



Fairmont Agra, a luxury hotel on the banks of the Yamuna River, close to the Taj Mahal, set to open soon.



North Goa to welcome Kings Mansion, an ultra-luxury 48-room resort with a beach deck and lots more.

SRUSHTI KULKARNI

THE earliest notation system of India's classical dance traditions was architectural. Across Karnataka, a trail of temples and cave shrines spanning nearly a thousand years — from the Chalukyan caves of Badami to the Vijayanagara ruins of Hampi — preserves the physical language of dance in granite and soapstone with a precision that no manuscript has matched. Dance students across India still visit these sites as part of their formal curriculum, measuring their own postures against figures carved eight centuries before them.



The trail begins in the 7th century with the Chalukyas, who established the grammar Badami's Cave 1 houses an 18-armed Nataraja whose every arm holds a position catalogued in the Natya Shastra, the foundational Sanskrit treatise on the artform. Traced in sequence, the arms map a series of karanas — discrete movement units — making the carving less a devotional image than a kinetic diagram. At the Ravana Phadi cave in Aihole, the sculptural focus shifts to parsva Janu or side-knee positions: an early articulation of the balance and turnout that defines Bharatanatyam's physical vocabulary to this day.

The Hoysalas arrived in the 12th century with softer material and more ambition. Working in soapstone, which yields to fine carving when freshly quarried and hardening over time, craftsmen at Belur and Halebidu achieved a level of detail that the harder rock of earlier dynasties simply could not accommodate. At the Chennakeshava Temple in Belur, 42 bracket figures known as madanikas line the outer walls, each caught in a distinct dance posture. One holds a mirror and embodies sringara rasa — the aesthetic of love; another freezes the exact moment of syncopation between a drummer and a dancer. The star-shaped temple platforms were not decorative geometry. They were stages engineered to distribute a dancer's movement across 360 degrees, a spatial logic that still informs how performers are trained to occupy this space.

Hampi marks both the final chapter of this trail and a fundamental shift in the relationship between dance and architecture. Under the Vijayanagara Empire, between the 14th and 16th centuries, performance moved from the inner sanctum to the public arena. The Mahanavami Dibba — a vast stone platform whose relief carvings document dancers and musicians at the Dasara festival — reflects the rise of the percussive, rhythmic footwork that would come to define both Bharatanatyam and kuchipudi. At the Vitthala Temple, the musical pillars were constructed to be struck, each producing a specific note. The building was the instrument. The Maha Mantapa or Natya Mandapa, was designed specifically for performing arts and cultural celebrations like these.

What makes this trail remarkable is not its antiquity but its continued utility. These sites function, across every dynasty and century, as a single extended argument: that movement has structure, that structure can be codified and that stone is a perfectly adequate medium in which to do it. The Keshava Temple at Somanathapura serves as an extension of this trail. The Brahma Jinalaya in Lakkundi and the Aghoreshwara Temple in Ikkeri also make for good viewing.



Sculptures across Belur & Halebidu

SET IN STONE

A trail across Karnataka that traces sculptures, temples, caves and ruins that serve as a living history of India's classical dance...



Cravings from Hampi

The Mahanavami Dibba



The Mystical Musical Pillars

Vitthala Temple

EARTHEN ECHOES



Geeta Press

SRUSHTI KULKARNI

AURANGABAD sits about 15 kilometres outside Gorakhpur and the potters here have been working long enough to earn a Geographical Indication tag. If your love for clay art is taking you to this town, be warned, visiting the 'Terracotta Village' is like stepping into a living museum. The soul of Gorakhpur terracotta lies in the kabis clay, a specific soil found only in the local ponds of Aurangabad, Bhatnagar and Bharwala. Many households in Aurangabad are mini-factories where the entire family participates. Most artisans are incredibly welcoming. Under the ODOP (One District One Product) initiative, many are happy to let you try your hand at the potter's wheel. Feeling the cool, smooth kabis clay take shape under your fingers is an experience the fancy pottery cafés in the city don't offer.

Watch artisans refine this clay, which is prized for its natural elasticity. One can also see the bhatti, a traditional open furnace covered with straw and mud. Among many offerings of this art form, the terracotta horse is the signature symbol of this region. Traditionally used as offerings in local shrines, these horses are now coveted pieces of home décor. Beyond the horses, look for elephants with mahouts, ornate chandeliers, Ganesh idols and delicate jali work lamps.

While the terracotta village is the artistic soul of the area, Gorakhpur city offers many pit stops. Don't miss the Light and Sound Show at the Gorakhnath Temple in the evening. It's a high-tech way to learn about the nath monastic tradition and Guru Gorakhnath. Geeta Press is modelled after a traditional temple and houses the Lila Chitra Mandir, which has marble walls inscribed with the entire Bhagavad Gita and beautiful paintings of Indian epics. End the day at Ramgarh Tal (the Marine Drive of Gorakhpur) to enjoy a sunset stroll at Nauka Vihar, a floating restaurant and boating.

Gorakhnath Math

TRANSPORT DEPARTMENT Office of The Asst Regional Transport Officer, Devanahalli, Bangalore (R) Dist.-562110 No. A.R.T.O./DH/Auction/2026-27 Date: 17/04/2026 TENDER CUM OPEN PUBLIC AUCTION It is hereby informed to the public that the motor vehicles mentioned below were seized by the inspection personnel for non payment of road tax and other reasons and have been kept in the office premises for safe custody...

ಹುಬ್ಬಳ್ಳಿ-ಧಾರವಾಡ ಮಹಾನಗರ ಪಾಲಿಕೆ ಕಾರ್ಯನಿರ್ವಾಹಕ ಅಭಿಯಂತರರು (ಉತ್ತರ) ಕಚೇರಿ, ಹುಬ್ಬಳ್ಳಿ ಸಂಖ್ಯೆ: ಮಹಾನಗರ/61/12/2025-26 ದಿನಾಂಕ: 22-04-2026 ಅಲ್ಪಾವಧಿ ಇ-ಬಿಡ್ಡರ್ ಅಧಿಸೂಚನೆ ಹುಬ್ಬಳ್ಳಿ-ಧಾರವಾಡ ಮಹಾನಗರ ಪಾಲಿಕೆಯ ಸನ್ 2025-26 ನೇ ಸಾಲಿನ ವಾರ್ಡ್ ವಾಡು ಅನುದಾನ ಹಾಗೂ ಸನ್ 2025-26 ನೇ ಸಾಲಿನ ಅಭಿವೃದ್ಧಿ 2.0 ಅಡಿಯಲ್ಲಿ 2025-26 ನೇ ಸಾಲಿನ ಹಳ್ಳಿ ಅಭಿವೃದ್ಧಿ ಮೂಲದಿಂದ ಈ ಕೆಳಕಂಡ ಕಾಮಗಾರಿಗಳಿಗೆ ಕರ್ನಾಟಕ ಸಾರ್ವಜನಿಕ ಸಂಸ್ಥೆಗಳಲ್ಲಿ ಪಾರದರ್ಶಕ ಆದೇಶ 1999-2000 ರ ಪ್ರಕಾರ ಲಕ್ಷ 2000 ನಿರೀಕ್ಷಿಸುವಂತಹ PWD ಇಲಾಖೆಯಲ್ಲಿ ನೋಂದಾಯಿತವಾದ ಅರ್ಹ ಗುತ್ತಿಗೆದಾರರು ಕರ್ನಾಟಕ ಪಬ್ಲಿಕ್ ಪ್ರೊಕ್ಯೂರ್ಮೆಂಟ್ ಪೋರ್ಟಲ್ ಮುಖಾಂತರ ಐಟಿಎಂಎಲ್ ಟೆಂಡರ್‌ಗಳನ್ನು ಅನ್ವೇಷಿಸಲಾಗಿದೆ. ಒಂದು ವೇಳೆ ತಾಂತ್ರಿಕ ಕಾರಣಗಳಿಂದ ಸದರಿ ಯಾವುದಾದರೂ ಟೆಂಡರ್‌ಗಳನ್ನು ಸದರಿ ಬದಲಾವಣೆಯ ವಿವರಗಳನ್ನು ಕರ್ನಾಟಕ ಪಬ್ಲಿಕ್ ಪ್ರೊಕ್ಯೂರ್ಮೆಂಟ್ ಪೋರ್ಟಲ್‌ನಲ್ಲಿ ಮಾತ್ರ ಪ್ರಕಟಿಸಲಾಗುವುದು.

ICICI Bank PUBLIC NOTICE-TENDER CUM E-AUCTION FOR SALE OF SECURED ASSET [See proviso to Rule 8(6)] Notice for sale of immovable asset(s) E-Auction Sale Notice for the sale of immovable asset(s) under the Securitisation and Reconstruction of Financial Assets and Enforcement of Security Interest Act, 2002 read with proviso to Rule 8 (6) of the Security Interest (Enforcement) Rules, 2002. This notice is hereby given to the public in general and in particular to the Borrower(s) and Guarantor(s) that the below described immovable property mortgaged/ charged to the Secured Creditor, the physical possession of which has been taken by the Authorised Officer of ICICI Bank Limited will be sold on 'As is where is', 'As is what is' and 'Whatever there is' as per the brief particulars given hereunder:

STATE BANK OF INDIA RETAIL ASSETS CREDIT PROCESSING CENTRE Address of the Branch: Damodar Towers, III Floor, Sharbatkhatke Bus Stop, Airport Road, Yeyyadi, MANGALORE - 575 008. Ph.no: 0824-449238, 239. FAX:08242449230 Email: rasecc.mangalore@sbi.co.in

APPENDIX- IV-A [See proviso to rule 8 (6)] e-AUCTION ON 12.05.2026 SALE NOTICE FOR SALE OF IMMOVABLE PROPERTIES E-Auction Sale Notice for Sale of Immovable Properties (excluding movables, if any, lying in the premises) Under Securitisation and Reconstruction of Financial Assets and Enforcement of Security Interest Act, 2002 read with proviso to Rule 8(6) of the Security Interest (Enforcement) Rules, 2002.

DESCRIPTION OF THE PROPERTY Tender No:SBI/RACPC/2026-27/01 Property ID: SBIN33331515523 SCHEDULE 'A' PROPERTY Non-agricultural Immovable Property situated at Saripalla Road at PADAVU VILLAGE of Mangalore Taluk, within the limits of Mangalore City Corporation and within the registration sub district of Mangalore City standing in the name of Mr.Peter Brian Mendonca, and comprised in:

STATUTORY 15 DAYS SALE NOTICE UNDER 'SARFAESI' ACT,2002. The Borrower/Mortgagor is hereby notified to pay the sum mentioned above within 15 days from the date of publication of this notice failing which the Bank shall sell the properties as per the provisions laid down in the SARFAESI ACT, 2002. For detailed terms and conditions of the sale, please refer to the links provided by the Secured Creditor represented by the Authorised Officer, State Bank of India, RACPC, Mangaluru i.e., 1) http://www.banknet.com., 2) www.sbi.co.in