CULTURE OF INDIA

‘Culture’ is derived from Latin term ‘cult or cultus’ meaning cultivating or refining and worship. The term ‘Sanskriti’ has been derived from the root ‘Kri (to do).

‘prakriti’ (basic matter or condition),
‘Kri; ‘Sanskriti’ (refined matter or condition)
‘vikriti’ (modified/ decayed matter or condition)

When ‘prakriti’ is refined it becomes ‘Sanskriti’ and when broken/damaged it becomes ‘vikriti’.

CULTURE

• Culture is a way of life.
• Culture may be defined as the way an individual and especially a group live, think, feel and organize themselves, celebrate and share life.
• Culture thus refers to a human-made environment which includes all the material and non-material products of group life that are transmitted from one generation to the next.
• In deeper sense it is culture that produces the kind of literature, music, dance, sculpture, architecture and various other art forms as well as the many organizations and structures that make the functioning of the society smooth and well-ordered.
• Culture is the expression of our nature in our modes of living and thinking.
  • Material (dress, food, and household goods)
  • Non-Material. (ideas, ideals, thoughts and belief)
• Self restraint in conduct, consideration for the feelings of others, for the rights of others, are the highest marks of culture.

CIVILIZATION

• ‘Civilization’ means having better ways of living and sometimes making nature bend to fulfill their needs.
• On the other hand ‘culture’ refers to the inner being, a refinement of head and heart.
• One who may be poor and wearing cheap clothes may be considered ‘uncivilized’, but still he or she may be the most cultured person.
• One possessing huge wealth may be considered as ‘civlilized’ but he may not be cultured’
• Civilization is advanced state of culture.
HERITAGE

- The culture we inherit from our predecessors is called our cultural heritage.
- Humanity as a whole has inherited a culture which may be called human heritage.
- A nation also inherits a culture which may be termed as national cultural heritage.
- Culture is liable to change, but our heritage does not.

Architectural creations, material artifacts, the intellectual achievements, philosophy, pleasure of knowledge, scientific inventions and discoveries are parts of heritage.

GENERAL CHARACTERISTICS OF CULTURE

- Culture is learned and acquired:
- Culture is shared by a group of people:
- Culture is cumulative:
- Culture changes:
- Culture is dynamic:
- Culture gives us a range of permissible behaviour patterns:
- Culture is diverse:
- Culture is ideational:

IMPORTANCE OF CULTURE IN HUMAN LIFE

- Culture is closely linked with life.
- It is what makes us human. Culture is made up of traditions, beliefs, way of life, from the most spiritual to the most material.
- Human beings are creators of culture and, at the same time, culture is what makes us human.
- The three eternal and universal values of Truth, Beauty and Goodness are closely linked with culture.

CHARACTERISTICS OF INDIAN CULTURE

- Due to its adaptability and comprehensiveness, Indian culture has survived through the ages.
- Unity in diversity is one of the major characteristics of Indian culture which makes it unique.
- A synthesis of various cultures came about through the ages to give shape to what is recognised as Indian culture today.
- Spirituality and value based life style is the core of Indian culture but it has a scientific temperament too.
INDIAN ARCHITECTURE

**INDUS VALLEY CIVILIZATION**

- traced as far back as third millennium BC.
- on the banks of the river Indus particularly at the bends that provided water, easy means of transportation of produce and other goods and also some protection by way of natural barriers of the river.
- consisted of walled cities which provided security to the people.
- rectangular grid pattern of layout with roads that cut each other at right angles.
- used standardised burnt mud-bricks as building material.
- evidence of building of big dimensions which perhaps were public buildings, administrative or business centres, pillared halls and courtyards.
- no evidence of temples.
- granaries which were used to store grains which give an idea of an organised collection and distribution system.
- ‘Great Bath’ - public bathing place shows the importance of ritualistic bathing and cleanliness in this culture. It is still functional and there is no leakage or cracks in the construction.
- most of the houses had private wells and bathrooms.
- dominant citadel - treated as evidence of some kind of political authority ruling over the cities.
- evidence also of fortifications with gateways enclosing the walled cities which shows that there may have been a fear of being attacked.

Dholavira, Rangpur, Rojdi, Lothal, Sarkotada, Kuntasi, Padri (Gujarat) Kalibangan (Rajasthan), Bhagwanpura, Banawali (Haryana), Diamabad (Maharashtra), Alamgirpur (U.P.), and Mauda (Jammu).

**THE MAURYAN PERIOD**

- Ashoka, first Mauryan to "think in stone".
- most of the shapes and decorative forms employed were indigenous in origin, some exotic forms show the influence of Greek, Persian and Egyptian cultures.
- beginning of the Buddhist School of architecture in India.
- monolithic Ashokan pillars are marvels of architecture and sculpture. These were lofty free standing monolithic columns erected on sacred sites. Originally there were about thirty pillars but now only ten are in existence, of which only two with lion capitals stand in situ in good condition at Kolhua and Laurya Nandangarh respectively.
- Sarnath pillar - finest pieces of sculpture of the Ashokan period.
- Two Ashokan edicts - found at Laghman, near Jalalabad (Afghanistan).
most important ones are located at Bharhut, Bodhgaya, Sanchi, Amravati and Nagarjunakonda.

Chinese traveller Fa-hien stated that "Ashoka’s palace was made by spirits" and that its carvings are so elegantly executed "which no human hands of this world could accomplish".

Its existence was pointed out during the excavations at Kumrahar, near Patna, where its ashes have been found preserved for several thousand years.

Megasthenes, the Greek ambassador of Selucas Nikator who visited the Mauryan court described Chandragupta Maurya’s palace as an excellent architectural achievement.

**THE STUPAS**

**SANCHI STUPAS:**
- hemispherical in shape with a low base.
- symbolized the cosmic mountain.
- inscription by the ivory carvers of Vidisha on the southern gateway throws light on the transference of building material from perishable wood and ivory to the more durable stone.

**AMARAVATI STUPA:**
- built in 2nd or 1st century BC was probably like the one at Sanchi
- but in later centuries it was transformed from a Hinayana shrine to a Mahayana shrine.

**GANDHARA STUPA:**
- further development of stupas at Sanchi and Bharhut.
- the base, dome and the hemisphere dome are sculpted.
- stupas of Nagarjunakonda in Krishna valley were very large.
- Maha Chaitya of Nagarjunakonda has a base in the form of Swastika, which is a sun symbol.

**THE SCHOOLS OF ART**

**GANDHARA SCHOOL OF ART (50 B.C. TO 500 A.D.):**
- region extending from Punjab to the borders of Afghanistan was an important centre of Mahayana Buddhism up to the 5th century A.D.
- imbibed all kinds of foreign influences like Persian, Greek, Roman, Saka and Kushan.
- origin can be traced to the Greek rulers of Bactria and Northwest India.
- during the reign of Kanishka that the art received great patronage.
- also known as the Graeco- Buddhist School of Art since Greek techniques of Art were applied to Buddhist subjects.
- most important contribution- evolution of beautiful images of the Buddha and Bodhisattvas, which were executed in black stone and modelled on identical characters of Graeco-Roman pantheon.
“Gandhara artist had the hand of a Greek but the heart of an Indian.”
most characteristic trait - depiction of Lord Buddha in the standing or seated positions.
seated Buddha is always shown cross-legged in the traditional Indian way.
typical feature - rich carving, elaborate ornamentation and complex symbolism.
tallest rock-cut statue of Lord Buddha - Bamiyan (Afghanistan) - 3-4 century AD.

MATHURA SCHOOL OF ART( 50 B.C. - 500 A.D.):
• at the holy city of Mathura between 1-3 A.D.
• established tradition of transforming Buddhist symbols into human form.
• Buddha’s first image can be traced to Kanishka’s reign (about 78 A.D.).
• earliest sculptures of Buddha were made keeping the yaksha prototype in mind.
• strongly built - right hand raised in protection and left hand on the waist.
• The figures do not have moustaches and beards as in the Gandhara Art.
• seated figures are in the padmasana posture.
• not only produced beautiful images of the Buddha but also of the Jain Tirthankaras and gods and goddesses of the Hindu pantheon.
• although of indigenous origin, but greatly influenced by the Gandhara School of Art.
• Guptas adopted, further improvised & perfected Mathura School of Art.
• observed at - Sarnath, Sravasti and even as far as Rajgir in Bihar.

AMRAVATI SCHOOL OF ART(200 B.C. - 200 A.D.):
• on the banks of the Krishna River in modern Andhra Pradesh.
• largest Buddhist stupa of South India.
• construction began in 200 B.C. and was completed in 200 A.D.
• stupendous stupa could not withstand the ravages of time
• its ruins are preserved in the London Museum.

TEMPLE ARCHITECTURE OF INDIA

NAGARA STYLE- NORTH INDIA
Nagara temples have two distinct features :
• In plan, the temple is a square with a number of graduated projections in the middle of each side giving a cruciform shape with a number of re-entrant angles on each side.
• In elevation, a Sikhara, i.e., tower gradually inclines inwards in a convex curve.
PRATHIHARAS- UJJAIN (8TH - 9TH CENTURIES AD)

- Mahakaleshwar temple, one of the 12 Jyotirlingas of India,
- Kal Bhairava temple, finds a mention in the Skanda Purana, and
- Mangalnath temple, regarded as the birthplace of Mars, according to the Matsya Purana.

PALAS- BENGAL AND BIHAR (8th -13TH CENTURIES AD)

- flourished in Bengal and Bihar under the Pala and the Sena rulers.
- Nalanda was its most active centre, whose influence was spread to Nepal, Myanmar and even Indonesia.

CHANDELAS- BUNDELKHAND (10TH -11TH CEN AD)

- Khajuraho justly famous for their graceful contours and erotic sculptures.
- These 22 temples (out of the original 85) are regarded as one of world's greatest artistic wonders.
- Khajuraho Temples were built within a short period of hundred years from 950-1050 A.D.
- Kendriya Mahadev temple is the largest and most beautiful of the Khajuraho Temples.
- Shiva Temple at Visvanath and Vishnu Temple at Chaturbhunj are other important temples at Khajuraho.

DRAVIDIAN STYLE - SOUTH INDIA

Dravidian style temples consist almost invariably of the four following parts:

- The principal part, the temple itself, is called the Vimana (or Vimanam). It is always square in plan and surmounted by a pyramidal roof of one or more stories; it contains the cell where the image of the god is placed.
- The porches or Mandapas, which always cover and precede the door leading to the cell.
- Gate-pyramids or Gopurams, which are the principal features in the quadrangular enclosures that surround the more notable temples.
- Pillared halls or Chaultris—properly Chawadis -- used for various purposes, and which are the invariable accompaniments of these temples.

VESARA STYLE - DECCAN

- Vesara is a combination of NAGARA & DRAVIDIAN temple styles
- Hoysala temples at Belur, Halebidu and Somnathpura are supreme examples of this style
CAVE ARCHITECTURE OF INDIA-2ND Cen BC -7TH Cen AD.

AJANTA CAVES (2nd Cen BC to 7th Cen AD)
- were first mentioned by Chinese pilgrim Huen Tsang - visited India between 629 - 645 AD.
- discovered by the British officers while hunting a tiger in 1819 AD.
- thirty cave temples at Ajanta are set into the rocky sides of a crescent shaped gorge in the Inhyadri hills of the Sahyadri ranges.
- 5 caves are Chaitya-grihas, & rest are Viharas (monasteries)
- caves depict a large number of incidents from the life of the Buddha (Jataka Tales).

ELLORA CAVES (5th -13th Cen AD)
- representing 3 major religion of India- Hinduism, Buddhism & Jainism.
- Lies on ancient trade route- dakshinpatha.
- 12 Buddhist caves(1-12)
- 17 Hindu Caves(13-29)
- 5 Jaina Caves(30-34)
- Best example of Religious Harmony

BHIMBETAKA CAVES
- located in the Raisen District -Madhya
- discovered in 1958 by V.S. Wakanker, is the biggest prehistoric art depository in India.
- Atop the hill a large number of rock-shelters have been discovered, of which more than 130 contain paintings.
- Excavations revealed history of continuous habitation from early stone age (about 10000 years) to the end of stone age (c. 10,000 to 2,000 years)

ELEPHANTA CAVES
- 6th century Shiva temple in the Elephanta caves is one of the most exquisitely carved temples in India.
- central attraction here is a twenty-foot high bust of the deity in three-headed form.
- The Maheshamurti is built deep into a recess and looms up from the darkness to fill the full height of the cave.
- image symbolizes the fierce, feminine and meditative aspects of the great ascetic and the three heads represent Lord Shiva as Aghori, Ardhanarishvara and Mahayogi.
- Aghori is the aggressive form of Shiva where he is intent on destruction.
- Ardhanarishvara depicts Lord Shiva as half-man/half-woman signifying the essential unity of the sexes.
• Mahayogi posture symbolises the meditative aspect of the God.
• Other sculptures in these caves depict Shiva's cosmic dance of primordial creation and destruction and his marriage to Parvati.

MAHAKALI CAVES
• rock-cut Buddhist caves situated in Udayagiri hills, Mumbai.
• excavated during 200 BC to 600 AD and are now in ruins.
• comprise of 4 caves on the southeastern face and 15 caves on the northwestern face.
• Cave 9 is the chief cave and is the oldest and consists of a stupa and figures of Lord Buddha.

JOGESHWAR AND KANHERI CAVES
• second largest known cave after the Kailasa cave in Ellora
• houses a Brahmanical temple dating back to the 6th century AD.
• excavated between the 1st and 2nd centuries AD
• Kanheri is a 109-cave complex located near Borivili National Park in Bombay.
• The Kanheri caves contain illustrations from Hinayana and Mahayana Buddhism and show carvings dating back to 200 BC.

KARLA AND BHAJA CAVES
• About 50-60 kms away from Pune,
• these are rock-cut Buddhist caves dating back to the 1st and 2nd centuries BC.
• consist of several viharas and chaityas.

RAJPUT ARCHITECTURE
• Rajput palaces - built as inner citadels surrounded by the city and enclosed by a fortified wall as at Chittorgarh and Jaisalmer.
• Some forts, such as those at Bharatpur and Deeg, were protected by wide ditch filled with water surrounding the fort.
• Man Mandir, the largest palace in Gwalior, was built by Raja Man Singh Tomar (1486-1516).
• Man Mandir has two storeys above, and two below ground level overhanging a sandstone cliff. This gigantic cliff is punctuated by five massive round towers, crowned by domed cupolas and linked by delicately carved parapets.
• palaces of Jaisalmer, Bikaner, Jodhpur, Udaipur and Kota represent the maturity of the Rajput style.
• All of these palaces were built predominantly in the 17th and early 18th centuries.
• city of Bikaner is encircled by 5.63 km long stone wall in rich pink sandstone. There are five gates and three sally ports.
• Jodhpur Fort dominates the city, which is surrounded by a huge wall with 101 bastions, nearly 9.5 km long.
• Meherangarh fort stands on a cliff with a sheer drop of over 36 metres.
• Built by Jai Singh, Jaipur represents a fusion of Eastern and Western ideas of town planning. The city is enclosed by a wall and has bastions and towers at regular intervals. City Palace is at the center of the walled city and is a spectacular synthesis of Rajput and Mughal architectural styles.
• Hawa Mahal, or Palace of Winds, (1799) has a five-storeyed symmetrical facade composed of 953 small casements in a huge curve each with a projecting balcony and crowning arch.
• Jantar Mantar, the largest of five observatories built by Jai Singh II in the early 18th century, others being Ujjain, Mathura, Varanasi & New Delhi.

❖ Jain Architecture
- The only variation in these temples was in the form of frequent chamukhs or four-faced temples.
- four Tirthankars are be placed back to back to face four cardinal points. Entry into this temple is also from four doors.
- Chamukh temple of Adinath (1618 AD) is a characteristic example of the four-door temple.
- most spectacular of all Jain temples are found at Ranakpur and Mount Abu in Rajasthan.
- Deogarh (Lalitpur, U.P.), Ellora, Badami and Aihole also have some of the important specimens of Jain Art.

❖ The Indo-Islamic Architecture
- concept of arch or dome was not invented by the Muslims but was, in fact, borrowed and was further perfected by them from the architectural styles of the post-Roman period.
- used cementing agent in the form of mortar for the first time.
- use of scientific principles helped not only in obtaining greater strength and stability of the construction materials but also provided greater flexibility to the architects and builders.
- Islamic elements of architecture had already passed through different experimental phases in other countries like Egypt, Iran and Iraq before these were introduced in India.
- typical mortar-masonry works formed of dressed stones.
- Mosques and Tombs - religious architecture
- Palaces and Forts - secular Islamic architecture.
MOSQUES:

- basically an open courtyard surrounded by a pillared verandah
- crowned off with a dome
- **mihrab** indicates the direction of the qibla for prayer.
- Towards the right of the mihrab stands the **mimbar** or pulpit from where the Imam presides over the proceedings.
- Large mosques where the faithful assemble for the Friday prayers are called the Jama Masjids.

DELHI STYLE OF ARCHITECTURE

- The Delhi or the Imperial Style of Indo-Islamic architecture flourished between 1191-1557 AD and covered Muslim dynasties viz., **Slave (1191-1290), Khilji (1290-1320), Tughlaq (1320-1414), Sayyid (1414-1444) and Lodi (1451-1556)**.
- The Qutub Minar (1192 AD) is one such building, whose arcaded aisles were composed of pillars carved in the Hindu style. Named as the Quwwat-ul-Islam Masjid, it is considered as the earliest mosque in India.
- Qutub-ud-din Aibak also started the construction of Qutub Minar in 1192 (which was eventually completed by Iltutmish in 1230). The Qutub Minar, built to commemorate the entry of Islam, was essentially a victory tower, decorated with several calligraphic inscriptions.

- Adhai-din-ka-Jhopra, located beyond the Ajmer darga in Rajasthan. It was constructed in 1153 AD and converted into a mosque in 1198 AD.
- Allauddin Khilji established the second city of Delhi at **Siri**, built the Alai Darwaza near the Qutub Minar and dug a vast reservoir at Hauz Khas around 1311 AD.
- Delhi's fourth city Jahanpanah was built by Mohammad-bin-Tughlaq in mid-14th century. Firoz Shah Kotla ground is the only remnant of its past glory. He is also credited with founding the fortified cities of Jaunpur, Fathabad and Hissar.
- Kali Masjid, Khirki Masjid and Kalan Masjid also belong to this period, the last two being raised on a tahkhana or substructure of arches.
- The Tombs of Mubarak Sayyid (d. 1434 AD), Muhammad Sayyid (d.1444 AD) and Sikander Lodi (d.1517 AD) are all of the octagonal type.
• The square tombs are represented by such monuments as the Bara Khan Ka Gumbad, Chota Khan Ka Gumbad, Bara Gumbad (1494 AD), Shish Gumbad, Dadi Ka Gumbad and the Poli ka Gumbad.

• The Tomb of Isa Khan (1547 AD), the Tomb of Adham Khan (1561 AD), Moth ki Masjid (c.1505 AD), Jamala Masjid (1536 AD) and the Qila-i-Kuhna Masjid (c.1550 AD) belong to the final phase of the Delhi style of architecture.

❖ PROVINCIAL STYLE OF ARCHITECTURE

JAUNPUR:-
• Under the Sharqi dynasty Jaunpur became a great centre of art, culture and architectural activity.
• During the rule of Shamsuddin Ibrahim (1402-1436 AD) Atala Masjid was built in 1378.

GUJARAT :-
• Gujarat witnessed significant architectural activity for over 250 years starting from Muzaffar Shah's declaration of independence from Delhi and the formation of the Sultanate of Gujarat in 1307 AD until the conquest of Gujarat by the Mughal Emperor Akbar in 1500 AD.
• Ahmedabad is a city full of architectural masterpieces which include Sayyid Alam's mosque (1412), Teen Darwaza (1415), Tomb of Ahmed Shah (1440), Rani-ka-Hujra (1440), the Jami Masjid (built by the city’s founder Sultan Ahmed Shah in 1423), Qutubuddin's mosque (1454), Rani Sipri Mosque (1505), Sidi Bashir's Mosque (1510), which is famous for its “shaking minarets”, Rani Rupmati Masjid at Mirzapur (built between 1430 and 1440) and the Kankaria Lake, constructed in 1451 by Sultan Qutb-ud-Din.

DECCAN :-
• earliest period of architectural development started in 1347 when Allauddin Bahman Shah constructed the Gulbarga Fort and the Jami Masjid at Gulbarga.
• The second phase is represented by the architecture of Bidar initiated by Ahmed Shah (1422-1436), which includes the Bidar Fort, Mahmud Gawan's Madrassa and the Ali Barid's Tomb.

HYDERABAD:-
• Qutub Shahi and Nizam Shahi dynasties contributed greatly towards the development of the Deccan style of architecture.
• Charminar (1591) - Mohammed Quli Qutb Shah.
• Mecca Masjid- started in 1614 by Abdullah Qutub Shah and completed in 1687 by Aurangzeb.
• Golconda Fort (1525)- Mohammed Quli Qutb Shah, was an impregnable fort of great strategic importance to most of the rulers.
• Falaknuma Palace(1870) by Nawab Vikar-Ul-Ulmara, is a rare blend of Italian and Tudor architecture.

BIJAPUR:-
• Gol Gumbaz built by Mohammad Adil Shah, which is largest masonry dome in the world.

KASHMIR:-
• typified by use of woodwork.
• log construction using deodar trees for the construction of wooden bridges called kadals or the wooden shrines called ziarats
• mosque of Shah Hamdan in Srinagar and the Jami Masjid at Srinagar built by Sikandar Butshikan (1400 AD) - examples of the wooden architecture
• Fort of Hari Parbat, the Pattar Masjid (1623) and the Akhun Mulla Shah's mosque (1649) are illustrations of art of stone building in Kashmir.

BIHAR:-
• Sasaram in Bihar - Sher Shah's Tomb, tomb of his father, Hasan Sur Khan built in 1535, tomb of his son Salim Shah and tomb of Alwal Khan, the chief architect of Sher Shah.
• completion of the sixth city of Delhi called the Shergarh or Dilli Sher Shah around the Purana Qila area in 1540s.
• Purana Qila has three main gates - the Humayun darwaza, Talaqi darwaza and Baradarwaza. Qila-i-kuhna masjid built by Sher Shah Suri in 1541 AD in the Purana Qila.

❖ MUGHAL STYLE OF ARCHITECTURE
BABAR:-
• mosque at Kabuli Bagh at Panipat and Jami Masjid at Sambhal near Delhi, both constructed in 1526, are the surviving monuments of Babar.

HUMAYUN:-
• Persian influence - result of Humayun's observance at the court of Shah Tahmasp during the period of his exile.
• Humayun's Tomb at Delhi, (1564) by his widow Haji Begum as a mark of devotion, eight years after his death.
AKBAR:-
- Use of red sandstone.
- Construction of a huge fort at Agra.
- Massive sandstone ramparts of the Red Fort, New Delhi.
- Buildings at Fatehpur Sikri blended both Islamic and Hindu elements in their architectural style. Buland Darwaza, Panch Mahal and Dargah of Saleem Chisti are the most imposing of all the buildings of Fatehpur Sikri. Diwan-e-Khas in the complex which was designed for private audiences.

JEHANGIR:-
- Akbar's Tomb at Sikandra near Agra, which was completed in 1613.
- Jahaingir's Tomb at Shadera near Lahore, built by his wife Nur Mahal

SHAHJAHAN:-
- Substitution of marble for the red sandstone.
- Marblized Diwan-i-Am and Diwan-i-Khas build by Akbar at Red Fort, Delhi.
- Shah Jahan built the Jami Masjid at Agra in 1648 in honour of his daughter Jahanara Begum & Wazir Khan's mosque in Lahore,1634.
- Taj Mahal - a memorial to his beloved wife, Mumtaz Mahal.

AURANGZEB:-
- Bibi-ki-Maqbara, tomb of Aurangzeb's wife Begum Rabia Durani, a poor replica of the famous Taj Mahal
- a fine example of Mughal architecture in the Deccan region.

POST-MUGHAL STYLE OF ARCHITECTURE

AVADH (OUDH) STYLE:-
- Safdar Jung's tomb, built in the honour of Safdar Jung (1739-1753), who was the nephew of the first Nawab of Oudh.
- Bara Imambara built by the Nawab in 1784. Absence of pillars in the main hall and simplicity of style and symmetry are its unique features.
- Chattar Manzil - main attractions are the underground rooms and a beautiful dome surrounded by a gilt umbrella.
- Kaiser Bagh is a quadrangular park with a baradari (pavilion) and yellow-coloured buildings on three sides.
- Roshanwali Koti and Begum Koti at Hazratgunj - Italian style is more prominent.
PUNJAB STYLE:–

- developed under the influence of the Mughal style.
- characterised by certain indigenous features like the multiplicity of chattris/kiosks, use of fluted dome generally covered with copper or brass-gilt and enrichment of arches by numerous foliations.
- Golden Temple at Amritsar(1764) built by the fourth Sikh Guru Ramdas.

COLONIAL ARCHITECTURE

PORTUGUESE:–

- Portuguese adapted to India the climatically appropriate Iberian galleried patio house and the Baroque churches of Goa.
- Se Cathedral and Arch of Conception of Goa were built in the typical Portuguese-Gothic style.
- St. Francis Church at Cochin( 1510) is believed to be the first church built by the Europeans in India.
- fort of Castella de Aguanda near Mumbai and added fortifications to the Bassein fort built by Bahadur Shah, the Sultan of Gujarat, in 1532 AD.
- Bassein fort is famous for the Matriz (Cathedral of St Joseph), the Corinthian pillared hall and the Porte da Mer (sea gate).

FRENCH:–

- French gave a distinct urban design to its settlement in Pondicherry by applying the Cartesian grid plans and classical architectural patterns.
- Church of Sacred Heart of Jesus (Eglise De Sacre Coeur De Jesus), Eglise de Notre Dame de Angesand, Eglise de Notre Dame de Lourdes at Pondicherry have a distinct French influence.

BRITISH:–

- British followed various architectural styles – Gothic, Imperial, Christian, English Renaissance and Victorian being the essentials.
- Church of St. John at Calcutta (1787) inspired by St. Stephens Church at Walbrooks.
- St. Mary's Church in Fort St. George in Chennai.
- Law Courts, Presidency College and Senate House of Chennai.
- Victoria Memorial Hall-Calcutta(1921),designed by Sir William Emerson.
- Gateway of India in Mumbai, Maharaja's Palace at Mysore and M.S.University and Lakshmi Villas Palace at Baroda.
- New Delhi - systematically planned city after made capital in 1911
- Sir Edward Lutyens made responsible for the overall plan of Delhi and constructed India Gate and Rashtrapati Bhawan.
- Herbert Baker added South Block and North Block, which flank the Rashtrapati Bhawan.
- Englishman called Robert Tor Tussell built the Connaught Place.
A) WALL PAINTINGS OF INDIA

Painting - expresses human thoughts and feelings through the media of line and colour.

Method Of Paintings

- **True Fresco Method** - the paintings are done when the surface wall is still wet so that the pigments go deep inside the wall surface.

- **Tempora or Fresco-Secco** - method of painting on the lime plastered surface which has been allowed to dry first and then drenched with fresh lime water.

Cave dweller

- painted rock shelters to satisfy his aesthetic sensitivity and creative urge
- primitive records of wild animals, war processions, birds & marine creatures
- human images, dancing images and hunting scenes.
- Bhimbetka caves in the Kaimur Range, MP.

AJANTA CAVE PAINTING:-

- exclusively Buddhist, excepting decorative patterns on the ceilings and the pillars.
- associated with the Jatakas, recording the previous births of the Lord Buddha.
- Principal characters in most of the designs are in heroic proportions.

ELLORA CAVE PAINTING:-

- out in rectangular panels with thick borders.
- most important characteristic features
- sharp twist of the head,
- painted angular bents of the arms,
- concave curve of the close limbs,
- sharp projected nose and
- long drawn open eyes

WALL PAINTINGS IN SOUTH INDIA

- Tanjore, Tamil Nadu
- wide open eyes of all the figures as compared to Ajanta tradition of half closed drooping eyes
- dancing girl from Brihadeshwara temple of Tanjore
B) MINIATURE PAINTING

MUGHAL SCHOOL (1560-1800 A.D.)

- synthesis of the indigenous Indian style of painting and the Safavid school of Persian painting.
- marked by supple naturalism
- based on close observation of nature and fine and delicate drawing.
- high aesthetic merit.
- primarily aristocratic and secular.
- Tuti-nama - first work of the Mughal School.
- Hamza-nama (illustrations on cloth) - more developed and refined than Tuti-nama.
- Under Jahangir, painting acquired greater charm, refinement and dignity.
- Under Shah Jahan - painting maintained its fine quality.
- Under Aurangzeb - Painting declined and lost much of its earlier quality.

DECCANI SCHOOLS (CIRCA 1560-1800 A.D.)

1. AHMEDNAGAR
   - female appearing in the painting belongs to the northern tradition of Malwa.
   - Choli (bodice) and long pigtails braided and ending in a tassel are the northern costume.
   - colours used are rich and brilliant
   - Persian influence - high horizon, gold sky and the landscape.

2. BIJAPUR
   - ladies - tall and slender and are wearing the South Indian dress.
   - rich colour scheme, the palm trees, animals and men and women all belong to the Deccani tradition.
   - profuse use of gold colour
   - some flowering plants and arabesques on the top of the throne are derived from the Persian tradition.

3. GOLCONDA
   - "Lady with the Myna bird", about 1605 A.D
   - colours are rich and brilliant
   - continued long after the extinction of the Deccan Sultanates of Ahmednagar, Bijapur and Golconda.

4. HYDERABAD
   - belongs to the third quarter of the 18th century.
   - introduced by several Mughal painters who migrated to the Deccan during the period of Aurangzeb and sought patronage there.
   - Distinctive features - treatment of the ethnic types, costumes, jewellery, flora, fauna, landscape and colours.
   - style of the painting is decorative.
   - typical characteristics - rich colours, the Deccani facial types and costumes
5. **TANJORE**

- works on cloth stretched over wood.
- style of painting - bold drawing, techniques of shading and the use of pure and brilliant colours.
- flourished during the late 18th and 19th centuries.
- style is decorative and is marked by the use of bright colours and ornamental details.
- conical crown - a typical feature of the Tanjore painting.

6. **MYSORE**

- more subtle and done on paper, while the Tanjore works on cloth stretched over wood.
- deal mostly with sacred icons painted for devotional purposes.
- theatrical framing of the iconic paintings should be particularly noted.

**RAJASTHANI & CENTRAL INDIAN SCHOOLS (17th-19th CENTURIES)**

- deeply rooted in the Indian traditions, taking inspiration from Indian epics, Puranas, love poems & Indian folk-lore.
- Mughal artists of inferior merit who were no longer required by the Mughal Emperors, migrated to Rajasthan.
- Rajasthani style - bold drawing, strong and contrasting colours.
- treatment of figures is flat without any attempt to show perspective in a naturalistic manner.
- surface of the painting is divided into several compartments of different colours in order to separate one scene from another.
- each school of painting has its distinct facial type, costume, landscape and colour scheme.

1. **MALWA**

- use of contrasting colours, refinement of drawing due to the influence of the Mughal painting.
- ornaments and costumes consisting of black tassels and striped skirts.

2. **MEWAR**

- drawing is bold and the colours are bright and contrasting.
- text of the painting is written in black on the top against the yellow ground.

3. **BUNDI**

- very close to the Mewar style.
- rich and glowing colours, the rising sun in golden colour, crimson-red horizon, overlapping and semi-naturalistic trees.
- Mughal influence is visible in the refined drawing of the faces.
4. **KOTAH**
   - very much akin to the Bundi style
   - Themes of tiger and bear hunt were very popular at Kotah.
   - most of the space is occupied by the hilly jungle which has been rendered with a unique charm.

5. **AMBER – JAIPUR**
   - this school of painting originated at Amber but later shifted to Jaipur, the new capital.
   - There is a fairly large number of portraits of the Jaipur rulers

6. **MARWAR**
   - executed in a primitive and vigorous folk style
   - completely uninfluenced by the Mughal style.
   - A large number of miniatures comprising portraits, court scenes, series of the Ragamala and the Baramasa, etc. were executed from the 17th to 19th centuries at several centres of painting like Pali, Jodhpur and Nagour etc. in Marwar.

7. **BIKANER**
   - Bikaner had close relations with the Mughals.
   - Some of the Mughal artists were given patronage by the Bikaner court
   - responsible for the introduction of a new style of painting having much similarity with the Mughal and the Deccani styles.

8. **KISHENGARH**
   - developed under the patronage of Raja Savant Singh (1748-1757 A.D.), who wrote devotional poetry in praise of Krishna
   - master painter Nihal Chand who, in his works, has been able to create visual images of his master's lyrical compositions
PAHARI SCHOOL (17th - 19th CENTURIES)

- comprises the present State of Himachal Pradesh, some adjoining areas of the Punjab, Jammu and Garhwal in UP.
- this area was ruled by the Rajput princes and were often engaged in welfare.
- centres of great artistic activity from the latter half of the 17th to nearly the middle of the 19th century.

1. BASOHLI

- characterised by vigorous and bold line and strong glowing colours.
- There is a change in the facial type which becomes a little heavier and also in the tree forms which assume a somewhat naturalistic character, which may be due to the influence of the Mughal painting.
- general features - use of strong and contrasting colours, monochrome background, large eyes, bold drawing, use of beetles wings for showing diamonds in ornaments, narrow sky and the red

2. GULER (Jammu)

- consisting of portraits of Raja Balwant Singh of Jasrota (a small place near Jammu) by Master Nainsukh.
- He worked both at Jasrota and at Guler.
- paintings are in a new naturalistic and delicate style marking a change from the earlier traditions of the Basohli art.
- colours used are soft and cool.
- inspired by the naturalistic style of the Mughal painting.

3. KANGRA

- third phase of the Pahari painting in the last quarter of the 18th century.
- developed out of the Guler style.
- the faces of women in profile have the nose almost in line with the forehead, the eyes are long and narrow and the chin is sharp.
- There is, however, no modelling of figures and hair is treated as a flat mass.

4. KULU – MANDI

- a folk style of painting, mainly inspired by the local tradition.
- style is marked by bold drawing and the use of dark and dull colours.
- Though influence of the Kangra style is observed in certain cases yet the style maintains its distinct folkish character.
INDEPENDENT PAINTINGS

1. KALIGHAT PAINTINGS - KOLKATA
   • Kalighat painting was a product of the changing urban society of the 19th century Calcutta.
   • Group of artists evolved a quick method of painting on mill-made paper. Using brush and ink from the lampblack, these artists defined figures of deities, gentry and ordinary people with deft and vigorously flowing lines.
   • Romantic depictions of women.
   • Satirical paintings lampooning the hypocrisies of the newly rich and the changing roles of men and women after the introduction of education for women.

2. MADHUBANI PAINTINGS - MITHILA, BIHAR
   • Women (Mithila region, Bihar) have painted colorful auspicious images on the interior walls of their homes on the occasion of domestic rituals since at least the 14th century.
   • This ancient tradition, especially elaborated for marriages, continues today.
   • Used to paint the walls of room, known as KOHBAR GHAR in which the newly wedded couple meet for the first time.

3. PHAD: SCROLL PAINTINGS (BHILWADA, RAJASTHAN)
   • Phad is a painted scroll, which depicts stories of epic dimensions about local deities and legendary heroes.
   • Bhopas (local priests) carry these scrolls on their shoulders from village to village for a performance.
   • Represents the moving shrine of the deity and is an object of worship.
   • Most popular & largest Phad - local deities Devnarayanji and Pabuji.

4. KALAMKARI PAINTINGS (ANDHRA PRADESH)
   • Kalamkari (lit. pen-work) is primarily used for the temple festivals or as wall hangings.
   • Stories from the epics Ramayana, Mahabharata and the Puranas are painted as continuous narratives.
   • Relevant Telugu verses explaining the theme are also carried below the artwork.
   • Colors are obtained from vegetable and mineral sources.
   • Gods are painted blue.
   • The demons and evil characters in red and green.
   • Yellow is used for female figures and ornaments.
   • Red is mostly used as a background.

5. KOLAM
   • A ritualistic design drawn at the threshold of households and temples.
   • Drawn everyday at dawn and dusk by women in South India.
   • Kolam marks festivals, seasons and important events in a woman's life such as birth, first menstruation and marriage.
   • Kolam is a free-hand drawing with symmetrical and neat geometrical patterns.
PERFORMING ART – DRAMA/ FOLK DANCE

1. BHAND PATHER(JASHIN) - KASHMIR
   - unique combination of dance, music and acting.
   - Satire, wit and parody are preferred for inducing laughter.
   - music is provided with surnai, nagaara and dhol.
   - Since the actors are mainly from the farming community, the impact of their way of living, ideals and sensitivity is noticable.

2. SWANG - HARYANA
   - mainly music-based.
   - Gradually, prose too, played its role in the dialogues.
   - softness of emotions, accomplishment of rasa along with the development of character can be seen
   - two important styles are from Rohtak and Haathras.
   - In the style belonging to Rohtak, the language used is Haryanvi (Bangru) and in Haathras, it is Brajbhasha.

3. NAUTANKI - UTTAR PRADESH
   - most popular centres - Kanpur, Lucknow and Haathras.
   - The meters used in the verses are: Doha, Chaubola, Chhappai, Behar-e-tabeel.
   - nowadays, women have also started taking part

4. RAASLEELA
   - based exclusively on Lord Krishna legends
   - believed that Nand Das wrote the initial plays based on the life of Krishna.
   - dialogues in prose combined beautifully with songs and scenes from Krishna's pranks.

5. BHAVAI - GUJARAT
   - Main centers of - Kutch and Kathiawar.
   - instruments used are: bhungal, tabla, flute, pakhaawaj, rabaab, sarangi, manjeera, etc.
   - there is a rare synthesis of devotional and romantic sentiments.

6. JATRA - BENGAL
   - Fairs in honour of gods, or religious rituals and ceremonies have within their framework musical plays are known as Jatra.
   - Krishna Jatra became popular due to Chaitanya prabhu's influence.
   - earlier form of Jatra has been musical & dialogues were added at later stage.
   - The actors themselves describe the change of scene, the place of action, etc.
7. **BHAONA(ANKIA NAAT) - ASSAM.**
   - cultural glimpses of Assam, Bengal Orissa, Mathura and Brindavan can be seen.
   - The Sutradhaar, or narrator begins the story, first in Sanskrit and then in either Brajboli or Assamese.

8. **MAACH - MADHYA PRADESH**
   - Maach is used for the stage itself as also for the play.
   - songs are given prominence in between the dialogues.
   - The term for dialogue in this form is bol and rhyme in narration is termed vanag.
   - The tunes of this theatre form are known as rangat.

9. **TAMAASHA - MAHARASHTRA**
   - evolved from the folk forms such as Gondhal, Jagran and Kirtan.
   - female actress is the chief exponent of dance movements in the play. She is known as Murki.
   - Classical music, footwork at lightning-speed, and vivid gestures make it possible to portray all the emotions through dance.

10. **DASHAVATAR - KONKAN AND GOA**
    - personify the ten incarnations of Lord Vishnu-the god of preservation and creativity. The ten incarnations are Matsya (fish), Kurma (tortoise), Varaha (boar), Narsimha (lion-man), Vaman (dwarf), Parashuram, Rama, Krishna (or Balram), Buddha and Kalki.
    - Apart from stylized make-up, the Dashavatar performers wear masks of wood and papier mache.

11. **KRISHNATTAM - KERALA**
    - came into existence in the middle of 17th century A.D. under the patronage of King Manavada of Calicut.
    - Krishnattam is a cycle of eight plays performed for eight consecutive days.
    - The plays are Avataram, Kaliamandana, Rasa krida, kamasavadha, Swayamvaram, Bana Yudham, Vivida Vadham, and Swargarohana.
    - episodes are based on the theme of Lord Krishna - his birth, childhood pranks and various deeds depicting victory of good over evil.

12. **MUDIYETTU - KERALA**
    - celebrated in the month of Vrischikam (November-December), performed only in the Kali temples of Kerala, as an oblation to the Goddess.
    - depicts the triumph of goddess Bhadrakali over the asura Darika.
    - seven characters in Mudiyettu-Shiva, Narada, Darika, Danavendra, Bhadrakali, Kooli and Koimbidar (Nandikesvara) are all heavily made-up.
13. **THEYYAM - KERALA**
- 'Theyyam' derived from the Sanskrit word 'Daivam' meaning God.
- Hence it is called God's dance.
- performed by various castes to appease and worship spirits.
- distinguishing features - colourful costume and awe-inspiring headgears (mudi) nearly 5 to 6 feet high made of arecanut splices, bamboos, leaf sheaths of arecanut and wooden planks and dyed into different strong colours using turmeric, wax and arac.

14. **KOODIYAATTAM - KERALA**
- based on Sanskrit theatre traditions.
- characters of this theatre form are:
  - Chakyaar or actor,
  - Naambyaar, the instrumentalists and
  - Naangyaar, those taking on women's roles.
- The Sutradhar or narrator and the Vidushak or jesters are the protagonists.
- Vidushak alone delivers the dialogues.
- Emphasis on hand gestures and eye movements makes this dance and theatre form unique.

15. **YAKSHAGAANA - KARNATAKA**
- based on mythological stories and Puranas.
- most popular episodes are from the Mahabharata i.e. Draupadi swayamvar, Subhadra vivah, Abhimanyu vadh, Karna-Arjun yuddh and from Ramayana i.e. Raajyaabhishek, Lav-kush Yuddh, Baali-Sugreeva yuddha and Panchavati.

16. **THERUKOOTHU - TAMIL NADU**
- literally means "street play".
- mostly performed at the time of annual temple festivals of Mariamman (Rain goddess) to achieve rich harvest.
- there is a cycle of eight plays based on the life of Draupadi.
- Kattiakaran, the Sutradhara gives the gist of the play to the audience
- Komali entertains the audience with his buffoonery.

17. **KARYALA- HIMACHAL PRADESH**
- deals with serious question of life & death briefly and with simplicity of expression & diction, all enveloped in humour.
- Indeed, audience is given essence of our cultural heritage of viewing the world as a stage and as an unsubstantial pageant which is to be negotiated and lived by rising above it.
- There is often stylistic diversity, which strengthens their identity from Swang, Nautanki, Bhagat, etc..
PUPPET FORMS OF INDIA

- puppet has to be more than his live counterpart
- Ancient Hindu philosophers have likened God Almighty to a puppeteer and the entire universe to a puppet stage.
- themes are mostly based on epics and legends.

STRING PUPPETS

- Marionettes having jointed limbs controlled by strings
- allow far greater flexibility

Kathputli, Rajasthan

- Carved from a single piece of wood
- large dolls - colourfully dressed.
- costumes and headgears are designed in the medieval Rajasthani style of dress, which is prevalent even today.
- accompanied by a highly dramatised version of the regional music.
- Oval faces, large eyes, arched eyebrows and large lips - distinct facial features.
- wear long trailing skirts and do not have legs.
- Puppeteers manipulate them with two to five strings which are normally tied to their fingers and not to a prop or a support.

Kundhei, Orissa

- Made of light wood,
- have no legs but wear long flowing skirts.
- have more joints and are, therefore, more versatile, articulate and easy to manipulate.
- Use a triangle shape wooden prop, to which strings are attached for manipulation.
- costumes resemble those worn by actors of the Jatra traditional theatre.
- music – regional music & Odissi dance’s music.

Gombeyatta, Karnataka

- Puppets - styled and designed like the characters of Yakshagana
- highly stylized and have joints at the legs, shoulders, elbows, hips and knees.
- manipulated by five to seven strings tied to a prop.
- complicated movements are manipulated by two to three puppeteers at a time.
- music - beautifully blends folk and classical elements.
Bommalattam, Tamil Nadu
- combine the techniques of both rod and string puppets.
- made of wood and the strings for manipulation are tied to an iron ring which the puppeteer wears like a crown on his head.
- few puppets have jointed arms and hands, which are manipulated by rods.
- This puppets are the largest, heaviest and the most articulate of all traditional Indian marionettes.

SHADOW PUPPETS
- Shadow puppets are flat figures.
- cut out of leather, which has been treated to make it translucent.
- pressed against the screen with a strong source of light behind it.
- manipulation between the light and the screen make silhouettes or colourful shadows
- found in Orissa, Kerala, Andhra Pradesh, Karnataka, Maharashtra and Tamil Nadu.

Togalu Gombeyatta, Karnataka
- puppets are mostly small in size.
- puppets however differ in size according to their social status, for instance, large size for kings and religious characters and smaller size for common people or servants.

Tholu Bommalata, Andhra Pradesh
- puppets are large in size and have jointed waist, shoulders, elbows and knees.
- coloured on both sides, throwing coloured shadows on the screen.
- music - influenced by the classical regional music
- theme are drawn from the Ramayana, Mahabharata and Puranas.

Ravanachhaya, Orissa
- puppets are in one piece and have no joints.
- not coloured, hence throw opaque shadows on the screen.
- manipulation requires great dexterity, since there are no joints.
- puppets are made of deer skin and are conceived in bold dramatic poses.
- Apart from human and animal characters, many props such as trees, mountains, chariots, etc. are also used.
- puppets are smaller in size
- create very sensitive and lyrical shadows.
**ROD PUPPETS**
- an extension of glove-puppets, but often much larger and supported and manipulated by rods from below.
- found mostly in West Bengal and Orissa.

**Putul Nautch, West Bengal**
- carved from wood
- costumed like the actors of Jatra, a traditional theatre
- puppets have mostly three joints.
- heads, supported by the main rod, is joined at the neck and both hands attached to rods are joined at the shoulders.
- bamboo-made hub is tied firmly to the waist of the puppeteer on which the rod holding the puppet is placed.
- puppeteers each holding one puppet, stand behind a head-high curtain and while manipulating the rods also move and dance imparting corresponding movements to the puppets.
- puppeteers themselves sing and deliver the stylized prose dialogues & a group of musicians provide the accompanying music with a drum, harmonium and cymbals.
- music and verbal text have close similarity with the Jatra theatre.

**Orissa Rod puppets**
- mostly three joints, but the hands are tied to strings instead of rods.
- elements of rod and string puppets are combined in this form of puppetry.
- Most of the dialogues are sung.
- music blends folk tunes with classical Odissi tunes.
- puppets of Orissa are smaller than those from Bengal or Andhra Pradesh.
- more operatic and prose dialogues are seldom used.

**Yampuri, Bihar**
- made of wood.
- puppets are in one piece and have no joints.
- requires greater dexterity.

**GLOVE PUPPETS**
- also known as sleeve, hand or palm puppets.
- head is made of either papier mache, cloth or wood,
- hands emerges from just below the neck.
- rest of the figure consists of a long flowing skirt.
- controlled by the human hand - first finger inserted in the head and middle finger and thumb are the two arms of the puppet.
- In Orissa, the puppeteer plays on the dholak with one hand and manipulates the puppet with the other.
delivery of the dialogues, the movement of the puppet and the beat of the dholak are well synchronised and create a dramatic atmosphere.

Pavakoothu, Kerala
- head and the arms are carved of wood and joined together with thick cloth, cut and stitched into a small bag.
- face of the puppets are decorated with paints, small and thin pieces of gilded tin, the feathers of the peacock, etc.
- manipulator puts his hand into the bag and moves the hands and head of the puppet.
- musical instruments - Chenda, Chengiloa, Ilathalam and Shankha the conch.
- theme - based on the episodes from either the Ramayana or the Mahabharata.

MUSICAL INSTRUMENTS OF INDIA

Natya Shastra, compiled by Bharat Muni, divides musical instruments into four main categories on the basis of how sound is produced.

1. Tata Vadya / Chordophones- Stringed instruments
2. Sushira Vadya / Aerophones- Wind instruments
3. Avanaddha Vadya / Membranophones- Percussion instruments
4. Ghana Vadya / Idiophones- Solid instruments

(1) TATA VADYA - STRINGED INSTRUMENTS
- sound is produced by the vibration of a string or chord.
- vibrations are caused by plucking or by bowing on the string which has been pulled taut.
- Length of string/wire, degree to which it has been tightened, determines the pitch of the note and also to some extent the duration of the sound.
- Two Main Types- Plucked & Bowed
- Subdivided into the fretted and non-fretted variety.
- oldest evidence - harps in the shape of the hunter’s bow.
- Veena was the generic term for stringed instruments’ referred to in texts
- Another class is of the dulcimer type, where a number of strings are stretched on a box of wood, e.g sata-tantri veena-the hundred stringed veena.
- Santoor, a similar to sata tantric veena instrument
- A later development are the fingerboard variety,
- great advantage - the richness of tone production and continuity of sound.
- increase or decrease in the length of the vibrator wire is responsible for the changes in pitches of notes-swaras.
- Bowed instruments - the upright(Sarangi) and the inverted(Violin).
Different parts of a stringed instrument

- Resonator (Toomba) - either made of wood or from a specially grown gourd.
- Tabli - the plate of wood over this Toomba.
- Danda - resonator is attached to the fingerboard - the Danda, at the top end of which are inserted the pegs - the Khoontis, for tuning the instrument.
- Bridge - On the Tabli there is a bridge made of ivory or bone.
- Tarab - main strings pass over the bridge.
- When these strings vibrate, they add resonance to the sound.

(2) SUSHIRA VADYA - WIND INSTRUMENTS

- sound is produced by blowing air into an hollow column.
- pitch of the note is determined by controlling the air passage and the melody is played by using the fingers to open and close the in the instrument.
- The simplest of these instruments is the flute. Generally flutes are made of bamboo or wood and the Indian musician prefers these due to the tonal and musical attributes of these materials.
- Excavations of the Indus civilizations have shown bird whistles of clay, and seals which show wind and percussion instruments.
- There is reference in the Vedas to an instrument - the Venu which was used as an accompaniment to chanting and recitation. There is also mention of a kind of a flute called the Nadi.

Wind instruments are roughly divided into two categories on the basis of how sound is produced. They are:

Flutes

- double flutes are mostly played by musicians of the tribal and rural areas.
- They resemble beak flutes which have a narrow aperture at one end.
- One finds references to these types of instruments in the sculptures of the first century in the Sanchi Stupa which shows a musician playing on a double flute.

Reed instruments

- Reed instruments like the Shehnai, Nadaswaram, etc., have one or two reeds inserted in the hollow beak or tube of the instrument,
- these vibrate when air is blown into them.
- reeds are bound together with a gap between them before inserting into the body of the instrument.
- The body of the tube is conical in shape narrow at the blowing end and opening out gradually with a metallic bell at the farther end to enhance the volume of the sound.
- A set of spare reeds, an ivory or silver needle for adjusting and cleaning the reeds are also hung from the mouth piece of the instrument.
(3) AVANADDHA VADYA - PERCUSSION INSTRUMENTS

- sound is produced by striking the animal skin which has been stretched across an earthen or metal pot or a wooden barrel or frame.
- The earliest references to such instruments have been found in the Vedas where there is mention of Bhumi Dundhubhi; this was a hollow pit dug in the ground and covered with the hide of a buffalo or ox which was stretched across the pit.
- The tail of the animal was used for striking the animal hide and thus sound was produced.

The main categories are-Oordhwaka, Ankya, Alingya and the waisted or the Damaru family of drums.

Tabla

- Tabla pair is a set of two vertical Oordhwaka drums.
- right side is called the Tabla and the left, the Bayan or Dagga.
- Tabla has a wooden body with a covering of animal skin, this is held together with leather straps.
- Between the straps and the wooden body, oblong wooden blocks are placed for tuning the drums.
- syahi(ink) paste applied in the centre of the animal skin, the tabla can be tuned accurately by striking the rims with a hammer.
- body of the bayan is made of clay or metal and is covered with animal skin which also has syahi paste applied on it. Some musicians do not tune this drum to an accurate pitch.
- tabla pair is used as accompaniment to vocal and instrumental Hindustani music and with many dance forms of northern India.
- complicated talas of the Hindustani music are played with great virtuosity on the tabla.
- Prominent musicians playing the tabla today are-Ustad Alla Rakha Khan and his son Zakir Hussain, Shafat Ahmed and Samata Prasad

Ankya

- Ankya drums are held horizontally before the musician and usually both sides are covered with animal hide.
- Sound is produced by striking both sides with sticks or fingers.
- Mridangam, Pakhawaj, Khol, etc. are prominent.
- musician may sit on the floor and play the instrument or hang it from the neck while dancing or standing.
- Seals which have been excavated of the Indus Civilization show figures of men playing the horizontal drums hung from the neck.

Oordhwaka

- Oordhwaka drums are placed vertically before the musician and sound is produced by striking them with sticks or the fingers.
- Prominent among these are the Tabla pair and Chenda.
Alingya

- drums have the animal hide fixed to a wooden round frame and are embraced or held close to the body with one hand while the other hand is used for playing on the instrument.
- Duff, Dufflies, etc. are very popular.

Damaru types

- instruments in this category range from, the small Huddaka of Himachal Pradesh to the larger instrument known as Timila of the southern region.
- Huddaka is struck with the hands while Timila is hung from the shoulders and played with sticks and fingers.
- also known as the hourglass variety of drums as their shape resembles an hourglass.

(4) GHANA VADYA - SOLID INSTRUMENTS

- earliest instruments invented by man are said to be the Ghana Vadya.
- Once constructed, this variety of instrument do not need special tuning prior to playing.
- principally rhythmic in function and are best suited as accompaniment to folk and tribal music and dance.

Jhanj Player, Konarak, Orissa

- In the Sun temple of Konarak, Orissa, we see this large sculpture of a lady playing the Jhanj.

Ghatam, Carnatic music of South India.

- ghatam is an earthenware pot; the artist uses the fingers, thumbs, palms, and heels of the hands to strike its outer surface.
- An airy low-pitch bass sound, called gumki, is created by hitting the mouth of the pot with an open hand.
- artist sometimes presses the mouth of the pot against their bare belly, which deepens the tone of the bass stroke, and is another way to produce the gumki sound.
- Different tones can be produced by hitting different areas of the pot with different parts of the hands.
- The ghatam usually accompanies a mridangam.
1. BHARATNATYAM - TAMIL NADU

- Bharatnatyam dance - where one dancer takes on many roles in a single performance.
- style was kept alive by the devadasis, who were young girls 'gifted' by their parents to the temples and who were married to the gods.
- devadasis performed music and dance as offerings to the deities, in the temple courtyards.
- As a solo dance, Bharatnatyam leans heavily on the abhinaya or mime aspect of dance - the nritya, where the dancer expresses the sahitya through movement and mime.
- varnam - most important composition of the Bharatnatyam repertoire, encompasses both nritta and nritya and epitomises the essence of this classical dance form. Dancer here performs complicated well graded rhythmic patterns in two speeds showing the control over rhythm, and then goes on to depict in a variety of ways, through abhinaya the lines of the sahitya.
- After the strenuous varnam, the dancer performs a number of abhinaya items expressing a variety of moods.
- bhava or rasa is woven into the sahitya and then expressed by the dancer.
- Bharatnatyam performance ends with a tillana which has its origin in the tarana of Hindustani music. The finale of the piece is a series of well designed rhythmic lines reaching a climax. The performance ends with a mangalam invoking the blessings of the Gods.
- The accompanying orchestra consists of a vocalist, a mridangam player, violinist or veena player, a flautist and a cymbal player. The person who conducts the dance recitation is the Nattuvanar.

2. KATHAK- UTTAR PRADESH

- Kathakars or story-tellers, are people who narrate stories largely based on episodes from the epics, myths and legends.
- It probably started as an oral tradition. Mime and gestures were perhaps added later on to make the recitation more effective.
- Vaishnavite cult which swept North India in the 15th century. and the resultant bhakti movement contributed to a whole new range of lyrics and musical forms.
- Dance in Raslila, however, was mainly an extension of the basic mime and gestures of the Kathakars or story-tellers which blended easily with the existing traditional dance.
- In both Hindu and Muslim courts, Kathak became highly stylised and came to be regarded as a sophisticated form of entertainment.
- Under the Muslims there was a greater stress on nritya and bhava giving the dance graceful, expressive and sensuous dimensions.
The weight of the body is equally distributed along the horizontal and vertical axis.
full foot contact is of prime importance where only the toe or the ball of the foot are used, their function is limited.
no deflections and no use of sharp bends or curves of the upper or lower part of the body.
Torso movements emerge from the change of the shoulder line rather than through the manipulations of the backbone or upper chest and lower waist muscles.
Both the drummer (here the drum is either a pakhawaj, a type of mridangam, or a pair of tabla) and the dancer weave endless combinations on a repetitive melodic line.
A poetic line set to music is interpreted with gestures in other numbers, such as the tumri, bhajan, dadra - all lyrical musical compositions.
Both in nritta (pure dance) and the abhinaya (mime) there is immense scope for improvisation of presenting variations on a theme.
Being the only classical dance of India having links with Muslim culture, it represents a unique synthesis of Hindu and Muslim genius in art.
Further, Kathak is the only form of classical dance wedded to Hindustani or the North Indian music.

3. KUCHIPUDI- ANDHRA PRADESH
'At times, even though the dramatic situation did not demand, solo dancing was being presented to punctuate the presentation and to enhance the appeal. One such number is tarangam inspired by the Krishna-leela tarangini of Teerthanarayana Yogi.
To show the dexterity of the dancers in footwork and their control and balance over their bodies, techniques like dancing on the rim of a brass plate and with a pitcher full of water on the head was introduced.
Acrobatic dancing became part of the repertoire.
there are now two forms of Kuchipudi; the traditional musical dance-drama and the solo dance.
A recital of Kuchipudi begins with an invocatory number, as is done in some other classical dance styles. Earlier the invocation was limited to Ganesha Vandana. Now other gods are also invoked.
It is followed by nritta, that is, non-narrative and abstract dancing. A Kuchipudi recital is usually concluded with tarangam.
music that accompanies the dance is according to the classical school of Carnatic music and is delightfully syncopatic.
Orchestra- mridangam, violin/veena & cymbal
4. KATHAKALI- KERALA

- comparatively recent origin.
- Chakiarkoothu, Koodyattam, Krishnattam and Ramanattam are few of the ritual performing arts of Kerala which have had a direct influence on Kathakali in its form and technique.
- Kathakali is a blend of dance, music and acting and dramatizes stories, which are mostly adapted from the Indian epics.
- Kathakali is a visual art where aharya, costume and make-up are suited to the characters, as per the tenets laid down in the Natya Shastra.
- The face of the artist is painted over to appear as though a mask is worn. The lips, the eyelashes and the eyebrows are made to look prominent. A mixture of rice paste and lime is applied to make the chutti on the face which highlights the facial make-up.
- The characters in a Kathakali performance are broadly divided into satvika, rajasika and tamasika types. Satvika characters are noble, heroic, generous and refined.
- A large oil-fed lamp is placed in front of the stage and two people hold a curtain called Tirasseela on the stage, the main dancers stand behind it before the performance.
- The technical details cover every part of the body from facial muscles to fingers, eyes, hands and wrists.
- The facial muscles play an important part. The movement of the eyebrows, the eye-balls and the lower eye-lids as described in the Natya Shastra are not used to such an extent in any other dance style.
- The weight of the body is on the outer edges of the feet which are slightly bent and curved.

5. ODISSI- ODISHA

- Archaeological evidence of this dance form dating back to the 2nd century B.C. is found in the caves of Udayagiri and Khandagiri near Bhubaneshwar.
- With Hinduism taking roots in Orissa by about the 7th century A.D., many imposing temples were erected. The Sun Temple at Konarak, built in the 13th century, with its Natya mandap or Hall of dance, marks the culmination of the temple building activity in Orissa. These dance movements, frozen in stone, continue to inspire Odissi dancers even today.
- The maharis, who were originally temple dancers came to be employed in royal courts which resulted in the degeneration of the art form. Around this time, a class of boys called gotipuas were trained in the art, they danced in the temples and also for general entertainment. Many of today's gurus of this style belong to the gotipua tradition.
- Facial expressions, hand gestures and body movements are used to suggest a certain feeling, an emotion or one of the nine rasas.
The techniques of movement are built around the two basic postures of the Chowk (above) and the Tribhanga (left). The chowk is a position imitating a square - a very masculine stance with the weight of the body equally balanced. The tribhanga is a very feminine stance where the body is deflected at the neck, torso and the knees.

With the lower half of the body remaining static, the torso moves from one side to the other along the axis passing through the centre of the upper half of the body. Great training is required for this control so as to avoid any shoulder or hip movement.

There are certain foot positions with flat, toe or heel contact. These are used in a variety of intricate combinations.

Almost all leg movements are spiral/circular

Hand gestures play an important role both in nritta where they are used only as decorative embellishments and in nritya where they are used for communication.

orchestra - pakhawaj, flute, sitar / violin and manjira

In each performance, even a modern Odissi dancer still reaffirms the faith of the devadasis or maharis where they sought liberation or moksha through the medium of dance.

6. SATTRIYA- ASSAM

introduced in the 15th century A.D by the great Vaishnava saint and reformer of Assam, Mahapurusha Sankaradeva as a powerful medium for propagation of the Vaishnava faith.

This neo-Vaishnava treasure of Assamese dance and drama has been, for centuries, nurtured and preserved with great commitment by the Sattras (Vaishnava maths/monasteries). Because of its religious character & association with the Sattras, it has been aptly named Sattriya.

There were two dance forms prevalent in Assam before the neo-Vaishnava movement such as Ojapali and Devadasi with many classical elements.

Two varieties of Ojapali dances are still prevalent in Assam i.e. Sukananni or Maroi Goa Ojah and Vyah Goa Ojah. Sukananni Oja paali is of Shakti cult and Vyah Goa Oja paali is of Vaishnava cult. Sankaradeva included Vyah Goa Ojah into his daily rituals in Sattra. Till now Vyah Goa Ojah is a part of rituals of the Sattras of Assam. The dancers in a Oja paali chorus not only sing and dance but also explain the narration by gestures and stylized movements.

As far as Devadasi dance is concerned, resemblance of a good number of rhythmic syllables and dance postures along with footwork with Sattriya dance is a clear indication of the influence of the former on the latter.

Other visible influences on Sattriya dance are those from Assamese folk dances namely Bihu, Bodos etc.

Sattriya dance tradition is governed by strictly laid down principles in respect of hastamudras, footworks, aharyas, music etc.
7. MANIPURI- MANIPUR

- Because of its geographical location, the people of Manipur have been protected from outside influences, and this region has been able to retain its unique traditional culture.

- Lai Haraoba (merrymaking of the gods) is one of the main festivals still performed in Manipur which has its roots in the pre-Vaishnavite period. The principal performers are the maibas and maibis (priests and priestesses) who re-enact the theme of the creation of the world.

- With the arrival of Vaishnavism in the 15th century A.D., new compositions based on episodes from the life of Radha and Krishna were gradually introduced.

- Manipur dance has a large repertoire, however, the most popular forms are the Ras, the Sankirtana and the Thang-Ta.

- There are five principal Ras dances of which four are linked with specific seasons, while the fifth can be presented at any time of the year. In Manipuri Ras, the main characters are Radha, Krishna and the gopis.

- A short fine white muslin skirt is worn over it. A dark coloured velvet blouse covers the upper part of the body and a traditional white veil is worn over a special hair-do which falls gracefully over the face. Krishna wears a yellow dhoti, a dark velvet jacket and a crown of peacock feathers.

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

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

- The Manipuri classical style of singing is called Nat - very different from both north and south Indian music, this style is immediately recognizable with its high pitched open throated rendering with particular type of trills and modulations.

- The main musical instrument is the Pung or the Manipuri classical drum.

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

- The swaying coconut trees in the gentle breeze is reminiscent of the soft and languorous movements of Mohiniyattam - the feminine classical dance form of Kerala. Literally meaning the Dance of the Enchantress, it is deeply rooted in femininity, GRACE (Lasya) and BEAUTY (Sringara) forming the quintessence of this dance form.
- Of all the classical South Indian styles, Mohiniyattam can be singled out with admirable distinction, for it's characteristic body movements, marked by the graceful sway of the torso.
- What is unique is the easy going rise and fall of the body, with emphasis mainly on the torso. The movements are never abrupt, but dignified, easy, natural, restrained and yet subtle. The glances, postures, gait employed are so subtle and graceful that they convey the infinite suggestiveness of radiant love.
- The traditional costume worn in Mohiniyattam is white with a gold border, and gold ornaments are worn.
- The unique coiffure with hair gathered on the left side of the head reflect it's aesthetic appeal, making it distinct from the other dance forms of India.
- The regional system of music that Mohiniyattam follows is the SOPANA style which in it's lyricism is evocative of the spiritual element.

REGIONAL / FOLK DANCE

1. **MATHURI (KOPPU), ANDHRA PRADESH**

   This dance is performed by the inhabitants of the Umji and Indravelli forest areas of Utnoor Tehsil in Adilabad district of Andhra Pradesh. It is traditionally performed during Krishna Janmashtami celebrations and the themes are taken from the Mahabharata. Though both men and women perform this dance, the pace is different. Women dance in slow rhythmic movements, while the men dance at a more vigorous pace. The Nagara is the main instrument used.

2. **BIHU, ASSAM**

   Bihu is one of the most colourful folk dances of India. The dance is an integral part of the Bihu Festival celebrated to mark the advent of Spring and the Assamese New Year. Bihu ushers in the sowing time and also the season of marriage. he dance has been noted for maintaining authenticity and at the same time displaying the traditional Assamese handlooms and handicrafts in their glory and beauty by the dancers.
3. **JHIIHIA, BIHAR**

   Jhijhia is usually performed by a group of young women dancers and portrays the offering of prayers to please the King of Gods-Lord Indra-for a good monsoon and a rich harvest.

4. **GAUR MADIA, CHHATTISGARH**

   Basically performed on the occasion of marriage by Gaur Madia of Abhujmar plateau of Bastar in Chhattisgarh and is called Gaur after Bison. It may appear to be a hunt-dance with only the imitation of the frisking, jerking movements of the animals. However, a sense of ritual and deep sanctity underlies the perfect synchronization of the dance.

5. **KAKSAR, CHHATTISGARH**

   Kaksar is performed by the Abhuj Maria tribes of Bastar in Chhattisgarh to seek the blessings of the village deity Kaksar for a good harvest. Performed by a group of young boys and girls dressed in their best, this dance also provides a platform to young people for choosing their life partners.

6. **CHHOLIYA, UTTARAKHAND**

   Prevalent in the Kumaun region of Uttarakhand, the Chholiya dance has elements of martial craft and is associated with the Kirji Kumbh celebrations; Kirji Kumbh is a poisonous flower which blossoms every 12 years. Villagers march in a procession to destroy the flower before it sheds its poison into the mountain streams.

7. **SAMAI, GOA**

   The metal lamps are traditional handicrafts of Goa and the Samai dance is performed with these traditional metallic lamps or deepaks. The men and women balance the samai on their heads and perform various movements. During religious gatherings the dance is performed to the accompaniment of slow singing.

8. **GARBA, GUJARAT**

   Garba is one of the most popular dance form of Gujarat, which is linked with the worship of “Shakti”. The word “Garbo” has originated from Sanskrit word “Garbhdeep”, an earthen pot with circular holes is popularly known as “Garbo”. The pot is the symbol of the body and the lighted lamp inside the pot signifies the divine soul. Garba is performed during Navratri and during weddings. It is essentially performed by women, dancing in circular motion clapping their hands to the beats of the Dhol.
9. **DANDIYA RAS, GUJARAT**

Ras is one of the ancient and yet most popular dance form of Gujarat. Its origin has been traced to Lord Krishna. The graceful dance of Lord Krishna with Gopis in Vrindavan is known to all as Krishnaleela. Ras is a unique synthesis of folk dance, folk art, colour and folk music. Circular movements with speed and grace are the main features of Ras. The roar of the Dhol, the colourful gorgeous costumes, speed together with vigour and gusto of dancers leaves audience spell bound.

10. **DAANG, GUJARAT**

Daangis hail from South Gujarat on the border of Maharashtra. This dance is usually performed during Holi and other festivals. Daang dance centers around the social life, feasts, fairs, festivals, ceremonies and rituals connected to worship. It is vigorous, as most tribal dances are, and highly rhythmic. Interesting circular formation is created centering around the accompanists who stand in the middle of an open space. The men hold their arms round the women’s shoulders and women clasp the men by their waists. The dance builds up gradually and acquires a fast tempo in the end. The women climb on the shoulders of men and form a human pyramid. The two and three tier formation moves clockwise and anti clockwise.

11. **SIDDHI DHAMAL, GUJARAT**

The Siddhies migrated to India from Africa about 750 years ago. They settled in the coastal parts of Gujarat like Bharuch, Bhavnagar, Junagadh and Surat. They follow Muslim religion and dance to the beat of drum on the eve of the Urs of their Prophet Baba Gaur. The dancers gradually pick up tempo and get into trance breaking tossed coconut on their heads. Just like their ancestors from Africa, Siddhies are master of rhythm dancing to the tune of huge drums.

12. **GHOOMAR, HARYANA**

Ghoomar is a dance performed by the girls of border areas of Rajasthan and Haryana at various festivals like Holi, Gangaur Puja and Teej. The girls form semi-circles and start singing and clapping. The dancers then form a circle and the tempo of the dance is accelerated. The movements are made by holding body weight on one foot and moving forward. As the tempo increases towards the end, the dancers whirl around in pairs. The accompanying songs are full of satire and humour and refer to contemporary events.

13. **KINNAURI NATTI, HIMACHAL PRADESH**

This dance is in the veins of the Kinnauris. Their movements of the natural world around them and their music echoes the sound of the breeze blowing through forests. Important amongst the dances of the Kinnauris is LOSAR SHONA CHUKSAM. It takes its name from LOSAI meaning new year. The dancers recreate movements of all the agricultural operations of sowing and reaping ogla (barley) and phaphar (a local grain). Slow movements with soft knee dips with accentuation of torso is the key step of this dance.
14. **PAIKA, JHARKHAND**

‘Paika’ is a typical dance of the Munda community of Jharkhand, and thematically represents rituals connected with preparations for war. With chest blades, multi-coloured headgear, anklets, bows, arrows, spears, swords and shields the dancers enact battle scenes, symbolizing the great war of the Mundas against the British. The fast beat of the madal, along with the use of other musical instruments like dhol, nagara, shehnai, and ranberi make Paika dance performances truly captivating. Though performed on various occasions, the Paika dance is most readily associated with the Dussehra celebrations.

15. **ROUFF, JAMMU & KASHMIR**

Rauff is the most popular dance in the Kashmir Valley and is performed by the women folk. The dance is performed during harvesting season but the most essential occasion is the month of Ramzan when every street and corner in Kashmir resounds with the Rouff songs and dance. The girls wear colourful Phirans-Kashmir cloaks and Kasaba-the head gear. The girls form two rows facing each other and putting their arms around the waist of the next dancer. They start with rhythmic movements of the feet and weave a few patterns swaying and swinging backward. Traditionally, no musical accompaniment is used with Rouff songs as they are sung while doing the daily chores. The folk instruments like noot, tumblnakari, rabab etc are used when it is performed on the stage or in some gathering.

16. **JABRO, JAMMU & KASHMIR**

Jabro is a community dance of the nomadic people of Tibetan origin living in Ladakh. Jabro is performed by both men and women during Losar- the Tibetan new year celebrations- and also on other festive occasions. Because of the extreme cold, the dancers wear heavy gowns made of sheep skin, lamb skin caps and long leather shoes. Performers stand in two facing rows, holding each other’s hands, and dance gracefully with slow, gentle movements as Jabro songs are sung to the accompaniment of the Damien-a stringed guitar-like instrument and flute.

17. **VEERBHADRA, KARNATAKA**

The exotic cultural tradition of Veerbhadra was brought to Karnataka by the South Indian rulers. This ritual is equally popular in some parts of Karnataka. Veerbhadra is performed on Chaitra Purnima and the Dhalo festival. The person enacting the role of Veerbhadra is dressed in a warrior’s costume. He wields swords as he dances. According to legend, Veerbhadra is supposed to get possessed by a divine spirit. The invocation of Veerbhadra is recited in Kannada even today.

18. **DHOLU KUNITHA, KARNATAKA**

Dholu Kunitha is a drum dance performed by the men folk of the shepherd community known as Kurubas. This dance is noted for its powerful drumming
and vigorous dancing which is replete with acrobatic elements. The dancers during the course of performance make attractive formations of all sorts. It provides both spectacular variety and complexity of skills in the process of demonstration. The high pitch of tala, tappadi, trumpets, gong and flute reinforce the rich vibrations of dholu. This dance is popular in some parts of north and south Karnataka.

19. **OPPANA, KERALA**

This is a bridal dance performed by Muslim girls of North Kerala and Lakshadweep on wedding occasions. There are separate dancers for the bride and bridegroom. Brides and grooms are mentally prepared for marriage and the nuptial night by their close friend through a sequence of dance and music. This is an occasion of great celebration and merriment and all arrive attired in gorgeous costumes.

20. **PURULIA CHHAU, WEST BENGAL**

Chhau dance of Purulia in West Bengal is one of the most vibrant and colourful folk art forms. Emanating from martial practice, Purulia Chhau is a vigorous form of dance-drama drawing its themes from the two great Indian epics, Ramayana and Mahabharata. Masks and elaborate head gears are the ornamental apparels of the Chhau dancers. The dance commences with an invocation of Lord Ganesha before movements begin as per the story. In Chhau dance, the fight between good and evil always culminates in the triumph of good over destructive evil. Powerful movements, immense concentration, the dazzling costumes, the rhythmic drum beating and the shehnai characterize the Chhau dance form. This dance is popular in Jharkhand also.

21. **BADHAI, MADHYA PRADESH**

A typical folk dance of Madhya Pradesh, Badhai is performed to thank Goddess Sheetala for safeguarding people from natural calamities and ailments and to seek her blessings on happy occasions like weddings and childbirth. Accompanied by folk musical instruments, the performers dance gracefully to a rhythm, creating a lively and a colourful spectacle. This particular rhythm is known as Badhai from which this folk dance has acquired its name. Animals also take part in Badhai Nritya and in many villages, mares (female horses) are seen at such performances.

22. **BAREDI, MADHYA PRADESH**

It is closely related to the cattle-farm culture of the country, especially of the Bundelkhand region(MP). The Baredi folk songs and folk dances are presented during the fortnight commencing from Deepawali (Kartik Amawasya) to Kartik Poornima. They wear a typical attractive dress specially meant for this occasion. One of the performers with a rhythm sings two lines from the poem called Baredi and the other participants present a vigorous and sprightly performance, the Baredi dance. This dance is presented with a worship of Govardhan Parvat. It is believed that the Lord Krishna himself participated in these Baredi dances alongwith his gwal mates.
23. RAEE, MADHYA PRADESH

Raee dance is popular in Bundelkhand regions of Madhya Pradesh and Uttar Pradesh. This dance originated during ancient times for celebrations when the armed forces returned victorious after war. This dance was performed in merriment celebrating victory. Danced throughout the year, it conveys the spirit of joy and exuberance of the people of Bundelkhand. It is primarily a female dance, where the dancers with veils on their faces, move their feet and whirl body in rhythm to the accompaniment of vocal and instrumental music. Algoza, mridanga and dhapali are the main musical instruments used in this dance.

24. LAVANI, MAHARASHTRA

Traditionally an integral part of the Tamasha folk theatre of Maharashtra, Lavani is the most popular and best known folk dance form of the state. Although, there is no restriction regarding the choice of themes for a Lavani performance, this art form is at its best when dealing with themes of bravery, pathos, love and devotion. Music, poetry, dance and drama intermingle with such perfection in the rendering of Lavani, that it is almost impossible to separate their various components.

25. DHOL CHOLOM, MANIPUR

‘Dhol Cholom’, traditional folk dance of Manipur, is performed usually on religious occasions to the accompaniment of songs and dhol (large drum)-the most important component of this dance form. Usually performed during the Yaoshand festival (or the festival of colours), the dance expresses love and creativity, with an intricate interplay of dhols and fireplay. Dhol Cholom belongs to the Manipur sankirtan traditions.

26. LEZIM, MAHARASHTRA

The traditional Lezim dance is performed by the artistes on religious and social events. Specially it is having base in a Akhada (Martial Art) tradition of Maharashtra. It is performed in every corner of Maharashtra. This Lezim Dance includes Ghuti Lezim, Ghoongroo Lezim, Dakhani Lezim and Palita Lezim. This dance is occasionally performed in Madhya Pradesh and Gujarat also. The instruments used in this dance are dhol, tasha and jhanj etc.

27. LEWATANA, MEGHALAYA

Lewatana is a folk song and dance of Hajong tribe of Meghalaya. Hajongs observe various festivities of the Hindus. The Lewatana is usually performed by the Hajong during the Diwali festival. In this dance, the young men and women form a group and while dancing and singing various folk songs, they compare man with nature.
28. **CHERAW, MIZORAM**

Cheraw is a lively and a uniquely attractive traditional dance of Mizoram. Performed on all festive occasions, it is also known as the Bamboo Dance, as bamboo forms an integral part of this folk form. Two long bamboo staves are kept crosswise and horizontally, parallel to ground and the male dancers clap the staves, resultantly producing a sharp sound setting the rhythm for the dance. The female dancers, on the other hand, attired in colourful traditional costumes - puanchei, kawrchei, vakira and thinna-step in and out from between bamboo beats with tremendous skill and precise timing, maintaining all the while their elegant poise. In addition to the musical pattern created by the clapping of bamboo staves, drums and gongs are also used for effect.

29. **GOTIPUA, ODISHA**

Gotipuas, the young boys dressed up as girls sing devotional love songs of Radha-Krishna and perform Gotipua dance. In the present form, the Gotipua dance is more precise and systematic in its conception. The repertoire of the dance includes vandana-prayer to God or Guru, sarigama-a pure dance number, abhinaya-enactment of a song, and Bandhya Nritya-rhythms of acrobatic postures, a unique presentation where Gotipuas dance and compose themselves in different acrobatic yogic postures creating the images of Radha-Krishna. Musical accompaniment is provided by mardala-a pakhawaj, gini-small cymbals, harmonium, violin and flute.

30. **RANAPPA CHADDHAIYA, ODISHA**

Ranappa dance is popular in the coastal areas of Ganjam district of Odisha. This is a martial art form of dance where the dancers walk and dance on sticks (Ranappa) with special gestures on rhythms of drums. This is an imitation of mock fight. This is something unique, the dancers exhibit their skills in balance on sticks. Chaddaiya is a part of the famous ‘Danda Nata’ of Odisha. Performed in the month of Chaitra, it is associated with the worship of Shiva and akin to the Mayurbhanj Chhau. The dedicated worshipers participate in the dance holding a ‘Danda’ (Pole) and a ‘Pasa’ (Knot) symbolic of a devout Shaivite, they dance vigorously to the accompaniment of drums and ‘Mohri’ displaying various elements of martial practices.

31. **BHANGRA, PUNJAB**

Bhangra is the most popular folk dance of Punjab, performed by men on festive occasions, at weddings and fairs and to celebrate Baisakhi or the harvest festival. Dressed in brightly coloured plumed turbans, traditional tehmatas, kurta and waistcoats, the dancers perform to the robust rhythms of dhols, bolis-typically rustic Punjabi folk songs and other traditional instruments. Energetic and infectiously lively, Bhangra is a spectacular dance, the popularity of which has crossed the borders of Punjab.
32. GIDDHA, PUNJAB

Giddha is the favourite dance of Punjab in which women dance at weddings, at the time of birth of a child, the Teej festival and other happy occasions. The dance consists of singing, clapping, enacting the Boli as well as pure dance. The dancers form a circle and participating in pairs, take turns to come centre stage and perform a Boli. Towards the end of the Boli they dance vigorously in sheer abandon, while those in the circle sing and clap in unison. The refrain is sung 3-4 times, then the performers withdraw to be replaced by another pair and a new Boli. The Boli deals with the day-to-day life situations of rural folk. Giddha is accompanied by the dholak (drum) or gharah (earthen pot).

33. KALBELIA, RAJASTHAN

This fascinating dance is performed by the women of the nomadic Kalbelia community whose primary occupation is rearing snakes and trading in snake venom. On festive occasions, as traditional songs are sung to the plaintive notes of the ‘been’ and the ‘daf’, the dancers belonging to the ‘Nath’ sect dressed in their traditional black swirling skirts perform this dance. The dance highlights the unparalleled virtuosity of the dancers often reminiscent of the graceful and supple movements of the snake.

34. CHAKRI, RAJASTHAN

The Chakri dance is performed by the women of the Kanjar community of Rajasthan. The dancers whirl around in circles in colourful skirts appearing like spinning tops thus deriving its name Chakri, which means moving in circles, or spinning. Usually performed at weddings and on festive occasions, Chakri is accompanied by the rhythm of daph, manjira and nagara. Most famous Chakari dancers come from Baran Kola district in Hadauti area of Rajasthan but is popular in district of Kota and Bundi also.

35. TAMANG SELO, SIKKIM

Tamang Selo is a Sikkimese folk dance of the Tamang community. It is also known as Damphu as it is performed to the accompaniment of a native musical instrument called damphu. Usually performed during Dasain or Dussehra, it depicts the colourful lifestyle of the hill people, amply reflected through their lavish festive celebration and dances full of fun and vigour. Tamang Selo is performed by traditionally attired young men and women.

36. KAVADI, TAMIL NADU

This dance was supposed to be performed by a giant named Idumban - with a pole slung across his shoulder. At the two ends of the pole he was supposed to carry the favourite hills of Muruga, the popular deity of Tamil Nadu. The carrying of Kavadi by pilgrims is symbolic of Idumban with the hillocks poised on the pole. There are several kinds of Kavadis. Under the spell of the hypnotic music provided by the drums, nadaswaram and thavil, the devotees proceed to the shrine by singing the song "Kavadi Chindu" with quick and vigorous movements. The Kavadi is never touched by the dancer while dancing.
37. **KADAGAM, TAMIL NADU**

A folk dance of Tamil Nadu, Kadagam originated as a ritual dedicated to the worship of Mariamman, the Goddess of rain and health. The ritual is performed during the month of August when the idol of Mariamman is carried in procession. A ritual pot filled with water is adorned with beautiful decorations, several feet high, and is carried by the priest. The colourfully attired performers carry decorated vessels vertically on their heads and dance to the tune of nagaswaram, thavil, muni, udukkai and pambai and also perform acrobatic feats as they follow the procession. The Kadagam dance is very popular in Tamil Nadu, Puducherry, Karnataka and Andhra Pradesh.

38. **HOZAGIRI, TRIPURA**

Hozagiri dance is the most popular and spectacular dance of the Reang community of Tripura. The occasions in which Reang women perform Hozagiri are known as Mailuma and Maiktah, signifying the festival of new harvest and worship of Lakshmi, the goddess of wealth and prosperity. The Reangs believe that when the goddess is pleased by entertaining with dance and songs, she blesses them with bumper crops. Thus, the theme of this dance is mostly connected with cultivation. Standing on the pitcher, they move the metal plates while dancing on it while keeping the bottle on the head atop which is a oil lamp alight or pick up a flower from the ground bowing their body back. All along the dance they twist their waist with much finesse.

39. **DBOBIA, UTTAR PRADESH**

The Dhobia dance is performed on the occasion of birth, marriages and festivals like Dussehra and Holi. The dance is popular among the dhobi (Washermen) community of eastern Uttar Pradesh in which only male dancers participate. The dance is basically in the form of a dance-drama. It usually begins with the recital of a couplet in praise of the Almighty. Amongst the dancers, one person wearing a royal costume enters the arena riding a dummy horse followed by other dancers. The group of musicians also stand behind the dancers playing their instruments. The dance begins with the music provided by drums, cymbals and ghungroos which are tied on waist and ankles. A traditional wind instrument, called ransingha, which is the centre of attraction plays a significant role in boosting up the tempo of the dancers. Hori, Kajri, Chaiti, Kaharwa, Lachari, Thumari, Dadra and Nirgun songs are adopted in Dhobia dance. The dance is accompanied by Bhojpuri and Awadhi folk songs.
MUSIC

The two distinct styles, Hindustani and Carnatic came into vogue after the advent of the Muslims, particularly during the reign of the Mughal Emperors of Delhi. Both the systems of music received their nourishment from the same original source. Whereas the Indian music of the Northern part of India assimilated some features of the music of the Persian and Arabic musicians who adorned the courts of the Mughal rulers of Delhi, the music of the South continued to develop along its own original lines.

HINDUSTANI MUSIC

There are 10 main forms of styles of singing and compositions: Dhrupad, Dhamar, Hori, Khayal, Tappa, Chaturang, Ragasagar, Tarana, Sargam and Thumri. Nowadays Ghazals have become very popular as the 'light classical' form of music.

- **DHRUPAD**

  Dhrupad is the oldest and perhaps the grandest form of Hindustani vocal music. Dhrupad is essentially a poetic form incorporated into an extended presentation style marked by precise and orderly elaboration of a raga. The exposition preceding the composed verses is called *alap*, and is usually the longest portion of the performance. Dhrupad is in decline since the 18th century.

- **KHAYAL**

  Khayal literally means ‘a stray thought’, ‘a lyric’ and ‘an imagination’.

  This is the most prominent genre of Hindustani vocal music depicting a romantic style of singing. Khayal is dependent to a large extent on the imagination of the performer and the improvisations he is able to incorporate. A Khayal is also composed in a particular raga and *tala* and has a brief text. The Khayal texts range from praise of kings or seasons, description of seasons to the pranks of Lord Krishna, divine love and sorrow of separation.

  There are six main *gharanas* in khayal: Delhi, Patiala, Agra, Gwalior, Kirana and Atrauli-Jaipur. Gwalior Gharana is the oldest and is also considered the mother of all other *gharanas*.

- **THUMRI**

  Thumri originated in the Eastern part of Uttar Pradesh, mainly in Lucknow and Benares, around the 18th century AD

  It is believed to have been influenced by *hori, kajri* and *dadra*. Thumri is supposed to be a romantic and erotic style of singing and is also called “the lyric of Indian classical music”. The song compositions are mostly of love, separation and devotion. Its most distinct feature is the erotic subject matter picturesquely portraying the various episodes from the lives of Lord Krishna and Radha.
A Thumri is usually performed as the last item of a Khayal concert. There are three main gharanas of thumri -- Benaras, Lucknow and Patiala.

- **DADRA**

  Dadra bears a close resemblance to the Thumri. The texts are as amorous as those of Thumris. The major difference is that dadras have more than one antara and are in dadra tala. Singers usually sing a dadra after a thumri.

- **DHAMAR-HORI**

  These compositions are similar to Dhrupad but are chiefly associated with the festival of Holi. Here the compositions are specifically in praise of Lord Krishna. This music, sung in the dhamar tala, is chiefly used in festivals like Janmashtami, Ramnavami and Holi. The compositions here describe the spring season. These compositions are mainly based on the love pranks of Radha-Krishna.

- **TAPPA**

  The tappa is said to have developed in the late 18th Century AD from the folk songs of camel drivers. Tappa literally means 'jump' in Persian. They are essentially folklore of love and passion and are written in Punjabi.

- **RAGASAGAR**

  Ragasagar consists of different parts of musical passages in different ragas as one song composition. These compositions have 8 to 12 different ragas and the lyrics indicate the change of the ragas. The peculiarity of this style depends on how smoothly the musical passages change along with the change of ragas.

- **TARANA**

  Tarana is a style consisting of peculiar syllables woven into rhythmical patterns as a song. It is usually sung in faster tempo.

- **CHATURANG**

  Chaturang denotes four colours or a composition of a song in four parts: Fast Khayal, Tarana, Sargam and a "Paran" of Tabla or Pakhwaj.

- **GHAZAL**

  The ghazal is mainly a poetic form than a musical form, but it is more song-like than the thumri. The ghazal is described as the "pride of Urdu poetry". The ghazal originated in Iran in the 10th Century AD. The ghazal never exceeds 12 shers (couplets) and on an average, ghazals usually have about 7 shers. The ghazal found an opportunity to grow and develop in India around 12th Century AD when the Mughal influences came to India, and Persian gave way to Urdu as the language of poetry and literature. It developed and evolved in the courts of Golconda and Bijapur under the patronage of Muslim rulers. The 18th and 19th centuries are regarded as the golden period of the ghazal with Delhi and Lucknow being its main centres.
CARNATIC MUSIC

The Tamil classic of the 2nd century A.D. titled the Silappadhikaram contains a vivid description of the music of that period. The Tolkappiyam, Kalladam and the contributions of the Saivite and Vaishnavite saints of the 7th and 8th centuries A.D. also serve as resource material for studying musical history.

It is said, that South Indian Music, as known today, flourished in Deogiri the capital city of the Yadavas in the middle ages, and that after the invasion and plunder of the city by the Muslims, the entire cultural life of the city took shelter in the Carnatic Empire of Vijayanagar under the reign of Krishnadevaraya. Thereafter, the music of South India came to be known as Carnatic Music.

In the field of practical music, South India had a succession of brilliant and prolific composers who enriched the art with thousands of compositions. After Purandaradasa, Tallapakam Annamacharya Narayana Tirtha, Bhadragchalam Ramdas and Kshetranja made contributions to the wealth of compositions.

The birth of the Musical Trinity - Tyagaraja, Muthuswami Dikshit and Syama Sastri - at Tiruvarur between the years 1750 to 1850 A.D. ushered in an era of dynamic development in Carnatic music.

Outstanding feature of Carnatic music is its raga system & highly developed and intricate tala system. Though clear cut demarcations in the style of musical presentation, similar to the gharanas of Hindustani music are not seen in Carnatic music, yet, we do come across different styles in rendering compositions.

The ancient musical forms like Prabandhas, etc. gradually gave away to the different musical forms that are in use in present day music, though the basic elements of the ancient Prabandhas are still retained in the modern forms. The following musical forms offer interesting study:

- **GITAM**

  Gitam is the simplest type of composition. Taught to beginners of music, the gitam is very simple in construction, with an easy and melodious flow of music.

- **SULADI**

  Very much like the gitam in musical structure and arrangement, the Suladis are of a higher standard than the gitam.

- **VARNAM**

  The Varnam is a beautiful creation of musical craftsmanship of a high order, combining in itself all the characteristic features of the raga in which it is
composed. Practice in Varnam singing helps a musician to attain mastery in presentation and command over raga, tala and bhava.

- **SVARAJATI**
  
  This is learnt after a course in gitams. More complicated than the gitas, the Svarajati paves the way for the learning of the Varnams. The theme is either devotional, heroic or amorous.

- **JATISVARAM**
  
  Very similar to the svarajati in musical structure, this form- Jatisvaram-has no sahitya or words. The piece is sung with solfa syllables only.

- **KIRTANAM**
  
  The Kirtanam had its birth about the latter half of the 14th century. It is valued for the devotional content of the sahitya. Clothed in simple music, the kirtanam abounds in Bhakti bhava. It is suited for congregational singing as well as individual presentation.

- **KRI TI**
  
  The Kriti is a development from the Kirtana. It is an highly evolved musical form. The highest limit of aesthetic excellence is reached in the Kriti composition. The raga bhava is brought out in all the rich and varied colours in this form.

- **PADA**
  
  Padas are scholarly compositions in Telegu and Tamil. Though they are composed mainly as dance forms, they are also sung in concerts, on account of their musical excellence and aesthetic appeal. The music is slow-moving and dignified.

- **JAVA LI**
  
  A javali is a composition belonging to the sphere of light classical music. Sung both in concert programmes and dance concerts, the javalis are popular because of the attractive melodies in which they are composed. In contrast to the padas which portray divine love, javalis are songs which are sensuous in concept and spirit.

- **TILL ANA**
  
  The Tillana, corresponding to the Tarana of Hindustani music, is a short and crisp form. It is mainly a dance form, but on account of its brisk and attractive music, it sometimes finds a place in music concerts as a conclusion piece.

- **PALLAVI**
  
  This is the most important branch of creative music. It is in this branch of manodharma sangeeta, that the musician has ample opportunities of displaying his or her creative talents, imaginative skill, and musical intelligence.
- **TANAM**

This is a branch of raga alapana. It is raga alapana in Madhyamakala or medium speed. There is perceptible rhythm in this. The rhythmical flow of music, flowing in fascinating patterns, makes tanam singing the most captivating part of raga exposition.

---

**LANGUAGES**

**EIGHTH SCHEDULE (ARTICLE 344(1) & 351)**

**Article 343-351**

<table>
<thead>
<tr>
<th></th>
<th>Assamese</th>
<th>Gujarati</th>
<th>Manipuri</th>
<th>Sindhi</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bengali</td>
<td>Hindi</td>
<td>Marathi</td>
<td>Tamil</td>
<td></td>
</tr>
<tr>
<td>Bodo(92 CA)</td>
<td>Kannada</td>
<td>Nepali</td>
<td>Telugu</td>
<td></td>
</tr>
<tr>
<td>Dogri(92 CA)</td>
<td>Kashmiri</td>
<td>Odia(113 CA)</td>
<td>Urdu</td>
<td></td>
</tr>
<tr>
<td>Maithali(92 CA)</td>
<td>Konkani</td>
<td>Punjabi</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Santhali(92 CA)</td>
<td>Malayalam</td>
<td>Sanskrit</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**SAHITYA AKADEMI**

India's National Academy Of Letters- Recognised 24 including English Language

<table>
<thead>
<tr>
<th></th>
<th>Assamese</th>
<th>Gujarati</th>
<th>Manipuri</th>
<th>Sindhi</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bengali</td>
<td>Hindi</td>
<td>Marathi</td>
<td>Tamil</td>
<td></td>
</tr>
<tr>
<td>Bodo(92)</td>
<td>Kannada</td>
<td>Nepali</td>
<td>Telugu</td>
<td></td>
</tr>
<tr>
<td>Dogri(92)</td>
<td>Kashmiri</td>
<td>Odia(113)</td>
<td>Urdu</td>
<td></td>
</tr>
<tr>
<td>Maithali(92)</td>
<td>Konkani</td>
<td>Punjabi</td>
<td>Rajasthani(extra)</td>
<td></td>
</tr>
<tr>
<td>Santhali(92)</td>
<td>Malayalam</td>
<td>Sanskrit</td>
<td>English(extra)</td>
<td></td>
</tr>
</tbody>
</table>

by Sandeep Yadav

Sources:-

[http://www.nios.ac.in/media/documents/SecICHCour/English/CH.01.pdf](http://www.nios.ac.in/media/documents/SecICHCour/English/CH.01.pdf)

[http://ccrtindia.gov.in/](http://ccrtindia.gov.in/)