



ART & CULTURE CLASS NOTES

Art

- Tangible Art:
 - sculpture, terracotta, paintings
- Intangible Art:
 - Dance, Drama, Music
- Miscellaneous Art.

Culture

- Common people life, society, practices, traditions, status of women, language, etc.

ART	CULTURE
<ul style="list-style-type: none"> ◦ it is the creative expression of one's experience, emotions and other qualities. ◦ Art is one aspect of culture. ◦ Art is influenced mainly by culture and born as a by-product of culture, reflecting some of its customs, belief and values. 	<ul style="list-style-type: none"> ◦ it comprises a wide variety of human behaviour. ◦ The evolved human capacity to act creatively and imaginatively and represent and classify experiences with symbols. ◦ Culture is the example of social forms, material traits, customary beliefs and other human phenomena that cannot be directly attributed to a genetic inheritance of a religious, racial or social group.

Q How art and culture impact each other / hard to separate / intermingle? (250 words)

- Culture is a broader term.
- Art is the demand of the society.
- Art can influence the culture.
- Culture is a way of life.
- Art is the subset of culture influenced by the lifestyle.



How Culture impacts Art :

$C \rightarrow A$

Ex - ①

- Taat saree in West Bengal.

How Art influences culture :

$A \rightarrow C$

Ex - ①

- Back to Vedas - Dayanand Saraswati. (Literature)

Ex - ②

- Babari Masjid vs Ram Mauderi debate.
↳ immortal.
- that influenced the society (politics)



ART ACTS AS A MEMORY / TAPE RECORDER

- Art tells about status / layering of the society / hierarchy of the society.
ex - high class - silk / gold
middle class - cotton / bronze.
lower class - terracotta.
- Art tells about the taste of the common society / people.
ex - chess, board games, erotic painting of Puri temple, dancing girl.
(Jagannath)
- Art tells us about the mode of communication.
ex - findings of clay model of cart in Banawali, Harappan - showcasing the mode of transport.
- Art tells us about the economy.
ex - Coins - means no barter system
Hunting scenes - main occupation dominating the way of life.
Pottery - surplus agriculture economy.
- Art tells about the religious aspects
ex - Mother Goddess vs Male Deity.
- Religious gathering - breath bath of Mahenjodaro.
- Art tells about the rise and fall of empire (polity)
ex - massiveness of the temple tells us about the flourishness / prosperity of Empire
- purity of gold also tells us about the

- taste of the society.
- mode of communication
- economy
- agriculture.
- hunting.
- layering of the society
- merchant class
- trade
- religious aspect.
- rise and fall of empire
- coins
- polity (empire)

After the food is consumed, the left over is stored for later usage or for trading.

The trading is the surplus agricultural economy.
The other type is subsistence - where we produce to fulfill our basic needs.

Male Deity is patriarchal and normal but worshipping Mother Goddess and giving more importance to mother goddess is deviation.

↳ This deviation is a positive one.



INTRODUCTION

(ART)

Art can be divided into three types of for our convenience of study.

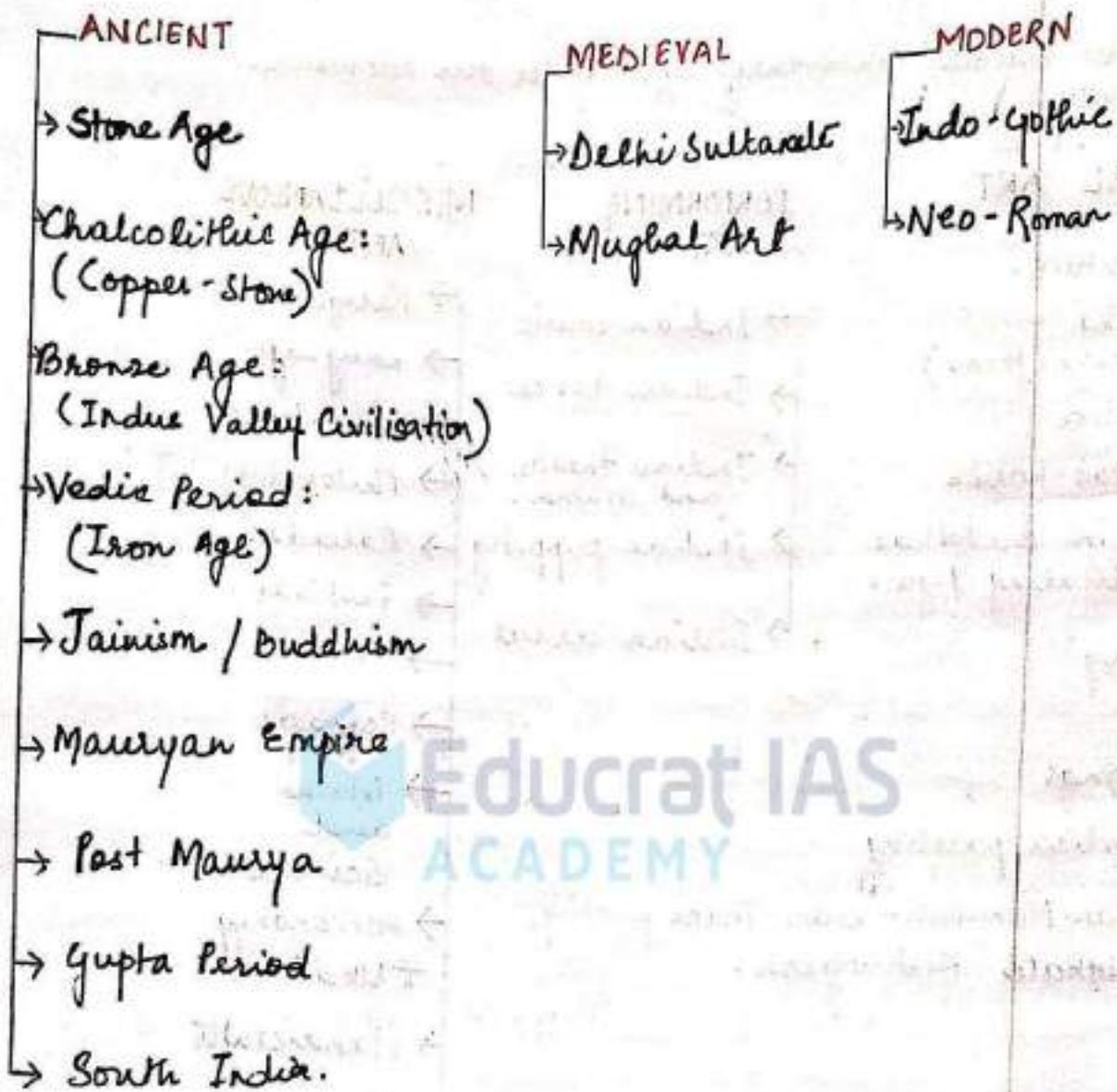


COMPARISON - ARCHITECTURE AND SCULPTURE

ARCHITECTURE	SCULPTURE
<ul style="list-style-type: none"> ◦ Art of designing and making buildings. ◦ Different types of materials are used. ◦ Requires engineering skill ◦ Involves aesthetic appeal. ◦ Ex - Taj Mahal, Konark Temple ✗ Making of houses with slanting slopes where snow fall takes place. 	<ul style="list-style-type: none"> ◦ Art of designing 3D figures. ◦ Generally single material is used. ◦ Engineering skill is not necessary. ◦ Involves creative appeal. ◦ Ex - Bronze dancing girl of Mohenjodaro, Nataraj Idol.



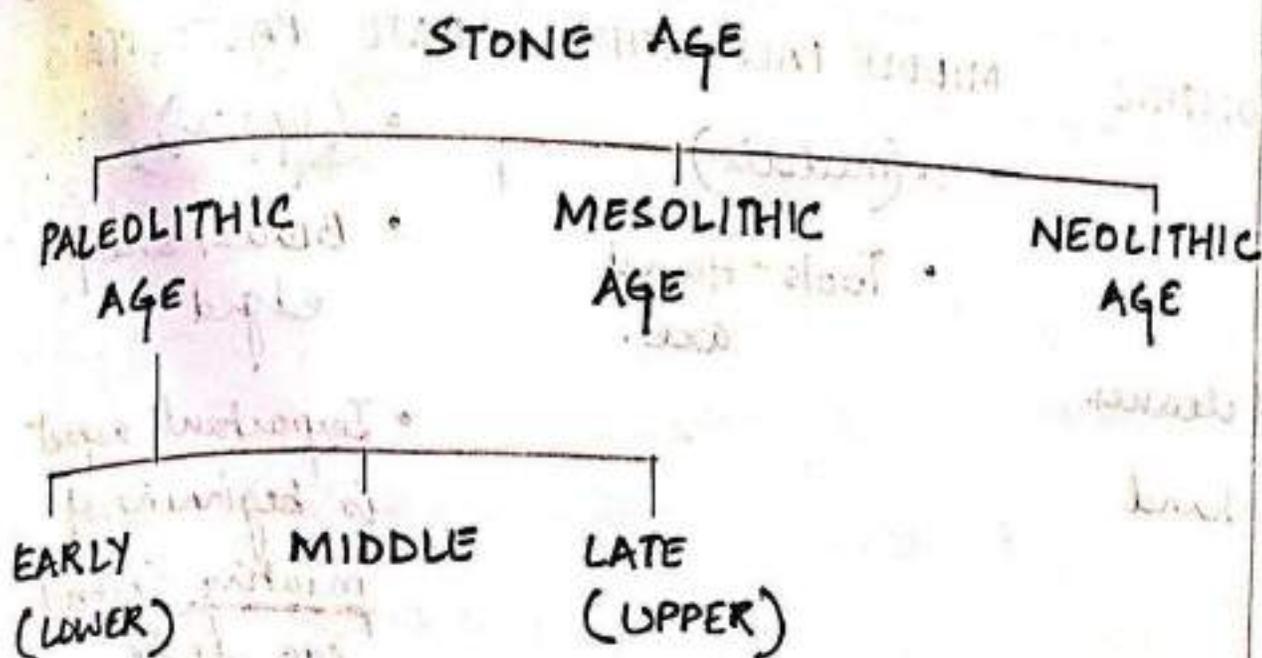
ART AND CULTURE (chronology)



- THREE AGE SYSTEM -
- Stone
 - Bronze
 - Iron.

Because of the importance that stone, bronze and iron has played during this phase of history, this classification has been made.

A: STONE AGE



- Stone Age was a broad prehistoric age during which stone was used to make implements - tools.
- Stone Age was a long period so it was further divided into on the basis of tools used.
- As we moved to from early, to middle to late paleolithic age. - tools refinement occurred.

PALEOLITHIC AGE:

LATE
MIDDLE
EARLY

EARLY PALEOLITHIC	MIDDLE PALEOLITHIC	LATE PALEOLITHIC
<ul style="list-style-type: none"> • (lower) • Tools: chopper/cleaver • Tools are hand held. 	<ul style="list-style-type: none"> • (middle) • Tools - Hand axe. (no rock) 	<ul style="list-style-type: none"> • (upper) • Blade, sharp edged • Important aspect is beginning of <u>painting</u> - ostrich egg shell.

- The deeper the excavations were found the older it was.
- Tools are being refined at every age.
- Faint beginning of painting started in late Paleolithic Age.
- Tools here was a rudimentary character / dominant / noticeable part.
- Discovery of fire was done during the Paleolithic Age.

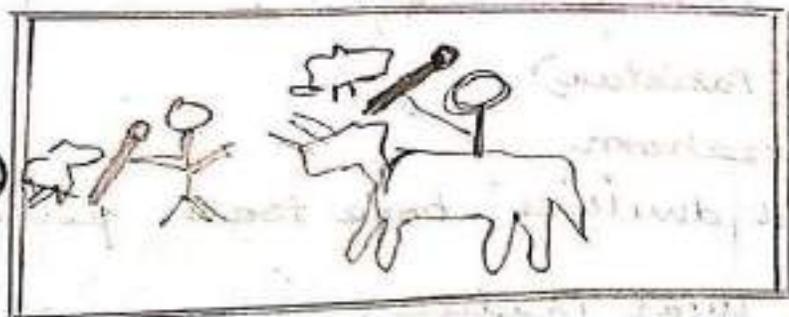
MESOLITHIC AGE:

Necessity is the mother of invention

- Geometric tools / microliths. \triangle \curvearrowright
- Period of change / transformation - warm weather \rightarrow smaller animals \rightarrow they run fast. So, tools changed for hunting. Throwing tools like \longrightarrow
- Population increased.
- Evidence of domestication - Bagan (Rajasthan)
 \uparrow 1st time
- Most important feature is the growth of painting:
 - \rightarrow prehistoric rock paintings, cave paintings.
 - \rightarrow Theme: hunting scenes. No scene of agriculture.
 - \rightarrow Colour used: white and red mineral colours.
 - \rightarrow Ex - Bhimbetka paintings (Madhya Pradesh) - UNL



Rock paintings on
Bhimbetka
painting
(Madhya Pradesh)
in the rocks.



IMPORTANCE OF PAINTING: (During Mesolithic Period)

- living places - walls, ceiling - may be decoration
- Non-living places - may be religious.
- Hunting scenes - sense of power over animals
- Story telling / narrative.
- Tells about human activities / occupation - socio-economic life.



NEOLITHIC AGE:

- Farming began. Earliest crop wheat and Barley at Mehargarh, Pakistan. ^{were}
- Controlled use of fire
- Settled life.
- Pottery for storage of surplus.
- Discovery of wheel (opaque wheel)
- Earliest evidence of rice - Koldihah, Belan Valley, Uttar Pradesh



EVIDENCE OF NEOLITHIC AGE:

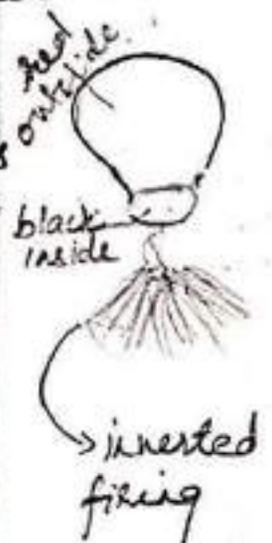
- Mehargarh (Pakistan)
- Kashmir - Burzahom
They used pit dwellers, bone tools, pet animals.
- Belas Valley, Uttar Pradesh.
- Chirand, Bihar.
- Doojali Sheding, Assam.

Neolithic phase in India was not confined to one place. Rather it was spread all over.



B: CHALCOLITHIC AGE (COPPER STONE)

- A transition ~~phase~~ phase between Neolithic age (stone age) and bronze age (metal age).
- First metal age of India that saw use of copper with stone.
- This was the period in which stone tools were losing their significance and copper tools were finding grounds.
- Involved in hunting, fishing and farming.
- Eg: Malwa Culture - Narmada and its tributaries in Gujarat
Jorwe Culture - site located on the banks of the Godavari River (Maharashtra)
- An important feature of this phase was wheel made, black-red painted pottery (with designs)





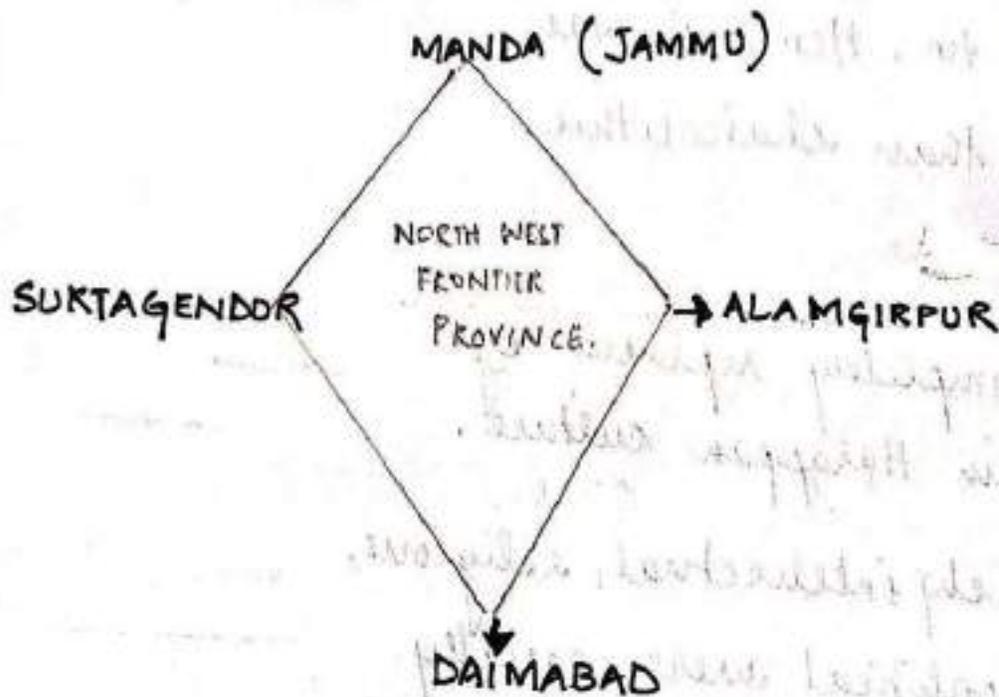
C. BRONZE AGE: INDUS VALLEY CIVILISATION

- Harappan culture is identified by bronze an alloy of copper and tin. Hence it was highly advanced than Chalcolithic period.
- Stone tools were completely replaced by bronze and copper in Harappan culture.
- All aspects of society intellectual, religious, social, economic, political were equally advanced.

OVERVIEW: [INDUS VALLEY CIVILISATION]

- learnt from archaeological sources.
Couldnt decipher script.
- Largest among the contemporary ^{existing at the same time} civilisations :- Mesopotamia, Nile, China.
- Town dwellers and involved in trade and commerce.
- They were religious but no evidence of temple.
- They were not aware of iron.
- Crops: wheat, barley, jowar, bajra, rice. But NOT maize.
- Harappa was excavated under D.R. Shahny
- Mohenjodaro under R.D. Banerjee
- Both the city was 400kms apart.
- Director general of for discovery: John Marshall.
- Term "Indus Valley" coined by John Marshall

BOUNDARY OF SITES:



→ Two sites in Afghanistan is worth mentioning:

- Shortughai - supply of semi-precious stones like lapis lazuli, pakhraj, etc
- Mundigarkh.

→ Saraswati river (now dry) ran parallel to Indus and also supported civilisations.



IMPORTANT FEATURES OF INDUS VALLEY CIVILISATION

Town Planning - Reflection of Architecture of IVC.

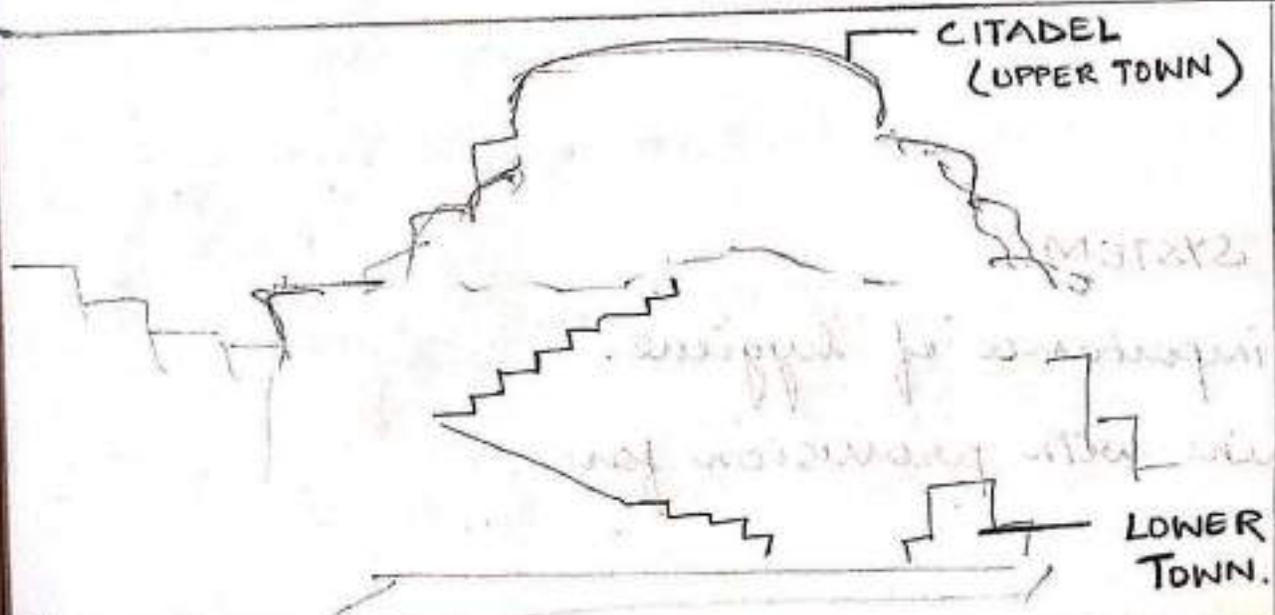
1. DIVIDED INTO TWO PARTS:

UPPER TOWN

- On mound and fortified.
- Citadel
- Important people lived here.
- Raised level to protect people from floods and animals.

LOWER TOWN

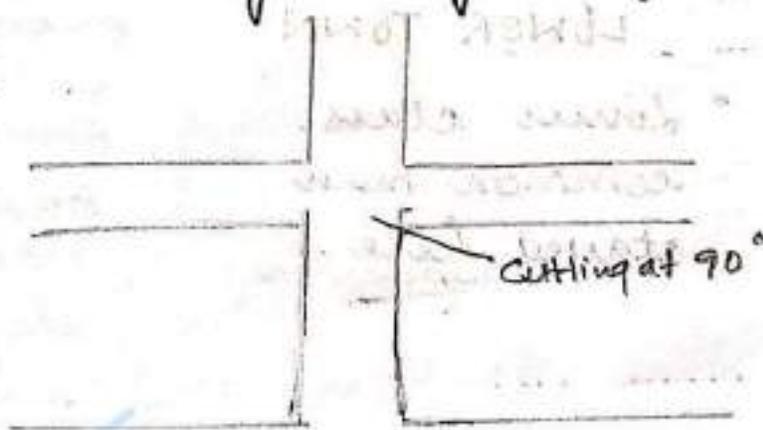
- Lower class, common man stayed here.





2. ORGANISED NETWORK OF ROADS:

- Cutting at 90 degree.
- Sector wise distribution.
- No house entrance in front of roads.
- Road meeting at right angles.



3. HOUSES:

- Built of burnt bricks 1:2:4 (lxbxh)
- Were self sufficient in themselves.
- Consist of baths, courtyard, drain and wells.

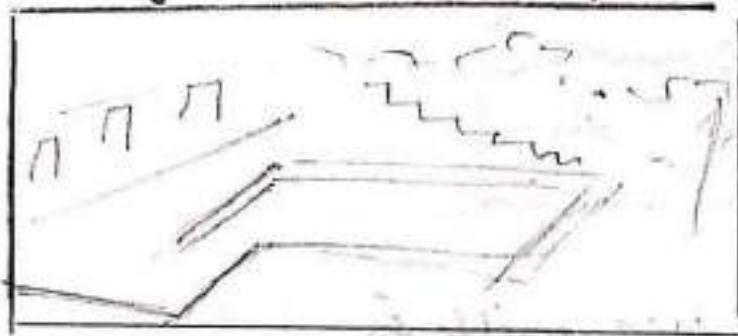
4. DRAINAGE SYSTEM:

- Reflects the importance of hygiene.
- Covered drains with provision for cleaning.



5. GREAT BATH AT MOHENTODARO.

- Religious purpose - ritual bathing
- Has stage as well as changing rooms - small rooms.
- Presence of inlet / outlet channel.
- Water-tight - no leakage.

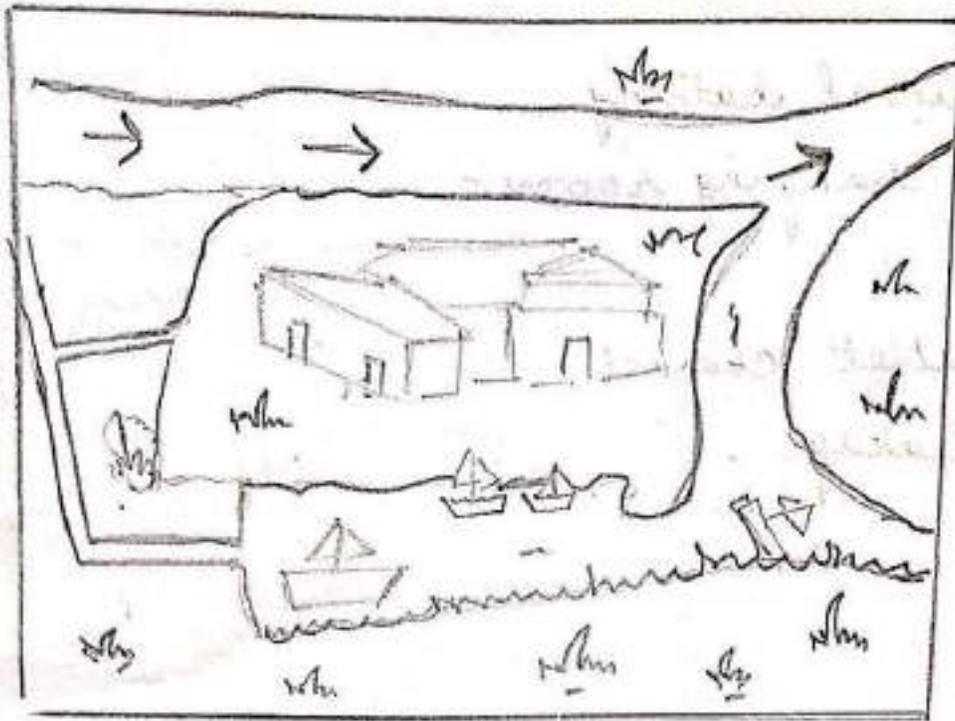


6. GREAT GRANARY AT MOHENTODARO

- Found in citadel
- Strategic construction - air ducts and platforms. (ventilation)
- Food surplus economy.

7. DOCKYARD LOTHAL

- The dockyard was located away from the main current to avoid deposition of silt.
- It is speculated that Lothal engineers studied tidal movements, and their effects on brick built structures, since the walls are of kiln-burnt bricks.
- The dock, with a canal opening to allow water to flow into the river, thereby maintaining a stable water level.



Q: How the architecture of IVC ^{with its} ~~with its~~ ^{present} still relevant in context of Indian society. (200-250 words)

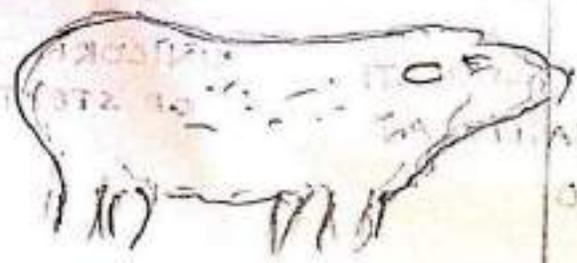
HARAPPAN ART

Harappan Art.

Metal Art Stone Art Terracotta Pottery Jewellery

1. METAL ART:

- Large no of jewellery of gold, silver, etc.
- Knowledge of metallurgy - bronze art. Examples dancing girl, Bull.
- Technique - lost wax method → CIRE PERDUE
- Used for bronze casting.
- At first the wax figures were covered with coating of clay.
- Then allowed it to dry.
- Then it is heated and the melted wax is allowed to drain out through a tiny hole at the bottom of clay curve.



BRONZE DANCING GIRL AND BRONZE BULL
AT MOHENTODARO.

- The Dancing girl is standing in a TRIBHANGA position.

2. STONE ART

- Seals made up of stone (steatite soft stone) / soap stone.
- Decorated with animals motifs - unicorn mostly.
- Pictographic script on both sides of the seals.
- Some gold, silver and ivory seals.
- Maximum seals from Mohenjodaro.
- Mainly of square shape.
- Purpose of seals:
 - Commercial / stamping
 - Religious / amulets / talisman
 - Symbol of authority.



PROTO SHIVA / PASHUPATI
SEAL OF STEATITE AT
MOHENJODARO

- Elephant
- Tiger
- Rhinoceros
- Deer.
- Bear



UNICORN SEAL
OF STEATITE.

Sculptures made of stone

- Beard man at Mohenjodaro.
- Male Torso at Harappa -
→ made of red sandstone.



3. TERACOTTA ART:

- Common main art.
- Handmade by burning / heating clay.
- Examples - toys, females, bird, animals.
- Mother Goddess - at Mohenjodaro.
- Worshipped for fertility and prosperity.



MOTHER GODDESS.

4. POTTERY:

- Wheel turned and fired pottery.
- Black and red pottery with geo. designs, fish scales, pipal leaf, chequers pattern.
- Plain as well as painted pottery.
- Pottery included - flasks, basins, cylindrical, narrow necked vases, knobbed pottery, dish on stand and perforated.
- During mature phase big storage jars were also made.

POSSIBLE USES OF POTTERY:

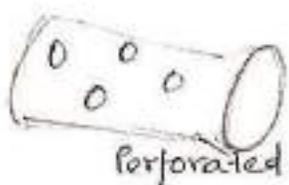
- Storage of grains / food surplus.
- Burial pottery - belief in life after death.
- Perforated pottery - for straining liquors.



- Polychrome pottery of small size — may be for decoration purpose. They are rare.
- Trade and commerce — item of export.



Painted, red-black



Perforated.



VASES



DISH ON STAND.



KNOBBED POTTERY



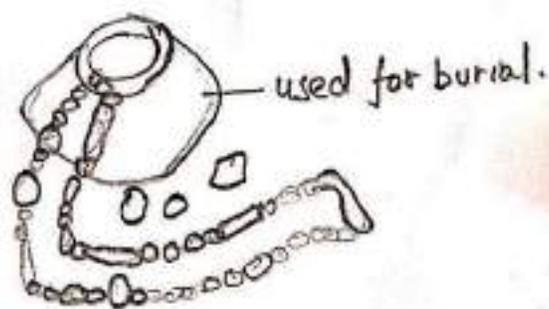
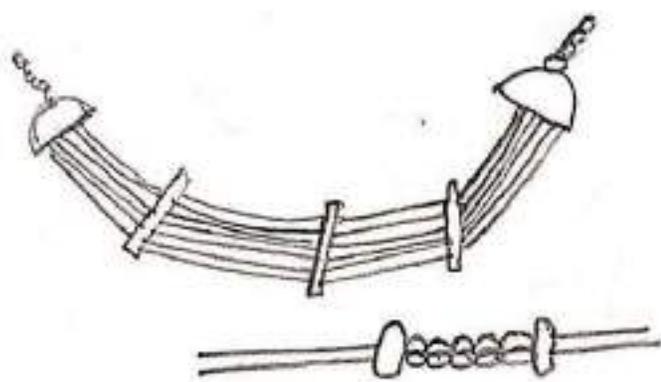
LARGE POTTERY OF MATURE PHASE WITH HOLDING GRIP ON TOP

5 JEWELLERY OF IVC:

- Used by both men and women.
- Ornaments made of gold, silver, copper, ivory, sea shell, terracotta and stone has been discovered.
- It is included bracelets, necklaces, bangles, ear ornament, rings, head ornaments, brooches, girdles etc.
- Beads of agate, steatite, terracotta, lapis-lazuli and carnelian with precise drilling.
- Developed of a very compact glassy faience that was produced in a variety of colours.

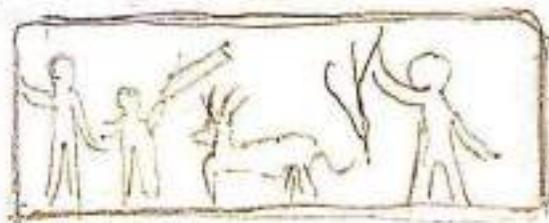
SIGNIFICANCE OF BEADS:

- **TECHNOLOGY** - precise drilling, working on micro sized beads.
- **SOCIETY** - hierarchy (burial and range of materials used), fashion sense, taste.
- **TRADE AND COMMERCE** - harappan beads found in other parts of the world. Contact with Afghanistan for lapis lazuli.
- Beads tells about artistic expression.

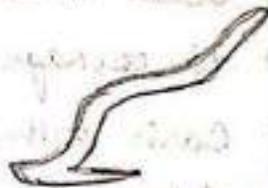


IMPORTANT SITES OF IVC :

- HARAPPA - small quarters
✓ coffin / cemetery burial.
- KALIBANGAN - plough marks (double cropping)
✓ bangle factory
✓ symbolic burial.
✓ cylindrical seal - barrel shaped.





- **DHAULAVIRA** - ✓ town divided into three parts.
 - ✓ Stone citadel is present and forts within forts.
 - ✓ Large signboard.
 - ✓ Reservoir like structure.
 - ✓ Large tank like great bath of Mohenjodaro.
- **SURKOTDA** - ✓ Jaw of horse
(Kutch, Gujarat) ✓ Pot burial.
- **LOTHAL** - ✓ Dockyard for trade
(Gujarat) ✓ Copper seals - angle measuring instruments
 - ✓ Bead factory.
 - ✓ Double Burial.
 - ✓ Fine Altar.
- **BANWALI** - ✓ Clay model of plough.
(Haryana) ✓ Only city with radial streets 
- **DAIMABAD** - ✓ copper chariot
✓ copper elephant.
- **BALATHAL** - ✓ bangle factory
- **CHANHUDARO** - ✓ bead factory (no citadel)
✓ Amulet is found
- **RAKHIGARHI** - ✓ Largest Indian site
(Haryana) ✓ Couple burial found in "intimate position".



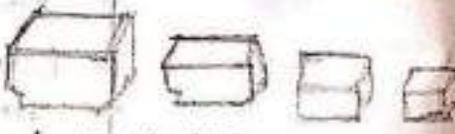
FIRST URBANISATION IN INDIA:

BASIS - Agriculture surplus, bronze usage, crafts, trade and commerce.

SPECIALISATION OF WORK:

- copper + tin. Tin was from Afghanistan. Knowledge of metallurgy, a new class bronze smith emerged.
- Spindle whorls - for weaving textile - class of weavers.
- Huge brick structure suggests - class of mason.
- Similarly bead making, gold smiths and bead maker.

TRADE AND COMMERCE:

- Granaries for storage
- Dockyard at Lothal.
- Seals and weights and measure. 
- No coinage. Barter system was used - 16, 64, 160.
- Carts with solid wheel suggests mode of transport of goods.

POLITICAL STRUCTURE:

- Though citadel and great granaries suggest about Empire, yet no sign of conquest was found. No palace or tomb was found. So not an empire.
- May be divided on the basis of states and was administered by merchants - peace loving people.



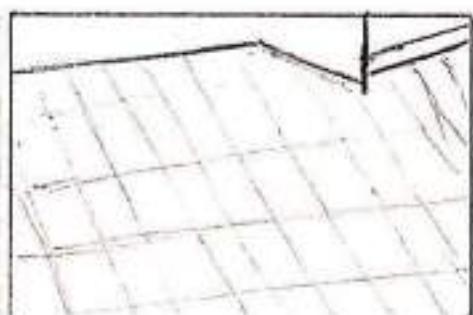
SOCIAL ORGANISATION :

- Class division - citadel vs lower town
- Division of work - mason, smiths, etc.
- Caste system; no evidence.
- Dice games and chess for time pass.
- The burial system suggests rich vs poor.
- Symbolic burial at Kalibangan.
- Twin burial at Lothal - may be sati system, both on dicalded.
- In general happy life - gold, silver ornaments, dance, mirror, combs, etc.



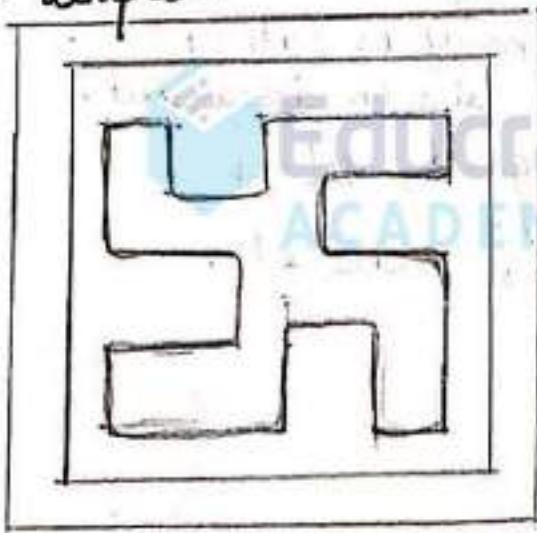
ECONOMIC ASPECTS :

- Agriculture - wheat, barley, millets, etc.
- Double cropping / model of plough irrigation-bunds, wells.
- Skeleton suggests cavity in teeth - surplus carbohydrate
- Trade and commerce - evidence of trade with Mesopotamia.
- Land and sea trade routes.



RELIGIOUS ASPECTS:

- Teracotta of mother goddess, plants coming out of the womb.
- Male deity - proto shiva / Pashupati
- Swastika on seals - so may be religious.
- Amulet seals - believe in evil forces
- But no temples.





GROWTH AND FALL OF IVC:

GROWTH:

- ✓ IVC is indigenous
 - gradual progress of preceding civilisation.
- ✓ Neolithic Age
 - village residents
 - hilly areas
 - once population increased.
 - they came to river side.
- ✓ Internal factor [agriculture growth] + external factor [trade contacts] = Prosperity
- ✓ Developed gradually
 - early
 - mature
 - Late Harappan.



DECLINE: [Probable factors]

- Aryans destroyed it. [X]
 - ✓ Rig Veda - Indra = Destroyer
 - ✓ No. of dead bodies found at Mohenjodaro.
- Famine. [X]
- Epidemics [X]
- Flood [X] → * However according to some experts, Mohenjodaro city was destroyed because of flood.

MOST ACCEPTED FACTORS OF DECLINE:

→ River changed their course, may be because of earthquake, so river based towns were dislocated.

→ RECENT STUDY OF IIT Kharagpur.

- IVC is 8000 years old and not 5500 years old.
- Monsoon was stronger than the fed river. However monsoon started weakening.
- Yield decreased.
- Centralised storage gave way to individual storage.
- Deurbanisation.
- Gradual de-population.
- Not an abrupt collapse.



SCRIPTS OF IVC:

- Unique / did not match any script. Not deciphered yet.
- Some letters are used frequently.
- Logo syllabic → One symbol = full sentence.
- From right to left.
- Boustrophedonic → like bull plough the field.



D: IRON AGE : VEDIC PERIOD

- Vedic period covers both the end of Bronze age following the collapse of Harappan ~~culture~~ civilisation and the start of Iron Age.
- Thick monsoon forests of Gangetic plains required Iron tools for clearance. Also, Iron plough was required to plough hard land comprising stones and roots.
- Hence, 'Iron' played an important role in agriculture and inducing settlements in these areas.

OVERVIEW :

learned about Aryans from Vedas

RIG VEDA	1500 - 1000 BC (EARLY)
SAM VEDA	1000 - 600 BC [LATER]
YAJUR VEDA	
ATHARVA VEDA	



EACH VEDAS WAS FURTHER DIVIDED INTO 4 PARTS:

VEDAS		
PARTS	PURPOSE	CLASSIFICATION
SAMHITAS	Collection of mantras or hymns	PRAYERS (Bhakti)
BRAHMANAS	Exposition on how to use the mantra in rituals	RITUALS (Karma)
ARYANYAKAS Wilderness/ Forest	Meditative dwelling upon the meaning of the rituals	MEDITATION (Yoga)
UPANISHADS	Contemplation of the philosophy behind the scriptures	DISCUSSION (Jnana)

Upanishads - means to sit next to the guru for discussion and asked questions.

IEWS ABOUT ARYANS:

- Composers of Vedas.
- They were indigeneous. Had they came from outside, they would be mentioned it in Rig Veda.
- Outsiders
 - ✓ Came from central Asian regions. They moved towards east.



VIEWS THAT WERE DISCARDED:

- Aryans invaded India. (X) Rather they came in small groups.
- Aryans were a race (X).
- They threw Dravidians out (X).
Rather they ^(localities) mingled.

CHARACTERISTICS OF ARYANS LIFE:

- Horses were part of Aryan culture.
In Rig Veda horses are mentioned 215 times.
- Horse drawn chariot race and spoked wheels.
- Cremation (burning) [Harappan - Burial]
- Animal sacrifice (Ashvamedha)
- Soma cult - intoxicating drink from plants.
- Fire cult - (Vedi) fire altars.
- Genetic signals show they migrated from central Asia to India.

Traditional Theatre

Introduction

- Living traditions occupy a prominent place in the Indian social system. Any living tradition has a natural flow.
- The traditional art forms reflect the ideals of the society, its determination to survive, its ethos, emotions and fellow-feelings.
- Drama in itself is a complete form of arts. It includes in its framework acting, dialogue, poetry, music, etc.

DIFFERENT FORMS OF TRADITIONAL THEATRE

- **Bhand Pather** : theatre form of **Kashmir**, is a unique combination of dance, music and acting. Satire, wit and parody are preferred for inducing laughter. Actors of Bhand Pather are mainly from the **farming community**.
- **Swang** : Originally it was mainly music-based. Gradually, prose too, played its role in the dialogues. The two important styles of Swang are from **Rohtak and Haathras**. In the style belonging to Rohtak, the language used is Haryanvi (Bangru) and in Haathras, it is Brajbhasha.

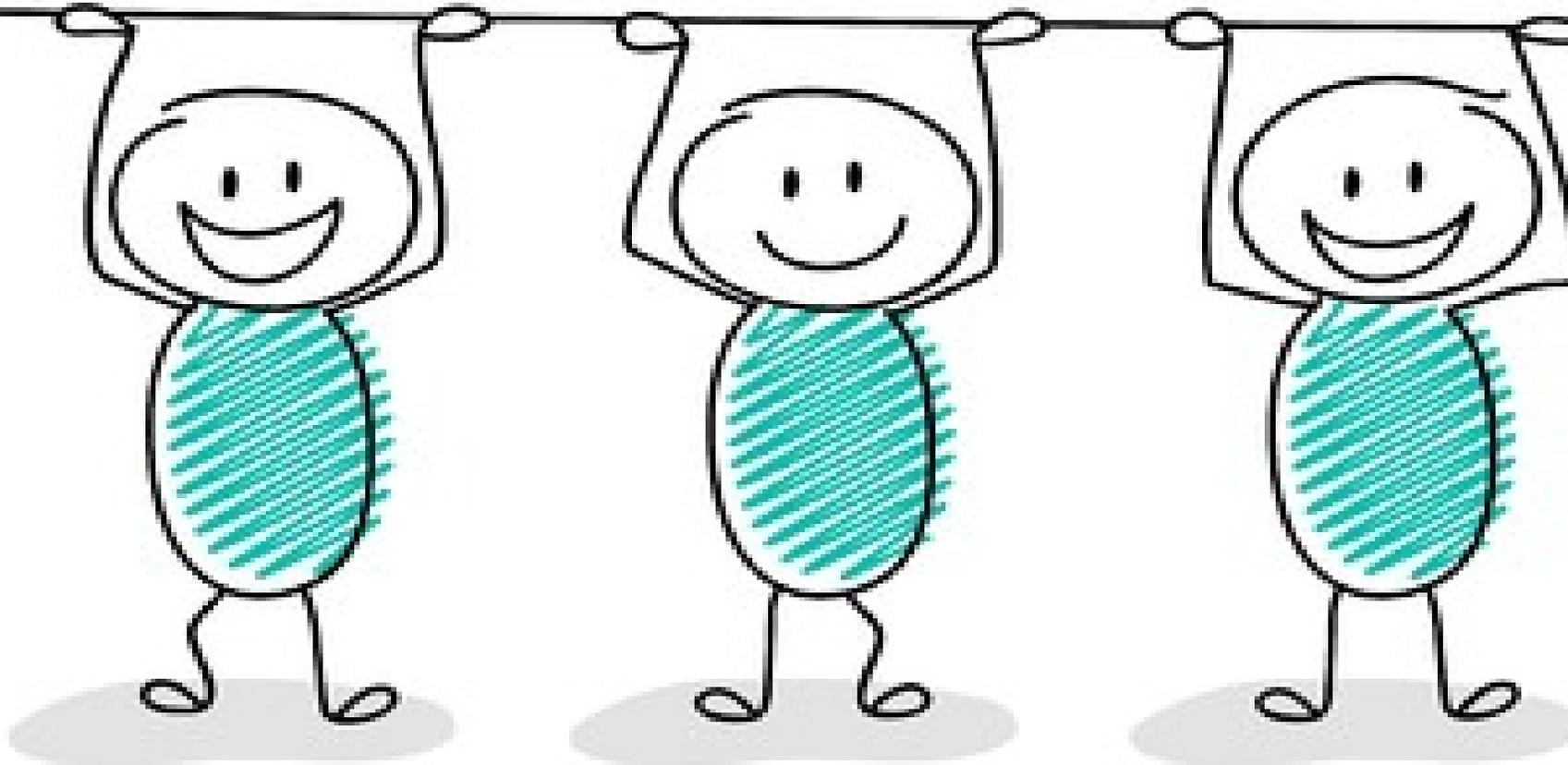
- **Nautanki** is usually associated with Uttar Pradesh. The most popular centres of this traditional theatre form are Kanpur, Lucknow and Haathras. There was a time when only men acted in Nautanki but nowadays, women have also started taking part in the performances.
- **Raasleela** is based exclusively on Lord Krishna legends. In this theatre form the dialogues in prose combined beautifully with songs and scenes from Krishna's pranks.
- **Bhavai** is the traditional theatre form of Gujarat. The centres of this form are Kutch and Kathiawar. In Bhavai, there is a rare synthesis of devotional and romantic sentiments.

- **Jatra** : *Jatra* (to go in procession) is a form of folk theatre popular in Bengal, where it originated, and in the eastern states of Orissa and Bihar as well as in Bangladesh. It is a living and vivid form of music theatre based on themes - Hindu mythology, popular legends, and even current events. Krishna Jatra became popular due to ***Chaitanya***.
- **Maach** : theatre form of Madhya Pradesh. Term Maach is used for the stage itself as also for the play. In this theatre form songs are given prominence in between the dialogues.
- **Bhaona** is a presentation of the Ankia Naat of Assam. In Bhaona cultural glimpses of Assam, Bengal Orissa, Mathura and Brindavan can be seen.

- **Tamaasha** : folk theatre form of Maharashtra. Unlike other theatre forms, in Tamaasha the female actress is the chief exponent of dance movements in the play.
- **Dashavatar**: theatre form of the Konkan and Goa regions. The performers personify the ten incarnations of Lord Vishnu. Apart from stylized make-up, the Dashavatar performers wear **masks of wood and papier mache**.
- **Krishnattam** : folk theatre of Kerala. Krishnattam is a cycle of eight plays performed for eight consecutive days - based on the theme of Lord Krishna - his birth, childhood pranks etc.

- **Mudiyettu** : folk theatre form of Kerala. It is usually performed only in the Kali temples of Kerala. It depicts the triumph of goddess Bhadrakali over asura Darika.
- **Koodiyaattam** : it is one of the oldest traditional theatre forms of Kerala. It is based on Sanskrit theatre traditions.
- **Yakshagaana** : theatre form of Karnataka, is based on mythological stories and Puranas. The most popular episodes are from Mahabharata.
- **Therukoothu**, the most popular form of folk drama of Tamil Nadu, literally means "street play". At the core of Therukoothu there is a cycle of eight plays based on the life of Draupadi.

THANK YOU



Puppet Forms of India

Introduction

- A puppet is one of the most remarkable inventions of the man. Ancient philosophers have linked God to a puppeteer and the entire universe to a puppet stage.
- ***Srimad Bhagavata*** say that with three strings-***Satta, Raja*** and ***Tama***, the God manipulates each object in the universe.
- Puppet is derived from the latin word 'Pupa' meaning a doll. India is said to be the home of puppets, but it is yet to awaken to its unlimited possibilities.
- The earliest reference to the art of puppetry is found in Tamil classic '***Silappadikaaram***' written around 1st - 2nd century B.C.
- ***Natyashastra*** does not refer to the art of puppetry but the producer-cum-director of the human theatre has been termed as '***Sutradhar***' meaning the holder of strings.

- The word might have found its place in theatre-terminology long before ***Natyashastra*** was written but it must come from marionette theatre.
- Puppetry, therefore, must have originated in India more than 500 years before Christ.
- In modern times, educationists all over the world have realised the potential of puppetry as a medium for communication
- Almost all types of puppets are found in India.
 1. **String Puppets**
 2. **Shadow Puppets**
 3. **Rod Puppets**
 4. **Glove Puppets**

1. String Puppets

Marionettes having jointed limbs controlled by strings allow far greater flexibility and are, therefore, the most articulate of the puppets.

- **Kathputli, Rajasthan** : The string puppets of Rajasthan are known as Kathputli. Carved from a single piece of wood, these puppets are like large dolls that are colourfully dressed.
- These puppets wear long trailing skirts and do not have legs. Puppeteers manipulate them with strings which are normally tied to their fingers and not to a prop or a support.



- **Kundhei, Orissa** : The string puppets of Orissa are known as Kundhei. Made of light wood, the Orissa puppets have no legs but wear long flowing skirts. They have more joints and are, therefore, more versatile, articulate and easy to manipulate.
- **Gombeyatta, Karnataka** : The string puppets of Karnataka are called Gombeyatta. They are styled and designed like the characters of Yakshagana, the traditional theatre form of the region.
- **Bommalattam, Tamil Nadu** : Puppets from Tamil Nadu, known as Bommalattam combine techniques of both rod and string puppets. They are made of wood and the strings for manipulation are tied to an iron ring which the puppeteer wears like a crown on his head.

2. Shadow Puppets

- India has the richest variety of shadow puppets. Shadow puppets are flat figures. ***They are cut out of leather,*** which has been treated to make it translucent.
- Shadow puppets are pressed against the screen with a strong source of light behind it. ***The manipulation between the light and the screen*** make colourful shadows for the viewers who sit in front of the screen.



- **Togalu Gombeyatta, Karnataka** : These shadow puppets are mostly small in size. The 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** : The puppets are large in size and have jointed waist, shoulders, elbows and knees. They are coloured on both sides. Hence, these puppets throw coloured shadows on the screen. Theme of the puppet - Ramayana, Mahabharata and Puranas.
- **Ravanachhaya, Orissa** : The puppets are in one piece and have no joints. They are not coloured, hence throw opaque shadows on the screen. Puppets are made of deer skin and are conceived in bold dramatic poses.

3. Glove Puppets

Glove puppets, are also known as *sleeve, hand or palm puppets*. The head is made of either papier mache, cloth or wood, with two hands emerging from just below the neck. The rest of the figure consists of a long flowing skirt. The tradition of glove puppets in India is popular in Uttar Pradesh, Orissa, West Bengal and Kerala.

- **Pavakoothu, Kerala** : It came into existence due to the influence of Kathakali. The manipulator puts his hand into the bag and moves the hands and head of the puppet. The theme for Glove puppet - Ramayana or Mahabharata.

4. Rod puppets

Rod puppets are an extension of glove-puppets, but often much larger and supported and manipulated by rods from below. This form of puppetry now is found mostly in West Bengal and Orissa.

- **Putul Nautch, West Bengal** : They are carved from wood and follow the various artistic styles of a particular region. In Nadia district of West Bengal, rod-puppets used to be of human size like the Bunraku puppets of Japan. This form is now almost extinct.
- **Yampuri, Bihar** : These puppets are made of wood. Unlike the traditional Rod puppets of West Bengal and Orissa, these puppets are in one piece and have no joints. As these puppets have no joints, the manipulation is different from other Rod puppets and requires greater dexterity.

