



## ENCOURAGEMENT FOR MUSIC AND DANCE UNDER HOYSALA PERIOD

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**ABSTRACT** The article described that the music and dance under Hoysala dynasty and there is prominent role in the cultural activities in various rulers. At early period, music and dance are very famous performing in some more significance of rulers and their queens of dances and signing in Hoysala dynasty. The Hoysala dynasty can be important as largely culture as there are several indications, literary and epigraphical to observed the note of music and dance of that was around during the time. During that period of Hoysala, Queen Umadevi's describe the participation of women in the fine arts, such as Vishnuvardhana Queen of Shantala Devi's well-known in music and dance concentrated public recitals. Temple dancers (Devadasi) were common and some were well-educated and talented in the arts. The study was proposed in music and dance to there are excellence performance of Hoysala dynasty.

**KEYWORDS :** Music and Dance, Major Poets of Music and Dance, and Sculptures

**INTRODUCTION**

The music and dance are also significant development as the index of the success of some empire in Hoysala dynasty. From the noted that the Hoysala dynasty can be important as largely culture as there are several indications, literary and epigraphical to observed the note of music and dance of that was around during the time. The study was relating to main important sources such as a more number of epigraphical references showed to several rulers and queens and their proficiency in music and dance. Secondly, descriptions of prasastis and predictable are demonstrated by the evidences in literary studies as well as studies related with music and dance. Other details about the music and dance more than hundreds of sculptures in several postures of exhibiting of dance with technical superiority and also musical tools of several kinds.

**Music and Dance in Hoysala Period**

The popular inscription of Vishnuvardhana (1117 A.D.), it is very significant as it reveals on the administration and his personality of Vishnuvardhana and his queen of Santaladevi. The latter is honored as a great lover of art and mainly Bharata's Natyasastra. An inscription noted that the Santaladevi was a practiced in both the dance styles as promoted by Bharata in his agamasatra, in terms of Bharatagama tirulenseda ubhayakrama nritya and she also was technical qualities in the dance<sup>1</sup>. Nritya as a two important styles of mentioned to in the inscription, it may be gathered that it means to the classical as well as dance of folk; for instance, this style of the sculptures of huntress at Belur. The Hoysal temple portray the folk dance and perhaps refers to Tandava and Lasya; Nritya and Nritya; Marga and Desi. Santaladevi expertise in diverse technical aspects of dancing as well as singing<sup>2</sup>. The above mention that her charm in sruti which was melodious; it was lyrical and the variety of tunes were graceful. Many of the investigator mention that the sculptures of madanikai beautifying the Belur temple essentially express Santaladevi performing the various kinds of dances and the popular sculptors Dasoja and Chavana were appointed by the ruler to preserve this dance in sculpture which the sculptures have completed effectively.

An inscription of Belur (1120 A.D.)<sup>3</sup>, it is evidence from the two important epithets that the most important and these are Bharatagama bhavana nihita mahaniya mati pradipe and vichitra nartana pravartana patra sikhamani. While the firstly epithets means to her investigator in the Natyasastra of Bharata and the second descriptions reveals to her practical expertise and attraction. Another inscription as of Grama (1122 A.D.), described her Sangitavidya Sarasvati<sup>4</sup>. Her skill in music which is a prominent assistant of dance in which she was a famous proponent. An inscription of Savati gandharana basadi at Sravanabelagola (1123 A.D.), it is noted that the Santaladevi as Giyavyanritya Sutradhare<sup>5</sup>. She was a famous predominantly was not only an acting artist but was also a director i.e., sutradhare and organizer of dance and music narrations. In several temples of Santaladevi commenced as a performance artist in music and dance; while due to course of time grouped some more damsels in her group and later developed an organizer and director of dance and music narrations.

**Vishnuvardhana Period**

An inscription of Chennakesava temple at Marale (1130 A.D.)<sup>6</sup>, it is

very important information mentioned from the Vishnuvardhana visited to the memorial, revered the deity and gave endowments, which involved provision for singing, playing drums and performing dance in the temple. The other inscription of Nagamangala (1135 A.D.)<sup>7</sup>, it is interest noted that of Vishnuvardhana is describe as well-known in music and also a famous researcher in Bharatagama, as well as prasanga (sangita prasanga bhangisana chatura Bharatanum). He was scholarly in this art as to recognize the various prasangas and bhangis. As per inscription of Brahmesvara temple<sup>8</sup> (1120 A.D.), it was referred to that music and dance were considered as a status for the royal peoples. Inscription described that the three important princesses namely, Padmaladevi, Chamaladevi and Boppadevi. There were educated music and dance so they developed well-intentioned of the queens of the royal resources. The terms of princesses were likely to obtain mastery over these fine arts. As an inscription of Kattale basadi in Sravanabelogola, for example, Jain saint of Jinachandra being admired as a practiced in vocal music and tool

During the period, epigraphs of Halebidu is showed that the dancers played a very prominent role in the community. A fund provide to the temple of Hoysalesvara at Halebidu describes a dancer Malava who contributed three gadyanas<sup>10</sup>. Manigara Madavve is another dancer of this period and he was contributed gold jewels to god Hoysalesvara temple. A prominent minister of Hullaraja under Hoysala constructed a fine temple at Sravanabelogola, which was consisted as an enhancement to the popular Jaina kshetra. The Jaina temple required a dancing hall along with other additions and it was an important portion of the temple complex.

**Ballala II**

Another important epigraph of the time of Hoysala ruler of Ballala II (1184 A.D.), it presents his queen of Bommaladevi and she is designated as an admirable paramour in singing, dancing and playing tools<sup>11</sup>. She is used to her talent in fine arts means to gita vadya natya sutradhare. Bommaladevi was the director of the group and perchance organized dance performances.

**Narashimha**

An inscription of the period Narasimha provides a signification evidence that singers of Javali were given a funded by the ruler<sup>12</sup>. The Javali is a popular lyrical composition commonly intended to be sung by a specific love lorn heroine/ nayaki. An inscription of Belur, it clear that there were Javali singers, who were encouraged by the ruler. Great centre of music and dance at Madhusudanapura and grants to provide to dancing girls attached to the temple of Madhusudanapura during the period<sup>13</sup>. According to inscription of Talaluru (1200 A.D.), it refers to the structure of a dancing hall which had different coloured painting decorations<sup>14</sup>. Chattarasa is designated as a poet, instrumentalist, actor, dancer and singer under the ruler Narasimha's<sup>15</sup>. His other officer of Vamarasa is designated as proficient in dance. Another dancer of Bachaladevi and she is husband by the name of Ganga Permanadi. She is a senior contemporary of Santaladevi. She was a largely proficient in dance and little patrajagadale and she was second to none in music and dance<sup>16</sup>. Another minister of Tippanna is revealed in an inscription of 1169 A.D., as famous proponent of Bharata sastra<sup>17</sup>.

### Role of Music and Dance in Major Poets

In this section clear from that the famous writers of Kannada namely, Pampa and Ranna have revealed in their works the concentration of the person in music and dance and this is more/ less revealed with more development in the Hoysala period. Saint poet of Nemichandra was a succeeded under the encourage of Hoysala Ballala II. He was the author of two important works such as Neminathapurana and Lilavati. The Neminathapurana is an order in which an attractive damsel makes a beautiful dance and the poet esteems it and describes it in wonderful terms<sup>18</sup>. The deity Sarasvati was the deity of dance and from her body issued several practical aspects of dance. This poetry is a good and faithful explanation of a dancer as understood by the poet.

Another important writer of Kamalabhava is a succeed in the middle part of the 13<sup>th</sup> Century A.D. His popular works is Santisvara purana. He gives prominent evidence on music and dance and also, he gives represent the beginnings and the arrangements essential for a dance. He also means to the sutradhari or the administrator of the dance. Furthermore, Kamalabhava differentiates the dance into marga and desi that is traditional and regional/ folk<sup>19</sup>. He described that the thirteen head movement; twenty-four mudras of one hand; thirteen mudras of two hands; thirty-two charis; eight rasadrishtis, one hundred and eight karanas; ashtabhadrishtis, twenty sancharidrishtis, eight glances, nine eye ball movements, six nashika attitudes. The Kamalabhava poet was well-known in the art of music and dance and the circumstance that he selected to include these technicalities in his kavya reveals that there was person who could understand and rise all these evidences.

Nagachandra as known as Abhinava Pampa was another court poet of Ballala II. Author of Mallinathapurana poet was a Jaina poet. Jainism has fine descriptions of dance practices as expert in Karnataka during the Hoysala Kingdom<sup>20</sup>. Various researcher looks to the dance postures of the Hoysala sculptures in Belur and Halebidu should have given the material for this author in matters of dance techniques. Nagachandra references gondali kind of dance which is pure desi/ regional in charm. This kind of dance had become quite famous during the time in addition to Bharata's classical type. The gondala kind of dance was moderately popular in Karnataka is showed to by several other famous writers.

Dr. Choodamani felt that the gondali is important as it means the development of a new regional style of dance from classical<sup>21</sup>. A success work of the horizontal panels of Hoysala sculptures reveal this kind of dance in amply. Harihar is a well-known writer of Hoysala period, the inaugurator of a literary form called Ragale or blank poetries<sup>22</sup>. The two important Ragales from the noted that the music and dance are Kumbara Gundayyana Ragale and Bhringisvarana Ragale. Harihara feels that dance of a great gives of Siva that means Kumbara Gundayyana. Obviously, He was mentioning to the folk dance that was predominant during the time in this sequence. In the Bhringisvarana Ragale, Bhringi danced and won over Siva's grace. Thus, Harihara focuses both marga and desi kinds of dances in his Ragale which were famous in his times.

Another poet by name of Aggala was succeeded in the quarter of the 12<sup>th</sup> century A.D.<sup>23</sup> His works Chandraprabha Purana opinions out and is obtainable in full. He has certain a good account of the art of dance on the type of Bharata. He has felt in information the several body movements in various kinds of dances engaging all the navarasas and has exposed how the body movements vary in these views. Aggala feels the Tandava dance. The terms of Tandava of the deific dancer has been clearly described by him. Parsvanatha Purana written by Parsva pandita in the first quarter of the 13<sup>th</sup> century A.D. He gives a good glimpse into the modern dance tradition. It examines the ten different births of Parsva, a very significance tirthankara of Jainism. His explains of the women dancers in overall and their manner in particular are important.

### Important Dance Sculptures

Salabhanjikas is one of the most important dancing sculptures are those, as known as madanikai sculptures originate in the temple of Channakesva at Belur. Many researchers believe that these sculptures signify Santaladevi herself in various dancing postures. Natya Sarasvati is one of the sculptures. The dancer is dancing to the tunes of the tools, drum and cymbal players, who are at the lowest revealed in small form.

Madanikai another from the same group is exposed as just entering the step to commence her dance. While the Natyacharya is looks playing

on the cymbals, others feel are players of drum and flute. The sculpture of the dancing Mohini from the same group is another important dance sculpture. The sculpture has specifically selected a posture in which the burning of the demon Bhasmasura is completed and Mohini is in the final pose of relaxation which is suitable for a madanikai. Natyacharya roles on the cymbals while others role on the flute and mridangam. Similarly, other madanikai sculptures from Belur display similar postures. The temple of Brahmesvara at Kikkeri has a famous dancer which represents forceful movements of the body. The facial represents reveals a dynamic dance stating valour. Level the drum players are in a mood of valour.

The temple of Lakshmi Narasimha at Nuggeshalli is also one of the popular temples of the Hoysala kingdom from the point of view of richness of sculptures. Narasimha is a famous dance of sculpture. The other dancing sculpture in the same temples is that of dancing Lakshmi. Male dancers are also start in the Hoysala temple sculptures. Essentially, the males are revealed as taking part of group dance. The sculpture of Krishna salying Kaliya is a fine instance for this type. Dancing Ganpati is a famous theme in Hoysala sculpture art. This temple relates to Hoysalesvara temple at Halebidu. There are more sculptures of Tandavesvara in various dimensions in Hoysala temples. Majority of them reveals the right foot lifted up while the left foot is in Samapada. Hundreds of other dancing sculptures also reveals various movements, mudras as articulated by the modern authors as well as the by the early traditional accounts. Group dance is most of the initial forms of dance during the time. This kind of dance is feels in the horizontal decoration in the temple of Lakshmi Narasimha at Nuggeshalli. Here is shackle of dancers in various postures.

The study was meant to the musical instruments/ tools which have been mentioned to in epigraphs and literary works which have been revealed in sculpture. Bharata and following him other authors in several languages have mentioned to four types of musical instruments/ tools are stringed (tata), susira (windblown), ghana (cymbals) and avanaddha (drum). The above references have already been made to the musical instruments/ tools described by Kannada poets. Vina is one of the popular instruments/ tools in the types of tata as known from epigraphs and sculpture. There are four types of Vinas and they are – Stringed, Rudravina (two gourds attached it), Nagavina and round or oval board. The first type of temple of Hoysalesvara, Halebidu and Somanathpur. The second type of revels sculptured in the hands of a madanikai at Belur. The third type of vina is also reveled in the hands of dancing Sarasvati from temple of the Kesava at Somanathpur.

The drumming instruments/ tools explained in sculpture, the one of the famous are the drums known by several names such as – mridangam, dhakke, damaru, tabala, muraja, dundubi etc. There is a most variety in viewing maridangas in the Hoysala kingdom. Majority of dancing sculpture with madanikai sculptures always have mridangas role by instrumentalists/ toolsets. Muraja is smaller than the mridangam is commonly role in the community dancers of the ganas. Several male percussionists have maddalas in their fingers in the temple of Hoysalesvara at Halebidu and Somanathpur. Damaru and kettle drums are the other diversities of drums initiate in the time. Flute was one of the famous among the type of Susira in musical instruments/ tools. The Krishna sculptures refers to the rich flutes with decorations of braids hanging down. Sankha is refers to the sculpted as an auspicious symbol in the hands of Vaishnava gods. Pungi as known as snake is found in the temple of Amritesvara. Lastly, ghana instruments/ tools bells and cymbals are major common. Tala in the sculptures of madanikai in Belur and other places. Several of the cows/ cattles are decorated with bells of various decorations. For example, the gong is representing Hoysalesvara temple, Amritesvara temple and Kesava temple at Somanathpura. The gong is commonly held in one of hand and beaten with another hand.

### CONCLUSION

The above discussed about the music and dance most evidently revealed that the person of the Hoysala periods had sufficient freedom to indulge in this activity of culture. The impact of this art was so much that the sculptors simply rented the thoughts from the literary works. Therefore, it revealed a musical grouping of the ancient tradition and modern innovations. The overall effective from all these is that it can be engaged as a guide of the growth and development of music and dance during the Hoysala kingdom.

### REFERENCES

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22. Hariharana Ragalegalu, pp.264-66.
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