

MODULE-5

CULTURAL HERITAGE AND PERFORMING ARTS

INTRODUCTION

- The word 'architecture' is derived from the Latin word 'tekton' which means builder. So, as soon as the early man began to build his or her shelter to live in, the science of architecture started.
- Sculpture, on the other hand, is derived from Proto-Indo-European (PIE) root 'kel' which means 'to cut or cleave'.
- Sculptures are smaller works of art, either handmade or with tools and are more related to aesthetics than engineering and measurements.

Difference between Architecture and Sculpture

Point of difference

Architecture

Size and scope

Architecture refers to the design and construction of buildings

Sculpture

Sculptures are relatively smaller 3 dimensional works of art.

Material used

Architecture generally uses a mixture of various type of materials like stone, wood, glass, metal, sand, etc.

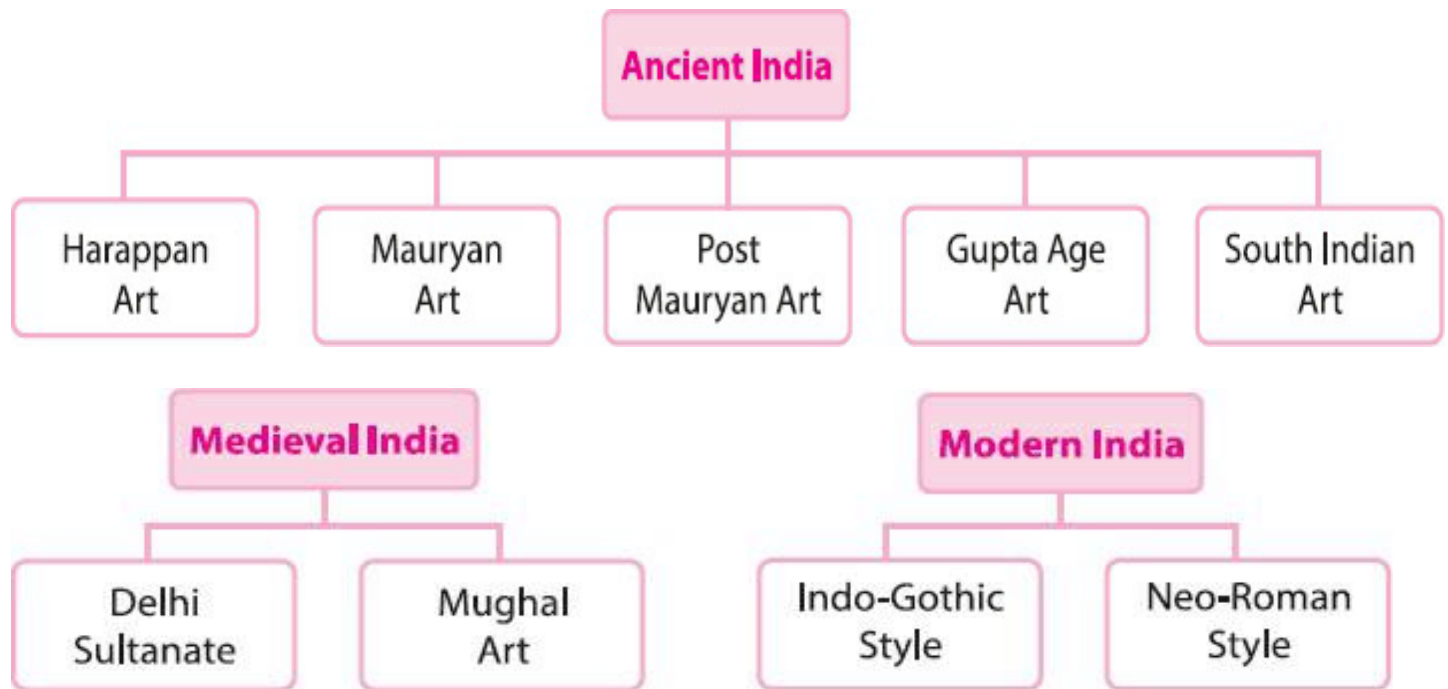
A single piece of sculpture is usually made of a single type of material.

Principle

Architecture involves study of engineering and engineering mathematics. It requires detailed and accurate measurements.

Sculpture involves creativity and imagination and may not depend as heavily on accurate measurements.

CLASSIFICATION OF INDIAN ARCHITECTURE



Harappan Art and Architecture

- A flourishing civilisation emerged on the banks of the river Indus in the second half of the third millennium This is what we know as Harappan civilisation or Indus Valley civilisation.
- Harappa and Mohenjo-daro
- – the two major sites of this civilisation – are among the earliest and finest examples of **urban civic planning**.
- The planned network of roads, houses and drainage systems indicate the planning and engineering skills that developed during those times.
- Some of the **important sites of the Indus Valley civilisation** and their **archaeological findings** are:

HARAPPA

2 row of six granaries with big platform, stone symbol of lingam and yoni, mother goddess figure, wheat and barley in wooden mortar, dice, copper scale and mirror. Moreover, sculpture of dog chasing a deer in bronze metal, and a red sand stone male torso has been excavated.

MOHENJO-DARO

The citadel, the great bath, the great granary, post cremation burial, sculpture of bearded priest, the famous bronze statue of the Dancing Girl and Pashupati seal.

DHOLAVIRA (Gujarat)

Giant water reservoir, unique water harnessing system, stadium, dams and embankments, inscription comprising 10 large sized signs like an advertisement board.

LOTHAL (Manchester of Indus Valley civilisation) Gujarat

important site for naval trade, had a Dockyard, practice of burial of cremated remains, rice husk, fire altars, painted jar, modern day chess, terracotta figure of horse and ship, instruments for measuring 45, 90 and 180 degree angles, practice of burial of cremated remains.

RAKHIGARHI (Haryana)

The largest site of Indus Valley civilization. Granary, cemetery, drains, terracotta bricks have been found.

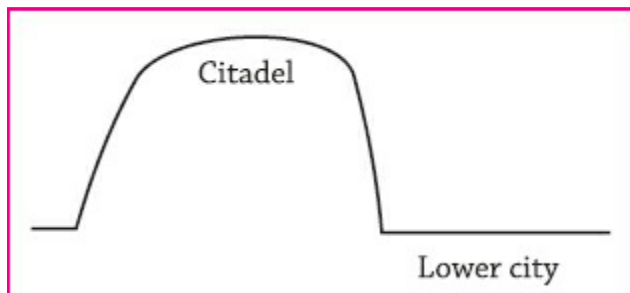
BALATHAL AND KALIBANGAN (Rajasthan)

Bangle factory, toy carts, bones of camel, decorated bricks, citadel and lower town, Fire altar.

SURKOTADA in Gujarat – first actual remains of the horse bones.

ARCHITECTURE IN HARAPPAN CIVILISATION

- The remains of Harappa and Mohenjo-daro reveal a remarkable sense of town planning.
- The towns were laid out in a **rectangular grid pattern**.
- The roads ran in north-south and east-west direction and cut each other at **right angles**.
- The big roads divided the city into a number of blocks, while the smaller lanes were used to connect the individual houses and apartments to the main roads.
- Mainly **three types of buildings** have been found in the excavation sites – **dwelling houses, public buildings and public baths**.
- The Harappans used **burnt mud bricks** of standardized dimensions for the purpose of Construction. Many layers of well-baked brick were laid out and then joined together using gypsum mortar.



- The city was divided into two parts—An **upraised citadel** and the **lower-part** of the city. An **upraised citadel** in the western part was used for constructing buildings of large dimensions, such as *granaries, administrative buildings, pillared halls and courtyard*.
- Some of the buildings in the citadel might have been the **residence of the rulers and aristocrats**. However, Indus Valley civilization sites do not have large monumental structures such as temples or palaces for rulers unlike Egyptian and Mesopotamian civilization. The granaries were intelligently designed with strategic air ducts and raised platforms which helped in storage of grains and protecting them from pests.
- An important feature of the Harappan cities is the prevalence of **public baths**, which indicate the importance of ritualistic cleansing in their culture. These baths also had an **array of galleries and rooms** surrounding it. The most famous example of a public bath is the '**Great Bath**' in the

excavated remains of Mohenjo-daro. That there are no cracks or leaks in the Great Bath speaks volumes about the engineering capabilities of the Harappan civilisation.



Fig. 1.2: *The Great Bath at Mohenjo-daro*

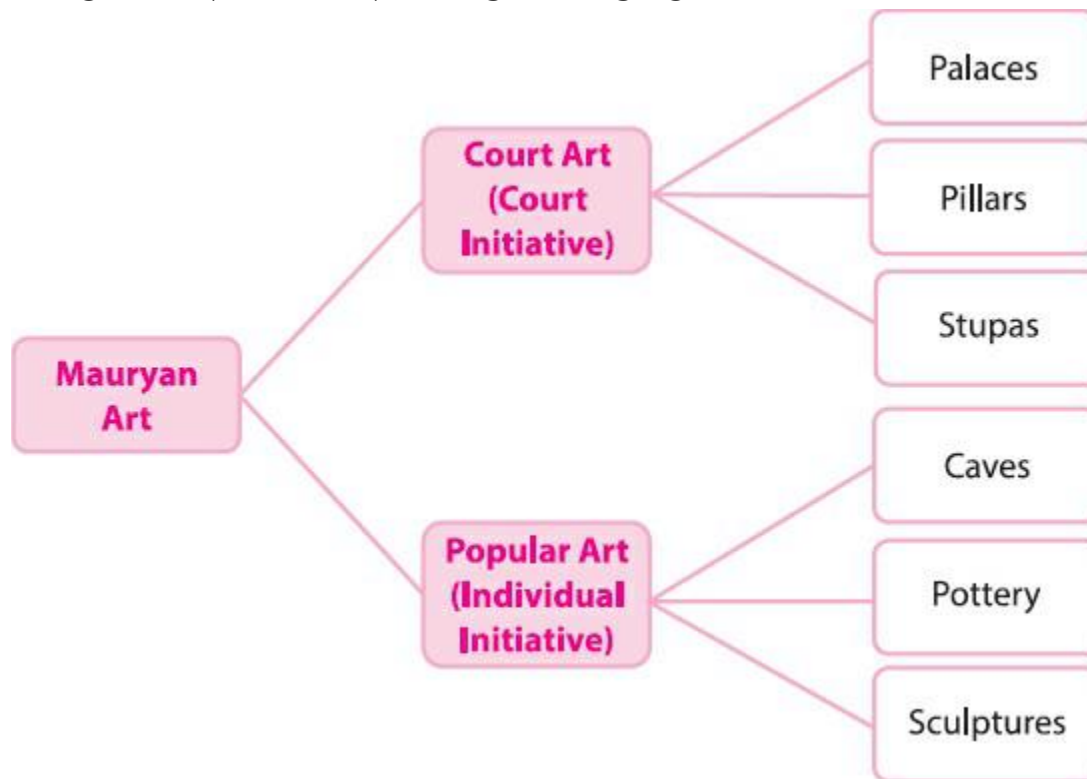
SEALS

- Numerous seals of different shapes and sizes all across the excavation sites.
- While *most seals are square*, triangular, rectangular and circular.
- **Steatite**, a soft stone found in the river beds, was although the most common material used to make seals, yet agate, chert, copper, faience and terracotta seals have also been found.
- Some instances of copper, gold and ivory seals have also been found.
- Most seals have inscriptions in a **pictographic script**.
- Animal impressions unicorn, humped bull, rhinoceros, tiger, elephant, buffalo, bison, goat, markour, ibex, crocodile carved on them.



Unicorn seal

MAURYAN ART AND ARCHITECTURE



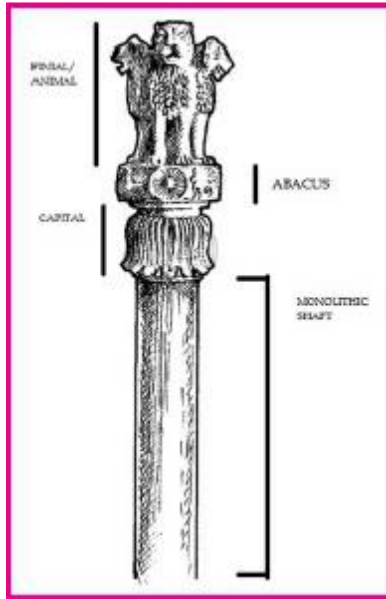
Palaces:

- The Mauryan Empire was the first powerful empire to come to power in India.
- The capital at **Pataliputra** and the palaces at **Kumrahar** were created to reflect the splendour of the Mauryan Empire.
- The palace of Chandragupta Maurya was inspired by the Achaemenid palaces at Persepolis in Iran.
- **Wood** was the principal building material. *Megasthenes* described the palace as one of the greatest creations of mankind.
- Ashoka's palace at Kumrahar was a massive structure. It had a high central pillar and was a three-storey wooden structure. The palace walls were decorated with carvings and sculptures.

Pillars

- During the time of Ashoka, the inscription of pillars as a symbol of the state or to commemorate battle victories – assumed a great significance.
- He also used pillars to propagate imperial sermons as well.
- On an average of 40 feet high, the pillars were usually made of chunar sandstone and comprised of four parts. A long Shaft formed the base and was made up of a single piece of stone or monolith. On top of it lay the capital, which was either *lotus shaped* or *bell shaped*. The bell shaped capitals were influenced by the Iranian pillars, as was the highly polished and lustrous finish of the pillars.

- Above the capital, there was a *circular or rectangular base* known as the abacus on which an animal figure was placed



BASIC STRUCTURE OF ASHOKAN PILLARS

Stupa:

- Stupas were *burial mounds* prevalent in India from the Vedic period. It is a conventional representation of a funeral cumulus in which relics and ashes of the dead were kept.
- During the period of Ashoka, the art of stupas reached its climax.
- Almost 84000 stupas were erected during his period.
- **Sanchi Stupa** in Madhya Pradesh is the most famous of the Ashokan stupas.
- Piprahwa stupa in Uttar Pradesh is the oldest one.
- *The locations of the 9 stupas built after the death of Buddha are:* Rajagriha, Vaishali, Kapilavastu, Allakappa, Ramagrama, Vethapida, Pava, Kushinagar and Pippalivana

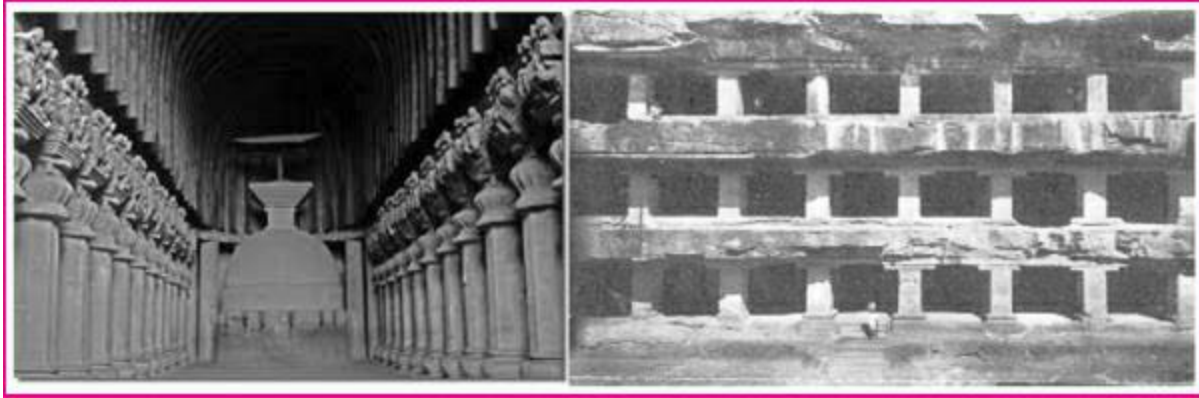
Post Mauryan Art

Architecture

Rock-cut Caves:

- The construction of rock caves continued as in the Mauryan period.
- However, this period saw the development of **two** types of rock caves – **Chaitya** and **Vihar**.
- While the Vihars were **residential halls** for the Buddhist and Jain monks and were developed during the time of the Mauryan Empire, the Chaitya halls were developed during this time.
- They were mainly quadrangular chambers with flat roofs and used as **prayer halls**.
- The caves also had open courtyards and stone screen walls to shield from rain.
- They were also decorated with human and animal figures.

Examples: Karle Chaitya hall, Ajanta caves (29 caves– 25 Vihars + 4 Chaitya), etc



(from left) Karle Chaitya,

Vihar at Ellora

Sculpture

- Three prominent schools of sculpture developed in this period at three different regions of India – centred at Gandhara, Mathura and Amaravati.

Gandhara School

GUPTA AGE

- The emergence of the Gupta Empire in 4th century A.D. is often hailed as the "Golden period of Indian Architecture. While the earlier Gupta rulers were Buddhists and continued the traditions of Buddhist architecture, temple architecture came to the fore front under the patronage of the Hindu rulers of the later Gupta phase.
- Temple architecture reached its climax during this period. Similarly, Buddhist and Jain art also reached its peak during the Gupta Age.
- The Gupta rulers, especially in the later phase, were Brahmanical rulers. However, they showed exemplary tolerance for all other religions.
- Three principal deities were worshipped – *Vishnu* in the Northern and Central part of India, *Shiva* in the Southern part and *Shakti* in the Eastern part of India as well as in the Malabar coast or South-west part of India.

Architecture

Caves:

- During the Gupta period, architectural development of the caves remained constant. However, the use of mural paintings on the walls of the caves became an added feature.
- Some of the finest examples of mural paintings can be found in the caves of Ajanta and Ellora.

Ajanta Caves:

- Ajanta is a series of rock-cut caves in the Sahyadri ranges on Waghora river near Aurangabad in Maharashtra. There are a total of 29 caves of which 25 were used as Viharas or residential caves while 4 were used as Chaitya or prayer halls.

Ellora Caves:

- Ellora caves are another important site of cave architecture. It is located nearly 100 Kms away from Ajanta caves in the Sahyadri ranges of Maharashtra.

- It is a group of 34 caves – 17 Brahmanical, 12 Buddhist and 5 Jain.

STUPAS:

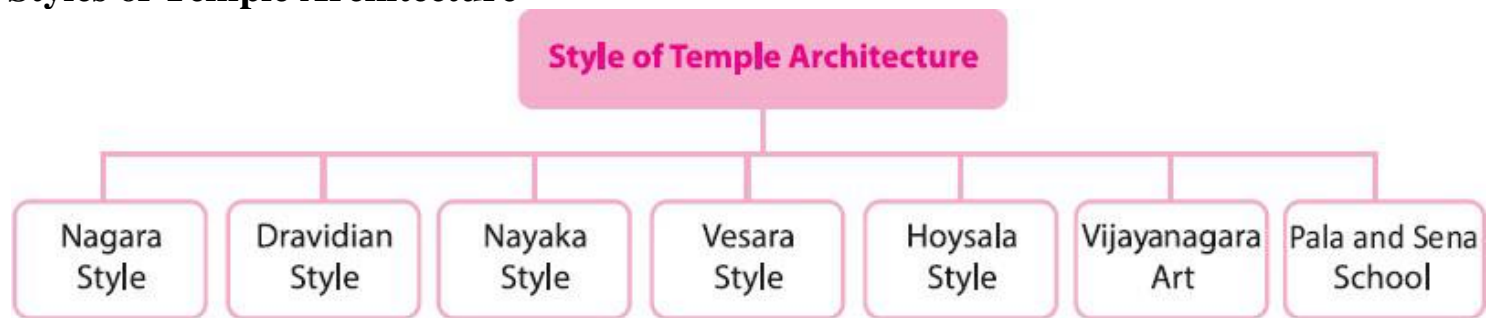
The Gupta age saw a decline in the development of stupas. However, Dhamek stupa at Sarnath near Varanasi is a fine example of stupa developed during this period.

Sculptures

- During the Gupta period, a new school of sculpture developed around Sarnath. It was characterised by the use of cream coloured sandstone and the use of metal.
- The sculptures of this school were immaculately dressed and lacked any form of nakedness.
- The *halo* around the head of Buddha was intricately decorated.

Example: Sultanganj Buddha (7.5 ft high)

Styles of Temple Architecture



The basic form of the Hindu temple comprises the following:

Sanctum Sanctorum: Also known as Garbhagriha (literally womb-house) is a small room, generally cubicle, which houses the principal deity of the temple.

Mandapa: It is the entrance to the temple. It may be a portico or a hall and is generally designed to house a large number of worshippers.

Shikhara: It is a mountain like spire. The shapes varied from pyramidal to curvilinear.

Vahana: It is the mount or vehicle of the main deity and was placed just before the sanctum sanctorum. However, under the patronage of the local rulers, different styles of architecture developed in the different regions of India.

South Indian Art

Temple architecture in South India began under the Pallava ruler Mahendravarman. The temples developed during the Pallava dynasty reflected the stylistic taste of the individual rulers and can be classified into **four stages** chronologically.

Mahendra group:

This was the first stage of Pallava temple architecture. The temples built under Mahendravarman were basically rock-cut temples. Under him, the temples were known as *mandapas*, unlike the Nagara style in which the *mandapas* meant only the assembly hall.

Narasimha group:

This represented the second stage of the development of temple architecture in South India. The rock-cut temples were decorated by intricate sculptures. Under Narasimhavarman, the *mandapas* were now divided into separate **rathas**. The biggest one was called the *Dharmaraja ratha* while the smallest one was called the *Draupadi ratha*.

Rajsimha group:

Rajsimhavarman led the third stage of temple development. Under him, development of real structural temples was started in the place of rock-cut temples. **Example:** Shore temple at Mahabalipuram, Kailashnath temple at Kanchipuram, etc.

Nandivarman group:

This was the fourth stage of temple development during the Pallava dynasty. The temples built under him were smaller in size. The features were almost similar to the Dravidian style of temple architecture. After the decline of Pallava dynasty, temple architecture acquired a new style under the Chola kingdom, known as the Dravidian style of temple architecture. This marked a new era in the development of temples in the Southern India. In the later periods, three other styles – Vesara style, Nayaka style and Vijaynagar style – also emerged in this region.



Brihadeswara temple, Thanjavur





Meenakshi temple, Madurai

ARCHITECTURE IN MEDIEVAL INDIA/ INDO-ISLAMIC ARCHITECTURE

- Use of arch and domes gained prominence. It was known as '**arcuade**' style of architecture.
- The Islamic rulers introduced the **use of minars** around the mosques and the mausoleums.
- **Mortar** was used as a cementing agent in their constructions.
- The Indo-Islamic architecture **avoided** the use of human and animal figures.
- While the Hindu architecture had become too congested, the Indo-Islamic architecture introduced **spaciousness, massiveness** and **breadth** to it.
- While the previous structures used sculptures as means of decoration, the Indo-Islamic architecture **used calligraphy** as means of decoration.

MUGHAL ARCHITECTURE

The Mughals were great patrons of art and architecture. Under them, architecture regained its place of importance, as new buildings were built with great vision and artistic inspiration.

Babur

Babur undertook the construction of mosques in Panipat and Rohilkhand, both constructed in 1526 A.D. However, his reign was too short-lived to inspire any new style or technique.

Humayun

Humayun's reign was marked with constant power struggle with Sher Shah Suri. So, he couldn't focus much on art and architecture. He led the foundation of a city named **Dinpanah**, but couldn't finish it. Persian style became prominent in the architecture of this period.

Sher Shah

During his brief reign, Sher Shah built few monuments. He built the **Qila-e-Quhunah (Mosque of the Old Fort) mosque** in Delhi, the famous **Rohtas Fort** in Pakistan, the **Sher Shah Suri Masjid in Patna** in Afghan style to mark his reign. His period is a transition from Lodhi style to Mughal style of architecture. He also undertook the re-construction and extension of an old Mauryan route and renamed it as Sadak-e-Azam (Great Road) which was later called as **Grand Trunk Road**. Sher Shah Suri's tomb was built at his birthplace **Sasaram**. It is made up of red sandstone and is situated inside a lake.

Akbar

Akbar took a keen interest in the development of art and architecture during his reign. The principal feature of the constructions during Akbar's reign was the use of **red sandstone**. He also introduced the use of '**Tudor arch**' (four centred arch). Some of the prominent construction works undertaken during Akbar's reign are described below:

Agra Fort, Fatehpur Sikri (Buland Darwaza, Salim Chisti's tomb, Panch Mahal, Jodha Bai's palace or Mariam-uz-Zamani's palace), Hiran Minar, temple of Govind Dev in Vrindavan.

Jahangir

Some noteworthy monuments including - Akbar's tomb in Sikandra. He also built his own tomb at Lahore. He developed a number of gardens during his reign, e.g. the Shalimar Bagh in Kashmir. He also built the Moti Masjid at Lahore. During the reign of Jahangir, his wife *Noor Jahan* also undertook some major construction projects, the tomb of Itmad-ud-daulah, father of Noor Jahan, being an excellent example. It was during this time that *white marble* became the chief building material, replacing red sandstone.

Shah Jahan

Under Shah Jahan, Mughal architecture reached its *climax*. Some of his principal works are described below.

Taj Mahal

Taj Mahal is the finest specimen of Mughal architecture, exhibiting the full range of grandeur and opulence. It was constructed in the memory of Arzuman Bano Begum or Mumtaz Mahal. It had all the features of Mughal architecture including the use of calligraphy, pietra dura works, foresighting technique, Charbagh style gardens and the use of water in the premises for decoration.

POST-INDEPENDENCE ARCHITECTURE

After 1947, two schools of architecture emerged – the **Revivalist** and the **Modernist**. However, both the schools could not break away from the colonial hangover. This has caused a decline in the standard of the architectural traditions of India. For Example, the Punjab government hired Le Corbusier, a French architect to design the city of Chandigarh.

LAURIE BAKER

- Laurie Baker Known as the "**Architect of the poor**".
- Laurie Baker was responsible for the revolutionised **mass housing** concept in **Kerala**.
- In 2006, he was nominated for **Pritzker Prize** dubbed as Nobel Prize for architecture.
- Some of the features of his architectural style are:
 - Construction of environment-friendly buildings by using locally available material.

- Introduced the concept of **filler slab construction** to reduce the consumption of steel and cement.
- He also laid emphasis on **ventilation** and **thermal comfort** arrangements

COINS IN ANCIENT AND MEDIEVAL INDIA

- The word **Coin** is derived from the Latin word **Cuneus** and it is believed that the first recorded use of coins was in China and Greece around 700 B.C. and in India in the sixth century B.C.
- The study of coins and medallions is known as **Numismatics**.
- Early coins were die-struck manually and therefore were not uniform in shape and design.

PUNCH MARKED COINS

- The earliest coins were casted coins and were die-struck only on one side.
- One to five marks or symbols incused on single side and termed as '**Punch Marked**' coins.
- **Panini's Ashtadhyayi** cites that in punch marked coins, the metallic pieces were stamped with symbols.
- Each unit was called '**Ratti**' weighing **0.11 gram**.
- These coins had **irregular shapes, standard weight and were made up of silver** with different markings like Saurashtra had a humped bull, Dakshin Panchala had a Swastika and **Magadha had generally five symbols**.
- **Magadhan punch-marked coins became the most circulated coins in South Asia.**



A magadha coin (five symbols)

INDO-GREEK COINS

- The Indo-Greeks introduced the fashion of showing the bust head of the ruler on the coins.
- The legends on their Indian coins were mentioned in **two languages** – in Greek on one of the side and in Kharosthi on the other side of the coin.
- The Greek gods and goddesses commonly shown on the Indo-Greek coins were **Zeus, Hercules, Apollo** and **Pallas Athene**.
- The initial series used images of Greek deities but later coins had images of Indian deities as well.
- These coins are significant because they **carried detailed information about the issuing monarch**, the year of issue and sometimes an image of the reigning king.
- Coins were mainly made of **silver, copper, nickel and lead**.
- **The coins of the Greek kings in India were bilingual, i.e., written in Greek on the front side and**

in Pali language (in Kharosthi script) on the back.



COINS ISSUED IN GUPTA AGE

- The Gupta age (319 AD–550 AD) marked a period of great Hindu revival.
- The Gupta coins were mainly made of gold, although they issued silver and copper coins too.
- Silver coins were issued only after Chandragupta II overthrew the Western Satraps.
- There were many types and varieties of Gupta gold coins.
- **On one side of these coins**, we find the king standing and making oblations before an altar, playing the veena, performing *ashvamedha*, riding a horse or an elephant, slaying a lion or a tiger or a rhinoceros with a sword or bow, or sitting on a couch. **On the other side** is the goddess Lakshmi seated on a throne or a lotus seal, or the figure of the queen herself.
- The inscriptions on the coins were all in **Sanskrit (Brahmi script)** for the first time in the history of coins.
- Gupta rulers issued coins depicting the emperors not only in **martial activities** like hunting lions/tigers, posing with weapons, etc., but also in **leisurely activities** like playing a Veena, with reverse side of the coin having images of goddess Lakshmi, Durga, Ganga, Garuda and Kartikeya.



COINS OF THE VARDHANAS

- The Varadhanas of Taneshwar and Kannauj were responsible for turning out the Hun invaders from India in the **late 6th century**.
- The most powerful of their kings was **Harshavardhana** whose empire comprised almost the whole of Northern India.
- The **silver coins** of the Vardhanas had **on one side the head of the king and on the other side, the figure of a peacock**.

- The dates on the coins of Harshavardhana are reckoned in a new era, which most probably began in AD 606, the year of his coronation.



Head of the king and peacock on two of the sides

COINS OF CHALUKYAN KINGS

- The **Western Chalukyan dynasty** (6th century AD) was founded by Pulakesin I with its capital at Badami in Karnataka.
- One side of the coin had **image of a temple or a lion and legends. The other side was left blank.**
- The coins of **Eastern Chalukyan dynasty** (7th century AD) had **symbol of the boar at the centre**, round which, each letter of the king's name was inscribed by a separate punch. The other side here also was left blank.



Eastern Chalukyan coin with boar image

COINS OF THE RAJPUT DYNASTIES

- The coins issued by the Rajput dynasties (11th–12th century) were **mostly of gold**, copper or billon (an alloy of silver and copper) but very rarely silver.
- There were **two types of Rajput coinage**. One type showed the **'name of the king in Sanskrit on one side and a goddess on the other side.**
- The coins of the Kalachuris, the Chandellas of Bundelkhand, the Tomars of Ajmer and Delhi and of the Rathores of Kannauj were of this type.
- The kings of Gandhara or Sindh introduced the other type of silver coins that had a **seated bull on one side and a horseman on the other.**

COINS OF THE PANDYAN AND CHOLA DYNASTY

- The coins issued by Pandyan dynasty were square shaped with an image of elephant in the early period.
- Later, **fish** became a very important symbol in the coins.
- The gold and silver coins had inscriptions in Sanskrit and copper coins in tamil.
- The coins of the Chola king Raja Raja-I had the **standing king on one side and seated goddess on the other side** with inscriptions generally in Sanskrit.
- Rajendra-I's coins had the legend 'Sri Rajendra' or 'Gangaikonda Chola' inscribed with the emblems of tiger and fish.
- The coins of the **Pallava dynasty** had the figure of a **lion**.



Coin by Raja Raja –I

MUGHAL COINAGE

- The standard gold coin of the Mughals was the **Mohur** of about 170 to 175 grains.
- Abul Fazl in his 'Ain-i-Akbari' indicated that a Mohur was equivalent to nine rupees.
- Half and quarter mohurs are also known.
- The **silver rupee** which was an adoption from Sher Shah's currency, was the most famous of all Mughal coins.
- The Mughal copper coin was adopted from Sher Shah's **dam** which weighed 320 to 330 grains.
- **Akbar** issued **both round and square coins**.
- In 1579, he issued gold coins called **Ilahi coins to propagate his new religious creed 'Din-i-Ilahi'**.
- On this coin, it was written 'God is great, may his glory be glorified'.
- The value of an ilahi coin was equal to 10 rupees.
- Sahansah was the largest gold coin. These coins bore the names of the persian solar months.
- **Jahangir** showed the **legend in a couplet** in the coins. In some of his coins, he added the name of his beloved wife Noorjahan.
- The most famous of his coins had images of **Zodiac signs**.



Jahangir's coin with a Libra zodiac sign



Akbar's Ilahi

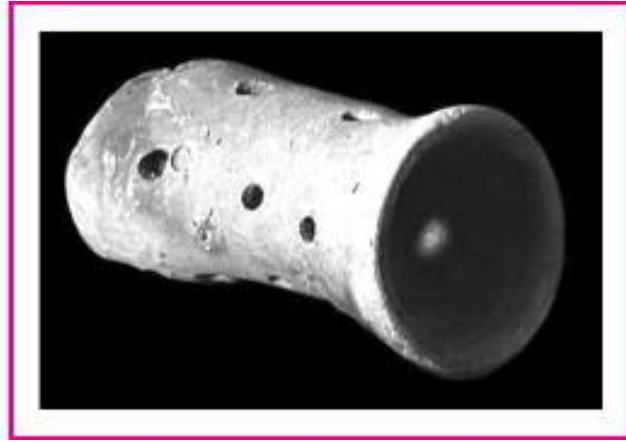
Pottery:

- The most famous pottery from the ancient period is the **Painted Grey Ware** pottery, which is typically grey in color and was related to Vedic period (1500-600 BC).
- The potteries found at the excavation sites can be broadly classified into two kinds – **plain pottery** and **painted pottery**.
- The painted pottery is also known as **Red and Black pottery** as it used red color to paint the background and glossy black paint was used to draw designs and figures on the red background.
- Trees, birds, animal figures and geometrical patterns were the recurring themes of the paintings.
- Most of the potteries that have been found are very fine **wheel-made wares**, with a very few being handmade.
- The potteries were used for **three** main **purposes**: Plain pottery was used for household purposes, mainly storage of grains and water.
- Miniature vessels, generally less than half an inch in size, were used for decorative purposes.
- They are so marvelously crafted, even now they evoke awe.
- Some of the potteries were **perforated** (with a large hole in the bottom and small holes across the sides). They might have been used for **straining liquor**.
- With the coming of Indo-Islamic traditions, we find evidences of **glazed pottery**. Currently, every part of India specializes in a particular type of clay work.



Red and Black pottery (left)

and



Perforated pottery (right)

INDIAN PUPPETRY

INTRODUCTION

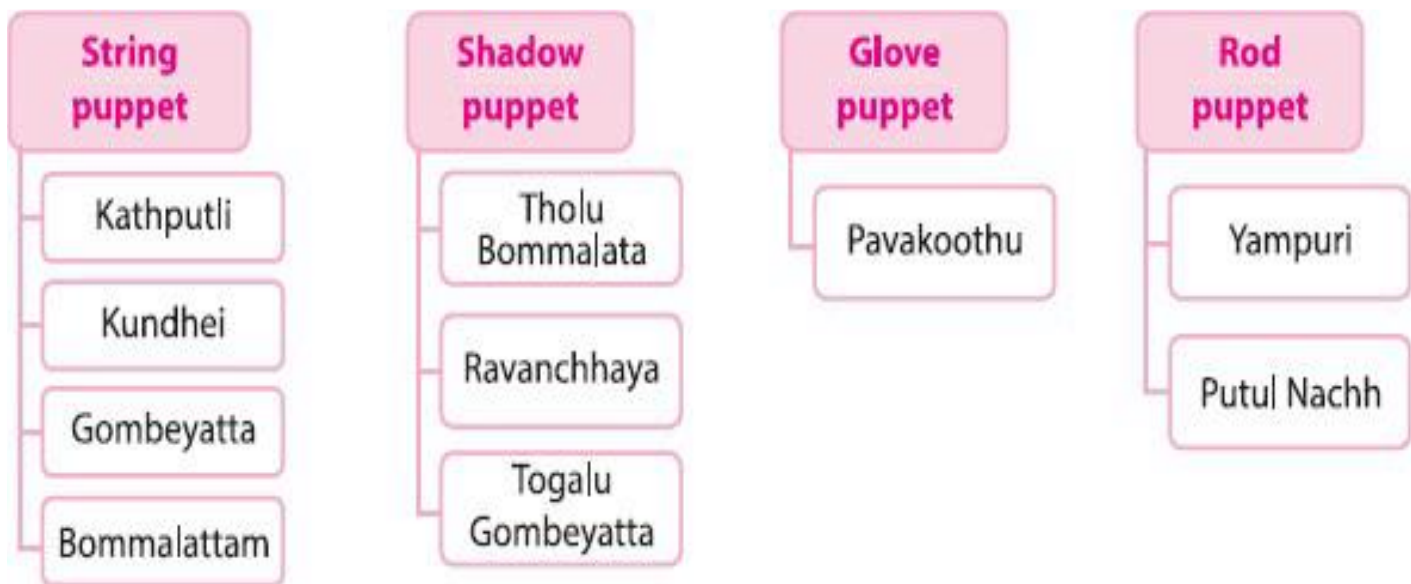
- Puppetry is one of the ancient forms of entertainment.
- The suggestive element of a puppet being controlled by a master makes it a captivating experience, while the low cost of animation and production of a performance makes it popular among freelance (temporary) artists.
- The form gives unrestricted freedom to the artist in form, design, color and movement and makes it one of the most ingenious inventions of mankind.

INDIAN ORIGIN

- Puppetry has long been of interest in India, both for entertainment and educational purposes.
- The excavation sites at **Harappa** and **Mohenjo-daro** have yielded puppets with sockets attached to them, which suggest the presence of puppetry as an art form.
- Some references of **marionette theatre** have been found in the period around 500 B.C. However, the **oldest written reference** to puppetry and 2nd century B.C.
- Apart from the art form, puppetry has been of philosophical importance in the Indian culture.
- In the Bhagwata, God has been described as a puppeteer, controlling the universe with the three

strings – **Satta, Raja** and **Tama**.

- Similarly, in the Indian theatre, the narrator was called *Sutradhar*, or the ‘holder of strings’.
- A large variety of puppetry traditions have developed in various parts across India, each with their own distinct form of puppets.
- Puppetry has imbibed elements of painting, sculpture, music, dance and drama and has created a unique avenue of artistic expression.
- However, the **lack of devoted audience** and **financial security** has led to a steady decline of this art form in the modern times.
- Puppetry in India can be broadly classified into **four categories**.



Classification of puppetry in India

STRING PUPPETS

- String puppets or marionettes have a prominent presence in the Indian cultural traditions.
- The **features** of string puppets are:
 - The puppets are generally **8-9** inch miniature figures chiselled out of **wood**.
 - Oil color is used to paint the wood with skin colour and add other facial features such as eyes, lips, nose, etc.
 - Small wooden pipes are created with the body to form the limbs. The body is then covered with colorful miniature dress and stitched.
 - Miniature jewellerys and other accessories are attached to give a realistic feel.
 - Strings are attached to **small holes in the hands, head** and **back of the body** which are then controlled by the puppeteer.
 - Some of the popular examples of string puppetry in India are:

Kathputli

The traditional string puppets of the **Rajasthan** area known as Kathputli, which derives its name from ‘kath’ meaning wood and ‘putli’ meaning doll.

The puppets are covered in traditionally bright Rajasthani dress.

The show is accompanied by a dramatic folk music.

A unique feature of the puppets is the **absence of legs**.
The strings are attached to the finger of the puppeteer.



A Kathputli performance

KUNDHEI

The string puppets of **Odisha** are known as Kundhei. They are made of light wood and are dressed in **long skirts**. The puppets have **more joints**, thus giving the puppeteer **more flexibility**. The strings are attached to a triangular prop. There is a marked influence of Odissi dance on Kundhei puppet shows.



Kundhei

Gombeyatta

It is the traditional puppet show of Karnataka. They are styled and designed on the various characters of the Yakshagana theatres. A unique feature of this puppetry is that more than one puppeteer is used to manipulate the puppets.



Gombeyatta

Bommalattam

Bommalattam is the puppetry indigenous to the region of Tamil Nadu. It combines features of rod and string puppetry. The strings are attached to an iron ring which is worn by the puppeteer on his head. The Bommalattam puppets are the largest and heaviest marionettes found in India, with some of them as

large as 4.5 ft in height and 10 kg in weight. The Bommalattam theatre has four distinct stages – Vinayak Puja, Komali, Amanattam and Pusenkanattam.



Vinayaka Puja, Bommalattam



(2) A Bommalattam performance

Shadow Puppets

India has a rich tradition in shadow puppetry, which has survived till now. Some of the features of shadow puppetry are:

- Shadow puppets are flat figures cut out of leather.
- The figures are painted identically on both sides of the leather.
- The puppets are placed on a white screen with light falling from behind, creating a shadow on the screen.
- The figures are manipulated so that the silhouettes created on the blank screen create telling imagery.

Glove Puppets

- Glove puppets are also known as sleeve, hand or palm puppets.
- They are small figures with head and arms wearing a long, flowing skirt as costume.
- The puppets are generally made of **cloth or wood**, but some variations of paper puppet has also been seen.
- The puppeteer wears the puppet as glove, manipulating the head with his index finger.
- The two hands are manipulated using the thumb and the middle finger – giving life and expression to the originally limp puppet.
- Glove puppets are popular all across India, with the performance usually accompanied by rhythmic beats of drum or dholak.

ROD PUPPETS

- Rod puppets are larger variations of glove puppet and are controlled by rods by the puppeteer from behind a screen.
- It is mainly popular in the region of **Eastern India**.

INDIAN CINEMA

INTRODUCTION

- India has one of the **largest film industries** in Asia.
- Thousands of people get employment not only as actors and music directors but also as extras, spot boys, etc.
- The Indian film Industry is also well known for producing the *largest number of films in the world*.
- It produces films in Hindi, Telugu, Tamil, Bhojpuri, etc.
- In the survey conducted in 2014, India produces nearly **3000 celluloid films**, which were further classified into around 1000 short films and 1969 feature films.
- Recently, a provision was passed to allow **full Foreign Direct Investment** in the film sector which led major international media houses like the 20th Century Fox, Warner Bros., etc to invest in Indian films.
- This has also led major foreign directors to pick up socio-cultural issues relevant to India.

IMPORTANCE OF INDIAN CINEMA

- Most films produced in the post-independence era have shaped our identity as a nation and also of an individual living in India.
- They have helped us to portray and understand the **socioeconomic and political** existence of Indians and how it has changed with changing times.
- Most empirical studies show that films have a deep impact on the common man's psyche and people associate themselves with the hero heroine and empathize with their characters as they are real.
- It is not only **entertainment** for three hours but something that people usually carry with themselves and like to remain associated with.
- In most cases there are two types of cinema: one for entertainment and the other for **showing the realities** of day-to-day life that is called 'alternate' or '**parallel**' cinema.
- It is not only available in urban metropolitan areas but has also percolated to rural areas and smaller cities.

HISTORY OF INDIAN CINEMA

- The Lumiere Brothers who are famous as the inventors of Cinematograph brought the concept of motion pictures to India.
- They exhibited six-soundless short films in Bombay in 1896, which managed to engross the audience. The first film was titled **Coconut Fair** and **Our Indian Empire** and it was shot by an unknown photographer in 1897.
- The Italian duo, Colarelli and Cornaglia, who made an exhibition in tents at the Azad Maidan in Bombay, started the next big venture.
- These were followed by a spate of short films like *The Death of Nelson*, *Call on the London Fire Brigade* and *Noah's Ark* was exhibited in Bombay in 1898.

- The *first motion venture by an Indian* was by Harishchandra Bhatvadekar, who was popularly known as *Save Dada*.
- He made two short films in 1899 and exhibited them to the audience by using the Edison Projecting Kinetoscope.
- In the 1900s there were very few Indian filmmakers but notable amongst them was F.B Thanawalla who made *Taboot Procession* and *Splendid New Views of Bombay*.
- Slowly the market for these pictures increased and as these were temporary exhibits, there was an urgent need for a cinema house.
- This need was fulfilled by Major Warwick, who established the *first cinema house* in Madras (now Chennai) in 1900.
- Later a wealthy Indian businessman, Jamshedjee Madan established the Elphinstone Picture House in Calcutta (now Kolkata) in 1907.
- Looking at the profits in the budding Indian market, Universal Studios established the first Hollywood based agency in India in 1916.

THE ERA OF SILENT FILMS

- The decade of **1910 to 1920** was dominated by the silent films.
- Although they were called silent films, yet they were **not totally mute** and were accompanied by **music and dance**. Even when they were being screened in the theatres, they were accompanied with live musical instruments like sarangi, tabla, harmonium and violin.
- The first Indo-British collaboration for making a silent movie was in 1912 by N.G Chitre and R. G Torney. Their film was titled *Pundalik*.
- **Dadasaheb Phalke** who produced the film titled **Raja Harishchandra** in 1913 made the first indigenous Indian silent film.
- He is known as the *father of Indian cinema* and is credited with films like *Mohini Bhasmasur* and *Satyavan Savitri*. He is also credited for making the first box office hit titled **Lanka Dahan** in 1917.



Poster of Alam-Ara

- Once films began to make a decent amount of money, the government imposed '**Entertainment tax**' in Calcutta in 1922 and next year in Bombay.

THE EPOCH OF TALKIES

- The first talking film was **Alam Ara**, which was produced by the Imperial Film Company and directed by **Ardeshir Irani**. It was screened at Majestic Cinema in Bombay in 1931. This film had a few memorable songs by W.M. Khan, who was India's first singer and his song *De de khuda ke naam par* was the **first recorded song** in Indian cinematic history.
- While the talkie films managed to create a revolution that wiped out the silent films altogether, they faced a lot of problems in their technical production. As there was no pre-recording facilities available during the 1930s, the movies could not have dialogue writers and even the songs had to be sung during the shooting of the movie. These singers had to be hidden behind the actors and the less possible musical instruments were used. But slowly people moved over these difficulties and serious filmmaking became a byword by late thirties.
- Several big banners like *Bombay Talkies*, *New Theatres* and *Prabhat* emerged in the late thirties and they were also responsible for the coming of the **Studio System**. The first film to use the studio system in 1935 was P.C Barua's *Devdas*. The production houses started experimenting with the content of the films and the production styles.