

Early Miniature Paintings

Miniature paintings possibly existed from early times but since they were done on perishable materials (e.g. clothes, wooden board etc.) they didn't survive. Definite surviving proofs of manuscript painting are only from 11th c onwards.

Eastern India: Pala School

- The earliest examples of miniature painting in India.
- The paintings were mostly undertaken by **Bhikkhus** of various Buddhist mahaviharas.
- **Style:** Sombre hues, firm lines, simple compositions, graceful attitude.
 - Reminiscent of Ajanta style.
- **Subject matter:** Buddhism
 - Most popular book: Prajna Paramita Sutra (sacred manuscript)
- This tradition **ended abruptly** after invaders destroyed the Buddhist monasteries in the 13th century but some of the monks/artists escaped to Nepal/Tibet/Bhutan where the style continued in some way.



Western India: Gujarat Jain Manuscripts

- **Causes of origin:**
 - Chalukya Dynasty (Solankis) ruling over Gujarat and Rajasthan followed Jaina faith.
 - An enormous number of **Jain religious manuscripts** were commissioned from 12th to 16th centuries by the **princes**, their **ministers** and the rich **Jain merchants** for earning religious merit.
 - **Examples:** Kalpasutra, Kalakacharya Katha
 - Many such manuscripts are available in the Jain libraries (**bhandaras**)
- **Style:** More focus on religious merit rather than aesthetic value.
 - Set formulae and monotonous repetition.
 - Vigorous distortion, exaggeration of physical traits.
 - However, floral motifs, animals and birds are quite fascinating.

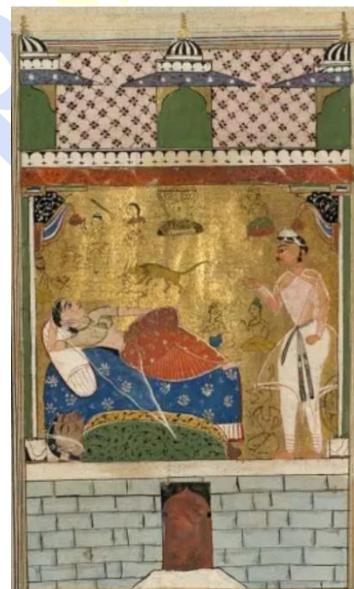


- **Later survival:**

- By the 14th century, Persian influence in faces and costumes is visible due to Muslim sultans ruling in Gujarat. This mixed Indian-Persian style later spread to Mandu and Jaunpur.

Mandu (15th c, Khalji Dynasty)

- Due to its central location, **many styles merged in Mandu**.
- Khaljis ruling over Mandu encouraged contacts with Persia, thus **Persian influence**. E.g.: **Nimat-nama** (book of delicacies, a 15th century cookbook)
 - **Persian influence:** scroll like clouds, flowering trees, Persian turbans.
 - Surrounding landscape: **Turkmen style**
 - **Indian elements:** female types, costumes, and ornaments and colours.
- A new development during Baz Bahadur: **secular and romantic themes** came in vogue.
 - E.g.: **Laur Chanda or Chandayan** (Avadhi romance by Mulla Daud). It is based on an ancient poem that recounted the romance of Laur and Chanda. Obstacles the lovers overcome to be together function as a metaphor for the sufi's quest for union with God.
 - **More examples:** Chaurpanchashika, Early Ragamala series.



Kulhadar group of paintings (16th c)

- Identified by **caps/kulhas worn by men** in painting.
- The style of the painting here is **purely indigenous** derived from the earlier tradition of the Western Indian art and does not show any influence of either the Persian or the Mughal style of painting.
- **Examples**
 - **Chaurpanchashika:** (fifty verses of the thief): **Chaurapanchashika:** 11th c. Sanskrit poem by a Kashmiri named Bilhana.
 - Geeta Govinda
 - Bhagwat Purana
 - Ragma



- Medieval miniature paintings were a part of manuscripts and albums. They documented significant events, personalities and interests of the emperors.
 - Mughal painting was originated in Persia and continued for about three centuries in India.
- Mughal Tasvirkhana recruited calligraphers, painters, gilders and binders from across India and beyond. They worked at a hectic pace to prepare hundreds of paintings to meet the insatiable demands of emperors.



(1) Babur (1483-1530)

- He arrived in Herat. There he saw the famous painting of **Behzad Shah Musavir** and his followers.
- During four years of reign in India (1526-30) he longed for familiar artistic splendour of Herat. This **nostalgia** didn't permit him to understand and appreciate the art of India.
- At the same, his precarious political condition allowed him little time for artistic pursuits.

(2) Humayun (1530-1556)

- During his 15 years of exile in Persia:
 - Shah Tahmasp assisted Humayun to set up a small court in Kabul in 1550. Humayun invited **Mir Musavvir** to become the chief of his book illustrators.
 - At Tabriz, he met two young painters **Mir Sayyid Ali (of Tabriz)** and **Abd-al-Samad (of Shiraz)**.

- Humayun regained the kingdom in 1555 but died in a year.
 - After coming to India, both the painters joined him. They brought the Persian influence in the Mughal court, and also gave the painting lessons to Akbar. Abdal Samad served both Humayun and Akbar.
 - His only major work is commissioning of **Khamsa of Nizami** (12th c Persian romantic epic poet) with many paintings of different styles.

	<p>One of the earliest known examples of a Mughal painting (c 1550s) (Central figure is Humayun)</p>
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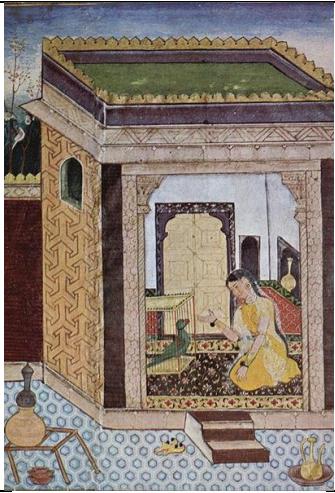
(3) Akbar

He was the real founder of Mughal school of painting. Along with kitabkhana and maqtabkhana, he formed Tasvirkhana too. Paintings of Akbar's era are a perfect combination of exquisite calligraphy, beautiful paintings, highly decorated/elegant borders.

Due to the Emperor's encouragement, Abu'l Fazl reported, the 'magical art' of 'representing figures' (tasvir) had gained in beauty. By order of Akbar himself, portraits (surat), have been painted of all His Majesty's servants, and a huge book (ketab) has been made.

Variety of subject matter:

Classical Persian literature (for aristocratic taste)	Hamzanama, Nizami's khamsa, Sadi's Gulistan, Hafiz's Diwan, Jami's Baharistan
Fables	Tutinama, Anwar-i-Suhaili
Translated Sanskrit Epics	Ramayana, Mahabharat
Spiritual works.	Yoga Vasishta, Nafhat-ul-Usn (prose by Jami on Sufi saints).
Historical manuscripts	<ul style="list-style-type: none"> • Tarikh-e-Alfi, Timurnama, Baburnama • Akbarnama (Chester-Beatty Library, Dublin)
Realistic self-portrait	Primarily a Persian influence However, soon Indian artists rivalled their Persian counterparts. This later exerted great influence of Rajput paintings.



Tutinama (Tales of parrot)

- 52 Persian stories in 14th c inspired from Sanskrit book Shuka-saptati (70 tales of Parrot)



Hamzanama or Dastan-i-Amir Hamza

Popular romance interwoven with many legends of Abu Hamza, the Prophet Muhammad's paternal uncle.

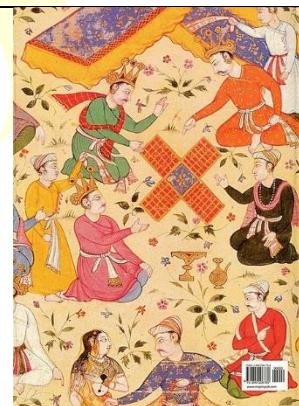
- Safavid impact: Bright polychrome tiles, rich carpets, luminous colours
- Indian impact: Details of leaves, women drawing water from well, dramatic movement



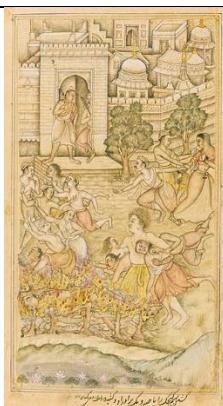
Sadi's Gulistan was one of the finest illustrated manuscripts.



Arjuna hit target
(Daswant and Keshav)

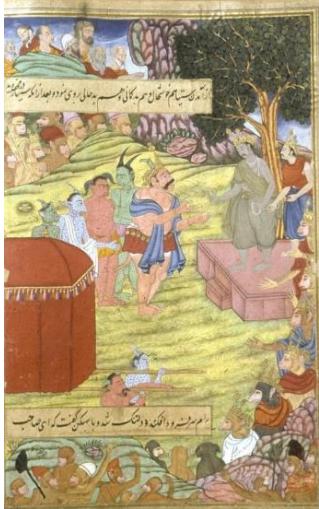


Sabha parva: Dice Game



Bhima kills Kichaka

Razmnama
(Persian Mahabharat)
(Originally 169 pages of illustration, many in Jaipur Royal Collection today).



Bibhishana joined Rama

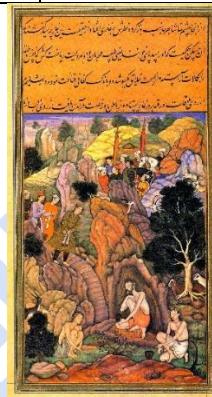
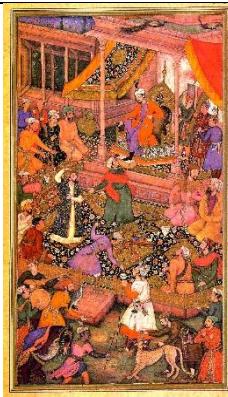


Rama-Lakshmana vs
Maricha-Subahu

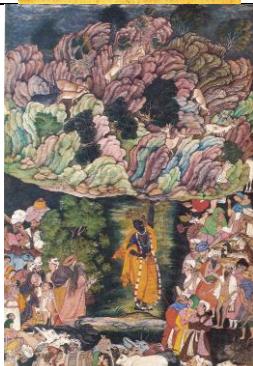


Ravanavadha

Persian Ramayana



Aiyar-e-Danish:
Panchatantra
(Vishnu Sharma)
translated into
Persian by Abul
Fazl, 1588

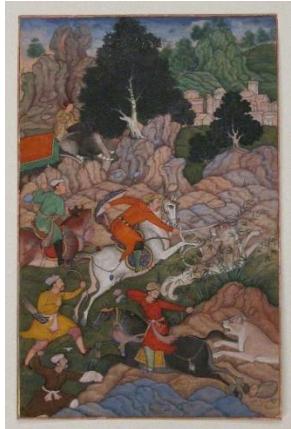


Harivamsha Purana (Krishna Lifts Govardhan)

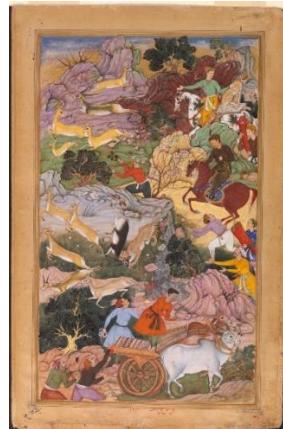
Hunting Theme



Hunting near Palam
(Mukund)

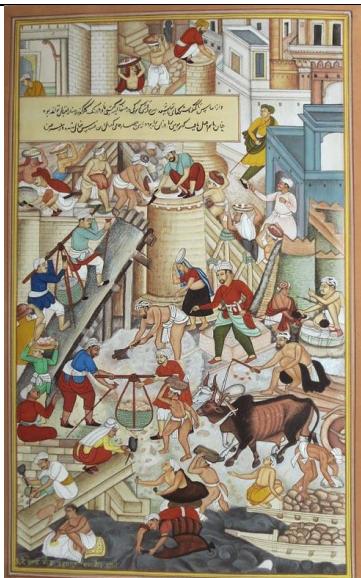


Hunting in Lahore

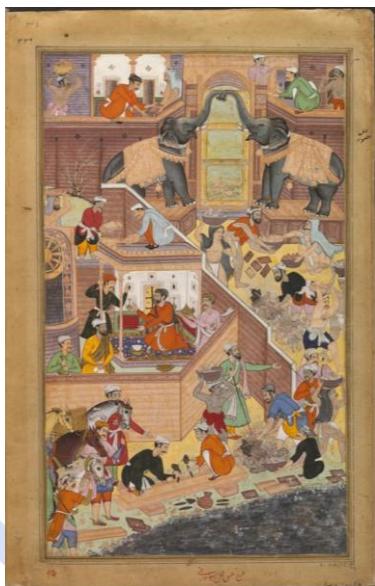


Akbar hunting blackbuck

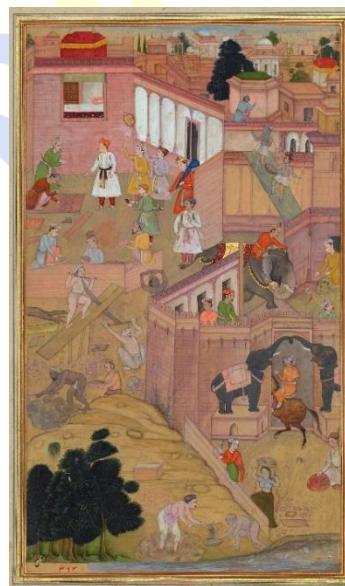
Construction Theme



Demolishing and new
construction of Agra fort,
Miskin.

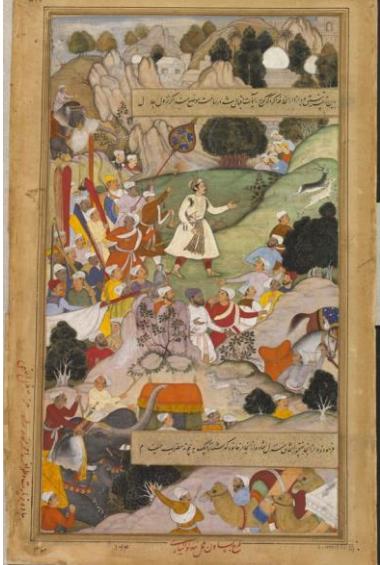


Construction of Fatehpur
Sikri



Akbar inspecting the
construction

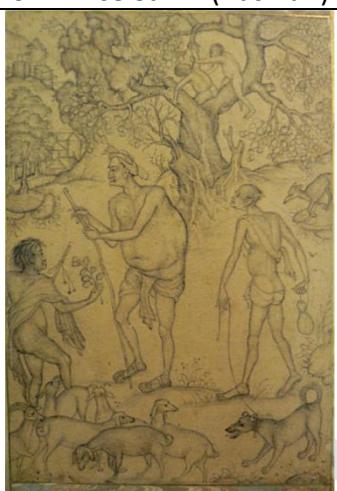
Religious Paintings



Akbar's pilgrimage to Ajmer
in thanksgiving for the birth
of Prince Salim (Baswan)



Akbar in Ibadat Khana (Nar
Singh)

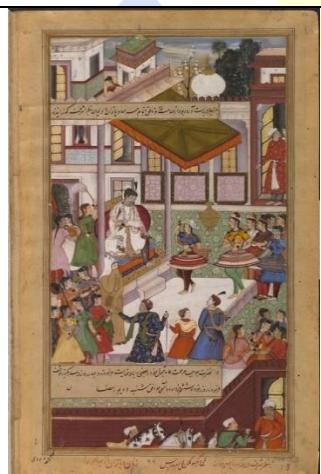


A shepherd offers flowers to
a holy man, Basavan.

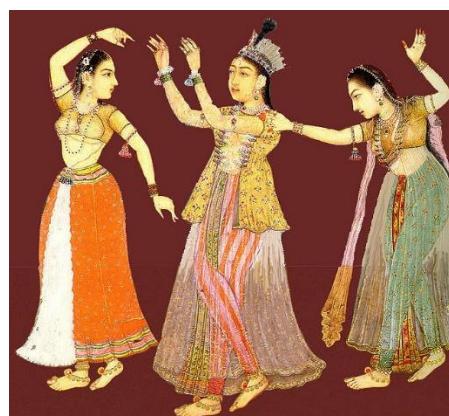


A Nath yogi as a border decoration, 1605. Reverential
painting.

Dance



Kathak before Akbar



Tutinama

Prominent Painters during Akbar's reign:

- During Akbar's time, chief painters were Persian **Mir Sayyid Ali, Abd-al-Samad**. Later, many Indian artists (eg **Baswan, Miskin, Daswant**) attained great positions as court artists and Abul Fazl bestows high praise on them.
- Abul Fazl ranked Tasvir Khana artists in order of merit in the Ain.

Mishkin	<ul style="list-style-type: none">• A prolific painter, who avidly studied the form and technique of European paintings and engravings.
Dharamdas	<ul style="list-style-type: none">• He worked as a portraitist in the Chinghiz and painter in Aiyar-e-Danish.
La'l	<ul style="list-style-type: none">• He was a major painter who contributed the largest number of miniatures in the Razm Nama, Ramayana, and other manuscripts.
Baswan	<ul style="list-style-type: none">• He was one of the most talented painters of Akbar's tasvirkhana.• Abu'l Fazl has described him as a master in every part of picture making: designing, drawing, coloring, and portraiture (esp in Akbarnama)
Daswan	<ul style="list-style-type: none">• Considered to be the finest Mughal painter by both Fazl and Akbar, and became a legendary figure in his own lifetime.
Sanwala	<ul style="list-style-type: none">• Though Sanwala did not possess the innovation of Basawan or Mishkin, he was also a keen observer of men and nature.

(4) Jahangir

Jahangir was more interested in painting than architecture, and the art of painting was his most outstanding cultural achievement of his era. Till this point of time, there was quite a lot of Persian influence but with Jahangir, Mughal paintings came of age.

Jahangir's Patronage:

- Jahangir was a **man of discerning eye, fine sensibility and aristocratic tastes**. He collected paintings from **Europe, Persia** as well as **Deccan**.
- He revelled in the company of the artists and **appointed** them to very high posts.
 - Appointed Persian émigré **Aqa Riza** as in-charge of his painting workshop in his rebel court in Allahabad 1605.
 - He sent **Bishandas** on a diplomatic mission to Safavid Iran.

Features:

- **Wide range of genres:** portraits, dynastic subjects, animals, flower, literary paintings replaced epic narrative of Akbar's reign.
 - **Jahangirnama** was magnificently illustrated.
- More than book illustrations, Jahangir was interested in **Muraqqa** (decorated albums)
 - It was a collection of Portraits (tasvir) + Calligraphy (khatt) + Decorated borders.
- **Decorated borders:** Originally Persian idea, decorative borders attained perfection in Jahangir's time. Arabesque and floral and animal motifs around the borders are richly interspersed with gold.

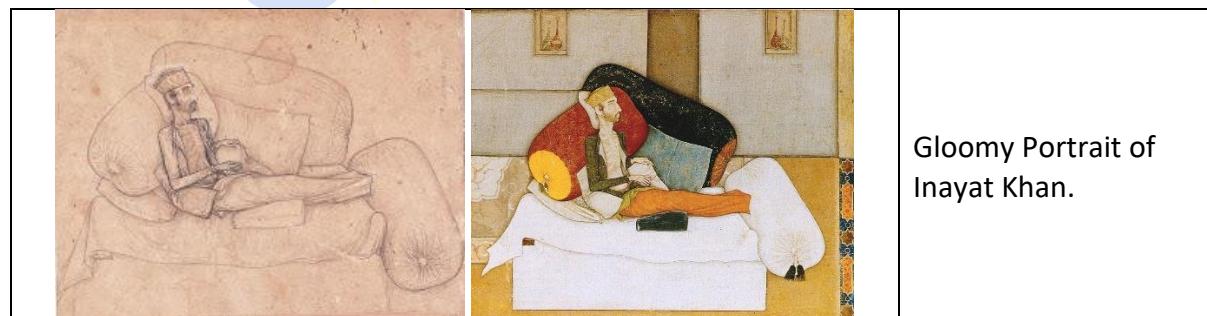
- Bishan Das, Madhu, Anant, Manohar, Govardhan, Ustad Mansur – all took Mughal painting to **zenith**. Two most important were:
 - **Ustad Mansur**: natural paintings – flora and fauna. (Title: Nadir-al-Asr)
 - **Abul Hasan**: iconographs, miniature paintings. (Title: Nadir-us-Zaman)
- **Artistic individualism** became more pronounced with the signatures of painters, sketches of painters in self-representation.
- **European influence**: Mughal art was a melting pot of various styles, yet it retained its distinct identity. The Mughal artists creatively assimilated the three styles — indigenous, Persian and European.

Five Important Themes:

- Development of **Naturalism/Mimesis** was the highest achievement of Jahangir time. They served as **objective records** of the flora and fauna.



- **Portraits**: Jahangir perfected the genre of portraits started by Akbar. Formal court scenes depict the individual more accurately.



- **Complex symbolism and allegories.**

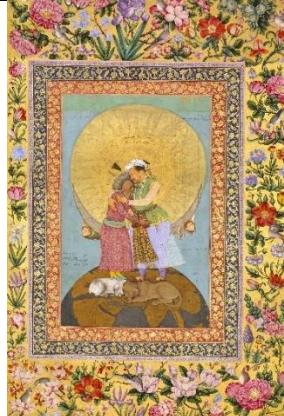
- Many different paintings with deep symbolism/allegory were painted. Their frequency increased during the last 10 years of his life.
- Some depicted fantasy of being a **world-ruler**.
 - Eg. Jahangir's imaginary encounter with contemporary monarchs has motifs such as halo, solar symbol, world map, lion-lamb juxtaposition.



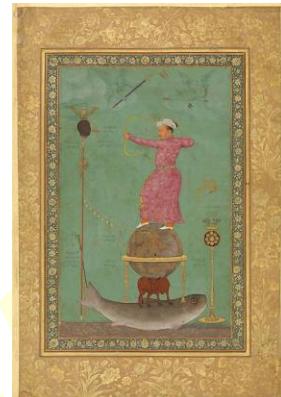
Jahangir by Abu al-Hasan



Jahangir and Akbar



Jahangir and his rival Shah Abbas.

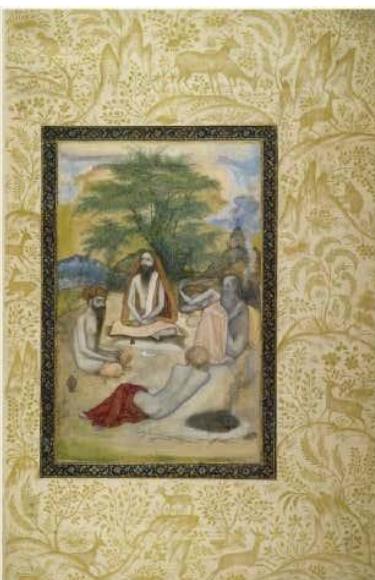
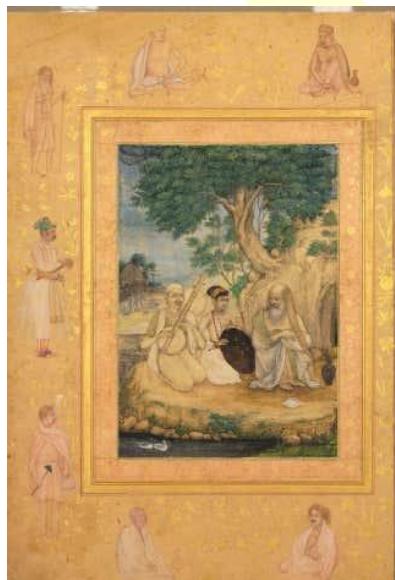


Jahangir aiming at Malik Ambar

- **Festivities and celebrations at Mughal court:**

- Majlis-i-Wazn or Tuldan (on solar and lunar birthdays)
- Jash-e-Sehat
- Ab-pash (Jahangir called it Gulab-pash)
- Jashn-i-Mahtabi (full moon)
- Jashn-e-Chiragah (Diwali)
- Navroz

- **Mysticism** attracted him, so he entertained and visited sufi holy men and ascetics. Jahangir had a specific interest in yoga and ascetic practices.



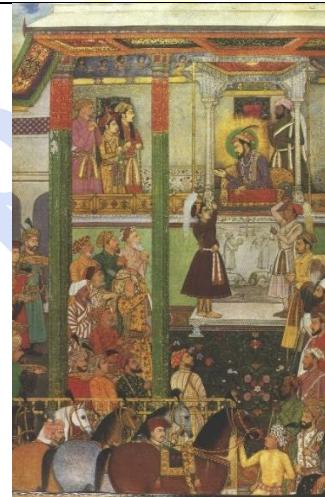
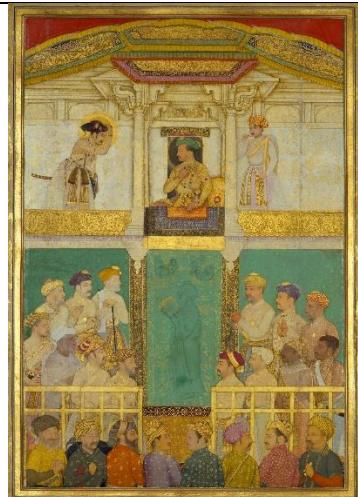
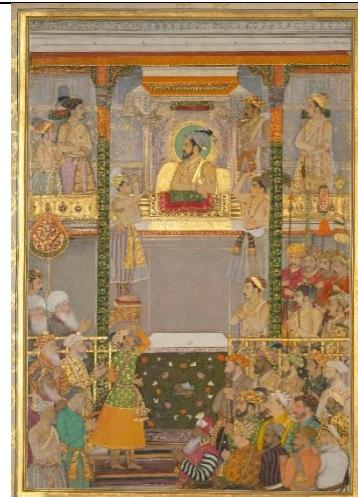
(5) Shah Jahan

Developments

- As Shah Jahan was primarily interested in Architecture, the art of painting was not as prominent during his era, but it continued to remain important. His artists did produce great works of richness, finish and refinement.

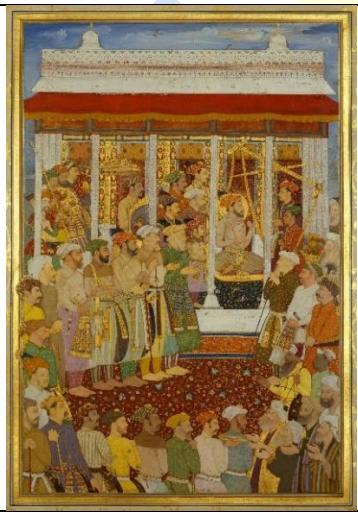
Thematic Features

- Historical narrative (eg Padshahnama = illustrated Shahjahannama)
 - It was written by the court historian Abd al-Hamid of Lahore (pupil of Abul Fazl). During the reign of Shah Jahan, it was richly illustrated (1630-57). Nastaliq calligraphy by Muhammad Amin Mashhadi.
 - Strict formalism: the famous pictorial devise was the hallowed emperor sitting at the centre in ceremonial balcony.

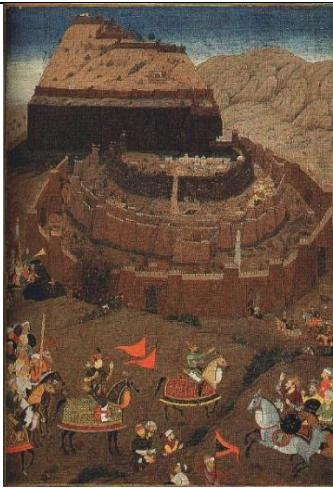


SJ receives Persian Ambassadors

- Many scenes of pomp, celebration and splendour.
 - E.g. Shah-Jahan honouring Prince Awrangzeb at his wedding (19 May 1637) – Hindu wedding tradition of Sehra-bandhi.



- Various wars and battle scenes are depicted with accuracy of details and portrayal of gory violence in order to impress the royal ideology.



Mughals capture Daulatabad in 1633



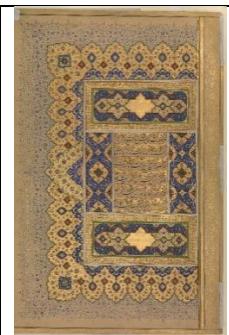
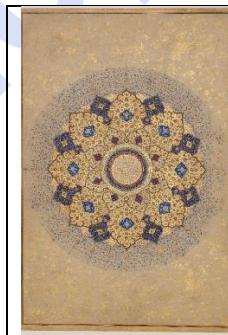
The Death of Khan Jahan Lodi (3 February 1631)



Siege of Safavid garrison at Kandahar (1631)

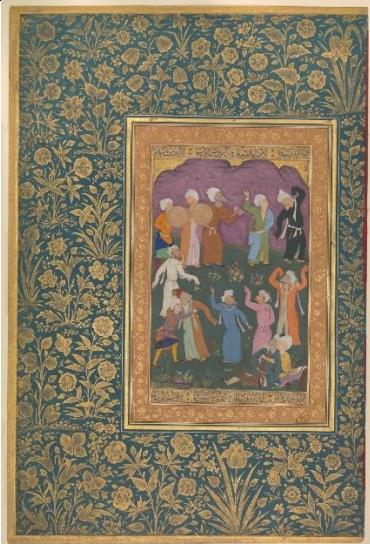
Other Features

- **Siyahi Qalam:** Fine delicate line drawing tinted with washes of pale colour and gold. There was profuse use of delicate gold embroidery to indicate borders as well as costumes. Borders are generally in gold arabesque.
- Display of **lavish** jewelry, costumes, and carpet conveys a sense of elegance and sumptuousness.
- **Shamsa** (sun), **Unwan** (title page) to open Manuscripts and Muraqqas
- Though high-quality craftsmanship continued, the inner vitality of Jahangir era now started to disappear. There was rather profusion of strictly formal court-scene compositions.
- **Other prominent themes:**
 - Religion: Visit of emperor to ascetics and dervishes.
 - Many night scenes.
 - Nature: New genre of panoramic landscapes with deeper perspectives and vivid treatment of fortresses and woods.

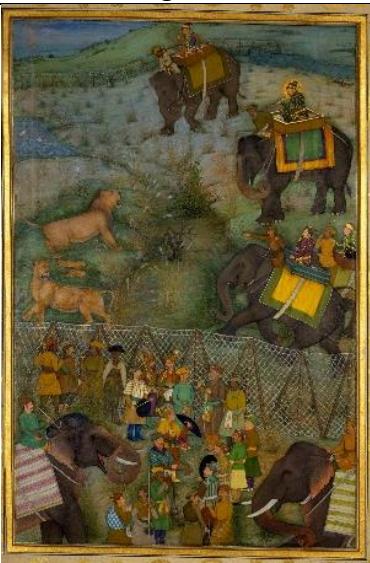
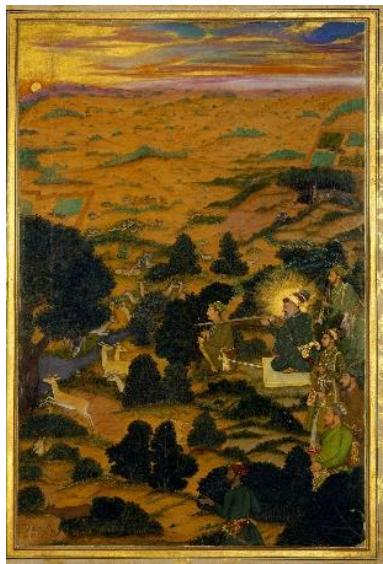




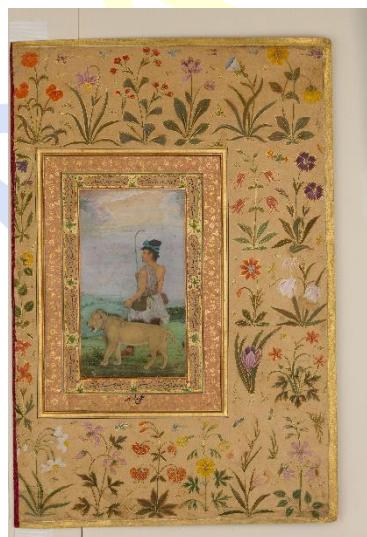
Mystics Around a Campfire
by Payag.



Dancing dervishes



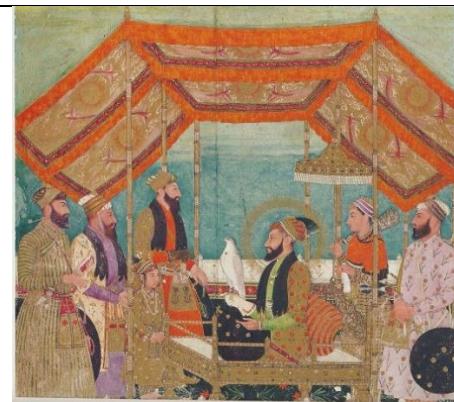
Shah-Jahan hunting lions at
Burhanpur (July 1630)



Dervish with lion – by
Padarth

(6) Later Mughal Tradition

Due to gradual decline of ardent patronage (Aurangzeb didn't support painting), highly skilled artists left the Mughal atelier and were welcomed by provincial Mughal elites. Although some masterworks were produced during the periods of Muhammad Shah Rangila, Shah Alam II and Bhadur Shah Zafar, these were mere last flickers. The provincial rulers, on the other hand, tried to imitate the Mughal royalties in order to recreate the glory of their dynasty and events of their court.



Newly crowned Emperor Aurangzeb

Origin and influence: The Deccani School of Miniature Painting had its beginning in 1560 A.D. Deccani sultans, who were Persian or Afghan in origin, developed **highly sophisticated artistic cultures**. These painting styles developed and flourished in **Ahmednagar, Bijapur and Golconda** and also in other centres of Deccan like **Hyderabad** and **Tanjore**.

- **Mughal Influence:**

- While Mughal painting was being developing under Akbar, the art form was **evolving independently** in the Deccan.
- When the Mughal Emperor Aurangzeb threw out Mughal artists from Mughal Empire, several artists migrated to Deccan and sought patronage there. Thus, at this later stage, **Mughal influence** entered Deccan.

- **Other Influences:** Pre-Mughal styles of painting as well as Persian, Turkish and even European traditions acted as catalysts to its flowering.

- As the **conquerors of Vijayanagara**, Deccani Sultans absorbed many pre-existing cultural traits.
- Deccan sultans were also **better connected with the Middle East, Central Asia and Persia** than the Delhi Sultanate or Mughals ever were.
- A **multiracial society** in Deccan, consisting of Indian Muslims, Hindus, Turks, Persians, Arabs and African shaped its pictorial idiom.
- **Sensibilities of the ruling class:** It was patronised by a class of rulers, who had their peculiar political and cultural vision.

Stylistic and Thematic features:

- **Scenes**

- **Historic scenes**
 - Portraits, history illustrations, royal scenes etc.
 - Shahnama of Firdausi.
- **Dramatic intensity:** Unique sensuality and intense colours have strong affinity to regional aesthetics.
- **Preferred dense compositions:**
 - Densely packed group of people in **war scenes**)
 - Vigorous poses and forward thrust of a moving crowd.
- Creation of an aura of **romance**, invariably expressed itself in **nature**.
 - Battle scenes are of relatively less artistic interest, but those depicting the queen and her marriage are delightful with gorgeous colours and sensuous lines.
- **Decorative Paintings:** Deccani paintings were mostly decorative especially Hyderabad painting like the flowerbeds, costumes, rich and brilliant colours, facial features etc.

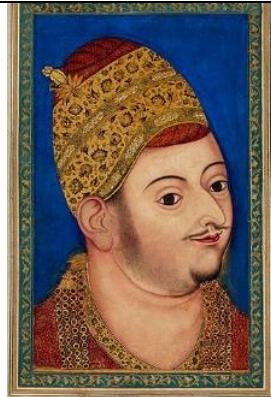
- **Brilliant colours, bold drawing and shading:** Brilliant and beautiful colours have been used in Deccani paintings. Golden colour has been used largely in the paintings where architecture is shown and also in the costumes, jewellery, utensils etc.
- **Style**
 - Human figures, their faces, ornaments and clothing are typically Indian and show great influence of **Lepakshi/Hampi style**.
 - Background architectural style is generally influenced by **Deccani style**.
 - **Persian Influence:** High horizon, lavish use of golden colour, the landscape, golden sky, some flowering plans and arabesques on the top of the throne etc. all have a Persian influence on them. Also, highly artistic calligraphy shows distinct Persian influence.

(1) Nizamshahi of Ahmednagar (1490-1636)

 <p>Battle of Talikota</p>	<p>Tarif-e-Hussain Shahi (at BISM, Pune) It is an unfinished Persian epic-style poems celebrating the reign of Hussain Nizam Shah I.</p> <ul style="list-style-type: none"> • It combines Persian elements with Indian figures (esp. women in their indigenous costumes)
 <p>Dohad scene</p>	<p>Mixture of various styles:</p> <ul style="list-style-type: none"> • The women costume and hairstyle belong to the northern tradition of pre-Mughal painting. • Only a long scarf, passing round the body below the hips, is a southern fashion (Lepakshi). • The palette is richer and more brilliant than Mughal's. • Persian landscape: The high circular horizon and gold sky.
 <p>Portrait of Burhan Nizam Shah II</p>	<p>Portraiture: Mimicking the Mughal style with some European influence (like naturalism, 3D effect)</p>

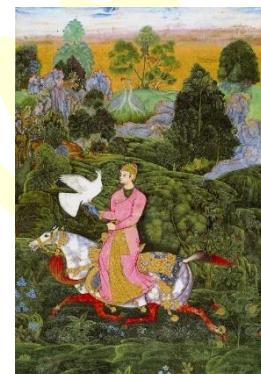
(2) Bijapur

It was the most influential Deccani Sultanate. As it was a great centre of culture, trade and commerce, education and learning, it was also a melting pot of cultures. Due to many prominent cities, during its heyday of glory, there was a conflux of different communities and the people. Bijapur city itself thus became a great metropolis of Deccan. Its **cosmopolitan nature** is reflected in its intense and unique artistic activity. **Ali Adil Shah I (1558–1580), Ibrahim II (1580–1627)** were the two great patrons with liberal patronage to many scholars, poets, painters, dancers, calligraphers, musicians, Sufi saints and other men of arts.



Sultan Ibrahim Adil Shah II, Bijapur, c. 1590. The 3/4th profile gives a powerful impression of the sitter, despite lacking Mughal precision.

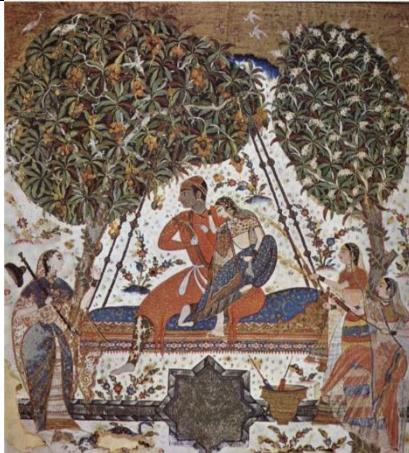
Young Ibrahim Adil Shah II hawking, c. 1590. This is a painting of extraordinary energy and sensibility. Persian influence is evident in the treatment of the horse and rocks.



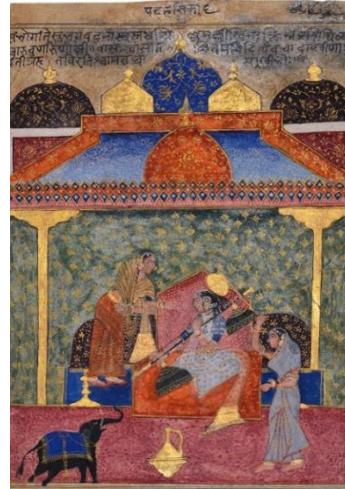
The House of Bijapur (1683) by Kamal Muhammad. This representation of the dynasty's assembly was inspired by the Mughals.

Najum-ul-ulum (starts of the sciences, 1570), It illustrated encyclopedia about ancient Indian astrology and astral magic. Here, **Throne of Prosperity.**





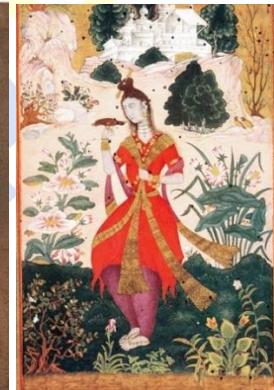
Raga Hindola (Vasanti Ritu, onset of spring)



Patahansika Ragini (1590s):

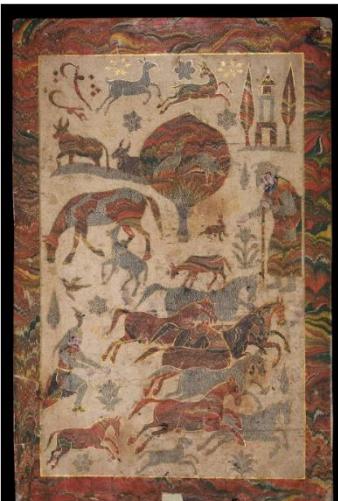
Surrounded by attendants,
she plays the veena in a state of bliss after a night of
lovemaking.

Deccani Yognis: “Portraits of young women ascetics with princess-like appearance were created by Deccan painters who saw them as evolved beings” BN Goswami.



Extraordinary, **marbled painting (Shafi).**

Marbling originated either in Turkey or in Persia and then reached the Deccani courts.



**Emaciated Horse
and Rider (ca.
1625)**
Application of
marbling is typical
of Deccan taste.

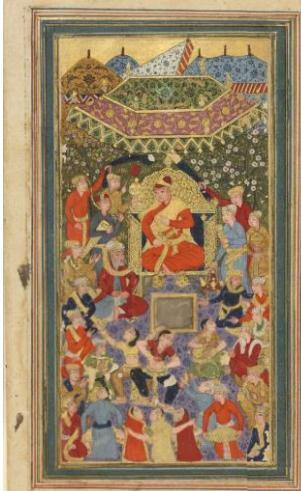
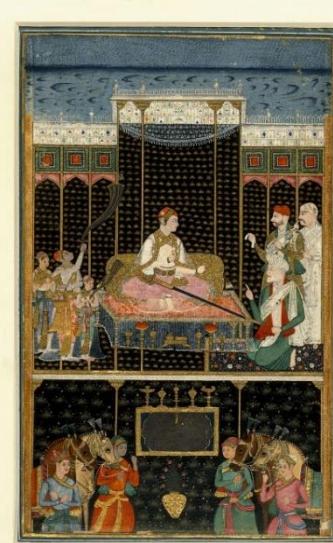


(3) Qutb Shahi of Golconda

Qutb Shahi sultans were great patrons of Persianate Shiite culture. Over time, eventually they also adopted local regional Deccani culture of Telugu region.

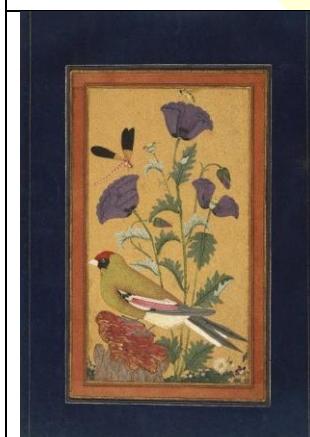
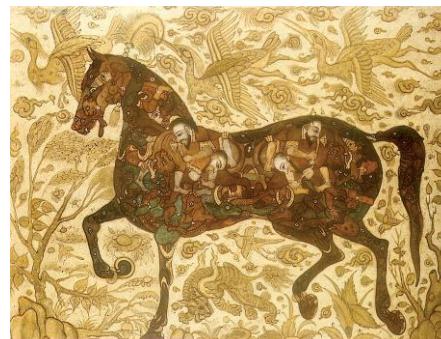
Golconda Art

- The earlier Golconda paintings, at times as large as 8 feet high, were made as wall hangings.
- **Golconda** portraits owed much to **Mughal influence**.
- Attention to the **gold jewellery** worn by both women and men.
- Golconda's art became popular as **Dutch merchants** carried the portraits of sultans in the late 17th century to **Europe**.
- Contributed to the emergence of sub-schools: Hyderabad, Sholapur, Cudappah, Kurnool, Wanparty.



Dancing girls entertaining the company: Gold colour has been lavishly used in painting the architecture, costume, jewellery and vessels etc.

Composite Horse: Includes human figures intertwined in it.



Finch, Poppies, Dragonfly, and Bee India (Golconda), 1650-1670

Poet in a garden.



General Thematic Analysis

- **Religious (mostly Vaishnavism)**

- Ramayana, Mahabharata
- Geet Govind of Jayadeva (Shringara Rasa)
- Bhagavata Purana
- Devi Mahatmya
- Works of Surdas – Sursagar
- Profuse use of Radha-Krishna theme

- **Love**

- Amaru Shataka
- Ragamala – pictorial interpretations
- Rasmanjiri by Bhanudutta
- Rasikapriya by Keshavdas (Bundeli Geetgovind)
- Kavipriya
- Bihari Satsai
 - 700 verses composed by Bihari Lal in 1662 in the court of Mirza Raja Jaisingh.

- **Sanskrit Classics**

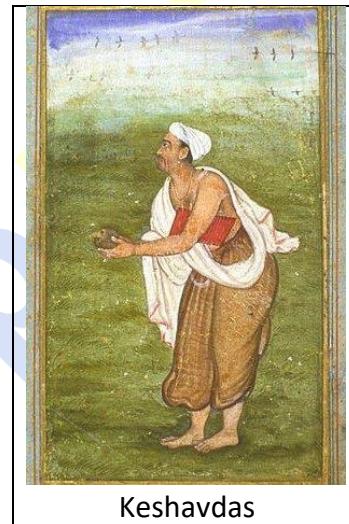
- Kadambari of Banabhatta
- Naishadhiyacharitam by Sriharsha (deals with Nala Damayanati episode)

- **Folk lore, oral traditions, and ballads**

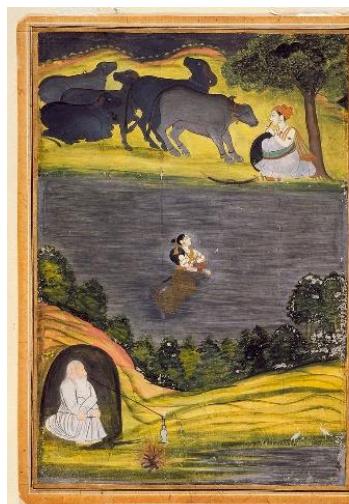
- Dhola Maru
- Madhavanala-Kamakandala
- Hammira-hatha By Chandrashekhar (early modern times)
- Sohni-Mahinwal
- Laur Chanda
- Mrigavat
- Chaur Panchashika
- Panchatantra

- **Darbar scenes, royal portraits, historic moments**

- Inspired by Mughals
- Custom of employing court artists like Mughals (however small) became a prestige among the feudal lords of Rajputana
- Hunting expeditions, wars and victories; picnics, garden parties, dance and music performances; rituals, festivals and wedding processions; portraits of kings, courtiers and their families; city views



Keshavdas



Rajasthani School was a continuation of old Indian tradition. Various Rajasthani painting styles flourished between 16th to early 19th c.

- **Various princely states divided by Aravallis:**

- Wes: desert states of Jodhpur, Bikaner and Jaisalmer reaching upto Indus.
- East: temperate regions stretching upto Chambal including states of Mewar, Bundi, Jaipur, Kishangarh, Kotah



- **Chronology:** In the beginning, this school had Mughal influence, but later it was established as a purely Indian art having no Mughal influence.

- Started first in **Mewar**, then spread to Bundi.
- Next phase with predominant **Mughal influence** in Jaipur, Jaisalmer, Jodhpur.
- Sudden spurt of indigenous flowering in Kishangarh.
- Finally, Kotah hunting scenes bring the Rajasthani painting history to close.

- **Three major factors:**

- Economic prosperity enjoyed by the commercial community of Rajasthan.
- Influence of Mughal court
- Growth of Vaishnavism.
- Rajasthani School did not originate as miniature, but it was primarily a mural art. That is why, in many schools, the miniature painting themes were also accompanied by palace murals.

- **Characteristics features of Rajasthani School of Miniature Painting:**

- **Subject Matter:** There is a great variety in subjects of Rajasthani Paintings, based on seasons, music, hunting scenes, religious themes like Ramayana, Mahabharata etc., love scenes, ragmala series etc. In love scenes, Krishna and Radha have been depicted.
- **Themes**
 - **Depiction of Nature:** Nature has also been depicted very beautifully.
 - Different types of trees, floral trees, mountains, water springs and lakes have been depicted in a very attractive manner.
 - Generally, local scenery is present in the background.

- **Facial features:**

- Faces are full of emotions and feelings according to the mood.
- Faces are in profile, elongated and oval, the forehead is inclining downwards, long and pointed nose, swelling out lips and pointed chin.

- **Depiction of women:** The women of Kishangarh School are very impressive.

- **Costumes:**

- Females are wearing Lehanga and Choli with transparent Dupatta.
 - Males are wearing turbans and Jhoba (a group of threads), pyjama and Patka.
- **Technical Aspects**
- **Colour Scheme:** The main colours used are the primitive/primary colours (red, yellow & blue), green, brown and white. Quite often the coours are brilliant (e.g. golden and silver).
 - **Colour pigments** were predominantly obtained from **minerals and precious metals** like gold and silver that were mixed with glue as the binding medium. Camel and squirrel hair were used in brushes.
 - **Lines:** The lines are very fine, powerful and rhythmic. However, outlines are bold.

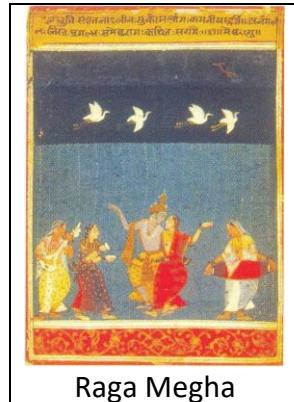
	<p>A processional scene depicting Col James Tod riding an elephant, accompanied by Captain Waugh, Dr Duncan, and Lt. Carey on horseback. By Chokha in 1817 (Udaipur)</p>
	<p>Ananda K. Coomaraswamy (pioneer scholar of Indian art history) with Rabindranath Tagore about 1930.</p>

(1) Malwa

- The Malwa School flourished between 1600-1700 CE and is most representative of the Hindu Rajput courts.
- Its two-dimensional simplistic language appears as a consummation of stylistic progression from the Jain manuscripts to the Chaurpanchashika manuscript paintings.
- Among the few early dated sets are an illustrated poetic text of Amaru Shataka dated 1652 CE and a Ragamala painting by Madho Das in 1680 CE.
- A large number of Malwa paintings discovered from the **Datia Palace** collection supports a claim for Bundelkhand as the region of painting. A **complete absence of the mention of**

- **patron kings** and also portraits in this school supports a view that these paintings were bought by the Datia rulers from travelling artists, who carried paintings on popular themes, such as the Ramayana, Bhagvata Purana, Amaru Shataka, Rasikapriya, Ragamala and Baramasa, among others.

Malwa Bhagvata Purana is a typical example of Malwa style, where the space is carefully **compartmentalized** with each section narrating different scenes of an episode.



Raga Megha



(2) Mewar

Mewar's contribution to the history of Rajasthani paintings is of **paramount importance**. Many of the Mewar paintings are **dated**, thus allowing a **proper sequencing of the evolution** from the 16th century onward.

Early Phase:

- Long wars with the Mughals have wiped out most early examples. Surviving paintings show prosperous social conditions reflected in architecture and costumes.
- Most Important: **Ragamala** series (**Chawand**, earlier capital of Mewar) in 1605 by Nasiruddin/Nasirdin.



Maharana Pratap
(1572-97)

Amar Singh I
(1597-1620)

Karan Singh II
(1620-1628)

Jagat Singh I
(1628-1652)

Mature Phase:

- Under reign of Jagat Singh I, artists Sahibdin and Manohar added new vitality to the style and vocabulary of Mewar paintings.
- **Features:**
 - Bright colours.
 - Lush vegetation treated decoratively.
 - Scant perspective to represent simple architectural details .
 - Definite facial type (oval face, narrow forehead, prominent noses, fish-like eyes, small mouths)
 - Horses and elephants are naturalistically painted while other animals still follow western Indian idiom.

Master Painters

- **Sahibdin** was the greatest master of the mature Mewar style. He transformed Mewar from primitive folk-style into sophisticated. He deftly combined Mughal art with Rajput style. Though Muslim, Sahibdin was fully at ease with Hindu themes. He came to prominence with Ragamala series, 1628.
 - He crafted a novel pictorial device that of oblique aerial perspective to impart credibility to the ambitious scale that war pictures encompass. Deploying various narrative techniques, he either layers several episodes into a single painting as this one, or spreads a single episode over more than one folio.
- **Manohar** was another exceptional artist known for his work on Bal Kand of Ramayana.
- **Jagannath** was one more gifted artist who painted Bihari Satsai in 1719.
- **Examples:** Another Ragamala series, Rasikpriya, Nayaka-Nayikabhedha series, Bhagavata Purana, Yuddhakanda of Ramayana, Sukar Kshetra Mahatmya.



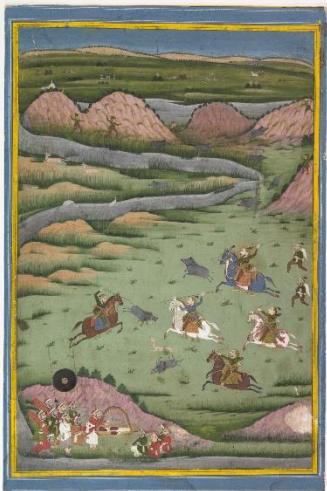
Malavi Ragini (Ragamala) 1628 by Sahibdin



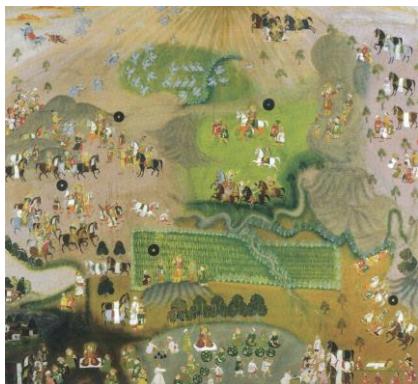
Yuddha Kanda of Ramayana, Sahibdin.

Final Phase with decline & degeneration:

- Increasing shift from textual representation to secular scenes of **courtly activities and royal pastimes**.
- Large quantity of pictures produced during this period **lacks charming quality** of the earlier time. Thus, the glory of Mewar **lost its vigour**.



Maharana Jawan Singh (r. 1828-38)



Maharana Jagat Singh II (1734–1752) touring the countryside.

Nathdwara's Pichwai Paintings

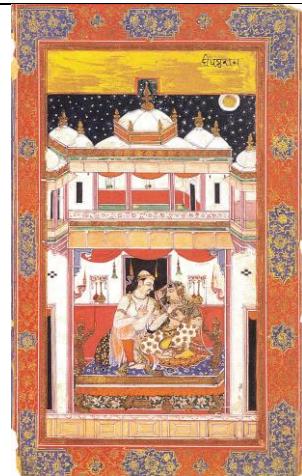
Nathdwara emerged as a new painting nucleus near Udaipur. This style of painting evolved in the service of Vallabhacharya's Pushiti Marga sect of Vaishnavism.

- Large backdrops called pichhwais were painted on cloth for the deity, Shrinathji (7 years old Krishna)
 - Intricate and visually stunning
 - Depict tales from Lord Krishna's life.
 - Other common subjects: Radha, gopis, cows, lotuses.
 - Festivals and celebrations
- Creating a pichwai can take several months, and requires immense skill, as the smallest details need to be painted with precision.



Evolution:

- In the early period, Bundi and Kota paintings cannot be distinguished because Bundi formed a unified state with Kota till mid-17th century.
- **During the Early Phase:** Strong Mughal influence
 - The early series of Ragamala at Bundi bears an inscription in Persian that dates back to 1591, and mentions names of its artists who introduce themselves as pupils of master artists, Mir Sayyid Ali and Khwaja Abddus Samad of the Mughal court.
 - **Mughal Elements:** in landscape, sometimes pavilions, chajjas and interiors.
- **Maturity and most accomplished phase:**
 - **Umed Singh** (1749–71): Bundi style acquired refinement in minuteness of details. It imbibed Deccani aesthetics. Deccani elements were formal gardens with floral beds and fountains, cylindrical women, love for bright and vivid colours.
 - **Animals and Nature:**
 - **Bishen Singh** (1771–1821)'s scenes of hunting wild animals frequently figure.
 - It also has a series of fine equestrian portraits. The drawing of elephants is, particularly, unsurpassed in both Bundi and Kota.
 - **Landscape:** hills, jungles, flowing rivers, lakes (lotus pond inspired from Mandu)
 - Bundi artists had their own standards of feminine beauty. Women are petite with round faces, sharp noses, full cheeks, sharp eyebrows, a 'pinched' waist.
 - **Common Themes:** Ragmala, Baramasa, Rasikapriya, Bhagavata Purana



Raga Dipak



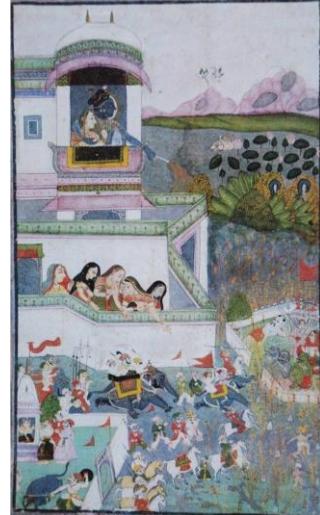
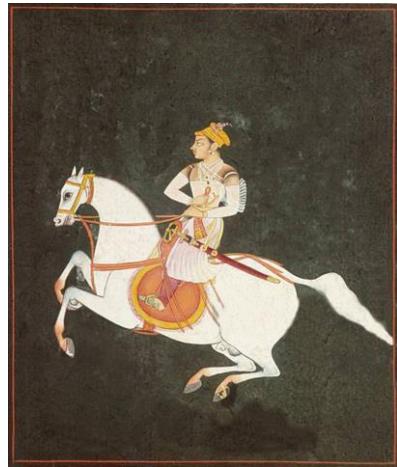
Rao Umed Singh is shown with a halo.



Raja Bishan Singh of Bundi

Final stage: Wall Paintings

- Under **Ram Singh** (1821–89), Bundi palace was decorated with murals of royal processions, hunting scenes and episodes of Krishna's story.
- It gradually declined towards the end of the 18th century, as the quality suffered though profuse production.



Ashwin, Baramasa, Bundi.

Bundi Murals (Umaid Bhawan Palace, Bundi)



Elephant's participating in a war



Woman Hunting Deer



Saraswati Painting



Krishna Leela Paintings



(4) Jaipur

- **Sawai Jai Singh** (1699–1743), an influential ruler, shifted from Amer to the newly established **capital city Jaipur** in 1727. Jaipur School of paintings thrived under his reign and emerged as a well-defined independent school.

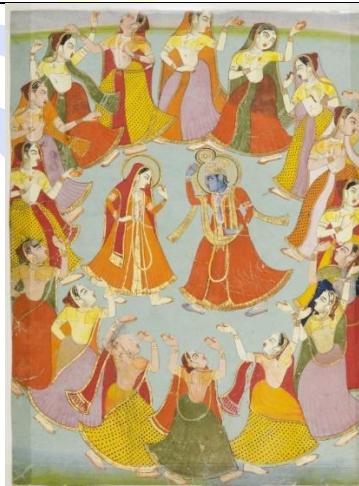
- He invited eminent craftsmen and artists (including some Mughal painters) to settle down in Jaipur and reorganised the **Suratkhana**, the place where paintings were made and stored.
- There was a strong Mughal influence over this school.
- **Portrait painting** was also popular during his time and an accomplished portrait painter, **Sahibram**, was part of his atelier.
- He was drawn to the **Vaishnavite** sect and commissioned numerous paintings on the theme of Radha and Krishna. Artists during his reign painted sets based on Rasikapriya, Gita Govinda, Baramasa and Ragamala, where the hero's figure is in striking resemblance with the king.

- **Pratap Singh** (1770-1803)

- In the 18th century, the Mughal influence was thrown off and a genuine Jaipur style emerged as the aesthetics were reformulated. Under him over 50 artists worked.
- Many pictures are devoted to **Krishna theme**. Literary and religious themes, such as Gita Govinda, Ragamala, Bhagvata Purana, etc
- **Royal portraits**, courtly pomp and splendour.
- By the early nineteenth century, there was a **lavish use of gold**.
- Jaipur preferred large size formats and produced life-size portraits.



Sawai Jai Singh, the founder of Jaipur, today UNESCO WHS.



Krishna performing a folk dance.



The Hour of Godhuli, Jaipur, 1780.



Bharat meets Rama at Chitrakut, Ramayana, by Guman, 1740s

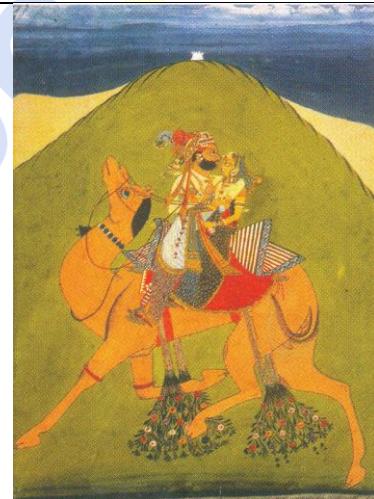
(5) Jodhpur

It was the largest state of Rajasthan and home to the Rathore clan of Rajputs. In 1459, Rao Jodha founded Jodhpur.



- **Mixture of Indigenous with Mughal Styles:**

- Originally, it followed **Jain style of western India** since the patrons were mostly Jain merchants.
- With the **political presence of Mughals** since the 16th century, influence of their visual aesthetics made its way in the style of portraiture and depiction of court scenes, etc.
 - Due to the matrimonial relations with the Mughals Jodhpur soon followed **Mughal portraits style**.
 - **Maharaja Jaswant Singh (1638–1678)**, who served as Mughal viceroy of Malwa, Deccan and Gujarat, started a trend for **documentary painting** through portraiture and court life. Numerous portraits of Jaswant Singh survive today.
- However, the **formidable indigenous folkish style** was deeply embedded in culture that it resisted getting overpowered and managed to prevail.
 - Rajasthani preference for **rhythmic lines and jewel-like colours** asserted itself.
 - Due to his inclination towards the Vallabha cult of Shrinathji, Jaswant Singh patronised many **Krishna-related themes**, with Bhagvata Purana as the most prominent one.
 - **Ajit Singh (1679–1724)** became the king after 25 years of war with Aurangzeb. **Durgadas and his heroism** were popularly celebrated in poems and court paintings of Ajit Singh's period. Durgadas's equestrian (horse riding) portraits became popular.



Dhola and Maru, Jodhpur,
1810



Chaugan Player by Dana

- A true Jodhpur style developed only after 1760 during Bijai Singh.

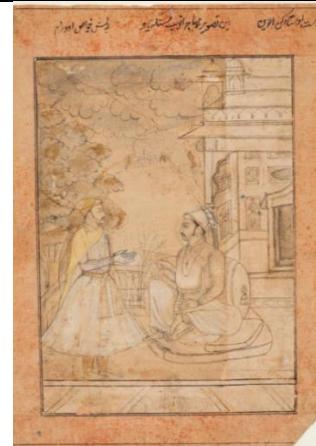
- Beautifully long uplifted eyes – notable feature of Jodhpur style.

- **The last but the brightest phase** was during the reign of **Man Singh** (1803-1843)

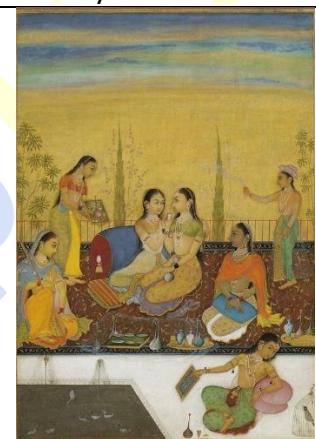
- After British took over Jodhpur, Man Singh devoted all his time in pursuit of art and literature. Man Singh was the follower of the Nath Sampradaya and paintings of him in the company of the Nath gurus survive. His own poem Krishna Vilas and other stories from Shiva Purana, Ramayana, Nala Charita, Durga Charita as well as Panchatantra, Dhola-Maru were illustrated.

(6) Bikaner

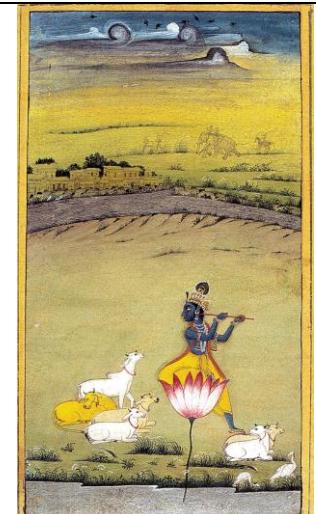
- **Rao Bika Rathore** (1438-1504) established one of the most prominent kingdoms, Bikaner, in 1488.
- **Mandis** (studios): In these studios, many artists worked under the supervision of a **master artist**. Apart from making new miniatures, the studio did **marammat** (repairing) and **nakals** (copies) of older works.
- When Bikaner accepted Mughal sovereignty, many artists from Mughal court migrated and thus it emerged as an important painting centre with **high Mughal character**.
- During his regime, **Anup Singh** (1669–1698) instituted a **library** in Bikaner that became a repository of manuscripts and paintings.
 - Bikaner king Anup Singh had served in Deccan for long and acquire a fine collection of paintings of Bijapur. So, from this point onwards, there was **Deccani influence**. (Clever use of jewel-like colours, landscape details, treatment of cattle)
- **Master Artists**
 - **Ali Raza** was an important painter who painted in the Shah Jahan style.
 - In the reign of Anup Singh, **Ruknuddin** (whose ancestors came from Mughal court) was the master artist, whose style amalgamated Rajasthani, Deccani and Mughal conventions. He painted Ramayana, Rasikapriya and Durga Satpsati.
 - Ruknuddin's son **Shahadin** painted one of the finest Bikaner masterpieces Krishna supporting Govardhan mountain.



Maharaja Anup Singh
by Ruknuddin



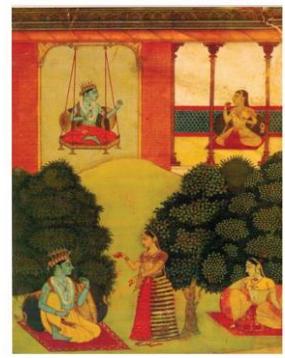
Ladies party on roof
(Ruknuddin)



Krishna playing flute
surrounded by Cows.



Krishna supporting Mount Govardhan by Shahadin,
Bikaner, 1690

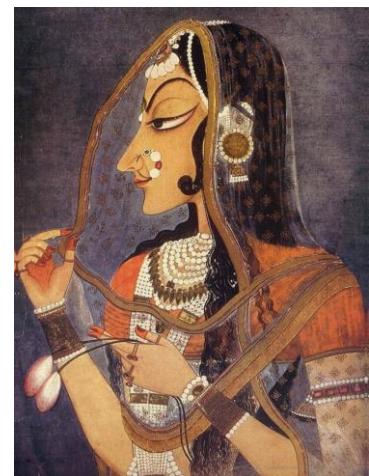
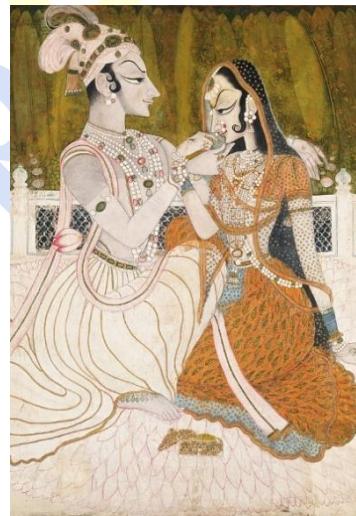


Krishna on Swing, Rasikpriya,
1683 (Nuruddin)

(7) Kishangarh

This was the most stylized of all Rajasthani miniatures, known for exquisite sophistication and distinct facial type.

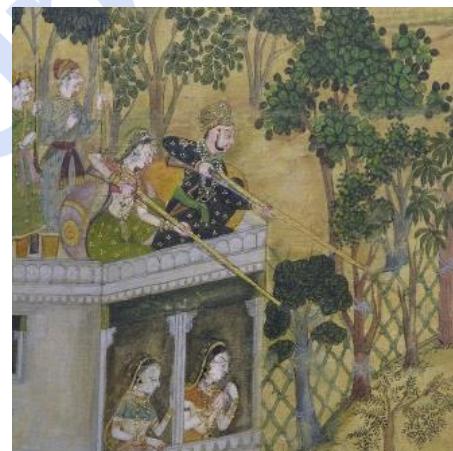
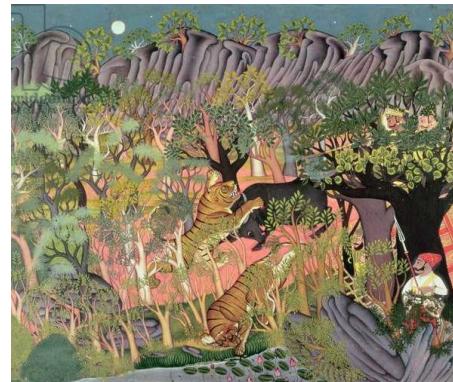
- While by 1700 century, most Rajasthani states had come close to their end, a sudden spark of genius lit up in the small state of Kishangarh.
- **Raj Singh (1706–48):** A distinctive style of the state emerged.
 - Making lavish use of green, penchant for depicting **panoramic landscapes**.
 - When Raj Singh was initiated into the Pushtimargiya of Vallabhacharya, **Krishna Lila** themes became personal favourites.
- **Raja Sawant Singh (1748-57):**
 - He was a Great devotee of Krishna and wrote many poems in Brijbhasha by name of Nagari Das.
 - He fell in love with a maid called Bani Thani, who was also well-versed in poetry.
 - **Nihal Chand**, an outstanding artist composed paintings on Sawant Singh's poetry that portrayed the theme of divine lovers — Radha and Krishna Thus,
 - The couple is placed in courtly surroundings, often appearing tiny in the **vastness and minutiae of their panoramic landscape settings**.
 - **Blending of poetry and painting.**
 - **Unique face of Bani Thani:** Long eyes curved upwards, exaggerated arch of eyebrows, decorative curl of hair spiraling down the cheek in front of ear, long straight nose, thin lips and pronounced chin.
 - E.g. hallmark painting is of Bani Thani



- Troubled by fratricidal conflict, eventually he abdicated the throne in 1757 and retired to Vrindavan along with Bani Thani.

(8) Kotah

- Kota state was created by Jahangir as an offshoot of Bundi in 1625.
 - After its separation from Bundi, Kota had its own painting school. In the following decades, Kota style of painting became strikingly individual.
- The hilly tracts of Kotah lent themselves for **hunting scenes** which have an exceptional **excitement of animal chase**.
 - **Royal forays into jungle for hunt**
 - **Umed Singh** (1770–1819) occupied himself with wildlife and gaming from an early age and spent most of his time in hunting expeditions. Paintings served as flattering records of his exploits.
 - Even ladies took part in hunting as expert shots.
 - **Real theme of painting is:**
 - **Excitement of chase, thrill of adventure**, combat and struggle for life and death
 - Jungle and wildlife are the major part, hunters play minor role. Thus, for the first time, **landscape was the real subject** of compositions.
 - **Style**
 - Rajasthani love for simplified forms (not Mughal attention to details)
 - Vegetation, animals – refinement of Jahangir-era naturalism
 - No ulterior or allegorical meaning in forms – direct and simple

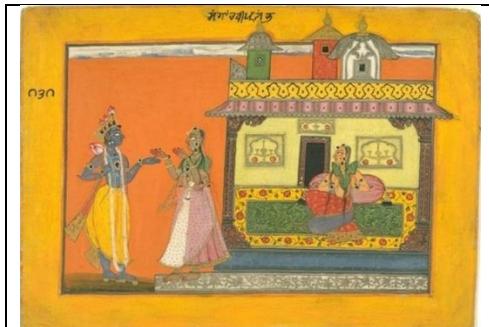


(1) Basohli

- It is considered as the **cradle of Pahari miniatures**, which later evolved into Kangra painting.
- Painting here was considered **primarily as a religious art** and it was rooted in folk tradition. Over time, there was a **fusion of religious + folk + Mughal**.

- **Evolution:**

- **Sangram Pal** (r. 1635-73)
 - He adopted **Vaishnavism**. Thus, early paintings show its influence.
 - He also came **in contact with Mughal painters** when he visited court of Shah Jahan.
- **Kirpal Singh** (1678-93) was an enlightened prince. Under him, Basohli developed a distinctive and magnificent style.
 - **Vaishnavism** took roots – so Bhagavata Purana, Geeta Govinda.
 - With **Manaku, Guler influence** crept in (lush scenery, fluency of line). Gradually, Guler elements were assimilated and distinctive Basohli style soon vanished. When Nainsukh came here for pilgrimage, his style was absorbed.
 - Thus, a new style of painting came in vogue during 1690s to 1730s, which was referred to as the **Guler-Kangra phase**. Artists during this period indulged in experimentation and improvisations that finally resulted and moulded into the **Kangra style**.



Radha and Krishna (Rasmanjari)



Rama gives away his possessions.

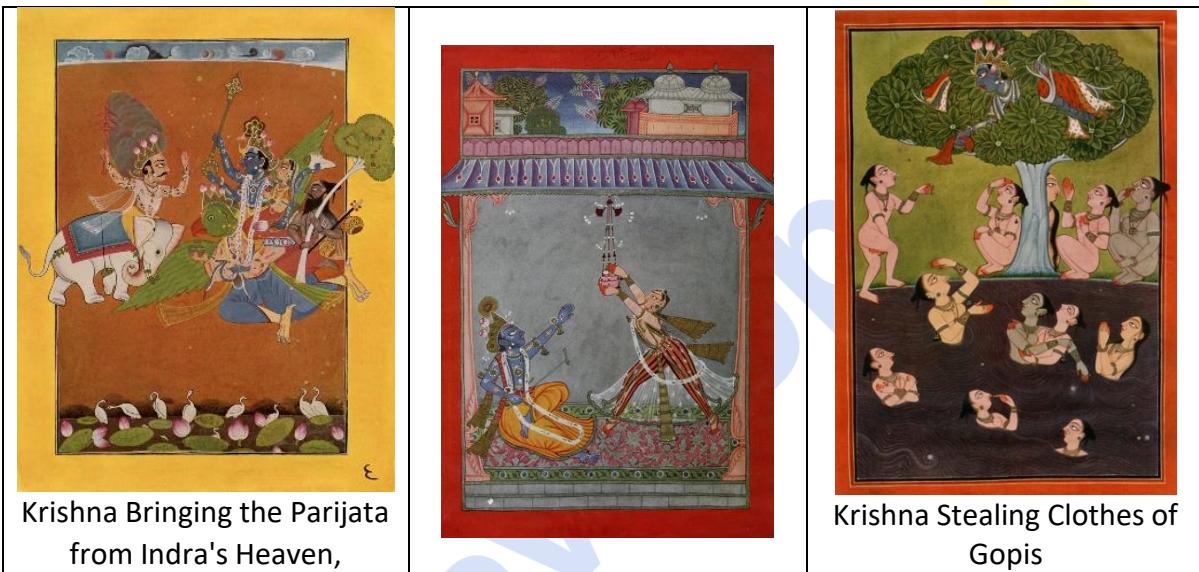


Krishna attacked by Dhenukasur (Bhagavata Purana)

- **Basohli Style:**

- **Bold vitality of colour and line:** Strong use of primary colours and warm yellows to fill the background and horizon.

- **Borders:**
 - Mostly bright red to symbolize passion
 - Often the scenes cut into border or ruthlessly fit in.
 - Often inscriptions in **Takri script**
- **Background:** Stark and conventionalised
 - Lush scenery (from Guler)
 - Rhododendron with brilliant red flowers is favourite.
 - Architecture resembles Mughal or Rajasthani style.
- **Human forms**
 - Female type with sharp intense emotions and Mughal clothes
- **Jewellery:** Profusion of jewellery – lavish ornaments (pearls, emeralds)



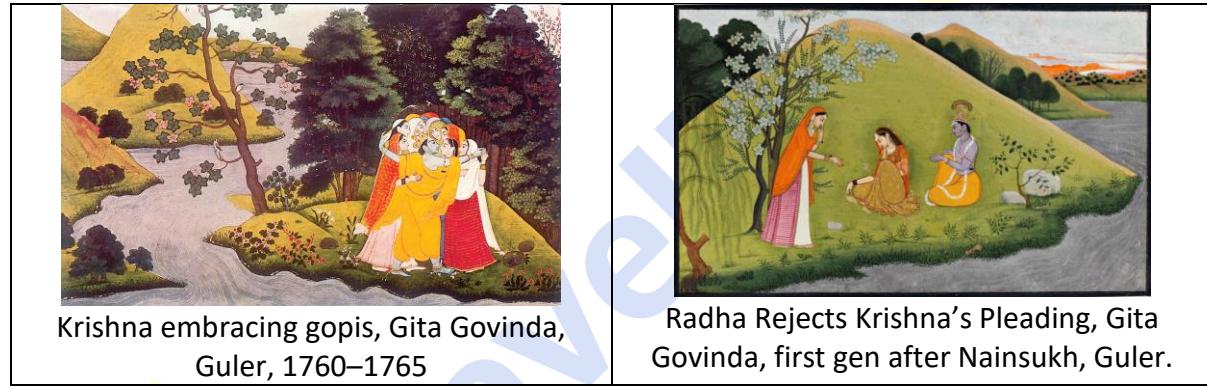
(2) Guler (Haripur Capital)

Guler state was established by Raja Hari Chand in 1405 between Punjab plains and Kangra Valley. This was the actual birthplace of Kangra painting style, and sometimes it can be termed as an *early phase of Kangra Kalam*.

Older tradition:

- **Dalip Singh (r. 1695-1741): Early Phase**
 - Artists running away during invasion of Nadir Shah (1739) came here for safe haven, thus **late Mughal style influence** of Muhammad Shah Rangile period is seen.
 - Many early portraits belong to Dalip Singh, thus indicating **royal interest** in painting.
- **Guler-Kangra Phase (or Pre-Kangra phase):** The first quarter of the 18th c saw a complete transformation due to two reasons:
 - Pandit Seu with his sons Manak and Nainsukh changed the course of painting.

- Passionate patronage of **Raja Govardhan Chand** (1744–73) and his son **Prakash Chand**.
- **Style:**
 - More refined, subdued and elegant compared to the bold vitality of the Basohli style.
 - Effectively assimilated Rajput and Mughal types emerged in full vigour
 - Later this style matured in Kangra by 1780s.
- **Themes:**
 - **Background: Picturesque scenery** of Guler
 - Abundant use of **local scenery** – trees, hills, wavy ridges
 - **Plain background, use of gold**
 - **Naturalistic** treatment of animals, and birds in pairs
 - **Angular architecture with no perspective**
 - **Human forms:** Beauty, serenity and grace of women – most characteristic and lovely idealization of Guler women.
 - **Portrait:** Raja Govardhan Chand listening to musicians.

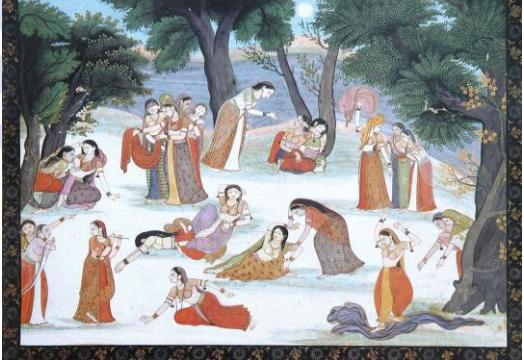
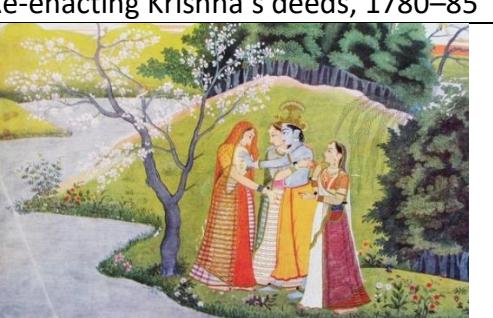


(3) Kangra

Kangra school of painting:

- Early influence of **Guler** and **Mughal** styles. When Guler declined, Kangra rose to become the most prominent Pahari kingdom under **Sansar Chand (1775–1823)**. He was a visionary leader, military power, an aesthete, one of the greatest patrons of art of Kangra style. He had interest in poetry, music and painting. He established ‘**Chhattis Karkhanas**’ each dedicated to a different art.
- Lured by wealth and generous patronage, painters flocked to his court, including those from the neighbouring state of Guler. The court favourite was Manaku’s son Kausala, Fattu, Purkhu, and Bassia. Others are Nainsukh’s son Gaudhu.
- Under his patronage, more than 40,000 paintings were produced.
- **Themes**
 - **Royal activities:** Royal portraits of Sansar Chand.

- **Krishna theme and his romantic literature:** Ramayana, Mahabharata, Bhagavata Purana, Jayadeva's Geet Govind, Rasikapriya of Keshavdas, Satsai of Bihari, Baramasa, Ragamala
- Intertwined **music, poetry, romance and religion** in their paintings.
- **Style**
 - Mastery over **delicate lines**: Fluid, refined and deceptively free lines.
 - Sensitive portrayal of **nature**.
 - Rich and brilliant use of **colour**.
 - Minuteness of **decorative details**.
 - **Lack of perspective**: Stiff architectural forms (mostly dazzling marble) help in emphasizing the human rhythm and their delicate colouring.
- **Kangra Feminine Beauty:**
 - Distinctive female face with straight nose in line with the forehead, graceful forms and charming poses came in vogue around the 1790s.
 - Dress and veil forming a curve as though filled by a gentle breeze suggests graceful forward movement.
 - Kangra gave eloquent expression to the Rajput ideal of beauty. Above all, it created an idealised type of feminine beauty which was the focal point of Kangra painting.

	
<p>Kaliya Mardana, Bhagavata Purana, 1785</p> 	<p>Re-enacting Krishna's deeds, 1780–85</p> 



The Family

- **Pandit Seu (1680-1740)**
 - He came originally from the Mughal court. His family belonged to Guler from where various members of his family emigrated to other states to practice their art.
 - Seu's family was instrumental in evolving superb style. Their contribution in maneuvering the style of Pahari painting from the stage of Basohli to that of Kangra is immense.
- **Manaku of Guler (Guler to Kangra)**
 - Like Nainsukh, Manaku too did numerous **portraits of his patron Raja Govardhan Chand** and his family. However, his most outstanding work is a set of **Gita Govinda** painted in 1730 at Guler.
 - When Guler came under grave financial crisis and could no longer maintain the atelier, Manaku and his sons took service under Sansar Chand of Kangra.



Vishnu as Varaha challenges Hiranyaksha from Bhagavata Purana series, c. 1740.



Yudhishtira performs the Horse Sacrifice, Bhagavata Purana, Manaku, Guler 1740



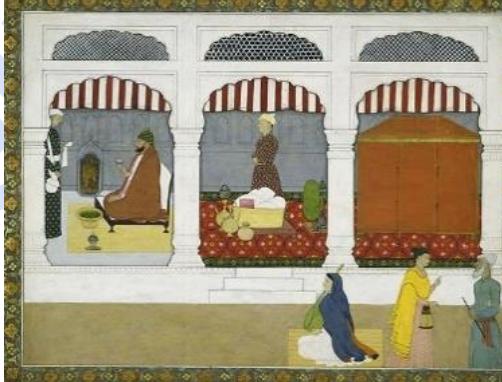
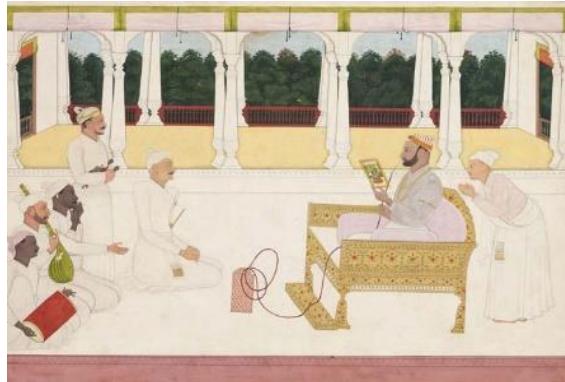
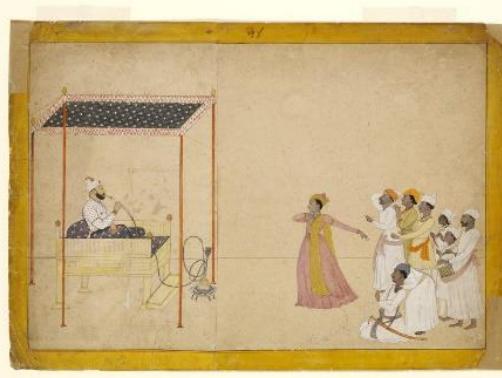
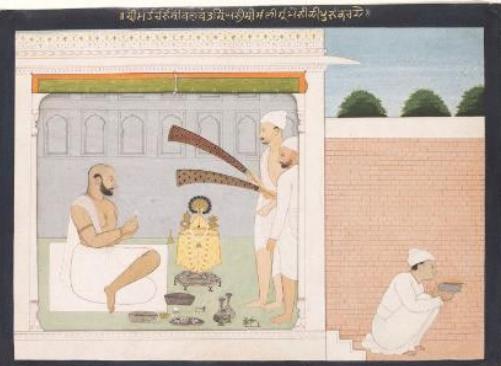
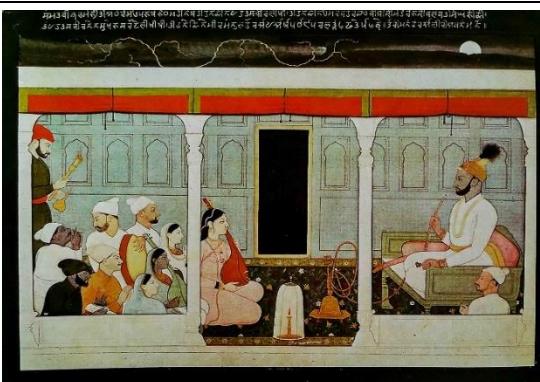
Jayadeva worshipping Radha and Krishna based on Jayadeva's Gita Govinda, c. 1730



Krishna Idolised, Gita Govinda series of 1730, by Manaku of Guler.

- **Nainsukh (Active ca. 1735–78): Guler → Jasrota → Basohli**

- Exceptional painter who infused original freshness into Pahari paintings. He was a genius for sensitive drawing, astute insight into character, precise facial features, soft modulate colours, simple but elegant setting.
- **Compared to Manaku:** Like his brother Manaku, he was schooled in the stylistic idiom developed by his father, Pandit Seu. Nainsukh's gift for precise observation and his interest in realistic pictures indicate that he pursued an artistic vision wholly different from that of his brother Manaku, who worked within more traditional parameters.
- Around 1740, Nainsukh left from Jasrota, across Ravi. The best documented phase of Nainsukh was in **Jasrota**, where he began painting for **Balwant Singh** who was to become his greatest patron.
- **Nainsukh's celebrated pictures of Balwant Singh of Jasrota are unique.**
 - Nansukh depicted Balwant Singh in countless paintings that attest to the painter's incredibly sensitive ability to capture specific situations and moods. The artist gratified his patron's obsession by painting him on every possible occasion and with minutiae of details. Nainsukh's genius was for individual portraiture that became a salient feature of the later Pahari style.



o Then to Basohli:

- After Balwant Singh's death, in mid-1760s, Nainsukh moved and entered the service of **Amrit Pal (r. 1757–78) of Basohli**.
- For him, Nainsukh produced entirely different kinds of work, stories from the great **religious epics** like Gita Govind.



Hiranyagarbha c. 1740, Manaku

Indian Classical vs Western Music

- Voice types
- Taal/Rhythm
- Song presentation
- Instruments
- **Three major differences**
 - Raga is the pivotal concept in Indian music. There is no single English word that can accurately translate the full meaning of raag. It is not a musical scale, a mode or even a tune, but it definitely encompasses all those three elements. It is a melodic structure of musical notes having specific character, and is governed by certain rules.
 - Improvisation
 - Orchestration: Harmony vs Melody



Ancient India

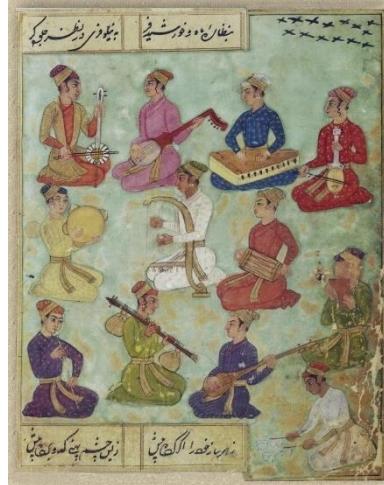
- **Evolution:**
 - **Prehistoric Era Music**
 - During the late **Vedic Period**, music prevailed in the form called **Samgana**, which was purely a chanting of the verses in musical patterns.
 - The epics were narrated in musical tones called **Jatigan**.
 - Between the 2nd to the 7th c CE, a form of music called **Prabandh Sangeet**, written in Sanskrit became very popular.
 - This form later gave rise to a simpler form called **Dhruvapad**.
- **Shastric Tradition of Lakshana Granthas: Ancient Texts on Musicology**
 - There was the development of both music and musicology right from the very beginning.
 - The ancient **literature** like Agamas, Vayu Purana, Brihaddharma Purana, Ramayana, Mahabharata, Bhagavata, Shiksha granthas and others contain invaluable references to the **basic principles** of classical music.
 - Continuous assimilation of new features within the framework of tradition. These treatises gave a vivid description of the music and musicology – **change and continuity**.
 - **Sama Veda:** Rigveda set to tune (gaan).

- Sung by **Udgatri** priests.
- Two types of melodies:
 - Gramageya melodies - for public recitations
 - Aranyageya melodies – for personal meditative use.
- Also mentions instruments.
- **Gandharva-Veda** (Upaveda) is attached to it.
- **Bharata's Natyashastra:** An encyclopedic treatise on all performing arts (200BCE-200CE)
 - It contains several chapters dedicated to music (28-34 out of 36)
 - Divided music into octaves and 22 micro tones.
 - Classification of musical instruments into Tata, Sushira, Avanaddha and Ghana varieties.
- **Dattilam by Dattila:** Contemporary of Bharata's Natyashastra
 - A small book devoted to the description of gandharva gayan.
 - Melodic structure categorized into 18 jatis, their names reflect regional origins: andhri, oudichya.
- **Matang Muni's Brihaddeshi** (6th-8th c)
 - Landmark text between Natyashastra and Ratnakar.
 - Distinguishes marga and desi.
 - First text to speak directly of the raga.
 - Talks of sargam, murchhana, grama, jati etc.

- In South, Ilango Adigal mentions in **Silappadikaaram** that the ancient Tamils had developed the basic musical ideas quite early.
 - Mahendra Varman (7th c) has mentioned the musical facts in **Kudumiyyamalai inscriptions** in Pallava era.

Medieval Era

- **Bhakti movement's influence** 7th century onwards
 - Hundreds of saint poet-singers and religious teachers.
 - Regional languages were extensively used for these songs, in order to reach the masses.
- With the **advent of Muslim rule in North**, the art of Indian music interacted with the Arabian and Persian systems of music.
 - Patronised by the Muslim rulers in their royal court, the Indian music slowly started branching off into the two distinct forms of Hindustani and



Carnatic music. These two traditions of music started to diverge only around 14th century CE.

- The Persian influence brought a substantial change in the Northern style of Indian music. Comparatively South India remained undisturbed without any foreign invasions.

Some Early Medieval Personalities:

- **Narada's Parivrajak-upanishad**: Mentions about the saptaswaras.
- **Naradas' Sangit Makaranda** (11th c CE)
 - Narada classifies system *before* Persian influences. He discusses and enumerates 93 Ragas and classifies them into masculine, feminine and neuter.
- **Raja Bhoja** (1018-1050): Great patron of Music
- **Nanyadeva** (1097-1147): A king of Mithila who was a famous musicologist. His important books were Saraswati Haridayalankara and Grantha Maharnava.
- **Someshwara** (1127-38) was the king of Chalukyas and a great musician.
 - Famous work was **Sangeet Ratnavali**.
 - Authored encyclopedic text **Manasollasa**
- **Haripala** (12th c) was a king in Gujarat and the author of Sangit Sudharak. For the first time, he mentioned the terms Hindustani and Karnatak music.
- **Sangit Ratnakar by Sarangdeva** (13th c CE, significant treatise)
 - In the court of Yadava king Singhana of Devgiri (MH)
 - Basis for both Hindustani and Carnatic music
 - Conserved the ancient structure of Indian classical music: knowledge about ancient forms, Svaras, Ragas, Gitis, Jati Gana, Tala, instruments, dance etc. available to us.
 - Turushka todi and turushka gaud, reveal influx of ideas from Islamic culture.

Developments in Delhi Sultanate:

- **Amir Khusro Dehlavi (1253-1325)**
 - He served 7 sultans.
 - Pupil of the great Sufi master Hazrat Nizamuddin Awliya (1238-1325).
 - His contribution to the emergence of Hindustani culture came via poetry, in both Farsi and Braj Bhasha.
 - In Nuh Sipihr (masanvi), there is an open admiration of Indian music.
 - He infused Turkish, Persian elements in Indian music.
 - Introduced several ragas.
 - Inventor of Qawwali.
 - Created six genres of music: Khyal, Tarana, Naqsh, Gul, Qaul, and Qalbana.
 - Introduced new instruments (tabla, sitar)
- **Firuz Shah Tughlaq (r. 1351-1388)**
 - Patronage to poets, musicians, and various linguistic communities.
 - He had a large personal library of manuscripts from Arabic, Persian etc.
 - Under his patronage, **premakhyān** which is Sufi poetry written in Awadhi grew. It was a new genre of literature.
 - He built many **institutes for musicians and poets**.
 - **Sanskrit books** on medicine and music were translated into Persian.
 - He **patronised classical music** and the largest number of singers came from Gwalior.
- **Sikandar Lodi (r. 1489-1517)** took a great interest in music.
 - He had a refined taste in classical music and employed many musicians in his court. He enjoyed shehnai very much.
 - A reputed work on music titled '**Lahjat-i- Sikandar Shahi**' was prepared during his reign.



Regional Patronage: North India

- **Jaunpur: Sharqi rulers**
 - **Ibrahim Shah Sharqi** (1401-40) was responsible for the compilation of the Sanskrit treatise **Sangeet-Shiromani** which was dedicated to him.
 - **Hussain Shah Sharqi** (1458-79) assumed the title of **Gandharva** and contributed significantly to the development of **khyal style** of music. He also composed several new ragas like Jaunpuri, Malhar-Shyama, Guada-Shyama, Jaunpuri-Asavari, Jaunpuri-Basant.

- **Kashmir's Zain-ul-Abidin** (1416 – 1467) became famous for his promotion of high culture and music in particular. Due to his generous patronage, many masters in art flocked to Kashmir from all directions.
 - The Raja of Gwalior gifted him all the standard books on Indian music.
- **Rana Kumbha of Mewar** (r. 1433 to 1468) was a great patron of the arts. Long treatises on music (Sangeeta Raj and Sangeeta Mimansa, Shudh Prabandha etc.) were written in his time.
- **Tomars of Gwalior** led the Revival of Indian music post Timur's attacks.
 - **Dungarendra Singh Tomar** (1425-59) made a systematic effort was made to revive Indian classical music.
 - **Presented two Sanskrit books** on music, entitled Sangeeta Shiromani and Sangeeta Chudamani, to the Kashmir sultan Zail-ul-Abidin.
 - He was the originator of the idea of **adopting Hindi songs** for Indian classical music.
 - His **Vishnu pada style of singing** was passed on to his great-grandson, Man Singh.
 - **Raja Man Singh Tomar of Gwalior** (r. 1486-1516)
 - Man Singh' s main object was to re-establish the lost glory of classical Indian music. He popularized Dhrupad. He himself composed many Dhrupads and patronized this form. An illustrious **dhrupad style** was firmly established at Gwalior and thereby all over India.
 - **Attracted the best musicians of the time:** Baiju, Bakshu, Gopala, Mohamud Lohang, Karna and Pandviya etc.
 - Created some **new Ragas** (e.g. Gurjari Todi, Mal Gujar and Mangal Gurjari)
 - He replaced Sanskrit songs with **Hindi (Braj) lyrics**. Himself **composed many pada-s** and asked the musicians of his court to do the same. He had three volumes compiled, of Vishnu pada-s, of dhrupad-s and of hori-s and dhamars.
 - **Mankautuhala**
 - **To facilitate the teaching** of Indian classical music.
 - **First work on Indian music written in Hindi.** It was a bold and revolutionary step.
 - It was translated into Persian in 1673 by Faquirullah by the name '**Raga Darpan**' (in the times of Aurangzeb).
 - After Sikandar, when Ibrahim Lodi took to the throne, he attacked Gwalior in a bid to take over. During this period in 1516, Raja Mansingh lost his life.



Dhrupad-Dhamar

- It is the oldest Hindustani form still in vogue today.
- Evolved from Prabandhas but in its present form has been in vogue since 15th-16th c CE. This period is known as the golden age of Dhrupad.
- Man Singh's 'Mankutuhal' specially discussed Dhrupad.
- Emperor Akbar also provided great patronage to Dhrupad.
- Swami Haridas is credited with a large body of Vishnupadas of Dhrupad style. He left a deep imprint on Hindustani music.
- **Four Banis** (styles): Gauhar, Khandar, Dagar, Nauhar.



Haveli Sangeet

- Origin in Rajasthan and Gujarat. Flourished in the 16th c.
- Important in Pushtimargi system of worship. Its exponents included 'ashta chaap kavis'.
- It is essentially a tribute to Krishna.
- Commonly played at the many temples of India, like the Radha Vallabh of Vrindaban, Krishna of Nandgaon, Uttar Pradesh and Sri Nathji of Nathdwara.

Developments in Deccan:

- **Golconda:** Sultan Muhammad Quli Qutb Shah (1565 – 1612) wrote poetry in Urdu, Persian, and Telugu. He is credited with introducing a new sensibility into prevailing genres of Persian/Urdu poetry and setting them to musical tones.
- **Bijapur:** Sultan Ibrahim Adil Shah II (1571-1627) was fascinated by the dhrupad gayaki of Gwalior style; he worshipped Ganesha and Saraswati and wrote Hindi dhrupad-s in their praise in spite of protests from the Muslim orthodox. He wrote the book **Kitab-e-Navras** in Dakhni language to introduce the theory of Rasas to Muslims.

Mughal Court Patronage

In the Mughal court, devotional music took a back seat; while Darbar Sangeet came into limelight. Fusion of the Persian and Indian music gained encouragement.

- **Abul Fazl (1551-1602)** mentions numerous musicians, Hindus, Iranians, Kashmiris, Turks, both men and women. There were also instrumental players. And the entire team was headed by Tansen.
- **The chief musicians of Akbar's era:** Tansen, Bajbahadur, Badgebakhsh, Gopal, Haridas, Ramdas, Sujan Khan, Miya Chand and Miya Lal.



- **Baz Bahadur of Malwa**, famous musician during Akbar's time, is described by Abul Fazl as "he was the best person of his time in music and Hindi songs."
- **Tansen of Gwalior (1500-86)**
 - Ramtanu Pandey and Muhammad Ata Ali Khan
 - **Early Life:**
 - Training in the music school of Raja Mansingh Tomar
 - Guru was Swami Haridas.
 - Tansen title given to him by Raja Vikramjit of Gwalior.
 - He was a court musician of Raja Ramachandra of Bandavagarh (Rewa).
 - **Akbar's court:**
 - Akbar made him one of the Navaratnas in his court.
 - Title of 'Mian', 'Sangit Samrat'.
 - **Contribution**
 - **Composer and singer:**
Prefix Mian (Mian ki) owe their origin to Tansen. (Miyan Malhar, Miyan ki Todi, Mian ki Mand, Mian ka Sarang etc.) also, Darbari-Kanada, Darbari-Todi, and Rageshwari.
 - **Tansen was also an accomplished musicologist and a composer:** Texts Sangeeta Sara, Ganesha/Shiva/Parvati stotra and dohas to outline raga lakshanas, and Kalpadruma.
 - **Creator of instrument:** Rabab fused with traditional Indian Veena to create **Sarod**
 - **Senia Gharana:**
 - Elder son **Bilaskhan** headed the gharana of the Rabab players.
 - Other son **Suratsen** headed another gharana of Sitar players.
 - Daughter **Saraswati** and her husband Misri Singh initiated the tradition of Beenkars.
 - Buried in Gwalior near the tomb of **Muhammad Ghawth** (Shattari Sufi)
- **Shah Jahan**
 - He was passionate about music. It is said his diwaan-e-khaas in day-to-day special, instrumental play and music were used. And he himself was a singer.
 - **Khushhal Khan Kalawant 'Gunasamudra'** was great-grandson of the most famous Tansen. He was also the chief musician to the Mughal emperors Shah Jahan
- **Aurangzeb:** Used to play Vina initially.
- **Muhammad Shah "Rangeela"** (r. 1719 – 48)



- His pen-name was Sada Rangila (Ever Joyous)
- Qawwali was reintroduced in the Mughal court and then it quickly spread throughout Indian subcontinent.
- Compositions of the court musicians such as Niyamat Khan (**Sadarang**) (great composer, Vina player), and his nephew Firoz Khan (**Adarang**) popularised Khyal. It evolved, became popular and received princely patronage.



Wajid Ali Shah (1882-1887) of Awadh

- He was a poet, playwright, dancer and great patron of the arts. During 1856-57, from Lucknow he was exiled to Kolkata
- **Music**
 - He was not only a munificent patron of music, dance, drama, and poetry but was himself a gifted composer. Pen-name was "**Qaisar**" and "**Akhtarpia**" for poems, prose and thumris. He composed many new ragas and named them Jogi, Juhi, Shah-Pasand, etc.
 - In his ear, complicated ragas and dhrupad were ignored → **easier raginis were encouraged.**
 - Popular belief has it that the light classical form, **thumri** was created by Wajid Ali Shah.
- **Kathak:**
 - He is widely credited with the revival of Kathak as a major form of classical Indian dance.
 - Nawab Wajid Ali Shah organized pageants, **jogia jashan**.



Khyal Gayaki (thoughts, imagination)

- Romantic melody with greater freedom than dhrupad
- The singer depicts the emotional content through music in the set raga.
- The singer improvises and finds inspiration within the raga to depict the khyal.
- Vilambit khayal is followed by a shorter, drut khayal in the same raga
- Greater variety of embellishments and ornamentations. Sargam, nom-tom and taan as well as movements to incorporate dhrupad-style alap

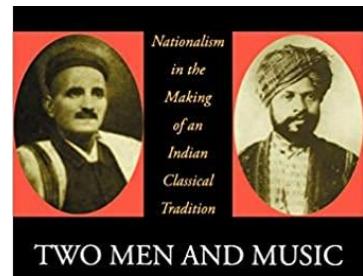
Musical Gharanas

- **Gharana:** A gharana indicates a style of music and a comprehensive musicological ideology.
 - It emerges from the creative genius, who gives existing structures a new approach, form and interpretation. When sons/disciples continue this style **for three or more generations**, a new gharana is born.
 - Khyal Gharanas: Agra, Banaras, Bhendi Bazaar, Delhi, Gwalior, Jaipur, Kirana, Mewati, Patiala, Rampur-Sahaswan.
 - Agra and Gwalior gharanas are a few centuries older.
 - Some of the gharanas were established only in the early 20th c.
 - **Abdul Karim Khan** became the creator of Kirana gharana
 - **Alladiya Khan** created the Atrauli-Jaipur gharana.
 - **Allauddin Khan** created Maihar gharana.
 - Thumri Gharanas
 - Dhrupad Gharanas
 - Tabla Gharanas
 - Pakhawaj Gharanas
 - Sitar Gharanas
 - Kathak Gharanas
 - **Origin and March of Gharanas:**
 - During the **twilight of the Mughal empire** there was a declined patronage.
 - In 1668-69 Emperor Aurangzeb ordered a ban on music.
 - Later, there was a series of incapable rulers, several agrarian uprisings strained resources.
 - Thus, as the patronage by smaller princely kingdoms like Awadh, Patiala, and Banaras became important, Hindustani classical music shifted to these courts.
 - Once more, the dispersal and migration of the gharanas took place after 1857 and the consequent disappearance of the last vestiges of the Mughal court. This time, they shifted from central north India to other metropolitan centres in Bombay Presidency and Bengal Presidency.
 - As the power of the maharajahs and nawabs declined in the early 20th century, so did their patronage.
 - **The Gharana Rivalries:** Royal favouritism and family jealousies.



Colonial Era

- With the advent of the British in India, the court arts underwent a decline and most of the musicians had to move over to other occupations. On the whole, Indian music took a backseat and interest and resources to sustain this art started to fade. Only a few gharanas managed to survive.
- In this context, the efforts of **Pt. Bhatkhande** and **Pt. Paluskar** resulted in popularizing Hindustani music among the masses.
- With the opening of the institutions, students could learn music in a proper academic environment. They could later specialize under able musicians. Owing to the efforts of Pt. Bhatkhande and Pt. Paluskar, Hindustani music underwent a Renaissance and received its rightful place in society.



Vishnu Narayan Bhatkhande (1860-1936)

- Bhatkhande undertook the arduous task of restating the musicological framework underlying contemporary musical performance.
- He realized that many accomplished artists are not familiar with rules of raagas and are not even interested in music theory. So, he decided to improve the situation in both practical and theory of classical music.
- He compiled about 1,200 compositions in **Kramik Pustak Malika** series.
 - Classification of Ragas into Thaats.
 - Interpretation of time theory of Ragas
 - Bhatkhande Notation System
- He **wrote several books and articles** covering various aspects of Hindustani music during his lifetime. He opened a treasure trove of music knowledge to all musicians.
- He edited and published **rare Sanskrit works** relating to music.
- He **established music colleges** in India with institutionalized programs for studying music.
 - In Lucknow, he established 'Maris Music College', which is now called 'Bhaatkhande University of Music'.
 - Madhav Sangeet Vidyaalay in Gwalior, Music College in Baroda are noteworthy.
- He organized **music conferences** in many cities across India.
 - First conference was in Baroda in 1916, and a proposal was brought forward to establish 'All India Music Academy'. These conferences helped spread music.



Vishnu Digambar Paluskar (1872-1931)

- He introduced first music colleges of India – Gandharva Mahavidyalaya music school (opened in Lahore in 1901, another one in Mumbai in 1908)
- Re-invention of compositions to include Bhakti.
 - In his lifetime, a degradation had occurred in the standard of words used in compositions. Owing to this, there was a general lack of respect for musicians and music. He set out to increase acceptability and respectability of music by including words with Bhakti.
- Many students from the school's early batches became respected musicians and teachers in North India. His disciples Vinayakrao Patwardhan, Omkarnath Thakur, Narayanrao Vyas, and B. R. Deodhar became renowned classical singers and teachers. This brought respect to musicians, who were treated with disdain earlier.
- He is also credited with arranging India's national song, **Vande Mataram**, as it is heard today.



Classical Music and Recordings

The first star was **Gauhar Jan**, whose career was born out of recordings of Indian music in 1902. With the advance of films and other public media, musicians started to make their living through public performances.

Modern Times

- In modern times, the **government-run All India Radio** helped to bring the artists to public attention, countering the loss of the patronage system.
- A number of **Gurukuls**, such as that of Alauddin Khan at Maihar, flourished.
- **Corporate support** has also been forthcoming. E.g. ITC Sangeet Research Academy.
- With the advent of television, radio etc. western influences started creeping into Indian music. There was the spread of pop music and this trend increased with the **spread of cinema**.
- Classical music too started being exported out of the country in the 60's and it gave rise to fusion music.. Hindustani classical music has become **popular across the world** through the influence of artists such as Ravi Shankar and Ali Akbar Khan.
- **Fall of Gharanas**
 - Until 1950-60s – gharana system was strong. However, in recent decades, it is weakening.



- **Attitude change:** The rising trend of **teaching students outside one's family**.
- **Changed Patronage:** **Princely patronage** earlier available to the gharanas has long gone. Necessary for artists to monetise upon their music through **concerts and corporate events**.
- **Technology:** The gharana tradition has a **geographical reference**. Today, with the internet, mobiles and data, it is impossible for a living tradition to stick to an ideology that was developed at a time when no communication was possible.
- **Dilution of purity of Gharana:** To be **trained in multiple gharanas** is often seen as an attribute of a good singer. Intermingling of gharanas has produced several stalwarts
- **Fusion and Blending**
 - Pandit Ravishankar with American violinist Yehudi Menuhin and others
 - Hindi film industry artists like O P Nayyar and R D Burman
- **Does this mean that gharanas have lost all relevance?**



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Owing to Persian and Islamic influences in North India from the 12th century onwards, Indian classical music began to diverge into two distinct styles — Hindustani music and Carnatic music. Carnatic music remained relatively unaffected by Persian and Arabic influences.



Vijayanagara Phase:

By the 14th-17th c, there was a clear demarcation between the two. Carnatic music flourished in Vijayanagara, while the Vijayanagar Empire reached its greatest extent. During this period, the classification of Raga, the soul of Indian music, became clearer, though not specific.

- **Purandaradasa (1484-1565)** also known as **Karnataka Sangit Pitamaha**
 - Lived in Hampi (Vijayanagara), travelled widely, and influenced numerous Bhakti movement musicians. Belonged to Haridasi sect. Noted composer of Dasa Sahitya.
 - His compositions are mostly in **Kannada**, some are in Sanskrit. Ankitanama "Purandara Vittala"
 - He systematized the **Abhyasagana** and created a concrete syllabus for learning that is followed till date with very minor variations.
- **Annamacharya (1408-1503)**
 - **Andhra Pada Kavita Pitamaha**
 - A senior contemporary of Purandara Dasa
 - Composed entirely on the deities of the Tirumala temple.
 - First time use of a **pallavi** (beginning line) and several **charanams** (verses). He thus strongly influenced Carnatic music.
 - His songs are set to tune by several contemporary scholars and composers.
- **Kshetrayya (1600-1680)**
 - He was a prolific **Telugu** poet and composer of Carnatic music.
 - Mudra – **Muvva Gopala**
 - His padas are replete with Shringara.
 - His songs are on his favourite deity Krishna (Gopala) in Telugu.
 - Devadasis were subject of many compositions.
 - A unique feature is the practice of singing the **anupallavi** first then the **pallavi**
 - His work has played a major role in influencing poetry, dance, music of the South Indian tradition.
- **Kanakadasa (1509-1609)**
 - He was Haridasa, a renowned composer, poet, philosopher and musician.



- Used simple **Kannada** language for his compositions.
- His writing used life of common man and addressed **social issues**.
- Association with Udupi
- **Bhadrachala Ramadasa** (1620-1688)
 - **Telugu** language
 - Like Purandaradasa, Ramadas used **simple folktales** and easy language to describe his deity.
 - He inspired many later composers, especially Tyagaraja who refers to him.

17th-19th Century Developments:

- In 17th c, Carnatic music became **codified** the way we know it today.
 - **Chaturdandi Prakashika** (by Venkatamakhin) defined the ragas and mathematically arrived at 72 of them (**melakartas**).
- During these centuries, Carnatic music was mainly **patronised by the local kings of Mysore, Travancore, and Tanjore Marathas**. Some kings were themselves noted composers and instrument players.
- **Trinity:**
 - **Shyama Shastri** (1763-1827)
 - Hereditary priest at Bangaru Kamakshi temple, Tanjore. He composed kritis mostly on the Goddess and his songs, mainly in Telugu (sometimes in Sanskrit), are excellent in melody. His kritis are especially known for their rhythmic excellence.
 - He has composed 9 kritis on Meenakshi of Madurai, known as Navaratnamalika.
 - **Thyagaraja** (1767-1847)
 - In Thyagaraja kritis we find very wide variety. Thyagaraja's songs have literary beauty, yogic vision, bhakti and musical excellence.
 - His ishta devta was Rama but he sings of Ganesa, Shiva, Devi, etc. with equal ease. Like Purandaradasa, he criticizes mere outward observance of rituals without sincere devotion.
 - His songs on Sangita, Nada, express his ideas on theory and practice of his art.
 - Of the three, his songs have greatest variety, popularity and continued sishya parampara.
 - **Muthuswami Dikshitar "Guruguna"** (1775-1835)
 - He was a master in composing **scholarly Kritis**. His compositions are more literary than lyrical. All his Kritis are in **Sanskrit** and the literary content of his Kritis are of **high standard** and slightly difficult to understand for a layman.



- His family and sishyas popularized the songs, which are alive and vibrant now even in 21st century.

- **Tanjore Quartet in early 19th c**

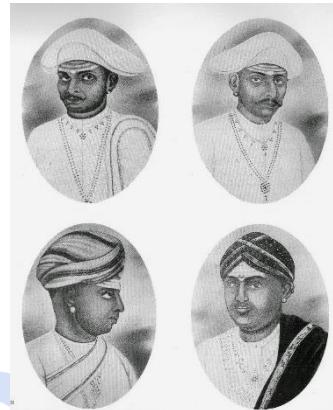
- **Four Brothers:** Chinnayya, Ponnayya, Sivanandam and Vadivelu
- Disciples of Muthuswamy Dikshitar.
- They debuted in the royal court of Tanjavur.
- Thanjavur Quartet contributed to the development of Bharatanatyam and Carnatic music.
 - They were the first to formalise the performance pattern of Bharatanatyam.
 - Created songs in several forms such as varnams, javalis, and tillanas.
 - Their compositions were in Telugu, their mother tongue.

- **Serfoji II Raje Bhosle** (1777-1832), Tanjore Maratha Kingdom

- Great patron of science, arts, literature, dance and music
 - Popularising the unique Thanjavur style of **painting**
 - Enrichment of Saraswati Mahal **Library**
 - **Educational Reforms**
 - **Dhanvantari** Mahal, Eye surgery
- He authored famous works:
 - Kumarasambhava Champu
 - Mudrarakshaschaya
 - Devendra Kuruvanji
- **Introduced western musical instruments** like clarinet and violin in Carnatic Music.

- **Swati Tirunal** (1813-1846), Maharaja of Travancore

- In a short life span of 32 years, he wrote several hundred songs, not only in Sanskrit and Manipravala in several other languages also.
 - His compositions include two musical opera varnams, kritis, swarajatis, padams, javalis, Hindustani dhrupads khyal, tappas, thumris, bhajans.
 - His mudra was **Padmanabh**.
 - From Navaratri kirtanas to his vibrant Hindi tillana, his compositions are an important part of Carnatic repertoire.
- His court was full of talented scholars, musicians and artists (including the famous Thanjavur Quartet brothers)



Developments during the Colonial Era:

- Emergence of **Madras** as the locus for Carnatic music with shift in patronage with dissolution of the erstwhile princely states
- Emergence of **Sabha culture**: Art of the masses with ticketed performances organised by private institutions called sabhaas (concerts).
- **Changes in concerts**
 - Manodharma sangita, Ragam Tanam and pallavi are the main piece of attraction.
 - kritis came to be liberally decorated with technical and lyrical beauties.
- **Music Academy of Madras**
 - It was set up in 1927 when the All-India Congress Session was held in the city.
 - The Academy soon emerged as the pivot of Carnatic music with serious attempts in its early days **to codify and standardize** several aspects of the art form.
 - It also played a key role during the anti-nautch crisis. Led by its able secretary, E. Krishna Iyer, the Academy fought for the Devadasis but in vain.
- Boom in **recording** and broadcasting and the avenue of films slowly opening up
- **Print culture**: Carnatic music also ceased being an entirely oral tradition around this time, with the print medium gaining ground. The early works in print began coming out by the 1870s and with the efforts of A.M. Chinnaswamy Mudaliar.
- **Instruments**: **Western musical instruments** such as Violin, Mandolin, Saxophone have also been adopted for Carnatic music.

20th century:

- **Music teaching system:**
 - From the traditional Gurukula system to Institutional teaching and personalised private teaching.
 - Since the student, is exposed to different styles of music ultimately, he is not be able to represent any particular style or “Bani”.
- **Intellectual atmosphere:**
 - Music conferences, seminars, lecture demonstrations are conducted by music sabhas, institutions and associations where musical thoughts are exchanged.
- **Technological factors:**
 - 20th century saw unprecedeted advances in Science and Technology. Electronic media has revolutionised the communication and network system. Today, the music of the musician, composer and other details can be saved and preserved in Audio as well as visual medium for the benefit of posterity.

Today, Carnatic music has survived contrary to all the gloom and doom that was predicted. New artists are added, new labels released and new sabhas are born every year.

Female Trinity of Carnatic:

- Damal Krishnaswamy Pattammal (1919 – 2009)
- MS Subbulakshmi (1916 –2004)
- Vasanthakumari (1928 –1990)

Natya Shastra is considered the **sacred text for all performing art forms**. It is the most important single source for understanding the character of classical and Sanskrit theatre, poetics, aesthetics, dance, and music.

Bharata's **date is much debated** (2nd c BC to 4th c CE), but the Natyashastra is the **oldest extant work** on the theory and practice of ancient Indian performance. It was an attempt to build up a **comprehensive theory** on every facet of theatrical practice in ancient India. It is **descriptive** in the sense that a lot of observed details of existing theatre practice go into it.

- Bharata had centuries of theatre theory to direct him. According to Panini (400 BC), there already existed two authors, Shilali and Krishashav, who had written Natasutras, the manuals of acting. Perhaps Natyashastra came as the acme of centuries old theatre theory.

According to Indian tradition, every **shastra** was first composed in **sutra** ('thread') in cryptic language marked by brevity and precision. It later developed through **vartika** and **bhashya**. **Vartika** is a text explaining what is unsaid or imperfectly said and supplying omissions. **Bhashya** is a further investigation of both **sutra** and **vartika**, offering comments of its own. Tradition grows further in commentaries and sub-commentaries.

In theatre, poetics, and aesthetics, Bharata is regarded as the author of the sutra (Natyashastra), Harsha of the vartika (since lost), and Abhinavagupta (950–1025), from Kashmir, the only available bhashya (titled Abhinavabharati).

It also came to play a **prescriptive** role for the generations that followed.

- For a greater part, the lineage of the greats of Sanskrit drama that included dramatists like Bhasa, Shudraka, Kalidasa and Vishakhadatta appeared not only aware of Bharata's views but seemed to conform to his rules about theme, plot, characterisation and depiction of rasas.

Bharata offers the fundamentals of theories developed later, especially those of **rasa** and **dhvani**. An encyclopaedic compendium, it also contains elements of **architecture, painting, prosody, language, grammar, phonetics, and other aspects as related to theatre**, and draws on disciplines as diverse as **philosophy, psychology, mythology, ritual, and geography**.

We know of commentaries on the Natyashastra dating from the 6th -7th centuries, and the earliest surviving one by **Abhinavagupta** was followed by works of writers such as **Saradatanaya** (12-13th century), **Sharangadeva** (13th century), and **Kallinatha** (16th century). Abhinavagupta provides not only his own illuminating interpretation of the Natyashastra, but wide information about pre-Bharata traditions as well as varied interpretations of the text offered by his predecessors.

Contents of Natyashastra

The Natyashastra has been divided into 36 chapters, sometimes into 37 or 38 due to further bifurcation of a chapter or chapters. A vast treatise, it contains about 6000 verses.

First Chapter: It begins with the origin of theatre, opening with inquiries made by Bharata's pupils, which he answers by narrating the myth of its source in Brahma. He also explains the very nature, objective, and expanse of natya as a Veda through this unique myth.

We may interpret it in many ways, but can draw certain obvious **characteristics of Sanskrit theatre**, as follows. It consists of four elements –

Element	Meaning	Source
Pathya	Text, including the art of recitation and rendition	Rig Veda
Gita	Songs, including instrumental music	Sama Veda
Abhinaya	Acting, expressing the poetic meaning in the text and communicating to spectator	Yajur Veda
Rasa	Aesthetic Experience	Atharva Veda

- As an audio-visual form, theatre mirrors all the arts and crafts, higher knowledge, learning, sciences, yoga, and conduct. Its **purpose is to entertain as well as educate**.
 - It emphasizes the significance and importance of drama in attaining the joy, peace, and goals of life.
- **An ideal theatre artist** is one who, like Bharata, has experienced pleasure as well as pain in life, and is gifted with restraint as well as vision.
 - Performance is a collective activity that requires **a group of trained people knit in a familial bond**, just as Bharata had a family of one hundred pupils and sons.
 - The company comprises both men and women, bound to each other in a family-like relationship.
- **The spectators** come from all classes of society without any distinction, but are expected to be at least minimally initiated into the appreciation of theatre, so that they may respond properly to the art as an empathetic **sahridaya**.
- Theatre
 - It flourishes in a **peaceful environment** and requires a state free from hindrances.
 - Bharata, in the end, recommends the **worship of the presiding deities** of theatre and the auditorium.

The second chapter lays down the norms for theatre architecture (**prekshagriha** or auditorium)

- It protects the performance from all obstacles caused by adverse nature, malevolent spirits, animals, and men.
- It describes the medium sized rectangular space as ideal for audibility and visibility, apparently holding about 400 spectators.
 - Bharata also prescribes smaller and larger structures, respectively half and double this size, and square and triangular hall.

- Saradatanaya speaks of a circular space too.
- Bharata's model was an ideal intimate theatre, considering the subtle abhinaya of the eyes and other facial expressions he prescribed.
- The tradition of the Natyasastra auditorium survived in kuttampalams built for the performance of Kutiyattam in temples of Kerala, and some of its principles may be seen in folk forms or the Ankiya Bhaona of Assam.

The third chapter describes an elaborate puja for the gods and goddesses protecting the auditorium and prescribes rituals to consecrate the space. The entire hall appears to be a replica of the cosmos presided over by gods, goddesses, demigods, as well as demons, presenting the triple universe according to theatrical needs.

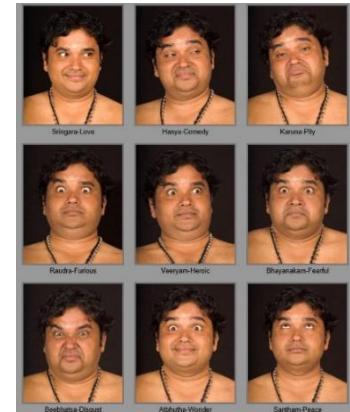
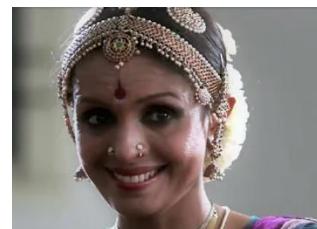
Chapter 4 is called Tandava Lakshanam.

- It begins with the story of a production of **Amritamanthana** ("Churning of the Nectar"), After some time, a dima titled Tripuradaha ("Burning of the Three Cities") is staged, relating Shiva's exploits.
- **Shiva asks Bharata to incorporate tandava dance in the purvaranga preliminaries and directs his attendant Tandu to teach Bharata.**
 - Tandu explains the components of tandava, the categories of its movements, and their composition in choreographical patterns.
 - **These form the pure dance movements** required for the worship of the gods and the rituals.
- This chapter also lays the **foundation of angika abhinaya** (physical acting) developed in later chapters.

The fifth chapter details the elements of purvaranga.

The 6-7 chapters deal with the fundamental emotional notions and **aesthetics of rasa and bhava**. **Chapter 8-12** give elaborate treatment to the **bhavas**, which include the vibhavas, are communicated to spectators through abhinaya, especially angika. These codify body language based on a definite semiology.

Bhava	Rasa
Rati (love)	Sringara
Hasa (laughter/humour)	Hasya
Shoka (sorrow/grief)	Karuna
Krodha (anger)	Raudra
Utsaha (energy/vigour)	Vira
Bhaya (fear)	Bhayanaka
Jugupsa (disgust)	Bibhatsa
Vismaya (amaze/wonder)	Adbhuta
Sama (tranquility)	Shanta



Angika	<ul style="list-style-type: none"> Movements of angas (head, hands, waist, face), pratyanga (shoulders, things, knees, elbows etc) and upanga (eyes, eyelids, cheeks, nose, lips, teeth etc) Through it, a dancer portrays various sancharibhavas and sthayibhavas.
Vachika	<ul style="list-style-type: none"> Speech is used in drama and also in music when the singer expresses emotion through his/her singing. In the Kuchipudi and Melattur styles the dancers often mouth the words.
Aharya	<ul style="list-style-type: none"> Costumes, jewellery and physical decorations of the actors and the theatre It is distinguished by the sex, race, sect or class or the social position of the characters, giving the production of the presentation some semblance of reality.
Satvika	<ul style="list-style-type: none"> Sattvika Abhinaya is the mental message, emotion or image communicated with the audience through the performer's own inner emotions.

- Hand gesticulation** is so important that Nandikeshwara says that it leads to generation of Rasa.

Chapter 13 talks about Movement.

- It requires well defined blocking, so immediately afterwards the Natyashastra lays down the **principle of kakshyavibhaga (zonal division)**.
- The extremely flexible and easy principle of **establishing space on stage** and altering it through parikramana (circumambulation) is a unique characteristic of traditional Indian theatre and dance.
- It closes with the discussion of the two modes of performance, **natyadharma and lokadharma**, the former more conventional, stylized, and refined, and the latter more natural, nearer to behaviour seen in people's ordinary lives, thus spontaneous and simpler.

Chapter 14-17:

- Chapter 14: Poetic text** is considered the very embodiment of drama: therefore, the Naryashastra elaborately articulates the **structure and metres** to be employed.
- Chapter 15-16:** discuss the **metres and distinctive poetic form** and diction of the performance script.
- Chapter 17:** examines **language**, such as **Sanskrit and the Prakrits** in Sanskrit plays.
 - It analyses dramatic language deeply in order to enrich the understanding of playwright and artist, so that a good text for performance is created and better comprehension of verbal delivery attained.
 - Bharata shows the broader principles of phonetic change from Sanskrit to Prakrit and explores the dialects for characters hailing from different regions or belonging to various classes.
 - He enumerates the appellations and epithets occurring in Sanskrit drama, offering insights on the use of nomenclature.
 - The chapter then discusses **vacika abhinaya** in detail.

Chapter 18-19:

- **Chapter 18** discusses the **ten major rupakas (forms of drama)** and natika, a variety of uparupaka.
- **Chapter 19** analyses the **structure of drama as well as the inclusion of lasyangas** (feminine dance) in theatre.

Chapter 20-27:

- **Chapter 20** gives an elaborate account of the **vrittis** (styles).
- **Chapter 21** deals with **aharya abhinaya**, which covers make-up, costume, properties, masks, and minimal stage decor.
- **Chapter 22 begins with samanya ('common') abhinaya.** It compounds the four elements of abhinaya harmoniously. It discusses other aspects of production too, may be viewed as 'inner', adhering to prescribed norms and systematic training, and outer' or done freely outside such a regimen. This chapter ends with an analysis of women's dispositions, particularly pertaining to love and terms of address.
- **Chapter 23** deals with male qualities and **patterns of sexual behaviour, as well as classification and stages of feminine youth.**
- **Chapter 24** enumerates the **types of characters** in Sanskrit drama.
- **Chapter 25** deals with **citrabhinaya**, especially meant for delineating the environment occurring as a stimulant of different bhavas. It also defines the specific ways of expressing different objects and states, and the use of gestures, postures, gaits, walking, and theatrical conventions.
- The **next two chapters** present the nature of dramatis personae, the principles of make-up, and speak about the success and philosophy of performance.

Chapter 28-34 deal with music employed in theatre.

- **Chapter 28** covers **jati** (melodic types or matrices), **shruti** (micro-intervals), **svara** (notes), **grama** (scales), and **murcchana** (modes, now ragas).
- **Chapter 29** describes **stringed instruments** like the vina.
 - It also distinguishes between vocal and instrumental music.
- **Chapter 30** describes **wind instruments** like the flute and ways of playing it.
- **Chapter 31** deals with **cymbals**, and tala, rhythm, and metrical cycles.
- **Chapter 32** defines **dhruba songs**, their specific employment, forms, and illustrations.
- **Chapter 33** lists the qualities and defects of **vocalists** and **instrumentalists**.
- **Chapter 34** relates the origin and nature of **drums**.

The concluding chapters lay down the principles for distributing roles and the qualifications for members of the troupe.

- Bharata ends by stating the glory of theatre and of its Veda.

Handout 32: Classical Dances in India

- Classical dance of India has developed a type of dance-drama that is a form of a total theater.

- The dancer acts out a story almost exclusively through **gestures**.
- Most of the classical dances of India enact **stories from Hindu mythology**.
- The tradition of dance has been **codified in the Natyashastra** and a performance is considered accomplished if it manages to evoke a **rasa** (emotion) among the audience by invoking a particular **bhava** (gesture or facial expression).

- Constant Evolution:**

- Classical Dances:**

- The **Sangeet Natak Academy** recognizes eight dances as Classical: Bharatanatyam, Kathak, Kuchipudi, Odissi, Kathakali, Sattriya, Manipuri and Mohiniyattam.
- Some scholars add Chhau, Yakshagana and Bhagavata Mela to the list.
- Additionally, the Indian Ministry of Culture includes Chhau in its classical list.
- These dances are traditionally regional, all of them include music and recitation in local language or Sanskrit, and they represent local ethos and yet a unity of core ideas in a diversity of styles, costumes and expression.



Brief Historical Sketch

There have been many changes in perspective and presentation of Indian Classical Dance - some intentional, others involuntary. This is an ongoing process, with each new generation of dancers and musicians adding to an already rich tapestry of tradition.

		<p>"sutanuka by name, a devadasi. The excellent among young artist, Devadinna by name, rupadaksha, loved her."</p>
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Bharhut Dance



Bhaja cave woman playing table.



Ajanta and Bagh Paintings



Aurangabad cave



Dancing Shiva in Ellora



Chittore Stambha



Karanas, Brihadishwara, Tanjore



Karanas, Chidambaram Temple



Lingaraja Temple, Odisha



Dance sculpture, Konark Sun Temple



Dancing figures Lakshman Temple, Khajuraho



Halebidu



Nataraja



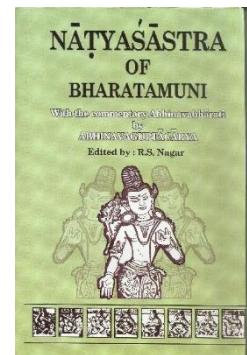
Krishna



Ganapati

Some important Sanskrit Texts in Ancient and Early Medieval Era:

- Bharatmuni's Natyashastra
- Someshwara's Manasollas
- Bhojaraja's Shringaraprakash
- Sarangadeva's Sangit Ratnakar
- Abhinavgupta's commentary on Natyashastra
- Nandikeshwara's Abhinaya Darpana



Shift in the form of worship took place in medieval time with no more dance sculptures on the walls of temples. Nonetheless, as bhakti movement soared high, sculpture was compensated by paintings:

- Kalpasutra Jaina painting
- Chaura Panchashika style: Madhu Malati, Mrigavati, Laur Chanda
- Mughal paintings: Akbarman, Tarikh-e-Khanadan-e-Timuria etc
- Rajasthani and Pahari styles



Modern Dance?

18-19th c Decline

Stripped of their association with the temple and the court, classical dance traditions in India went through a period of unprecedented change in the 18th-20th centuries. There was a complete decline and degeneration in the 19th century.

- Indian courts patronage was gone.
- Ban on dance-forms due to Victorian notions of modesty and Missionaries activities.
- British education system didn't recognize the arts as a subject in curriculum.



Due to this, tradition was isolated from public sphere but continued in homes. The art of dance did not die but got diluted and degenerated (e.g. Nautchgirls in north, Sadir in south)

20th c Revival

In the early 20th century, national pride in glories of indigenous arts and culture helped development and popularity of Indian classical arts. Classical artforms were very much part of the nationalist struggle when India was trying to rediscover its lost identity.

Thus, today's classical dance forms are reconstruction of fragments from antiquity - but changed. Essentially, it is an expression of modern sensibilities. Today dancers are pushing the classical forms to their farthest limits – Exploring dance for creating visual geometry, trying abstract works, fusing different styles. They share the international stage today with dance forms from all over the world.

Nritta	<ul style="list-style-type: none"> Pure, abstract rhythmic dance movements. It is a string of highly stylized and symbolic poses. Basic elements: Tala, Laya Without bhava/ meaning/ story/ narrative 	<ul style="list-style-type: none"> Generally, comes first in the performance. It consists of chari, rechika, Angaharas, Karanas, Bhramaris, Nrittahastas etc.
Nritya/ Abhinaya	<ul style="list-style-type: none"> Gesticulations (for bhava) Consists of hand/face/footwork and abhinaya, i.e. body movement 	<ul style="list-style-type: none"> Relates to Bhava/Rasa Explanatory aspect: hand gestures and facial expressions convey the meaning of the lyrics.
Natya	<ul style="list-style-type: none"> It is the most comprehensive form which includes rhythmic movement + spoken words + acting. 	<ul style="list-style-type: none"> Combined bhava, rasa and abhinaya Combination of literature, music and drama

Nritta: Law of methods and movements

- The focus is not on muscle form but on bone structure and joints:** knee, hips, shoulders, neck - from where movements emerge. **Bharata** discusses each part of the human body, and the possibility of movements.
- Bharata indicates basic positions and movements:
 - Basic stance: sthana** (samasthana, vishamsthana, mandalasthana).
 - Samasthana** is the most important element of nritta. Indian dance seeks perfect point or moment of balance along vertical meridian (**brahmasutra**)
 - Chari-karana-khanda-Mandala**
 - Combination of primary movements: **charis** (footwork), to cover space
 - Karanas (combination of movements)
 - It's the most primary unit.
 - 108 primary karanas given in Natyashastra
 - Then its combination is called **Khanda**.
 - 3/4 sections of khandas together constitute a full-circle called **Mandala**.
 - Other terms - rechika, bhramari, gat, pindibandha etc (Pindibandha - group combinations, while bhedyaka is a solo dance)

Nritya/Abhinaya: Miming aspect: Nritya portion depends mostly on hand and face gestures while footwork was very important in nritta. However, All great dancers display **a perfect blend of all three** in each of their performances.

Dance Types:

Tandava	Lasya
<ul style="list-style-type: none">• Masculine dance by Shiva: Vigorous, forceful and may be violent dance.• Natyashastra uses Tandava as a very generic term for dancing. Other books clearly state that Tandava from Tandu and Lasya from Parvati.• The types of Tandava: Ananda Tandava, Tripura Tandava, Sandhya Tandava, Samhara Tandava, Kali (Kalika) Tandava, Uma Tandava, Shiva Tandava, Krishna Tandava and Gauri Tandava.• In Kathak dance three types of Tandavas are generally used, they are, Krishna Tandava, Shiva Tandava and Ravana Tandava. <p>• Indian classical dance forms incorporate both tandava and lasya offering a balance of cosmic energies in their exposition.</p>	<ul style="list-style-type: none">• Feminine dance by Parvati: Gentle, calm, graceful, manifests beauty, love and affection• Lasya is said to be the response to the male energy of the cosmic dance of Tandava. It comprises of delicate karanas, poses and body movements.• Sangeet Ratnakar defines Lasya as a dance form consisting of delicate movements that awaken erotic sentiments.• Lasya is the dance form said to be performed by Apsaras, the celestial nymphs in the Hindu mythology.

1) Bharatnatyam (TN)

(Ekaharya, Sadir, Dasiattam)

- It is a vast and comprehensive classical dance in India, the principles and technique of which are closely applied to three chief forms:

- The lyrical solo Sadir-nautch
- Bhagavata Mela dance-drama
- Light Kuravanji ballet

- Historical Evolution:**

- Tamil Bhakti Movement** after 6-7th century due to Alvars and Nayanars gave boost to cultural activity.

- Chola Era:**

- Chola temple sculptures depict dance movements.
- Raja Rajeshwara Natakam was a forerunner of **Kuruvanji** (fine blend of folk and classical)

- Post-Vijayanagara development:**

- After the fall of the Vijayanagar empire in the battle of Talikota, several Bhagavatu families, natyacharyas, scholars, artistes, and composers fled for safety.
- They **sought refuge in the Thanjavur court**. King Achyutappa Nayak (1577-1614) offered patronage to them, and they settled down in nearby villages of Melattur, Saliyamangalam, Sulamangalam, Theperumanallur and Oothukkodu. It is here that they continued to pursue their art.
- Melattur Gopalakrishna Sastry, a disciple of Narayana Tirtha, composed natakams. His son **Venkatrama Sastry** was a great scholar, well-versed in music and dance. He wrote the present-day **Bhagavata Mela Natakams**, dedicating them to Lord Varadaraja. Thus, Melattur has a great tradition of Bhagavata Mela Natakam.

- Tanjore Marathas:**

- Due to its influence, dance songs in Tamilnadu Bharatnatyam are still mostly Telugu.
- Tulaja II** (1728-36) invited Mahadeva Nattuvanar to Tanjore. He laid the foundations of modern Bharatnatyam.



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READ INSIDE: Anayampatti Ganesar's tryst with plitaranganam P2 | The role of the vocal support artistes P3 | Biography on filmmaker Raj Kapoor P4

As curtains go up on the festival that showcases the 500-year-old Bhagavata Mela, the stage will once again witness the coming together of history and culture

The drama unfolds at **Melattur**

Melattur, our Unothappuram Arthyapuram, is known for its link to the king. The composer of the famous Veer Narayana, and the poet Chandrababu, swing were first come from there. Melattur Govindarajalayam, his son Venkata Ramaswamy, who wrote the present day dance drama, and his son, Mr. Illangaiya Mel, are also well-known bhagavatas. It



- He presented the Varnam called Bhosala Tulaja Rajendra Raja and this dance was later known as **Sadir**.
- During his time lived Tyagaraja-Dikshitar-Shyama Shastri, the Carnatic Trinity.
- **Serfoji II** (1798-1832) employed the famous **Tanjore Quartet** (naalwar, the 4 brothers Ponniah, Chinnaiah, Sivanandam, Vadivelu)
 - The quartet's **format of presentation** (Alaripu, Jatiswaram, Sabdam, Varnam, Padam, Javali, Thilanna) is still followed.
- **British Era Decline**
 - With the rapid expansion of **foreign rule**, Indian courts and temples became emasculated institutions.
 - With diminishing patronage, devadasis moved to prostitution to make a living. What was, in their heads, a move to be independent, in reality, tainted their reputation.
 - The anti-nautch movement of the late 19th and early 20th centuries aimed to abolish the tradition of Indian dancing girls. Opposition to temple dancer led by Dr. Muttulakshmi Reddy.
- **National Revival:** With the freedom movement motivating a rediscovery of Indian identity, dance became a focus of interest as a great legacy of the Indian people.
 - **E Krishna Iyer**
 - He was a founder of **Madras Music Academy** (1928) and played a pre-eminent role in the revival. The Academy renamed Sadir as Bharatanatyam.
 - **Rukmini Devi Arundale**
 - Rukmini Devi is credited with giving Bharatanatyam makeover from sensuous art form to more spiritual & devotional character.
 - She **set up Kalakshetra** in 1936 and succeeded in creating a haven for art interaction at an elitist level.
 - From Kuravanji Natakams to Bhagavatamela plays, she drew upon material from traditional sources and **repositioned them for the modern stage**, providing her own aesthetic touch.
 - Rukmini Devi **enhanced the presence of the male dancers** in what was a female-oriented dance form.
 - **Tanjore Balasaraswati**
 - She was reared in a traditional family soaked in dance and music.
 - Bala excelled in the depiction of shringar but was far removed from devadasi culture.



Some technical aspects:

- **Nritta:** The pure metre (**Alaripu**), the music and metre (**Jatiswaram**), the word, music and metre (**Shabdam**), and the elaboration and lofty expression of all these facets in the **varnam**, music without metre (**Padam** and **Javali**), and metre and melody in abstraction in the **Tillana** reveal the logical evolution of the dance and the pacing of the concert format.
- **Nritta Technique**
 - **Brahmasutra** (vertical median).
 - Samabhanga
 - Tribhanga
 - Ardhamandali
 - **Adavu** is the basic unit of dance movement (its like karana of Natyashastra).



Styles of Bharatantyam:

There are multiple styles of Bharatanatyam which originated from different regional preferences.

- **Melattur Style:** Developed by the devadasi traditions and Melattur Bhagavada mela.
- **Pandanalloor Style:** This style is attributed to Guru Meenakshisundaram Pillai who lived in the village called Pandanalloor in Thanjavore district. Her son-in-law Chokkalingam Pillai is known as the doyen guru of this style.
- **Vazhavoor style:** This style was popularized by Ramai Pillai from the village Vazuvoor in Thanjavoor district.
- **Kalakshetra style:** *This is the modern and latest style* which is a simplified form of Pandanalloor style. It was introduced by Rukmini Devi Arundale.



Bharatanatyam has evolved with cultural changes and the form is not strictly rooted in the style anymore.



The growth of Kuchipudi after independence is an instance of a little-known local tradition - practiced by Brahmin performers of an Andhra Pradesh village - spreading to all parts of India, acquiring a large following, with its tone and presentation undergoing substantial changes in the process. The Kuchipudi scene today bristles with a majority of female exponents in what was once an all-male tradition.



Early History:

1st c	Amaravati Stupa carvings of group dancing (pindi-bandha).
13th c	Nritta-ratnavali by Jayappa Senani, a reputed scholar and dancer who was Commander of the Elephant Forces of the Kakatiya ruler, Ganapati Deva, mentions Brahmana mela .
16th c	Machupalli Kaifiyat (1502) has the first documented mention of Kuchipudi dance.
17th c	<p>Narayana Tirtha Yati wrote Parijatam for the Bhagavata Mela Natakam performers, who were in Melattur His Sanskrit musical opera composition Krishna Leela Tarangini occupies prime place in the Kuchipudi repertoire. Its songs are popularly called as Tarangas.</p> <p>The art form was codified by the circa 17th c by his disciple saint-poet Siddhendra Yogi.</p> <ul style="list-style-type: none"> • He was the author of Bhama Kalapam, Golla Kalapam and Parijat-apaharanam. • His first (all-male) performers were recruited from Kuchipudi itself and eventually this operatic art-form was identified with the village. <p>The Nawab of Golkonda, Abdul Hasan Tani Shah (1672-78 CE) granted Kuchipudi village to Bhagavatulu families in appreciation of their art after witnessing their dance drama on a visit to Machilipatnam.</p>
Colonial era	<ul style="list-style-type: none"> • During the colonial rule, Hindu arts and traditions such as dance-drama were ridiculed. <ul style="list-style-type: none"> ◦ British officials, under Victorian morality, stereotyped and dehumanized artists and accused them of prostitution. ◦ Christian Missionaries launched the "anti-dance movement" in 1892, to ban all such dance forms. • In 1910, the Madras Presidency altogether banned temple dancing. Thus, Kuchipudi dance declined.
National Revival	<p>Due to the efforts of some Indians, from 1920s onwards, the classical Indian dances witnessed a period of renaissance.</p> <ul style="list-style-type: none"> • Vedantam Lakshminarayana Sastri (1886–1956) was the influential figure who led the effort to save, reconstruct and revive Kuchipudi performance art.

	<ul style="list-style-type: none"> ○ Cross flow of ideas with Bharatanatyam. ○ Solo Kuchipudi. ○ He also taught devadasis. ● Some Western dancers joined the Indians in preserving dance. <ul style="list-style-type: none"> ○ The American dancer <u>Esther Sherman (Ragini Devi)</u> moved to India in 1930 and joined the movement to save and revive classical Indian dances. ○ Her daughter <u>Indrani Bajpai (Indrani Rahman)</u> learnt and became a celebrated Kuchipudi dancer.
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Modern growth

- With the acquisition of a large following, Kuchipudi's **presentation undergoing substantial changes**.
 - The role of the actor in Kuchipudi originally included **spoken bits of dialogue and even sung passages**. Now it has changed to a largely dance oriented expertise.
 - **Caste barriers** have crumbled.
 - **Streevesham** by male actors carried much weight historically. However, the scene today bristles with a **majority of female exponents**. Even the male characters (Hiranyakashipu, Jarasandha, Bali, Bhasmasura) and divine characters (Rama, Krishna), now rendered by female dancers.
 - **The public performances of Kuchipudi by Indrani Rahman and Yamini Krishnamurti** outside of Andhra region, created wider enthusiasm and more interest through new students and the expansion of Kuchipudi as a creative performance art both within India and internationally.
 - Many teachers gravitated to **Chennai** in search of a place in the **vibrant film world**.
- In spite of its proliferation, Kuchipudi has been **comparatively less threatened** by change outside its parameters.



Some Terms:

- **Daru-s:** Structured composition used in different situations to establish a character in the play. They form the prominent part of the musical text for Kuchipudi.
- **Presentation:** The dance-music relationship is less structured than in other dances and often a one-line repetitive musical backdrop provides a lilt, emphasizes a mood, and sees the dancer presenting an entire narrative sequence.
- **Dance:**
 - The movement **does not have one central stance** round which the technique revolves.

- The Tarangam (the dancer weaves intricate rhythm patterns with the feet planted on the rim of a brass plate) was started by Lakshminarayana Sastry as an audience-pleasing device.



Perini Shiva tandavam

- Perini flourished centuries ago in the Telugu-speaking regions, reaching its peak during the **Kakatiya rule**.
- Perini was presented to soldiers as inspiration (before the war) and entertainment (after the war).
- The dance finds mention in the early medieval work **Bharataarnavam by Nandikeshwara**.
- **Nataraj Ramakrishna** (1923-2011) revived the lost art of Perini.



(3) Kathakali

It is the least understood of the classical performing art traditions of India.



Important Basics:

- It is not a solo dance (like bharatnatyam) or a court dance (like kathak) nor lyrical (like Manipuri). Instead, the most striking element in Kathakali is its **overwhelming dramatic quality**.
 - It revels in the **confrontation of opposites**, its heroes and anti-heroes from the Puranas and epics acting out their desires and antagonisms in unabashedly **exaggerated theatre**.
- Rendered in the **open temple courtyard**, its performance ritual notwithstanding, Kathakali has **little connection with temple ritual in the sanctum**.
 - Even while dealing with themes from mythology, the dance has **a strongly secular character**, its godly heroes and demoniac villains lying outside the realm of worship and devotion.
- It is considered as the most important **living link with Sanskrit plays of the bygone era**.
 - The coming of the Arabs, Dutch and Portuguese left some mark on Kathakali, but the fundamental spirit continues to be Indian in character.

History:

- Contemporary Kathakali is the culmination of a long process of evolution and assimilation of different theatrical dance forms. Kathakali evolved from the blend of all.

- Kuttus (eg ancient Chakyar Koottu)
- Attams (Kaliyattam, Kutiyattam, Krishnattam, Ramanattam)
- Theyyams (various forms)
- Mudiyettu
- Various tullals (satirical recital dance forms)

- 17th -19th c developments:**

- Kathakali actually emerged as an independent, highly formalistic, dance-drama form only in the 17th century. Two styles gave Kathakali its present form:
 - Krishnattam** was already existing for a long time.
 - There was a profuse use of Sanskrit.
 - Ramanattam** developed as a counterpoint to already existing Krishnattam.
 - Ramanattam used sanskritised Malayalam (Manipravala) in Kerala literature. It is admirably suited to the stage.
 - Raja of Kottakkara (Kollam/Quilon) patronized it.
- Patronage of kings of Travancore and Cochin** helped in further development.
 - Various Kathakali styles came up in this era: Kalluvazhi style, Kalladik kodan and Kaplingadan styles, Takazhi and Karipuzha styles.
- Enhanced literary activity** with many new **attakathas** (literary texts for Kathakali) being written.
 - Themes** were no longer only Rama and Krishna but chosen from Mahabharata, Bhagavata Purana, Shiva Purana etc mythology with Keralite versions. Thus, its thematic content is derived from the myths and legends of the Hindu epics and the puranas.

- Colonial era, nationalist revival, recent developments:**

- As in the case of Bharatnatyam, it was the lean period with troupes disbanded due to diminishing royal patronage and disregard by the new political elites.
- Vallathol Narayana Menon**, a prominent Malayalam poet and editor of Keralodayam, and **Mukunda Raja** took charge. They started the **Kerala Kalamandalam** in 1930.
 - They gathered great Gurus, re-instilled poetry and literature and gave Kathakali the form in which we know it today.
- Kathakali is deconstructed into micro units for its **rigorous and grueling training process**. From the 1930s, people like **Uday Shankar** and later **Rukmini Devi** found training in this medium the ideal preparation for dancers.
- Down the years, performers specializing in **stree vesha** have gained distinction. But women managed to make inroads into the male preserves of Kathakali.



- **Vidushaka** has now completely disappeared from Kathakali.

Insight:

- **Dance:**

- Units of nritta portion are **Kalasams** - similar to tukra/toras of Kathak technique.
- These cadence patterns culminate into compositions known as **araddis**.



- **Music:**

- The accompanying **Sopanam** style of singing has acquired Carnatic shadings.

- **Space:**

- Dancing in restricted space, with singers in the back and percussionists on the right, the actor creates a feel of largeness and expanse. By climbing a **one-foot-tall stool**, he can become a heavenly being.
- Amidst heightening suspense, its epic characters reveal themselves in stages to the audience from behind a cloth curtain held by two persons. **Manipulating the curtain** via a special dramatic device with only face and hands revealing character is called **tiranokku**.

- **Abhinaya:**

- Abhinaya in Kathakali takes on a new dimension with every isolated facial muscle involved in elaborate expressional language.
- Hasta Abhinaya, Aharya abhinaya and stylized make-up emphasize character types.

Character Type (Principal characters for Abhinaya)	Aharya Abhinaya Tadi (beard), Mudi (headgear)
Heroes and Demi-gods E.g. Arjuna and Nala	Green make-up (pacha) with elongated eyes.
Anti-heroes and the villains, both human and demon. E.g. Duryodhana, Keechaka and Ravana	Red mustache/bearded (chuvanna tadi) and black faces.
Composites: Half-man half-lion in Narasimha (Prahlada Charitam), half-man half-bird in Hamsa (Nala Charitam) and Hanuman.	White-bearded (Veluppu Tadi) category.
Ordinary humans, such as women, rishis, brahmins, children, messengers etc.	Plain, flesh-coloured make up. Changes in minutiae are in accordance with the characterization.
Stylized tribal people living in woods: E.g. Shiva disguised in the form of Kirata	Black-bearded (Karutta Tadi) group

Problems Today:

"This is an art for the connoisseur. When a four-hour play has to be condensed to less than half its duration to suit uninitiated audiences, what happens to an art whose soul is elaboration?" questions Guru Sadanam Balakrishnan._Confronted by dwindling audiences, lessening performance platforms and a precarious economic future, Kathakali faces a challenge today.

- The **daunting training routine** can be undertaken by very few and even Kalamandalam, with dwindling recruits each year, has problems in attracting new talent and quality teachers. **Kathakali jewellery**, so vital, is today made by only one or two families.
- What is disquieting is that even in the temple courtyard performances in Kerala, where Kathakali used to reign supreme, the **art form now has to share space along with several other performing traditions** and **cut short its programmes**. Lecture demonstrations seem to pay more than actual performances.
- Vallathol himself tried **new themes** like 'Killing of Hitler' and 'Gandhi's Victory' in Kathakali, though not very successfully. Kathakali today sees **no giants-in-the-making**.

To sustain at least what one has, the art form needs strong government support. We will otherwise lose it.

(4) Mohiniattam (Kerala)

The Dance of Enchantress:

Mohini Attam stands for enchantment rather than seduction and the stress is on dance as transformation.

- **Mohini's mythological story** is very popular in Kerala.
- **Style: Lasya genre.**
 - Kaishiki vritti
 - Ekaaharya abhinaya form



Historical Sketch of Mohiniattam:

Its seeds are deep in Kerala. Although its repertoire has no temple connection or Kootambalam (temple-theatre) history, still it has a strong devotional element.

- **Lost Ancient Tradition**
 - Possibly the roots can be found in Silappadikaram.
 - Tali Nangyar (temple women) performed solo dance during Cholas.
 - However, by 16th c. nothing remained of it. The tradition was lost.
- **Early Modern Revival:**

- In Kerala, the Sanskritic culture of the Namboodiris and the martial tradition of the Nairs were assimilated into the art form, thanks to the social custom of Namboodiri alliances with Nair women.
- **Marthanda Varma** (1706-58) followed Vaishnavism and worshipped Padmanabha.
- **Swati Tirunal** (1813-46)
 - He modified Dasiattam
 - Two Tanjore quartet brothers brought Bharatanatyam influence.

- **British Era Stigmatization and Suppression:**

- This dance was discouraged/banned by British due to **Victorian Morality** of sexual repressiveness.
- Also, **American missionaries** criticized the seductive gestures, which were essential part of the dance.
- Thus, by the beginning of the 20th century, the performing arts of Kerala faced near-extinction.



- **Revival due to the National Movement:**

- **Nationalist Vallathol Narayan Menon** and **Mukund Raja** revived the Kerala dances. They founded **Kerala Kalamandalam** in 1930 to preserve the culture of Kerala. It has worked for the progress and popularity of performing artforms of Kathakali, Koodiyattom and Mohiniyattom. Still the solo female dance didn't meet the supposed standards of dignity.
- In the present form, where it is exclusively performed by females, it is a recent creation.

- **Modern-era Conservatism:** Mohiniattam dancers have strong views on the dance, reflected in their styles. Kerala Kalamandalam, in splendid isolation, has not accepted any style barring its own, even rejecting Kalyanikuttyamma's approach.

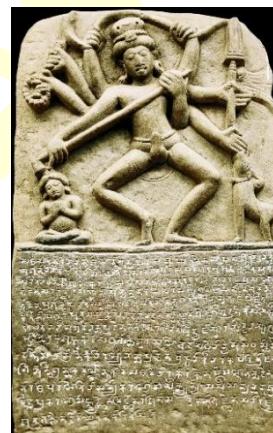
Some details:

- **Music and Lyrics:** Neither it is very slow nor like the stylised ritualistic tradition the music of Mohiniattam suits the Sukumara roopa aspect of the dance.
 - **Sopanam** music is a Kerala way of singing ragas. Its speed slowly increases.
 - Words in **Manipravala**: mix of Malyalam, Sanskrit and Tamil.
- **Dance Movements:**
 - The **movement geometry** reflects indelible images from Kerala.
 - Torso **andolika** is a measured disciplined movement that responds to curves in music - very aesthetic.



Perhaps, this could be the oldest classical dance. The historicity of Odissi is irrefutable, for even the Natya Shastra mentions '**Odra Magadhi**'.

Earliest Architectural Evidence		
1 st c BCE	Hathigumpha Inscription	King is <u>Gandharva Veda-Buddha</u> .
4 th c CE	Asanpat	Earliest Nataraja figure in India.
6 th c CE	Kosaleswara temple, Bolangir	Earliest representation of a figure in Tribhangi .
7 th c CE	Parasuramesvara temple, BBSR	Strongly sculpted figure in Chauka .
11-13 th c CE	Lingraja Temple	Full of dancing figures.
11-13 th c CE	Mukteswar and Rajarani temples	Exquisite figures of alasyakanyas.
13 th c CE	Konarak Surya temple	Special Natya Mandap replete with life-size figures of dancers and instrumentalists.



Manuscripts: Odissi is a highly stylised dance and to some extent is based on the classical Natya Shastra and the Abhinaya Darpana of Nandikeshvara.

Shastric texts	<ul style="list-style-type: none"> Abhinaya Darpana Prakasha by Jadunatha Sinha Abhinaya Chandrika by Rajmani Patra Abhinaya Chandrika by Maheshwara Mahapatra.
Epics	<ul style="list-style-type: none"> Oriya Mahabharat by Saral Das (15th century) Dandi Ramayana by Balaram Das (16th century) Niladri Mahodaya by Loknath Vidyadhara (17th century)
Madal Panji	<ul style="list-style-type: none"> These are temple chronicles at Puri. Drum chronicles of Puri temples.
Creative/Poetic Literature	<ul style="list-style-type: none"> Poetry is drawn from Sanskrit or Odiya. Geetagovinda of Jaidev is the most important one.

Developments in Medieval Era:

- Emergence of Puri as the centre of Mahari (Devdasi) dance during the Ganga and Gajapati kings.
 - As Shaivite king Anantavarma Choda Ganga turned into Vaishnavite, Jagannath Puri emerged as focal point for Vaishnavite Mahari dance of Orissa.

- In 1499, King Prataprudradeva Gajapati passed an edict (inscribed on the walls of Puri), that only the **Geet Govind** would be sung in the ritual services (from morning Bhoga to night Bada Singar). Since then, the Gita Govinda has permeated the soul of Odishan people and dance.
- **Chaitanya Mahaprabhu** spent the last 24 years of his life in Puri.
 - His disciple and governor of Odisha **Ramanda Rai** himself taught abhinaya to Maharis and even had them enact Geet Govind.



- **Phase of Decline:**

- Intermittent attacks by rulers like Sultan Firoz Shah (1360), Hussain Shah Sultan of Bengal (1510) and Kalapahad, the General of Suleiman Karnani, disrupted temple rituals.
- With the decline of the Gangas, the degeneration of the Mahari began.
- By the 18th century, the temple dancer had come to be associated with concubinage.

- **Gotipua: Medieval Rise and Fall**

- With the Mahari decline, rose the Gotipua tradition. In this tradition, pre-puberty boys trained to dance in female attire.
 - The Gotipua **danced outside the temple** precincts during processions, jatras and festivals.
 - Gotipua **contained the basic vocabulary of movement and rhythm for Odissi in its new manifestation**, for all the gurus were trained in it.
- These supple-bodied performers specialized in **Bandha Nritya**.
- Bandha Nritya was a fully evolved tradition by the 17th c but reduced to a degenerated form by the 20th c.

20th century Reconstruction of Odissi:

Post 1940s, Odissi has **risen like the Phoenix** from being a skeletal remnant of history to reincarnate as one of the most sought-after classical forms.

- **Crucial 1940s**

- Although Odissi dance embodies the Mahari and the Gotipua sensibilities, the contemporary Odissi had its real beginnings in Orissa Theatre, with which each of the main Gurus Pankajcharan Das, Kelucharan Mohapatra, and Debaprasad Das were involved. Dance and music institutions started coming up in Bhubaneshwar and Cuttack.

- **End of 50s:**

- **Due to a supposed provocation by Rukmini Devi** in 1957, collective oath was taken by gurus, intellectuals, dance researchers and practitioners to rebuild Odissi,
- Soon, an **entire dance vocabulary of movement and rhythm** was built, and rough edges were pruned. A **whole new repertoire format** of Mangalacharan, Batu Nritya, Pallavi, Abhinaya and Moksha was finalized by 1960s.

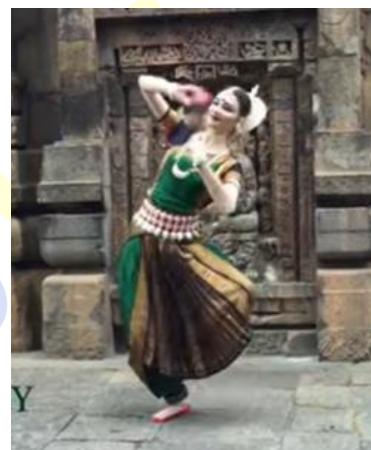
Contemporary developments:

- More male dancers have emerged from Debprasad school.
- Kelucharan blended martial vigour of Chhau with lyrical grace of Odishi Bhangis
- Dance-drama genre has become more popular than pure dance.
- Good experiments like by Sonal Mansingh.
- Of late it acquired a large following abroad.



Technique:

- Stylistically, a variety of gaits, pirouettes, jumps and postures were inspired by the sculptures. These **bhangis**, as they are called, are really units of movement ending in one particular stance.
- Three main postures: **Samapada, Tribhang and Chuka**. These are the most important and central postures around which the whole dance revolves.
- **Movements:** Foot work and leg movement (called **Charis**) are similar to Bharatnatyam. Called charis. There are very many graceful charis.
- Dancers' skill is known from:
 - **Nayika portion:** Shilpa-prakasha mentions 16 types of **Alaskanyas**. Odissi dancer masters all of them.
 - **Ashtapadis** of Gita Govinda are must in Odissi recital. The rest depends on dancer's abhinaya.



(6) Kathak (UP, MP, RJ)

Salient features:

- Kathak came to stand for the stylised dance form. It evolved out of the **storyteller's art**.
- **Traditionally**, it is a solo dance.
- **She is presented as a narrator and not as an actor.**
- **Uniqueness:**
 - Only Indian classical dance style that combines **both Hindu and Islamic influences**, one giving it the mythological stories and the other its secular aspect.
 - Only Indian classical form with a **vast body of abstract dance**, enabling entire recitals to be sustained on the rhythmic content alone.



- Only Indian dance with **strict upright stance**.

Evolution: In its vintage classical manifestation is attributed to **male dancers/gurus**. But the courtesans/tawaifs and later, the somewhat infamous, **Nautch Girls** of the Raj, played a very invaluable role in preserving this tradition.

- **Ancient Bardic Narrative Tradition:**

- Ancient bards/storytellers dramatized narrations (katha) from mythology using poetry, word, music, mime and rhythm, simultaneously entertaining, informing and sermonizing.

- **Medieval Era:**

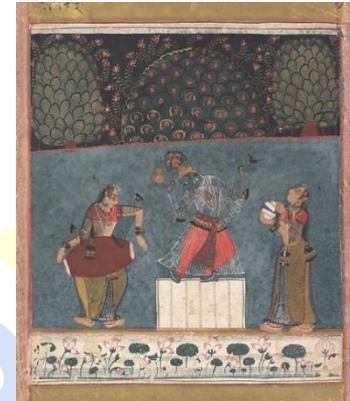
- **Bhakti Influence:**

- Ras Lila of Brindavan, the Ashtachap poets, the songs of Meera and of Swami Haridas. This influence was centred around Temples.

- **Light Music:**

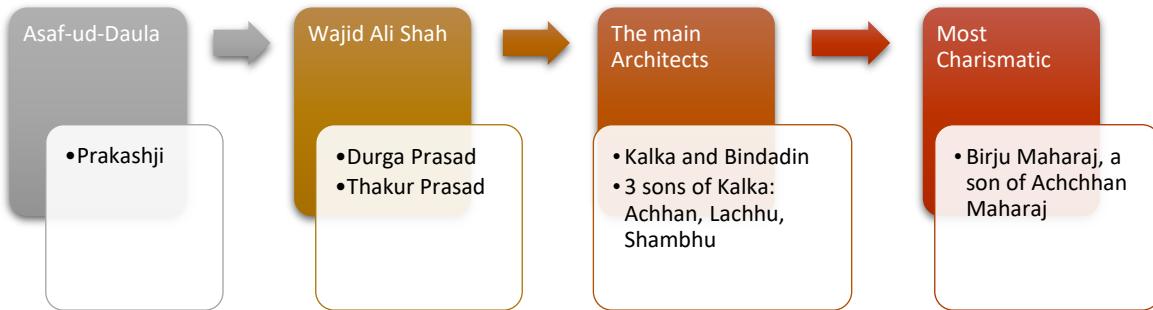
- Thumri and Ghazals, emerged originally in the Muslim courts of north India, emerged as the ideal for interpretative dance.
- Courtesans and female singers explored the coquetry and suggestiveness in Shringar ras of the lyrics.

- As a result of the interaction was the development of Kathak.



Early Modern History: Two original styles

Lucknow Gharana (The court of the Nawabs of Oudh)	Jaipur Gharana (Jaipur, Udaipur, Amer)
<p>Under flamboyant and indulgent Nawab Wajid Ali Shah Kathak had its richest flowering. The ruler was a fond dancer and musician.</p> <ul style="list-style-type: none"> • Constructed grand Kaiser Baug and special Parion Ka Khana, where courtesans and dancers were trained. • The court maintained special teachers to train harem. • Composed Rahas, a Kathak ballet with the ruler in the main role. It was a sumptuous musical opera-cum-dance production. • Wrote works like Banni and Najo <p>With this, the Lucknow School of Kathak, as it came to be known later, began to acquire an identity. The repertoire of thumris in this style carries the eroticism of the tawaif and the courtesan culture.</p>	<p>Bhakti Culture</p> <ul style="list-style-type: none"> • Old miniatures and Rajasthani paintings testify to the old connection between the dance and Bhaktiras. • It was the male dominated martial culture of Rajasthan. • Treatises of music were written in the spoken language of Rajasthani, and not Sanskrit. • Jaipur Court Patroange: Courtesans as reputed singers and dancers were part of court culture. Gunijan-khana, started by Sawai Jai Singh patronized artistes and gurus. • The Jaipur school prides itself on its brilliant layakari: its long Parans, the one-legged chakkars/pirouettes, Kavits and also Sangeet Ka Tukras.



Modern Kathak:

- **Colonial era decline, Nationalist era resurgence**
 - Kathak reached a low point when only the tawaif/Nautch figured as a visible remnant of the dance. The good dancers remained confined to the courts.
 - **The early 20th century** was a period of rediscovery for dance. The first woman to defy the social stigma attached to the dance was Madame Menaka.

Some Technical Terms:

- **Entry:** Traditional entry of gradually **Ganesh Vandana** is now revived. In the Lucknow court, **Amada** was earlier the normal entry.
- **Nritta Portion:**
 - Tora, tukda, parana, nagma, Kasak Masak, Lehra, Tihai, Parmelu, Chakkara
 - **Padhant:** bols are important for demonstration.
 - **Tattakara:** way of representing dancer's mastery over rhythmic patterns.
 - i. It is essentially an exploration of the tala, with the feet, indeed the entire body, becoming a percussion instrument. Hence the observation, that the Kathak dancer dances a tala rather than to a tala.
- **Abhinaya portion:** Stories of Krishna's childhood or Nayikabheda
 - **Gatabhav** (Without words): Gat palta, Gat Nikas
 - **Abhinaya proper**
- **Dadra, bhajan, thumri:** provide textual material for interpretation.
- **Tarana** is often introduced in conclusion.

Kathak today: It is spreading worldwide with the help of diaspora Various new experiments like *group Kathak dance*. **But, due to the performance on stage:**

- **The distance** between performer and audience has resulted in **erasing the subtleties**.
- **Not particularly well-informed audience** mistakes cleverly rehearsed razzmatazz for improvised brilliance.
- **Delicate aspects** like Thaat and Gat have become minimal and speed and virtuosity that have taken over.

- Thumri singing for Kathak has become like Ghazal singing, and barring recent exceptions like Rohini Bhate (1924-2008), who insisted on music of the highest classicism for dance, **Kathak music rarely rises above perfunctory levels.**
 - The **dancer's lessening connections with poetry and literature** have diminished fresh interpretative or thematic insights and abhinaya is the loser.
-

(7) Manipuri

History:

- **This dance originated in the valley of Manipur.**
 - Intricately woven in the lifestyle of people, it is an indispensable part of **religious worship**.
 - **Nata Sankirtana** is considered the most important ritual performance. In fact, the Meiteis call this a mahayagna.
 - Its contemporary vitality is the result of its being **integral to the life of community** at large.
- **Vaishnavite movement spread in 17th-19th c.**
 - King Pamheiba (Garib Nawaz, 1690-1751) came under the influence of the Ramanandi cult.
 - When the Ramanandi cult became popular in Manipur the style of singing called Bangadesh Pala or Aribapala became popular. It is the root of Manipuri Sankirtana. **Nata Sankirtana** as we know today is a further refinement of the Aribapala tradition.
 - King Rajasri Bhagyachandra (r. 1763-98) became a disciple of **Narottam Dasa** of Bengal. The origins of many of the traditions of music and dance of Sankirtana and of Rasa are attributed to the genius of this king.
 - **Maharaj Chandrakirti** (1850-86):
 - During his time, the Krishna worship became more popular. The singing of the Sankirtanas in the royal palace was firmly established.
 - There was expansion of the music repertoire, addition of new padavalis and a refinement of drumming.
- **20th century: Role of Tagore**
 - Due to its **geographical isolation**, there was less interaction with the rest of India's performing arts. So, Manipuri became known to the rest of India only when **Rabindranath Tagore** visited Sylhet in 1919.
 - He arranged to have the dance **taught in Santiniketan** by recruiting Gurus.
 - With Tagore's abiding interest, well-known impresario **Haren Ghosh** toured the country with a Manipuri troupe in 1930, putting the dance form on the all-India map.



- Three great gurus **Amubi Singh**, **Amudon Sharma**, and **Atomba Singh** were associated with the 20th c. Manipuri scene.

Repertoire:

- The first group: Pre-Vaishnava culture
 - Dance form rituals: **Lai Haroaba** and **Khaba Thoibi**.
 - **Thang ta** martial ritual dancers.
- The second group: Dance and music of the various **jatras** in Manipur.
 - E.g. **Rath Yatra**, the Holi Pala etc. Popular **Thabala Chonghi/Chongba** (dancing by moonlight) which is part of the **Yaosang festival dances**.
- The third group: Different types of **Sankirtana traditions**.
 - Includes both Ariba Pala and the Nata Sankirtana.
- A fourth group is for the **ballads** (both vocal as well as a miming aspect)
 - The most important part of Manipuri repertoire is recognised by the generic term **Jagoi**.
 - **Nupi Jagoi** (women's dance) is the graceful variety quite distinct from the tandava type of dancing.
 - **Nupa Jagai** is men's dance.
 - **Cholams**: the Kartala Cholam, the Mridang Cholam, and the spear dances.
 - E.g. Pung Cholam
 - The dance may be executed by a solo performer or by a hundred men.
 - The cholams are both lasya and tandava.



Technique: Though it shares the philosophy of Indian classical dance, it is **completely different in its visual representation**. In technique, Manipuri is a far cry from anything we know in the other styles of dance.

- **Lasya portion:** It has a flow, ease and a grace which contrasts from the precision of the South Indian styles. This is not a negation of precision, results from an **unusual treatment of the body**.
 - The vertical line of the body is never broken. In fact, the body merely curves itself into a figure of 8. The positions attained are thus relaxed and controlled rather than sculpturesque. A deliberate attempt at limiting space and restricting movement is made here. In the sphuritanga, although greater freedom is allowed, it is once again within the definite limits set by the dancer.
 - The dancer cannot lift her foot away from the ground above the level of the knee. The release from the ground is invariably characterized by a sweep of the ground, a gliding movement almost touching the floor.

- **Tandava portion:**
 - It is known for its agility, verve and high leaps, whether executed by women in the role of the child Krishna or by men in the numerous male dances of the region.
 - The **achongba** (jumping movements) are characteristic of the tandava portions of the dance.
- The dance has a highly complex technique of movement and tala.
- The dance is **not restricted to solo numbers**. Manipuri is perhaps the only classical style in which we find exquisite survivals of compositions, mentioned in classical Sanskrit literature. Group formations mentioned in the Natyashastra have been lost to other classical forms.

Modern challenges:

- Manipuri, still so closely linked with the temple, has **found the proscenium sensibility challenging**.
- A dance mainly based on group energy has now acquired a solo dimension. But unless rendered by seasoned dancers, the solo from the Raasa traditionally presented in the group backdrop, can seem limp.
- The full impact of Manipuri is often lost on uninitiated audiences. And the dance sadly does not enjoy the frequent platforms other classical dances attract.
- Barring pockets in the east of the country and in Mumbai, Manipuri is still largely confined to its own environs.

(8) Sattriya (Assam)

Role of Srimant Shankardeva:

- The dance **originated in the ‘Sattras’** established by Mahapurush Srimanta Shankardev in the 15th – 16th c.
- Shankardeva introduced this dance-form by **incorporating different elements** from various treatises, local folk dances with his own rare outlook.
 - Two earlier prevalent dance-forms: **Ojapali** and **Devadasi** (with many classical elements). They belonged to either Shakti or Vaishnava tradition. They were subsumed in Sattriya dance gradually.
- The early compositions were **written/directed by** Shankardeva, and by his principal disciple Madhavdeva.



- **Themes:**

- The art was developed in the form **dance-dramas about legends from Bhagavata Purana**. (sometimes Rama and Sita and stories from Mahabharata and Ramayana).
- Krishna's worship is to be done by kirtan and seva.

- **Important Terms:**

Mati Akharas	Grammar of Sattriya Dance: Basic steps and exercises. Basic foundation in the training of a Sattriya dancer.
Ankiya Nat	<ul style="list-style-type: none"> One-act plays which combine the aesthetic and the religious. Sutradhar plays a prominent role in them. Sutradhar recites the story of the drama/Naat and thus manages the flow of the play.
Namghar	Community halls of Satras where dance-dramas are performed.
Borgeets	Sattriya Nritya is accompanied by musical compositions in Brajavali called Borgeets.
Khol	A key musical instrument in Sattriya performance are khol. This is a two faced, asymmetrical drum.
Pat silk	Sattriya dance female costume made of Assam Pat silk (white or raw silk color with use of red, blue and yellow for specific dance numbers) and traditional Assamese jewellery.

Sattriya Dance forms:

- Sattriya repertoire includes nritta, nritya, and natya.
 - The three major parts are Geetor Naach, Slokar Naach and Ragor Naach. This dance covers three aspects: Nritta, Natya and Nritya.

Krishna Nritya	<ul style="list-style-type: none"> It portrays the activities of young Krishna. It is a pure dance.
Nadubhangi Nritya	<ul style="list-style-type: none"> It covers the stories of Krishna like Kaliya-mardan. In it, the pure dance is performed with songs in the Geetor Naach.

- Sattriya dance is governed strictly by principles of hasta-mudras, foot-work, aharyas, music etc. It has two repertoires: Bhavna related dance-dramas and pure dance numbers such as chalis like Rajghoriya chali.
- It integrates two styles, one masculine (**Paurashik Bhangi**, energetic and with jumps), and feminine (**Stri Bhangi**, Lasya).

Jhumura	<ul style="list-style-type: none"> It is a pure dance with masculine postures. It is known for vigour and majestic beauty. It was started by Sri Sri Madhavdev.
Chali Naach	<ul style="list-style-type: none"> It is known for gracefulness and elegance. Connection with the dancing peacock. Under the guidance of Sri Sri Madhavdev, male dancers dressed as female performed this dance. Rojaghoria Chali: Due to royal influence a more elegant costume is used for this part than of the pure Chali Nach.

Handout 33: Traditional Theatre (additional handout)

Ritual Theatre	Devotional (Bhakti) Theatre	Popular Theatre
<ul style="list-style-type: none"> Sacred theater is an important part of Indian life and contains seeds of theatre. The sources of Indian theatre are traced back to Vedic rituals. Natyashastra compares a theatrical performance to a yajna, the Vedic sacrifice. A variety of non-Vedic rituals still prevalent in different parts of India contain elements of theatre -- the stage, the actor, costumes, the story, song, dance, music and speech. 	<ul style="list-style-type: none"> These theatres started emerging after decline of Sanskrit theatre in the 2nd millennium and up to 18th century. In its popular living forms today, theatre is mostly shaped by Bhakti movement. World is seen as the arena of god's divine play (lila or attam). Basis of various versions of Rama story are Ramayana while for stories of Krishna it is Bhagavata Purana and Geet Govinda. Plural and multi-lingual theatre. 	<ul style="list-style-type: none"> Most of these forms are natyadharma (symbolic) and not lokdharmi (realistic). They use rich combination of words, music and dance. Some like Yakshagana and Kathakali have evolved into a complex and elaborate theatrical language. Magnificent world of Puppetry can be categorized here.

	Ritual Theatre	Devotional Theatre	Regional Popular Theatre
North	<ul style="list-style-type: none"> Gaddi Community (HP): Nuala, Manimahesha Jatra, Chatran Jatra etc 	<ul style="list-style-type: none"> Ramlila (all North India) (Three styles: Ramnagar, Ayodhya, Mathura) Raslila (Braj region) 	<ul style="list-style-type: none"> Nautanki, Swang, Khyal (North) Naqal (Pj, UP)
East NE	<ul style="list-style-type: none"> Lai Haraoba (Manipur) 	<ul style="list-style-type: none"> Ankianat (Assam) Manipuri Raslila Jatra (WB, OD) 	<ul style="list-style-type: none"> Sumang Leela (Manipur) Bhand Pather (Kashmir) Pandavani (CG)
West		<ul style="list-style-type: none"> Gondhal (MH) Dashavatara (MH, KN) 	<ul style="list-style-type: none"> Bhavai (GJ) Garodas (GJ) Tamasha (MH) (Lavni, Gavalana) Powada (MH) Maach (MP)

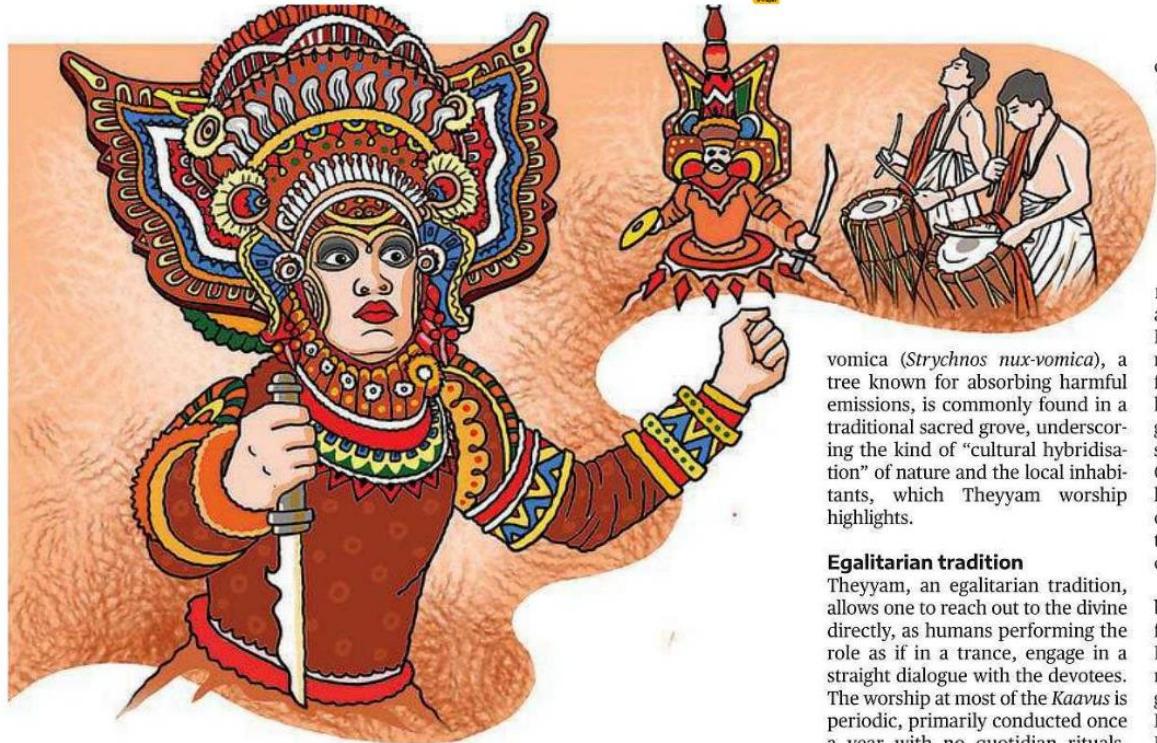
South	<ul style="list-style-type: none"> • Theyyam (Kerala) • Bhootaradhane (KN) • Nagamandala (KN) • Veeragase (KN, AP) • Mudiyettu (KN) 	<ul style="list-style-type: none"> • Krishnattam (Kerala) • Harikatha (KN, AP, TG, MH) • Yakshagana (KN) 	<ul style="list-style-type: none"> • Koodiyattam (KR) (Chakkiyars put two performances – Koothu and Koodiyattam) • Terukuttu (TN)
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Part I: Ritual Theatre

(1) **Theyyam** (Kerala), **Bhootaradhane** (Karnataka)

- Theyyam also means a 'demon', but bhoots in Tulu means God.
- Thousands of years old ritual worship.
 - Bhoots are worshipped in the sacred spaces at the temples dedicated to them.
 - It involves the worship of various local deities.
- **Sanskritization**
 - With the changing course of centuries, a lot of upper caste features have been adopted. However, though the upper caste participates, it still belongs predominantly to the exploited backward castes.
- **Performance:**
 - Performers paint their faces like masks and wear headgears and costumes.
 - While narrators sing praises of the bhoots, the ritualistic actor dances them out.
 - He often goes into a trance and establishes his communion with bhoots.
 - He makes predictions for believers, often provides solutions to the problems.
 - Bhoots performers also do the settling of legal disputes.
 - Performance brings happiness to participants and fertility to the land.





Dance of the divine in SACRED GROVES

Theyyams of Kerala's Kaavus allow one to reach out to the divine directly, with humans performing the role of gods

K.K. Gopalakrishnan

Spirit worship is so deeply ingrained in the Theyyam concept, which is hailed for the deification of the human soul

North Kerala's fast-vanishing *Kaavus*, or sacred groves, have been miniature rainforests that serve as an "intangible umbilical cord" connecting the flora, fauna and belief, marking an aesthetic symbiosis. These play an effervescent role in social life and maintain an ecological balance by being the fulcrum and venue of the Theyyam tradition.

These open places of worship are

different from a temple that has to conform to a specific structure with a tank known as *tirtha* (holy water) and a ficus tree, all within the immediate vicinity of the idol and hemmed in by a compound wall. However, even an icon or structure is insignificant for a *Kaavu*. Devotees believe the spirits will oblige them if they make fervent prayers, and for this, one need not even go to the *Kaavu*.

The groves are an abode of several kinds of birds, mammals, reptiles and other beings. For example, *nux*

vomica (*Strychnos nux-vomica*), a tree known for absorbing harmful emissions, is commonly found in a traditional sacred grove, underscoring the kind of "cultural hybridisation" of nature and the local inhabitants, which Theyyam worship highlights.

Egalitarian tradition

Theyyam, an egalitarian tradition, allows one to reach out to the divine directly, as humans performing the role as if in a trance, engage in a straight dialogue with the devotees. The worship at most of the *Kaavus* is periodic, primarily conducted once a year with no quotidian rituals. While this makes people be away from the groves the rest of the time, it allows the *Kaavus* to preserve their biodiversity and flourish, repairing the minor damage caused during the annual festivities.

However, many have recently started incorporating irrational improvements and constructions at the *Kaavus* in the name of renovation and gradually transforming them into temples, whether or not an idol is installed later. Thus, now few *Kaavus* exist pristinely, and many are losing their ecological equilibrium.

Of the Theyyams at the *Kaavus*, Neeli at Neeliyaarkottam at Mangatuparambu in Kannur is significant. This *Kaavu* is an exceptionally virgin 20 acres that preserves over 220 varieties of foliage and is the habitat for rare caterpillars, including of the southern birdwing, a large butterfly in the country. In addition, many birds roost here.

Mother Goddess

Neeli's profile is based on the con-

cept of the Mother Goddess. The story goes that for rejecting his romantic advances, the local ruler spread canards about Neeli's morality and in a conspiracy, forced her father to kill her to uphold the land's honour. Neeli hailed from the Pulaya community and lived near Kottiyoor, east of Kannur. Her soul caused mayhem to the culprits and went along with a sorcerer, Kaalakkaattu Namboodiri. On their way, the spirit desired to stay as a protector in a forest that later became Neeliyaarkottam, the abode of Neeli. People gradually started worshipping the spirit as Bhagavati, the Mother Goddess. Spirit worship is so deeply ingrained in the Theyyam concept, which is hailed for the deification of human souls and the consecration of gods.

At the Neeliyaarkottam, members of the Vannaan lineage, hailing from the Kaanoor Mangatan and Mangattu Mangatan families and formally honoured with the title Mangatan, alone can perform as Neeli. For several years, Dasan Peruvaan Mangatan from Kaanooor have been performing the role. The central presentations are during the evenings of every *samkramam* day (the last day of the Malayalam month). Neeli refrains from going deep into the forest and limits the performance to a particular area so as not to disturb the rare bio-network.

In addition, performances are done as public offerings for various reasons. One can make any request to their protective mother, the devotees say. And most such offerings are made by couples on being blessed with a child. Moreover, only one offer is accepted a day, thus facilitating more performance opportunities.

The Cheriya Veetu family of Anthoor owns the land hereditarily. Some years ago, a few family members planned to construct a temple and other buildings as in other *Kaavus*.

But fortunately, they honoured the environmentalists' wish, and this rare grove has not vanished.

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(2) Nagamandala (Tulu Nadu)

- It is a **primitive ritual theatre form** going back to the earlier times.
 - Elaborate ritual theatre centering on snake-worship and expected to bring health and prosperity to the people and fertility to the land.
 - Elaborate and expensive ritual, which combines tribal and Brahminical elements.
 - It is financed by rich non-Brahmin castes of the region on the advice of Brahmin priests well-versed in ritual details.



- **Mandala:**

- The ritual space is a special space where an elaborate mandala (sacred geometric pattern) symbolising a snake is drawn and worshipped with offering of plantains, tender coconuts and rice.
- The idols of all the important local deities are brought to the ritual area and offered special worship. The ritual takes place with the full attendance of local divinities. Vedic rituals like Chandi homa are also performed.

- **Ritual Snake dance:**

- The culmination of rituals takes place with the fascinating snake dance performed by a trained Brahmin priest who invokes and personifies naga yakshi.
- Accompanied by songs praising the exploits of the nagas and is sung to the accompaniment of a hand-drum. At the point of climax, the movements become extremely wild and assume conspicuous erotic suggestions.

(3) Lai Haraoba (Manipur)

- This is a **combination of a fertility cult and ritual theatre**. It is performed either in the pre-agricultural season or in the pre-harvest months.
- It is an elaborate drama depicting how gods and human beings come together to produce benefits for the good of the community.
- Lai Haraoba is a complex ritual theatre. Several acts that last from seven days to a month
- There are many regional variations, of which, the **Kangla Lai Haraoba** of Imphal is regarded as the most comprehensive.



(4) Veeragase (KN, AP)

- It represents clash and **dramatizes conflicts**. It is a **vigorous martial dance-drama** based on Hindu mythology.
 - Involves very intense energy-sapping dance movements.
 - **Narration of the story:** Dancer-actor embodies the violent destruction that Virabhadra, Shiva's commander-in-chief, wreaked through the fire sacrifice of the Aryan king, Daksha.
- **Performed during festivals** and at all important functions of Lingayat household.
 - It is demonstrated in the Dasara procession held in Mysore.
 - The occasion is either Saivite festivals like Shivaratri or some auspicious occasion like a marriage in the family of the devout.
- **Performance:**
 - It can be a solo or group performance.
 - The performers are called **Lingada Veera** (heroic Shaivites) or **Puratanas** (rehabilitators of cities).
 - Deafeningly loud beats on **halage** (a huge drum) and **mukhaveene** (a small wind-pipe).
 - The dance is sometimes accompanied by the ritual of one or more actors walking through a pit-field of burning charcoal. This is called **konda hayuvuds**.



(5) **Rituals of the Gaddi community** (NW Himalayas)

These are complex rituals accommodating conflicting elements. They involve intricate symbolism to integrate socio-political and cosmological aspects of life.

- **Nuala:** To celebrate auspicious occasions like **marriage, house-warming and childbirth**.
 - The oral narratives about Shiva are sung to the accompaniment of instruments like dholkis and dhanthal. Alongside the singers, a male dancer dances.
 - A ram is sacrificed in honour of the deity.
- **Manimahesh Jatra**
 - Ritual journey from village, Sachuin, to the foothills of Mount Kailash. It is the re-enactment of Shiva's mythical journey and that of a "low" caste Sippi boy to Shiva's cosmic home. This mythical route conforms to the seasonal migratory pattern of Gaddis and establishes control over the region, thus unifying their social, political and religious realms.
 - The theatrical element here is the transformation of the chela into Shiva and the sacred land. Thus, his body also becomes Shivabhumi, the Gaddi-land.
 - The event lasts several days and is punctuated with brief stops and ritualistic performances en route.

- **Chatran Jatra**
 - It symbolises the people's victory over demonic forces, lasting for three days and enacted at a Shiva-Shakti Temple in the village of Chatrani.
 - The male crowd performs the ritual dance depicting the victory of the goddess over demonic forces. In this way the performance reaffirms the cohesion of the community, their internal conflicts notwithstanding.
- **Kugti Jatar**
 - Juxtaposition of the serious dance by chela impersonating as Baba Balak Nath and another dancer, the chela Hanuman, playing monkey tricks.
 - The serious dance continues in spite of this distraction and culminates in a collective trance followed by partaking of gifts and sacred offerings.

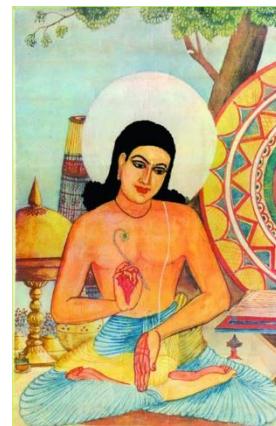
Part II: Devotional Theatre

Devotional theatre forms the basis of Indian popular theatre today. Kirtana (singing Lord's name) is an important component of Vaishnavism all over India. Chaitanya Mahaprabhu, (the founder of Gaudiya Vaishnavism of Bengal), Shankardeva (founder of Eksharana Dharma in Assam) and Varkari sampradaya of Maharashtra – all set great tradition of singing Krishna's name along with ecstatic dancing in pure devotional abandon.

(1) Ankianat (Assam)

Ankianat is a dramatic form pioneered by **Srimant Shankardeva** and its performance is called as **Bhaona**. It is a rich expression of regional bhakti tradition.

- **Co-existence of Marg and Desi:** there is a great use of recitation of prose, singing of songs, music, dance and pantomime. Thus, in the language of Bharatamuni, here both lokdharmi + natyadharmi go hand in hand. Its various facets appeal to different sections of audience:
 - Captivating song and orchestra – whole audience
 - Wit of sutradhara and dance – connoisseurs
 - Sanskrit verses – scholars
 - Use of Brajbali – village audience
 - Attractive masks and effigies – ignorant
- **Wide influences:**
 - **Performance element:**
 - Later Sanskrit plays (eg Prabodha Chandrodaya and Mahanataka) influenced its episodic structure as well as allegorical/didactic content.
 - Ojha-Pali provided it a combination of song, drum and dance.



- Dhulia provided group singing accompanied by drums.
- **Thematic content:**
 - Bhagavat Purana provided the Vaishnava content.
 - Brajaboli infused Maithili + Assamese and connected it with the culture of Vrindavan.
- Anikanat's composite theatre is a **perfect amalgamation of classical and non-classical elements** in music and dance.

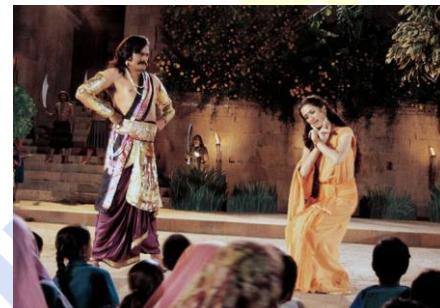


Complex Make-up and highly stylized masks

(2) Ramlila (All over north India)

It is a mix of theatre art and devotion, based on Ramcharitmanas.

- **Festive theatre:**
 - It is performed during **Dasara** or **Ramnavami**.
 - Ramcharitmanas is a great story full of thrills and pathos. It has everything – love, war, adventure, magic, mystery, fun and wisdom.
 - Appropriate selection for performance from Ramacharitmanas is done by a person (who is thus called **vyasa**)
- **Many-layered technique of performance:**
 - **Dramatic readings** from portions of Ramcharitmanas.
 - **Episodes:**
 - Depicting scenes by **svaroops (actors)** on jhunka (tableaus)
 - **Spectators** too carry their own copies of Manas and **join the performance** by reading along.
 - Each episode concludes with **aarti** to Ram Lakshman and Sita.
 - **The slaying** of 10-headed Ravana with firecrackers explosion symbolizes end of evil. At the **culmination**, spectators get overwhelmed with devotion.
- **Three important regional styles** (And innumerable local versions)



Ramnagar/Varanasi	Most Famous	<ul style="list-style-type: none"> • Grandeur and huge scale. • Emphasis more on religion than on art. • No electric bulbs or microphone
Ayodhya	Avadhi Style	<ul style="list-style-type: none"> • Rustic, focus on dialogue-drama. • Kathak performance.
Vrindavan/Mathura	Braj Style	<ul style="list-style-type: none"> • Music and Dance are distinctive

(3) Krishnattam (Kerala)

- It is an important **intermediate stage** in the development of Kathakali, which is still performed.

- Koodiyattam → Krishnattam → Kathakali.
- It is less complex than either Koodiyattam or Kathakali.
The emphasis is on the devotional aspect, and this is brought about by graceful dances and devotional music.

- **Sources:**

- 8 plays based on story of Krishna given in **Bhagavata Purana**.
- Also inspired by Jayadeva's **Geet Govinda**.
- Origin story – **Manaveda Samoothiri's** (Zamorin of Calicut, 1585-1658) dreamt of Krishna. His composition of **Krishna Geeti** became the basic text for Krishnattam.



- **Some features:**

- **Costume and make-up** are similar to Kathakali but use of wood-masks for demonic characters is a hallmark of Krishnattam.
- Like Kathakali, **women do not take part** in the performance.
- Dance consists of **both lasya and tandava**.
- **Instruments:** Chengila (gong), elathalam (heavy cymbals) and two percussions called maddhalam and edakka.



- It is performed inside the famous **Krishna temple at Guruvayur** as an offering by devotees.
 - Confined to the temple space for centuries, only recently has moved out of Guruvayur to other parts of India and world.

(4) **Raslila** (Braj Region, Western UP)

- Krishna devotion became immensely popular in **Braj region** in the 15th century, giving birth to Raslila form of theatre.
 - Many saints wrote the lilas. They exclusively deal with Krishna's boyhood and youth. Themes are romance and exploits of Krishna during his early life at Brindavan.
 - However, stories of great Vaishnav saints are also performed lately.

- **Aspects:**

- A producer is called **Swami**.
- Singers and instrumentalists are called **Samajis**
 - **Music:** Mixture of classical and folk.
 - **Instruments:** Sarangi, dholak, table, cymbals etc.
- **Actors**



- Actors are called **Swarup**.
 - Performed by troupe of **pre-puberty young boys**.
- **Costumes:**
 - Colourful but stylized version of everyday Braj region dress.
 - A make-up man is called as **sringari**.
- Can be performed **both indoor and outdoor**.

(5) Manipuri Raslila

- It is an elaborate song-and-dance drama.
- **A royal initiative:**
 - At a time when Manipuri society was threatened with inter-tribal sectarian unrest, **King Chingthangkomba Rajashri Bhagyachandra** (1748-99) evolved an elaborate dance-drama by effecting the harmony of Vaishnavism and indigenous Maitei form and content.
- **Nata-sankirtanam:**
 - A procession of actors singing hymns before the beginning of the play.
 - 64 dancers-singers-drummers in white dhoti and turban prepare the audience.
 - Woman dancers representing gopis dance around Krishna, originally represented by an idol at the time of Bhagyachandra but later by a boy or girl.



(6) Jatra (Bengal and Orissa)

- Jatra means **Journey**. In this, groups of devotees move from place to place, singing together and carrying idols in procession. It originated with devotional songs and dances of the Vaishnavas.
- **Repertoire:**
 - Earlier it was known as **Jatrapala** (Jatra chapter) and **palagala** (singing chapter) – all these labels underline its narrative and musical aspects.
 - Gradually, the **episodes of Krishna and Rama** were added for dramatic representation.
 - Even later, **other puranic stories** like Nala Damayanti or Raja Harishchandra were performed.
- **Evolution:** It has had a very different course of evolution from its Bhakti origin.
 - **Originally financed by rural rich** on festive occasions. Thus, it was performed in the courtyard of rich patrons or open-air theatre.
 - **19th century: emergence of Calcutta** and its neo-rich who financed and formed amateur jatra groups. Thus, newer stories with a wider range of stories.

- **Early 20th century:** influence of **freedom movement**.
 - **Mukunda Das** used it as a powerful medium to express socio-political themes. This later inspired its use by **IPTA** and also by **Utpal Dutt**.
- **Later 20th century:** Professionalism and Commercialisation.
- **Props, Acting and Movement:**
 - It is bare minimum. There is very little prop or scenery. The chair at the centre becomes many things during the performance. The lack is made up through dance, music and impassioned rendering of speeches.
- **Absence of Sutradhara/Vidushaka:**
 - Although found in most other traditional theatres, it is not present in Jatra.
 - His functions are fulfilled by an allegorical character who plays **bibek** (conscience).

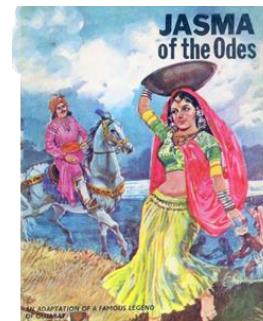
Part III: Regional Popular Theatres

(1) Bhavai

- Bhava = Universe, Aiee = Mother
- **Terms:**
 - The director and producer is called **Nayaka**.
 - Characters are called as **Vesas**.
 - Actors are in general called as **Bhavaiya**.
- Bhavai performers consider **Ambaji**, the mother goddess, as the supreme deity.
- **Dance, Music:**
 - Instruments: Bhungalas (long thin copper plates), Tabla, Jhanjh, Harmonium
 - Music: desi ragas predominate.
 - Several movements resemble **Garba** dance.
- **Costumes:**
 - Ridiculous costumes – sometimes present day constable uniform for example
 - Distinct turban indicating social status.
- **Performance:**
 - Begins by paying obeisance to garbha (earthern jar that represents Amba, the mother goddess)
 - Then Ganeshvandana. Dancing Ganesha appears on stage after being paid respect to. He doesn't use mask in Bhavai, but only a piece of cloth or a copper plate.
 - After Ganesha and Mother goddess, comes the clown **Ranglo**.
- This theatre is known for its distinct mode of lighting (**technique of illumination**)



- Actors enter the acting space with torches and hold the torches during the performance. Sometimes they run behind the lead characters to illuminate them.
- Traditional lighting has been its identity. Switching over electric lighting has not done good to the quality of the performance.
- **Repertoire:** Outside the Puranic myths.
 - Locally popular stories like exploits of Ram Dev Peer, story of Birthhari (last of the nine nathas important in Gujarati folklore), stories of popular figures like Siddharaj and Manibasathi.
 - Many vesas center around lives of Rama and Krishna.
- Bhavai is still popular today in Gujarat and Rajasthan in spite of pressures of modern life. However, its audience is declining due to the advent of movie and TV. In the 20th century, there have been considerable efforts for its revival and modernisation.



(2) Koodiyattam of Kerala

This traditional Sanskrit theatre is one of the richest traditions of Indian theatre. It is included in the UNESCO Intangible Heritage of the world.

- The uniqueness of Koodiyattam is its multi-layered Abhinaya conventions. It employs in elaborate manner all the 4 types of abhinayas mentioned by Bharata.
 - Angika: Incredible degree of sophistication in acting gestures.
 - Aharya: Host of costumes and props are used to convey different meanings.
 - Vachika: tones are elongated not just to convey the meaning but to emphasise sensory nuances of the words.
 - Musical conventions: Nearly 20 ragas are used according to the needs of the situation (eg Muddan, Srikandi, Thondan, Porali, Anthari etc)
- It is a very demanding art with specifics related make up, verses, clowning, dialogue, and good knowledge of Sanskrit.
- A traditional Malayalam saying goes, “*For acting, Chakkiyars; for instruments, Nambiyars; for singing, Nangiyars.*” Thus, there was a traditional distribution of labour among the three communities.
 - **Nangiyars:** Apart from singing, Nangiyars women also play female roles.
 - **Nambiyars** play the mizhavu (a huge copper or brass drum).
 - Traditional performers belong to the caste called **Chakkiyars**. They put up two kinds of performers:
 - **Koothu:** It is dominated by hasya rasa (humour). They also perform the most serious kathaprasanga of different kinds. While performing these, Chakkiyars are equivalent to the vidushakas of Sanskrit drama.



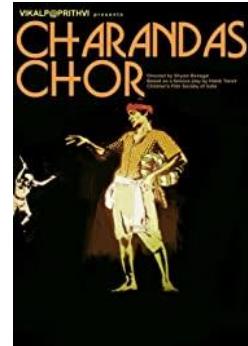
- Silappadikaram speaks of different kinds of koothus. This makes Chakkyarkoothu as old as silappadikaram, i.e. roughly 1800 years old.
- **Koodiyattam:** other performances involving classical Sanskrit texts by playwrights like Bhasa, Kalidasa, Shudraka and Kulashekhara.
 - Chakkiyars are very selective in choosing the most performable portions and passages, thus making up their own theatrical narratives out of these Sanskrit texts.
- The theory part of the knowledge is found in **texts** like **Attapraka** and **Kramadeepika**.
- **Performance:**
 - It is performed in the theatres of various temples.
 - In Natyashastra, Bharata speaks of the **rectangular stage called ayuta**. The acting area of Koodiyattam conforms to this structure.
 - **Vidushaka** acts as the bridge between the world of the play and the world of the audience is the most loved in Koodiyattam plays.

(3) Nautanki

It is the most popular theatre form in Hindi-speaking region and a near-cousin of Swang and Khyal.

- **Different from other traditional theatres in India:**
 - It is based on written text.
 - Music and singing are the soul and chief cases of its popularity.
 - Less to do with religion and mythology than with other forms.
- It is open to all castes. There is no exclusive caste meant for this performance.
- **Varied subjects:** eclectic selections
 - Locally popular heroes (Amar Singh Rathore)
 - Characters taken from mythology (Raja Harishchandra)
 - Popular stories (Laila Majnu)
 - Contemporary subjects
- **Khichadi of emotions:** serves everybody
 - Melodrama (so dear to Indian spectators) – thus wafer-thin characterization
 - Whole gamut – heroism, love, tragedy, humour.
- **Performance:**
 - Varied languages – Avadhi, Brajbhasha, Hindi, Urdu
 - For most part it is full of music. (high pitch ragas in combo of classical and folk). Prose dialogues are few and far between.
 - Varied performance spaces – indoor + outdoor
 - Acting is not too stylized or rigorous. It mostly involved footwork.

- Special acting for the clown figure – **munshiji**
- Make-up is minimal but the costumes are flashy.
- **Akhara** – institution where nautanki actors are trained.
Apart from acting, singing and dancing, they are also trained in wrestling.
- **Many regional sub-styles:**
 - Most important – Kanpur and Hathras styles. Hathras emphasizes music and dance while Kanpur emphasizes speech and dialogue.



(4) Sumang Leela (courtyard play)

It is a popular traditional theatre in Manipur.

- **Historical Evolution:**
 - Its origin is in clown-plays (phagi) at the royal court of the king Chandra Kirti in Imphal in 19th century
 - Gradually, full-fledged story, greater number of characters and more complicated plots emerged.
 - In the 20th century came the influence of Jatra from Bengal.
 - Soon, there started the performances outside the royal court too. The most popular arena was a large courtyard in front of a big house.
- **Evolving Theme:**
 - Ridicule of important people.
 - Puranic themes like Raja Harishchandra
 - Addition of element of Vaishnavite Keertan
 - Various facets of everyday life (particularly of saints)
- Till recently, it was an all-male theatre. In fact the most fascinating feature even today is Nupi-Shabi – the man playing a woman. However, all women troupes are also there nowadays.
- Its immense popularity today is due to the fact that it has somewhat embraced cinema and also something from everything. However, ironically the clown, the father of the form, has declined.

(5) Tamasha

It is the best loved traditional theatre form in Marathi-speaking region. Its influence can also be seen in Karnataka's Bayalata and Sri Krishna Parijat.

- **Historical evolution:**
 - Since the 13th century, Maharashtra became the centre of the **progressive Vaishnavite devotional movement** of



Varkaris. It was pioneered by Sant Jnandeva and Namdev, furthered by Tukaram and Eknath into social and cultural movement.

- Eknath popularized street-theatre of **Bharud** to spread his social message.
- **Abhang** of Tukaram are also performed in varkari Kirtans
- However, the Tamasha tradition didn't directly emerge from the devotional movement. It is said to have been **founded in 18th century Peshwai era by a Brahmin named Ram Joshi**. Though it was a new form, it was a melting pot of several earlier forms prevalent in Maharashtra.
 - **Lavani** singing emerged during this time. The artists in his courts came from all the caste background – but many were from among Mahars and Mangs. Ram Joshi used the singing form of Lavani for the didactic purposes. It was a secular form of dance.
 - **Gondhal** form (performed for goddess Amba) of song-dance-drama. It was primarily a ritualistic performance.
 - **Dashavatara** theatre from MH/KN.
 - Earlier vaishnavite form **Gavalana** (Marathi equivalent of Lilas of Hindi-speaking region)
- **Decline and Revival:**
 - Because the performers came from the lower caste background, they were vulnerable to the **exploitation by the upper castes/classes**. This was seen during the final days of the Peshwa rule.
 - **After women started playing as nachi**, the situation worsened. During the British time, they were often treated as harlots by the rich.
 - In 1958, the Bombay government setup the **Tamasha Sudharak Society** to help the exploited performers.



- **Performance**

- Main characters are Shahir (poet), nachi (dancer) and songadya (clown).
- Most exciting part is the entrance of **nachi** (unique to tamasha).
- **Gavalan**: A conversation between gopika, Krishna and clown. The exchanged borders on the double meaning and ribaldry.
- **Rang Baji** (erotic performance): It contains **Lavani**. It emphasises on footwork, mostly of the heels.
- **Batavani**: A savage piece of satire against the hypocrisy among the pillars of the society – pundits, priests, politicians, merchants etc.
- **Vag**: It is the core of the performance. It centres on historical or puranic/mythological theme.
- **Mujra**: concluding dance, which is something like an aarati.

- **Music:**

- Tamasha was kept alive predominantly by the untouchable castes of Mahars and Mangs through two types of performances – **dholkibari** (public show) and **sangibari** (private show).
- Music combines Hindustani raag music and regional folk tunes. Costumes are not elaborate.

(6) Terukuttu of TN

- Teru – street, kuttu – theatre.
 - Its **performance takes place on street corners** but rarely, also inside temples. However, primarily it is an **open-air musical opera**. It is one of the oldest street theatres in India.
 - In ancient Tamil literature, word kuttu also means trance. It refers to the sacred role of priests during a tribal ritual.
- It is popular in northern parts of Tamil Nadu (Vellore, Tiruvannamalai, Tiruvallore, Kanchipuram, and in Pondicherry.)
- Apart from having close relation to Agriculture cycles, **various traditions melt into it:**
 - Ancient ritual of Mother Worship (Draupadi Amman)
 - Mahabharata performers from various parts of India (like Pandavani of MP, Akhyan of GJ)
 - Tamil tradition (poetry of Silappadikaram, characters connected to Kuruvanji)
- **Performance:**
 - Colourful costumes and make-up
 - No stage effects, audience on street from the three sides
 - Women's role by men
 - 8 successive days during festive season
 - Mridangams, mukhavina, cymbals and harmonium
 - Elaborate patrapravesha
- **There are no written texts. It depends on memorised oral tradition.**

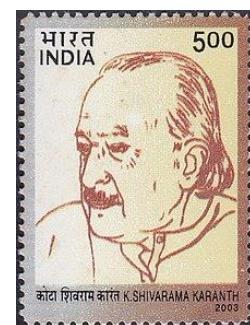


(7) Yakshagana (KN)

It is one of the most widely researched and discussed forms of traditional Indian theatres.

- Several varieties but two major categories
 - **Paduvalappaya Yakshagana:** Western Yakshagana (Coastal Region)
 - Badaguthittu (northern style).
 - Popular in Karwar, Gokarna, Sirsi (Uttar Kannada)
 - Emphasizes Lasya, songs, music and dance which are more stylized. Its music closer to Hindustani style.
 - Thenkuthittu (southern style)

- Popular in Kundapur, Udupi, Mangalore.
- Emphasizes Tandava. More rusting, dramatic and dialogue-oriented. Its music closer to Carnatic style.
- **Moodalappaya Yakshagana:** Eastern Yakshagana (Inland Region).
 - It is less stylized, more influenced by local form forms.
- A group of Yakshagana performers is called **Mela**.
- **Performance:** Layered performance of song, dance, gesture, movement, and complete symbolic language of aharya abhinaya (make-up).
 - **Bhagwats:** singer-narrators
 - **Kodangi:** clowns
 - **Patrapravesha:** elaborate and stylised (like Kathakali)
 - Then begins the play proper.
 - Narrator sings metrical passages in mix of classical and folk conventions.
 - Traditionally the performance lasts the full night and then ends with a song of benediction and hymn to the ishta devata.
- **Themes** mostly revolve around shringar rasa or veera rasa.
 - Basic text is sung by the Bhagavata (narrator).
 - It is not a written play – it's a **champu kavya** on selected episodes of Ramayana, Mahabharata or one of the famous Puranas. These verses employ wide range of Kannada metres.
 - After 18th century, there was an introduction of realistic social themes apart from mythological stories.
- Stage performance is **backed up by off-stage rituals**.
 - **Chowki puja:** Ganapati worship at the beginning either in near-by temple or in a special place inside the greenroom. Without it, the actors cannot go on stage.
 - Another puja follows the end of the play.



Four basic types of Puppetries

One of the most popular forms of rural entertainment, puppetry has a bewildering variety of avatars. Considering differences in design, mode of manipulation, and presentational techniques, puppets belong to basically four types. All four varieties survive in different parts of India.

- Glove Puppetry
- Rod Puppetry
- String Puppetry
- Shadow Puppetry



	Glove Puppetry	Rod Puppetry	String Puppetry	Shadow Puppetry
Northern India	Uttar Pradesh (Gulabo-Sitabo)	Bihar (Yamapuri)	Rajasthan (Kathputli)	
Eastern India	Orissa (Kundhei Nata) West Bengal (Putul Nach)	Orissa (Kathi-kundhei Nata) West Bengal (Putul Nach)	Orissa (Sakhi-kundhei Nata) West Bengal (Putul Nach) Assam (Putla Nach)	Orissa (Ravana Chhaya)
Western India			Maharashtra (Kalsutri Bahulya)	Maharashtra (Chamdyacha Bahulya)
Southern India	Kerala (Pavakuttu)		Karnataka (Gombeyata) Tamil Nadu (Bommalattam)	Andhra Pradesh (Tolu Bommalata) Karnataka (Togalu Gombeyata) Tamil Nadu (Tolu Bommalattam) Kerala (Tolpavakuttu)

(1) Glove Puppets (hand puppets)

- Simplest, but that does not mean they are less fascinating.
 - A miniature figure with movable head and arms and a long flowing skirt that the puppeteer wears like a glove.
 - While the index finger manipulates the head, the thumb and middle finger control the arms.
 - Traditional Indian glove puppeteers frequently squat on the ground and manipulate the puppets in full view of the audience: they do not hide behind a screen.
- The form survives in
 - Orissa (Kundhei Nata)
 - West Bengal (Putul Nach)
 - Uttar Pradesh (Gulabo-Sitabo)
 - Kerala (Pavakuttu, puppet play).
 - A rare variety called Pava Kathakali ('puppet Kathakali'), saved from extinction in the 1970s by the intervention of Kamaladevi Chattopadhyaya.



(2) Rod Puppet

- An extension of the glove puppet, but often much larger, with a full-length rounded figure.
 - The movements are limited compared to a string puppet's, but control is absolute and can attain broad gestures of rare beauty.
- Traditional rod puppets survive in
 - West Bengal (Putul Nach)
 - Orissa (Kathi-kundhei Nata, 'wooden-doll dance')
 - Bihar (Yamapuri) puppets are single objects with no joints. Thus, their manipulation is difficult and requires more dexterity.



(3) String Puppet

- String puppetry is widespread in India, with a variety of themes and techniques.
- Full-figure puppets (**mariionettes**)
 - Jointed limbs controlled by strings allow greater flexibility
 - Most articulate of all puppets.
- Indian marionette traditions exist in

- Rajasthan (Kathputli)
- Orissa (Sakhi-kundhei Nata)
- Maharashtra (Kalsutri Bahulya)
- Karnataka (Gombeyata)
- Tamil Nadu (Bommalattam)
- Assam (Putla Nach, doll dance')
- West Bengal (Putul Nach)



- Some scholars think that shadow theatre evolved earlier than string puppetry, but this belief may not hold much water. The earliest reference to shadow puppets is in Tamil Sangam literature, whereas the term sutradhara predates it and cave drawings etched millennia ago unmistakably represent string puppets.

(4) Shadow Puppetry (Chhayanataka)

- While in puppet theatre the audience directly sees the puppets, in shadow theatre it sees only their moving shadows cast by light on a screen.
 - The spectators and actor-manipulators are placed as if in different rooms separated by the all-important screen, which filters and modifies the action—almost like a primitive motion picture.
 - The actor-manipulator is isolated from his audience, unlike the performer's experience in live theatre.
- **The leather puppets**
 - Normally, the puppet figures in shadow theatre are made of leather. They can be made from any opaque material like cardboard, but leather can be used many more times without damage.
 - While the puppets of Orissa, Kerala, and Maharashtra cast shadows in black and white, and draw exclusively upon Rama myths for their stories, those of the other three states throw spectacular multicoloured shadows.
- India has a very long and rich tradition of shadow theatre. According to many scholars, the art originated here two millennia ago.
 - The earliest reference appears in Silappatikaram, a Tamil classic.
 - Many Western Indologists think that the well-known Sanskrit drama Mahanataka ('Great Drama') was originally a text for shadow theatre. Although its exact date cannot be fixed, it was written before AD 850.
 - Subhata's Dutangada (Angada the Messenger), a play from the 13th century, is expressly designated as chayanataka (shadow drama).
- Thus, India has a continuous history of shadow theatre for about 2000 years. Possibly the form reached south-east Asia, where it now flourishes, thanks to maritime and cultural relations originating from India's eastern seaboard.



- Fortunately, shadow theatre traditions still exist in varying styles in peninsular India:

- Orissa (Ravana Chhaya)
- Andhra Pradesh (Tolu Bommalata)
- Tamil Nadu (Tolu Bommalattam)
- Kerala (Tolpavakuttu)
- Karnataka (Togalu Gombeyata)
- Maharashtra (Chamdyacha Bahulye, leather puppets').

- **The fortune:**

- The Maharashtrian form barely survives in the hands of one troupe in Kudal village (Ratnagiri district). In contrast, Andhra Pradesh now has the strongest activity in shadow theatre, with more than a hundred puppeteers.
- In general, shadow theatres are dying slowly because people prefer 'modern' entertainment like movies and television. Governments provide financial incentive for their survival, but it is too meagre. Besides, no art can thrive under doles. Unless society becomes genuinely interested in the continuation of these rare forms, they are destined to vanish sooner or later.



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