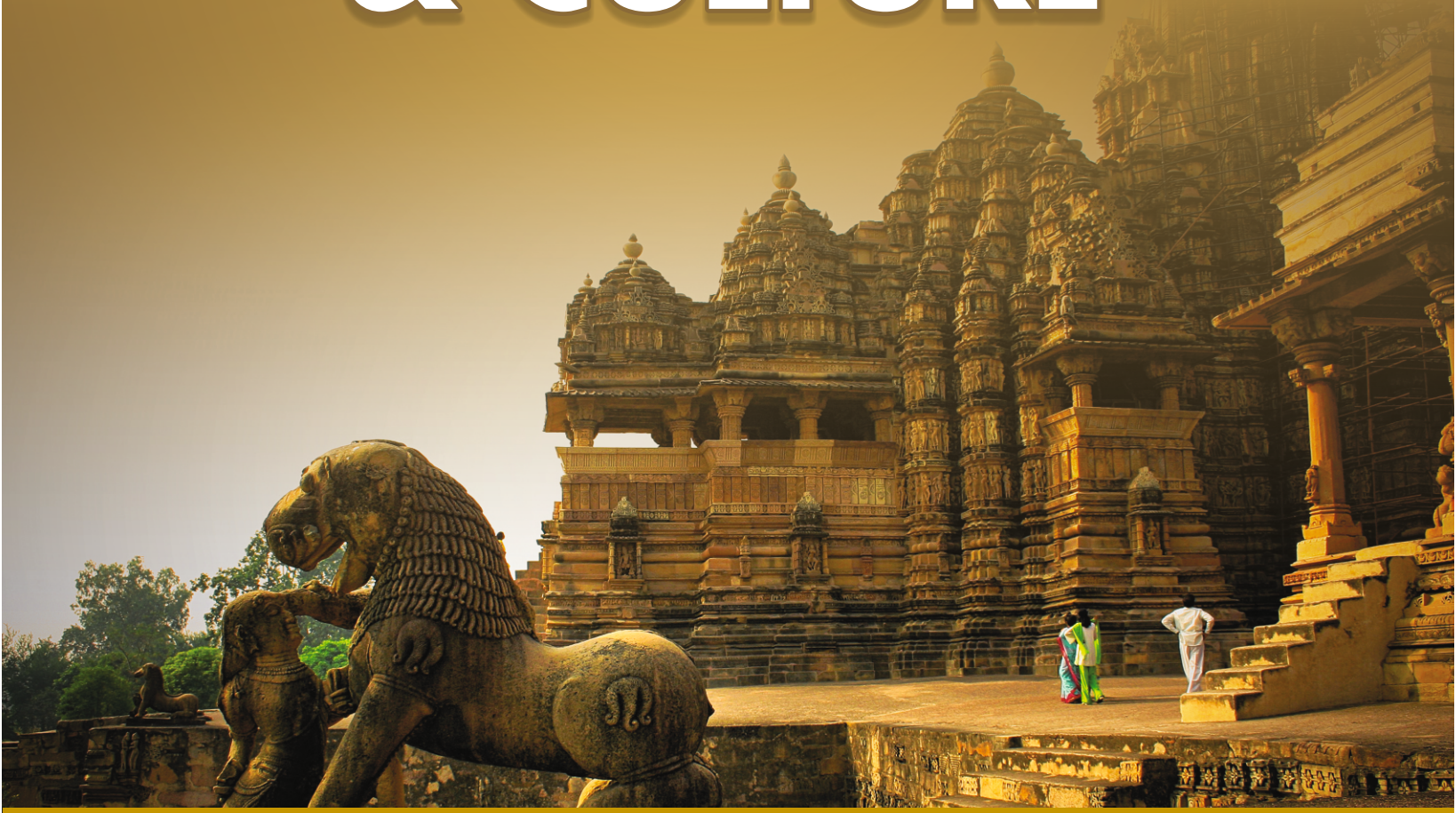
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A Comprehensive Solution For Civil Services Exam

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- Holistic discussion of topics, strictly as per UPSC Prelims and Mains exam syllabus
- One-stop solution for subject-wise coverage
- Diagrams, Flowcharts, and Timelines for quick understanding and revision
- Integrated Preparation of Prelims and Mains stages of this exam

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1 Architecture in India

- The word **"architecture"** is derived from the **Latin word "tekton," which means "builder."**
- The study of architecture began when an early man started to construct his shelter to live in.
- **Sculpture,** on the other hand, comes from the **Proto-Indo-European (PIE) root "kel", which means "to cut or cleave."** Sculptures are smaller works of art that are created by hand or with tools and are **more concerned with aesthetics than engineering and measurements.**
- The **story of Indian art and architecture is a story of evolution**. The buildings and sculptures tell their own story, **from the ancient Harappa Valley Civilization to British rule.**
- The rise and fall of great empires, the invasion of foreign rulers who gradually became indigenous, the blending of different cultures and styles, and so on are all reflected in the evolution of Indian architecture and sculpture.

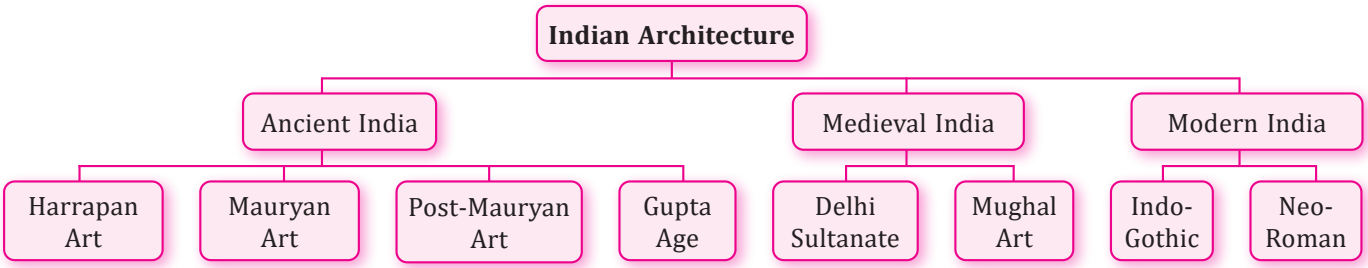


Fig. 1.1: Classification Of Indian Architecture

1.1 ARCHITECTURAL STYLE OF HARAPPAN CIVILISATION

- The **Indus Valley Civilization (IVC)** is the Indian subcontinent's earliest known culture. It primarily evolved during the **Chalcolithic period (3300-1300 BCE) on the banks of the Indus River and spread across large parts of Northwestern and Western India.**
- The majority of the sites from this time period have been excavated in **modern-day India and Pakistan.**
- This is known as the **Harappan civilization or the Indus Valley civilization.**
- The vivid imagination and artistic sensibilities embodied by the **numerous sculptures, seals, potteries, and pieces of jewelry** discovered at excavation sites were distinguishing features of this ancient civilization.
- The two major sites of this civilization, **Harappa and Mohenjo-Daro,** are among the earliest and finest examples of **urban civic planning**. The planned network of roads, houses, and drainage systems demonstrates the development of **planning and engineering skills during those times.**



Fig. 1.2: Harappan Architecture

- The remains of **Harappa and Mohenjo-Daro unveil an extraordinary sense of town planning.**
- The towns were organized in a **rectangular grid pattern.**
- **The roads ran north-south and east-west and intersected at right angles.** The main roads divided the city into **blocks,** while the smaller lanes connected individual houses and apartments to the main roads.

- The excavation sites have primarily identified three main types of structures:
  1. Dwelling houses,
  2. Public buildings, and
  3. Public baths.
- For construction, the **Harappans used standardized dimensions of burnt mud bricks.** Many layers of well-baked brick were laid down and then joined with **gypsum mortar.**
- **The city was split into two parts: an elevated citadel and the lower town.** An elevated citadel in the western part was used to construct large-scale structures such as **granaries, administrative buildings, pillared halls, and courtyards.**

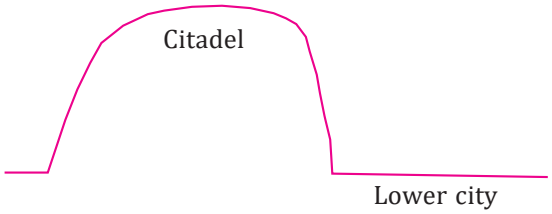


Fig. 1.3: Citadel and lower city

- Some of the citadel's buildings may have served as **residences for rulers and aristocrats.**
- However, **unlike Egyptian and Mesopotamian civilizations, Indus Valley civilization sites lack large monumental structures such as temples or palaces for rulers.**
- The granaries were cleverly designed with strategic air ducts and raised platforms to aid in grain storage and pest protection.
- **The prevalence of public baths** is an important feature of Harappan cities, indicating the importance of ritualistic cleansing in their culture.
- These baths were also surrounded by **galleries and rooms.**
- **The 'Great Bath' in Mohenjo-daro's excavated remains** is the most famous example of a public bath.



Fig. 1.4: Great Bath' in Mohenjo Daro

- The fact that there are **no cracks or leaks in the Great Bath speaks volumes about the Harappan civilization's engineering abilities.**
- **In the lower part of the city,** small one-roomed houses have been found which might have been used as quarters by the working class people.
- Some of the houses have stairs, indicating that they were possibly double-storied. Most buildings have **private wells and bathrooms, as well as adequate ventilation.**
- **The advanced drainage system** is the most notable feature of the Harappan civilization. Small drains connected each house to larger drains that ran alongside the main roads.
- The drains were loosely covered to allow for **regular cleaning and maintenance.**
- **Cesspits** were strategically placed at regular intervals.
- The emphasis placed on **personal and public hygiene is quite impressive.** Wells has also been discovered at numerous locations.
- Many scholars believe that the Tigris-Euphrates Valley Mesopotamian people referred to the Indus Valley Civilization as **'Meluha'.** Many Indus Valley seals have been observed in Mesopotamia.

Do You Know?

Oldest script in Indian subcontinent: Harappan script
Oldest deciphered script: Brahmi script

1.2 MOST IMPORTANT INDUS VALLEY CIVILIZATION SITES AND ARCHAEOLOGICAL DISCOVERIES

Site	Description
Harappan (first archaeological site to be discovered)	• **Located in present-day Pakistan, on the bank of the Ravi River.** • **Excavator**: Dayaram Sahini (1921) • Two rows of six granaries with large platforms, stone symbols of lingam and yoni, mother goddess figure, wheat and barley in a wooden mortar, dice, copper scale, and mirror. • In addition, **a bronze metal sculpture of a dog chasing a deer and a red sandstone male torso** were discovered.

Mohenjo-Daro	• Located in present-day Pakistan on the bank Indus River. • **Excavator**: R.D. Banerji (1922), E. Macky, Kashinath Dixit, Sir John Marshall (1930) • The citadel, the great bath, the great granary, post-cremation burial, the bearded priest sculpture, the famous bronze statue of the Dancing Girl, and the Pashupati seal.
Dholavira	• Located in Gujarat. • **Excavator**: R.S. Bisht in 1985 (Ref. NCERT); Note: Some books mentioned J.P. Joshi (1990–91) • **A massive water reservoir with a unique water harnessing system,** a stadium, dams and embankments, and an inscription consisting of ten large-sized signs similar to an advertisement board.
Lothal	• **Located in Gujarat.** • **Excavator**: S Rao in 1953. • **Important site for naval trade.** • It had a dockyard, practice of cremated remains burial, rice husk, fire altars, painted jar, modern day chess, the terracotta figures of horse and ship, instruments for measuring 45, 90, and 180-degree angles, and cremated remains burial. • **Manchester of the Indus Valley Civilisation**
Rakhigarhi	• **Located in Haryana,** it is thought to be the most important Indus Valley civilization site. • **Largest IVC site present in India.** • **Granary, cemetery, drains, and terracotta bricks have all been discovered.**
Ropar	• Located in Punjab, India, on the banks of the Sutlej River. • **Excavator**: Y.D. Sharma (1955–56) • Dog buried with human oval pit burials, a copper axe.
Balathal and Kalibangan (Black Bangles)	• Located in Rajasthan. • **Excavator**: Amlanand Ghosh (1953) Dr. B. B. Lal and B. K. Thapar (1961) • Bangle factory, toy carts, camel bones, decorated bricks, citadel and lower town, and fire altar.
Surkotada	• Located in Gujarat. • **Excavator**: J. P. Joshi (1964) • The first actual horse bone remains.
Banawali	• Located in **Haryana**, on the bank of the dried-up Saraswati River. • **Excavator**: R.S. Bisht (1973–74) • Toy plough, barley grains, lapis lazuli, fire altars, oval-shaped settlement, the **only city with radial streets**.
Alamgirpur	• Located in Meerut, Uttar Pradesh, on the banks of the Yamuna. the **IVC's easternmost location**. • **Excavator**: Y.D. Sharma (1958) • Major discoveries include a broken copper blade, ceramic items, and an impression of cloth on a trough.
Mehrgarh	• **Located in Pakistan,** considered a precursor to Indus Valley Civilisation. • **Pottery and copper tools** have been found.

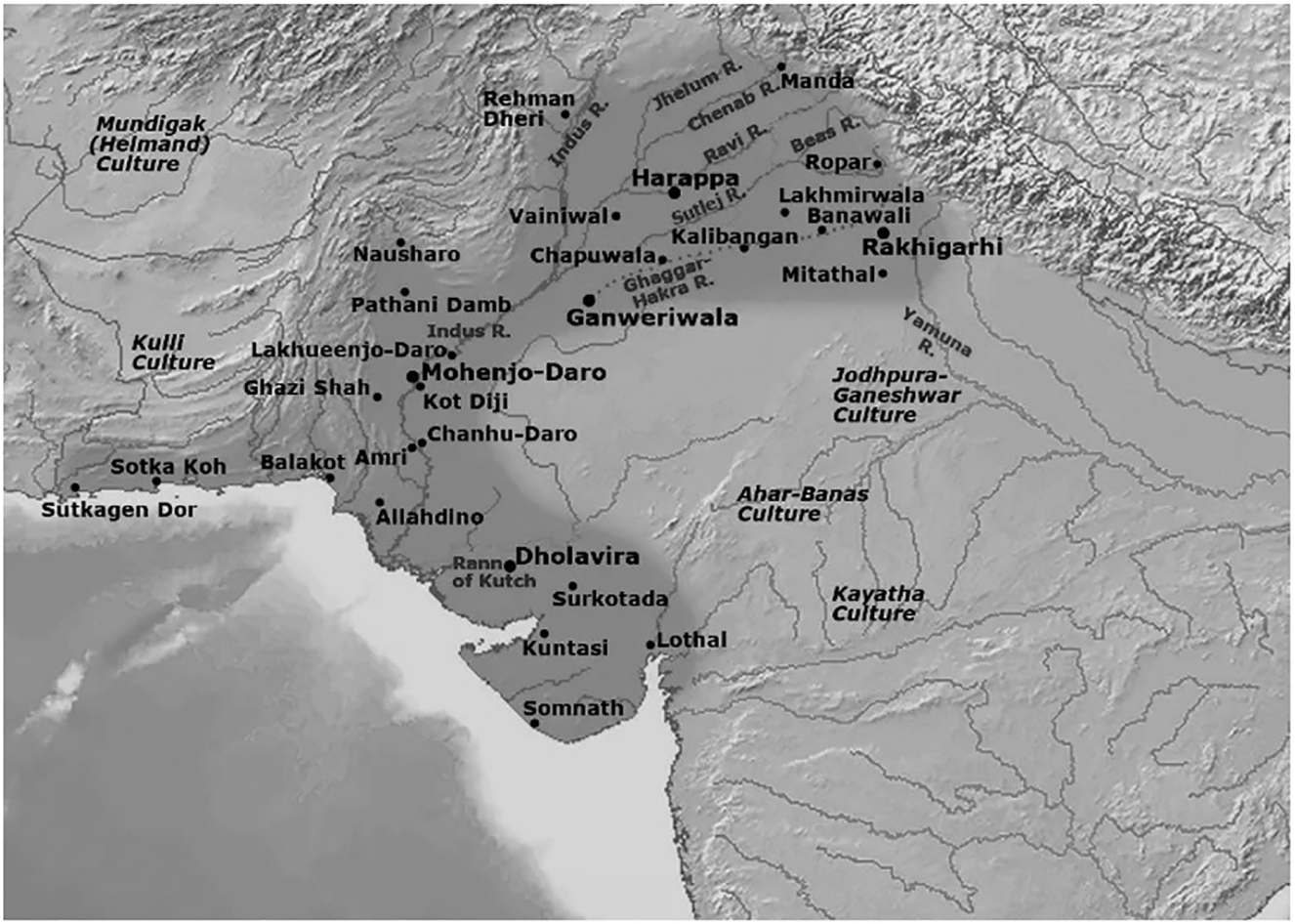


Fig. 1.5: Indus Valley Sites

PREVIOUS YEAR QUESTION (PRELIMS)

1. Which one of the following ancient towns is well-known for its elaborate system of water harvesting and management by building a series of dams and channelizing water into connected reservoirs? (2021)

(*a*) Dholavira
(*b*) Kalibangan
(*c*) Rakhigarhi
(*d*) Ropar

2. Which one of the following is not a Harappan site? (2019)

(*a*) Chanhudaro
(*b*) Kot Diji
(*c*) **Sohgaura**
(*d*) Desalpur

PREVIOUS YEAR QUESTION (MAINS)

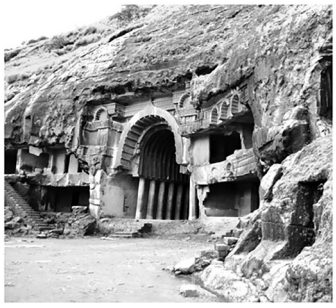
Q. To what extent has the urban planning and culture of the Indus Valley Civilization provided inputs to the present-day urbanization? Discuss (2014)

1.3 INFLUENCE OF BUDDHISM AND JAINISM ON INDIAN ARCHITECTURE

- Buddhism rose to prominence during the reign of Emperor Ashoka.
- **It is primarily represented by three important building types:**
  1. **The Chaitya Hall (Place Of Worship),**
  2. **The Vihara (Monastery),**
  3. **The Stupa (Hemispherical mound for worship/ memory),** which are exemplified by the magnificent caves of Ajanta and Ellora, as well as the monumental Sanchi Stupa.
- **The Greek influence** caused Indian architecture of the time, particularly rock-cut art, to fall into one of two categories:
  1. **The Mathura school of art, w**hich was strictly Indian in spirit and did not adopt Greek styles.
  2. **The Gandhara s**chool of art, which included Greek art influences.
- The **Jaina temples are distinguished by a richness of detail**, as seen in the **Dilwara Temples in Mt. Abu.**

1.3.1 Buddhist Architecture in India

- Buddhist architecture has deep roots in Indian soil, the birthplace of the Buddha's teachings.
- The development of Buddhist architecture began with the creation of various symbols representing various aspects of the Buddha's life (563 BCE – 483 BCE)
- For the first time, it was the **Indian emperor Ashoka** who not only made Buddhism the state religion of his vast Magadh empire but also chose to spread Buddhism through architectural monuments.
- Distinctive Buddhist architectural structures and sculptures such as **Stupas, Pagodas, Monasteries, and Caves,** which have been mere spectators of various eras, speak quietly about the Buddhist stages.

Architecture	Significant Features
Caves	• The **earliest form of Buddhist architecture** is caves or grottoes. • They are also known as **rock-cut monasteries** because they were hewn from valley cliffs and rock walls. • The Buddhist caves can be traced back to around **100 BCE.** • The most important cave in India is **Ajanta Caves, located near modern Chattrapati Sambhajinagar, Aurangabad, Maharashtra.** • **The art of cave hewing was brought to China by Indian Buddhist monks,** who built the first cave temples in the **4th century in Dunhuang or Tun-Huang,** which were later decorated with relief carvings, paintings, and stone images of the Buddha or the Bodhisattvas.  **Fig. 1.6:** Structure of Cave
Stupa	• The Stupas are the **most important of all the early Buddhist Architecture.** • A stupa is a **dome-shaped monument used to house Buddhist relics or to commemorate important Buddhist facts.** • Though Stupas are the most prominent architecture throughout the world, **Myanmar or Burma is said to have the most Stupas.** • The most important and well-preserved Buddhist art and architecture in India can be found at **Sanchi, which dates from the third century BCE to the 12th century CE.** • **Basic components of a Stupa:** ❍ The stupa consists of a **square platform** which is known as **Medhi.** ❍ **The Vedika (border wall) e**ncloses the medhi. ❍ There was a circumambulatory pathway called the **Pradakshina path** between the medhi and the vedika. ❍ **A Harmika** and one or more **Chhatris**, which stood for the **"axis mundi" or "axis of the world,"** were located atop the stupa. ❍ **Torana** is a gateway, usually of stone, marking the entrance to the stupa. It has sculptures depicting **Jataka Tales**.  Fig. 1.7: Structure of Stupa

Pagodas	• Pagodas are the **most common type of Buddhist architecture**, and **they are religious multistory Buddhist towers built as a memorial or shrine.** • They are **symbols of the universe's five elements - earth, water, fire, air, and ether (Space)** - as well as the most important factor - Consciousness, which is the ultimate reality. • The early Buddhists began using the royal symbol of 'Pagoda' by symbolizing the Buddha with **an umbrella-like structure,** which soon took over the functions of the Stupas. • In the third century BCE, an Indian emperor, Ashoka, who had converted to Buddhism, **promoted the Pagodas by constructing 84,000 of them throughout India,** and since then, Pagodas have been inseparable parts of all Buddhist countries: China, Japan, Korea, India, and Southeast Asia. • **Myanmar is home to the Mahamuni Pagoda,** one of Mandalay's most important pagodas, which houses an ancient Buddha statue brought there by King Bodawpaya in 1784 CE. • **The Indian Pagodas,** which are rich in carvings and sculptures, are mostly **pyramidal in shape and taper to the apex,** whereas those of **China and other Asian countries are stereotypical pagodas with tiled and upward curving roofs.**  **Fig. 1.8:** Structure of Pagoda
Temples and Monasteries	• **Buddhist temples and monasteries,** which can be found in every Buddhist country, are another distinct example of Buddhist architecture. • The Buddhist temples in India are outstanding examples of temple architecture, with the most notable being **the Mahabodhi temple in Bodh Gaya, the site of the Buddha's enlightenment.** • Other major Buddhist temples in India that are excellent examples of golden Indian architecture include those at **Sanchi (450 CE), Taxila, and Sarnath.** • Similarly, temples in Cambodia (the famous **Angkor Wat temple**), Sri Lanka, Thailand, China, and Japan are excellent examples of Buddhist architecture. • **Japan boasts the largest surviving concentration of Buddhist art and architecture in its 80,000 temples,** the majority of which retain original features dating back to the Nara period (710 CE – 794 CE). • Second, monasteries, which shelter a community of monks, are excellent examples of Buddhist architecture and charismatic Buddhist spirituality. • In India, the ruins of the **Nalanda monastic university and the ancient monasteries at Sarnath,** some of which are still present, depict the golden age of Buddhism and India's developed architectural style. • **Tibetan, Japanese, and Chinese monasteries,** among others, have a distinct architectural style that makes excellent use of color and ornamentation. • **The use of images, paintings, thangkas, and mandalas** in these monasteries results in rich iconography that is not only architectural but also artistic.

1.3.2 Jain Architecture in India

- In India, Jain architecture can be found in Jain temples in states such as Karnataka, Rajasthan, and Maharashtra.
- **Mount Abu** is regarded as one of the finest examples of Jain architecture. Jain architecture has its origins in its own style, which is more **Turanian**.
- The **horizontal archway** is the most distinguishing feature of Jain structures. For the first time in Indian architecture, the **bracket form of capital** was also used in Jaina buildings.
- The ground plan of the Jain temples can be found at the **Aiwalli temple in Dharwar, Western India.**
- This matches the ground plan of the **structural chaitya at Sanchi Stupa.** The Jain temple covers an image that worshippers must have access to. The apsis wall has been thickened to support the tower that marks the position of the image.
- The cell has become the base of a square tower in the neighboring **Jain temple at Pittadkul**, which was built two centuries later.
- The nave of the chaitya has evolved into a well-defined porch separate from the cell, and these two features are essential elements of future Jaina temple plans.

Jain Architecture in North India

- **The Shikhar, also known as a tower or Vimana,** is a feature of both Jains and Hindu architecture in Northern India.
- The **image in a Jain temple is always positioned in a square cell** and is solely illuminated by the doorway.



Fig. 1.9: Jain Temple, Jaisalmer

- There appears to be a rule that the existence and position of the primary idol be represented externally by a tower with a curved form.
- The upper half of Shikhar, which overhangs the base and bends inwards toward the top, is topped with a melon-shaped object known as the **Amalika**.
- The northern Jaina style can be found in **Gujarat at Palatina and Girnar, as well as Mount Abu and Parswanath** near the highest point of the Bengal range of hills to the south of Rajmahal.
- In Central India, there are remnants of Jain temples at **Gwalior, Khajuraho, Gyraspore, near Bhilsa, Amwah, near Ajanta, and Chittor, in Rajputana,** where the majestic nine-storied pagoda was erected as a jaya stambha to celebrate the victory of the Rajput ruler Khambo over Mahmud of Malwa.
- Another Jain edifice, **The Indra Cave at Ellora,** was built about the year 750.
- Modern Jaina temples can be seen in **Sonaghur, Bandelkhand in Delhi, and Ahmedabad in Gujarat.**

Muktagiri Jain Temples

- **Siddha Kshetra Jain tirth consists of 52 Jain temples,** the oldest of which is a cave. It is located in **Madhya Pradesh.**
- These temples were constructed in the **13th and 14th centuries.**
- **An image of Mahavir Swami** in the lotus posture is mounted in the center of the entry gate, which has miniature sculptures of Tirthankaras on either side of it on the arched entrance to the cave temple.
- It has a **Mandapa** with leaf decorations and a square garbhagriha.
- A **mandapa is a circular structure made of two pillars and four kudya stambhas.** Images of the Tirthankaras have been carved on the wall of the Mandapa.
- There are about **56 images of Tirthankaras in the cave.**

Jain Architecture in South India



Fig. 1.10: Kulpakji Temple, Telangana.

- Jain architecture in South India is classified into:
  1. **Bettis:** The Bettis have **photos of Gomata Raja** on them.
  2. **Bastis: Bastis are common Jaina temples dedicated to Tirthankars,** and those at Shravanabelagola are among the finest examples of Jaina architecture in India.
- They are in the **Dravidian architecture**, with tiny domes atop the towers. **The Jaina temple is always twelve pillared structure.**

1.2.3 Major Differences between Jain Architecture and Buddhist Architecture

Basis of Comparison	Buddhist Architecture Style	Jain Architecture Style
Stupa, Pagoda, Monasteries	• Buddhist architectural monuments and sculptures such as Stupas, Pagodas, monasteries, and caves, which have been passive witnesses for centuries, convey softly about the Buddhist stages.	• Jains, like Hindus, were excellent temple builders, and religious shrines and pilgrimage sites may be found across the country.
Cave Architecture	• Caves are the most ancient form of Buddhist architecture. • Given they were fashioned out of valley cliffs and rock walls, they are also **known as rock-cut monasteries.** • The **Ajanta Caves, in modern-day Aurangabad in Maharashtra**, are India's most famous caves.	• Ellora Jain Caves Basadi is an outstanding example of India's Jain heritage and legacy. • The **term Basadi refers to a Jain shrine or temple, which is popular in Maharashtra.** • The **UNESCO World Heritage Site Ellora** Caves are located near the city of Aurangabad in Maharashtra. • There are **five Ellora Jain Caves**, with numbers ranging from 30 to 34.
Stupa Architecture	• The Stupas are the most important of all the oldest Buddhist sculptures. • A stupa is a Buddhist structure in the shape of a dome that contains relics or commemorates significant Buddhist events. • **Sanchi**, India's most important and well-preserved site, has the most important and well-preserved Buddhist art and architecture from the third century BCE to the 12th century CE.	• The Jain stupa was a type of stupa constructed by Jains for spiritual purposes. • A Jain stupa dating from the first century BCE to the first century CE was discovered in **Mathura** in the nineteenth century. • Although this is an open question, it is probable that the Jains adopted Buddhist stupa worship.
Pagodas - Vimana Architecture	• Pagodas are **multistory Buddhist towers** used as monuments or shrines, and they are the most popular style of Buddhist architecture. • **They represent the five elements of the universe** – earth, water, fire, air, and ether – as well as the most important ingredient – awareness, which is the ultimate reality.	• The **vimana is a common feature of both Jains and Hindu architecture in Northern India.** • According to what appears to be a rule, the existence and position of the principal idol should be marked visibly by a tower with a curved form.
Chaitya and Vihara structure	• A **chaitya is a Buddhist shrine or prayer hall** with a stupa at one end for congregational worship by monks. • Chaityas were frequently located in viharas or monastic complexes. • Buddhist monks lived in viharas, which are also referred to as monasteries. **The phrase is used by Ajivika.**	• Jainism and Hinduism both used Chaitya structures. • Jain viharas, unlike Buddhist viharas, do not have cells surrounding the assembly or prayer hall. • Jain vihara cells are small and plain, designed for severe austerity by Jain monks. • The doorways are extremely narrow, requiring bending or crawling to enter a cell.

Temple Architecture	• Earlier Buddhist temples were constructed out of rocks in the shape of caves. • **The Mahabodhi Temple** is one of the oldest brick monuments in eastern India. • **Harmika:** Stupa's anda, or semicircular dome, is enclosed by a modest square fence. • **Vedika:** Stone-walled barrier that surrounds a Buddhist stupa, metaphorically dividing the inner sacred from the profane sphere. • **Torana:** Ceremonial Gateways fashioned in the shape of a serpentine serpent. • **Yakshas and Yakshinis:** Demi-gods and demi-goddesses.	• The majority of Jain temples were built on **Jagati or Vedi platforms or terraces.** • This was done to elevate the temple above ground and create a separate sacred space. • **Prakara** are high compound walls that stand alone and surround Jain temples. • **A Jain temple** has a square plan with openings in each of the four cardinal directions, each of which could lead to an image of a Tirthankara. • There are two types of Jain architecture in South India: **Bettis and Bastis.** • Bettis with images of Gomata Raja can be discovered. Bastis are small Jaina temples dedicated to the Tirthankaras, and those in Shravanabelagola are among the finest examples of Jaina architecture in India.

1.4 IMPACT OF PERSIAN AND GREEK INVASION ON INDIAN ARCHITECTURAL STYLES

- India has a rich history of architecture, which has been influenced by several foreign invasions, including those by Persians and Greeks.
- The Persians and Greeks played a significant role in shaping the Indian architectural styles and influenced Indian culture in several ways.

Persian Invasion

- The Persian invasion of India began in 520 BCE and continued until 330 BCE.
- The Persian rulers, especially Cyrus the Great and Darius I, had a significant impact on Indian architecture.
- **Some of the key impacts of the Persian invasion on Indian architecture are as follows:**
  - The Persian rulers **introduced the use of stone** in the construction of buildings.
  - This led to the development of a new style of architecture known as the **Indo-Persian style.**
  - The Persians introduced the use of **arches and domes in Indian architecture.**
  - The use of arches and domes can be seen in several ancient Indian structures, including the **Chaitya Hall at Karle.**
  - The Persian rulers also introduced the use of intricate carvings and decorations in Indian architecture. This is evident in several ancient Indian structures, including the **Great Stupa at Sanchi.**

Greek Invasion

- The Greek invasion of India began in **327 BCE** when Alexander the Great invaded the Indian subcontinent.
- The Greeks had a significant impact on Indian architecture.
- **Some of the key impacts of the Greek invasion on Indian architecture are as follows:**
  - The Greeks introduced the **use of columns in Indian architecture.** The use of columns can be seen in several ancient Indian structures, including the Pataliputra capital.
  - The Greeks introduced the use of **Hellenistic architectural styles** in Indian architecture. This is evident in several ancient Indian structures, including the Great Stupa at Sanchi.
  - The Greeks also introduced the use of **sculptural decoration in Indian architecture.** This is evident in several ancient Indian structures, including the Bharhut Stupa.

Conclusion

- The Persian and Greek invasions had a significant impact on Indian architecture. **They introduced new styles and techniques that led to the development of new architectural styles in India.**
- The impact of these invasions can be seen in several ancient Indian structures, which continue to inspire architects and designers to this day.
- Therefore, it is important to study the impact of Persian and Greek invasions on Indian architecture to understand the rich cultural heritage of India.

1.5 MAURYAN ARCHITECTURE

- **With the advent of Buddhism and Jainism, both of which were part of the shramana tradition, in the 4th century BCE**, the religious and social landscape of the Gangetic Valley began to shift.
- The Great Mauryan ruler Ashoka endorsed Buddhism (as part of the shraman tradition), and the massive Buddhist missionary activities that ensued throughout his reign opened the path for the creation of Mauryan sculptural and architectural styles.
- In the third century BCE, King Ashoka patronized the shraman tradition.
  - **Shramana traditions** in ancient India were brought about by the monks who renounced materialistic life in search of the truth about life and the universe.
  - There were many different factions, groups, and viewpoints represented there. The most well-known of them were **the Lokayatas, the Buddhists, the Jains, and groups like the Ajivikas.**
  - **The dominant Vedic ritualism** was in contrast to the beliefs of the followers of Shramana, who gave up marriage and family life in order to pursue spiritual liberation by adopting an austere lifestyle that involved extreme self-discipline and abstention from all indulgences.
- Mauryan architecture can be divided into the following categories:

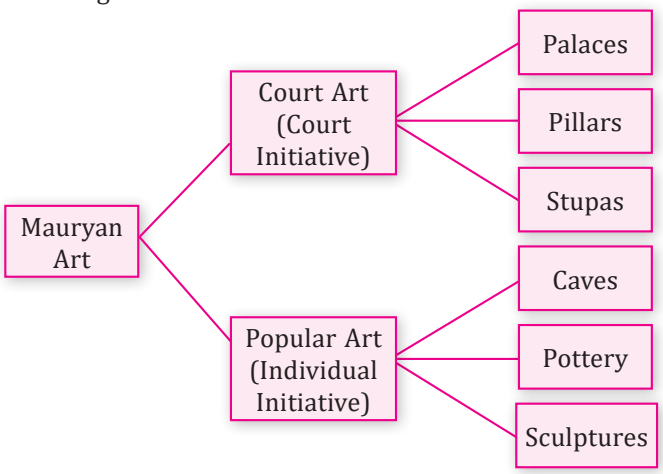


Fig. 1.11: Classification of Mauryan Architecture

1.5.1 Court Art

The Court art evolved under the patronage of the state and comprises palaces, pillars, stupas, and other structures.

Palaces

- **Megasthenes**, a Greek historian, described the Mauryan empire's palaces as **"one of the greatest inventions of mankind,"** and Chinese traveler **Fa-Hien** referred to Mauryan palaces as **"god-given monuments."**
- **Persian Influence:**
  - Chandragupta Maurya's palace was inspired by the **Achaemenid palaces at Persepolis in Iran.**
  - **Wood** was the primary building material utilized throughout the Mauryan Empire.
- The **Mauryan capital at Pataliputra**, **Ashoka's palace at Kumrahar**, and **Chandragupta Maurya's palace** are all examples.
- **Ashoka's Kumrahar Palace** was a massive building. It was a **three-story wooden construction with a towering central pillar.**
- **Carvings and sculptures** adorned the palace walls.



Fig. 1.12: Site of Palace at Kumrahar

Pillars

- **As a State symbol, Ashoka pillars (typically built of chunar sandstone)** took on immense significance throughout the Mauryan Empire.
- The major goal was to **spread Buddhist philosophy and judicial orders throughout the whole Mauryan empire.**
- **Language:** While most Ashoka pillar edicts were written in **Pali and Prakrit, a few were also inscribed in Greek or Aramaic.**
- Mauryan pillars are composed mostly of four parts:

Shaft	• The base was constructed by a long shaft consisting of a single piece of stone or monolith.
The Capital	• It was either lotus-shaped or bell-shaped, and was placed on top of the shaft.
Abacus	• Above the capital was a circular or rectangular base known as the abacus.
Capital Figure	• All capital figures (often animals such as a **Bull (Rampurva Pillar), Lion (Sarnath Pillar), or Elephant (Sankisa Pillar)**) are vigorously carved and stand atop a square or circular abacus.

MAURYAN PILLARS

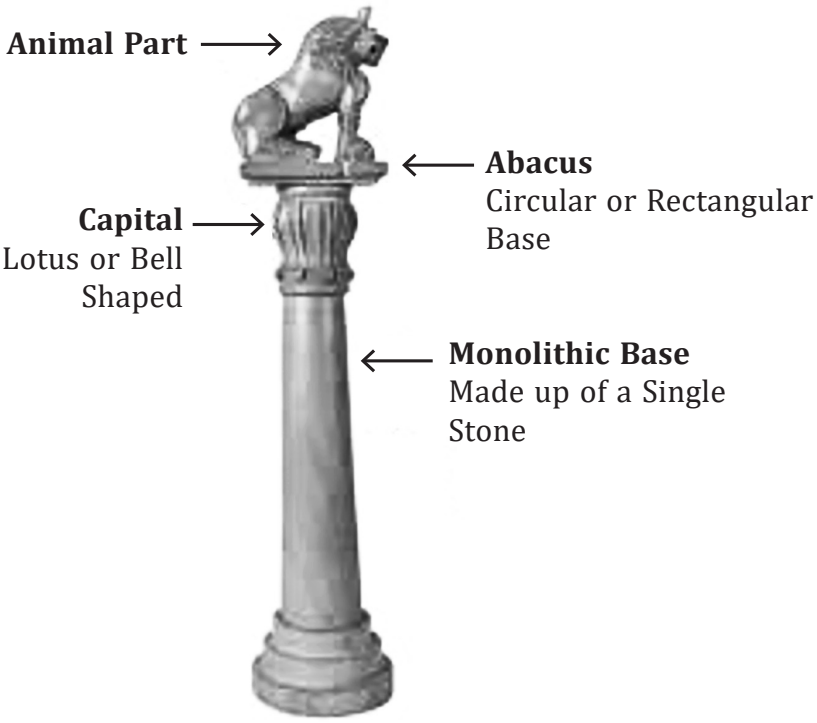


Fig. 1.13: Structure of Mauryan Pillar

- **Similarities to Persian (Achamenian) Pillars**
  - **Polished Stones and Motifs:** Both the Maurya and Achaemenian pillars employed polished stones and shared sculpture motifs such as the lotus.
  - **Proclamations:** The idea of inscribing proclamations (connected to Buddhist teachings and court orders) on pillars was inspired by Persian pillars.
  - **Third Person:** Both empires' inscriptions begin in the third person and progress to the first.
- **Distinctions from Persian (Achamenian) Pillars**
  - **The Capital Figure:** It was missing from the Mauryan pillars of the Kumhrar hall, although it is present on the pillars at Persepolis.
  - **The Form and Decoration:** The shape of the Mauryan lotus differs from that of the Persian pillar.
  - **Pillar Surface:** The majority of Persian pillars have a fluted/ridged surface, whilst Mauryan pillars have a smooth surface.
  - **Architectural Scheme:** The Achaemenid pillars were often part of a broader architectural scheme and were more sophisticated and complicated, but the Ashokan pillars were simple and self-contained free-standing monuments.
  - **Shaft:** Unlike Mauryan shafts, which are made of a single piece of stone, Persian/Achaemenian shafts are made of distinct stone segments (aggregated one above the other).
- **Inscriptions and Pillar Edicts**
  1. Ashoka's seven pillar edicts were discovered in Topra (Delhi), Meerut, Kausambhi, Rampurva, Champaran, and Mehrauli.
  2. **Pillar Edict I:** Asoka's principle of people protection.
  3. **Pillar Edict II:** Dhamma is defined as having minimal sins, numerous virtues, compassion, liberality, truthfulness, and purity.
  4. **Pillar Edict III:** Forbids the sins of harshness, cruelty, rage, pride, and so on.
  5. **Pillar Edict IV:** Addresses Rajukas' duties.
  6. **Pillar Edict V:** A list of animals and birds that should not be slaughtered on certain days, as well as another list of species that should not be killed at all.
  7. **Pillar Edict VI:** Dhamma policy
  8. **Pillar VII:** Asoka's contributions to Dhamma policy.
- **Minor Pillar Inscriptions**
  - **Rummindei Pillar Inscription:** Asokha's visit to Lumbini and the exemption of Lumbini from taxation
  - **Nigalisagar Pillar Inscription (Nepal):** It is stated that Asoka doubled the height of Buddha Konakamana's stupa.

- **Major Pillar Inscriptions**
  - **Sarnath Lion Capital:** Ashoka built the Sarnath Lion Capital in Varanasi to commemorate Dhammachakrapravartana or Buddha's first discourse.
  - **Vaishali Pillar (Bihar):** a solitary lion with no inscription.
  - **Sankissa Pillar** in Uttar Pradesh
  - **Lauriya-Nandangarh**, Champaran, Bihar.
  - **Lauriya-Araraj**, Champaran, Bihar.
  - **Allahabad pillar**, Uttar Pradesh.

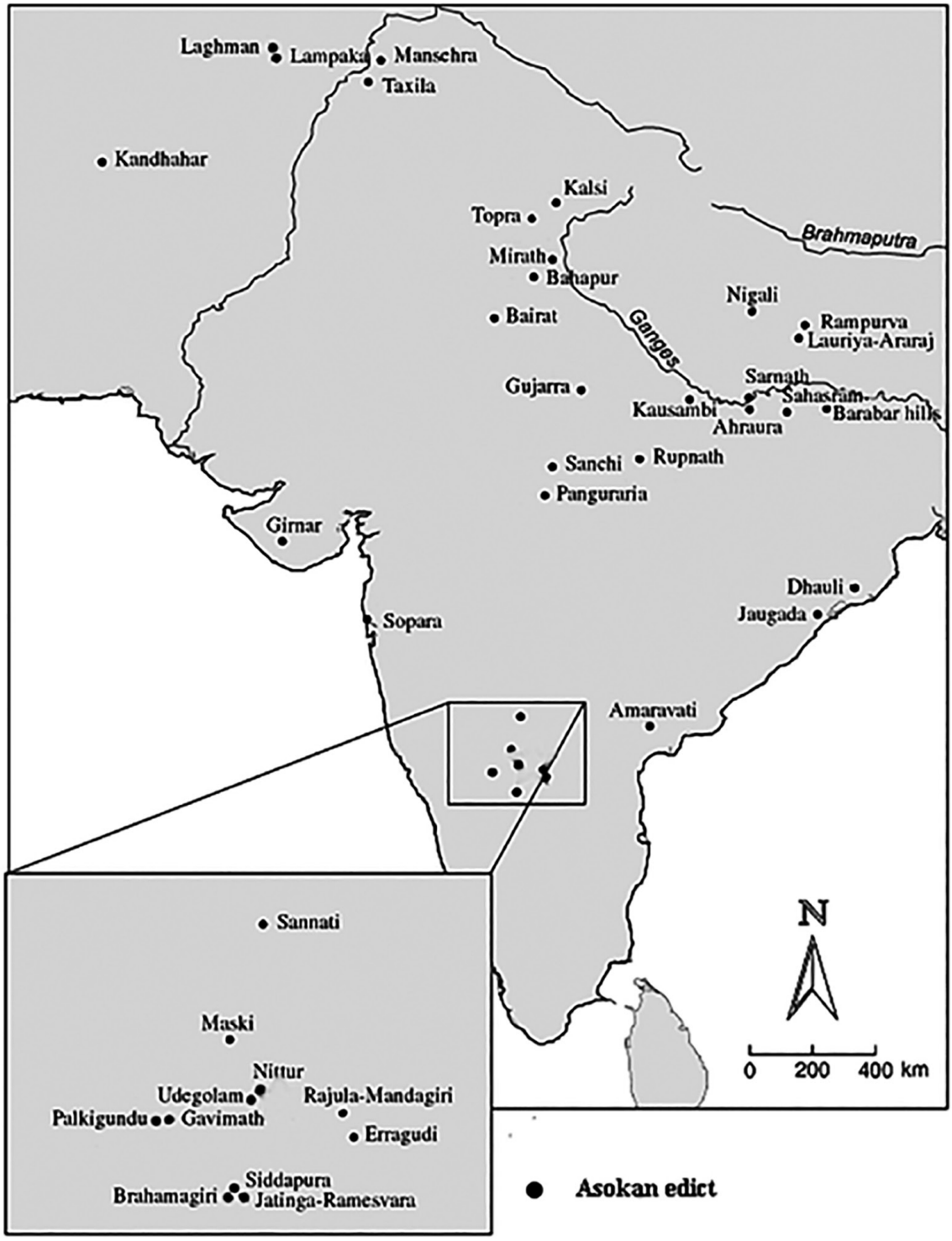


Fig. 1.14: Ashokan Pillar Edicts

PREVIOUS YEAR QUESTION (MAINS)

Q. Discuss the significance of the lion and bull figures in Indian mythology, art and architecture. (2022)

Stupa

- Stupas were **burial mounds** that were common in India throughout the **Vedic period.**
- Stupas are made up of a **cylindrical drum with a circular Anda, a Harmika, and a Chhatra on top.**
  - **Anda:** A hemispherical mound representing the mound of soil used to cover Buddha's bones (in many stupas actual relics were used).
  - **Harmika:** A square railing on top of the mound.
  - **Chhatra:** A central pillar that supports a triple umbrella structure.

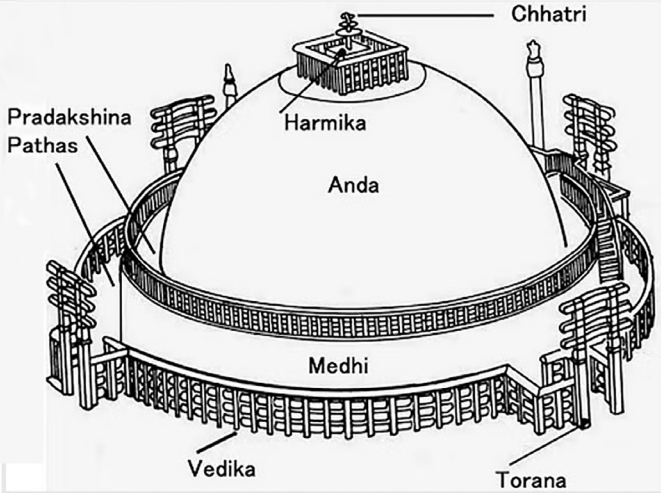


Fig. 1.15: Showing Plan of Stupa

- **Material Used:** The stupa's core was composed of unburnt brick, while the outside surface was made of burnt brick, which was subsequently covered with a thick coating of plaster, and the medhi and toran were decorated with wooden sculptures.
- The most well-known **Ashokan stupa is Sanchi Stupa in Madhya Pradesh.**
- The oldest is the **Piprahwa Stupa in Uttar Pradesh.**
- Rajagriha, Vaishali, Kapilavastu, Allakappa, Ramagrama, Vethapida, Pava, Kushinagar, and Pippalivana were all erected after Buddha's death.
- **Bairat Stupa in Rajasthan:** A large stupa with a circular mound and a circumambulatory path.
- **Depiction of Buddha at Stupas:**
  - **Symbols:** In the earliest stages, Buddha was portrayed by symbols that reflected various events in Buddha's life, such as footprints, lotus thrones, chakras, stupas, and so on.
  - **Jataka Stories:** Later, Jataka stories (stories related to Buddha's former incarnation) **were depicted on the stupa railings and torans. Chhadanta Jataka, Sibi Jataka, Ruru Jataka, Vessantara Jataka, Vidur Jataka, and Shama Jataka** are some of the Jataka stories that are frequently depicted.
  - **Birth, renunciation, enlightenment, the first sermon (dharmachakrapravartana), and mahaparinirvana (death)** are the major episodes in Buddha's life that are depicted in the arts.

PREVIOUS YEAR QUESTION (MAINS)

Q. Early Buddhist Stupa-art, while depicting folk motifs and narratives successfully expounds Buddhist ideals. Elucidate. (2016)

1.5.2 Popular Art

Besides court art or royal patronage, cave building, sculpture, and ceramics were independent representations of art.

Cave Architecture

- Caves were commonly used as viharas, or residential quarters, by Jain and Buddhist monks throughout the Mauryan period.
- The caves of the Mauryan period were distinguished by a highly polished finish on the **interior walls and decorative gates.**
- **Example:** Mauryan emperor Ashoka built the seven caves (**Satgarva**) in the Makhdumpur region of Jehanabad district, Bihar, for the **Ajivika Sect**.

Barabar Caves (Four Caves)	• Karna Chaupar, Sudama Cave, Lamarshi (Lomas Rishi) Cave, Vishwamitra (Vishva Zopri) Cave.
Nagaragunja Caves (Three Caves)	• Gopi Cave, Bahayak Cave, and Vedantika Cave were formed in Bihar during the time of Dasharath, grandson of Ashoka.



Fig. 1.16: Decorated entrance to Barabar caves

1.6 POST-MAURYAN ARCHITECTURE

- Following the collapse of the Mauryan Empire in the second century BC, small dynasties arose in various parts of India.
- **Shungas, Kanvas, Kushanas, and Shakas in the north, and Satvahanas, Ikshavakus, Abhiras, and Vakatakas** in the south and west, rose to prominence. Similarly, Brahmanical groups such as the **Shaivites, Vaishnavites, and Shaktites emerged** on the religious scene.
- This period's art began to reflect the shifting socio-political landscape as well.
- The building in the form of **rock-cut caves and stupas persisted,** with each dynasty bringing its own distinctive elements.
- Similarly, various schools of sculpture evolved, and sculpture reached its peak in the post-Mauryan period.

1.6.1 Rock-Cut Caves

- The development of rock caves **continued in the Mauryan period**. During this time, however, two types of rock caves emerged: **Chaitya and Vihar.**
- While the **Vihars were residential halls** for Buddhist and Jain monks built under the Mauryan Empire, **the Chaitya halls were built during the Post-Mauryan period.**
- Chaityas were mostly **quadrangular chambers with flat roofs** that were used as prayer halls.
- The caves also had open courtyards and stone screen walls to keep the rain out.
- They were also **adorned with human and animal images.**
- **Karle Chaitya hall, Ajanta caves (25 Vihars + 4 Chaitya = 29 Caves),** and so on are examples.
- Caves received royal patronage during the **Satavahana period** and became more elaborate and decorated.
- The gates were carved with **a variety of Mithun couples.** Caves with multiple levels appeared. **At Karle, double-story Viharas appeared, and at Ajanta, triple-story Viharas appeared.**



Fig. 1.17: (From left) Chaitya at Karle and Vihara at Ellora Caves

1.6.2 Stupas

- During the post-Mauryan period, stupas **grew larger and more decorative.**
- Stone was gradually replacing wood and brick.
- The Shunga kingdom popularised **torans** as ornately decorated entrances to stupas.
- The Torans were elaborately carved with figures and patterns, indicating **Hellenistic influence.**
- Examples include **the Bharhut stupa in Madhya Pradesh and the Toran at Sanchi stupa in Madhya Pradesh.**



Fig. 1.18: Bharhut stupa in Madhya Pradesh.

PREVIOUS YEAR QUESTION (MAINS)

Q. Early Buddhist Stupa-art, while depicting folk motifs and narratives successfully expounds Buddhist ideals. Elucidate. (2016)

1.7 ARCHITECTURAL DEVELOPMENT DURING GUPTA AGE

- The rise of the Gupta Empire in the **fourth century A.D.** is commonly referred to as the **"Golden Age of Indian Architecture."**
- While the earlier Gupta monarchs were Buddhists who continued Buddhist architectural traditions, temple building gained prominence under the patronage of the Hindu rulers of the later Gupta dynasty.
- During this time, **temple architecture reached its pinnacle**. Similarly, Buddhist and Jain art peaked during the Gupta period.
- The **Gupta emperors were Brahmanical**, especially in the latter period. They did, however, exhibit exceptional tolerance for all other religions.
- Vishnu was worshipped in the Northern and Central parts of India, Shiva in the Southern half, and Shakti in the Eastern and Malabar coast areas of India.
- During this time, the Nagara and Dravidian styles of art evolved. However, most of this period's architecture was destroyed by foreign invasions such as the Huns.
- The Buddha statue unearthed in Sarnath was a one-of-a-kind work of Gupta architecture. **Skandagupta's Bhitari monolithic pillar** is equally remarkable.

PREVIOUS YEAR QUESTION (MAINS)

Q. Discuss the main contributions of Gupta period and Chola period to Indian heritage and culture. (2022)

1.7.1 Caves Architecture

Mandapeshwar Caves	• It was built as a Brahmanical cave in the late **Gupta period** and is located in **Borivali, near Mumbai**. • Originally, the caves were on the banks of the **Dahisar River** but later the course of the river changed. • However, it was later converted into a Christian cave. • Sculptures of Natraja, Sada Shiva, and Ardhanarishwara can still be found on the site. • **The church and its graveyard are located above the cave precincts.**
Junagadh Caves	• Buddhist cave in **Gujarat**. • There are three different sites that can be found: **(1) Khapra Kodiya, (2) Baba Pyare, and (3) Uparkot.** • **The Baba Pyare caves** were constructed during the **Satavahana regime** in the 1st–2nd century A.D. • The presence of **a 30-50 ft high citadel known as "Upar Kot"** in front of the prayer hall is a distinctive feature of the Junagadh caves.
Nasik Caves	• It is a group of **24 Buddhist caves known as "Pandav Leni."** • They were created during the **Hinayana period in the first century A.D.** • However, **the Mahayana sect's influence** can also be found in these caves later on. • Later, Buddha idols were carved inside these caves, indicating the influence of Mahayana Buddhism. • The site also depicts an excellent **water management system,** as evidenced by the presence of water tanks carved out of solid rock.
Udaygiri Caves	• It is situated in **Vidisha, Madhya Pradesh (Not to be confused with Odisha's Udayagiri-Khandagiri Caves).** • It was built in the early fifth century AD under the **patronage of Chandragupta II** and is famous for the numerous sculptures on the hill walls. • The **sculpture of Varaha**, or the Boar incarnation of Vishnu, is noteworthy. • One of the earliest Hindu sculptures can be found in the caves. • There are caves dedicated to Shiva, **Narasimha (half lion, half-man), Narayana (resting Vishnu),** and Skanda as well.

Ellora Caves	• Ellora caves are another important cave architecture site. It is **nearly 100 kilometers from Ajanta Caves in Maharashtra's Sahyadri ranges.** • **It consists of 34 caves: 17 Brahmanical, 12 Buddhist, and 5 Jain.** • These caves were built between the **5th and 11th centuries A.D. (newer than the Ajanta Caves)** by various guilds from **Vidarbha, Karnataka, and Tamil Nadu.** • **The Kailasha or Kailasanatha temple** is the largest of the rock-cut Hindu temples at the Ellora Caves. • As a result, the caves exhibit natural diversity in terms of theme and architectural styles.
Ajanta Caves	• Ajanta is a series of rock-cut caves in **Maharashtra's Sahyadri ranges on the Waghora River near Aurangabad.** • **There are 29 caves in total, 25 of which were used as Viharas or residential caves and 4 as Chaitya or prayer halls.** • The caves were constructed between **200 B.C. and 650 A.D.**
Caves in Bagh	• It is a collection of nine **Buddhist caves** that were built about the **sixth century A.D.** and are situated in **Madhya Pradesh** on the **banks of the Bagh river**. • Architecturally, it is very similar to the Ajanta caves.

The Kailasa Temple

- The Kailasa Temple, **also known as the Kailashnath Temple or Kailasanatha Temple,** is a significant Hindu temple located in the **Ellora Caves complex in Maharashtra, India.**
- It was built during the **8th century under the rule of the Rashtrakuta dynasty** and is considered one of the most remarkable architectural wonders of India.
- The **Kailasha Temple is a monolithic rock-cut temple** that was carved out of a single massive rock. The temple is **276 feet long, 154 feet wide, and 109 feet tall,** making it one of the largest monolithic structures in the world.
- The **temple was carved from the top down,** and it took hundreds of years to complete.
- The **Kailasa Temple is considered a masterpiece of Indian rock-cut architecture** and is one of the most important Hindu temples in India.
- The temple is **dedicated to Lord Shiva** and features many intricate carvings and sculptures that depict scenes from Hindu mythology.
- The **temple has a unique design that mimics Mount Kailash,** which is considered the abode of Lord Shiva in Hindu mythology.
- The temple has a **large courtyard,** surrounded by high walls with intricate carvings and sculptures. The main temple structure is a **multi-storeyed structure** that has several chambers and halls, all connected by a network of staircases.
- The temple is adorned with many beautiful carvings and sculptures that depict various scenes from Hindu mythology.
- The carvings and sculptures are incredibly detailed and intricate and are a testament to the skill and artistry of the artisans who created them.
- The **Kailasa Temple is an important pilgrimage site for Hindus** and is visited by thousands of devotees every year.
- The Kailasa Temple, along with the Ellora Caves complex, was designated a **UNESCO World Heritage Site in 1983.**
- The **temple is considered a significant cultural and architectural landmark** and is a must-visit destination for anyone interested in Indian history and culture.



Fig. 1.19: The Kailasa Temple, Ellora.

PREVIOUS YEAR QUESTION (PRELIMS)

1. Which one of the following statements is correct? (2021)

(*a*) Ajanta Caves lie in the gorge of the Waghora river.

(*b*) Sanchi Stupa lies in the gorge of the Chambal river.

(*c*) Pandu-Lena Cave Shrines lie in the gorge of the Narmada river.

(*d*) Amaravati Stupa lies in the gorge of the Godavari river.

2. What is/are common to the two historical places known as Ajanta and Mahabalipuram? (2016)

1. Both were built in the same period.
2. Both belong to the same religious denomination.
3. Both have rock-cut monuments.

Select the correct answer using the code given below.

(*a*) 1 and 2 only

(*b*) **3 only**

(*c*) 1 and 3 only

(*d*) None of the statements given above is correct

3. With reference to the history of Indian rock-cut architecture, consider the following statements: (2013)

1. The caves at Badami are the oldest surviving rock-cut caves in India.
2. The Barabar rock-cut caves were originally made for Ajivikas by Emperor Chandragupta Maurya.
3. At Ellora, caves were made for different faiths.

Which of the statements given above is/are correct?

(*a*) 1 only (*b*) 2 and 3 only

(*c*) **3 only** (*d*) 1, 2 and 3

1.7.2 Stupas Architecture

- Stupa development was on the **decline during the Gupta age.**
- Yet, a superb example of a stupa constructed during this time is **the Dhamek stupa in Sarnath, near Varanasi.**



Fig. 1.20: Dhamek stupa in Sarnath

1.8 TEMPLE ARCHITECTURE

- Temple architecture emerged during the Gupta period with the development of a **square sanctum and a pillared portico**.
- The flat-roofed, monolithic temples of the early periods gave way gradually to the sculptured "**shikhara**" of the later periods. **There are five distinct stages in the progression.**

The first stage	• Temples featured flat roofs. • The temples had a square shape. • On thin pillars, the portico was built. • The entire structure was constructed on small platforms. • For instance, **Sanchi Temple No. 17.**



Fig. 1.21: Temple No. 17, Sanchi.

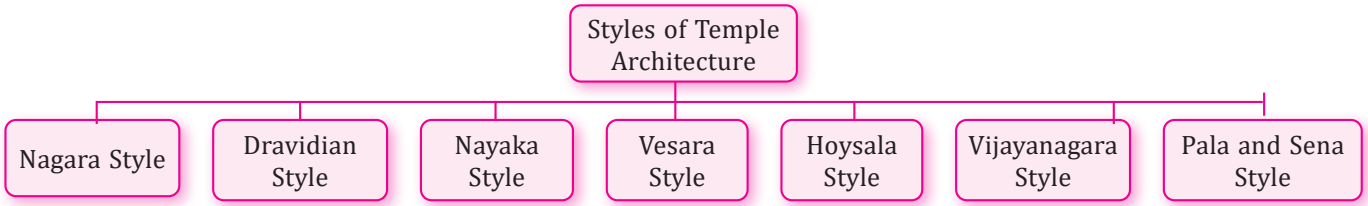
Second Stage	• Most of the earlier phase's features were carried over into the temples that were constructed in this phase. • The **platforms**, however, were **elevated or higher**. • There have also been a few two-story temples discovered. • The construction of a **covered ambulatory passageway** around the garbhagriha or sanctum sanctorum was another significant addition during this phase. • The passageway served as a pradakshina path. • Example: **The Parvati temple in Madhya Pradesh's Nachna Kuthara.**  **Fig. 1.21:** Parvati Temple, Nachna Kuthara
Third Stage	• At this stage, **shikhara** began to take the place of flat roofs. They were curvilinear, almost square, but still quite low. • The development of temples in the **Panchayatan style** was started. • Along with the temple of the main deity, the Panchayatan style of temple construction included **four subsidiary shrines.** • The main temple was square, but it had a rectangular shape due to the long mandap in front of it. • The subsidiary shrines were positioned directly across from one another on either side of the mandap, giving the ground plan a crucified appearance. • Examples include the **Durga temple in Aihole, Karnataka, and the Dashavatara temple in Deogarh, Uttar Pradesh.**  **Fig. 1.22:** Dashavatara Temple, Deogarh.
Fourth Stage	• Apart from the main shrine becoming more rectangular, the temples of this stage were almost similar. • Example: **Ter temple at Sholapur.**

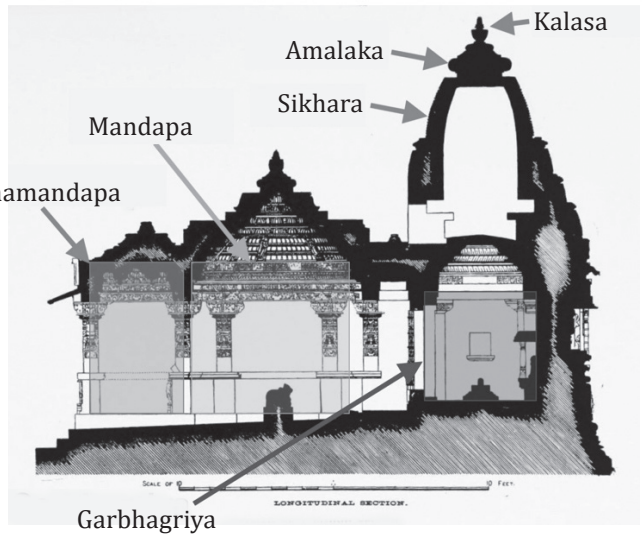
Fifth Stage	• At this stage, circular temples with modest rectangular projections were introduced. The remaining characteristics from the earlier stage persisted. • Example: **Maniyar Math at Rajgir.**



Fig. 1.23: Maniyar Math at Rajgir.

1.8.1 Styles of Temple Architecture





The basic form of the Hindu temple comprises the following:

Sanctum Sanctorum	• The main deity of the temple is housed in a small room, usually a cubicle, and is also referred to as **Garbhagriha** (literally, **"Womb-House").**
Mandapa	• The **temple's entrance is marked by a mandapa.** • It is typically built to accommodate a sizable number of worshipers and could be a portico or a hall.
Shikhara	• It **resembles a mountain in shape.** • The shapes ranged from curved to pyramidal.
Vahana	• It was constructed right in front of the sanctum sanctorum and is the mount or vehicle of the primary deity.

However, under the patronage of the local rulers, various types of different regions of India saw the development of architecture.

1.8.2 Nagara Style of Architecture

- In the northern region of India, from the fifth century A.D. Onward, a distinctive style of temple architecture known as the **Nagara style of architecture** emerged.
- Different sub-schools developed in the Western, Central, and Eastern regions of the nation, even within the Nagara School.
- **Attributes of the Nagara style:**
  - The majority of the temples were constructed in accordance with the **Panchayatan style,** which featured subsidiary shrines arranged in a crucified ground plan in relation to the principal shrine.
  - Presence of **mandaps or assembly halls** right in front of the principal shrine.
  - **Images of the Ganga and Yamuna river goddesses** were erected outside the garbhagriha.
  - Absence of **water tanks or reservoirs** in the vicinity of the temple.
  - Most of the temples were **constructed on elevated platforms.**
  - **A pillared approach** was used for the porticos.
  - **The Amalak,** a horizontal fluted disc, was the vertical end of the shikhara. Then **the Kalash,** a sphere, was added on top of that.
  - The wall of the temple was **divided into three vertical planes known as rathas.** These were referred to as **triratha temples.**
  - Temples for **Pancharatha, Saptaratha, and even Navaratha** later appeared.
  - To create narrative sculptures, the vertical planes were divided into various panels.
  - Around the sanctum sanctorum, **the ambulatory passageway, or pradakshina path, was covered.**
  - Generally, there were **no elaborate boundary walls or gateways** on the premises of the temple.

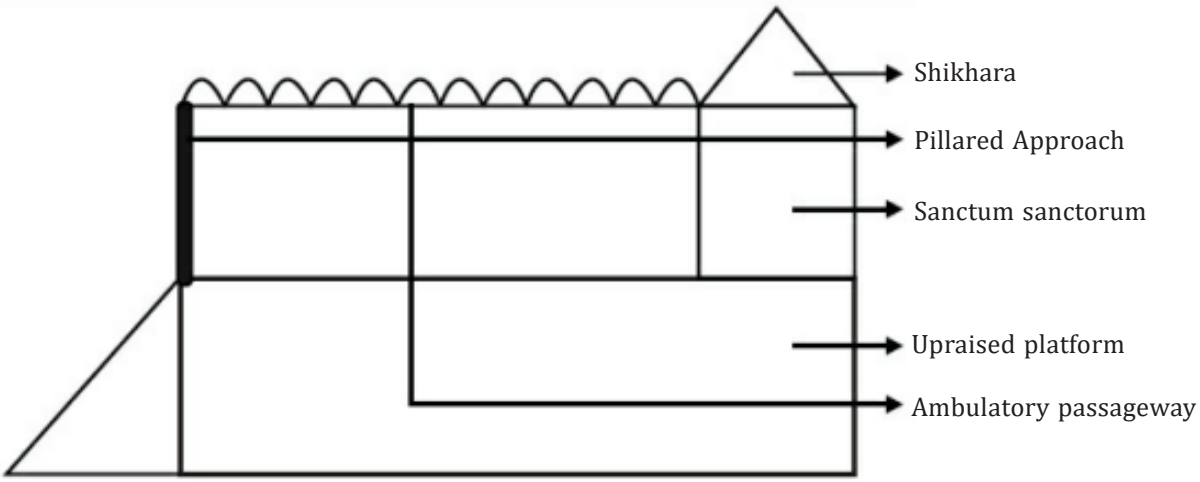


Fig. 1.24: Basic Nagara Architecture

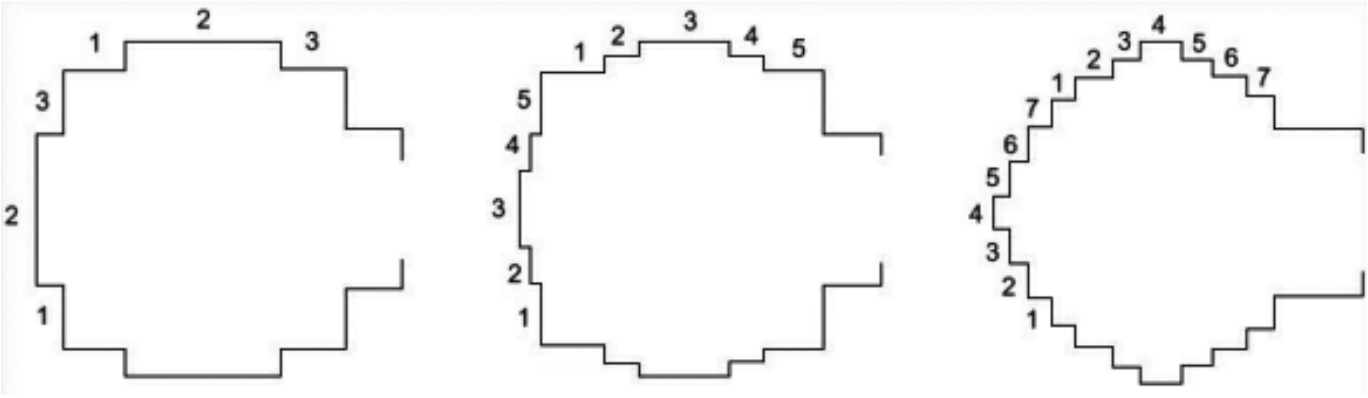


Fig. 1.25: Triratha, Pancharatha and Saptratha walls in Temples.

- Based on the type of shikhara, Nagara temples can be broadly divided into three types.

Latina/ Rekha-Prasada	• This is the most basic and widely used kind of shikhara. • Its walls curve or slope inward to a point at the top, and its base is square. • The garbhagriha is typically housed in **Latina-type buildings.** • Later, as the Latina structures grew more intricate, the temple started to support a number of small towers that were grouped together like rising mountains, with the tallest one situated at the centre and always rising above the garbhagriha.  **Fig. 1.26:** Showing Rekh-Prasada Shikhara
Phamsana type Shikhara	• Compared to the Latina type, they are **shorter and wider**. Shikhara of North Indian Temples in the Phamsana style • Unlike the Latina ones, which have roofs that resemble sharply rising towers, theirs is made up of a number of slabs that rise gradually to a single point over the centre of the building. • Phamsana roofs have a straight upward incline rather than an inward curve. • The main garbhagriha is housed in a Latina structure while many north Indian temples use mandapas of the phamsana type.  **Fig. 1.27:** Showing Phamsana Temple.
Valabhi type Shikhara	• These are **rectangular-shaped structures with roofs that rise into vaulted spaces.** • The **vaulted chamber's edge is rounded**, just like the bamboo or wooden waggons that bullocks would have once drawn. • This temple's shape was influenced by prehistoric building designs that were already in existence.  **Fig. 1.28**: Showing Valabhi Temples.

The following three sub-schools schools were created under the Nagara School:

1.8.2.1 Odisha School

- Different regions of the Kalinga empire developed their own style of temple architecture. Some of its characteristics include:
  - The **interior walls were plain**, but the **exterior walls were lavishly decorated** with intricate carvings.
  - On the porch, there were **no pillars**. Instead, the roof was supported by iron girders.
  - In the Odisha school, shikhara were referred to as **Rekha-deuls**. They were nearly vertical roofs that suddenly curved inward.
  - In this area, the mandap was referred to as **Jagmohan**.
  - The main temple had a **square ground plan**.
  - As in the Dravidian style of temple architecture, temples were **enclosed by a boundary wall**.

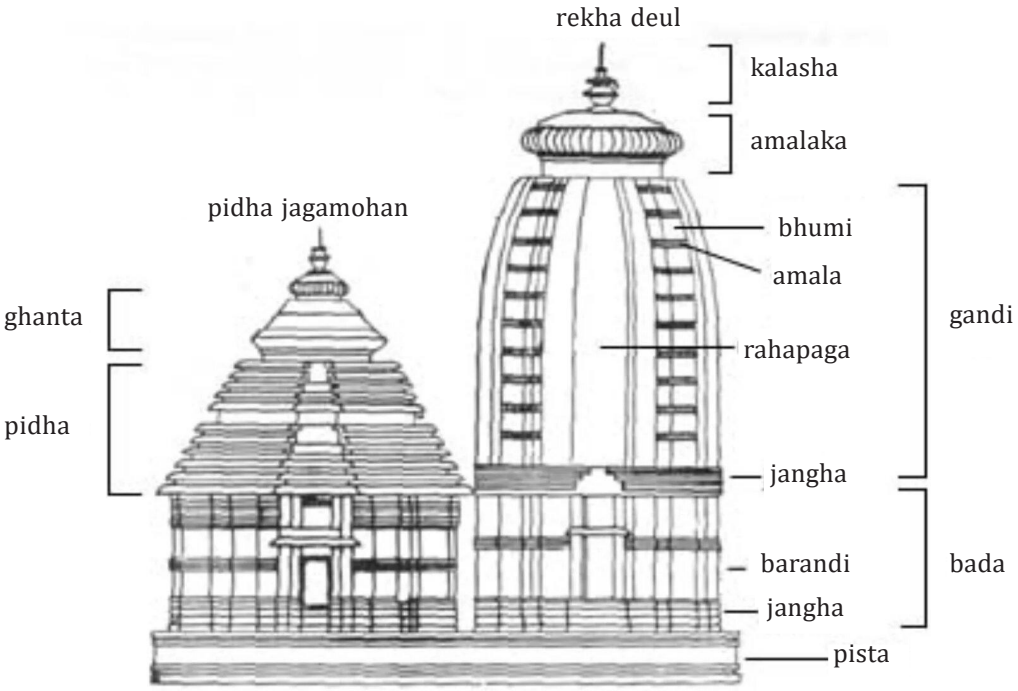


Fig. 1.29: Basic structure of a temple in Odisha School of Architecture

- **Examples: the Sun Temple in Konark** (also known as the **Black Pagoda the Jagannath Temple in Puri, the Lingaraj Temple in Bhubaneswar, etc.**



Fig. 1.30: Lingaraj temple, Bhubaneswar.

1.8.2.2 Khajuraho School

- In central India, the Chandela rulers developed a distinctive style of temple architecture known as the **Khajuraho school or Chandela school.**
- **The temples here have the following features:**
  - These temples featured **ornate carvings on both the interior and exterior walls.**
  - The sculptures generally had **erotic themes and were influenced by the Kamasutra of Vatsyayana.**
  - **Sandstone** was used in the construction of the temples.
  - The temples had **three chambers**: the garbhagriha, mandapa, and ardha-mandapa.
  - The **antarala,** vestibular entrance to the garbhagriha was present in some temples.
  - Generally the temples faced either north or east.
  - **Panchayatan style** of temple making was followed.
  - Shikhara were present in even the subsidiary shrines. This gave the appearance of a mountain range.
  - The temples, which are both Hindu and Jain in origin, were constructed on a platform that was relatively high.
  - **Examples include** the Lakshman temple in Khajuraho and the Kandariya Mahadeva temple.



Fig. 1.31: Khajuraho Temple

1.8.2.3 Solanki School (also known as Maru-Gurjara style)

- This school flourished in the north-western regions of India, including Gujarat and Rajasthan, under the support of the **Solanki kings**. This school's characteristics are:
  - There were **no carvings on the walls** of the temple.
  - Both internally and externally, the garbhagriha and mandapa are connected.
  - The **porticos have torans**, which are decorative arched entrance ways.
  - The presence of a step-tank, known as **Surya-kund**, close to the temple is a distinctive feature of this school.
  - There are numerous small temples on the tank's steps.
  - In these temples, wooden carvings can be seen.
  - **Sandstone, black basalt, and soft marble** were just a few of the materials the Solankis used to construct their temples.
  - Most of the temples are east-facing and built with the intention that the sun will always shine directly into the main shrine during the equinoxes.
- **Example:** Modhera Sun temple, Gujarat (built-in 1026–27 by Bhima-I).



Fig. 1.32: Sun temple, Modhera.

1.8.3 The Dravida or South Indian Temple Architecture

- A distinctive style of temple architecture also developed in peninsular India, much like the Nagara school of architecture with its various subschools did in the northern region of the country.
- **Mahendravarman**, a Pallava king, started the construction of temples in South India.
- The temples built during the Pallava dynasty can be **divided into four stages chronologically** and reflect the personal stylistic preferences of the individual kings.

1. Mahendra Group

- This was the **initial phase of Pallava temple architecture**.
- The temples erected under Mahendravarman's reign were mostly **rock-cut temples**.
- In contrast to the Nagara style, when the term "mandapas" primarily referred to the assembly hall, under him, the **temples were referred to as mandapas**.

2. Narasimha Group

- This served as the second phase in the evolution of South Indian temple architecture.
- Intricate sculptures were used to decorate the rock-cut temples.

- The mandapas were now separated into many **Rathas** under Narasimhavarman.
- The largest was known as the **Dharmaraja Ratha**, and the smallest was the **Draupadi Ratha**.
- The design of a temple in the Dravidian style of architecture is a successor of the Dharmaraja Ratha.



Fig. 1.33: The Pancha-rathas, i.e., 5 temples at Mahabalipuram, Tamil Nadu.

3. Rajasimha Group

- Rajsimhavarman led the development of the third stage of temple architecture.
- Under his influence, real structural temples were starting to take their place, in place of rock-cut temples.
- Examples include **the Kailashnath Temple in Kanchipuram and the Shore Temple in Mahabalipuram.**



Fig. 1.34: Kailashnath Temple in Kanchipuram

4. Nandivarman Group

- During the Pallava dynasty, this was the fourth stage of temple development.
- The temples constructed under him were smaller. The characteristics were nearly similar to Dravidian temple construction.
- Temple architecture adopted a new form known as the Dravidian style under the Chola dynasty after the downfall of the Pallava dynasty.
- The development of temples in Southern India entered a new era as a result.
- Later periods saw the emergence of three further styles in this area: the **Vesara, Nayaka, and Vijaynagar styles**.

PREVIOUS YEAR QUESTION (PRELIMS)

1. With reference to Chausath Yogini Temple situated near Morena, consider the following statements: (2021)

1. It is a circular temple built during the reign of the Kachchhapaghata Dynasty.
2. It is the only circular temple built in India.
3. It was meant to promote the Vaishnava cult in the region.
4. Its design has given rise to a popular belief that it was the inspiration behind the Indian Parliament building.

Which of the statements given above is/are correct?

(*a*) 1 and 2 (*b*) 2 and 3 only

(c) 1 and 4 (*d*) 2, 3 and 4

2. Which of the following is/are famous for Sun temples? (2017)

1. Arasavalli
2. Amarkantak
3. Omkareshwar

Select the correct answer using the code given below:

(a) 1 only (*b*) 2 and 3 only

(*c*) 1 and 3 only (*d*) 1, 2 and 3

3. The Nagara, the Dravida, and the Vesara are the: (2012)

(*a*) Three main racial groups of the Indian subcontinent

(*b*) Three main linguistic divisions into which the languages of India can be classified.

(*c*) Three main styles of Indian Temple Architecture

(*d*) Three main musical gharanas were prevalent in India.

PREVIOUS YEAR QUESTION (MAINS)

Q. Mesolithic rock cut architecture of India not only reflects the cultural life of the times but also a tine aesthetic sense comparable to modem painting. Critically evaluate this comment. (2015)

1.8.4 Other Schools

1.8.4.1 Nayaka School

- The **Nayaka School of Architecture** flourished in the period between the 16th centuries and 18th centuries A.D. under the Nayaka rulers.
- It was also called the **Madurai School.**

- Architecturally speaking, it was quite close to the Dravidian style but considerably more extensive.
- It also reflects **Islamic influences**.
- **Some of the distinctive features include:**
  - There are **Prakarms**, or enormous corridors, around the garbhagriha, as well as covered ambulatory pathways.
  - Some of the **largest gopurams** were constructed during the reign of the Nayaka kings.
  - The highest gopuram in the entire globe is seen at the Meenakshi temple in Madurai.
  - The Nayaka style marked the pinnacle of gopuram art.
  - **Intricate sculptures** were seen throughout the temple's structure.
  - For instance, the Meenakshi Temple in Madurai.



Fig. 1.35: Meenakshi Temple in Madurai

1.8.4.2 Vesara School

- It was developed in the middle of the seventh century A.D. under the **later Chalukya rulers** and is also referred to as the **Karnataka school of architecture**.
- It created a hybridized style by combining elements of the Nagara and Dravidian schools.
- **Some of its features are:**
  - An emphasis on mandapa and vimana
  - Open ambulatory passageway
  - Intricate carvings adorned the ceilings, doors, and pillars.
- The curvilinear Shikhara and square bases of Vesara temples show the influence of Nagara architecture.
- The ornate carvings and sculptures, Vimana design, and step- or terraced-style Shikara of Vesara temples are all examples of Dravida style influence.
- For instance, the Doddabasappa Temple in Dambal, the Ladkhan Temple in Aihole, the Badami Temples, etc.



Fig. 1.36: Doddabasappa Temple in Dambal

1.8.4.3 Vijayanagara School

- The Vijayanagara Empire was ruled by renowned patrons of art and architecture from 1335 to 1565 AD, with its capital at Hampi (Karnataka).
- They incorporated **elements of the Hoysala, Chalukya, Pandya, and Chola architectural styles**.
- Under their rule, the **Indo-Islamic style of Bijapur began to influence** the architectural style, which in turn was reflected in the temples erected during this time.
- **The temples had the following features:**
  - The temple walls were richly ornamented with carvings and geometric designs.
  - Goupurams, which were earlier just on the front side, were now constructed on all sides.
  - Monolithic rock pillars.
  - Often, a mythical horse known as **Yali** is engraved on temple pillars.
  - At each temple, more than one mandap was constructed.
  - The name **"Kalyan mandap"** was given to the main mandap.
  - Around this time, the idea of secular structures inside the walls of the temple was also introduced.
  - The temple complex is surrounded by high boundary walls.
- **The Virupaksha Temple:**
  - The Virupaksha Temple is an ancient temple located in the **city of Hampi in the southern Indian state of Karnataka.**
  - The temple is **dedicated to Lord Shiva** and is considered to be one of the oldest and most significant temples in India.
  - The Virupaksha Temple was built in the 7th century **AD by the Chalukya dynasty.**
  - The temple was later expanded and renovated by **the Vijayanagara Empire in the 14th century AD.**

- The temple has been in continuous use since its construction, making it one of the oldest functioning temples in India.
- The Virupaksha Temple is an excellent example of the **Dravidian style of architecture.**
- The temple has a **tall gopuram (gateway tower) at the entrance,** which is adorned with intricate carvings of Hindu deities and mythological scenes.
- The main sanctum of the temple houses a linga (phallic symbol of Lord Shiva) and is surrounded by smaller shrines dedicated to various other deities.
- The Virupaksha Temple is an important pilgrimage site for Hindus, and it attracts thousands of devotees every year.
- The temple is also a **UNESCO World Heritage Site** and is considered to be one of the most important historical and cultural monuments in India.
- The Virupaksha Temple is famous for its **annual chariot festival,** which is held in the month of February or March every year.
- During the festival, the idol of Lord Virupaksha is taken out in a grand procession on a chariot, which is pulled by devotees. The festival also features various cultural programs and performances.

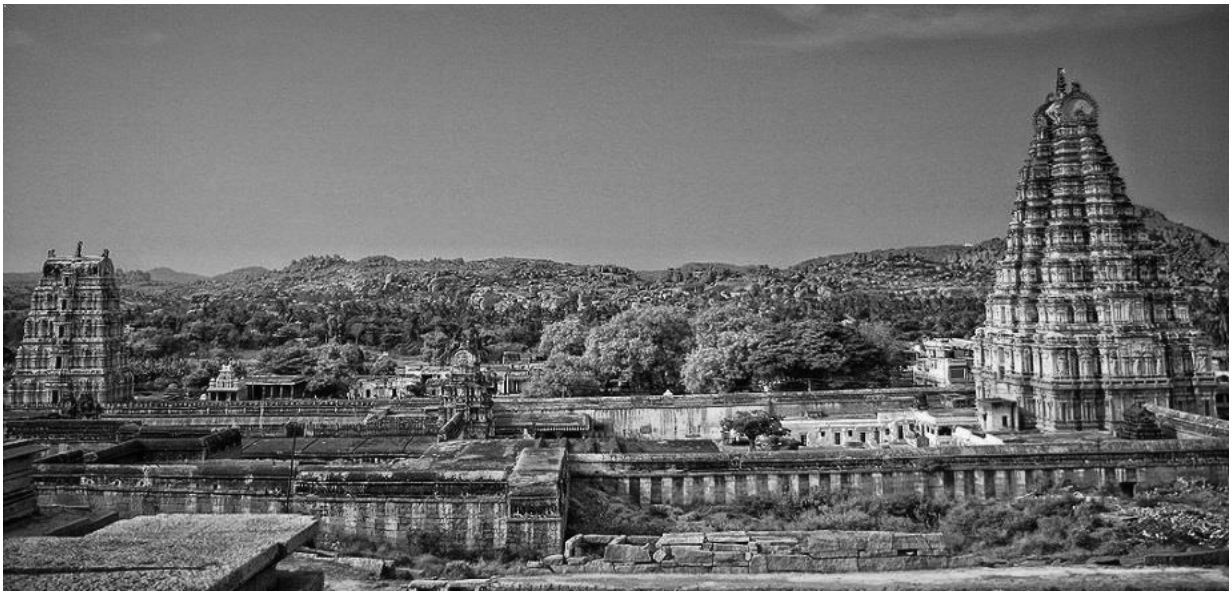


Fig. 1.37: Virupaksha Temple, Hampi.

PREVIOUS YEAR QUESTION (PRELIMS)

Q. Building 'Kalyana Mandapam' was a notable feature in the temple construction in the kingdom of (2019)

(*a*) Chalukya (*b*) Chandela
(*c*) Rashtrakuta (*d*) **Vijayanagara**

1.8.5 Chola Architecture

- In South India, hundreds of temples were constructed under the patronage of the Chola rulers. With various modifications, it was a continuation of the earlier Pallava architecture.
- This is how the Dravidian style of temple architecture came to be recognized.
- **The features of the Dravidian or Chola style are as follows:**
  - The Dravidian temples were **surrounded by tall boundary walls,** unlike the Nagara temples.
  - A tall entranceway known as **the gopuram** was situated on the front wall.
  - With a main temple and four subsidiary shrines, the temple grounds were designed in the **panchayatan style.**
  - The spire is designed in the Dravidian architectural style as a stepped pyramid that rises straight up rather than curving. It is called **Vimana**.
  - The shikhara, or crowning element, is an octagonal-shaped structure. While not spherical, it is comparable to the Kalash of the Nagara temple.
  - On top of the main temple, there is just one vimana of Dravidian-style architecture. Vimanas are not present in the secondary shrines, in contrast to Nagara architecture.
  - A vestibular tunnel called **antarala** linked the assembly hall with the garbhagriha.
  - **Dwaarpal, Mithun, and yakshas** statues adorned the garbhagriha's entrance.
  - One distinctive aspect of the Dravidian design was the placement of a water tank inside the temple enclosure.

- **For instance,** Raja Raja I constructed the **Brihadeswara Temple in Tanjore** in 1011 A.D., Rajendra I constructed the Gangaikondacholapuram Temple to commemorate his triumph in the Gangetic Delta, etc.

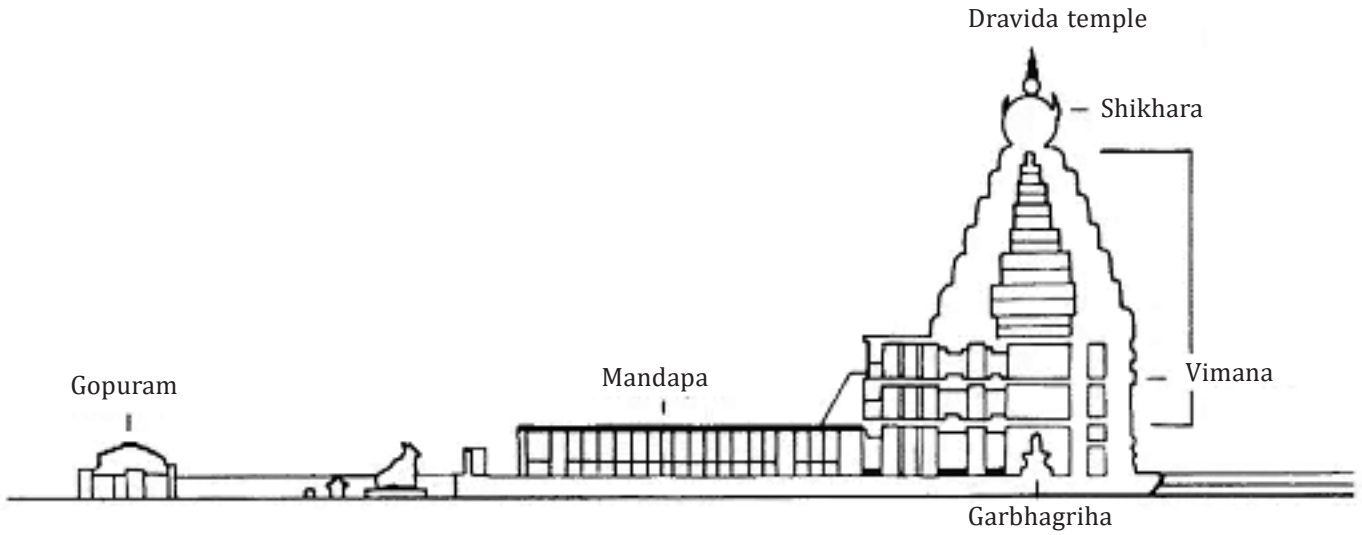


Fig. 1.38: Dravida style of temple architecture

- **The Brihadeswara Temple:**
  - The Brihadeswara Temple, also known as the Peruvudaiyar Kovil, is a Hindu temple located in **Tanjore (Tamil Nadu), India.**
  - It was built during the Chola dynasty in the **11th century CE by King Raja Raja Chola I.**



Fig. 1.39: Brihadeswara Temple in Tanjore

  - The temple is famous for its massive tower or vimana, which is over 200 feet tall and made of granite. The tower is decorated with intricate carvings and sculptures that depict Hindu mythology and legends.
  - The inner sanctum of the temple houses a lingam (an abstract representation of the Hindu god Shiva) and is surrounded by smaller shrines dedicated to various gods and goddesses.
  - The temple is considered a masterpiece of **Dravidian architecture and is a UNESCO World Heritage site.**
  - It is also an important pilgrimage site for Hindus and attracts thousands of visitors every year.

PREVIOUS YEAR QUESTION (PRELIMS)

Q. With reference to the cultural history of India, the term 'Panchayatan' refers to: (2014)

(*a*) An assembly of village elders

(*b*) A religious sect

(*c*) A style of temple construction

(*d*) An administrative functionary

PREVIOUS YEAR QUESTION (MAINS)

Q. Chola architecture represents a high watermark in the evolution of temple architecture. Discuss. (2013)

1.8.6 Hoysala Temple Architecture

- The **Hoysala School of Architecture**, which originated in the temples constructed by the Hoysala kings in the Karnataka region close to Mysore, has a distinctive aesthetic.
- With **Belur, Halebid, and Sringeri as their important sites**, it flourished between 1050 and 1300 A.D.
- **The following are some features of the architecture:**
  - Around a **central hall with pillars**, multiple shrines were constructed.
  - The **Panchayatan architecture** had a crucified ground plan, but the shrines led out in the shape of a delicately decorated star. This was referred to as the **Stellate Plan**.

- The primary construction material was soft sope stone (Chlorite schist).
- The ornamentation of the temple with sculptures received a lot of attention. Even the jewellery worn by the gods was beautifully carved, as were the interior and exterior walls.

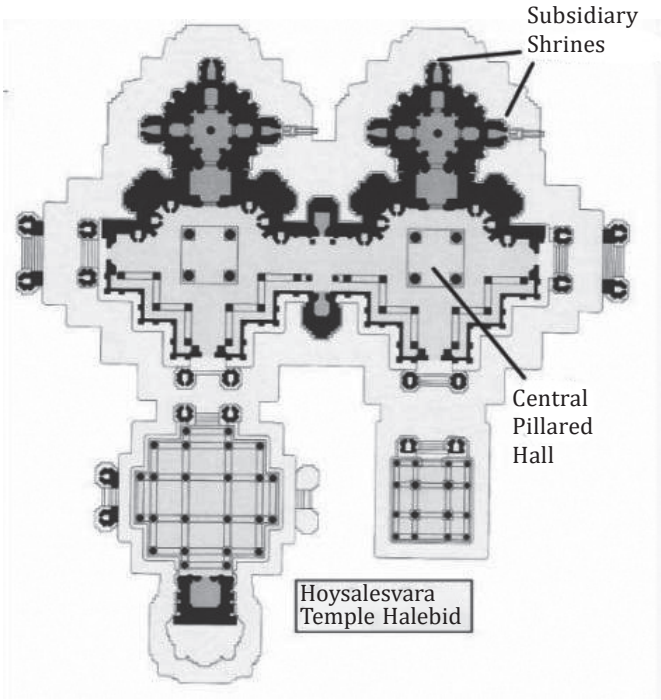


Fig. 1.40: Ground Plan of Hoysaleswara Temple, Halebid.

- Shikharas were present in every chamber and connected them with the arrangement of horizontal lines and mouldings. The tower was transformed into a neat sequence of tyres as a result.
- The temples were constructed on an elevated platform, called **Jagati**, which stood around one metre high.
- The temple's steps and walls were designed in a zigzag pattern.
- Examples are the **Vijayanarayana and Hoysaleswara temples** in Belur and Halebid, respectively.



Fig. 1.41: Hoysaleswara temple, Halebidu.

The Stellate Plan Temple

- The Stellate plan temple is a type of temple architecture that was prevalent in ancient India. It is characterized by a **circular or star-shaped plan** with multiple projections or niches on the outer walls.
- The temple usually has a single cell, or sanctum, which houses the deity and is surrounded by an ambulatory path for circumambulation by the devotees.
- The stellate plan temple is believed to have originated during the **Chalukya dynasty in the 6th century CE** and became popular during the **Hoysala period in the 12th century CE.**
- Some of the most notable examples of stellate plan temples in India include the **Chennakesava Temple in Belur, the Hoysaleswara Temple in Halebidu, and the Brihadeeswara Temple in Gangaikonda Cholapuram.**

1.8.7 Pala and Sena School of Architecture

- The architectural style in **Bengal** became known as the **Pala and Sena School of Architecture**.
- It flourished between the eighth and the twelfth centuries A.D. with the help of the Pala and Sena dynasties.
- The **Palas were mostly Mahayana Buddhist emperors**, but they were also exceedingly tolerant and embraced both religions.
- Many Viharas, Chaityas, and Stupas were constructed by Pala Rulers.
- The Senas were Hindus who constructed temples for Hindu deities and preserved Buddhist structures. As a result, both religions' influences could be seen in the architecture.
- Monuments under Pala rulers are:
  - Under Pala's reign, the **universities of Nalanda, Jagaddala, Odantapuri, and Vikramshila** were developed.
  - They built the magnificent monastery known as **Somapura Mahavihara** in Bangladesh.
- Monuments under Sena rulers are:
  - Temple of Dhakeshwari in Bangladesh.



Fig. 1.41: Temple of Dhakeshwari, Bangladesh.

- This School of Architecture is characterized by:
  - The structures **resembled bamboo huts** in the way they featured **curved or sloping roofs**. The Mughal architects eventually embraced this and gave it the name "**Bangla Roof**."
  - The main kind of building material was **terracotta bricks**, which were made of clay and burned bricks.
  - Similar to the Odisha School, these temples had a tall, curved shikhara crowned by a large amalaka.
  - Both metal and stone were employed in the sculptures of this area. The main element was stone.
  - Due to their exceptionally glossy finish, the figurines were distinctive.
  - For instance, **the Siddhesvara Mahadeva temple at Barakar and the temples in Vishnupur.**



Fig. 1.42: Siddhesvara Mahadeva temple at Barakar

1.9 PALLAVAS AS GREAT TEMPLE BUILDERS

1.9.1 Background

- Architectural activity was sparked at the time by the religious awakening. The Pallavas made significant contributions to Indian architecture and art.
- In reality, the Dravidian architectural style of southern India was pioneered by the Pallavas.
- From cave temples to monolithic Rathas, and finally, to structure temples, there was a progressive evolution.
- **The Pancha Pandava Rathas (Rock-cut Rathas),** also known as the **Five Rathas**, are five distinct architectural styles situated in Mamallapuram.
- The outstanding examples of Pallava structural temples are the **Kailasanatha temple in Kanchi** and the **Shore temple in Mamallapuram**.
- The Pallavas contributed to the development of sculpture as well. The Mandapas' walls are adorned with lovely sculptures.
- A masterwork of classical art is the sculpture at Mamallapuram that shows the "**Descent of Ganges or the Penance of Arjuna**."

1.9.2 Rock-Cut Architecture

- The **Pallava dynasty was the apex of rock-cut architecture**, carving enormous rocks into a variety of sizes and shapes that were then utilized to construct temples.
- The front side of the rocks that serve as the **"Mandapa"** are cut with pillars, and the back side is left for the construction of the Sanctum of the Gods.
- **Mahendravarman I** was a renowned patron of the arts and built many beautiful buildings. He also authored a drama in Sanskrit called **"Mattavilasa Prahasana."**
- The design of rock-cut temples was replaced by a broad range of temples after Mahendravarman I's reign.
- The earliest rock-cut temples were made entirely of rock; they lacked any bricks, metal, or other building materials.
- This temple's entrance has **"Dwarapalakas," or royal gatekeepers**, which eventually spread to other south Indian temples.

PREVIOUS YEAR QUESTION (MAINS)

Q. The rock-cut architecture represents one of the most important sources of our knowledge of early Indian art and history. Discuss. (2020)

1.9.3 Free-Standing Temples

- A free-standing structure refers to a **structure that stands on its own without being supported by any other objects.**
- **The shift from rock-cut to structural temples occurs during the Pallava period.** The Ratha temples represent an effort to liberate oneself from the control of the Chaitya and Vihara rock cuts.
- The Ratha temples' structural details, which mimic wooden timber support and plaster beams, are unnecessary in stone.
- This shows that they are still dependent on previous wooden-structured temples.

1.9.4 Mamallapuram Shore Temple

- On the eastern coast of Tamil Nadu lies a coastal area called Mamallapuram. Although early accounts of foreigners reported a flourishing trade with the Romans near Mamallapuram's shore, the region is rich in history.
- The **architecture of Mamallapuram (Mahabalipuram) was a prime example of Pallava glory.**

- These temples were made of granite by the Pallava King **"Narasimhavarman I,"** who succeeded **Mahendravarman I.**
- The Mamallapuram shore temples and monuments **received the UNESCO World Heritage Site designation in 1984.**



Fig. 1.43: Mamallapuram shore temple

1.9.5 Seven Pagodas

- The phrase refers to the **Mamallapuram Shore Temple, whose main temple was surrounded by six additional temples** until they were all submerged by natural disasters and submerged beneath the sea.
- According to mythology, work on the cave temples began under Mahendravarman's rule, before Narsimhamvaraman. Seven Rathas (free-standing temples) were erected once the order for such buildings was subsequently granted.
- The artistically carved **"Pancha Pandava Rathas" and "Arjuna's Penance"** on a 100-foot-long stone are also part of the architectural splendour.

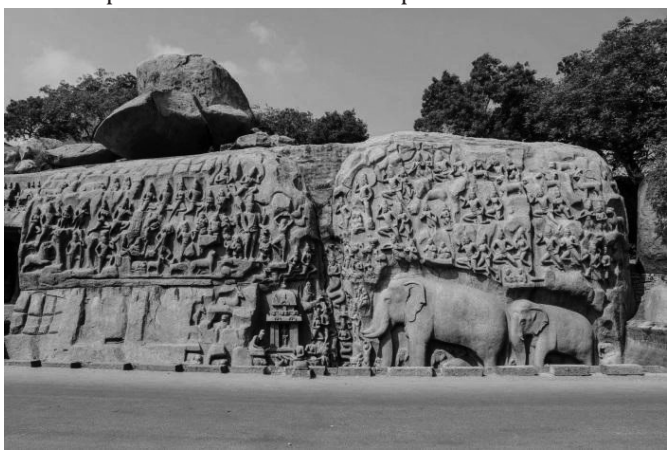


Fig. 1.44: Arjuna's Penance

1.10 EMERGENCE OF NALANDA AS CENTRE OF LEARNING

- Nalanda is one of the **oldest and most renowned centres of learning in ancient India.**
- It was a Buddhist monastery and a renowned centre of learning located in the present-day Indian state of Bihar.
- Nalanda University was established in modern-day Bihar by **Gupta dynasty ruler Kumaragupta (Shakraditya)** in the early 5th century (around AD 427), and it thrived there for 600 years until the 12th century.
- It gained popularity during the reign of Harshavardhana and the Pala rulers.
- **Nalanda University** was a centre of learning up until it was destroyed by Turkish ruler Qutbuddin Aibak's general Bakhtiyar Khilji in 1193 AD, during the 12th century.
- The emergence of Nalanda as a centre of learning was a gradual process, and it took several centuries to become one of the most important centres of education and scholarship in the world.
- It is now declared a **UNESCO World Heritage Site**.
- **Key factors that led to the emergence of Nalanda as a centre of learning:**
  - **Buddhist Monastery:** Nalanda was established as a Buddhist monastery in the 5th century AD by the Gupta Empire. The monastery was initially built for the purpose of providing a place for the Buddhist monks to study and practise their religion.
  - **Location:** Nalanda was strategically located at the crossroads of several major trade routes. This made it a centre of trade and commerce and attracted scholars and students from all over the world.
  - **Patronage:** The Gupta Emperors and subsequent rulers of India provided significant patronage to Nalanda, which helped to develop the institution and attract scholars and students from all over India and beyond.
  - **Curriculum:** Nalanda offered a wide range of courses and subjects, including philosophy, theology, astronomy, mathematics, medicine, and literature. This wide range of subjects attracted scholars and students from all over the world.
  - **Scholarship:** Nalanda was home to some of the most renowned scholars of ancient India, such as **Nagarjuna, Aryadeva, and Asanga.** These scholars made significant contributions to the fields of philosophy, theology, and literature.
  - **Library:** Nalanda had a vast library that was one of the largest and most comprehensive in the world at that time. It contained thousands of manuscripts and books on a wide range of subjects, which attracted scholars and students from all over the world.
  - **Method of Teaching:** Nalanda's teaching method was based on dialogue and debate. This allowed

students to engage in critical thinking and develop their own ideas and opinions.

- **Overall**, Nalanda's emergence as a centre of learning was a combination of several factors, including its location, patronage, curriculum, scholarship, library, and teaching method.
- These factors helped to attract scholars and students from all over the world and made Nalanda one of the most important centres of education and scholarship in the world.

PREVIOUS YEAR QUESTION (MAINS)

Q. Taxila university was one of the oldest universities of the world with which were associated a number of renowned learned personalities of different disciplines. Its strategic location caused its fame to flourish, but unlike Nalanda, it is not considered as a university in the modern sense. Discuss. (2014)

1.11 MEDIEVAL PERIOD ARCHITECTURE

- The arrival of the Islamic kings to India's western frontiers had begun with the **Arab conquest of Sind in 712 A.D.**
- The start of India's medieval era can be seen in the 12th century A.D. when an Islamic ruler assumed control of Delhi.
- Indian architecture underwent a significant change over the subsequent decades.
- To reflect the tastes and preferences of the new rulers, new elements were added, including **calligraphy and ornamentation made of inlay work**.
- However, the local architects also kept some elements of the regional architectural traditions.
- As a result, we observe a fusion of Indian and Persian styles in the architecture of this period that followed.
- It is therefore referred to as **Indo-Islamic or Indo-Saracenic architecture**.
- **The following are some characteristics of Indo-Islamic architecture:**
  - During this time, **domes and arches** became more popular. It replaced the conventional Trabeat style of architecture and was known as the "**arcuate" style**.
  - Around the mosques and mausoleums, **minars** were first used by the Islamic sultans.
  - In their constructions, **mortar served as the cementing agent**.
  - **Figures of both humans and animals were not used** in Indo-Islamic architecture.
  - The Indo-Islamic style of architecture brought spaciousness, massiveness, and breadth to the overly congested Hindu style.
  - The Indo-Islamic architecture used **calligraphy** as a means of decoration rather than sculpture as was the case with earlier buildings.
  - **The Arabesque method was also used for decoration.**
    - Arabesque refers to the use of geometrical vegetal ornamentation and is characterized by a continuous stem that divides into numerous counterpoised, leafy secondary stems on a regular basis.
    - In turn, the secondary stems split again or reconnected with the main stem to form a decorative pattern.



Fig. 1.45: Arabesque design

  - Geometric principles were heavily incorporated into this era's architecture, from decorative patterns to a symmetry-imbuing design aesthetic.
  - Because of the elaborate jaali decorations on the buildings, it is clear that Islam places a high value on the light.

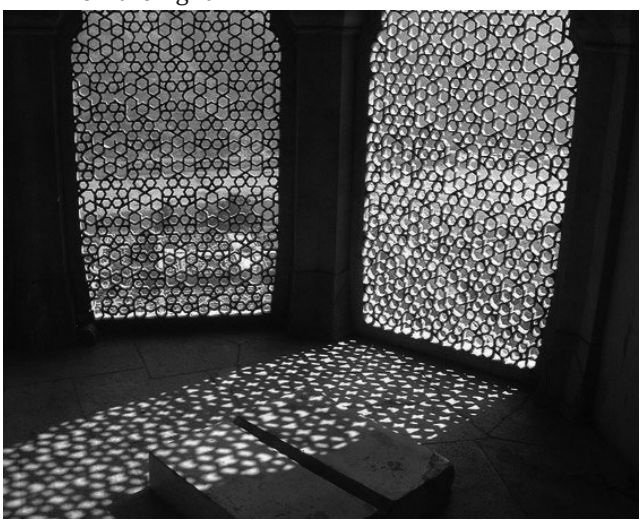


Fig. 1.46: Jali work

  - The **use of water within the premises of the buildings** in the form of courtyard pools, fountains, and tiny drains was a significant aspect of this era's architecture.

- **The following three uses of water predominated:**
  1. Religious purpose
  2. Cooling the premises
  3. Decorative purpose.
- The **Charbagh gardening style** was developed by the Islamic rulers, who divided a square block into four identical gardens that were placed next to one another.

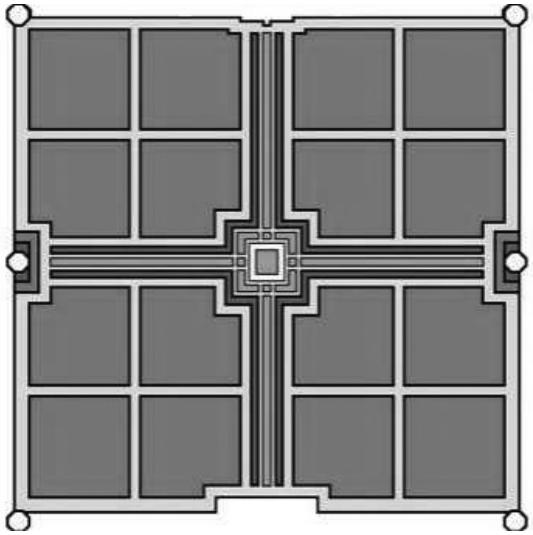


Fig. 1.47: Charbagh gardening style

- **Pietra dura**: For the inlay of priceless stones and gems into the stone walls, the architectures of the time also employed the pietra dura technique.



Fig. 1.48: Pietra dura specimen

- Another distinctive aspect of the buildings was their use of the **foreshortening technique**, which made the inscriptions appear to be closer than they actually were.

1.11.1 Delhi Sultanate

- Architecture during the Delhi Sultanate, which lasted from 1206 to 1526 A.D., can be divided into two major categories:
  1. **Imperial Style:** Patronised by the rulers of Delhi.
  2. **Provincial Style:** Patronised by local rulers and chiefs.

The Imperial Style

- During the various dynasties that ruled from 1191 to 1557 A.D., the Imperial style of architecture flourished. Each ruler added some of his own flavors, but the overall stylization remained the same.
- **Slave dynasty:**
  - **Ilbari dynasty**, also known as the Slave dynasty, ruled from 1206 to 1290 A.D. The architectural design during that time became known as the **Mameluke style of architecture**.
  - The majority of the buildings built during this time were renovations of Hindu structures already in place.
  - In addition, they began the construction of a number of monuments, **Qutub Minar** being one of the best examples.
    - Qutb-ud-din Aibak began building the **five-storied structure** of Qutub Minar, but he only completed the ground floor.
    - Iltutmish finished the following three stories, and Feroze Shah Tughlaq finished the final storey.
  - **Examples** include the mosque Quwat-ul-Islam, which was once a Jain temple, Arhai-din-ka-Jhopra, and other structures.



Fig. 1.49: Qutub Minar

- **Khilji Dynasty:**
  - **The Seljuk architectural style** was established by the Khilji dynasty, which ruled from 1290 to 1320 AD.
  - Use of **red sandstone** in construction distinguishes works from this era.
  - Additionally, it was during this time that the **Arcuate style** first became popular.
  - In order to cement the structures together, mortar started to be used extensively.
  - For instance, **Alai Darwaza by Ala-ud-din Khilji, Siri Fort, etc.**

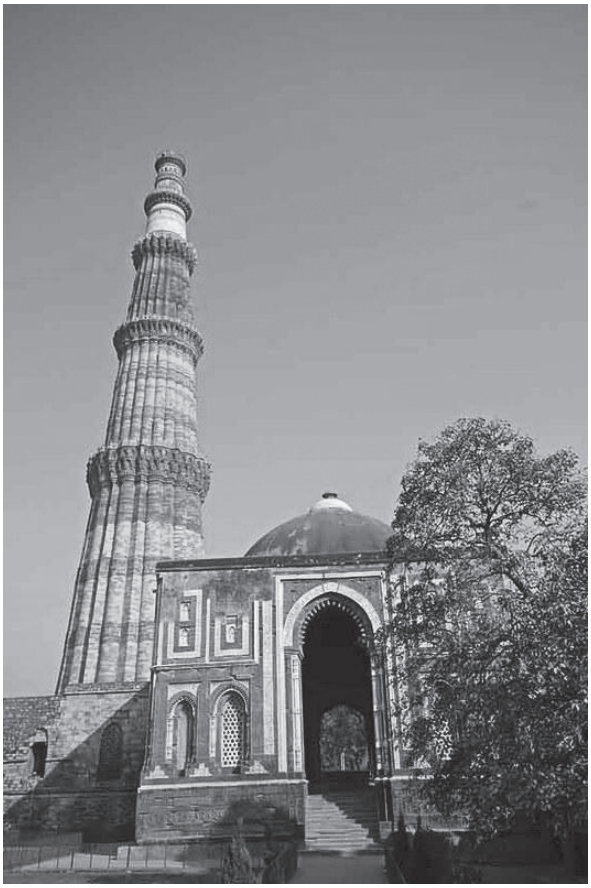


Fig. 1.50: Qutb Minar and Alai Darwaza, Delhi.

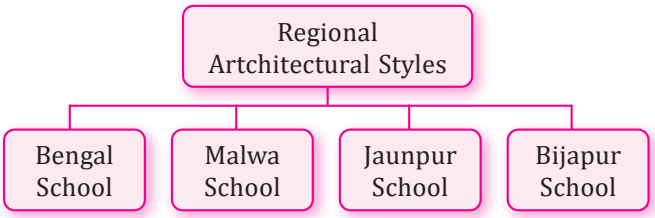
Alai Darwaza

- It is a historical monument located in **Delhi, India.** It was constructed in **1311 AD by the Khilji dynasty ruler, Alauddin Khilji.**
- The structure is made of **red sandstone and is a part of the Qutub Complex.**
- The Alai Darwaza is known for its intricate designs and decorations, including geometric patterns, arabesque motifs, and calligraphy.
- The central archway is adorned with verses from the Quran. The monument also features two towering domes and a minaret on each side.
- In addition to its aesthetic value, the Alai Darwaza is also significant for its engineering innovation.
  - The structure is built with a unique technique that involves the use of iron beams to reinforce the archway, making it one of the earliest examples of such a construction method in India.

- **Tughlaq Dynasty:**
  - During the reign of the Delhi Sultanate, architecture was going through a crisis. Nonetheless, certain construction projects continued to be carried out using **grey sandstone**.
  - At this time, the emphasis was less on adornment and more on the structural integrity of the structure.
  - The buildings incorporated the entrance design methods of an arch and a lintel.
  - In order to increase the strength of the structure, they also created a method of construction called a "**batter**," which had sloping walls.
  - Cities like Ferozabad, Jahaanpanah, and Tughlaqabaad are examples.
- **Lodi Dynasty:**
  - Architecture continued to take a backseat throughout the Lodi dynasty. At this time, **only tombs were constructed**.
  - However, the development of **twin domes** was a significant aspect of this era's architecture. It was made out of an **interior hollow dome**.
  - **Double domes were used for the following reasons:**
    - To make the construction stronger and
    - To reduce the dome's interior height.
  - The graves constructed during this stage were stark, harsh, and unadorned. They had octagonal construction and a diameter of around 15 meters. A sloping verandah served as their support.
  - For instance, **Sikandar Lodi founded the city of Agra and the Lodi Gardens.**

1.11.2 Regional Kingdoms

- During this period, the Indo-Islamic architectural style also began to have an impact on regional architectural styles. **Bengal, Bijapur, Jaunpur, and Mandu all played significant roles in the history of architecture.**



Bengal School

- The use of **black marble and bricks** was a defining feature of Bengal School architecture.
- The sloping **"Bangla roofs"** that had previously been employed for temples were still present in the mosques constructed during this time.
- Examples include the **Adina mosque** in Pandua and the **Qadam Rasul mosque** in Gaur.



Fig. 1.51: Qadam Rasul mosque, Gaur.

Malwa School

- On the **Malwa plateau**, the towns of Dhar and Mandu emerged to prominence as centers of architecture.
- The usage of various **coloured stones and marbles** is the most noticeable aspect of the structures here.
- **Large windows** on the structures, possibly a consequence of European influence, and stylized usage of pillars and arches were used to embellish them.
- Even the staircases have been used to improve the appearance of the structure. However, this school building **did not use minars**.
- The Malwa School of Architecture, also known as the **Pathan School of Architecture,** is also one of the best examples of **environmental adaptation** of the time because of the following characteristics:
  - The structures and rooms were well-ventilated because of the use of **big windows**.
  - The pavilions' airy, softly arched design allowed them to maintain their coolness amid the heat.
  - To store water, artificial reservoirs called "**Baulis**" were built on the site.
  - Materials that could be found nearby were utilized.
  - The use of the batter system developed by the Tughlaqs made buildings stronger.
- Examples are **the Rani Roopmati pavilion, Ashrafi Mahal, Jahaz Mahal (All located in Madhya Pradesh), etc.**



Fig. 1.52: Rani Roopmati pavilion, Madhya Pradesh.

Jaunpur School

- The **Sharqi kings** patronised the Jaunpur School, which grew to be a hub of important artistic and cultural activity.
- This architectural design also became known as the **Sharqi style** and, like the Pathan style, it **avoided the use of minarets**.
- The employment of bold, forceful figures painted on enormous screens in the prayer hall's middle and side bays is a distinctive element of these buildings.
- **Example:** Atala Mosque, Jaunpur.



Fig. 1.53: Atala Mosque, Jaunpur.

Bijapur School

- The **Deccan or Bijapur School of Architecture** emerged under **Adil Shah's** patronage.
- He built several mosques, tombs, and palaces that were distinctive for their usage of a **three-arched facade and a bulbous dome** that was nearly spherical and had a narrow neck.
- Additionally, he pioneered the use of **cornices**. The handling of the ceilings of the Bijapur school, which lacked any apparent support, was a unique characteristic.
- The structures' structural integrity was increased by the employment of iron clamps and a robust plaster of Paris. Rich carvings were used to embellish the walls.
- For instance, **Gol Gumbaj, the Adil Shah tomb in Bijapur.**

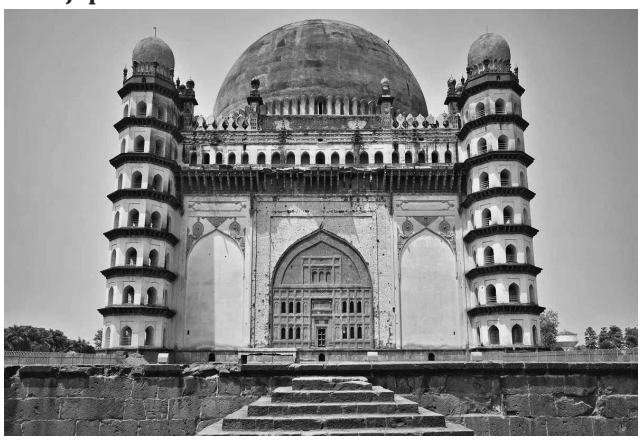


Fig. 1.54: Gol Gumba, Bijapur.

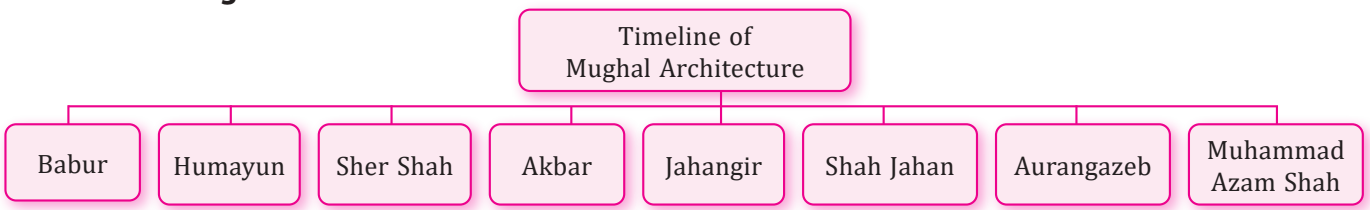
1.11.3 Mughal Architecture

- **The Mughals were devoted patrons of the arts and architecture.** As new structures were constructed with tremendous vision and aesthetic inspiration, architecture reclaimed its position as a significant discipline under them.
- The Mughal era in northern India witnessed a magnificent **revival of Islamic architecture.**
- Under the Mughal emperors' patronage, Persian, Indian, and various regional styles were merged to create artworks of great beauty and refinement.
- It became so popular, especially in north India, that it was mirrored in **Indo-Saracenic colonial architecture**.

Features of Mughal Architecture:

- It was constructed using a combination of **Turkish, Persian, and Indian architectural traditions.**
- It contained a variety of building types, such as grand gateways, forts, mausoleums, palaces, mosques, sarais, and so on.
- **White marble and red sandstone** were the most often used construction materials.
- **Charbagh gardens** are known for their distinctive bulbous domes, narrow corner turrets, expansive entrances, exquisite calligraphy, arabesque, and geometric designs on the pillars and walls, and royal halls supported by pillars.
- The Mughals furthered the development of Indo-Islamic architecture, which was characterized by the use of arches, chhatri, and other types of domes.

Timeline of Mughal Architecture



- **Babur**
  - Both the mosques erected by Babur at Panipat and Rohilkhand were completed in 1526 A.D. However, his reign was much too short to give rise to any new style or approach.



Fig. 1.55: Kabuli Bagh Mosque, Panipat.

- **Humayun**
  - Humayun and Sher Shah Suri engaged in a constant power struggle during his reign.
  - He was unable to dedicate a lot of time to art and architecture as a result.
  - **Dinpanah's** construction was overseen by him, but he was unable to complete it.
  - In architecture, the Persian style rose to prominence around this time.
- **Sher Shah**
  - He built the **Qila-i-e-Quhunah (Old Fort Mosque)** in Delhi.
  - He built the renowned **Rohtas Fort** in Pakistan and the **Sher Shah Suri Masjid** in Patna, both in **Afghan style**, to serve as monuments to his rule.
  - The transition from Lodi to Mughal architectural styles occurred during his reign.
  - Additionally, he **rebuilt and enlarged a Mauryan road**, renaming it **Sadak-e-Azam**, which later came to be known as **Grand Trunk Road**.
  - He ensured that there were sufficient trees and sarais for travelers.
  - In Sasaram, where he was born, a mausoleum for Sher Shah Suri was built. It stands in the center of a lake and is made of red sandstone.
  - The customs from the time of the Delhi Sultanate were continued in Sher Shah's works.



Fig. 1.56: Sher Shah Suri Masjid, Patna.

- **Akbar**
  - In 1556, when Akbar inherited the kingdom of Delhi, the golden period of Mughal architecture also started.
  - Throughout Akbar's reign, **red sandstone** was frequently used in the construction of buildings.
  - He also made the **"Tudor arch"** (a four-centered arch) popular.
  - Some of the most important architectural projects carried out during Akbar's rule include the following:

Agra Fort

- It was one of the first structures constructed under Akbar's rule.
- The majority of the structures inside the fort, however, were constructed during Shah Jahan's rule.
- **The following are some of the notable structures on the site:**
  - Moti Masjid by Shah Jahan.
  - Diwan-i-aam (Hall of Public Audience) and Diwan-i-khas (Hall of Private Audience) by Shah Jahan.
  - The Jahangiri Mahal.
  - Sheesh Mahal (Turkish Bath).



Fig. 1.57: Agra Fort.

Fatehpur Sikri

- One of the most notable examples of Indo-Islamic architecture is the creation of a new **capital city** by Akbar at Fatehpur Sikri.
- The structures constructed in this area represent a rare fusion of Hindu and Persian architectural styles and have been called **"frozen moments in history."**
- One of the most famous buildings in the city is **Buland Darwaza,** a 40-meter red sandstone building built in 1576 AD to commemorate Akbar's victory over Gujarat. It is the **highest doorway in the world**.
- **Ibadat Khana** was a meeting house built by Akbar at Fatehpur Sikri in 1575 AD. Ibadat Khana was used for discussions with various spiritual leaders of different religious grounds and to conduct a discussion on the teachings of various religious leaders.
- In the year 1581 AD, **the Salim Chishti Tomb** was constructed. It has exquisite white marble Jali craftsmanship, arabesque patterns on the walls, and Quranic text inscriptions.
- The **imperial compound also includes Buland Darwaza and Jama Masjid**. Jahangir added further decorations in 1606 AD.



Fig. 1.58: Buland Darwaza.

PREVIOUS YEAR QUESTION (PRELIMS)

1. With reference to the cultural history of India, consider the following statements: (2018)

1. White marble was used in making Buland Darwaza and Khankah at Fatehpur Sikri.
2. Red sandstone and marble were used in making Bara Imambara and Rumi Darwaza at Lucknow.

Which of the statements given above is/are correct?

(*a*) 1 only (*b*) 2 only

(*c*) Both 1 and 2 **(*d*) Neither 1 nor 2**

2. Ibadat Khana at Fatehpur Sikri was: (2014)

(*a*) The mosque for the use of the Royal Family

(*b*) Akbar's private prayer chamber.

(*c*) The hall in which Akbar held discussions with scholars of various religions.

(*d*) The room in which the nobles belonging to different religions gathered to discuss religious affairs.

- **Jahangir**
  - During Jahangir's reign, architecture was neglected in favour of paintings and other forms of art.
  - However, he did oversee the construction of a number of significant structures, including **Akbar's Tomb at Sikandra.**
  - He also built the **Moti Masjid** as well as other gardens, notably the **Shalimar Bagh** in Kashmir and Lahore.
  - **The tomb of Itmad-ud-daulah,** Noor Jahan's father, was one of the significant construction

projects that Jahangir's wife Noor Jahan oversaw during her husband's rule.
- Around this period, **white marble** started to take the place of the red sandstone that had previously been the primary building material.
- **The mausoleum of Itmad-ud-Daulah** was the **first** Mughal building made **completely of white marble**.
- Additionally, it houses some of the finest pietra dura masterpieces.
- His son Shah Jahan constructed Jahangir's mausoleum in Lahore.

PREVIOUS YEAR QUESTION (PRELIMS)

1. Who among the following Mughal Emperors Shifted emphasis from illustrated manuscripts to album and individual portrait? (2019)

(*a*) Humayun (*b*) Akbar
(*c*) Jahangir (*d*) Shah Jahan

- **Shah Jahan**
  - Under Shah Jahan, Mughal architecture reached its pinnacle. His most significant works include the following:
    - The **Taj Mahal**, which exhibits the whole spectrum of riches and majesty, is an outstanding example of Mughal architecture.
    - **His wife, Arjumand Banu Begum**, often referred to as Mumtaz Mahal, was honored by having it constructed.
  - **The use of calligraphy, pietra dura artwork, the foreshortening technique, gardens in the Charbagh style, and the embellishment of the premises with water** are all characteristics of Mughal architecture.
  - **In addition, the Taj Mahal has a number of distinguishing qualities:** the marble sculptures were low relief, and the jaali work in the Taj Mahal is lace-like and extraordinarily stunning.
  - Shah Jahan also constructed a number of other buildings, gardens, and monuments, including the **Red Fort in Delhi, the Jama Masjid in Delhi, and the Shalimar Bagh in Lahore.**
  - Apart from large-scale constructions, the Peacock Throne, which is regarded as one of the best examples of metallurgy of the time, was another example of his notable creations.
- **Aurangazeb**
  - Mughal architecture saw a **decline** under Aurangazeb's reign.
  - As he was puritanical, he did not take an active interest in the pursuit of art and architecture.
- **Muhammad Azam Shah**
  - He was the final Mughal to build an architectural structure.
  - In honour of his mother, Begum Rabia Durani, who was the bride of Aurangzeb, he constructed **Biwi-ka-Maqbara**.
  - It is located in **Chhatrapati Sambhajinagar (Aurangabad), Maharashtra,** and has been compared as a subpar replica of the Taj Mahal.
  - In Delhi, he also constructed the **Zinat Mahal** in honour of his wife.



Fig. 1.59: Bibi-ka-Maqbara.

IN THE AREAS OF RAJASTHAN AND PUNJAB, TWO DISTINCT ARCHITECTURAL STYLES EMERGED DURING THE MUGHAL ERA.

1. Rajput Style

- The Mughal style of the era had an impact on Rajput buildings, although they were unique in terms of scale and width.
- They were largely in charge of building lavish palaces and forts.
- The cornices were constructed with an arch form such that the shadow resembled a bow.



Fig. 1.60: Hawa Mahal, Jaipur

2. Sikh Style

- Modern-day Punjab is the place of origin of the Sikh architectural style.
- The architectural styles of the Mughals and Rajputs had a major influence.

- **Some of the characteristics of a Sikh style include those listed below:**
  - Using several **Chhatris (kiosks)** on the top of the buildings.
  - The buildings had **fluted domes** that were usually supported and decorated with panels made of brass and copper.
  - There were several distinct foliations used to decorate the arches.
- The **Golden Temple**, often referred to as Shri Harmandir Sahib was constructed in the 16th and 17th centuries.



Fig. 1.61: Golden Temple.

Do You Know?	
Rumi Darwaza	• The Rumi Darwaza, also known as the Turkish Gate, is located in Lucknow, Uttar Pradesh. • In 1784, Nawab Asaf-Ud-Daula oversaw the construction of this imposing gateway. • It serves as the entrance to the city of Lucknow and is an illustration of Awadhi architecture. • Rumi Gate is thought to have gotten its name because it was modeled after the entrances to ancient Constantinople or contemporary Istanbul. • There is no connection between the Rumi Darwaza in Lucknow and the Persian poet and philosopher Rumi.
Bara Imambara	• It was built by Asaf-ud-Daula, Nawab of Awadh in 1784 and is located in Lucknow. • There is no woodwork in the entire structure. • The roof is made up of bricks that are connected together without using a beam or a girder.

PREVIOUS YEAR QUESTION (MAINS)

Q. How will you explain the medieval Indian temple sculptures that represent the social life of those days? (2022)

#OpinionMatters

Do you think the architectural tradition of ancient India is more related with the spread of the message of monarchy and with this it also signifying the military strength of the empire?

1.12 MODERN ARCHITECTURE

- The arrival of European colonists occurred at the same time as the Mughal empire was in decline, which sparked a struggle for power between the Portuguese, French, Dutch, Danish, and British that resulted in the British rule of India until 1947.
- The numerous buildings the Europeans built, however, also reflect the wealth of architectural styles they brought with them.

1.12.1 Portuguese Influence

- **The Iberian architectural style** was introduced by the Portuguese.
- Along the coastlines, they first built trading posts and warehousing facilities that were later transformed into fortified towns.
- In addition, they discussed the idea of "patio houses" and the "Baroque style," which were developed in Europe in the late 16th century to symbolise the power of the Church. For a dramatic effect, it had an elaborately decorated, meticulous, and theatrical design.
- Contrasting colours were used in it.
- **The following are a few notable constructions:**
  - **Sé Cathedral:** In Goa, the Sé Cathedral was completed in 1619. It was constructed in a late-Gothic Portuguese style. Its "**Golden Bell**" is a large bell.



Fig. 1.62: Sé Cathedral, Goa

- **Bom Jesus (Holy Jesus) Basilica:** Goa's Bom Jesus (Holy Jesus) Basilica. It is a Baroque-style World Heritage Site that was finished in 1604 AD. It incorporates the body of the revered St. Francis Xavier.
- **Mumbai's Castella de Aguanda**.
- **Diu's St. Paul's Church:** It was completed in 1610 AD and is in the Baroque style.
- **Diu Fort:** On the coast of Diu island, Diu Fort was constructed in the year 1535. A lighthouse and cannons were mounted on the walls of the fort. The St. Thomas Church, St. Paul's Church, and the Church of St. Francis of Assisi are the three churches located inside the fort complex.
- **Church of St. Anne, Talaulim, Goa:** It was completed in 1695 AD and was constructed in the Baroque architectural style.

1.12.2 French Influence

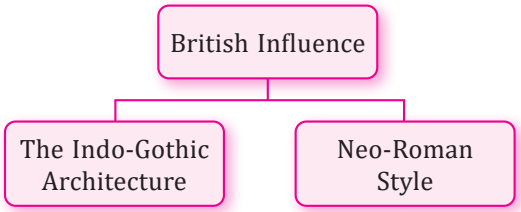
- **Urban city planning** is a concept that the French brought with them.
- Scientific architectural designs and Cartesian grid plans were used to construct the French towns of Pondicherry and Chandernagore (now Chandannagar, West Bengal).
- As a display of power, they erected imposing structures.
- In addition, they popularised the idea of **anonymous architecture**, which features plain, modern buildings with little ornamentation or design.
- Additionally, the French built the coastal communities of **Mahe (Kerala), Karaikal (Tamil Nadu), and Yanam (Andhra Pradesh).**
- Example: Church of Sacred Heart of Jesus, Puducherry, and Sacred Heart Church of Chandannagar.



Fig. 1.63: Church of Sacred Heart of Jesus, Puducherry.

1.12.3 British Influence

- The **Gothic architectural style** was introduced by the British.
- The **Indo-Gothic architectural style** is the result of its fusion with Indian architecture.
- A brand-new architectural design known as **Neo-Roman architecture** emerged after 1911.



The Indo-Gothic Architecture

- The Indian, Persian, and Gothic architectural styles were uniquely combined to create the Indo-Gothic style of architecture, **also known as Victorian architecture or Indo-Saracenic style of architecture.**
- **The following are some traits of the Indo-Gothic style:**
  - The constructions were extremely **large and elaborately dome**.
  - Compared to Indo-Islamic constructions, the **walls were thinner**.
  - In contrast to the curving arches of the Indo-Islamic period, these **arches were pointed**.
  - The use of **large windows** was one of the distinctive characteristics of the Victorian style.
  - The floor plans of the churches resembled a crucified ground plan.
  - It adhered to **modern British structural engineering standards.**
  - Use of **steel, iron, and poured concrete** started.
  - For instance, the **Victoria Memorial in Kolkata and the Gateway of India** in Mumbai.




Fig. 1.64: Victoria Memorial, Kolkata (left) and the Gateway of India in Mumbai (right).

Difference between Gothic Architecture and Iberian Architecture		
Basis	**Gothic Architecture**	**Iberian Architecture**
Material Used	• The two main materials used were red sandstone and coarse limestone.	• The primary material the Portuguese used was brick. Roofs and stairs were constructed of wood.
Structural Variation	• In order to create the Indo-Gothic architectural style, the British adopted Indian themes and styles.	• The Portuguese maintained their adherence to western customs and did not alter the structure of anything.

Neo-Roman Style

- Post-1911, the British Raj undertook construction projects that were done in a **Neo-Roman or Neo-classical style**. The best example of this style is the architecture of New Delhi, which was created by **Edwin Lutyens and Herbert Baker.**
- It has been frequently described as the **"Rome of Hindustan".**
- The structures of this age lacked any distinguishing characteristics and were anonymous.
- **The features of the Neo-Roman Style are:**
  - The constructions were anonymous and without any distinctive features.
  - All architectural styles coexisted there, which made the style congested and limited the room for artistic expression.
  - The composite character of the buildings severely impacted simplicity, modernism, and utility.
  - There was an emphasis on circular structures.
  - Oriental elements were overused to actualize Western architectural concepts.
  - During this stage, the idea of an upturned dome was adopted; examples are the tops of the **Supreme Court and Rashtrapati Bhavan**.



Fig. 1.66: Rashtrapati Bhavan.

1.13 POST-INDEPENDENCE PERIOD

- The **Revivalist and Modernist architectural schools** first appeared after 1947. However, the colonial hangover prevented both schools from progressing forward.
- The standard of India's architectural traditions has declined as a result of this.
- To design **Chandigarh**, for instance, the Punjab government hired French architect **Le Corbusier**.

Laurie Baker

- Laurie Baker, also referred to as the **"Architect of the Poor,"** is recognized for having revolutionized Kerala's mass housing concept. He was a nominee for the **Pritzker Prize,** also known as the Nobel Prize for Architecture, in 2006.
- **Some characteristics of his architectural design include:**
  - Building environmentally friendly structures with materials found in the vicinity.
  - Introduced the idea of filler slab construction to cut down on cement and steel usage.
  - Additionally, he emphasized the importance of ventilation and thermal comfort features.

Charles Correa

- He is well-known for his contributions to both urban architecture and spatial planning.
- He adapted contemporary architectural principles to fit local needs and sensibilities.
- Buildings like **the Madhya Pradesh Assembly building, the Mahatma Gandhi Memorial Museum in Ahmedabad, the LIC building, Connaught Place in Delhi,** etc. are among those that he has designed.
- In 2006, he received the **Padma Vibhushan Award.**

1.14 UTILITY AND RELEVANCE OF ARCHITECTURAL STRUCTURES TODAY AND IN THE PAST

- Architecture has played a vital role in shaping human civilization, and its utility and relevance have been essential throughout history.
- From ancient to modern times, architectural structures have served various purposes, such as religious, political, social, and economic.

1.14.1 Past Relevance and Utility of Architectural Structures:

- **Religious Structures**: Religious structures like temples, mosques, churches, and synagogues have been an essential part of architecture since ancient times. These structures have provided a place for worship, meditation, and reflection for people. They have also played a crucial role in defining the cultural and religious identity of a community.
- **Defensive Structures**: Defensive structures like forts, castles, and walls were built in ancient times to protect cities and kingdoms from invaders. These structures served a vital role in protecting the people and resources of a region.
- **Palaces and Mansions**: Palaces and mansions were built by kings and wealthy people in the past, as a symbol of their power and status. These structures were not only functional, but they also served as a display of wealth and power.
- **Infrastructure**: Ancient architectural structures also included infrastructure like aqueducts, bridges, and roads. These structures were crucial in facilitating trade, communication, and transportation.

1.14.2 Present Relevance and Utility of Architectural Structures:

- **Housing and Commercial Structures**: Housing and commercial structures are the most common architectural structures today. They serve as a place of residence and work for people. Modern architectural designs emphasize functionality, sustainability, and energy efficiency.
- **Skyscrapers**: Skyscrapers are tall buildings that have become common in urban areas. They are a testament to human engineering and innovation and provide efficient use of space for commercial and residential purposes.
- **Museums and Art Galleries**: Museums and art galleries are architectural structures that serve as repositories of cultural and historical artifacts. These structures play a crucial role in preserving and promoting art and culture.
- **Sustainable Structures**: With growing concerns about climate change and environmental sustainability, architects are now designing structures that are eco-friendly and energy-efficient. Sustainable structures use renewable resources, reduce waste, and minimize their carbon footprint.

In conclusion, architectural structures have played a crucial role in shaping human civilization, and their utility and relevance remain significant today. They serve functional, social, cultural, and environmental purposes, and architects continue to innovate and design structures that cater to the evolving needs of society.

1.15 CONSERVATION AND PRESERVATION OF ARCHITECTURAL STRUCTURES

- Conservation and preservation of architectural structures are essential for maintaining the historical, cultural, and aesthetic values of buildings.
- The process involves the protection, restoration, and maintenance of buildings to ensure their longevity and relevance.

1.15.1 Importance of Conservation and Preservation:

- **Historical Value:** Historical buildings serve as a link to the past and provide insight into the architectural

styles, construction techniques, and lifestyles of past generations.

- **Cultural Value:** Many buildings are important cultural symbols that reflect the values, traditions, and beliefs of a community. They provide a sense of identity and belonging to people and can be used for cultural events and activities.
- **Aesthetic Value:** Many buildings have an artistic or architectural value that contributes to the beauty and character of a place. They provide a sense of visual pleasure and enhance the surrounding environment.

1.15.2 Methods of Conservation and Preservation

- **Documentation:** Documentation involves recording the history, condition, and significance of a building. This information helps in identifying the specific areas that need attention and guides the conservation and preservation process.
- **Restoration:** Restoration involves repairing or rebuilding damaged or deteriorated parts of a building. This method is used to bring back the building's original appearance and functionality.
- **Rehabilitation:** Rehabilitation involves adapting a building for new uses while preserving its historic features. This method is used to prolong the building's life and enhance its functionality.
- **Maintenance:** Maintenance involves regular upkeep to prevent damage and deterioration. This method includes cleaning, repairing, and monitoring the building's condition.
- **Adaptive Reuse:** Adaptive reuse involves converting a building for a new purpose while preserving its historic features. This method is used to extend the building's life and enhance its value.

1.15.3 Challenges in Conservation and Preservation

- **Cost:** Conservation and preservation can be expensive, and many buildings may not have adequate funding for restoration and maintenance.
- **Lack of Awareness:** Many people are not aware of the importance of preserving historic buildings and may not appreciate their value.
- **Lack of Skilled Professionals:** The process of conservation and preservation requires skilled professionals such as architects, engineers, and conservators. However, there may be a shortage of such professionals in some areas.

In conclusion, the conservation and preservation of architectural structures are essential for maintaining the historical, cultural, and aesthetic values of buildings. The process involves various methods such as documentation, restoration, rehabilitation, maintenance, and adaptive reuse. However, challenges such as cost, lack of awareness, and shortage of skilled professionals need to be addressed to ensure the successful preservation of historic buildings.

1.16 SPREAD OF INDIAN CULTURE TO SOUTHEAST ASIA

- The spread of Indian culture to Southeast Asia can be traced back to the 1st century AD, when Indian merchants and traders started visiting the region. Over time, Indian culture had a profound impact on the region's art, architecture, religion, language, and literature.
  - **Religion:** Indian religions, particularly Buddhism and Hinduism, played a significant role in the spread of Indian culture to Southeast Asia. The influence of Buddhism can be seen in the construction of stupa-like structures and the practice of meditation. Hinduism, on the other hand, had a profound influence on the art, literature, and mythology of the region.
  - **Architecture:** Indian architecture had a significant impact on the region's architecture, particularly in the construction of temples and other religious structures. Indian architectural elements, such as the use of mandalas, the construction of elaborate gateways, and the use of intricate carvings and sculptures, can be seen in the region's temples and other structures.
  - **Art:** Indian art, particularly the art of the Gupta period, had a significant influence on the region's art. Indian artistic elements, such as the use of naturalism and the depiction of deities and religious scenes, can be seen in the region's art.
  - **Language:** Indian languages, particularly Sanskrit, had a significant impact on the region's languages. Sanskrit loanwords can be found in many Southeast Asian languages, and the use of Sanskrit as a language of scholarship continued in the region until the 19th century.
  - **Literature:** Indian literature, particularly the epics, had a significant influence on the region's literature. The Ramayana and Mahabharata, in particular, had a profound impact on the region's literature, and many Southeast Asian stories are based on these epics.

1.17 SOME OF THE TEMPLE ARCHITECTURES IN SOUTHEAST ASIA

- **Angkor Vat, Cambodia**
  - **The Angkor Vat, the largest Hindu temple in the world,** is located deep in Cambodia's forests. It is only one of several Hindu temples in South East Asia.

- Many Hindu dynasties, such as the Champa civilization in Vietnam, the Khmer Empire in Indochina, and the Majapahit Empire in Java, were founded as a result of the seafaring efforts of the Chola Empire, Kalinga Empire, and others.
- The Khmer emperors constructed the Angkor complex of temples between **800 and 1300 A.D.**
- However, **Suryavarman II** is credited with constructing the majority of the structures.
- Although it shares a lot in common with Chola architecture, the building also has certain regional characteristics.



Fig. 1.67: Angkor Vat temple, Cambodia.

- **Prambanan Temple, Java-Indonesia**
  - The 'Trimurti' gods of the Hindu pantheon, **Brahma (Creator), Vishnu (Preserver), and Shiva (Destroyer),** are honored in **Indonesia's biggest Hindu temple**, a UNESCO World Heritage Site.
  - Its premise has over 240 little temples and shrines. **The Sanjaya Kings of the Mataram or Medang Kingdom,** who were mostly Shiva worshippers, constructed it in the ninth century AD.



Fig. 1.68: Prambanan Temple, Java-Indonesia.

- **Preah Vihear Temple, Cambodia**
  - The temple honours the avatars of **Lord Shiva** known as the mountain gods **Sikharesvara and Bhadresvara**.
  - The temple is a metaphor for the mythical "**Mount Meru**," the home of the gods.
  - **The Khmer monarchs Suryavarman I and Suryavarman II** built most of it in the 11th and 12th centuries, however building actually started in the ninth century AD.
  - **It is listed as a World Heritage Site by UNESCO.** The temple is located on the border, its management and ownership were a matter of dispute between Cambodia and Thailand and with ICJ ruling in favour of Cambodia in 1962.



Fig. 1.69: Preah Vihear Temple, Cambodia.

2 Sculptures in India

Sculpture art is **one of the oldest art forms in India** ,with roots dating back to the ancient Indus Valley Civilisation (c. 3300-1300.BCE). Sculptures remained an important aspect of capturing life in the Indian subcontinent.

2.1 MEANING OF SCULPTURE

- **During the ancient and medieval periods**, sculptures were either portrayals of daily life, a record of a triumph, a good deed, or constructed for religious purposes.
- **However, in modern times**, the **definition of sculptures cannot be as easy** because the term 'sculpture creating' has taken on an elite and high art meaning.
  - **The sculpture is now defined as any three-dimensional artwork.** Sculptures are part of the 'Plastic Arts' and are often made utilizing the Carving and Modeling processes.
  - **Stone wood, ceramics, plastic, glass, metals, and alloys** are among the materials employed.
  - The **reason for creating sculpture has also evolved**. Modern sculptures, like any other commercial art form today, are created for self-expression.
- **Tracing the history of sculptures from ancient times reveals that sculptures may serve as a strong foundation for recreating and comprehending our past.**
  - **For example**, sculptures discovered during excavations from the Harappan and Mesopotamian periods give a great deal of information on our ancient forefathers and their distinctive customs.

2.2 HARAPPAN SCULPTURE

- The Harappan sculpture displayed a high level of craftsmanship. Terracotta figures of men and women, animals and birds, and engravings on seals demonstrate the sculptor's level of expertise.
- **Stone, bronze, terracotta, clay,** and other materials were commonly utilized by sculptors.

2.2.1 Terracotta

- **Terracotta figures are more realistic in Gujarat and Kalibangan**.



Fig: 2.1: Mother Goddess

- In terracotta, t**here are a few representations of bearded men** with coiled hair, their stance firmly erect, legs slightly apart, and arms parallel to the sides of the body. The repeated appearance of this figure in the same pose shows that he was a deity.
- **A clay mask of a horned deity was also uncovered.**
- Toy carts with wheels, whistles, rattles, birds and animals, gamesmen, and discs were also made of terracotta.
- The most important clay sculptures are Mother Goddess figurines.

2.2.2 Pottery

- Harappa pottery is another example of the Indus people's excellent art. The **pots and jars** were decorated with a v**ariety of styles and colors (Red and Black pottery).** The quality of painted ceramics is higher.
- Geometrical patterns such as horizontal lines, circles, leaves, plants, and trees were used in the visual motifs.
- **Figures of fish and peacocks may be found on several ceramic items**.

2.2.3 Seals

- While most seals are **square, triangular, rectangular, and round seals** were also discovered. Although steatite, a soft stone found in river beds, was the most prevalent material used to produce seals, agate, chert, copper, faience, and terracotta seals have also been

discovered. Copper, gold, and ivory seals have also been discovered.

- The majority of seals bear inscriptions in a pictographic script that has yet to be understood.
  - **The words were generally written from right to left**, however, there was some **bi-directional writing**, such as the right to left on one line and left to right on another.
  - There were also **animal imprints.**
- **Unicorn, humped bull, rhinoceros, tiger, elephant, buffalo, bison, goat, markhor, ibex, crocodile, and other animal motifs** were popular.
- **Pashupati Seal: A Mohenjodaro steatite seal represents a human figure** or a god sitting cross-legged.
  - **The figure, known as Pashupati, is surrounded by animals** and wears a three-horned headpiece.
  - On the left side of the image are an **elephant and a tiger**, while on the right side are a **rhinoceros and a buffalo**.
  - **Two antelopes** are depicted beneath the figure's seat.
- **However, no cow has been detected on any of the seals**. In general, the seals contained an animal or human image on one side and an inscription on the opposite side or both sides.
  - **Inscriptions were also found on the third side of certain seals.** Some seals have viewed themselves as half-man, half-animal.

2.2.4 Bronze Sculpture

- Bronze sculptures and statues of Buddhist, Hindu, and Jain icons have been discovered in many regions of India **dating from the second century until the sixteenth century.**
- Most of these were used for **ritual worship** and are characterized by exquisite beauty and aesthetic appeal.
- At the same time the **metal-casting process continued to be utilized for making articles for various purposes of daily use**, such as utensils for cooking, eating, drinking, etc.
- Present-day **tribal communities** also utilize the **'lost-wax' process** for their artistic expressions.

2.2.5 Lost Wax Technique

- The lost-wax process is a technique used for making objects of metal, especially in **Himachal Pradesh, Odisha, Bihar, Madhya Pradesh, and West Bengal.** In each region, **techniques vary.**

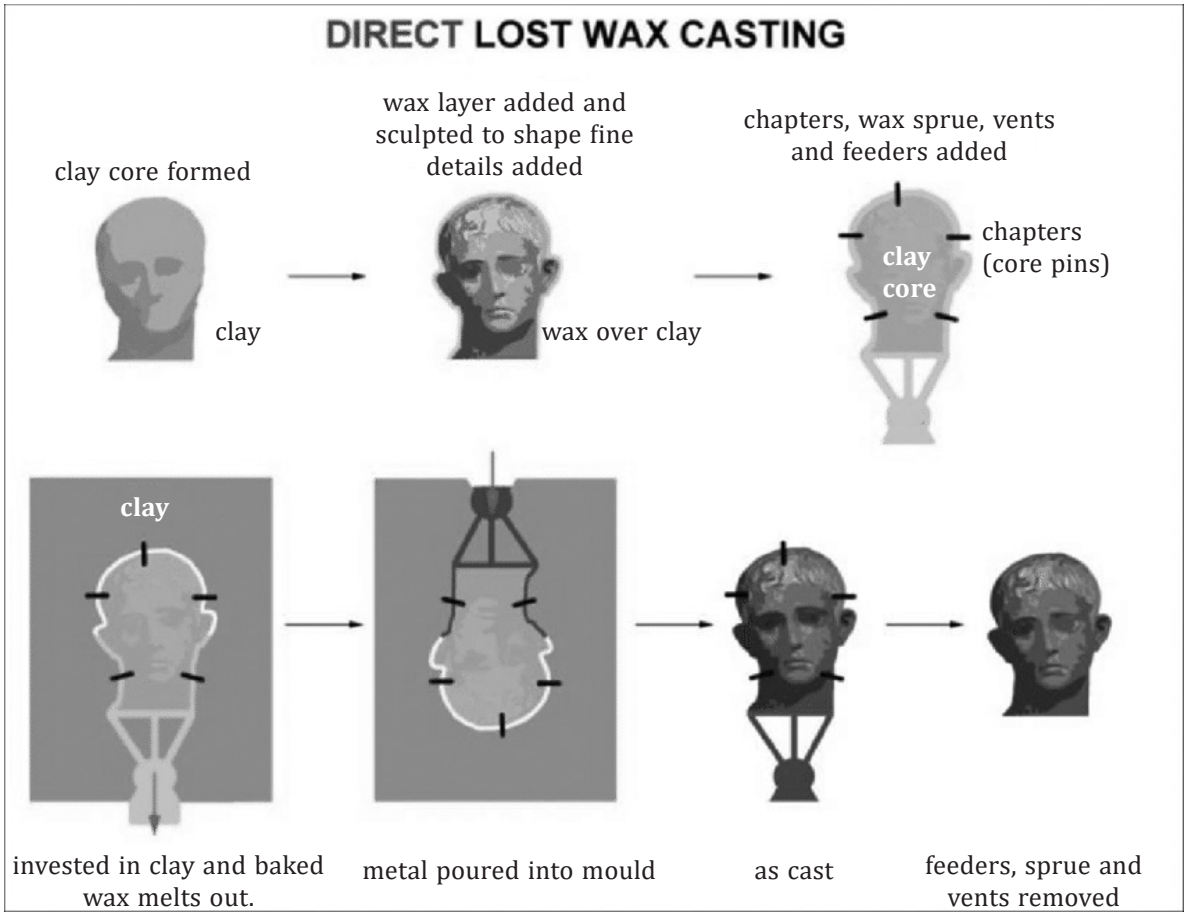


Fig. 2.2: Process of lost wax technique

- **Steps Involved:** The lost-wax process involves several steps:
  - **First** a wax model of the **image is prepared by the hand of pure beeswax** that has first been melted on an open fire and then strained through a fine cloth into a basin of cold water. Here it **resolidifies instantly.**
  - **Secondly**, the image is now covered with a **thick coating of paste, made of equal parts of clay, sand, and cow dung.** Into an opening on one side, a clay pot is fixed. In this molten metal is poured.
  - Once the metal has cooled down and solidified, the clay coat is removed and a metal figure of the same shape as the wax figure is obtained.
  - The firing process is carried out almost like a **religious ritual and all the steps take place in dead silence**. The **image is later chiseled** with files to smoothen it and give it a finish.
- **Casting a bronze image** is a painstaking task and demands a high degree of skill. Sometimes an alloy of **five metals — gold, silver, copper, brass, and lead** — is used to cast bronze images.

2.2.6 Harappan "Dancing Girl"

- The **'Dancing Girl' from Mohenjodaro is the earliest bronze sculpture** from 2500 BCE.
- The **limbs and torso** of this female figurine are simplified in **tabular form.**
- This **four-inch figurine**, which was discovered at Mohenjo DaroMohenjodaro, shows a naked female wearing just jewelry, including bangles on her left arm and an amulet and bracelet on her right arm.
- She has her right hand on her hip and stands in the **"Tribhanga" dancing position.**

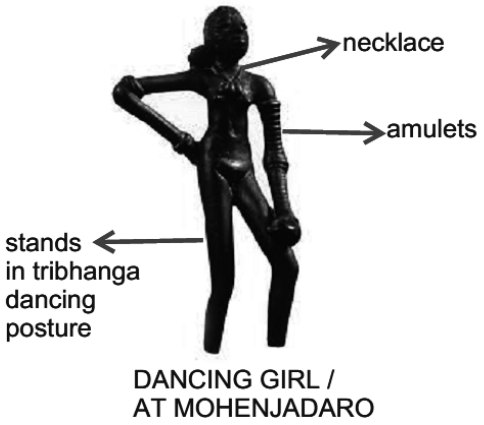


Fig. 2.3: Dancing Girl, Mohenjodaro

The artists and artisans of the Indus Valley were exceptionally accomplished in a range of crafts, including metal casting, stone carving, producing and painting ceramics, and creating terracotta pictures with simple patterns of animals, plants, and birds, which contributed to the civilization's wealth.

2.3 MAURYAN SCULPTURE

- The findings at **Dholavira** suggest that the beginnings of monumental stone sculpture and building in the Indian subcontinent may be traced back to the Harappan civilization.
- However, there is a long vacuum following the demise of that civilization, and it is only during the Maurya period that colossal stone sculptures and buildings reappeared on the scene.
- **According to Dr Ananda Coomarswamy, Mauryan architecture is divided into two types: Court art and Popular art**.
  - Sculpture is part of Popular art.
- **Sculptures were largely utilized for stupa adornment, in the Torana and Medhi**, and as a form of religious expression.
- **Yaksha and Yakshi are two of the most renowned Mauryan-era sculptures**.
  - **They were sacred things in all three religions**: Jainism, Hinduism, and Buddhism.
  - The Yakshi figure from Didarganj in Patna is one of the most important examples of popular Maurya art.
  - This free-standing sandstone sculpture with a polished surface is tall, well-built, and balanced, demonstrating the intricacy of form and media treatment.
- **The sculptural elements must have been chosen to complement the Dhamma message.**
  - They had to have been picked with care, maybe by Ashoka himself. In Indian culture, the lotus is a symbol of cleanliness and productivity.

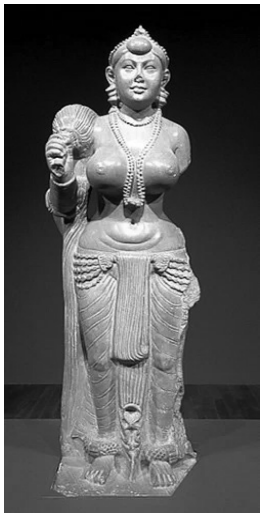


Fig. 2.4: Yakshani of Dildarganj

- The Elephant Rock Cut Sculpture at Dhauli in Odisha depicts the forepart of an elephant carved over Asoka's Edicts, including the two specifically intended for Kalinga.

- The modeling and execution of this elephant sculpture reveal a tone and mood distinct from those represented in the animal figures surmounting the pillar capitals.

- The Lomas Rishi cave is a rock-cut cave found near Gaya, Bihar, in the Barabar hills.
  - The front of the cave is ornamented with a semicircular chaitya arch, which acts as the entrance.
  - Ashoka was a sponsor of the Ajivika sect. The cave of Lomus Rishi is a one-of-a-kind example from this era.

2.4 POST MAURYAN SCULPTURE

- From the second century BCE, numerous monarchs gained authority over the large Mauryan Empire: the Shungas, Kanvas, Kushanas, and Guptas in the north and portions of central India; and the Satvahanas, Ikshavakus, Abhiras, and Vakataks in the south and west.

- Gandhara (now in Pakistan), Mathura in northern India, and Vengi or Amravati in Andhra Pradesh developed as prominent centers of art created from the first century CE forward.
  - In Mathura and Gandhara, Buddha in his symbolic form took on a human shape.
  - Gandhara's sculptural heritage was influenced by Bactria, Parthia, and the native Gandhara tradition.
  - Mathura's indigenous sculptural culture grew so strong that it extended to other regions of northern India.

- **The important difference between these schools**:

Feature	Gandhara	Mathura	Amravati
Theme	• Buddhism	• Jainism, Buddhism and Brahmanism	• Buddhism
Relief	• **The high relief technique is given importance**. The story and events of Buddha's life were carved in high relief. • **The sculptors have chosen soft stone for the carvings.**	• The relief is higher compared to the Gandhara School of Sculpture.	• Sculptures are more artistic because of the stone they used. White or cream limestone was used in creating the plaques of the Amaravati stupa.
Rounded Sculpture	• Rounded Sculptures were created in **good numbers in both the art centers of Gandhara and Mathura**.	• Created at large scale	• In the Amaravati School there are very few round sculptures.
Stylistic features	• In Gandhara art the **Greco-Roman influence is strongly present**. • **The important features of this art form are that the sculptors are extremely fine and realistic**. • The Buddha and Bodhisattva sculptures display quite sophisticated iconography in an advanced style. • The Gandhara sculptures suggest the earliest representations of the Buddha. • Many plaques which were the parts of the stupa earlier show the scenes of the birth of Buddha, his enlightenment, sermon at the deer park, his death and others.	• The first Buddha images are said to have been carved at Mathura during the same period as the Gandhara School. • The Mathura style **evolved in tandem with the indigenous spirit and components**. • Mathura has created Buddha images of varying sizes. • **The Buddha picture at Mathura is modeled from previous Yaksha images**, but **Hellenistic characteristics** are present in **Gandhara**.	• The Amaravati style is more refined • In this region, the sculptural form is characterized by strong emotions. • Figures are slim and full of movement, with bodies shown with three bents (i.e. tribhanga). • Linearity becomes flexible, and dynamic movement fractures the form's staticness.

Depiction of Buddha	• **The representation of Lord Buddha in standing or sitting poses is the most essential feature of Gandhara sculpture.** • In the classic Indian style, the sitting **Buddha is always represented cross-legged**. • **Rich carving, ornate embellishment, and profound symbolism** are further characteristics of Gandhara Art. • The Gandhara Buddhas have a different aesthetic quality than the Mathura Buddhas. • **With wide shoulders and a halo around the head, the Buddha and Bodhisattva statues resemble the Greek God Apollo** rather than a yogi. • **The Buddha's attire is authentic, with several folds**. • T**he physical traits, such as muscles, nails, and hair, have been meticulously rendered**. • The draperies, rich adornment, and **mustaches seen in Buddha and Bodhisattva pictures** were far from Indian idealism.	• The tranquil setting is reflected in the Mathura sculpture's character. • The characteristics are more lifelike than realistic. • The lotus feet and contemplative look are Indian characteristics borrowed from the ideal yogi type. • **Mathura painters selected naturalistic traits** over Greco-Roman realistic aspects when creating the sculptures. • The entire figure is dressed.	• Amaravati's sculptured panels are distinguished by their delicacy of form and linear beauty. • Several images of dance and music decorate these reliefs depicting the joy of life. • The **sculptural remnants of Amaravati known as the marbles are made of white limestone**. • The sculptures mainly portray Buddha's life stories and Jataka tales.
Materials used	• The early Gandhara School was built with **bluish-gray sandstone**, whereas the **latter phase was built with mud and stucco.**	• Mathura School's sculptures are composed of **dotted red sandstone**.	• White marble
Patronage	• Kushan rulers	• Kushan rulers	• Satavahanas
Examples	• Stupa sculptures found at Sanghol in Punjab.	• Bodhisattva Shakyamuni.	• The great stupa of Amaravati.

PREVIOUS YEAR QUESTION (MAINS)

1. Highlight the Central Asian and Greco -Bactrian elements in Gandhara art. (2019)

2. Gandhara sculpture owed as much to the Romans as to the Greeks. Explain. (2014)

2.5 BRONZE SCULPTURE OF KUSHAN PERIOD

- Interesting images of Jain Tirthankaras have been discovered from **Chausa, Bihar belonging to the second-century CE.**
- These bronze sculptures **demonstrate how skilled Indian artists were** in modeling the manly human body and streamlined muscles.
- The image of **Adinath or Rishabhnath**, who is recognized with long locks that fall to his shoulders, is remarkable. Otherwise, the short, curly hair of the Tirthankaras is distinctive.

Rishabhnath

- The **founding father of the Ikshvaku dynasty** and the **first Tirthankara** (Supreme Preacher) of Jainism, commonly known as **Abhadeva or Ikshvaku.**
- In the current half cycle of time, **according to Jain cosmology,** he was the **first of twenty-four teachers.** Because his teachings enabled people to traverse the ocean of endless rebirths and deaths, he was **known as a "Ford creator."**
- He is also referred to as **"Adinatha,"** which means **"First (Adi) Lord (Nath)"** in Sanskrit.
- The events of Jinasena's life and his teachings are detailed in the book **Adi Purana.**

2.6 SCULPTURES IN THE GUPTA PERIOD

- The Gupta period can be described as "classic" in the sense of the degree of perfection it attained something that had never been achieved before and has rarely been achieved since and in perfect balance and harmony of all elements in style and iconography.
- **It is also known as "The Golden Age of Indian Art."**

2.6.1 Features of Gupta Sculpture

- The human person, as an image, serves as the pivot of Gupta sculpture. A new aesthetic ideal emerges as a result of the evolution of a new canon of beauty.
- This concept is founded on a thorough grasp of the human body's innate softness and suppleness.
- **The Gupta sculpture's soft and pliant body,** with its smooth and gleaming texture, allows for free and effortless movement.
- Gupta sculptures are distinguished by lavish drapery and jewelry.
  - As a result, damp or translucent clinging drapery became the trend of the day.
  - However, the sensual effect of these drapes, particularly on female figures, was limited by conscious moral awareness, and **nudity was often avoided in Gupta sculpture.**
- **The exquisite red sandstone figure of the Buddha from Mathura is a stunning example of Gupta craftsmanship from the 5th century A.D.**
  - The great Master is represented here in all his magnificence, standing with his right hand in Abhaya Mudra, ensuring protection, and his left hand clutching the hem of the robe.
  - **The joyful face with downcast eyes is engulfed in spiritual pleasure.**
  - The robe that covers both shoulders is shown deftly with finely wrapped schematic folds and clings to the body.
  - **The intricate halo is ornamented with concentric bands of beautiful decoration** and the head is covered with schematic spiral curls with a center protuberance.
- **Sarnath brings not just delicacy and refinement of form, but also a relaxed attitude by bending the body slightly on its own axis in the case of the standing figure**, adding a certain litheness and movement in contrast to the columnar rigidity of similar Mathura works.
- **The stone carvings from Deogarh temples, as well as those from Udayagiri and Ajanta temples, are remarkable examples of figure sculpture in their ornamental context.**
- A great example is the massive panel of Sheshashayi Vishnu from the Deogarh temple, which depicts the Supreme Being slumbering wakefully on the snake Ananta, the emblem of eternity, in the period between the dissolution of the cosmos and its new creation.
- **Except for one Jaina cave in central India, all of the caves at Udayagiri show Hindu deities.** The majority of the sculptures are created outside of the caverns.
  - A four-armed standing Vishnu (Cave 6), Kumara (Cave 3), an Eka-Mukha-Linga (Cave 4), Pratiharas (doorkeepers, Cave 6), and Durga Mahishasuramardini (Caves 4, 6) are among them.
  - A particularly impressive **sculpture depicts Vishnu as a boar protecting the earth** from demons.
- A **magnificent boar sculpture with an inscription of the Huna ruler Toramana** may be seen at Eran.
- Numerous Buddha and Bodhisattva images in Sanchi bear some resemblance to those in Mathura and western Uttar Pradesh. Besnagar's significant sculptures include a Vishnu head and a portrayal of the Sapta-Matrikas.

2.6.2 Bronze Sculpture of the Gupta Period

- The **Gupta era (4th to 6th century) can be referred to as "classic"** in the sense of the level of perfection it attained, something that had never been done before

and has rarely been done since. It is also known as **"The Golden Age of Indian Art"** due to the perfect balance and harmony of all elements in style and iconography.

- Early Guptan bronzes have been found in **various locations**, such as **Phophnar** (Madhya Pradesh), **Ramtek** (Vidarbha, Nagpur, Maharashtra), **Akota** (near Vadodara, Gujarat), and **Buddhapada** (Andhra Pradesh).
  - The major location is **Dhanesar Khera (eastern Uttar Pradesh)** in the Guptas' primary domain, northern and eastern India.



Fig. 2.5: Dhaneswar Khera Buddha

- Many standing Buddha images with a **right hand in Abhaya Mudra** were cast in North India, particularly Uttar Pradesh and Bihar.

2.6.3 Sultanganj Buddha

- The **Sanghati or the monk's robe** is wrapped to cover the shoulders which turn over the right arm, while the other end of the drapery is wrapped over the left arm.
- **Characteristics:**
  - The "Sultanganj Buddha" is credited with drawing inspiration from the well-known naturalistic yet idealized Gupta style (C4–C6th CE), which was influenced by European and Persian sculptural traditions that arrived in India through trade and Alexander the Great's invasion of India in 326 BCE.
  - There are a few **physical traits** that help us recognise Buddha representations.
  - **Face traits,** such as "the eyes that are cast downwards as if to emphasize contemplation and rejection of the material world," are thought to "focus the mind on the believer."
  - The lengthy **earlobes**, which were once weighed down by the jewelry and goods he wore as a prince, represent a conscious rejection of the realm of things in favor of enlightenment on the spiritual plane.
  - **Sangathi, the robe of the monk**: Because it adheres to the body so closely in this case, the robe is nearly undetectable.
  - **Mudra:** His right hand, Abhaya, which means "no fear," depicts the Buddha assuring and shielding his people. Granting a favor with the left hand's palm outward and held high.



Fig. 2.6: Sultanganj Buddha

2.7 SCULPTURE OF VAKATAKA PERIOD

- Vakataka bronze images of the Buddha from **Phophnar, Maharashtra**, are contemporary with the Gupta period Bronzes.
  - At **Phopnar, seven bronzes were discovered.** All depict the Buddha as standing and holding the transparent sanghati in his left hand while his right hand is in the abhaya mudra (protecting posture).



Fig. 2.7: Buddha granting protection

- **Influence:** They demonstrate **Andhra Pradesh's Amaravati style's** influence throughout the third century CE, while also demonstrating a dramatic difference in the way the monk's garment is draped. The drapery adheres to the right side of the body contour because the Buddha's right hand is free in the **Abhaya Mudra.**

Amaravati School (Feminine Aspect)

- The Amaravati School's artists concentrated on depicting famine beauty, creating a **huge variety of female representations in diverse postures and moods,** such as sitting, dancing, bending, and flying.
- Amaravati School's **Yaksha and Yakshini symbolize love, grace, and beauty.**
- In the pictures of the Amaravati School, **even birds and animals, men, and plants have been portrayed with the utmost grace.**

Do You Know?

The importance of the Gupta and Vakataka bronzes is that they **were portable** and monks carried them from one place to another for the purpose of individual worship or to be installed in Buddhist viharas .Thus the **refined classical style spread to different parts** of India and to Asian countries overseas.

2.8 SCULPTURE OF HIMACHAL PRADESH AND KASHMIR REGION

- **Both Buddhist and Hindu gods and goddesses were depicted** in bronze in this region. In contrast to bronzes from other regions of India, the majority of these were **produced around the eighth, ninth, and tenth centuries** and have a particularly distinctive style.
- Metalworking is one of **Himachal Pradesh's most intriguing trades**. Metal casting was **historically centered at Chamba**, and both Chamba and Bharmour's temples are vibrantly decorated.
- These sculptures made in bronze have excellent craftsmanship. It is certain that **Kashmiri artists introduced the tradition of bronze casting.** These Chamba bronzes clearly show Kashmiri's influence.
- The wonders of bronze sculptures are **Lakshmi Devi, Ganesh, and Narsimha bronzes in Bharmour**, and **Harirai and Gauri Shankar in Chamba.**

2.9 PALA DYNASTY (8TH - 12TH CENTURY)

- Bronzes from the Pala era that were cast using the lost-wax method are made **of an alloy of eight metals - Ashtadhatu.**
- They are **portable and depict a variety of divinities**. They were created primarily for private devotion.
- The metal images added a particular **weighty sensuality to the Gupta tradition of Sarnath** while essentially carrying on its stylistic legacy.
- The **spread of Indian influence in Southeast Asia** was significantly aided by the bronze sculptures produced in this region.

More about Pala Sculpture

- The lost-wax technique, which is outlined in the Shilpa-sastras, was used to create the bronze sculptures, which were **mostly cast in a single piece** although with certain exceptions. Some of the smaller sculptures weren't hollowed out; they were created solid.
- The alloy that was utilized, known as **Ashta-Dhatu (Octo-alloy)**, originally included antimony, zinc, and iron in some instances with metals like copper, lead, and tin.
- The name of Devapala, one of the Pala monarchs who would have supported the craftsmen, is inscribed on certain bronze monuments.
- Along with Southeast Asian nations, Nepal and Tibet also **adopted the Pala architectural style**.

#OpinionMatters

Which features differentiate the Pala sculptures from its contemporary sculptures from other dynasties?

2.9.1 Important Centers And Sculpture

- Around the ninth century, a **school of bronze casting** evolved in Buddhist centers like **Nalanda.**
- The Gupta period's classical style was revived by the **sculptors at Kurkihar**, close to Nalanda, in just a few centuries.



Fig. 2.8: Sculptures at Kurkihar

- A **four-armed Avalokitesvara** sculpted in exceptional detail is a fine illustration of a male figure adopting the beautiful **Tribhanga position.**



Fig. 2.9: Avalokiteshwara

- The adoption of goddess worship results from the development of **Buddhism's Vajrayana school.** Tara's image gained enormous popularity.
  - She is seated on a throne with her right hand in the **Abhaya Mudra** and is surrounded by a growing curvilinear lotus stalk.



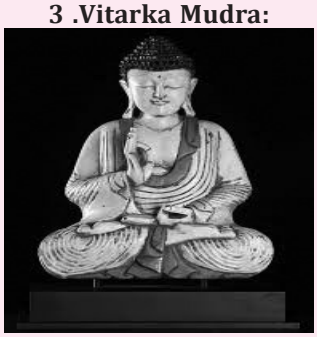
Fig. 2.10: Tara

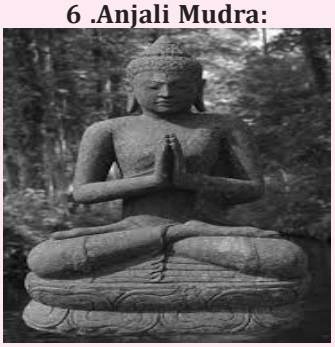
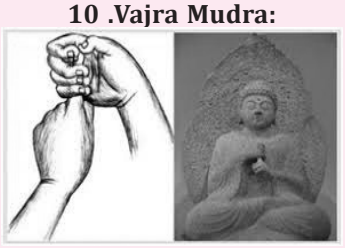
Vajrayana Buddhism

- The esoteric Vajrayana Buddhist tradition predominates in **Tibet and Nepal.**
- The third of the three ancient forms, Vajrayana, developed last and offers the **quickest route to enlightenment.**
- They hold that the spiritual influences the physical and that the physical has an impact on the spiritual.
- Vajrayana Buddhists promote **ceremonies, chanting, and tantric practices** as the path to enlightenment, combined with a basic knowledge of the Theravada and Mahayana schools.

2.9.2 Pala School of Art

- The "Pala School of Sculptural Art" was founded as a result of the Pala rulers' support for the **Gupta legacy of sculpture.**
- The Bengal sculptors reached new heights and were renowned for their artistic brilliance during the Pala School of Sculpture, **acknowledged as a distinctive period of Indian art.**
- A **new style of stone and metal sculpture emerged** during the Pala period, and they became well-known for their **bronze casting.**
- Massive numbers of these sculptures were built in monastic settings like **Nalanda, Bodh Gaya, and others.**
- At the **University of Nalanda**, metal casting (bronze casting) was actively practiced and appears to have been taught as **part of the curriculum**.
- The majority of the sculptures were inspired by Buddhism but **besides the Buddha, Hindu gods and goddesses such as Surya, Vishnu, Ganesh**, and others were sculpted.
  - Buddhist statues can be identified by their prominent and exquisitely **carved black slab and lotus seat**, which are frequently supported by lions.
  - Among the many Shaiva deities, Maheshwara, who was **influenced by Tantrism**, enjoyed even greater popularity than Ganesha.
  - Additionally produced in the 11th and 12th centuries were sculptures of Vaishnavas.
  - **The largest bronze statue from Sultanganj, Bihar, has been found** and is on display in the Birmingham Museum in the United Kingdom.
  - The outstanding examples of this school's work are a female bust and a Buddha in "Bhumisparsha Mudra.
- The Palas style was **characterized by elegant jewelry as well as slim and beautiful features.**
- In the sixteenth year of **Rajapal's rule**, in the last quarter of the eleventh century, it was carried out in the monastery of Nalanda.

Different Mudras Related to Buddhism	
1 .Bhumisparsha Mudra: 	• This mudra is frequently related to the **blue Buddha Akshobhya.** • Meaning: This means **"Calling the Earth to Witness the Truth,"** which symbolizes the moment when **Buddha attained enlightenment.**
2 .Dhyana Mudra: 	• It is also known as the **"Samadhi" or "Yoga"** Mudra and denotes meditation. • It represents achieving **spiritual completeness**. During his last meditation under the bodhi tree, Buddha utilized this mudra.
3 .Vitarka Mudra: 	• It denotes **instruction, conversation, or argument.** It represents the part of preaching in Buddhism that involves instruction. • There is only perfection, hence the circle made by the **thumb and index finger keeps the energy flowing** continuously.
4 .Abhaya Mudra: 	• It denotes bravery and represents **inner strength and stability.** • Buddha made this motion right away after becoming enlightened.
5 .Dharmachakra Mudra: 	• This Mudra uses **both hands** and literally means **"Turning the Wheel of the Dharma or Law,"** which refers to starting the Dharma wheel in motion. • When Lord Buddha delivered his first sermon to a companion after becoming enlightened in the **Deer Park of Sarnath,** he made this pose.

6 .Anjali Mudra: 	• This mudra signifies **greetings, devotion, and adoration**. • In India, a typical greeting gesture is used (Namaste). • It is regarded as a gesture of genuine respect and shows **devotion to the superior**.
7 .Uttarabodhi Mudra: 	• It means **supreme enlightenment.** • This mudra is renowned for **energizing a person.** • It represents **perfection.** • This Mudra is offered by **Shakyamuni Buddha, the liberator of the Nagas.**
8 .Varada Mudra: 	• It indicates **charity, compassion or granting wishes**. • Through the five extended fingers, this Mudra signifies **five perfections: Generosity, Morality, Patience, Effort and Meditative Concentration.**
9 .Karana Mudra: 	• It denotes **driving out evil spirits and energies.** • This mudra's energy aids in the **removal of impediments like disease and unfavorable ideas.**
10 .Vajra Mudra: 	• This mudra represents the **value of knowledge or absolute wisdom.** • **Knowledge is symbolized by the forefinger**, which is shielded by the right hand's fist.

2.10 EARLY SOUTH INDIAN SCULPTURES

- **Stone sculpture appeared later in South India than in the North,** and the earliest era is only represented **by a Lingam with a standing figure of Shiva in Gudimallam**, on the southernmost point of Andhra Pradesh.
- The art and architecture of South Indian temples and archaeological sites began to emerge in the early and early medieval eras, from the time of the Chalukyas, Pandya Dynasty, Chola Dynasty, and Pallava Dynasty.
- South Indian stone sculptures were largely used to decorate temple walls of various religions, but bronze sculptures were mostly used for professional images on important occasions. Granites of many types are used for stone sculpting.
- **The majority of bronze sculptures have circular and well-finished modeling**, whereas stone sculptures feature deep relief.
- Terracotta, copper, brass, glass, and white marble sculptures have also been created.

2.10.1 Pallava Bronze Sculpture

- Some academics have the tendency to think that the Pallavas were either unaware of the art of bronze casting or that it had not advanced to a large extent during their reign.
- The **inscription on a particular Abhimana Siddhi** demonstrates that the Pallavas were aware of metalworking.
- Among the bronzes of the Pallava Period of the eighth century is the icon of Shiva who is seated in **Ardhaparyanka Asana (one leg kept dangling)**. The right hand in the image is in the **Achamana Mudra gesture**, which suggests that he is about to drink poison.



Fig. 2.11: Shiva in Ardhaparyanka

2.10.2 Chola Bronze Sculpture

- In South India during the Medieval time, the art of bronze casting and the production of traditional icon pictures in bronze attained a high level of development.
- In Tamil Nadu, **between the tenth and the twelfth centuries**, the Chola Period created some of the most elegant and stunning statues.
- In South India, especially in Kumbakonam, the talent for creating bronze images is still expertly used.
- The widowed Chola queen **Sembiyan Maha Devi** served as a notable patron throughout the ninth century.
- **Characteristics:**
  - They were bold, grotesque in shape with a clear form of structure, slender, rounded, and proportion was apparent.
  - Here the bronze image was not part of folk art rather it represents classical art.
- **Stages of development:**
  - **First Phase:** An Early Example of the Bronzes is the Shiva, known as Vishparhna in the **9th century.** It was constructed with a firm torso and was viewed as a blend of Vitality and rest. The **Kalyan Sundaram Murti**, which depicts the union of Shiva and Parvati, is another early example of Cholas.



Fig. 2.11: Kalyan Sundaram Murti

  - **Second Phase:** Under Queen Simbiya Mahadevi, Chola Bronzes appeared to have reached its pinnacle in terms of form and sophistication in the **second quarter of the 10th century.** Example: **Vishnu of Kongu and Natraj.**



Fig. 2.12: Vishnu of Kongu

  - **Third Phase:** Under Rajaraja I's administration, temple construction occupied a prominent

position in the **11th century** with reference to Chola Bronzes, which were sculpted in a more overt and sensuous manner.

2.10.3 Nataraja

- Nataraja, the lord of dance, represents the **five essential acts of Siva-** creation, preservation, destruction, veiling, and grace.
- The dance he performs is called the **Ananda Tandava** or the dance of bliss.
- He is believed to have danced the world into extinction only to dance it back into existence as part of the **cyclical concept of time** in India.
- The **Nataraja image signifies the cosmos** and hence the omnipresence of Siva.
- **Features:**
  - **The drum**, which represents the sound of creation, is held in the upper right hand. The powerful sound of the Damru is the **source of all creation**.
  - The **perpetual fire,** which stands in for the **devastation**, is located in the upper left-hand. Creation's inevitable opponent and prelude is destruction.
  - In the **Abhay mudra gesture**, the lower right hand is lifted, bestowing blessings and telling the devotee **not to be fearful**.
  - The **route to redemption** is shown by the **lower left hand,** which points in the direction of the lifted foot.
  - Shiva is twirling around a miniature **dwarf**. The dwarf represents someone's **ignorance and ego**.
  - Shiva's **tangled and wavy hair** symbolizes the **Ganges River's current**.
  - Shiva is adorned with male and female earring studs on opposite ears. This is frequently referred to as **Ardhanarishwar** and symbolizes the union of man and female.
  - Shiva has a **snake wrapped around his arm.** The **kundalini power**, which lies in the latent stage in the human spine, is symbolized as a snake. One can achieve true consciousness if they are awakened.
  - A **nimbus of glowing lights** surrounds the Nataraja, representing the **endless expanses of time.**



Fig. 2.13: Nataraja Sculpture

#OpinionMatters

What differentiates modern sculpture from ancient and medieval sculpture?

2.11 SCULPTURE DURING THE MEDIEVAL ERA

- The time was dominated by Islamic kings, who not only did not create figurative sculptures but also had their soldiers destroy massive volumes of prior religious sculptures, notably during the early conquests, inhibiting the development of new figures.
- **Despite this, religious sculpture flourished, especially in the far south**, where larger temples battled for space.
- **In recent years, towering gopuram gateways, a late medieval southern creation**, have been embellished with massive figures, mostly in brilliantly painted plaster.
- High halls were created for the high number of visitors to temples, sometimes filled with spectacular sculptures, such as the legendary row of life-size rearing horses at Srirangam's Ranganathaswamy Temple from the 17th century.
- The miniature towers are another unique element of South Indian temple art.
  - Soapstone was utilized by the sculptors of the Vijayanagara Empire because it is soft and readily sculpted.
  - During the reign of Vijayanagara, the local hard granite was favored, which was formerly on the Badami Chalukya Era's hot list.
  - **Granite was used to minimize the density of sculptured works.** Due to the flakiness of granite, few individual sculptures attained the high levels of excellence observed in prior centuries.
  - To hide the unevenness of the stone used in sculptures, artisans used plaster to smooth up the rough surface before painting it with vibrant colors.

Indian sculptures were the country's preferred means of creative expression. The subjects of Indian sculpture were nearly often abstracted human forms designed to teach people the teachings of the Hindu, Buddhist, or Jain religions.

#OpinionMatters

How do sculptures of South Indian empires signify the religious elements of contemporary society?

3 Coins in Ancient and Medieval Times

3.1 INTRODUCTION

- Numismatics is the term for the study of coinage.
- The word coin comes from the Latin word **'Cuneus**.' Around 700 B.C., China and Greece are where they were first used and around the sixth century B.C. in India. India has been noted for its extreme variety in terms of minting methods, themes, sizes, shapes, the metals used, etc.
- According to the RBI, **"the first documented coinage is deemed to start with 'Punch Marked' coins issued between the 7th-6th century BC and 1st century AD."**
- The themes, symbols, and stamps used on Indian coins from ancient times **depict a lot about the monarchs and their reign.**

3.2 THE HISTORICAL SIGNIFICANCE OF NUMISMATICS

- Coins are a significant historical source since they allude to significant historical events.
- **Monetary importance**: Numismatics can provide answers to more general issues about the economy and polity as well as the current monetary position.
- **Economy**:The widespread use of Kushana coins suggests economic activities, and the prominence of maritime trade is shown by the inclusion of ship designs on Satavahana currency.
- **Social and political understanding**: Our understanding of the social and political characteristics of different countries is aided by the inscriptions of rulers, deities, and tales.
- **Absence of dates:** Early Indian coins usually lack dates, with the exception of certain western Kshatrapa coins that provide Shaka era dates and a few Gupta silver coins that provide rulers' reign years.
  - Coins, whether they are dateable or undateable, are frequently used to date the layers of history. As an illustration, consider the Sonkh site in Mathura, where the levels of excavation were divided into eight periods based on the discovery of coins.
- **Later coins**: Regarding the later development of coinage, the numismatic history of the late ancient and early mediaeval periods saw a decline in trade and the feudal order as a result of which, even though the circulation of coins did not cease, their purity and aesthetic quality saw degradation on many levels.

3.3 COMPARISON OF COIN USED IN INDIA

3.3.1 Prehistoric and Bronze Age:

- There is insufficient evidence in the Indian setting to draw the conclusion that barter or cash were utilised by humans in the Stone Age.
- Although it appears that the Indus Valley Civilization engaged in considerable trade across a large network and the barter system was the main mode of exchange.
- For trade and mercantile purposes, the Harappans also employed fixed-weight metals like silver.

3.3.2 Coinage during the Vedic Era:

- Although the Rigveda makes mention of Nishka (gold) and Nishka greeva (gold ornaments), it is **unclear if these terms may be interpreted as coins**.
- Furthermore, **Nishka, Suvarna, Shatamana, and Pada** were mentioned in later Vedic writings. However, academics believe that these expressions do not point to a widespread use of traditional coins.

3.3.3 Coins used during Janapadas:

- The earliest solid literary and archaeological evidence of coin use on the subcontinent is **from the sixth to fifth centuries BCE.**
- The Buddhist writings and **Panini's Ashtadhyayi** use terminology like **Kahapana/Karshapana, Nikkha/ Nishka, Shatamana, Pada, Vimsatika, Trinshatika, and Suvanna/Suvarna** to describe the rise of states, urbanisation, and increasing trade activities.
- It's interesting to note that the **red and black gunja berry seed** served as the **fundamental unit of weight** for Indian coinage (Abrus precatorius).
- In South India, the weight of two types of beans—the **Manjadi** (Odenthera pavonia) and **Kalanju**—was compared to determine the standard weight of the coins (Caesalpinia bonduc).

3.3.4 Mauryas and Coinage

- To ensure their validity, the **Mauryan Empire utilised the punch-marked coins** but with a royal standard. Since it was permitted to use two distinct metals for coinage, **silver and copper coins** were fairly common.

3.4 PUNCH-MARKED COINS

- **Mohenjo-Daro and Harappa civilisations** existed between 2500 BC and 1750 BC in the Indus valley and there is **no agreement**, however, on **whether the seals discovered at the sites were in fact coins**.
- The **first known use of coins is said to have been "punch marked" coins produced between the 7th - 6th centuries BC and the 1st century AD**. Due to their production process, these coins are known as "punch-marked" coins.
- These bear symbols that were each individually punched on the coin and are primarily composed of **silver**.
- The coins, which were **first issued by merchant guilds and afterwards by states**, were a trade currency from a period of high economic activity and urban expansion.
- They may be roughly divided into two phases:
  1. The first of which is credited to the Janapadas or minor local states,
  2. The second of which is not attributed to the Imperial Mauryan period.
- These **coins featured a variety of natural symbols**, including the sun, different animal patterns, trees, hills, etc., as well as some mathematical designs.

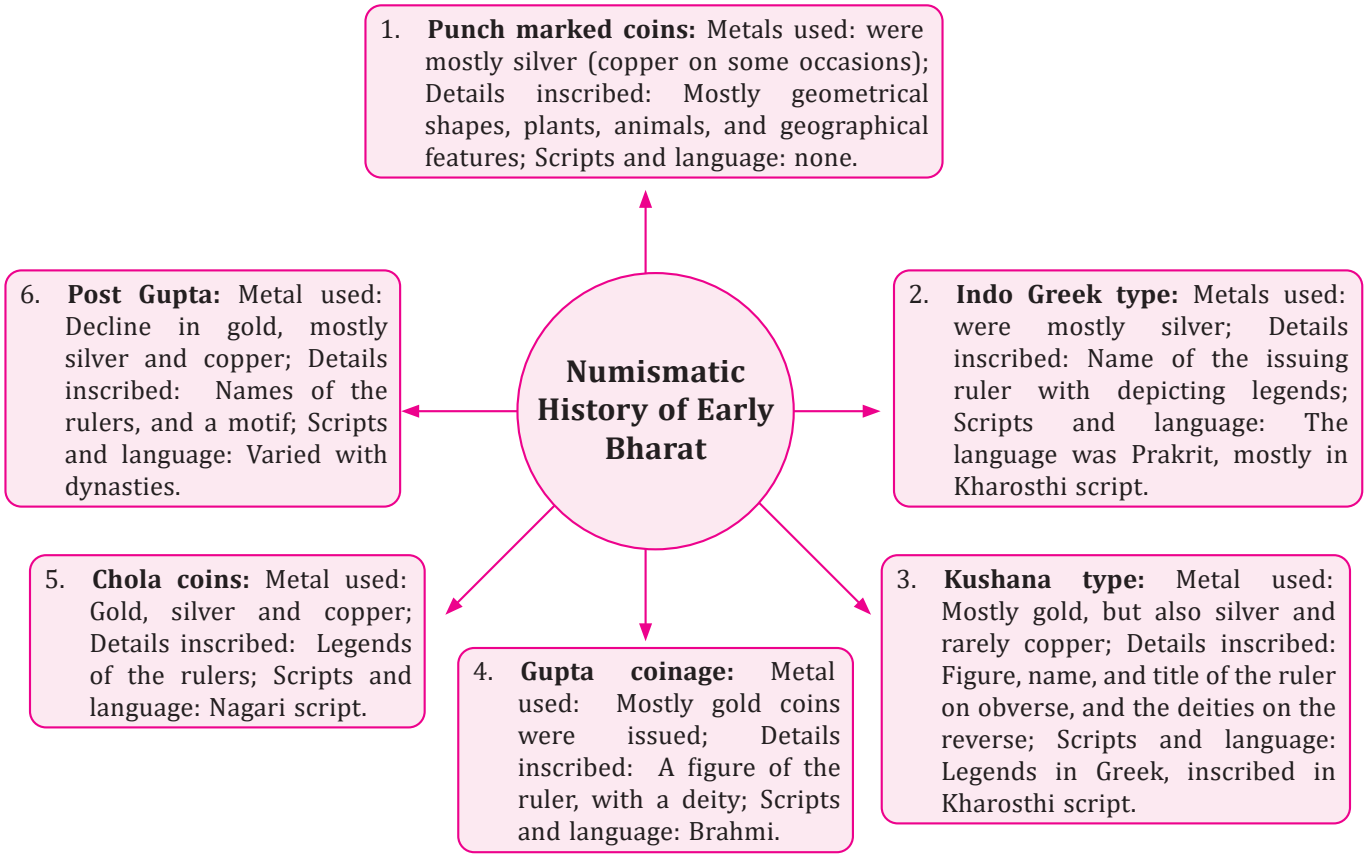


Fig. 3.1: Numismatic history of early Bharat



Seals of Mohenjo-Daro

Fig. 3.2: Seals of Harappan civilisation found at Mohenjodaro



Fig. 3.3: Coin having 7 symbols



Fig. 3.4: Coin having 5 symbols



Fig. 3.5: Representative Symbols appearing on Punch Marked Coins



Fig. 3.6: Asmaka Janapada

3.5 DYNASTIC COINS

- The dating of common dynasty coin issues is disputed.
- These coins' earliest examples come from the **Indo-Greeks, Saka-Pahlavas, and Kushans.**
- Most scholars date these coins to the period between the **second century BC and the second century AD**.
- Apart from the portraits of the issuers, for instance, the **silver coins of the Indo-Greeks** are characterised by **Hellenistic traditions**, with Greek gods and goddesses playing a significant role.
- The history of the Indo-Greeks has been largely reconstructed using the information from these coins with Greek legends, making them important pieces of historical evidence.
- Perhaps the first coins with dates are those made by the **Western Kshatrapas during the Saka era**, which began in AD 78. The calendar used by the Indian Republic is from the Saka era.



Fig. 3.7: Indo-Greek Coins

3.5.1 Kushan Empire Coins:

- **Vima Kadphises** is largely credited with creating the earliest Kushan coins.
- The iconographic shapes of Kushan coins were typically taken from **Indian, Greek, Mesopotamian, and Zoroastrian mythology.**
- Major Indian deities depicted on Kushan coins included **Siva, Buddha, and Kartikeya**.
- The **gold content** in the Kushan period was very high which declined in Guptas.
- **Kushan gold coins** impacted later issues, particularly those of the Guptas.



Fig. 3.8: Coins of Kushan period

3.5.2 Indo-Greek Coins by Satavahanas:

- Early rulers of the area between the Krishna and Godavari rivers were the **Satavahanas**. They were commonly named as the **Andhras**.

- Satavahanas quickly gained control of both Central India and the Western-Deccan after coming to power. It is however unclear when they came to power, with estimates ranging from 270 BC to 30 BC.
- Their **coins were primarily made of copper and lead, though there are also documented silver issues**.
- These **coins included animal themes like elephants, lions, bulls, horses, etc.**, frequently in opposition to natural motifs like hills, trees, etc.
- The **Kshatrapa types** served as inspiration for the images and bilingual legends on the silver coins of the Satavahanas.



Fig. 3.9: Coins of the Satavahana

3.5.3 Coins of the Western Satraps or the Indo-Scythians:

- The group of **kings who controlled Western India during the first and fourth centuries AD** are referred to as Western Kshatrapas.
- Typically, **Greek and Brahmi were used for the legends on the coins**. Kharosthi was also used.
- The **first coins with dates are likely to be the Western Kshatrapa coins**.
- The "**bull and hill" and "elephant and hill**" types of copper coins are the most prevalent.



Fig. 3.10: Rudrasimha I, 180-196 AD



Fig. 3.11: Viradaman, 234-238 AD

3.5.4 Coins issued in Gupta Age:

- The Kushan tradition was continued by the Guptas (4th–6th centuries AD), whose **coins featured the sovereign on the front and an Indian god with a Brahmi legend on the reverse**.
- The earliest Gupta rulers are Samudragupta, Chandragupta II, and Kumaragupta, and their **coins frequently honour dynastic succession in addition to significant socio-political events**, such as marriage alliances, the horse sacrifice, etc. (King and queen type of Chandragupta 1 coin, Asvamedha type, etc.), or alternately, artistic and personal accomplishments of royal members (Lyrist, Archer, Lion-slayer etc.)



King as Horseman Reverse side of horseman coin



King & Queen type Reverse side

Fig. 3.12: Gupta Period Coins

Reasons for Excellent Gupta Coins

- **Wide range on the coins:** Unlike their ancestors, the Guptas did not confine emperor portraits to simply combat stances like the archer, lionslayer, or horse rider.
- **Depiction of life-events:** The marriage of the king and queen, the king performed Ashvmedha yanga, the king playing the veena, and other social and political events were also shown.

- **Depiction of gods and goddess:** These coins' reverse sides depicted a variety of gods and goddesses, such as Durga, Lakshmi, Ganga, Garuda, and Kartikeya.
- **Use of gold and silver:** Typically, gold and silver were used to make Gupta coins. This improved the coins' shine and premium appeal even further.

The coins produced following the Gupta era are typically repetitive and less visually appealing. Various reasons could be:

- **Mediaeval era coins**: Mediaeval rulers' ongoing internal conflicts left their kingdoms divided and their treasuries in bad condition. As a result, coins were made of low-quality metal, typically nickel, copper, and lead. The recurrent uprisings and succession also lead to downgrading the dynastic coins as it reduced the amount of time and space available for expansive imaginations, vibrant designs, and original symbols.
- **South Indian coin**: Their designs were limited to dynasty crests such as the boar (Chalukya), bull (Pallava), tiger (Chola), fish (Pandya), bow and arrow (Cheras), and lion (Hoysala).
- **Delhi Sultanate and Mughal empire coins:** The scope of designs and pictures engraved on Delhi Sultanate and Mughal Empire coins was severely constrained by Islam's prohibition against idolatry. Generally, these coins merely included textual information like the king's name and the date of issue.
- **British-Indian coins**: They were dull to look at as they had a portrait of the monarch or queen on the reverse side and text on the obverse side that stated the coin's denomination and year. Following independence, the king's picture was replaced by the Ashoka Pillar's Lion Capital and other local symbols of sovereignty and freedom.

PREVIOUS YEAR QUESTION (MAINS)

Q. How do you justify the view that the level of excellence of Gupta numismatic art is not at all noticeable in later times? (2017)

3.5.5 Post-Gupta Coins

- A monotonous and visually unappealing succession of dynastic issues, such as those of **Harsha** (7th century AD), **Kalachuri of Tripuri** (11th century AD), and **early mediaeval Rajputs**, make up Post-Gupta coinage (6th–12th centuries AD) (9th-12th centuries AD).
- **Rare gold coins from this era were produced**.
- Gangeyadeva, the Kalachuri emperor, revived them by issuing "**Seated Lakshmi Coins**," which later rulers reproduced in both gold and debased form.
- The **most prevalent theme on coins struck by the Rajput clans was the Bull & Horseman style**.
- Western India frequently utilised imported coins, such as the Byzantine solidi, to reflect trade with the Eastern Roman Empire.



Seated Lakshmi **Bull & Horseman**

Fig. 3.13: Coins in Post Gupta Period

3.6 SOUTH INDIAN COINS

- On South Indian coin issues, symbols and symbols (motifs) were limited to dynasty crests like the **boar (Chalukya), bull (Pallava), tiger (Chola), fish (Pandya and Alupas), bow and arrow (Cheras), and lion (Hoysala),** among other things.
- The Yadavas of Devagiri issued "**Padmatankas**" with a blank reverse and an eight-petalled lotus on the obverse.
- In **local scripts and languages**, coin legends refer to the issuer's names or titles.
- Up to the mediaeval times, i.e. Vijayanagar period, decorative elements were uncommon and gods and goddesses are essentially nonexistent (14th- 16th centuries AD).



Fig. 3.14: Coins of the Cheras; 11th - 13th Centuries



Fig. 3.15: Coins of the Cholas; 9th - 13th Centuries



Fig. 3.16: Coins of the Alupas of Udipi; 11th - 13th Centuries



Fig. 3.17: Padmatankas, Coins of the Yadavas of Devagiri; 12th - 14th Centuries

3.7 COINS IN MEDIAEVAL INDIA

- The Arabs conquered Sindh in 712 AD and ruled it as a province of the Caliphate.
- By the 9th Century AD, provincial governors established independent rule and struck their own coins.
- However, it was with the emergence of Turkish Sultans of Delhi in the 12th Century that a decisive break was made with the past and the existing motifs were gradually replaced by Islamic devices, largely calligraphy.
- The **unit of account** came to be consolidated and was referred to as the **'Tanka'** with the **'Jittals'** as the smaller value coins.
- With the Delhi Sultanate (1206-1526 AD) came the attempt at **standardisation**.
- This period was marked by a considerable expansion of the money economy.
- Coins were struck in **gold, silver and copper**.
- In the monetary system, the equation between gold and silver was probably at 1:10.
- The Khilji rulers issued coins in abundance with grandiloquent titles (Ala-ud-din Khilji struck coins assuming the title '**Sikandar al Sani**', the second Alexander) as well as honorific epithets for mints (the Delhi mint bore titles '**Hazrat Dar-al-Khilafa**t, etc.).

3.7.1 Delhi Sultanate

- The money economy significantly expanded during this time and the coins were minted in copper, silver, and gold.
- **Jital (copper coins) and Tanka coins (Silver coins)** were first introduced.



Coins of Nasirud-din Mahmud **Coins of Ghiyasud-din Balban**

Fig. 3.18: Delhi sultanate coins

3.7.2 Khilji Dynasty

- Profound titles were used when issuing coins. Ala-ud-din Khilji's currency, for instance, has "**Sikandar al Sani**" struck into it.
- There was **gold, silver, copper, and billon** (an alloy formerly used for coinage, containing gold or silver with a predominating amount of copper or other base metal) coins minted.



Fig. 3.19: Khilji dynasty coins

3.7.3 Tughlaq Dynasty

- Compared to the coin introduced by the Khilji monarchs, this design was superior.
- There have been numerous currency experiments.
- A **paper currency with Chinese design was also introduced, but it failed**.

3.7.4 Vijaynagar Empire

- The **majority of the coins were copper and gold**.
- On the face of gold coins was a religious image, while on the reverse was a royal legend.
- In ancient Travancore and medieval Vijaynagar **Fanam coins were the standard unit of money.** They seem to have been used a lot for trade in the South India area.
- **Fanam and Panam both mean "money" in the Malayalam** language of Kerala, but they are also used to mean "wealth" in everyday speech.
- Lord Venkateswara, the god of Tirupati, was frequently shown on the coins.
- The "**Single Swami" Pagodas** of the Dutch and French and the "**Three Swami" Pagodas** of the English East India Company were both inspired by these coins.



Fig. 3.20: Vijayanagar Empire coins



Fig. 3.21: Pagoda Coins by East India Company

PREVIOUS YEAR QUESTION (PRELIMS)

Q. In medieval India, the term "Fanam" referred to _____ (2022)

(*a*) Clothing **(*b*) Coins**
(*c*) Ornaments (*d*) Weapons

3.8 COINAGE IN MODERN TIMES

- Pre-colonial and princely state authority emerged in India as a result of the fall of the Mughal Empire and with the emergence of new states resulted in the emergence of new coins too.
- Below are a few of the provinces and their specific coins that were minted at that time.

3.8.1 Maratha Empire

- Around the middle of the 18th century, the Maratha Mints and their coinage were united.
- There were three different types of rupees in use: **Sicca Hali; Rupee of Ankushi; Rupee of Chandori**.
- The coins were struck with Chatrapati Shivaji Maharaj's name.



Fig. 3.22: Maratha coins

3.8.2 Awadh Province

- Revolutionaries are thought to have **produced coins with the name of the Nawab-Wazarat**. The monetary system included copper fulus, silver rupees, and gold ashrafi.



Fig. 3.23: Coins of Avadh province

3.8.3 Mysore Province

- Both Mughal and Vijayanagar designs of coins were produced.
- The reverse of the gold coins had the Hara-Gauri design and the monarch's name.
- The deity Chamunda and the family god of the Wodeyar dynasty were depicted on smaller fraction coins.



Fig. 3.24: Coins of mysore province

3.8.4 Hyderabad

- Up until 1858, Mughal rulers' names were on the Nizam coins, which were then replaced by new pieces known as **"Hali sicca" (literally, "present coin")**.
- The first machine-struck coins appeared in 1903–1904 and featured the Charminar on one side and the Persian inscription Nizam–ul–mulk Bahadur Asaf Jah on the other. The coins were Ashrafi, Rupee, 8 Annas, 4 Annas, and 2 Annas.



Fig. 3.25: Coins of hyderabad province

3.9 FOREIGN COINS DISCOVERED IN INDIA

- Ancient India had **extensive trading connections with China, the Middle East, and Europe (Greece and Rome)**.
- This trade was conducted primarily over land along the path that came to be known as the silk route and primarily through sea trade.
- By the time of the Roman historian Pliny, trade between Rome and India was booming and the Roman Empire was actually experiencing a balance of payments issue.
- Roman coins also circulated in their original form in South India, where there was a bustling sea trade, albeit occasionally with cuts to protest foreign



Fig. 3.26: Roman coins find in South India



Fig. 3.27: Byzantine coins find in South India

Remember

- The **Indo-Roman trade led to the first gold coin to come in India: the Roman Denarii**.
- In accordance with a pact with the Nawab of Bengal, the East India Company founded the **Calcutta Mint**, where it struck the **first rupee coin,** also known as a **Sicca**.
- In the Sikh confederacy, the coins which were minted inscribed the name of Guru Gobind Singh ji.

3.10 POST INDEPENDENCE COINS

- After gaining its independence in 1947, India kept using the same currency and coinage until August 15, 1950, when it unveiled a new, distinctive set of coins.
- The Government of India currently has sole authority to mint coins in the country. It was declared following the passage of the **Coinage Act in 1906**.

Conclusion

- The history of the current Indian currencies is fascinating. Cowrie shells and beads were the first forms of money used for trade in early India and Indian coins have gradually evolved over a period of time.
- Precious metals were moulded, then struck with designs and marks to serve as legal tender or coins in India and the transition from precious metals to token currency occurred gradually but steadily during the British occupation of India.
- The British Indian coins were made out of brass, bronze, aluminium, stainless steel, and other non-precious metals.

#OpinionMatters

Do you think the advancement of trade led to the issuance of large amounts of gold and silver coins in Ancient India?

4 Pottery Tradition in India

- **Pottery** is among the most timeless living craft traditions of India.
- A nation's prehistoric pottery can reveal a lot about its earlier culture and the art of creating pottery is very old in India. Pottery art has been **one of the most beautiful means of expression** for thousands of years and one of the **main mediums through which men have conveyed their emotions**.
- **Pottery is considered as one** of the **most sensual art forms** and India has a long history of pottery production. Since India was an agriculturist nation from ancient times, and hence there was a **high demand for pots for storing water and grains**. This shows the true importance of pottery at that time.
- Another important dimension of pottery is to **study culture and the reconstruction of the past**.
- The **Indus Valley Civilization marked the true birth of Indian pottery**, and through the ages, the craft of shaping and baking clay into pottery, earthenware, and porcelain has persisted.

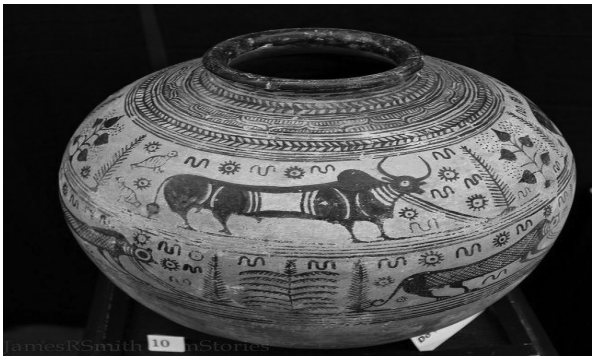


Fig. 4.1: Indus Valley Culture Pottery with water buffalo design.

4.1 TYPES OF POTTERIES

4.1.1 Perforated Pottery During IVC

- The perforated jar's **function is unclear**. These might have been used as a strainer and were placed inside of big bowls.
- The **perforated pot is an illustration of superb craftsmanship and technique**.
- It's **made of clay** that has been well-levigated or smoothed.
- It's **kiln baked and fast-wheel turned**.
- Its **utilitarian design** is indicated by its flat base.
- To create the perforations, a stick was pushed through the wet clay from the outside, leaving the blurred edge on the interior of the hole**. It was used for straining beverages.**

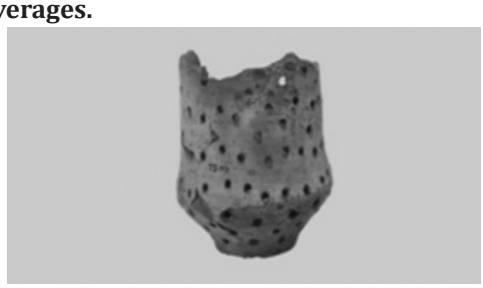


Fig. 4.2: Perforated pottery

4.1.2 Roulette Pottery

- The **decoration**, which is without a doubt its most distinguishing feature, gave rise to the name "Indian Rouletted" pottery.
- The term "**rouletting**" was first used by scholars in classical archaeology to refer to the **technique of creating linear indentation patterns on pottery using a little toothed tool called a "roulette."**
- The designs, which are normally formed in narrow bands made up of one or more rows of uniformly spaced tiny indentation marks, are created by the roulette's continual rolling action when it is pressed against the rotating clay jar.
- Since the time of the Arikamedu excavations, comparable "rouletted" pottery has been discovered at many other sites in India and Sri Lanka, and all of this has been referred to as Rouletted ware, regardless of the decoration method.
- This pottery was mainly used for personal purposes.



Fig. 4.3: Roulette Pottery

4.1.3 Ochre Colored Pottery (OCP)

- **It is a Bronze Age civilization** from the "Indo-Gangetic Plain," which stretches from eastern Punjab to north-eastern Rajasthan and western Uttar Pradesh, and is commonly dated from 2000 to 1500 BCE.
- The term Ochre Coloured Pottery Culture (OCP) was coined by B.B. Lal after he excavated the site Hastinapur in the year 1951-52.
- The **Late Harappan and Vedic cultures** have commonalities with this culture as evidenced by its artifacts.

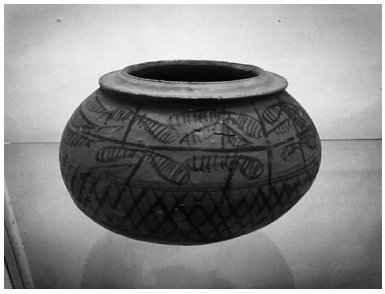


Fig. 4.4: Ochre Coloured Pottery

- As its name suggests, its primary identifying characteristic is an ochre hue that appears to have been improperly burned.
- The texture of it is porous, and the edges of the sherds have weathered (broken pieces of ceramic material).
- It is used for storing grains, precious metals etc.

4.1.4 Black and Red Ware (BRW)

- It is linked to the Megalithic, Neolithic, Harappa, Bronze, and Iron ages of India.
- It is believed to have existed between 1450 and 1200 BCE on the Western Ganges plain (western Uttar Pradesh).
- In the Western Ganges plain, the BRW was **preceded by the Ochre Coloured Pottery culture and succeeded by the Painted Gray Ware culture**.
- **Black and Red ware** pottery with white linear patterns was evident in cultures like Ahar-Banas.
- It is used for storing grains and **straining beverages.**



Fig. 4.5: Black and Red Ware Pottery. Belonging to Sangam Age, the pots have Tamil Brahmi letters inscribed on them.

4.1.5 Painted Grey-Ware (PGW)

- It belongs to an **Iron Age Indian civilization** of the Indian subcontinent's western Gangetic plain and the Ghaggar-Hakra basin, dating from 1200 to 600-500 BCE.
- It is distinguished by a **delicate, grey earthenware design with black geometric designs**.



Fig. 4.6: Painted grey ware pot Indus Valley settlement.

- The **majority of pottery is polychrome**, which means that it is coloured with more than two colours. The majority of pottery has flat bases most of the time.
- The existence of expensive ceramics excavated from particular sites reveals social stratification.

4.1.6 Northern Black Polished Ware (NBPW)

- Around **700–200 BCE, it was an urban Iron Age Indian societ**y on the Indian Subcontinent (proto NBPW between 1200 and 700 BE).
- It began to arise in the late Vedic period around 700 BCE and reached its apex between 500 and 300 BCE during **Mauryan empire**, corresponding with the development of 16 powerful republics in Northern India, known as the Mahajanapada, and the subsequent creation of the Mauryan Empire.
- It is a **lustrous, glossy kind of pottery**. It was used as **tableware for the upper class and was composed of beautiful fabric**.

- The fact that it is only associated with the elites and is **regarded as premium ceramics reveals the social stratification that resulted from Brahmanical control**.
- **Notable NBPW sites in India:** Charsadda and Taxila - Pakistan; Indraprastha - Delhi; Hastinapura, Mathura, Kampil/Kampily, Ahichatra, Ayodhya, Sravasti, Kausambi, Varanasi - Uttar Pradesh; Vaishali, Rajgir, Pataliputra, and Champa - Bihar; Ujjain and Vidisha - Madhya Pradesh.



Fig. 4.7: Black Pottery Ware (900-800 BC)

4.1.7 Glazed and Unglazed Pottery

- **Glazed pottery**:
  - A **ceramic glaze is an impenetrable covering or coating made of vitreous material that has been fired into fusion with a pottery body**.
  - Glaze can be used to waterproof, embellish, or paint an object.
  - By sealing the inherent porosity of unglazed biscuit earthenware, glazing transforms earthenware vessels into containers fit for retaining liquids.
  - **With the exception of rare pieces made of terracotta, unglazed biscuit porcelain, or other types of pottery, most pottery made in recent centuries has been glazed**. Modern architectural terracotta is frequently glazed, and tiles are virtually always glazed on the face. Brick with glaze is also typical. Many industrial ceramics, including ceramic insulators for overhead power lines, domestic sanitary ware, and other ceramic products are invariably glazed.
- **Unglazed pottery**:
  - The **earliest type of pottery produced in India is unglazed pottery**, which has evolved over time to provide a wide variety to consumers. A better version is the unglazed variety.
  - The majority of the unglazed objects that have been found feature black and red colour combinations.
  - **Pottery with a black surface and a red interior is known as black and red pottery**.
  - There are basically **three types of unglazed pottery:** Paper thin pottery; Scrafito technique (In this type, sometimes posts are also painted with red and white slips along with intricate patterns, while outline is incised); Black pottery is yet another form of unglazed pottery, which resembles the Harappan pottery style (Painted Grey Ware Culture).

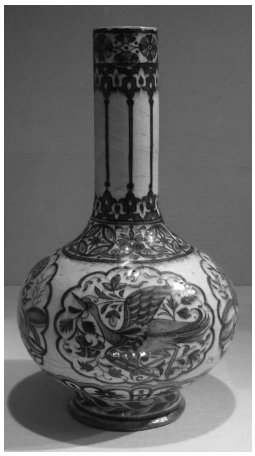


Fig. 4.8: Composite body, painted, and glazed bottle. Iran, 16th century (Metropolitan Museum of Art)

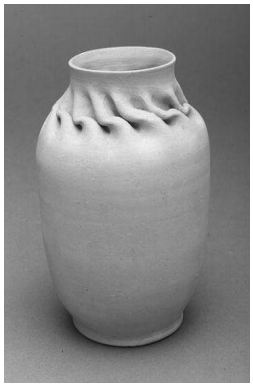


Fig. 4.9: A George Ohr Unglazed Ceramic Vase, c. 1899-1906, crimped around the neck.

4.2 VARIOUS TIME PERIOD OF POTTERY MAKING IN INDIA

- **Neolithic period:** Pottery is **mentioned for the first time in this age**. Although it is handmade ceramics, a foot-wheel was also employed later.
- **Chalcolithic period:** It is characterised by the presence of distinctive pottery cultures. For example, pottery was found in black and red, black on red, and ochre-coloured pottery.
- **The Harappan culture:**
  - The following pottery traditions were practised at the time: Polished Ware Pottery with Rough Surface; Burial Pottery of Harappa; Ochre Colored Pottery (OCP); Black-on-Red Ware; Gray Ware; and Painted Gray Ware.

- For the purpose of decorating pottery, humans employed a **variety of techniques**. **In Harappan pottery, geometric designs, squares, triangles, and animal, bird, snake, or fish figurines are common motifs**. The pattern of trees was another popular motif. On earthenware, you can find flowers, trees, and pipal leaves.

- **Vedic era:** Among the pottery traditions that persisted at the time are Kerala's megalithic pottery **as well as Painted Grey-ware (PGW)**, Northern Black Polished Ware (NBPW), and others.
- **Mauryan period:**
  - During the Mauryan period, the **pottery wheel was used by everyone**, and there were many different kinds of crockery produced.
  - However, a unique style of pottery known as Northern Black Polished Ware (NBPW), which was a defining characteristic of the earlier and early Mauryan periods, exhibits the most advanced skill.
  - Black paint and a highly glossy finish were hallmarks of Mauryan pottery, which was typically used as a luxury good.
  - The **NBPW ceramic industry was centred at Kosambi and Patliputra**.
- **Gupta period:** Remains of Gupta pottery have been discovered at Ahichchhatra, Rajgarh, Hastinapur, and Bashar, providing exceptional evidence of the quality of the ceramics. The red ware pottery category from this time is the most recognisable.
- **Kushan Period:** The Kushan cultural phase opened up new possibilities for ceramic art in sites in Bengal and North India.The distinctive red polished ware with stamped design and a sizable quantity of dull or strong red ware are the hallmarks of this phase's pottery.

4.3 INDIAN POTTERY :A DOWNFALL

- **Pottery is believed to be as old as humankind** and now it has become a profession of hand-to-mouth. Because of this, the potters and clay professionals are forced to practise other occupations to sustain their living, which include welding, construction, fibre and steel works or other agricultural activities. This is leading to the death of such an important art.
- **Each of these potters consider pottery as a passion more than a profession**. They are deeply invested in the art form – mentally, physically and emotionally. Unfortunately, this **profession does not allow them to earn a decent living** because of **lack of government funding** and support.
- **People are moving onto the use of more utilitarian goods like plastic cups and vessels which are manufactured in China**. The **Chinese market is conquering the Indian market that is leading the pottery business to a downfall**.
- **Way forward:**
  - The government support towards the declining clay business culture, providing the potters with some funding, recognition and an access to a wider market, seems to be a saving grace for the revival of this beautiful, age-old tradition that has a significant role in defining the Indian culture and its identity.

4.4 POTTERY IN MODERN-DAY

4.4.1 North Indian Village Pottery

- Famous for making **high-quality earthenware made of regular clay with a glaze-like surface** are the villages in Jammu and Kashmir.
- The **black clay pottery produced in the Indian state of Uttar Pradesh's villages** is renowned for **being among the best and most decorative**.
- Meerut, Hapur, Chinhat, and Mansalia are a few of Uttar Pradesh's other significant pottery-producing regions.
- These settlements are **well-known for producing glazed goods and common household items**. Famous for producing Surahis, or narrow-necked water bottles, are Meerut and Jhajjar.

4.4.2 Black Pottery

- Another well-known type of **unglazed pottery** that is popular in Indian communities is called black pottery;
- It is **similar to the Harappan pottery style**;
- Black pottery is famous in the villages of Kangra District in Himachal Pradesh, while Pokhran in Rajasthan is known for its stylized forms and etched artistic patterns.
- In Uttar Pradesh, the villages of Nizamabad District are well known for their black pottery with silver-patterned decorations.

4.4.3 East Indian Village Pottery

- **Dakshinirai pots**, which are spherical with an edging that runs down the mouth to represent a crown, are made by the locals in the Sundarban region.
- These pots are also revered by the populace as a form of protection against tigers.

4.4.4 West Indian Village Pottery

- Gujarati villages are renowned for producing goods using a **combination of white and black pottery**.
- The locals occasionally use floral and animal patterns together with dots, zigzag stripes, and diagonals to create their creations.

- Gujarat's Kutch and Saurashtra regions are well known for their exquisite pottery. Kutch is well-known for its terracotta elephants, horses, and jars.

4.4.5 South Indian Village Pottery

- **Black and red ceramics are well-known from Vellore**, while **black pottery is well-known from Usilampatti in the Madurai area**.
- The most well-known type of pottery in south Indian communities is **Karigari pottery** from South Arcot in Tamil Nadu. Indian communities are famous for their Karigari pottery, which is produced with great care and decorated with beautiful patterns. Some examples of Karigari pottery include **ashtrays, flower vases, tea sets, paper weights, decorative animal sculptures, etc**.
- Karnataka's Khanapur in the Belgaum district is well known for producing **large-sized jars and containers for storing and preserving food**.

#OpinionMatters

Discuss how the traditional art of pottery of India can be a game changer in fighting the negative impact of climate change arising from the excessive use of substances, leading to environmental degradation?



5 Indian Puppetry

5.1 INTRODUCTION

- Puppetry is a type of theatre or performance that involves the manipulation of puppets, which are inanimate objects that resemble some type of human or animal figure and are animated or manipulated by a human known as a puppeteer. Puppeteers use hand and arm movements to control devices such as rods or strings that move the puppet's body, head, limbs, and, in some cases, mouth and eyes.
- Puppetry is a very old form of theatre that was first recorded in **Ancient Greece in the 5th century** BC. Some forms of puppetry may have been around since 3000 BC.
- Puppetry comes in many forms, but they all involve animating inanimate performing objects to tell a story.
- Puppetry is practised in almost all human societies, with puppets used for entertainment through performance, as sacred objects in rituals, as symbolic effigies in celebrations such as carnivals, and as a catalyst for social and psychological change in transformative arts.
- It has been used since ancient times to animate and communicate human societies' ideas and needs. According to some historians, they predate actors in the theatre.
- Evidence suggests that they were used in Egypt as early as 2000 BCE when string-operated wooden figures were manipulated to perform the action of kneading bread.
- Egyptian tombs have also yielded wire-controlled, articulated puppets made of clay and ivory. In ancient Egyptian religious dramas, "walking statues" were also described in hieroglyphs.

5.2 EVOLUTION OF INDIAN PUPPETRY

- Puppetry appears to **have existed in the Indus Valley civilization.**
  - Archaeologists discovered a 2500 BC terracotta doll with a detachable head that can be manipulated by a string.
  - Another figure is a terracotta monkey that can be moved up and down a stick with minimal animation in both cases.
  - The excavation sites at Harappa and Mohenjo-Daro have yielded puppets that have sockets attached to them.
- The earliest written reference to puppetry can be found in the Tamil classic **Silappadikaram**, which was written around the 1st century and the second century B.C.
- The epic Mahabharata, Tamil literature from the Sangam era, and various literary works dating from the late centuries BC to the early centuries AD, including the Edicts of Ashoka, all mention puppets.
- The **Natya Shastra and the Kama Sutra** are two works that go into great detail about puppetry.
- Apart from being an art form, puppetry has **philosophical significance in Indian culture**.
  - God is described as a puppeteer in the Bhagwat Gita, controlling the universe with three strings: **Satta, Raja, and Tama.**
- Similarly, in Indian theatre, the narrator was known as Sutradhar, or "string holder."
- The themes of puppet shows include Panchatantra tales, Hitopadesh moral stories, local myths and legends, and stories from Vikram and Betal.
- The primary goal of puppet shows is to create communication, entertainment, and awareness while catering to the audience's religious sentiments and educational needs.
- Music is typically used live, resulting in an immediate rapport with the audience.

5.3 CLASSIFICATION OF PUPPETRY

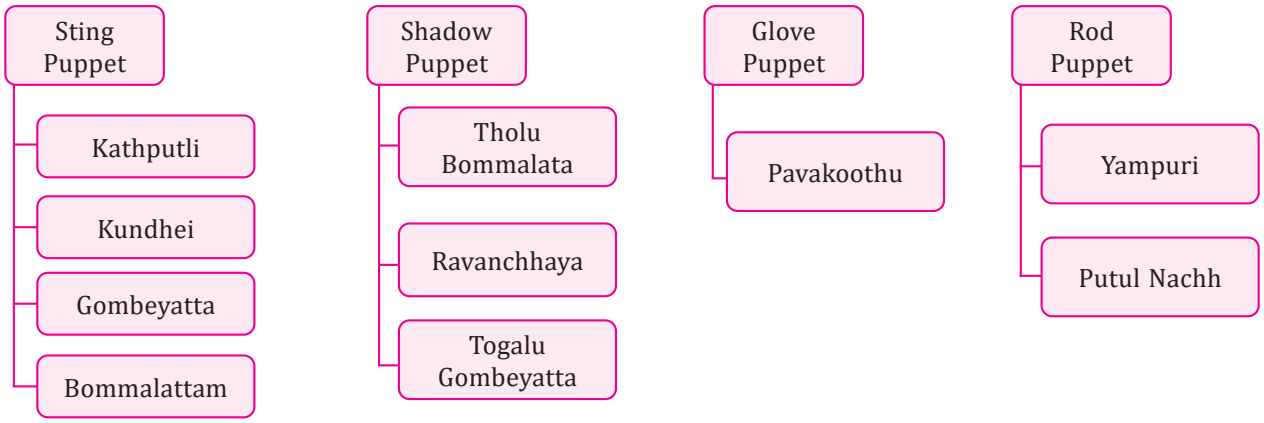


Fig. 5.1: Classification of Puppetry in India

5.3.1 String Puppetry

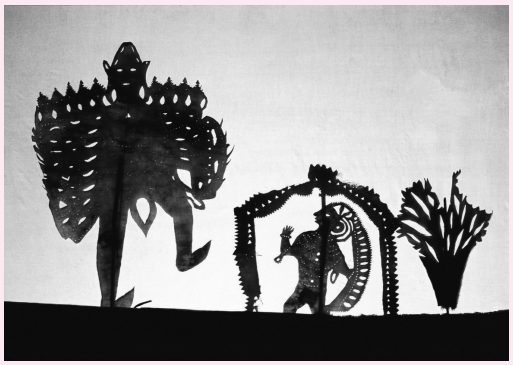
- String puppets, also known as **marionettes,** have a long and illustrious history in India.
- Marionettes with jointed limbs controlled by strings are the most articulate of the puppets.
- Rajasthan, Orissa, Karnataka, and Tamil Nadu are among the states where this type of puppetry has thrived.

Kathputli - Rajasthan 	• Its name is derived from the words **'Kath' (wood) and 'putli' (doll)**. • The puppets are dressed in traditional Rajasthani garb. • These puppets, carved from a single piece of wood, resemble large, colourfully dressed dolls. • The Kathputli is accompanied by a highly dramatised version of the regional music. • Oval faces, large eyes, arched eyebrows, and large lips are some of the distinct facial features of these string puppets. • These puppets 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 support.
Kundei - Odisha 	• Made of light wood, the Odisha puppets have no legs but wear long flowing skirts. • They have more joints and are, therefore, more versatile, articulate, and easy to manipulate. • The puppeteers often hold a wooden prop, triangular in shape, to which strings are attached for manipulation. • The costumes of Kundhei resemble those worn by actors of the Jatra traditional theatre. • The music is drawn from the popular tunes of the region and is sometimes influenced by the music of Odisha dance.
Gombeyaata - Karnataka 	• They are modelled after the various characters from the Yakshagana theatres. • This puppetry is distinguished by the use of more than one puppeteer to manipulate the puppets. • The Gombeyatta puppet figures are highly stylized and have joints at the legs, shoulders, elbows, hips, and knees. • Episodes enacted in Gombeyaata are usually based on the Prasangas of the Yakshagana plays. • The music that accompanies it is dramatic and beautifully blends folk and classical elements.

Bommalattam - Tamil Nadu 	• It **combines rod and string puppetry elements.** The strings are attached to an iron ring that the puppeteer wears on his head. • The Bommalattam puppets are the largest and heaviest marionettes found in India, with some measuring 4.5 feet tall and weighing 10 kilograms. • **Vinayak Puja, Komali, Amanattam, and Pusenkanattam** are the four distinct stages at the Bommalattam Theater.
Kalasutri Bahulya – Maharashtra 	• The performers of kalasutri bahulya (kalasutri, string, and bahulya, puppet), are descendants of puppeteer families who originally came from Rajasthan and Gujarat. • Their performances centre on the many episodes of the Ramayana. The small puppets, finely sculpted from wood, wear elaborate headdresses, turbans, and ornaments. • Articulated at the shoulders and knees, the puppets do not have strings attached to their feet, which remain free. • A string attached to the head joins one connecting to the back and two others extending from the hands. • A single musician sings the text and alternately, in turn, plays the tabla and the cymbals. • The puppeteers offer flowers, rice, and coconuts before the performance begins, which opens with the arrival of Ganesh riding on his rat. The goddess of knowledge, Saraswati, appears and dances with Ganesh. In between episodes from the Ramayana, thieves and clowns perform comical and satirical interludes. The performance ends with the appearance on the stage of Shiva riding the bull Nandi.
Gopalila Kundhei -Orissa 	• These are beautiful puppets worked by three strings attached to a bamboo triangular control, which, as their name indicates (Kung Hei) puppet, and gopalila, the story of Radha and Krishna), traditionally depict the life of Krishna (an avatar of god Vishnu). • The puppeteers make large puppets, measuring more than 60 centimetres tall, which are sculpted from wood. The puppets' faces and limbs are coated with a layer of lime and then painted. • Puppets in southern Odisha have legs that touch the ground; puppets in the north do not have legs. • A single puppeteer and his assistant are all that is required to operate the puppets, which can be up to four or five puppets at a time. • A pakhawaj player–and, on occasion, a harmonium player accompany the showman, who is hidden behind a dark cloth screen.

5.3.2 Shadow Puppetry

- India has the most diverse range of shadow puppet types and styles. Shadow puppets are two-dimensional figures.
- They're made of leather that's been treated to make it translucent. On both sides of the leather, the figures are painted identically.
- Shadow puppets are pressed against the screen, which has a strong light source behind it.
- The interaction between the light and the screen creates silhouettes or colourful shadows for the viewers who sit in front of the screen.
- Shadow puppetry is still practised in Orissa. Kerala, Andhra Pradesh, Karnataka, Maharashtra, and Tamil Nadu are the states involved.

Togalu Gombeyaata - Karnataka 	• These puppets are mostly small in size. • The puppets however differ in size according to their social status, for instance, large sizes for kings and religious characters and smaller sizes for common people or servants.
Tholu Bommalata Andhra Pradesh 	• Theater has the richest and strongest tradition. • The puppets are large in size and have jointed waists, shoulders, elbows, and knees. • They are coloured on both sides. As a result, these puppets cast coloured shadows on the screen. • The music is heavily influenced by regional classical music, and the themes of the puppet plays are drawn from the Ramayana, Mahabharata, and Puranas.
Ravana Chhaya- Odisha 	• The puppets are in one piece and have **no joints**. • They are not coloured, hence they throw opaque shadows on the screen. • Because there are no joints, the manipulation requires great dexterity. • The puppets are made of deer skin and are designed in dramatic, bold poses. Aside from human and animal characters, numerous props such as trees, mountains, chariots, and so on are used. • Although Ravana Chhaya puppets are smaller in size-the largest not more than two feet have no jointed limbs, they create very sensitive and lyrical shadows

5.3.3 Glove Puppetry

- Glove puppets are **also known as sleeve, hand, or palm puppets.**
- The head is made of papier mache, cloth, or wood, and it has two hands that emerge from just below the neck. The remainder of the figure is made up of a long flowing skirt.
- These puppets resemble limp dolls, but in the hands of a skilled puppeteer, they can produce a wide range of movements.
- The manipulation technique is simple, the movements are controlled by the human hand; the first finger is inserted in the head and the middle finger and the thumb are the two arms of the puppet. With the help of these three fingers, the glove puppet comes alive.
- Glove puppets are a popular tradition in India, particularly in Uttar Pradesh, Orissa, West Bengal, and Kerala.
- In Orissa, the puppeteer manipulates the puppet with one hand while playing on the dholak with the other.

Pavakoothu - Kerala	
	• It came into existence during the 18th century due to the influence of Kathakali, on puppet performances. • In Pavakoothu, the height of a puppet varies from one foot to two feet. • The head and the arms are carved of wood and joined together with a thick cloth, cut, and stitched into a small bag. • The face of the puppets is decorated with paints, small and thin pieces of gilded tin, the feathers of the peacock, etc. • The manipulator puts his hand into the bag and moves the hands and head of the puppet. • The musical instruments used during the performance are Chenda, Chengiloa, Ilathalam, and Shankhathe conch. • The theme for Glove puppet plays in Kerala is based on the episodes from either the Ramayana or the Mahabharata.

5.3.4 Rod Puppetry

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

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.
Putul Nach - West Bengal	
	• They are carved from wood and follow the various artistic styles of a particular region. • The Bengal rod puppets, which survive are about 3 to 4 feet in height and are costumed like the actors of Jatra, a traditional theatre form prevalent in the State. • These puppets have mostly three joints. The heads, supported by the main rod, are joined at the neck and both hands attached to rods are joined at the shoulders. • A bamboo-made hub is tied firmly to the waist of the puppeteer on which the rod holding the puppet is placed. • The 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. • While the puppeteers themselves sing and deliver the stylized prose dialogues, a group of musicians, usually three to four in number, sitting at the side of the stage provide the accompanying music with a drum, harmonium, and cymbals. • The music and verbal text have close similarities with the Jatra theatre.

Kathi Kandhe Nach



- The Orissa Rod puppets are much smaller in size, usually about twelve to eighteen inches. They also have mostly three joints, but the hands are tied to strings instead of rods.
- This type of puppetry combines elements of rod and string puppets.
- The manipulation technique is a little different.
- The Orissa rod puppeteers manipulate while squatting on the ground behind a screen. Because impromptu prose dialogues are rarely used, the verbal content is more operatic.
- The majority of the dialogue is sung. The music combines folk and classical Odissi tunes.
- The music begins with Stuti, a short piece of ritual orchestral prelude, and is followed by the play.
- Orissa's puppets are smaller than those from Bengal or Andhra Pradesh.
- Rod puppet shows of Orissa are more operatic and prose dialogues are seldom used.

5.4 TRIBAL PUPPETRY

Chadar Badni - Santhals Of Jharkhand



- Chadar Badar, also known as Santhal Puppetry, is a tribal performing art practised primarily by the Santhal people in the Indian states of Jharkhand, West Bengal, Odisha, Bihar, and Assam.
- Once thought to be extinct, it was resurrected by the efforts of social activists like Ravi Dwivedi and practitioners like Sukan Mardi and Daman Murmu.
- Chadar Badar is performed with the help of wooden puppets hung inside a wooden box with curtains on three or four sides.
- Using puppets and tribal musical instruments, the performer narrates stories from ancient Santhal culture through words and verse. The painted puppets are 5 to 9 inches tall and have movable limbs that the performer manipulates with strings attached to them.

5.5 IMPACT OF PUPPETRY ON TRADITIONAL ACTOR THEATRE FORMS

- The traditional actor theatre forms of the region or state to which each puppet genre belongs are strongly linked to Indian puppetry.
- Characters from Sanskrit drama, such as the sutradhara and the vidushaka (clown), appear under various names at the start of shows.
- This connection with Sanskrit theatre is evident in the interweaving of text, song, rhythm, and movement, as well as the evocation of rasa (sentiment) and bhava (emotive state).
- Although aesthetic terms from the **Natyasastra** ("Book of the Drama," written between 200 BCE and 200 CE) are not commonly used by traditional puppeteers,
- There are still strong parallels between traditional regional dance-drama and puppetry.
- Costumes, headgear, jewellery, make-up, and character types all match visually, making puppet plays appear to be miniature theatre performances.
- Both theatres have an inherent sense of rhythm and dance. Backstage, puppeteers with ankle bells may dance while their puppets perform in front, and drummers and other musical instruments beat the bols (drum syllables) that correspond to dance steps.
- Puppet making is frequently associated with the region's visual art tradition. E.g: Andhra Pradesh's 16th-century Lepakshi temple murals and the region's shadow puppets, Orissa's pattachitra (iconic paintings on walls, cloth, palm leaves, scrolls) and gopalila kundhei puppets, and West Bengal's patas (paintings, painted scrolls) and danger putul nach rod puppets.
- References to these picture scrolls can be found as early as the second century BCE, and a 3rd-century text called the Bhagavati Sutra claims that the great Jain teacher Mankhali Gosala was the son of a picture showman.
- Buddhist literature mentions charana chitta (mobile paintings) of hell punishments, commonly known as yama pata (scrolls of the god Yama, ruler of the underworld).

5.6 MODERN INDIAN PUPPETRY

- Urban puppet theatre has been influenced by trade with other Asian, European, and American nations.

Contemporary Indian artists no longer just use time-honoured methods to revitalise the field of shadow or puppet theatre but also incorporate fresh styles that have been brought back from overseas.

- As a result, new forms and artistic techniques have emerged. Urban artists with a background in modern literature, the visual arts, theatre, educational concepts, and social issues have employed puppetry as a means of expression.
  - **Raghunath Goswami** (1931–1995) produced the first performances utilising several varieties of puppets with his Putul Puri Studio in Calcutta in the 1950s (now The Puppets).
  - **Madhulal Master** established the Indian Institute of Puppets in Bombay, where he staged elaborate rod puppet shows using blind manipulators and marionettes (string puppets).
  - **Devilal Samar**, an educator, and novelist established the Bharatiya Lok Kala Mandal Centre in Udaipur, which combines a museum, a school, and a puppet theatre.
  - **Meher Rustom Contractor**, who studied visual arts in London and lived in Ahmedabad, Gujarat, played a crucial part in the Shreyas School and the Darpana Academy of the Performing Arts in Ahmedabad (1957), where she oversaw the puppet department.
- **Suresh Dutta** established the Calcutta Puppet Theater where a whole generation of puppeteers received instruction in the grand Russian rod puppetry style.
- Government recognition of contemporary puppeteers' exemplary work has been strong, as evidenced by Sangeet Natak Akademi Awards for Meher Contractor (1983), Suresh Dutta (1987), Dadi Pudumjee (1992), Hiren Bhattacharya (2001), and Mahipat Kavi (2001). (2011).
- Furthermore, Suresh Dutta (in 2009) and Dadi Pudumjee (in 2011) received the Padma Shri from the President of the Republic of India on behalf of the Government of India for their contributions to Indian puppetry, the nation's fourth highest civilian award.
- Puppeteers founded **UNIMA-India in 1986** and have made significant contributions to UNIMA International, including Dadi Pudumjee's work and election as UNIMA-international president in 2008. UNIMA Members of Honour Meher Contractor and Kamaladevi Chattopadhyay.

#OpinionMatters

During ancient and medieval times puppetry was used to spread the social message as a form of entertainment. Do you think this traditional art can be used today to spread social messages?

5.7 WHY IS PUPPETRY DYING IN INDIA?

- Financial security and a dedicated audience are lacking.
- Government and non-governmental organisations do not support them.
- Government neglect and the apathy of wealthy, influential people.
- Government grants are disbursed slowly and laboriously.
- Insufficient funds and platforms.
- Traditional puppetry is dying slowly as a result of modern entertainment options such as television, movies, and the internet.
- Pertaining to the low pay, there is a decline in interest among the younger generation of artiste families.
- Most puppeteers are from villages, are uneducated, and thus lack marketing skills.
- Lack of training for puppeteers to compete with other forms of popular entertainment in the twenty-first century.
- Puppetry research is lacking.
- Iran has three puppetry universities, whereas India does not even have as many specialised courses, let alone a university.
- Traditional puppeteers' lack of knowledge and language limitations.
- There is an increasing number of people who pursue puppetry as a hobby while also working full-time.

5.8 PRESENT POSITIVE ASPECTS IN PUPPETRY

- **Diversification**: Puppeteers are learning to branch out into related art forms or innovate in some way to sustain their craft and their income.
- To supplement their income, Andhra Pradesh's Nimmalakunta puppeteers, for example, are now using the same puppet-making skills to make other leather products such as lampshades, door decorations, and more.
- Puppets are widely sold as decorative items in Rajasthan and are very popular with tourists.
- **Modernisation:** To attract audiences, puppeteers are learning to narrate modern stories and enact political or social satire-filled dramas.
- **Important social messages** such as girl child education and the importance of health and sanitation are also delivered to keep up with modern tastes and attract sponsorship from organisations promoting these causes.
- **Government efforts:** The central government sponsors puppetry workshops and has a few schemes to promote puppetry through education programs, as well as holding puppetry festivals and seminars.
- Some state governments are also becoming aware of the issue. The Karnataka government, for example, is promoting its puppetry traditions at folk art fairs and cultural festivals, particularly in Bengaluru.

6 Paintings in India

6.1 EVOLUTION OF PAINTING IN INDIA

- It is **one of the key mediums** that have been utilized to portray India's long legacy of creative brilliance.
- There is evidence that painting has flourished in India since ancient times. For example, Bhimbetka paintings.
- Archaeologists have discovered wall murals in portions of India, indicating that even early historic man in India was involved in artistic and recreational pursuits. For example, mural paintings of Ajanta.
- Painting's history may be traced back to the ancient and medieval periods when texts were embellished with paintings.
- Painting and engraving got a western slant with the arrival of the Europeans.
- Painters throughout the modern era experimented with styles, colors, and patterns.
- Many Indian painters have achieved international acclaim and have received awards and honors for their work. For example, M F Hussain and Amrita Shergil.

6.2 PRINCIPLES OF PAINTING

- The history of painting may be traced back to the ancient rock drawings of Bhimbetka, Pachmarhi, and Mirzapur.
- They were followed by the Indus Valley Civilisations painted ceramics, but the genuine art of painting originated during the Gupta period.
- **Vatsyayana**, in his work **Kamasutra**, published around the third century AD, enumerated roughly six primary painting principles/limbs or Shadanga.

Sr. No	Main Principles/Limbs (Shadanga of Paintings)	Meaning
1	**Rupa-bheda**	• Variety of the form (The knowledge of appearances)
2	**Pramanam**	• Proportion of the object or subject (Correct perception, measure, and structure)
3	**Bhava**	• Creation of luster and gleam with the colors (Action of feelings on forms)
4	**Lavanya Yojanam**	• Immersion of emotions (Infusion of grace, artistic representation)
5	**Sadrisyam**	• Portrayal of likeliness of the subject (Similitude)
6	**Varnika Bhanga**	• Mixing of colors to resemble the effects of modeling (Artistic manner of using the brush and colors)

- Painting is mentioned multiple times in Brahmanical and Buddhist literature. For example, **Lepya Chitra** (the portrayal of myths and legends on textiles), Dhuli Chitra, Pata Chitra, and so on.
- Paintings or patas that are necessary to grasp many styles of paintings and to observe all painting principles as helped by **Vishakhadutta's play Mudrarakshasa include:**

Style of Paintings	Major Features
Cauka Pitaka	Isolated framed drawings
Dighala Pitaka	Long scrolls of paintings
Yama Pitaka	Isolated paintings

6.3 ANCIENT PERIOD

6.3.1 Prehistoric Painting in India

- Prehistoric paintings were normally made on rocks, and these rock carvings were known as **Petroglyphs**.
- The first ancient paintings were uncovered in **Madhya Pradesh's Bhimbetka caves**.
- **There are three significant prehistoric painting phases:**
  1. Paintings from the Upper Paleolithic Period
  2. Paintings from the Mesolithic Period
  3. Paintings from the Chalcolithic Period

- Prehistoric paintings have been discovered all across the world. We don't know if Lower Palaeolithic inhabitants created any art artifacts. However, by the Upper Palaeolithic period, there was a flourishing of creative pursuits.
- Many caves from this era across the world include **intricately carved and painted depictions of animals that the cave inhabitants hunted.**
- **Themes of Painting**: Human figures, human activities, geometric motifs, and animal symbols were the subjects of their drawings.
- The earliest paintings in India date back to the Upper Palaeolithic period.
- **Spread**: Remnants of rock art have been discovered on the walls of caves in Madhya Pradesh, Uttar Pradesh, Andhra Pradesh, Karnataka, and Bihar.

6.3.2 Phases Of Prehistoric Paintings

Upper Paleolithic Period (40,000-10,000 BC)	• **Quartzite**: The walls of the rock shelter caves were constructed of quartzite, therefore minerals were used as colors, one of which being ochre or geru combined with lime and water. • Different **minerals were utilized** to create colors such as red, white, yellow, and green to broaden their palette. • **Drawings**: White, dark red, and green were used to show huge creatures like bison, elephants, rhinos, tigers, and so on. Red was employed for hunters and green for dancers.
Mesolithic Period (10,000-4000 BC)	• **Red color**: This time witnessed the predominant use of red color, and the scale of the paintings shrank in contrast to the Upper Paleolithic Period. • **Prominence**: One of the most prominent scenes represented in these paintings is group hunting, while others depict grazing and riding scenes.

Chalcolithic Period (2700 BC -400 BC)	• **Color**: The use of green and yellow in paintings increased throughout this time period.
	• **Themes**: The majority of the paintings on display portray war scenes.
	  ○ Some of them even carry a bow and arrow, indicating their readiness for battles.
	• **Riding**: Many artworks depict men riding horses and elephants.
	• **Time period**: These cave locations were occupied in the late historical eras, according to paintings and writing fragments in the Ashokan and Gupta Brahmi scripts.
	  ○ The other collection of paintings from this time period may be seen at Narsinghgarh, Madhya Pradesh.
	• **Technique**: They have paintings of spotted deer skins left to dry, lending credence to the theory that man perfected the art of tanning skins for shelter and clothing.
	• **Harp**: Other paintings from this time period portray musical instruments such as the harp.
	• **Designs**: Some of the paintings feature intricate mathematical designs such as the spiral, rhomboid, and circle.
	• **Examples**:
	  ○ Some of the paintings from the later era are housed at the **Jogimara Caves** in the Ramgarh highlands of Chhattisgarh's Surguja district.
	  ○ Similar paintings may be seen at the Koriya district's **Ghodasar** and **Kohabaur rock art sites**.
	  ○ **Gudahandi Rock Shelter and Yogamaatha Rock Shelter** in Odisha are also notable examples of early cave art.

6.4 MURALS PAINTINGS

- Murals are **works of art that are painted on the walls or a solid structure.**
- They have existed in India since ancient times and can be **dated between the 10th century BC and the 10th century AD.**
- **For example**, the beauty and exquisiteness of mural paintings can be seen in places such as Ajanta, Armamalai Cave, Ravan Chhaya Rock Shelter, Bagh Caves, Sittanavasal Caves, and Kailash Temple in Ellora.
- The majority of the mural paintings are in natural caves or rock-cut chambers and are themed, with **Hindu, Buddhist, and Jain being the most popular**.
- Mural paintings were also created to enhance any ordinary setting. **For example**, consider the ancient theatrical chamber in the **Jogimara Caves (Chhattisgarh).**

6.4.1 Bagh Caves

- It is located in **Madhya Pradesh**, representing an **extension of the Ajanta school**, in terms of design, execution, and ornamentation.
- The figures are more finely sculpted, have sharper contours, and are more terrestrial and human.
- **Buddha Jataka**: Rang Mahal, Cave No. 4, has beautiful murals on the walls depicting Buddhist Jataka tales, similar to those in Ajanta.
- **Themes**: Although sparse and deteriorated today, these paintings represent religious themes in the context of people's current lifestyles, making them more secular in character.



Fig. 6.1: Bagh cave painting

6.4.2 Sittanavasal Paintings

- These magnificent rock-cut cave temples located in **Tamil Nadu**, dating from the first century BC to the tenth century AD, are notable for their Jain murals.
- These murals are **similar to Bagh and Ajanta paintings.**
- The paintings **adorn not just the walls, but also the ceiling and the pillars**.
- **Theme**: The paintings are based on the Jain Samavasarana subject (Preaching hall).
- **Material**: For painting vegetable and mineral colors, they were applied on the surface of thin wet lime plaster.
- **Color**: Yellow, green, orange, blue, black, and white were prevalent colors.
- **Lotus pond**: It is the focal point of the paintings in Sittanavasal.
- **Samavasarana** is a unique and gorgeous audience hall where Tirthankaras gave lectures after attaining enlightenment (kevala-jnana).



Fig. 6.2: Sittanavasal Painting

6.4.3 Armamalai Caves

- **Armamalai caves are natural caves that were modified into Jain temples** in the 8th century, located in **Tamil Nadu.**
- Mud structures are located within the cave, which served as a resting place for Jain saints.
- The beautiful colorful paintings on the walls and roof portray the tales of **Astathik Palakas** (deities protecting eight corners) and Jainism.

6.4.4 Ajanta Cave Paintings

- It is one of the earliest surviving paintings of the Indian subcontinent, carved out of volcanic rocks between the 2nd and 5th centuries BC, **Chhatrapati Sambhaji Nagar (Aurangabad), situated on the bank of Waghora river.**

- It is **made up of 29 caverns** excavated in the shape of a horseshoe. These Buddhist caves are well-known for their **excellent mural paintings**.
- Murals in Caves 9 and 10 are from the Shunga era, while the remainder is from the Gupta dynasty.
- The paintings in Caves 1 and 2 are the most recent of the Ajanta caves, with murals and fresco paintings (painted on wet plaster) on the cave walls. The paintings depict human values and social fabric, as well as styles, costumes, and ornaments of the time.
- **Hand gestures** were used to communicate emotions.
- **Distinction**: The paintings are distinguished by the fact that each female figure has a distinct hairdo. Emotions are depicted in animals and birds.
- These paintings' **common topics span from Jataka tales to Buddha's life to complex artistic patterns of flora and animals.**
- **Vegetable and mineral dyes** were used as the painting medium.
- The figures are **outlined in red ochre, with contours in brown, black, or deep red.**
- Some of the most notable paintings in Ajanta are:
  a. Scenes from the Jataka tales depicting the Buddha's previous incarnations as a Bodhisattva, Gautam Buddha's life, and so on.
  b. In Cave No. 1, there are paintings of several Bodhisattvas in tribhanga pose: **Vajrapani** (protector and guide, a sign of Buddha's might), **Manjusri** (manifestation of Buddha's knowledge), and **Padmapani** (Avalokitesvara) (symbol of Buddha's compassion).

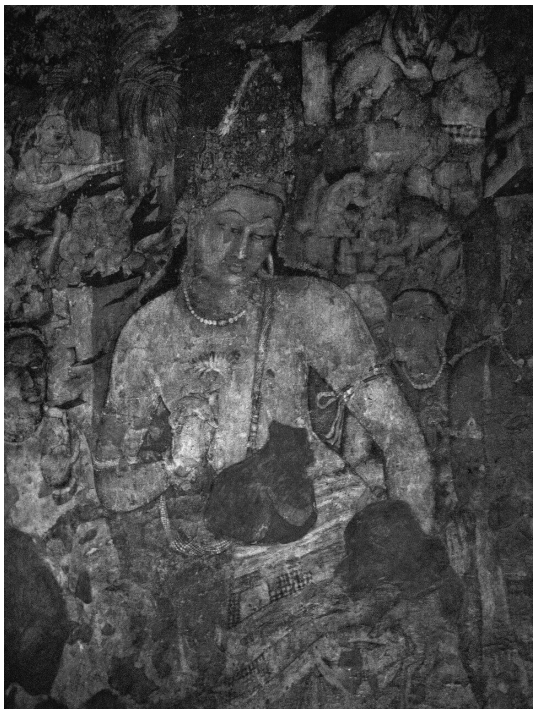


Fig. 6.3: Padmapani painting, Ajanta caves

PREVIOUS YEAR QUESTION (PRELIMS)

1. Which one of the following statements is correct? (2021)

(*a*) Ajanta Caves lie in the gorge of the Waghora river.
(*b*) Sanchi Stupa lies in the gorge of the Chambal river.
(*c*) Pandu-Lena Cave Shrines lie in the gorge of the Narmada river.
(*d*) Amaravati Stupa lies in the gorge of the Godavari river.

2. The painting of Bodhisattva Padmapani is one of the most famous and of illustrated Paintings at _____ (2017)

(*a*) Ajanta (*b*) Badami
(*c*) Bagh (*d*) Ellora

6.4.5 Ellora Cave Paintings

- Ellora Caves are situated 29 kilometres (18 miles) **northwest of Sambhaji Nagar, Maharashtra**.
- In Ellora Caverns may be found in five caves, with the majority of them concentrated in Cave No. 16, also known as **Kailasha Temple.**
- These murals were created in two stages:
  1. The first phase paintings were created during the cave-cutting process, while the second phase paintings were created millennia afterwards. Earlier paintings depict Vishnu and his wife Lakshmi being carried over the skies by Garuda, the heavenly bird.
  2. Later paintings in Gujarati style show a procession of Shiva's holy men.
- The artworks are associated with all three religions - **Buddhism, Jainism and Hinduism.**
- Ellora Cave paintings are **more recent than Ajanta Cave paintings.**



Fig. 6.4: Ellora painting

6.4.6 Ravan Chhaya Rock Shelter

- These ancient fresco paintings on a rock shelter in the form of a half-opened umbrella are located in the **Keonjhar district of Odisha**.

- It is assumed that this shelter served as the royal hunting lodge. A most noticeable painting is a royal procession dated to the 7th century AD.

6.4.7 Lepakshi Temple Paintings

- Situated in the **district of Anantapur, Andhra Pradesh.**
- These mural paintings were created in the 16th century on the walls of the **Veerabhadra temple in Lepakshi.**
- They were **created during the Vijayanagara period** and have a religious theme centred on the Ramayana, Mahabharata, and avatars of Vishnu.
- The paintings are **devoid of fundamental colours, particularly blue.**
- They show a **decrease in the quality of the painting.**
- **Black colour** is used to highlight the shapes, figures, and details of their garments.



Fig. 6.5: Lepakshi painting

6.4.8 Jogimara Cave Paintings

- It is an **artistically carved out cave in Chhattisgarh's Surguja district** that dates back about 1000-300 BC and contains a few paintings and inscriptions of a love story in Brahmi script.
- The cave is considered an addition to the amphitheatre, and the paintings were created to beautify the space.
- The paintings depict dancing couples, elephants, and fish, and have a characteristic red outline.
- Other colours, such as white, yellow, and black, were also used.



Fig. 6.6: Jogimara cave painting

PREVIOUS YEAR QUESTION (PRELIMS)

Q. Consider the following historical places: (2013)

1. Ajanta Caves
2. Lepakshi Temple
3. Sanchi Stupa

Which of the above places is/are also known for mural paintings?

(*a*) 1 only **(*b*) 1 and 2 only**

(*c*) 1, 2 and 3 (d) None

6.5 MINIATURE PAINTINGS

- The term "miniature" comes from the **Latin word "Minium," which means "red lead paint."**
- During the Renaissance period, this paint was frequently utilised in illuminated manuscripts.
- It is sometimes mixed up with the word minimal, which implies that they were **modest in size. Miniatures are tiny, intricate artworks.**
- **The Indian subcontinent** has a rich legacy of miniature paintings, with numerous related schools that differ in composition and perspective.



Fig. 6.7: Indian miniature painting - Pahari Kangra painting

Technique of Miniature Painting

- Various prerequisites must be met before creating a Miniature artwork.
  - The painting must be no more than 25 square inches.
  - The painting's subject would be depicted in no more than one-sixth of its real size.
- In most Indian miniature paintings, the human figurine is seen from the side. They have protruding eyes, sharp noses, and thin waists.

- The skin colour of the characters in Rajasthani miniatures is dark, although in Mughal art they are often paler. Furthermore, celestial entities such as Lord Krishna are blue in colour.
- The female figurines have long hair and their eyes and hair are mostly black. Men dress traditionally and wear a turban on their heads.

6.5.1 Pala School of Miniature Paintings

- This school thrived **between 750 and 1150 AD.**
- These paintings are typically found in manuscripts and were **created on palm leaf or vellum paper**.



Fig. 6.8: Miniature Painting From Pala School of Art

- **Buddhist monks** usually used them, and because their faith teaches nonviolence against all living beings, there was a restriction that they only use banana or coconut tree leaves.
- The **sinuous lines and subtle tones of the backdrop imagery** distinguish these paintings. There are lonely single characters in the paintings, and group paintings are uncommon.
- **Basic Composition**: They feature basic compositions and were patronised by some of the Buddhist-promoting monarchs, like Pala King, Ramapala.
- **Vajrayana**: These paintings were also used and patronised by followers of the Vajrayana School of Buddhism.
- **Artists**: Dhimman and Vitapala were two notable artists.

6.5.2 Miniature Art during Delhi Sultanate

- These paintings **attempted to combine Persian features from their beginnings with Indian traditional components, preferring illustrated books.** This art exemplifies the fusion of indigenous and Persian styles.
- Apart from this, **another style known as Lodi Khuladar** was popular during this period and was followed in many of the Sultanate-dominated regions between Delhi and Jaunpur.
- **Style**: Later, three major styles emerged that dominated the mediaeval landscape, **Mughal, Rajput, and Deccan.** They borrowed from sultanate precedents but developed their own individuality.

6.5.3 Mughal Miniature Paintings (Synthesis Of Indian And Persian Styles)

- They had a **distinct style** because they were **based on the synthesis of Indian and Persian styles.**
- The emphasis **moved from displaying the god to praising and showing the ruler's life.**
- **Theme**: They concentrated on hunting scenes, historical events, and other court paintings.
- **Style**: Mughal paintings combined Persian realistic style. Because of the use of vibrant colours, these paintings were deemed one-of-a-kind.

Rulers	Artistic Work
Babur	• **Time and Space**: Following a series of conflicts, Babur created the Mughal empire. He did not have much time to commission paintings, although he is reported to have commissioned **Persian artist Bihzad** to create several representations of the Mughal family tree.
Humayun	• He was a renowned supporter of the arts and was passionate about painting and creating beautiful monuments, but his atelier was disturbed as he lost the crown to Sher Shah Suri and was deported to Persia. • While in Shah Tahmasp's court in Persia, he hired two main painters named **Abdus Samad and Mir Sayyid Ali,** who returned with him after he reclaimed his throne and created the Mughal dynasty in India. • These artists were notable for introducing Persian influences into Mughal paintings, as well as creating numerous popular illustrated volumes. • They developed an illustrated text called **Tutinama (Tales of a Parrot)** during Akbar's reign.

Akbar	• Akbar was in charge of creating a whole department devoted to the painting and scribing of his papers. • He built **Tasvir Khana**, a formal creative workshop where the painters were paid and developed their own styles. Akbar saw painting as a tool of learning and recreation. • He thought that a painting could convey a subject's mood and frequently rewarded painters who created lifelike representations. • Akbar also recognised the brilliance of previous kings' Indian artisans and invited them to work in his tasvir khana. As a result, the 'Indian influence' began in Mughal artwork. • The utilization of **three-dimensional figures** and the ongoing **usage of foreshortening** are distinguishing aspects of Akbar's paintings. • The artists also pushed the use of calligraphy in their paintings. • **Court art**: One of the distinctive elements of this period was the change of popular art to court art, in which the artist was more concerned with representing images of court life than scenes of popular life. • **Artists**: Daswanth, Basawan, and Kesu are three well-known artists from this era. During Akbar's reign, notably illustrated manuscripts include Tutinama, Anvar-i-Suhaili, and Sadi's Gulistan.
Jahangir	• The Mughal paintings reached their pinnacle under the reign of Jahangir. • He was a naturalist by nature, preferring to depict flora and wildlife, such as birds, animals, trees, and flowers. He transitioned from illustrated texts to albums, emphasizing realism in portrait (person) painting. • One of the distinctive characteristics that emerged during this time period was the use of painted margins around paintings • Jahangir was regarded as a good artist, and he had his own private workshop, yet none of his significant works survived. His atelier mostly produced tiny paintings, the most notable of which were naturalistic depictions of the Zebra, Turkey, and Cock. • **Ustad Mansoor** was a master at a painting which produced the most complex faces, he was one of his era's most recognised artists. • During his reign, an animal fable called **Ayar-i-Danish** (Touchstone of Knowledge) was illustrated.
Shah Jahan	• During Shah Jahan's reign, the **tone of Mughal art evolved drastically.** • Unlike his father and grandfather, who preferred realistic images, **Shah Jahan preferred to include artificial elements in his paintings.** • **European influence**: As a result of the European influence, he is claimed to have attempted to diminish the vitality of the paintings and introduce artificial calm. • **He discouraged the use of charcoal** in drawing and instead pushed the artists to create and sketch using a pencil. • He also directed that **more gold and silver be used in the paintings.** • **Style and Technique**: In addition, he preferred brighter color palettes than his predecessors. As a result, we can conclude that the Mughal atelier expanded under his reign but altered significantly in style and technique.
Aurangzeb	• **He discouraged painting**, and as a result, a huge number of Mughal court painters began migrating to provincial courts in Rajasthan, and so on. • Thus, there was a severe fall in painting activity throughout Aurangzeb's reign.

6.6 RAJASTHANI SCHOOLS OF PAINTING

- It had the presence of painters from the **Mughal atelier.**
- Rajasthani paintings are classified into several sub-genres based on their princely state of origin.

6.6.1 Mewar School of Painting

- It was dominated by the outstanding 17th-century painter **Sahibdin**.
- **Theme**: This Mewar painting period centers on Sahibdin's representation of literary classics such as the Ragamala, Ramayana, and Bhagavata Purana.

- The style of Mewar paintings evolved after Sahibdin's death.
- The majority of the paintings depict Mewar court life.
- The remarkable 'tamasha' paintings depicting royal ceremonies and city vistas in unparalleled detail are the period's distinguishing features.



Fig. 6.9: Kama, c. mid-17th century, depiction from a Mewar painting.

6.6.2 Kishangarh School of Painting

- Kishangarh paintings are linked to the most romantic stories, such as Sawant Singh and his lover Bani Thani, and the merging of life and mythology, passion, and bhakti.
- The emphasis is on the interaction between Sawant Singh (the prince and lover), Nagari Das (the poet), and Nihal Chand (the painter), who created some of the most famous works under this style.
- It is commonly said that the women in 'bani thani' are modeled after Radha.
- She has a striking profile, elongated lotus-like eyes, narrow lips, and a pointed chin. Her side profile is defined by her 'odhni,' or headpiece.
- This artwork became synonymous with the Kishangarh School.

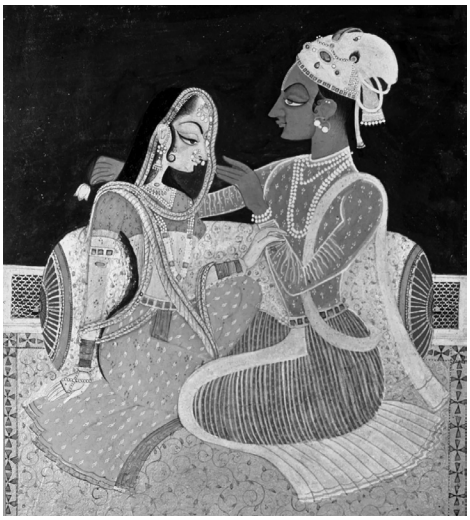


Fig. 6.10: Radha and Krishna on the terrace, Indian miniature painting, Kishangarh style

PREVIOUS YEAR QUESTION (PRELIMS)

Q. The well-known painting "Bani Thani" belongs to the _____ (2018)

(*a*) Bundi school
(*b*) Jaipur school
(*c*) Kangra school
(*d*) Kishangarh school

6.6.3 Bundi School of Painting

- **Hadoti** is the collective name for the twin kingdoms of Bundi and Kota, whose monarchs were Krishna worshippers.
- They declared themselves to be simply regents in the 18th century, reigning on behalf of the deity who was the genuine monarch.
- **Krishna bhakti**: Their Krishna-bhakti influences their art, or possibly painting influences their Krishna bhakti. Paintings of local nature were detailed in the Bundi style.
- **Human features**: They were spherical with pointed noses, and the sky was painted in various colors, with the most prominent being a crimson ribbon.
  - The Bundi artists had their own depiction of feminine beauty and a typical Bundi-Kota miniature has graceful women with round faces, receding foreheads and shins, strong noses, full cheeks, lotus petal eyes, sharp eyebrows, and well-formed bodies.
  - The human figures were put in the backdrop of plants and evergreen forests, along with elephants, lions, tigers, and wild boars.



Fig. 6.11: Bundi paintings

6.6.4 Amber-Jaipur School of Painting

- The Amber school, also known as the 'Dhundar' school, is based on wall paintings found in Bairat, Rajasthan.
- Some paintings may also be found on the palace walls and tomb of Rajasthan's Amer Palace.
- The painting's overall finish is folkstyle.
- This school reached its apex under Sawai Pratap Singh's reign in the 18th century. He was a genuinely pious guy and an ardent supporter of art.
- **Theme**: These two strands worked together to guarantee that his suratkhana, or painting department, produced miniatures to accompany the Bhagavata Purana, Ramayana, Ragamala, and various portraits.
- These paintings are primarily folk-styled, although the male figures are shown wearing Mughal costumes and headdresses. This painting is also seen in some Jain manuscripts written at Mauzumabad and Amer during the same period.



Fig. 6.12: Amber-Jaipur School

6.6.5 Marwar School of Painting

- It is one of the most widespread schools of painting since it covers the Rathods' Jodhpur and Bikaner, as well as the Bhatis' Jaisalmer.
- Men and women both donned colourful attire in artworks from the 15th and 16th centuries.
- During this time, they followed Mughal designs, but by the 18th century, the Rajput element had taken over.
  - **For example**, there was an inflow of paintings with a linear rhythm and brilliant colours.
- The Jodhpur atelier includes many outstanding paintings, but the attention has always been on **Man Singh's amazing works (1803-1843).**
  - Following that, he commissioned a large number of paintings, including the Shiva Purana, Natacharitra, Durgacharitra, Panchtantra, and others.

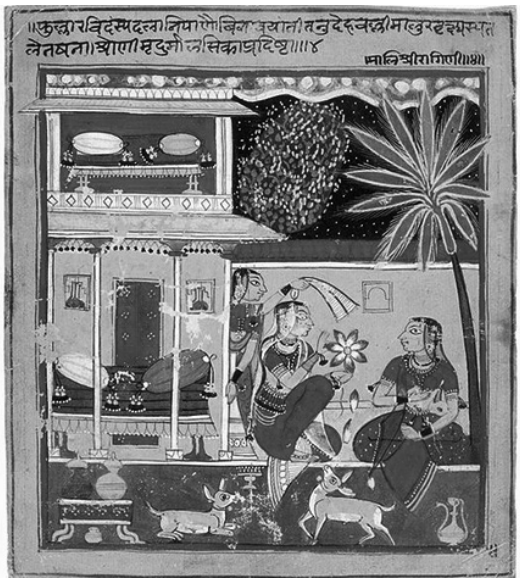


Fig. 6.13: Marwar School of Painting

6.6.6 Shekhawati Wall Painting

- The wall paintings in Rajasthan's Shekhawati havelis are well known that these havelis were lavishly decorated with frescos that showed scenes from daily life, flowers, arabesques, gods, and kings.
- The Shekhawati paintings also show Europeans as infantry on opposing sides, distinguishable by their hats in a sea of turbans.
- **Shekawati's method of fresco painting**: It was neither primitive nor local, but rather very similar to the Italian fresco method that emerged in the 14th century.
- The fresco painters in Shekhawati were known as Chiteras and belonged to the Kumhar or Potter caste.
- Since they were skilled at both painting and building construction, they were also known as "chejaras," or "masons." The only colourants used at first were plant-based, such as kajal (lamp black), safeda (lime), neel (indigo), geru (red stone), kesar (saffron), and pevri (yellow clay) for yellow ochre.
- Later, synthetic dyes and chemical pigments from Germany and England were also utilised. Fine examples of this style of painting can be found in the Chhatris at Narhad (1508 A.D.) and Jhunjhunu (1680–1682), both of which were constructed by Hansa Ram.



Fig. 6.14: Shekhawati wall painting

6.6.7 Rajput Style VS Mughal Style

Points of Difference	Rajput Style	Mughal Style
Type	• Initially inspired by mural and fresco shapes. • The tiny painting form became prominent later on.	• It is based on the Persian miniature painting style
Peculiarity	• Initially inspired by mural and fresco shapes. • The tiny painting form became prominent later on.	• Focuses on either the person in the picture or trees, camels, and falcons.
Time Period	• The 17th and 18th centuries were the most important.	• 16th-18th century.

6.7 PAHARI SCHOOL OF PAINTING (17TH-19TH CENTURY)

- **Himalaya**: This painting style evolved in the sub-Himalayan states, under the Mughal influence.
- **Pahri Painting**: There were various schools flourishing in lesser Rajput kingdoms that were under the umbrella of 'Pahari Paintings.'
- **Princely State**: These were ateliers at the courts of around 22 princely states spanning from Jammu to Almora. As a result, the Pahari paintings may be divided into two categories:

6.7.1 Kangra School (from the mid-18th century)

- Following the collapse of the Mughal empire, many Mughal-trained painters relocated to the Kangra area of Himachal Pradesh, where they were patronised by the Rajput Kingdom.
- It resulted in the formation of the **Guler-Kangra School of Painting**, which began in the Gular Region and later spread to Kangra.
- This school reached its pinnacle under the patronage of **Raja Sansar Chand**, whose paintings were characterised by sensuality and intellect that the other schools lacked.
- **Theme**: The Gita Govinda, Bhagavata Purana, Satsai of Biharilal, and Nal Damayanti were popular themes, and the love scenes of Krishna were prevalent themes. This expressive style was popular into the nineteenth century.
- **Features**: The subject of the Kangra paintings was the "Twelve Months", in which the artists tried to bring out the effect of seasons around the year on the emotions of human beings.



Fig. 6.15: Kangra painting

6.7.2 Basohli School (from the 17th century)

- Paintings of the Pahari school in the 17th century were from Basohli in Jammu and Kashmir.

- **Features**: They have been miniature paintings with expressive faces, receding hairlines, and big eyes shaped like lotus petals.
- **Colour**: These paintings use a lot of primary colors, i.e. red, yellow, and green.
- **Technique**: They were using the Mughal technique of painting on clothing and yet developed their own styles and techniques.
- **Patrons**: The first patron of this school was **Raja Kirpal Pal,** who commissioned illustrations of **Bhanudatta's Rasamanjari, Gita Govinda, and Ramayana drawings**. The most famous painter of this school was Devi Das, known for his depictions of Radha Krishna and portraits of kings in their livery and white garments.
- Contrasting colors are connected with this school and are drawn from Malwa art.

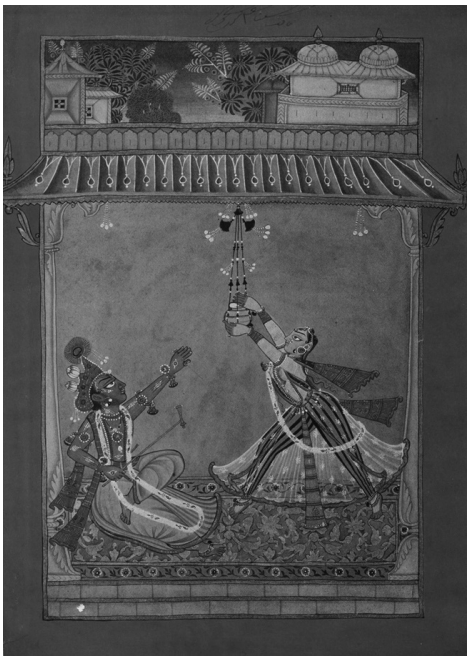


Fig. 6.16: Basohli Paintings

6.8 RAGAMALA PAINTINGS

- **Rangmala** is a collection of illustrative paintings from Medieval India based on Ragamala, or the **'Garland of Ragas,'** representing numerous Indian musical Ragas.
- They are a **classic example of the merger of art, poetry, and classical music in medieval India.**
- **Period**: Ragamala paintings were developed in major Indian painting schools beginning in the 16th and 17th centuries and are now known as Pahari Ragamala, Rajasthan or Rajput Ragamala, Deccan Ragamala, and Mughal Ragamala.
- **The Ragamala has six major ragas:** Bhairava, Deepak, Sri, Malkaush, Megha, and Hindola.
  - Each raga is symbolized by a color that describes the narrative of a hero and heroine (nayaka and nayika) in a certain mood.



Fig. 6.17: Bhairavi Ragini, Ragamala, an album painting in gouache on paper, 1610

6.9 MINIATURE PAINTINGS IN SOUTH INDIA

- The practice of creating miniature paintings was already popular in South India throughout the early medieval period.
- Because of the prominent use of gold in South Indian paintings, these were distinct from the North Indian schools.
- They focused on portraying celestial beings rather than the kings who patronized them.
- Tanjore Paintings (renowned for gold coating) and Mysore Paintings are the two prominent schools.

6.9.1 Tanjore Paintings

- The Thanjavur or Tanjore School is **well-known for its distinctive ornamental painting style.**
- These paintings are distinctive in that they are primarily done on glass and wooden planks rather than cloth and vellum, as in North Indian paintings.
- They are **distinctive because of the utilization of vibrant color patterns and the extensive usage of gold leaf.**
- The Government of India has designated it as a **Geographical Indication (GI)**.
- To create larger-than-life pictures, they **employed a variety of gemstones and cut glassware as ornaments.**
- The majority of the paintings feature Krishna smiling in various stances and significant moments in his life.
- These paintings reached their pinnacle under the patronage of Maharaja Serfoji II of the Maratha dynasty, who was an avid supporter of the arts.



Fig. 6.18: A Thanjavur painting of Nataraja and his wife Sivakami

6.9.2 Mysore Paintings

- The kings of Mysore province patronized these paintings, which persisted throughout the British period.
- **Theme**: The representation of Hindu gods and goddesses is a key motif in the Mysore paintings.
- The paintings are notable for having two or more figures in each picture, with one figure dominating the others in size and color.
- The method used to create these paintings differs greatly from those of North Indian traditions.
  - They apply '**gesso paste**,' which is a combination of white lead powder, gamboge, and glue.
  - This provides the artwork with a distinct foundation that develops gloss in the background.
- They mitigate it by using subdued, less-bright colors that contrast with the background.
- **Source**: Tanjore and Mysore paintings both descended from the same source, originally Vijayanagara paintings and afterward Nayaka paintings.



Fig. 6.19: Mysore Painting depicting Goddess Saraswati

Ganjifa Cards

- Ganjifa is a medieval card game. Traditionally, these cards were hand-painted by artists and were immensely popular in Mughal courts. The cards feature a colored backdrop, with a distinct color for each suit.
- The use of Ganjifa Cards is also mentioned in the novel Baburnama.
- Mysore In 2008, the Government of India granted Ganjifa Cards or Paintings GI status.



Fig. 6.20: Various Ganjifa cards from Dashavatara set

6.10 MODERN PERIOD

6.10.1 Renaissance or Revivalist Painting

- A **new generation of nationalist painters gathered in Bengal around Abinandranath Tagore**.
- This new generation of artists saw **Raja Ravi Varma's painting as imitative and westernized.**
- They **believed that a real Indian painting style must draw influence from non-western art traditions and attempt to reflect the spiritual essence of the East.** They deviated from the oil painting heritage as well as the realistic style of Raja Ravi Varma and his associates.
- They looked to the medieval Indian traditions of miniature paintings and the ancient art of mural paintings in Ajanta Caves for inspiration.
- The continuation of prior traditions was attempted through borrowing from stories and ancient literature such as the Ramayana, Mahabharata, Gita, and Puranas, as well as Kalidasa and Omar Khayyam's works.
- **These painters were also influenced by the work of Japanese artists** who were visiting India at the time in order to establish an Asian Art movement.
- These "avant-garde" attempts resulted in the establishment of the Bengal School of Art. Avant Garde refers to experimental or inventive persons or works, notably in art, culture, and politics.

- As a result, the **Bengal School of Painting was also known as the Renaissance School and the Revivalist School,** as this movement sought to revive Indian ancient and medieval traditions.
- Important characteristics include:
  - The paintings were simple and ordinary, with an appealing color scheme style.
  - Bright colors were avoided.
  - The Bengal artists have worked hard to capture the rhythm, linear elegance, and poise of Ajanta in their paintings.
  - Mughal and Rajasthani influences can also be noticed.
  - Figures that are elegant and sophisticated.

6.10.2 Bengal School of Art

- The Bengal school is **intended to be a reactive response to established forms of paintings.**
- Prominent Feature of Bengal School Of Art:
  - **Revival of traditional Indian techniques and styles**: The Bengal School of Art arose as a reaction to colonial rule and Western influence on Indian art. This movement's painters aimed to revive historic Indian painting techniques and styles, particularly the Mughal and Rajasthani schools of miniature painting. They were also inspired by the Ajanta caves, ancient Indian sculpture, and Bengali ornamental arts.
  - **Synthesis of Eastern and Western styles**: While the artists of the Bengal School were influenced by traditional Indian art, they also included elements of Western painting traditions such as realism and naturalism into their work. This blending of Eastern and Western elements resulted in a distinct aesthetic that embodied the finest of both civilizations. Famous painters from this movement include Abanindranath Tagore, Nandalal Bose, and Jamini Roy.
- Prominent artists of the Bengal School of Art:

Abanindranath Tagore	• The Bengal school was inspired by the writings of AbanindranathTagore in the early twentieth century. • He attempted to infuse Swadeshi ideas into Indian art and to lessen the impact of the Western materialistic style that is popular among artists. • He is best known for his painting Bharat Mata and other Mughal-themed works.
Nandalal Bose	• His works influenced the development of Modern Indian Art. • He was also connected to Santiniketan. • He is most known for his white-on-black Gandhi doodle of the Dandi March, which became a cult classic. During the 1930s, it was iconic. • He was also **charged for lighting the original document of India's Constitution.**
Rabindranath Tagore	• His paintings were distinct in that he employed dominating black lines to make the subject appear smaller. He painted in tiny sizes. • Some art historians believe his paintings are related to his words.

6.10.3 Cubist School of Painting

- The European Cubist movement influenced the Cubist trend in painting.
- Cubism is a movement. The artifacts were broken and analyzed in this way and then put back together on the painting.
- **M.F Hussain** was a well-known cubist artist in India. He employed the motif of a horse in paintings with abstract overtones.
- It was used as much as possible to show the fluidity of motion.



Fig. 6.21: Cubist Style of Painting

6.10.4 Progressive School of Painting

- Following 1947, another wave of artists captivated the art world with their use of advanced and daring topics.
- They combined these ideas with softer, more abstract ones. They were influenced by European Modernism despite their lack of coherence.

- **Artist**: F.N. Souza, S.H. Raza, M.F. Hussain, K.H. Ara, H.A. Gade, and S.K. Bakre were the founding members of this organization.



Fig. 6.22: Hindu Princess by F.N. Souza, 1949

6.10.5 Madras School of Art

- **Under British authority, the Madras School of Arts was established in 1850 to teach Indian painters and craftsmen to produce ornamental arts in both European and Indian styles** to meet the rising creative demands of the period.
- In the latter time, the Madras School of Arts produced great artists under the supervision of a well-known painter and sculptor Dr. Devi Prasad Roy Choudhury, who became Principal of the Madras School of Arts in 1927.
- "**Christ Carrying the Cross**" was a famous Bronze composition by S. Dhanapal that was nominated for a National Academy Award in 1962.
- The "**Christ bearing the cross**" sculpture is a group sculpture in which Christ carrying the cross with his disciples represents and communicates pain and sorrow.
  - Both of these sculptures include a face and figuration in the Indian modern style of expression.
  - Christ's eyes and extended face communicate a great feeling of compassion and tolerance, which is distinctive of Christ's image.
- **Prominent Features**:
  - **Influence of British academic style**: The British academic style of painting, emphasised realism, perspective, and a strong sense of visual storytelling. Its influence may be observed in the works of notable Madras School artists such as Raja Ravi Varma and his contemporaries.
  - **Use of bright colors and intricate detailing**: Madras School of Art artists were recognised for their use of vivid colours and meticulous detailing in their paintings. This was especially noticeable in their portrayals of Indian mythological and religious subjects, which were frequently presented with tremendous realism and detail.
  - **Emphasis on regional identity and cultural heritage**: Several artists sought to depict the particular traditions and customs of South India in their works at the Madras School of Art, which placed a major focus on regional identity and cultural history. This emphasis on regional identity contributed to the Madras School's recognition as a separate and significant movement within the larger framework of Indian art.

6.11 DECORATIVE ART

6.11.1 Madhubani Paintings

- They are traditionally done by the ladies of the villages surrounding Madhubani town (Bihar), and are also known as **Mithila Paintings**.
- **Theme**: The paintings all have a common topic and are mainly derived from Hindu religious themes such as Krishna, Rama, Durga, Lakshmi, and Shiva.
- The paintings are also done to reflect auspicious moments such as birth, marriage, and festivals. Flowers, trees, animals, and other objects are utilized to fill in any gaps in the picture.
- These were traditionally painted on walls with rice paste and vegetable colors on a background of cow dung and mud.
- Over time, the foundation shifted to handcrafted paper, textiles, and canvas.
- The paintings appear two-dimensional due to the lack of shading.
- These paintings are distinguished by a double line border, a dramatic use of color, intricate floral designs, and exaggerated facial characteristics.
- It has been given a GI tag for its uniqueness.



Fig. 6.23: Mithila painting featuring God Shiva-Parvati and the Mahavidyas

6.11.2 Pattachitra Painting

- The term Pattachitra derives from the Sanskrit words patta, which means canvas/cloth, and Chitra, which means image.
- The paintings combine classical and traditional elements, with a preference for the latter.
- The base of the painting is treated cloth, and the colors used are natural sources such as burnt coconut shells, hingula (red sulfide of Mercury), ramaraja, and lamp black.
- Rather than using a pencil or charcoal, a brush is used to draw the outlines in red or yellow, after which the colors are filled.
- It is decorated with foliage and flowers, and the paintings have an intricately worked frame.
- The themes of these paintings are influenced by the Jagannath and Vaishnava cults, as well as the Shakti and Shiva cults.
- The pattachitra paintings feature motifs reminiscent of the state's historic murals, particularly those in Puri and Konark.
- **Tala pattachitra**: It is patachitra on palm leaves.



Fig. 6.24: Odisha Pattachitra depicting Radha Krishna

6.11.3 Patua Art

- It is a Bengali art form that stretches back roughly a thousand years.
- Traditionally, they were painted on cloth and conveyed religious stories; today, they are painted with poster paints on sheets of paper stitched together, mainly to remark on political and social topics.

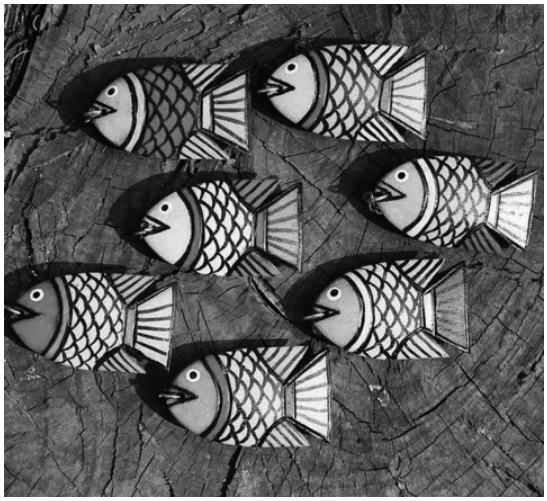


Fig. 6.25: Patua Art

6.11.4 Paitkar Painting

- Jharkhand's tribal people practise it.
- Paitkar paintings, also known as scroll paintings, are regarded as one of the oldest styles of painting.
- **Ma Mansa**: This ancient style of painting is culturally associated with Ma Mansa, one of the most important historical figures.
- These artworks are associated with social and religious practices such as almsgiving and Yajnas are being held.
- Paitkar's paintings all have the same theme: 'What happens to human existence after death'.
- Despite being an old art, it is at risk of extinction due to the rate at which it is declining.



Fig. 6.26: Jharkhand's Paitkar tribal paintings

6.11.5 Kalamkari Paintings

- The term is derived from kalam, which is a pen used to create these magnificent artworks.
- The pen is constructed of sharp pointed bamboo and is used to control the flow of colors.
- The primary locations for this art are **Srikalahasti and Machilipatnam** in the state of Andhra Pradesh.
- The images are drawn free hand and the inspiration originates from Hindu mythology.
- **GI Tag**: Kalamkari art existed even under the Vijayanagara dynasty and has been designated as a GI.

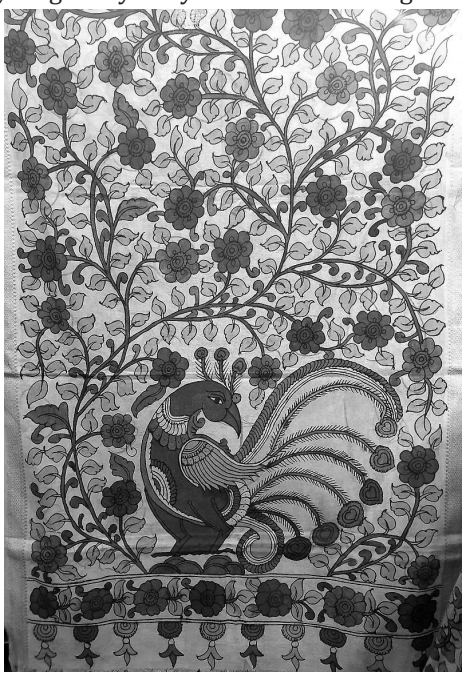


Fig. 6.27: Kalamkari Paintings

PREVIOUS YEAR QUESTION (PRELIMS)

Q. Kalamkari painting refers to _____ (2015)

(*a*) a hand-painted cotton textile in South India

(*b*) a handmade drawing on bamboo handicrafts in Northeast India

(*c*) a block-painted woollen cloth in the Western Himalayan region of India

(*d*) a hand-painted decorative silk cloth in North-Western India

6.11.6 Warli Painting

- The painting's name is derived from the individuals of the Warli tribe of Maharashtra and Gujarat who have been carrying it.
- It is a tradition dating back to 2500-3000 BC,
- These paintings are similar to the mural paintings of Bhimbetka in Madhya Pradesh.
- The major motif of these ceremonial paintings is a chaukat or chowk.
- Traditionally, the paintings are done on walls using simple geometric languages, such as a square, a triangle, and a circle.
- The base is made of mud, branches, and cow dung, which gives it a red ochre color, and only white pigment, which is formed of gum and rice flour, is used for painting.

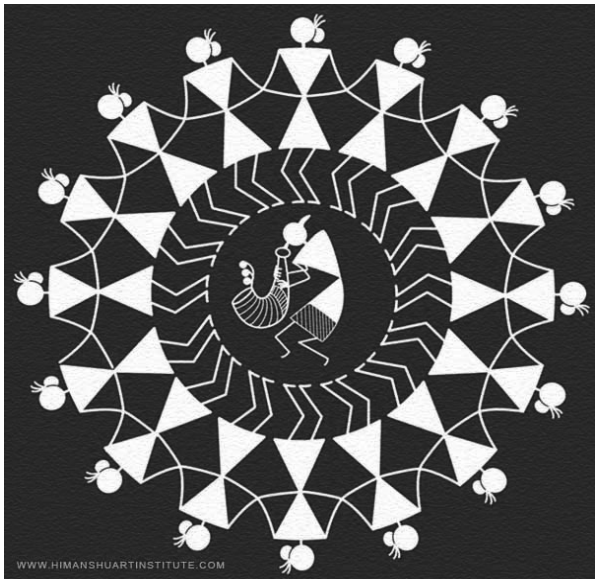


Fig. 6.28: Warli Painting

6.11.7 Thangka Painting

- Originally employed as a medium of veneration that invoked the greatest ideals of Buddhism, Thangka is now found in Sikkim, Himachal Pradesh, the Ladakh area, and Arunachal Pradesh.
- Thangkas are painted on a cotton canvas substrate (white backdrop) with paints derived from natural vegetable dyes or mineral dyes, with each color having its own significance.
- Red, for example, represents the intensity of desire.



Fig. 6.29: Thangka depicting Vajrabhairava, c. 1740

6.11.8 Manjusha Painting

- This art style originated in the Bhagalpur district of Bihar and is also known as Angika art, where 'ang' refers to one of the Mahajan Pada.
- Because snake images are constantly present, it is also known as **snake painting**.
- These paintings are often produced on boxes of jute and paper.
- It is a scroll-type art that is mostly found in Rajasthan.
- It is religious in origin and consists of drawings of local deities, Pabuji and Devnarayan.
- The subjects have huge eyes and round features. They are of pompous and happy stories, and scenes of the procession are prevalent.



Fig. 6.30: Manjusha Painting

6.11.9 Cheriyal Scroll Paintings

- They are a style of Nakashi art that originated in **Telangana**. The scrolls are presented as a continuous plot, similar to comics or ballads, by the Balladeer community.
- The typical subjects include Hindu Epics and Puranic legends.
- The artists employ scroll painting to communicate stories with music as they move to different locations.
- They are often gigantic in scale, reaching up to 45 feet in height. It was granted Geographical Indication status in 2007.



Fig. 6.31: A contemporary Cheriyal Scroll painting

6.11.10 Pithora Paintings

- **Pithora Paintings** are supposed to fulfil religious and spiritual objectives and are created by several tribal people in Gujarat and Madhya Pradesh.
- They are painted on the walls of dwellings to bring peace and prosperity, and they are drawn as a ritual on significant family occasions. Depictions of animals, particularly horses, are prevalent.

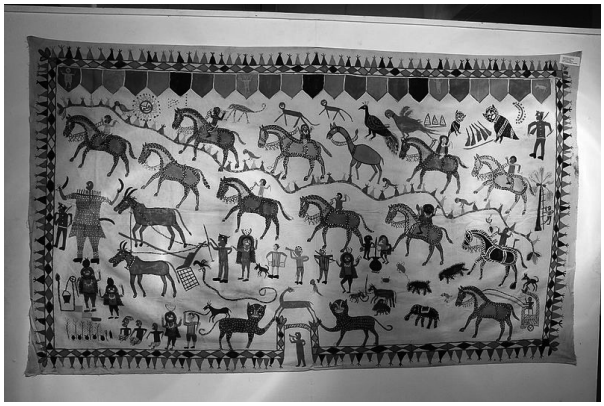


Fig. 6.32: A Pithora painting of the Rathava community

6.11.11 Saura Paintings, Odisha

- They are comparable to Warli paintings and are done by the Saura Tribe of Odisha.
- It is essentially a ceremonial wall mural painting.
- The Saura wall murals are primarily devoted to Idital, the Sauras' chief god.
- The picture is generally done in white, with a red or yellow backdrop.
- Colors are derived from minerals and plants.
- Human forms are geometric and stick-like.

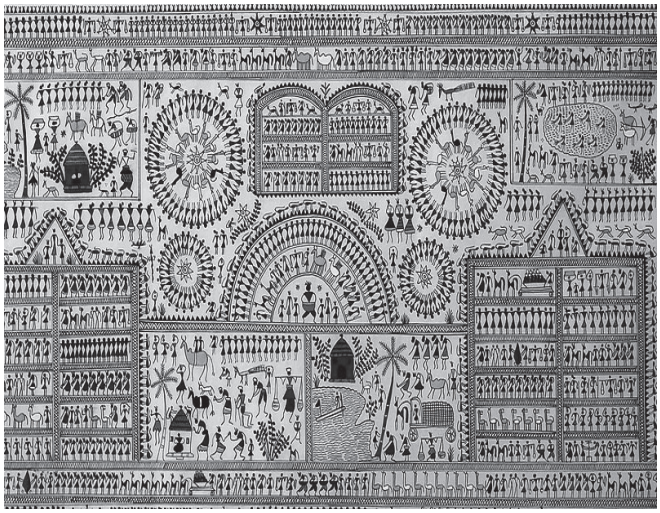


Fig. 6.33: Saura Pattachitra showing Tribal life

6.12 THEME OF DECORATIVE PAINTINGS IN INDIA

- Decorative paintings have been around since ancient times, and the styles and patterns vary greatly throughout parts of the country.
- The majority of folk art is pictorial depictions, and the subjects range from religion to natural objects to everyday activities.
- Decorative paintings often employ bold and natural colors on a variety of natural base materials.
- Schools like Pala, had paintings that included a lot of lonely solo people, and group paintings are unusual.
- Whole Deccan school focused on landscapes are packed with trees, rocks, and other patterns that do not try to replicate the subject's natural appearance.
- They focused their attention on hunting scenes, historical events, and other court-related things.

#OpinionMatters

How did Indian painting reflect the emerging culture continuity of traditions through ages?

PREVIOUS YEAR QUESTION (MAINS)

Q. Mesolithic rock-cut architecture of India not only reflects the cultural life of the times but also a tine aesthetic sense comparable to modern painting. Critically evaluate this comment. (2017)

7 Music in India

7.1 EVOLUTION OF INDIAN MUSIC

- The history of Indian music began with the melodic patterns of Vedic chanting. The oldest music, which possessed grammar was the Vedic. Music is the soul of any culture in the world and India has had a long tradition of musical creativity.
- **It is said that the famous sage Narada Muni introduced the art of music to Earth**. A musical instrument, a seven-holed flute, etc, have been recovered from the sites of Indus Valley Civilisation. Also, the **Sama Veda** helps us to attain spiritual evolution through music.
- The science of music is called the **Gandharva Veda, a Upaveda of the Sama Veda in Indian tradition**.
- **Bharata's Natyashastra was the first major work on musicology in India**.
- All seven notes of the raga Kharaharapriya are mentioned in the Sama Veda.
- The parts of the instrument Veena are mentioned in the **Aitareya Aranyaka**.
- The Jaiminiya Brahmana speaks collectively of dance and music.
- The hymns of the Rig-Veda were called the Richas.
- The **Kausitaki Brahmana** puts dance, vocal and instrumental music together as an art form.
- Many Musicologists purport theories about the word **'Om'** being the source of all ragas and notes.
- Panini in 500 BCE made the first proper reference to the art of making music but the first reference to musical theory was discussed in **Bharata's Natyashastra** written and compiled between 200 BC and 200 AD.

Famous Ancient Indian Text On Music:

Name of ancient text	Author of ancient text	Features
Natya Shastra	**Bharat Muni**	• It is a detailed treatise and handbook on dramatic art that deals with all aspects of classical Sanskrit theatre. • Natya Shastra is also known as the fifth Veda as it has evolved by taking words from the Rigveda, music from the Samaveda, gestures from the Yajurveda, and emotions from the Atharvaveda.
Brihaddeshi	**Matanga**	• The Brihaddeshi is the first text that speaks about raga and distinguishes the music genres into Marga Sangeet (Classical Music) and Desi Sangeet (Folk Music). • This was composed in the post-Gupta period.
Sangeeta Ratnakar	**Saranga Deva**	• This book is highly regarded in the Hindustani and Carnatic music traditions. • The book is divided into seven chapters, also known as Saptadhyayi.
Sangeeta Sudhakara	**Haripala**	• Both the terms Hindustani and Carnatic emerged for the first time in Haripala's "Sangeeta Sudhakara", written in the 14th century A.D.
Swaramela Kalanidhi	**Ramamtya**	• The work is counted among the Sangita shastra navaratnas or the nine 'gems' of the theory of Carnatic Music.
Chaturdandi-Prakashika	**Vankatamakhin**	• The book introduced a theoretical melakarta system to classify and organise ragas in the Carnatic music tradition of India

- Ritualistic music played during later Vedic time is known as **Sangama.**
- The epics were set to a narrative type of music called the **Jatigan**.
- During the ancient and early mediaeval period, we find evidence of the existence of **Gurukuls** where the students lived with the teacher in order to become a master in the art of music.
- The tenor of music changed with the coming of Persian and Islamic elements to India.
- This influx of Islamic and Persian elements changed the face of North Indian music, for example, the **Dhruvapad** or the devotional style of singing patronised by the rulers transformed into the Dhrupad style by the 15th century.
- By the 17th century, a new form of Hindustani music had evolved which was called the **Khayal style**. Furthermore, more and more styles of 'folk' singing emerged in this period.

Gurukul System

- It was a part of the **Guru-Shishya tradition** of India where both teacher and student have a close relationship.
- It is also known as **Ashrams or hermitage system**.
- The patronage was given by the King and wealthy people of the society.
- Students in the gurukul must follow rigorous, pensive, and full knowledge through direct experience.
- There was no discrimination in the Ashramas, even princes were given equal treatment as commoners.

7.2 BASICS OF INDIAN MUSIC

- **Swara:** It refers to the note, tone, and frequency. In Indian music, there are seven pure notes or shuddha swara:
  - **Sa:** Sajda
  - **Re:** Reshabha
  - **Ga:** Gandharva
  - **Ma:** Madhyam
  - **Pa:** Pancham
  - **Da**: Dhavaita
  - **Ne**: Nishadh
- **Shruti:** this is the feeblest sound which the human ear can perceive. There are 22 Shrutis in the Indian system of swara.
- **Rag:** It is a different combination of swara. For the formation of a raga at least 5 distinct Swaras must be there. On the basis of distinct notes, there are three types of raga-
  - **Odhava raga:** 5 distinct Swara.
  - **Sadhab raga:** 6 distinct Swara.
  - **Sampoorna Raga:** All 7 distinct Swara**.**
  - There are six main ragas in Hindustani music and all of these are time and season specific and Evoque is a particular type of emotion.

Raga	Time	Season	Mood
Bhairav	Dawn	Any season	Peace
Hindol	Morning	Spring	Evokes sweetness of a young couple
Deepak	Night	Summer	Compassion
Megh	Late night	Rainy	Courage
Shree	Evening	Winter	Gladness
Malkaush	Midnight	Winter	Vir or Brave

- **Taal:** It is the rhythmic cycle or arrangement of beats in a cyclical manner. On the basis of a number of cycles:
  - **Thisra:** 3 rhythmic cycles.
  - **Chatusara:** 4 rhythmic cycles.
  - **Khanda:** 5 rhythmic cycles.
  - **Misra:** 6 rhythmic cycles.
  - **Sankirtana:** 7 rhythmic cycles.
- **Rasas:** Rasas have also been called **aesthetic delight** as they are consciously made to feel emotion through someone else's art, even though they are free from the limitations of personal feelings.
  - **Originally there were eight rasas and a ninth rasa called shant Rasa was added** later to make nine rasas or **naurasa** these are:

Type of Rasa	Feeling or mood it evokes
Shringara	Love
Haasya	Humour or laughter
Karuna	Pathos
Roudra	Anger
Bhayanak	Horror

Veer	Bravery
Adbhuta	Wonder
Bibhatsa	Disgust
Shant	Peaceful or calm

- **Thaat**
  - It is a system for categorising ragas into different groups.
  - Currently **Hindustani music** tradition uses the **10 Thaat classifications**.
  - According to famous musicologist V.N Bhatkhande, each of the various traditional ragas is based on, or a variation of, ten basic thaats or musical scales or frameworks.
  - A thaat can only be sung in aaroha or ascending order.
  - A thaat should have seven notes out of the twelve notes i.e. seven Suddha Swaras and five Vikrata Swaras and they should be in ascending order.
  - The ten thaats are **Bilawal, Khamaj, Kafi, Asavari, Bhairavi, Bhairav, Kalyan, Marwa, Poorvi, and Todi.**
- **Samay**
  - The Samay is a term used in Indian classical music to categorise ragas into times of day loosely.
  - Each raga has a specific period of the day (prahar) when it is performed.
  - **24 hour day can be divided into two parts:**
    - **From 12 a.m. to 12 p.m.:** It is known as the **Poorva Bhaag**, and the ragas sung during this time are known as the poorva ragas.
    - **From 12 p.m. to 12 a.m.:** It is known as the **Uttar Bhaag**, and the ragas sung during this time are known as the Uttar raga.
  - **The saptak varies according to the time of day:**
    - In the Poorvang period for example, the saptak ranges from the Sa to Ma (Sa, re, ga, ma)
    - In the Uttarang period, on the other hand, the saptak runs from Pa to Sa (pa, dha, ni, sa).

7.3 CLASSIFICATION OF INDIAN MUSIC

- India has a very rich musical culture. There are different categories of music prevalent in the Indian subcontinent. Recently, a trend has been seen to create a fusion of the classical heritage with new musical stands like pop jazz, which is gaining popularity among the masses.
- **The classification of Indian music is as follows:**

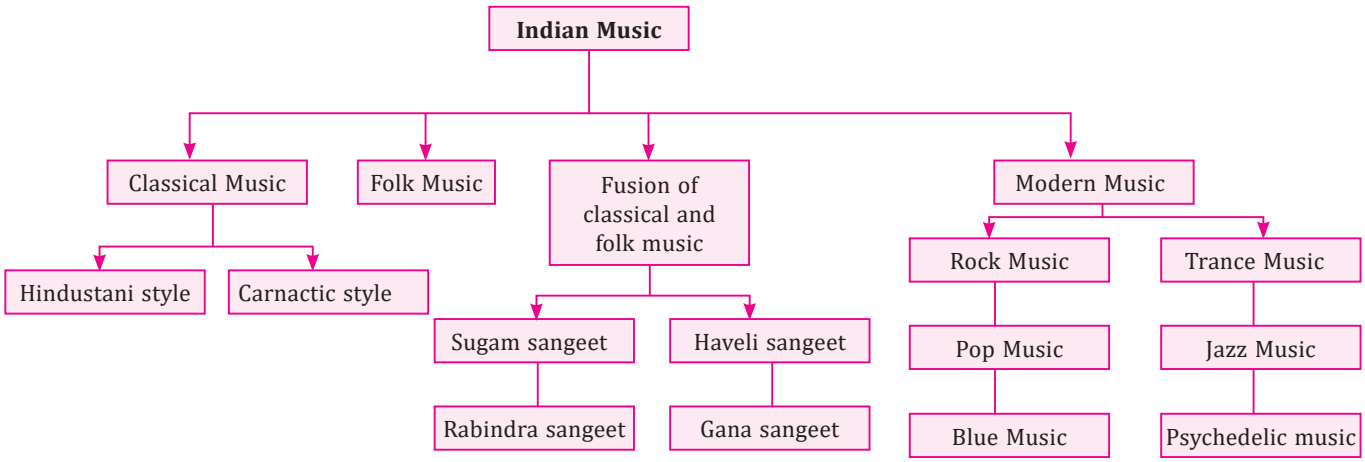


Fig. 7.1: Classification of Indian Music

7.4 CLASSICAL MUSIC

There are two distinct schools of Indian classical music:

1. **Hindustani music:** It is primarily practised in the Northern part of India.
2. **Carnatic music:** It is primarily practised in the Southern parts of India.

7.4.1 Hindustani music

- Initially there was no difference between North and South Indian music. The differentiation started to happen during the Delhi Sultanate period.
  - **Amir Khusro** is considered the Pioneer figure of Hindustani classical music.
- From its inception the singers of Hindustani music started to follow the time season and mood theory of raga.
- **Types of Hindustani music**: Hindustani music is further divided into two parts-
  - Classical Hindustani
  - Semi-Classical Hindustani

Dhrupad

- This is the **oldest classical music tradition** in India that emerged from the temples of braj and Avadh region.

- It is also **mentioned in Natya Shastra**.
- It is a simpler and sober composition that requires effort from the lungs and vocal cords.
- It requires a very high level of frequency.
- The Dhrupad performance starts with Alaap followed by:
  - **Alaap>Jod>Sthayi>Antara>Sanchari>Abhaga**
- **Raja Mansingh Tomar** of Gwalior popularised the Dhrupad tradition.
- There were many famous **Dhrupad singers like Baiju Bawra, Tansen,** etc in the court of Akbar.
- The original name of Tansen was **Ram Tanu Pandey.**
  - **Akbar gave him the title of Miyan** (Master of Dhrupad) by impressing his singing.
- The popular Gharanas of Dhrupad include:

Dagari Gharana	• Sings in the dagar vani. • Places a strong emphasis on the alap. • Performed in pairs for several generations. • Dagars are the Muslims who sing Hindu texts about Gods and Goddesses. • Example - The Gundecha Brothers of Jaipur.
Darbhanga Gharana	• They perform **Gauhar Vani and the Khandar Vani** • Emphasise raga alap as well as composed songs over improvised alap. • Malliks are the proponents of this school of thought. • **Important members of this Gharana are:** • Ram Chatur Mallik • Prem Kumar Mallik • Siyaram Tewari.
Bettiah Gharana	• They perform the **Khandar and Nauhar vani styles**, each with their own set of techniques that only those trained within the families are aware of these styles. • The **Mishras** are the well-known people associated with this Gharana. • Indra Kishore Mishra is the only surviving member who regularly performs. • The Haveli style of Dhrupad is popular in the Bettiah and Darbhanga schools.
Talwandi Gharana	• They sing the Khandar Vani, but because the family is based in Pakistan, it is very difficult to keep this Gharana within the Indian music system.

PREVIOUS YEAR QUESTIONS (PRELIMS)

Q. With reference to Mian Tansen, which one of the following statements is not correct? (2019)

(*a*) Tansen was the title given to him by Emperor Akbar.

(*b*) Tansen composed Dhrupads on Hindu gods and goddesses.

(*c*) Tansen composed songs for his patrons.

(*d*) Tansen invented many Ragas

Q. With reference to Dhrupad, one of the major traditions of India that have been kept alive for centuries, which of the following statements is correct? (2012)

(*i*) Dhrupad originated and developed in the Rajput kingdoms during the Mughal period.

(*ii*) Dhrupad is primarily a devotional and spiritual music.

(*iii*) Dhrupad Map uses Sanskrit syllables from mantras.

Select the correct answer using the codes given below

(*a*) (i) and (ii)

(*b*) (ii) and (iii)

(*c*) (i), (ii) and (iii)

(*d*) None of these

Semi-Classical Hindustani

- The swara (note) is also used in semi-classical music.
- However, they do deviate slightly from the standard structure of the raga in the way that lighter versions of ragas such as the Bhoopali or the Malkaush are used.
- Semi-classical Hindustani singers use a lighter version of tala and madhyam or dhrut laya, which means they have a faster tempo.
- They put a greater emphasis on bhava and lyrics than on alap-jod-tan-jhala.
- Some of the most well-known semi-classical styles are thumri, tappa, and ghazal.

Thumri	• It was developed by Bhakti saints of North India. • Thumrī is also used as a generic name • It is a semi- Classical form that is semi-devotional and semi-romantic. • The singing highlights love and devotion at the same point in time. • **Purbi Thumri:** Slow tempo. • **Punjabi Thumri**: fast tempo • Benaras and Lucknow are two popular Gharanas of Thumri.
Dhamar	• It is specifically performed during the festival of Holi, played in Barsana, Mathura Vrindavan area. • It highlights the love and fear of lord Krishna with Gopis.
Tarana	• It also evolved from North India and it was very popular among the Aristocratic class of North India. • It was created for the purpose of entertainment only. • It had very few meaningful words.
Tappa	• It was developed by the **camel riders of the Northwest** who used local idioms and phrases for the purpose of singing. • It is famous for the quick turn of phrases. • Singers of the later period in Punjab started singing songs with higher tempos under this category. • The "**baithaki**" style evolved under the direct patronage of the landed elites of the zamindari classes in their baithak-khanas and the jalsaghar (halls for entertainment) in the late 19th and early 20th centuries India.
Kawali	• This was also the contribution of **Amir Khusrau**. • **Amir Khusrau** composed small couplets of kawaii. • It is sung in the praise of Allah, the prophet and Sufi saints of the Bhakti movement. • This is specifically performed during the festival of urs.
Ghazal	• This is another product of personal influence. • This is primarily romantic poetry but many times they exist with an underlying Sufi element with God as the beloved. • **Mirza Ghalib and Mir Taki Mir** were the famous initial Ghazal composers. • The Ghazal was initially composed of a purely religious theme and now it is more likely to lean towards romantic themes. • Today, the style is becoming extinct, and no one is interested in it. • The ghazal has undergone some simplification in terms of the words and the phrasings over the years, allowing it to reach a wider audience around the world. • The majority of the ghazals are now sung in styles other than khayal, thumri, raga, and the other classical and light classical genres.

7.4.2 Carnatic Music

Evolution

- The sangitsara of vidyaranya is considered a forerunner of Carnatic music.
- In the middle of the 17th century **Venkata Mukhi** wrote **Chaturdandi Prakasika** which became the bedrock of Carnatic Classical music.
- This book mentions the 70 to raga system known as melakarta raga system.
- They are highly scientific in nature.
- Carnatic music was popularised by Vishnu Narayan Bhatkhande in the 20th century.

Features of Carnatic Music

- Carnatic singing takes place in 3 stages.
- It starts with **ragan** which is an improvised alapana in free time followed by Tanam which is a rhythmic inter-connector and then Pallavi which sets the melody to a taal.
- Raga is the melodic element and is crafted by improvisation on fixed patterns of ascent and descent.

Conversely, tala is the rhythmic structure on which the melody is laid.

- There are two popular versions of Carnatic:
  - **Kriti:** The song is emphasised.
  - **Kritanayi:** Music is emphasised.

Famous Personalities

- **Purandaradasa:** Known as the **Pitamah** of Carnatic music.
- Male Trinity:
  1. **Thyagaraja (1767-1847):** He composed mostly in Telugu and Sanskrit in praise of lord Rama. His famous composition was Pancharatna Kritis. He also created several ragas.
  2. **Muthuswami Dikshitar (1775-1835):** His best composition was in Sanskrit. He was also a good Veena player.
  3. **Shyama Sastri (1762-1827):** He was the oldest among the other two. His composition was mostly in Telugu. He composed fewer kritis. The Swarajathi musical genre is attributed to him.
- **Note**: **Annamacharya keertanas** are devotional songs in praise of **Lord Venkateshwara.** Taḷḷapāka Annamācārya (or Annamayya) is the earliest known Indian musician to compose songs called sankeertanas in praise of the god Venkateswara, a form of Vishnu.

PREVIOUS YEAR QUESTION (PRELIMS)

1. With reference to the cultural history of India, consider the following statements: (2018)

1. Most of the Tyagaraja Kritis are devotional songs in praise of Lord Krishna.
2. Tyagaraja created several new ragas.
3. Annamacharya and Tyagaraja are contemporaries.
4. Annamacharya Keertanas are devotional songs in praise of Lord Venkateshwara.

Which of the statements given above is/are correct?

(*a*) 1 and 3 only

(*b*) 2 and 4 only

(*c*) 1, 2 and 3

(*d*) 2, 3 and 4

- Female Trinity:
  1. **D K Pattammal**
  2. M L Vasanthakumari
  3. M S Subbulakshmi
- **Sangeeta Sampradaya Pradarsini**, written by **Subbarama Dikshithar** in the year 1904, serves as an authority for information regarding the music, musicians, and composers of the previous centuries.
- **Different Musical Forms Of Carnatic Music**:

Gitam	• It is the simplest type of composition. Taught beginners of music.
Suladi	• Similar to gitam in musical structure and arrangement but of a higher standard than the gitam.
Swarajathi	• Learned after a course in gitams. More complicated than the gitams. Swarajathi paves the way for the learning of the Varnams.
Jatiswaram	• Similar to the swarajathi in musical structure, this form- Jatiswaram-has **no sahitya or words**.
Varnam	• Musical forms like the Kirtana, Kriti, Javali, Tillana, etc. have similar counterparts in Hindustani Music, however, the Varnam does not find a counterpart.
Kirtanam	• It is valued for the devotional content of the Sahitya. The kirtanam abounds in Bhakti bhava.
Kriti	• The Kriti is a development from the Kirtana. It has many features in common with the Dhrupad of Hindustani music. **Muthuswamy Dikshitar** has composed many kritis in the Dhrupad style.
Pada	• Padas are scholarly compositions in Telugu and Tamil. Though they are composed mainly as dance forms, they are also sung in concerts.
Javali	• Sung both in concert programs and dance concerts & popular because of the attractive melodies in which they are composed. In contrast to the padas which portray divine love, javelins are songs that are sensuous in concept and spirit.
Tillana	• The Tillana, corresponding to the Tarana of Hindustani music, is a short and crisp form. It is mainly a dance form but sometimes finds a place in music concerts as a conclusion piece.

Tanam	• This is a branch of raga alapana. It is raga alapana in Madhyamakala or medium speed. There is a perceptible rhythm in this.

7.4.3 Difference Between Hindustani And Carnatic Music

Points Of Difference	Hindustani Music	Carnatic Music
Influenced by	• Hindustani music has Arab Persian and Afghani influence.	• Carnatic music is indigenous in origin.
How much freedom	• Hindustani music has wide scope for artists to improvise hence scope for variations	• Carnatic music has no freedom to improvise.
Sub-styles associated	• There are various sub-styles associated with Hindustani music which led to the emergence of Gharanas.	• Carnatic music has only one particular prescribed style of singing.
Instrument requirements	• Instruments are equally important as vocals in Hindustani.	• Here more emphasis is on vocal music.
Ragas involved	• There are 6 major ragas.	• There are 72 ragas
Time period	• It adheres to time.	• It does not adhere to any time
Use of instruments	• Tabla, Sarangi, sitar, and santoor are used.	• Veena mridangam and mandolin.
Region	• Associated with Northern India.	• Associated usually with Southern India
Similarity between the two	• Flute and violin	• Flute and violin

7.5 REGIONAL MUSIC STYLES/FOLK MUSIC

- Folk Music is also known as the music for the masses because of its popularity.
- It has instant appeal due to its simple form.
- Despite being different from Indian Classical music, folk music is also a living and integral part of Indian classical music culture.
- The term folk music originated in the 19th century but is now often applied to music older than it.
- Each state in this country has its own style of music that serves as the foundation for its cultural identity.

Features of Folk Music

- **Classical ragas**: It consists of the classical ragas, for instance, raga manda is very popular in Rajasthani folk music.
- **Oral transmission:** The knowledge associated with it is transmitted orally rather than from written sources, and hence musical compositions cannot be traced to a specific source.
- **Community acceptance**: Its propagation and survival are based on acceptance by the community
- **Reflection of rural society**: Each performance is unique to a specific region and it is the reflection of rural society and culture.
- **Traditional stories**: This type of music tells the stories of life and traditions that have been forgotten or are on the verge of disappearing.
- **Repetition**: Increased repetition is involved. The first line of the song is important and usually, the other lines are set to rhyme with it.
- **Questionnaire format of lyrics**: The Lyrics of folk songs are mostly in the form of a set of questionnaires that help develop a relationship between the performer and the viewer.
- **Themes**: The Famous themes on which folk songs are performed include agriculture songs, caste songs, region songs, children's songs, songs of gods, goddesses, local songs, etc.

7.5.1 Famous Folk Music Associated with States

Rasiya Geet (Uttar Pradesh)	• The rich tradition of singing Rasiya geet flourished in **Braj** which is a sacred land of Lord Krishna's Charming Leelas from time immemorial. • Rasiya geet is not confined to any particular festival but is closely woven into the very fabric of daily life and day-to-day chores of its people.
Pankhida (Rajasthan)	• It is sung by the pigeons of Rajasthan while doing work in the fields. • The peasants sing and speak while playing algoja and manjeera. • **The literal meaning of the word pankhida is a lover.**
Pandavani (Chhattisgarh)	• The tales from Mahabharata are sung as **Ballads** in Pandavani and one or two episodes are chosen for the night's performance. • The main singer continuously sits throughout the performance with powerful singing and symbolic gestures. He assumes all the characters of the episode one after another.
Lotia (Rajasthan)	• Lotia is sung in the **Chaitra month** during the festival, Lotia. • Women bring lotas (a vessel to fill water) and Kalash (A vessel considered to be auspicious to fill water during worship) filled with water from ponds and wells. • They decorate them with flowers and come home.
Shakunkakhar (Kumaon)	• Shakunkakhar is sung during religious ceremonies of baby-shower, child-birth, chhati (a ritual done on the sixth day from the birth of a child), Ganesh pooja, etc. • These songs are **sung by only ladies**, without any instrument.
Mando (Goa)	• Mando, the finest creation of a Goan song is a slow verse and refrain composition dealing with love, tragedy, and both social justice and political resistance during Portuguese presence in Goa. • Goan regional music is a treasury of the traditional music of the Indian subcontinent.
Alha (Uttar Pradesh)	• Alha, the typical ballad of Bundelkhand narrates the heroic deeds of Alha and udhal, the two warrior brothers who served Raja Parmal of Mahoba. • This is the most popular regional music of Bundelkhand which is popular elsewhere in the country as well.
Hori (Uttar Pradesh)	• Hori singing is quite popular in Uttar Pradesh. • Hori singing is basically associated with the festival of Holi only.
Sohar (Uttar Pradesh)	• It is performed in social ceremonies and at times served as a potent factor for the intermingling of different cultures. • North India has a strong tradition of singing **Sohar songs** on the occasion of a **son's birth in the family.**
Chhakri (Kashmir)	• It is a group song. • This is the most popular form of Kashmir's folk music.
Laman (Himachal Pradesh)	• In this type of singing, a group of girls sing a Stanza and a group of boys give a reply to the song. This continues for hours. • Interesting fact is that the girls singing on one of the peaks of the hill seldom see the faces of the boys singing on another peak. • In between is the hill which echoes their love song. • Most of these songs are sung especially in Kullu Valley.
Kajari (Uttar Pradesh)	• Kajari is a folk song sung by women. • It is popular in Uttar Pradesh and adjacent regions during the rainy season. • On the third day in the second half of the Bhadra, women sing kajari songs all through the night, while dancing in a semicircle.

Powada (Maharashtra)	• This is the traditional folk art from Maharashtra. • The **'Powda'** literally means "**the narration of a story in glorious terms".** • The narratives are always odes in praise of an individual hero or an incident or place.
Teej songs (Rajasthan)	• It is quite popular in the state of Rajasthan. • Teej is celebrated with great involvement by women. • Teej is a festival celebrated on the third day after the new moon or Amavasya of Shravan month.
Burrakatha (Andhra Pradesh)	• This is a highly dramatic form of Ballad. • A bottle-shaped drum (tambura) is played by the main performer while reciting a story. • The ballad singers like stage actors wear makeup and highly stylized costumes.
Bhakha (Jammu and Kashmir)	• This is popular in the Jammu region. • This is sung by the villagers when harvesting is done. • It is considered to be the regional music with the most melodic and harmonious elements. • This is sung to the accompaniment of instruments like a harmonium.
Bhuta Song (Kerala)	• The basis of the Bhuta song is rooted in superstitions. • Few communities of Kerala do Bhuta rituals to send away evil ghosts and Spirits. • This ritual is accompanied by vigorous dancing and the music has a piercing and eerie character.
Daskathia (Odisha)	• This is a form of Malad singing prevalent in Odisha. • Daskathia is a name derived from a unique musical instrument called "**Kathi" or "Ram Tali",** wooden clappers used during the presentation.
Bihu Songs (Assam)	• Bihu geet are the most distinctive type of folk song of Assam both for their literary content and for their musical mode. • Bihu songs are blessings for a Happy New Year. • The dance in the Bihu song is associated with an ancient fertility cult.
Sana Lamok (Manipur)	• Sana Lamok is sung at the time of the coronation ceremony by the Maaiba (Priest). • It may also be sung to welcome the king.
Songs of Lai Haroba festival (Manipur)	• The meaning of Lai Haraoba is the **festival of Gods and Goddesses.** • It is performed for the **Umang- Lai (**forest deity). • **Ougri Hangen, a** song of creation, and Heijing Hirao a ritualistic song sung on the last day of the Lai Haraoba festival.
Saikuti Zai (Songs of saikuti) Mizoram	• Saikuti was a poetess of Mizoram. • She composed songs in praise of warriors, brave hunters, young men aspiring to be great warriors and hunters, etc.
Chai hia (song of chai dance) Mizoram	• As per Mizo custom, chai hia is performed during the **chap char kut festival.** • Special occasions for singing and dancing are called chai and songs are known as '**chai hia'** (chai songs).
Basanti/Basant Geet (Garhwal)	• Spring season is welcome in a unique manner in Garhwal. • The land is filled with different colourful flowers. • Floor designs are made with rice flour and the green oats bundles are used to put impressions with cow dung on Basant Panchami.
Ghasiyari Geet (Garhwal)	• Young women of the mountains have to go to far-off forests to get grass for their cattle. • People go to the forest dancing and singing in groups. • Along with entertainment emphasis is laid on the importance of labour in the **Ghasiyari Geet**.

Sukar ke Biah (Bhojpuri Song)	• In this, the story of Shukra and Brihaspati is sung even today- how Shukra forgets the wedding ornament and comes back to take it where he finds his mother drinking rice water, which is poor man's food. • On asking his mother about this, his mother answers that she doesn't know whether Shukra's wife will even give her rice water or not. • Shukra decides to remain unmarried.
Villu Pattu "Bow Song" (Tamil Nadu)	• These songs revolve around theological themes. • In these songs, the conquest of good over evil is emphasised.
Ammanaivari (Tamil Nadu)	• These are songs sung in praise of the Chola monarch. • Ammanai is a wooden ball and the women folk sing appropriate songs while playing the ball. • This game of Ammanai is still played in Tamilnadu.

7.5.2 Influence of Classical Music on Folk Song

- Classical music which endures the originality of the art form is tough for a layman to acquire. Folk culture, on the other hand, is seen rather as an art form made for pleasure than as an art with aestheticism.
- To bridge this dichotomy here, the fusion of folk and classical emerged.
- In music, the genre of fusion gained immense popularity as well. The Fusion songs borrow the element of ease from the folk songs and inherit the element of critical aestheticism from the classical songs.
- **Sugam Sangeet:** It brings classical and folk music together. There are various subcategories under this genre:

Subcategories	Description
Bhajans	• This is one of the most popular types of devotional singing present in north India. It owes its origin to the Bhakti movement, as the saints would take the message of god to the people through oral means, i.e., **through singing hymns.** • The lyrics are set to simple melodies, generally sung in one or more raga. • The stories from the life of the god and the goddess or from the Mahabharata and the Ramayana are popular subjects for bhajans. • The Bhajans are usually accompanied by musical instruments like the chimta, dholak, dhapli, and manjira. • The major expounders of the bhajans in the medieval period were Mirabai, Tulsidas, Surdas, Kabir, etc. • Currently, people get together in temples or even at concerts like functions at home to sing devotional music. Amongst the most famous bhajan singers of all time are AnupJalota and Anuradha Paudwal.
Shabad	• With the rise of Sikhism, many devotional songs dedicated to the gurus were sung in the Gurudwaras. • Historians suggest that Guru Nanak and his disciple Mardana were responsible for the development and popularity of Shabd. • Currently, there are **three types of Shabad singing**, raga-based Shabad singing; traditional shabad as mentioned in the Adi Granth, and lighter ones. • Nowadays, the **Singh Bandhus - Tejpal Singh, Surinder Singh, and Bhai Santa Singh** are amongst the best-known Shabad singers in India.
Qawwali	• It is also a kind of devotional music as they are in praise of Allah or the Prophet Muhammad or any other major Sufi or Islamic saint. • These are composed in a single raga and are generally written in Urdu, Punjabi, or Hindi. Some words of Brajbhasa and Awadhi are also used. • These are performed in Sufi shrines. • Qawwali is usually sung as a solo or in groups of two lead singers and a team comprises around eight members in total. • Musical instruments like tabla, dholak, and harmonium are used. • The intensity or tempo gradually builds up, seeking to induce a transcendental state. • It is said that **Amir Khusrau** can be credited with the origin of Qawwali but it is severely disputed. • The Major Qawwals are the **Sabri Brothers, Nusrat Fateh Ali Khan, Aziz Warisi, etc**.

Rabindra Sangeet	• The Rabindra Sangeet is the form of music named after its composer, the noble laureate, composer, poet, writer, and Bengali polymath, **Rabindranath Tagore**. • Rabindra sangeet is a mixture of classical elements with Bengali folk strains. • There are more than **2000 Rabindra Sangeet presently sung** and performed by music lovers in Bengal. • **The Themes of Rabindra sangeet** ranges from: • The worship of the one true god • The devotion to nature and its beauty • The love and a celebration of life. • **One of the most prominent emotions** in the Rabindra Sangeet was the feeling of patriotism and keeping one's nation above one's own needs. • Example of Rabindra Sangeet is **Gaganer Thale in Raga Jaijaivanti.** • Tagore wrote songs lionising the Indian independence movement. The extremely beautiful lines which are filled with love for one's own country have touched the hearts of millions of Indians during the freedom struggle.
Gana Sangeet	• Gana Sangeet is a form of fusion music. • Gana Sangeet is sung in a group or chorus and in large numbers. • To sing about the patriotic feeling is the most common form of gana sangeet. • Gana Sangeet also includes the songs sung in protest of malpractices in society. • Gana Sangeet often tries to give a social message. • For example, to urge people to stop the exploitation of women and children. • Our national song Vande Mataram (Sung in the praise of the nation) is a famous example of Gana Sangeet.
Haveli Sangeet	• The Haveli Sangeet developed mostly in the state of **Rajasthan and Gujarat** but now is seen in almost all parts of India. • Haveli Sangeet was originally meant to be **sung on the temple premises** but now is performed outside of the temple premises. • Haveli Sangeet is currently **practised by a community known as the Pushtimarg Sampradaya** or the community that believes in Pushtimarg as the way to salvation. • The Nathadwara in Rajasthan was the main seat of this Vaishnava devotional cult.

Some other types of Sugam Sangeet	State of Origin	Purpose
Abhanga	Maharashtra	• In praise of Vithobha God. • Songs composed and sung by Tukaram, Namdev, etc.
Bhatiali	Bengal	• It is about nature and daily life and sung by the boat drivers.
Tevaram	Tamil Nadu	• Sung by the Shaivite community like Oduyars.
Kirtan	Bengal	• Involves singing and dancing and takes inspiration from the Gita Govinda.

7.6 MODERN MUSIC

- Modern developments in Indian music could be said to have begun with the songs of the world-famous Indian poet, author, and painter Rabindra Nath Tagore.
- The influence of radio and FM channels in the mass media, particularly cinema, is also responsible for the development and prosperity of the modern music industry.
- Music in modern India has a huge variation that is created keeping in mind the preferences of the new generation.

Rock Music

- The version of rock music popular in India is known as Indian rock.
- Indian rock music incorporates Indian traditional music with rock music.

- One of the unique features of Indian rock is that Indian musicians began fusing rock with traditional Indian music from the mid-1960s onwards.
- Although Indian rock music has India-centric elements still it has elements of Western rock music.
- The Indian rock scene has produced many bands and artists, including a score of non-resident Indian musicians who have formed bands rooted in Indian culture.
- One of the first rock singers from India is **Usha Uthup** who has done many original songs and some famous covers of Western classical rock songs.
- Most of these rock songs were often songs produced for popular Bollywood films, which often overshadowed the country's independent rock scene.
- The influence of Indian classical music on 1960s rock began in earnest with George Harrison's Ravi Shankar-inspired raga rock song "Norwegian Wood (This Bird Has Flown)" in 1965 and The Beatles' very public sojourn with the Maharishi Mahesh Yogi at his ashram in Rishikesh in 1968, following the release of Sgt. Pepper's Lonely Hearts Club Band in 1967.

Jazz Music

- The origin of Jazz music in India is traced to the decade of 1920s in Bombay when African-American jazz musicians performed to private audiences in posh hotels.
- **The Goan musicians** took cues from them and this music slowly percolated into the Hindi film and the music industry.
- According to the modern musicologist the period between 1930 and 1950 is considered to be the **'Golden Age of Jazz music in India'**.

Many black musicians came to India as they wanted to avoid the racial discrimination they faced in the USA. The major names were: Leon Abbey, Crickett Smith, Creighton Thompson, Ken Mac, Roy Butler, and Teddy Weatherford.

The jazz scene became predominant in Bombay and the centres like the Taj Mahal hotel ballroom became the experimental ground between Indian elements and jazz.

Jazz and Indian classical music share some similarities:

- **Both involve improvisation**: Musicians realised this and collaborations between Indian classical musicians and Western jazz musicians, which had commenced in the 1940s led to the development of a new genre of music called **Indo-jazz**.
- Ravi Shankar, John Coltrane, etc. were some of the pioneers of the fusion of jazz and Indian music.
- Indian classical music has also had a significant impact on a subgenre of jazz music known as **free jazz**.

Pop Music

- The combination of Indian elements with Pop music has generally been categorised as Indi-pop or Indipop or even Hindipop.
- The British-Indian fusion band Monsoon in their album released in 1981 first used the term 'Indipop' for the first time.
- Indian pop music was further popularised in the early 1990s with grass-root efforts made by Alisha Chinai, in collaboration with Biddu, and MTV India.
- Currently, there is a subgenre of Bollywood pop as most of the Indian pop music comes from the Indian film industry.
- Facing severe competition from commercial music from the Indian film industry, Indipop has taken an interesting turn with the "remixing" of old Indian movie songs by adding new beats to them.
- This was an attempt to reinvent IndiPop but this faced severe pressure. criticism from old music lovers.
- This eventually resulted in the end of the IndiPop phase of music in India. Presently, we have pop musicians like Mohit Chauhan, Mika Singh, Raghav Sachar, Papon, etc.

#OpinionMatters

Q. Do you agree that the convergence of multicultural and ethnic identity of India led to the emergence of new forms of music styles in India through ages?

7.7 MUSICAL INSTRUMENTS

For any music to be created, one needs to have some semblance of musical instruments. There are four major traditional categories of musical instruments depending upon the type of instruments that are included in them. They are:

Awanad/Avanaddha Vadya (membranophone)

- These are membranophone instruments as they contain an outer membrane, which is beaten to take out the particular musical sounds.
- These are also known as percussion instruments as one has to strike them to generate musical sound.
- They generally have one or two faces covered with hide or skin.
- The most ancient among this class are the **Bhumi Dundubhi** or the earth drum.
- The musical instruments included in this category are **Tabla, Drum, Dhol, Congo, Mridangam, etc**.
- While the Tabla is usually the accompaniment of most Hindustani classical vocals, the Mridangam is the instrument that accompanies Carnatic music performances.

Sushira Vadya (aerophones)

- These are the **aerophones**, i.e. in this category including all the **wind instruments**.
- Most common instruments include Bansuri (flute), Shehnai, Pungi, Ninkirns, etc.
- One of the most common yet the most difficult to play instruments in this category is the **Shehnai**, which is a double-reeded wind instrument with a widening tube towards the end. It is one of the oldest wind instruments in India.
- The exalted title of the **'Shehnai King'** has been given to the legendary Ustad **Bismillah Khan**, who took the Shehnai to its zenith through his soulful plays.
- One of the most common instruments that can be found in every household is the flute, which has been in use since the Vedic period. It was initially called the **Nadi or Tunava**.
- It became a revered object when the image of Lord Krishna playing the flute became an icon of Hindu imagination.
- One of the most famous flautists in India is **Pandit Hariprasad Chaurasia**.
- Ghana Vadya (solid instruments)
- It is a genre of **solid instruments** that do not require any tunings.
- They are also called idiophones instruments.
- The most popular examples of Ghana Vadya are Manjira, Jaltarang, Kanchtarang, Jhanj, Khartal, etc.
- The Manjira is a small brass cymbal that is generally used in temples.
- Archaeological excavations have dated Manjira to be as old as the Harappan civilization.
- The function of these instruments is to keep the rhythm and time with the song that is being sung.

Tata Vadya (Chordophones)

- These are the Chordophones or the string instruments that function the best when their sound is modified by hand.
- **There are following types of tata instruments:**
  - **Bowed**: The instruments where the sound is drawn from drawing a bow across the strings. For example, **The Sarangi, Esraj, and Violin**.
  - **Plectral:** The instruments where the strings are plucked by the fingers or by the plectrum of wire or horn. For example, Sitar, Veena, and Tambura.
- Those instruments that are struck by a small hammer or a pair of sticks. For example, Gottuvadyam and Swaramandal.
- India has produced several outstanding artists in the field of tata instruments.
- The Bhangash family is considered to be the pioneers of the Sarod in the 20th century.
- There are several Gharanas for playing the Sitar, for example, Jaipur, Varanasi, and Etawah (Imaad Khani) Gharanas.
- The Veena, which is one of the most ancient and revered instruments that belong to Goddess Saraswati, also belongs to this category of musical instrument.

7.7.1 Folk Musical Instruments

Chordophones	• **Tumbi**: It is played during the Bhangra in Punjab. • **Ektara or Tun Tuna:** It is a one-stringed instrument played by wandering monks. • **Dotara**: A two-stringed instrument used by the Bauls. • **Chikara**: The bowed instrument used in Rajasthan, Uttar Pradesh, and Madhya Pradesh. • **Dilruba or Esraj**: Accompanying instrument used in Punjab and during Rabindra sangeet in eastern India. • **Onavillu:** This is used in Kerala. It is Made of bamboo. • **Sarinda**: The Important tribal instrument and is used by Santhals in Eastern India and also used in Rajasthan and Assam. It is like Sarangi.
Aerophones	• **Pungi or Been**: It is used by snake charmers. It is made up of a dried bottle of gourd and two bamboo sticks. • **Algoza:** It is a double flute and is a popular folk instrument of North West India, especially Punjab. • **Tangmuri:** It is a folk instrument of the Khasi hill people of Meghalaya. • **Mashak:** it is an important folk instrument of the Garhwal region in Uttarakhand, in Rajasthan and Uttar Pradesh. • **Gogona**: It is made up of bamboo, used in the Bihu festival in Assam.

Membranophones	• **Ghumot**: It is like a drum and is played during the Ganesh festival in the state of Goa. • **Idakka:** It is like Damru and is from Kerala. • **Udukai:** It is an hour-glass shaped instrument like a damru from Tamil Nadu. • **Sambal**: It is like a drum. It is played with sticks in the Konkan region of Maharashtra. • **Tamak**: It is an important instrument of the Santhal tribe and is a two-headed drum. It is beaten with the drumsticks. • **Diggi**: It is a folk drum from Ghariya village of Uttar Pradesh.
Idiophones	• **Chimpta**: evolved from fire tongs and used in Punjab. • **Gharha**: These are the earthen pots, used in the folk music of Punjab. • **Andelu:** It is used in the Burra-Katha. It is a pair of hollow metal rings.

7.8 INSTITUTIONS RELATED TO MUSIC

- In the 21st century, many upgrades have been made to the booming music industry.
- There are various institutions that teach music to students and provide them with a theoretical and academic background in the subject.
- It has also seen a rise in the institutions that try to showcase the artist's genius to the masses by holding open shows for the public.

7.8.1 Gandharva Mahavidyalaya

- It was set up by V.D. Paluskar in 1901.
- The main purpose of establishing this institute is to teach and transmit the knowledge of Indian classical music and dance to the coming generations.
- Initially, it was opened in Lahore but was shifted to Mumbai in 1915.
- The focus of the Mahavidyalaya is on the Hindustani and Carnatic classical forms of music.
- They also have a devotional bent of mind and so they have also opened the Prayag Samiti in Allahabad.

7.8.2 Sangeet Natak Academy

- The Sangeet Natak Academy was the first national academy set up for the Arts by the Government of India in the year 1952.
- The main focus of the academy was to create a set-up for music, drama, and dances in India. It was supposed to be the primary body for showcasing the performing arts in the county.
- They also had the important task of promoting the enormous intangible heritage of India as demonstrated through the forms of music, dance, and drama.
- They are not only supposed to be the central agency to monitor the preservation of our cultural heritage but they need to collaborate with the State and the Union Territory governments to preserve and promote their culture on a national platform.
- For instance, they administer the National School of Drama which was set up in 1959 for focused work on dramatics in India.

7.8.3 Marris College of Music

- This is one of the premier institutes for studying classical music in India.
- The legendary musicologist Vishnu Narayan Bhatkhande founded the institute in 1926.
- He went back to his place of origin in Lucknow to establish this school, which would concentrate on the theory of music as well as the practice of singing and playing instruments.
- This institute was later renamed as the Bhatkhande Music Institute.

7.8.4 Spic Macay

- Kiran Seth established the community of SPIC MACAY in 1977.
- The full form of this organisation is "Society for Promotion of Indian classical music and Culture amongst the Youth."
- It began as a voluntary youth movement that grew into a platform to showcase the culture of India to the masses, especially the younger generations who are losing touch with the Indian classical roots.
- The basic reasoning behind the organisation is to promote Indian classical music, dance, and other aspects of Indian culture. They target the lay people and the youth by holding many free entry events.
- It has slowly grown into a behemoth organisation that has more than 200 chapters or branches all across the globe.

7.9 COMMUNITIES RELATED TO MUSIC

Community	State	Details
Langha (Muslim tribal community)	Gujarat and Rajasthan	To Entertain Muslims, and Rajputs by praising them through songs.
Manganiar or Merasi (Muslim community)	Rajasthan	Uses an instrument called Kamaicha to sing classical folk music.
Karta Bhajans	West Bengal	They have four classes and are indulged in chanting mantras leading to perfection as per their belief.
Bauls	West Bengal	Mystic group of singers in the countryside. They are one of the classes of Kartabhaja
Jogi and Bhopa	Rajasthan	
Barot, Charan, Gadhvi	Gujarat	
Muria tribes	Madhya Pradesh	Sing songs called Relo.
Kamar community	Chhattisgarh	Marriage song
Baghela	Madhya Pradesh.	Semi-historical songs devoted to hardaul deity
Pulayar hill tribes	Tamil Nadu	They perform melodies called talams.
Idu Mishmis	Arunachal Pradesh	Perform ritual dance and fertility dance
Moken Tribe.	Andaman & Nicobar Island	They have no religion and perform only ancestor worship. They perform a ritual tribal dance
Bazigar (Goaar) community	Punjab	They perform in festivals and occasions and display strength, balance, and courage.

Chatur Prahar

- Chatur Prahar is an annual Indian classical music festival held at the National Centre for Performing Arts in Mumbai.
- It is based on the concept of association of time with the ragas.



8 Martial Arts in India

8.1 GENESIS OF MARTIAL ARTS IN INDIA

8.1.1 Vedic Time to Pre-Gupta Times

- An **Indus Valley civilization** seal depicts two men spearing each other in a duel centred on a woman. An Indus Valley site also yielded a statue of a spear thrower.
- **The Vedas' Dhanurveda (1500 BCE - 1100 BCE) section** contains references to martial arts. Indian epics like **Mahabharatha and Ramayan** have the earliest accounts of armed and bare-handed combat.
- **Most Hindu-Buddhist deities are armed with their weapons** and are revered not only as master martial artists but also as the creators of those systems.



Fig. 8.1: A sculpture depicting martial art.

- **Malla-yuddha,** or combat-wrestling, is the oldest recorded organised unarmed fighting art in the Indian subcontinent, codified into four forms during the Vedic Period.
- **Shaunaka** mentions four upavedas in his **Charanavyuha** (applied Vedas). Archery (**dhanurveda**) and military sciences are among them (**shastra veda**).
- **Elements from Patanjali's Yoga Sutras**, as well as finger movements in nata dances, were incorporated into the fighting arts in the third century. Several Indian fighting styles are still inextricably linked to yoga, dance, and the performing arts.
- **Some kalaripayattu choreography can be applied to dance**. Until recently, only martial artists performed the chhau dance.

8.1.2 In South India

- Martial arts have been documented in **Southern India** since the **Sangam literature** of the 2nd century BC to the 2nd century AD.
- The **Akananuru and Purananuru** describe the Sangam era's use of spears, swords, shields, bows, and silambam.
- The word **Kalari** is used to describe both a **battlefield and a combat** arena in the Puramand Akam.
- **During the Sangam era**, every warrior received regular military training in target practice and horseback riding. They specialised in one or more of the period's important weapons, such as the spear (vel), sword (val), shield (kedaham), and bow and arrow (vil Ambu).
- The Sangam period's combat techniques were the earliest forerunners of kalaripayattu. The term **"Silappadikaram"** appears in Sangam literature as early as the second century.

8.1.3 In North India

- **The ten northern Sastra-Vidya fighting styles were said to have been created in different areas** based on animals and gods and designed for the specific geography of their origin.
- Tradition attributes their convergence to Takshashila, a Buddhist university founded in the sixth century.
- **During the Buddhist period**, some measures were put in place to **discourage martial activity.** Wrestling, boxing, archery, and swordsmanship are all prohibited by the **Khandhaka**.
  - **Fighting arts are mentioned in early Buddhist texts**, such as the **Lotus Sutra** (circa 1st century AD), which mentions a boxing art while speaking to **Manjusri**.
- Combat techniques were also classified as joint locks, fist strikes, grapples, and throws. The Lotus Sutra also mentions Nara, a martial art with dance-like movements. Before becoming the Buddha, Siddhartha Gautama was a champion wrestler and swordsman.

8.1.4 3rd - 10th Centuries

- Treatises on **martial arts**, like other branches of **Sanskrit literature,** became more systematic in the first millennium AD**. Vajra-musti**, an armed grappling style, is mentioned in early AD sources.
- **Tantric philosophers** developed important metaphysical concepts such as kundalini, chakra, and mantra around this time.
- **The Sushruta Samhita** (circa 4th century) identifies 108 vital points on the human body. Sushruta's work served as the foundation for the medical discipline Ayurveda, which was taught alongside martial arts.
- Around 630, **Pallava dynasty King Narasimhavarman** commissioned dozens of granite sculptures depicting unarmed fighters disarming armed opponents. This style is similar to that described in the Agni Purana.
- Emperors **Nagabhata I** (750-780 AD) and Mihir Bhoja I (836-890 AD) commissioned martial arts texts and were practitioners of these systems.

8.1.5 11th - 15th Centuries

- By the **11th century, Kalaripayat** had evolved into its current form as a result of a long period of warfare between the **Chera and Chola dynasties.**
- The **Malla Purana (circa 13th century)** is the earliest treatise discussing Malla-yuddha techniques, as opposed to the earlier Manasollasa, which gives the names of movements but no descriptions.
- In the Vijayanagara **Empire,** both royalty and commoners placed a high value on physical culture, with **wrestling being especially popular among both men and women**.
  - Gymnasiums have been discovered within Vijayanagara's royal quarters, and records mention regular physical training for commanders and their armies during peacetime.

8.1.6 Mughal Era (1526 - 1857)

- The **Mughals** were enthusiastic supporters of India's indigenous arts, not only recruiting akhara-trained Rajput fighters for their armies but also practising these systems themselves.
- The **Ausanasa Dhanurveda Sankalanam** was compiled under **Akbar's patronage in the late 16th century.** According to the **Ain-i-Akbari**, the Mughal court had a variety of fighting men from all over the empire who would demonstrate their skills every day in exchange for rewards.
- Among them were native and Mughal wrestlers, Gujarati slingers, Hindustani athletes, boxers, stone-throwers, and many others.
- **Vasistha** is also mentioned in a 17th-century Dhanurveda-Samhita.
- The **pehlwani wrestling style** evolved in the Mughal Empire by combining native **Malla-yuddha** with influences from Persian **varzesh-e bastani.**

8.1.7 Maratha Dynasty (1674-1859)

- Coming from a hilly region with valleys and caves, th**e Marathas** developed into expert horsemen who preferred light armour and highly mobile cavalry units during battle.
- Their heavily martial culture and proclivity for the lance, as well as their reputation as masters of swords and spears, is mentioned by **Xuanzang** as early as th**e 7th century.**
- Following their service to the Dakshin sultanates in the early **17th century**, the scattered Marathas banded together to form their own kingdom under the warrior Shivaji.
- Shivaji was a master swordsman who was skilled with a variety of weapons, having learned the native art of **Mardani Khel** at a young age.

8.1.8 Modern Period

- After the full establishment of **British colonial rule** in the **nineteenth century,** Indian martial arts experienced a period of **decline.**
- The increasing use of firearms, as well as more European modes of organising kings, armies, and governmental institutions, gradually eroded the need for traditional combat training associated with caste-specific duties.
- In response to a series of revolts, the British colonial government outlawed Kalaripayattu in 1804. Silambam was also prohibited, but it became more popular in the Malay Peninsula than in its native Tamil Nadu.
- Traditional fighting systems persisted, sometimes even with the support of enthusiastic British spectators who remarked on the violence of native boxing and the acrobatic movements typical of Indian fighting styles.
- **The British took advantage of militaristic communities**, labelling them as "**martial races**" and employing them in the armed forces.
- **Sikhs,** who were already well-known among Indians for their martial arts, were highly valued by colonists as soldiers and guards and were stationed not only in India but also in Southeast Asia and other parts of the British Empire.
- The Punjabi soldiers used a type of boxing known as **loh-musti** because the **kara worn by Sikhs could be wielded like brass knuckles.**
- The revival of public interest in **Kalarippayattu** began in the **1920s** in Tellicherry, as part of a wave of rediscovery of traditional arts that characterised the growing anti-British colonial rule in south India. Other regional styles, such as **Silambam in Tamil Nadu, thang-ta in Manipur, and paika akhada in Orissa**, were revived over a period of time.

8.2 FORM OF TRADITIONAL MARTIAL ART FORMS IN VARIOUS PARTS OF INDIA

Kalaripayattu - Kerala



- Originated in the 4th Century A.D.
- Kalari refers to a specific type of training hall where martial arts are practised and taught.
- Sage Paraasurama built temples and introduced martial arts, starting Kalaripayattu.
- This art form includes mock duels (armed and unarmed) and physical exercises.
- The most important aspect of this style of fighting is not accompanied by drumming or songs.
- The most important key to Kalari is Footwork.
- Kicks, strikes, and weapon-based practice are also included.
- Even Women practise this art.
- **It includes several techniques and aspects:**
  - Uzhichil or the massage with gingli oil, fighting with Otta ('S' shaped stick),
  - Maipayattu body exercises,
  - Puliyankulam or sword fight,
  - Verumkai, or bare-handed combat,
  - AngaThari, or the use of metal weapons and Kolthari sticks

Silambam - Tamil Nadu



- The record of its origin can be traced to Lord Murugan and Sage Agastya who created the art of **Silambam**.
- During the Vedic period training was imparted to young men as a ritual and for an emergency.
- Kings who ruled Tamil Nadu including Pandyas, Cholas, and Chera had promoted it during their reign.
- From a **pure defence art**, it has transformed into a **combat exercise**.
- In Silappadikaram the reference to the sale of silambam staves, pearls, swords, and armour to foreign traders can be found.
- Silambam bamboo was one of the most traded items with traders and visitors from Rome, Greece, and Egypt.
- This art travelled to Malaysia, where it is a famous sport apart from being a mode of self-defence.
- There are 4 different types of Staves used in this art:
  1. **Torch silambam:** lighted balls of cloth at one end of the staff.
  2. Produces sonorous swishing sound.
  3. Non-elastic state that gives clattering sounds.
  4. Quite shorter yet powerful staff.
- **Dress**: players wear langots of different colours, turbans, sleeveless vests, canvas shoes, and chest guards, and use wickerwork shields.
- **Techniques:** swift movements of the foot, use of both hands to wield staff, use of thrust, cut, chop, and sweep to achieve mastery and development of force, momentum, and precision at various levels of the body
- The player must be trained to diffuse an uncontrollable mob by using strokes like snake hits, monkey hits, and hawk hits and also deflect stones thrown by them.

Thang - Ta And Sarit Sarak Manipur 	• Created by the Meitei people of Manipur • **Thang ta**: It is an **armed martial** art that finds its mention in most lethal combat forms • Thang refers to Sword, while Ta refers to spear, thus sword and spear are the two main elements of Thang-Ta. • **Sarit Sarak**: It is an **Unarmed art** that uses hand-to-hand combat. Its offensive and evasive action is flawless. • History can be traced back to the 17th Century when it was used successfully by the Manipur kings to fight the British. • The two components of thang-ta and Sarit Sarak are together called **Huyen Langlon.** • These ancient and popular arts use other weapons including an axe and shield • **It is practised in 3 ways**: 1. Tantric practices are completely ritualistic in nature. 2. Mesmerising performance of spear and sword dances. 3. Actual techniques of fighting.
Cheibi Gad-Ga - Manipur 	• Cheibi Gad-ga involves fighting using a sword and shield. • It has now been modified to a stick encased in soft leather in place of a sword and a leather shield.
Thoda - Himachal Pradesh 	• It is a mixture of **martial art, sports, and culture**. • The **name Thoda** comes from the round wooden piece that is attached to the head of an arrow to reduce its lethal potential. • It takes place during Baisakhi every year (14th April) • Number of community prayers are done to invoke the blessings of goddesses Mashoo and Durga, who are principal deities. • The martial art relies on a player's **skill of archery.** • **Equipment required:** wooden bows and arrows, are prepared by traditionally skilled artisans. • There are two groups of 500 people each in the game. **The two teams are called Pashis and Saathi** believed to be the descendants of Pandavas and Kauravas. • Most of them are not archers but dancers who come along to boost the morale of their respective teams.
Pari Khanda - Bihar 	• Created by **Rajputs of Bihar.** • It entails fighting with a sword and shield. • Its steps and techniques are widely used in **Chau dance**, which is still practised in many parts of Bihar. • The name of this martial art consists of two words, '**pari'** which means shield while **'khanda'** refers to the sword, thus the use of both swords and shields in this art.

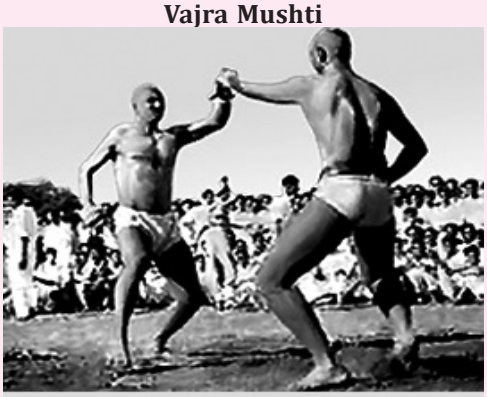
Gatka - Punjab 	• Weapon-based martial forms. • Performed by Sikhs of Punjab. • The name **Gatka** refers to someone whose freedom is due to grace. • Gatka features the skillful use of weapons, including stick, kirpan, talwar, and katara. • The attack and defence in this art form are determined by the various positions of hands and feet and the nature of the weapon used.
Mardani Khel - Maharashtra 	• It is traditional Maharashtrian **Armed martial art**. • Widely practised in the district of Kolhapur. • It focuses primarily on skills of weaponry, swift movements, and use of low stances that are suited to its originating place, the hill ranges • It is known for the use of unique Indian **Pata** (Sword) and **Vita** (corded lance)
Lathi Khela - Punjab & Bengal 	• Ancient art form • Lathi also denotes one of the World's oldest weapons used in martial arts. • It refers to a 'stick' which is generally 6 -8 feet in length and sometimes metal-tipped. • Still one of the popular sports in villages of the country.
Inbuan Wrestling - Mizoram 	• Native martial art. • It is thought to have begun in 1750 A.D. • Stepping outside of the circle, kicking, and knee bending are all prohibited. • The only way to win this is to knock your opponent off their feet while strictly following the rules. • It also involves catching the belt by the wrestlers. • This art form was regarded as a sport only after the people of Mizoram migrated from Burma to the Lushai hills.
Kuttu Varisai - Tamil Nadu 	• First mentioned in Sangam literature (1st-2nd B.C) • It means 'empty hand combat'. • It is mainly practised in T.N, although it is quite popular in Sri Lanka and Malaysia too. • It is an unarmed Dravidian martial art. • It is used to advance athleticism and footwork towards starching, yoga, gymnastics, and breathing exercises. • Grappling, striking, and locking are all important techniques in this art. • It also employs animal-themed sets such as a snake, eagle, tiger, elephant, and monkey. • It is considered an unarmed component of Silmbam.

Musti Yuddha - Varanasi



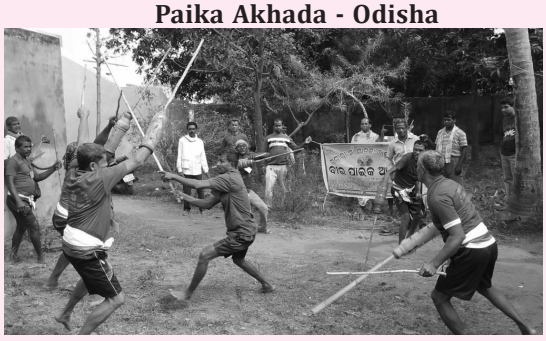
- Originated in Varanasi.
- It is an unarmed martial art form resembling boxing.
- It used techniques like kicks, punches, and knee and elbow strikes.
- It incorporated the development of all three aspects - physical, mental, and spiritual.
- The fight in this art is divided into 4 categories and is named according to the Hindu gods.
  1. **Jambuvati**- forcing the opponent into submission through locking and holding
  2. **Hanumanti** - technical superiority.
  3. **Bhimseni**- sheer strength
  4. **Jaradandhi** - concentrates on limb and joint breaking

Vajra Mushti



- Vajra Mushti is a distinct Indian martial art that incorporates various hand-to-hand combat techniques such as grappling, wrestling, and striking techniques.
- Vajra Mushti, which translates as Thunderbolt Fist, is distinguished by the use of a knuckleduster, a small metal weapon.
- The knuckleduster, also known as Vajra Mushti, is usually made of animal horns and is worn on the fighter's knuckles.
- This Indian martial art form's main goal is to neutralise the opponent and counter his weapon.
- The weapon is also known as Indra-musti, which translates to "Indra's fist."
- The vajramushti is typically crafted from ivory or buffalo horn.

Paika Akhada - Odisha



- It is a peasant military training school in Odisha.
- It is a combination of dance and combat.
- Earlier used by warriors, now practised as a performing art.
- It is used to perform traditional physical activities.
- This performance art employs rhythmic gestures and weapons swung in time with the beat of the drum.

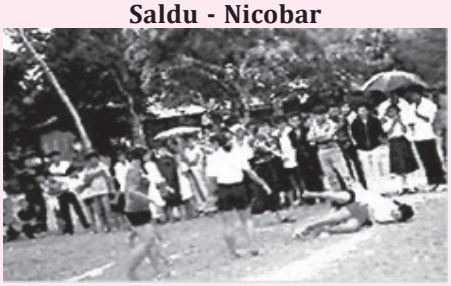
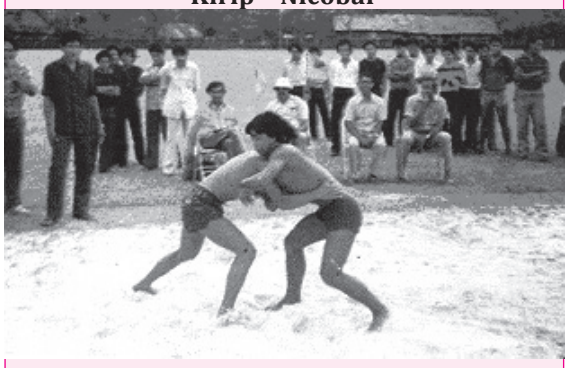
Sqay - Kashmir



Students Practicing Sqay

- Sqay is a Kashmiri martial art style, similar to sword fighting.
- Armed sqay wields a curved single-edged sword and a shield.
- Armed sqay can wield two swords, one in each hand.
- Unarmed tactics include kicks, punches, locks, and chops.

Kathi Samu - Andhra Pradesh 	• Kathi Samu is a well-known Ancient martial art. • The use of various types of swords is very common in this martial art technique. • The location where Kathi Samu is performed is known as **'Garidi**.' • The stick fight known as **'vairi'** plays an important role in Kothi Samu as a precursor to the actual sword fight. • **'Gareja**,' in which a person holds four swords, two in each hand, is another essential component of sword skills.
Bandesh 	• Bandesh is an ancient form of Indian martial arts. • It is essentially a set of martial arts techniques used to disarm and defeat an armed opponent without taking his life. • Different types of lock holds are used against various weapons such as daggers, swords, long staffs, and so on. • The conqueror in this ancient martial art competition is the one who takes the opponent's weapon.
Malla Kamba - Maharastra, Madhya Pradesh 	• A gymnast performs aerial yoga postures in this traditional Indian sport. • The pole used in the sport is referred to as Mallakhamb. • Three popular Mallakhamb variations are performed with a Sheesham pole, cane, or rope. • The name Mallakhamb is derived from the terms Malla (wrestler) and Khamb (pole). • Mallakhambha was named the state sport of Madhya Pradesh on April 9, 2013.
Malla Yuddha - South India 	• Traditional combat wrestling related to other Southeast Asian Wrestling styles including Naban. • Famous practitioners include Siddhartha Gautama, Krishna Deva Raya, etc.
Insuknawr - Mizoram 	• Rod pushing is an indigenous sport of Mizoram. • A 16-foot-diameter circle with a straight line across the centre is drawn. • Suk, or a wooden or bamboo rod, should be about 8 feet long and 2.5 to 3 inches in diameter.

Saldu - Nicobar 	• Saldu, a type of wrestling, is one of the Nicobarese tribe's most popular sports. • There is no need for a court, only vacant land is required. • A line in the centre divides the field, and there are no boundary lines. • The number of players is unlimited, but each team must have an equal number of players. • Each team is usually limited to a maximum of 20 players.
Kirip - Nicobar 	• Kirip is a popular indigenous form of wrestling among the Nicobarese tribe. • Wrestlers in this sport grip each other from behind with their hands before the bout begins, and this grip is not to be loosened until the competition is over. • The wrestler attempts to throw the opponent to the ground by using various parts of his body, including his leg. • A contestant is declared the loser if his back touches the ground.
Varma Ati - Tamil Nadu 	• Attacks are aimed at the body's Vital spots • The Tamil word literally means "hitting the vital spots." Varma ati is a martial style practised in the South Travancore region of Kerala and Kanyakumari District, southern Tamil Nadu, India. • It is also known as **ati murai** (the law of hitting/attacking) and ati tata (hit/defend).

8.3 INFLUENCE OF INDIAN MARTIAL ARTS

- India's martial arts have influenced those of other countries, particularly those in the Indosphere, or areas outside of India where Indian culture has an influence. Bando, Silat, Escrima, and Muay Thai are some examples of these arts.
- The Tamil kings aided in the introduction of Silambam to Southeast Asia. Throughout the 18th and 19th centuries, silambam was far more common in Southeast Asia than in India, where the British government prohibited its use.
- **Jogo do Pau**, a Portuguese martial art, has also been influenced by India.
- The creator of Shorinji Kempo, Doshin So, was persuaded that a wall picture in a Shaolin temple showed Chinese and Indian monks engaging in joint martial arts training for spiritual advancement.

#OpinionMatters

Popular culture nowadays portrays martial art as a form of entertainment. Do you think martial arts can be a way of life to strengthen the body and mind in modern-day society?

PREVIOUS YEAR QUESTION (PRELIMS)

Q. With reference to India's culture and tradition, what is "Kalaripayattu" _____ (2014)

(*a*) It is an ancient Bhakti cult of Shaivism still prevalent in some parts of south India.

(*b*) It is an ancient style of Bronze and brass work still found in the southern part of the Coromandel area.

(*c*) It is an ancient form of dance-drama and living tradition in the northern part of Malabar.

(*d*) It is an ancient martial art and a living tradition in some parts of south India.

9 Dance in India

9.1 TRACING EVOLUTION OF DANCE

- **Pre-Vedic Period:** The origins of Indian dancing may be traced back to the pre-Vedic period, or the Indus Valley Civilization. Dance played a significant position in the social lives of the inhabitants of those periods.
- **Dravida:** The art of dancing as practised by the Dravids was likewise of great quality, and we may learn from their lives about the richness of 'homogeneity,' 'vision,' and 'beauty of inner self.' Dravid women were gorgeous and skilled dancers.
- **Vedic period:** Indian dance received a new direction during the Vedic period. It was enhanced by fresh emotions and a range of presenting styles. Rishis (sages and scholarly men) of this era were well-versed in the technique of dance.
- **Ramayana time:** Nritya completely evolved during the Ramayana period. According to the Valmiki Ramayana, individuals from both the upper and lower strata of society in this era were competent in the three skills of music, namely singing, dancing, and instrument playing.
- **Mahabharata period:** During the Ramayana time, all sections of society gained an interest in Nritya, but the art of dance, i.e. Nritya, became completely developed during the Mahabharata period. During this time, there were a lot of dancers.
- **Third Century A.D.:** In the third century A.D., the art of dance experienced a dramatic metamorphosis. This was the era of the 'Nagas.' Muni Bharat, the renowned maestro of music, developed 'Natyashastra,' which is still available today, during this period.
- **Rajput period:** The Rajput period lasted from 687 AD to 1000 AD. Art forms were not practised by the public throughout this time period but instead became a vocation by personal choice.
- **Mughal period:** During this time, the Dhrupad and Dhamar styles of singing were born, and significant progress was achieved in the dance form. During this period, changes were introduced to Kathak clothing, but the spirituality of the Vedic period progressively faded.



Fig. 9.1: The 10th-century Chola monarchs were inspired to restore the Chidambaram temple with stone and gold by Nataraja - Shiva as the cosmic dancer (center -temple sculpture).

9.2 ASPECTS AND COMPONENTS OF DANCE

- **The Indian classical dances have two basic aspects:**
  1. **Tandava (movement & rhythm):** The masculine, is heroic, bold, and vigorous.
  2. **Lasya (grace, bhava & rasa):** The feminine is soft, lyrical, and graceful.
- **The three main components:**
  1. **Natya**: Highlights the dramatic element i.e. the imitation of characters.
  2. **Nritta**: Dance where body movements do not express any mood (bhava), nor do they convey any meaning.
  3. **Nritya**: Essentially expressional, performed specifically to convey the meaning of a theme or idea. i.e. mudras or gestures.

9.2.1 Nine Rasas

- **Nandikeshwara** elaborates that there are 9 rasas or emotions (Nayaka-Nayika Bhav) expressed through dance:
  - **Shringaar** for love
  - **Roudra** for anger
  - **Bibhatsa** for disgust
  - **Veera** for heroism
  - **Shaant** for peace and tranquillity
  - **Haasya** for laughter and comedy
  - **Karuna** for tragedy
  - **Bhayanak** for horror
  - **Adbhuta** for wonder.

9.2.2 Concept of Ashta Nayika

- **Ashta-Nayika** is a collective term for eight varieties of nayikas or heroines as categorized by **Bharata** in his **Natya Shastra**, a Sanskrit book on performing arts.
- **Avastha**: In connection to her hero or nayaka, the eight nayikas symbolize eight separate states (avastha).
- **Application**: It has been employed as a motif in Indian painting, literature, sculpture, and Indian classical dance and song as archetypal moods of the amorous heroine.
- **As per Ashta Nayika, there are the following eight nayikas:**

Sr. No	Name	Meaning
1	Vasakasajja Nayika	One dressed up for union
2	Virahotkanthita Nayika	One distressed by separation
3	Svadhinabhartruka Nayika	One having her husband in subjection
4	Kalahantarita Nayika	One separated by quarrel
5	Khandita Nayika	One enraged with her lover
6	Vipralabdha Nayika	One deceived by her lover
7	Proshitabhartruka Nayika	One with a sojourning husband
8	Abhisarika Nayika	One going to meet her lover

9.3 TANDAVA DANCE

- According to **Bharat Muni's Natya Sastra**, Tandava dance is an extremely energetic dance that is essentially the **source of the cycle of creation, preservation, and destruction.**
- According to Hindu texts, when Sati sacrificed her life, Shiva performed the Tandav ritual to demonstrate his energy and sadness.
- It is an **important component of South Indian tradition**; according to spiritual beliefs, Lord Shiva created at least 108 dancing postures or acts.
- Some of his dance motions are serene and mild, but others are violent, orgastic, heroic, bold, strong, and awful, such as **Nataraja's Tandava dance (South India).**
- It also **depicts Shiva as a cosmic dancer**.
- Tandav dance also **depicts the everyday cycle of birth and death.**
- The goal of the tandava dance is to **symbolically represent the concept that Shiva is the Destroyer among the trinity of Brahma, Vishnu, and Mahesh.**
- The dance was done in honor of Lord Shiva's bride, **Parvati lasya**, and it is a lovely dance.
- **The Bhagwat Puran mentions Krishna**, who is a manifestation of Lord Vishnu, performing the Tavdav dance on the top of Kalia Naag near the Yamuna river.



Fig. 9.2: A Shiva Nataraja idol in Tamil Nadu, India

9.4 EIGHT CLASSICAL DANCES OF INDIA

- Different dancing forms have emerged in different parts of India, each with its own distinct peculiarities.
- All of these dancing styles, however, are bound by the basic norms and standards put down in the Natya Shastra, the main rule being that actual knowledge transmission can only occur through a guru.
- The guru imparts knowledge of the many traditions - sampradayas - to the pupil. This **Guru-Shishya Parampara** lies at the heart of Indian traditional art.
- According to the Sangeet Natak Akademi, there are currently eight classical dance forms in India: Bharatnatyam, Kuchipudi, Kathakali, Mohiniattam, Odissi, Manipuri, Kathak, and Sattriya.

9.4.1 Bharatnatyam (Tamil Nadu)

- Bharatnatyam, also regarded as **Sadir** dance, is the solo dance performance of temple dancers or devadasis in Tamil Nadu, and the **oldest of all dance styles.**
- It gets its name from **Bharata Muni.**
- Also known as **Dashiattam**.
- Early in the nineteenth century, four Thanjavur dance masters known as the **'Thanjavur Quartet'** (Chinnaiah, Ponniah, Vadivelu, Sivanandam) specified recital elements:
  - **Alarippu**: fundamental dance postures supported by rhythmic syllables
  - **Shabdam**: Nritta component
  - **Jatiswaram**: Abhinaya component
- **Varnam**: It is a Nritya component.
- **Padam**: It is the command of the abhinaya
- **Jawali**: A fast-paced love song with minimal lyrics.
- **Thillana**: The final step; pure nritta
- Also known as **fire dance** since it is the manifestation of fire in the human body; equal focus on Lasya and Tandava; knees typically bent throughout dance recital; Ekcharya Lasyam style- one dancer performing several parts.
- **Instruments**: The instruments used include the mridangam (double-sided drum), nadaswaram (long type of oboe made from black wood), nattuvangam (cymbals), the flute, violin, and veena.
- **Artists/ Proponents**: Balasaraswati, Rukmini Devi Arundale, Alarmel Valli.



Fig. 9.3: A Bharatanatyam poses

9.4.2 Kuchipudi (Andhra Pradesh)

- The name Kuchipudi **derives from the Andhra Pradesh locality of Kusselavapuri or Kuchelapuram.**
- Siddhendra Yogi formalised it in the 17th century.
- **Bhagavata Purana** is the central focus of the recitals.
- **Bhagavathalus dancers**: They rose to popularity under the patronage of the Vijayanagara and Golconda kings and remained limited until the entrance of the twentieth century.
- **Features**: Involves challenging foot dances, generally done as a team.
- **Component**: All three components of nritta (Sollakath or Patakshara), natya, and nritya (Kavutvams) are involved in the manifestation of the **earthy elements** in the human body.
- **Manduka Shabdam**: It is a popular solo element (story of a frog)
- **Tarangam**: It is a Tamil word (performed with feet on the edges of a brass plate).
- **Instruments**: Violin and mridangam are the primary instruments.
- **Artists/proponents**: Edantam Lakshminarayana Sastri, Vempati Venkatanarayana Sastri, and Chinta Venkataramayya.



Fig. 9.4: Kuchipudi dancer in "Tribhanga"

PREVIOUS YEAR QUESTION (PRELIMS)

Q. How do you distinguish between Kuchipudi and Bharatanatyam dances? (2012)

1. Dancers occasionally speaking dialogues is found in Kuchipudi dance but not in Bharatnatyam
2. Dancing on the brass plate by keeping the feet on its edges is a feature of Bharatanatyam but Kuchipudi dance does not have such a form of movement.

Which of the pairs given above is/are correct?

(*a*) 1 only (*b*) 2 only
(*c*) Both 1 and 2 (*d*) Neither 1 or 2

9.4.3 Kathakali (Kerala)

- **Origin**: Native to Kerala temples.
- Katha means **narrative** and Kali means **drama**.
- Generally an all-male group performance with few props but intricate facial make-up and headgear.
- **Each hue has its own meaning:**

Color Meaning	
Color	**Significance**
Green	Nobility ,divinity & virtue
Red	Royalty
Black	Evil and wickedness
Yellow	Saints and women
Completely Red painted face	Evil
White beard	Beings with higher consciousness

- **Depiction**: Most recitals depict a fight between good and evil, with themes borrowed from epics and Puranas.
- **Elements**: The coming of dawn, accompanied by a constant sound of drums, chhenda, and maddala, marks the beginning and finish of the recital and represents the **element of sky** or ether.
- **Artists/proponents**: Guru Kunchu Kurup, Gopinath, Kottakal Sivaraman, Rita Ganguly.



Fig. 9.5: Hanuman in Kathakali (Jayadeva Varma)

9.4.4 Mohiniattam (Kerala)

- **Mohiniattam**: It is also known as the **Dance of the Enchantress**, largely a solo performed by women.
- Combines the grace and elegance of Bharatnatyam with the vigour of Kathakali (footwork is gentle).
- Generally tells the **tale of Vishnu's feminine dance.**
- The Lasya aspect is dominant.
- **Attire:** White and off-white are the principal colors, with no elaborate make-up, and the dancer wears ghungroo.
- Symbolizes the **element of air.**
- **Artists/proponents**: Sunanda Nair, Kalamandalam Kalyanikutty Amma, Jayaprabha Menon, Pallavi Krishnan, Gopika Varma.



Fig. 9.6: Mohiniattam performer

9.4.5 Odissi (Odisha)

- The first instances were discovered in the **Udaygiri-Khandagiri caves**, and the name is taken from the Natya Shastra term '**Odra nritya**.'
- **Gotipuas**: Young guys who disguised as girls and performed were dubbed **'Gotipuas**.'
- **Nartala**: It is a royal court variety that uses postures and mudras similar to Bharatnatyam. The Tribhanga posture- the three bent shapes of the body- signifies masculinity.
- **Sculpture**: The lower body is mostly static, with some torso movement. The dancers use their bodies to form geometrical shapes and patterns. As a result, it is known as movable sculpture.
- It represents the **element of water.**
- **Music and Instrument**: The dance is frequently accompanied by Hindustani music, with instruments such as the Manjira, Pakhawaj, Sitar, and Flute being played.
- **Attire**: Ornate haircut, silver jewelry, and a long necklace.
- **Artists/proponents**: Kelucharan Mohapatra, Pankaj Charan Das, Deba Prasad Das, and Raghunath Dutta.



Fig. 9.7: Odissi Classical dance

9.4.6 Manipuri

- **Origin**: Manipuri traces its mythological origins to the celestial dance of Shiva and Parvati in the valleys of Manipur, along with the local 'Gandharvas'.
- **Central theme**: Krishna, and mostly performed by females Hand gestures and gentle foot movement are valued more than facial expressions.
- **Both Tandava and Lasya are included,** but the latter is valued more.
- **Nagabandha mudra**: The body is joined by 8-shaped curves.
- **Rasa-Leela** is a recurring topic (Radha-Krishna love story)
- **Pung Drum**: The Pung drum is an intricate part of the presentation.
- **Manipuri dance**: It has also impacted Thang-Ta and Sankirtana.
- **Attire:** Female artists wear elaborate embellishments on a barrel-shaped drum-like long stiff skirt. They also wear a dark-colored velvet blouse and a veil over their faces. Male dancers dress in dhoti, kurta, white turban, a folded shawl over the left shoulder, and drum strap over the right shoulder.
- **Artists/proponents:** Yumlembam Gambhini Devi, Guru Bipin Sinha, Darshana Jhaveri, Nirmala Mehta.



Fig. 9.8: Manipuri Dance

9.4.7 Kathak (Uttar Pradesh)

- **Origin**: Rasa Leela of Brijbhoomi, traditional in Uttar Pradesh, derives its name from 'Kathika,' or story-tellers who delivered epic poetry.
- **Elements**:
  - **Amaad**: It is an introductory item.
  - **Thaat**: smooth and diverse motions
  - **Todas or Tukdas**: Small pieces of fast rhythm

- **Jugalbandi**: competitive play between the dancer and tabla player.
- **Padhant**: Dancer recites and demonstrates complicated bols.
- **Tarana**: Pure rhythmic movements before the end.
- **Kramalaya**: Concluding piece, with intricate and fast footwork.
- **Gat Bhav**: Dance without music or chanting.

- **The evolution of several gharanas is an essential feature:**
  - **Lucknow**: Flourished under Nawab Wajid Ali Shah. more attention on expressiveness and elegance.
  - **Raigarh**: Built under Raja Chakradhar Singh's sponsorship. The emphasis is on percussion music.
  - **Jaipur**: Founded by Bhanuji, this style emphasizes fluidity, rapidity, and rhythmic rhythms.
  - **Banaras**: Founded by Janakiprasad. Increases the utilization of the floor and emphasizes symmetry.
- **Artists/proponents:** Shambhu Maharaj, Maya Rao, Damayanti Joshi, Birju Maharaj.



Fig. 9.9: Kathak by Richa Jain

9.4.8 Sattriya (Assam)

- Derives its title from **Vaishnava monasteries known as Sattras**.
- **Inspired by the Bhakti movement** which is a combination of music, dance and drama.
- It is an **amalgamation of different dance forms prevalent in Assam** - primarily Ojapali and Devdasi.
- **Focus:** It is on the bhakti aspect and mythological stories.
- **Borgeets**: Usually done in groups by males known as Bhokotos, songs are Shankaradeva compositions known as 'borgeets'.
- **It has two streams in modern times:** Gayan-Bhayanar naach and Kharmanar naach.
- **Ankia naat**: A type of sattriya that includes musical drama. This was originally written in Brajavali.
- **Bhaona:** It is a similar form that is based on Lord Krishna's stories.
- **Instruments**: The musical instruments used in Sattriya are the Khols or the Drums, the Taals or the Cymbals and the Flute.
- **Artists/proponents**: Jatin Goswami, Ghanakanta Bora, Krishnakshi Kashyap.



Fig. 9.10: A Female Sattriya Dancer in a Simhasan Pose.

PREVIOUS YEAR QUESTION (PRELIMS)

Q. With reference to the famous Sattriya dance, consider the following statements: (2014)

1. Sattriya is a combination of music, dance and drama.
2. It is a centuries-old living tradition of Vaishnavites of Assam.
3. It is based on classical Ragas and Talas of devotional songs composed by Tulsidas, Kabir and Mirabai.

Which of the statements given above is/are correct?

(*a*) 1 only **(*b*) 1 and 2 only**
(*c*) 2 and 3 only (*d*) 1, 2 and 3

9.5 TRIBHANGA POSE

- **Tribhanga**: Also known as **Tribunga**, is a standing body position or stance employed in ancient Indian art and Indian classical dance forms.
- The body bends in one direction at the knees, another at the hips, and still another at the shoulders and neck.
- **Ardhanarishvara**: Shiva's consort Parvati's composite deity.

- **Disparities**: The tribhanga is emphasized, like in earlier representations of this shape, by gender disparities at the hip and shoulders.
- The stance has been found replicated over and over again in uncountable examples of Indian sculpture and painting for at least 2,000 years and has been extremely typical throughout most of this period.



Fig. 9.11: Mohini, 12th century, Western Chalukya Dynasty, showing extreme tribhanga

PREVIOUS YEAR QUESTION (PRELIMS)

Q. In the context of the cultural history of India, a pose in dance and dramatics called 'Tribhanga' has been a favorite of Indian artists from ancient times till today. Which one of the following statements best describes this pose? (2013)

(*a*) One leg is bent and the body is slightly but oppositely curved at the waist and neck

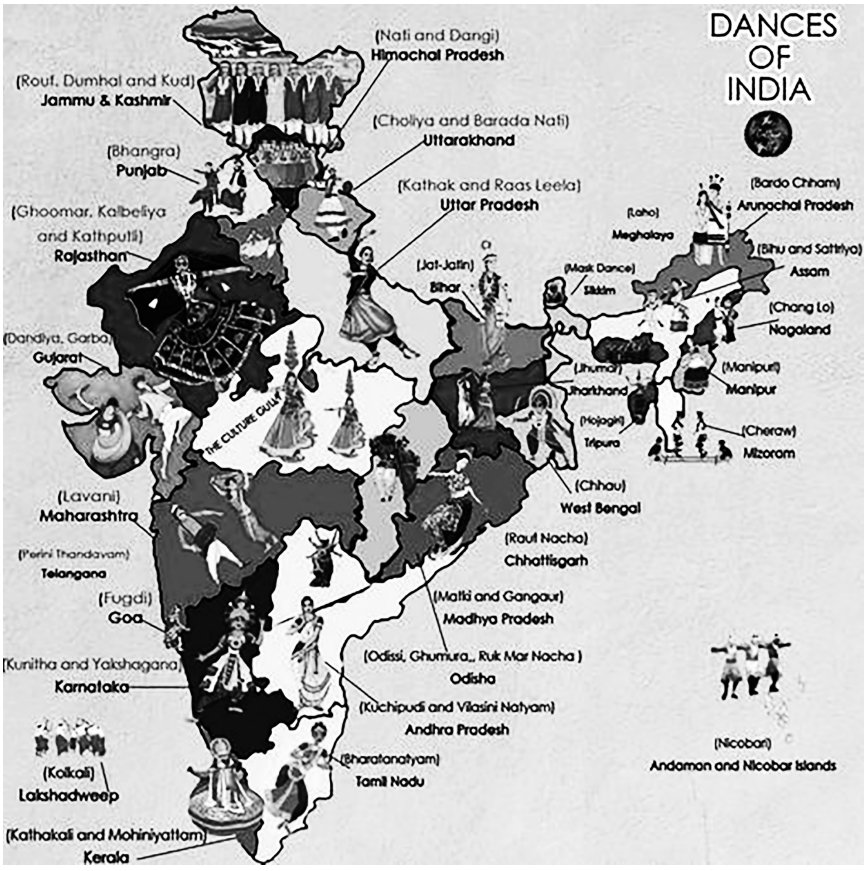
(*b*) Facial expressions, hand gestures and make-up are combined to symbolize certain epic or historic characters.

(*c*) Movements of body, face and hands are used to express oneself or to tell a story.

(*d*) A little smile, slightly curved waist and certain hand gestures are emphasized to express the feelings of love or eroticism.

9.6 FOLK DANCES OF INDIA

- **Folk dance is a composite art, the rich blend of folklore, stories, and myths found throughout India, mixed with local song and dance traditions,** culminates in a diverse mix of composite art.
- **Styles:** The majority of folk dance styles are spontaneous, unrefined, and performed by the people without any official instruction.
- The art form's fundamental beauty stems from its simplicity.
- However, many creative forms have stayed restricted to a certain group of people or a specific location, to whom the knowledge has been passed down down the years.



Dance	Region	Features and Theme
Chhau	**Bengal, Orissa, Jharkhand**	• Form of mask dance. • Styles of Chhau dance: Seraikela Chhau (Jharkhand), Mayurbhanj Chhau (Odisha) - artists do not wear masks & Purulia Chhau (West Bengal). • UNESCO was included in the Representative List of Intangible Cultural Heritage of Humanity in 2010.
Garba	**Gujarat**	• Held at the time of Navratri.
Tarangamel	**Goa**	• Celebrates the youthfulness of the region. It is performed during Dussehra and Holi.
Ghoomar	**Rajasthan**	• Traditional folk dance performed by the women of the Bhil tribe.
Kalbelia	**Rajasthan**	• Performed by the women of the Kalbelia Community. • The costumes and dance movements are similar to that of the serpents. • Representative List of the Intangible Cultural Heritage of Humanity in 2010.
Charba	**Himachal Pradesh**	• Folk dance performed during the Dussehra festivities.
Dadra	**Uttar Pradesh**	• Semi-classical form of dance performance.
Bhangra	**Punjab**	• Giddha is the female counterpart of the male Bhangra.
Jawara	**Madhya Pradesh**	• Harvest dance performed in Bundelkhand region.
Matki	**Malwa region**	• Performed by the women on the occasions of weddings and other festivities. It is mainly performed solo.
Paika	**Odisha**	• Martial folk dance performed in the Southern parts of Odisha.
Biraha	**Bihar**	• It is a portrayal of the pain of the women, whose partners are away from home.
Alkap	**West Bengal**	• Raajmahal hills of Jharkhand and Murshidabad and Malda regions of West Bengal. Performed in the group.
Gaur Muria	**Chhattisgarh**	• Ritualistic dance form of the Muria tribes in the Bastar region of Chhattisgarh.
Thang Ta	**Manipur**	• Martial dance form.
Fugdi	**Konkan region of Goa**	• Performed during festivals by women. • They dance in varied formations, mostly in circles or rows.
Karma Naach	**Chota Nagpur Plateau**	• It is performed during the tribal festival of 'Karma' by many tribes of Eastern India.
Lavani	**Maharashtra**	• It is a genre of music popular in Maharashtra, which is a combination of traditional song and dance, particularly performed to the beats of Dholki, a percussion instrument.

9.6.1 Manipuri Sankirtana

- Manipuri Sankirtana is a form of entertainment that originated in the **Vaishnavite movement** in Manipur in the 15th century.
- It is accompanied by a dance form known as Raslila, which involves intricate footwork, graceful hand movements, and fluid body postures.
- **Cymbals and drums** are the musical instruments used in the performance
- It is believed to be a means of attaining spiritual enlightenment and is often performed during religious festivals and ceremonies. It has evolved over the centuries, with new songs and dances being added to the repertoire, but the basic structure and principles have remained unchanged.
- In 2013, **Manipuri Sankirtana was declared a UNESCO intangible cultural heritage of humanity.** In modern times, Manipuri Sankirtana has gained international recognition and is often performed at cultural festivals and events around the world.
- It continues to be an important part of the cultural heritage of Manipur and a source of inspiration for artists and musicians.

PREVIOUS YEAR QUESTION (PRELIMS)

Q. With reference to Manipuri Sankirtana, considers the following statements: (2017)

1. It is a song and dance performance.
2. Cymbals are the only musical instruments used in the performance.
3. It is performed to narrate the life and deeds of Lord Krishna.

Which of the statements given above is/are correct?

(*a*) 1, 2 and 3 **(*b*) 1 and 3 only**
(*c*) 2 and 3 only (*d*) 1 only

9.7 MODERN DANCES

- Modern or contemporary dance in India has a comparatively brief history, emerging only in the twentieth century as a creative synthesis of Indian classical and folk dances.
- This dance genre is not as thoroughly codified as traditional dance forms.
- **The ballets produced by Uday Shankar (1900-1977),** who travelled widely between 1929 and 1938 and introduced audiences in the West to Indian dance and music via the performances of his troop, the 'Hindu Dancers,' gave birth to modern dance in India.
  - **Anna Pavlova**, a Russian ballet dancer, picked him to be her partner in the ballet 'Radha and Krishna' (1923). Soon after, he choreographed another Indian dance, 'A Hindu Wedding.'
  - **Tandava Nritya**: In 1931, Uday Shankarperformed his piece 'Tandava Nritya' at the Théâtre Champs-Elysées in Paris.
  - **Famous Ballets**: Among Uday Shankar's most famous ballets are 'Shiva-Parvati,' 'Rhythm of Life,' and 'Labour and Machinery (1939).
  - **Film**: He also directed a groundbreaking dance film, 'Kalpana.' He is known as the "Father of Modern Dance in India."
- **Contemporary Dance:** Menaka, Ram Gopal, and Mrinalini Sarabhai are among those who developed contemporary dance by experimenting with classical and traditional techniques.
- Many additional schools of modern dance have formed in India nowadays. Ballets are choreographed in a new form at the 'Tagore School of Dance' by fusing components from several classical dances.
- **Dance-ballets**: This school's well-known dance ballets include the 'Chandalika,' 'Natir Puja,' 'Tasher Desh,' and 'Chitrangada.'
- **Mrilani Sarabai's**: Her ballets such as 'Manushaya,' 'Rig-Veda,' and 'MatsyaKanya' are considered among the best examples of innovation in Indian dance.
- **Mallika Sarabhai**: Her daughter Mallika Sarabhai, a famous dancer and choreographer, created numerous imaginative and compelling dance ballets on contemporary Indian women's concerns, including 'Draupadi,' 'Shakti - The Power of Woman,' and 'Sita's Daughters.'

#OpinionMatters

Is the emergence of non-Indian dance genres in India threatening the survival of Indian classical and folk dance traditions?

PREVIOUS YEAR QUESTIONS (PRELIMS)

Q. Consider the following pairs: (2014)

1. **Garba:** Gujarat
2. **Mohiniattam:** Odisha
3. **Yakshagana:** Karnataka

Which of the pairs given above is/are correctly matched?

(*a*) 1 only (*b*) 2 and 3 only
(*c*) 1 and 3 only (*d*) 1, 2 and 3

PREVIOUS YEAR QUESTION (MAINS)

Q. Discuss the Tandava dance as recorded in the early Indian inscriptions. (2013)



10 Development of Indian Theatre

10.1 INTRODUCTION

- India has a diversified society with so many different regions of India having their different religious festivals, fairs, social gatherings, ritual offerings etc. which goes on occurring throughout the year according to seasons. The traditions hold a distinguished place in our Indian social system.
- Our living traditions naturally show the flow where the traditional art forms reflect the ideals of the society, its survival, its ethos, emotions, morals etc.
- Drama in comparison to dance and music includes other art forms as well in itself. It includes acting, dialogue, poetry, music, dance etc.
- On these occasions, different states through their theatre forms showcase the themes of art forms. In traditional theatre, age-old forms, and customs are all intermingled and reflect social portrayal of the common man's social attitudes, the intensity of emotions, and expressing natural perceptions with the traditional way of storytelling.
- **Historical evidence of ancient texts and caves found are:**
  - **Sitabena and Jogimara caves** look like amphitheatres
  - Bharat Muni's **Natya Shastra** talks about the **Natya Veda** created by Lord Brahma for the pastime of Gods.
  - **Natya Shastra** was written around the period of 200 BC to 250 AD which talks about the types of plays and also covers classical Sanskrit literature.
- **Ebrahim Alkazi, is regarded as the "Father of modern Indian theatre"**. Alksazi is remembered as the longest-serving director of the National School of Drama (NSD) and a mentor to countless actors.

10.2 ORIGIN OF THEATRE FORM

- Ordinary people's language has always had a creative element to it, even if it is not founded on classical or grammatical roots.
- This type of creativity is impulsive and results from the environment. **When emotions are strong, there is a rhythmic naturalness to the utterances**.
- **The conventional theatre form develops from this innate rhythm**. Suffering, joy, annoyance, irritation, hatred, and love all have a place and a function in this creative form.
- **Traditional theatre genres include a classical aspect in addition to the interests of the ordinary individual**. However, this classical aspect adopts regional, local, and folk colouring.
- **After Sanskrit drama's popularity waned, it's possible that people connected to it travelled to the neighbouring areas and mixed with the local theatre traditions**. There should have been a variety of synthesis levels, including written, verbal, classical, contemporary, national, and local.

10.3 CLASSICAL SANSKRIT THEATER

- It is an art form that includes music, dance, acting, recitation, etc.
- **Rupaka, Drishyakavya, and Preksakavya** are used to describe drama. Ancient history talks about two types of dramas.
  - **Lokadharmi:** A realistic depiction of daily life events.
  - **Natyadharmi:** Conventional art forms which use a better-stylized narration and symbolism.

10.3.1 Different Playwrights By Prominent Personalities

- **Ashvaghosh, a philosopher,** wrote Sariputra Prakarana, a famous classical Sanskrit drama that was a nine-act play.
- **Bhasa** composed different plays between the 4th to 5th centuries, including, **Pratijna Augandharayana, Svapnavasavadatta, Pratima-nataka, Dutavakya, etc.**
- **Sudraka** through his writings showcased the nature of conflicts through his play **Mricchakatika**. The play for the first time included hero, heroine, and antagonist characters.
- Famous writers of Sanskrit were **Kalidasa and his famous Sanskrit works include** Malavikagnimitra, Vikramorvashi, and Shakuntalam. His plays portrayed

the conflict between desire and duty faced by man in life.

- **Other famous dramas by writers were:**
  - **Mahaciracharitra and Uttaramacharitra** by Bhavabhuti.
  - **Mudrarakshasa by** Vishakhadata.
  - **Ratnavali by** Harshavardhan.
- The classical Sanskrit tradition categorises play into ten different types, such as **Anka, Bhana, Dima, Ithamgra, Nataka, Prahasana, Prakarna, Svakarna, Vithi, and Vyayog.**
- NatyaShastra talks about only two forms of plays which are **Nataka** and **Prakarna.**

10.3.2 Features Of Classical Sanskrit Plays

- The plays had a ritualistic progression such as **pre-plays (Purva-raga).**
- An element of **sutradhar (stage manager and director)** who offers worship to the deity and seeks his blessings. He also gives a brief introduction of the playwright.
- **Curtains were used to increase the intensity of the plays but masks were not allowed to be used.**
- **Sanskrit plays from the past were restricted by certain strict rules:**
  - Usually, these were plays with four to seven acts.
  - **The plays always had happy endings:** The hero either succeeds (unlike in Greek tragedies) or does not perish. Tragic moments seldom appeared on television.
  - The reason for this is that according to Hindu cosmology, death is not the end but rather a way to either achieve spiritual emancipation from the circle of life or to keep reincarnating until it is.
  - The central character was always a male and he would always succeed in getting what he wanted in the end.
  - The plays had distinct beginnings, progressions, developments, pauses, and endings.
- **Sanskrit theatre plot structure:** The five transitions that make up the idealised story structure of a Sanskrit drama culminate in a final depiction of the occurrences.
  - The first is the **"origin" (mukha)**, which outlines the initial elements or the plot's genesis;
  - The second, known as the **"incident" (pratimukha)**, deepens the plot by illustrating both fortunate and unfortunate events;
  - The third is **"germ" (garbha)**, in which positive deeds or circumstances appear to move one closer to the "goal" (phala);
  - The fourth state is **"crisis" (vimarsa)**, in which negative actions or events seem to outnumber positive ones and the "goal" is strayed from;
  - The fifth is **"completion" (nirvahana)**, which brings all of the numerous narratives in the drama to a finish.
- The eminent philosopher **Ashvaghosh** is believed to have composed the first known work of ancient Sanskrit theatre, '**Sariputra Prakarana**.'
- Characters were very important and classified into three categories;
  - **Nayaka (Hero or Protagonist):** The role is played by males showing different natures such as **Lalita (kind-hearted), Shanta (calm and composed), Udhata (Agitated or Arrogant).**
  - **Nayika (Heroine)** is played by females such as queens, princesses, friends, courtesans (ganika), and divine lady.
  - **Vidusaka (clown),** a comic character played a vital role portrayed as a noble, good-hearted, friend of the hero. He questioned the social norms and used the Prakrit language to speak while others used Sanskrit.

10.3.3 Reasons for Declining Sanskrit Theatre

- **Shift towards poetry**: The decline of literature began when Sanskrit dramatists' interest started to shift towards poetry, and lyrical writings and gained popularity for their dramatic works.
- **Orthodox nature of Sanskrit theatre**: The main reason for the downfall of literature was the rigid orthodoxy of the Sanskrit theatre art form which restricted the creative space of new playwrights at that time who turned to other forms where they enjoyed the freedom of thinking and easy to express their thoughts.
- **Not a language of the masses**: Sanskrit was not the language of the masses, it was considered valuable and given a high place in comparison to other local languages. It became more popular and used by few but it lost popularity among the masses.
- **Confined religiously**: It was confined only to the religious sphere like among the Brahmins, priests, royals etc. and other languages such as Pali and Prakrit took its place which got popular among the locals.
- **Muslim rule and influence**: In the beginning Muslim rulers raided and settled in the south, Urdu and Persian started to gain popularity, dance and music gained patronage and Sanskrit theatre went to the backseat.
- **Lack of rustic roots**: The Sanskrit theatre is more urban place oriented and sophisticated, it lacked the raw and rustic roots in it which led to the exploration of other forms which can be performed in rural and other castes.

- However, the essence and value of Sanskrit literature are not lost yet, **Koothiyattam (Koodiyattam)** is one of the oldest theatre art forms which is still prevalent since the 10th century AD in the state of Kerala.
- It follows the rules of Natya Shastra and is performed by the **Chakyar and Nambiar** castes of Kerala.
- It is performed in **Sanskrit, Prakrit and Malayalam** with background music produced by **Mizhavu and Edakka** musical instruments.
- The play starts with **Nirvahana (collection of past events of the story)** and slowly it moves along with commentaries on social, political and philosophical aspects.
- The famous artist of the art form **Margi Madhu Chakyar.**

#OpinionMatters

1. How did the Indian theatre system act as a bridge between other forms?

10.4 DIFFERENT TYPES OF FOLK THEATERS

- India has a rich tradition of different folk theatres in every state. It showcases the different local lifestyles, social customs, traditions, norms, beliefs etc.
- The folk theatres are still popular and performed which emerged at the time of the 15th century AD showing different devotional themes.
- Just like people evolve and explore new things in life, the same way this art form also evolved by adopting love ballads, stories on local heroes, secular ideas etc.
- In the post-independence period of India, folk theatre was very popular and the best medium to make people understand the situation of the world and their life. It helped by providing social wisdom rather than entertainment.
- **Folk theatre has been classified as:**
  - Ritual theatre forms,
  - Entertainment theatre forms,
  - South Indian theatre forms.

10.4.1 Ritual Theater Forms

- The Bhakti movement led to an increase in the popularity of folk theatre.
- This art form became the best medium for communicating with God and a medium for the audience to connect with God. Below are certain forms of ritual theatre.

Theatre	Features
Ankia Nat	• It is a traditional one-act play performed in **Assam** which was started by the famous Vaishnava saint **Shankaradeva** and his disciples in the **16th century AD.** • It is performed in the opera style and represents the incidents of the **life of Lord Krishna.** • The **Sutradhar (narrator) is accompanied** by a group of professional musicians who are known as **Gayan-Bayan Mandali** who play the **khol and cymbals.** • The unique feature of the form of theatre is the use of masks to show special expressions.
Kala	• It is an ancient form of a theatre of the **Vaishnavite traditions.** • It depicts the lives of Lord Vishnu and his incarnations. • Some of the **popular branches** of this art form are Dashavatar Kala, Gopal Kala and Gaulan Kala.
Ramlila	• A very **popular folk theatre in North India** and most importantly Uttar Pradesh. • It **depicts Ramayana by using folk songs, dances and dialogues,** especially during the period before Dussehra. • It was **generally performed by male actors including the role of Sita,** but with time the role of Sita is now performed by female actors.
Raslila	• It is a form of theatre in the **style of dance and drama depicting the adolescent love stories of Krishna and Radha.** • It is very **popular,** especially in the region of Gujarat, the Vrindavan region of Uttar Pradesh.
Bhuta	• It **means spirit,** a traditional belief of the local population and practice of **worshipping our dead ancestors.** • It is very **popularly followed in the Kannara district** of Karnataka.

Ramman	• It is also a popular theatre form **of the Garhwal region of Uttarakhand.** • It is dedicated **to the local deity, Bhumiyal Devta.** • It has also gained **international importance by getting listed in UNESCO's list of the Intangible Cultural Heritage of Humanity.** • **The Bhandari caste performs this by wearing the sacred mask** symbolising the incarnation of Lord Narasimha (half-man and half-lion). • It includes dance, songs sung and telling stories of Lord Rama.
Theyyams	• It is performed in Kerala and a similar kind of art form is popular in Karnataka, called Bhuta Kola. • It is also performed in an open theatre and around the local temples to honour the spirit of the ancestors along with gods. • The Themes of these art forms are based on the religions of Vaishnavism, Shaktism and Shaivism. • The catching aspect of the play is the actors wear elaborate headgear and colourful costumes.

10.4.2 Entertainment Theater Forms

- The theatre art form showcased the features of the secular type in its aspects of narration and story-telling.
- It was focused on the stories of love, valour and the socio-cultural traditions followed by people.
- It was a popular source of entertainment in rural areas. Below are examples of this art form.

Theatre	Features
Bhavai	• A **popular folk theatre in the states of Gujarat and Rajasthan**, especially in the regions **of Kutch and Kathiawar**. • It includes **wide use of dance** for narrating a **series of small plays, known as Vesha or Swanga,** having their own plot. • **Instruments** include Bhungal, tabla, flute, pakhawaj, rabab, sarangi, manjeera, etc. • The **main theme of the play is generally romantic**, supported by semi-classical music. • **The sutradhara is known as Nayaka in the Bhavai theatre.**
Garodas	• A popular art form of the 'Garoda' community of **Gujarat**. • It mainly uses painted pictures to narrate stories of romance and valour.
Daskathia	• A form of popular folk theatre in the regions of **Odisha**. • A unique feature is that there are two narrators – **Gayaka**, who is the chief singer and **Palia**, who is the co-narrator. • The narration is accompanied by dramatic music composed of wooden instruments called **Kathia**. • A **very close variant of this art form is the Chhaiti Ghoda**, which also uses the two musical instruments – **dhol and mohuri** but three narrators.
Jatra	• It is a **popular folk theatre performed in Eastern India**. • It is generally **performed in open-air places which was started by the Vaishnava saint Sri Chaitanya.** • Through this art of Jatra he spread the teachings of Krishna and this also led to the **birth of other variants such as Rama Jatra, Shiv Jatra and Chandi Jatra which narrated stories of Puranic legends**. • Now in modern times, **Jatra is also used to narrate stories having secular, historical and patriotic themes.** • In the **state of Odisha, a popular form of street theatre** originated from this art form known as **Sahi Jatra**.
Kariyila	• Another **form of theatre performed in the open air** that is very popular locally in the **foothills of Himachal Pradesh.** • It is performed at village fairs and at the time of festivals. • It is usually **performed at night and comprises small plays and skits.**

Maach	• A folk theatre performed in the region of Malwa in **Madhya Pradesh**. • It was based on mythological themes which later included romantic folk tales as well. • A unique feature is the dialogues are delivered like couplets known as **Rangat Dohas**.
Nautanki	• It is a type of Swang art form. It is very popular in the parts of North India, which also finds its mention in the book of Abul Fazl's Ain-e-Akbari. • The theme includes historical, social and folk tales which are performed with dance and music. • The delivery of dialogues is in a lyrical style (like poetry) and accompanied by the beats of a **drum called Nagara**. • There are two schools of Nautanki, **Kanpur and Lucknow which gained importance in the later stages.** • **Most popular centres – Kanpur, Lucknow and Haathras**. • The Verses include Doha, Chaubola, Chhappai, and Behar-e-tablet.
Oja-Pali	• One of the **unique narrative theatre art forms of Assam,** performed at the **festival of Manasa (the serpent goddess)**. • The Narration talks about the connection among the **three distinct parts such as Baniya Khanda, Bhatiyali Khanda and Deva Khanda.** • The **main narrator of the play is Oja and Palis are the members of the chorus.**
Powada	• It is performed **to depict the real, heroic and extraordinary courage of Shivaji when he killed the Mughal Afzal Khan**. • It is written in a style of play **to laud the heroic deeds of Shivaji** the great which later came to be known as a theatre art form Powada. • It **includes ballads depicting stories of his valour and sung by the folk musicians known as Gondhalis and Shahirs.** • It is very popular in the state of Maharashtra.
Swangs	• They were a **popular source of entertainment in the rural regions of the states of Punjab and Haryana**. • Two important styles are from **Rohtak** (Haryanvi language) and **Haathras** (Brajbhasha language). • It is depicted through **musical dramas, and sung verses, with the music of iktara, harmonium, sarangi, dholak, clay pot and khartal.**
Tamasha	• Popular form of **folk theatre in the region of Maharashtra**. • The unique feature is the **presence of female actors**, who also play the **male roles which makes it more entertaining**. • It is generally followed by Lavani dance and songs. • Lavani is a popular dance form in Maharashtra. The female actress is known as Murki
Villu Pattu	• It means bow-song, a form of musical theatre popular in the Deccan region which narrates the stories of Ramayana generally using only the bow-shaped instruments as well.
Bhand Pather	• A **popular folk theatre of Jammu and Kashmir**. • It is depicted through **social satire and even mythical stories**. • It showcases the secular point of view which is majorly performed by only the Muslim community by using music, dance and drama.
Bhaona	• Another popular **folk theatre of Assam performed on Majuli Island**. • The main purpose behind the art form is to spread religious and moral messages to people with the help of entertainment and drama. • It **includes a touch of Ankia Naat and Vaishnavite themes.** • Sutradhar (Narrator) who narrates the play, sings the verses from holy texts including songs and music.

Dashavatar	• A popular form of drama **performed by the farmers of the Konkan region** of Goa, Maharashtra and Karnataka. • It is performed **to honour the ten incarnations of Lord Vishnu**. • It consists of two parts: **poorva-ranga** (initial part) and **uttara-ranga** (second part). • The second part is the main act which consists of mythological stories.
Naqal Or Bhand	• A **mimicry-based performance popular in Punjab and Haryana** adjoining areas. • The **artists are called Behroopiya or Naqalchi** (an impersonator). • It **uses comedy, absurdities, wit and humour to convey the social or political message of the contemporary situations** majorly • It is performed by two people.

10.4.3 The Theaters Of South India

- When the Sanskrit classical theatre started to decline in North Indian regions near the 8th century A.D., it started to gain popularity in Southern India.
- The theatre traditions of South India laid emphasis on dance in comparison to Northern India where music was more popular.
- Some of the popular theatres found in South India are discussed below:

Theatre	Features
Yakshagana	• It is one of the oldest theatre traditions of South India, which is popular in the states of Andhra Pradesh and Karnataka. • It gained importance in the court of the Vijaynagar empire and was performed by the particular community of **Jakkula Varu I**. • It was a descriptive dance-drama performed by a single artist. • Some of the popular variants of Yakshagana popular in other states are **Lalita in Maharashtra, Bhavai in Gujarat and Gandharva Gana in Nepal**. • Popular Yakshagana Plays: Garudachalam by Obayya Mantri, Krishna-Hiramani by Srinddha, and Sugriva Vijayam by Rudra Kavi.
Burra Katha	• It is a popular dance-drama tradition of **Andhra Pradesh** which got its name from a percussion instrument used extensively in the performance of Burra. • It is performed by the main artists or narrator and two vanthas or co-artists who helped with the rhythm as well as in the chorus.
Pagati Veshalu	• A folk tradition popular in the **Telangana** region and the Krishna district region of Andhra Pradesh. • It consists of a role-playing act involving the main character known as vesham (disguise) and other sub-characters.
Bayalata	• It is performed in an open-air theatre, a tradition in **Karnataka** during the worship of the local deity. • These include five types of Bayalatas – **Dasarat, Sannata, Doddata, Parijata and Yakshagana**. • The story used to depict the art form is the love of Radha-Krishna. • **Parijata and Yakshagana** are performed by a **single Sutradhar** while the other three forms are performed by a group of artists of three-four, aided by a Vidushaka.
Tal-Maddale	• Tal is a type of cymbal and Maddale is a type of drum. • It is popularly known as the predecessor of Yakshagana. • The play is performed while sitting, without any costumes, dance, acting or musical instruments. • Bhagavata is the one who does the narration, a member of the group Arthadharis.

Krishna Attam	• It is a colourful dance-drama tradition of **Kerala** that originated in the 17th century. • The theatre is based on the works of Krishna Geethi, a carnival that lasts for consecutively eight days narrating the life incidents of Sri Krishna.
Mudiyettu	• Mudiyettu, a traditional style of folk theatre from **Kerala** and it is often exclusively carried out as an oblation to the Goddess in the Kali temples. • It shows how the goddess Bhadrakali defeated the demon Darika.
Koodiyaatam	• One of **Kerala's** earliest kinds of traditional theatre, koodiyaattam, is based on Sanskrit theatre customs. • **Chakyaar**, the actor, **Naambiyaar**, the instrumentalists, and **Naangyaar**, those playing female roles, are the characters of this theatre genre. • The protagonists are the **Vidushak**, or jesters, and the **Sutradhar**, or narrator. The **dialogues are only spoken by the Vidushak**. • This dance and theatre style is distinctive due to the focus on hand gestures and eye movements.
Therukoothu	• Therukoothu, the most well-known type of **Tamil Nadu folk drama**, literally translates as "street play." • To ensure a bountiful crop, it is typically carried out at Mariamman's (the rain goddess) yearly temple festivals. • A cycle of eight plays based on Draupadi's life makes up the bulk of Therukoothu's wide repertoire.
Kuruvanji	• It originated in the 17th century, and it is characterised by classical Tamil poems and songs. • It was first composed by **Thirukutarajappa Kaviyar**. • The basic theme of the play is about a love-struck heroine. • The literal meaning of Kuruvanji is a fortune-teller who predicts the fate of the heroine. • It is performed in a ballet dance style with Bharatnatyam being the principal dance form.

PREVIOUS YEAR QUESTION (PRELIMS)

Q. Consider the following pairs: (2014)

1. Garba: Gujarat

2. Mohiniattam: Odisha

3. Yakshagana: Karnataka

Which of the pairs given above is/are correctly matched?

(*a*) 1 only (*b*) 2 and 3 only

(*c*) 1 and 3 only (*d*) 1, 2 and 3

PREVIOUS YEAR QUESTION (MAINS)

Q. Write a sentence each on any five of the following traditional theatre forms: (2011)

1. Bhand Pather
2. Swang
3. Maach
4. Bhaona
5. Mudiyettu
6. Dashavatar

10.5 INDIAN THEATRES OF MODERN TIMES

- Modern theatre evolved with the advent of the colonial era. It started with translations of ancient Sanskrit texts as well as Western classics.
- Rising importance of cities like Calcutta and Madras emerged in the 18th century with many theatre forms like **Belgachia Natyashala, Shobhabazar, Natyashala** etc.
- The Indian theatre discovered their own theatrical style by combining the features of both Western and Indian styles, chosen for social evils like dowry, caste system, religious hypocrisy and even political affairs.
- The theatre performances were commercialised, charging money from the audience, unlike the ancient times where theatre was free and open to all for enjoyment.
- **Parsi Theater** performances started to gain popularity in the Western part of India during the period of 1850s-1920s.
- The plays were written in regional languages like Gujarati, Parsi and Marathi. They used Colourful

backdrops on stage, music and themes were romance, humour, melodrama, etc.

- One of the famous personalities was **Rabindranath Tagore** who was a celebrated playwright in Bengal & all over India. He wrote a play at the age of twenty, Valmiki Pratibha. His famous works include **Roktokorobi (Red Oleanders), Chitrangada, Post-Office**, etc. He wrote a lot of plays on different themes seeing the demand of the country's nationalism, spirituality, socio-political situation etc.
- Other noted personalities at that time were Prasanna Kumar Thakur, Girishchandra Ghosh, Deenabandhu Mitra (Nildarpan).
- In Mumbai, **Prithvi Theater was established in 1942**, by Prithviraj Kapoor. It was a moving theatre at that time when having a theatre was an achievement. In 1978 a lot of other theatre buildings started in different parts of the city.
- **Sangeet Natak Akademi** was established for (Music and Performing Arts Akademi) in 1952 for promoting the culture of performing arts including theatre.
- **National School of Drama in Delhi** was established under Ibrahim Alkazi who made his contribution by giving chances to theatre personalities.
- **BV Karanth** is known for his contribution to Andhra Pradesh, Karnataka and Madhya Pradesh theatre groups.
- The famous KV Subbanna formed the renowned NINASAM theatre group and a winner of the Ramon Magsaysay award.
- **Other famous artists of modern times were -** Indira Parthasarathy, Girish Karnad, Habib Tanvir, Vijay Tendulkar, Badal Sarkar, Vijaya Mehta, Dharmavir Bharati, Mohan Rakesh, Chandrashekhar Kambar and P Lankesh.

10.5.1 Influence of Freedom Struggle on Modern Theatre

- **Patriotic theme**: Indian theatre & cinema played a significant role in the freedom struggle of India. Many patriotic dramas and films, in many Indian languages, upheld this.
- **Public theatre:** During British rule became reflective of national character and it was a system of organisation and consumption that modelled national behaviour.
- **Means of political awakening**: Freedom fighters like Bal Gangadhar Tilak, Lala Lajpat Rai, Vallabhai Patel, Jawaharlal Nehru, Sarojini Naidu etc. believed that the cinema was useful for emancipation and political awakening, strongly supported it.
- **Inspiration**: Bengali theatre drew its inspiration from rich literature from the likes of **Sarat Chandra Chatterjee, Bankim Chandra Chatterjee and Rabindranath Tagore**. That is why in popular slang, Bengalis even now refer to a film as 'boi'/'book'.
- Modern theatre promoted religious unity alongside the strong wish for freedom from colonial rule were in the mainstream.
- **Support from national organisations**: During the 1939 Indian National Congress conference at Calcutta, Netaji Subhas Chandra Bose advised the members to form a film collective for the spread of cinema.

10.6 HOW CAN WE PROTECT THE TRADITIONAL PERFORMING ARTS?

- Folk artists and craftsmen should be supported in maintaining original form and should be **given recognition in the form of an award**.
- Resources should be provided to **set up national level organisations** for utilisation of Folk Media in Communication programmes as the institutions need better infrastructure and training to maintain the arts.
- **Special assistance programmes** should be produced for 10 involving youth, women's organisations, rural cooperatives and other village level organisations.
- The sharing of knowledge about equipment and processes should be well defined and promote a closer relationship between the teacher and apprentice.
- Focus on more study and **documentation and digitization** is the need of the hour as If older recordings are not digitised, they will be lost forever.
- **Raising public awareness** must be a top priority for cultural institutions and the media.

10.7 CONCLUSION

- Indian folk theatre is a historic mode of communication and an integral part of the country's cultural history.
- It represents a potential channel for disseminating information about social, economic, and cultural development, all of which contribute to total national development.
- It is now the responsibility of communication researchers, policy makers, the government, and the participants (the People) to carry out the task of conserving and promoting the ethos of folk theatre.



11 Indian Cinema

11.1 FACTS ABOUT CINEMA IN INDIA

- India has one of the largest film industries in Asia and employs and entertains thousands of people today.
- The Indian film Industry produces the largest number of films in the world.
- It produces films in multiple languages including Hindi, Telugu, Tamil, Bhojpuri, etc.
- Full FDI (Foreign Direct Investment) has been allowed in the film sector which led major international media houses like the 20th Century Fox, Warner Bros., etc to invest in Indian films.
- This has also led major foreign directors to pick up socio-cultural issues relevant to India.

11.2 IMPORTANCE OF INDIAN CINEMA

- Many films produced have shaped our identity as a nation and as an individual.
- They have helped us to portray and understand the socioeconomic and political conditions of Indians and how it has changed with time.
- Films have a deep impact on the common man's psyche and people associate themselves with the hero/heroine and empathise with the characters.
- Apart from the entertainment it gives people something they like to associate with.
- There are entertainment cinemas and parallel cinemas. The latter portrays the current reality of society.
- Through technology, cinema has percolated to rural areas and smaller cities as well which provides entertainment and knowledge about the outside world to them.

11.3 HISTORY OF INDIAN CINEMA

- The cinematograph was invented by the **Lumiere brothers;** which brought motion pictures to India.
  - They exhibited 6 soundless films in Bombay in 1896.
  - The first film was **"Coconut Fair"**.
- The Italian duo- Colorello and Cornaglia also exhibited films in Bombay.
- But foreigners focused mainly on the British or their empire.
- First motion picture by an Indian was by **Harishchandra Bhatvadekar** or **Save Dada.**
  - Other Indian filmmakers in the 1900s were **F.B Thanawalla** and **Hiralal Sen.**
- All the above were temporary exhibitions and there was a **need for a cinema house**. This was **fulfilled by Major Warwick in Chennai in 1900.**
- Later, **Jamshedji Madan** (a wealthy businessman) **established Elphinstone picture house in Calcutta in 1907.**
- The **first Hollywood-based agency** was established by Universal Studios in 1916.

11.4 EVOLUTION OF INDIAN CINEMA

11.4.1 Silent Films

- **Although called "silent" they were not totally silent**. They had music and dance.
- From 1910 to 1920 were dominated by them.
- They were accompanied by my live musical instruments when they were screened in theatres.
- **Pundalik** was a silent film made with Indo-British collaboration in 1912.
- **First Indigenous silent film was Raja Harishchandra by Dada Saheb Phalke in 1913.**
  - **Dada Sahab Phalke is considered the "Father of Indian cinema"** and made the first box office hit called "Lanka Dahan" in 1917.
  - **His production house** was called "Hindustan cinema film company".
  - Once the films made decent money, the government imposed an "entertainment tax" on them in 1922 in Calcutta.
- **Subjects explored:**
  - Mythology and history were popular genres to be explored.
  - **Social issues were another preferred area for filmmakers.**
    - **Amar Jyoti** by V. Shantaram was about women's emancipation.

- **Fatima Begum was the first Indian woman filmmaker** who produced and directed her own films.
  - **Bulbul-e-Parastan** in 1926.
- There were collaborations with foreign filmmakers also.
  - Madan's **"Nala Damayanti"** with Italian collaboration.
  - Himanshu Ray's **"A Throw of Dice"** with German sponsorship.

11.4.2 Talkies

- **Alam Ara was the first talking film** (1931).
  - **Directed by Ardeshir Irani.**
  - It had **songs by W.M. Khan, considered India's first singer,** and his song **"De de khuda ke naam par" was the first recorded song** in Indian cinematic history.
- Talkies completely replaced silent films. But there were challenges for them:
  - Songs had to be sung while the movie was shot.
  - The singers and musicians had to be placed away from the shot while maintaining decent sound quality.
- Several big banners like Bombay Talkies, New Theatres, and Prabhat in the late thirties led to the Studio System.
  - The first film to use the studio system in 1935 was P.C Barua's **Devdas**.
- This experimentation with the studio system led to colour films like Sairandhri (the first Indian colour film)
- The **first indigenously made colour film was Kisan Kanya, produced by Ardashir Irani in 1937.**
- **Some of the other distinctive films were:**
  - **J.B.H Wadia and Homi Wadia's**
    - Hunterwali
    - Toofan Mail
    - Punjab Mail
    - Flying Rani
    - Naujawan
  - **K.Subrahmanyam's "Premsagar"** is considered to be the first South Indian film.

11.4.3 Films During The Second World War

- **An era of upheaval in Indian politics was** shown on the screens too.
- **The fervour for independence** was displayed in the films like Dharti ke Lal, Do Aankhen Barah Haath, etc.
- The film industry was growing many folds.
- **Films about social** issues were also made in this era. **Eg.** Chetan Anand's **Neecha Nagar; Aurat** by Mehboob; **Pukar** by Sohrab Modi, etc.
- The extremely skilled lyricist V. Shantaram dominated this period.
- It saw the establishment of RK Films by the Kapoor family in 1948.
  - Screening of their **first film** titled **Aag**.

11.4.4 Maturity In The 1950s

- The **Central Board of Film Certification** was established to regulate the content of the films being produced in North and South India.
- **This period saw the rise of film stars** like Dilip Kumar, Dev Anand, and Raj Kapoor.
- **The first technicolor film was made in 1953** by Sohrab Modi, titled **"Jhansi Ki Rani".**
- **A period when international film festivals turned towards India as a destination.**
- The first International Film Festival of India (IFFI) was held in Bombay in 1952 which opened doors for more Indian films to gain recognition abroad.
- The first Indian film to win an award at the Cannes film festival was Bimal Roy's "Do Bigha Zameen".
  - Another one was **Satyajit Ray's "**Pather Panchali**".**
- **"Mother India" was nominated for Oscars in 1957 in** the **Best Foreign Language Films category.**
- The Government of India instituted the **National Film Awards**:
  - First one went to the **feature film titled Shyamchi Aai.**

11.4.5 The 1960s As The Golden Era

- The music industry became an integral part of the film industry and several movies started using music as their unique selling point (USP).
  - Eg. , **Raj Kapoor's "Jis Desh Mein Ganga Behti hai", Dev Anand's "Guide", Yash Chopra's "Waqt",** etc.
- The two wars of 1962 and 1965, became the subject of several nationalistic films.
  - **Chetan Anand's- Haqeeqat, Shakti Samanta's- Aradhana and Sangam.**
- **To train various people involved in the complicated film process, the government established** the "Film and Television Institute of India" in Pune in 1960.
  - Trained writers, directors, and actors.
- In 1969 **Dadasaheb Phalke passed away and an award was instituted** in his memory for lifetime achievement.

11.4.6 The Angry Young Man Phase

- A period dominated by films showcasing how a man makes his place in the industrial city of Bombay.

- This can be considered the 'era of Amitabh Bachchan'. His successful movies included, Zanjeer, Agnipath, Amar Akbar and Anthony, etc.
- Another major genre in this period was horror movies.
  - It became so popular that the Censor Board came up with the term 'B-grade' movies for this genre, which combined horror with erotic.
- Religious films also became popular and centred on the life and distinctive episodes of deities like Jai Santoshi Maa, etc.
- Other films that need a special mention:
  - Sholay was the first film to be made on the 70 mm scale. It broke all existing records and was the longest-running film in cinemas till the 1990s.
  - Kaifi Azmi and Javed Akhtar wrote the screenplay and dialogues.
  - Kaifi Azmi is also the first to write an entire film in rhyming lyrics "Heer Ranjha".

11.4.7 Romantic Cinema (1980-2000)

- The face of Indian cinema changed rapidly and a lot of movies were made about social issues.
- Romantic movies and family dramas also became popular.
- **Three major actors of this period:** Anil Kapoor, Jackie Shroff, and Govinda.
- **There was an emergence of 'antihero'** through films like
  - Baazigar and Darr (Shahrukh Khan)
- **With LPG in the 1990s, people had more access to films and televisions.**
  - This revolutionised the industry.
  - People wanted to see films about rich urban youth.
- **This period saw the rise of the Khans –** Shahrukh Khan, Salman Khan, and Aamir Khan.
- **This era saw the use of new technologies like-** 3D and Dolby Sound.

11.4.8 The Parallel Cinema

- It has existed since the late 1940s and made hard-hitting movies with the sole purpose of creating good cinema and experimenting, even if they were not extremely profitable.
- It started in the regional cinema first with **Mrinal Sen's Bhuvan Shome in 1969.**
- It focused on artistic excellence and had a humanist perspective.
- It was in contradiction to the fantasy based world of popular mainstream cinema.
- **Reasons behind its rise:**
  - Post World War II, the focus shifted towards neo-realism and the depiction of human errors (as seen from a focus on social issues).
  - More people could watch and learn from films and there were institutions to do so (National Film Archives and FTII).
  - India became a large market for films and a hotspot for international film festivals.
- The foremost name in the parallel cinema movement is **Satyajit Ray** who made the **Appu Trilogy-PatherPanchali, Apur Sansar, and Aparajito.**
  - These films got him global critical acclaim and several awards.

#Opinion Matters

Q. Do you think the Bollywood culture is suppressing the identity of regional cinema? Discuss how the cinema is changing ethos and social values in our day to day life.

11.5 ROLE OF WOMEN IN INDIAN CINEMAS

- The portrayal of women in films has changed with changing times.
- **During the period of silent movies,** the focus was on the restrictions placed on a woman.
- **During the period 1920-40,** most directors made movies that touched upon women's issues like the ban on child marriages, abolition of sati, etc.
- Slowly space for women in cinema widened and there was support for widow remarriage, women's education, and the right to equality to women in the workspace.
- During 1960-80, the stereotype around women was often portrayed in movies.
  - In opposition to the heroine, the filmmakers invented the antiheroine shown to drink, have relations with married men, and be cruel or unscrupulous.
- Parallel cinema has shown us the closer to truth version of the life of an average Indian woman.
- **Notable directors of this genre are** Satyajit Ray, Ritwik Ghatak, Guru Dutt, Shyam Bengal, etc.
- Current age of cinema is also experimenting with the image of a 'modern' woman who works for a living, has a child, and a career to balance and is still trying to find her own footing.

11.6 SOUTH INDIAN CINEMAS

- **Refers collectively to the five film industries of South India:**

- The Tamil, the Telugu, the Kannada, the Malayalam, and the Tulu (Coastal Karnataka) film industries, as a single entity.
- Telugu and Tamil film industries are the biggest among South Indian cinema.
- While Kannada and Telugu films cater mostly to domestic audiences, Tamil and Malayalam have sizable diaspora abroad.
- It adopted themes from the various classics of literature, mythology, and folklore.
- Many socio-economic issues form a major component of South Indian cinema:
  - Corruption, asymmetric power structures, prevalent social structures and their problems, unemployment, dowry, remarriages, violence against women, etc.
- Many actors and actresses of South India grew so popular that they went on to have a great career in politics.

11.7 CONTROVERSIAL FILMS AND DEALING WITH THEM

- As directors explore more and more themes for movies and experiment with the story, character, and language, controversies became a part and parcel of movies.
- **Some recent controversies around movies were:**
  - Shekhar Kapoor's **Bandit Queen** (1994)
  - Deepa Mehta's **Water** and **Fire.**
  - Black Friday
  - Padmavati, etc
- Nowadays several movies are banned or edited at least for "hurting religious sentiments".
- The role of the CBFC or censor board has been under great scrutiny recently.
  - It has been accused of favouring the ideology of whoever is in the current government.
  - Questions have been raised about appointments made for its members.
- Preferences of society change with time and should be appreciated by the CBFC.
- Artistic creativity and freedom have to be encouraged to create a truly vibrant democracy.

11.8 INDIAN CINEMATOGRAPH ACT OF 1952 AND CBFC

- Instituted to certify films. The major function was to outline the constitution and the functioning of the Central Board of Film Certification (CBFC), or the 'Censor Board of India'.
- It provides for the appointment of a chairperson of CBFC and members (12-25) by the central government.
- **It is under the Central Ministry For Information And Broadcasting.**
- The CBFC can decide whether or not to allow the release of a film. It can also ask the filmmaker to make necessary cuts.
- The certification of a film is under the central government but the enforcement of the censorship is under the state government.
- **The following certifications are given to a film:**
  - **U:** Universal exhibition
  - **A:** Restricted for an adult audience only
  - **U/A:** Unrestricted public exhibition subject to parental guidance for those under 12.
  - **S:** Public exhibition restricted to specialised audiences like doctors, engineers, etc.
- All the films that are dubbed from one language to the other are required to get a fresh certificate to ensure that the language change is not offensive.
- Those films that are specially made for Doordarshan don't require a certificate.
- CBFC certificates are also not required for TV serials and programs.
- **In 2016, the Shyam Benegal committee was formulated** to study the best practices all around the world for film certification and lay down norms accordingly.



12 Languages in India

12.1 CLASSIFICATION OF INDIAN LANGUAGES

- **India is a land of vastness, continuity, and home to thousands of languages**:
  - Indo-European Family (Arya),
  - Dravidian Family (Dravida),
  - Austric Family (Nishada), and
  - Sino Tibetan Family (Kirata).

12.1.1 Indo-European Family (Arya)

- The largest chunk of languages and mother tongues relate to the **Indo-Aryan sub-family** of Indo-European languages.
- The immediate predecessor of the **Indo-Aryan family** is **Indo-Iranian,** the oldest specimens that are available in the Zend-Avesta.
- Among the modern Indo-Aryan languages, **Hindi and Bangla** are the most well-known languages.
- Hindi has about 49 varieties and is spread over a vast tract in North India. Western Hindi is a **Midland Indo-Aryan language,** spoken in the Gangetic plain and in the region immediately to its north and south. Around it, on three sides, are **Panjabi, Gujarati, and Rajasthani.**
- Eastern Hindi is spoken in **Oudh** and to its south.
- In the outer layer, we get languages such as Kashmiri, Lahnda, Sindhi, Gujarati, and Marathi, in the northern and the western region, and Oriya, Maithili, Bengali, and Assamese in the east.

12.1.2 Dravidian Family (Dravida)

- **The word 'Dravidian' was first used by Robert A. Caldwell,** who introduced the Sanskrit word Dravida for Dravidian languages.
- There are **26 Dravidian languages** by the current count, of which **25 are spoken in India** and one **(Brahui)** is **spoken in Balochistan** near the **Pakistan-Afghanistan border.**
- It is Spoken by more than **300 million people in South Asia.**
- Its antiquity is mainly due to the rich grammatical and linguistic-literary tradition of Classical Tamil languages.
- Other Dravidian languages such as **Malayalam, Kannada, and Telugu** – possess independent scripts and literary histories dating from the pre-Christian era.
- The Dravidian languages also include **Kolami-Naiki, Parji-Gadaba, Gondi, Konda, Manda-Kui, Kodagu, Toda-Kota, Tulu,** etc.
- The **Northern Group** is the smallest and enlists **Brahui, Malto, and Kudukh.**
- The **Central Group** of Dravidian languages seems to be the most widespread: **Gondi, Konda, Kui, Manda, Parji, Gadaba, Kolami, Pengo, Naiki, Kuvi, and Telugu.**
- The **'Southern Group'** includes languages such as Tulu, Kannada, Kodagu, Toda, Kota, Malayalam, and Tamil.

12.1.3 Austric Family (Nishada)

- The Austric family of languages is divided into two branches, **Austroasiatic and Austronesian,** the latter formerly also called **Malayo-Polynesian.**
- They are spoken mainly in **India, Southeast Asia, and the Pacific Islands.**
- It has three sub-branches: **Munda, Mon-Khmer, and Vietnamese Muong,** out of which the first one is in India.
- The Munda languages in India are spoken in the **eastern and southern parts of India** like Jharkhand. Odisha.
- The Munda languages enlist the following languages: **Santali, Mundri, Bhumij, Birhar, Ho, Tri, Korku, Khari, Juang, Savara,** etc. The Munda speakers are found mostly in the hills and jungles, while the plains and valleys have some pockets inhabited by people speaking these languages.
- There are some Aryanized tribes in northern India **(like Cheros in Bihar and Chota Nagpur, and the Kherwars in the Mirzapur area)** who have formerly belonged to the Munda stock.

12.1.4 Sino-Tibetan Family (Kirata)

- The Tibeto-Burman family is a part of **Sino-Tibetan languages,** spread over an area from Tibet in the north to Burma in the south, and from **Ladakh** in the

west to the **Chinese provinces of Sze-Chuen and Yunnan in the east.**

- **Lepcha, Sikkimese, Garo, Bodo, Manipuri, and Naga** are some of the known Tibetan-Burman languages.
- Apart from this, there are languages close to Tibetan, the South Himalayan languages spoken from Lahaul in the west (Himachal Pradesh) to Bhutan in the east are quite dist
- The **Kuki-Chin** languages as well as **Lushai and Manipuri fall** in between these extreme sub-families.

PREVIOUS YEAR QUESTION (PRELIMS)

Q. With reference to India, the terms 'Halbi, Ho, and Kui' pertain to_____ (2021)

(*a*) Dance forms of Northwest India

(*b*) Musical instruments

(*c*) Prehistoric cave paintings

(*d*) **Tribal languages**

12.2 SCRIPT - THE WRITING SYSTEMS

12.2.1 Indus Script

- The **Indus Script,** the earliest known writing system in the Indian subcontinent, was created by the Indus Valley Civilization.
- This script is **Pictographic.**
- Due to a lack of bilingual writings and other kinds of representation, the Indus script is still a mystery. Nonetheless, some connections have been found. Such as:
  - **Boustrophedon** (alternate lines in opposite directions as from left to right and from right to left) is used in the Indus Script. The direction of one line is one way, and the next line has the opposite direction.
  - Several numerical values have been identified by scientists. For instance, a single unit was denoted by a downward stroke, whereas units of ten were shown by semicircles.
  - The Indus Valley script **blends phonetic values with word marks and symbols.** The **logo-syllabic writing system** is thus named. Some characters use words or thoughts while others represent sounds to convey.

12.2.2 Brahmi Script

- After the Indus script, the Brahmi Script is the first writing system to have been developed in India.
- All contemporary Indian scripts as well as several hundred other scripts found in Southeast and East Asia are derived from Brahmi, one of the most prominent writing systems.
- The Ashoka rock-cut edicts, which were discovered in north-central India between 250 and 232 BCE, are the most well-known Brahmi inscriptions.
- In 1837, **James Prinsep deciphered the script.**
- **Characteristics of Brahmi Script**
  - Normally, Brahmi is written from left to right.
  - Its writing systems use a variety of syllables, including CV, CCVV, etc.
  - It is written in an alpha-syllabic manner.
  - Its fundamental writing units represent syllables of various types rather than individual consonant (C) and vowel (V) sounds (e.g. CV, CCV, CCCV, CVC, VC).

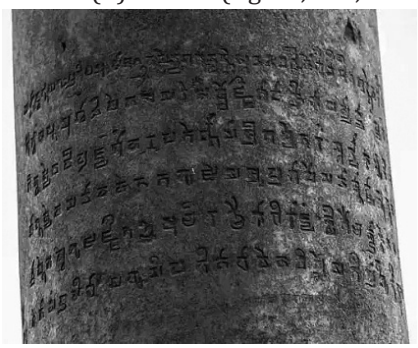


Fig. 12.1: Brahmi script

12.2.3 Kharosthi Script

- The Kharosthi Script, commonly referred to as the **"Indo-Bactrian"** script, was a writing system that was created in present northern Pakistan between the fourth and third centuries BCE.
- **Basic Characteristics:**
  - It is written from right to left in a middle Indo-Aryan dialect and has numbers that resemble Roman numerals.
  - The majority of the vocabulary is made up of words from Iran, Greece, and India.
  - It only has one fundamental form of the vowel. Medial vowels are also expressed in this script.
  - The remaining letters have evolved with the inclusion of diacritic markings from the originals, which were based on Arabic.
  - Due to the fact that each letter contains a character on its upper part, the script is top-oriented and cursive.

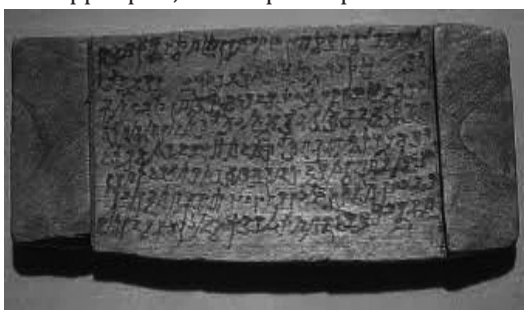


Fig. 12.2: Kharosthi Script

PREVIOUS YEAR QUESTIONS (PRELIMS)

Q. Who among the following deciphered the Ashokan inscriptions? (2019)

(a) James Prinsep (b) Alexander Cunningham
(c) William Jones (d) George Bailey

12.3 OFFICIAL LANGUAGES OF INDIA

- The word **"official language"** refers to the language used by a government such as a court, legislature, and/or administration. An official language is one that has been granted special status by a state or other entity.
- The **Eighth Schedule** to the Constitution of India provides lists of the official languages of the Republic of India.
- **Part XVII** of the Indian Constitution deals with the official languages in **Articles 343 to 351.** The Constitutional provisions relating to the Eighth Schedule have been **elaborated in articles 344(1) and 351 of the Constitution.**

12.3.1 Eighth Schedule Languages

- The **Eighth schedule** includes the recognition of the following **22 languages**:
  - Assamese, Bengali, Gujarati, Hindi, Kannada, Kashmiri, Konkani, Malayalam, Manipuri, Marathi, Nepali, Odia, Punjabi, Sanskrit, Sindhi, Tamil, Telugu, Urdu, Bodo, Santhali, Maithili and Dogri are the **22 languages presently in the eighth schedule to the Constitution.**
  - Out of these 24 languages, **14 were initially included in the Constitution.**
  - **Sindhi** was added in 1967 through **Twenty-first Amendment Act**
  - **Konkani, Manipuri, and Nepali** were added in 1992 **(71st Constitutional Amendment Act);** and
  - **Bodo, Dogri, Maithili, and Santali** were added by the **92nd Amendment Act of 2003.**

12.3.2 Post-Independence Issues of Official Languages

Background

- The Constituent Assembly vigorously discussed the issue of the official language, and only after reaching an agreement that English would be retained for another 15 years were the provisions relating to it drafted.
- **Resistance to Hindi as the national language in the constituent Assembly:** The decision to declare Hindi as the national language was first opposed by members of States that did not speak Hindi, dividing the Constituent Assembly strongly on the issue.
- **Against English:** Hindi supporters were adamant that English was the language of subjugation and should be eradicated as soon as possible. Others were concerned that Hindi might replace English as the official language.
- While others argued in favour of **"Hindustani"** there were also demands for Sanskrit to become the official language.

The decision of the Constituent Assembly:

- It was decided that the Constitution would only refer to an "official language," and that English would continue to be used for 15 years.
- According to the Constitution, after 15 years, Parliament may decide by law whether to use English and the Devanagari numeral system for particular purposes.

Status of Hindi:

- According to **Article 343** of the Constitution, **Hindi written in Devanagari script is the official language of the Union.** For formal purposes, Indian numerals will be written in their international form - Roman numbers.
- Almost 57% of Indians speak Hindi, and 43% of respondents said it was their native tongue (Census 2011)

Hindustani Language

- The Hindustani language developed from the need for a means of communication between the **Persians and the people of India, as well as the Arabs and Turks** who migrated to the north of India in the 13th century.
- It is an **Indo-Aryan language** spoken in Northern and Central India as well as Pakistan, where it is used as a lingua franca.
- **Mahatma Gandhi** supported the concept of a Hindustani language as a "unifying language" or "fusion language."

12.3.3 Protests For Regional Language in 1975

- The **Official Languages Act, of 1963** was approved in advance in anticipation of the expiry of the 15-year period during which the Constitution originally permitted the use of English for official purposes.
- Its operational section **allowed for the continued use of English notwithstanding the expiry of the 15-year period.**
- However, the government's resolve to make Hindi the official language for all purposes was reaffirmed at the time by the then-Prime Minister.

- The idea of using Hindi as the examination language and for everything else caused unrest in non-Hindi states, such as Tamil Nadu.
- The general consensus was that Hindi would be enforced in a way that would make it difficult for people who don't speak Hindi to find employment in the future.
- Protests started in January 1965 as the Congress government in the State believed the populace had nothing to worry about.
- Afterwards, the movement subsided, but by that time, the Congress at the Centre had come to understand how sensitive the language issue was to Tamil speakers.
- It was made explicit when the Official Language Regulations were drafted in 1976 that they apply to all of India, with the exception of Tamil Nadu.

12.3.4 Importance of National Language

- It will maintain a high level of adherence to the Indian Constitution's principles of equality.
- It will simplify communication.
- The National Language will take less time and money to translate.
- On the Global Platform, the national language will serve as a representation of a united India.

12.3.5 Constitutional Provision Relating to Official Languages

- **Article 343:** The official language of the Union shall be Hindi in Devanagari script
- **Article 344(1)**: It provides for the constitution of an official language Commission by the President, which shall consist of a Chairman and such other members representing the different languages specified in the Eighth Schedule to make recommendations to the President for the progressive use of Hindi for official purposes of the Union.
- **Article 345**: Official language or languages of a State subject to the provisions of Articles 346 and 347. It would thus appear that the Eighth Schedule was intended to promote the progressive use of Hindi and for the enrichment and promotion of that language.
- **Article 351**: It provides for enriching the Hindi language by assimilating in it the forms, style, and expressions used in the languages specified in the Eighth Schedule so that it may serve as a medium of expression for all the elements of the composite culture of India.

12.4 THREE LANGUAGE FORMULA

- The Centre has advocated teaching three languages since the 1960s: **Hindi, English, and one regional language in States where Hindi is the official language, and Hindi, English, and the official regional language in other states.**
- In reality, however, only a few States, in addition to English, teach both their primary language and Hindi in true spirit.
- A third language is rarely taught as a required subject in states where Hindi is the official language.
- Tamil Nadu has consistently opposed teaching three languages and instead opts to remain with teaching Tamil and English. It makes the case that those who need to learn Hindi can do it independently.

12.5 ENDANGERED LANGUAGES IN INDIA

- According to a **UNESCO** list, there are **42 languages or dialects** in India that are endangered and may be on the verge of extinction. **Less than 10,000 people speak these 42 languages.**
- As per the **Census Directorate report**, the country has 22 scheduled languages and 100 non-scheduled languages spoken by a large number of people — one lakh or more.

States/ UTS	Endangered Languages (UNESCO List)
Andaman and Nicobar Islands	Great Andamanese, Jarawa, Lamongse, Luro, Muot, Onge, Pu, Sanenyo, Sentilese, Shompen and Takahanyilang (A total of **11 languages)**
Manipur	Aimol, Aka, Koiren, Lamgang, Langrong, Purum and Tarao (**07 Languages)**
Himachal Pradesh	Baghati, Handuri, Pangvali and Sirmaudi (**04 Languages)**
Odisha	Manda, Parji, and Pengo (**03 languages**)
Karnataka	Koraga and Kuruba
Andhra Pradesh	Gadaba and Naiki
Tamil Nadu	Kota and Toda
Assam	Tai Nora and Tai Rong
Arunachal Pradesh	Mra and Na

Uttrakhand	Bangani
Jharkhand	Birhore
Maharastra	Nihali
Meghalaya	Ruga
West Bengal	Toto

12.6 CLASSICAL LANGUAGES IN INDIA

- **"Classical Language in India"** is an official status within the country awarded by the Government of India.
- **There are six languages that enjoy 'classical language' status:**
  - Tamil (declared in 2004).
  - Sanskrit (2005).
  - Kannada (2008).
  - Telugu (2008).
  - Malayalam (2013).
  - Odia (2014).

Guidelines for declaring a language as Classical:

- High antiquity of its early texts/recorded history over a period of 1500-2000 years
- A body of ancient literature/texts, which is considered a valuable heritage by generations of speakers
- The literary tradition be original and not borrowed from another speech community
- The classical language and literature being distinct from modern, there may also be a discontinuity between the classical language and its later forms or its offshoots.

Benefits Associated with Classical Languages:

- **Two major annual international awards** for eminent scholars of classical Indian languages.
- A **Centre of Excellence** for Classical Language Studies is established.
- The University Grants Commission (UGC) is directed to establish, at least in the Central Universities, a **certain number of Professional Chairs for the declared Classical Languages.**
- Grant of **Rs. 100 crore** is provided once for research and development of the Classical language.

The debate over Marathi as a Classical language

- In recent months, demand to confer the Classical language status to Marathi has been raised.
- As per the expert committee, the Marathi language fulfils the following conditions for conferring Classical languages -
  - Ancientness of the language
  - Originality and continuity of the language
  - Established and independent linguistic and literary tradition, etc.
- The culture ministry has authorized the work of granting classical language status as per a home ministry notification.

PREVIOUS YEAR QUESTION - PRELIMS

Q. Consider the following languages: (2014)

1. Gujarati
2. Kannada
3. Telugu

Which of the above has/have been declared as a 'Classical Language/Languages' by the government?

(*a*) 1 and 2 only
(*b*) 3 only
(c) 2 and 3 only
(*d*) 1, 2 and 3

12.7 NATIONAL MISSION FOR MANUSCRIPTS

Motto: 'Conserving the past for the future

- The National Mission for Manuscripts was established in February 2003, by the **Ministry of Tourism and Culture.**
- The Mission has the mandate of identifying, documenting, conserving, and making accessible the manuscript heritage of India.

Significance

- The memory of a nation's history thought, and tradition is preserved in manuscripts.
- Numerous priceless manuscripts from India are currently dispersed around the nation and even overseas, unrecorded and frequently left unattended with individual collectors, in museums, and other organizations.
- A significant portion of India's documentary heritage consists of manuscripts.
- They essentially capture the people of India's beliefs, experiences, milestones, and historical lessons.
- The Shaiva manuscripts in Pondicherry were given the title "Memory of the World" by UNESCO in 2005.

- The Rig Veda manuscripts from Bhandarkar Oriental Research Institute, Pune, were nominated for inscription in the "Memory of the World" Register 2007.

Challenges

- There are hundreds of manuscripts that are unreadable and difficult to understand since they are written in different scripts and languages.
- The manuscripts are dispersed among museums, residences, places of worship, educational institutions, etc.
- Many manuscripts are in poor condition and infested with fungus, insects, fading, fragile, etc.
- Scholars who are familiar with these writings and can read them are now not available easily. The contents of the texts are beyond the comprehension of new generations.



13 Literature in India

13.1 LITERATURE IN ANCIENT INDIA

- The term "literary" is derived from Latin literature, which **means "writing created with letters."**
- It refers to any type of work with literary worth. It is divided into two categories: fiction and nonfiction.
  - There are more distinctions between poetry and prose.
  - Novels, short tales, theatre, novellas, and so on can be divided into these main categories.
- **Epics** were communicated orally and eventually codified in writing form with the development of complicated languages, which were some of the most popular literature from Greco-Roman antiquity.
- With the **advent of print technology in the 18th century**, the distribution and diffusion of language advanced significantly, leading to an increase in the number of people reading and appreciating literature.
- **Electronic literature** has recently taken center stage, with an increasing number of individuals reading through this medium. For example, Kindle.

13.2 DIFFERENCE BETWEEN DIDACTIC AND NARRATIVE TEXT

Parameters	Didactic	Narrative
Type of text	Didactic texts- try to influence reasoning, thinking & conduct of the reader. Example: Bhagavad Gita	Gives all essential information to the reader. Example: Ramayana
Objectives	Writer intends to persuade or compel	Writer means to enhance and sustain the interest of the Reader
Commonly used for	Political and moral issues are written about	Political and moral issues are written about

13.3 VEDIC LITERATURE

- **Origin**: The name 'Veda' means knowledge, and the books are about teaching mankind how to live their full lives on Earth and beyond.
- **Style**: It is written in a highly stylized lyrical manner, with a vocabulary rich in symbolism and mythology.
- The Vedas were originally passed down verbally by generations of Brahmin families, but scholars believe they were codified circa 1500-1000 BC.
- They are regarded as **sacred in the Hindu religion** because they are divine revelations established by Gods to lead people forever.
- They also **have broader ramifications for our life** since they preach Vasudhaiva Kutumbakam and see the universe and its people as one giant family.
- **Vedas**: **Rig Veda, Yajur Veda, Sama Veda, and Atharva Veda** are the four primary Vedas.
- These were largely authored by Vedic seers and poets known as rishis, who envisioned cosmic secrets and expressed them via Sanskrit poetry. All of the Vedas and Samhitas emphasize yajna (sacrifice).
- **Sub-texts:** Each Veda is accompanied by the **Brahmanas, Upanishads, and Aranyakas**.

13.3.1 The Rig Veda

- Among the four Vedas, the Rig Veda is the **most ancient**. It is made up of 1028 distinct Sanskrit hymns.
- **Indo-European language:** It is thought to be one of the first lengthy compositions in any Indo-European language that has remained for us to read.
- **Period**: Historians believe it was composed between 1500 and 1200 BC.
- **Focus**: This Veda focuses on **worldly wealth and natural beauty.** The literature is divided into ten volumes, known as Mandalas, that range in age and length.
  - Furthermore, each mandala has several Suktas or hymns, which are typically used for sacrificial purposes.

- **Theme**: The majority of the hymns are about life, death, creation, sacrifice, and attaining heavenly pleasure or soma. The whole Rig Vedic hymns are devoted to various deities, most notably Lord Indra, their Chief Deity.
- **Gods**: The Rig Veda also mentions Agni (God of Fire), Varuna (God of Water), Rudra (God of Wind/Storm), Aditya (A type of Sun God), Vayu (God of Air), and the Ashwini twins. There are hymns devoted to female Goddesses as well, such as Usha (Goddess of Dawn), Prithvi (Goddess of Earth), and Vak (the Goddess of speech).

Do you know?

- **Satyameva Jayate:** "Satyameva Jayate" is a Sanskrit phrase which means "truth alone triumphs." It is the national motto of India and was taken from the ancient Indian scripture, the Mundaka Upanishad. The phrase is also associated with Mahatma Gandhi, who used it as a rallying cry during India's independence movement.
- **Gayatri Mantra**: Attributed to Sage Vishwamitra, the Gayatri mantra is found in Rig Veda.

13.3.2 The Yajur Veda

- The term 'Yajus' means **Sacrifice**,' and this Veda focuses on the rites and mantras of many forms of sacrifices that were common throughout the Vedic period.
- The Yajur Veda is divided into two major recensions (Samhita): **Shukla (white/pure) and Krishna (black/dark)**.
- **Vajasaneyi Samhita and Taittiriya Samhita** are two more names for these Samhitas.
  - The **Shukla Yajurveda, commonly known as the Vajasaneyi Samhita**, is a collection of mantras (holy phrases) used by priests during Vedic rites. It is divided into 40 chapters, or adhyayas, and comprises around 1,875 verses. The sage Yajnavalkya is claimed to have imparted the Vajasaneyi Samhita to his disciples.
  - The **Taittiriya Samhita**, on the other hand, is a branch of the Krishna Yajurveda named for the sage Tittiri. It is divided into seven books, or kandas, and has around 1,875 verses. The Taittiriya Samhita, which contains hymns and pleas to many deities, is frequently utilised by priests during Vedic ceremonies
- **Theme**: The Yajur Veda is primarily ceremonial, serving as a guidebook for rishis/priests performing sacrifice ceremonies.

13.3.3 The Sama Veda

- The Sama Veda is titled after 'Saman' (melody), and it focuses on **melody or songs**.
- **Composition**: While the total poem has 1875 hymns, scholars contend that only 75 are original, with the rest derived from the Sakala branch of the Rig Veda.
  - It comprises hymns, disconnected lines, and 16,000 ragas and raginis (musical notes).
- The manuscript has often been referred to as the **"book of chants"** due to its lyrical tone. It also demonstrates how Indian music evolved throughout the Vedic period.

13.3.4 The Atharva Veda

- This Veda, also known as **Brahma Veda**, has been assigned to two rishis named Atharvan and Angiras. Because of its connection to the two rishis, it was also known as **Atharvangirasa** in the past.
- **Theme**: While it is primarily concerned with the **peace and prosperity of human society** and encompasses all areas of a man's everyday existence, it concentrates especially on the treatment of various diseases. The book is said to recommend medication for over 99 ailments.
- The **Paippalada** and **Saunakiya** are the two primary recensions (sakhas) of the book.
- **Black and White Magic**: The majority of the material is concerned with healing and black and white magic; speculation on the changes in the world; and even concerns ordinary troubles in a householder's existence.

13.3.5 Brahmanas

- The Brahmanas are a **kind of sruti (revealed knowledge) literature in Hinduism.**
- **Each Veda is accompanied by a Brahmana,** which is essentially a collection of writings containing commentary on the specific Veda. They are often a mash-up of tales, facts, philosophy, and in-depth explanations of Vedic ceremonies.
- **Science of Sacrifice**: They also include directions on how to carry out ceremonies and explain the science of sacrifice. They also explain the symbolic meaning of the sacred phrases employed in ceremonies.
- Although historians debate the chronology of the Brahmanas, it is generally assumed to have been written and collated between 900 and 700 BC. As previously stated, each Veda is accompanied by a Brahmana.

Veda	• Brahmanas
Rigveda	• Aitareya Brahmana, Kaushitaki Brahmana
Samaveda	• Tandya Brahmana, Satapatha Brahmana
Yajurveda	• Shukla Yajurveda: Satapatha Brahmana, Brihadaranyaka Upanishad, Krishna Yajurveda: Taittiriya Brahmana, Taittiriya Aranyaka, Maitrayaniya Upanishad
Atharvaveda	• Gopatha Brahmana

13.3.6 Aranyakas

- The Aranyakas are works that are related to the Vedas and **discuss the rationale underlying the Vedic ceremonies and sacrifices from diverse perspectives.**
- **Ceremonial Information**: They're claimed to be collections of ceremonial information about the birth and death cycles, as well as the complexities of the soul.
- It is claimed that **they were educated by holy and scholarly men known as Munis,** who liked to live inside the boundaries of the forests. Each Veda, like Brahmanas, has an attendant Aranyaka.
- **The names of the Aranyakas are:**
  1. Aitareya Aranyaka
  2. Taittiriya Aranyaka
  3. Brihad Aranyaka
  4. Kaushitaki Aranyaka
  5. Mundaka Aranyaka
  6. Prashna Aranyaka
  7. Sankhayana Aranyaka
  8. Chandogya Aranyaka
  9. Shukla Yajur Veda Aranyaka
  10. Krishna Yajur Veda Aranyaka.

13.4 UPANISHADS

- Surprisingly, the phrase Upanishad or u (at), pa (foot), ni (down), and s(h)ad (to sit), i.e. to sit close (the instructor), perfectly characterizes the book.
- More than 200 Upanishads are known, and the instructor customarily passed them down verbally to his students while they sat in front of him in the jungle.
  - The guru-shishya parampara included this tradition.
- These are Sanskrit treatises that present an exposition of the Vedas in primarily monastic and mystical terms.
- They are also known as **Vedanta** or the **"end (anta) of the Vedas"** since they are often the last component of the Vedas.
- The Upanishads are claimed to contain the "truth" about human existence and to show the road to salvation, or moksha.
- They continue to discuss the abstract and philosophical difficulties that mankind faces, including the creation of the cosmos, the purported origin of humans, the life and death cycle, and man's material and spiritual ambitions.
- The **Muktika Canon** is a collection of 108 Upanishads from the above-mentioned 200 Upanishads. This is a significant canon because the number 108 corresponds to the number of beads on a Hindu rosary or mala.
- **Names of prominent upanishad with respect to each vedas:**

Veda	• Upanishads
Rig Veda	• Aitareya Upanishad, Kaushitaki Upanishad
Yajur Veda	• Brihadaranyaka Upanishad, Isha Upanishad, Taittiriya Upanishad, Katha Upanishad, Shvetashvatara Upanishad, Maitri Upanishad
Sama Veda	• Chandogya Upanishad, Kena Upanishad
Atharva Veda	• Mundaka Upanishad, Mandukya Upanishad, Prashna Upanishad

- **Prominent Upanishads:**

Upanishad	Brief Description
Brihadaranyaka Upanishad	• Contains philosophical discussions on the nature of the Self, the Brahman, and the universe.
Chandogya Upanishad	• Contains discussions on meditation, karma, and rebirth. Also includes stories and myths.

Taittiriya Upanishad	• Contains discussions on the nature of the Self, the Brahman, and the universe. Includes mantras and rituals.
Mundaka Upanishad	• Contains discussions on the nature of the Self, the Brahman, and the relationship between the two. Includes mantras and rituals.
Katha Upanishad	• Tells the story of a young boy seeking knowledge of the Self. Contains discussions on the nature of the Self, karma, and rebirth.
Mandukya Upanishad	• Contains discussions on the nature of the Self and the four states of consciousness.
Isha Upanishad	• Contains discussions on the nature of the Self, the Brahman, and the relationship between the two. Includes mantras and rituals.
Kena Upanishad	• Contains discussions on the nature of the Brahman, the relationship between the Brahman and the senses, and the importance of meditation.

13.5 RAMAYANA

- The most renowned and beloved Ramayana recension is by the **sage Valmiki**, often known as **Adikavi or the first among the poets.**
- According to the same rationale, Ramayana is known as Adikavya or the first among the poetry.
- Although the chronology of the Ramayana is disputed, most historians believe it was initially penned about 1500 BC.
- In this epic, instructions on how to fulfil mankind's four-fold aspirations (Purushartha) are delivered through the narrative of Rama, who is portrayed as the ideal man.

Purushartha (four-fold aspirations)	
Dharma	Religion or righteousness (monetary)
Artha	Achievements in the worldly sphere
Kama	Fulfilling worldly desires
Moksha	Liberation from these desires

- The Ramayana has 24,000 verses and is split into seven books known as Khandas.
- It is regarded as an epic since it describes the conflict between Lord Rama and the demon King Ravana over the capture of Rama's bride, Sita.
- **Key Characters**: There are other key characters, including Hanuman, Lakshmana, and Vibhishana, who played important roles in the war that took place in Lanka (now Sri Lanka), when Rama defeated Ravana and reclaimed his bride.

13.6 MAHABHARTA

- The Mahabharata **contains various versions**, the **most popular of which was written by Ved Vyas.**
- It was **originally written in Sanskrit** and had 8,800 verses.
- This rendition was dubbed 'Jaya,' or the 'victory narrative.'
- The number of verses was extended to 24,000, and the work was dubbed 'Bharata' after the first Vedic tribes. The present version has 100,000 verses and is split across ten parvas (chapters).
- The plot revolves around the war between the Kauravas and the Pandavas for control of Hastinapur. **Lord Krishna is the story's sutradhar.**
- The Mahabharata also contains an important Hindu didactic literature, the Bhagwat Gita.
- This literature functions as a succinct introduction to the philosophical quandaries of Hindu faiths, as well as a counsel to mankind on how to live a decent life.
- The majority of the book is a conversation between Lord Krishna and Pandava Royal Arjuna on the responsibilities of a man, warrior, and prince.

13.7 PURANAS

- These works discuss **'that which renews the old,' as the name 'Purana' implies.**
- These are ancient Indian mythological books that provide narrative accounts concerning the origin of the cosmos and its history up to the universe's alleged demise.
- It tells the stories of kings, heroes, sages, and demi-Gods, but it centres on the holy Hindu trinity or three Gods: **Brahma, Vishnu, and Mahesh.**
- There are **18 main Puranas** (Mahapuranas), each of which highlights a certain god and elaborates on the philosophical and theological principles associated with them. **Bhagavata, Brahma, Vayu, Agni, Garuda, Padma, Vishnu, and Matsya are some of the most significant and well-known Puranas.**
- India and give crucial information to historians about geography, history, and dynasty genealogy.

- These Puranas are written in the form of stories that include myths, legends, and sermons about the deities, and this simple style of writing made it popular among the masses who could not always grasp the sophisticated Vedas.
- As a result, the Puranas were translated and disseminated in a variety of vernacular languages.

13.7.1 The Upa-Puranas

- The Puranas were so popular among the populace that they spawned a new sub-genre known as **Upa-Puranas or minor Puranas**.
- There are about 19 minor ranas, which are based on five primary themes as prescribed by Amarasimha, a Sanskrit lexicographer from the Gupta period:

Five Major Subjects By Amarsimha	
Subject	• Meaning
Sarga	• The creation of the universe
Pratisarga	• The periodic cycle of destruction and re-creation
Manvantara	• The periods of Manu's lifetime
Vansa (Chandra and Surya)	• Genealogies of solar and lunar dynasties of Gods and sages
Vanshanucharita	• Dynastic histories of kings

13.8 CLASSICAL SANSKRIT LITERATURE

- The majority of Sanskrit literature is classified into two categories: **Vedic and Classical.**
- The two epics, the **Mahabharata** and the **Ramayana** are also included in the classical category but are treated separately due to their religious significance.
- Regardless of their importance to Hinduism, these epics might be regarded as the forerunners of Sanskrit Kavya (epic poetry), nataka (classical play), and other treatises on medicine, statecraft, grammar, astronomy, mathematics, and so on.
- The majority of this Sanskrit literature was bound by grammatical principles that have been explained.
- **Panini's Ashtadhyayi**: A treatise on the rigid rules that bind the Sanskrit language, illustrates this brilliantly.

13.9 SANSKRIT DRAMA

Famous Sanskrit Drama	
Playwriter	**Plays**
Kalidasa	• **Malavikagnimitra**: ○ The Mālavikāgnimitram is a Sanskrit play by Kālidāsa. ○ The love story of Malavika a maiden of Queen and Agnimitra the son of Pushyamitra Shunga • **Vikramorvasiya**: ○ Vikramrvayam, meaning Ūrvaśī won by Valour, is a five-act Sanskrit play based on the Vedic love story of King Pururavas and an Apsar named Ūrvaśī, known for her beauty. ○ Written by the ancient Indian poet Kalidasa in the 4th or 5th Century CE. • **Abhigyana Shakuntalam**: ○ Abhijnanashakuntalam, also known as Shakuntala, The Recognition of Shakuntala, The Sign of Shakuntala, and many other variants is a Sanskrit play by the ancient Indian poet Kalidasa. ○ That dramatises the story of Akuntal as told in the epic Mahabharata and is widely considered to be the best of Kalidasa's works.
Sudraka	• **Mricchakatika**: ○ Mrcchakatika (**The Little Clay Cart**), is a ten-act Sanskrit drama attributed to Sudraka, an ancient playwright possibly from the 5th century CE, and who is identified by the prologue as a Kshatriya king.

Vishakhadatta	• **Mudrarakshasa**: ❍ The Mudrarakshasa is Vishakhadatta's Sanskrit-language drama about the ascension of King Chandragupta Maurya to power in India. ❍ The play is creative writing, although it is not wholly fictitious. It has been dated from the late fourth century to the eighth century CE.
Bhavabhuti	• **Uttara Ramacharitam**: ❍ Uttararmacarita (**The Later Story of Rama**) is a Sanskrit drama in seven acts written by Bhavabhuti in the Nataka form. ❍ It recounts the latter life of the Hindu god Rama, from his coronation upon his return from exile to his reunion with his wife Sita, whom he abandoned shortly after his coronation, and his two sons Lava and Kusha, spanning more than twelve years.

13.9.1 Sanskrit Poetry

- This style is also known as **Kavya or poetry**.
- **Focus**: Unlike the drama portion, where the tale is the primary focus of the text, poetry focuses on the form, style, figure of speech, and so on.
- Kalidasapenned **Kumarasambhava** (the birth of Kumar or Kartiya, the son of Shiva and Parvati), is one of the finest Sanskrit poets (the dynasty of the Raghus).
  - He also composed two shorter epics, **Meghaduta** (the Cloud Messenger) and **Ritusamhara** (medley of Seasons).
- It is important to recognise the contributions of poets such as **Harisena** who wrote throughout the Gupta period.
  - He produced many poems in honour of Samudra Gupta's bravery, which were so well received that they were engraved on the Allahabad pillar.
- **Jayadeva** penned **Gita Govinda** in the 12th century, and was another well-known Sanskrit poet.
  - **Gita Govinda:** Focuses on Lord Krishna's life and adventures. The text incorporates characteristics of Lord Krishna's devotion, his love for Radha, and the beauty of nature.

13.9.2 Other Major Sanskrit Texts

- Several kinds of literature on the sciences and state government were produced in Sanskrit for the benefit of scholarly persons.
- Historians Believe that between 500 and 200 BC, numerous significant works on law, known as the **Dharmasutras**, were authored and compiled. These were compiled alongside the Dharmashastras, which are smritis.
- These are the foundations of the rules that govern the subjects of the vast majority of Hindu kingdoms.
- These not only explain the regulations for holding, selling, or transferring property, but also the penalties for offenses ranging from fraud to murder.
- Another important piece of literature is Manusmriti (Manu's Laws), which specifies the position of man and woman in society, their social interaction, and the code of behavior that they were expected to follow.
  - The narrative is written in the style of a speech given by Manu, mankind's progenitor.
- **Kautilya's Arthashastra** is one of the most prominent writings on statecraft from the Mauryan period.
  - It focuses on the Mauryan empire's economic and social problems.
  - **Military strategy** that the state should deploy was also given due consideration. The book mentions 'Kautilya' or 'Vishnugupta' as the author.

13.9.3 The Ancient Scientific Texts

Ancient Scientific Texts	
Writer	**Scientific Work**
Pingala	• **Chandaḥśāstra**: ❍ Acharya Pingala was an ancient Indian poet and mathematician, and the author of the Chandaḥśāstra the earliest known treatise on Sanskrit prosody. ❍ The Chandaḥśāstra is **a work of eight chapters in the late Sūtra style, not fully comprehensible without a commentary**. It has been dated to the last few centuries BCE. In the 10th century CE, Halayudha wrote a commentary elaborating on the Chandaḥśāstra.

Charak	• **Charaka Samhita:** ○ It is an Ayurvedic treatise written in Sanskrit (Indian traditional medicine). ○ It is one of the two basic manuscripts of this area that have survived from ancient India, together with the Sushruta Samhita.
Sushruta	• **The Sushruta Samhita:** That means Suśruta's Compendium", is an ancient Sanskrit text on medicine and surgery
Madhava	• **Rug-vinischaya**: ○ Madhava was an Indian Ayurveda practitioner who composed the Rug-vinischaya, also known as the **Madhava Nidana**. ○ He discusses illnesses, along with their origins, symptoms, and consequences, in the 79 chapters of this book. ○ He also provided a section on smallpox (masrik).
Varahamihira	• **Pancha-Siddhantika**: ○ The book is a mathematical astronomy treatise that summarises five preceding astronomical treatises by five authors: Surya Siddhanta, Romaka Siddhanta, Paulisa Siddhanta, Vasishtha Siddhanta, and Pitamaha Siddhanta. • **Brihat Samhita**: ○ The Brihat Samhita, an encyclopaedic treatise on architecture, temples, planetary motions, eclipses, timekeeping, astrology, seasons, cloud formation, rainfall, agriculture, mathematics, gemology, fragrances, and many other themes.
Aryabhata	• **Aryabhatiya**: ○ His greatest work, Aryabhatiya, a mathematical and astronomical compendium, was widely cited in Indian mathematical literature and has persisted to the present day. ○ The Aryabhatiya's mathematical section includes arithmetic, algebra, plane trigonometry, and spherical trigonometry.

- **Low Prevalence**: Although Sanskrit literature was not as prevalent in the medieval period, several good works were written in Rajasthan and Kashmir.
- **Kalhan's Rajatarangani**: It offers a full chronicle of the Kings of Kashmir, and Somadeva's Katha-sarit-sagar, a lyrical work, are two of the most significant works in Sanskrit from medieval Kashmir.

13.10 BUDDHIST LITERATURE

- Literature was written in **Prakrit and Pali** throughout the post-Vedic period, in addition to Sanskrit. Prakrit is a word that refers to any language other than the mainstream one, Sanskrit.
- Buddhist literature is classified into two categories: **canonical and non-canonical texts.**
  - The Canonical literature consists of 'Tripitaka' or knowledge baskets written in Pali. The Tripitaka consists of:
    - Vinaya Pitaka
    - Sutta Pitaka
    - Abhidhamma Pitaka
- The **Jatakas are the greatest example of non-canonical Buddhist literature**. These are a collection of tales from Buddha's former life.
  - These Jatakas also explore the tales of the Bodhisattva or the (future) Buddha. These tales, which promote Buddhist religious concepts, are accessible in Sanskrit and Pali.
  - Each story about the Buddha's birth corresponds to a Jataka tale. Before being born as Gautam, Buddha was said to have had 550 births.
- **Buddhacharita**: Another example of Buddhist literature in Sanskrit is Asvaghosha's magnificent epic Buddhacharita.

13.10.1 Other Buddhist Literary Texts:

Other Buddhist Literary Texts	
Literary Work	**Description**
Dipavamsa	• It was most likely written in the 3rd-4th century AD in Anuradhapura (Sri Lanka). It directly translates to "**Chronicle of the Island**." It mentions Buddha's journey to Sri Lanka and the arrival of Buddha's tooth relic.
Milinda Panho	• It includes a conversation between King Meander (or Milinda) and the Buddhist monk Nagasena. It translates as "**Milinda's Questions**." These are some of the most profound philosophical questions.
Mahavamsa	• It is an epic poem composed in the **Pali** language, comparable to Dipavamsa. It comes from the 5th century AD and includes an account of Buddha's journey to Ceylon (Sri Lanka), as well as the Chronicles of Kings of Ceylon.
Mahavastu	• It includes Jakata and Avadana stories. It is written in a combination of **Sanskrit, Pali, and Prakrit**. It is thought to have been composed between the 2nd and 4th centuries BC.
Lalitavistara Sutra	• The Lalitavistara Sutra, which translates as "**The Complete Play**," is a major Mahayana classic. It comprises many anecdotes from Buddha's life till his first preaching at Sarnath.
Udana	• This is an ancient **Theravada** (Old School) Buddhist scripture. • It features the well-known fable "Blind Men and the Elephant."
Bodhi Vamsa	• It was a prose poem written in Sri Lanka in the 12th century. It was adapted from a Sinhala version. Upatissa wrote it in Sanskritised Pali.
Mahavibhasa Shastra	• It is thought to have been authored about the year 150 AD. It also includes talks of non-Buddhist ideologies. It is mostly a Mahayana text.
Visuddhimagga	• It was authored in Sri Lanka in the fifth century by **Buddhaghosa**. It is a Theravada doctrinal text. It features talks on different Buddha teachings.
Manimekalai	• Manimekalai is a Tamil Buddhist epic poem that was composed in the 6th century CE. • It is considered one of the most important works of Tamil literature and tells the story of a young woman named Manimekalai and her spiritual journey to enlightenment. • The poem is notable for its portrayal of Buddhist teachings and philosophy.

13.11 JAIN LITERATURE

- **Apart from Prakrit and Ardha Magadhi, Jain monks also wrote in a variety of other languages,** depending on the era, area, and patrons who sponsored them.
  - During the Sangam Age in South India, they wrote in Tamil.
  - They also used Sanskrit, Shauraseni, Gujarati, and Marathi to write.
- **Classification**: They are essentially classified into two types: canonical or religious texts known as Jain Agamas or Agam and non-canonical literary works.

13.11.1 Jain Agamas

- **Sacred scriptures**: They are sacred scriptures containing the teachings of the Jain Tirthankaras.
- **Compilers**: They are supposed to have been compiled originally by the Ganadharas, Mahavira's Chief Disciples.
- **Vallabhi Council**: The current Angas are claimed to have been recompiled during the mid-fifth century AD, a council of Svetambara sect Monks met at Vallabhi (Gujarat).
- **Authority of Agamas**: The Digamabara sect thinks that the original teachings were lost a long time ago and rejects the authority of the Agamas written in Vallabhi.
- **Agamas**: They are composed of 46 scriptures. There are twelve Angas, twelve Upangas, ten Prakirnakasutras, four Mulasutras, six Chedasutras, and two Culikasutras.
- **Languages**: They were written in the Ardha-Magadhi Prakrit dialect.
- **Theme**: The Angas instill regard for all kinds of life, as well as severe vegetarianism, asceticism, compassion, and nonviolence.

- **Important works**: The Digambaras elevated two works to holy status: the **Karmaprabhrita** (Discussion on Karma) or **Shatkhandagama** and the **Kashayaprabhrita**.

13.11.2 Other notable Jain publications and writers include

Authors	Important Works
Bhadrabahu	• Bhadrabahu (3rd century BC) was a prominent Jain monk and Chandragupta Maurya's tutor. • He composed the revered **Uvasaggaharam Stotra** and the **Kalpa Sutra** (Jain Tirthankar biographies). • He was the founder of the Digambara sect.
Acharya Kundkund	• The Jain philosophy is discussed in Acharya Kundkund's **Samayasara** and **Niyamasara**.
Samanta Bhadra	• Around the second century AD, Samanta Bhadra wrote **Ratna Karanda Sravakachara** (Life of a Jain householder) and **Aptamimansa**.
Ilango Adigal	• Ilango Adigal's **Silappadhikaram**, a moralistic speech composed in the second century AD, is regarded as one of the finest epics of Tamil literature. • It centers around Kannagi, who, after losing her husband due to a miscarriage of justice in the Pandyan Dynasty's court, exacts her vengeance on his realm. • Silappadikaram, a moralistic speech composed in the second century AD, is regarded as one of the finest epics of Tamil literature.
Tirutakkatevar	• Tirutakkatevar's **Civaka Cintamani** is also one of Tamil literature's epics.
Umaswati	• Umaswati's **Tattvartha-sutra** (2nd-5th century AD) is a significant Jain treatise on logic, epistemology, ethics, and astronomy written in Sanskrit. • (Both the Digambara and Svetambara sects embrace it).
Jinasena	• Jinasena was a Digamabara monk who lived in the eighth and ninth centuries. • He composed the **Mahapurana and Adipurana**. • He was a pupil of another well-known Jain monk, Virasena.
Haribhadra Suri	• Haribhadra Suri, a Svetambara Jain author who wrote in Sanskrit in the sixth century AD.
Hemachandra Suri	• Hemachandra Suri (12th century), a well-known Jain scholar who authored the grammars of Sanskrit and Prakrit as well as poetry and prosody. • He was given the title **Kalikalasarvajna**, which means "all-knowing of the Kaliyuga."

13.12 ZOROASTRIAN LITERATURE

- **Zoroastrianism is a religion based on the teachings of the Persian prophet Zoroaster**, also known as **Zarathushtra**.
- Zoroastrianism had an impact on Persia's history, culture, and art, as well as the formation of other religions.
- Scholars think that Zoroastrianism was the first religion to believe in angels, a day of judgment, a Demonic figure, and a fight between good and evil forces.
- The religion underwent modifications during the time of the Sassanid Empire in Iran, and many books were published and re-interpreted.
- The most important text is the **Avesta**, which is a compilation of numerous works dealing with religious beliefs, rituals, and teaching that were written and collated over time.
- **Language**: It was written in the now-extinct **Avestan language**. It is related to Sanskrit.
- **Period**: It was finalized under the Sassanian administration of Iran, most likely in the fourth century AD.
- **Yasna**: It is a collection of writings in the Avesta that comprises 72 chapters and is very important.
- **Gathas**: The five chapters of "Gathas" including 17 hymns are the most treasured, and are said to have been penned by Zoroaster himself. Yasna is the most significant religious rite.
- Other noteworthy texts besides the Avesta include:
  - **Denkard**: It is a book collection that covers many facets of the faith.

- It is known as the **Encyclopedia of Zoroastrianism**.
- It is not divine in any way. It was composed during the 10th century AD.

- **Bundahishn**: Literally, "Primal Creations." It describes the religion's creation idea in depth.
  - It includes astronomical concepts and hypotheses. It also mentions the wars of 'Ahura Mazda' and 'Angra Mainyu.'
  - The majority of the chapters were composed in the eighth and ninth centuries.

13.13 SIKH LITERATURE

- Sikhism is a relatively recent religion that was founded in the 15th century and is based on Guru Nanak's teachings.
- The sacred text, **Guru Granth Sahib**, contains the beliefs and ideals of Sikhism. **Gurbani** is the Sikh Gurus' compositions and hymns, as well as the Guru Granth Sahib.
- The following are major Sikhism-related literary works:

Literary Works	Importance
Adi Granth	• It was composed in 1604 by Bhai Gurdas under the supervision of the fifth teacher, Guru Arjan Dev. • It is the forerunner to the Guru Granth Sahib. • The book includes the teachings of the Sikh Gurus as well as 15 Bhagats from the Bhakti and Sufi traditions.
Guru Granth Sahib	• Adi Granth was enlarged in 1678 by Guru Gobind Singh, the tenth guru. • The Sikhs hold it in high respect. It is recognised as the Sikhs' 11th and last spiritual authority. • It is written in Gurmukhi script and the Sant Bhasha language. Sant Bhasha comprises terms in Punjabi, Apabhramsa, Hindi, Braj Bhasha, Sanskrit, Khadiboli, and Persian. • The book also includes the teachings of Bhakti saints known as 'Bhagats,' such as Ramananda, Namdev, Ravidas, Parmanand, Sain, Surdas, and others, as well as two Muslim Bhagats, Kabir and Baba Farid.
Dasam Granth	• Many think that the hymns composed by Guru Gobind Singh are gathered in this volume, while many disagree. • Fables and puranic tales are included. Some songs from the book are designed to be sung during the daily prayers known as "**Nitnem**."
Janamsakhis	• These books include legendary and overblown legends about Guru Nanak, the first guru. • "Bhai Bala Janamsakhi" is the most popular novel. • Miharban Janam Sakhi and Adi Janam Sakhi are two others.
Ardas	• A collection of prayers conducted in Gurudwaras throughout daily rituals such as opening or closing the Guru Granth Sahib, etc. • It is divided into three sections, the first of which is devoted to the merits of ten Sikh gurus.

13.14 DRAVIDIAN LITERATURE

- **This section includes works in the four major Dravidian languages**:
  1. Tamil
  2. Kannada
  3. Telugu
  4. Malayalam
- **Sangam Literature**: Among these four languages, Tamil is thought to be the oldest and most similar to Sanskrit, particularly in terms of grammar and word borrowing. Classical works, or Sangam literature, are the most well-known in Tamil.

13.14.1 Tamil Sangam Literature

- **Sangam means brotherhood** and this literature was extremely popular among the general public.
- **Compilation**: This literature is a compilation of works that includes roughly 2381 poetry credited to 473 authors, as well as a corpus of literature authored by 102 poets who remain unidentified.
- The literary tradition was so popular that the time between 300 BC and 300 AD, when the majority

of them were authored and collated, is commonly referred to as the Sangam period.

- **Schools**: Sangam literature is divided into two major schools:
  - **Aham/Agam**: The 'inner field,' focuses on the abstract discussion of human qualities like love, sexual connections, and so on.
  - **Puram**: The second school is the 'Puram,' or 'outside field,' which examines human experiences such as social life, ethics, courage, and traditions, among others.
- **Kingdom of Pandy**: This literature is known as 'Sangam' because the kingdom of Pandya organized gatherings to which poets, bards, and authors from all across South India were invited, and these assemblies were known as 'Sangamas.' Sangam literature was the literature created at these conferences.
- **Period**: Over a 600-700-year span, three Sangams were organized. However, there is no definitive historical record of the first two Sangams. Many academics see the first and second Sangams as stories and myths.

Sangams			
Sangams	**Kingdom**	**Place Organized**	**Chairman**
First	Pandya	Madurai	Agastya or Shiva
Second	Pandya	Kapatapuram	Initially it was Agastya and then his disciple Tolkappiyar took over.
Third	Pandya	Madurai	Nakkirar

- **Ettuthogai**: It is also worth noting that throughout Sangam literature, around 30,000 lines of poetry have been organized in eight anthologies known as Ettuthogai.
- **Thiruvalluvar**: A well-known and venerated Tamil saint, donated the **'Tirukkural'** to Sangam literature.
- **Sections**: It has since been translated into various languages and is organized into three sections that address epics, politics, and love.
- **Avvaiyar**: She is another well-known female Saint who contributed to Sangam literature.
- **Tolkappiyam**: It was designed to explain the subtleties of the Tamil language and poetry.
- **Silappadikaram**: Like the twin Sanskrit epics, Ramayana and Mahabharata, Tamil contains two important books composed in the sixth century AD, namely:
  - Silappadikaram (story of an anklet) by Ilango-Adigal.
  - Satthanar's Manimekalai (the narrative of Manimekalai) is the second text. These works are about Tamil society and the economic and religious transformations that were taking place.
- **Vaishnava Bhakti**: The ultimate turning point occurred during the early medieval period when Vaishnava Bhakti's emotions began to pervade Tamil literature.
- **Alvars**: Texts written between the seventh and twelfth centuries were mostly devotional. Several writings were written in Tamil language regions by the 12 Alvars or saint poets who were absorbed in the worship of Vishnu (or his incarnation Krishna).
- **Andal**: A lady, was one of the Alvar saints.
- **Nayanars**: The Nayanars, or those who chanted Shaivism's praise, were another prominent Bhakti sect.

Do you know?

The Five Great Epics: Aimperumkāppiyaṅkaḷ
These are 5 Tamil epics: Silappatikāram, Manimekalai, Cīvaka Cintāmaṇi, Valayapathi and Kuṇṭalakēci

13.15 MALAYALAM LITERATURE

- **Important Works**: Kokasandisan and Bhasa Kautilya are two prominent Malayalam writings from the medieval period (a commentary on Arthashastra).
- **Ramacharitam**: An epic poem penned by Cheeraman in the 12th century, is another significant work in Malayalam.
- **Ezhuthachan**: a major supporter of the Bhakti movement, is regarded as the Father of Malayalam.

13.16 TELUGU LITERATURE

- **Nayanars**: Linguists believe Nayanars (11th century AD) was the earliest Telugu poet.
- **Vijayanagara period**: Several notable works have been created in Telugu, but they peaked during the Vijayanagara period, popularly known as the golden age of Telugu literature.
- **Nachana Somanatha**: A well-known court poet of King Bukka I, created one of the most successful compositions during this era, titled Uttaraharivamsam.

- **Amuktamalyada**: Not only were court poets generating remarkable literature, but rulers such as Krishnadevaraya (1509-1529) wrote exceptional poetry titled Amuktamalyada.
- **Ashtadiggajas**: They were associated with Krishnadevaraya's court during his reign. They were known as ashtadiggajas.

13.16.1 Among these, the following deserve special mention:

TELUGU POETS	
POET	**NAME OF THE WORK**
Allasani Peddana/ Andhra Kavita Pitamahudu)	• Manu Charitra
Nandi Thimmana	• Parijatapaharanamu
Tenali Ramakrishna	• Panduranga Mahatmayam
Ramaraja Bhushanudu/ Bhattumurti	• Vasucharitram, Narasabhupaleeyamu, Harishchandra Nalopakhyanamu
Madayyagari Mallana	• Rajasekaracharitra
Ayyalaraju Ramabhadrudu	• Ramabhudayamu

13.16.2 Great Scholar And Patron Of Literature - Krishna Deva Raya

- **Supporter of Languages**: He was a scholar and supporter of several languages, including Telugu, Kannada, Tamil, and Sanskrit.
- **Reign**: Krishna Deva Raya's (1509-1529) reign in the Vijayanagara Empire is recognised as the Golden Age of Telugu Literature.
- **Ashtadiggajas**: He appointed eight scholarly literary figures to his court, known as Ashtadiggajas, the most prominent of them was Allasani Peddana.
- **Poets**: He supported Kannada poets Mallanarya, Chatu Vittalanatha, and Thimmana. His Rajaguru was Kannada Saint Vyasatirtha. Another of his well-known works is Krishna Deva Rayana Dinachari in Kannada.
- **Amuktamalyada:** While traveling through Vijayawada during his Kalinga war, he authored Amuktamalyada, a treatise about an encounter with Lord Vishnu in his dream.
- **Madalasa Charita**: He also wrote Sanskrit treatises such as Madalasa Charita, Satyavadu Parinaya, Rasamanjari, and Jambavati Kalyana. He was a fan of the Tamil poet Haridasa.

Do you know?

- **Ashtadiggajas** were the eight great poets and scholars who were part of the Vijayanagara Empire's court in 16th century India.
- They were considered the finest exponents of Telugu and Sanskrit poetry, as well as other languages.
- They were known for their wit, humour, and scholarship, and included poets such as **Allasani Peddana, Nandi Timmana, and Tenali Ramakrishna**.

13.17 KANNADA LITERATURE

- The earliest incursion into Kannada literature was made by Jain intellectuals.
- **Dharmanathapurana:** The clearest example of Jain-influenced literature is Madhava's Dharmanathapurana, a biography of the 15th Tirthankara. Other academics, such as Uritta Vilasa, composed Dharma Parikshe on the Jain doctrines of the time.
- **Kavirajamarga**: It was composed by **Amoghavarsha I** in the 9th century, and is one of the earliest documented Kannada literature. He was also a Rashtrakuta monarch of great might.
- **Kannada**: It has many outstanding poets, but 'the three jewels' were unrivalled.
  - Pampa (9th-10th century AD)
  - Ponna (9th-10th century AD),
  - Ranna (10th-11th century AD).
- **Pampa**: Widely regarded as the "**Father of Kannada**," published two of his most famous works, **Adipurana** (written in Champu style) and **Vikramarjuna Vijaya**, in the 10th century.
  - **Mastery Of The Rasa**: Pampa, known for his mastery of the rasa used in literary writings, was sent to the court of Chalukya Arikesari.
- **Ponna**: The second gem, Ponna, wrote a well-known book called Shanti Purana, while the third gem, Ranna, wrote Itha Purana.
- These two poets were associated with Rashtrakuta King Krishna III's court.
- Although Kannada became a full-fledged language by the 10th century, the evolution of Kannada literature has been primarily associated with Vijayanagara imperial patronage.
- Once the literature thrived, various works defining the grammar of the language, such as **Shabdamanidarpana by Keshiraja**, were produced.
- Several quasi-religious works were also written during this period.

- **Torave Ramayana:** Written entirely in Kannada by Narahari, is claimed to be the first Rama narrative influenced by the Valmiki Ramayana.
- **Jaimini Bharata**: It was another well-known text. **Lakshmisha** was the author.
- **Sarvajna**: Who wrote **tripadi**, was granted the title "people's poet" (Three- lined poems).
- Even more remarkable is **Honnamma**, the first poetess of any renown in Kannada, who penned the dibadeya Dharma (Duty of a devout wife).

13.18 MEDIEVAL LITERATURE

- **Languages And Dialects:** Several diverse patterns evolved during the medieval period, influencing the languages and dialects that arose.
- **The use of Persian**: As the written language of the Delhi Sultanate and Mughal courts was a significant move.
- **Apabhramsa**: During this time, Hindi evolved from the old apabhramsa language.

13.18.1 Persian

Arrival of Turks	• The Persian language arrived in India with the arrival of Turks and Mongols in the 12th century.
Court Language	• Persian became the court's language of communication during their reign.
Amir Khusrau Dehlavi	• Amir Khusrau Dehlavi was a great Persian poet who lived during the 12th and 13th centuries. • He authored Nuh Sipihr and the sad love ballad Duval Rani-Khizr Khan, aside from his Divan.
History of Kings	• The majority of them were preoccupied with writing histories for the kings.
Tarikh-e-Firoz Shahi	• Ziauddin Barani, one of the finest historians of the time, wrote Tarikh-e-Firoz Shahi.
Minhaj-i-Siraj	• Minhaj-i-Siraj was another well-known historian. • Various trip stories published by great travellers such as Ibn Battuta illustrate the socio-political situation.
Mughal Empire	• During the Mughal Empire, the creation and diffusion of Persian literature increased dramatically.
Emperor Babur	• Mughal emperor Babur composed his autobiography, Baburnama, in Turkish. • It contains crucial information regarding the Mughal conquest of India.
Tuzuk-i-Jahangiri	• Tuzuk-i-Jahangiri was one of the most important sources concerning Jahangir's reign.
Humayun-namah	• Humayun-namah was written by Humayun's half-sister Gulbadan Begum and recounts his life and fights for the crown.
Emperor Akbar	• The greatest emperor of this century was Akbar. • The best examples of literature from this period are **Ain-e Akbari** and **Akbarnama**, written by his court historian, **Abul-Fazl ibn Mubarak.** • He had various Sanskrit literature translated into Persian, including the Ramayana, Bhagwat Gita, and Upanishads.
Badauni	• Badauni translated the Mahabharata into Persian as **Razmnama** (1540–1605).
Hamzanama	• Hamzanama portrays the narrative of the fabled Persian warrior, Amir Hamza.
Malik Muhammad Jayasi	• **Padmavat** was written in 1540 by Malik Muhammad Jayasi.
Faizi	• Faizi was a Navaratna in Akbar's court and was regarded as a master of Persian poetry.
Reign of Shah Jahan	• Several works were written during the reign of Shah Jahan, particularly those about the monarch. • **Shahjahannama** of Inayat Khan is one of them.

Aurangzeb's reign	• During Aurangzeb's reign, various satirists published their **Kulliyat** (collection of poetry).
Hamid Lahori	• Abdul Hamid Lahori wrote the **Padshahnama** concerning Shah Jahan's reign.

13.18.2 Urdu

- **Origin**: Linguists argue that Urdu arose through the interplay of Persian and Hindi, particularly in Turkish army camps.
- **Amir Khusrau:** He also composed some books in Urdu, which was still in its infancy at the time.
- **Grammar:** It is based on Hindi, and the form and script are based on Persian. It was formerly known as **Dakkani** since it was employed by the Bahmani states of Ahmadnagar, Golconda, Bijapur, and Berar (Southern).
- **Mirza Ghalib**: He was a prominent Urdu poet who wrote wan (collection of poetry) in Urdu. Sauda, Dard, and Mir Taqi Mir were among the other Urdu poets.
- **Iqbal:** The author of **Bang-e- Dara** in the twentieth century, was a key figure in Urdu literary composition.
  - He is best known for creating the popular nationalistic song 'Saare jahan se achcha.'
- **Bahadur Shah Zafar:** Apart from the final Mughal rulers, such as Bahadur Shah Zafar, who also wrote in Urdu, the Nawabs of Awadh supported various Urdu intellectuals.
- **Sir Syed Ahmad Khan:** A moderniser who published various didactic and nationalist books in Urdu and English in the twentieth century, gave it new life.

13.18.3 Hindi and its Dialects

- **Apabhramsa:** Between the seventh and fourteenth centuries, Apabhramsa, which evolved from Prakrit, gave rise to Hindi as we know it today.
- The Bhakti movement: Which rejected the usage of Sanskrit since it was the language of the Brahmins and average people did not use it, gave the language its greatest boost.
- **Languages**: As a result, they began writing in the language of the people, and from the 12th century forward, there was a significant increase in regional languages such as Bengali, Hindi, Marathi, Gujarati, and so on.
- **Hindi literature**: For a long time, Hindi literature was overshadowed by its Sanskrit forefathers, but Prithviraj Raso was most likely the first Hindi book, documenting the life of Prithviraj Chauhan and the hardships he faced.
- **Bhakti poets:** The majority of the work is poetry by Bhakti poets such as **Kabir**, who is famed for his dohas (couplets) that are still used by ordinary Indians today.
- **Tulsidas:** He wrote couplets in Braj that were laced with Persian. He achieved immortality via the authoring of Ramcharitmanas, one of the most treasured Hindu classics.
- **Lord Krishna's life:** It was also the topic of other medieval poets, such as Surdas, who composed Sur Sagar about Krishna's childhood and teenage romances with the gopis.
- **Mirabai**: She is also known as the woman who gave up everything for Lord Krishna and penned Bhakti poetry for him.

13.19 MODERN LITERATURE

- **Contemporary Literature:** Adhunik Kaal (a phrase predominantly used in Hindi) refers to the time of contemporary literature.
- **Origin**: Hindi originated as one of the primary languages of Northern India, with numerous other languages, particularly Bengali.

13.19.1 Hindi

- The focus of literature shifted with the arrival of the British. This shift was especially noticeable in Hindi prose writing, where there was a desire to return to the classics and be inspired by Sanskrit.
- **Nationalistic Zeal:** This zeal was matched with nationalistic zeal.
- **Bharatendu Harishchandra**: In 1881, Bharatendu Harishchandra composed his most renowned drama, Andher Nagari (City of Darkness), which became a great political satire play **Arat Durdasha** is another well-known nationalist work of his. He is known as the "Father of Modern Hindu Literature."
- **Mahavir Prasad Dwivedi:** Another significant writer from this era is Mahavir Prasad Dwivedi, after whom an entire period of Hindi writing is named.
- There are four subsections in the modern period of Hindi known as Adhunik Kaal:
  1. Bhartendu Yug: 1868-1893
  2. Dwivedi Yug: 1893-1918
  3. Chhayavad Yug: 1918-1937
  4. Contemporary Period: 1937-today
- **Swami Dayanand**: He pioneered the push to make Hindi the national language, which would connect all areas.
  - Although he wrote extensively in Gujarati, Satyartha Prakash, published in 1875, is his most recognised book in Hindi.

- **Hindi Authors**: Several Hindi authors, like Munshi Premchand, Suryakant Tripathi 'Nirala,' and Maithili Sharan Gupt, challenged societal norms.
- **Premchand**: He published several anthologies in Hindi and Urdu, and his most notable works include Godan, Karmabhoomi, and others.
- **Madhushala:** Sumitranandan Pant, Ramdhari Singh 'Dinkar,' and Harivansh Rai Bachchan, who penned Madhushala, are other renowned Hindi writers.
- **Mahadevi Verma**: She was a well-known female Hindi writer of the twentieth century.

13.19.2 Bengali, Odia and Assamese Literature

- **Development**: Bengali literature developed alongside Urdu and Hindi in the twentieth century.
- **Baptist Mission Press**: The foundation of the Baptist Mission Press in Serampore, Bengal in 1800 by an Englishman named William Carey aided the circulation of this material.
- **William Carey**: He was also in charge of developing a book on Bengali grammar and publishing an English-Bengali dictionary.
  - His press spurred rich local Bengalis to start their presses and propagate Bengali literature.
- **Mangal Kavyas:** Although there was a lot of ancient and medieval literature in Bengali, such as the Mangal Kavyas, it was not generally published before the 19th century.
- **Nationalism:** With the arrival of nationalist fervour in Bengal, the literature took a clear turn toward the issues of the ordinary man's suffering and the nation's predicament under British rule.
- **Raja Ram Mohan Roy:** He was one of the first to write in both Bengali and English, and his work was extensively read. **Raja Ram Mohan Roy was notable literary works include:**

Title of Work	Language	Year Published
Tuhfat-ul-Muwahhidin	Persian	1803
Vedanta Grantha	Bengali	1815
Abridgement of the Vedanta	Bengali	1820
Precepts of Jesus	English	1820
Gift to Monotheists	English	1828
Brahmanical Magazine	Bengali	1821-23
Sambad Kaumudi	Bengali	1821-23
Ramayana Translation	English	1825
Tafsir-ul-Quran	Arabic	1826
Justice to Hindus	English	1828

- Ishwar Chandra Vidyasagar and Akshay Kumar Dutta were two of his contemporaries.
  - **Famous works of Ishwar Chandra Vidyasagar:**
    - Barnaparichay (Introduction to the Bengali Alphabet)
    - Borno Porichoy (A Book on Bengali Alphabets)
  - **Akshay Kumar Dutta:**
    - Bhramar Geet (Song of the Bee)
    - Mahanirvana Tantra (The Great Liberation Through Tantra)
- **Bankimchandra Chatterjee**: His writing reached the pinnacle of nationalist Bengali literature.
  - His novel **Anandamath** was so popular that Vande Mataram, our national anthem, is based on an excerpt from it.
- **Rabindranath Tagore**: a Bengali writer, was the first Indian to receive the Nobel Prize. In 1913, he received this prize for his Bengali masterwork **Geetanjali**.
- **Buranjis:** It dominated Assamese literature throughout the medieval period (court chronicles).

13.19.3 Gujarati, Rajasthani and Sindhi Literature

- As previously said, the Bhakti movement was at its pinnacle in Gujarat, which influenced the literature written there.
- **Narsinh Mehta (15th century)**: He is a well-known figure in this region because he blended devotional hymns for Lord Krishna with local folklore.
- **Narmad:** Later poets included Narmad (19th century) and Govardhan Ram (19th-20th century), who created the famous Gujarati book Saraswati Chandra, which was recently adapted into a television series.

- **Dr K.M. Munshi:** He has authored both fiction and non-fiction (historical) work, and reached the peak of accomplishment in Gujarati literature. Prithivivallabh is one of his best books (1928).
- **Dingal and Pingal**: The medieval Rajasthani literature was rife with dialects, with two major kinds of fictional writing known as Dingal and Pingal.
- **Dhola Maru**: It is the most well-known text in this context.
- **Oral Nature**: In this region, several other saints wrote devotional poetry. Rajasthani writers' stories were typically oral, spread by bards who sang the virkavya.
- **Sindhi literature**: It has been heavily affected by the two neighboring states of Rajasthan and Gujarat. Because Sindh was constantly on India's border, it was among the first to encounter Islamic settlers in India, which explains the impact of Islam and Sufism on poetry.
- **Lyrical:** The poetry is lyrical and intended to be sung.
- **Significant Writer:** Dewan Kauramal and Mirza Kalich Beg are two significant names in Sindhi literature from the 18th and 19th centuries.

13.19.4 Kashmiri Literature

- As previously stated, **Kalhana's Rajatarangani**, written in Sanskrit in the 12th century AD, was one of the first books from Kashmir.
- The locals spoke Kashmiri, which was influenced by Persian and Hindi languages.
- **Lal Ded:** When the Bhakti movement was at its pinnacle in the early medieval period, the Kashmiri language had its first female poetess, Lal Ded, a Shaivite mystic.
  - Lal Ded's vakhs were drawn from influences and languages that made contact with the Indian sub-continent in her life, drawing from Sanskritic, Islamic, Sufi, and Sikh cultures
- **Greatest Spread**: However, the greatest spread occurred following the arrival of Islam and Sufism in Kashmir, as well as the publication of numerous notable writers such as Sufi Ghulam Mohammad, Zinda Kaul, Mahjoor, and others.
- **Noor Din:** Another intriguing figure in Kashmiri literature is Noor Din, also known as Nund Rishi, who was said to have combined Hindi and Islamic aspects in his poems.
  - One of his prominent poems is **Ann poshi teli yeli wan poshi**, which translates as "Food will thrive only as long as the woods survive"
- **Dogra dynasty:** With the Dogra dynasty gaining political control in Jammu in 1846, Kashmiri was surpassed by the Dogri language.

13.19.5 Punjabi Literature

- Several regional and geographical factors influenced not just Punjabi politics but also its literature, which was written in two primary scripts: **Persian and Gurmukhi.**
- **Adi Granth:** The sacred book of the Sikhs, the Adi Granth, is one of the greatest manuscripts in the world, with the majority of it written in Gurmukhi.
- It also includes Dohas by Kabir, Dadu, and Nanak in Hindi or Braj, although it is a very layered text.
- **Guru Gobind Singh:** Contributed to the Adi Granth, and also wrote Punjabi Savaiye (poetry).
- **Local literature:** It embraced love stories and epics like Sohni-Mahiwal, Sassi-Punnu, and the well-known HeerRanjha which was written by Waris Shah.
- **Bulley Shah:** The Sufi poetry of Baba Farid and Bulley Shah gained popularity with both the populace and the region's rulers.
- **Kafi**: They wrote several songs or classical pieces known as Kafi(s), which were often performed by people.
- **Nationalistic writing**: It influenced modern Punjabi literature as well, and Bhagat Singh's renowned 'Rang de Basanti Chola' is a perfect example of this movement.

13.19.6 Marathi Literature

- **Dialects**: Although we refer to it as the Marathi language, Maharashtra has various dialects, and literature is written in all of them.
- **Saint Gyaneshwar**: He wrote **Dnyaneshwari**, the first recorded text in Marathi in the 13th century.
- **Kirtan**: He is credited with starting kirtan in Maharashtra and writing a full Marathi commentary on the Bhagavata Gita.
- **Saints**: Apart from him, numerous saints such as Namdev, Sena, and Gora were well-known during the same period.
- **Janabai:** She is the oldest known female writer (13th-14th century).
- **Saint Eknath**: However, the most prominent Maharashtrian saint of the 16th century was Eknath, who authored comments on the Bhagwata Purana and the Ramayana.
  - He became quite famous with the populace who sang his songs since he also created works in vernacular language.
- **Impact**: The nationalist movement had an impact on Marathi poetry and prose writing as well.

- **Bal Gangadhar Tilak**: He was one of our greatest nationalists, and produced his regional newsweekly Kesari in Marathi. He wrote Geetarahasya.
- **Critical Publication**: This publication criticized the British and their policies, as well as pamphlets written by famous revolutionaries of the day.
- **Marathi Poets**: Hari Narayan Apte's, V.S. Chiplunkar's, and Kesavasut's works transformed Marathi prose writing. M.G. Ranade, G.T. Madkholkar, and K.T. Telang are examples of contemporary Marathi poets.

PREVIOUS YEAR QUESTION (MAINS)

1. Krishnadeva Raya, the King of Vijayanagar, was not only an accomplished scholar himself but was also a great patron of learning and literature. Discuss. (2016)
2. Evaluate the nature of Bhakti Literature and its contribution to Indian culture. (2014)
3. Though not very useful from the point of view of a connected political history of South India, the Sangam literature portrays the social and economic conditions of its time with remarkable vividness. Comment. (2013)

14 Religions in India

14.1 INTRODUCTION

- India has a wide range of religions that have varied impacts on different sections of society in terms of morality and ethics.
- The primary purpose of most religions is to achieve salvation through the worship of the almighty.
- Different religions have different ideas and sometimes even opposing ideas about god, methods of worship, and the traditions associated.

14.2 PRE-VEDIC RELIGION

- Before the Vedas; the religion wasn't organised and was in the form of mostly worship of nature and the forces of nature. **Temple worship and idol worship didn't exist**.
- The Harappan civilization matured around 2600 BCE and declined around 1700 BCE.
- There have been findings of an idol of a lady with a plant growing out of her navel, and a female figure standing in a bifurcated tree. Both are assumed to be Mother Goddesses representative of nature.
- Seals have been found with individuals understood as "Proto shiva" or an early form of shiva.
- Pre-Vedic people probably worshipped fire, trees, rivers, etc. as they are depicted on seals. Animal figurines and seals have been found which some believe were also worshipped.
- Some scholars believe in the presence of shamanism (individuals who claim to talk to the spirits and gods).



Fig. 14.1: Proto Shiva, a Harappan Seal

14.3 POST-VEDIC RELIGIONS

14.3.1 Hinduism

- It is the dominant religion of India and has a variety of cults and sects within its domain. The word itself represents people who identify themselves as "Hindus".
- It is said that the Hindu culture is the longest-surviving continuous culture in human history that is still thriving.
- It is believed to have borrowed its basic concepts from pre-Vedic and Vedic religious philosophies.

Importance of Vedas

- At the root of Hinduism lies the Vedas.
- In the Manusmriti it is said that the Vedas are "sruti" i.e. "that which is heard"
- One of the best sources of ancient Indian history is the four Vedas. They form the basis and foundation of Hinduism.
- **They record the tradition and practices of the Vedic religion. The 4 Vedas are:**

Rig Veda	• It is the oldest known Veda (1800-1100 BCE) and has 1028 hymns called the "**Suktas**". It is compiled into 10 books called the "**Mandalas**". • Its literal meaning is "**praise knowledge**" and it has 10600 verses. • **Out of the 10 books**: book number 1 and 10 were written after books 2 to 9. Thus 1 and 10 are the younger ones and are also the longest. • Books 2-9 deal with cosmology and Vedic deities. • Books 1 and 10 deal with philosophical questions and virtues. • The different hymns deal with different gods like **Agni, Vayu, and Indra**. • The 9th book is solely dedicated to the god **Soma**. • **Gayatri, Anustubh, Trishtubh**, and **Jagati** are the four metres used to form different hymns.

Sama Veda	• This is about **music and hymns**. And most of the hymns are borrowed from the Rig Vedas. • The two **Upanishads** included within the Sama Veda are the **Chandogya** Upanishad and the **Kena** Upanishad. • It is considered the **foundation for Indian classical music and dance forms**. • The Sama Veda has two parts: **Gana** (melodies) and **Archika** (books of 3 verses).
Yajur Veda	• Its literal meaning is "**worship knowledge**" and it dates back to 1100-800 BCE. • It is a compilation of mantras/hymns during rituals and sacrificial offerings. • An important commentary on Shukla Yajurveda is the **Satapatha Brahmana** which is attributed to sage **Yajnavalkya**. • It consists of various Upanishads: **Brihadaranyaka, Isha, Taittiriya, Katha, Shvetashvatara,** and the **Maitri** Upanishads.
Atharva Veda	• It talks about **magic spells, charms, and medicine** and dates back to 1000-800 BCE. • It has documented very well the daily procedure of life. • It has 3 major Upanishads: **Mundok**, **Mandukya,** and **Prashna**. • Except for a few hymns, most are unique and not borrowed from other Vedas.

- All Vedas have 4 subdivisions called:
  1. **Upanishads**: Text discussing medicinal, philosophical, and spiritual knowledge.
  2. **Aranyakas**: Mystical texts about rituals, ceremonies, and sacrifices (real and symbolic).
  3. **Brahmana**: commentaries on the rituals, ceremonies, and sacrifices.
  4. **Samhita**: Mantras and benedictions.
- The Upanishads specify 4 stages of life:
  1. **Bramhachari**: celibate students
  2. **Grihastha**: household life
  3. **Vanaprastha**: hermit
  4. **Sanyasi**: ascetic
- Once someone becomes an ascetic; he/she strives for Moksha or salvation.

- There are 4 major traditions in Hinduism:
  1. **Vaishnavism:** Here lord Vishnu is the supreme god. It is also called **Bhagavatism or Krishnaism**. It has many sampradayas and sub-schools.
  2. **Shaivism:** Shiva is the supreme god. It is older than Vaishnavism. In Vedic times, Rudra is equated to Shiva. Even in Indus Valley Civilisation
  3. **Shaktism:** This sect considers devi or shakti as the supreme. Various tantric sub-sects follow this sect.
  4. **Smartism:** It is based on Puranic teachings. It treats all 5 major deities as equal and worships them all. Shiva, Shakti, Ganesh, Vishnu and Surya. It accepts the concepts of both **Saguna** and **Nirguna Brahmana** (i.e. with and without attributes).
- Prominent sects/sampradayas under the different traditions of Hinduism:

Vaishnavism	• **Varkari panth or sampradaya** worship Vishnu as Vithoba.
	  ○ **Location:** Pandharpur Maharashtra
	  ○ **Major saints:** Jnaneshvar, Eknath, Namdev, Tukram.
	  ○ They avoid alcohol and tobacco.
	• **Ramanandi sect** is the largest monastic group under Hinduism in Asia.
	  ○ They are known as **Vairagis or Bairagis** or **Ramanandis**.
	  ○ They **worship Rama**.
	  ○ Mostly found in Gangetic plains.
	  ○ Its two subgroups are **Tyagis** and **Nagas**.
	• **Brahma Sampradaya** worships Vishnu as Para-Brahma or universal creator (different from Brahma).
	  ○ Its founder was **Madhvacharya**.
	  ○ **Gaudiya Vaishnavism** is said to be promoted by **Chaitanya Mahaprabhu. ISKON** is a part of this sect.
	• **Pushti Marg Sampradaya** was founded by **Vallabhacharya** around 1500 AD.
	  ○ They believe that Brahma is one.
	  ○ Devoted to Lord Krishna.
	  ○ All believers are expected to do seva to their personal icon.
	• **Nimbarak/Hamsa/Kumara sampradaya** worships Radha-Krishna as deities.

Shaivism	• **Siddhas/sittars** are broadly referred to as naths, ascetics, sadhus, or yogis as they all practice sadhana. • They believe it is possible to attain physical immortality through spiritual perfection. ❍ They were saints, doctors, alchemists, and mystics all in one. ❍ They use **Rasayanas** to perfect their body to sustain prolonged meditation. ❍ They practise **Pranayama** to considerably reduce the number of breaths they take. ❍ They are from Tamil Nadu and are believed to be the founders of **Varmam** (martial art). • **Nathpanthi/siddha siddhanta** are followers of **Gorakhnath** and **Matsyendranath**. They also worship **Adinath** as a form of Shiva. ❍ They practise a form of Yoga called **Hatha Yoga** ❍ They never stay in a single place for long and travel in groups. ❍ They wear loin clothes and dhotis and cover them in ashes. They tie their hair in dreadlocks. • **Lingayat/veershaivism** believes in monotheism through the worship of Shiva in the form of Linga. ❍ It rejects the authority of Vedas and the caste system. ❍ It was established by **Basavanna** in the 12th century AD. • **Dashanami sanyasis** are associated with the Advaita Vedanta philosophy. ❍ They follow the teachings of **Adi Shankaracharya.** ❍ They are also called **dash naam sanyasi** and are divided into 10 groups. • **Aghoris** worship Shiva in the form of **Bhairava** and seek salvation from the cycle of reincarnation through sadhana in the cremation grounds. ❍ They aim to remove bonds from their lives in the form of any sensual pleasure. ❍ They engage in extreme tantric ritual practice.
Others	• **Shrautism** is a rare community of ultra-orthodox Namboodiri Brahmins of Kerala. ❍ They follow Purva Mimamsa philosophy as opposed to other Brahmins who follow Vedanta. ❍ They give importance to sacrifice (yagna). ❍ Famously preserved the tradition of **Somayagam** AND **Agnicayana**.

- In north India, Hinduism went through the Bhakti movement where Sanskrit texts were translated into vernacular languages and were made popular through songs and music among the masses.
- In the south, Vaishnavites (Vishnu worshippers) and Shaivites (Shiva worshippers) were the most prominent sects. They were called Alvars and Nayanars respectively.
- In the modern period, many problems like the sati system, a rigid caste system, related discrimination, ritualistic nature, etc had become prominent.
- **Many movements were launched to reform Hinduism:**
  - ❍ Brahmo Samaj of Raja Ram Mohan Roy against sati and widow remarriage and women's rights.
  - ❍ Ramakrishna Mission of Swami Vivekananda brought Hinduism to the global stage in a popular and reformed way. It was less ritualistic and more focused on individual devotion to god.
  - ❍ The Arya Samaj of Swami Dayanand Saraswati believed in the supremacy of the Vedas. It had both reformist and revivalist tendencies. It was focused on the reconversion of non-Hindus to Hinduism under the Shuddhi movement.

PREVIOUS YEAR QUESTION - PRELIMS

1. With reference to the cultural history of medieval India, consider the following statements:

1. Siddhas (Sittars) of Tamil region were monotheistic and condemned idolatry.
2. Lingayats of the Kannada region questioned the theory of rebirth and rejected the caste hierarchy.

Which of the statements given above is/are correct? (2016)

(*a*) 1 only
(*b*) 2 only
(*c*) Both 1 and 2
(*d*) Neither 1 nor 2

2. The national motto of India, 'Satyameva Jayate' inscribed below the Emblem of India is taken from (2014)

(*a*) Katha Upanishad (*b*) Chandogya Upanishad
(*c*) Aitareya Upanishad **(*d*) Mundaka Upanishad**

14.3.2 Sharaman School

- There were several Indian religious movements parallel to the Vedic religion. These schools practised austerity and asceticism and were called **Shramana Schools:**
  - **Jainism**
  - **Buddhism**
  - **Ajivika**
  - **Ajnanas**
  - **Charvakas**
- All the above belong to the **Heterodox or Nastika** school of philosophy.

Ajivika	• Founded by **Makkhali Gosala** in the 5th BCE. • It believes in **Niyati** or fate and believes that there is no free will. • Everything that happened or will happen is pre-decided. • Thus, there is no room for karma. (unlike Buddhism and Jainism) • It is based on the theory that everything is based on atoms. • The followers lead a simple and ascetic life without any possessions. • They **opposed Buddhism and Jainism** and were atheists. • They **believed in the existence of the soul** in material form (Jainism believes the soul is formless). • They **reject the authority of Vedas** like Buddhism and Jainism. • Bindusara of the Maurya dynasty was a follower. • **Ashoka's 7th pillar edicts** mention this sect. • Savathi or Sravasti (UP) is considered a centre. • Their texts are non-existent in the present age and their philosophy has lost followers.
Ajnanas	• **Sanjaya Belatthiputta** was the propounder of the Ajnana School of thought. • These were the **radical sceptics** who **believed it wasn't possible to attain knowledge** about nature. • Even if it was possible; the effort was useless for attaining salvation. • A major rival of Buddhism and Jainism. • Their philosophy closely resembles the **words "ignorance is best".**
Charvakas	• The philosophy **dates back to the Vedas and the Brihadaranyaka Upanishad**. The foundation for this school was laid by Brihaspati. • The Charvaka School played a significant role in promoting the materialistic view of salvation. • Because it was designed with the working class in mind, it is also known as the **Lokayata Philosophy,** or the philosophy of the masses. A materialistic, sceptical, and atheistic school of thought is called **Charvaka**. • Charvaka asserts that there is just one world. Therefore, since everyone eventually dies, happiness is the purpose of life. • They disregarded the idea that something supernatural or divine might control how people behave on Earth. They believed in anything that could be experienced via touch and feeling.

14.3.3 Buddhism

- A major religion of the Indian subcontinent that spread to south-east Asia and is the 4th largest religion in the world. They form 7% of the total world population.
- In India, they form 0.7% of the total population and have the largest presence in the state of Maharashtra.
- **The early life of Buddha:**
  - **Born at Lumbini** (Nepal) in 563 BCE as **Siddharth Gautama** to **King Sudhhodhana and mother Maya of the Sakyan kingdom** (a Kshatriya clan) on the auspicious day of Vaishakha Purnima.
  - He was **married to Princess Yashodhara** and had a **son named Rahul.**

- At 29, he left his house on his **horse Kanthaka** and his **charioteer Channa** to find the truth of life and he wandered as an ascetic for 6 years.
- He attained **enlightenment at the age of 35** under a pipal tree in Gaya (Bihar) and became Buddha i.e. the enlightened one.
- His **first sermon** was called the **Dharma Chakra Pravartana** (Turning The Wheel Of Law) and was delivered at a deer park in Sarnath near Varanasi to his 5 companions.

- **The three jewels or Triratna embraced under Buddhism are:**
  1. **Buddha**: the enlightened one himself.
  2. **Dhamma**: the teachings of Buddha.
  3. **Sangha**: the monastic order.
- **The concept of Sangha** (group) was given by Buddha at the time of his first sermon. All 5 companions present along with Buddha himself became a Sangha.
- He attained **Mahaparinirvana at Kushinagar** (UP) at the age of 80.
- His contemporaries were King Ajatshatru and Bimbisara of the Haryanka dynasty.
- He is **also known as Tathagata and Sakyamuni.**
- His **predecessor** in Buddhism is called **Kasappa Buddha** and his successor will be Maitreya.
- **After Buddha died,** the original **Sangha** split into two parts between 383 BC and 250 BC:
  - Sthavira Nikaya
  - Maha sanghika
  - Later: Theravada, Mahayana, Hinayana

Concepts and Philosophies under Buddhism

- As per Buddhism, there are 4 major noble truths:
  1. Suffering (Dukkha)
  2. Origin of suffering (Samudaya)
  3. Cessation of suffering (Nirodh)
  4. Path to cessation of suffering (Magga)
- Sorrow is caused by having desires. If we could get rid of it, we could be free from the cycle of rebirth.
- **To achieve the above, follow the eightfold path:**
  1. Right speech
  2. Right action
  3. Right livelihood
  4. Right effort
  5. Right mindfulness
  6. Right meditation
  7. Right thoughts
  8. Right understanding
- As per Buddha, the **middle path (Madhya Marga)** describes the character of the noble 8-fold path that leads to liberation.
- **Buddhism rejects the authenticity of Vedas** and the concept of the **existence of Atman or Soul, unlike Jainism.**
- After Buddha's death, **his teachings were compiled into Pitakas.** There were **4 Buddhist conferences:**

Council	Place and year	Contemporary king and the chairman of that council	Contemporary king and the chairman of that council	Details
First	**Rajgir 483 BC**	**King: Ajatshatru** **Chair: Mahakashyapa**	**King: Ajatshatru** **Chair: Mahakashyapa**	Vinay Pitaka: rules of Buddhist order Sutta Pitaka: a collection of sermons
Second	**Vaishali 383 BC**	**King: Kalashoka** **Chair: Sabakami**	**King: Kalashoka** **Chair: Sabakami**	To resolve the conflict over the Vinay Pitaka. The division was avoided.
Third	**Patliputra 250 BC**	**King: Ashoka** **Chair: Mogliouttа-Tiss**	**King: Ashoka** **Chair: Mogliouttа-Tiss**	Abhidhamma Pitaka compiled
Fourth	**Kashmir 72 AD**	**King: Kanishka** **Chair: Vasumitra**	**King: Kanishka** **Chair: Vasumitra**	Division of Buddhism into Hinayana and Mahayana

- Together the three Pitakas were called **Tripitakas (Vinay Pitaka, Sutta Pitaka, and Abhidhamma Pitaka).**
- All these were written in the Pali language.
- **After the division, the Hinayana school declined and two new schools were born. Thus 4 major schools developed:**

Hinayana	• Its literal meaning is "**the lesser vehicle**". • It includes the followers of the original preaching of the Buddha. And hence it is considered **an orthodox school.** • They **don't worship Buddha in idol or image** form. • They believe individual salvation can be attained through self-discipline and meditation. • **Ultimate aim** of this school is **nirvana**. • One of the sub-sects of Hinayana is **Sthaviravada and Theravada.** • The scholars of this school **used the Pali language** to interact with the masses. • **Emperor Ashoka patronised** the Hinayana sect. • Hinayana school in its original form is almost non-existent in the present age.
Mahayana	• It literally means "**the greater vehicle**". • The school is **more liberal** than Hinayana and believes in the heavenliness of Buddha and Bodhisattvas embodying Buddha Nature. • The **ultimate goal** under Mahayana is "**spiritual upliftment**". • The followers of this school **believe in idol worship or image worship** of Buddha. • It gave the concept of Bodhisattva and hence it is also called "**Bodhisattva Yana", or the "Bodhisattva Vehicle**". • Its followers believe in the Bodhisattva concept of the salvation of all conscious individuals. • In other words, they **believe in universal liberation** from the suffering of all beings. • A bodhisattva **seeks complete enlightenment** for the benefit of all beings and when he/she has accomplished this goal, they are called a **Samyaksaṃbuddha**. • **Prominent Mahayana texts** include: • Lotus Sutra, Mahavamsa, etc. • **As per Lotus Sutra**, the Mahayana school believes in **six perfections (or paramitas) to be followed by an individual:** **1. Dana** (generosity) **2. Sila** (virtue, morality, discipline, and proper conduct) **3. Kṣanti** (patience, tolerance, acceptance) **4. Virya** (energy, diligence, vigour, effort) **5. Dhyana** (one-pointed concentration) **6. Prajna** (wisdom and insight) • As per scholars, the Vajrayana sect is developed from Mahayana. • The scholars used predominantly, **Sanskrit** as a language. • **Emperor Kanishka of the Kushana dynasty** is said to be the **founder** of the Mahayana sect of Buddhism in the 1st century AD. • Presently, the majority of the Buddhist followers in the world belong to the Mahayana sect. (around 53.2% as per the 2010 report) • **Countries, where this sect is dominant, are:** • China, Bhutan, Tibet, Nepal, Bangladesh, Japan, Mongolia, Vietnam, Indonesia, Malaysia, and Singapore

Theravada	• It is referred to as the "**school of elder monks**". • The school **uses the Buddha's teachings preserved in the Pali** Canon (the only existing complete Buddhist canon) **as its doctrinal core.** • **The ultimate goal** is the **cessation of the kleshas** and the attainment of the sublime state of **Nirvana**. • It is achieved by practising the Noble Eightfold Path, thus escaping the cycle of suffering and rebirth. • **Kleshas include** states of mind such as anxiety, fear, anger, jealousy, desire, depression, etc. • **Samatha and Vipassana** form an **integral part of the noble eightfold path** as described by the Buddha. • **Samatha** deals with calming the mind. • **Vipassana** means insight into the three marks of existence: **1.** Impermanence **2.** Suffering **2.** Realisation of non-self. • It believes in the **concept of Vibhajjavada** i.e., "**teaching of analysis**". • The great treatise on Theravada Buddhist school is **Visuddhimagga** (**The Path of Purification**) **by Buddhaghosa**, composed in the 5th Century AD in Sri Lanka. • It discusses seven stages of purification (satta-visuddhi) to be followed to attain salvation. • **Pali is the sacred language** of this school. • It is understood to be a successor of the Hinayana school. • Around 35.8% of Buddhists in the world belong to the Theravada school. • **Countries following it are:** • Sri Lanka, Cambodia, Laos, Thailand, Myanmar, etc.
Vajrayana or Tantric Buddhism	• Scholars believe that this school developed as a result of royal courts sponsoring both Buddhism and Shaivism, i.e., **it was influenced by Hinduism.** • The **main deity is Tara Devi** (a lady). • It combines Brahmanical (Veda-based) rituals with Buddhist philosophies. • Vajrayana is based on Mahayana philosophy. • This school **believes in Tantras, Mantras, and Yantras' superiority**. • It is **believed to be a faster vehicle to liberation** containing many skillful methods of tantric ritual. • It believes that the mantra is an easy path to achieve Buddhahood without difficulties as compared to striving for six perfections or Paramitas under Mahayana. • 5.7 % of the world's Buddhist population follows it. • **Countries following it are:** • Tibet, Bhutan, Mongolia, the Kalmykia region of Russia, etc.

Concept of Bodhisattva

- **In Buddhism,** a Bodhisattva is one who is on a path towards Buddhahood.
- **In Theravada and early schools,** a Bodhisattva is someone who has resolved to become a Buddha and has received confirmation from another "living Buddha".
- **In Mahayana,** he is someone who has generated Bodhicitta (a spontaneous wish and a compassionate mind) to attain Buddhahood for the benefit of all sentient beings (those capable of perceiving or feeling things).
- **In the Jataka tales,** Buddha, in his previous births, is thought to be a Bodhisattva.
- To become a Buddha, a Bodhisattva proceeds through 10 grounds/bhumis.
- **Prominent Bodhisattvas are:**
  - **Avalokiteshvara/ Padmapani:** Is one of the three protective deities around Buddha.
    - He is described as holding a lotus flower.
    - Identified in Theravada school as **Lokeshvara**.
    - He is a **bodhisattva of compassion** and listens to everyone's cries.

- Depicted as a female and the Dalai lama is said to be an incarnation of him.
- Depicted in a painting in the Ajanta caves.

- **Vajrapani:** One of the three protective deities around Buddha
  - Contemplated to **manifest all powers of Budhha** and 5 Tathagatas.
  - Also depicted in the Ajanta caves.
- **Manjusri:** One of the three protective deities around Buddha; he is associated with the wisdom of Buddha.
  - He wields a sword in his hand and is also depicted in the Ajanta caves.
- **Samantabhadra:** Is associated with practice & meditation. Together with Buddha & Manjusri, they form the Shakyamuni trinity.
- **Ksitigarbha:** Depicted as a monk who vowed to achieve Buddhahood only when the hell is completely empty.
- **Maitreya:** A future Buddha who will be born, achieve complete enlightenment, and teach pure dhamma. The Laughing Buddha is said to be an incarnation of Maitreya.
- **Akasagarbha:** Is associated with the element of space.
- **Tara:** Associated with Vajrayana Buddhism only and depicts success in work and achievements.
- **Vasudhara:** Associated with wealth, property, and abundance. Very popular in Nepal.
- **Skanda:** Guardian of viharas and the teachings of Buddhism.
- **Sitatapatra:** A female bodhisattva who is contemplated as the protector against supernatural dangers and is worshipped in both, Mahayana and Vajrayana.

Do You Know?

Mahasanghika sect:	• After the Second Buddhist Council in 383 BCE, the Mahasanghika ("Great Congregation") school of Buddhism was established when it separated from the Sthaviravada ("Sect of the Elders") because of differences regarding monastic conduct. • Famed Indian caves of Ajanta, Ellora, and Karla, which are decorated with elaborate carvings and paintings depicting Buddha and his teachings, are associated with the **Mahasanghika sect - Caitika.**
Lokottaravadin sect:	• Lokottaravadins belong to the Mahasanghika branch of Buddhism, which eventually evolved into the Mahayana sect. • In this school of thought, Buddha is revered as a deity. Their adherents hold that the Bodhisattva is a means by which salvation may be attained.

PREVIOUS YEAR QUESTIONS (PRELIMS)

1. With reference to the religious history of India, consider the following statements: (2020)

1. Sthaviravadins belong to Mahayana Buddhism.
2. Lokottaravadin sect was an offshoot of the Mahasanghika sect of Buddhism.
3. The deification of Buddha by Mahasanghikas fostered Mahayana Buddhism.

Which of the statements given above is/are correct?

(*a*) 1 and 2 only
(*b*) 2 and 3 only
(*c*) 3 only
(*d*) 1, 2 and 3

2. Consider the following: (2019)

1. Deification of the Buddha
2. Treading the path of Bodhisattvas
3. Image worship and rituals

Which of the above is/are the features/features of Mahayana Buddhism?

(*a*) 1 only
(*b*) 1 and 2 only
(*c*) 2 and 3 only
(*d*) 1, 2 and 3

3. Which reference to Indian history, who among the following is a future Buddha, yet to come to save the world? (2018)

(*a*) Avalokiteshvara
(*b*) Lokesvara
(*c*) **Maitreya**
(*d*) Padmapani

4. With reference to the religious history of India, consider the following statements: (2016)

1. The concept of Bodhisattva is central to the Hinayana sect of Buddhism.
2. Bodhisattva is a compassionate one on his way to enlightenment.

3. Bodhisattva delays achieving his own salvation to help all sentient beings on their path to it.

Which of the statements given above is/are correct?

(*a*) 1 only **(*b*) 2 and 3 only**

(*c*) 2 only (*d*) 1, 2 and 3

5. Which one of the following describes best the concept of Nirvana in Buddhism? (2013)

(a) The extinction of the flame of desire

(*b*) The complete annihilation of self

(*c*) A state of bliss and rest

(*d*) A mental stage beyond all comprehension

Places associated with Buddha:

- **Kosala and Magadha are the two kingdoms he visited. The places include:**
  - **Kapilavastu** (In present-day Nepal.)
  - **Rajagriha** (Present day Rajgir in Bihar)
  - **Vaishali, Gaya and Bodh Gaya, Nalanda** (Bihar)
  - **Champapuri** (Bhagalpur, Bihar)
  - **Shravasti**
  - **Varanasi**
  - **Sarnath**
  - **Kosambi**
  - **Kushinagar**
  - **Mathura**
  - **Saket**

PREVIOUS YEAR QUESTION (PRELIMS)

Q. Which of the following kingdoms were associated with the life of the Buddha? (2016)

1. Avanti 2. Gandhara
3. Kosala 4. Magadha

Select the correct answer using the code given below.

(*a*) 1, 2 and 3

(*b*) 2 and 3 only

(*c*) 1, 3 and 4

(*d*) **3 and 4 only**

Prominent disciples of Budhha

- **Sariputta,** born as Upatissa was one of the two chief disciples of Buddha.
- **Mahamogallana,** a childhood friend of Sariputta and another chief disciple of Buddha.
- **Ananda** was renowned for his memory. Most of the texts from the 1st council are reconciled with his help. Thus called "treasurer of Dhamma".
- **Mahakashyapa** was an enlightened disciple who took over leadership after Buddha's death.
- **Purna Maitrayani** Putra was a great teacher of law and a master preacher.
- **Anuruddha** was a master in perceiving what's about to happen and a master in mindfulness.
- **Rahul** was the son of Siddhartha and is honoured by monks across different schools.
- **Katyayana** best understood the Shakyamuni Buddha's sermons.
- **Upali** was born in a low-caste barber family and was responsible for reviewing and reciting the monastic discipline in the 1st council.
- **Anathapindika** was Buddha's patron due to his wealth.
- **Subhuti** was a relative of Anathapindika. He earned the title of "worthy of gifts".
- **Jivaka** was the personal physician of King Bimbisara and Buddha.

Other prominent figures associated with Buddhism:

- **Nagasena:** He answered questions about Buddhism posed by Menander I (or Milinda), the Indo-Greek king. The conversation is recorded in the book MilindaPanho around 150 BC.
- **Nagarjuna:** Lived around 150 AD-250 AD and founded the Madhyamaka school of Mahayana Buddhism.
- **Vasubandhu:** A proponent of Mahayana Buddhism in the 4th-5th century AD from Gandhara and wrote from the perspectives of the Sarvastivada and Sautrantika schools.
- **Bodhidharma:** Lived around the 5th or 6th century AD and transmitted Buddhism to China.
- **Buddhaghosa:** A 5th-century Indian Theravada Buddhist commentator and scholar famous for his work Visuddhimagga (Path of Purification)
- **Padmasambhava:** A 8th-century monk and is contemplated as the 'Second Buddha' across Tibet, Nepal, Bhutan, and the Himalayan States of India.
- **Atisa**: A Bengali religious leader and one of the major figures in the spread of 11th-century Mahayana and Vajrayana Buddhism in Asia. He inspired Buddhist thought from Tibet to Sumatra.
- **Dalai Lama:** Is a title given to the foremost spiritual leader of the Yellow Hat school of Tibetan Buddhism.

Yellow Hat School of Tibetan Buddhism

- Tsong Khapa Lobsang Drakpa (also known as Je Rinpoche) (1357-1419) founded the Gelugpa, also known as the **Yellow Hat School of Tibetan Buddhism**, which is now led by the Dalai Lama.
- It is one of the major Tibetan Buddhist schools.
- The hats are the elaborate crescent-shaped hats that followers wear during ceremonies.

Navayana Buddhism

- A new school of Buddhism was propounded by Dr. Bhim Rao Ambedkar.
- It rejects traditional schools like Theravada, Mahayana, and Vajrayana.
- It radically re-interprets the original teachings of Buddha to be about class struggle and social equality.
- It renounces monk and monasticism, karma, rebirth, samsara, meditation, enlightenment, and 4 noble truths.

14.3.4 Jainism

- The word "Jain" originated from Jaina or Jina which literally means **"conqueror"**.
- It believes that Jains have managed to control and conquer their desires.
- It doesn't have a single founder. Instead, it believes that in difficult times teachers called **Tirthankaras** to bring the truth along with them to show the way.
- **The first Tirthankar was lord Rishabhnath or Adinatha.**
- **Lord Mahavira** is the 24th Tirthankara in Jainism and was not the founder of Jainism.
- Jainism like Buddhism rejects the authority of the Vedas but unlike Buddhism believes in the existence of a soul.
- **Major Jain pilgrimage in India:**
  - Dilwara temple, Mt Abu, Rajasthan
  - Palitana temples, Gujarat
  - Girnar, Gujarat
  - Shikharji, Jharkhand
  - Shravanabelagola, Karnataka
- **Vardhaman Mahavira, the 24th Tirthankara**
  - Born in 540 BC **Kundalgrama** in Vaishali, Bihar to King Siddhartha and Queen Trishala of the Jnatrika clan.
  - Became an ascetic at the age of 30 and found **Kaivalya (the truth of life)** in the town of **Pava** near Patna, Bihar.
  - He was given the title of "Mahavira" or the great hero. Also of Jaina or Jitendriya i.e. one who conquers all his senses and Nirgrantha or the one who is free from all bonds.

Jain Councils

Council	Place and year	Chairman/ Presided by	Details
First Council	Patliputra, 300 BC	Sthulabhadra	Jainism was split into two groups - Digambaras and Shvetambars During this council, Mahavira's teachings were classified into twelve Angas.
Second Council	Mathura 512 AD	Skandila	Final compilation of the twelve Angas and the twelve Upangas took place.
	Vallabhi 512 AD	Devaradhi Kshama Ramana	Aim was to continue the collection of sacred scriptures.
Third Council	Vallabhi Council 453 - 456 AD	Devarddhigani Kshamash Ramana	To reduce to writing sacred texts Jain Agama, that had previously only been transmitted verbally

Jain Religious Texts

- There are two major categories of Jain literature:
  1. **Agam Sutras (Canonical Literature)**: Agam literature is composed of many texts that are sacred books in the Jain religion. They are written in the **Prakrit language**.
  2. **Non-Agam Literature**: This includes Agam literature commentary and explanations, as well as independent works compiled by ascetics and scholars. Many languages are used to write them, including Prakrit, Sanskrit, Apabhramsa, Hindi, Kannada, Tamil, German, and English.
- **Acharang (Acaranga) Sutra:**
  - The first of the twelve Anga Agamas is the Acharanga Sutra. It was the first text that the Jain monks studied. This agam describes the conduct and behaviour of ascetic life and the description of the penance of Lord Mahavir.
  - It was written in the Prakrit language.
- **Kalpa Sutra:**
  - Bhadrabahu was the author of the Kalpa Sutra. It features biographies of the Jain Tirthankaras, most notably Parshvanath and Mahavira.
  - It was compiled during the Mauryan period.

Teachings and Philosophy

- Mahavira taught Jainas the dharma and renunciation of the world, strict asceticism, and moral cultivation.
- They are morally bound to live a life where no being is harmed.
- **Anekantavada is the fundamental philosophy** that emphasises that the ultimate truth and reality are complex and have multiple aspects.
  - Also called **non-absolutism** i.e. no single statement can describe the nature of existence and the absolute truth.
- By following the **Three jewels/threefold path** one can rid themselves of bad karma, free themselves from the cycle of rebirth and achieve salvation. These jewels are:
  1. **Right belief** (samyak-darshan)
  2. **Right knowledge** (samyak-jnana)
  3. **Right conduct** (samyak-charita)
- Jains are expected to follow the five constraints in life:
  1. **Ahimsa** (non-violence)
  2. **Satya** (truth)
  3. **Asteya** (not stealing)
  4. **Aparigraha** (non-acquisition)
  5. **Brahmacharya** (chaste living; added by lord Mahavira)
- The eight auspicious symbols and their meaning under Jainism are:
  1. **Swastika:** Peace & well-being of all humans.
  2. **Nandavarta:** A large swastika with 9 endpoints.
  3. **Bhadrasana:** A throne said to be sanctified by Jaina's feet.
  4. **Shrivatsa:** Signifies the pure soul of Tirthankara.
  5. **Darpana:** Mirror reflecting inner self.
  6. **Minayugala:** A couple of fish signifying conquest over sexual desires.
  7. **Vardhamana:** A shallow dish that is used as a lamp and signifies **an** increase in wealth, due & merit.
  8. **Kalasha:** A Pot filled with pure water signifying water.
- The symbol of a hand with a wheel on the palm symbolises ahimsa in Jainism. The word "Ahimsa" is written in the middle of it.

Two major sects or schools under Jainism

Digambara school	Svetambara school

• There are sub-sects of this school:
  ○ **Mula sangha** (original community)
  ○ **Terapanth**: worship idols and replace flowers with dry substitutes.
  ○ **Bispanthi** worships Tirthankaras, Yaksha, and Yakshini. Also offers flowers.
• The last three are the modern communities.
• Believe in complete nudity and do not wear clothes.
• **Aryikas** are female monks who wear unstitched plain white saris.
• **Follow all 5 constraints** as per Mahavira's teachings: Ahimsa, Satya, Asteya, Aparigraha, and Brahmacharya.
• **Bhadrabahu** was an exponent who migrated to Karnataka along with followers after predicting a long famine in North India.
• Prakrit **Suttapahuda of Kunda-Kunda** holds the earliest records of this belief.
• Believe that women can't be a Tirthankara and Malli was a man.
• Rules of monasticism are more rigid under Digambara school.
	• Sub-sects of this school are:
	  ○ **Sthanakvasi:** pray to saints rather than idols. Wear masks.
	  ○ **Murtipujak:** keep idols of Tirthankaras and the saints don't wear masks.
	  ○ **Terapanthi:** worship saints rather than idols and the saints wear a mask.
	• **Follow the preaching of lord Parshvanatha** and hence believe that kaivalya can be attained through **only 4 constraints** (excludes brahmacharya).
	• Believe that the 23rd and 24th Tirthankaras married. Unlike the Digambara belief.
	• **Sthulbhadra was a great exponent** who chose to reside in Magadh, unlike Bhadrabahu who migrated.
	• **Monks of this sect practise the following activities:**
	  ○ Wear plain white clothes.
	  ○ Brush to remove insects from the path to not hurt them
	  ○ Carry a begging bowl
	  ○ Have writing material
	• They **believe that the Tirthankaras can be women** as well and that Malli was a princess.
	• **Only believe in the 5 eternal substances** in existence (**exclude time as 6th** unlike Digambara):
	• Soul (jiva)
	• Matter (pudgala)
	• Space (Akash)
	• Motion (dharma)
	• Rest (adharma)

Concept of God in Jainism

- **Jainism and non-creationism:** Jainism holds that the universe and all of its entities are eternal. The universe operates and is governed by its own set of cosmic laws. Nothing in the universe can be destroyed or created. As a result, Jainism rejects God as the creator, survivor, and destroyer of the universe.
- **God as a perfect being:** Jains believe in God, not as a creator, but as a perfect being. A liberated soul is one who has destroyed all of his karma. The liberated soul is endowed with infinite knowledge, vision, power, and bliss. This living being is a God of the Jain religion.
- **Anyone can become God:** Every living person has the ability to become God. As a result, Jains do not have a single God; rather, Jain Gods are numerous and growing in number as more living beings achieve liberation.

Popular Practices under Jainism

- **Sallekhana** is a voluntary practice in Jainism where the person fasts unto his/her death.
  - The intake of food and water is gradually reduced.
  - It isn't considered suicide as it is not an act of passion or an act where poison or weapons are used.
  - It can be performed by ascetics as well as those living in a household.
- **Pratikraman** is a process where Jains repent for their sins during their day-to-day life and remind themselves to not repeat them. It is of 5 types:
  1. Devasi
  2. Rayi
  3. Pakhi
  4. Chaumasi
  5. Samvatsari

Similarities between Buddhism and Jainism

Parameters	Similarities
Opposed Scriptures like Vedas	• Buddhism and Jainism rejected grand rituals, and extravagant rites, as well as the authority of the Vedas and the priestly class.
Aesthetic Lifestyles	• Like his contemporary, Gautama Buddha, Mahavira was born into a royal family. • They both gave up their royal lifestyles to achieve enlightenment.
Rights for Animals	• Both religions emphasise the importance of treating animals with the same respect as humans.
Karma	• Both religions subscribe to karma, which is the attachment of positive and negative forces to the soul due to a person's actions, beliefs, and spiritual attachments. • This force is carried forward by reincarnation but requires effort to purify the soul.
Inclusiveness	• Both sections appealed to the socially marginalised and accepted people from various ranks of society.
God as creator	• Neither faith regards God as the creator of the universe. • They recognize the divinity of the universe in all of creation.
Reincarnation	• Buddhism and Jainism believe in reincarnation, or the soul's rebirth in a new body after death.

Difference between Buddhism and Jainism

Parameters	Jainism	Buddhism
Ahimsa (Nonviolence)	• In Jainism, ahimsa includes opposition to animal sacrifices.	• In Buddhism, the concept of Ahimsa differs in that it allows the consumption of animal flesh where it is a necessity or traditional diet of the people.
Philosophy for life	• Jainism holds a more comprehensive view of life. According to it, everything in nature, both living and nonliving, has its own soul.	• Buddhism, on the other hand, does not believe so.

Place and origin	• Very ancient origins as compared to Buddhism. **Rishabdev** was the first Tirthankar, and **Mahavir** was the 24th Tirthankar.	• Buddhism traces its roots back to **Siddhartha Gautama (2500 BC),** who was born in Lumbini. He attained enlightenment in Bodhgaya and delivered his first set of teachings in Sarnath's deer park.
Teaching	• Jainism values all living beings. • Taking the **Five Vows** and following the precepts of the **Three Jewels** leads to liberation from the circle of rebirths.	• Buddhism's central tenet is that existence is suffering and that, in order to avoid suffering, one must dispel ignorance by understanding the **Four Noble Truths and following the Eightfold Path.**
Status of women	• According to the Digambara Jain sect, women cannot achieve liberation unless they first reincarnate as men. The Svetambara sect disagrees.	• There are no distinctions between men and women. Both have the same rights.
Places of Worship	• Temples	• Monasteries, temples, shrines
Religious Texts	• Agamas	• Tripitaka (divided into three sections): the Discipline, the Discourse, and the Commentaries.
Geographical distribution	• Mainly in India	• Mainly in India, ASEAN Countries, Sri Lanka, Nepal, etc.

PREVIOUS YEAR QUESTIONS (PRELIMS)

1. Which reference to the religious practices in India, the "Sthanakvasi" sect belongs to____ (2018)

(*a*) Buddhism
(*b*) **Jainism**
(*c*) Vaishnavism
(*d*) Shaivism

2. **Which of the following statements is/are applicable to Jain doctrine? (2013)**

1. The surest way of annihilating Karma is to practise penance.
2. Every object, even the smallest particle, has a soul.
3. Karma is the bane of the soul and must be ended.

Select the correct answer using the codes given below:

(*a*) 1 only
(*b*) 2 and 3 only
(*c*) 1 and 3 only
(*d*) 1, 2 and 3

3. **With reference to the history of ancient India, which of the following was/were common to both Buddhism and Jainism? (2012)**

1. Avoidance of extremities of penance and enjoyment
2. Indifference to the authority of the Vedas
3. Denial of the efficacy of rituals

Select the correct answer using the codes given below:

(*a*) 1 only
(*b*) 2 and 3 only
(*c*) 1 and 3 only
(*d*) 1, 2 and 3

14.3.5 Islam

- It originated in the Arabian peninsula and spread all over the world.
- The word 'Islam' literally means **"submission to god".**
- Those that follow the preachings of the prophet Muhammad and submit to God are called **Muslims**.
- Muslims believe that Prophet Muhammad was the last in the line of messengers sent by the god to Earth. Others were Abraham, Moses, Jesus, etc.
- Christians and Muslims share **Abraham** as a common ancestor.

Life of Prophet Muhammad

- He revealed the message of god on the mountains and when he tried to spread these messages, he initially faced many hardships.
- He was forced out of his home in Mecca and migrated to Medina.
- His return to Mecca is the holy journey that came to be known as the **Hajj**.
- His sayings and day-to-day teachings were compiled by his followers after his death and are called the **Hadith**.

- **The Holy Quran** was compiled before his death and was verified twice by him. It was made into a book form after the Prophet's death.
- The Quran and the Sunnah form the basis of Islamic law called Shariah.
- **In India there are 4 major schools of thought of Islam:**
  1. Hanafi
  2. Shafei
  3. Maliki
  4. Hambali

Basic tenets and philosophy

- **There is only one Allah** and he sent Prophet Muhammad as his messenger to help the people on Earth.
- **Prophet Muhammad is the last messenger.**
- There will be a **day of judgement** and as per one's merits, they will be sent to heaven or hell accordingly.
- Muslims are expected to **offer the Namaz 5 times a day.**
- Friday prayers are supposed to be in a community mosque and it is **called Juma namaz.**
- Muslims fast from sunrise to sunset during the month of **Ramadan which ends with Eid celebrations.**
- One should give a portion of their earnings to the needy and the poor. It is called **zakat or charity.**

Shia and Sunni

- These are the major subdivisions although there are many sects.
- Shia are the followers of Ali and the Sunnis are those who followed the Sunnah.
- **Differences emerged** on the matter of who should succeed after the Prophet's death.
- **The Sunnis supported the claim of Abu Bakr** while the **Shias wanted Ali** to be the successor as he was his own family member (son-in-law).
- **Majority of Muslims in India are Sunni** but there is a large Shia population as well who celebrate Muharram in memory of Ali.

Abrahamic Religions

- The Abrahamic religions are a group of religions centred around the worship of the God of Abraham.
- Abrahamic religious scriptures are the Bible, Quran, and Torah.
- The concept of God in Abrahamic religions is centred on monotheism.
- The major monotheistic religions are - Judaism, Christianity, and Islam.

14.3.6 Christianity

- One of the largest religions in the world, it has a lot of followers in India.
- It was **founded by Jesus Christ in Jerusalem** and got a lot of followers after his prosecution and resurrection after 3 days.
- It became the state religion of the Roman Empire and spread more rapidly.
- The Roman catholic church was founded in Vatican City.
- After a while reform movements led to the branching out of Protestants, Methodists, Evangelicals, etc.

Basic philosophy

- It believes in the **existence of one god** who created the universe.
- **God sends his messengers/messiahs** to help his creations.
- **Jesus was a messenger** who wanted to help people find God and become their saviour.
- After Jesus left Earth, God's presence was maintained in the form of the **holy ghost/spirit.**
- **Christians worship the holy trinity- the** Father (god), the Son (Jesus), and the holy ghost.
- **The sacred book is the Bible** which contains sections of the **old testament** along with the **new testament** written by the Roman catholic church **written by the Pope.**
- **Baptism** is a practice where a person enters the Church's service.
- **Eucharist** is a practice where people break bread and wine with the god which signifies unity with the being.

Christianity in India

- **It spread in India in two stages:** during the medieval period and during British colonisation after the 18th century.
- Some argue that one of Jesus's apostles, **St Thomas, reached India in 52 AD** and worked in Kerala and Tamil Nadu.
- This led to a **lot of conversions from various sections.** It is believed that St Thomas Cathedral in Chennai is where St Thomas is buried.
- **The Portuguese took permission from the Mughal emperor Akbar and Jahangir** to preach Christianity.
- **In 1557, the Jesuit St Xavier made Goa an Archbishopric.**
- **In the 18th century,** the missionaries started converting people in Bengal by offering them modern education and medicine.
- Today, the **Young Men Christian Association (YMCA) reach out to tribal areas** and convert them in exchange for education and medicine.

- There are several denominations like Syrian Christians of Kerala, protestant groups, etc which are active and flourishing in India.

Devasahayam Pillai

- The first layman (a member of the Church who is not ordained) to be recognized as a saint in India was Devasahayam Pillai. On **May 5, 2022, Pope Francis canonised the Blessed Devasahayam Pillai.**
- He was born on April 23, 1712, in the Tamil Nadu district of Kanyakumari, in the village of Nattalam.
- He was raised in an upper-caste family of temple priests and was previously known as Nilakanda Pillai.
- He afterward served in Maharaja Marthanda Varma's court at Travancore. He met a Dutch naval commander there who instructed him in the Catholic religion.
- Lazarus was the Christian name given to Devasahayam Pillai, who afterward adopted the name Devasahayam (God's aid).

14.3.7 Sikhism

- It **began with** the life, times, and teachings of **Guru Nanak (1469-1539).**
- He was a **non-conformist** who criticised the existing way of life and gave an organised alternative.
- He regulated community life by **congregational worshipping in a dharamshala and dining together.**
- **For him, salvation was the ultimate motive** that could be attained by getting rid of endless cycles of births.
- **Salvation was for people of all classes, castes, creeds, and sex.**
- Worshipping idols or books and renouncing home and worldly possessions couldn't bring salvation.
- **It could be achieved through teachings of the guru about the:**
  - Right belief
  - Right worship
  - Right conduct
- Guru Nanak started new forms of worship like the **Langars or community kitchens.**
- He asks his followers to **live an ideal life in a household based on hard work where they attend sangat (gatherings) and kirtan (singing) at the gurdwara or Dharamshala.**
- The follower is **supposed to be closer to God without disrupting their livelihoods.** This was the major reason for the trading class to be attracted to Sikhism.
- **Initially the Mughal-Sikh relations were very cordial** but the execution of Guru Arjan Dev at the order of Jahangir became a cause of dispute.
- **Guru Hargobind (1606-44) set the trend of militancy and raised an army** where followers were to act as saint soldiers who attain heaven upon their martyrdom.
  - He was the **first to use two swords as the symbol of Sikhism.**
  - They symbolised the **spiritual (Piri) and temporal (Miri) authority and a combination of bhakti and shakti.**
  - He built the **Akal Takht and the Lohagarh Fort.**
- **Guru Har Rai and Har Krishan** were in constant conflict with the Mughals to establish a sovereign authority over the Sikhs and were detained by Aurangzeb.
- **Guru Teg Bahadur** also tried to do the same and was executed on Aurangzeb's order in 1675.
- **After Guru Gobin Singh's death,** the guruship was transferred to Guru Granth Sahib and Guru Panth Sahib.
  - This was because in skirmishes against the Mughals, Guru Gobind Singh had lost all his 4 sons.
- The compilation of the Guru Granth Sahib/Adi Granth happened in 1678.
- **The Khlasa was initiated by Guru Gobind Singh** after his father Guru Teg Bahadur was beheaded. It started as a sect that was a warrior class devoted to protecting the innocent from religious persecution.
  - The word literally means to "be pure" or "free".
  - They were visibly different from the non-khalsas.
  - They were **given the title of Singh (male) and Kaur (female).**
  - They had to follow a moral code of conduct (no tobacco, intoxicants, meat and adultery, no modification of hair on body)
  - They either followed the words of Nanak or other authority holders. (apart from the guru tradition)
  - They were not allowed to cut hair and had to **carry the 5 k's (kaccha, kirpan, kesh, kanga, and kara).**
  - Its founding is celebrated as the festival of **Baisakhi.**

14.3.8 Zoroastrianism

- The religion has its **origin around 6-7th BC** by a prophet named **Zarathustra**.
- **It's a monotheistic religion** that believes in one eternal **god named Ahura Mazda** who is the epitome of just behaviour and goodness.
- The spirit of bad behaviour and malice is called **Angra Mainyu.**
- In this religion, **the struggle between good and evil continues for eternity.** One day the good will eventually win which will also be the last day.

- Their **fire temples are called Atash Bahram.** In India, there are only 8 known Zoroastrian temples.
- Due to Islamic invasions of Persia; the **Zoroastrians began migrating to India in 936 AD for the first time.**
- They are **commonly known as Parsis** and are one of the fastest-shrinking minorities in India.
- Their **sacred text is called Zend Avesta** and is **written in the old Avestan** language.
  - It has 17 **songs (gathas)** and the **Athuna Vairyo (sacred chant).**
  - **The translation is called Zend and is divided into 5 parts:**

    i. **Yasna:** Worship with ceremony and offerings.

    ii. **Videvdat:** Laws against the demons.

    iii. **Yashts:** The worship through praise

    iv. **Khordeh Avesta:** Book on Daily prayers.

    v. **Gathas:** These are further divided into five parts called the Ahunavaiti, Ushtavaiti, Spenta-Mainyu, Vohu-Khshathra, and Vashishta-Ishti.
- The **followers worship fire** but also consider earth, water, and air as sacred elements.
- They **place their dead in the open to be fed upon by vultures.**
- These places are called **Dakhma** and the vultures are called the **Dakhma Nashini.**
- **The only known Dakhma in India is the silence tower** in Mumbai. Nowadays many choose to cremate their dead.
- **The three major sects in Parsis are:**
  1. **Shahenshai** calculated their calendar from the last Sasanian king Yasedgard III.
  2. **Kadmi** claims to have the oldest and the most accurate calendar.
  3. **Fasli** follows the traditional Persian calendar.

14.3.9 Judaism

- It is **one of the oldest religions** and is also a monotheistic religion.
- Throughout history they have been persecuted by many empires. Most recently and cruelly by the Third Reich of Hitler.
- It **predates both Islam and Christianity.** Many teachings of Judaism have been adopted by both Islam and Christianity.
- The **Jews believe in one true god whose name is Yahweh** who was instituted by the Prophet Abraham.
- **Torah** is their religious book and also the first 5 books of the old testament.
- **Talmud** is another book that includes legal and ethical writings with a brief history of the Jews.
- **Synagogues** are places of worship in Jewish culture.
- **Eliyahu-Hanabi** is the thanksgiving service to the prophet Elijah.
- **Abraham's sons:** Isaac and Jacob were also blessed by god.
- God sent Moses to earth and gave him **10 commandments or the sefer Torah at Mt Sinai.**
- The 10 commandments (a part of the old testament) had instructions about how **Israelis (the term for the children of Jacob or Israel) should live.**
- Jacob had 12 children who went to be ancestors of **12 different tribes known as Bene Israel or the "children of Israel".**
- The **Jews also believe like Muslims, on a judgement day** when the pious would go to heaven and the evil to hell.
- They came to India for the first time on the western coast. There are 5 major Jewish communities in India:
  - Malayalam speaking **Cochinis.**
  - Marathi speaking **Bene Israel.**
  - Baghdadi Jews came as traders and settled around Mumbai, Pune, and Kolkata.
  - Manipuri Jews or Bnei Menashe who claim to be one of the 10 lost tribes.
    - They **live at the India-Myanmar border in Manipur and Mizoram.**
    - They **are among Mizo, Kuki, and Chin tribes** and believe in Jesus Christ.
  - Bene Ephraim are Telugu-speaking Jews who converted to Judaism in the 1980s.



15 Schools of Philosophy

- Main aim of life, as per Indian schools of philosophy, was to become free of the circle of death and life. There were two different schools of thought - orthodox and Heterodox.
- **All the major schools agreed upon the goals that need to be fulfilled in life:**

Goals	Meaning	Popular work/ treatise
Artha	Wealth and economic means	Arthashastra
Dharma	Regulation of social order	Dharmashastra
Kama	Physical pleasure or love	Kamasutra
Moksha	Salvation	Darshana or Philosophy

15.1 ORTHODOX SCHOOLS

- These believe that the Vedas were infallible and were **divided into 6 sub-schools or Shad-Darshana.**

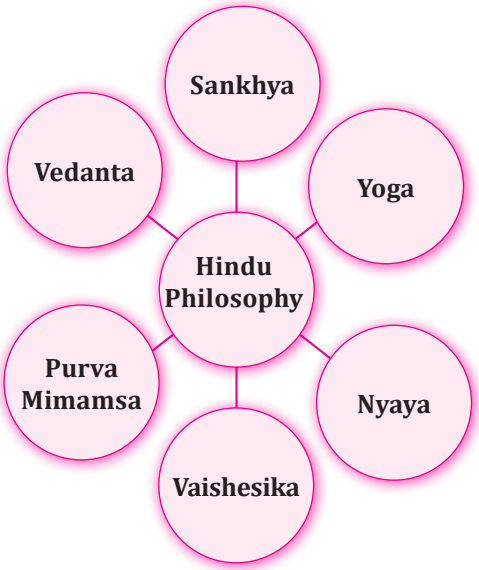


Fig. 14.1: Six Orthodox Schools

15.1.1 Samkhya

- Founded by **Kapil Muni,** it is the oldest school of philosophy.
- An important book for this school is **"Samkhya Sutra"** by **Kapil Muni**.
- It says that the **root cause of human misery is "lack of knowledge".** Salvation can be achieved through knowledge.
- **Real knowledge can be acquired through**
  - **Pratyaksha** i.e. perception;
  - **Shabda** i.e. hearing and
  - **Anumana** i.e. inference.
- This school has been famous for its scientific system of inquiry.
- **Prakriti and Purusha are real, absolute, and independent.**
- **Prakriti** is closer to attributes of female thought, movement, and transformation.
- **Purusha** is closer to attributes of males, related to consciousness, and can't be altered.
- **It believes in Dwaivaad or Dualism i.e. soul and matter are separate entities.**
- **Original vs new Samkhya school of philosophy:**

Original view of Samkhya school	New view Samkhya school
• As old as the 1st century AD. • It says that the presence of any divine agency is not required for the creation of the universe. • It has a rational and scientific view. • World exists because of Prakriti. • It is a materialistic school of philosophy.	• As old as the 4th century AD. • Prakriti and Purusha are necessary for the creation of the universe. • Spiritual view of how the universe was created. • When nature and spiritual elements came together; the universe was created. • It is more of a spiritual school of philosophy.

15.1.2 Yoga

- **"Yoga sutra" of Patanjali (2nd century BC)** is the source of this school and the concept of Yoga.
- **Literal meaning of the word "Yoga" is "union".**

- It says that a human being can **achieve salvation through meditation and the physical application of yoga.**
- **Physical aspect:** deals primarily with exercises in different asanas (postures).
- Yoga school teaches techniques that help humans to control their mind, body, and sensory organs.

Means to achieve freedom	The path to be followed
• Yama	• By practising self-control
• Niyama	• Observe the rules that govern your life.
• Pratyahara	• Choose an object
• Dhyana	• Fix the mind over the chosen object
• Dharna	• Concentrate on the chosen object
• Samadhi	• Merge the mind and the object to achieve the final dissolution of the self.

15.1.3 Nyaya

- This school **believes that logical thinking can help us achieve salvation.**
- **Founded by Rishi Gautama who also authored the "Nyaya Sutra".**
- **The school argues that by using logical tools:** Inference, hearing, and analogy, a human being can verify the truth of a proposition.
- It believes that God not only created the Universe but also sustained & destroyed it.
- This school constantly stresses systematic reasoning and thinking.
- They consider life, death, and salvation to be like mysteries that can be solved through logical and analytical thinking.

15.1.4 Vaisheshika

- This school of philosophy was **founded by Rishi Kanada.**
- It **believes in the physicality of the universe.**
- Considered a realistic and objective philosophy that governs the universe.
- It argues that **everything in the universe was created by 5 main elements/Dravya: fire, air, water, earth & ether (sky).**
- This school developed the atomic theory, all material objects are made of atoms **(Anu)**.
- As per this school, **Atoms and molecules together give rise to matter,** which is the basis of everything that can be touched or seen.
- It is **credited for the beginning of physics** in the Indian subcontinent.
- **Believes in God,** and considers him to be the guiding principle.
- **It believes that the laws of karma** guide the universe. We go to heaven or hell based on our merits and demerits.
- **Believes in salvation,** but it is parallel to the creation and destruction of the universe which happens as a cyclic process.

15.1.5 Mimamsa

- **The word Mimamsa means the art of reasoning, interpretation, and application.**
- **Main texts** of this school of philosophy are the **Sutras of Rishi Jaimini (composed around the 3rd century BCE).**
- Further worked upon by **Sabar Swami & Kumarila Bhatta.**
- **Main focus:** Ritualistic part of the Vedas, for which, they have to take the assistance of the priests. Thus, legitimising the dominance of Brahmanas.
- **Focuses on the analysis of the texts of Samhita and Brahmana** (which are a part of the Vedas).
- **It believes that the Vedas contain the eternal truth** and are the repositories of all knowledge.
- **Salvation is possible through performing rituals,** but it is also important to understand the justification and reasoning behind it.
- Believes in the concept of heavens and hell based on merits and demerits.

15.1.6 Vedanta

- **"Vedanta"** literally means **"End of the Vedas"**.
- Upholds the philosophies of life as elaborated in the Upanishads.
- **Oldest text:** Brahma Sutras of Badrayana (2nd century BCE)
- **Message propounded:** Brahm is the reality of life, and everything else is unreal or Maya.
- **Atma/consciousness of the self is the same as Brahm. "Atma = Brahma".**
- If one attains knowledge of the self, he also attains knowledge of the Brahm. Thereby, attaining salvation.
- This makes Brahma and Atma indestructible and eternal.
- **Shankaracharya's commentaries** on the Upanishads and the Bhagwat Gita in the 9th century AD **developed the school of Advaita Vedanta.**

- **Another major proponent of this school was Ramanujan. His views led to some differences:**

Shankaracharya's views	Ramanujan's views
• Brahma is considered as without any attributes. • Knowledge/Gyana is the main means to attain salvation.	• He thinks of Brahma as someone with attributes. • Loving faith and devotion is the path to attain salvation.

- It believes in the theory of Karma and the concept of punarjanm/rebirth.
- A person will have to bear the results of the actions of his past births. The only remedy is finding one's Brahm.

15.2 HETERODOX SCHOOLS

- This school does not believe in the originality of the Vedas and questions the existence of god.

15.2.1 Buddhism

- **Founder of this school is Gautama Buddha;** born in 563 BCE at Lumbini in Nepal.
- Main teachings of Buddha were codified after his death into **Pitakas**.
  - **Vinaya Pitaka** (Rules of Order for Buddhists) written by Upali.
  - **Sutta Pitaka** (Buddha's sermons and doctrines) by Ananda.
  - **Abhidhamma Pitaka** (Buddhist philosophy) by Mahakashyapa.
- **Views about Vedas:** Traditional teachings imbibed in the Vedas might not be useful for humans to achieve salvation and one should not trust them blindly.
- **Four noble truths:**
  1. Truth of suffering (Dukkha)
  2. The truth of the origin of the suffering (Samudaya)
  3. The truth of the cessation of suffering (Nirodha)
  4. The truth of the path to the cessation of suffering (Marga)
- **Three jewels (Triratna) embraced under Buddhism are:**
  1. **Buddha:** The Enlightened One.
  2. **Dhamma:** Teachings of Buddha (doctrine).
  3. **Sangha:** The Monastic Order.
- Peace and freedom from the cycle of birth and rebirth can be attained by following the **eightfold path:**
  1. Right Vision.
  2. Right Resolve.
  3. Right Speech.
  4. Right Conduct.
  5. Right Means of Livelihood.
  6. Right effort.
  7. Right Mindfulness.
  8. Right Concentration.
- According to Buddha, the **Madhyam Marg (Middle path) describes the character of this eightfold path** that leads to the path of liberation.

15.2.2 Jainism

- Jain philosophy was **first elaborated by** the Jain Tirthankara **Rishabha Deva** who was one of the 24 Tirthankaras in Jainism.
- First of all Tirthankara realised that **Adinath was the source of all Jain philosophy.**
- **Aristanemi and Ajitnath** also contributed to developing this philosophy.
- Like the Buddhist philosophy, the **Jains also oppose the primacy of Vedas to achieve salvation.**
- **It says that we are surrounded by pain** and by controlling our minds and through the right conduct we can achieve salvation.
- **Follow celibacy** if one wants to get free from the cycle of birth and death.
- **Right perception + Right knowledge + Right conduct = path of salvation.**
- All the natural and supernatural things in this universe are based on **seven fundamental elements:**
  - Jiva, Ajivaa, Asrava, Bandha, Samvara, Nirjara, and Moksha.
- **Two basic types of existences:**
  - **Astikaya** or something that has a physical shape. like a body.
  - **Anastakiya,** i.e. that which has no physical shape. like time.
- **Anekantavada:** ultimate truth & reality is complex and has multiple aspects. There is no single, specific statement that can describe the absolute truth.
- **Three Jewels/ Triratna:** Right Belief, Right Knowledge & Right Conduct.
- **They follow 5 constraints:** Ahimsa, Satya, Asteya, Aparigraha, and Brahmacharya.
- Everything that has a substance is called dharma. Substance depends on the quality and remains unchangeable. But the qualities themselves can change.
  - E.g. consciousness is the substance of the soul but one can be happy or sad depending on the mood.
- **It does not believe in the concept of god.** It says that the world is created and maintained by universal law.

15.2.3 Lokayata/Charvaka

- **Founder of this school is Brihaspati**
- This philosophy finds **mention in the Vedas and Brihad-Aranyaka Upanishad.**
- This School propounded a materialistic view to achieve salvation.
- **"Lokayata" literally means** derived from common people. Also, a keen attachment to the materialistic world.
- **Denied the existence of any divine agent** who could control or regulate our conduct, on the earth.
- Believes that the Brahmanas manufacture rituals to acquire gifts/Dakshina.
- Believes in anything that could be touched or experienced by the human senses.
- It believes that the Man is the centre of all activities and he should enjoy his life as long as he lives.
- Do not consider ether as the 5th element as it cannot be experienced through perception, the other 4 elements are fire, earth, water, and air.
- School argues that there is no other world after this one, hence death is the end of a human being and pleasure should be the ultimate objective of life.
- Propound the theory of 'eat, drink and make merry'.

PREVIOUS YEAR QUESTIONS (PRELIMS)

1. Which one of the following pairs does not form part of the six systems of Indian Philosophy? (2014)

(*a*) Mimamsa and Vedanta
(*b*) Nyaya and Vaisheshika
(*c*) Lokayata and Kapalika
(*d*) Sankhya and Yoga

2. With reference to the history of philosophical thought in India, consider the following statements regarding Sankhya school: (2013)

1. Sankhya does not accept the theory of rebirth or transmigration of the soul.
2. Sankhya holds that it is self-knowledge that leads to liberation and not any exterior influence or agent.

Which of the statements given above is/are correct?

(*a*) 1 only **(*b*) 2 only**
(*c*) Both 1 and 2 (*d*) Neither 1 nor 2

3. The Jain philosophy holds that the world is created and maintained by_____ (2011)

(*a*) Universal law
(*b*) Universal Truth
(*c*) Universal Faith
(*d*) Universal Soul

16 Development of Science and Technology

16.1 SCIENCE AND TECHNOLOGY IN ANCIENT INDIA

- **Spiritual growth**: It has been prevalent in the Indian subcontinent's corners since ancient times, and many other cultures have been enamoured by it.
- **Indian religions**: Invaders such as Greeks, Persians, Huns, and Mongols accepted numerous Indian religions such as Buddhism, Jainism, and Hinduism. India has also contributed much to enriching the world's material culture.
- **Science and Technology in Ancient India**: Following things have been found in ancient India, and research shows that they may have originated here.
  - The Distillation Of Perfumes
  - The Production Of Dyes
  - The Extraction Of Sugar,
  - The Weaving Of Cotton,
  - Methods Of Algebra And Algorithm
  - The Concept Of Zero,
  - The Methodology Of Surgery,
  - The Concepts Of Atom And Relativity,
  - The Ayurvedic System Of Medicine,
  - The Technique Of Alchemy,
  - The Smelting Of Metals,
  - The Game Of Chess,
  - Martial Art And Karate

16.2 MATHEMATICS

- **Subjects**: It contains the following subjects:
  - Arithmetic (Pattin Ganita/Anka Ganita)
  - Algebra (Bija Ganita)
  - Geometry (Rekha Ganita)
  - Astronomy (Khagolshastra)
  - Astrology (Jyotisa)
- **Treatises on mathematics**: Between 1000 BC and 1000 AD, Indian mathematicians wrote a number of treatises on mathematics that dealt with the topics indicated above.
- **Algebraic methods and the idea of zero:** They most likely originated in India.
- **Harappa's urban layout:** It demonstrates that the inhabitants of the period were well-versed in measuring and geometry.
- **Geometric patterns**: They are frequently used in temples in the form of geometrical motifs.
- **Bijaganita:** This translates as "the other mathematics," as Bija means "another" or "second," and Ganita means "mathematics."
- **System of computation**: The fact that this term was chosen for this system of computation shows that it was recognised as a parallel system of computation, distinct from the conventional one that had been in use for a long time and was the only one at the time.
- **Origin**: It led to the belief that mathematics existed in Vedic texts as a shortcut technique of computation.
- **Shulbasutra:** Authored by **Baudhayana** about the sixth century BC, was the first text on mathematics. The Shulbasutra mentions a formula for the square root of two and certain notions that are quite close to Pythagoras' Theorem. It also includes geometry relating to the construction of a fire altar.
- **Apastamba:** It established the notions of practical geometry encompassing acute angles, obtuse angles, and right angles around the 2nd century BC.
  - This understanding of angles aided in the construction of fire altars during the period.

16.2.1 Aryabhatta

- Aryabhata composed Aryabhatiya approximately 499 AD, in which he fully explained the principles of mathematics and astronomy.
- The book, written in Sanskrit, was divided into four sections:
  1. Procedure For Computing Huge Units Of Time
  2. Number Theory, Geometry, Trigonometry
  3. Bijaganita
  4. Astronomy
- **Astronomy**: In ancient days, astronomy was also known as khagol shastra. Aryabhata studied in Nalanda's famed astronomy laboratory, Khagol. **The goals of studying astronomy, according to Aryabhata's text, were:**
  - To determine calendar correctness.

- Understand the weather and rainfall trends.
- Getting about.
- To read the horoscope.
- To comprehend the tides and stars. This aided in navigating deserts and oceans at night by marking the direction.

- **Earth and shape**: According to Aryabhata's text, the Earth is spherical and revolves on its own axis.
- **Algebra**: He discovered algebra and developed the formula for the area of a triangle.
- **The value of Pi**: It was reported by Aryabhata is far more precise than the Greeks'.
- **Aryabhatiya's Jyotisa section**: It includes astronomical terminology technique of calculating the exact location of the planets, the movement of the planets The Sun and the Moon, as well as the computation of eclipses
- **Hindisat**: It should be emphasized that Arabs referred to mathematics as "Hindisat," or the Indian skill that they learned in India. In this regard, the whole Western world owes India gratitude.

The Idea of Zero

- 'Zero,' also known as Shunya, is derived from the notion of a void. The notion of vacuum existed in Hindu philosophy, hence a symbol for it was created.
- The Buddhist notion of Nirvana (attaining salvation) by dissolving into the nothingness of eternity' affected South-East Asian culture.

16.2.2 Brahmagupta

- **Brahmasputa Siddhanta**: In his work Brahmasputa Siddhanta (7th century AD), Brahmagupta mentioned Zero as a number.
- **Negative numbers:** In his work, he also invented negative numbers and referred to them as debts, while positive numbers were referred to as fortunes.
- **Quadratic formula:** It also gave the first detailed exposition of the Quadratic formula.

16.2.3 Mahaviracharya

- **Ganit Sara Sangraha:** Mahaviracharya composed **Ganit Sara Sangraha** in the ninth century AD. It is the first Indian treatise devoted solely to mathematics.
- **Algebra Concepts**: In his book, he goes into detail about algebra concepts like equilateral and isosceles triangles, rhombuses, circles, and so on. Rashtrakarta King Amoghavarsha supported him.

16.2.4 Bhaskara-II

- **Siddhanta Shiromani:** He was a prominent mathematician in the 12th century AD. Siddhanta Shiromani, his book, is broken into four sections:
  1. Lilavati (for Arithmetic)
  2. Bijganita (dealing with Algebra)
  3. Goladhya (about Spheres)
  4. Ghaganita (mathematics of Planets)
- **Lilavati:** In his book Lilavati, he proposed the chakrawat technique, also known as the cyclic approach, for solving algebraic problems.
- **Translation**: In the nineteenth century, James Taylor Lilavati was translated and made available to people all over the world.

16.2.5 Narayan Pandit

- Narayan Pandit created works of mathematics throughout the Medieval era, including Ganitakaumudi and Bijaganitavatamsa.
- **Tantrasamgraha:** An astronomical book written by Nilakantha Somayaji, covers the laws of Trigonometric Functions.

16.2.6 Medicine in Ancient India

- **Vedic period:** During the Vedic period, Ashwini Kumars practised medicine and were awarded god status. Dhanvantari was the Ayurvedic Medicine God.
- **Atharva Veda:** The Atharva Veda was the first text to address ailments, their cures, and medications.
  - Many ailments, such as diarrhoea, sores, cough, leprosy, fever, and seizures, are listed in the Atharva Veda.
- **Demons and Spirits:** It is said that ailments are caused by demons and spirits invading the human body and may be treated using magical charms and spells.
- **Takshila and Varanasi:** However, in approximately 600 BC, the period of practical and more logical illness cures began. Takshila and Varanasi evolved as medical learning centers.
- **Atreya and Agnivesa:** Before Charak and Sushruta, Atreya and his disciple Agnivesa had worked with Ayurvedic ideas in the 6th century BC.
  - **During this period, two major treaties were:**
    1. **Charak Samhita** (deals with Ayurveda) by Charak, Father of Ayurveda;
    2. **Sushruta Samhita** (deals with Surgery) by Sushruta, Father of Surgery.

16.2.7 The Charak Samhita

- **Primary Concern**: The Charak Samhita is primarily concerned with the use of plants and herbs for therapeutic reasons. In some ways, it is primarily

concerned with Ayurveda as a science, the description of which is separated into eight volumes.

- **Charak Samhita:** It has detailed notes on digestion, metabolism, and the immunological system.
- **Three Doshas**: According to Charak, the functioning of a human body is dependent on three Doshas:
  1. Bile
  2. Phlegm
  3. Wind.
- **Formation**: These doshas are formed by blood, flesh, and marrow, and an imbalance between these three doshas causes illness in the body. Drugs can help restore this equilibrium.
- **Focus of the book**: In his book, Charaka focuses on prevention rather than treatment. Genetics is also mentioned in the Charak Samhita.

16.2.8 Sushruta Samhita

- It is important in medicine as it focuses on the practical issues in surgery and obstetrics.
- Sushruta studied anatomy in great depth with the help of a human corpse.
  - His major areas of expertise were:
    - Rhinoplasty (Plastic Surgery)
    - Ophthalmology (Ejection of Cataract)
- **Sastrakarma**: During that time, surgery was known as Sastrakarma. The book Sushruta Samhita details the processes to be performed before performing surgery.
- **Rhinoplasty:** Shushruta's major contribution in this discipline was Rhinoplasty, which is the plastic surgical repair of a mangled nose.
- **Cataract removal:** Sushruta performed cataract removal from the eye with ease and utilizing simple surgical equipment. As a result, when compared to the rest of the globe, India experienced the most advances in medicine.
- **The Ayurveda System:** It was brought to Tibet and China by Buddhist monks from India. The translation of the two novels was also done in Arabic.
- **Impact on Greeks:** During the IndoGreek dominion in India from 180 BC to 10 AD, Indian remedies impacted even the Greeks.

16.3 PHYSICS

- **Panchbhootas:** The materials on Earth have been categorized as Panchbhootas since Vedic times. These panchbhootas were linked to human perceptual senses.
  - The fragrance of earth (prithvi)
  - Agni (fire) with vision
  - Maya (air) with feeling
  - Water (apa) with flavor
  - Sound (akash)
- **Ether as an element**: Later Buddhist philosophers dismissed ether as an element, replacing it with life, pleasure, and sorrow.
- **Physical tangible**: Except for ether, philosophers believed that the other four were physically tangible and so included minute particles of stuff.
- **Parmanu**: It was the name given to the last minuscule substance that could not be further subdivided.
  - For each of the five components, there are five different varieties of parmanu. As a result, Indian thinkers developed the concept of splitting an atom.
- **Concept of atoms**: In the sixth century BC, Indian philosophers Kanada and Pakudha Katyayana first proposed the concept of atoms and the material universe being made up of atoms.
  - Kanada revealed that the material universe is made up of kana, which are invisible to the human eye. As stated by modern atomic theory, they cannot be subdivided further and are indestructible.

16.4 CHEMISTRY

- **Chemistry developed in India in stages via experimentation:**
  - Metallurgy (metal smelting)
  - Distillation of fragrances
  - Dyeing and pigment production
  - Sugar extraction
  - Paper production
- **Rasayan Shastra:** In India, the chemistry was known as Rasayan Shastra, Rasatantra, Rasa Vidya, and sakriya, which all mean "liquid science."
- **Rasakriya Shala**: They were chemical labs, and chemists were known as rasanya.
- **Metalworking:** It first appeared in India during the Bronze Age. Indeed, the progression from the Bronze Age through the Iron Age to the present owes a great deal to advances in metallurgy.
- **Metal smelting:** Indians were experts in the extraction of metals from an ore and their casting in the field of metal smelting.
- **Examples Of Indian Metallurgy:** The Iron Pillar of Mehrauli in Delhi and an Idol of Gautama Buddha at Sultanganj, Bihar are outstanding examples of Indian metallurgy. Even thousands of years after being manufactured, they have not rusted.
- **Nagarjuna**: He was a well-known ancient metallurgist and alchemist. He was a specialist at converting basic metals into gold. Born in Gujarat around 931 AD, Nagarjuna was endowed with the ability to transform

base metals into gold and extract the "Elixir of Life," according to popular legend.

- **Rasaratnakara:** Another treatise, Rasaratnakara (a chemical book), focuses on the manufacture of liquids (mainly mercury). The book also included an overview of metallurgy and alchemy.
- **Elixir Of Life From Mercury**: In addition to minerals and alkalis, Nagarjuna employed animal and vegetable items to create the elixir of life from mercury.
- **Transformation to Gold**: He also spoke about the transformation of basic metals into gold.
- Although gold could not be manufactured, the procedure was beneficial in making metals with gold-like yellowish brightness, which aids in the production of counterfeit jewelry.
- **Nagarjuna's contribution to chemistry:** It was enormous, as the notion of metal transformation appears to have been acquired from Indian literature by Arabs.
- **Rasarnava:** It is a Tantric literature published in Sanskrit during the medieval period (12th century). Its tantric activity is concerned with metals preparations and alchemy under chemistry.

16.5 PAPER PRODUCTION

- **Palm leaves**: They were commonly used to preserve ancient texts.
- **Paper Manufacturing Centres:** However, the usage of paper dates back to the medieval era. Kashmir, Patna, Murshidabad, Ahmedabad, Aurangabad, Mysore, and other well-known paper manufacturing centers.

16.6 GUNPOWDER

- Following the arrival of the Mughals, the manufacturing of gunpowder and its application in firearms began in India. Babur was the first to use gunpowder in India.
- **Metalworking:** It first appeared in India during the Bronze Age. Indeed, the progression from the Bronze Age through the Iron Age to the present owes a great deal to advances in metallurgy.
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16.8 CANNONS

- **Casting of Cannons:** Tujuk-i-Baburi expressly mentions the casting of cannons.

16.9 PERFUME OFFICE

- **Ain-i-Akbari**: It mentions Akbar's "regulation of the perfume office." The discovery of rose attar is attributed to Noorjahan's mother.

16.10 VARAHAMIHIRA

- **Varahamihira's importance:** To geology, hydrology, and ecology cannot be overlooked. He lived during the Gupta period and was most likely one of Vikramaditya's nine jewels.
- **Varaha:** His prophecies were so precise that King Vikramaditya bestowed the title "Varaha" upon him.
- **Existence Of Water:** He argued that the presence of termites (Deemak) and plants in that location might indicate the existence of water.

- He provided a list of six animals and 36 plants that may signal the existence of water.

- **Brihat Samhita:** In his work Brihat Samhita, he also proposed the earth cloud idea.
- **Earthquakes interlink:** He linked earthquakes to plant impact, animal behaviour, subsurface water, submarine activity, and unique cloud formation.
- **Jyotishya**: He also made contributions to Astrology, commonly known as Jyotish Shastra.

Rasesvara

- Rasevara was a Shaiva intellectual movement that emerged in the first century CE.
- It recommended the use of mercury to immortalize the body.
- This school was founded on Govinda Bhagavat and Sarvaja Rmevara's books Rasrava, Rasahidaya, and Rasevarasiddhnta.

16.11 SHIP BUILDING AND NAVIGATION

- There have been several references to ancient Indians engaging in marine operations.
- **Literature**: Shipbuilding and nautical operations were mentioned in Sanskrit and Pali literature.
- **Yukti Kalpa Taru**: It is a Sanskrit work that discusses the many techniques employed in shipbuilding throughout ancient times.
  - The book offers minute data about the many types of ships, their sizes, and the materials required to create them.
- **Ancient Times:** During ancient times, Indian builders were well-versed in the materials utilized in ship construction.
- **The ships were divided into two categories:**
  1. Samantha (Ordinary Class)
  2. Vishesha's (Special Class)
- **The ordinary class is for maritime voyages and has two ship types:**
  1. **Dirgha ship hull** - long and thin
  2. **Unnata-type ship** with a larger hull
- **The ships were divided into three categories based on their length and cabin placement:**
  - **Sarvamandira Vessels:** Cabins spanning from one end of the deck to the other, utilised for royal journey and horse transportation.
  - **Madhyamandira:** Staterooms for leisure journeys in the centre of the deck.
  - Agramandira: Military warships.

16.12 MEDIEVAL ERA

- **Lilavati**: Faizi translated Lilavati into Persian at Akbar's court.
- **Akbar's Direction:** Furthermore, Akbar directed that mathematics become a subject of study in the educational system during those times.
- **Feroz Shah Tughlaq**: He erected an observatory at Delhi, while Feroz Shah Bahamani established one in Daulatabad.
- **Yantaraja:** Mahendra Suri, Feroz Shah Bahamani's court astronomer, developed the Yantaraja astronomy instrument.
- **Sawai Jai Singh:** He established five observatories at Delhi, Jaipur, Varanasi, Ujjain, and Mathura.

#OpinionMatters

Do you think the transregional and transcontinental trade links in ancient India helped to develop the science and technology in India?



17 Calendars in India

17.1 INTRODUCTION

- A calendar is a method of organising days that can be used for social, religious, commercial, or administrative purposes.
- This is accomplished by naming time intervals, which are typically the day, week, month, and year. In such a system, a date is the designation of a single, specific day.
- A calendar is also a physical (often paper) record of a system like this. A calendar can also refer to a schedule of upcoming events, such as a court calendar.
- The various calendar systems are based on astronomical years, which follow the movement of celestial bodies.
- These systems are responsible for the names discussed below:
  - Solar System
  - Lunar System
  - Luni Solar System

17.2 CLASSIFICATION OF YEAR AND MONTHS

- **Solar Year**: It represents the time spent by the Earth revolving in its orbit around the Sun, passing through a point on the ecliptic, such as the solstice or equinox, to which it returns after completing its journey.
  - The length of the solar year is **365 days, 5 hours, 48 minutes, and 46 seconds.** This system provides the most accurate correspondence between the year and the seasons. The solar year consists of 12 months.
  - **Solar Month:** The twelve months of the solar year bear the names of the **twelve zodiac signs** known as Rashis.
    - Mesha (Aries), Vrishabham (Taurus), Mithuna, the pairs (Gemini), Karka, the crab (Cancer), Simha, the lion (Leo), Kanya, the maiden (Virgo), Tula, the scales (Libra), Vrischika, the scorpion (Scorpio), Dhanus, the bow (Sagittarius), Makara, the sea monster (Capricorn), Kumbha, the water (Pisces)
- **Lunar Year**: Like the solar year, the lunar year is made up of 12 months or lunations. However, each lunation is a syndic month as defined by the time between two successive full or new moons.
  - **Lunar Month**: There are two methods for determining the beginning of the month under the lunar system. They are either Amasanya or Purnima, which means they start with the bright fortnight (Bright-half) or the dark fortnight (Dark-half) on the day after the new or full moon, respectively.
  - The lunar month, often known as the moon month, is the one that is observed over the majority of the country out of the two types of months mentioned above.
  - The months are divided into Pakshas or fortnights, weeks, and days in the various calendar systems. According to the lunar calendar, there are two pakshas or fortnights:
- **Shukla Paksha:** (The brilliant half) begins on the day after the new moon.
- **Krishna Paksha**: (the shadowy half), which begins the day after the full moon.
- **Luni Solar Year**: As in Hindu calendars, the year is calculated by the solar cycle and the months by lunar divisions, with the adjustment between the two accomplished through intercalation and suppression of days and months.
  - Because a lunar month can range from 29.26 to 29.80 days, the period is 354 days, which is 11 days shorter than the solar year. This difference is compensated for by intercalation or suppression, which allows the lunar year to conform to the solar year.
  - To align the lunar year with the solar year, an intercalary month is added every 2.5 years. **Adhik Masa** is the name given to this extra or intercalary month.
- The solar day is referred to as **Divasa**, but the lunar day is referred to as **Tithi or Vasara**.
- A tithi, or lunar day, lasts for a shorter period of time than a divas, or solar day, which lasts from one sunrise to the next and includes both day and night. Tithi typically lasts for 23 hours and 37 minutes, which is 23 minutes shorter than Divas or solar day.
- The Tithi is further divided into **Ghatika, Pala, and Vipala**, with the Gregorian calendar being **related in the following ways**:

- One day and night = 1 divas = 24 hours = 60 ghatikas
- One ghatika = 60 palas = 24 minutes
- One pala = 60 vipalas = 24 seconds
- Two ghatikas = 1 Muhurta = 48 minutes

- **Thus 2.5 muhurta is equal to 2 hours.**

Adhik Masa

- Adhik Masa is the intercalary month that is added to a lunar year every 2.5 years to correct the lunar-solar year gap and ensure that the natural occurrences and seasonal cycle that occur in specific months are not disrupted by occurring in other months.
- The lunar year is 354 days long and is 11 days shorter than the solar year every year.
- Every 2.5 years, an intercalary month known as Adhik Masa or Mala Masa is added to the lunar calendar in order to modify these 11 days.
- Every month, the Sun shifts from one Rashi to the next. Because the Sun's apparent speed is not constant, it does not always take the same amount of time to travel through each Rashi.-This event is known as a Sankraman or Sankranti.
- Each year, there are 12 of this sankramana. However, it occasionally happens that the Sun does not travel through any of the rashis during one of the lunar months, and then the Adhik Masa is introduced when there are two moon days in a row between one Sankranti and another. Adhik Masa, then, is the month in which there is no Sankranti, to put it another way.
- On the other hand, the month that is eliminated or dropped is known as Kshaya Masa and occurs when there are two Surya-Sankranti.

Hindu Calendar

- The Hindu calendar, or pachanga, considers the panch, or five angas or limbs, which are the year, month, paksha, tithi, and ghatika, or alternately, the tithi, vaara, nakshatra, yoga, and Karana.
- The twelve Nakshatras, or locations on the ecliptic or rashis, that the Sun passes over during a year are given those names. There are a total of 28 constellations or nakshatras. Because nakshatras vary in extent, they do not all have the same number of stars; some just have one or two. There are two to three nakshatras in each Rashi.
- Hindu calendar divides the solar year into two halves:
- **Uttarayana:** The first six months of Uttarayana, or from Paush (January) to Ashadh (June), or from Makar Sankranti to Karka Sankranti, is considered the God's Day.
- **Dakshinayana:** The six months from July to December known as Dakshinayana are known as God's Night.
- Consequently, a solar year is equivalent to a god's day and night.

Four Eras Of Yuga

- Hinduism defines a yuga as an epoch or era having a four-age cycle. In descending order, the four age cycles, or Yugas, are:
- 1,728,000 years are equal to Satya Yuga or Krta Yuga.
- 1,296,000 years are equivalent to one Treta Yuga.
- 864,000 years are in the Dvapara Yuga.
- 432,000 years make up the Kali Yuga.

17.3 CLASSIFICATION OF THE INDIAN CALENDAR FORMS

Based on the many eras to which it pertains, different types of calendars emerged in India. Below is a discussion of them:

17.3.1 Vikram Era:

- The Vikram era, which began 56 years before the beginning of the Christian era, or roughly 56 BC, is still in effect today throughout practically all of India with the exception of Bengal.
  - According to historians, King Vikramaditya of Ujjain is credited with founding this era to mark his triumph over the Saka emperors.
  - Many historians, however, hold the opinion that Chandragupta Vikramaditya, who conquered Malwa in the year 400 AD, is responsible for the creation of Vikram Samvat, which is why this period is known as the Malawa Gana era. A lunar calendar that was derived from an old Hindu calendar.
  - **The solar Gregorian calendar is 56.7 years ahead of the lunisolar Vikram Samvat Calendar**. The new year begins on the first day following the new moon in the month of Chaitra, which corresponds to March-April in the Gregorian calendar.
    - It begins in mid-April in Nepal and marks the start of the solar new year.
    - A year has 354 days **divided into 12 months: Chaitra,** Vaisakha, Jyeshtha, Ashadha, Sravana, Bhadrapada, Asvina, Kartika, Margashirsha, Pausha, Magha, and Phalguna. For the vast majority of Indian territory, the Vikram era begins with Kartika as the first year.
    - Each month is divided into two halves (fortnights): the bright and dark halves. To compensate for the 11-day difference with the solar year, Vikram Samvat has 13 months every 3 years and every 5 years, with an extra month added as Adhik Masa. Vikram Samvat's zero years is 56 BC.

17.3.2 Saka Samvat:

- In 78 AD, King Shalivahan, a Saka ruler, instituted this calendar form.
  - **The Saka Calendar is solar and lunar in nature**, with lunar months and a solar year, and it has the same number of months as the Vikram era.
  - However, the months begin at different times in this country. Its year zero begins near the 78th vernal equinox. Every year, except during Gregorian leap years, the Saka Calendar begins on March 22nd.
  - The Saka calendar has a fixed number of days in each month. The names of the months in saka and Vikram calendars, however, are the same.

17.3.3 Hijri Calendar

- This calendar was created in Arabic. Previously known as Amulfil, the term Hijri or hejira was coined **after the death of Prophet Mohammed to commemorate his hijrat**, or journey from Mecca to Madina, which occurred in the 52nd year of his life, in 622 A.D. This year was designated as the Hijri era's zero year.
  - A year in this calendar is lunar, divided into 12 months, and has 354 days.
  - In this calendar, the day begins with a sunset. During the reign of the Muslims, this calendar was adopted in India. The twelve months of the Hijri era are as follows:
    - Muharram - the first month in which no business or travel is permitted.
    - Safar is useful for travel, business, and combat.
    - Rabi-al-Awwal marks the start of the spring season.
    - Rabi-ath-thani denotes the end of spring.
    - Jumada-al-ula - the start of the cold season.
    - Jumada al-akhirah - the end of the cold season.
    - Rajab - prepare the fields for fencing.
    - Shaban is the harvesting month.
    - Ramadan is the ninth month of the year when people fast in order to purify their souls.
    - Shawwal – a month to go out hunting.
    - Dhu – al – Qadah – month to get the camels ready for travel.
    - Dhu – al – Hijjah – last month, dedicated to pilgrimage. Out of these 12 months, four months are considered sacred: 1st, 7th, 11th, and 12th.
  - The months are entirely lunar and occur in such a sequence that there is no relationship to the seasonal cycle or the solar year, as the difference between the solar year and the lunar year is not adjusted under the Hijri calendar. As a result, it is one year behind the Gregorian calendar, which is based on the solar year, every 33 years.

17.3.4 Gregorian Calendar:

- This calendar is **based on the birthday of Jesus Christ**, the founder of Christianity. It is a solar year that begins on January 1st and lasts **365 days, 5 hours, 48 minutes, and 46 seconds.**
  - Because these extra hours could not be included in the calendar for a year, the device of intercalation was used, and the system of adding one day to the month of February every four years became popular. A civil year is a year defined by this calendar form.

17.3.5 Zoroastrian Calendar

- Its era began in **632 A.D**., and the Parsis have two new years:
  - Jamshedi Navroz, which corresponds to the March 21 equinox
  - Kadmi new year or the Pateti, which falls on August 31st.

17.4 NATIONAL CALENDAR OF INDIA

- **The National Calendar of India is based on the Saka calendar,** which is used as the country's official civil calendar. with Chaitra as its first month and a normal year of 365 days, was adopted alongside the Gregorian calendar on March 22, 1957.
- **The calendar is based on the Luni-Solar system**.
- **It has been used for the following purpose**:
  - India's Gazette,
  - All India Radio broadcasts news,
  - The Government of India issues calendars,
  - Communications from the government to the general public.

Lunar Month	Approximate Gregorian Dates
Chaitra	March 21 – April 20
Vaishakha	April 21 – May 21
Jyeshtha	May 22 – June 21
Ashadha	June 22 – July 22
Shravana	July 23 – August 22
Bhadrapada	August 22 – September 22
Ashwin	September 23 – October 22
Kartika	October 23 – November 21
Agrahayana	November 22 – December 21

Pausha	December 22 – January 20
Magha	January 21 – February 19
Phalguna	February 20 – March 20/21

17.4.1 Calendar Reform Committee

- Senior Indian Astrophysicist **Meghnad Saha** was the head of the committee, under the aegis of the Council of Scientific and Industrial Research.
  - The task before the Committee was to prepare an accurate calendar based on scientific study, which could be adopted uniformly throughout India.
  - Usage started officially on 1 Chaitra 1879, Saka Era, or 22 March 1957.

Digital Calendar and Diary of Government of India

Recently, the Union Minister for Information and Broadcasting released the Digital Calendar and Diary of the Government of India.

About the digital calendar/app:

The app is free and will be available in 11 languages beginning on January 15, 2021.

- The app will eliminate the need for a new calendar every year; each month will feature a theme and a message, as well as one famous Indian personality.
- The app will also inform users about the current timeline for the launch of various government programmes.
- Because of the diary feature, the calendar is more advanced, feature-rich, and user-friendly than other digital calendar apps.
- The app was designed and developed by the Ministry of Information and Broadcasting's Bureau of Outreach and Communication in collaboration with the National Informatics Centre (NIC)

The Government of India Calendar application contains the following features:

- The most recent information on the Government of India's various schemes, events, and publications.
- Official holidays and other significant dates
- Messages of inspiration and motivation from our country's great leaders.
- There is a provision for digitally taking notes, which will be stored with cutting-edge security and privacy measures.
- Meetings can be scheduled, and important tasks and events can be reminded of.
- In the coming days, accessibility features for visually impaired Divyangjans will be added, achieving the **Prime Minister's "Accessible India"/"Sugamya Bharat Abhiyan" goal.**

17.5 CONCLUSION

- In addition to the Gregorian calendar, most countries now use the year of Jesus Christ's birth as the zero year, but this was not the case until British rule over India.
- When establishing a new dynasty, Indian monarchs enjoyed declaring new zero-dates to mark the beginning of a new great era. Hundreds of such calendars have been produced throughout India over the years, including those from the Gupta Era (319 AD) and the Harsha Era (606 AD). This made comparing days and years impossible for historians studying India.

PREVIOUS YEAR QUESTION (PRELIMS)

Q. Chaitra 1 of the national calendar based on the Saka Era corresponds to which one of the following dates of the Gregorian calendar in a normal year of 365 days? (2014)

(*a*) 22 March (or 21st March)

(*b*) 15th May (or 16th May)

(*c*) 31st March (or 30th March)

(*d*) 21st April (or 20th April)

18 Fair and Festivals

18.1 INTRODUCTION

- Fair can be described in a general sense as a temporary gathering of people for various entertainment or commercial activities.
- However, it is important to note that the word fair can refer to different things in different places.
- The Festivals can either refer to an event that is ordinarily celebrated by a community, typically for cultural or religious reasons, or a series of concerts, plays, or films.

18.2 TYPES OF FAIRS

- **County Fair:** These are public events that display animals, sports, equipment, and different recreations associated with agriculture and animal husbandry. This is also known as an **agricultural show**.
- **State Fair**: State fairs are often a large version of country fairs.
- **Street Fair:** As the name implies, street fairs are typically held on the main road of an area; street fairs have booths or stalls that sell goods or transmit information. Some street fairs may also have live music and dance demonstrations, parades, and carnival rides.
- **Trade Fairs:** Trade fairs are exhibitions that allow organisations in a specific industry to showcase and demonstrate their latest products and services and to explore recent market trends and opportunities.

18.3 WHAT IS A FESTIVAL?

- The Festivals that are **characterised by their cultural or religious associations are typically commemorations or thanksgiving**. Ramadan festival, Easter, Holi festival, and Wesak festival are some examples of such festivals.
- These festivals give a sense of belonging to religious, social, or geographical groups.
- They are also typically associated with a particular set of traditions and provide entertainment for the people. For example, the Holi festival, the Hindu spring festival in India, is associated with the tradition of playing with colours.
- Few festivals come under the **'restricted list'**, which implies that the employer can choose to make it a holiday or not. The Festivals are inimical to understanding the culture of India and even people from abroad make it a part of their travel experience when they come to India.
- The Festival can also refer to an organised series of concerts, plays, or films. They are typically held annually in the same place. Some of these festivals include:
  1. The Music festivals (rock festivals, jazz festivals, etc.)
  2. The Literary festivals
  3. The Theatre festivals
  4. The Film festivals (Cannes festivals, Venice film festival, etc.)
  5. The Food festivals.

18.3.1 Difference Between a Fair and a Festival

Fairs	Festivals
Fair is a gathering of stalls and amusements for public entertainment.	A Festival is: A celebration of an event for religious or cultural reasons or, An organised series of plays, concerts, films, etc.
Fair is not associated with religion or culture.	Festivals are associated with religion or culture.
Fairs don't have unique traditions associated with them.	Religious or cultural festivals and their unique traditions.
The main purpose of a fair is public entertainment.	The main purpose of a festival may be commemoration or thanksgiving

18.4 NATIONAL FESTIVALS

- National festivals are celebrated on the occurrence of great historical events of national importance.
- A strong feeling of patriotism in the minds of Indians is inculcated through these festivals.
- India celebrates three National Festivals namely:

Date	Day	Significance
26th January	**Republic Day**	• It celebrates the date on which the Constitution of India came into effect on 26 January 1950. • It was on that day in 1930 when the Declaration of Indian Independence was proclaimed by the Indian National Congress.
15th August	**Independence Day**	• India got independence on 15th August 1947. • Recently we celebrated the 75th anniversary of our independence. (Amrita Kaal)
2nd October	**Gandhi Jayanti**	• Mahatma Gandhi was born on 2nd October 1869. • He is regarded as the father of the nation. • The International Day of Non-Violence is observed on 2 October, the birthday of Mahatma Gandhi, by the United Nations.

18.5 RELIGIOUS FESTIVALS

- Religious festivals are the festivals observed by specific communities that adhere to a specific belief system.
- Religious festivals are limited to communities that believe in specific deities, rituals, or religions.
- As such, there is no restriction even if other communities can celebrate festivals of different communities.
- For example, Rakshabandhan is primarily a Hindu religious festival, but in a secular country like India, non-Hindus enjoy it as well.

18.5.1 Hindu Festivals

Name of the festival	Significance

Diwali	• This festival is observed by Hindus all around the world.
	• This festival is also known as the "**Festival of Lights".**
	• The festival of Diwali is celebrated on the auspicious occasion of Amavasya (new moon day) in the Karthik month, which is normally in October or November.
	• It is referred to as Krishna **Chaturdashi** by several priests.
	• The celebration of the Diwali festival comprises 5 days.
	  ○ **Dhanteras** (2 days before Diwali)
	  ○ **Narak chaudas**: This represents Lord Krishna's victory over the demon Naraka.
	  ○ **Lakshmi Pujan**
	  ○ **Govardhan Puja** (next day of Diwali)
	  ○ **Bhai dooj** (second day after Diwali).
	• The festival of Diwali is also known for the **Chopad Puja**, which commemorates Lord Krishna's sermon on Karma Yoga to Arjuna on the battlefield of Kurukshetra.
	• Lord Mahavira also attained Nirvana on this day.

Sharad Purnima	• Sharad Purnima is celebrated 15 days before Diwali. • This is a **harvest festival**. • This festival is celebrated on the Navanna Purnima or full moon night. • The important feature of the festival is that individuals sip saffron milk during the moonlit night, a custom known as **Kojagiri**. • The performance of this rite is associated with the Goddess Durga in some parts of India. • In the torch-lit processions known as **Chhabina**, the Goddess's idol is carried across the temple grounds.

Teej	• This is one of the most colourful festivities in northern India.
	• This festival is celebrated on the third day of the Shravan month (July or August).
	• This festival is majorly celebrated in the state of Rajasthan, Bihar, and Uttar Pradesh.
	• There are three types of Teej
	  ○ Hariyali Teej
	  ○ Kajari Teej
	  ○ Hartalika Teej.

Gudi Padwa or Gudi Pava	• This is celebrated in Maharashtra as New Year's Day. • The festival of Gudi Pava is celebrated on the first day of Chaitra in March/April. It is a day of immense celebration and joy in the state of Maharashtra. • People get up early to clean their homes, which are then decorated with beautiful rangoli designs during this festival. • A silk cloth is fastened to a pole and topped with a brass goblet or Kalash, which is meant to ward against evil on the occasion of Gudi padwa. • Fresh neem tree leaves, puran-poli, and Shrikand are consumed during this festival. • It commemorates the victory of Satavahana monarch Shalivahana over his adversaries around 101 AD.
Gangaur Festival	• This festival is most frequently celebrated in the state of Rajasthan. • This festival originated in mediaeval times during the reign of Rajput rulers. • This festival is celebrated in honour of the Goddess Parvati or Gauri, Lord Shiva's wife, although it is observed by the entire community, regardless of religion. • The celebration of this festival is a signal of the coming of spring, the harvest, and marital fidelity. • Unmarried women pray for the blessing of a good spouse whereas married women pray for their husband's well-being, good health, and long life on this day.
Holi	• The festival of Holi is also known as the "**festival of colours**". • This festival is also a characteristic of Indian culture and is celebrated by the people of all religious communities across the nation. • The **lathimar holi of Vrindavan and Mathura** is quite famous in which the ladies of the family come out and beat their husbands with sticks. • In rural Maharashtra, this is known as **Rangapanchami**. • The story of **Holika Dahan** (Holika's death) signifies the triumph of righteousness over sin. Holika is associated with the annual bonfire on the night before Holi, the festival of colours

Makar Sankranti	• This festival is associated with honouring the Sun God, who is also known as the **King of the Planets**. • The Festival of Makar Sankranti commemorates the Sun's arrival in the northern hemisphere (uttarayan). • The festival is also associated with the agricultural cycle that most rural farming communities follow. • The festival marks the day the sun enters into Makara Rashi or Capricorn zodiac. • As per the solar calendar, it falls on the 14th of January every year. • The festival also marks the end of winter and the beginning of a new harvest season.
Janmashthami	• The festival of Janmashtami is a celebration of the auspicious occasion of the birth anniversary of Lord Krishna. • The festival is celebrated during the month of Shravan (July or August), and the date is determined by the lunar calendar and the moon's position.
Dussehra	• This is also known as the **Vijayadashmi**, which signifies the victory of good over evil. • Before Dussehra Hindus in north India observe a nine-day fast known as **'Navratri**.' • There is a tradition of **Shastra Pooja** on this occasion, especially among the Rajputs of North India.
Ram Navami	• Ram Navami is celebrated on the occasion of Lord Rama's birth in the month of Chaitra, as per the Hindu calendar. • This festival is celebrated all over the country but it is quite famous in Ayodhya (U.P.) and Pondicherry.

Navratri	• **Durga Ashtami:** Durga Ashtami or Maha Ashtami is the eighth day of the Navratri festival celebrated by Hindus for worshipping Goddess Durga.
	• Famous dandiya raas in Gujarat is believed to be performed in memory of Goddess Durga's victory over Mahishasura.
	• **Durga Puja**
	  ○ The festival of Durga Puja is celebrated in the states of West Bengal and Assam during the festival of Dussehra.
	  ○ The Festival of Durga Puja commemorates **Goddess Durga's victory over the demonic 'Mahisasura**'.

Ganesh Chaturthi	• The festival is celebrated to commemorate Lord Ganesha's birth anniversary. • It is celebrated on the fourth day of Bhadra (August or September) month. • Bal Gangadhar Tilak gave this festival prominence during the freedom movement. • The festival is quite famous in Maharashtra, especially in Mumbai and Pune.
Mahashivratri	• This festival is celebrated in honour of Lord Shiva. • This is celebrated on the fourteenth day of the month of Magha, which falls in February or March according to the Gregorian calendar. • On this day people pray to the almighty Shiva for health and happiness in their lives.
Chhath Puja	• This is an ancient Hindu festival that has been celebrated since the Vedic times. • The festival is dedicated to Lord Surya, the Sun God, who is the source of all life on Earth. • The festival is celebrated six days after Diwali on the sixth day of the lunar fortnight of the Kartik month. • This festival is quite famous in Bihar, Bengal, and Uttar Pradesh.

18.5.2 Muslims Festivals

Name of the festival	Significance
Eid-ul-Fitr	• This is one of the important Muslim festivals celebrated around the world. • The festival is celebrated on the last day of the holy Ramadan month (Ramzan), which is the Islamic calendar's ninth month. • Muslims fast or keep Roja for full months during the month of Ramzan beginning at daybreak and ending at dusk.
Milad-Un-Nabi	• This is also known as the **Barah-wafat**, commemorates the Prophet Muhammad's birth anniversary. • The Prophet Mohammed was born on the twelfth day of Rabi-al-Awwal, the third month of the Muslim calendar, according to the Quran.
Muharram	• The festival of Muharram is celebrated on the mournful occasion since it commemorates the loss of Hussain, Ali's son. • The festival is celebrated in Muharram, the first month of the Islamic calendar. • The procession of tajiyas during the festival of Muharram.
Shab-e-Barat	• This is also known as the " **Night of Emancipation"** which occurs on the night between the 14th and 15th day of the month of Shaban. • The feet of every person are determined on this night, as per the Muslim tradition.
Shab-e-Miraj	• It literally means "**night of Ascension**". • It was thought that the Holy Prophet would continue his trip and come closer to the Almighty on this day. • The **festival is celebrated on the 27th day of Rajab, two years before Hijra.** • The journey did not take place in a physical body.

18.5.3 Christian Festivals

Name of the festival	Significance
Christmas	• This is celebrated on the birth anniversary of Jesus Christ all around the world. • Christmas is celebrated every year on 25th December. • The celebration starts around the midnight mass, which is celebrated in all churches on the night of December 24th - 25th, and commemorates Christ's birth at midnight. • One interesting thing about the Christmas celebration is that it is celebrated in summer in the Southern Hemisphere whereas in winter in the Northern Hemisphere.
Easter & Good Friday	• This day is celebrated in memory of the resurrection of Jesus Christ. • According to the Holy Bible, Jesus Christ was resurrected three days after he was crucified, hence Easter is supposed to represent the **triumph of life over death**.

18.5.4 Sikh Festivals

Name of the festivals	Significance
Gurpurab	• This festival is celebrated by the Sikh community all over the world. • On this occasion, the birth anniversaries of all ten Sikh gurus are commemorated.
Maghi	• Maghi is the seasonal meeting of the Sikhs held once every year. • In Muktsar, Maghi is commemorated in honour of 40 Sikh martyrs (Chalis Mukte) who had resisted the Mughals.

Vaishakhi	• The religious event of Vaishakhi is held on the 13th and 14th of April every year. • Vaishakhi commemorates the Sikh new year as well as the birthday of the Khalsa Panth. • Vaishakhi is the spring harvest festival For the Sikhs. • Gurudwaras are ornamented and kirtans are held in Gurudwaras on this occasion.
Hola Mohalla	• This festival is a major holiday for Sikhs. • This is also considered the start of the Sikh new year. • This festival is usually held in Anandpur Sahib in the month of March on the 2nd day of the lunar month Chaitra.
Lohri	• This festival is held on the day before Makar Sankranti,13th January (in the month of Magh). • The Festival of Lohri honours Fertility and the spark of life.

18.5.5 Jain Festivals

Name of the festival	Significance
Mahavir Jayanti	• This festival is held to celebrate the birth anniversary of Lord Mahavira, the Jain community around the world. • This festival occurs on the thirteenth day of Chaitra, the month of the rising moon.
Paryushana	• This is the name of the annual festival of the Jain community. • The Svetambara Sect of the Jain religion celebrates this festival for eight days in the month of Bhadrapada (August or September) • This festival is celebrated for ten days by the Digambar Sect of Jains.
Mahamastakabhisheka	• The Jain community celebrates this festival **once every twelve years** in the town of Shravanabelagola in the Indian state of Karnataka. • The ceremony of holy bathing of Siddha Bahubali, the son of Rishabhdev is held on the occasion of this festival. • The next one will be in the year **2024**.
Gyana Panchami	• The name " Gyana Panchami" is given to the fifth day of Kartika month. • This day is known as "**Knowledge Day**." • The Holy Scriptures are presented and revered on this occasion.
Varshi Tapa or Akshay Tritiya Tapa	• This festival commemorates Rishabhdev (1st Jain Tirthankara) who kept fast for a total of 13 months and 13 days. • The fasting of Rishabhdev came to an end on the 3rd day of the light fortnight of the Vaishakh month as per the Jain calendar.

18.5.6 Buddhist Festivals

Name of the festival	Significance
Buddha Purnima	• This festival commemorates the birth anniversary of Gautam Buddha. • This is also known as Buddha Jayanti. • This festival occurs throughout the months of April and May and is widely observed in portions of North-east India. • It is known as **Saga Dawa(Dasa)** in Sikkim. • It is known as **Vishakha Puja in the Theravada** tradition of Buddhism.

Songkran	• This festival is commemorated in the month of April for many days. • This festival is celebrated in a similar way that Spring cleaning occurs. • On this occasion, people wash their clothes, clean their homes, and enjoy sprinkling fragrant water on the monks.
Ploughing Festival	• This festival commemorates Lord Buddha's first enlightenment. • First enlightenment of Buddha occurred when he was seven years old and was watching ploughing with his father as per various legends.
Ullambana	• The festival of Ullambana is commemorated from the first to the fifteenth days of the eighth lunar month. • It is believed that the gates of hell are open on the first day, allowing ghosts to enter the world for fifteen days.
Losar festival	• The Losar festival is the most important holiday in Arunachal Pradesh. • This festival commemorates the **Tibetan New Year** which resonates with the region's significant Tibetan and Buddhist populations.

18.5.7 Sindhi Festivals

Name of the festival	Significance_
Chaliho Sahib	• This is the festival of the Sindhi Community celebrated in the month of July and August. • The Sindhis kept a fast of forty days on this occasion. • First they kept fast for forty days in order to pray to Lord Jhulelal, and then they commemorate the occasion as Thanksgiving Day.
Cheti Chand	• Cheti Chand is celebrated as Sindhis' new year all around the world. • This is commemorated on the first day of Chaitra. • This Sindhi Festival commemorates the birth anniversary of **Jhulelal**, the Sindhis' Patron Saint.

PREVIOUS YEAR QUESTION (PRELIMS)

Q. Consider the following pairs: (2017)

Traditions: Communities

1. Chaliha Sahib Festival – Sindhis
2. Nanda Raj Jaat Yatra – Gonds
3. Wari -Warkari - Santhals

Which of the pairs given above is/are correctly matched?

(*a*) 1 only

(*b*) 2 and 3 only

(*c*) 1 and 3 only

(*d*) None of the above.

18.5.8 Parsi Festivals

Name of the festival	Significance
Jamshedi Navroz	• This festival is celebrated as the holiday of Navroz as the new year's celebration by the Parsi community around the world. • It falls on the occasion of the Roj Hormuzd or the first day of the first month (Mah Farvardin) as per the Shahanshahi calendar.

Zarthost No Deeso	• This festival is celebrated on the eleventh day of the tenth month (Khorshedroz, Daemah) of June. • This is **celebrated as the Prophet Zoroaster's death anniversary**.
Pateti	• This festival is celebrated On the **Parsi Calendar's last Gatha day**. • This festival is celebrated to express regret for the crimes perpetrated throughout the year.

18.6 SECULAR FESTIVALS

Name of the festival	Significance
Khajuraho Dance Festival	• The celebration of this festival was started by the Government of India in partnership with the Madhya Pradesh Kala Parishad in 1975. • The main purpose of this dance Festival was to increase tourism in the state of Madhya Pradesh and to emphasise the beauty and eroticism of the Khajuraho temples. • The celebration of the festival is also intended to express the spirit of perpetual grandeur and perseverance of dance and architectural landmarks that represent our cultural heritage.
Tyagaraja Aradhana	• This festival is celebrated every year to honour the legendary Tamil saint and composer Tyagaraja's **'samadhi day'** • It is celebrated every year in the month of January near Thanjavur on the banks of river Kaveri. • The leading representatives of Carnatic music attended this festival to pay their respect to the legendary Saint. • The Carnatic Trinity was formed by Saint Tyagaraja, Muthuswami Dikshitar, and Shyama Sastri. • Thousands of Carnatic music lovers participate in this celebration.
Raksha Bandhan	• This celebration celebrates the bond/love between brothers and sisters. • It symbolises a protective connection. Sisters tie silk strands around the wrist of their brothers and pray for their well-being and success on the occasion of Raksha Bandhan. • The brother makes a promise to protect their sisters in any bad situation in turn. • Festival of Raksha Bandhan is observed on the full moon day of the Shravan month. • It is celebrated all over India. • This festival is **also significant to the Jain community**.
Onam	• Onam is **Kerala's state festival**. • Festival of Onam takes place at the start of Chigam, the first month of the Malayalam calendar. • Onam is primarily a **harvest celebration**. • Festival of Onam also commemorates the return of Mahabali, the great asura king from Patala (the Underground). • The festival of Onam is a colourful and exciting event that includes elaborate feasts, dances, flowers, boats, and elephants. • The **Vallamkali** (the Snake Boat race) is the most important feature of Onam. • The most popular Vallamkali competition is held in Punnamada Lake, and the winners receive the famous Nehru Boat Race Trophy. • The Traditional games known as **Onakalikal** are also a component of the Onam festivities.

Pongal	• Pongal festival is a **harvest festival** observed by the **Tamil community** worldwide. • Pongal is observed from the 13th to the 16th of January and It marks the start of Uttarayan, the Sun's six-month northward journey. • The literal meaning of the word "Pongal" is 'to boil' in the Tamil language, and the initial rice boiling is the most important ceremony observed throughout the festival. • Pongal is celebrated during Thai month when various crops including rice, sugarcane, turmeric, and others are harvested. • Pongal is a time to pay appreciation and respect to nature and celebrate the life cycles that provide us with food.
Sarhul	• Sarhul signifies the start of the **New Year For the tribals of Jharkhand**. • This is the principal festival among The Munda, Oraon, and Ho tribes. • Sarhul literally means **'Worship of Sal.'** • It is celebrated during the spring season or in the month of Phagun as per the Hindu calendar. • Tribals worship nature and Mother Earth throughout the celebration. • Sarhul is a festival that lasts for many days and tribals perform the Sarhul dance.
Sair-e-Gulfaroshan	• This festival is also known as **Phool Walon Ki Sair**. • This is an annual flower festival held in Old Delhi. • The procession of pankhas, or palm-leaf fans, highly decked with flowers, from the tomb of Khwaja Bakhtiyar Kaki in Mehrauli to the Jog Maya Temple is a symbol of social harmony. • The celebration of this festival was founded by Queen Mumtaz Mahal, the wife of Mughal Emperor Akbar Shah II (19th century). • The British banned it, but it was reintroduced in 1962.
Baisakhi	• This festival is celebrated in Punjab. • The word 'Baisakhi,' derived from the month of 'Baisakh,' is celebrated as **New Year's Day**. • Baishakhi occurs on April 13th and commemorates the end of the Rabi harvest. • Baishakhi is always celebrated with remarkable joy and happiness, as well as Bhangra performances. • The festival of Vaishakhi also has religious significance for Sikhs, as the Khalsa Panth was created during the Baisakhi celebrations in 1699 A.D. by the tenth Sikh Guru Gobind Singh. • People from all over India come to Amritsar on Baisakhi to pray at the Golden Temple and take a plunge into the Holy Sarovar. • Sikhs also went to gurdwaras to hear kirtans and talks, as well as read texts from the holy Guru Granth Sahib.
Bohag Bihu	• The Festival of Bohag Bihu is also known as **Bhogali Bihu**. • Bohag Bihu is a spring celebration celebrated on April 14th. • Bohag Bihu is the start of the first month of the Assamese calendar. • **Rongali Bihu** (Bihu of Merriment) is another name for the festival of Bohag Bihu. • The **Goru Bihu** (Animals Bihu) is the first day of Bihu when the cattle are cleansed and decorated with garlands. • The next day is **Manuh Bihu** (Human Bihu) when people share the New Year's greetings.

Ugadi	• The Ugadi, also known as Chaitra suddha padhyami.
	• Ugadi is observed as a New Year in certain areas of India, especially in Andhra Pradesh, Karnataka, Maharashtra, and Goa.
	• **The other names for this festival are:**
	  ❍ Gudi Padwa (Maharashtra).
	  ❍ Samvatsar Padvo (Goa)
	  ❍ Naba Barsha (West Bengal)
	  ❍ Puthandu (Tamil Nadu)
	  ❍ Vishu (Kerala).
	• **Lord Brahma is said to have begun creation on this day.**
	• **It also marks the start of the new Hindu lunar calendar.**

Naba Barsha	• Naba Barsha is also known as **Bengali New Year's Day**. • It is celebrated on April 14th. • The celebration of Naba Barsha starts with Prabhat pheris, which are early morning processions accompanied by song and dance routines. • People take ritual baths in a river or tank on this day. • women decorate their dwellings with exquisite floor decorations (Alpana).
Ladakh Festival	• The Ladakh Festival is a cultural festival held in September every year. • The celebration represents Ladakh's traditional culture, which is a fascinating mix of both Buddhist and Muslim civilizations. • The major goal of the festival is to celebrate the richness, depth, and grandeur of Ladakh's centuries-old culture, traditions, and folk heritage. • The colourful traditional Mask Dances performed in the monasteries in Ladakh by lamas dressed in full ritual regalia to the rhythm of cymbals, flutes, and trumpets are one of the most important aspects of the Ladakh Festival. • The Yak, Lion, and Tashishpa dances depict Ladakh's various legends and fables.
Bundi Festival	• The Bundi Festival is held at Bundi, Rajasthan. • This festival draws a considerable number of foreign tourists. • Several festivities are planned including a colourful procession of camels and bullock carts etc during this festival. • The famed Jait Sagar Lake hosts a Deep Daan or lamp flux during this festival.

18.7 FESTIVALS OF NORTH-EAST INDIA

Name of the festival	Significance
Hornbill Festival	• This is one of the most important agricultural celebrations in **Nagaland**. • This is an annual week-long festival that starts on December 1st. • This celebration is attended by the people of all of the major Naga tribes, who converge at the Kisama Heritage Village. • Tribals display their talent and cultural vibrancy through clothes, weapons, bows and arrows, and clan headgear. • The Hornbill Festival, named after the huge Indian bird hornbill that appears in most tribal folklore. • Hornbill festival was established by the state government in 2000 to encourage tribes to mix and engage, as well as to showcase Nagaland's cultural legacy. • Hornbill Festival is also an excellent occasion for the tribals to get together and for the younger generation to build up cultural links. • Additional celebrations also take place during the Kohima Night Bazaar, where all of the tribal crafts are on exhibit. • There are other interesting competitions, such as the pork eating and the King Chilli eating contests.

Saga Dawa	• Saga Dawa is observed predominantly by the Buddhist groups in the state of **Sikkim**.
	• It is observed on the full moon day or Purnima in the middle of the Tibetan lunar month known as the Saga Dawa.
	• Saga Dawa is regarded as a very lucky day for the Tibetan community.
	• The month, which lies between May and June, is known as the Saga Dawa, or "Month of Merits."
	• This event commemorates Lord Buddha's birth, enlightenment, and death (parinirvana).
	• Many people go to the monasteries to present incense sticks, bhog, water, etc.
	• People also circumambulate the monastery's Gompas, chanting mantras, reciting religious texts, turning prayer wheels, etc.
	• The Buddhist community must adhere to three Buddhist teachings throughout the month of Saga Dawa-
	  ❍ generosity (dana)
	  ❍ morality (sila)
	  ❍ meditation or good sentiments (Bhavana).

Losoong Festival	• The Losoong Festival celebration is held to commemorate the **Sikkimese New Year**. • The Losoong festival is celebrated in December every year. • Agriculture is the predominant occupation in the state of Sikkim, and the harvest season is celebrated by farmers and other occupational groupings during this festival. • This is considered a Bhutia tribe celebration traditionally, although it is today celebrated with equal fervour and delight by the Lepchas tribes. • The best feature of this festival is that participants consume locally brewed wine known as **Chaang** as part of the festivities. • People gather in monasteries to perform traditional dances such as the Cham Dance and the Black Hat Dance. • The spirit of the festival also expresses through the Sikkimese community's martial ideals through Archery celebrations, etc
Cheiraoba Festival	• **Manipuri** tribes' observed this festival as **New Year's Day**. • celebration of this festival is observed throughout the state of Manipur. • It is observed in April (the first day of the month is referred to as Sajibu) in Manipur. • The event of this festival is also associated with the household deity known as **Sanamahi**, who is worshipped by the people of Manipur. • The celebration of this festival is traditionally held at the Sanamahi temple, but every household cleans, and buys new utensils, new clothes, etc for the family members. • A strange tradition associated with the Cheiraoba Festival is that on this day, people choose a person to be the 'Chahitaba,' who is responsible for the people's sins for the full year. • **'Chahitaba'** is also responsible for all of the community's good and bad fortune, and his name is given to that particular year. • The Maiba community chooses him after checking the horoscope. • Another interesting custom associated with this festival is that most people climb the nearby hill on this day in the hopes of reaching greater heights in their worldly lives.

Kharchi Puja	• This festival is celebrated in the state of **Tripura**. • Although it began as a holiday for Tripura's royal family, it is now celebrated by ordinary people as well. • Every year, this is observed for ten days in the month of July. • The event is held in honour of Lord Shiva, who commanded that the other fourteen deities be worshipped. • These fourteen deities are kept at the Puran Haveli in the Old Agartala. Thousands of people make the pilgrimage to this temple in Agartala each year to pay their respects to the deities. • The temple committee organises cultural programs and fairs for the benefit of the general public also.
Kang Chingba	• This is one of the most important Hindu festivals in the state of **Manipur**. • This is similar to the 'Jagannath Puri Rath Yatra,' and it has many precedents. • This is an annual 8-day celebration held in the month of July. • Thousands of devotees from all over India, travel to Imphal to take part in this festival. • The Yatra starts from the well-known holy temple of Sri Govindajee in Imphal. • The wood-carved and lavishly decorated idols are transported on gigantic chariots known as 'Kang.' • All the deities are subsequently taken to another temple, where people dance all night to commemorate the voyage.
Wangala Festival	• The **Garo Tribe** primarily celebrates the Wangala festival in **Meghalaya**. • The festival marks the start of winter and pays homage to the post-harvest season. • The festival is celebrated in Asanang, near Tura in the Garo Hills. • It falls in the second week of November every year. • The celebration of this festival is held in honour of '**Misi Saljong**,' a local deity who is revered for his generosity. He is supposed to be the driving force behind the community's excellent fortunes. • Many ceremonies performed by the village leader, also known as the "Nokma," one day before the event, such as making ritual sacrifices to the deity, etc. • Freshly brewed beer, cooked rice, and vegetables are among the offerings made to the deity-Misi Saljong. • This festival is particularly unique in the sense that music is an important part of their celebrations. • To create a celebratory atmosphere, the drums, flutes, and other orchestra instruments are played. • This festival is also known as the **'100 Drum Wangala Festival,'** because the festival begins with deafening drum noises. • The feathered headgear worn by everyone participating in the celebration is an unusual element that also symbolises their clan colours.

Sekrenyi Festival	• Sekrenyi festival is celebrated by the **Angami tribe of Nagaland** in February.
	• This festival is celebrated on the 25th of the 'Kezei' month, or February, according to the Angami tribe.
	• This festival is celebrated for more than ten days and is also known as **'Phousanyi'** by the Angamis.
	• **The event has a different task every day such as**
	  ○ The well is cleaned a day before the ritual, and the local youth guard it to ensure that no one takes water from it.
	  ○ On the first day, all the men in the community, regardless of their age, bathe in the village well. This is known as the **'Dzuseva' rite.**
	  ○ A cock is strangled to death with bare hands as they return from the bathing ceremonies. This type of dying is thought to protect them from evil spirits.
	  ○ Furthermore, if the cock's right leg falls first, it is said to bring good luck in the life of people. The dead cock is then hung outside the house, and the village elders arrive to view it.
	  ○ The singing and feasting begin on the fourth day and continue for the next upcoming three days.
	  ○ The young people of the village gather to sing songs, and a communal feast of rice beer, and pork is organised.
	  ○ All of the young men go on hunting trips to adjacent forests on the seventh day of celebration.
	  ○ On the eighth day, the villagers gather for the bridge-pulling or gate-pulling ceremony.
	• During the festival, all fieldwork is halted until the tenth day, when it is again started.

Ambubachi mela	• This is conducted on the grounds of the Kamakhya temple in **Guwahati, Assam**. • The celebration of Ambubachi mela takes place in June and is one of the most important festivals in North-East India, so much so that it has been termed the "**Mahakumbh of the East."** • The event of Ambubachi mela has long been associated with fertility practices, and many followers come to seek the Goddess' blessing on the birth of a child. • The temple has sparked controversy because of the reported Tantric practices that took place during this mela. • The patron Goddess Kamakhya is reported to be going through her annual menstrual cycle during the celebration period. As a result, the temple is closed for three days since it is considered dirty.
Majuli festival	• Majuli festival is the most contemporary festival celebrated in the Majuli island district of **Assam**. • The celebration is held in November month because November is the ideal time of year in Assam due to the varying climatic conditions. • The Department of Culture (Assam govt) organises various events seminars etc that showcase the traditional glory and history of Majuli in Assam. • The main celebration of the festival is held on a grand scale in an open space known as **Namghar**. • Various well-known artists are invited to this festival to exhibit their work and hold public demonstrations. • The local patron deity is invoked during closing and opening ceremonies. • Various singing and dancing events are held for the enjoyment of the general public.

Lui-Ngai-Ni Festival	• This festival is celebrated by all **Naga tribes**. • This festival is celebrated across Nagaland and in some Naga-inhabited areas of Manipur State. • This festival is celebrated on 15 February every year after the completion of the harvest season. • This festival is celebrated as the start of the seed sowing season which brings agriculture Naga tribes closer to the non-agricultural Naga tribes. • The message of peace and harmony is given by the celebration of this festival as it is designed to bring Naga communities together. • Ceremonies like blessing the seed before sowing, plentiful crop, disease-free crop, etc are held during this festival.
Aoling Festival	• This festival is observed by the **Konyak Naga** people in **Nagaland**. • This festival is celebrated after finishing spreading seeds in their fields. • The Konyak tribe was a vicious headhunter tribe in the past but now these people live quietly, spending much of their time practising agriculture, drinking local beverages, using opium, and occasionally hunting.
Moatsu Festival	• The Moatsu festival was celebrated by the **Ao tribe of Nagaland**. • This festival is observed during the first week of May every year. • Moatsu festival is a period of immense joy as the planting season draws to a conclusion.

The Dree Festival	• This festival is celebrated by the **Apatani tribe of Arunachal Pradesh**.
	• Hundreds of people from the Ziro Valley participated in this festival. This is the largest festival in the Ziro Valley.
	• This festival is celebrated on 5th July every year.
	• People offer prayers and offerings to four principal deities during the festival. These rings are made to pray for a plentiful crop.
	• **The four principal deities are:**
	  ○ Tamu
	  ○ Metii
	  ○ Danyi
	  ○ Warning
	• Many people assemble in the valley to perform traditional dances during this occasion.
	• The important feature of this festival is the distribution of cucumbers to all the attendees as a symbol of a successful harvest.

Chapchar Kut festival	• This festival is celebrated in the month of March in **Mizoram** following the conclusion of their most difficult jhum operation duty, namely jungle clearing (clearing of the remnants of burning).
	• This is a **harvest celebration** called after the bamboo that has been cut and his drawing before being burned and replanted.
	• **Cheraw,** the traditional bamboo dance, is performed by women on this occasion (male members beat bamboo sticks against each other while sitting on the ground).
	• Various tribal performances also take place during this festival.
	• **Note:**
	  ○ **Khongjom Parba** is a style of ballad singing from Manipur using Dholak (drum) which depicts stories of heroic battles fought by Manipuris against the British Empire in 1891.
	  ○ **Thang-Ta** is a Manipuri martial art.

Mopin Festival	• This is an agricultural festival celebrated by the **Galo tribe of Arunachal Pradesh** especially east Siang and West Siang districts. • This is the harvest festival of the welcoming Galo tribe. • This is centred on the worship of the goddess Mopin. • This festival is celebrated to bring prosperity and wealth and to ward off evil spirits. • An indigenous folk dance **Popir** is performed by young ladies during this festival. • The **Apong**, a traditional rice wine made by Galo women, is also provided.

Torgya festival	• This is an annual event conducted solely in **Tamang monastery** in **Arunachal Pradesh**. • This is also known as **Tawang-Torgya.** • This is a three-day monastic celebration. • This festival is celebrated by the Monpa tribe of Arunachal Pradesh • The holy dance performed during the festival by costumed monks in the monastery's courtyard to fend off evil spirits and bring prosperity to the tribe.
Nongkrem Festival	• This Dance Festival is held in autumn at Smith, the Khasi Hills' cultural centre in **Meghalaya.** • Ka Pomblang Nongkrem dance is a five-day sacred celebration of the Khasi tribe, also known as the **Nongkrem dance**. • This is a five-day harvest Thanksgiving festival.

PREVIOUS YEAR QUESTION (PRELIMS)

Q. Consider the following pairs: (2018)

Tradition	**:**	**State**
Chapchar Kut festival	—	Mizoram
Khongjom Parba ballad	—	Manipur
Thang-Ta dance	—	Sikkim

Which of the pairs given above is/are correct?

(*a*) 1 only **(*b*) 1 and 2 only**

(*c*) 3 only (d) 2 and 3 only

18.8 INDIAN FAIRS

Name of the fair	Significance

Kumbh Mela	• This is the world's largest religious gathering.
	• Millions of people come to the sacred river to take a bath every day during Kumbh.
	• The Kumbh mela (gathering) is conducted in four auspicious Hindu pilgrimage sites on a rotating basis (every twelve years):
	  ❍ Allahabad(Prayag)- On the confluence of Ganga-Yamuna river.
	  ❍ Haridwar- on the river Ganges.
	  ❍ Nashik-Trimbak- on the river Godavari and
	  ❍ Ujjain- on the river Shipra.
	• According to Hindu mythology, 'Amrit,' or the drink of immortality, was made and preserved in a 'Kumbh' during the 'Samudra Manthan,' or the churning of the ocean (pot).
	• Lord Vishnu(in the Mohini avatar)sprinkled drips of Amrit while bringing the Kumbh during the war between the Devas and the Asuras.
	• The Kumbh Mela is held every three years at various locations and every twelve years at any given location.
	• The exact dates are decided by the positions of the Sun, the Moon, and Jupiter in the zodiac.
	• **Simhastha Kumbh** is hosted in Ujjain and Nashik. It is celebrated when Jupiter ascends into the sun sign Leo's quarter or the Simha constellation of the zodiac, which is why it is called Simhastha.
	• **Ardh-Kumbh Melas** are conducted in Haridwar and Allahabad every six years.
	• The **Maha Kumbh** is held once every 144 years.
	• Allahabad hosts Magh Kumbh every year in the month of Magh (January- February).
	• The Kumbh Mela comes under UNESCO's Representative List of Intangible Cultural Heritage of Humanity.

Sonepur Mela	• This is Asia's one of major cattle fairs which is held at the confluence of the Ganga and the Gandak rivers in Sonepur, Bihar. • It is usually held in November on Kartik Poornima, a Hindu festival day considered auspicious. • The huge number of elephants are auctioned in this fair and legend has it that Chandragupta Maurya used to go there to buy elephants and horses.
Chitra- Vichitra fair	• This is **Gujarat's largest tribal fair**. • This festival is primarily attended by the Gharasia and Bhil tribes. • The tribal women come to the river on the 'Amavasya' after Holi to mourn for their loved ones who have passed away. The celebrations of the fair begin the next day. • Many tourists visit to see dance performances, rural handicrafts, and magnificent silver jewellery each year.
Shamlaji Fair	• Lord Shamlaji **"the Dark Divine,"** who is supposed to be the incarnation of lord Krishna or Vishnu, is honoured by a tribal community in Gujarat. • Thousands of devotees assembled on the bank of the Meshwo River to worship the deity and take a sacred bath. • **The 'Bhils' have great faith in Shamlaji,** whom they affectionately refer to as the 'Kaliyo Dev.' • This fair takes place in November for around three weeks, with Kartik Poornima being the most prominent day of the fair.
Pushkar Mela	• Pushkar Mela is held on Kartik Purnima and lasts for a week. • This is an annual fair held in the **state of Rajasthan**. • This is the world's largest camel and cattle fair. During this festival, Rajasthani farmers buy and sell cattle but most of the businesses occur in the days preceding the fair. • Various events like camel race, moustache competition, turban tying competition, dancing and camel riding, and other events are held once the festival begins. • Many tourists and thousands of people attend this fair from various parts of the country.
Desert Festival	• This is **a three-day festival held in Jaisalmer (Rajasthan) in the month of February**. • The Desert festival **celebrates Rajasthan's colourful culture**. • The festival gives visitors a taste of the local culture and highlights many aspects of Rajasthani culture like Colourful traditional dances, trips to the dunes, tying competitions, camel rides, and other activities available among Rajasthan's golden sands.
Surajkund Crafts Fair	• This craft fair has been held near Faridabad for 15 days starting from February 1st since 1987. • This fair highlights regional and worldwide crafts and cultural heritage. • This fair brings traditional craftsmen together from all over India. • The kiosks during the fair not only offer crafts but also host workshops so that the public can learn how to make them. • Ceramics, weaving, sculpting, embroidery, Paper Mache, bamboo and cane crafts, as well as metal and wooden works, all draw a lot of interest. • The Traditional cultural performances are held, and regional cuisines are supplied, to give the fair a truly Indian flavour. • J&K is the 'Theme State' of the 35th Surajkund International Crafts Mela 2022. • **This year's (2023) theme state is the North Eastern area, and the partner country is the Shanghai Cooperation Organization.**
Kolayat Fair (Kapil Muni Fair)	• This fair is **held in the Bikaner district of Rajasthan on Kartik Poornima.** • Devotees flock to the holy kolayat lake to wash away their sins. • This fair is named after the renowned sage Kapil Muni, who dedicated his life to meditation to serve humanity. • There is also a huge cattle fair. Many tourists go to the site to see the magnificent exhibition of Rajasthani culture and history.

Gangasagar Mela	• **This fair is held in west Bengal** on the mouth of river Hoogly throughout January and February. • Hindus consider a sacred dip in the Ganges, especially on the occasion of Makar Sankranti extremely auspicious. • Thousands of pilgrims have flocked to the holy site. • Naga Sadhu's presence gives the fair a distinct identity.
Hemis Gompa Mela	• This fair is **considered the most auspicious occasion for the Buddhist community in India** • The world-famous Hemis Gompa, often known as **"the world's largest Buddhist monastery,"** is **located in Ladakh** and hosts a magnificent fair in the month of January/February. • The hemis gompa lies in the area of Hemis National Park surrounded by mountain peaks.
Goa Carnival	• This fair was **brought to India by the Portuguese**. • This fair is held for 40 days before Lent, a time of fasting and spiritual reflection. • People come out in masks to party in the streets during the Goa carnival. • This is a tribute to Goa's rich past and culture, with a strong Portuguese influence.
Baneshwar Fair	• **This is the most popular tribal fair in Rajasthan's Dungarpur district which is held in the month of February.** • Lord Shiva is worshipped using basic and traditional practices during this fair. • This fair attracts a large number of tribals from Madhya Pradesh(the neighbouring state of Rajasthan). • This is also known as '**Kumbh of Adivasis'.**
Chandrabhaga Mela	• This is a large fair **held in February near Bhubaneswar, Orissa**. • The Chandrabhaga Mela is also known as the Magha Saptami Mela. • The important fair and celebration are held at the sacred Chandrabhaga River during the full moon phase every year. • Thousands of people flock to the **holy Chandrabhaga River** to bathe during the seven-day fair.
Kolkata Book Fair	• This is the **world's third-largest annual conglomeration of books**. • This is the **world's largest non-trade book fair**.

18.9 FESTIVALS IN NEWS

Name of the festival	State	Significance
Paryushan and Das Lakshan	**All over India**	• Recently the U.S. The President extended Paryushan and Das Lakshan wishes to the Jain community. • This is the festival for celebrating the qualities and essence of the Soul. • This festival is marked by strict observance of the ten cardinal virtues- ○ Forgiveness ○ Charity, ○ Simplicity ○ Contentment ○ Truthfulness ○ Self-restraint ○ Fasting ○ Detachment ○ Humility ○ Continence • **Paryushan** is an annual 8-10 days period of fasting and meditation for Jain worshippers observed by Shwetamabar Jains. • **Das Lakshan** is a ten-day festival that takes place after Paryushana and is observed by Digambar Jains.

Jallikattu	**Tamil Nadu**	• The Jallikattu is a bull-taming sport of Tamil Nadu that has traditionally been part of the festival of Pongal.
		• This festival is a celebration of nature, and thanksgiving for a bountiful harvest, of which cattle worship is part.
		• There are references to Jallikattu even in Sangam literature too.
		• There is also a reference to bull taming in a seal discovered at Mohenjo Daro, which is dated between 2,500 BC and 1,800 BC.
		• **The Other states with similar sports include:**
		  ❍ Kambala buffalo race- Karnataka
		  ❍ Bullock Cart races-Maharashtra
		  ❍ Cock Fight-Andhra Pradesh
		  ❍ Camel Race -Rajasthan.
		Current Current Legal Position on Jallikattu:
		• The state government has legalised the Jallikattu events, which have been challenged in court.
		• In 2018, the Supreme Court referred the Jallikattu case to a Constitutional Bench, where it is pending now.
		Conflict to be Resolved:
		• Should the tradition of Jallikattu be protected as a cultural right of the people of Tamil Nadu which is a fundamental right?
		• Article 29 (1) of the constitution against the Rights of animals.
		• Article 29 (1) of the constitution mandates that "any section of the citizens residing in the territory of India or any part thereof having a distinct language, script or culture of its own shall have the right to conserve the same".
		Importance of Jallikattu to Tamil culture
		• To preserve their pure-breed native bulls.
		• The Kangayam, Pulikulam, Umbalachery, Bargur, and Malai Maadu are among the popular native cattle breeds used for Jallikattu by the locals.
		• The owners of these premium breeds command respect and prestige locally.

Raja Parba	**Odisha**	• This is a unique three-day festival of Odisha celebrating the onset of the monsoon and the beginning of the earth's womanhood. • As a mark of respect towards the earth during her menstruation days, all agricultural work, like ploughing, sowing are suspended for three days.
Perini dance	**Telangana**	• This is also called the 'Dance of Warriors. • The dance form prospered during the Kakatiya dynasty. • This is usually performed by males in honour of Lord Shiva. • We can find evidence of this dance in the sculptures near Garbha Gudi (Sanctum Sanctorum) of the Ramappa Temple at Warangal. • This finds mention in Bharataarnavam by Nandikeshwara, an early mediaeval work.

World Sangeet Tansen Festival	**Madhya Pradesh**	• Every year in December, an annual festival, the Tansen Samaroh, is held in Gwalior to celebrate Tansen. • The Tansen ceremony was started in 1924 during the reign of the Scindia family in Gwalior. • This is the 97th Tansen ceremony. • Many artists not only from India but also from abroad participate in the music festival.

18.10 IMPORTANCE OF FAIRS AND FESTIVALS TO INDIAN SOCIETY

- **Preservation of Traditions:** Every festival has its own meaning and brings in lots of happiness, colour, and prosperity. The religious festivals help us to understand the cultural evolution, and development of societies and thus help propagate a continuity of religious rituals and practices.
- **Enhancing Destination Attractiveness:** A festival event encourages the tourist to take advantage of this opportunity and visit the place during the celebration.
  - **For example,** many people are interested in visiting the famous festival of the Ganesh Chaturthi in Maharashtra or the Durga Puja in West Bengal.
- **Fostering community pride and stronger relationships:** When festivals are promoted, it fosters a sense of pride within the host community.
- **Destination Development:** When festivals are recognized and promoted as tourist attractions, it creates a good opportunity to build and develop related infrastructure.
- **Boosting Local Economy:** From a marketing perspective, festival events are increasingly being used as instruments for promoting tourism and boosting the local economy. For instance, the visitors spend money both on and off the festival site. On-site spending includes admission fees, parking fees, food etc. while examples of off-site spending are accommodation, local transportation, etc.
- **Good and Free Publicity:** Festivals also provide good and free publicity for the host destination; first when public media covers it and second when visitors talk about their fun experiences when they go back home.



19 Awards & Honours

19.1 BHARAT RATNA

- It means Jewel of India and also the **highest Civilian award** given in India. It is awarded to individuals for their exceptional work.
- It was started in 1954 and award was **originally, given to people who had performed exceptionally in the fields of art, science, literature and public service**.
- From 2011, this criteria was expanded to include any field of human endeavour.
- The recommendations are provided by the Prime Minister of India to the President of India who chooses **not more than three people per year for the award**.
- **No money** is given to the awardees only given a **peepal-leaf shaped medal** (An image of the Sun along with the words Bharat Ratna, inscribed in Devanagari script, on a peepal (Ficus religiosa) leaf) and a certificate.
- According to the Indian Order of Precedence mentioned in the constitution, those who are awarded Bharat Ratna are **ranked seventh**.
- The **Article 18(1)** of the Constitution forbids the award winners from being used as a prefix or suffix to their names.
- There are a total 48 recipients of the award till now.



Fig. 19.1: Bharat Ratna medallion

Some of the popular winners of the award are:

Year	Names	Field
1954 (1st Awardees)	C. Rajagopalachari	**Social Service:** Freedom fighter and last Governor-General of India
	Dr. C.V Raman	**Science & Engineering:** Physicist
	Dr. S. Radhakrishnan	**Public Affairs:** Philosopher as well as first Vice President and second President of India
1955	Jawaharlal Nehru	**Public Affairs:** Freedom fighter, writer and first Prime Minister of India.
1962	Rajendra Prasad	**Public Affairs:** Jurist, freedom fighter and first President of India
1966 (First Posthumous awardee)	Lal Bahadur Shastri	**Public Affairs:** Freedom fighter and second Prime Minister of India
1971	Indira Gandhi	**Public Affairs:** First female Prime Minister
1984	Mother Teresa	**Social Service:** Social worker, founder of Missionaries of Charity and a Catholic nun

1990	B.R Ambedkar	**Social Service:** Crusader against untouchability, chief architect of Indian Constitution, social reformer, historian, economist and politician.
	Nelson Mandela	**Public Life:** Often called as the Gandhi of South Africa. Mandela's African National Congress movement was influenced by Gandhian philosophy
1997	Dr. A.P.J Abdul Kalam	**Science & Engineering:** Missile Man of India, Scientist and eleventh President of India
1999	Amartya Sen	Economics
2014	Sachin Tendulakar	**Sports**
2015	Madan Mohan Malviya	Social Service: Scholar & Educational Reformer
	Atal Bihari Vajpayee	**Public Life:** Prime Minister of India for three terms
2019	Pranav Mukharjee	**Public Life:** 13th President of India from 2012 until 2017

19.2 PADMA AWARDS

- The award was also **introduced in 1954** and presented to individuals every year for their exceptional services in the fields like Sports, Art, Social work, Civil Service, Literature, Public Affairs, Science and Technology, Trade and Industry, etc.
- The names of the awardees are announced every year on Republic Day.
- There are certain rules for selecting the winner of the Padma awards such as,
  - If someone has been a recipient of a lesser degree of the Padma awards, they can be awarded a higher award only after a period of five or more years since the last award.
  - The awards are generally not given posthumously, but can be given in exceptional cases if the need arises.
  - It is awarded for 'exceptional and distinguished services such as - Art, Social work, Public Affairs, Literature, Science and Engineering, Civil service, Trade and Industry, sports.
  - The Government servants include those who are working in PSUs, except doctors and scientists are not eligible for these awards.
- The Government has divided awards into three categories:
  1. **Padma Vibhushan (Second Degree Honor):** For exceptional and distinguished service.
  2. **Padma Bhushan (Third Degree Honor):** For distinguished service of a high order.
  3. **Padma Shri (Fourth Degree Honor):** For distinguished service.

19.2.1 Padma Vibhushan

- It is the second highest civilian award presented.
- The award includes a certificate and a medal, which has a lotus flower in the middle and the words Desh Seva, engraved on the obverse.

19.2.2 Padma Bhushan

- It is the third highest civilian award presented to those who have contributed to India's reputation at global level.
- The President of India presents this award at the Rashtrapati Bhawan in March or April every year.

19.2.3 Padma Shri

- It is the fourth highest civilian award presented for the contribution to various subjects like arts, literature, sports, politics, industry, medicine, social service, etc.
- No money is given but a certificate and a medallion with a three-leafed flower on one side and on the Padma (lotus) and Shri is written in the Devanagari script.

PREVIOUS YEAR QUESTION - PRELIMS

Q. Consider the following statements in respect of Bharat Ratna and Padma Awards: (2022)

1. Bharat Ratna and Padma awards are titles under the Article 18 (*1*) of the Constitution of India.
2. Padma Awards, which were instituted in the year 1954, were suspended only once.
3. The number of Bharat Ratna Awards is restricted to a maximum of five in a particular year.

Which of the above statements are ***not*** correct?

(*a*) 1 and 2 Only
(*b*) 2 and 2 only
(*c*) 1 and 3 only
(d) 1, 2 and 3

19.3 NATIONAL FILM AWARDS

- The awards are presented to people who have performed excellently in the cinematic field.
- These awards were started from 1954.
- In the year 1973, Directorate of Film festivals were made responsible to organise the event.
- A panel is chosen by the government at a national level which chooses the winners and the award is presented by the President of India for the best film selected.
- The awards are not only limited to Indian bollywood films but also given to best films of regional languages and regional categories.
- The National awards also include the honourable and prestigious Dadasaheb Phalke Lifetime Achievement Award presented to those people who worked hard on their career and contributed to Indian cinema.

19.3.1 Dada Saheb Phalke Award

- It was introduced in 1969 and the highest award in cinema to commemorate Dada Saheb Phalke (1870–1944), the legendary film-maker of Indian Cinema who made India's first full-length feature film, Raja Harishchandra (1913).
- It is awarded by the Directorate of Film Festivals set up by the Ministry of Information and Broadcasting.
- It is presented to the person who has made outstanding contributions in the growth and development of Indian cinema.
- The recipient is selected by a committee which consists of eminent personalities from the Indian film industry itself.
- The award includes a Swarna Kamal (Golden Lotus) medallion, and a cash prize of Rs 10 lakhs.

19.4 SAHITYA AKADEMI AWARD

- The award is given annually to people who have achieved brilliance in the field of literature.
- It was instituted in 1954 and presented by the Sahitya Akademi which is known as the National Academy of Letters of our country.
- It is awarded annually to those who have worked for literary merit and shown work by publishing their literary work, poetry etc. in any of the major languages recognised by the Akademi.
- The 22 languages which are mentioned in the eighth schedule of the Constitution of India, Sahitya Akademi has recognised English and Rajasthani as well in which programmes can be implemented and allowed for the award.
- The award comprises a Cash Prize of Rs. 1 lakh rupees and a Plaque written Sahitya in the Devanagiri script. The plaque was designed by the famous Indian filmmaker Satyajit Ray.

19.5 OTHER LITERARY HONORS

19.5.1 Sahitya Akademi Fellowship

- It is one of the highest honours presented by the Akademi where they select the Fellows and Honorary fellows chosen for their exceptional work in the literary arts.
- Becoming a recipient of a fellowship of the Sahitya Akademi is considered higher than receiving the Sahitya Akademi award

19.5.2 Bhasha Samman

- The award is given **by the Sahitya Akademi** every year to writers who made outstanding contributions to Indian languages other than the 24 major languages mentioned by the Sahitya Akademi award; it also includes the contribution done to classical and medieval literature.
- The award given is a Plaque and a Cash Prize of one lakh twenty thousand rupees.
- The **first Bhasha Sammans were awarded to Sri Dharikshan Mishra for Bhojpuri**.
- Other recipients are Sri Chandra Kanta Mura Singh for Kokborok, Sri Bansi Ram Sharma and Sri M.R. Thakur for Pahari (Himachali), Sri K. Jathappa Rai and Sri Mandara Keshava Bhat for Tulu for their contribution to the development of their respective languages.

19.5.3 Translation Awards

- The award is also given by the Sahitya Akademi to people who have translated their major works from different other languages to the 24 major languages mentioned by the akademi.
- The special privilege is given to those people who have attempted translation of ancient and medieval literature.
- The recipient gets the cash prize of rupees fifty thousand and a Plaque.

10.5.4 Jnanpith Award

- It is also known as the **Gyanpeeth Award (Seat of Knowledge)** and given for outstanding literary achievements.
- It was started in 1961 by the Bharatiya Jnanpith, a trust run by the Jain family popular for founding the newspaper The Times of India.
- It is awarded to Indian citizens who have composed literature in one of the 22 languages listed in the

Schedule VIII of the Indian Constitution and English also.

- There are 23 languages in which the Jnanpith Award is given.
- The award includes a Plaque and a cash prize of 11 lakh rupees, a bronze statue of Goddess Saraswati. This award is **never given posthumously**.

19.5..5 Saraswati Samman

- It is given annually to people for their outstanding work done in prose or poetry in any of the 22 Indian languages listed in Schedule VIII of the Constitution of India.
- The award is named after an Indian goddess of learning (Saraswati) and is one of the highest literary awards in India.
- Candidates are selected by a panel from the literary works published by the writer in the previous ten years that includes.
- The award was started in 1991 by the K. K. Birla Foundation group.
- The award includes a Cash Prize of Rs 15 lakh, a citation and a plaque.

19.5.6 Vyas Samman

- The award instituted in 1991 and presented annually by the K. K. Birla Foundation Group.
- The award includes a cash prize of Rs. 250,000.
- To be eligible for the award, the literary work must be only in the Hindi language and has been publishing work for the past 10 years.

19.5.7 Fukuoka Prize

- The award was established by the city of Fukuoka in Japan to honour the work of individuals or organisations in preserving or creating Asian culture.
- There are three prize categories: **Grand Prize, Academic Prize, and Arts & Culture Prize**.
- Few Indian winners are A.R. Rahman (2016), Ramchandra Guha (2015), Amjad Ali Khan (2004), Romila Thapar (1997) etc.



20 Cultural Institution in India

20.1 ARCHAEOLOGICAL SURVEY OF INDIA (ASI)



- The **Archaeological Survey of India (ASI)**, under the **Ministry of Culture**, is the principal organization for archaeological study and the preservation of the cultural heritage of the country. It is a **statutory authority** established by the **Ancient Monuments and Archaeological Sites and Remains Act of 1958.**
- It was established in 1861 by a British Army engineer who took a keen interest in archaeology in India, James Cunningham.
- Archaeological activities began considerably earlier, in the 18th century, with the establishment of the Asiatic Society in 1784 by Sir William Jones and a group of antiquarians.
- Alexander Cunnigham is widely regarded as the "Father of ASI"
- **Functions of ASI:**
  - The **ASI's primary** concern is the **preservation of ancient monuments, archaeological sites, and remains of national significance.**
  - It administers all archaeological activities in the country in accordance with the provisions of the **Ancient Monuments and Archaeological Sites and Remains Act of 1958**.
  - It implements the **1972 Antiquities and Art Treasure Act.** The entire country is divided into 24 circles for the preservation of ancient monuments, archaeological sites, and national treasures.
- **ASI Publications:**
  - Ancient India
  - Epigraphia Indica
  - Indian Archaeology: A Review

20.2 CRAFTS COUNCIL OF INDIA

- **Kamaladevi Chattopadhyay** founded the **Crafts Council of India (CCI) in 1964** as part of her pioneering efforts to safeguard and enhance India's history throughout the country's transition to modernity.
- The CCI is a registered non-profit organization with **headquarters in Chennai,** Tamil Nadu.
- **Regional and local efforts were supported,** especially through the establishment of Crafts Councils in several states.
- **Mission of CCI:**
  - To contribute to the sustainability of livelihoods through crafts.
  - To assist artisans and their families in growing by providing educational and training opportunities.
  - To assist in the transfer of technology, design, marketing, and entrepreneurial skills for self-sufficiency in changing markets at home and abroad.
  - To encourage research and documentation that can aid in the preservation of tradition while also providing resources for future development.
  - To promote the crucial role of craftsmen and craftspeople and their crafts to the nation's social, economic, cultural, and environmental well-being.

20.3 INDIRA GANDHI NATIONAL CENTER FOR THE ARTS

- It was founded in Indira Gandhi's memory and serves as a significant resource centre for the arts, particularly written, oral, and visual materials.
- One of the centre's programs, developed in conjunction with UNDP, is to use multimedia computer technology to generate a wide range of software packages that disseminate cultural content.
- **Goals and Objectives:**
  - To create a tribal and folk arts branch with a core collection for systematic scientific investigations and live demonstrations.
  - To foster collaboration with national and international institutions, as well as to conduct related research in the arts, humanities, and culture.

20.4 ALL INDIA RADIO (AIR)

- **Motto – "Bahujan Hitaya: Bahujan Sukhaya".**
- All India Radio (formally known as Akashvani since 1957) is the country's national public radio broadcaster and a subsidiary of Prasar Bharati.
- AIR was founded in 1936.
- In terms of the number of broadcast languages, it is one of the world's largest broadcasting organizations. AIR creates content in 23 languages and 179 dialects.

20.5 NEHRU MEMORIAL MUSEUM AND LIBRARY (NMML)

- It was established in memory of Jawaharlal Nehru in 1964.
- It is an autonomous institution under the Ministry of Culture, Government of India, and is located in the majestic Teen Murti House.
- This house was the official residence of the first Prime Minister of India.
- It has four major constituents, namely:
  - Memorial Museum.
  - Library on modern India.
  - Centre for Contemporary Studies.
  - Nehru Planetarium.
- With its very rich and varied collection of books, journals, photos, and other resource materials on microfilm and microfiche, the NMML includes a specialist library that has been established and maintained as a specific research and reference centre on colonial and post-colonial India.
- The NMML features a substantial manuscript section. It also collects and maintains private papers of notable persons, as well as archives of political and other non-official organizations, associations, and societies that aided in the creation of modern India.
- Scholars have access to these archival documents, which serve as the major source of information for research.

20.6 CENTRE FOR CULTURAL RESOURCES AND TRAINING

- The Center for Cultural Resources and Training (CCRT) is one of the premier institutions working in the field of linking education with culture. It was established in 1979, and pioneered by Smt. Kamaladevi Chattopadhyay and Dr. Kapila Vatsyayan.
- It functions as an autonomous organization under the aegis of the Ministry of Culture, Government of India.
- **Main Functions:**
  - Conducts Workshops to provide practical training and knowledge in crafts to be incorporated into the school curriculum. Such as drama, music, narrative art forms, classical dances, etc.
  - Prepares publications and other audio-visual material which attempt to provide an understanding and appreciation of the different aspects of Indian art and culture.
  - Implements Cultural Talent Search Scholarship Scheme for providing facilities to young talented children in the 10-14 age group to study one or the other art form.
  - Organizes theoretical and theme-based academic programs on Indian art and culture for teachers and students.

20.7 NATIONAL ARCHIVES OF INDIA

- The National Archives of India is the custodian of the Government of India's enduring value records.
- It was founded on March 11, 1891, in Kolkata.
- It is South Asia's largest archival repository.
- The Department is an Attached Office of the Ministry of Culture, with a Regional Office in Bhopal and three Records Centres in Bhubaneswar, Jaipur, and Puducherry.
- The Director General of Archives has been entrusted with implementing the Public Records Act of 1993 and its accompanying rules, the Public Records Rules of 1997.

20.8 INDIAN COUNCIL FOR CULTURAL RELATIONS

- Maulana Abul Kalam Azad formed the Indian Council for Cultural Relations (ICCR) in 1950.
- It is a self-governing organization that participates in India's external cultural relations through cultural interaction with other countries and peoples.
- Objectives:
  - Participate actively in the creation and implementation of policies and programs concerning India's external cultural relations.

- Promoting and strengthening cultural links and mutual understanding between India and other countries
- To encourage cultural exchanges with various countries and people.
- To foster international relations

- ICCR has been organizing the International Day of Yoga since 2015.
- This institution has established several accolades that are given to foreign nationals for their efforts to develop India's cultural connections in various disciplines. Such awards are:
  - Distinguished Indologist Award: The annual "ICCR Distinguished Indologist Award" was started in 2015 during the First World Indology Conference hosted in India. The award is conferred upon a foreign scholar for his contribution to study, teaching, and research in any of the fields of Indian Studies.
  - World Sanskrit Award: This award was instituted during the 16th World Sanskrit Conference held in Bangkok in June 2015 for recognizing the contribution of foreign scholars in promoting Sanskrit studies.
  - Distinguished Alumni Award – Citation and Plaque: This award recognizes the achievements of foreign students who studied in India. It was instituted in 2015.
  - Gisela Bonn Award: Annual Gisela Bonn Award was instituted by ICCR in 1996 to honour famous German journalist, writer, environmental activist, and Indologist, Gisela Bonn for her services to bolstering Indo-German relations.

20.9 DIRECTORATE OF FILM FESTIVALS (DFF)

- The Government of India founded the Directorate of Film Festivals (DFF) in 1973 under the Ministry of Information and Broadcasting.
- DFF is in charge of promoting Indian cinema.
- It also aims to enhance international understanding through cultural exchanges centred on films.
- To fulfil its mission of promoting Indian cinema and expanding its global reach, the Directorate arranges the following events and programs throughout the year:
- Participating in Cultural Exchange Programs and staging screenings of Indian films through Missions abroad.
- Selection of films for Indian Panorama.

20.10 NATIONAL MISSION FOR MANUSCRIPTS

- The National Mission for Manuscripts was established in February 2003, by the Ministry of Tourism and Culture, Government of India.
- The institution seeks to unearth and preserve the vast manuscript wealth of India.
- It is a National level comprehensive initiative that caters to the need of conserving manuscripts and disseminating knowledge contained therein.
- NMM is working towards fulfilling its motto, 'conserving the past for the future'.

20.11 INDIAN COUNCIL OF HISTORICAL RESEARCH

- The Indian Council of Historical Research (ICHR) is an autonomous organization under the Ministry of Education, Government of India,
- It was established by the Ministry of Education & Social Welfare, Govt. of India on 27th March 1972 on the recommendation of a Working Group set up by the Government of India in December 1971.
- **Objectives:**
  - To foster objective and scientific writing of history such as to inculcate an informed appreciation of the country's national and cultural heritage.
  - To review the progress of historical research from time to time and indicate neglected or new areas where research needs to be specially promoted.
  - To sponsor historical research programs and assist institutions and organizations engaged in historical research.
  - To provide technical assistance for the formulation of historical research programs by individuals or institutions and to support institutional arrangements for training in research methodology.
  - To develop support centres for documentation and reference services on historical research.
  - To maintain a National Register of research workers in history and their fields of specialization.

20.12 SAHITYA AKADEMI

- The Indian government set up the Sahitya Akademi on March 12, 1954.
- The National Academy of Letters of India, Sahitya Akademi, is the only organization that engages in literary activities in all 24 Indian languages, including English. It serves as the nation's primary forum for literary discussion, publication, and promotion.
- Every year, Akademi bestows 24 awards on literary works written in the languages that it has recognized,

along with an equal number of honours on works translated into and out of Indian languages.

- Moreover, it grants special honours known as Bhasha Sammans for noteworthy contributions to classical and medieval literature as well as languages that the Academy does not officially acknowledge.
- In addition to the 22 languages listed in the Indian Constitution, English, and Rajasthani have received recognition from the Sahitya Akademi.

20.13 SANGEET NATAK AKADEMI

- It is the apex body in the field of performing arts in the country.
- It was set up in 1953 for the preservation and promotion of the vast intangible heritage of India's diverse culture expressed in forms of music, dance, and drama
- The Chairman of the Akademi is appointed by the President of India for a term of five years.
- The Sangeet Natak Akademi Awards are the highest national recognition conferred on practising artists.
- The Akademi also confers fellowships on eminent artists and scholars of music, dance, and drama; and has in 2006 instituted annual awards to young artists – the Ustad Bismillah Khan Yuva Puraskar.

20.14 LALIT KALA ACADEMY

- It was established on 5th August 1954 and registered under the Societies Registration Act 1860.
- It works to preserve the glorious traditions of the past and enrich them with the work of our modern artists.
- Its head office is in New Delhi along with its Regional Centres situated in Chennai, Lucknow, Kolkata, Bhubaneswar, and Garhi (New Delhi).

20.15 INDIAN NATIONAL TRUST FOR ART AND CULTURAL HERITAGE (INTACH)

- The Indian National Trust for Art and Cultural Heritage (INTACH) was founded in 1984 in New Delhi with the vision to spearhead heritage awareness and conservation in India.
- This institution has pioneered the conservation and preservation of natural, built as well as intangible heritage.
- INTACH operates through various divisions such as:
  - Architectural Heritage
  - Natural Heritage, Material Heritage, Intangible Cultural Heritage
  - Heritage Education and Communication Services (HECS)
  - Crafts and Community Cells
  - INTACH Heritage Academy, Heritage Tourism, Listing Cell and Library, Archives and Documentation Centre.



21 Famous Personalities of India

21.1 ANCIENT INDIA

21.1.1 Domain: Mathematics and Astronomy

Baudhayana (800 BC - 740 BC):

- He was a Vedic Brahmin priest and an Indian Mathematician.
- He was the **first to calculate the value of Pi**.
- Today's **Pythagoras theorem** is already found in Baudhayan's **Sulva Sutra.** This book is about **rules for religious rites.**
  - It consists of **three chapters** in which he has calculated the **value of Pi, the Square root of 2, the area of a square, and** worked on the present **Pythagoras theorem**
- He also **figured out:**
  - Diagonals of a **rhombus** bisect each other at right angles (90°)
  - Diagonals of a **rectangle** bisect each other
  - The midpoints of a rectangle join to form a rhombus whose area is half the rectangle.
  - The area of a square formed by joining the middle points of a square is half of the area of the original square.

Aryabhatta

- He was one of the greatest mathematicians, astronomers, astrologers, and physicists.
- Aryabhatta (Fifth century) adorned the court of Gupta ruler Chandragupta Vikramaditya, who was also known as Chandragupta II.
- He **discovered Zero** and showed that zero was not a numeral only but also a symbol and a concept.
- Aryabhatta calculated the exact distance between the Earth and the moon with the help of Zero.
- The discovery of zero also began a new dimension of negative numerals.
- He was the first to propose the **Heliocentric model of the solar system**. As per the astronomical model, the Earth and planets revolve around the Sun at the centre of the Solar System.
- **Aryabhattiya**, a book written by him, explains the summary **of mathematics** of his time. This book consists of **four sections:**
  - The first section describes the Method of denoting big decimal numbers by alphabet.
  - The second section includes topics of modern-day Mathematics such as number theory, geometry, trigonometry, and Beejganita (algebra).
  - The third and Fourth section relates to **Astronomy**

Brahmagupta (598 AD - 665 AD)

- He was one of the most accomplished astronomers of his time. He also had a profound and direct influence on **Islamic and Byzantine (related to the Church) astronomy.**
- His fame rests mostly on an astronomical work **"Brahma-sputa-Siddhanta".**
- **In this book,** he laid the foundations of the two important sections of Indian mathematics which are:
  - **Pati-ganita** ("Mathematics of procedures," or algorithms) and
  - **Bija-ganita** ("Mathematics of seeds," or equations) which correspond to **arithmetic** (including mensuration) and **algebra**, respectively.
- He defined zero by subtracting a number from itself and gave rules for arithmetical operations among negative numbers ("debts"), positive numbers ("property"), and surds.
- He also devised a formula for the area of a **cyclic quadrilateral** (a four-sided polygon whose vertices reside on some circle) and the **length of its diagonals** in terms of the length of its sides.
- He also gave an interpolation formula for computing sines.

Bhaskaracharya

- **Bhaskaracharya** (**Bhaskara II**) was a mathematician and astronomer who **extended Brahmagupta's work on number systems**.
- His work in Algebra, Arithmetic, and Geometry such as "**Lilavati**" and "**Bijaganita**" is considered to be unparalleled and a memorial to his profound intelligence.
- It has been translated into several languages of the world which bear testimony to its eminence.

- In his treatise, **Siddhant Shiromani** writes on planetary positions, eclipses, cosmography, mathematical techniques, and astronomical equipment.
- He was also known as '**Ganakchakrachudamani**', which means a gem among all the calculators of astronomical phenomena.
- Siddhanta Shiromani:
  - Bhaskaracharya wrote to Siddhanta Shiromani in 1150 AD at the age of 36 years.
  - It contains about 1450 verses and is divided into **four parts, Lilawati, Beejaganit, Ganitadhyaya, and Goladhyaya**.
  - It also consists of simple methods of calculations from **Arithmetic to Astronomy**.

Mahaviracharya

- He was an Indian mathematician as well as a Jain guru who made significant contributions to the **development of algebra.**
- Jain Guru Mahaviracharya authored "**Ganit Sara Sangraha**" in 850A.D., which is the first textbook on arithmetic in present-day form.
- He adorned the court of **Rashtrakuta king Amoghavarsha**.
- The current method of solving the Least Common Multiple (**LCM)** of given numbers was described by him long before John Napier.

Lalla

- He was an eighth-century Indian astronomer, astrologer, and mathematician who lived in Central India. He followed the tradition of **Aryabhata**.
- His most famous work was entitled **Shishyadhividdhidatantra**. This important treatise was in two volume as given in table:

First Volume	Second Volume
• Worked on the computation of the positions of the planets. • Covered topics such as: • Mean longitudes of the planets • The three problems of diurnal rotation • Lunar eclipses • Solar eclipses • The shadow of the moon; the moon's crescent • Conjunctions of the planets with the fixed stars	• It consists of work on the Sphere. • In this volume, he examined topics such as: • Graphical representation • The celestial sphere • The principle of mean motion • The terrestrial sphere • Motions and stations of the planets

21.1.2 Domain: Science

Kanad

- Kanad was a sixth-century scientist of Vaisheshika School.
- Due to his core interest in the minute, particles also called 'kana', he started being known as Kanad.
- His atomic theory is similar and in line with modern atomic theory.
- According to Kanad, the material universe is made up of kanas, (anu/atom) which cannot be seen through any human eye.
- These cannot be further subdivided. Thus, they are indivisible and indestructible.

Varahamihira

- He lived in the **Gupta period as one of the nine gems**, who were scholars, in the **court of Vikramaditya** and got the **title of 'Varaha'** because of his accurate predictions.
- Varahamihira made significant contributions in the fields of hydrology, geology, and ecology.
- He was one of the first scientists to conclude that **termites and plants could be the indicators of the presence of underground water**. He also gave a list of six animals and thirty plants, which could indicate the presence of water.
- He proposed **earthquake cloud theory** in his **Brhat Samhita:**
  - The thirty-second chapter of this Samhita is devoted **to signs of earthquakes**. He tried to relate earthquakes to the influence of planets, undersea activities, underground water, unusual cloud formation, and abnormal behaviour of animals.
- He also made great contributions in the field of Jyotish or Astrology. It was presented scientifically in a systematic form by the astrologers Aryabhatta and Varahmihira.

Nagarjuna

- He was a **tenth-century scientist** and made a great contribution to the field of metallurgy.

- He experimented to transform base elements into gold, like the alchemists in the Western world. Even though he did not achieve desired success in his goal, he succeeded in making an element with a gold-like shine. This technology is used in crafting imitation jewellery.
- In his treatise, "R**asaratnakara"**, methods for the extraction of metals like gold, silver, tin, and copper have been discussed in detail.

21.1.3 Domain: Ayurveda and Yoga - Medical Science in Ancient India

Susruta

- **Susruta was a pioneer in the field of surgery and is known as the father of surgery.** He studied human anatomy by analyzing a dead body.
- In **Susruta Samhita**, over 1100 diseases are mentioned including fevers of twenty-six types, jaundice of eight types, and urinary complaints of twenty kinds.
- His greatest co**ntribution was in the fields of Rhinoplasty** (plastic surgery) and Ophthalmic surgery (removal of cataracts).
- The Sushruta-Samhita also provides details on **toxicology, paediatrics, pharmacology**, and other branches of the traditional system of Indian medicine (Ayurveda).

Charak

- Charak is considered the **Father of the ancient Indian science of medicine**.
- He was the Raj Vaidya (royal doctor) in the court of **Kanishka**.
- **Charak Samhita** authored by Charak is a remarkable book on medicine. It provides descriptions of a large number of diseases and gives methods of identifying their causes as well as the method of their treatment.
- He was the first to discuss **digestion, metabolism, and immunity**.
- **Charak Samhita** lays more stress on removing the cause of the disease instead of simply treating the illness.
- He also knew the **fundamentals of Genetics**.

Patanjali

- He wrote **Yoga Sutras**. In this **Aum (Ohm)** is used as the symbol of God.
- He refers to **Aum (Ohm)** as a cosmic sound, continuously flowing through the ether, fully known only to the illuminated.
- Besides Yoga Sutras, Patanjali also wrote a work on medicine and worked on **Panini's grammar** known as **Mahabhasay.**
- **Patanjali's Mahabhasya** is considered one of the most important works in the field of Sanskrit grammar besides the work of Panini.

Jeevika

- He was **among the greatest surgeons in ancient India and was also called Komarbaccha**.
- He was a personal physician of Buddha and Indian king Bimbisar (around the 5th century BC)
- He is regarded as the **Father of Buddhist medicine.**
- **Like Sushruta, Jivaka believed in three stages of surgery**:
  1. Purva Karma (Preoperative methods).
  2. Pradhan Karma (Operation or the procedure itself).
  3. Pashchata Karma (Postoperative care).

21.1.4 Domain: Teacher

Chanakya

- Chanakya, also known as **Kautilya or Vishnugupta,** (flourished around 300 BCE), a statesman and philosopher.
- Chanakya was also a pioneer in political science and economics.
- He authored **Arthashastra** which is a treatise on statecraft, military strategy, and economic policy.
- He was the Prime minister and advisor of the first Maurya King Chandragupta Maurya (322-185) BCE. He also helped Chandragupta in acquiring the throne of Magadha from the Nandas, one of the most powerful kingdoms of that time.
- According to him, a king's happiness lies in the happiness of his subjects. His philosophies find resonance in today's world, especially in the field of politics, management, and personal life.

21.1.5 Domain: Authors

Panini (About 520 - 460 BC)

- Panini was born in **Shalatula**, a town near Attock on the Indus River in present-day Pakistan.
- He was a Sanskrit grammarian who gave a comprehensive and scientific theory of phonetics, phonology, and morphology.
- A treatise known as **Astadhyayi (or Astaka)** is Panini's major work. It consists of **eight chapters**, each subdivided into quarter chapters.
- In this work, Panini distinguishes between the language of sacred texts and the usual language of communication. Panini gives formal production rules and definitions to describe Sanskrit grammar.

Vishakhadatta

- **Vishakhadatta** was an Indian Sanskrit poet and playwright.
- Vishakhadatta was the court poet of Chandragupta II and his plays were generally based on politics

- **He furnished the names of his father and grandfather as Maharaja Bhaskaradatta and Maharaja** Vateshvaradatta in his **political drama Mudrārākṣasa**
- **Mudrārākṣasa** and the **Devichandraguptam** are famous literature authored by him.

Kalidasa

- He is considered to be one of the greatest Indian literary personalities of all time, and his works form the cornerstone of Indian mythology.
- He was **one of the "nine gems"** at the **court of King Vikramaditya**.
- Kalidas wrote seven works. '**Kumarasambhava**' and **'Raghuvamsha**' are his two epic poems. '**Malavikagnimitra', 'Vikramorvashiya', and 'Abhijnana Shakuntala**' are his celebrated plays. **'Meghaduta'** and **'Ritusamhara'** are also poetic works of great distinction.

Dramas	Epic Poems	Short Poems
• Abhijnana Shakuntala ("The Recognition of Shakuntala"). • Vikramorvasiyam ("Urvashi Won by Valour"). • Mālavikāgnimitram ("Malavika and Agnimitra").	• Raghuvaṃśam ("Dynasty of Raghu"). • Kumārasaṃbhavam ("Birth of the War God").	• Meghadūtam ("Cloud the Messenger"). • Ṛtusaṃhāram ("The cycle of the seasons").

Vakpatiraja

- Vakpatiraja was the **court poet of Yasovarman**.
- **Gaudavaho** is written by Vakpatiraja in Prakrit which enlists the achievements of Yasovarman.
- According to Gaudavaho, Yasovarman passed through the valley of the Son, reached the Vindhya mountain, defeated and killed the King of Magadha, conquered the King of Vanga, and reached the eastern sea-shore

Bilhana

- **Kavi Bilhana** was an 11th-century **Kashmiri poet**. He is known for his love poem, the **Caurapancasika**.
- According to legend, Bilhana fell in love with the daughter of King Madanabhirama, Princess Yaminipurnatilaka, and had a secretive love affair.
- **Bilhana kavi came to rajya to learn Chandassu**. They were discovered, and Bilhana was thrown into prison.
- While awaiting judgment, he wrote the **Caurapancasika**, a **fifty-stanza love poem**, not knowing whether he would be sent into exile or die on the gallows.
- The **Caurapancasika** was first translated into French in 1848.
- Notable translations are those of Sir Edwin Arnold (London 1896) and Edward Powys Mathers (Oxford, 1919) titled **Black Marigolds**.

Kalhan

- He was the son of Lord Champak, a minister of King Harsha (1089-1101 AD).
- The 12th century Kashmiri poet has written **'Rajtarangini'- the river of kings '** which has been an essential source for the history of Kashmir.
- Kalhana was also familiar with earlier epics such as the **Vikramankadevacharita** (authored by Bilhana), the **Ramayana,** and the **Mahabharata.**

21.1.6 Domain: Saints

Adi Shankaracharya

- **Adi Shankaracharya** was an Indian philosopher, theologian, and Sankara (Jagatguru) and was a firm believer in Hinduism.
- He is considered an incarnation of **Lord Shiva**. Recently, the Prime Minister unveiled a 12-foot statue of Adi Shankaracharya at Kedarnath, where the Acharya is believed to have attained samadhi at the age of 32 in the 9th century.
- He studied **GaudapadiyaKarika**, **Brahmasutra**, **Vedas, and Upanishads** under the guidance of guru **Govinda Bhagavatpada**
- He propagated '**Advaita Vedanta**' and '**Dashanami Sampradaya**'
- **His disciples were**:
  - Totakacharya
  - Hasta Malaka
  - Sureshwara
  - Padmapada
- Contribution of Adi Shankaracharya:

Advaita Vedanta

- Advaita Vedanta is the **oldest extant tradition of the orthodox Hindu school** and a path of spiritual discipline and experience.
- The central thesis of the book is that the atman is pure non-intentional consciousness.
- They want to demonstrate that Brahman is the vital core of one's own being (atman). It's the purest form of non-intentional consciousness.
- It is a single, nondual, infinite existence that is numerically equivalent to Brahman.
- This effort necessitates the integration of Brahman metaphysics with a philosophy of awareness.

21.2 MEDIEVAL INDIA

21.2.1 Domain: Mathematics

Narayan Pandit (1340 - 1400 AD)

- **Ganita Kaumudi** was his most famous work on arithmetic published in 1356.
- His mathematical writings show that he was strongly influenced by Bhaskara II and he wrote a commentary on the Lilavati of Bhaskara II called **Karma Pradipika.**
- In the **Ganita Kaumudi,** he considered the mathematical operation of numbers.
- Like many other Indian writers of arithmetics before him he considered an algorithm for multiplying numbers and he then looked at the special case of squaring numbers.
- **One of the unusual features of Narayana's work Karma Pradipika** is that he gave **seven methods of squaring numbers** which are not found in the work of other Indian mathematicians.

Ganesa Daivajna

- Gaṇeśa Daivajna was a sixteenth-century astronomer, astrologer, and mathematician from western India who wrote books on methods to predict eclipses, planetary conjunctions, and positions, and make calculations for calendars.
- He produced Buddha Vilasini, a commentary on Lilavati containing a number of illustrations.

Nilakantha Jyotirvida

- Nilakantha Jyotirvida compiled **Tajik,** introducing a large number of Persian technical terms**.**
- Nilakantha was the court **astrologer** of the Moghul Emperor **Akbar.**

21.2.2 Domain: Chemistry

Sukracharya

- The Indian craftspersons learned the technique of evolving suitable explosive composition.
- The work Sukraniti attributed to Shukracharya contains a description of how gunpowder can be prepared using saltpetre, sulfur, and charcoal in different ratios for use in different types of guns.

21.2.3 Domain: Others

Dara Sikhoh

- Dara was the eldest son of Shah Jahan and was executed by his brother Aurangzeb in 1659 in a bitter struggle for the imperial throne.
- At the age of twenty-five, Dara wrote his first book**,** **Safinat-ul-Awliya**, a concise document detailing the lives of the Prophet and his family, and of saints belonging to the major Sufi orders.
- He showed keen interest in Sufi mysticism and was initiated into the **Kadiri order of Sufis** by his pir (spiritual guide), Mulla Shah.
- He translated the **Bhagavad Gita as well as 52 Upanishads into Persian languages**.

Rani Kamlapati

- She was a **Gond Queen** and daughter of Raja Kirpal Singh of **Salkanpur (Sehore)** and the last Hindu queen of Bhopal.
- **Rani Kamlapati** was married to Gond warlord Nizam Shah of Ginnorgarh, son of Suraj Singh Shah, who built Kamlapati Palace of Bhopal in her name.
- She was a skilful warrior and fought battles along with her father and husband and ruled the then **Ginnorgarh** till her death in **1723**.
- **Kamlapati Mahal** has been designated as one of national importance and is protected by the Archaeological Survey of India (ASI).
- Recently, **Bhopal Railway station** has been renamed to her name.
- Gond is one of the largest tribal communities in India, spread across Madhya Pradesh, Maharashtra, Chhattisgarh, Andhra Pradesh, Telangana, Bihar, and Odisha.

Amir Khusro

- **Amir Khusro** was a musician, scholar and poet, a Sufi Mystic, and a Spiritual disciple of Hazrat Nizamuddin Auliya of Delhi
- He is well known as a founder of the **Ganga-Jamani Tehzeeb or the Indian culture** "which is a synthesis of Muslim and Hindu elements."
- He was the originator of the **khayal and tarana styles of music**.
- Later, Khayal reached its zenith during the reign of Mohammad Shah Rangile and now is an integral part of Hindustani classical music.
- Khusrau is also called the **"voice of India" or "Parrot of India"** (Tuti-e-Hind).
- He was patronized by Khilji rulers Alauddin Khilji and Jalaluddin Khilji and was also contemporary to Ghiyasuddin Balban.

Saint Nizamuddin Auliya

- Syed Muhammad Nizamuddin Auliya, also known as Hazrat Nizamuddin and Mahbub-e-Ilahi (God's Beloved), was a Sufi saint from the Indian subcontinent.
- He was a Chishti Order Sufi saint.
- He believed that loving God required loving people and had a significant influence on Muslims in Delhi and around the world.
- He was born in Badaun, Uttar Pradesh, in 1238 AD, and moved to Ajodhan (now Pakpattan Sharif, Pakistan)

to become a disciple of the Sufi saint Fariduddin Ganjshakar, popularly known as Baba Farid.

- He erected his Khanqah (place of worship and Sufi ceremonies), which was crowded with people from all walks of life.
- Among Nizamuddin's most notable disciples are: Nasiruddin Shaikh Chirag Delhavi, Amir Khusro, and the royal poet of the Delhi Sultanate.
- He died on April 3, 1325.
- His dargah (shrine) 'Hazrat Nizamuddin Aauliya Mehboob E Elahi Dargah' was built in 1562 and is situated in Nizamuddin, Delhi.

Guru Nanak Dev

- Guru Nanak Dev (1469-1539) was born in Talwandi Rai Bhoe, now renamed Nankana Sahib.
- He initiated inter-faith interaction in the 16th century, meeting with the major religious denominations of the time.
- Guru Nanak Dev's 550th birthday was recently commemorated. He is remembered as a philosopher, poet, traveller, political renegade, social leveller, mass communicator, and spiritual master, on whose teachings Sikhism is based.

Guru Tegh Bahadur

- In 2022, the 400th birth anniversary of Guru Teg Bahadur was celebrated.
- He was the youngest son of Guru Hargobind Sahib (sixth Sikh guru).
- Guru Teg Bahadur was 9th Sikh Gurus.
- His 115 hymns are included in Sri Guru Granth Sahib.
- In the year 1675, he was executed in Delhi under the orders of the Mughal Emperor Aurangzeb.

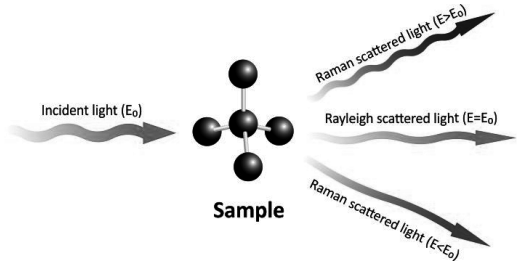
21.3 MODERN INDIA

Rani Gaidinliu

- Recently, the **Rani Gaidinliu Tribal Freedom Fighters Museum** has been inaugurated in Manipur
- She was born in the **Rongmei tribe of Manipur** and joined the freedom struggle when she was just 13 years old
- She was at the forefront of the **Heraka movement**, which **aimed at the revival of the Naga tribal religion and the establishment of self-rule of Nagas** during British rule (Similar to the Non-cooperation Movement).
- She was arrested by the British in 1932 and was released only after the Independence of the country in 1947.
- The then Prime Minister Jawaharlal Nehru described Gaidinliu as the "**daughter of the hills**" and gave her the title of '**Rani'** for her courage.
- Subramania Bharati
- Recently the 100th death anniversary of Subramania Bharati has been commemorated on September 11, 2021, as **"Mahakavi"** Day by the government of Tamilnadu.
- He was born on 11th December 1882 in Tirunelveli District of Tamil Nadu.
- **Raja of Ettayapuram** had given him the **title of 'Bharati'** (one blessed by Goddess Saraswati) because of his unmatched poetry skill.
- He had proficiency in **14 languages including three foreign languages**.
- His works included **Kaṇṇan pattu** (Songs to Krishna), **Panchali sapatham** (Panchali's Vow), and **Kuyil pattu** (Kuyil's Song).
- He was also involved in the national freedom movement and was part of a faction of the Indian National Congress party that favoured armed resistance against the British Raj.
- Srinivasa Aiyangar Ramanujan
- He was one of the World's finest mathematics geniuses, born on December 22, 1887, in **Erode City** of Tamil Nadu.
- He published a superb research article on **Bernoulli Numbers in 1911.**
  - The **Bernoulli numbers** are the terms of a sequence of rational numbers which occur frequently in analysis, discovered independently by the Swiss mathematician **Jakob Bernoulli** and Japanese mathematician **Seki Takakazu**
- He read the book 'Orders of Infinity' by G. H. Hardy. and in a letter to him, he mentioned 120 theorems, formulas, and equations.
- He was the second Indian to be admitted to the Royal Society of London (Ardaseer Cursetjee Wadia was the 1st) and the first Indian to be enrolled at Trinity College.
- Robert Knaigel wrote Ramanujan's biography, "The Man Who Knew Infinity."
- According to him, '1729' is a magic number. It is the smallest number that can be expressed as the sum of two different cubes in 2 different ways. Later, the number was termed the 'Hardy-Ramanujan Number'.

Chandrasekhara V. Raman

- C.V. Raman was born on 7 November 1888 in Tiruchirapalli, Tamil Nadu.
- At the age of nineteen, **he topped the Indian Audit and Accounts (IAAS) Examination** and was employed as Assistant Accountant General in the Finance Department in Calcutta.
- He gave up his prominent position to pursue his passion for research and became a professor of physics at Calcutta University's Science College.



- He began working on musical instruments such as the veena, violin, tabla, and mridangam due to his strong passion for music.
- He was elected a **Member of the Royal Society in 1924.**
- In 1930, he was awarded the **Nobel Prize in Physics** and became the **first Asian** to receive this accolade.
- **Raman Effect**: According to this effect, light beam deflection caused by molecules causes a shift in light wavelength. **Raman spectroscopy** works on the principle of Raman scattering which is used to study materials by chemists and physicists.

Jagdish Chandra Bose

- J.C. Bose was a great scientist of modern India who brought glory and respect to the country.
- He was born on 30 November 1858 in Mymensingh, now in Bangladesh.
- In 1885 he was appointed Assistant Professor of Physics at the Presidency College but refused to take a salary because it was nearly half of that of an Englishman.
- He made an apparatus to study the properties of electric waves. For his paper on "The Electromagnetic Radiation and Polarization of Electric Ray", he was made a Knight in 1917 and a Fellow of the Royal Society of London in 1920. He was the first Indian scientist in Physics to receive this honour.
- He invented a Crescograph that can record even the millionth part of a millimetre of plant growth and movement.
- Dr Bose proved through graphs taken by the Crescograph that plants have a circulatory system too. Crescograph has also shown that the upward movement of sap in plants is the activity of living cells.
- Homi Jehangir Bhabha
- Homi Jehangir Bhabha is called the Father of Indian Nuclear Science and was born on 30 October 1909 in a Parsi family.
- He received a First Class degree in Mechanical Engineering from Cambridge, performed research there, and gained his PhD in 1935.
- On his request to Sir Dorabji Tata, the Tata Institute of Fundamental Research (TIFR) was started in 1945, at Dr Bhabha's ancestral home.
- India's first atomic research centre now called Bhabha Atomic Research Centre (BARC) was established at Trombay.
- India's First atomic reactor, Apsara was also established under his expert guidance.
- Bhabha became the first chairman of the Atomic Energy Commission set up in 1948.
- His research on the subject of atomic energy is widely regarded as of great significance in international circles.
- He served as the chairman of an international conference on peaceful uses of atomic energy, supported by the United Nations. The Government of India honoured him with Padma Bhushan.
- In 1966, Dr Bhabha died in a plane crash.

Vikram Ambalal Sarabhai

- Dr Vikram Ambalal Sarabhai is a great genius of modern India. He contributed significantly to the launching of India's first satellite Aryabhatta.
- He studied cosmic rays under the guidance of Dr C.V. Raman and received his PhD degree from Cambridge University.
- His studies of cosmic rays have made it clear that cosmic rays are a stream of energy particles coming from outer space. While reaching the Earth, they are influenced on the way by the sun, the Earth's atmosphere, and magnetism.
- Dr Sarabhai had a multifaceted personality. He was a great industrialist, scientist, and Institution builder as well.
- He established many institutes which are of international repute such as the Indian Institute of Management Ahmedabad.
- He was the Chairman of the Indian National Commission for Space Research (INCOSPAR) and of the Atomic Energy Commission.
- He directed the setting up of the Thumba Equatorial Rocket Launching Station (TERLS).

Dr A.P.J. Abdul Kalam

- Dr A.P.J. Abdul Kalam (11th president of India), was born on October 15, 1931, in the Tamil Nadu island town of Rameshwaram.
- In 1997, he was awarded the highest civilian award, Bharat Ratna, for his contributions to science and engineering.
- He designed the Satellite Launch Vehicle (SLV 3) at the Vikram Sarabhai Space Centre, which launched the satellite Rohini and put it into orbit.
- As a Director of the Defence Research Development Organisation (DRDO), developed five projects for defence services - Prithvi, Trishul, Akash, Nag, and Agni. Thus, he is regarded as the 'Missile Man of India'.

- The lightweight carbon material designed for Agni has been used to make callipers for the polio-affected. The material has reduced the weight of callipers to 400 grams from 4 kg.
- The material has also been used for making spring-like coils called stents, which are used in Balloon Angioplasty for treating heart patients.

Venkatraman Radhakrishnan

- Venkataraman Radhakrishnan was an Indian space scientist and member of the Royal Swedish Academy of Sciences.
- He was instrumental and closely involved in the construction of the 10.4- millimetre wave radio antenna, the Giant Metrewave Radio Telescope (GMRT) at Pune, which has been used to study various astrophysical phenomena, including pulsar astronomy and recombination line studies of the interstellar medium.
- He made significant contributions in areas such as Deuterium abundance in the galaxy, Astrophysical Raman Masers, OH emission from clouds, and later the construction of the Gauribidanur low-frequency telescopes.

Meghnad Saha

- Meghnad Saha made significant contributions to the field of Astrophysics.
- He put forward an "ionization formula" which explained the presence of the spectral lines.
- He was born on October 6, 1893, in Shaoratoli, near Dacca.
- In 1911, he ranked third in the ISc exam while the first position went to another great scientist Satyendranath Bose.
- In 1915, both S.N. Bose and Meghnad Saha ranked first in the M.Sc. exam, Meghnad Saha in Applied Mathematics and S.N. Bose in Pure Mathematics.
- He got involved with Anushilan Samiti to take part in the freedom-fighting movement while studying at Presidency College.
- In 1952, he contested as an independent candidate for Parliament and was elected by a wide margin.
- He died on February 16, 1956, due to a heart attack.

Salim Ali

- He was one of the greatest ornithologists and naturalists of all time, and is also known as the "birdman of India".
- He was one of the very first scientists to carry out systematic bird surveys in India and abroad.
- His research work is considered highly influential in the development of ornithology.

Dr Bhagwan Das

- He was an Indian Theosophist and the founder of the Kashi Vidyapeeth
- Kashi Vidyapeeth is the first Indian University founded by Indians.
- In 1955, he was awarded the Bharat Ratna for his achievements in literature and education.
- He was also a part of the Central Legislative Assembly of British India

Har Gobind Khorana

- The year 2022 marks the 100th birthday of Nobel Prize-winning chemist Har Gobind Khorana.
- He received the Nobel Prize in 1968 for deciphering the genetic code that translates DNA sequences into the protein molecules that carry out the functions of living cells.
- Khorana and Nirenberg were awarded the Nobel Prize in 1968 for Medicine, which they shared with Robert Holley, who had discovered another molecule involved in protein formation.

Birbal Sahni

- Birbal Sahni the founder of **palaeobotanical research in India** was a dreamer and a great visionary.
- He was born on 14th November 1891 in Behra, now in Pakistan.
- He had a great passion for outdoor life and tracking. It was these tracks through the Himalayas, which gave him expansive horizons, breaking through the bounds of insularity that enabled him to view paleobotanical and geological problems in their widest perspectives.
- Aurobindo Ghose
- Rishi Aurobindo was a revolutionary, nationalist, poet, teacher, and philosopher.
- 15th August 2022 marked his 150th birth anniversary.
- **Professor**: In 1893, he returned to India and worked in the service of the Maharaja and as a professor at Baroda College.

Revolutionary:

- In 1906, he left his job in Baroda and moved to Calcutta, where he became a leader of the Nationalist movement.
- In his newspaper Bande Mataram, he was the first Indian political leader to advocate for the country's complete independence openly.

Yogi

- He left politics in 1910 and moved to Pondicherry to devote himself entirely to his inner spiritual life and work.
- He developed a new method of spiritual practice known as Integral Yoga and founded the Sri Aurobindo Ashram in 1926.

Literary Works

- The **Divine Life, The Synthesis of Yoga, and Savitri**
- He wrote a **series based on Bankim Chandra's Vande Mataram** in which he attributes divine nationhood to **"Mother India"** and depicts the independence struggle as the sacred cause of freedom.
- He was **nominated** for the **Nobel Prize in Literature in 1943 and the Nobel Peace Prize in 1950.**

22 Bhakti Movement

22.1 INTRODUCTION

- The **idea of God emerged** from the thought that all living things go through innumerable cycles of birth and death on the **basis of the good and bad deeds performed by them.** The main **reason behind this which made people question was seeing that all human beings are not equal from their birth, privileges were only enjoyed by nobles and high castes**.
- These differences made people uncomfortable and slowly turned to the ideas of the Buddha and Jains to overcome the social differences by breaking this cycle of birth and death through personal efforts.
- The idea of breaking free from this cycle through devotion gained attention to god which was called **bhakti,** talked about in **Bhagavad-Gita** as well.
- For a long time, people worshipped Gods and Goddesses in the forms of **Shiva, Vishnu, and Durga.** Puranas also talked about the grace of God which can be bestowed onto the devotees through devotion irrespective of their caste and social privileges.

22.2 CIRCUMSTANCES THAT LED TO THE EMERGENCE OF THE BHAKTI MOVEMENT

- It became popular as a revolution due to the **awareness of socio-religious reformers** in society.
- A devotional trend started in the medieval age in India and revolutionised society in the coming years.
- Hinduism started to follow extreme forms of ritualistic activities and became more concerned about the caste system.
- Two emerging philosophies of Buddhism and Jainism have had an impact on the development of Bhaktism.
- The Sufi movement began to spread in India because of their views on egalitarian society, ease of worship, and explained how to settle emotions and spiritual needs.

22.3 THE ORIGIN OF THE BHAKTI MOVEMENT

- The word **Bhakti** denotes devotion or love for divine power.
- The **Bhakti movement** stresses talks about the **union of the individual** with **God (the Ultimate Reality).** The **Vedas** also talked about the idea of Bhakti.
- **Ancient Indian texts** mention **Bhakti** in **Shvetashvatara Upanishad, Katha Upanishad, and Bhagavad Gita** too.
- **Bhagavad Gita** focuses on another path to attain salvation, **Bhakti** apart from **Gyan Marg** and **KarmaMarg.**
- But the process **of adoration of God** began during the 6th century BCE, with the rise of the philosophies of **Buddhism and Jainism**.
- The **period of the 7th-9th century** saw the advent of religious movements in Tamil Nadu in the parts of South India where **Nayanars (Shiva devotees)** and **Alvars (Vishnu devotees)** belonging from all castes including the taboo ones i.e. the untouchables like Pulaiyar and Panars.

Philosophy Aspect

- The Bhakti movement was founded on monotheistic principles and generally denounced idol worship.
- The Bhakti reformers preached freedom from the cycle of life and death, and that salvation could only be obtained through profound devotion and belief in God.

22.4 EVOLUTION OF EARLY TRADITIONS OF BHAKTI

- Vedic and Puranic traditions have divergence in their traditions.
- The principal deities of Vedic times were **Agni, Indra, and Soma,** which were not given rare visual representations in comparison to **Vishnu, Shiva, and other goddesses** in Vedic mantras which have little common with puranic mythologies. Even with these differences Vedas still continued to get an authoritative place. Puranic texts included composition, compilation, and preservation of texts in Sanskrit verse.
- Devotional worship was continuing for thousands of years before it was acknowledged. The devotion ranged from routine worship of deities within temples to ecstatic adoration of them until reaching a trance state.

- The singing, collectively praying, and chanting compositions were modes of worship that got popular through Vaishnava and Shaiva sects.
- The poets and saints became leaders and a community of devotees emerged.
- Brahmans played an important role as intermediaries between gods and devotees in different forms of bhakti.

22.5 FEATURES OF THE BHAKTI MOVEMENT

- **Devotion to achieving Salvation**: Intense love towards God and devotion in doing every task to achieve salvation. Unity of God to become universal and repetition of its one true name.
- **Inclusiveness:** No discrimination on the basis of caste, or gender issues and having open mind by allowing everyone to seek the path of salvation.
- **Use of Vernacular languages**: Usage of local and regional languages to spread the messages to people. This helped in understanding the need for a personal guru and the idea of a personal god.
- **Progressive and Modern temperament**: Spread equality, and brotherhood, condemned female infanticide and sati practices, despised priests, and focused on to build a personal connection with the one True God. Rejected the rituals and ceremonies.
- **Gender Equality**: Encouraged women to participate and motivated them to renounce worldly bindings. **A famous women saint was** Meerabai, devoted to **Krishna.**

22.6 SCHOOLS OF BHAKTI MOVEMENT

Nirguna	Saguna
• They **believed god is formless** with **no attributes** or qualities which can be explained **by the physical word**. • **Focused on** attaining knowledge**, rejected the scriptures, and disregarded idol worshipping.** • **It emphasised** Love and devotion. • **Popular Saints** were Kabir, Guru Nanak and Dadu Dayal.	• They **believed god has a definite form**, quality, and attributes that can be explained by the physical word. • It **believed God incarnate** such as Lord Rama and Lord Krishna. • **Promoted idol worshipping** at home and temples due to the belief that **spirit** is found in them. • It **emphasised Love and devotion**. • Acceptance of Vedas as a spiritual guide and need of a human Guru to connect with God and his devotee. • **Popular Saints** were Ramanuja, Ramananda and Chaitanya Mahaprabhu.

22.7 SPREAD OF BHAKTI MOVEMENT IN SOUTH INDIA

- **Alwars (Vaishnava) and Nayanars (Shaiva) saints of Tamil Nadu** gave the expression of bhakti in the early medieval times.
- To achieve **salvation with devotion** was a key component**.**
- The **period of the 8th to 18th century is dedicated to the Bhakti movement where a number of saints (Hindu, Muslim, and Sikh) taught people the transition** of life to enlightenment through salvation.
- Both groups opposed Brhamanical domination and also criticised Jainism and Buddhism.
- The Sangam literature also talks about the stories of love and heroism of the two groups. Both factions roam to different places and villages singing, and composing poems, stories, and songs with music to praise the deities.
- The **Nayannars belonged to different castes** of potters, workers, peasants, hunters, Brahmanas, etc. which **compiled songs called Tevaram and Tiruvacakam**.
  - The popular **Nayannar saints** were Appar, Sambandar, Sundarar, and Manikkavasagar.
- The **Alwars compiled their songs** in the **Divya Prabandham**.
  - The **popular Alwar saints** were Periyalvar, Andal, Tondaradippodi, and Nammalvar.
- The **Cholas and Pandyas** ruler kings promoted **bhakti traditions and temple worship** through the construction of numerous temples of saints around the villages.

22.7.1 Alwars

- The **word denotes those immersed in God**. They were **Vaishnavites poet-saints who roamed different places and expressed the praise of Vishnu and his avatars through songs**.
- They **believed Vishnu or Krishna was the supreme being**.
- There **were 12 Alwars** who composed hymns, **compiled Divya Prabandha and praised Divya Deshams** addressed to the 108 abodes of the Vaishnavite deities**.**
- The famous female saint was **Andal**, renowned as **Meera of the South**.

- She notified herself as the beloved of Vishnu and her verse expressed her love for the deity.

22.7.2 Nayannars

- Initially, it was a **group of 63 Tamil saints** who were **devoted to Lord Shiva** and described in the **work Teveram** which got popularised by the name of **Dravida Veda.**
- During the reign of **Chola king Raja Raja I, he started to collect the hymns and composed the hymns into a volume called Thirumurai.**
- The **famous female saint was Karaikkal Ammaiyar,** a Shiva devotee who adopted extreme asceticism to attain her goal.
- The women renounced their social obligations which posed a challenge to patriarchal norms.
- Nayanars (or Nayanmars), saints from Southern India, were mostly responsible for the development of Saivism in the Middle Ages.

22.7.3 Royal Patronage To Bhakti Movement In South India

- There were important kings and chiefs in the Tamil region **including Pallavas and Pandyas** who supported **these religious developments, built temples, and supported the new form of bhakti.**
- Jainism and Buddhism gained support from merchants, artisans, and others belonging to different castes for several centuries. **These new evolving religious traditions received royal patronage.**
- From **the 9th century, the Chola rulers supported Bhrahmanical and bhakti traditions,** made land grants, and constructed temples of Vishnu and Shiva. **Example- Temples at Chidambaram, Thanjavur and Gangaikondacholapuram.**
- It was the Chola period when the **bronze sculpture of Shiva** was produced inspired by Nayannar artists.
- The rulers tried **to attain divine support. They tried to expand their power** and status through temples having stone and metal sculptures.
- The **kings extended royal patronage through Tamil Shaiva hymns, and** songs in the language of people and collected to organise them into a text.

22.8 VIRASHAIVA/LINGAYATS

- A **Shaivite sect** started in the **12th century in Karnataka by Basavanna** and his companions **Allama Prabhu and Akkamahadevi.**
- The tradition was **derived from Vachanas (sayings)** composed **in Kannada by women** and men who joined the movement. More than 200 Vachana writers have been identified, with over thirty of them being women.
- They argued due to the **rise of the bhakti movement and temple worship**.
- They **preached the equality of all human** beings, **discarded rituals and idol worship against** the dominant Brahmanical ideas of caste, treatment towards women, social privileges, etc.
- The followers were called **Virashaiva (heroes of Shiva) or the Lingayats (wearers of linga).**
- They worship **Shiva in his manifestation as Shiva-Linga** and wear a small Linga on a loop strung over the left shoulder.
- These **include jangama (wandering monks).**
- The **lingayats believe on their death the devotee will be united with Shiva and the cycle of returning to this world will be stopped.**
- They **don't follow the tradition of funeral rites** prescribed in the Dharmashastras and instead, bury them.
- They **questioned the idea of rebirth and challenged the idea of caste which was supported by Brahmanas.**
- They supported practices that were not accepted by dharmashastras such as post-puberty marriage, remarriage of windows, etc.

22.9 TANTRIC PRACTICES

- It was **associated with goddesses such as Tara, Rajarajeshwari, Bhuvaneshwari, etc. forms of worship.**
- The practice was **widely spread in different parts** of the subcontinent and open to both men and women.
- They **ignored the differences on the basis of caste, and class ritual context influenced by Shaivism and Buddhism.**
- Over the period of time, these came to be **classified as Hindu practices.**
- They **ignored the authority of Vedas whose practices were condemned which involved a performance of sacrifices.**

22.10 DEVELOPMENTS OF THE BHAKTI MOVEMENT IN NORTH INDIA

- At the **beginning of the 13th century**, the bhakti movement in north India gained importance among the influence of Islam, Brahmanical Hinduism, Sufism, etc.
- It is an extension of the bhakti movement which **originated in south India and also brought reforms to society influenced by the teachings of other religions**.
- In North India, it was the period of several Rajput kings and tribes who were Brahmans occupying the top

position in the hierarchy of four varnas and the privilege to learn the Vedas.

- It was **influenced by the Vaishnavite movement** which had **devotion towards Krishna,** episodes of his early childhood, and younger life which became part of Bhagavata Purana.
- Some of the **famous saints of north India were Kabir, Guru Nanak, Tulsidas, Surdas, Dadu Dayal, Ravidas, Mirabai, etc**.
- The religious leaders who did not follow the Brahmanical and orthodox framework of religious beliefs were **Naths, Yogis, and Siddhas** who questioned the authority of the Vedas and spread the message to people in local languages.

22.10.1 Vaishnavism

- It is a branch of Hinduism in which Vishnu or one of his incarnations (usually Krishna or Rama) is worshipped as the supreme God. Members of Vaishnavism are called **Vaishnavites or Vaishnavas**.
- Vaishnavism is the largest Hindu denomination and it has numerous subdivisions.
- In addition to the Vedas, Vaishnavites especially revere the Bhagavad Gita, the Bhagavata Purana, the Vishnu Samhita, and the Gita Govinda, among others. These texts focus especially on Vishnu or his incarnations Krishna and Rama.
- Vaishnavites, like Saivites, believe that there is only one Supreme God, who simultaneously permeates all creation and exists beyond it, being both immanent and transcendent.
- Like other Hindu denominations, Vaishnavism acknowledges the existence of many lower Gods under the Supreme One.
- These gods, like all of creation, are encompassed by Vishnu, either as manifestations of the Supreme Being or as powerful entities who are permeated by him.

22.10.2 Shaivism

- It is a branch of Hinduism that worships Shiva as the Supreme God. Followers of Shaivism are called Saivas or Saivites.
- Originated in India and has wide appeal across the country and particularly among the Tamils of Southern India and Sri Lanka.
- **Some traditions credit the spreading of Saivism into southern India to the great sage, Agastya**, who is said to have brought Vedic traditions along with the Tamil language.
- Saivism is a form of nondual spiritual practice and philosophy originating in India.
- **Saivites believe that the entire creation is both an expression of conscious divinity and is non-different from that divinity which they call "Siva"**.
- Because he is simultaneously created and the creator, Siva is both immanent and transcendent.
- This concept contrasts with many Semitic religious traditions in which God is seen as fundamentally different from the creation and transcendent, or "higher" than the creation.
- As in all Hindu denominations, Saivism acknowledges the existence of many other deities. These deities are expressions of the **Supreme One.**

22.11 NATHPANTHIS, SIDDHAS, AND YOGIS

- Apart from Buddhism and Jainism other religious groups which emerged were Nathpanthis, Siddhas, and Yogis.
- They **used logic and criticised the rituals and following of conventional beliefs of any religion.**
- They did **not support the social order** which discriminated on the basis of caste and privileges.
- They gained popularity among low castes and also became popular in North India for devotional religion.
- These emerging groups advocated the **idea of renunciation of worldly things** and propagated meditation of the formless i.e. the ultimate reality and realisation of oneness with it.
- They taught the method of **intense training of the mind and body through Yoga, Breathing exercises, and Meditation.**

22.12 COMMON FEATURES OF ALL SAINTS IN NORTH INDIA

- Through innumerable **bhajans and songs** they express devotion.
- The songs **challenged the norms of upper castes** and became popular with the masses.
- Works are composed in **regional and local languages** to be understood easily.
- Songs became popular and passed down from generation to generation **orally**.
- The extraordinary part of the songs was the songs composed by women, people of lower castes, and deprived communities with their love and experiences.
- The songs today **became part of the culture** then and are part of our life today as well.



Fig. 22.1: Location of important saints during Bhakti movement

The women writers of different languages were:

- **From Vedas (6000 B.C. – 4000 B.C.):** Ghosha, Lopamudra, Gargi, Maitreyi, Apala, Romasha Brahmavadini, etc who were in mainstream Sanskrit literature.
- The songs **by Buddhist nuns (6th century B.C.)** like Mutta, Ubbiri, and Mettika in Pali.
- The **Alwar women poets (6th century A.D.)** were Andal who gave expression to their love for the divine.
- The **Muslim poetesses** from Kashmir were Lalded Habba Khatun, and Lal Ded (1320-1384), who represented the sant tradition of bhakti and Sufism and also wrote Vakhs (maxims) of their spiritual experiences.
- **Meera Bai** wrote in different languages like Gujarati, Rajasthani, and Hindi.
- **Avvayyar, in Tamil,** and **Akkamahadevi in Kannada,** both got popular for their songs and for depicting emotions through them.

These women writers through their writings tried to portray the social conditions of that time, the position of women at home and in society with the help of their poems of devotional fervour, metaphysical depth, dedication, and utmost sincerity. They turned the pain inflicted on their life into a poem, behind their mysticism and metaphysics there is a divine sadness.

22.13 FAMOUS BHAKTI SAINTS

Shankara	• An impactful and popular philosopher from Kerala in the 8th century. • Advocated the idea of **Advaita: the** Doctrine of the oneness of the individual soul with the supreme god. • He talked about the ultimate reality i.e. **Brahman** was formless. • This world is nothing but a dream, an illusion (Maya) that should be renounced and a path should be adopted to experience the Brahman to attain salvation from this world and worldly things.
Ramanuja (1060-1118 AD)	• Tamil Brahmin was born in the 11th century in Tamil Nadu and was influenced by the teachings of the Alvars. • Propagated the idea of attaining salvation through intense devotion to Lord Vishnu and by his grace, anyone can attain salvation. • He emphasised the **philosophy of Vishishtadvaita:** Qualified oneness that the soul remains distinct after merging with the supreme god. • Inspired people and promoted devotion towards bhakti traditions in north India as well. • **Salvation** can be achieved **through Karma, Gyan, or Bhakti**. • He wrote **Sri Bhasya and Gita Bhasya**. • His famous **disciple Ramananda** spread the movement's message in the northern parts of India.
Nimbarka (13th Century)	• Founder of the **philosophy of Dvaitadvaita** (Dualistic Monism). • A Radha-Krishna devotee settled in Mathura (UP). • His famous work was **Vedanta-Parijata-Saurabh**, a commentary on Brahma Sutras. • **He talked about five methods to achieve salvation from this world,** 1. Karma. 2. Vidya. 3. Dhyana (Meditation). 4. Prapti (Devotion). 5. Gurupasatti (Devotion and Self-Surrender to guru).
Madhvacharya (1238-1317 AD)	• Founder of **philosophy Dvaitavada** (The Dualism) school of Vedanta philosophy and influenced the Bhakti movement. • He criticised Adi Shankaracharya's philosophy of Advaita Vada and talked about the Atman (individual soul) and Brahman (ultimate reality i.e. Lord Vishnu) which are fundamentally different. • The individual soul is dependent on the Brahman; it can never be identical to the Brahman. • He propagated that salvation can be achieved only through the grace of God.
Ramananda (1300-1380 AD)	• A worshipper of Rama who propagated the Bhakti movement in northern India. He acted as the **bridge between the bhakti movement in the South and North**. • He was a social reformer who believed in spreading Bhaktism to all without any discrimination on the basis of birth, caste, creed, or sex. • His teachings were composed in Hindi, making it easy to reach the common people. • His verses are also mentioned in the Adi Granth. • **His famous disciples were**: ○ Kabir, a Muslim weaver, ○ Ravidas, a cobbler, ○ Sena, a barber, ○ Dhanna, a Jat peasant, ○ Sadhana, a butcher, ○ Narahari, a goldsmith and ○ Pipa, a Rajput prince.

Surdas (1478-1580)	• A famous poet and a worshipped Lord Krishna. • He was a **disciple of Vallabhacharya** and followed the **cult of Pushti Marg**. • The literary works of Surdas were Sursagar, Surasaravli, and Sahitya Lahari to express his devotion to Lord Rama.
Guru Ghasidas (1756-1836)	• He was a famous saint from Chhattisgarh who established the **Satnami Community.** • He was a monotheist who believed in equality, opposed the oppressive caste system, and was against idol worship.
Vallabhacharya (1479-1531 AD)	• He founded the **philosophy of Shuddhadvaita** (Pure Non-dualism) which is known as **Pushti Marg**. The sect was Krishna-devoted, especially child manifestations, and used traditions, music, and festivals to spread the message of love. • He correlated the Brahman with Lord Krishna and characterised it by **Satya** (Being), **Chit** (consciousness), and **Ananda** (bliss). • He said salvation is possible through **Sneha** (deep-rooted love for God). • He also founded a school called **Rudra Sampradaya**. • His work included Sanskrit and Braj Bhasa. The important works are **Subodhini** and **Siddhant Rahasya**.
Kabir Das (1440-1518)	• The most popular and influential saint of the 15th century brought up by a Muslim family of weavers (Julahas) settled in Benares (Varanasi). He was a disciple of Ramananda. • His countless verses which are called sakhis and pads composed by him and sung by wandering bhajan singers in Uttar Pradesh and other northern regions. The verses were preserved and collected in Granth Sahib, Panch Vani, and Bijak. • Kabir's teachings were direct, and vehement, rejecting the major religious traditions of both Hinduism and Islam. • A Nirguna saint who ridiculed both Hinduism and Islam and all forms of external worship, objected to the eminence of priestly classes and caste system. • His poetry was in the local language to be easily understood by locals and also used esoteric words to be sarcastic. • His ideas are carried forward by his followers called Kabir Panthi.
Guru Nanak (1469-1539)	• He was born at Talwandi (Nankana Sahib) in Pakistan and travelled to various places across Punjab and established a centre at Kartarpur (Dera Baba Nanak on Ravi river). • His form of worship was unique, consisting of singing hymns, performing satsangs, and establishing a common kitchen (Langar Seva) where his followers irrespective of caste, creed, gender, etc. • The compositions of Guru Nanak were compiled by one of his disciples, known by the name **Guru Angad**. • He included his own compositions and the new script was known as **Gurumukhi**. • The other successors after Guru Angad kept on adding their compositions with time which were compiled in 1604, by Guru Arjan. • In 1706, Guru Gobind Singh, son of Guru Tegh Bahadur authenticated the compilations of the script and renamed it Guru Granth Sahib (the holy scriptures of Sikhs). • In the 17th century at Ramdaspur (Amritsar), Gurudwara Harmandir Sahib (Golden Temple) was developed. • Baba Guru Nanak created sacred spaces which were known as Dharamsala (Gurudwara). • **Teachings of Guru Nanak were**: ○ The followers of Guru Nanak belonged to traders, agriculturists, artisans, craftsmen, and householders who adopted productive and useful occupations. ○ Emphasised the importance of the worship of one god. ○ He propagated that caste, creed, or gender was irrespective of the path to attaining liberation. ○ His idea of liberation from this world was the pursuit of life with strong social commitment. ○ He used nam (worship), dan (welfare of others), and isnan (purity of conduct)in his teachings. ○ His teachings are now known as **Nam-Japna, Kirt-Karna, and Vandchhakna** which denote the importance of right belief and worship, living with honesty, and helping others. ○ He believed in the idea of equality which impacted social and political change.

Chaitanya Mahaprabhu (1486-1534)	• He was a Krishna devotee who popularised the chanting of **Hare Rama, Hare Krishna**. • He made the practice of worshipping Radha and Krishna famous and propagated the philosophy of Achintaya Bheda-Abheda. • A **Saguna follower** who popularised Kirtans (religious songs) as a form of worshipping God. • This became the inspiration behind the world-renowned **ISKCON** (International Society for Krishna Consciousness) founded in the 20th century. • He became popular in Eastern India where he lived most of his life in Puri, Odisha. • He also wrote **Siksastakam**, a text in Sanskrit, where he elaborated his Achintya Bheda-Abheda philosophy.
Shankardev (1449-1568)	• He was born in Assam popular for his playwright, a poet, and also wrote the famous book **Bijak**. • He wrote it by culminating words in Hindi, Avadhi, Braj, and Bhojpuri. • His works are included in the sacred Sikh scripture, Guru Granth Sahib. • His ideas are carried forward by the Kabir Panth sect, followers of Kabir.
Dadu Dayal (1544-1603)	• He was born in Gujarat and later moved to Jaipur. • His followers later founded the **Dadu Panth**. • A follower of Kabir and also believed that God does not belong to any particular religion or any sect. • He was a **contemporary of the Mughal emperor**, Akbar
Meerabai (1498-1546)	• A princess of Mewad, Rajasthan. • She was an ardent devotee of Lord Krishna and regarded Krishna as her lover. • She composed bhajans (religious songs) which are popular today and sung in temples. • Meerabai composed in Braj bhasha and Rajasthani language.
Narsinh Mehta (1409-1488)	• A Gujarati poet, who followed the Vaishnavite sect. • He played a significant role in developing Gujarati literature. • His most famous bhajan is **Vaishnava Janato** sung by Mahatma Gandhi.

PREVIOUS YEAR QUESTIONS (PRELIMS)

1. Consider the following statements: (2014)

1. 'Bijak' is a composition of the teachings of Saint Dadu Dayal.
2. The philosophy of Pushti Marg was propounded by Madhvacharya.

Which of the statement(s) given above is/are correct?

(*a*) 1 Only
(*b*) 2 Only
(*c*) Both 1 and 2
(*d*) Neither 1 nor 2

2. Consider the following Bhakti Saints: (2013)

1. Dadu Dayal
2. Guru Nanak
3. Tyagaraja

Who among the above was/were preaching when the Lodi dynasty fell and Babur took over?

(*a*) 1 and 3
(*b*) 2 only
(*c*) 2 and 3
(*d*) 1 and 2

PREVIOUS YEAR QUESTION (MAINS)

Q. The Bhakti movement received a remarkable re-orientation with the advent of Sri Chaitanya Mahaprabhu. Discuss. (2018)

22.14 BHAKTI SAINTS OF MAHARASHTRA

- The Bhakti worship in Maharashtra and Karnataka began earlier than in Northern and Eastern India.
- The Bhakti saints of Maharashtra also criticised Hindu ritualistic practices.
- Many of the saints were **Varkaris** i.e. worshippers of Lord Vitthal of Pandharpur (Maharashtra).
- Some of the famous saints were Jnananesvar, Namdev, Tukaram, and Eknath. They composed Abhang, poetry sung in the praise of Lord Vitthal.

Dnyaneshwar (Jnanadev) (1275-1296)	• He wrote a **commentary on the Bhagavad Gita** known as **Dnyaneshwari**. • His other work was the philosophy of **Amrutanubhav** on Yoga. His works helped in the evolution of Marathi literature. • He was a contemporary of Namdev and a worshipper of Vithoba (Vitthala) who was considered the incarnation of Vishnu. • He was a **follower of the Nath Yogi Tradition** and drew his inspiration from the both Upanishads and Bhagavad Gita.
Namdev (1270-1350 AD)	• A Vaishnavite Varkari saint composed bhajans to worship Vishnu. • His composed verses have been included by Guru Nanak in the Adi Granth (Holy book of Sikhism).
Eknath (1533-1599)	• He was a prominent saint of **Varkari Panth** who was also influenced by Sufi mysticism and Vedanta philosophy. • He was a **Saguna believer** and his renowned work was **Eknathi Bhagavatam**, a commentary on the Bhagavata Purana.
Tukaram (1608-1650)	• A worshipper of Vitthala (Vithoba, incarnation of Vishnu). • He was inspired by the teachings of saints Namdev, Jnanadev, Kabir, and Eknath and also against caste and gender discrimination. • He composed poetry **Abhanga** and promoted kirtans (devotional congregation).
Ramdas (1608-1681)	• He was a famous saint in Maharashtra because he was a worshipper of Lord Rama and Hanuman. • He also established Hanuman temples across India. • Also a book **Dasbodh** on Advaita Vedanta. • He contributed to the development of Marathi literature and composed several aartis (devotional songs). He founded the **Samarth sect**. • He was also respected by Chatrapati Shivaji and Bal Gangadhar Tilak drew inspiration from his works.

22.15 CONTRIBUTION TO LITERATURE BY THE SAINTS

- The saints interpreted and translated the works from Sanskrit to different local and regional languages to spread their message to people.

Language	Saints
Hindi	Kabir, Surdas, Tulsidas, etc.
Marathi	Jnanadeva, Namdev etc.
Bengali	Chaitanya Mahaprabhu, Chandidas.
Rajasthani	Meerabai, Bihari, etc.
Punjabi	Guru Nanak
Kashmiri	Lalla
Assamese	Sankaradeva

22.16 IMPACT OF THE BHAKTI MOVEMENT ON THE SOCIETY OF MEDIEVAL INDIA

- The Bhakti Movement began in South India (Kerala and Tamilnadu) in the eighth century, spread to North and East India in the 15th century, and reached its peak in the 17th century. **The impact of this on Medieval Indian society was as follows**:
- Social impact:
  - The caste system was rejected by the followers of the Bhakti movement.
  - They started mixing on the basis of equality. The movement attempted to break the caste system.
  - The evil practice of 'Sati' suffered a setback, and the status of women was elevated.
  - Under the influence of the Bhakti movement, some rulers adopted liberal religious policies.

- Religious influence:
  - The movement sparked a realisation among Hindus and Muslims about the futility of rituals and superstitions.
  - The movement promoted religious tolerance.
  - The holiest book of the Sikhs, Guru Granth Sahib, which was later compiled, included messages from saints of various sects. This was due to the spirit of tolerance preached by the various Bhakti saints such as Kabir, Ravidas, Guru Nanak, etc.
- **Influence on literature**
  - The Bhakti saints promoted literature in vernacular languages.
  - Kabir's language, for example, was an amalgam of several local languages. Surdas spoke in the '**Brij'** dialect. Goswami Tulsidas wrote the '**Ramcharitmanas**' in '**Awadhi'.**
  - The vernacular languages gained prominence and literature reached the common masses as a result of saints' preachings in local languages.

22.17 CONTRIBUTIONS OF THE BHAKTI MOVEMENT

- It contributed crucially to the religious, social, and cultural reforms which were important at the time.
- The Bhakti saints and their works were **against caste and gender discrimination** and supported the idea of an egalitarian social order.
- They promoted religious harmony and preached universal brotherhood among the people.
- Saints and their philosophies helped in the unity of Hindus and Muslims and also brought them closer.
- They worked in harmonising their interests and preached purity of thought and action.
- The **use of vernacular languages** and spreading the teachings in the local languages helped to spread their teachings and religion to the masses. This helped in the growth and development of vernacular languages and literature.
  - **For example**, a number of works were produced in Hindi, Marathi, and Gujarati. A lot of work was also translated from Sanskrit to different languages.
- The Bhakti saints posed and criticised the rituals by the priests. Instead of rituals, **a personal connection with God (ultimate reality)** through the bhajans and kirtans should be the popular form of worship.

PREVIOUS YEAR QUESTION (MAINS)

Q. Evaluate the nature of Bhakti Literature and its contribution to Indian culture. (2021)



23 Sufi Movement

23.1 INTRODUCTION

- It is a **mystical interpretation of Islam religion started in the 12th century A.D**. in Persia which talks about the inner side or inner self of the religion.
- These were **religious-minded people** who adopted asceticism and mysticism in protest against the materialism of the Caliphate (a religious and political institution).
- The Sufis were **critical of dogmatic definitions** and binding interpretations of the **Quran and Sunnah** (Traditions of the prophet).
- They emphasised seeking salvation through devotion and love for God by following his command i.e. **Be in his will.**
- It focuses on the aspects of self-realisation, tolerance, righteousness, and love for all beings. The word **Sufism** is formed by two words of Arabic, **suf (wool)** which represents garments and the other is **safa (purity)**.
- The sufi saints are known as **Fakirs (poor men)** or **Dervish (asking for alms)**.
- A large number of Sufis travelled from Central Asia regions with the advent of the **11th century** and began to **settle in India** (then Hindustan) and Sufi centres were developed in the subcontinent.
- The **Sufis** and the **Saints** have few things in common with each other and also adopted similar ideas on life, emphasising love, devotion to God, and compassion towards living beings.
- **The basic philosophy** believes that God was the first, the last, and the outer and the inner.

23.2 ORIGIN OF SUFISM

- The Turks in the 13th century with whom the establishment of the Delhi Sultanate period began made changes in the culture and religion in the north.
- The new religion reduced the dominance of powerful Rajput kings as well as the Brahmanas associated with these kingdoms.
- The Sufis brought significant political and social change.
- Islam began in the 7th century AD and began spreading to different parts of the world through Arab merchants, and central Asia people migrating and settling in the East.
- The religion was not confined to elites but spread among people of different social standings such as peasants, artisans, warriors, merchants, etc.
- **People who adopted Islam also accepted the principles of faith:**
  - One God;
  - Allah;
  - Prophet Mohammad is his messenger (shahada);
  - Offering prayers five times a day (namaz);
  - Giving alms (zakat);
  - Fasting during the month of Ramzan (sawm);
  - Performing the pilgrimage to Mecca (haff).

23.3 FEATURES OF SUFISM

- The ultimate goal is union with god.
- Love of God is equal to love of humanity, and service for the welfare of society and people.
- To purify the inner self from rigid introspection, tolerance, and mental struggle.
- To attain **ikhlas** sign of selfishness, the absolute purity of intention and act.
- Development of intuitiveness to receive illumination where outward knowledge and reason don't follow. **Dhawq(direct experience)** is an essential part.
- It follows the concept of **pir-murshid** i.e. **Guru-Shishya tradition.** It emphasises learning from teachers and not from books.
- Rejected the rituals, idol worshipping, and strict asceticism.
- It evolved not only from Islam but also from other religions such as Buddhism, Christianity, Hinduism, etc. The idea is similar to Vedanta Philosophies.
- It is believed in the unity of religions and equality of all human beings.
- **Sufis** were Muslim mystics who strongly rejected the outward display of religiosity.

23.4 STAGES OF THE EVOLUTION OF SUFISM

Timeline	Stages of Sufism	Remarks
First: Beginning from 10th Century	Khanqah	Age of Golden Mysticism.
Second: 11th to 14th Century	Tariqa	Institutionalisation of Sufism, Traditions, and Symbols.
Third: 15th century onwards	Tarifa	Sufism became very popular.

23.5 PHILOSOPHIES OF SUFISM

- **Wahadat-al-Wujud (Oneness of Existence)**: It was coined by renowned Sufi master **Ibn Arabi**. It focused on the fact that there is no true existence except the Ultimate Truth (God) in the universe and God is the only thing that exists.
- **Wahadat-ul- Shujud (Unity of Appearance)**: It was coined by **Ala-al-Dawlah-Simnani** and got popular in India, a famous follower was **Ahmed Sirhindi**. It focused on the god and creation are not identical but the creation is an image of god or reflection like reflected in the mirror.
- Sufis came to be known through their **Silsilas (orders)** and divided into **Be-shara and Ba-shara**:
  - The **Bashara Sufis** followed the sharia (law of Islam) founded by one saint and continued by his disciples. These silsilahs were **Chishti, Suharawardi, Firdausi, Qadariya, Naqshbandi,** etc.
  - The **Beshara sufis** did not believe in sharia law and became to be known as Mastkalandar, Madaris, Malangs, Haidaris, etc. became popular as the wandering saints i.e. **Babas**. They followed the strict conduct of asceticism, ignored rituals, and hardly left any written notes.
- The most influential and popular Sufi Silsila (orders) was **Chisthi silsila**.
- The great line of teachers included were Khwaja Muinuddin Chishti (Ajmer) also known as Garib Nawaz, Qutbuddin Bakhtiar Kaki (Delhi), Baba Farid (Punjab), Khwaja Nizamuddin Auliya (Delhi) and Bandanawaz Gisudaraz (Gulbarga).

23.6 PATRONAGE BY THE KINGS

- The construction of **Qutub Minar by Iltutmish** but completed by Qutubuddin Aibak to promote the saint **Bhaktiyar kaki.**
- The sultan Muhammad-bin-Tughlaq (1324-51) visited the shrine of Khwaja Muinuddin in Ajmer but the construction of the shrine was funded by **Sultan Ghiyasuddin Khilji** in the 15th century. Later the shrine became a centre for trade routes.
- Akbar also visited the shrine in Ajmer to seek blessings for his new quests. The visit was celebrated with gifts, a langar for pilgrimage and a constructed mosque within the compound of **Dargah.**

23.7 TYPES OF SILSILA

23.7.1 Chisti Silsila

- It was founded by **Khwaja Muinuddin Chishti (1143-1223 AD)** at Chist, a town in Herat (Afghanistan). He stayed away from political state affairs and **established his Khanqah in Ajmer** to help the poorest and after his death, an annual congregation **(Urs)** started at Ajmer.
- **Qutubuddin Bhaktiyar Kaki:** The disciple of Khwaja Muinuddin Chishti, who was interlinked with state political affairs that Iltutmish dedicate the Qutub Minar in Delhi to him.
- **Fariduddin Ganjshakar:** He became popular by the name **Baba Farid** and spread Sufism in the Punjab region of undivided India. Sheikh Nizammudin Auliya had a deep impact on him from a young age. He propagated that hunger is the root cause of every trouble. Development of Punjabi literature for literary purposes and using the Punjabi language for poetry included in Guru Granth Sahib.
- **Sheikh Nizamuddin Auliya:** He was popularly known as **Mahboo-e-illahi** and believed in the idea of closeness to God through renunciation of the world and service to humanity. The famous **Amir Khusrau** was his disciple.
- **Sheikh Nasiruddin Mahmud:** He was known as **Chiraag-e-Dilli (Lamp of Delhi).**
- **Sheikh Hamiduddin of Nagaur:** He was known as **Sultan-e-Tarkeen** who translated many Persian books into Hindi.
- **Sheikh Burhanuddin Gharib:** He became popular because the spread of the Chishti silsila in South India and Bijapur emerged as one of the important centres.

23.7.2 Suhrawardi Silsila

- It was founded by **Sheikh Shihabuddin Suhrawadi** in Baghdad. The silsila was spread in India by Sheikh Bahauddun Zakariya in the 11th to 12th century period, who was known as **Sheikh-ul-Islam** by Sultan Iltutmish.
- The silsila accepted patronage from kings, and nobles and accepted property.

- Silsila believed a Sufi must have three things: property, knowledge and hell (mystical enlightenment).
- They believed in religious rituals and fusion of mysticism with ilm (scholarship) but rejected the idea of bowing down.
- The places where it gained popularity were Punjab, Sindh, Kashmir and a few parts of Bengal.
- Popular saints were Sheikh Bahauddin, Sheikh Ruknuddin, Saiyid Nruddin Mubarak etc.

23.7.3 Qadriya Silsila

- It was founded by **Abdul Qadir Gilani (Pir dastagir).**
- The silsila in India was introduced by **Shah Namatullah** who made it popular in Punjab and Sindh region. It followed the idea of **Wahadut-al-Wajid.**
- The famous pir was **Mayan Mir** and had an influence on **Dara Shikoh.**
- **Popular Urdu** Poets Hasrat Mohani and Muhammad Iqbal.

23.7.4 Naqshbandi Silsila

- It was founded by **Khwaja Bahauddin Naqshbandi** in India and the famous saint of the silsila was **sheikh Ahmed Sarhindi** who gave himself the title of **Mujeddid Ali Saffani (Reformer of the new millennium).**
- The silsila **gained importance** at the time of Mughal ruler **Akbar**.
- The silsila was radical in nature and also **gained importance** at the time of **Aurangzeb.**

23.7.5 Shattari Silsila

- It was founded by **Sheikh Sirajuddin Abdullah Shattar** during the 14th century AD.
- The silsila **gained importance** in Malwa, Jaunpur and Bengal.
- The famous personality which followed the silsila was **Tansen.**

23.7.6 Kubrawaiya Silsila

- It was founded by **Sheikh Nadjm-ed-Din Kubra** in Uzbekistan and spread only to nearby regions of central Asia.
- It was also known as **Firdausai Silsila** but did not gain as much importance compared to other silsilas.
- It later expanded to Eastern India, Bangladesh and Mauritius.

The Sufis only believed in the idea of a **Union with God** like a lover seeking the beloved in the world. They composed poems, songs, anecdotes and fables to express their love. The Sufis believed the heart can be purified and trained to look at the world in a different way filled with love. They developed methods like:

- Zikr (chanting of a sacred name)
- Contemplation, Sama (singing)
- Raqs (dancing)
- Breathing exercise etc. under the guidance of a Pir (master).
- The Sufi Silsilas (Genealogy of Sufi teachers) which followed different Tariqas (instruction and ritual practice)
- The Sufi masters abode were called Khanqahs (hospices- a place of rest for travellers kept for religious order) where different devotees from all factions of society including Nobility, Kings, ordinary people used to visit for blessings, discuss spiritual matters, worldly problems, attend music and dance sessions.

23.8 SUFISM AND MUSIC

- Sufism promotes music as a means of deepening **one's bond with God**, either through **zikr (reciting God's name**) sama or through the performance of **mystical music**.
- Sufis also penned poetry and a rich prose literature, including anecdotes and fables.
- The invention of sitar and tabla is attributed to Sufi saints.
- It helped to shape the evolution of classical music. Sufism has influenced Khayal fashion greatly.

Amir Khusrau

- Amir Khusrau, a **follower of Nizamuddin Auliya**, was the most notable writer of this period. He provided **Sama a distinct appearance**.
- Khusrow is known as the "**Parrot of India"**. His songs are performed in a number of dargahs across the country. Khusrow is also known as the **"Father of Qawwali".**

23.9 COMMON FEATURES AMONG SUFI SAINTS

- **Welfare work with gifted land**: The Sufi saints received land grants from nobles and kings of their period which passed on to their disciples or descendants of the Sheikh. The Sheikh institutionalised it by giving an economic base to the descendants of the group.
- **Use of Vernacular and local languages**: Sufi saints used vernacular languages to spread the message across the region, connect to people, to the world and extend relationships with the poor Hindus.
- **Importance of Sufi shrines**: The Sufi shrines became popular places of economic activities, socio-political effects.

- **Heartily connected with masses:** The sufi saints won the hearts as well as the allegiance of the people without any support of Islamic sharia law, customs, teachings of scholars.
- **Spread Message of Brotherhood**: Sufi saints of all the silsilas have one common message to spread brotherhood, equality and love for god.
- **Use of Art**: The literature, stories, songs, poetries etc talks about the Sufi Sheikh predicting the future kings for a civilian. The prediction only served as royal appointment but extended their spiritual authorities through them by leasing political sovereignty to the kings.

23.10 REASONS FOR FAILURE OF SUFI MOVEMENT TO IMPACT ON LARGE SCALE

- The Sufi saints emerged as a response against the orthodoxy and superstition of Hindu and Islam religion which highlighted the diminishing aspect of social order. But it was noticed that these saints were not able to impact large numbers due to old dogmas, dominance of Brahmans and other reasons also which contributed to their limited reach.
- Hindu and Muslim religion **continued to follow their old norms of discrimination** on the basis of caste, gender, social standings etc.
- **Nobles and higher class people enjoyed** the privileges formed due to the class system.
- These **revolutionary Movements** were limited to local levels and less interaction with religious leaders which could have helped to have a larger and more spread impact.
- He did **not receive large support from royal patronage as compared to Brahmans received from the Rajputs and Hindus Kings.**
- They did **not confine themselves to institutional structures** and no defined lineage led to fade away of the movements.
- The **movements provided a sense of relief and gained importance** among those people who were discarded by Brahmans and looking for God's realisation.
- The **saints worked to spread unity in the society and harmonised** the relations between Muslims and Hindus but did not have a lasting effect.

23.11 CONTRIBUTION OF SUFI MOVEMENT IN INDIAN SOCIETY

- **Promoted Unity in Diversity**: The Indian Sufis' contribution to society is their dedicated effort to bring together the society's heterogeneous elements such as religion, castes, faith etc.
- **Encouraged hetero-ethnicity**: They promoted hetero-ethnicity by appreciating Indian society's multi-racial, multi-religious, and multilingual pattern.
- **Focus on Peace:** Their efforts were aimed at establishing a healthy social order free of dissensions, discords, and conflicts. Similar to the Bhakti movement, the Sufis instilled a new liberal outlook within Islam.
- **Influence on Hinduism:** Sufism had an impact on Hindu society and religion in the following ways:
  - **Guru Disciple Tradition**: The concept of Guru or preceptor among Bhakti Cult saints was also influenced by the Sufi concept of Pir.
  - Many Bhakti saints were influenced by monotheism of islam.
- **Support to Oppressed:** Sufis' service to the oppressed was a notable contribution.
- **Direct contact with the masses:** While the Sultan and Ulema often remained aloof from the day-to-day problems of the people, however, Sufi saints maintained close contact with the common masses. Nizamuddin Auliya was well-known for helping those in need,irrespective of religion or caste.
- **Equality and brotherhood: These** were promoted by the Sufi movement. In fact, the Sufis respected the Islamic emphasis on equality far more than the Ulema.

PREVIOUS YEAR QUESTION (MAINS)

Q. Sufis and medieval mystic saints failed to modify either the religious ideas and practices or the outward structure of Hindu / Muslim societies to any appreciable extent. Comment. (2014)



24 Miscellaneous Topics

24.1 UNESCO'S LIST OF TANGIBLE WORLD HERITAGE SITES IN INDIA

24.1.1 Tangible Cultural Heritage Site

- The term tangible cultural heritage site refers to all the material traces such as archaeological sites, historical monuments, artefacts, and objects that are significant to a community, a nation, or/and humanity.
- For example: the Taj Mahal, Red Fort, etc

24.1.2 World Heritage Site

- The **World Heritage** site is considered to be of outstanding universal value which has been inscribed in the World Heritage list by the world heritage committee. World Heritage sites can be natural or cultural.
- World heritage sites are representative of the unique and the most significant or best examples of the world's natural Heritage or cultural heritage.

24.1.3 World Heritage Convention

- This is an international agreement adopted by the General Conference of UNESCO in 1972. The convention combines the concepts of nature conservation as well as the preservation of cultural sites together.
- The Global Strategy for a Balanced and Representative World Heritage List was adopted by the World Heritage Committee in 1994. This caters to the nomination of sites from under-represented parts of the world and categories which are not yet represented on the list.

24.2 UNESCO World Heritage Sites in India

- In India, there are 32 cultural, 7 natural, and one mixed site together constituting 40 world heritage sites.

24.2.1 Cultural Sites

- Cultural sites are those sites that include important archaeological works such as monuments, paintings, and sculptures representing past cultures and traditions.
- **These are 30 in number:**

24.2.2 Natural Sites

Those sites that have outstanding geological records, provide examples of evolutionary and biological processes, and contain rare natural phenomena are called natural Sites.

Name of the site	Notified year	Concerned state	Significance
Tajmahal	**1983**	**Uttar Pradesh**	• Tajmahal was built by the Mughal emperor, **Shahjahan** in memory of his wife Mumtaz Mahal. • It stands on the banks of the **river Yamuna**. • Taj Mahal was constructed in a period of 17 years from 1631 to 1648 AD. • The Taj Mahal was included as a centrally protected monument of national importance in December 1920. • Taj Mahal is famous for its unique layout, perfection in symmetry, and inlay work

Agra Fort	**1983**	**Uttar Pradesh**	• This is the Mughal monument built in the 16th century by Emperor Akbar.
			• This fort is made up of **red sandstone**.
			• **Fort comprises:**
			  ○ **Jahangir Palace and Khas Mahal** built by Jahangir.
			  ○ Audience halls such as the **Diwan-i-khas**.

Ajanta Caves	**1983**	**Maharashtra**	• Ajanta is a series of Rock cut caves in the Aurangabad district of Maharashtra. • **There are a total of 29 caves.** • All caves are related to the Buddhist religion. • The caves were developed between 200 B.C. to 650 A.D. by the kings of the **Vakataka dynasty**. • References to Ajanta cave can be found even in the writings of Chinese travellers Fa Hien and Hieun Tsang.
Ellora Caves	**1983**	**Maharashtra**	• Ellora Caves are situated in the Aurangabad district of Maharashtra. • There are a total of **34 caves** • **17 caves:** Brahminical caves • **12 caves:** Buddhist caves • **5 caves:** Jain caves • These caves were developed between the 5th and 11th century A.D. by various guilds from Vidarbha, Karnataka, and Tamilnadu.
Monuments at Mahabalipuram	**1984**	**Tamil Nadu**	• These monuments were built by the **Pallava kings** in the 7th and 8th centuries along the **Coromandel coast**. • These temples consist of various Rathas (temples in the form of chariots), mandapas (cave sanctuaries), and giant open-air reliefs such as - "**Descent of the Ganges**".
Konark Sun Temple	**1984**	**Odisha**	• The temple was built by **King Narasimhadeva I** of the Eastern Ganga Empire in the 13th century. • This temple is dedicated to Sun God. • There are two rows of 12 wheels on each side of the Konark sun temple. Some say the wheels represent the 24 hours in a day and others say the 12 months. • The seven horses in the temple are said to symbolise the seven days of the week.

Fatehpur Sikri	**1986**	**Uttar Pradesh**	• Fatehpur Sikri was built by **Emperor Akbar** in the second half of the 16th century.
			• Fatehpur Sikri is also known as '**The City of Victory**".
			• This also served as the capital of the Mughal empire for a short time period.
			• **Following monuments are found in Fatehpur Sikri:**
			  ○ **Buland Darwaza** - This was built by Akbar in memory of the victory in Gujarat in 1601.
			  ○ **Diwan-i-Khas**: Here Akbar had representatives of different religions discuss their faiths and gave a private audience.
			  ○ **Jama Masjid**
			  ○ **Tomb of Salim Chishti**: made from white marble dedicated to Sufi saint Salim Chisti.
			  ○ **Panch Mahal**
			  ○ **Anup Talao** (Pond)

Monuments at Hampi	**1986**	**Karnataka**	• Hampi was the capital of the Vijayanagar Empire. • Rulers of Vijayanagar built Dravidian temples and palaces in Hampi between the 14th and 16th centuries. • **Famous monuments at Hampi are:** • **Lakshminarasimha temple**: built by Krishna Dev Rai. • **Hazara Ram Temple** • **Virupaksha Temple**
Khajuraho Group of Temples	**1986**	**Madhya Pradesh**	• These temples were built by the rulers of the **Chandela dynasty**. • These temples belong to Hinduism and Jainism. • The most famous temple is the **Kandariya Mahadev** temple. • These are famous for their erotic sculptures.
Churches and Convents of Goa	**1986**	**Goa**	• The churches and convents of Goa, especially the **Basilica of Bom Jesus** indicate the commencement of evangelization in Asia. • The Basilica of Bom Jesus houses the sacred tomb of St. Francis Xavier. • All these monuments are known for spreading Manueline, Mannerist, and Baroque art in major parts of Asia.
Elephanta Caves	**1987**	**Maharashtra**	• These caves are located at Elephanta Island in the Sea of Oman, close to Mumbai. • These caves were constructed around the mid-5th to 6th centuries AD. • These caves are related to Hinduism. • **Famous sculptures:** Trimurti, Ardhanarishvara, Ravana shaking mount Kailash, etc.
Great living Chola temples	**1987**	**Tamil Nadu**	• These temples were built by the rulers of the Chola dynasty. • It includes three 11th and 12th- century temples: • **Brihadisvara Temple** at **Thanjavur**: built by Rajaraja I. • Brihadisvara Temple at Gangaikondacholisvaram: built by Rajendra-I . • **Airavatesvara Temple** at Darasuram: built by Rajaraja II.
Monuments at Pattadakal	**1987**	**Karnataka**	• This is a unique blend of architectural forms from northern and southern India, achieved under the Chalukya dynasty during the 7th and 8th centuries. • These temples are related to Hinduism and Jainism. • Famous Virupaksha temple was built by Queen Lokamahadevi to commemorate her husband's victory in 740 c.
Buddhist Monuments of Sanchi	**1989**	**Madhya Pradesh**	• Sanchi stupa is one of the most important Buddhist monuments built by the Mauryan ruler Ashoka. • British captain Edward Fell wrote one of the first accounts of the Sanchi Stupa in 1819. • Two vertical pillars and three horizontal bars make up each torana. • On the front and back of the bars are magnificent sculptures. • It features depictions of shalabhanjika, or women grasping a tree branch. • Jataka tales are also carved on the pillars. • Sanchi stupa influenced the design of various modern structures like Rashtrapati Bhavan. • The dome of Kolkata's Birla Planetarium was built in 1963 to match the one in Sanchi.

Qutub Minar	**1993**	**Delhi**	• It was built in the 13th century by Qutub Uddin Aibak. • It also houses the Alai Darwaza built in 1311 as well as two mosques including the Quwwatu'l-Islam, the oldest mosque in northern India.
Humayun's Tomb	**1993**	**Delhi**	• This was built by Akbar in 1570 AD. • This was the first garden-tomb on the Indian subcontinent. • This is an example of the char bagh (a four-quadrant garden with the four rivers of Quranic paradise represented), with pools joined by channels.
Nilgiri Mountain Railways	**2005**	**Tamil Nadu**	• This is a single track, 46 kilometres (29 mi) long metre gauge single line. • This connects the town of Mettupalayam with the hill station of Udagamandalam (Ootacamund), in the Nilgiri hills, popularly known as the 'Blue Mountains' of Southern India (Tamil Nadu). • This is the only **'rack railway'** in India.
Mahabodhi Temple Complex	**2002**	**Bihar**	• This temple was built by Mauryan emperor Ashoka in the 3rd century BC. • This is one of the earliest Buddhist temples built entirely in brick. • This is considered to be one of the four sacred sites associated with the life of Gautama Buddha.
Rock Shelters of Bhimbetka	**2003**	**Madhya Pradesh**	• Bheembetaka is located on the foothills of Vindhyas near Bhopal. • Bhimbetaka exhibits the earliest traces of human life in India and evidence of the Stone Age starting at the site in Acheulian times. • Bhimbetka rock shelters were discovered by **V S Wakankar** in 1957. • Bhimbetka caves are popular for their prehistoric cave paintings done in red and white.
Champaner-Pavagadh Archaeological Park	**2004**	**Gujarat**	• This is a Prehistoric (chalcolithic) site. • This is a hill fortress of early Hindu capital and remains of the 16th-century capital of the state of Gujarat. • The Kalikamata Temple on top of Pavagadh Hill is considered to be an important shrine of the Hindu religion. • This is the only complete and unchanged Islamic pre-Mughal city.
Chhatrapati Shivaji Terminus	**2004**	**Mumbai**	• This is an example of Victorian Gothic Revival architecture in India. • This is designed by the British architect F. W. Stevens. • It became the symbol of Bombay as the 'Gothic City' and the major international mercantile port of India. • This was built over 10 years, starting in 1878, according to a High Victorian Gothic design based on late mediaeval Italian models.

Red Fort Complex	**2007**	**Delhi**	• Red Fort was built by the Mughal King Shahjahan. • This is a reflection of the acme of Mughal architectural innovation and craftsmanship. • Row of the pavilions is connected by a continuous water channel known as Nahr-i-Behisht (Stream of Paradise).
Jantar Mantar	**2010**	**Jaipur (Rajasthan)**	• It was built in the 18th century by Sawai Raja Jaisingh. • This is designed to observe astronomical positions with the naked eye. • This is a manifestation of astronomical skills and knowledge, dating back to the Mughal times.
Hill forts of Rajasthan	**2013**	**Rajasthan**	• **It includes six majestic forts situated in:** 1. Chittorgarh 2. Kumbhalgarh 3. Sawai Madhopur 4. Jaisalmer, 5. Jaipur 6. Jhalawar • All these forts are situated in the state of Rajasthan. • These forts manifest the lifestyle and nature of the Rajput rule over this land from the 8th to 18th centuries.
Rani ki vav	**2014**	**Gujrat**	• **Rani ki Vav** or the Queen's Stepwell is situated in Patan Gujarat. • This is Situated on the banks of the Saraswati River. • The Stepwells are considered to be easily accessible underground water resources and storage systems, which have been constructed in the Indian subcontinent since the 3rd millennium B.C. • This was constructed by Rani Udaymati in memory of her husband, King Bhima 1, of the Chalukya or Solanki dynasty. • On the back of the 100 rupees note there is the image of Rani ki vav.
Nalanda University Archaeological Site	**2016**	**Bihar**	• Gupta ruler Kumar Gupta founded Nalanda University in the fifth century AD. • It rose to popularity during the reign of Pala and Harshvardhan. • Turkish ruler Qutbuddin Aibak's general Bakhtiyar Khilji demolished Nalanda University in 1193 AD. • The Government of India passed a resolution to revive the famous university, and a contemporary institute, Nalanda University, was established at Rajgir. • Nalanda University has been listed as an "Institute of National Importance" by the government.
Archaeological Work of Le Corbusier	**2016**	**Chandigarh**	• It propagates ideals of the Modern movement and is also considered a significant response to fundamental issues of architecture and society in the 20 century. • **Some of the well-known sites included in this property are:** ○ **The Complexe du Capitole**, Chandigarh ○ **The Museum of Western Art in Tokyo** (Japan) ○ **The House of Dr. Curutchet in La Plata** (Argentina) ○ **Unité d'habitation in Marseilles** (France), etc,

the Historic city of Ahmedabad.	**2017**	**Gujarat**	• The city of Ahmedabad was founded by **Sultan Ahmad Shah** in the 15 century. • It is located on the eastern bank of the **Sabarmati River**. • The architecture of the city includes the famous Bhadra citadel accompanied by various mosques, and tombs as well as numerous Hindu and Jain temples. • It has previously served as the capital of Gujarat state.
Victorian and Art Deco Ensemble	**2018**	**Maharashtra**	• It includes a collection of public buildings designed in Victorian Neo-Gothic style in the 19 century and Art Deco style in the 20 century. • Both styles are intermingled with Indian architectural elements. • For instance, The buildings designed in the Victorian Neo-Gothic styles are endowed with balconies and verandas.
Jaipur City	**2020**	**Rajasthan**	• This is the second city in the country after Ahmedabad to get the recognition. • The city of Jaipur was founded in 1727 AD under the patronage of **Sawai Jai Singh II**. • Urban planning in the city shows an exchange of ideas from ancient Hindu and modern Mughal as well as Western cultures. • **The iconic monuments in the city include:** ○ The Govind Dev temple ○ The City Palace ○ The Jantar Mantar ○ The Hawa Mahal etc.
Dholavira	**2021**	**Gujarat**	• This is the first site of the ancient Indus Valley Civilisation (IVC) in India to get the tag. • This is a Harappan-era city sprawled over 100 hectares on Khadir, one of the islands in the Rann of Kutch. • This is located about 250 km from Bhuj. • Dholavira is the fifth largest metropolis of the IVC. • **Dholavira is known for its unique characteristics, such as:** ○ Water management system ○ Multi-layered defensive mechanisms. ○ Extensive use of stone in construction ○ Special burial structures. ○ Dholavira has two seasonal streams, Mansar and Manhar.
Kakatiya Rudreshwara/ Ramappa Temple	**2021**	**Telangana**	• Temple is Situated in **Telangana's** Warangal. • It is named after its architect, Ramappa. • This is Constructed in 1213 AD during the reign of the **Kakatiya Empire** by Recharla Rudra, a general of Kakatiya king Ganapati Deva. • The temple's presiding deity is the Ramalingeswara Swamy.

24.2.2 Natural Sites

Those sites that have outstanding geological records, provide examples of evolutionary and biological processes, and contain rare natural phenomena are called natural Sites.

Name of the site	Notified year	Concerned state	Significance

Manas Wildlife Sanctuary	**1985**	**Assam**	• This biodiversity hotspot is located in Assam.
			• **It provides a habitable environment to a range of endangered species such as:**
			  ○ Tiger
			  ○ Greater one-horned rhino
			  ○ Swamp deer
			  ○ Pygmy hog
			  ○ Bengal florican.
			• This is a part of Manas Tiger Reserve and sprawls alongside Manas River.

Keoladeo Ghana National Park	**1985**	**Rajasthan**	• This is located in the state of Rajasthan.
			• It served as a duck shooting reserve till the end of the 19th century. However, the area was declared a national park in 1982.
			• It is home to 375 bird species.
			• **It serves as a wintering ground for:**
			  ○ Palaearctic migratory waterfowl
			  ○ Critically endangered Siberian Crane
			  ○ Globally threatened, Greater Spotted Eagle and Imperial Eagle.

Kaziranga National Park	**1985**	**Assam**	• This is the single largest undisturbed and representative area in the Brahmaputra Valley floodplain. • It was declared a National Park in 1974. • This has been declared a tiger reserve since 2007. • This is recognized as an Important Bird Area by BirdLife International. • This is the home of the world's most one-horned rhinos. • National Highway 37 passes through the national park. • The Diphlu River runs through it.
Nanda Devi National Park	**1988**	**Uttarakhand**	• It was established in 1982 around the peak of Nanda Devi (7816 m) in the state of Uttarakhand in northern India. • The Common larger mammals are Himalayan musk deer, mainland serow and Himalayan tahr, Snow leopard, Himalayan black bear, and perhaps also brown bear, Langurs are found within the parka total of 114 bird species were recognized.
Valley of Flowers	**2005**	**Uttarakhand**	• This is an Indian national park, located in North Chamoli, in the state of Uttarakhand. • It encompasses a unique transition zone between the mountain ranges of the Zanskar and Great Himalaya. • It has many different colourful flowers, taking on various shades of colours as time progresses. • It was declared a national park in 1982.
Sundarbans National Park	**1987**	**West Bengal**	• Sunderban lies across India and Bangladesh on the delta of the Ganges, Brahmaputra, and Meghna rivers on the Bay of Bengal. • This is known for its wide range of fauna, including 260 bird species, the Bengal tiger, and other threatened species such as the estuarine crocodile, the Indian python, the Water monitor lizard, the Gangetic dolphin, and olive ridley turtles.

Western Ghats	**2012**	**Maharashtra Goa Karnataka Tamilnadu Kerala**	• This is also known as the Sahyadri Hills. • Its mountain range is called Sahyadri in northern Maharashtra and Sahya Parvatham in Kerala. • The coastal plain between the Western Ghats and the Arabian Sea is known as the Konkan Coast in Maharashtra and Goa, Malabar Coast in Kerala. • Thi is one of the eight hotspots of biological diversity in the world due to its high level of biological diversity and endemism.
Great Himalayan National Park	**2014**	**Himachal Pradesh**	• It is located in the Kullu District of Himachal Pradesh. • It is located at the elevation of 1500 and 6000m. • It was declared a National Park in 1999. • It is a habitat to numerous flora and more than 375 fauna species, including approximately 31 mammals, 181 birds, 3 reptiles, 9 amphibians, 11 annelids, 17 molluscs, and 127 insects.

24.2.3 Mixed Site

- The Mixed heritage sites contain elements of both natural and cultural significance.
- The ratio of cultural to natural sites on the World Heritage List is roughly 3 to 1.
- **India has only one mixed site - Khangchendzonga National Park**

Khangchendzonga National Park

- It was notified in the year 2016.
- It lies in the state of Sikkim.
- Khangchendzonga National Park is home to nearly half of India's bird diversity, wild trees, orchids and rhododendrons, and one-third of the country's flowering plants.
- It contains the widest and most extensive zone of krummholz (stunted forest) in the Himalayan region.

24.3 UNESCO'S LIST OF INTANGIBLE WORLD HERITAGE SITES IN INDIA

- Intangible cultural heritage is the **practices, expressions, knowledge, and skills that communities, groups, and sometimes individuals recognize** as part of their **cultural heritage**.
- While fragile, intangible cultural heritage is an important factor in maintaining cultural diversity in the face of growing globalisation.
- An understanding of the intangible cultural heritage of different communities helps with intercultural dialogue and encourages mutual respect for other ways of life.
- The members are elected by State parties meeting in the United Nations General Assembly.
- India has 13 cultural heritages in UNESCO's intangible cultural heritage list.

Intangible Cultural Heritage Element	Notified year	Significance
Tradition of Vedic chanting	**2008**	• The Vedas comprise a vast corpus of Sanskrit poetry, philosophical dialogue, myth, and ritual incantations developed and composed by Aryans over 3,500 years ago. • The Vedic chant, the religious chant of India, the expression of hymns from the Vedas, and the ancient scriptures of Hinduism. • Vedic chanting is said to help develop one's mental powers and strength, ease stress, and take one to a higher level of consciousness.
Ramlila, the traditional performance of the Ramayana	**2008**	• The Ramlila recalls the battle between Rama and Ravana and consists of a series of dialogues between gods, sages, and the faithful. • The Ramayana is based on the Ramacharitmanas composed by Tulsidas.
Koodiyattam, Sanskrit Theatre	**2008**	• This is a Sanskrit theatrical tradition practised in the state of Kerala. • Traditionally it is performed in theatres called kuttampalams located in Hindu temples.

Ramman, religious festival and ritual theatre of the Garhwal Himalayas, India	**2009**	• This is a religious festival and ritual theatre of the Garhwal Himalayas, India. • The Ramman, a religious festival in honour of the tutelary god, Bhumiyal Devta, a local divinity whose temple houses most of the festivities. • Each caste and occupational group has distinctive roles in the festival.
Mudiyettu, ritual theatre and dance drama of Kerala	**2010**	• This is a ritual drama from the state of Kerala. • It is based on the mythological tale of the battle between Darika (the demon) and the goddess Kali.
Kalbelia folk songs and dances of Rajasthan	**2010**	• This is a folk song and folk dance from the state of Rajasthan. • "Khanjari" percussion instrument and the "prongs" a woodwind instrument used during the Kalbelia performances. • These songs disseminate mythological knowledge through stories.
Chhau Dance	**2010**	• This is a tradition from eastern India that enacts episodes from the epics including Ramayan and Mahabharat, local folklore, and abstract themes. • Chhau dance is closely related to regional festivals, especially the Chaitra Parva.
Buddhist chanting of Ladakh: recitation of sacred Buddhist texts in the trans-Himalayan Ladakh region, Jammu and Kashmir, India	**2012**	• The sacred texts were chanted by the Buddhist Lamas (Priests) in the Ladakh region. • Each of the Buddhist sects has several forms of chanting. • It is a form of musical verse recitation or invocation of sacred texts.
Sankirtana, ritual singing, drumming, and dancing of Manipur	**2013**	• It includes a set of arts performed to mark religious occasions and various stages in the life of the Vaishnava people of the Manipur plains.
The traditional brass and copper craft of utensil making among the Thatheras of Jandiala Guru, Punjab, India	**2014**	• The craft of the Thatheras of Jandiala Guru constitutes the traditional techniques of manufacturing brass and copper utensils in Punjab. • The Thatheras craft utensils are of both Utilitarian and ritualistic value and made of copper, brass, and Kansa (an alloy of copper, zinc, and tin)
Yoga	**2016**	• The art of unifying mind with the body and soul for greater spiritual, mental, and physical well being. • Yoga consists of a series of poses, meditation, controlled breathing, word chanting, etc. • The United Nations proclaimed 21 June as the International Day of Yoga by resolution 69/131 in 2014. • The theme of the 8th yoga day (21st June 2022) was **'Yoga for Humanity'.**
Nowruz	**2016**	• This is a Persian new year celebrated worldwide. • It involves Street performances of music, dance, public rituals involving water and fire, traditional sports, and handicraft making.
Kumbh Mela	**2017**	• This is one of the largest human congregations in the world. • **It is held in four pilgrimage places on sacred rivers in:** 1. Haridwar 2. Ujjain 3. Nashik 4. Prayag • The festival of a sacred picture where pilgrims bathe and take a dip in the sacred river.

Durga Puja in Kolkata	**2021**	• This is a five-day festival that begins on the fifth night of the nine-day Navratri festival and ends on the tenth day, which is Dashami. • The people collectively worship and invoke Goddess Durga, who is regarded as the feminine energy of the cosmos, also known as 'Shakti'. • This is one of the largest cultural carnivals and street art festivals in the country. • Although originating in West Bengal, which has the largest Bengali community in the country, the festival is celebrated in many other parts of India, and also the world.

24.4 GI TAG

- According to WIPO (World intellectual property organisation), a **Geographical Indication (GI)** is a sign used on products that have a specific geographical origin and possess qualities or a reputation that are due to that origin.

Significance of the GI Tag

- It provides **Legal protection** for the products.
- It **Prevents the unauthorised use of GI tag products** by others.
- It helps consumers to get **quality products** of desired traits.
- It **promotes the economic prosperity of producers** of GI tag goods by enhancing their demand in national and international markets.

The law behind the GI Tag

- The **Geographical Indications of Goods (Registration and Protection) Act, 1999** (GI Act) seeks to provide for the registration and better protection of geographical indications relating to goods in India.
- This is governed and directed by the **WTO Agreement on Trade-Related Aspects of Intellectual Property Rights** (**TRIPS**).
- GI tag was decided and also stated under Articles 1 (2) and 10 of the Paris Convention that the protection of industrial Property and Geographical Indication are elements of Intellectual Property.

Validity of the GI Tag

- GI tag is valid for a period of **10 years**.
- It can be renewed after 10 years.

24.4 1 GI Tag List

Name of the GI Tag	Category	Concerned State
Gamosa	**Assam**	• The gamosa is primarily woven out of white threads with colourful and intricate inlays in red. • This is a traditional textile having great significance for the Assamese people. • Gamosa is also known as Bihuwaan, as it is an essential part of the Bihu festival of Assam.
Banarasi Pashmina	**Uttar pradesh**	• Launched by Khadi and Village Industries Commission (KVIC). • It is for the first time that Pashmina products are being produced outside the region of Leh-Ladakh and Jammu & Kashmir. • Changthangi or Pashmina goats are raised from ultra-fine cashmere wool which is known as Pashmina once woven.
Nicobari hodi	**Andaman and Nicobar Island**	• This is the Nicobari tribe's traditional craft. • Nicobari hodi is built using either locally available trees or from nearby islands, and its design varies slightly from island to island. • It is used for transporting people and goods from one island to another for racing purposes.
Banaras Brocades and Sarees	**Uttar Pradesh**	• Banarasi Brocade Sarees are made of finely woven silk and decorated with intricate designs using zari; this ornamentation is what makes the sarees heavy. • Their special characteristics are Mughal-inspired designs/ elements such as intricate floral and foliate motifs, such as kalga and bel.

Tirupati Laddu	**Andhra Pradesh**	• Tirupati Laddu or SriVari Laddu is the laddu sweet offered as Naivedhyam to Venkateswara at Tirumala Venkateswara Temple. • The laddu prasadam is prepared within the temple kitchen known as 'Potu' by the temple board Tirumala Tirupati Devasthanams.
Muga silk of Assam	**Handicraft**	• Assam. Assam received the Geographical Indication (GI) tag for Muga silk in 2007. • Assam Contributes 95% of the country's total Muga production.
Madhubani paintings	**Handicraft**	• It is related to the state of Bihar. • Madhubani art is also known as Mithila art. • It is particularly special, with its unique use of local plants for colours, cow dung to treat the paper, and bamboo sticks that serve as brushes.
Manjusha Art	**Handicraft**	• The Manjusha painting is an art form that belongs to the Bhagalpur region of Bihar. • This is also known as Angika art, where 'and' refers to one of the Mahajanapada. • Since snake motifs are always present, it is also called the snake painting.
Kutch Embroidery	**Handicraft**	• Kutch work embroidery is done with silk or woollen thread using fine stitches to create detailed and elaborate patterns. • Motifs and designs draw inspiration from romantic, architectural, and human motifs, as well as Persian and Mughal art.
Kachchh Shawls	**Handicraft**	• It belongs to the Kutch region of Gujarat. • Worn in winter, the shawls made in acrylic wool are dyed and have one solid bright colour throughout without any tie-dye (Bandhani)
Patan Patola	**Handicraft**	• Patola is a double ikat woven sari, usually made from silk, made in Patan, Gujarat, India. • These saris are popular among those who can afford the high prices.
Kangra Paintings	**Handicraft**	• The Kangra Miniature painting is one of the schools of Pahari paintings along with Guler, Basholi, Mandi, Chamba, and Bilaspur. • These are small-sized paintings, generally done in watercolour on cloth or paper.
Warli Painting	**Handicraft**	• It belongs to Maharashtra, Gujarat, Dadra & Nagar Haveli, Daman Diu • It is practised by the warli tribe. • In warli paintings, the central motif is depicted by scenes that portray hunting, fishing, and farming.
Kashmir Pashmina	**Handicraft**	• It belonged to the state of Jammu & Kashmir. • The wool derives from the pashmina goat. • The wool is delicate, fine, and exceptionally warm.

PREVIOUS YEAR QUESTIONS (PRELIMS)

Q. India enacted the Geographical Indications of Goods (Registration and Protection) Act, 1999 in order to comply with the obligations to_____ (2018)

(*a*) ILO (b) IMF

(*c*) UNCTAD **(d) WTO**

Q. Which of the following has/have been accorded 'Geographical Indication' status? (2015)

1. Banaras Brocades and Sarees
2. Rajasthani Dal-Bati-Churma
3. Tirupati Laddu

Select the correct answer using the code given below:

(*a*) 1 only

(*b*) 2 and 3 only

(c) 1 and 3 only

(*d*) 1, 2 and 3

24.5 SCHEMES FOR DEVELOPMENT OF CULTURAL HERITAGE

Name of the scheme	Concerned Ministry	Objective	Important Points
Project Mausam	**Ministry of Culture Archaeological survey of India is the nodal agency for research**	To explore the multifaceted world of the Indian Ocean.	• Today's tablets reconnect communication between 39 countries of the Indian Ocean region. • The policy will focus on understanding National cultures in the regional maritime milieu.
Rashtriya sanskriti mahotsav	**Ministry of Culture**	To showcase the rich cultural heritage of the country in various dimensions like- • Handicrafts • Cuisine • Painting • Sculpture, and Performing Arts • FolkTribal, Classical and Contemporary- all in one place.	• Launched by the Prime Minister in 2016. • It aims to promote engagement amongst the people of different States and Union Territories. • It aims to enhance mutual understanding and bonding between people of different cultures. • Pairings of states or UTs will be done at the national level for one year.
Junior Heritage Mistri Scheme	**Ministry of Culture**	To train youths on indigenous building practices, arts and crafts, traditional structures and knowledge systems, with an emphasis on preservation of heritage architecture	• The scheme comes under the Heritage Mason program by the Central Government. • The government has started training youths on indigenous building practices, arts and crafts, traditional structures and knowledge systems, with an emphasis on preservation of heritage architecture under the scheme.
Adarsh Smarak	**Ministry of Culture**	To provide amenities of international standards around the monuments.	• Launched by Archaeological Survey of India (ASI). • To provide Interpretation and the audio-video centre and streamline wastewater etc.
Jatan and Darshak	**Ministry of culture**	To improve the museum visit experience among the differently-abled	• The Ministry of Culture, in collaboration with the Centre for Development for Advanced Computing (C-DAC), has made a software "Jatan" that is set to revolutionise the museum experience. • The C-DAC has launched "Darshak," a mobile-based application.

SEVA BHOJ SCHEME	**Ministry of culture**	To reduce the financial burden of Charitable Religious Institutions.	• It aims at reimbursing Central Goods and Services Tax (CGST), and the Central Government's share of the Integrated Goods and Services Tax (IGST) paid while buying some raw food items by Charitable or Religious Institutions for distributing free food to the public. • This will apply to all Charitable Religious Institutions like Temples, Gurudwara, mosques, churches, Dharmik Ashram, Dargah, Math, Monasteries, etc. serving free food to at least 5000 people in a month.

24.6 INDIAN UNIVERSITIES

- Being one of the world's oldest civilizations, India was a center of higher learning in ancient times.
- The universities and libraries were historically an important part of the Indus-Valley civilization.
- The Takshashila (Taxila) and Nalanda are the two most famous ancient universities in India and the world's oldest universities.

24.6.1 Famous Universities of Ancient India

Name of the university	Current state	Built by (King/dynasty)	Features
Odantapuri	**Bihar**	**King Gopal-I of Pala dynasty**	• This was the Buddhist maha vihara or monastery. • Bakhtiyar Khilji destroyed this university.
Vikramshila	**Bhagalpur (Bihar)**	**King Dharmapala of the Pala dynasty**	• This was founded as a Buddhist study centre. • The professors were asked to propagate the Buddhist teachings by kingdoms from outside India. • The **Vajrayana sect** had thrived here, and Tantric teachings were imparted. • Other subjects that were taught included logic, Vedas, astronomy, urban development, law, grammar, philosophy, etc.
Jagaddala	**West Bengal**	**King Ramapala of the Pala dynasty**	• It was a Buddhist study centre for the **Vajrayana sect**. • Following the collapse of Nalanda and Vikramshila, many academics sought refuge in this university.
Valabhi	**Gujarat (Saurashtra)**	**Supported by grants from the rulers of Gujarat's Maitraka Dynasty**	• It was a significant learning centre for **Hinayana Buddhism**. • Various subjects were taught here, including administration and statecraft, legislation, philosophy, etc. • Hseun Tsang, a Chinese scholar, paid a visit here.

Takshashila	**Now in Pakistan**	**Chandragupta Maurya**	• It existed around the 5th century BC. • Chanakya is said to have written arthashastra here. • Both Hindu and Buddhist theology has been taught here. • The Takshashila's notable teachers and students include Chanakya, Charaka, Panini, Jivaka, Prasenajit, and others
Nalanda	**Bihar**	**Kumaragupta I**	• It was an ancient centre of higher learning in Bihar, India from 427 to 1197. • It was established in the 5th century AD in Bihar. • It was primarily devoted to Buddhist studies, but it also trained students in fine arts, medicine, mathematics, astronomy, politics, and the art of war.
Kancheepuram	**Tamil Nadu**	**Pallavas**	• It was a centre of learning for Hinduism, Jainism, and Buddhism since the first century A.D. • This university rose to prominence during the reign of the Pallavas.
Manyakheta	**Karnataka**	**Rashtrakuta dynasty**	• Jain, Buddhist, and Hindu scholars studied here. • It has a 'matha' of the Dvaita school of philosophy.
Pushpagiri Vihara and Lalitgiri (Odisha)	**Odisha**	**Kalinga rulers**	• It was primarily a Buddhist study centre • near the Udayagiri hills in the 3rd century AD.
Sharada Peeth	**Pak occupied Kashmir**	**—**	• Various major Sanskrit manuscripts were written here. • This was a significant location for Sanskrit academics. • Sharda Devi shrine is also there. • Kashmiri Pandits consider this place to be Shiva's residence.
Nagarjunakonda	**Andhra Pradesh**	**Acharya Nagarjuna**	• This was a famous Buddhist learning centre. • Scholars from various countries like Sri Lanka, China, and other countries came for further education. • Several Viharas, Stupas, and other Buddhist structures are found here. • This university was named after Nagarjuna, a Mahayana Buddhist teacher from southern India.

24.7 FAMOUS PERSONALITIES ASSOCIATED WITH ARCHITECTURE

Name of the personality	Contribution
Sir Edwin Lutyens	• Lutyens Delhi's named after him. • He designed four bungalows in the Rashtrapati Bhavan Estate, (Viceroy House Estate). Now, these bungalows lie on Mother Teresa Crescent (then Willingdon Crescent).

Herbert Baker	• He designed the Secretariat Buildings (North and South Block). • He had also designed bungalows on the then King George's Avenue (south of the Secretariats) for high-ranking officials.
Laurie Baker	• He is Known as the **"Architect of the Poor".** • He revolutionised the mass housing concept in Kerala. • Features of his architectural style are: • Use of locally available material. • He introduced the concept of filler slab construction to reduce the consumption of steel and cement. • He laid emphasis on ventilation and thermal comfort. • His construction techniques were environmentally-friendly.
Charles Correa	• He is known for urban architecture and spatial planning. • He adopted architectural methods in sync with local sensibilities. • He designed the following buildings- • Madhya Pradesh Assembly building. • Bharat Bhavan Bhopal. • Mahatma Gandhi Memorial Museum in Ahmedabad. • LIC building, Connaught Place in Delhi. • Correa was awarded Padma Vibhusan in 2006.
Ram V Sutar	• He designed the world's tallest statue of unity. • He was awarded Padma Vibhushan by the Government of India.

24.8 FAMOUS THEATRE PERSONALITIES OF INDIA

Name of the personality	Contribution
Alyque Padamsee	• He is also known as the **'Communications Guru of India'**. • He has immensely contributed to the advertising industry and the world of theatre. • He was a theatre director and he staged as many as 63 plays in 50 years with several of them becoming box office hits. • Alyque Padamsee has also produced plays like 'Evita, Tughlaq, and Jesus Christ SuperStar'.
Girish Karnad	• He is a very famous and talented playwright, director, and actor. • **His famous works as a playwright include:** ○ Yayathi (1961) ○ Tughlaq (1964) ○ Hayavadana (1971) ○ Anju Mallige (1977) ○ Hittina Hunja (1980) ○ Naga - Mandala (1988) ○ Tale- danda (1990) ○ Agni Mattu Male (1995). • The above plays were written originally in Kannada but were translated into other languages including Hindi and English. • Girish Karnad has also produced several radio plays and also acted in several renowned films. He
Feroz Khan	• Ferozkhan is a famous playwright who has to his credit several outstanding plays like 'Tumhari, Amrita, Saalgirah, Mahatma Vs Gandhi and Salesman Ramlal.'

Mahesh Dattani	• He has produced 13 plays including one play called 'Do The Needful' for the BBC. • Dattani touched upon the sensitive issue of communalism in his play Final Solutions' which won him Sahitya Academy Award. • His other famous plays include 'A Muggy Night in Mumbai', 'Dance Like a Man Final Solutions, etc.
Pearl Padamsee	• He was a noted theatre and film personality. • **Her famous directorial ventures in theatres include:** ❍ Godspell ❍ Rise and Fall of Arturo Ui ❍ Gieve Patel's Princes ❍ Van Italy's Serpent ❍ Dostoevsky's The Idiot • Padamsee was also a versatile actress. • Padamsee died in April 2000 at the age of 69.
Zohra Sehgal	• Sehgal is a well-known stage artist. • She is renowned for her acting in the famous play Ek Thi Nani.
Vijay Tendulkar	• Tendulkar is one of the most renowned playwrights of the Marathi theatre. • **His famous plays include:** ❍ 'Giddha ❍ Khamosh-Adalat Jari Hai ❍ Sakharam Binder ❍ Ghasiram Kotwal ❍ Kamla ❍ Kanyadaan. • He has contributed 28 full-length plays, 25 one-act plays, and 16 plays for children.

24. 9 FAMOUS PERSONALITIES OF INDIA RELATED TO PAINTINGS

Name of the personality	Contribution
Raja Ravi Varma	• He is also known as the **'Father of Indian Modern Art'.** • He hails from Kilimanoor Palace, near Trivandrum, Travancore princely state, British India. • His famous works include Damayanti Talking to a Swan, Shakuntala Looking for Dushyanta, Nair Lady Adorning Her Hair, and Shantanu and Matsyagandha.
Amrita Sher-Gil	• She was the youngest artist and the only Asian to be nominated for Associate of the Grand Salon in Paris in 1933. • **His Important Paintings were:** ❍ Young Girls ❍ Camels ❍ Hill Women ❍ Two Women ❍ Hungarian Market Scene ❍ Tribal Women ❍ Two Elephants ❍ Bride's Toilet ❍ Brahmacharis ❍ The South Indian Villagers ❍ In the Ladies' Enclosure ❍ Village Scene ❍ Siesta etc. ❍ She is also known as India's Frida Kahlo.

Vasudeo S Gaitonde	• He was born in Nagpur, Maharashtra. • He received Padma Shri for his work. • Gaitonde experimented hugely with form and shape in his works. • Gaitonde's use of symbolic elements and very few ground lines made his work appear like a flowing river. • Gaitonde's paintings invoke a concealed and obscure description of the real world. • Gaitonde was the first Indian contemporary painter whose work was sold for Rs. 92 lakhs at the Osian's art auction.
S.H. Raza	• S.H. Raza produced some outstanding paintings which captured the daily life of the people in his surroundings. • He was the founding member of the Progressive Artists Group. • Raza has created some captivating paintings based on the concept of Tribhuj or Triangle. • For him, the 'Bindu' has been a vast subject with its variations throughout his life. He works to make price history. • He was honoured with the Padma Bhushan in 2007. • He was honoured with the Padma Vibhushan in 2013.
Tyeb Mehta	• His famous work was the portrayal of the fabled buffalo-headed demon in Hindu mythology being destroyed by the Goddess. • He was born in 1925 in Kapadvanj, a town in the Kheda district, Gujarat. • He was awarded the Rockefeller Fellowship in 1968 for which he went to New York. • He received the Kalidas Samman in the year 1988. • Mehta was awarded the Padma Bhushan by the Government of India in the year 2007.
Rabindranath Tagore	• He was an artist as well as a poet. • He was working on a range of imagery including mystic landscapes, animals, birds, flowers, etc. • He was the first Indian artist to display his work in Europe, Russia, and the United States in 1930.
Abanindranath Tagore	• He was born in a family of Tagores of Jorasanko in Kolkata in 1871. • He rejected the art of Ravi Varma as imitative and Westernised and declared that such a style was unsuitable for depicting the nation's ancient myths and legends. • He was the leading artist of the Bengal School of Painting. • His popular Paintings were Bharat Mata, My Mother, Journey's End, etc.

24.10 FAMOUS PERSONALITIES OF INDIA RELATED TO MUSIC

Name of the Personality	Contribution
Amir Khusrau	• He was a prolific as well as renowned musician. • He was an ardent follower of Nizamuddin Auliya. • He composed songs in various languages like Persian, Turkish, Arabic, Braj basha, Hindavi, etc. • He was credited to have started the Khayal and Tarana form of music.
Purandara Dāsa	• Dasa was a prolific poet-composer and mystic of Vijayanagar. • He was famous for composing Dasa Sahitya. • Dasa signed his compositions with the ankitanama (pen name) "Purandara Vittala".

Miyan Tansen	• He was an important figure of Hindustani classical music. • Akbar considered him as the Navaratnas (nine jewels), and he honoured him with the title Mian, an honorific, meaning learned man. • He is remembered for his epic Dhrupad compositions. • He created several new ragas, as well as for writing two classic books on music Sri Ganesh Stotra and Sangita Sara. • The Tansen Music Festival is organised every year by the Madhya Pradesh culture department in memory of Tansen in Gwalior, Madhya Pradesh.
Swami Haridas	• He was a spiritual poet cum classical musician • He composed a large number of devotional compositions, especially in the Dhrupad style. • Haridas was the founder of the Haridasi school of mysticism. • Tansen was his student. • Siddhanta pada and keli mala are his famous compositions.
Ustad Ali Akbar Khan	• He was a famous Sarod player. • He was the first Indian musician to record the long, elaborate manifestations of Indian music performances; among his many albums are The Forty-Minute Raga (1968) and Journey (1990) are the most famous.
Hariprasad Chaurasia	• He is a world-famous exponent of the bansuri or bamboo flute.

MS Subbalakshmi	• She was the first singer to be presented with India's highest civil honour, the Bharat Ratna.
	• **Her most famous works are:**
	  ○ Suprabhatam (Early Morning Hymns)
	  ○ Bhajagovindam (composed by Adi Shankaracharya praising Lord Krishna)
	  ○ Kurai OnrumIllai(composed by Rajagopalachari)
	  ○ Vishnu Sahasranamam
	  ○ Hanuman Chalisa' (Prayers to Lord Hanuman)etc.

Bismillah Khan	• He was credited with taking the shehnai from the marriage mandap to the concert hall. • He was awarded Bharat Ratna, in 2001, becoming the third classical musician after M. S. Subbalakshmi and Ravi Shankar. • The Ustad Bismillah Khan Yuva Puraskarin was instituted by Sangeet Natak Akademi, New Delhi, in 2007, in his honour. It is given to young artists in the field of music, theatre, and dance.
Ravi Shankar	• He was a famous sitarist and composer. • He was awarded India's highest civilian honour, the Bharat Ratna, in 1999.. • He has made a major contribution to popularising Indian classical music in the West through his association with The Beatles (especially George Harrison).
Zakir Hussain	• He is a famous Indian tabla virtuoso, composer, percussionist, music producer, and film actor. • Khan is the eldest son of tabla player Ustad Allah Rakha. • He composed music for many movies like 'In Custody', 'The Mystic Masseur', 'Heat and Dust' etc. • He showed the world that Tabla, which was considered a mere percussion before his era, could be used as a main instrument at concerts.

Bhimsen Joshi	• He was an Indian vocalist from Karnataka, in the Hindustani classical tradition. • Joshi belongs to the Kirana gharana tradition of Hindustani Classical Music. • He was famous for his Hindi and Marathi and Kannada Bhajan singing. • He is widely known for his performance in the Mile Sur Mera Tumhara music video (1988).
Gangubai Hangal	• She was a famous Indian singer of the Khayal genre of Hindustani classical music from Karnataka. • Hangal belonged to the Kirana Gharana. • Hangal sang bhajans, or Hindu devotional songs, light Marathi-language songs, and semi-classical songs known as thumris, as well as Khayal classical songs. • Hangal sang bhajans, or Hindu devotional songs, light Marathi-language songs, and semi-classical songs known as thumris, as well as Khayal classical songs.

24.11 FAMOUS PERSONALITIES RELATED TO DANCE

Name of the personality	Contribution
Rukmini Devi Arundale	• She was an Indian theosophist, dancer, and choreographer of the Indian classical dance form of Bharatanatyam, and an activist for animal welfare. • Arundale was the first woman in Indian history to be nominated as a member of the Rajya Sabha. • She is best known for catalysing the renaissance of the Bharata Natyam dance form
Birju Maharaj	• He was a famous Kathak dancer. • He was the most famous and favourite artist and belonged to the Kalka-Bindadin gharana of Lucknow, a classical Kathak dance form. • He was Awarded Padma Vibhushan in 1983. • Maharaj also received honorary doctorates from Banaras Hindu University and Khairagarh University.
Ramankutty Nair	• He was a famous Kathakali dancer. • He was awarded Padma Bhushan in 2007.
Yamini Krishnamurthy	• She was a famous dancer of Kuchipudi from Andhra Pradesh. • She was awarded Padma Bhushan in 2001 and Padma Vibhushan in 2016.
Sunanda Nair	• She is an Indian dancer trained in Mohiniyattam. • She started the Sruthilaya Institute of Fine Arts which trains students in both Mohiniattam and Bharatanatyam in 1980.
Sonal Mansingh	• She is an Indian classical dancer and Guru of Odissi dancing style. • She has been nominated by the President of India to become a Member of Parliament, Rajya Sabha. • She is the youngest recipient of the Padma Bhushan in 1992 and the Padma Vibhushan in 2003.

24.12 LEGAL PROVISIONS RELATED TO THE PROTECTION AND PROMOTION OF INDIAN CULTURE AND HERITAGE

Constitutional Provisions	• **The Constitution of India has divided the jurisdiction into the following way:**
	  ○ **Union:** Monuments and sites of historical and archaeological significance, as designated by the law of the Parliament.
	  ○ **State**: Monuments, and sites other than those declared by Parliament to be of national importance.
	  ○ **Concurrent**: Both the Union and the States have concurrent jurisdiction over the archaeological sites and remains other than those declared of national importance by the law.
	• **Directive Principles of State Policy**
	  ○ **Article 49:** It contains provisions relating to the State's obligation to protect cultural heritage.
	  ○ Fundamental Duty
	  ○ **Article 51 A:** it shall be the duty of every citizen of India to value and preserve the rich heritage of our rich cultural heritage.

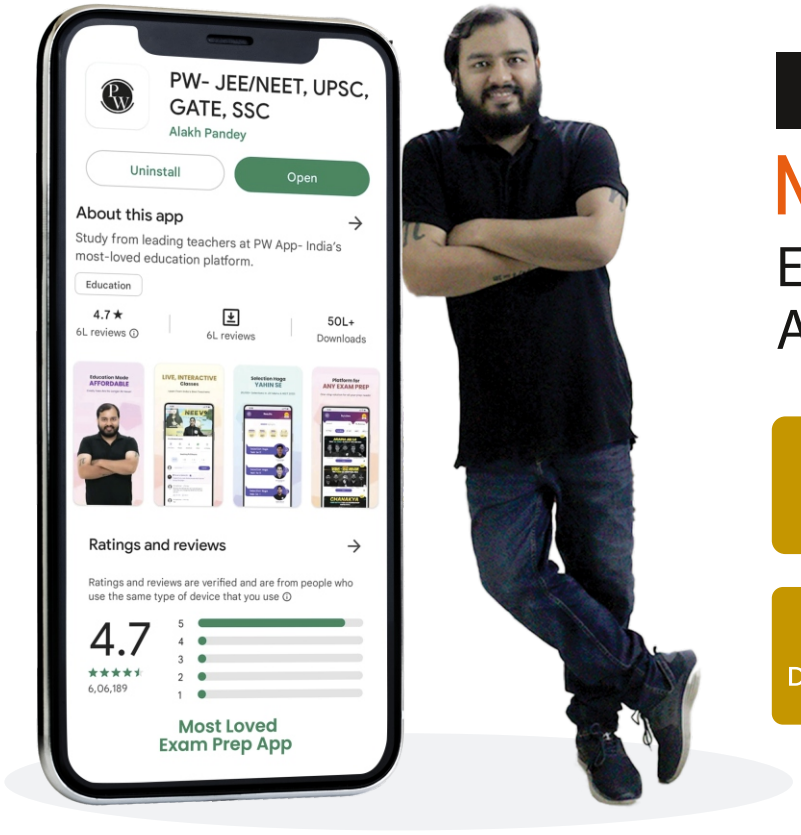
Legal Provisions	• Ancient Monuments and Archaeological Sites and Remains Act (AMASR Act), 1958 • It provides for the preservation of ancient and historical monuments and archaeological sites and remains of national importance. • It also provides for the regulation of archaeological excavations and the protection of sculptures, carvings, and other similar objects.

PREVIOUS YEARS QUESTION (MAINS)

1. Indian Philosophy and tradition played a significant role in conceiving and shaping the monuments and their art in India. Discuss. (2020).
2. Safeguarding the Indian Art Heritage is the need of the moment. Discuss. (2018).







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