatures “Emperor Shah Jahan on Peacock throne” was drawn during his times.

During the times of Aurangzeb, paintings lost its patronage. The Mughal court painters scattered and settled in different parts of India. As a result the regionals styles like Basholi School in Kashmir, Kangra school in Himanchal pradesh and Rajput School in Rajasthan developed.

Regional Styles: -

Though the Mughal school of painting dominated the medieval times, regional styles developed in different parts of India with the native Indian roots with strong liking for colourful paintings as opposed to the naturalistic Mughal style.

1. **The Rajasthani Or Rajput school of Paintings:-** These paintings developed on the basis of Indian traditions. They were inspired by Epics, Puranas, Love poems & Indian folklore. They were drawn on the walls of palaces, inner chambers of forts and Havellis. The surface of the painting is divided into several compartments of different colours in order to separate one scene from the other.

On the basis of the centres of the painting developed, the school was further subdivided into different sub styles.

1. **Malwa:-** The use of contrasting colours is an important characteristic feature of Malwa school. The refinement of drawing is due to the influence of the Mughal painting. Malwa paintings show a fondness for flat compositions.
2. **Mewar:-** The main centres of this style were Udaipur, Nathwada & Chavand. They are also known as Ragamala paintings. They are pictorial representations of musical moods. They portray the life of Krishna and Gopis. Bright and brilliant Red, Orange, Green and Blue colors have been profusely used. The females are relatively smaller than males in these paintings.

The early Mewar painting was dominated by Tales connected to person Sahibdin. The other unique aspect being Tamasha painting, showing court ceremonies.

3. **Bondi School: -** The Mughal influence is exceptionally strong on this school and it also has close affinities with The Deccan school of painting. It has rich and glowing colours, the Sun is shown in golden colour. Human figures are with slim bodies, faces were rounded with pointed nose.
4. **Kota School: -** It is quite similar to Bondi school. The themes are portraits of Princesses, Court & hunting scenes. The hilly jungles render a unique charm to these paintings. The special feature was stout bodies, shining faces with bulging eyes.
5. **Amber-Jaipur School: -** It started in Amber later shifted to Jaipur. It has large number of portraits of the rulers of the Jaipur. Generally, the theme is the life of Lord Krishna.

The Amber school is also called the Dhundar school & the earliest evidence comes from the wall paintings of Bairat. The school reached its zenith during the times of Sawai Pratap Singh in the 18th century.

6. **Marwar School:** - It remained uninfluenced by The Mughal style. The style includes bold expressions and fish eyes in human faces. It shows tall masculine figures wearing pointed caps. It has seen its highest stage under Raja Man Singh who commissioned extensive series of paintings including Shiva Purana, Natacharitra & Panchatantra.
 7. **Bikaner School:** - Of all the Rajasthani schools, it bears maximum resemblance to the Mughal school. The reason being close relations between The Raja of Bikaner and the Mughals. The theme was portraits, Bhagwat purana and Krishnaleelas. The human figures were shown with tight lips, eyes half open, small chin and thin wrist.
 8. **Kishangarh School:-** It flourished under Raja Sawant Singh, the theme was Radha & Krishna. The renowned painter was Nihal Chand who mastered the art of depicting Radha and Krishna. The paintings were of large size. Bani-Thani, a famous painting comes under this school.
2. **The Pahari school of Paintings :-** The style of painting developed in the Sub Himalayan states of the Mughal empire which included Jammu, Himanchal & Punjab and Garhwal in Uttrakhand. It evolved under two groups:
1. The Jammu or Dogra School called Northern series.
 2. Basholi and Kangra School of the southern series.

The school had both the Rajasthani and Mughal traditions. The themes included poetry of Bhakti saints, Lord Krishna childhoods & colourful depiction of the seasons. The two great painter of the school were Nainsukh & Manaku.

1. **Basholi School:** - Of Jammu & Kashmir developed under the patronage of Raja Kripal (1678 - 1693). The style is characterized by bold lines and strong glowing colours. The unique aspect being use of strong & contrasting colours, geometrical patrons & monochrome background. The most famous painter of the school was Devidas who was known for depiction of Radha Krishna.
2. **Guler School of Himachal:** - Is the early stage of Kangra school, developed under Raja Dalip Singh (1695-1741). It consists of the portraits of Raja Balwant Singh of Jasrota painted by Master Nainsukh.
3. **Kangra School:** - It developed in Kangra during the times of Raja Gowardhan Singh in 1774 as a result of the settlement of the Mughal painters. The school reached its zenith under the patronage of Raja Sansar Chand.

The popular subjects were Gita Govind, Bhagwat Purana and the story of Naldamyanti. Another popular groups of painting is “Twelve Months”, in which the artist tried to bring the effect of twelve months on human emotions.

4. **Kulli-Mandi School Himachal:** - It was basically a local tradition, characterized by bold drawings and the use of dark and dull colours. It also depicts the typical features of women.

Folk Paintings: -

1. **Madhubani Paintings, (Bihar) :-** They are traditionally undertaken on the mud walls of huts. Of late they are done on cloth, hand made paper or canvas. It uses three dimensional images. The colours used are derived from the plants. The themes include nature and methodological events. Generally, no space is left empty in these paintings as the gaps are filled with the paintings of flowers, animals, birds and even geometrical designs. The figures are symbolic, for example fish depicts good luck and fertility.
2. **Phad; Scroll paintings of Bhilwada Rajasthan:** - The term Phad is derived from sanskrit word Patt which means cloth. It can be drawn either on a large or smaller piece of cloth. The unique aspect is characters face each other with no space is left out without figures. Generally, colours are derived from the vegetable. The most popular Phad is of 15 to 30 feet long with the local deities Devnarayan ji & Babuji depicted.
3. **Warli paintings:** - It is the tribal art created by the Adivasis of the Sayadhari range. It depicts the daily life activities such as Fishing, Hunting, Festival Dancing and so on. The use of circles, triangles and square shapes is mainly found in these paintings. The unique feature is human shape, which is depicted through one circle and two triangles. These shapes are inspired from nature, circle symbolically standing for Sun or Moon, Triangle for trees or mountains and the squares for land.
4. **Pattachitra:** - The traditional painting of Orissa which means paintings drawn on Patta, Canvas or Cloth. It is a combination of classical and folk elements. No pencil or charcoal is used to draw the outlines. Once the lines are drawn, the painting is given a coating of Lacquer to give it a glossy finish. The Pattachitra on palm leaves is known as Talapattachitra. The themes are derived from Vaishanava cult.
5. **Patua Art:** - The traditional art of Bengal, in which the painters depict Mangal kavyas or auspicious stories of Gods and Goddesses. Traditionally they are painted on cloth with main center Midnapore.
6. **Paitkar Painting:** - The tradition belonged to the tribes of Jharkhand, depicting the story of Ma Mansa, the tribal Goddesses. The common theme of the paintings is life after death.
7. **Thangka:** - The traditional painting of North Eastern states with the themes of Buddhism. Paintings are drawn on cotton canvas with paints made of vegetable and mineral dyes. The colours symbolically represent different qualities such as red for intensive passion, gold for life, white for serenity,

black for anger, and yellow for compassion. Painting is framed in Silk brocade.

8. **Manjusha Painting:** - The art form belongs to Bhagalpur region of Bihar also known as Angika Art. As snake motifs are often found, it is also called snake paintings. Paintings are generally drawn on boxes of Jute and Paper.
9. **Pithora Paintings:** - The tribal art of Gujarat and Madhya Pradesh. Often found animals depicted are Horses and Elephants. Paintings drawn on the walls of houses are said to bring peace and prosperity.
10. **Saura Paintings of Orissa:** - They are essentially mural paintings for ritualistic purpose. They are dedicated to Idital, the main deity of Sauras. The human shapes are geometric and stick-like, influencing modern fashion designing, called Saura designs.

Independent Paintings: -

They were undertaken by common people in the absence of patronage of either the aristocrats or the state.

1. **Kalighat paintings:** - They are the short lived water coloured paintings, produced by the artists in Calcutta. Generally, the theme is Goddesses Kali. However, of late the paintings are depicting social sentiments.
2. **Kolam:** - It is a free hand drawing with a symmetrical and geometrical designs generally drawn by women in South India during important festivals and events in women's life such as birth and marriage.
3. **Kalamkari Paintings (A.P):** - It literally means the pen work. Kalam meant Pen & Kari, work. Its main centres Srikalahasti & Machilipatnam in Andhra Pradesh. The work mainly consists of Hindu mythology. It was primarily used for Temple festivals. Colours were derived from vegetables and minerals. Different colours were used for Gods and Demons. Blue for God, red and green for Demons and Evils. Yellow is used for female figures and ornaments.

Deccan School of Painting: -

It broadly denotes the miniature paintings of Bahamani kingdoms of the deccan, particularly Bijapur, Golconda and Ahmednagar.

It was initially the result of the diffusion of Northern tradition of the Pre-Mughal paintings of Malwa and the Southern tradition of Vijaynagar School of Painting. In the beginning it developed independently from the Mughal School, with the firm establishment of Mughal Empire in the South. It came under the influence of the Mughal Style.

Main Features: -

1. Paintings are rich and brilliant in colour composition and are different from those of the North. The fundamental difference being, the Deccani painters were less interested in realism than the Mughals.
2. The Deccani speciality is “Composite Animal” a large animal made up of many smaller images or other animals. A composite Buraq and an Elephant are the best illustrated paintings of this type.
3. The African Influence is also seen, reflecting the composite culture of the Deccan. The portraits of Malik Amber of Ahmednagar and Ikhlas Khan of Bijapur are worth mentioning.

Bijapur School: - It was patronised by Ali Adil Shah-I [1558-1580 A.D] and his successor Ibrahim Shah -II [1580- 1627 A.D]. Important works are Najum - Al -Ulum [Stars of Science] which has as many as 400 miniatures.

Maximum number of miniature paintings were produced during the times of Sultan Ibrahim Adil Shah -II. He himself an accomplished painter, poet and a musician. The influence of Lepakshi Temple murals is also seen particularly in the depiction of Women.

Golconda School: - It developed under Qutub Shahis. The first important work belonged to the times of Mohammad Quli Qutub Shah. The theme was dancing girls entertaining the nobles. Notable paintings include “Lady with Mina bird” and “Lady smoking hookah”.

Hyderabadi style was an extended one of Qutub Shahis, well developed by the Asaf Jahi dynasty. The typical characteristic feature is the rich colours, deccan facial types and costumes. The painting worth mentioning is “Princess in the company of Maids”.

Ahmednagar School of Painting: - It started with Hussain Nizam Shah. The important illustrated manuscript is “Tarif - I- Hussain Shahi”.

Other South Indian Schools of Paintings

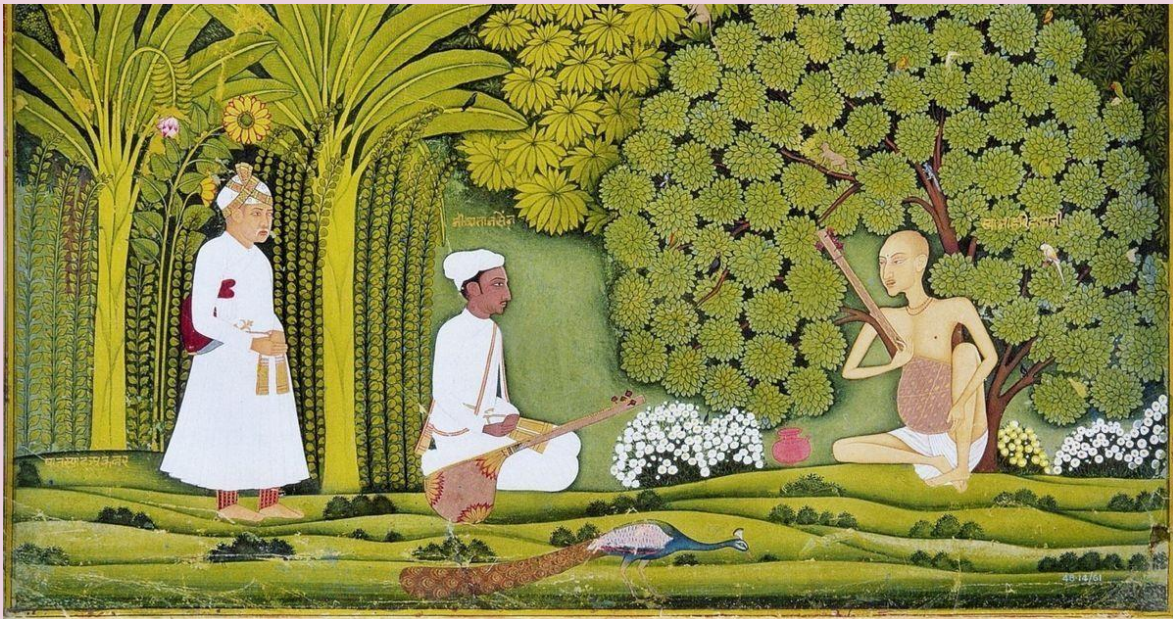
Tanjore School of Painting: - Developed from the times of the Nayakas of Tanjore, it reached its zenith under Sarfoji Maharaj. The dense composition, surface richness and vibrant colours distinguish the Tanjore Paintings from the other types. They are mostly drawn on glass and board. The unique aspect being, brilliant colour pattern and liberal use of Gold Leaf.

Generally, the theme is the Hindu Mythology particularly that of child Krishna and his various pranks. The deity is found with almond shaped eyes and well-rounded body.

Mysore Paintings: - The tradition started with Maharajas of Mysore and continued during the British times. The Paintings are drawn to inspire feelings of devotion and humility in the viewer. Painters individual skill in giving expression to various emotions is of permanent importance in this style. The other unique aspect is one figure predominates all other figures in size and colour. The main theme is Hindu Mythology. Material used is Jesso Paste, a mixture of zinc oxide and Arabic gum.

Travancore School: - A distinctive style of painting developed in Travancore under Raja Ravi Varma. He belonged to the court of Raja Martanda Varma of Travancore. Called father of modern Indian painting Ravi Varma combined the south Indian painting with Western techniques of colour and style. Known for his brilliant brush strokes he was called the Raphel of the East. His masterpieces include, The Lady in The Moon Light and Mother India. He got nationwide recognition for depicting the themes of Ramayana, particularly the one titled “Ravana kidnapping Sita”.

Indo-Islamic Music



Miniature: Akbar and Tansen Visit Haridas - Guru of Tansen

- ◆ The Muslims introduced instruments like Rahab, Shehnai and Sarangi. They borrowed Mridangam and Nadaswaram from the Hindus. Gunyat-al-Munya is the earliest text on Hindustani Music. Hindustani developed under four forms of music - Dhrupad, Khayal, Thumri and Tappa.
- ◆ Amir Khusrau called the 'Parrot of India' was the greatest musician of his times, introduced new ragas – Sanam, Ghora and Aiman. Instruments like Sitar and Tabla were also introduced by him. Qawwali, the devotional form of music also started with Amir Khusrau.
- ◆ Feroz Shah Tughlaq got the text Rajdarpan, which dealt with native music traditions translated into Persian. Sultan Hussain Shah of Jaunpur was the first to introduce Khayal. Baz Bahadur, the king of Malwa and his queen Roopmati were experts in Hindustani music.
- ◆ According to Abul Fazal, there were 27 great musicians in the court of Akbar, the greatest being Mian Tansen. He was an expert in Ragas Deepak, Darbari and Meghamallar. He belonged to the Gwalior Gharana, a disciple of Haridas.
- ◆ Akbar was an expert in playing Nagara (drums). Of all the Mughals, Jahangir composed the maximum number of songs. Shahjahan was the best-known singer and was an expert in Dhrupad. Jagannath Pandit Roy was the greatest singer in the court of Shahjahan. His son Lal Khan was given the title 'Gunasagar' by Shahjahan. Aurangzeb banned music but was an accomplished Veena player.
- ◆ Raja Man Singh of Gwalior was responsible for the composition of Mankutuhla, the text that deals with all the nodes of Hindustani music.

Indo-Islamic Painting



A Painting by Ustad Mansur painter in the court of the Jahangir. He is also known as ‘Raphael Of The East’.

It started under Humayun. The great Persian Painters in his court were Mir Sayyid Ali and Abdus Samad. They were responsible for the text on Mughal painting *Daftar-i-Hamza* or *Hamzanama*, which contained 1200 paintings. The Mughal painters used green, blue and gold colours for outlines. The themes of the paintings were either Court proceedings or palace life. Humayun encouraged more miniatures.

Akbar was the real founder of the Mughal School of painting. For him, ‘painting was the means to realize God’. Khorasan Quli and Farukka Beg were the great Persian painters. Lal, Basavan, Daswant and Mukund were the Hindu painters. A new technique called “For Shortening” was introduced (influenced by Renaissance) during Akbar’s time. Akbar encouraged more frescoes and mural paintings.

During the reign of Jahangir, the painting received maximum patronage. His mastery in painting was such that he could name the painter on seeing the painting. Ustad Mansoor was the greatest painter in the court of Jahangir, popular as the ‘Raphael of the East’. He was good at drawing birds, animals and natural objects. He was invited by the Persian emperor. The two developments under Jahangir were that the life-size portraits were drawn for the first time and the technique of drawing the straight face was introduced for the first time.

Indo-Islamic Literature

1. The Arab historians were the first to introduce the tradition of writing chronicles, autobiographies and regional history. Ardhakathanaka, written by Banarsi, a Jain monk, was the first autobiography by an Indian. Hasan Nizami wrote Taj-ul-Mahatir, a text on slave dynasty. Isami wrote Futuf-us-Salatin, a text on Bahmani Sultans.
2. Amir Khusrau was the greatest literary giant of his times. He introduced a new literary style called Sabaqath-i-Hind by mixing Persian with Hindavi (classical Hindi). He wrote the famous Miftah-ul-Futah on the conquests of Alauddin Khilji, Futuh-us-Khazain (on Khiljis coming to power), Tughlaqnama and a collection of five short stories called Khamsa. The story Laila-Majnu is one of the five short stories. In the text called Lucifer, while describing the beauty of Kashmir, he observed that “the most beautiful place in the Universe is Kashmir”.
3. Gulbadan Begum, sister of Humayun wrote Humayunnama. Akbar got Mahabharata translated into Persian and called it Razamnama.

Biographies of Mughal kings

Biography	Writer	Language
Baburnama	Babur	Turkish
Humayun Nama	Gulbadan Begum	Persian
Akbar Nama	Abul Fazl	Persian
Jahangir Nama	Jahangir	Persian
Shahjahan Nama (also known as Padshah Nama)	Abdul Hamid Lahori	Persian
Alamgir Nama (Aurangzeb)	Mirza Muhammad Kazim	Persian

Library: Ain-i-Akbari



Ain is the third and last part of larger work Akbarnama

The first volume of Akbarnama deals with the birth of Akbar, the history of Timur's family and the reigns of Babur and Humayun and the Suri sultans of Delhi. Volume one of Akbarnama encompasses Akbar's birth and his upbringings.

The second volume describes the detailed history of the reign of Akbar till 1602 and records the events during Akbar's reign. It also deals with how Bairam Khan and Akbar won the battle of Panipat against Hemu, an Indian warrior.

The third volume, called the Ain-i-Akbari, describes the administrative system of the Empire as well as containing the famous *Account of the Hindu Sciences*. It also deals with Akbar's household, army, the revenues and the geography of the empire. It also produces rich details about the traditions and culture of the people living in India. It is famous for its rich statistical details about things as diverse as crop yields, prices, wages and revenues. In this section, he expounds the major beliefs of the six major Hindu philosophical schools of thought, and those of the Jains, Buddhists, and Nāstikas. He also gives several Indian accounts of geography, cosmography, and some tidbits on Indian aesthetic thought. Most of this information is derived from Sanskrit texts and knowledge systems. Abul Fazl admits that he did not know Sanskrit and it is thought that he accessed this information through intermediaries, likely Jains who were favoured at Akbar's court.

INDIAN MUSIC

Indian music is an accumulated heritage of centuries. Musical instruments like seven holed flutes, varieties of drums found in Terracotta figures and the bronze image of dancing girl testify the presence of music from Indus valley times.

It is believed that sage Narada introduced music and the sound Nada Bramha itself represents the divinity. The Samaveda has all the seven notes of the Raga **Kharaharapriya**. For that matter, the science of music called **Gandharvaveda** is the Uparveda of Samaveda.

During the later vedic period, a form of music called **Samgana** was prevalent which involved chanting of verses to musical patterns. Various forms of music like **Jatigan** was also evolved to narrate the epics.

The first reference to music was made by Panini in his **Astadvayi**. Bharathas' **Natya Shastra** is the first elaborate work on Indian music. Another important work was **Brihaddesi** written by Matanga, in which raga was defined for the first time. **Sangeetha Makaranda** written by Narada refers to ninety three ragas and classifies them into masculine and feminine species. Saranga Dheva, in his **Sangeetha Ratnakara** defined 264 ragas, including Dravidian and North Indian ones. **Swaramela Kalanidhi** of Ramamatya of Ramaraya of vijayanagar empire and **Chaturdandi Prakasika** of Venkatamakhin deal with primarily with ragas.

The Indian music with ritualistic folk traditions amalgamated and under the influence of Persian tradition developed into **two unique styles**- Hindustani in the North and Carnatic in the the South. Though both the traditions started to diverge around 14th century, their roots stem from **Bharathas' Natya Shastra**.

Anatomy of Indian Music

The main components of Indian music are **Raga, Tala** and **Swara**. In the Indian classical music, Raga is the basis of melody and Tala is the basis of rhythm.

The basic element necessary for the Raga is the note. As per the number of notes in the Raga, there are three main Jatis or categories, **Odava** Raga with five notes, **Shadava** Raga with six notes and **Sampurna** Raga with seven notes.

In the **Raga Bhed**, the three main types are **Shudda Raag**, the nature and form of which does not change, **Chhayalag Raag** of which nature and form changes and **Sankeerna Raag** is the one in which a combination of two or more Ragas is found.

The main Ragas of Hindustani Music: Although there are **72 Melas** or parent scales on which the ragas are based, there are six main Ragas in Hindustani music which are time and season based and evoke a particular type of emotion; **Bhairav** (for any season, time-dawn and for mood-peace) **Hindol** (for spring, time-morning, evokes sweetness of young couple) **Shree** (for winter, time-evening,

mood-gladness) **Deepak** (for summer, time-night, mood-compassion) **Megh** (for rainy season, time-late night, mood-courage) and **Malkaush** (for winter time midnight and for the mood vir or brave).

The other Ragas are derived from these six Ragas. The first derivatives of the Ragas are **Raginis** and each of the six **Ragas** have five **Raginis** under them.

The other Ragas include **Dabari** (for winter, time-midnight and meditative) **Bageshwari** (for winter, time-midnight and mood romantic) and **Bahar** (for spring, time-day and for mood gay).

Ragas created by different persons: The first North Indian music conference was held at Jaunpur by **Sultan Hussain Shah** Sharqi. In the conference, the Ragas made by the Sultan like **Jaunpuri Todi** and **Hussaini Konada** were made authentic.

Tansen created the Ragas Miyan-ki-Todi, Miyan-ki-Malha, Miyan-ki-sarang, Darbari Konada and Darbari Todi, all considered as foremost Ragas of Hindustani Classical Music.

Amir Khussau, the legendary poet cum singer, created the new Ragas such as- Sarfarda, Zilaph, Hemant, Prabhat Kali, Sanam, Aiman and Ghora.

Kumar Gandharva created Sanjari, Malavati, Saheli Todi and Gandhi Raga.

Ali Akbar Khan introduced Ragas such as- Chandra Nandan, Gauri Manjari and Hem Hindol.

Pandit Ravi Shankar was credited with the Ragas like **Kameshwari**, **Ganeshwari**, **Komeshwari**, **Parameshwari** and **Nat Bhairav**. He also composed Raga Mohan Kauns in Honour of Mahatma Gandhi. V.D. Pulaskar composed **Raghupathi Raghav Raja Ram**, the most favourite of Gandhi.

Ragas of the Carnatic Music- They fall into two categories-

- 1) The base are **Melakarta** Ragas
- 2) The derived of **Janya** Ragas

Melakarta Ragas have a formal structure and follow a rigid scheme of scientific organization whereas, the Janya Ragas are rested in usage and are liable to evolve with the music. The present Carnatic music is based on a system of 72 Melakarta Ragas. Venaka Makhi of 17th century appears to be the first to use the 72 Melakartas.

There is an **important feature** to the Ragas in Carnatic music, namely- The appropriate Gamakams (micro-tones) associated with the Ragas. The Gamakams are of 10 types and their mastery is considered a must for effective recital of Ragas.

Important Ragas in Carnatic music- Dharmavati, Dhenuka, Gouri Manohari, Hanuma Todi, Hemavathi, Jyothi Swarupini, Kanakangi, Karaharpriya, Natakapriya, Ramapriya, Rasikapriya, Rathnangi and Yogapriya.

Tala- It is the rhythmical groupings of beats. These rhythmic cycles range from 3 to 10 beats. It is the theory of time measure and has the same principle in Hindustani and Carnatic music, though the names differ. Though it is believed that there are more than Hundred Talas, only thirty Talas are currently known and about ten to twelve are actually used. The most commonly used one is the one with sixteen beats called **Teen Tal**.

The Carnatic music has a rigid Thala Structure, with basic units like Laghu, Drutam and Anudrutam. Though there are 175 Talas in the Carnatic music with the most common thala is the Adi Thala with the Repeating measure of eight beats.

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

Jor: It begins with added element of rhythm, combined with melodic patterns, it gradually gains in tempo and brings the Raga to the final movement.

Jhala: It is the final movement, climax played with fast action of the plectrum worn on the right index finger.

Gat: It is the fixed composition, generally divided into two sections **Pallavi** and **Anupallavi** in Carnatic and **Asthaji** and **Antarai** in Hindustani.

Different forms of Hindustani Music: In Hindustani there are ten main forms styles and compositions

- I. **DHRUPAD:** It is the earliest and grandest of Hindustani vocal music. It is consolidated itself as a classical music towards the beginning of 13th century. It reached its glory under Mughal Emperor Akbar with masters like Baba Gopal Das, Swami Haridas, Tansen and Baiji Bawra. It was adapted for court performance during the reign of Raja Man Singh Tomar of Gwalior.

It is essentially a poetic form incorporated into an extended presentation style marked by precise and orderly elaboration of a raga. It starts with Alap which is sung without words. It rises the tempo gradually evoking a mood in the audience coinciding with the mood of the Raga chosen. It has usually 4 to 5 stanzas, performed by two male vocalists, usually accompanied by instruments Tanpura and Pankhawaj.

The recital is further divided into **four forms** on the basis of **Banis** they perform. **Dagar Bani** or Gharana is the most popular school today preserving its originality.

It emphasizes on Alap. The other forms include Khandaar Bani, Nauhar Bani and Gauhar Bani.

II. **KHAYAL**: Literally it means idea or imagination. It is the most prominent genre of Hindustani music depicting romantic style of singing.

The **origin** of Khayal is a matter of debate while some attribute it to Amir Khusrau some give credit to Hussain Shah Sharqi of Jaunpur. However it became popular with sadarang Nyamat Khan of the court of Mohammad Shah Rangela.

Khayal **composition** is generally referred to as Bandish with the theme romantic in nature. The unique feature of Khayal is the use of Taan in the composition. As a result Alap is given much less room when compared to Drupad. It goes with a particular Raga, Tala and a brief test ranging from two to eight times.

In its recital there are two ways: **Bada Khayal**- sung in the slow tempo and chhota Khayal sung in the fast tempo. Its performance is accompanied by Tanpura tabla, sarangi, harmonium and violin.

Gharanas-

1) **The Gwalior Gharana** in M.P is the oldest and mother of all other Gharanas. It is given equal importance for melody and rhythm. Nathu Khan and Vishnu Palushkar connected with this Gharana.

2) **The Kirana Gharana** of U.P is known for precise tuning and expression of notes. Pandit Bhimsen Joshi and Gangubai Hangal are the famous singers connected with the Gharana.

3) **Agra Gharana**: Otherwise called Rangeela Gharana is a blend of Drupad and Khayal. The major exponents include Mohsin Khan and Vijay Kichlu.

4) **Patiala Gharana**: Developed by Bade Fateh Ali Khan and Ali Baksh Khan, it stresses on greater rhythm. The most well known composer of this Gharana Bade Ghulam Ali Khan.

5) **Bhendibazaar Gharana**: The singers of this Gharana known for controlling their breath for longer period. It was founded in 19th century by Chhaju Khan, Nazir Khan and Khadim Hussain Khan.

III. **THUMRI**: It is a romantic and erotic style of singing with subjects of love, separation and devotion. This is more because of the influence of Bhakti movement. Thumris are composed in lighter Ragas and simpler Talas usually sung in slower tempo. The lyrics are generally written in Braja Bhasha, Khari Bholi and urdu.

The three main Gharanas of Thumri are **Benaras**, **Lucknow** and **Patiala**.

Rasoolan Bai, Janki Bai, Kashi Bai, Bade Moti and Chhoti Moti are the exponents of Benaras Gharana. Qadar Piya, Samad Piya, Lallan Piya, Rang Piya and Nawab Wagid Ali Shah are all well known Thumri singers of

Lucknow Gharana whereas Ustad Bade Ghulam Ali Khan belonged to Patiala Gharana.

- IV. **TAPPA**: It originated from the folk songs of the camel riders in the deserts. Credit for its development goes to Shorey Mian or Ghulam Nabi of Multan. The compositions are very short and are based on Shringara Rasa. Even though the Tappas are in Punjabi, Gwalior and Varanasi became their main centers.

The eminent Tappa singers include Krishna Rao, Shankar Pandit, Nawab Hussain Ali Khan and Girija Devi.

- V. **TARANA**: It is usually sung in faster tempo, emphasis on rhythm. Imitates Persian and Arabic words. For this form, tabla and Sitar are the stroke providers.
- VI. **DADRA**: It bears a close resemblance to Thumri. The major difference is that Dadras have more than one antara.
- VII. **DHAMAR-HORI**: It comes closer to Drupad, mainly connected with the festival of Holi, with the theme in praise of Lord Krishna.
- VIII. **RAGA SAGAR**: It consists of different parts of musical passages in different Ragas as one song composition, with eight to twelve different Ragas with lyrics indicating the change of Ragas.
- IX. **CHATURANG**: A composition of a song in four parts- Khayal, Tarana, Sargam and a "Paran" of Tabla or Pakhawaj.
- X. **GHAZAL**: It is more poetic than musical in form and content. Originated in Iran, it grew out of Persian **Oasida**, a poem written in praise of a king or benefactor. It never exceeds twelve couplets, on an average. It deals with just one subject-love. Though it began with Amir Khusrau, it developed more in the courts of Bahamani Sultans of Deccan, with its main centers Golconda and Bijapur.

The 18th and 19th centuries are regarded as the golden age of Ghazal with Delhi and Lucknow as its main centers. Rumi of 13th century, Hafez of 14th century and Mirza Ghalib were the ones associated with Ghazals.

CARNATIC MUSIC: The tradition traces the origin of Carnatic music to state Karnataka itself. The usage of the term Carnatic music seems to date from Swami Vidyaranya who wrote **Sangeeta Sara**. The earliest exponent of tradition was Purandardasa, who gave new meaning and impetus to Carnatic music. He was regarded as **Sangeet Pitamaha**, the father of Carnatic music. He laid the foundation for the South Indian school which was enriched and perfected by **the trio of Carnatic music**- Muttu Swami Deetishitar, Shyama Shastri and Tyaga Raju.

The basic elements of **Sruti** (the relative musical pitch), **Swara** (the musical sound of a single note), **Raga** (The melodic formula) and **Tala** (The rhythmic cycles) form the basis for composition in both Hindustani and Carnatic music.

The basis of Carnatic music is the system of **Ragas** (melodic scales) and **Talas** (rhythmic scale). the 7 fundamental Ragas and Talas are Sa, Re, Ga, Ma, Pa, Da, Ni.

The Carnatic music is mainly based on **Kriti** or Kirtanam, a form developed by Purandara Dasa and the Trinity of Carnatic music. It is based on Sahitya and is a highly evolved musical song, set to a certain Raga and fixed Tala.

Every composition in Carnatic music has several parts.

1. **PALLAVI**: The first or two thematic lines of the song, which are often repeated in each stanza.
2. **ANU PALLAVI**: The two lines of a stanza following Pallavi which is either sung in the beginning or sometimes towards end of the song. Not necessarily repeated after each stanza or Charanam.
3. **VARNAM**: Usually sung at the beginning of the recital. It reveals the Raga of the recital to the audience.
4. **RAGAMALIKA**: is the concluding part. It is an important part as the singer freely indulges in improvisation and reverts to the original theme at the end.
5. **THANAM**: is the melodic improvisation in free rhythm with Mridangam. The same without Mridangam is called Ragam.
6. The other important part is **SWARA KALPANA**: which is an improvised section, performed with the drummer in medium and fast speeds. The voice is usually performed by ensemble of musicians who include principal performer (vocalist) a melodic accompaniment, a violinist, a rhythm (mridangam) and a tambura. The other instruments include Ghatam, Kanjira, Keera and Chitraveena.

CLASSIFICATION OF MUSICAL INSTRUMENTS:

According to Bharathas muni's **Natya Shastra**, instruments are of four types:

- 1) Tata or Tantu (stringed)
- 2) Avanaddha (percussion or drums)
- 3) Ghana (bells or cymbals)
- 4) Sishira (wind)

Tatavadya (chordophones or stringed instruments) they include sitar, sarod, santoor, sarangi, veena, violin, gottuvadyam, tanpura, dilruba, surbhahar, esraj, ektara, kamaicha, mayuri, tarshehnai, gopichand, rahab, banjo, tambi and tantuna.

- A. **SITAR**: The word is derived from the Persian word SEHTAR where SE means six and TAR means strings. Perhaps the most popular stringed instruments in India, mainly used for solo performances and is also played with Sarod and Jugalbandi. History credits **Amir Khusrau for inventing sitar** and for making it more flexible. Pandit Ravi Shankar made several changes and gave a new perspective to it.
- B. **SAROD**: The present form of Sarod was developed around 250 years ago as adaptations of Rahab, Sursinger and Veena, it has 8-10 main playing strings and 11-16 sympathetic strings. Sursingar, a modified instrument of Rahab by Jafar Khan, a descendant of Tansen, became a forerunner of Sarod. Ustad Ali Akbar Khan made a definite change in the shape of instrument for improving its tonal quality.
- C. **SANTOOR**: The Vedic Shatantru, the hundred strings is the precursor of Santoor. This was associated with the religious singing of Shaivites and the Sufi music in Kashmir. It is played solo, with Tabla or Pakhawaj as accompaniment. It is versatile instrument which can even produce complicated musical embellishments like Gamaka and Meend.
- D. **SARANGI**: Its origin is not clear. The ancient Ghoshak Veena Comes closer to Sarangi in terms of shape and structure. The Pinaki Veena mentioned by Saranga Deva's **Sangeeta Ratnakar** bears close resemblance to the modern Sarangi. Its name derived from Sau Rangi meaning hundred colours, has four strings and upto forty resonant strings played with bow. It remained as a premier musical instrument in Hindustani music until the mid 17th century and lost its importance as it became identified with the Mehfil and Tawaifs. Today it is largely replaced by Harmonium.
- E. **VEENA**: It is the most ancient and revered instruments in Indian music called as the divine instrument of Saraswathi, "the Goddess of learning". Narada's **sangeeta makaranda** and Bharata's Natya Shastra describe various types of veenas. It is played as a solo instrument accompanied by Mridangam and Flute. The different kinds of Veenas are: Carnatic Veena, Vichitra Veena, Mahaveena, Saraswathi Veena and Rudra Veena which differ in their size and number of strings. Many recent instruments like Sitar and Tampura owe their origin to Veena.
- F. **VIOLIN**: The Stringed instrument, was brought to India in the 18th century by the Europeans. Though western in origin, it has become an integral part of Indian music both in Hindustani and Carnatic.
- G. **GOTTU VADHYAM**: Actually called Chitra Veena is an instrument with 21 strings. Earlier it was played only during mourning, now in all occasions.
- H. **TANPURA**: The Hindu mythological texts credit Narada for its creation. However, it is believed to have been brought from Persia where it was called

Tambur. It is a four or five stringed instruments, provides a reference pitch for the singer and instrumentalist to follow.

- I. **DILRUBA/ESRAJ**: They are widespread bowed stringed instruments in classical, folk and popular music. While Dilruba is mostly found in North, Esraj in central and Eastern India particularly in West Bengal. Eashraj, a favourite instrument of Ravindranath Tagore.
- J. **SURBAHAR**: It has four rhythm strings, four play strings and fifteen to seventeen unplayed Sympathetic strings.

Differences between Hindustani and Carnatic music: They differ with each other in their background, spirit, theme, composition and instrumentation.

- 1) **Background** wise Hindustani was influenced by Arab, Persian and Turkish traditions, whereas Carnatic is indigenous- free from Islamic influence.
- 2) **Spirit** wise Hindustani is democratic, within the reach of the common people whereas Carnatic is highly aristocratic and elitist.
- 3) **Theme** wise Hindustani is secular. It deals with various aspects of human life, whereas Carnatic is highly devotional in its essence.
- 4) **Composition** wise Hindustani is very liberal, permits experimentation, whereas Carnatic is highly rigid. Bhava, Raga, Thana, Pallavi and Anupallavi are highly synchronized in Carnatic. **Secondly**, Hindustani adheres to time and season. The same is not followed in Carnatic. **Thirdly**, in Ragas Hindustani has six major Ragas, whereas in Carnatic 72. **Fourthly**, in Hindustani instrument equally important as vocal, whereas in Carnatic more emphasis would be on vocal part and theme.
- 5) In **Instrumentation**, Hindustani goes with Tabla, Sarangi, Sitar and Santoor. Whereas Carnatic goes with Violin, Veena, Mridangam and Mandolin.
- 6) **Gharanas/Samsthans** wise Hindustani has more whereas Carnatic is mainly centered around Tanjore and Madurai.

FOLK DANCES

Folk dance is the form of dance that reflects the traditional life of people of a region or a locality. The terms “ethnic” and “traditional” are used when it is required to emphasize the cultural roots of a folk dance.

Common characteristic features of the dance forms include; dance performed with little or no professional training, not designed for public performance and execution dominated by an inherited tradition rather than innovation. Folk dances can broadly be classified into (i) Occupational (ii) Seasonal (iii) Martial (iv) Devotional and (v) Ritualistic.

FOLK DANCES OF NORTHERN INDIA

(a) JAMMU & KASHMIR:

Dumhal (Ras Dhamali): This dance is performed by Wattal tribes.

Hikat: It is a harvest and spring dance performed by girls and boys in pairs and groups.

Kud: This dance, which is typical of Jammu, exhibits swaying, sinuous movements.

Rauf: It is a seasonal dance in which dancers link their arms and glide forward and backward.

(b) PUNJAB:

The major folk dance forms of Punjab are Bhangra, Dankara, Dhamal, Gatka, Gidda, Jaago, Jhummir (Jhumar), Julli, Luddi, Kikli and Saami.

Bhangra: It is one of most popular folk dances of India, which is associated with the harvest festival of Baisakhi. The costumes worn by the dancers are very colourful, depicting the spring season.

Gidda: It is the counterpart of Bhangra and is danced by womenfolk.

Jhummir (Jhumar): Unlike the fast-paced and vigorous Bhangra, Jhummir is a slower, more rhythmic dance and is usually performed by men. It is an old dialectical folk dance form of Punjab that originated in Baluchistan in Pakistan. After Partition, the dance faded away from the Indian Punjab, except in parts of Ferozepur district, where it is practiced by some Rai Sikh migrants from Pakistan.

The other popular folk dances of Punjab include Dankara or Gaatka, Dhamal and Jaago, Jhulli, Kikli, Luddi and Sammi.

(c) HARYANA: Dhamal (or Daph): This dance is performed during the sowing season.

(d) UTTAR PRADESH: Diwali and Pai Danda: These are typical of the Bundelkhand region.

Kajri: It is a peasant dance offered as thanks giving after a good crop.

Rai and Shaira: These are folk dances of the Bundelkhand region. Karan, Nautanki and Raslila are other popular dance forms of Uttar Pradesh.

(e) UTTARAKHAND:

Jhumeila: It is generally performed by women but sometimes both by men and women.

Chaunfla: It is spinning dance performed at nights by groups of men and women in the Garhwal region.

Chholiya: It is a famous dance of the Kumaon region performed during marriages.

Hurka Baul: This dance gets its name from the Hurka or the drum used as accompaniment to the Baul or song. It is performed during the cultivation of paddy and maize in the Kumaon region.

(f) HIMACHAL PRADESH: Some of the important folk dances of Himachal Pradesh include Ujagjama and Chadhgrikar, martial dances of men in Kullu.

FOLK DANCES OF WESTERN INDIA

(1) RAJASTHAN:

The 'Bhils' have a variety of dances like Ghumar.

Chakri Dance: Chakri dance is performed by the Kanjar girls, generally during weddings. The dancers, who whirl round and round in circles in flowering skirts, appear like spinning tops.

Chari Dance: This is popular dance form in the Kishangarh region and involves dancing with a pot (Chari) on one's head.

Gair Ghumar: This is typical of the Bhil tribes and is performed during the Holi festival together by men and women, dressed in traditional costumes.

Ghumar: This is a community dance of Bhil women, performed on auspicious occasions.

Tera Taali: Tera Taali or Terathal is performed by the 'Kamar' community of Pokhran, especially during the 'Ramdevra' Festival. It is a rather unusual performance where the men play a four-stringed instrument called chau-tara, while the women strike the cymbals.

(2) GUJARAT:

Bhavai, Garba, Dandiya, Raas, Tippi and Gomph are the popular ones.

Bhavai - The most colorful and skillful seven pots folk dance.

Garba - (women dance during Navaratri and Holi) is enacted before the temples of the mother Goddess Amba. They perform on circular stage with saragis. ASAIT THAKORE a Gujarati Brahmin is said to have created this dance.

Dandiya Raas: Simple, rhythmic dance performed by young people moving around in imaginary circle to the beat of dandiya sticks that they carry in their hands.

- (3) **GOA:** Ghode Modni: It is a dummy horse presentation, where the dancers, attired gorgeously and armed with swords, recapitulate the valour and deeds of the Goan warriors of olden days.

Mando: It is another folk dance of Goa.

Samai Dance: Samai Dance is performed with traditional metallic lamps (deepaks), especially during the 'Shigmo Festival'.

- (4) **MAHARASHTRA:** Tamasha was an 18th century form of entertainment for the Maharashtrian and derived its name from the Persian word for 'spectacle'. It was patronized by the Maratha rulers.

Katha, Keertan, Lavani and Lezim, Gafa, Korku, Mauni, Thasadhar are the other popular dances.

CENTRAL PART OF INDIA

MADHYA PRADESH: Dagla and Ghera are the popular dances.

(1) JHARKHAND:

The most popular dances of Jharkhand include:

Agni: It is a religious dance, which is usually performed on the occasion of 'Bipu' or 'Manda' worship.

Jhumar: This dance is performed at the time of harvest season. It is performed in a circle by dancers who wear very colorful costumes.

Phagua: This is a dance that is performed by males during Holi.

Santhal: This is a group dance performed by the Santhal tribes.

(2) CHHATTISGARH:

There are numerous tribal dance forms in Chhattisgarh, which include the Dandari, Gendi, Bhagoriya, Sela, Karma, Panthi, Damkach and Nacha among many others.

Saila: This dance is performed with wooden sticks or poles. The dances are performed to the enchanting tunes of love songs with the accompaniment of

tabla, thali and flute. Some of them are named as the Chakramar Saila (lizard's dance), Baithiki Saila, Thadi Saila, Chamka Kunda Saila, Artari Saila and the Shikari Saila.

(3) ORISSA The important dance forms of Orissa:

Bandha: 'Bandha' is considered as "the forgotten forerunner of the lyrical Odissi." Practised by Gotipua dancers and characterised by acrobatic poses, bandha is now flourishing in places like Raghurajpur, Konark and Pithapur in Puri district and some akhadas (gymnasia) in Orissa. Aloka Kanungo, the renowned Odissi danseuse, is involved in the fusion of bandha with Odissi.

Dalkhai: This vigorous dance is performed by tribal women in Sambalpur, Bargarh and Sonepur districts in the month of Ashwin, Chaiti Ghorha is the dummy horse version of the dance.

Goti Pua: Goti Pua is the 16th century old tradition of boy dancers who dress up as girls and dance in pairs. These boys are students of the akhadas found in the areas adjoining the Puri Temple. Therefore, this dance is also referred as akhada pilas.

Other important folk dances of Orissa include Jadur, Magha, Ranapa Dance and Sambhalpuri.

(5) WEST BENGAL:

- (i) Brita or Vrita an important traditional folk dance of Bengal, performed by barren women as a mark of gratitude to God after their wish of conceiving a child is fulfilled.
- (ii) Gudiya Nritya revived by Dr. Mahua Mukherjee. Essentially a dance form connected with devotional music of Vaishnavism.
- (iii) Other two popular dance were Kalinach, performed during Gajan in honour of Goddess Kali and Rava dance, performed by the women of Rava community.

TRIBAL DANCES OF NORTH EAST

- (i) **MANIPUR:** 1) Laiharaoba an ancient village dance considered as the fountain head of Modern Manipuri.
2) Ras Dances: (a) Maha Ras (b) Nitya Ras (c) Vasanta Ras - celebrates the season and depicts the life of Sri Krishna.
3) Khamba Thoibi: Depicts the love story of Radha and Krishna
4) Pung Cholan: Dance and Drums. Playing the Mridangam, the dancer executes amazing and energetic movements in unique combination of dance and movement.

(ii) Meghalaya:

Bendiengkhalam: i) This is the most important festival dance of the 'Jaintias', celebrated annually in July at Jowai in the Jaintia Hills.

Nongkrem Dance: ii) This is the most important dance of the 'Khasis', celebrated during autumn season essentially as a thanks-giving to God.

(iii) Mizoram:

Chheihlam and Chiraw of Mizoram, Aaluattu, Akhu and Kuki dances of Nagaland, Cha – a masked ritual dance of Arunachal Pradesh, Yak Chham, the colourful tribal dance of Sikkim, Lehang Bommni and Maimta (harvest dances) of Tripura.

FOLK DANCES OF SOUTH INDIA

(1) ANDHRA PRADESH:

Andhranatyam: Dance performed by devadasis as a form of worship.

Dappu Dance: This dance owes its name to the use of dappu, a percussion instrument.

Kolatam: 'Kolatham' or Kol Kolannalu is a form of "stick dance" performed by men and women, which can be traced back to 7th century A.D.

Perini: This dance gained popularity under the rule of the Kakatiyas performed by emotionally charged Veera Saivas.

Puli Vesham: Puli Vesham is performed in open-air during festivals.

Tappetagullu: It is a festival dance performed dominantly by the 'yadava' men, mainly in the north coastal districts of Srikakulam, Vizianagaram and Visakhapatnam.

Veer Natyam: Veer Natyam is performed to worship Veerbhadra. It is commonly performed in Draksharama, which is supposed to be the birthplace of Veerbhadra.

(2) KARNATAKA:

Balakat Dance: It is performed by the 'Dodava' tribes during harvest time.

Bhoota (or Kola): This ritual dance, typical of the South Kanara district of Karnataka.

Kavadis: These are ritual dances revolving around worship of Lord Subrahmanya.

(3) KERALA:

Chakiarkoothu: It is originally performed only in temples by members of the Chakiar caste. The dance is staged in theatre halls known as Koothambalam.

Cherumarkali: It is a harvest dance in which the dancers, both men and women move in a swift rhythm.

Kavadiyattam: It is a ritual dance offering in the Subrahmanya temples.

Kuthiottam: It is a song and dance ritual exclusive to the Devi temples of South Kerala.

Ottantullal: It is a solo dance form referred as 'poor man's Kathakali'.

Padayani or Padeni: It is one of the most colorful and spectacular folk dances associated with the festivals of certain temples in Alleppey, Kollam and Kottayam districts of Southern Kerala. It involves impersonating divine and semi-divine figures by wearing huge masks (kolams) of different shapes colours and designs.

Theyyam: 'Theyyam' or Kaliyattom is a ritual dance typical of northern Malabar.

Thiruvathirakali: It is a dance form which is a pointer to the old customs followed in Nair tharawads (joint families) where the women of the house perform the dance.

Thullal: This dance form, which owes its origin to Kunjan Nambiar, one of the leading Malayali poets, is characterised by simplicity of presentation, wit and humour.

(4) TAMILNADU:

Kolattam: Stick dance by girls.

Kavadi attam: Temple dance.

Karagam: Temple dance.

Kummi: Female dance (involves circular movement / clapping).

Dummy: Horse dance in temples.

MARTIAL DANCES

They have their roots in Bharata's Natyashastra. The various martial dances are:

Gatka: In Punjab is performed by Nihang community. It encompasses Veer RasShakti and Bhakti.

Paika: In Bihar where the performers wear multi coloured costumes. **Thag-ta:** of Manipur, involves rhythmic display of decorative swords. **Kalaripayattu:** a dynamic dance of Kerala.

Choliya Naritya: in Pithoragarh. (U.P.)

Panglhabosol: In Sikkim, the performers dance with swords in their hands which manifests equality of sexes.

Padidanda: Bundelkhand (M.P.)