

Syllabus

22 January 2025 01:25 AM

unacad Mains + Prelims :-
Classical art
Bhakti Sufi
Architecture
Painting Sculpture
Dance
Mythology Basic conservation of
Foreign invaders History
Numismatic
Literature Music
Six school of philosophy.

Period wise contribution

Prelims

Martial Arts
Puppetry

Folk Dances

Institutions

Pottery Languages

Festivals

UNFILLED

Classical

Match the following

L22 Sufi Movement

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SUFISM	
Origin	<ul style="list-style-type: none">• Not a new religion -> Part of Islam• Mosque : Islam Institution• Intermediate by Ulema / Maulvi (Scholars) control access to God<ul style="list-style-type: none">◦ Own Social order and control◦ Act as Interpreter of Islam◦ Everybody has different interpretation of knowledge◦ Very conservative orthodox order• Sufis : It creates a ritual or system in which your connection with god is personal<ul style="list-style-type: none">◦ Based on devotion and faith◦ Unconditional Faith toward god : Complete surrender to God• Remove and challenges Institution and Intermediary<ul style="list-style-type: none">◦ About accessibility of god, Not monopoly of Ulman <p>Islam propagated strict monotheism or submission to one God. In the eighth and ninth centuries religious scholars developed different aspects of the Holy Law (Shariat) and theology of Islam.</p> <p>While the religion of Islam gradually became more <u>complex</u>, Sufis provided it with an additional dimension that favoured a more <u>personal</u> devotion to God. The Sufis often rejected the elaborate rituals and codes of behaviour demanded by Muslim religious scholars.</p> <p>They sought union with God much as a lover seeks his beloved with a disregard for the world. Like the saint-poets, the Sufis too composed poems expressing their feelings, and a rich literature in prose, including anecdotes and fables, developed around them.</p> <p>They developed elaborate methods of training using zikr (chanting of a name or sacred formula), contemplation, sama (singing), raqs (dancing), discussion of parables, breath control, etc. under the guidance of a master or pir.</p>
Concept	<ul style="list-style-type: none">• Tariqa : How to do it (Alternative path of connection with god)<ul style="list-style-type: none">• Every Sufi saint has a different Tariqa• Ex : Song, Dance, Literature, Poem, Meditate, Charity, State based Intervention (Welfare)• Types of Sufi :<ul style="list-style-type: none">• Ba-Shara : Who follow basic Shariat law and practice Namaz, Roza)• Be-Shara : Do not follow, Ex : Qalandars• Pir - Murid : Guru - Student, Only men disciples• Khanqah : The place where the Sufi saint lives• Dargah : Sufi saint grave when he dies• Silsila : Pir nominate one of the murid to become next Mir and Cycle goes on with same tariqa<ul style="list-style-type: none">• Named after one Sufi who started the Silsila• Silsila Boken : If someone changes the Tariqa and start new Silsila in his name

Thus emerged the silsilas, a spiritual genealogy of Sufi teachers, each following a slightly different method (tariqa) of instruction and ritual practice.

- Ba-shara: Orders which followed the Shariat and its directives such as Namaz and Roza. Chief of them are Chisti, Suhrawadi, Firdwasi, Qadiri and Naqshbandi

Be-shara: They were not bound by Shariat. The Qalandars belonged to this group

The major orders are as follows.

- ~~X~~ (1) Chishtiya order
 - ~~(2) Qadriya order~~
 - ~~(3) Suharwardiya order~~
 - ~~(4) Naqsh bandiya order.~~
- Delhi sultante*
- Mughal*

Chistis Order

The Chisti Silsilah

The Chisti Order was established in India by Khwaja Muinuddin Chishti, who probably moved to India after the invasion of Muizzuddin Muhammad Ghori, and settled in Ajmer around c.1206 CE.

Muinuddin Chishti argued that the highest form of devotion to God was to redress the misery of those in distress, fulfilling the need of the helpless, and to feed the hungry.

The earliest textual references to Khwaja Muinuddin's dargah date to the fourteenth century. It was evidently popular because of the austerity and piety of its Shaikh, the greatness of his spiritual successors, and the patronage of royal visitors.

- During Delhi Sultanate
- Started by Moinuddin Chishti (Khawaja) -> came with Ghazni -> established in Ajmer
 - Tariqa : helping poor and downtrodden
 - Rule : We will never take employment in the state
 - Money from Charity and Donation
 - Keep distinct from Sultan
- Dargah : Ajmer Sharif
- Qutbuddin Bakhtiyar Kaki (Murid of Chistis) -> Set in Delhi
 - Conflict with Suhrawardi Silsila (tariqa : Employment in state and help poor)
- Farriuddin Ganje Sakhar (baba Farid) -> Operate in Punjab / Haryana
 - Also conflict with Suhrawardi Silsila
- Nizamuddin Auliya : Operate in Delhi
 - His student was Amir Khusrav (Most celebrated Poets)
- Nasiruddin Chiragh e Dehalavi :
 - Last Murid

MAJOR TEACHERS OF THE CHISTI SILSILA		
SUFI TEACHERS	YEAR OF DEATH	LOCATION OF DAROGAH
Shaikh Muinuddin Stz <i>chisti</i>	1235	Ajmer (Rajasthan)
Khwaja Qutbuddin Bakhtiyar Kaki	1235	Delhi
Shaikh Fariduddin Ganj-i Shakar	1265	Ajodhan (Pakistan)
Shaikh Nizamuddin Auliya	1325	Delhi
Shaikh Nasiruddin Chiragh-i Dehli	1356	Delhi

He had a conflicting relationship with different Sultans such as Mubarak Khalji and Ghiyasuddin Tughlaq, as he maintained a strict policy of not involving himself with the various groups and factions of the Sultan's court in Delhi, thus earning hostility of these warring factions. But at the same time, he earned the respect of the masses.

On the other hand, Nasiruddin Chiragh-i-Dehlavi (a disciple of Nizamuddin Auliya) was another Chisti saint who played an active role in the political affairs of the period.

In the 13th century, the Chisti Order was established in the Deccan by Shaikh Burhanuddin Gharib. Between the 14th and 16th centuries, many Chisti Sufis migrated to Gulbarga, and also contrary to past practice, some of the Chistis began accepting grants and patronage from the ruling establishment. The Deccan city of Bijapur emerged as an important centre for Sufi activity, and one of the famous pirs of the region was Muhammad Banda Nawaz.

- Made famous by Muhammad bin Tughlaq -> Visited to Dargah
- Ghiyasuddin Khilji (Malwa Ruler) -> created Dome over Dargah
- Akbar -> Visited 14 times with more and more gifts

The Chistis believed in:

Simplicity of life, humility, and selfless devotion to God. The renunciation of worldly possessions was regarded by them as significant for the control of the senses that was necessary to maintain a spiritual life.

Love as the bond between god and the individual soul, and adopting an attitude of benevolence towards all.

The tolerance between people of different faiths, and acceptance of disciples irrespective of their religious beliefs.

Use of simple language and the refusal to accept any grant for their maintenance from the Sultans.

Other Silsilah

The Suhrawardi Silsilah

The Silsilah was founded by Shihabuddin Suhrawardi in Baghdad and was established in India by Bahauddin Zakariya. The Suhrawardis, unlike the Chistis, accepted, maintenance grants from the Sultans.

While the Chistis were active in Delhi, Rajasthan, and parts of the western Gangetic plains, and in the later years in the eastern regions of the Gangetic plain (Bihar and Bengal) and into the Deccan, the Suhrawardis were active in Punjab and Sindh.

They believed that A Sufi should possess the three attributes of property, knowledge, and hal (mystical enlightenment), as they felt that this was necessary to ensure that they served the poor better. Thus, they did not believe in excessive austerities or self-mortification, and mingled with the Muslim aristocracy and took active part in politics.

They stressed on the observance or external forms of religious belief and advocated a combination of ilm (scholarship) with mysticism.

The Naqshbandi Silsilah

This order was established in India by Khwaja Bahauddin Naqshbandi, and later on, propagated by his successors, Sheikh Baqi Billah and Shaikh Ahmad Sirhindi. The mystics of this order stressed on:

The observance of the shariat and denounced all innovations or biddat. They attempted to purge Islam from all liberal, and according to them, 'un-Islamic' practices.

They opposed the listening of sama (religious music) and the practice of pilgrimage to the tombs of saints, and strongly opposed interaction with Hindus and Shias. In fact, it was Baba Farid, the famous Sufi Saint, who maintained that devotional music was one way of coming close to God.

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- Same influenced Aurangzeb

The Qadri Silsilah

The Quadiriyya Silsilah, which was popular in Punjab, was initiated during the Mughal rule under the teachings of Sheikh Abdul Qadir and his sons, Shaikh Niamtullah, Mukhdum Muhammad Jilani, and Miyan Mir, who had enrolled the Mughal princess Jahanara and her brother Dara as disciples. Another prominent pir was Shah Badakhshani.

The pirs of this Order supported the following: The concept of Wahdat al Wajud meaning "Unity of Existence" or "Unity of Being", that is to say, God and his creation are one and similar.

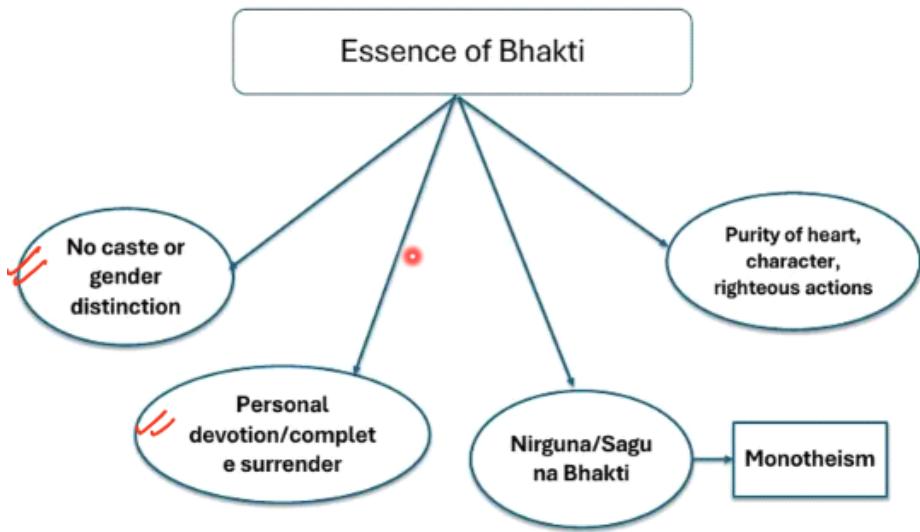
They dismissed Orthodox elements, declaring that the infidel who had perceived reality and recognised it was a believer and that a believer who did not recognise reality was an infidel.

Summary	 unacademy	
		<p>unity of religion Miyan mir</p> <p>Qadri</p> <p>Mughal v/s</p> <p>Ahmad Sirhindi</p> <p>Naqshbandi</p> <p>Orthodox & Conservative Islamic order.</p> <p>Chisti Suhrawardi Takamya</p> <p>No patronage from State employed in state</p> <p>Chisti Balki Farid Arabiya Chishti Naqshbandi</p>

L23 Bhakti Movement

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BHAKTISM	
Origin	<ul style="list-style-type: none"> Vedic Brahmanism -> Puranic Hinduism -> Bhagvatism South Indian Bhakti : 600-700 CE <ul style="list-style-type: none"> Ramanuja, Shankaracharya, and Madhvacharya. North Indian Bhakti : 1100-1200 CE <ul style="list-style-type: none"> Marathi Saints became bridge between north and south Ramananda, Chaitanya, Kabir, Meerabai etc Reason for Bhakti to emerge in South <ul style="list-style-type: none"> In south India temples are very powerful and orthodox Brahmin control accessibility with god Temple exclusivity to enter : accessibility/salvation decided by brahmin Outcomes <ul style="list-style-type: none"> People started to move <ul style="list-style-type: none"> Increase in Buddhism, Start to enter in southern sector Jainism was becoming popular Women wanted to challenge exclusivity Bhakti Saints agenda : <ul style="list-style-type: none"> Challenge the orthodox order Challenge Buddhism and Jainism spread in south India Alvars : Vishnu, Nayanars : Shiva <p>The seventh to ninth centuries saw the emergence of new religious movements, led by the <u>Nayanars</u> (saints devoted to <u>Shiva</u>) and <u>Alvars</u> (saints devoted to <u>Vishnu</u>) who came from all castes including those considered “untouchable” like the Pulaiyars and the Panars.</p> <p>They were sharply critical of the <u>Buddhists</u> and <u>Jainas</u> and preached ardent love of Shiva or Vishnu as the path to salvation.</p> <p>They drew upon the ideals of love and heroism as found in the Sangam literature (the earliest example of Tamil literature, composed during the early centuries of the Common Era) and blended them with the values of bhakti.</p> <p>The Nayanars and Alvars went from place to place composing exquisite poems in praise of the deities enshrined in the villages they visited, and set them to music.</p>
Bhakti features	<ul style="list-style-type: none"> Unconditional love of god Devotion to a single god or its form Monotheism : 1 god , <ul style="list-style-type: none"> Nirgun : formless like Kabir Saguna : form like Vishnu or Shiva Challenges <ul style="list-style-type: none"> Gender Discrimination -> Women Saints Caste Discrimination -> Lower varna Saints



- The bhakti reformers preached the principles of monotheism (oneness of God)
- They believed in freedom from the cycle of birth and death. They advocated that salvation could be attained only by deep devotion and faith in God.
- They emphasized the self-surrender for obtaining the bliss and grace of God.

Gurus could act as guides and preceptors.

They advocated the principle of Universal brotherhood.

They criticized idol worship. They stressed the singing of hymns with deep devotion.

Arguing that all living beings, including humans, were God's children they strongly denounced caste system which divided people according to their birth.

They condemned ritualism, pilgrimages and fasts. They did not consider any language as sacred and composed poems in the language of the common people.

Bhakti Saints

List of Bhakti Saints

- Shankara (788 - 820 AD)
- Ramanuja (1017-1137 A.D)
- Basava (12th Century)
- Madhva (1238-1319 AD)
- Namdeva (1270-1309 AD)
- Jnanesvar (1275-1296 AD)
- Ramananda (15th century)
- Kabir (1440-1510 AD)
- Guru Nanak Dev (1469-1538 AD)
- Purandara (15th century)
- Dadu Dayal (1544-1603 AD)
- Chaitanya (1468-1533 AD)
- Shankaradeva (1499-1569 AD)
- Vallabhacharya (1479-1531 AD)
- Surdas (1483-1563 AD)
- Mirabai (1498-1563 AD)
- Haridas (1478-1573 AD)
- Tulasidas (1532-1623 AD)

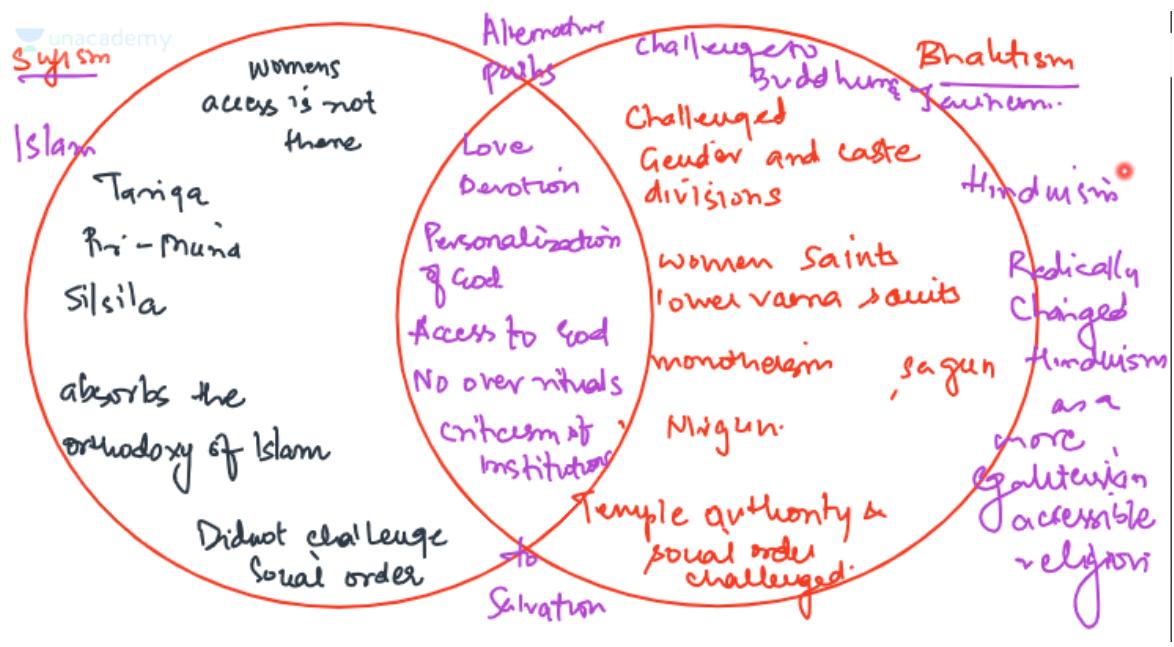


Summary

TIMELINE SOME MAJOR RELIGIOUS TEACHERS IN THE SUBCONTINENT

c. 500-800 ce	Appar, Sambandar, Sundaramurti in Tamil Nadu
c. 800-900	Nammalvar, Manikkavachakar, Andal, Tondaradippodi in Tamil Nadu
c.1000-1100	Al Hujwiri, Data Ganj Bakhsh in the Punjab; Ramanujacharya in Tamil Nadu
c.1100-1200	Basavanna in Karnataka
c.1200-1300	Jnanadeva, Muktabai in Maharashtra; Khwaja Muinuddin Chishti in Rajasthan; Bahauddin Zakariyya and Fariduddin Ganj-i Shakar in the Punjab; Qutbuddin Bakhtiyar Kaki in Delhi
c.1300-1400	Lal Ded in Kashmir; Lal Shahbaz Qalandar in Sind; Nizamuddin Auliya in Delhi; Ramananda in Uttar Pradesh; Chokhamela in Maharashtra; Sharafuddin Yahya Maneri in Bihar
c.1400-1500	Kabir, Ravidas, Surdas in Uttar Pradesh; Baba Guru Nanak in the Punjab; Vallabhacharya in Gujarat; Abdulla Shattari in Gwalior; Muhammad Shah Alam in Gujarat; Mir Sayyid Muhammad Gesu Daraz in Gulbarga, Shankaradeva in Assam; Tukaram in Maharashtra
c.1500-1600	Sri Chaitanya in Bengal; Mirabai in Rajasthan; Shaikh Abdul Qudus Gangohi, Malik Muhammad Jaisi, Tulsidas in Uttar Pradesh
c.1600-1700	Shaikh Ahmad Sirhindi in Haryana; Miyan Mir in the Punjab

Note: These time frames indicate the approximate period during which these teachers lived.



SOUTH BHAKTISM	
Nayanars and Alvars	<ul style="list-style-type: none"> • 63 Nayanars, 12 Alvars • Chola build temple in names of Alvars and Nyanars <p>Between the tenth and twelfth centuries the Chola and Pandya kings built elaborate temples around many of the shrines visited by the saint-poets, strengthening the links between the bhakti tradition and temple worship.</p> <p>This was also the time when their poems were compiled.</p> <p>Nayanars and Alvars</p> <p>There were 63 Nayanars, who belonged to different caste backgrounds such as potters, "untouchable" workers, peasants, hunters, soldiers, Brahmanas and chiefs. The best known among them were Appar, Sambandar, Sundarar and Manikkavasagar. There are two sets of compilations of their songs – Tevaram and Tiruvacakam.</p> <p>There were 12 Alvars, who came from equally divergent backgrounds, the best known being Periyalvar, his daughter Andal, Tondaradippodi Alvar and Nammalvar. Their songs were compiled in the Divya Prabandham.</p> <p>The devotee and the Lord</p> <p>This is a composition of Manikkavasagar:</p> <p>Into my vile body of flesh You came, as though it were a temple of gold, And soothed me wholly and saved me, O Lord of Grace, O Gem most Pure, Sorrow and birth and death and illusion You took from me, and set me free, O Bliss! O Light! I have taken refuge in You, And never can I be parted from You.</p>
	<p>Perhaps one of the most striking features of these traditions was the presence of women. For instance, the compositions of Andal, a woman Alvar, were widely sung (and continue to be sung to date). Andal saw herself as the beloved of Vishnu; her verses express her love for the deity.</p> <p>Another woman, Karaikkal Ammaiyan, a devotee of Shiva, adopted the path of extreme asceticism in order to attain her goal. Her compositions were preserved within the Nayanar tradition. These women renounced their social obligations, but did not join an alternative order or become nuns.</p> <ul style="list-style-type: none"> • Dvaita : All reality can be divided into two parts <ul style="list-style-type: none"> • Prakriti : Nature (Physical) • Purusha : Spirit in spiritual world (Metaphysical)

Bhakti Gurus	Saint Academy	Basic philosophy	Remarks
	Shankaracharya	Advaita Vedanta	God is Nirgunbrahman, God is only reality, everything else is an illusion
	Ramanuja	Vishista (Qualified) Advaita Prabhottimanya	God, matter & soul all are real The reality is the attributes of God himself. Self surrender to God - Sagun brahman
	Madhav Charyya	Dvaita	Jivatma and Paramatma both are real & complementary one another
	Nimbarka (Madhav + Ramanuja)	Bheda Abheda & Dvaita Advaita	God & reality are both real <u>Reality is the attribute of God</u>
	Vallabha Charya	Pustimarga	Self surrender to Lord Vishnu.
Shankaracharya	<ul style="list-style-type: none"> Shankaracharya Movement : Advaita Based movement. <ul style="list-style-type: none"> Bhaktism Based Hinduism -> Sanatana Dharma Advaita : Vedanta School <ul style="list-style-type: none"> Philosophy based on reading of Upanishad (Vedo ka ant -> Vedant) Monism, God is Nirgun Brahma, God is only reality There is only one god -> Brahma, Everything else is an illusion 	<p>Shankaracharya (c. 788 – 820 CE)</p> <p>One of the mystic Bhakti poet-saint leaders who gave a new orientation to Hinduism.</p> <p>He was born in Kaladi in Kerala. He propounded the Advaita (Monism) philosophy and the idea of Nirgunabrahman (god without attributes).</p> <p>In Advaita, the reality of the world is denied and Brahman is considered the only reality. It is only Brahman at its base that gives it its reality.</p> <p>He laid emphasis on knowledge (gyan) as that can alone lead to salvation.</p> <p>Upadesasahasri, Vivekachudamani, Bhaja Govindum Stotra are some of the works authored by Shankaracharya. He also wrote commentaries on the Bhagavad Gita, the Brahma Sutra and the Upanishads.</p> <p>He set up mathas at Dwarka, Puri, Sringeri and Badrinath.</p>	
Ramanuja	<ul style="list-style-type: none"> Vishista Advaita <ul style="list-style-type: none"> God, Soul and matter are real, Reality is the attributes of God himself Sagun Brahma : Self surrender to God 	<p>Ramanuja (c. 1017 – 1137 CE)</p> <p>In the 12th century, Ramanuja, who was born at Sriperumbudur near modern Chennai, preached Vishista Advaitavada (qualified monism). According to him, God</p>	

Ramanuja (c. 1017 – 1137 CE) *vedanta*

In the 12th century, Ramanuja, who was born at Sriperumbudur near modern Chennai, preached Vishista Advaitavada (qualified monism). According to him, God is Saguna Brahman (with attributes) and the creative process including all the objects in creation are real and not illusory as was held by Shankaracharya.

Therefore, according to Ramanuja, God, soul, and matter are real. However, God is the inner substance and the rest are his attributes.

Ramanuja advocated prabattimarga or the path of self-surrender to God. He invited downtrodden people to Vaishnavism and advocated salvation by Bhakti.

He authored Sribhashya, Vedanta Dipa, Gita Bhasya and Vedantasara.

Madhavacharya

- Dvaita School:

- Jivatma (Reality) and Parmatma (God) both are real and are complement each other

Madhavacharya (c. 1238 – 1317 CE)

Madhava from Kannada preached Dvaita or the dualism of Jivatma and Paramatma. According to his philosophy, the world is not an illusion but a reality and full of real distinction.

God, soul and matter are unique in nature, and are irreducible to each other.

He founded the Brahma Sampradaya.

Nimbarka

- Dvaita Advaita

- God and Reality are both real, reality is the attribute of God

Nimbarka

He was the younger contemporary of Ramanuja who propounded the Dvaita Advaita philosophy and the philosophy of Bheda Abheda (difference/non-difference).

The Bheda Abheda philosophy, like Vishista Advaita, also believes that the world and the Brahman are both equally real and that the world is a part of Brahman. The difference is in emphasis only.

Vallabhacharya

- Pushtimarga

- Self-surrender to lord Vishnu

Vallabhacharya (c. 1479 – 1531 CE)

He was born in Benaras to a Telugu Brahmin family. He propagated his doctrine of Bhakti (devotion) through god Krishna whom he fondly addressed as Shrinath Ji.

He founded pustimarga (the path of grace) – a path that teaches a devotee how to offer selfless love and devotion to Shrinath Ji without expecting anything in return but love.

Virahaivas / Lingayat

- During 1100 CE in Karnataka
- Different from Hinduism

The twelfth century witnessed the emergence of a new movement in Karnataka, led by a Brahmana named Basavanna (1106-68) who was a minister in the court of a Kalachuri ruler. His followers were known as Virashaivas (heroes of Shiva) or Lingayats (wearers of the linga).

The Lingayats challenged the idea of caste and the "pollution" attributed to certain groups by

Brahmanas. They also questioned the theory of rebirth. These won them followers amongst those who were marginalised within the Brahmanical social order.

The Lingayats also encouraged certain practices disapproved in the Dharmashastras, such as post-puberty marriage and the remarriage of widows.

Our understanding of the Virashaiva tradition is derived from vachanas (literally, sayings) composed in Kannada by women and men who joined the movement.

- | | |
|----------------|---|
| Marathi Bhakti | <ul style="list-style-type: none">• Lord Vishnu as Lord Vitthal |
|----------------|---|

Bhakti Movement in Maharashtra

The Bhakti movement in Maharashtra centred around the shrine of Vithoba or Vitthal, the residing deity of Pandharpur, who was regarded as a manifestation of Krishna. That is why it is also known as the Pandharpur movement, which led to great cultural and social development in Maharashtra such as the development of Marathi literature, elevation in the status of women, breaking of caste barriers, etc. In Maharashtra, the Bhakti Movement drew its inspiration from the Bhagavata Purana and the Shiva Nathpanthis. The Bhakti Movement is broadly divided into two sects:

- **Varakaris:** The mild devotees of God Vitthala of Pandharpur, who are more emotional, theoretical, and abstract in their viewpoint.
- **Dharakaris:** The heroic followers of the cult of Ramadasa, the devotee of God Rama, who are more rational, practical, and concrete in their thoughts.

The difference between the two schools, however, is only apparent, and the realisation of God as the highest end of human life is a common aim of both. The three great saints belonging to the Vithoba cult were Jnaneswar(Jnanadeva), Namdeva, and Tukaram.

- Marathi Saints manifestation

- Started to transfer idea of Bhakti towards North India
- They argued to be a Bhakti Saints and devotion to god
 - Does not need complete renunciation of family and the world
 - For Dharma no need to stop Karma

Jnaneswara or Jnanadeva:

- A 13th century pioneer bhakti saint of Maharashtra, whose commentary on the Bhagavad Gita called Bhavartha Dipika or Jnanesvari served as a foundation of the bhakti ideology in Maharashtra.
- Arguing against caste distinctions, he believed that the only way to attain god was through bhakti.
- Abhangs: Hymns composed by him.
- He initiated the Varkari sect and the main centre of his movement was Pandharpur.

Namdeva (c.1270–1350 CE)

- He was a poet-saint from Maharashtra belonging to the 14th century, who belonged to the Varkari sect. He attracted individuals from diverse classes and castes during community-driven bhajan singing sessions.
- It is interesting to note that while he is remembered in the north Indian monotheistic tradition as a nirguna saint, in Maharashtra he is considered to be part of the Varkari tradition (the Vaishnava devotional tradition). He is considered one of the five revered gurus in the Dadupanth tradition within Hinduism, the other four being Dadu, Kabir, Ravidas, and Hardas.
- According to tradition, Namdeva was a tailor who had taken to banditry before he became a saint. His Marathi poetry breathes a spirit of intense love and dedication to god.
- His companions during worship sessions included Kanhopatra (a dancing girl), Sena (a barber), Savata (a gardener), Chokhamela (an untouchable), Janabai (a maid), Gora (a potter), Narahari (a goldsmith), and Jnanesvar (also known as Dnyandev, a Brahmin). It is believed that his Abhangas were included in the Guru Granth Sahib.

Tukaram

(lower caste)

- Tukaram was a 17th century poet-saint of the Bhakti movement in Maharashtra who also was part of the egalitarian Varkari devotionalism tradition and was a Sudra by birth.
- Tukaram is known for his Avangas (dohas), which constitute the gatha devotional poetry, and community oriented worship with spiritual songs known as kirtans. His poetry was devoted to Vitthal or Vithoba, an avatar of the Hindu God Vishnu.
- He was a contemporary of Shivaji and was responsible for creating a background for Maratha nationalism, 'Parmaratha'.

Ramdas

- He was born in c.1608 CE and was the spiritual guide of Shivaji.
- He wrote Dasabodha, combining his vast knowledge of various sciences and arts with the principles of spiritual life.
- Guide of Chhatrapati Shivaji

NORTH BHAKTISM	• Vaishnava Bhakti Movement in North India
Ramananda	• Wrote in Hindi + Awadhi + Magadhi

Ramananda

- Ramananda was the first reformer to preach in Hindawi.
- He preached that there is nothing high or low. All men are equal in the eyes of God. He was an ardent worshipper of Rama.
- He welcomed people of all castes and status to follow his teachings. He had twelve chief disciples.
- One of them was a barber, another was a weaver, the third one was a cobbler and the other was the famous saint Kabir and the fifth one was a woman named Padmavathi.

Kabir

- Not a devotional saint
- Social commentary -> Bring Islam and Hinduism together

Kabir

Kabir, who probably lived in the fifteenth-sixteenth centuries, was one of the most influential saints. He was brought up in a family of Muslim julahas or weavers settled in or near the city of Benares (Varanasi).

We have little reliable information about his life. We get to know of his ideas from a vast collection of verses called sakhis and pads said to have been composed by him and sung by wandering bhajan singers. Some of these were later collected and preserved in the Guru Granth Sahib, Panch Vani and Bijak. Kabir was an ardent disciple of Ramananda.

He preached that both the Hindus and the Muslims are the children of a single God. He had no faith in idol worship, religious rituals and ceremonies.

Kabir's teachings were based on a complete, indeed vehement, rejection of the major religious traditions.

His teachings openly ridiculed all forms of external worship of both Brahmanical Hinduism and Islam, the pre-eminence of the priestly classes and the caste system. The language of his poetry was a form of spoken Hindi widely understood by ordinary people.

He also sometimes used cryptic language, which is difficult to follow. Kabir believed in a formless Supreme God and preached that the only path to salvation was through bhakti or devotion. Kabir drew his followers from among both Hindus and Muslims. He taught that Allah and Eswar, Ram and Rahim are one and the same. They are present everywhere. The devotees of Kabir were known as Kabir Panthis. His teachings are Bijak.

Thousands of people, both Hindus and Muslims became Kabir's followers. He probably lived in the fifteenth century A.D

Chaitanya

- Believed as avatar of Lord Vishnu

Chaitanya (1485 - 1533)

- Chaitanya, a great devotee of Lord Krishna, was a saint from Bengal. From his very childhood, he had showed great interest in education and studied Sanskrit.
- Later at the age of 24, he renounced the worldly life and became a sanyasi. He travelled all over the Deccan, Bihar, Bengal and Orissa. His followers regarded him as an incarnation of Lord Vishnu. He helped the old and the needy.
- He was opposed to the inequalities of the caste system. He emphasized the need for tolerance, humanity and love.

He spread the message of Bhakti in Bengal. He popularised 'Sankritan' or public singing of God's name.

Tulsidas

- Writer of Folk theatre of Ramcharitramanas

Tulsidas (1532-1623)

- Gave literary form to the religious Bhakti.
- Preserving the authority of the vedas.
- He was a contemporary of Akbar.
- He wrote 'RamcharitManas' in the language of Avadi
- He founded the Sankatmochan Temple dedicated to Lord Hanuman in Varanasi, believed to stand at the place where he had the sight of the deity.
- Tulsidas started the Ramlila Plays, a folk-theatre adaption of the Ramayana.
- Other works of Tulsidas include: Dohavali, Sahitya ratna or Ratna Ramayan, Gitavali, Krishna Gitavali or Krishnavali and Vinaya Patrika.

Surdas

Surdas (1478-1563)

- Sant Surdas was a great poet and musician of the 15th century who dedicated his songs to the childhood of Lord Krishna in his magnum opus the 'Sur Sagar' (Ocean of Melody). As a writer he credits his commitments to Vatsalya Ras.
- The life cycle of the Surdas is full of unverified facts. The historians don't have a single opinion on his date of birth, place of birth, death of birth and even about his blindness as well.
- According to historians Sant Surdas was born in 1478 C.E. in village Sihi, Faridabad, Haryana while some claim that he was born at Runkta near Agra (UP). Surdas was born to a Sraswat Brahaman family and the name of his father was Ramdas.
- It is said that Surdas was blind by birth that is why he was abandoned by his family, forcing him to leave his home at the age of six and live on the bank of Yamuna River. Surdas started praising Lord Krishna at a very young age.

- As a poet he has made great contributions to Vatsalya Ras. Majorly, he used to write in the language of "Braj" which is considered as the native language of Vrindavan.
- Surdas is said to have written and composed 10 thousand songs in his magnum opus the 'Sur Sagar' (Ocean of Melody), out of which only about 8,000 do exist.
- Surdas's music and poetry attracted many appreciators and Great Mughal Emperor Akbar was one of them. Surdas spent the last years of his life in Braj and survived on the begging's.

Meera Bai	<p>Meera Bai</p> <p>Mirabai (c. fifteenth-sixteenth centuries) is perhaps the best-known woman poet within the bhakti tradition.</p> <p>Biographies have been reconstructed primarily from the bhajans attributed to her, which were transmitted orally for centuries. According to these, she was a Rajput princess from Merta in Marwar who was married against her wishes to a prince of the Sisodia clan of Mewar, Rajasthan.</p> <p>She defied her husband and did not submit to the traditional role of wife and mother, instead recognising Krishna, the avatar of Vishnu, as her lover. Her in-laws tried to poison her, but she escaped from the palace to live as a wandering saint composing songs that are characterised by intense expressions of emotion.</p>
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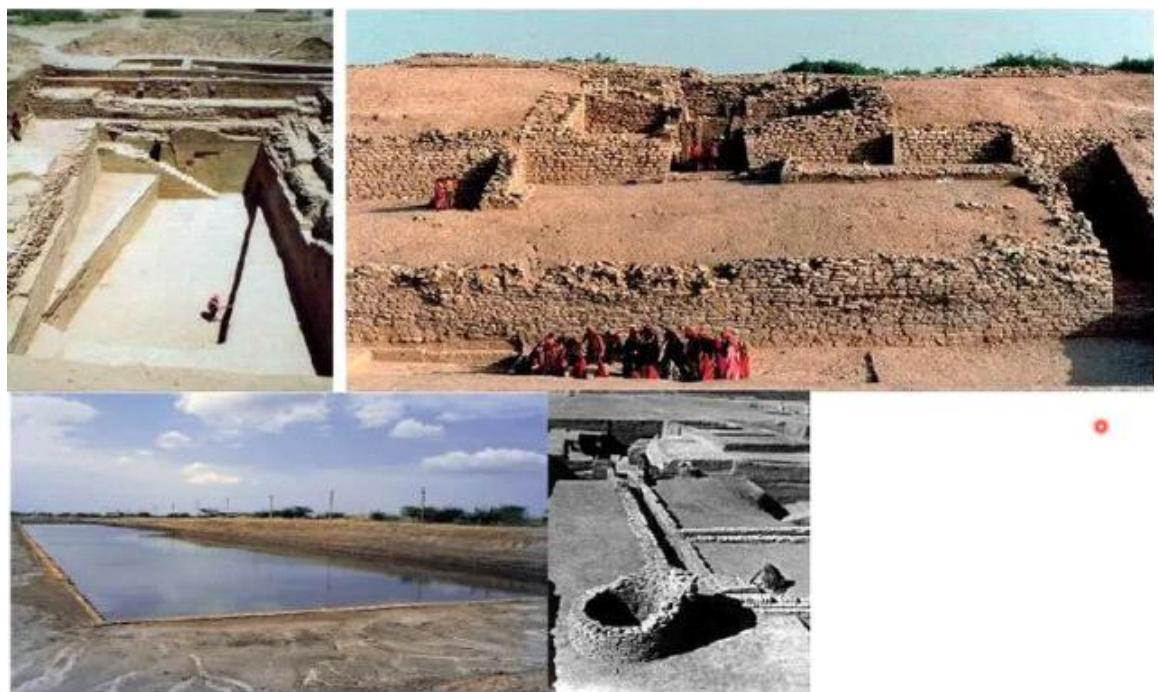
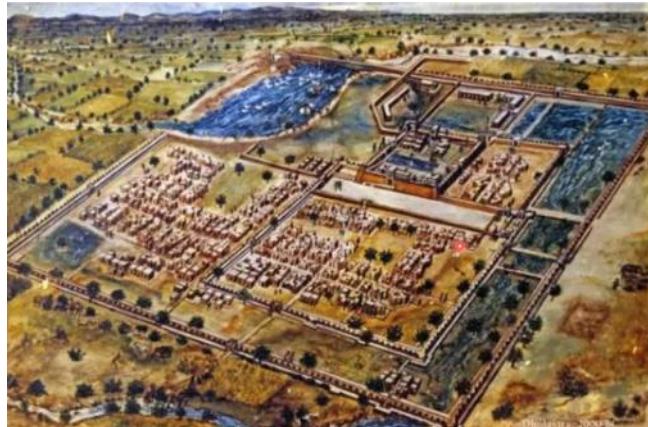
Western Bhaktism	<p>Narsinh Mehta</p> <ul style="list-style-type: none"> He was a 15th century poet-saint of Gujarat and an exponent of Vaishnavism He is revered in Gujarati literature as <u>Adi Kavi</u>. His Bhajan Vaishnav Jan To was <u>Mahatma</u> Gandhi's favorite and has become synonymous with him. <p>Dadu Dayal (1544-1603)</p> <ul style="list-style-type: none"> He was also inspired by Kabir's doctrine. He was born into the community of weavers at Ahmedabad He preached Nirguna bhakti. He opposed all distinctions of caste and creed, and preached the message of universal religion based on love and devotion to God. His teachings were compiled in the form of 'Dadu Dayaram ki Bani'.
Other Region	<p>Kashmir</p> <p>Lal Ded (1320-1392)</p> <ul style="list-style-type: none"> Lalleshwari, also known locally as Lal Ded , was a Kashmiri mystic of the Kashmir Shaivism school of Hindu philosophy. She was the creator of the style of mystic poetry called <u>vatsun</u> or <u>Vakhs</u>. Known as Lal Vakhs, her verses are the earliest compositions in the Kashmiri language and are an important part in the history of modern Kashmiri literature.

	<ul style="list-style-type: none"> The first written record of Lal Ded's life is contained in the Tadhkirat-al-Arifin (1587), a collection of biographies of saints and religious figures written by <u>Mulla Ali Raina</u>, and followed by an account of her life in Baba Daud Mishkati's Asrar ul-Akbar (1654). In these texts, Lal Ded is described as a mystic saint, appearing in the forest to travellers.
Women Saints	<ul style="list-style-type: none"> 1. Akkamahadevi – A 12th-century bhakti saint who belonged to the southern region of Karnataka. She earned the title "Akka" meaning elder sister from great philosophers of her time – Basavanna, Prabhu Deva, Madivalayya and Chenna Basavanna. She was an ardent devotee of Shiva. 2. Janabai – She was born into the Shudra caste, around the 13th century. She worked in the household of saint Namdeva, one of the most respected Bhakti saints. Though she had no formal education, she composed over 300 poems, mostly pertaining to her life – domestic chores or about the restrictions she faced being a low caste woman. 3. Mira bai or Mira – Mira belonged to a high class ruling Rajput family and was married to the son of Rana Sanga of Mewar at an early age but she left her husband and family and went on a pilgrimage to various places. Her poetry portrays a unique relationship with Lord Krishna as she is not only being portrayed as the devotee bride of Krishna, but Krishna is also portrayed as in pursuit of Mira. 4. Bahinabai or Bahina – A 17th-century poet-saint of Maharashtra, who wrote different abhangas, women's folk songs that portray the working life of women especially in the fields. 5. Andal: <ol style="list-style-type: none"> Only female Alwar Andal saw herself as the beloved of Vishnu; her verses express her devotional love for the deity. 6. Karaikkal Ammaiyan <ol style="list-style-type: none"> One of the 3 women Nayanars amongst the 63 Nayanars This devotee of Shiva adopted the path of asceticism in order to attain her goal.

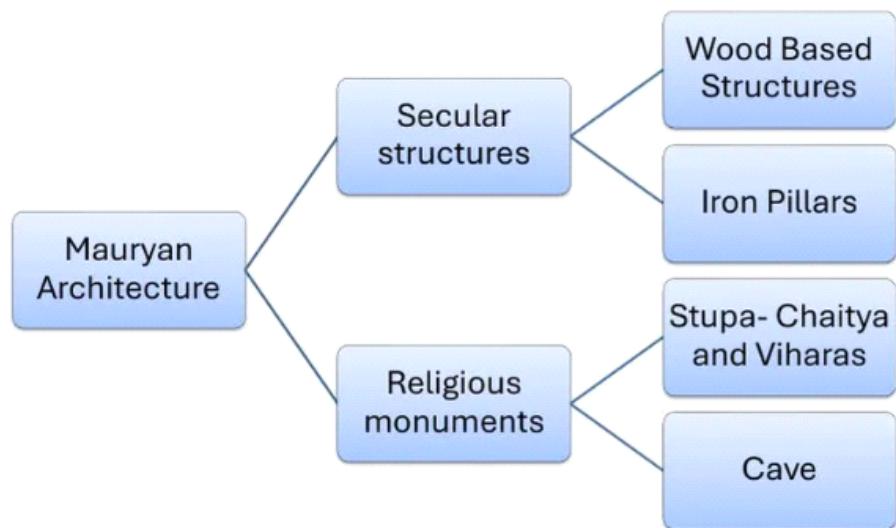
L24 Ancient Architecture

22 January 2025 09:33 PM

Architecture	<ul style="list-style-type: none"> Monumental expression of art and aesthetic sense in buildings + power of ruler <ul style="list-style-type: none"> Express interest of the ruler and period Initially seen in <ul style="list-style-type: none"> Indus Valley Civilisation Town megalithic period, Ex : burial sites Comes if you have both : Political Stability + Economic Power
Indus Valley Civilization	<ul style="list-style-type: none"> Salient features of IVC <ul style="list-style-type: none"> Citadel and lower town 90° Roads and lanes : Grid pattern + Radial Water Management Drainage Standardisation of brick 1:2:4, Burnt + House Design : Courtyard + Doors in the side lane Toilets and the sewage system Useful architecture : Granaries, great Baths, Fire Altars  <ul style="list-style-type: none"> Conscious choice of rulers and people <ul style="list-style-type: none"> I : Sun dried Bricks (Rural) : Yellowish II : Burnt bricks (Urban) : Reddish Lothal Dockyard : we know because of marine deposit in Man made water bodies of Lothal Dholavira : Water managements <ul style="list-style-type: none"> Two river tributaries : Mansar and Manhar Dholavira was in between, takes water from Mansar and excess is moved to Manhar



Mauryan - Post Mauryan period	<ul style="list-style-type: none"> All wood architectures didn't survived -> But have mention in the literature Ashokan Stone structure survived
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Ashokan Pillars

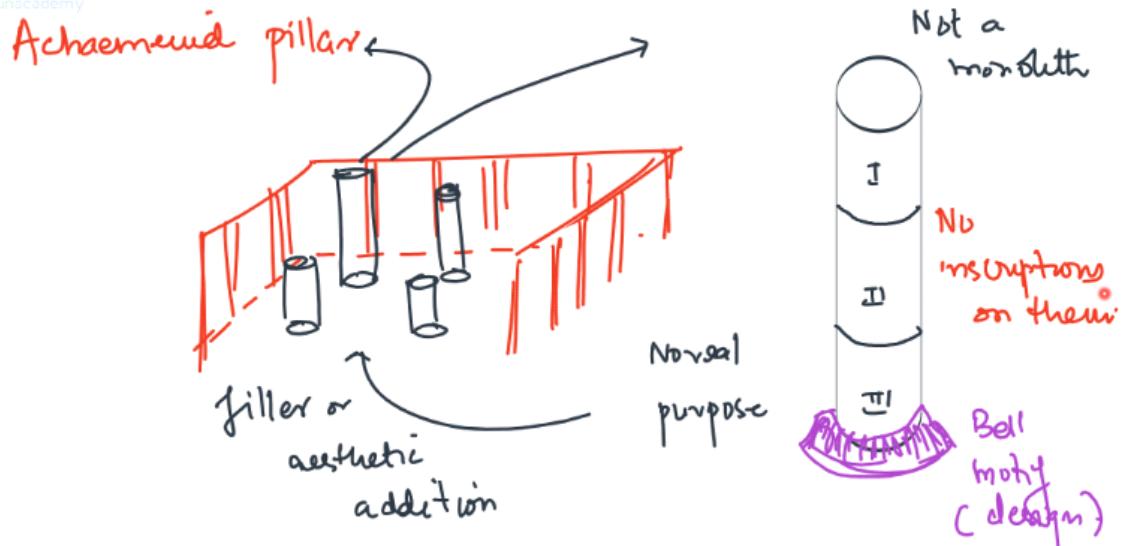
Erection of pillars was common in the Achaemenid Empire.

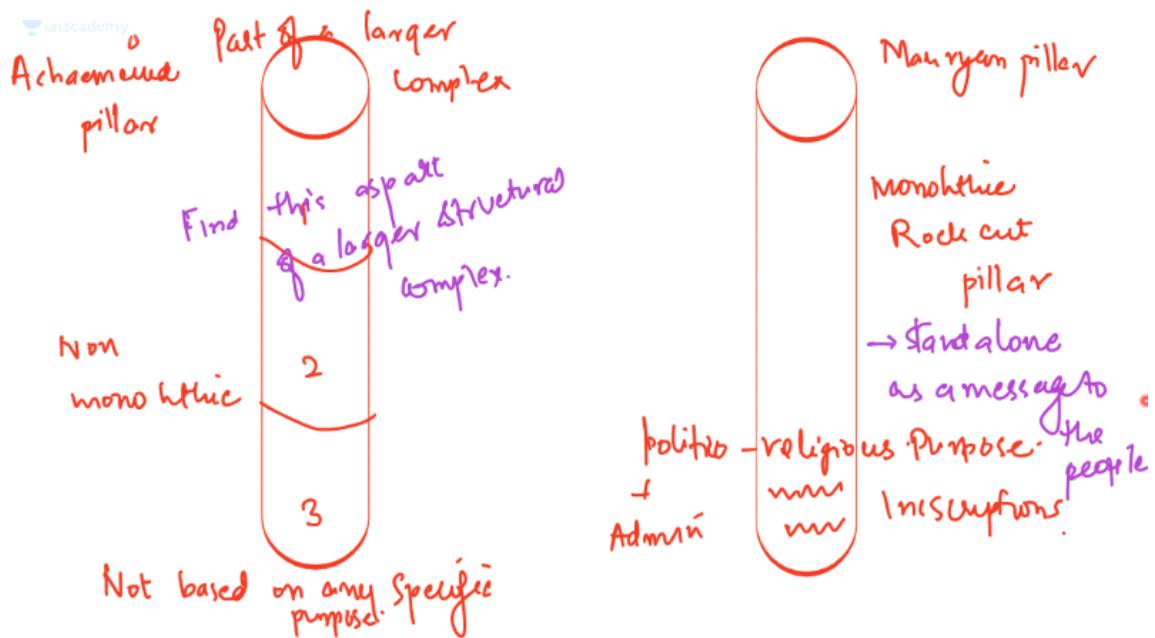
- Mauryan pillars are different from the Achaemenid pillars. The Achaemenid pillars were constructed in pieces, the Mauryan pillars were rock-cut- Monolithic.
- Chunar sandstone

Objective: To disseminate the Buddhist ideology and court orders in the entire Mauryan empire.

Language: Mainland India - Brahmi script (Pali and Prakrit language) North West - Kharosthi or Greek script (Greek or Aramaic language).

- The Concept of Mauryan Pillar was a borrowed concept from the Achaemenid Empire
 - But design were unique to the Mauryan
 - Monolith, free standing pillars (Not part of complex)
 - Used for Political, religious and administrative purpose



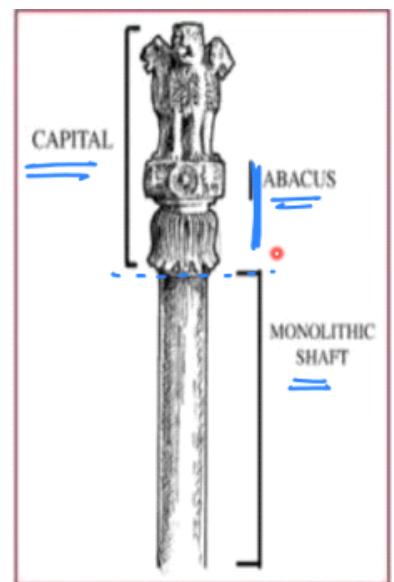


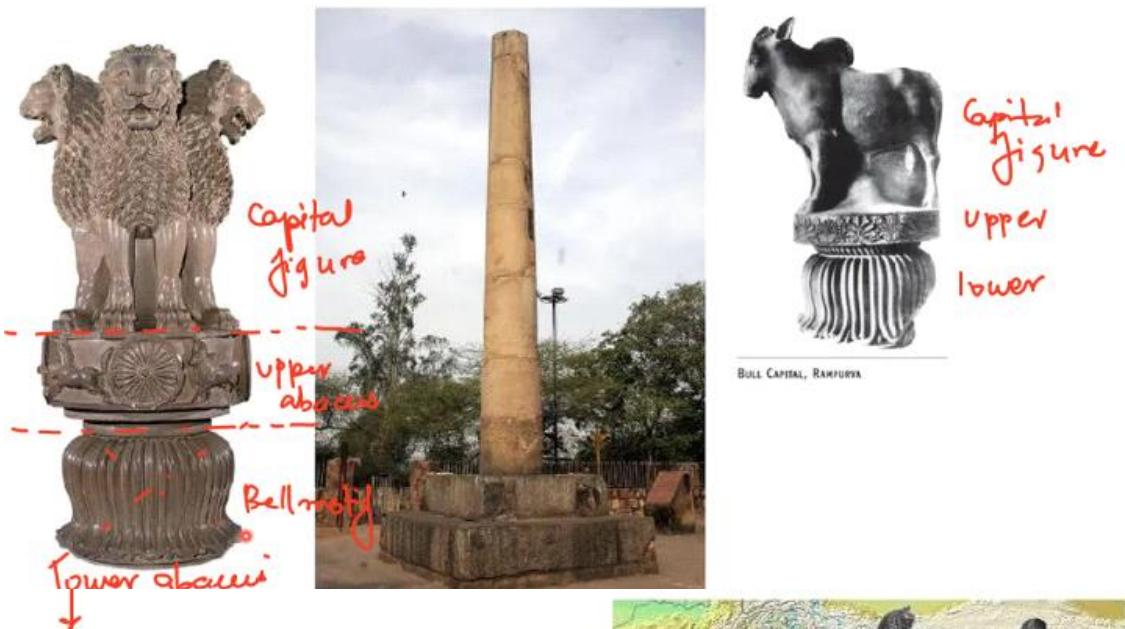
- Basic Components of Mauryan Pillars

- Rectangular Base
- Monolith Shaft
- Abacus : Lower Abacus + Platform + Rectangular base + Capital Figure
 - Buddhist Symbols,
 - Capital figure Lion (Royalty), Bull (Fertility), Elephant (Grandeur), Horse

Four Components:

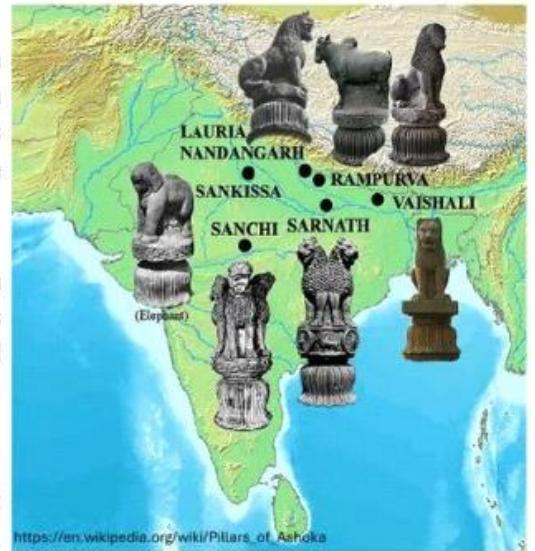
- Shaft: A long shaft formed the base and was made up of a single piece of stone or monolith.
- Lower capital (Bell): On top of shaft lay the abacus, which was either lotus-shaped or bell-shaped
- Middle Capital (Abacus): Above the bell, there was a circular or rectangular base known as the abacus
- Capital Figure: All the capital figures (usually animals like a bull, lion, elephant, etc) are vigorous and carved standing on a square or circular abacus.





Stone pillars with inscriptions engraved on them can be seen all over the Mauryan Empire. The top portion of the pillar was carved with capital figures like the bull, the lion, the elephant, etc.

These capital figures are carved standing on a square or circular abacus. The abacuses are on the base which could be a stylised inverted lotus.

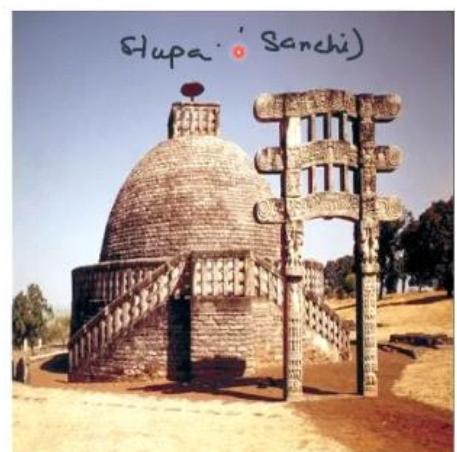


Example of pillars with capital figures:
Sarnath, Basarah-Bakhira, Rampurva, Sankisa and Lauriya-Nandangarh.

- Dhauli Elephant : Oldest rock cut structures

Ashoka Stupa

- Buddhism Architecture :
 - Burial mound : Representing someone is dead
 - Concept of Stupa is not specific to Buddhism (Used in Jainism)
 - Asoka created several Stupa
- Burial mound - Relics and Ashes of the dead.
- Stupas were constructed over the relics of the Buddha at Rajagraha, Vaishali, Kapilavastu, Allakappa, Ramagrama, Vethadipa, Pava, Kushinagar and Pippalvina, which shows the popularity of Buddhism.
- The textual tradition also mentions construction of such kind of stupas at Avanti and Gandhara which are outside the Gangetic valley.



- Purpose :

- Holy monument
- Initially -> All the stupas had relics inside them (Object used by Buddha)

Later -> It was Symbolic addition, not contain object

- Buddhist visit stupa to remember and Worship Buddha

- Stupa were placed on trade routes

- Used as signboard of spread of Buddhism

- On the Stupa gate inscription were carved

- For new people to know about Buddha -> Propagating the message of Buddhism

- Component of Stupa :

- Torana : Entry gate

- Suchi : Boundary around the Stupa

- Suchi (Vertical pillar) + Horizontal pillar

- Medhi : Platform

- Supana : Stairs

- Anda : Solid Hemisphere Mount

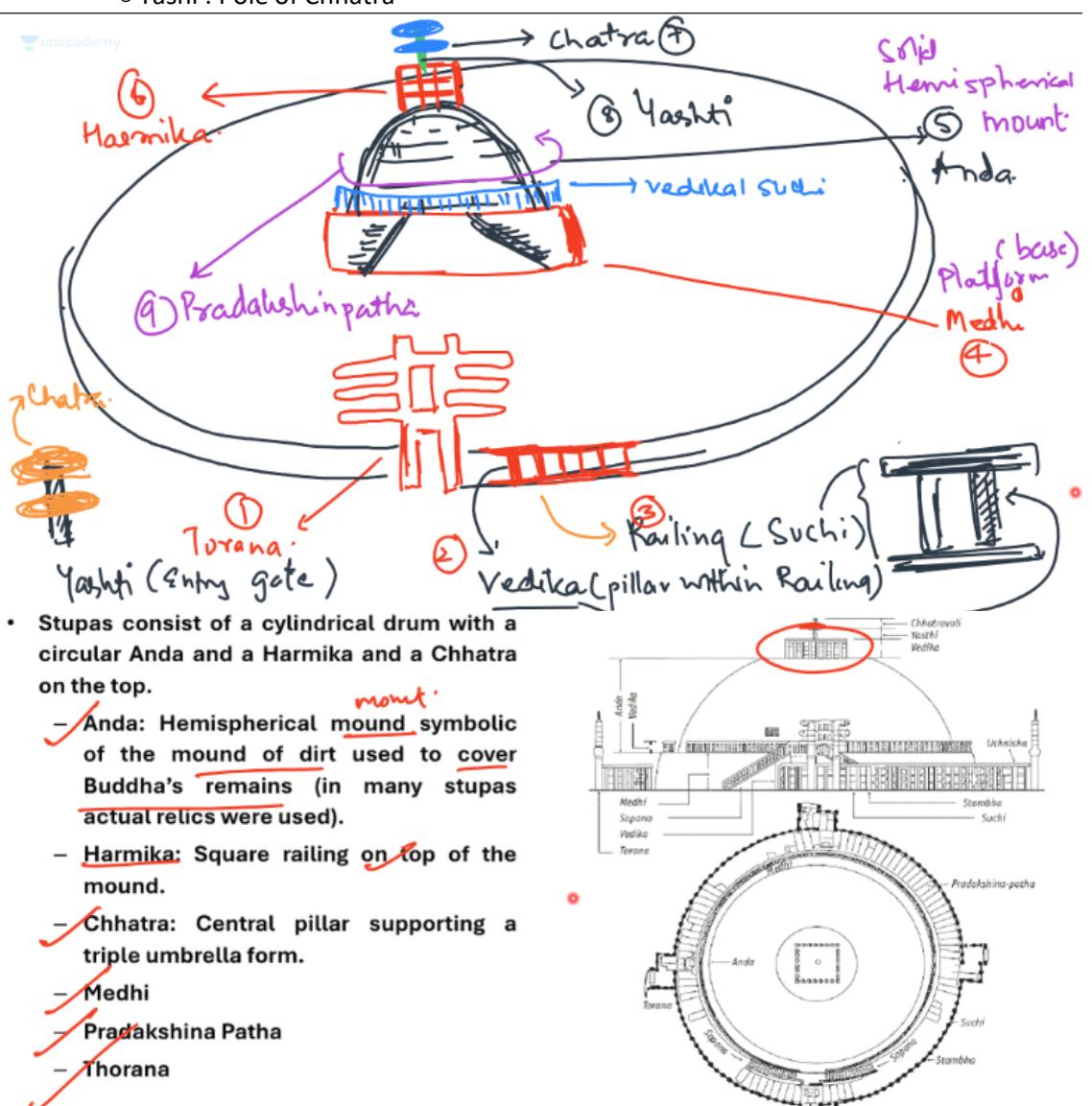
- Vedica Suchi : boundary around Anda

- Pradakshipatha : Platform to move around Anda

- Harmika : Box on Anda, may be inside Anda

- Chatri : Umbrella shaped

- Yashi : Pole of Chhatra



- Stupas consist of a cylindrical drum with a circular Anda and a Harmika and a Chhatra on the top.

- Anda: Hemispherical mound symbolic of the mound of dirt used to cover Buddha's remains (in many stupas actual relics were used).

- Harmika: Square railing on top of the mound.

- Chhatra: Central pillar supporting a triple umbrella form.

- Medhi

- Pradakshina Patha

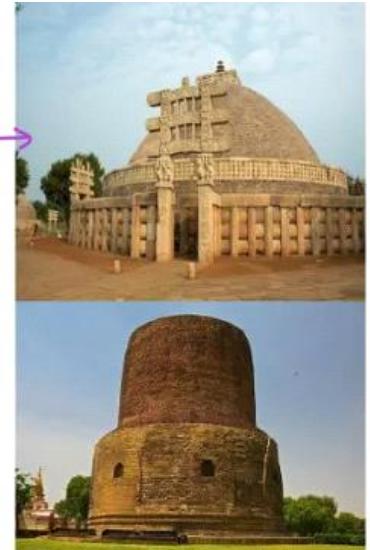
- Thorana

- Important Stupas :

Sanchi Stupa, Madhya Pradesh

Sanchi Stupa, Madhya Pradesh

- Large burnt bricks and mud mortar
- Ashoka
- 2nd century BCE - Shungas reconstructed



Dhamek Stupa (Sarnath)

- Initially built by Ashoka - later rebuilt in the Gupta period
- Relics of Buddha
- Dharmachakrapravartana
- Stupa of solid cylinder of bricks and stone

- Sarnath : Exception : Cylindrical Anda
 - Signifies -> Dharma Chakra Parivartan

Bharhut Stupa

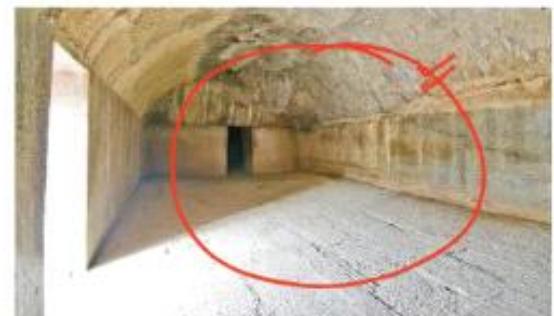
- Ashoka in 3rd century BCE
 - Shunga period - gateway and railings
 - Largely destroyed
 - Remains in Kolkata museum - railings and entrance gateways
 - Central stupa surrounded by a stone railing and four Torana gates
 - Stupa railings of the stupa carved - images of the yakshas and yakshinis
 - Pillars at Bharhut - Jataka stories
- Amaravati Stupa
- Mahachaitya
 - Built in phases 3rd century BCE - 250 CE
 - Initially encased in bricks and later on covered by carved limestone slabs.
 - Dome, railings and gateways - profusely ornamented with beautiful relief carvings.



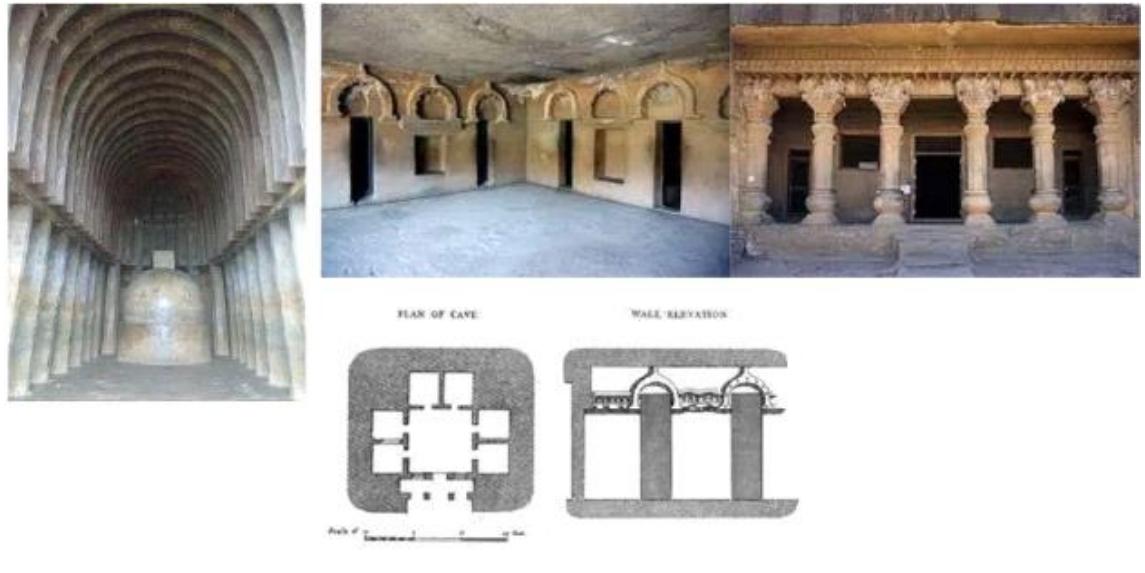
Cave Architecture

- Natural Forming
 - Man made caves
 - Oldest donated caves in Barabar and Nagarjuni hill complex
 - Donated Ashoka -> Ajivikism sect
- Mauryans were the pioneers of rock-cut cave architecture (300 - 200 BCE)
- Donative caves - residence of Ajivika sect saints by Ashoka and his grandson Dashratha in the Barabar and Nagarjuni hills (Jehanabad district, Bihar)
 - Sudama Cave
 - Karan Chaupar
 - Visva Zopri
 - Lomas Rishi Cave
- Features
- Polished roof and walls
 - Absence of ornamentation (interior and exterior)
 - Exception - Lomas Rishi cave





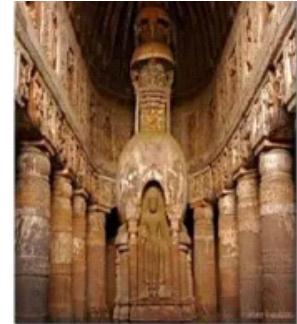
Buddhism caves	<ul style="list-style-type: none"> • Ajanta : Oldest Buddhism cave • Buddhist caves Types : <ul style="list-style-type: none"> • Chaitya : Hall of worship (Prayer / Meditation hall) • Vihara : Place of residence <p>Chaityas</p> <p>A Buddhist shrine or prayer hall with a stupa at one end for congregational worship by the monks</p> <ul style="list-style-type: none"> • Chaityas were commonly part of a monastic complex, the vihara. • Most beautiful Chaitya caves - Ajanta, Ellora, Bhaja, Karle, Bagh, Nasik and Kanheri etc. <p>Vihara</p> <ul style="list-style-type: none"> • Dwelling place for Buddhist monks (Vasavavas) • Carved out of rocks or built of bricks • A Chaitya hall attached to it with a stupa - the chief object of worship <p>• Types of Chaitya</p> <ul style="list-style-type: none"> • Pre 4th Buddhist Chaitya : <ul style="list-style-type: none"> ◦ Big Hollow Hall ◦ Hall with Stupa inside • After 4th Buddhist Chaitya : <ul style="list-style-type: none"> ◦ Mahayanic Chaitya : Stupa + image of Buddha ◦ Hinayana Chaitya : Only stupa <p>• Types of Vihara</p> <ul style="list-style-type: none"> • Chaitya attached to Vihara • Separate Chaitya nd Vihara
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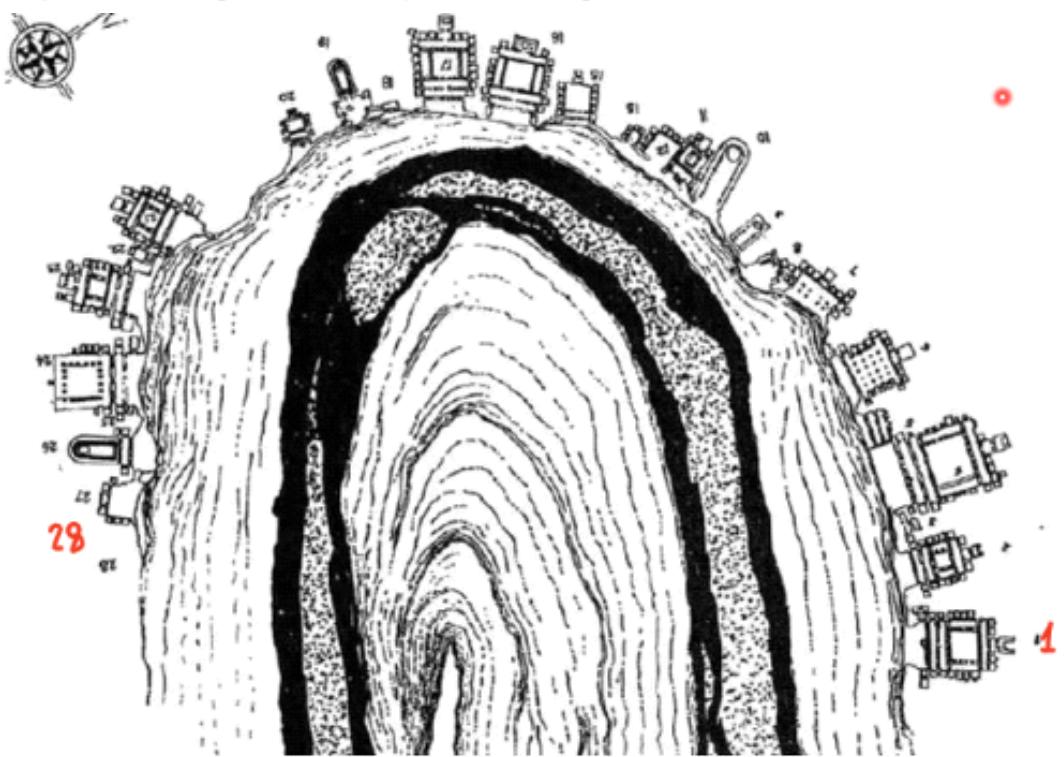
Ajanta caves

- Buddhist Caves - 28 caves
- Both Chaitya and Vihara
- Out of 28 caves, 24 were used as Viharas (monasteries) and remaining 4 as Chaitya (prayer halls)
- Cave Nos. 10, 9, 12 and 13 belong to the early phase around third century CE, Caves Nos. 11, 15 and 6 upper and lower, and Cave No. 7 belong to the phase earlier than late fifth century CE.
- Patronized initially by Satavahanas and later by Vakatakas
- Out of 28 caves, 24 are associated with Mahayana form of Buddhism and remaining 4 are associated with Hinayana form of Buddhism
- Cave No. 26 is very big and the entire interior hall is carved with a variety of Buddha images like the Mahaparinibbana image.

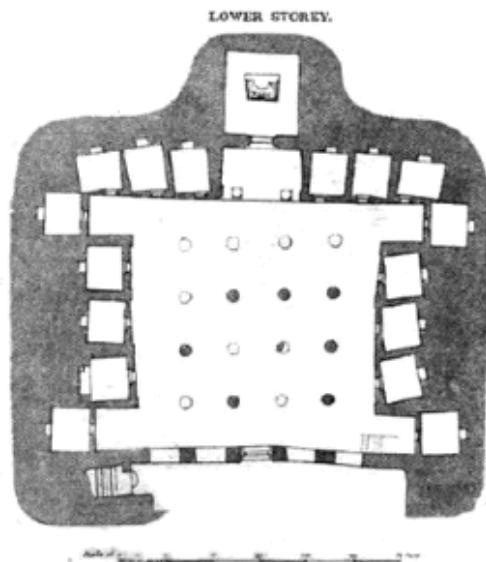
All Buddhist



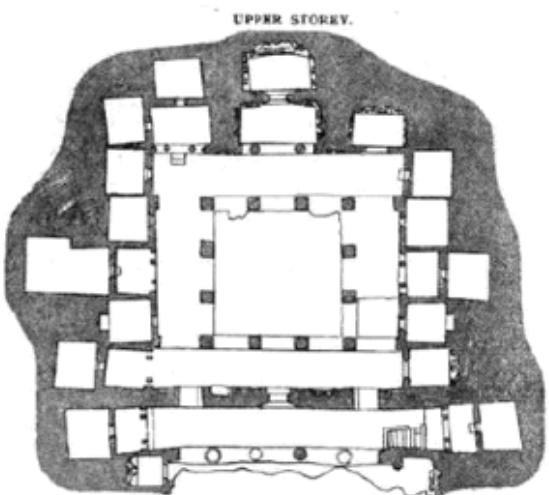
Chaitya at Ajanta caves



AJANTA: CAVE VI.

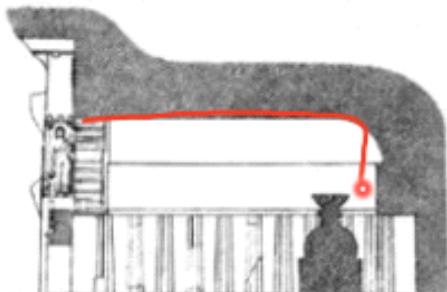


Ajanta Cave 9

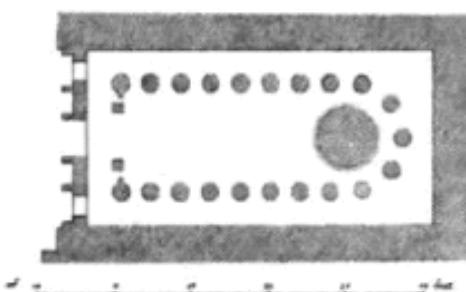


Ajanta Cave 10

CHAITYA. NO. IX.—SECTION.



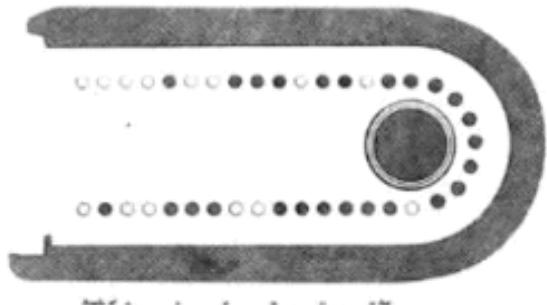
PLAN.



AJANTA.
CHAITYA-CAVE. NO. X.—SECTION.



PLAN.



Elephanta cave



- Gharapuri, Konkan Island
- Shaivite Caves
- Rashtrakutas in 8th century CE
- Important sculptural art – Maheshmurti, Kalyana Sundara Murti, Ravana – Kailasha, Andhakari Murti and Nataraja Shiva



Other Caves

Udaygiri - Khandagiri caves, Orissa

- Patronised by King Kharvela - 35 caves
 - Cave complex - both artificial and natural caves
 - Jaina Viharas
 - Ranigumpha caves, Hathigumpha caves in Udaygiri hills
 - Plain interior walls
 - Some caves - pillared verandah, ornamented façade
 - Ranigumpha caves - 2 storey
- Karle Caves (Karli)
- Both Chaitya and Vihara
 - Most famous cave 'Cave 8' - Chaitya - Barrel shaped, vaulted roof, engraving on walls and pillars ornamented.



West India Caves

Pitalkhora caves (Western Ghats) - 14 rock caves
- Both Chaitya (Hinayana) and Viharas



Junar Caves (Pune) - Largest cave complex in India

- Both Chaitya and Vihara
- Most famous Lenyadri cave complex - Buddhist caves + Hindu cave temple

Nasik Caves "Pandav Leni"- 22 Caves

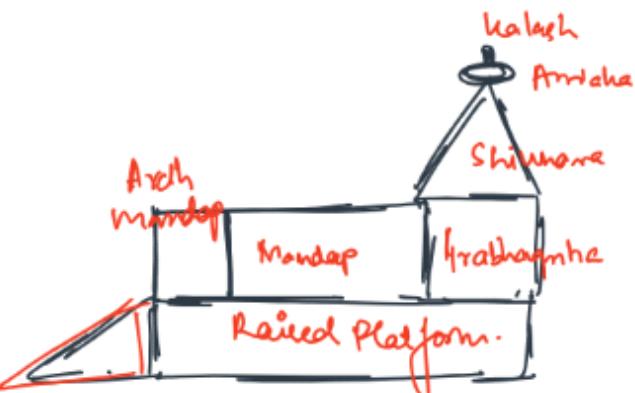
- Only Viharas
- Hinayana Caves

Badami as capital of Chalukyas

- 4 cave temples - Hinduism (03 caves) + Jainism (01 cave)
- Earliest known example of temples in the Deccan region
- Cave 01 – Nataraja sculpture
- Cave 02 – Lord Vishnu Cave temple, the largest relief inside this cave is of Lord Vishnu as Trivikrama
- Cave 03 – Largest cave in the complex; reliefs - Trivikrama, Anantasayana, Vasudeva, Varaha, Harihara and Narasimha
- Cave 04 – Jaina cave; sculptures of Bahubali, Parsavnatha and Mahavira.

L25 Temple Architecture

23 January 2025 05:03 PM

Temple Architecture	<ul style="list-style-type: none"> Linked with concept of Puranic Hinduism Avatars : multiple representation Started in Gupta Period Trabeated Structure : One horizontal slab is loaded by Several Horizontal Pillars Decoration heavy : Gods, Human, Animal, Mythical Figures <ul style="list-style-type: none"> Carved into the stones and slabs Shikhara were mostly solid structures <ul style="list-style-type: none"> If Hollow , the very sort shikar was made to support easily
Early Temples	<p>The age of the Guptas is often described as a classical age in the sphere of cultural developments. The period c. 300–600 CE represents an important stage in the history of Indian temple architecture.</p> <p>The Early Stone temples</p> <ul style="list-style-type: none"> Vishnu temple at Tigawa, MP ✓ Shiva temples at Bhumara and Khoh, MP ✓ Parvati temple at Nachna-Kuthara, MP Buddhist shrines at Sanchi. <p>Early Brick Temples</p> <ul style="list-style-type: none"> Bhitargaon (Kanpur district, UP), Paharpur (Rajshahi district, Bangladesh), and Sirpur (Raipur district, Chhattisgarh). <p style="text-align: right; margin-right: 100px;"> { } Rock cut monolithic temple ↓ Structural temple (brick temples) </p>
Generic Features	<ul style="list-style-type: none"> Garbhagriha : Sanctum Santorum Shikhar : Curvilinear tower Amlaka : Base on Top <ul style="list-style-type: none"> Kalash : Top Mandap : Hall way <ul style="list-style-type: none"> Ardh Mandap : Front of Mandap, entry to mandap Pitha : Base of Whole temple, Raised platform 
Stages of Development	 <p>1) Garbhagriha and Mandap only 2) ++ Pitha (Platform) and Stairs 3) ++ Shikhar</p>

Stages of Development



- 1) Garbhagriha and Mandap only
- 2) ++ Pitha (Platform) and Stairs
- 3) ++ Shikhar
- 4) Rectangular Garbhagriha
- 5) Circular Garbhagriha

Stage I



- Temple had flat roof
- Temples were square in shape
- Portico was developed on shallow pillars
- Entire structure was built on low platforms
- E.g. Temple 17 at Sanchi

Stage II



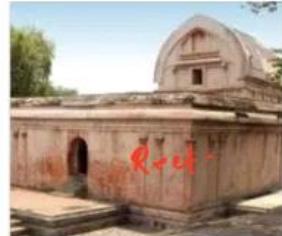
- Features of earlier phase retained.
- Platforms were high
- Instances of two storied temples were also found.
- E.g. Parvati temple at Nachna Kuthara in Madhya Pradesh

Stage III



- Emergence of shikaras in place of flat roofs.
- Panchayatan style of temple making was introduced - Four subsidiary shrines along with the temple of main deity
- E.g. Dashavatara temple at Deogarh, Durga temple at Aihole (Karnataka)

Stage IV



- Temples were similar to the previous one, but the main shrine became more rectangular.
- E.g. Ter temple at Sholapur

Stage V



- Introduction of circular temples with shallow rectangular projections
- E.g. Maniyar Math at Rajgir

- Panchayatan Design : more than one garbhagrih

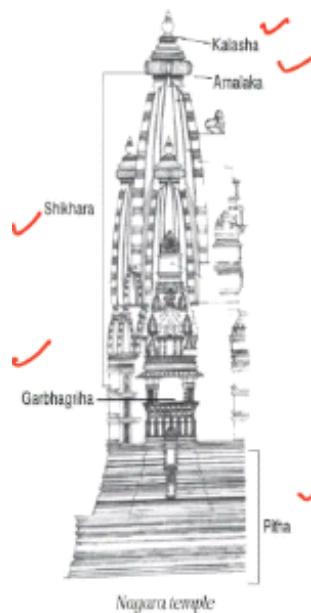
Regional Styles

- North : Nagar
- South : Dravida
- Vesara : Central + Deccan region

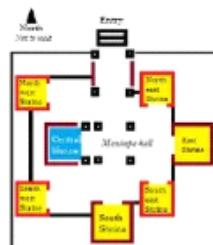
Nagar Temples

- Pitha or Jagati : Raised platform
- Multiple Amalaka can be there
- Added Pradarshan Path

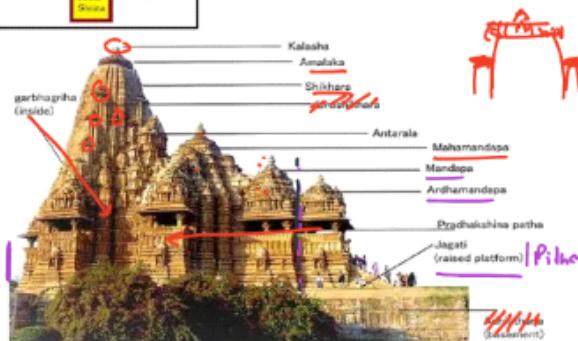
- No water tank and no entry gate to complex
 - Panchayatan with clustrisation of Shikhars, but one will be tallest
 - Tallest for main god, all other subsidiary Shrines



- The style of temple architecture that became popular in northern India is known as nagara.
 - In North India it is common for an entire temple to be built on a stone platform with steps leading up to it.
 - Further, it does not usually have elaborate boundary walls or gateways.
 - While the earliest temples had just one tower, or shikhara, later temples had several.
 - The garbhagriha is always located directly under the tallest tower.



- Outside of Garbha Griha, images of river Goddess, Ganga and Yamuna was placed.
 - Presence of Assembly halls and Mandapas
 - Panchayatan Style- Main Sanctum with subsidiary shrines
 - No Water tanks or reservoir are present in the temple premises.



Shikhar Types	<ul style="list-style-type: none"> • Latina : Shikhar Convex curves (inwards) with square base, also called Rekha Prasada • Phamsana : Broader base and Concave curves (Outward) • Vallabhi : Vaulted Chamber one above one Shikhar
	 <p>The image contains three hand-drawn diagrams. The first diagram shows a rounded dome shape with two arrows pointing towards each other at the top, labeled 'inward'. The second diagram shows a stepped profile with two arrows pointing away from each other at the top, labeled 'outward'. The third diagram shows a stepped profile with a smaller dome resting on top of it, labeled 'Vaulted Chamber'.</p>

There are many subdivisions of nagara temples depending on the shape of the shikhara.

Latina

- Shikhara which is square at the base and whose walls curve or slope inward to a point on top is called the 'latina' or the rekha-prasada type of shikara.



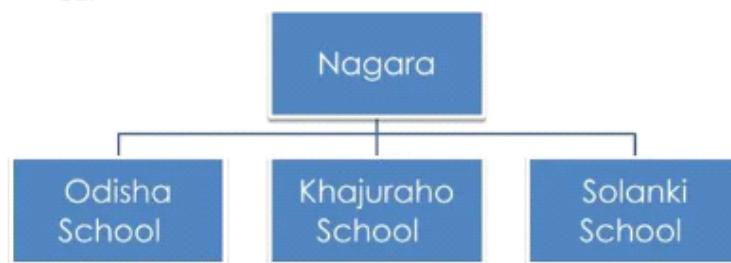
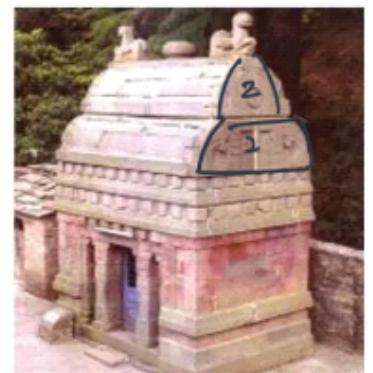
Phamsana

- Phamsana buildings tend to be broader and shorter than latina ones.
- Their roofs are composed of several slabs that gently rise to a single point over the centre of the building, unlike the latina ones which look like sharply rising tall towers.
- Phamsana roofs do not curve inward, instead they slope upwards on a straight incline.



Vallabhi

- The third main sub-type of the nagara building is what is generally called the Valabhi type. These are rectangular buildings with a roof that rises into a vaulted chamber.
- The form of the temple is influenced by ancient building forms that were already in existence before the fifth century CE.



Nagara Schools (Region)

- Odisha : Kalinga school
 - Word changes Shikhar -> Rekhaduel, Mandap -> Jagmohan
 - Presence of Boundary wall



The Exterior walls were lavishly decorated with intricate carvings but interior walls were plain.

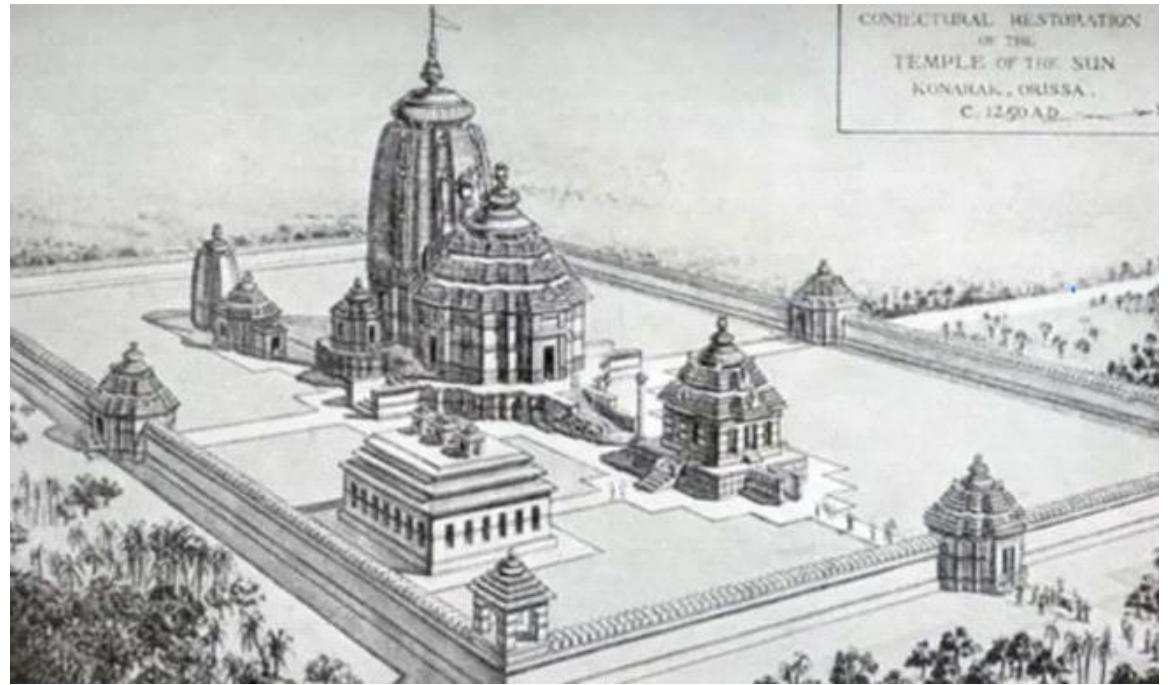
There was no use of pillars. Iron girders were used instead to support the roof.

Shikharas in Odisha schools were known as Rekhadeuls. They were Vertical roofs which suddenly curved inwards sharply.

Mandaps were known as Jagmohanas in this region

The ground plan of the main temple was square

Examples: Sun Temple at Konark, Jagannath Temple at Puri, Lingaraj Temple at Bhubaneswar



- Khajuraho :

- Best Example of nagara, has all the features
- Separate School because of thematic, Theme : Kamasutra



Khajuraho school

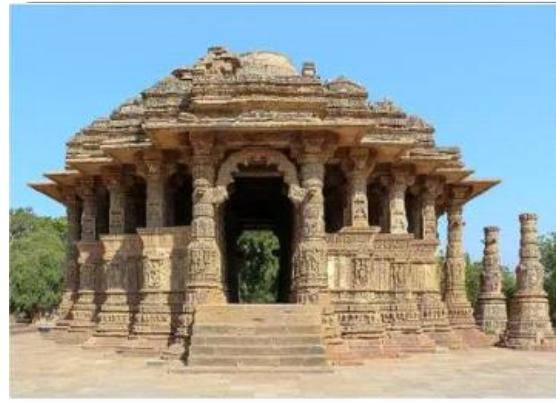
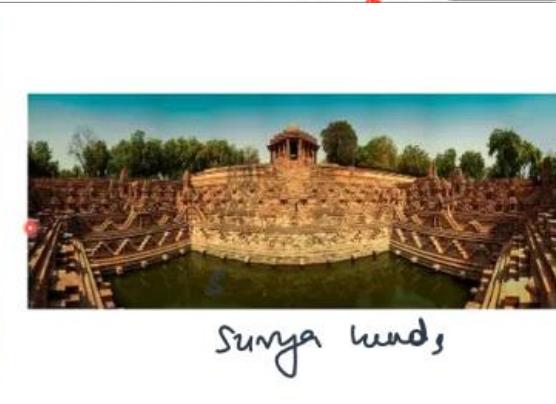
Prevalent in Central Part of India, the Chandela Rulers developed a distinct school. Features were as follows	Both interior and exterior walls were lavishly decorated with carvings	Themes of the sculptures were erotic and drew inspiration from Vatsyayana's Kamasutra	Temples were made of Sandstone	Temples had three chambers- Grabhagriha, Mandapa and Ardhamandapa	Temples were generally North and East Facing.	Temples were built on higher platform and belong to Hindu as well as Jaina religion.	Example- Kandariya Mahadevi Temple, Lakshman temple at Khajuraho
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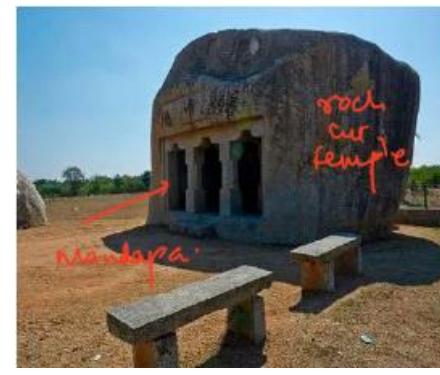
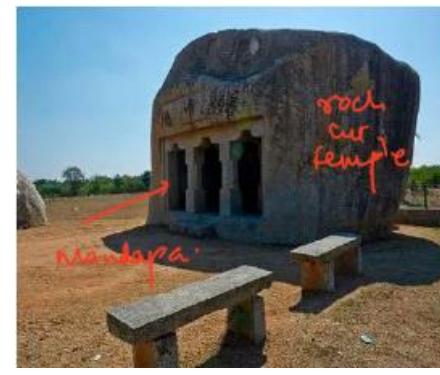
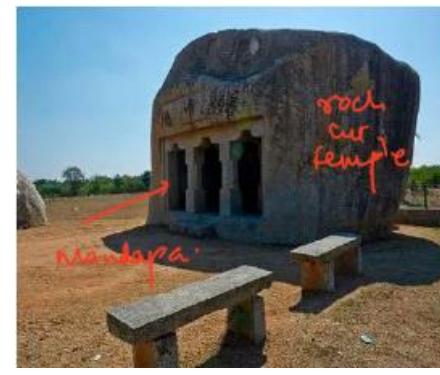
- Solanki :

- Boundary wall + Entry gate (Torana) + Water Tanks (Surya kunds)



Solanki school

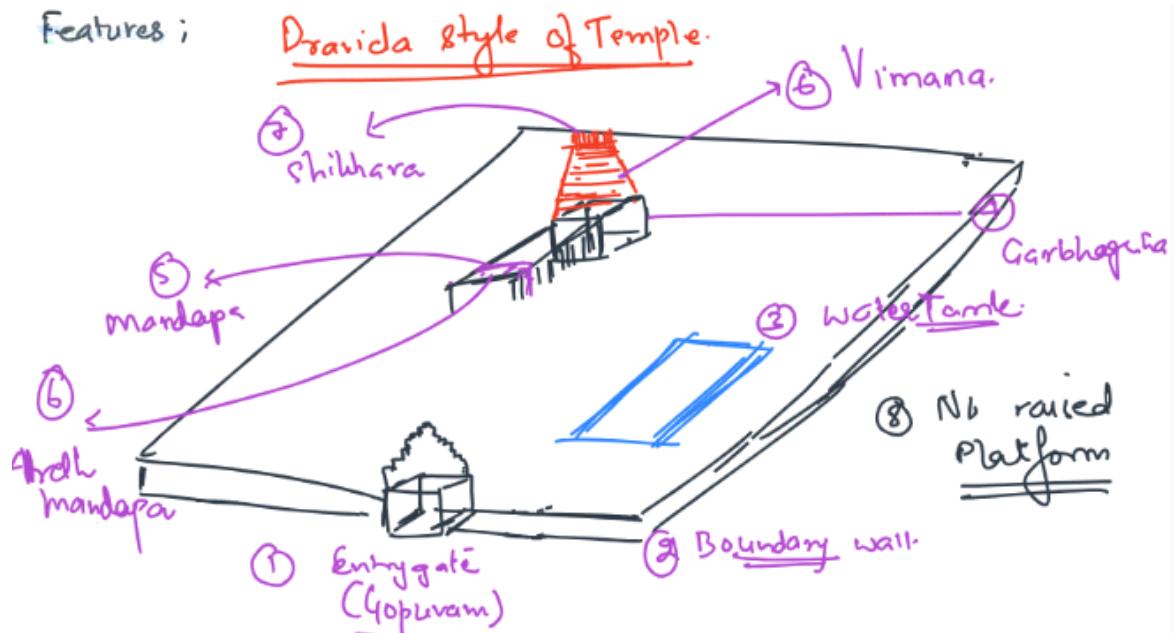
<p>Prevalent in the North-western parts of India including Gujarat and Rajasthan. It was developed under the patronage of Solanki rulers. The following were the features:</p>	<p><input checked="" type="checkbox"/> The Temple walls were devoid of carvings</p>	<p><input checked="" type="checkbox"/> Garbhagriha was connected with mandapa both externally and internally</p>	<p><input checked="" type="checkbox"/> Decorated arched gateways called Toranas</p>	<p>Presence of Step Tanks called Surya Kunds was a unique feature of this school. The steps of tank were full of small temples. There are wooden carvings present in these temples.</p>	<p><input checked="" type="checkbox"/> Use of diverse materials- Sandstone, Black basal and soft marble.</p>	<p><input checked="" type="checkbox"/> Most of the temples are east facing and designed such that every year, during the equinoxes, the suns rays fall directly into the shrine.</p>	<p>Example: Modhera Sun Temple, Gujarat built by Bhima I</p>
						 <p>Surya Kund,</p>	

<p>Pallava Temples (Early South)</p>	<ul style="list-style-type: none"> Pallava Architecture -> Evolves into -> Dravida Architectures Pallava Architecture Stages <table border="1" data-bbox="382 1073 1510 1866"> <tr> <td data-bbox="382 1073 605 1866"> <p>Stage 1 Mahendravarman Group</p> </td><td data-bbox="605 1073 1510 1866"> <ul style="list-style-type: none"> Rock Cut Temple Called mandapa Very rudimentary Stage I <ul style="list-style-type: none"> Their early buildings were rockcut, while the later ones were structural. The early buildings are generally attributed to the reign of Mahendravarman I, a contemporary of the Chalukyan king, Pulakesin II of Karnataka. <p><input checked="" type="checkbox"/> Mahendravarman- Rock Cut Temples</p> <ul style="list-style-type: none"> Temples were known as <u>mandapas</u>, unlike the Nagara style in which mandap meant only the assembly hall.   </td></tr> <tr> <td data-bbox="382 1866 605 1958"> <p>Stage 2 Narsinivarman</p> </td><td data-bbox="605 1866 1510 1958"> <ul style="list-style-type: none"> Panch Rath of Mahabalipuram Maturity in rock cut </td></tr> </table> 	<p>Stage 1 Mahendravarman Group</p>	<ul style="list-style-type: none"> Rock Cut Temple Called mandapa Very rudimentary Stage I <ul style="list-style-type: none"> Their early buildings were rockcut, while the later ones were structural. The early buildings are generally attributed to the reign of Mahendravarman I, a contemporary of the Chalukyan king, Pulakesin II of Karnataka. <p><input checked="" type="checkbox"/> Mahendravarman- Rock Cut Temples</p> <ul style="list-style-type: none"> Temples were known as <u>mandapas</u>, unlike the Nagara style in which mandap meant only the assembly hall.  	<p>Stage 2 Narsinivarman</p>	<ul style="list-style-type: none"> Panch Rath of Mahabalipuram Maturity in rock cut
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<p>Stage 2 Narsinivarman</p>	<ul style="list-style-type: none"> Panch Rath of Mahabalipuram Maturity in rock cut 				

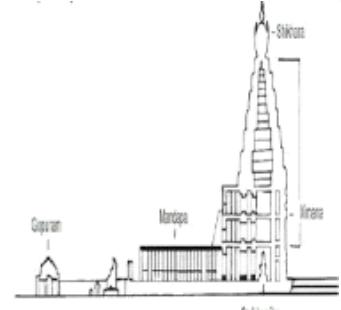
	<p>Mamala Group</p> <ul style="list-style-type: none"> Narasimhavarman I, also known as Mamalla, who acceded the Pallava throne around 640 CE, is celebrated for the expansion of the empire, and inaugurating most of the building works at Mahabalipuram which is known after him as Mamallapuram. Rock cut temples decorated by intricate sculptures Mandapas divided into separate rathas Pandav Ratha - <u>Dharmaraja Ratha</u>, <u>Arjun Ratha</u>, <u>Bhima Ratha</u>, <u>Nakul - Sahdev Ratha</u> and <u>Draupadi Ratha</u>.  <ul style="list-style-type: none"> Problem : Cracks started to appear
<p>Stage 3 Narsimhavarman Rajasinha Group</p>	<ul style="list-style-type: none"> Early Dravida Architecture Shore temple Free standing : Nothing used to support them <p>Stage III: Rajasimha group (Free standing temples)</p> <ul style="list-style-type: none"> Ex - Shore temple at Mahabalipuram, Kailashnath temple at Kanchipuram <p>Nandivarman group (Declining structures)</p> <ul style="list-style-type: none"> Smaller in size; features almost similar to the Dravidian style Ex - Mukteshwar temple, Kanchipuram Matangeshwar temple Parsurameshwar temple, Guddimallam 
<p>Dravida Temples</p>	<ul style="list-style-type: none"> Shikhar -> Vimana, kalash -> Shikhar ++ Entry Gate, Boundary wall, Water tank -- No Raised platform <ul style="list-style-type: none"> Panchyatana -> With no clusterisation <ul style="list-style-type: none"> Vimanas will be separate Smallest Vimana has the main deity : Oldest part of temple

- Imagery is fierce and non-welcoming with dvarapals as protector
 - Yali : half lion + half elephant -> Impact fear and show power

Features :



- Unlike the nagara temple, the dravida temple is enclosed within a compound wall.
- The front wall has an entrance gateway in its centre, which is known as a gopuram.
- The shape of the main temple tower known as Vimana in Tamil Nadu is like a stepped pyramid that rises up geometrically rather than the curving shikharas of North India.
- The North Indian idea of multiple shikharas rising together as a cluster was not popular in South India.
- At some of the most sacred temples in South India, the main temple in which the garbhagriha is situated has, in fact, one of the smallest towers. This is because it is usually the oldest part of the temple.



- Whereas at the entrance to the North Indian temple's garbhagriha, it would be usual to find images such as mithunas and the river goddesses, Ganga and Yamuna, in the south you will generally find sculptures of fierce dvarapalas or the door-keepers guarding the temple.
- It is common to find a large water reservoir, or a temple tank, enclosed within the complex.
- Subsidiary shrines are either incorporated within the main temple tower, or located as distinct, separate small shrines beside the main temple.

Pillars (origin)



Dravida (10)

→ Cholas

high up power



Vijayanagara

(Kalyan
mandapa)

Chola Style

- Monumental Vimana and Mandap
 - Long and large to show grandeur : Show off their power
- Cholas made best Dravida style temples



Brihadisvara, Thanjavur

- Climax of Dravida temple building ✓ power
- Monumental Vimana
- Horizontal elaboration - Temple complex
- Images of Kings and Queens along with deities
- Temples to commemorate successful military conquests - Gangaikondacholapuram Temple
- Shaivite Temples

Vijayanagar Style

- Large legacy + Indo Islamic style
- ++ Kalyana mandapa (dedicated to divine marriage)
 - Combined the features of Chola, Hoysalas, Pandyas, Chalukyas architectural styles
 - Influenced by the Indo- Islamic style of Bijapur

Characteristic features -

- Highly ornamental walls with carvings and geometrical patterns
- Gopurams on all the sides
- Monolithic rock pillars
- Temple pillars had a mythical creature Yali engraved
- Larger enclosing walls
- Kalyana mandapa (dedicated to divine marriage)



Vesara

- Hybrid Style = Nagara (Structural) + Dravida Features (Decoration)
- Chalukyas, Hoysalas, Rashtrakutas, Kakatiya

- Zigzag design of platform

Many different styles of temple architecture influenced by both North and South Indian temples were used in regions like Karnataka. It combined features of both Nagara and Dravidian school and resulted in a hybridized style.

Features are as follows *Shweta*

- Emphasis on Vimana and Mandapa
- Open passageway
- The pillars, doorways and ceilings were decorated with intricate carvings

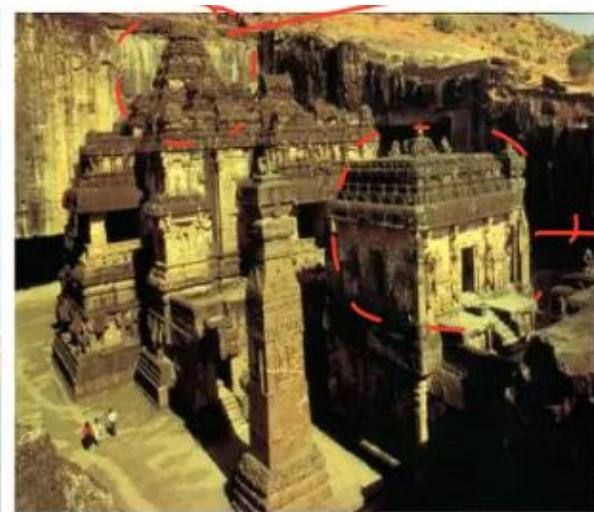
Three prominent Dynasties who made Vesara style of temples are-

Chalukyas of Badami and Kalyani

Rashtrakutas - Kailashnath Temple at Ellora

Hoysala Dynasty(1050-1300AD)- Temples at Halebid, Belur etc

- Influence of Nagara style is in the curvilinear Shikhar and square base of the vesara temple.
- Influence of Dravida style is seen in intricate carving and sculptures, design of Vimana and steeped shikhar of Vesara Temple.



Hoysala Style

- Stellate Plan, Black Basaltic Rock
 - Jagati : Small Raised platform
 - Polished Pillars
- Hoysala Art*
- Multiple shrines built around central pillared hall.
 - The shrines are in the shape of an intricately designed star. This was known as stellate plan.
 - Soft soap stone was the main building material
 - Emphasis was laid on decoration of the temple by sculptures. Both interior and exterior are beautifully carved
 - Temples were built on upraised platform known as Jagati.
 - Wall and stairs had a Zigzag pattern
 - Eg- Hoyasaleswara temple at Halebid, Vijayanarayan temple at Belur



Pala and Sena School

- Red brick Stupa Design

	<ul style="list-style-type: none"> In the Bengal region the architecture came to be known as Pala and sena type of Architecture. <p>Pala</p> <ul style="list-style-type: none"> They were primarily Buddhist rulers following the Mahayana but were very tolerant of both the religions. They built lot of Viharas, Chaityas and stupas. Universities of Nalanda, Jagaddala, Odantapuri and Vikramshila were developed under the Pala rulers. Somapura Mahavihara is a magnificent monastery in Bangladesh developed by them. ✓ 	 
Sena School	<ul style="list-style-type: none"> Sloping roof of Begal and Lustorius finish <p>Sena Rulers ↗</p> <p>The Senas were Hindus and made temples of Hindu Gods and also sustained Buddhist architecture. Hence the architecture influenced both the religions. ↘</p> <p>E.g. Dakshewari temple in Bangladesh.</p> <p>Common Features of Bengal School</p> <ul style="list-style-type: none"> Curve or sloping roof as in bamboo huts Burnt bricks of clay or terracotta bricks Tall and curving shikhara For sculptures-Stone and metal was used Highly lustrous finish 	

SUN TEMPLES	<ul style="list-style-type: none"> A sun temple (or solar temple) is a building used for religious or spiritual activities, such as prayer and sacrifice, dedicated to the sun or a solar deity Surya devata as Main god Temple always faces East -> First sun rays falls on temple
List of Main Sun Temples	<p>Konark Sun Temple, Odisha</p> <p>The Konark Sun Temple is a 13th-century CE Hindu temple dedicated to the sun god Surya. It is located in the town of Konark in the Indian state of Odisha. The temple is one of the most famous sun temples in India and is a UNESCO World Heritage Site. The temple is built in the shape of a giant chariot, with 12 pairs of stone horses pulling the chariot. The chariot is 100 feet high and is adorned with intricate carvings of deities, animals, and geometric patterns. The temple was built by King Narasimhadeva I of the Eastern Ganga dynasty.</p> <p>Modhera Sun Temple, Gujarat</p> <p>The Modhera Sun Temple is another famous sun temple in India. It is located in the town of Modhera in the Indian state of Gujarat. The temple was built in the 11th century CE by King Bhimdev I of the Chaulukya dynasty. The temple is built in the Maru-Gurjara architectural style and is made of sandstone. The temple is in the form of a stepped pyramid and is adorned with intricate carvings of deities, animals, and geometric patterns.</p> <p>Martand Sun Temple, Jammu and Kashmir</p> <p>The Martand Sun Temple is a Hindu temple dedicated to the sun god Surya. It is located in the Anantnag district of the Indian union territory of Jammu and Kashmir. The temple was built in the 8th century CE by King Lalitaditya Muktagupta of the Karkota dynasty. The temple is built in the Kashmiri architectural style and is made of limestone. The temple is in the form of a stepped pyramid and is adorned with intricate carvings of deities, animals, and geometric patterns.</p>

Sun Temple, Gwalior, Madhya Pradesh

The Sun Temple in Gwalior is a Hindu temple dedicated to the sun god Surya. It is located in the city of Gwalior in the Indian state of Madhya Pradesh. The temple was built in the 12th century CE by Raja Suraj Sen of the Tomar dynasty. The temple is built in the Hindu architectural style and is made of sandstone. The temple is in the form of a stepped pyramid and is adorned with intricate carvings of deities, animals, and geometric patterns.

Surya Narayana Temple, Arasavalli, Andhra Pradesh

The Surya Narayana Temple is a Hindu temple dedicated to the sun god Surya. It is located in the village of Arasavalli in the Indian state of Andhra Pradesh. The temple was built in the 7th century CE by King Devendra Varma of the Chalukya dynasty. The temple is built in the Dravidian architectural style and is made of sandstone. The temple is in the form of a stepped pyramid and is adorned with intricate carvings of deities, animals, and geometric patterns.

Surya Pahar Temple, Assam

The Surya Pahar Temple is a Hindu temple dedicated to the sun god Surya. It is located in the village of Surya Pahar in the Indian state of Assam. The temple is built on a hilltop and is surrounded by lush greenery. The temple was built in the 18th century CE by King Pramatta Singha of the Ahom dynasty. The temple is built in the Assamese architectural style and is made of stone. The temple is in the form of a stepped pyramid and is adorned with intricate carvings of deities, animals, and geometric patterns.

Suryanar Kovil, Tamil Nadu

The Suryanar Kovil is a Hindu temple dedicated to the sun god Surya. It is located in the village of Suryanar Kovil in the Indian state of Tamil Nadu. The temple is one of the oldest sun temples in India and is believed to have been built in the 7th century CE. The temple is built in the Dravidian architectural style and is made of granite. The temple is in the form of a stepped pyramid and is adorned with intricate carvings of deities, animals, and geometric patterns.

Surya Narayana Temple, Domlur, Bengaluru, Karnataka

The Surya Narayana Temple is a Hindu temple dedicated to the sun god Surya. It is located in the Domlur neighborhood of Bengaluru, the capital of the Indian state of Karnataka. The temple was built in the 19th century CE. The temple is built in the Dravidian architectural style and is made of granite. The temple is in the form of a stepped pyramid and is adorned with intricate carvings of deities, animals, and geometric patterns.

Dakshinaarka Sun Temple, Gaya, Bihar

The Dakshinaarka Sun Temple is a Hindu temple dedicated to the sun god Surya. It is located in the city of Gaya in the Indian state of Bihar. The temple is one of the most important pilgrimage sites for Hindus. The temple was built in the 12th century CE by King Vishnuvardhana of the Hoysala dynasty. The temple is built in the Hoysala architectural style and is made of sandstone. The temple is in the form of a stepped pyramid and is adorned with intricate carvings of deities, animals, and geometric patterns.

Balaji Sun Temple, Unao, Madhya Pradesh

The Balaji Sun Temple is a Hindu temple dedicated to the sun god Surya. It is located in the city of Unao in the Indian state of Madhya Pradesh. The temple is one of the oldest sun temples in India and is believed to have been built in the 6th century CE. The temple is built in the Nagara architectural style and is made of sandstone. The temple is in the form of a stepped pyramid and is adorned with intricate carvings of deities, animals, and geometric patterns.

Sun Temple, Ranchi, Jharkhand

The Sun Temple is a Hindu temple dedicated to the sun god Surya. It is located in the city of Ranchi in the Indian state of Jharkhand. The temple was built in the 19th century CE by King Birsa Munda. The temple is built in the Dravidian architectural style and is made of sandstone. The temple is in the form of a stepped pyramid and is adorned with intricate carvings of deities, animals, and geometric patterns.

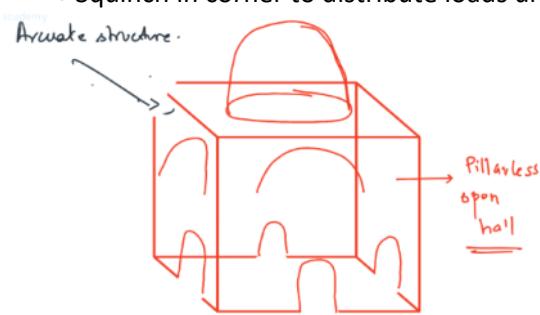
Sun Temple, Katarmal, Uttarakhand

The Sun Temple is a Hindu temple dedicated to the sun god Surya. It is located in the village of Katarmal in the Indian state of Uttarakhand. The temple was built in the 11th century CE by King Ajaypal of the Katyuri dynasty. The temple is built in the Nagara architectural style and is made of sandstone. The temple is in the form of a stepped pyramid and is adorned with intricate carvings of deities, animals, and geometric patterns.



L26 Indo Islamic, Modern Architecture

23 January 2025 06:20 PM

DELHI SULTAN	<ul style="list-style-type: none"> • 1206-1526
Phases I	<ul style="list-style-type: none"> • Qutbuddin Aibak (1195-1208) <ul style="list-style-type: none"> • Re use of abandoned structure • Mehrauli : Abandoned temple -> Quwwat ul Islam Mosque, • Ajmer : Abandoned Jain Monastery -> Adhai Din ka Jhopra   <ul style="list-style-type: none"> • Qutubuddin Aibak, first converted some temples and other existing buildings into mosques while destroying many others and using their material for building mosques. ✓ Examples : Quwwat-ul-Islam mosque near the Qutab Minar in Delhi was converted from temple, and the building at Ajmer called Arhai Din ka Jhonpra had been a monastery. ✓ The style of decoration used in these structures had no human or animal figures as it was considered un-Islamic to do so. ✓ Instead, they used scrolls of flowers and verses of the Quran which were intertwined in a very artistic manner.
Phase II	<ul style="list-style-type: none"> • Phase II : Delhi Sultanate (1200-1500) <ul style="list-style-type: none"> • Needed open halls -> They don't want too many pillars • Introduced Arcuate Structure = True Arch + True Dome + Squinch <ul style="list-style-type: none"> ◦ Inspired from Turkish architecture ◦ Squinch in corner to distribute loads uniformly <p>Arcuate structure.</p> 

- Introduction of True Arch and Dome:
- The arch and the dome were known previously, but they were not used on a large scale.
- Moreover, the correct scientific method of constructing the arch was rarely employed.

The Importance of the Arch and Dome:

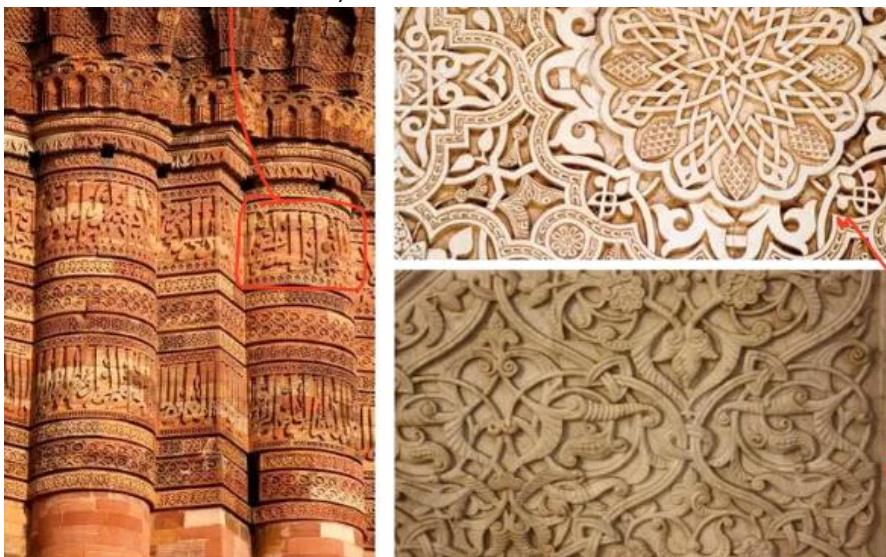
- The dome provided a pleasing skyline and, as the architects gained more experience and confidence, the dome rose higher.
- With the use of Domes the buildings became lofty and impressive.
- The arch and the dome enabled the construction of large halls with a clear view as pillars were not needed.

- Limestone Mortar : Glue to hold the blocks
 - Gypsum Limestone cement : very Light and very strong
- The Turkish rulers used both the dome and arch method as well as the slab and beam method in their buildings.



- The Turks used fine quality light mortar in their buildings. Thus, new architectural forms and mortar of a superior kind became widespread in north India, with the arrival of the Turks.

- Decoration : Islam not allowed to use human or animal figures to decorate building
 - Arabesque : Calligraphy + geometric Design + Use of Hindu Motifs as decorative design
 - Kufi : Decorative writings on walls and pillar
 - Hindu motif like Lotus, etc used

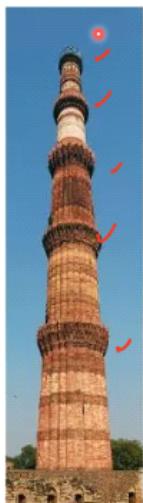


In the sphere of decoration, the Turks eschewed representation of human and animal figures in their buildings.

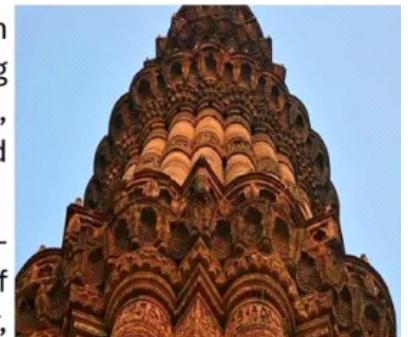
- Instead, they used geometrical and floral designs, combining them with panels of inscriptions containing verses from the Quran. Thus, the Arabic script itself became a work of art.
- The combination of these decorative devices was called arabesque.
- They also freely borrowed Hindu motifs such as the bell motif the bel motif, swastika, lotus, etc. Thus, like the Indians, the Turks were intensely fond of decoration.
- The Turks also added colour to their buildings by using red sandstone.
- Yellow sandstone, or marble was used in these buildings for decoration and to show off the colour of red sandstone.

• Ex : Qutub Minar :

- Different material -> created by different ruler



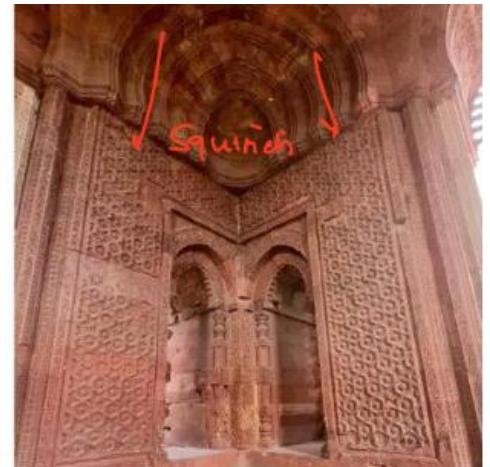
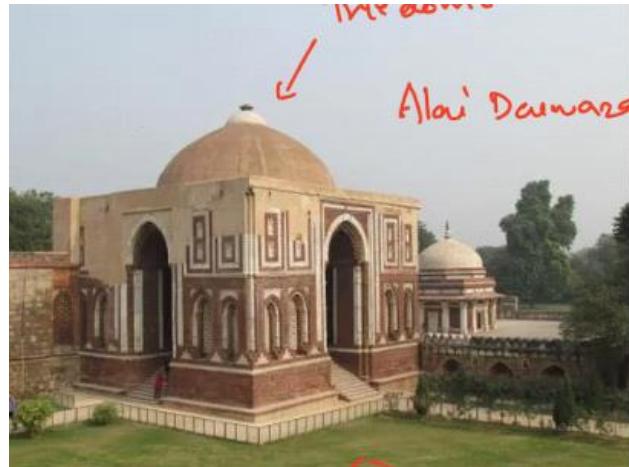
- The skill of masons can be seen in the Qutab Minar. The tapering tower, originally 71.4 metre high, was begun by Aibak, and completed by Iltutmish.
- The skill of the Indian stone-cutters can be seen in tomb of Iltutmish (near the Qutab Minar, Delhi) were so intricately carved that hardly a square inch is left vacant.



Phase III

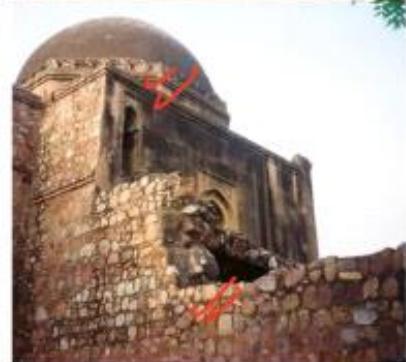
- Allauddin Khilji
 - New City Siri
 - Alai Darwaja (The building which has most scientific true dome)
 - Ealry Jali work in wall and Decorative arch





Khiljis

- Alauddin built his capital at Siri, a few kilometers away from the site around the Qutab.
- Unfortunately, hardly anything of this city survives now.
- Alauddin planned a tower twice the height of the Qutab but did not live to complete it.
- The Alai Darwaza has contains a dome which, for the first time, was built on correct scientific lines.
- Thus, the art of building the arch and the dome on scientific lines had been mastered by the Indian craftsmen by this time.

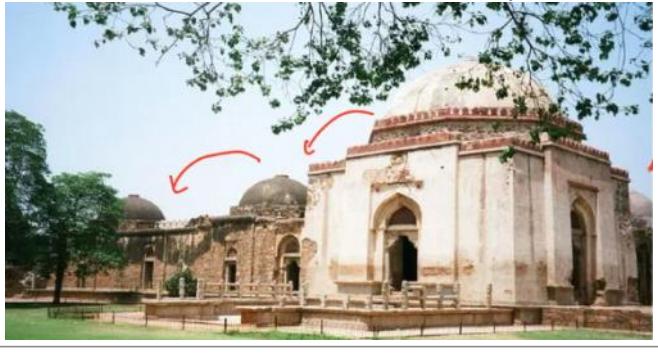


Phase IV

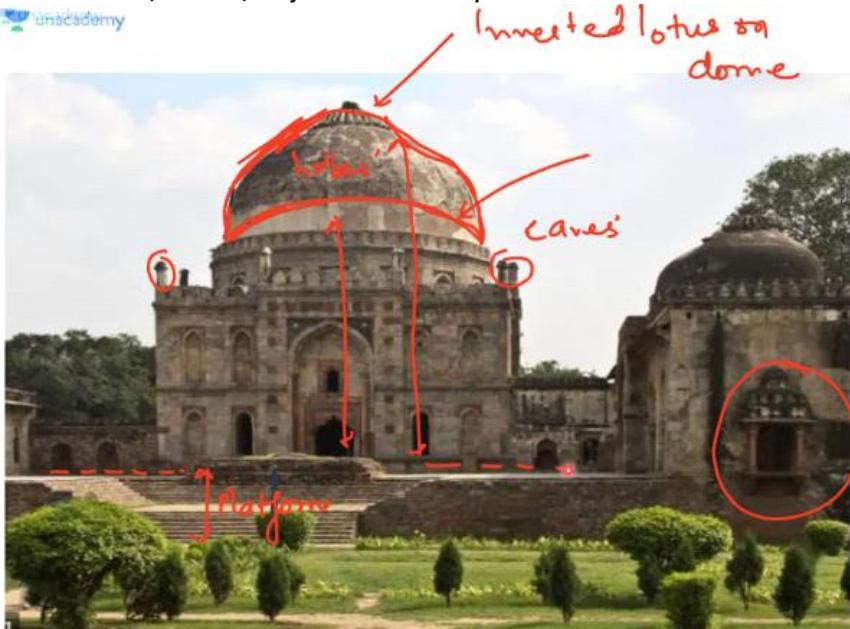
- Cities of Tuglaqabad, Jahaanpanah, Ferozabad
- In the tomb of Ghiyasuddin the building was put upon a high platform. Its beauty was heightened by a marble dome.
- A striking feature was the sloping walls. This is called 'batter' and gives the effect of strength and solidity to the building.
- The Tughlaqs did not use the costly red sandstone in their buildings but the cheaper and more easily available greystone. Since it was not easy to carve this type of stone, the Tughlaq buildings have a minimum of decoration.

Contribution of Delhi Sultan's → Architecture.

1. True arch and true dome P2
2. Arabesque P2
3. Limestone mortar P2
4. Batter (Sloping walls) P(4a)
5. Marble dome P(4a)
6. Beam - Lintel P(4a)
7. Open halls and arcuate buildings P2
8. New carving and decorative techniques. P2
9. Squinch P2

Phase 4a	<ul style="list-style-type: none"> • Highest point of Delhi Sultanate Architecture • Ghiyasuddin Tughluq Tomb • Tughlaqabad fort • Batter : Sloping Wall • Marble Dome • Beam and Lintel -> To make window element 
Transition	<ul style="list-style-type: none"> • Muhammad bin Tughlaq tomb • Grey Sandstone : Hard to carve on it • Mark the start of decline in economy 
Phase 4b	<ul style="list-style-type: none"> • Decline Phase • Feroz Shah Kotla • Reuse material from other structure, Ugly Building • Cheap material : Grey Sandstone



LODIS	• 1450-1526
Features	<ul style="list-style-type: none"> Double Dome Structure + Inverted lotus on Dome Building tombs on raised Platforms Introduced 3 Rajasthani Gujrati elements <ul style="list-style-type: none"> Chatri / Eaves / Rajasthani Balcony  Abhishek Mishra AMOPT

MUGHALS	• 1526 to 1857
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Contributors of Mughal Emperors

Babur: chowbagh.

Humayun: 2 mosques with no architectural merit.

- Akbar:
 - Red sandstone, extreme use of chatri
 - 4 centre arch - Rajasthani - Gujarati designs
 - Fatehpur Sikri
 - Brings back trebeated structures.
 - structures with arches as decoration

Jahangir: transition to marble + Pietra Dura.

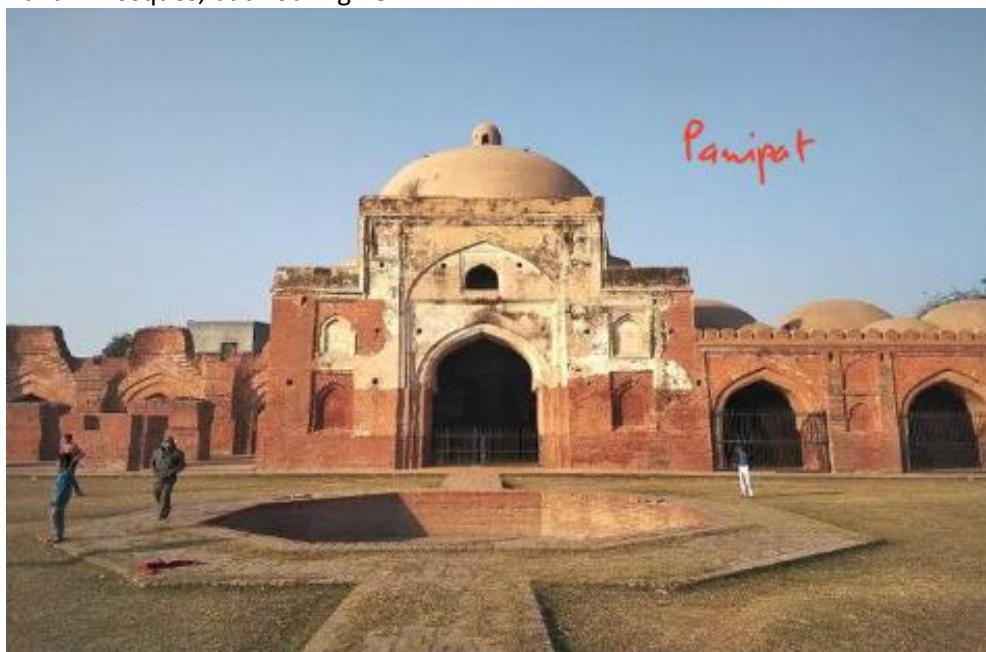
Shah Jahan:

- culmination of Indoslammi designs
- marble
- Bulbous dome (double)
- Cusped arch
- New city of Shahjahanabad.
- Taj Mahal.

Aurangzeb
 Decline of
 Architecture

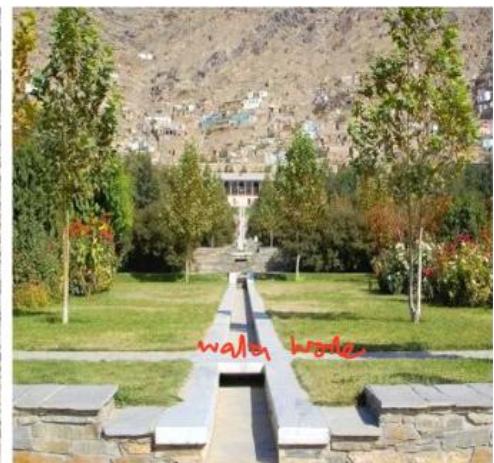
Babur

- No political stability
- Built 2 Mosques, but nothing new



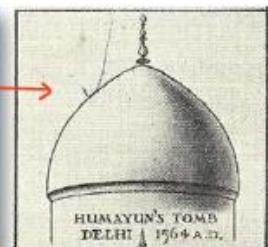
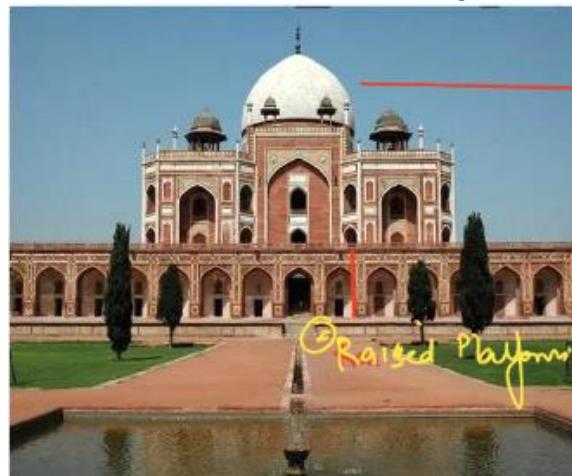
- Babur did not have enough time to devote to big architectural projects. He, nevertheless, laid out several gardens in India on the pattern of his culture-area. In his memoirs (Baburnama) he claims credit for some pavilions also.
- Babur had a short reign of five years, most of which was spent in fighting battles for the consolidation of the newly born Mughal state. He is, however, known to have taken considerable interest in building secular works. It is unfortunate that very little of this work is left today.
- The only standing structures of Babur's reign are two mosques, built in 1526, at Panipat and Sambhal.

- In Kabul created 4 Bagh



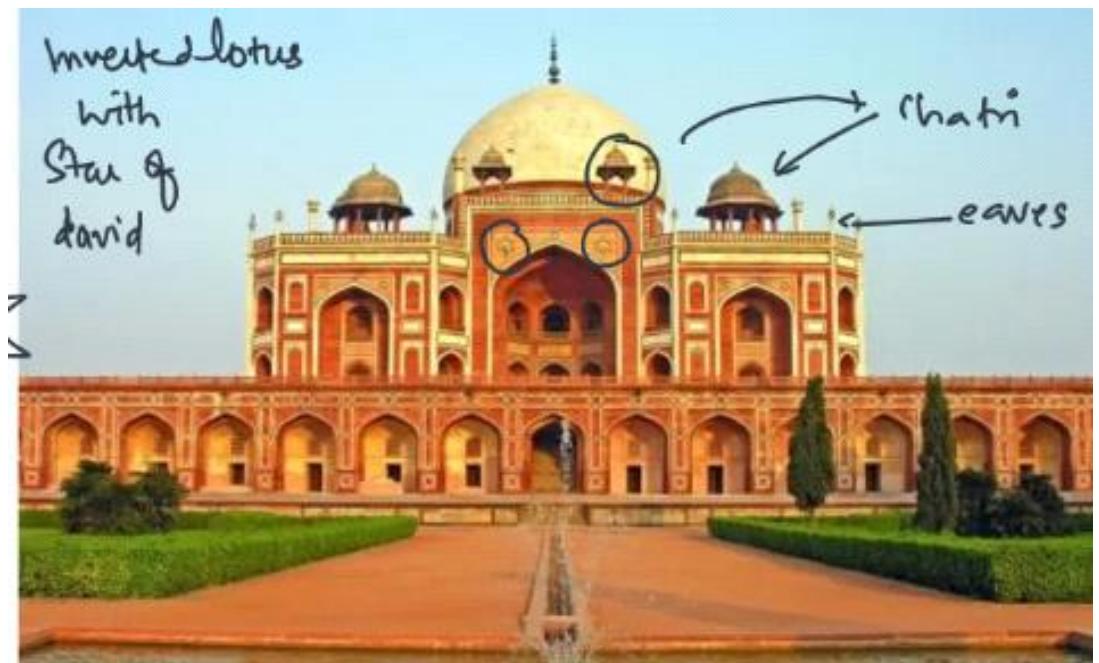
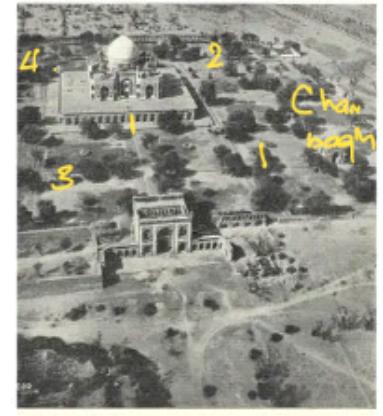
Humayun	<ul style="list-style-type: none"> • Very Politically unstable Empire <ul style="list-style-type: none"> • The Mughal domination over India was too unsettled for the production of any great work of architecture. Moreover, Humayun had to spend fifteen long years of his life in exile in Persia during the ascendancy of the Sur dynasty in Delhi. • However, two mosques from among several other buildings erected during the first phase of his reign survive. • One of these lies in ruinous condition at Agra. The other is at Fatehabad (<u>Hissar</u>). But both these structures are devoid of any architectural distinctiveness much in the same manner as the, mosques of Babur. • Humayun's return to Delhi in 1555 was short-lived. There are in fact no notable buildings of this time. • Mention may, however, be made of Humayun's tomb as a structure which was inspired by the Persian culture. • This building is in fact a landmark in the development of the Mughal style of architecture. • The construction began in 1564 after Humayun's death under the patronage of his widow, <u>Hamida Bano Begum</u>. • The architect of the building was Mirak Mirza Ghiyas, a native of Persia.
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- Humayun's tomb made by Hamida Bano Begum
 - Double dome + raised platform + Chatri + Eaves + CharBagh
 - Star of David : Inverted Lotus inside Star
 - Persian influence
 - Red stone + Yellow Stone, Hexagonal base



The tomb is octagonal in plan is crowned by a high dome, which is actually a double dome

- She brought many Persian craftsmen to Delhi to work on the structure and their skills and techniques were liberally employed.
- The tomb has thus become representative of an Indian tomb of a Persian concept.
- Humayun's tomb is one of the earliest specimens of the garden enclosure and is raised high on an arcaded sandstone platform.
- The tomb is octagonal in plan is crowned by a high dome, which is actually a double dome.



Akbar

- 4 centres Arch
- Red Sand Stone -> Strength over Decoration
- Trabeated Structure -> temple based Design
 - Agve design of Dome and minar
 - Created Mosque in temple design

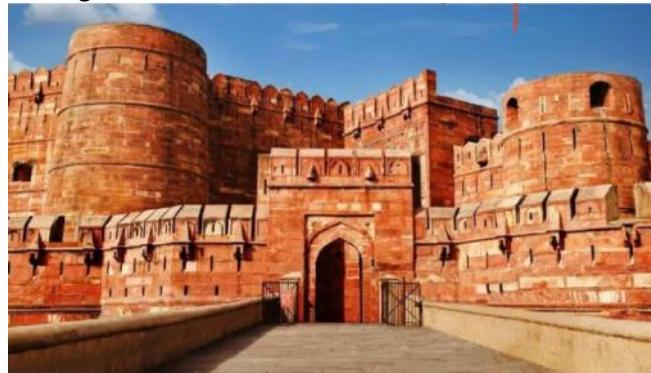
- Extensive use of Chatri and other Rajasthani Gujrati based design

→ The architecture of the reign of Akbar represents encouragement of the indigenous techniques along with central Asian influences.

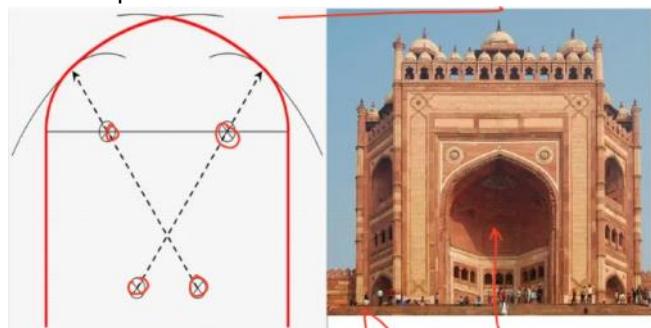
) The chief elements of the style of architecture that evolved under Akbar's patronage can be listed thus:

- The buildings mainly used red sandstone as the building material.
- A widespread use of the trabeated construction.
- The arches used mainly in decorative form rather than form the form of bracket supports.
- The decoration comprised of boldly carved patterns complemented by brightly coloured patterns on the interiors.
- Introduced 4 centered Arch.
- Akbar's building projects can be divided into two main groups, each representing a different phase.
- The first group comprised buildings of fort and a few palaces mainly at Agra, Allahabad and Lahore.
- The second group related basically to the construction of his new capital at Fatehpur Sikri.

- Phases 1 : Agra Fort



- Phase 2 : Fatehpur Sikri

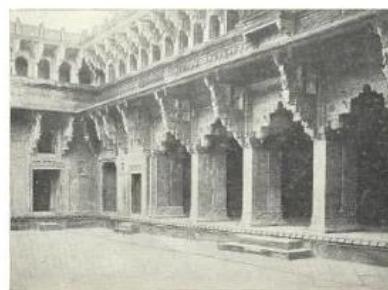


The First Phase

- One of the earliest building projects of Akbar's reign was the construction of a fort at Agra, conceived actually as a fortress-palace.
- Its massive walls and battlements convey an effect of great power.
- Inside the fort, Akbar had built many structures in the styles of Bengal and Gujarat.
- Except the Jahangiri Mahal, however, all the other structures were demolished by Shah Jahan as part of a later phase of remodelling.
- Today the Delhi Gate of the fort and Jahangiri Mahal are the only representative buildings of Akbar's reign.

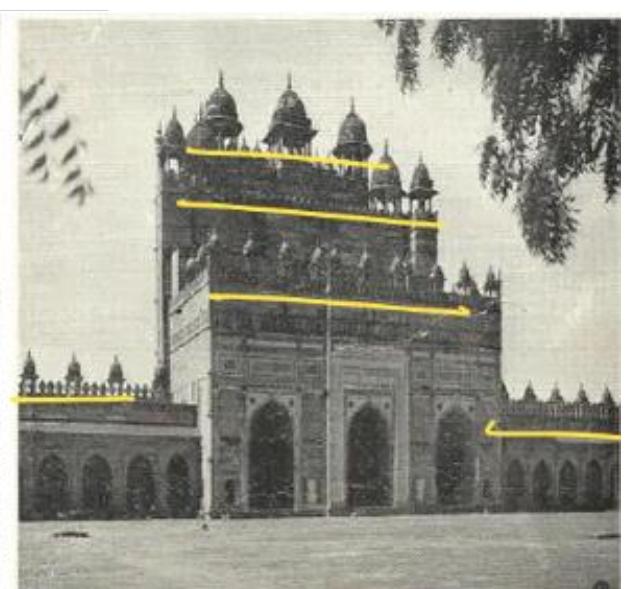
The Delhi Gate of Agra Fort probably represents Akbar's earliest architectural effort.

- It formed the principal entrance to the fort.
 - The architecture of the gate shows an originality signifying the start of a new era in the building art of India.
 - Prominent buildings in Agra Fort-
- Moti Masjid
 - Diwan-i-aam
 - Diwan-i-Khas
 - Jahangiri Mahal
 - Sheesh Mahal
- Jahangiri Mahal
 - Akbar bring Temple Design back
 - The Jahangiri Mahal was a robust building in red sandstone.
 - It is the only surviving example in the fort of the domestic building and is a fusion of Hindu and Islamic building designs.
 - Beam and bracket form its principal structural system.
 - The same style is manifested in the other palace-fortress at Lahore and Allahabad.



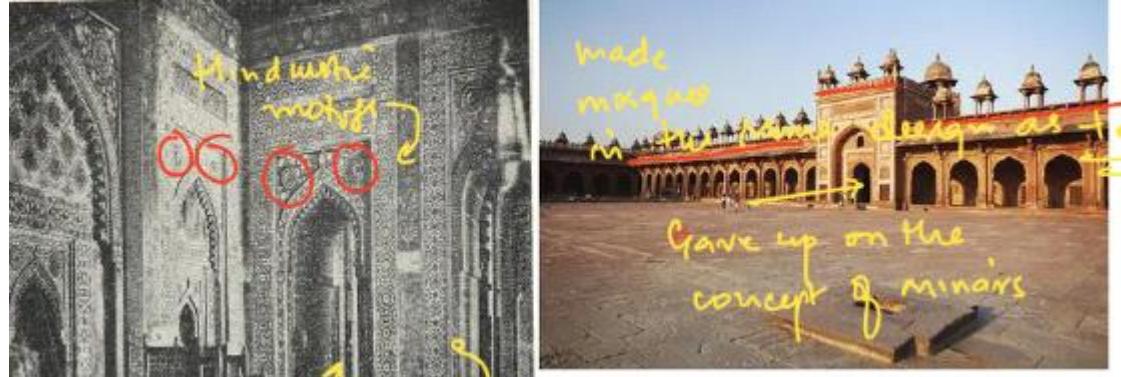
The Second Phase

- The second phase of Akbar's architectural scheme coincides with the conception and creation of a ceremonial capital for the Empire at Sikri, nearly forty kilometres west of Agra.
 - The new capital was named Fatehpur.
 - It is one of the most remarkable monuments in India.
 - In its design and layout Fatehpur Sikri is a city where the public areas like the courtyards, Diwan-i Am and Jami Masjid form a coherent group around the private palace apartments.
 - The city was built in a very short span of time (1571-1585) and as such does not follow any conscious overall plan.
 - The buildings in Fathepur Sikri may be resolved into two categories: religious and secular character.
 - The religious buildings comprise (a) the Jami Masjid; (b) the Buland Darwaza; and (c) the tomb of Shaikh Salim Chishti.
 - The buildings of secular nature are more varied and thus numerous. These can be grouped under (a) palaces (b) administrative buildings;
 - Structures of miscellaneous order- They are Diwan-i-aam, Diwan-i-khas, Naubat Khan, Panch Mahal, Birbal's house, Anup Talao.
-
- **Buland Darwaja : Showof kabars Power**
 - In 1596, the southern gateway was replaced by Akbar with a victory gate, the Buland Darwaza.
 - It is constructed in red and yellow sandstone with white marble inlay outlining the span of the arches.
 - The loftiness of the structure is enhanced by a flight of steps on the outside.
 - The entrance has been formed by a piercing huge central arch which is crowned by an array of domed kiosks.
 - The Buland-Darwaza was built to commemorate Akbar's conquest of Gujarat in 1573.



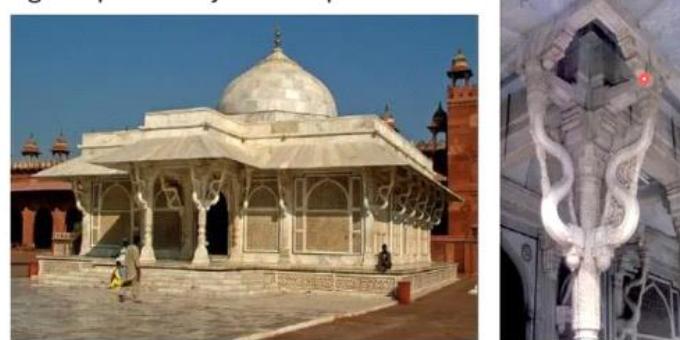
- Jama Mazjid

- The Jami Masjid uses the typical plan of a mosque - a central courtyard, arcades on three sides and domed skyline.
- The western side has the prayer hall.
- The usual entrance to the masjid is from the east where stands the structure of a big gateway projected in the form of a hexagonal porch.
- Extensive carving and decoration in the main domed section of the mosque.
- Use of Chatri and Red standstone along with Marble.

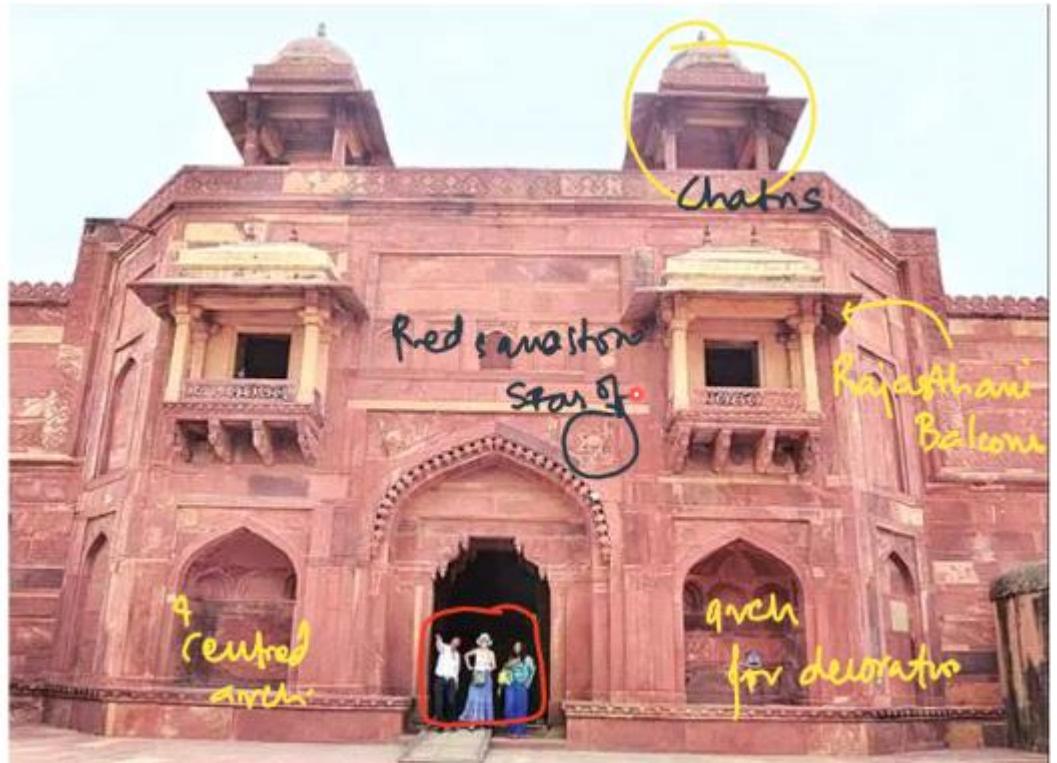


• Salim Chishti

- The tomb of Salim Chishti stands in the courtyard of the Jami Masjid in the north-western quarter.
- Originally a sandstone structure, it was converted into a more expensive marble structure sometime during the end of Jahangir's reign and the beginning of Shah Jahan's reign as per the style of the period.



• Jodha Bai's Palace

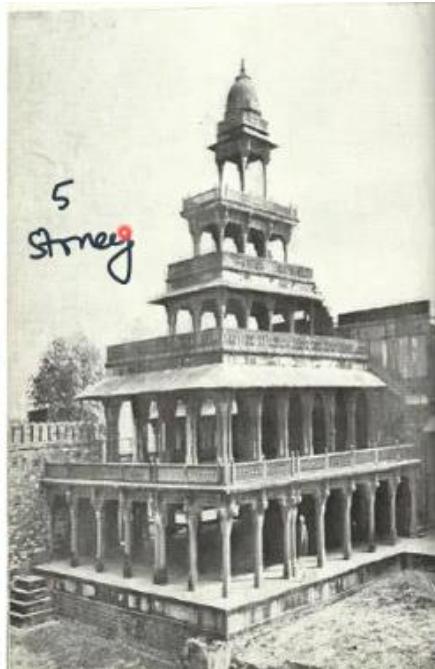


- Fatehpur Sikri

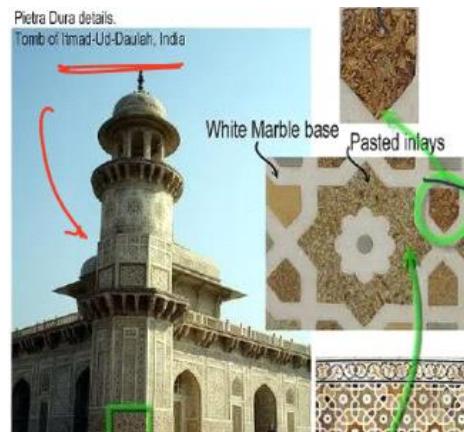
- The palace complex in Fatehpur Sikri comprises a number of apartments and chambers. The largest of these buildings is known as the Jodh Bai palace.
- The palace is massive in character.
- The wall outside is plain with principal buildings attached to inner side.
- On the north side is an arcaded passage and a balcony.
- There are rooms in the upper storey in the north and south wings. They have ribbed roofs covered with bright blue glazed tiles from Multan.

- Panch Mahal : Different theme on each floors

- A unique building of the palace complex is the Panch Mahal, a five storeys structure. The size of the five storeys successively diminishes as one goes upwards.
- At the top is a small domed kiosk. Some of the sides in this building were originally enclosed by screens of red sandstone. But none remain intact now.
- An interesting feature is that the columns on which the five storeys have been raised are all dissimilar in design.
- Of the administrative buildings, undoubtedly the most distinctive is the Diwani-i-Khas.
- The plan of this building is in the form of a rectangle and is in two stories from outsides.



Jahangir	<ul style="list-style-type: none"> • Transitionary period between Red Sandstone and Marbel <ul style="list-style-type: none"> • He was focused on paintings and other forms of art. • He built his own tomb at Lahore. • He oversaw the construction of Akbar's tomb at Sikandara. • Built Moti Masjid at Lahore. • Shalimar Bagh in Kashmir, <u>in an example</u> of a garden built by him. • The architectural importance of Akbar's tomb at Sikandra can be gauged from the fact that several mausoleums built subsequently reflect the influence of this structure to varying degree. • Particular mention may be made of the tomb of Nur Jahan's father Mirza Ghiyas Beg at Agra. • The tomb of Itimadud Daula, built in 1622-8 by Nur Jahan on the grave of her father Mirza Ghiyas Beg marks a change in architectural style from Akbar to Jahangir and Shah Jahan. • The transition from the robustness of Akbar's buildings to a more sensuous architecture of the later period is evident in the conception of this structure. <p>• Akbar Tomb</p> <p>• Nur Jahan father's tomb</p> <ul style="list-style-type: none"> • First use of Pietra Dura : Put stone inside grooves made in marbel • Persian Technique
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It was during this time white marble became the chief building material, replacing the red sandstone which has been used till now.

The first use of pietra dura can be seen in this tomb.

Jame

New Features

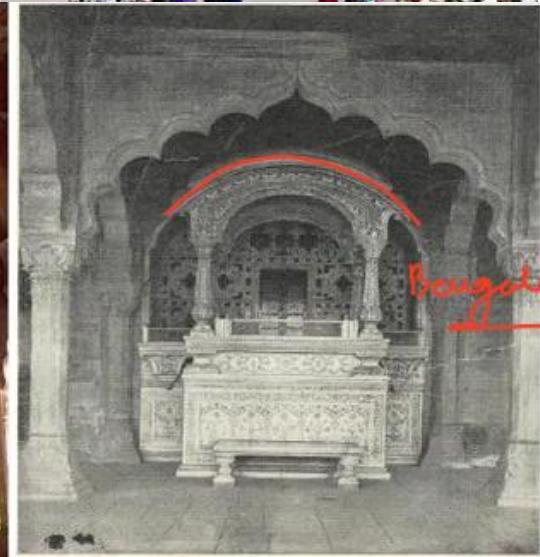
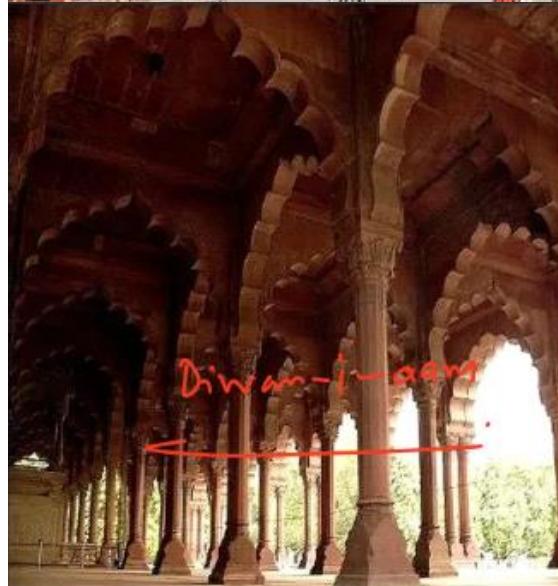
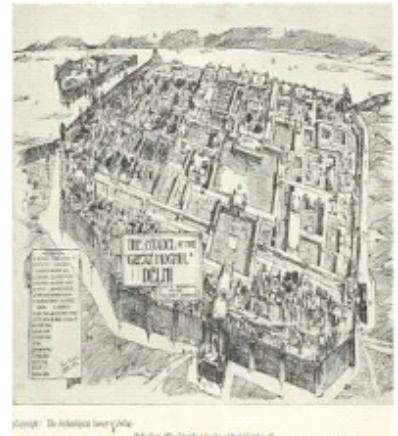
- In the sphere of the building art, Jahangir and Shah Jahan's reigns were an age of marble. Palace of red sandstones was soon taken over by marble in its most refined form. This dictated significant stylistic changes which have been listed below:
- The arch adopted a distinctive form with foliated curves, usually with nine cusps;
- Marble arcades of engrailed arches became a common feature.
- The dome developed a bulbous form with stifled neck. Double domes became very common;
- Inlaid patterns in coloured stones became the dominant decorative form.
- In the buildings, from the latter half of the Jahangir's reign, a new device of inlay decoration called pietra dura was adopted.
- In this method, semi-precious stones such as lapis lazuli, onyx, jasper, topaz and cornelian were embedded in the marble in graceful foliations.

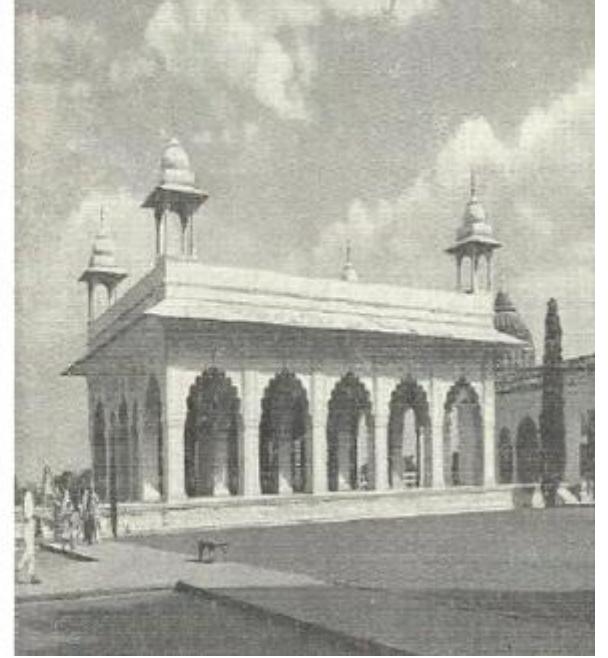
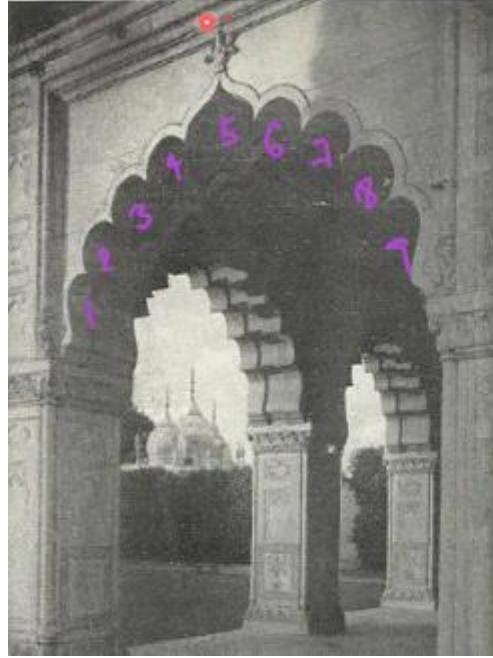
Shah Jahan	<ul style="list-style-type: none"> • Marble use • Bulbous Double Dome • 9 Cusped Arch (Foliated) • Culmination of Indo Islamic Technique in Taj Mahal • In contrast to Jahangir, his son and successor Shah Jahan, was a prolific builder. • His reign was marked by extensive architectural works in his favourite building material the marble. • Some of these were: <ul style="list-style-type: none"> a) The palace-forts, e.g, the Lal Qila at Delhi; b) The mosques, e.g. the Moti Masjid in the Agra Fort and the Jami Masjid at Delhi; and c) Taj Mahal
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- The Lal Qila is a regular rectangle with the north wall following the old course of the Yamuna river.
- There are two gate-ways -the Delhi and Lahore Gates, and massive round bastions at regular intervals along the wall.
- The gates are flanked by octagonal towers
- Inside, there are several notable buildings such as of Diwani Am, Diwani Khas and Rang Mahal.
- In the eastern wall of the Diwani Am is built the throne platform for the Emperor having curved corniced roof in the style of the Bengal architecture.
- All of these buildings have floral decorations on the walls and columns

- Red Fort

- Meena Bazar : made from arches
- 55 building inside red fort -> 4 survived





- Moti Mazid

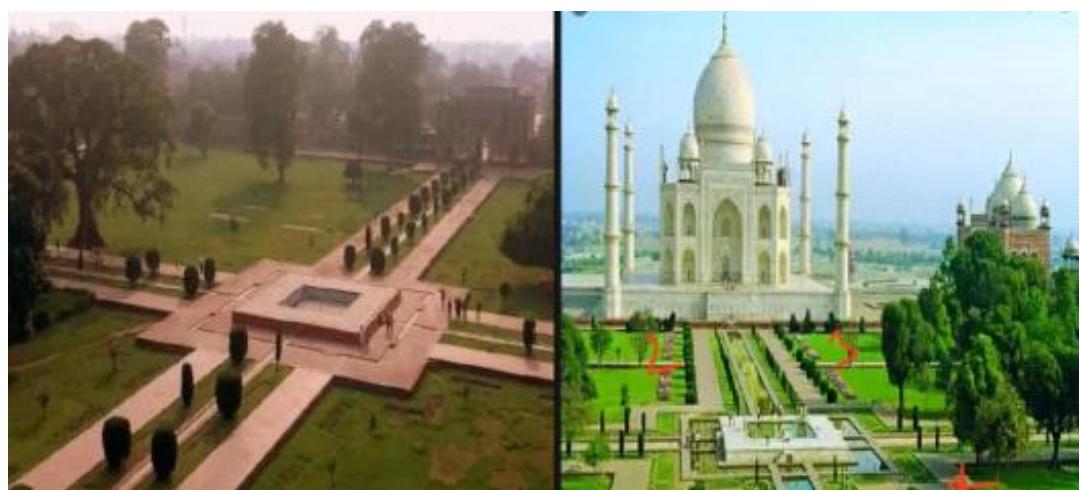
- In the Moti Masjid in the Agra Fort, Shah Jahan made experiment with an alternative scheme-an open arcaded prayer hall.
- Moreover, in this mosque the designer has also dispensed with the minarets.
- In their place, chhatris have been used on all four corners of the prayer hall.
- The entire building has been built in white marble with black marble calligraphy, heightening the elegance of the structure.



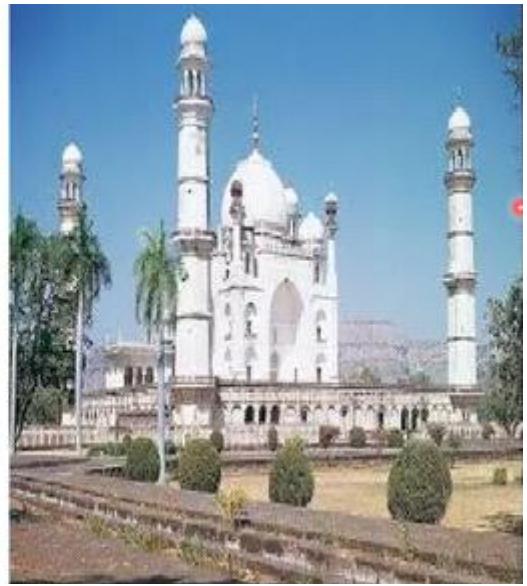
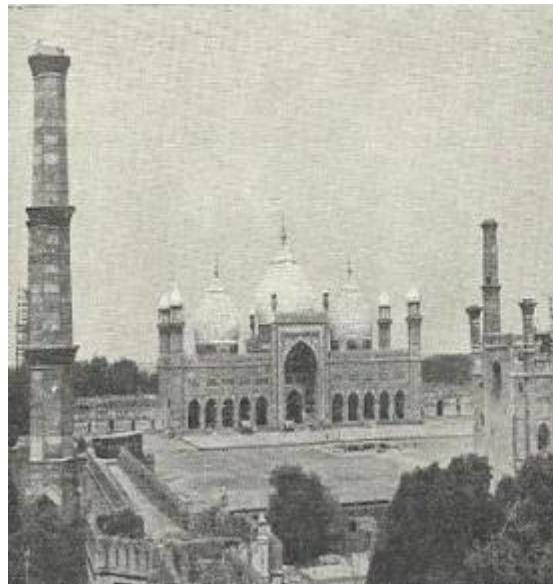
- Taj Mahal : Culmination of Indo Islamic Structure

- Rise Platform + Chatri + Eaves + Inverted Lotus
- Bulbous Double Dome + Minar + Char Bagh + 4 centred arch
- Arabesque + Jali work + Pietra Dura + Qufi

- The Taj Mahal is undoubtedly Shah Jahan's grandest and most well-known project. The construction work began in 1632, and most of it was completed by the year 1643.
- The plan of the complex is rectangle with high enclosure wall and a lofty entrance gateway in the middle of the southern side.
- There are octagonal pavilions.
- The main building of the Taj stands on a high marble platform at the northern end of the enclosure.
- To the west of this structure is a mosque.
- ~~• The Tai Mahal is a square building.~~
- Above this structure rises a beautiful bulbous dome.
- At the four corners of the platform rise four circular minarets.
- The interior resolves itself into a central hall with subsidiary chambers in the angles, all connected by radiating passages.
- The decorative features of the building consist of calligraphy and inlay work in the exterior and pietra dura in the interior.
- Marble, the main building material, is of the finest quality brought from Makrana quarries near Jodhpur.
- The garden in front of the main structure is divided into four quadrants with two canals running across, forming the quadrants.

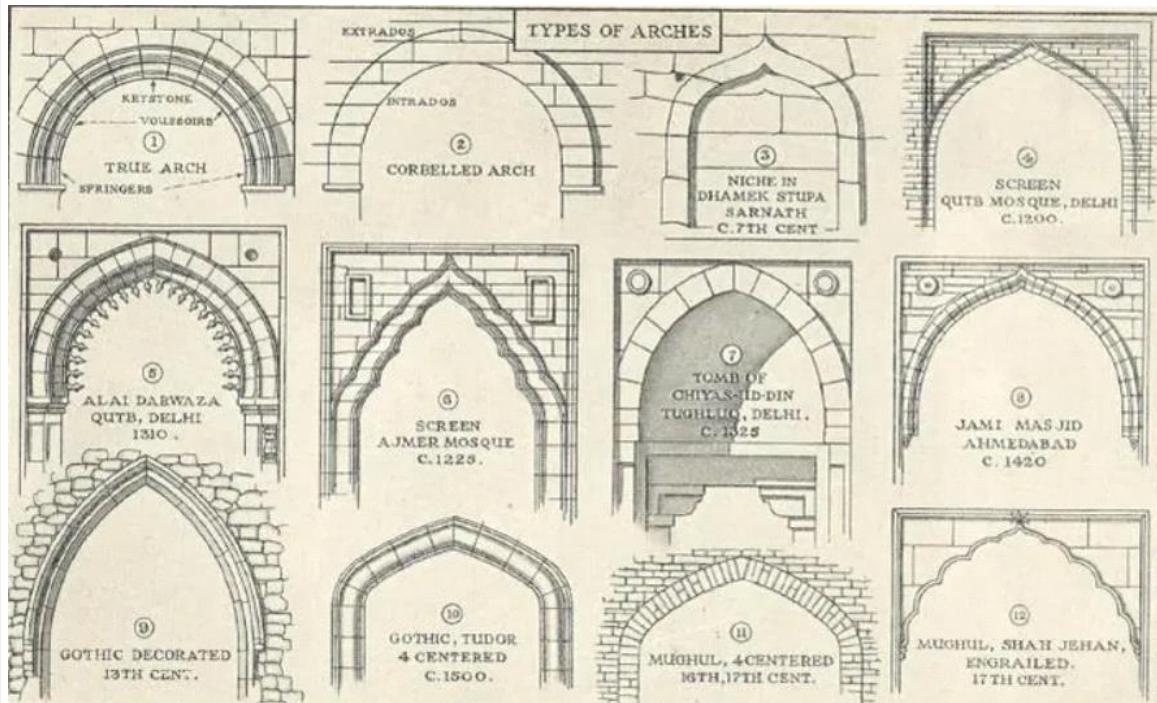


Aurangzeb	• Economically weak
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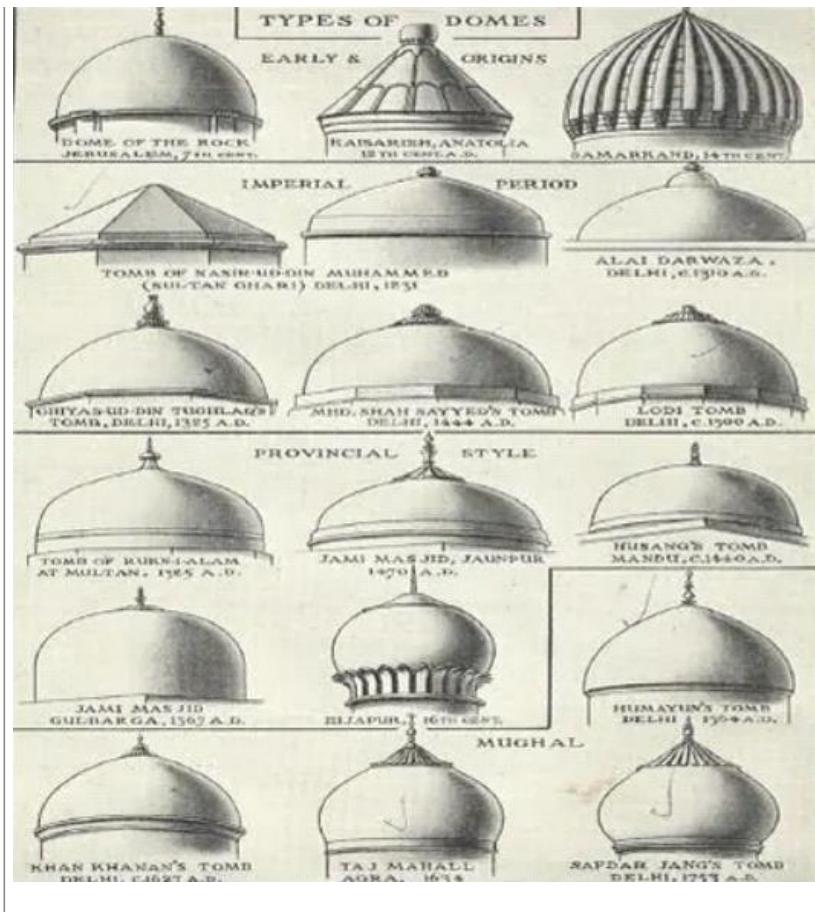


- Aurangzeb had none of his father's passion for architecture.
- Under him, the generous encouragement given by his predecessors to the arts was almost withdrawn.
- The architectural works during the reign of Aurangzeb were less numerous and of a lower standard than those executed under any previous Mughal ruler.
- The major buildings include the mausoleum of his wife Rabla ud Dauran in Aurangabad, the Badshahi Masjid in Lahore and the Moti Masjid at Lal Qila, Delhi.
- The Badshahi Masjid is comparable to the Delhi one in size and architectural composition.

Arches



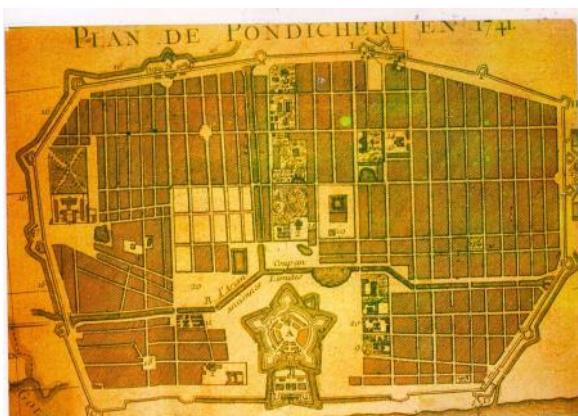
Domes



MODERN ARCHITECTURE	
Portuguese	<ul style="list-style-type: none"> Iberian Style from Iberian Peninsula <ul style="list-style-type: none"> Patio houses : Courtyard, Backyard and House in the middle Baroque Style : Decoration with gold designs on wall <p>Portuguese Influence</p> <ul style="list-style-type: none"> The Portuguese brought with them the Iberian style of architecture. They also introduced the concept of 'Patio houses' and 'Baroque style' <p>Examples</p> <ul style="list-style-type: none"> Sé Cathedral in Goa Basilica of Bom Jesus Castella de Aguada in Mumbai. St. Paul's Church, Diu Diu Fort



- French
- First Planned city in India -> Pondicherry
 - Gothic style church
 - Cartesian Grid Plan : Radial/Grid plan of city with city centre at middle



French Influence

- The concept of urban city planning with them.
- Puducherry and Chandernagore (now Chandannagar, West Bengal) laid in the Cartesian grid plans and scientific architectural designs.
- Developed coastal towns of Mahe (Kerala), Karaikal (Tamil Nadu) and Yanam (Andhra Pradesh).

Examples: Church of Sacred Heart of Jesus in Puducherry.

- BRITISH Pre 1857
- Gothic Style : Christian Inspired
 - Old Bombay, Old Calcutta
 - Looks like church, Have crucified Cross signs and brown roof



BRITISH Post
1857

- After Revolution -> Showing power not
- Neo roman : Lytheus and Baker : Architect of New Delhi
 - Blend of Mughalish + Indian Designs
 - Supreme Cort, Old Parliament, Rashtrapati Bhavan
- Roman : Use of several pillars
- Upturned Dome : Hollow Dome and art of Chtari
(Neo-Roman Style :)
 - A confluence of all styles of architecture which made the style congested and cramped the space of artistic expression.
 - Simplicity, modernity and utility were highly compromised due to the hybrid nature of the constructions.
- ~~✓~~ Focus on circular buildings
- Concept of upturned dome, as can be seen in the top of Supreme Court and Rashtrapati Bhavan.



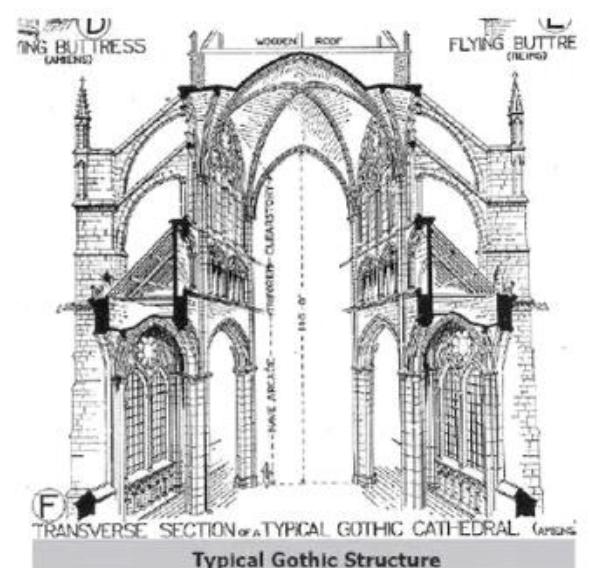
- Using Mughal painting on Walls



- Sarsenic : Persian + Mughal + Gothic

Indo Gothic style (Victorian style) or Saracenic :

- Large constructions - Steel, iron and poured concrete started
- Thinner walls than the Indo-Islamic constructions
- Pointed arches unlike the curving arches of Indo-Islamic era
- Use of large windows
- Churches in a crucified ground plan



L27 Indian Paintings

23 January 2025 10:28 PM

INDIAN PAINTINGS	
Terminologies	<ul style="list-style-type: none">• Naturalistic Image : No embellishments, True forms• Stylistic Image : Adding Filter, element or changing nature• Scale : Distortion in size, keeping size in proportion• 3Dness : To make scale correct• Depth :Differentiation in main object and background• Perspective : Changing depth to focus on main object, Can have multiple perspective• Mural : Painting on prepared wall• Fresco : Painting on wet wall -> Absorbed by surface -> More last longing

Palaeolithic Period	<ul style="list-style-type: none">• Cave painting in Natural caves with manmade art• Period : Upper Palaeolithic period• Place : Lukhudiya (UK), Bhimbetka (MP)• Features :<ul style="list-style-type: none">• Using figures or animal hair as brush + Limestone or Iron Stone• In dark cave and using fire light• Still saved : because of chemical reaction<ul style="list-style-type: none">• Prehistoric paintings have been found in many parts of the world. We do not really know if Lower Palaeolithic people ever produced any art objects.• But by the Upper Palaeolithic times we see a proliferation of artistic activities.• Around the world the walls of many caves of this time are full of finely carved and painted pictures of animals which the cave-dwellers hunted.• The subjects of their drawings were human figures, human activities, geometric designs and animal symbols.• In India the earliest paintings have been reported from the Upper Palaeolithic times.• Remnants of rock paintings have been found on the walls of the caves situated in several districts of Madhya Pradesh, Uttar Pradesh, Andhra Pradesh, Karnataka and Bihar.• Some paintings have been reported from the Kumaon hills in Uttarakhand also.• The rock shelters on banks of the River Suyal at Lakhudiya, bear these prehistoric paintings.
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- Lakhudiyar :

Lakhudiyar

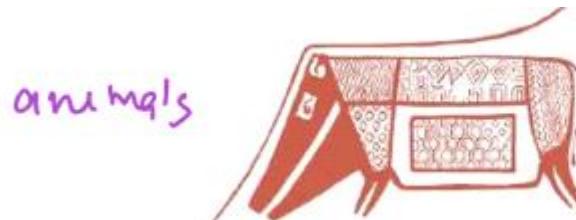
The paintings here can be divided into three categories: man, animal and geometric patterns in white, black and red ochre.

Humans are represented in stick-like forms.

A long-snouted animal, a fox and a multiple legged lizard are the main animal motifs.



- One of the interesting scenes depicted here is of hand-linked dancing human figures.
- Wavy lines, rectangle-filled geometric designs, and groups of dots can also be seen here.
- There is some superimposition of paintings. The earliest are in black; over these are red ochre paintings and the last group comprises white paintings.



naturalistic
Boar

- Techniques:

Upper Palaeolithic

- Linear representations in green and dark red colours of animals like bisons, tigers, elephants, rhinos and boars; stick-like human figures.
- Few paintings either were wash paintings or filled with geometric designs.
- Green paintings are of dancers and red ones are of hunters.

Mesolithic

- Period II (Mesolithic)
 - Largest number of paintings in this period and loved to paint animals in naturalistic styles. Humans were depicted in a stylistic manner.
 - In many of the rock shelters, hand-prints, first prints and dots made by fingertips.
 - More thematic paintings but small in size.
 - Theme of paintings was mostly hunting scenes – people hunting in groups with barbed spears, arrows and bows, and pointed sticks. Some scenes depict animals chasing humans and vice-versa.
 - Primitive men were shown with traps and snares to catch animals.
 - Hunters wear simple ornaments and clothes; some men wear headdresses and painted masks. Women have been shown both clothed and in the nude.
 - Depicted Animals: elephants, bison, bears, tigers, deer, antelopes, leopards, panthers, rhinos, frogs, lizards, fish, squirrels and birds.
- Bhimbetka :
 - The richest paintings are reported from Vindhyan ranges of Madhya Pradesh and their Kaimurean extensions into Uttar Pradesh, which are full of Palaeolithic and Mesolithic remains.
 - The largest rock-shelter located in the Vindhyan range is Bhimbetka, which have 800 rock shelters, out of which, 500 bear paintings.
 - Themes of Bhimbetka paintings: daily life events, sacred and images like hunting, dancing, music, horse and elephant riders, animal fighting, honey collection, decoration of bodies and other household scenes.

Hunting



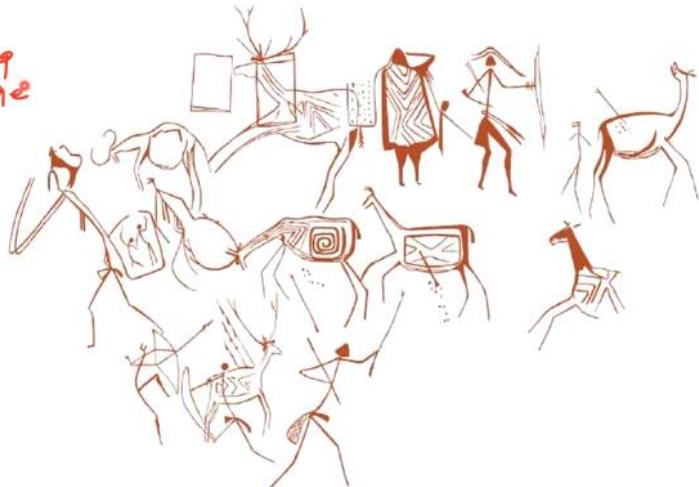
Household



Hunting Image



Hunting Image

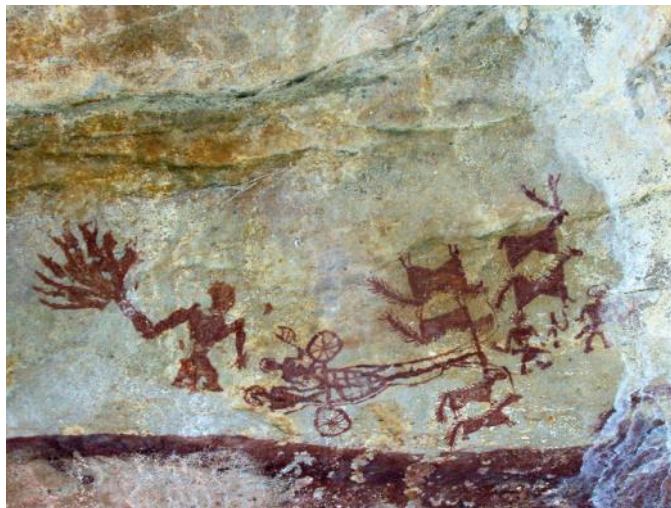
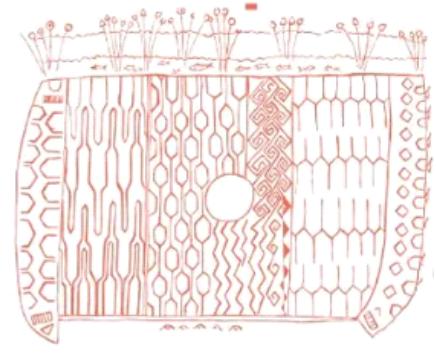


Chalcolithic

- Shows agriculture in painting, different pattern means different crops
- Show water bodies
- Pottery and metal tools can be seen in paintings.

Chalcolithic

- Colours used in Bhimbetka paintings – white, yellow, orange, red ochre, purple, brown, green and black. Most common colours – white and red.
- Red obtained from haematite (geru); green from chalcedony; white probably from limestone. It is believed that colours have remained intact because of the chemical reaction of the oxide present on the surface of the rocks.



Mural painting

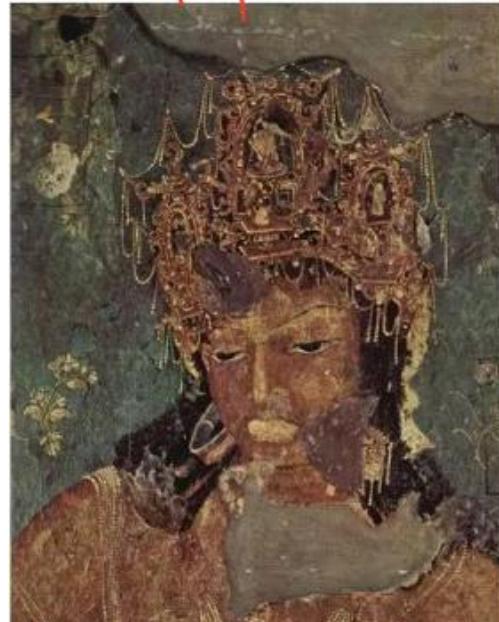
Ajanta Cave Painting

- One of the oldest surviving Murals in India
 - Carved and cut out in between 2nd century BCE - 5th Century CE out of Volcanic Rocks
 - A set of 29 rock cut Buddhist caves
 - Murals in Cave No. 9 and 10 - Sunga Period
 - Cave no 1 and 2 - most recent
 - Rest all are somewhere closer to Gupta Period- both mural and fresco paintings
 - Bodhisattvas in Tribhanga pose in Cave No. 1- Vajrapani (Protector and Guide, a symbol of Buddha's Power), Manjusri (manifestation of Buddha's wisdom) and Padmapani (Avalokiteshvara) (symbol of Buddha's compassion)
 - Dying Princess in Cave No. 16.
- Cuttering Image : Too naby Images, with no border
 • No scaling

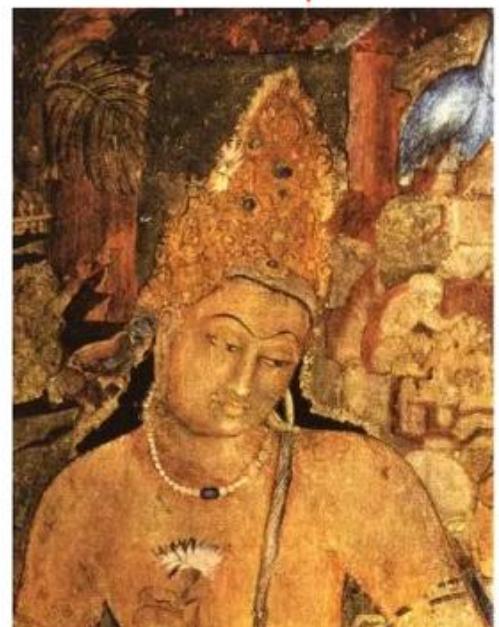


- Elaborate headgear, No bordering, Dark color used (Brown or yellow)
- Buddhist Half closed eyes, Putting lips

academy *Vajrapani*



Bodhisattva padmapani
Abhishek



		
Ellora Cave Paintings	<ul style="list-style-type: none"> Mural Paintings in Ellora caves are found in 5 caves, mostly limited to Kailasa Temple. <u>Murals</u> in two phases - during the carving of caves and then several centuries later. A popular painting of beautiful and gracious apsara. Paintings are related to <u>Buddhism, Jainism and Brahmanism</u>. Similarty in features 	
Bagh Caves	 <ul style="list-style-type: none"> Better BlackS Outlining, Depth used (3Dness) 	<ul style="list-style-type: none"> Extension of Ajanta School Cave No. 4 is known as <u>Rang Mahal</u> Differences from Ajanta - figures are tightly modelled, have <u>stronger outline</u> Figures are more earthly and Human Themes are based on Jataka stories but more Secular than Ajanta
Arnamali Cave	<ul style="list-style-type: none"> Situated in <u>Vellore</u> district of Tamil Nadu Natural Caves converted into Jain temples in 8th century Unbaked mud structures within the caves appear to be seats for Jain saints Paintings on the walls and ceiling depict the themes of Astadik Palakas (deities protecting eight corners) and Jainism 	
Sittanavasal Cave	<ul style="list-style-type: none"> Pudukkottai town in Tamil Nadu Jaina caves temple paintings Murals have close resemblance to Ajanta and Bagh - Caves Paintings on walls, ceiling and pillars. Theme is Jain Samava-sarana (Preaching Hall or Audience Hall where Jain Tirthankaras delivered sermons after they reached realization – kevala-gnana). Bulls, elephants, apsaras and gods are shown gathered in the audience hall as witness to the Great Event. 	



	<p>Gap during Gupta period : more focused on Temple</p>
Badami Cave	<ul style="list-style-type: none"> • Chalukyas <ul style="list-style-type: none"> • Murals dated 6th-7th centuries follow the traditions of Ajanta and Bagh • Human figurines have graceful and compassionate look • Facial features are marked by large half - closed eyes and protruding lips • Paintings include Portraits of Chalukya kings, Renunciation of Jain monks, Shiva, Parvati, Puranic episodes, etc ✓ Cave 3 has a beautiful mural showing four-armed Brahma on a swan
Lepakshi Cave	<ul style="list-style-type: none"> • Period : Vijayanagar • Blue is absent

{ Located in the Anantapur district of Andhra Pradesh *Vijayana*

- Veerabhadra Temple Walls at Lepakshi
- Vijayanagara Period
- Themes are based on Ramayana, Mahabharata and incarnations of Lord Vishnu
- Paintings show a complete absence of primary colours,
- Particularly blue
- Forms, figures and details of costume are outlined with black colour.

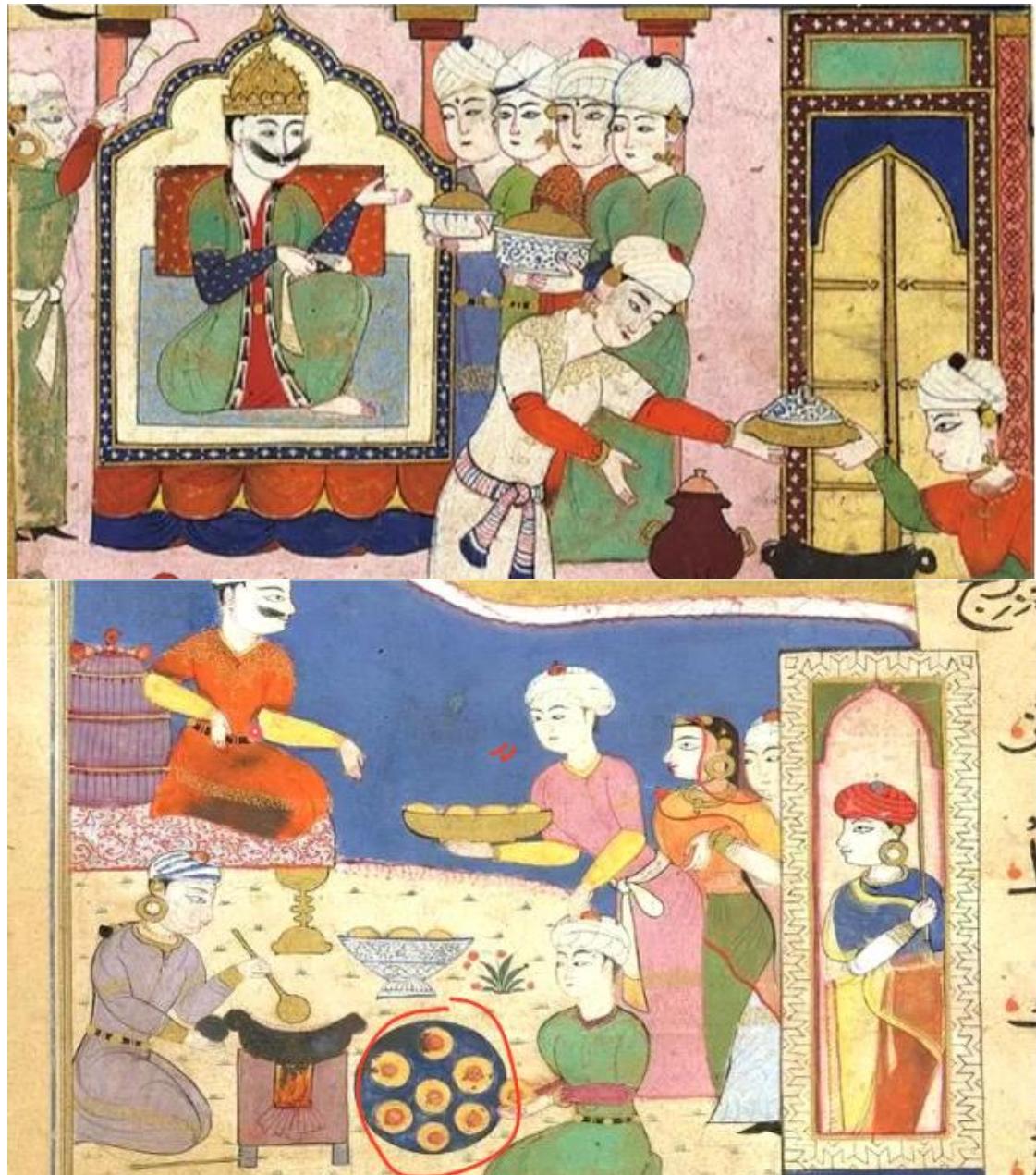


Miniature Painting	
Pala School of Art	<ul style="list-style-type: none"> • Vjryanic Painting, Scale, red Background, Vajrayinc smiling Lips • Developed during 750-1150 CE • Horizontal pothi format on palm leaves or vellum paper • Vajrayana Buddhist theme • Pothi in a wooden frame • Most of the paintings have lone single figures • Compositions are simple, no group depictions • Images resembling contemporary stone and bronze sculpture • Prominent painters - Dhimman and Vitapala • Subdued tone of colours with red background



Apabhramsa School of Art	<ul style="list-style-type: none"> • Gold Colour, Fish Eyes, Sharp nose, Double chin <ul style="list-style-type: none"> • <u>Gujarat and Mewar</u> region during 11th - 15th century • Jain and then Vaishnavite theme (Geet Govinda) • Depiction of <u>Jain iconography</u> on <u>palm leaves</u> • Colours used had symbolic meaning • Initially <u>red, yellow and ochre</u> - later bright colours along with golden pigments • Human figurines - fish shaped bulging eyes, a pointed nose and a double chin • Angular faces were made • <u>Kalpasutra and Kalakacharya Katha</u> of 15th Century
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Mediaeval India	
Delhi Sultanate	<ul style="list-style-type: none"> • Synthesis of Persian and Indian Traditions • Preference to illustrated manuscripts • <u>Nimatnama</u>, a 'book on cookery' in Malwa region - synthesis of Indian and Persian styles of miniature illustrations • Lodi Khuladar style was popular in the region between Delhi and Jaunpur <ul style="list-style-type: none"> • First samsosa reference



Mughals Painting

- Personal Consumption

General Features

- The paintings in Mughal period had a distinctive style drawn from a blend of Indian, Persian and European influence.
- The focus of painting shifted from god towards glorifying ruler and showing his life.
- They mainly focused on hunting scenes, historical events and other court related paintings.
- These paintings were considered as unique paintings in the world because of the brilliant colours combination.

Mughal Emperors contributions:

Babur: Family tree of Timurids.

Humayun: First studio & masters → Miniature
Ali & Abdub Samad
"Princes of House of Timur"

- Institutionalized painting
- Painters employed into the state of Hindolower east
- Miniature painting tradition: multiple perspectives

Jahangir

Narrative paintings to Portrait

European influence:  globe, hourglass

Naturalism:

3Dness.

Single point perspective

light brushwork

Animal based analogy.

- Decorated borders
- Halo.
- Rajasthani + Gujarati influences

Shah Jahan

Gold embellishment
on the border.

Representation of even the mundane.

Aurangzeb

Patronage Changes

{Decline in Mughal painting tradition →
European style fully embraced}

Rajputs gain the painter's

Babur

- Employed: Baizad → Family tree of the Timurids / Mughals in India

	<ul style="list-style-type: none"> ✓ Babur, the founder of Mughal rule in India (in 1526), ruled for four years only. • He was not able to contribute anything to the growth of painting. • He patronised Persian artist Bihzad who made illustrations of Mughal family tree.
Humayun	<ul style="list-style-type: none"> • Stated Mughal Painting tradition • 1555 bring 2 masters -> Abdul Sammad, Mir sayyid Ali <ul style="list-style-type: none"> • Persian influence • First Altieri (Studio) established <ul style="list-style-type: none"> • Humayun was mostly engaged in containing his rivals till he was forced out of India by <u>Sher Shah in 1540</u>. • It was, however, during his refuge at the court of <u>Persia King</u> that Humayun acquired love of the art of painting. • Humayun then came back and re-captured his throne, brought two great masters <u>Mir Sayyid Ali</u> and <u>Abd us-Samad</u>. • These two great masters trained in the Persian court were responsible for establishing the <u>first atelier (Studio)</u> of painting in India. • Prices of the House of Timur : On tent cloth <ul style="list-style-type: none"> • Persian colour, Depth and 3Dness • Narrative painting : Multiple perspective/ focus => Telling story  <ul style="list-style-type: none"> • An important painting from Humayun's period is titled '<u>Princes of the House of Timur</u>' and dated c. 1550. • It has been executed on cloth, quite large in size, measuring approximately 1.15m. square. Such a large format is unusual even for paintings in Persia, and it has been suggested that it probably relates to the Mongol tradition of having paintings in their tents. <p style="text-align: right;">FIZT</p>
Akbar	<ul style="list-style-type: none"> • Institutionalized the Painting tradition in the Indian Subcontinent • Employ Painters into royal service • Develop Karkhanas or State run Studios which would employ Paper makers, Calligraphers and Painters • Most of Akbar painter -> Lower varna / caste <ul style="list-style-type: none"> • Purely based on talent not on social identity -> ex Daswant

The Mughal paintings evolved and developed rapidly under Akbar.

- Trained in painting in his youth by the Persian master Abd al-Samad.
- Akbar ordered the creation of many paintings and also paid close attention to the final output of all these artworks.
- He was very particular about the details and the artistic elements involved.
- He laid the foundations of Mughal painting, a unique confluence of Persian, Indian and European art.
- The studios were established at the imperial court and workshops (Karkahnas) were set as collaborative enterprises comprising paper makers, calligraphers, illuminators, gilders, illustrators and binders, all supervised by a master.

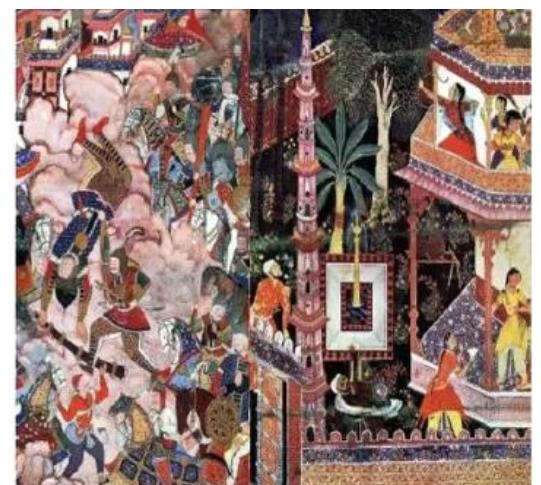
• Akbar asked Tutinama and Hamzanama -> Miniaturize painting

'Tutinama' was One of the earliest painting projects commissioned by Akbar.

- It translates to 'Tales of a Parrot'.
- It is a Persian story divided into 52 parts.
- Akbar commissioned 250 miniature paintings that narrated 'Tutinama' in an artistic manner.
- The responsibility of completing the project was given to two Iranian artists ✓ - Abdus Samad and Mir Sayyid Ali and it took them almost five years to complete 'Tutinama.'

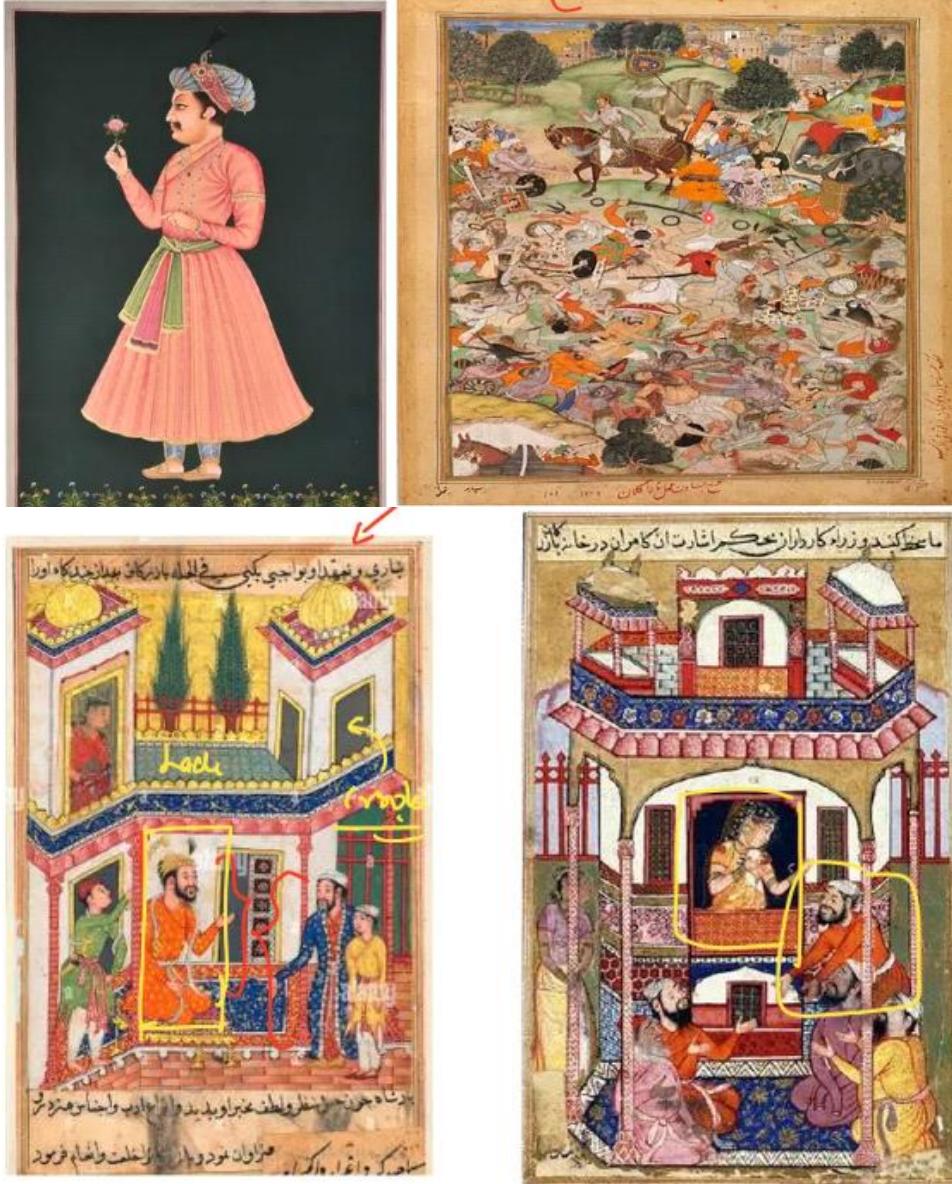


- 'Hamzanama,' which narrated the legend of Amir Hamza, the uncle of Muhammad was an important project during his time. Akbar had enjoyed these stories during his childhood, so he ordered the recreation of 'Hamzanama'.
- Spanning 14 volumes, it originally contained 1400 illustrations of an unusually large size.
- It began in 1562 for which several artists were employed at the court.
- The place where the painters worked was known as Tasvir Khana.
- These artists belonged to, different places, but among them the majority were Hindus.



• Features of Akbar's Painting

- Lack 3Dness : Crookedness
- Cluttering -> Multiple perspective
- Problem of scaling

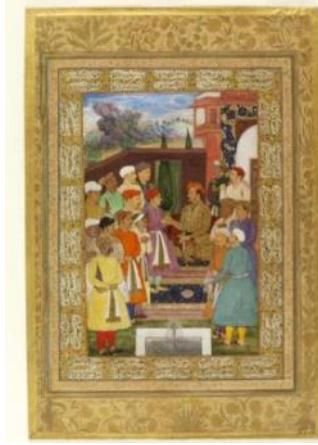
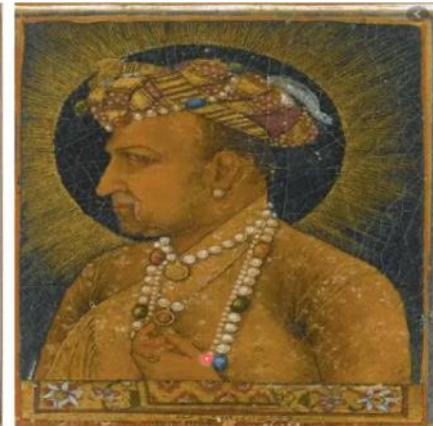
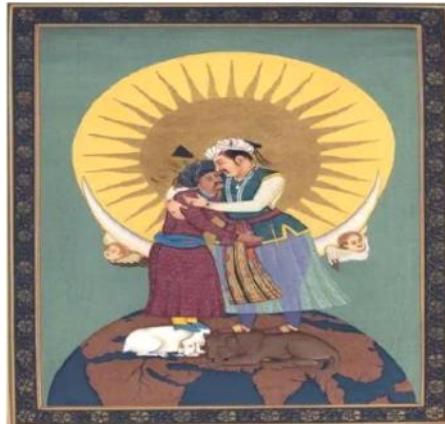


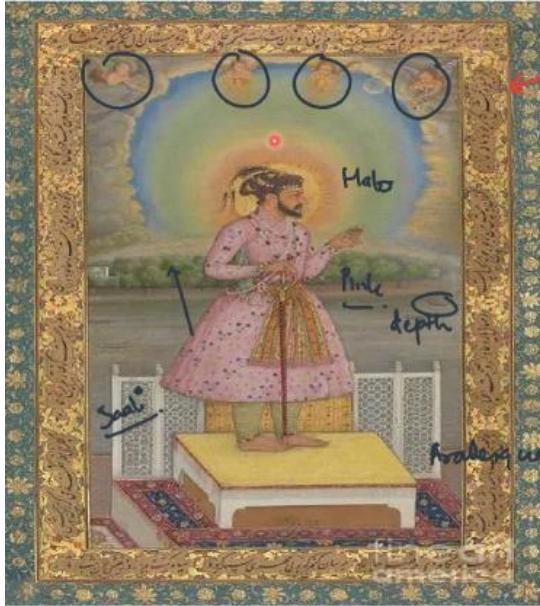
- Jahangir
- Mughal Tradition to the Highest
 - District Rajasthani and Gujrati influence come in (+Colour Scheme)
 - Establishes the Mughal tradition as a proper technique based Painting
- During Jahangir Mughal painting achieved its zenith. Jahangir took a deep interest in painting as a prince.
- He maintained his own studio apart from Akbar's large atelier.
 - Jahangir's preference was for paintings of hunting scenes, birds and flowers. Jahangir was a keen naturalist. Whenever he came across a strange animal or bird, his artists painted the same immediately. We have paintings of birds and animals in the most realistic fashion.
 - During his reign, narrative painting becomes less important than portrait painting.
 - Brushwork became finer, colours lighter
 - One of the major projects commissioned by him was the 'Jahangirnama.' It was an autobiography of Jahangir and it consisted of several paintings that included unusual themes, such as fights between spiders.
- Shifts focus from narrative to portrait style
 - Single point perspective

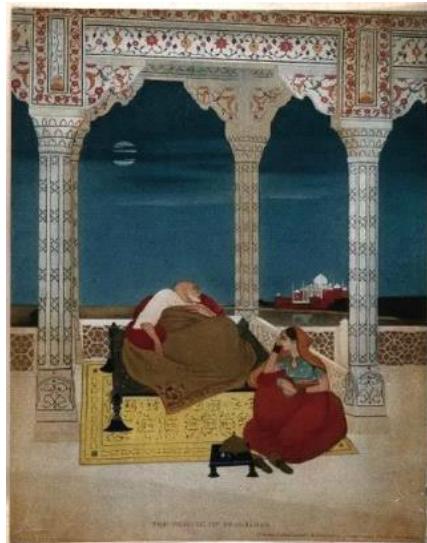
- Decorate the border of paintings
- Distinct Naturalism
- Strong European influence (because of gifts from Hawkins)
 - Angels, Portrait style, Lighter Brushwork, Animal based analogy

{ The Paintings of this period have broad margins which are gorgeously decorated with the depictions of flora and faces of human figures, etc. designs from plant motifs.

- Jahangir was largely influenced by European painting, he ordered his painters to follow the single point perspective used by European artists. This gave a whole new perspective to the Mughal painting.
- Jahangir even used European paintings that portrayed the images of Kings and Queens as references and asked his painters to take a leaf out of these paintings



Shah Jahan	<ul style="list-style-type: none"> More focused on Marbel Monumnets Still continue painting by adding Gold in the Painting <ul style="list-style-type: none"> Shah Jahan was a great patron of architecture, but he did not neglect the painting. Under him, the previous tradition of doing portraits, preparing albums, and, illustrating books, was continued Another important theme chosen for painting was super imposition of animals and the scenes of performing acrobats. Under Shah Jahan the colours of the paintings were more decorative and gold was more frequently used for embellishment. One of the most important works produced during his reign was the 'Padshanama.' This work was made to look lavish with generous volumes of gold plating. The 'Padshanama,' which narrated the achievements of the King, contained several paintings of the courtiers and servants as well. The work was so elaborate that even servants were painted with amazing details that provided a great individuality to each and every character. 
Aurangzeb	<ul style="list-style-type: none"> Economically weak Disband the Painters -> They moved to Rajasthan <p>Aurangzeb had begun his rule on a bitter note by executing his brothers and imprisoning his father.</p> <ul style="list-style-type: none"> The arts were ignored during his regime. Painting did not stop altogether, though it lost the patronage of the Emperor and became confined to the studios of the nobles. There exist some commissioned portraits of the nobles and their relations from the courts of the Rajput principalities. There also exist a few interesting pictures of the emperor himself during his campaigns. The skill of the painters is evident, though the paintings are more formal and seem to have lost their earlier liveliness. European influence in the Painting of wife 3dness and Perspective in Shah Jahan End painting



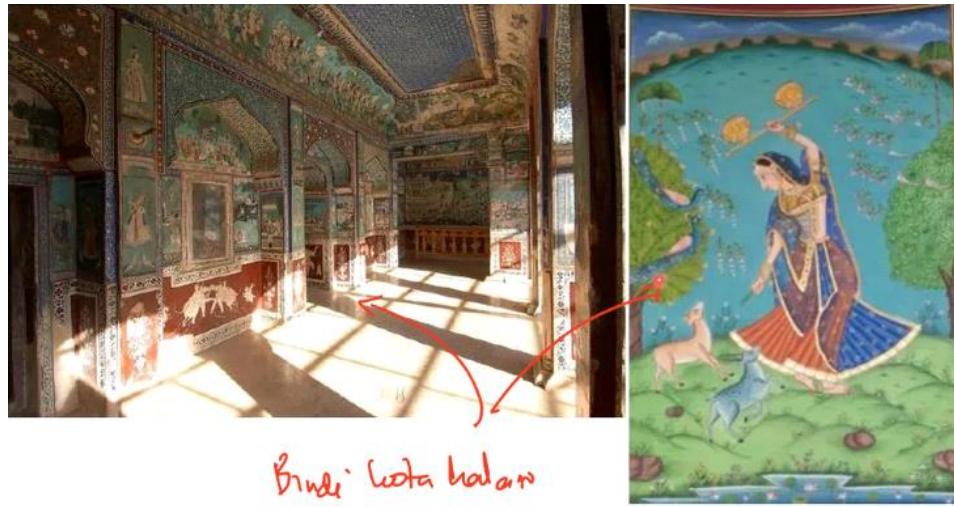
Rajasthani School	
Rajput Paintings	<ul style="list-style-type: none"> Theme of Rajput Painting The chief themes of Rajasthan Paintings of India include the life of Lord Krishna, Great epics of Ramayana and the Mahabharata, landscapes, and humans. <p>Base of Rajput Painting</p> <ul style="list-style-type: none"> Rajput paintings were done on the walls of palaces, inner chambers of the forts, etc. Color scheme of Rajput Painting Colors derived from minerals, plant sources, conch shells, precious stones, gold, and silver, etc. are used for paintings. From 16th Century itself, numerous schools emerged for Rajput paintings. They include: <ul style="list-style-type: none"> Amber Bikaner Bundi Kota Kalam
Amber School	<ul style="list-style-type: none"> Mughal Influence : Persian Design and Abrisque <u>Amber and Jaipur</u> The paintings of Jaipur and Amber display strong Mughal influence. Along with the bold configurations and use of concepts reflected regional characteristics.



- Bikaner School
- Very Detailed and Multiple Perspective
Bikaner School
 - Paintings of Bikaner were based on Mughal custom. It also reflects a noticeable influence of Deccan paintings.



- Bundi Kota Kalam
- Decoration on walls
Bundi-Kota Kalam School
 - Heavy Mughal influences with themes based on the lives of aristocracies, lovers, and women.

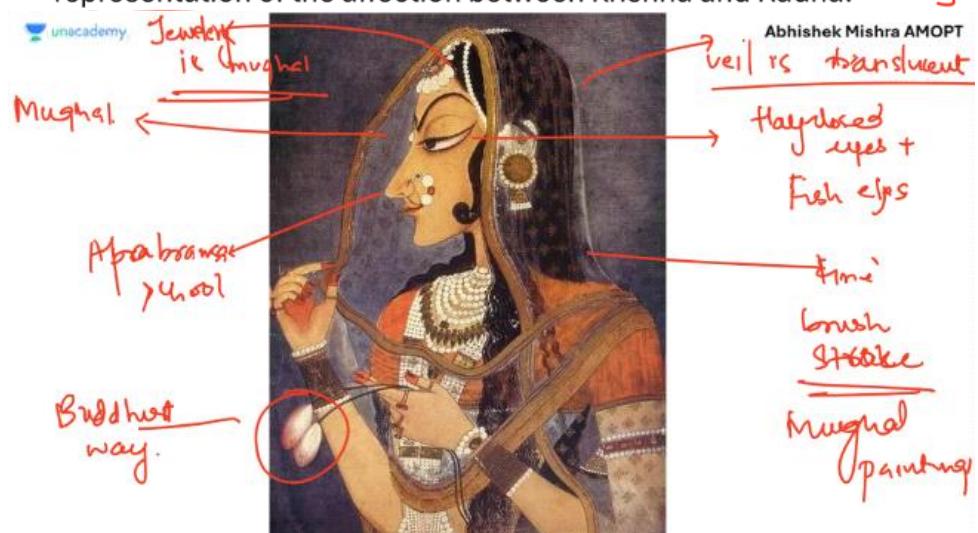


Kishangarh School

- Bani Thani : Half Closed Eyes, Fish Eyes, Buddhist way of holding lotus
- Mughal influence : Brush stroke, Jewellery, Face facing side
- Veil in translucent

~~Kishangarh School~~

- Kishangarh style of painting was essentially a synthesis of Mughal and local style. The theme of this style comprised of the representation of the affection between Krishna and Radha.



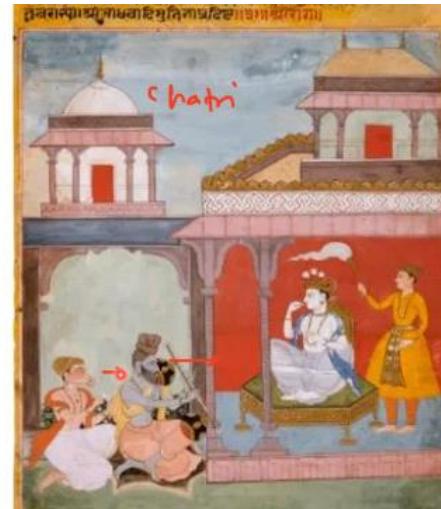
Marwar School

- Red Background, Mughal Architecture

~~Marwar School~~

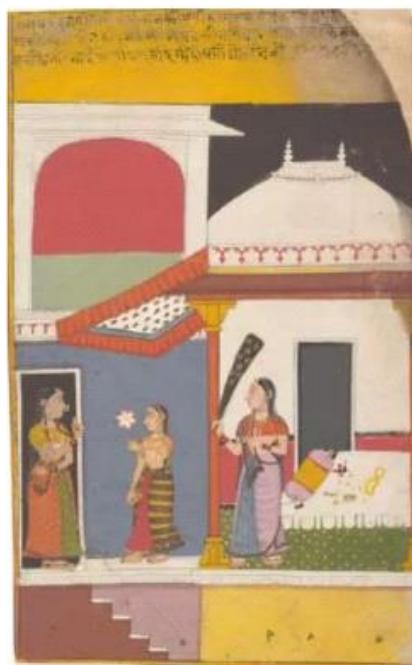
- The best example of the Rajasthani paintings of Marwar is that of ~~Ragamala~~ painted in Pali in 1623. The most common themes encompassed the paintings of nobles on horses and court scenes.

Mughal



Mewar School

- Only school to not have Mughal influence
- No influence -> Flaws previous to Akbar -> Cluttering, no 3Dness
Mewar School *my school is not cluttered*
- Mewar school of Rajput paintings focused on its traditional style, trying to evade the supremacy of the Mughals.



South Painting

Tanjore

- Most Expensive painting -> Generous use of Gold and Gemstones

painting	<ul style="list-style-type: none"> • Famous for the special style of decorative paintings • Maratha rulers patronised during 18th century after defeating Thanjavur Nayaks. • Painting material - On glass and board instead of cloth and vellum (N. India) • Unique use of brilliant colour patterns and the liberal use of gold leaf. • Used many types of gemstones and cut glasses for embellishments to create larger than life images. • Theme - smiling Krishna in various poses and various major events in his life. • Reached zenith under the patronage of Sarfoji Maharaj. • This school is still operational but they have moved towards experimenting with diverse subjects – birds, animals, buildings.
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Mysore Painting	<ul style="list-style-type: none"> • Distinct Green Colour • Gesso paste : paste gto make painting very hard <p>• Patronised by the rulers of Mysore province</p> <ul style="list-style-type: none"> • Major theme - depiction of Hindu gods and goddesses. • Style - two or more figures in each painting and one figure predominates all the others in size and colour. <p>Technique</p> <ul style="list-style-type: none"> • Usage of gesso paste – mixture of zinc oxide and Arabic gum particular base to the paintings as the background. • Counter the base with the use of muted colours that are not so bright counteract the background.
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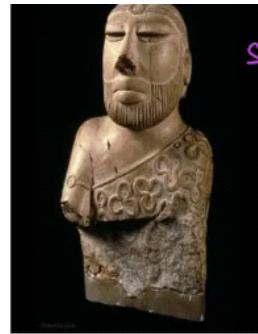
L28 Sculptures

23 January 2025 10:29 PM

SCULPTURE	<ul style="list-style-type: none">Sculpture : Artifacts made by handStarted in Indus Valley Civilisation
IVC	<ul style="list-style-type: none">Diversity of technique<ul style="list-style-type: none">Lost wax techniqueWheel turned PotteryPiercing BeadsDiversity of Material : Bronze, Copper, Steatite, terracottaDiversity of representation : Seals, Beads, Statues <p><u>Metal sculpture- Bronze Age Civilization</u> IVC</p> <ul style="list-style-type: none">Initially Copper metal objects later Bronze'Cire Perdue technology' (Lost Wax method) - solid metal objectsObjects of gold are reasonably commonSilverLead was imported and occasionally usedThe Bronze Dancing Girl from Mohenjodaro <p><u>Bronze dancing girl</u></p>

Stone images and Terracotta images

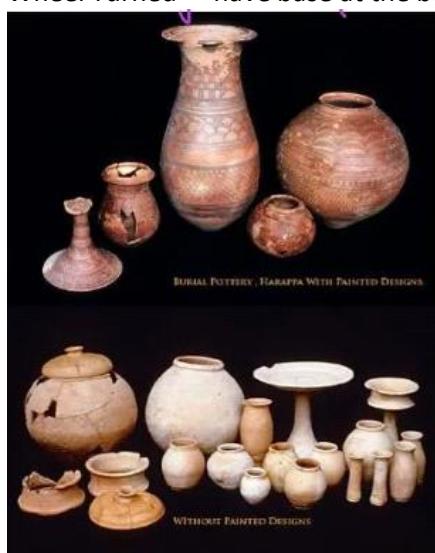
- Use of stone as building material in Kathiawar peninsula
- Steatite images - Bearded priest
- A male torso of red sandstone



Terracotta images

- Manufacture of Seals
- Small models of bullock cart, ship, plough, female figures
- Mother Goddess
- Bearded Male with coiled hair

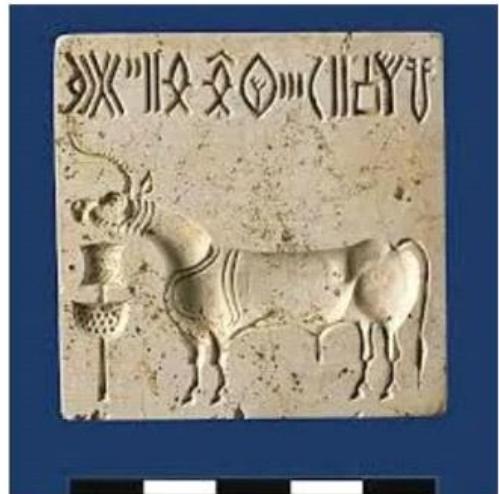
- Black on Red ware
- Wheel Turned -> have base at the bottom



Harrapan Sculptures

- Harrapan Seals
- Made of steatite.
- Polished surface.
- Square or rectangular.
- Image of animal. Elephant, tiger, goat and unicorn.
- Script undeciphered.
- Mostly hump-less bull depicted.
- Purpose of these seals not yet clear.
- Have a hole in the rear to tie them using a thread.
- May be used for stamping merchandise.





- Harrapan Beads

- Barrel shaped
- Cylindrical
- Faience and carnelian
- Amethyst, jasper, crystal, quartz, lapis lazuli etc.
- Piercing technique



- Harrapan Jewellery



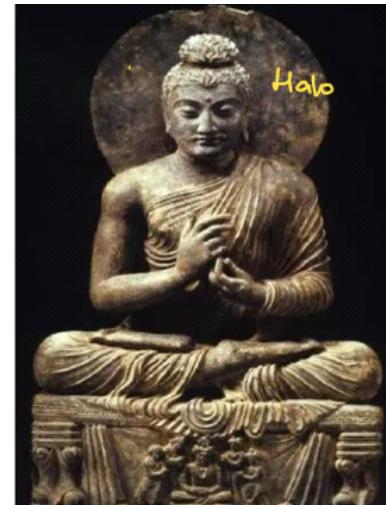
- Necklaces, armlets and finger-rings commonly worn by both males and females.
- Women wore earrings, anklets and girdles.
- Well crafted ornaments.
- People found to be buried with ornaments
- Hoards of jewellery found at Mohenjodaro and Lothal



- Necklaces, armlets and finger-rings commonly worn by both males and females.
- Women wore earrings, anklets and girdles.
- Well crafted ornaments.
- People found to be buried with ornaments
- Hoards of jewellery found at Mohenjodaro and Lothal

Ancient Sculptures	<ul style="list-style-type: none"> • Started in Mauryan periods • Multiple schools present <p>Gandhara ^{2nd. influence} most popular N.W. sector Bluish Grey marble Indigenous + Greek Roman influence into Greeks + Kushanas</p> <p>Mothura oldest Doab region White spotted red Indigenous marble Gandhara influence Phase I : Independent Phase II : Gandhara influence Mauryan + Shunga + Kushanas</p> <p>Amravati ^{3rd} Deccan sector Greenish Grey Pure indigenous Mauryan + Satavahana period.</p>
Gandhara School	<ul style="list-style-type: none"> • Produced Mahayanic Buddhist Images + Greek + Roman Gods • Bluish Grey Sandstone <ul style="list-style-type: none"> • Stucco : Plaster to give details • Greko roman influence <ul style="list-style-type: none"> • Halo, Wavy hairs, Half closed eyes, no expression (Stoic face) • Draping, Elongated ears, fore head lines

- Flourished between 1st century BCE to 4th century CE
- Closely connected to the Mahayana Buddhism
- A distinct influence of the old Greek school of art
- Patronized by Indo-Greeks
- Buddha iconography inspired by those of Apollo
- Geographical location - Taxila, Peshawar, Begram, and Bamiyan
- Main theme of this art was Buddha and Bodhisattvas
- Extensive use of Bluish-Grey, black stone and stucco
- Free-standing structures included many chaityas, Viharas, and stupas



- Images are realistic, natural and common human features are depicted, although emotions are absent
- Images lack higher level of spiritualism
- Image of Greek gods like Apollo and other kings were also made.
- The Greco-Roman effect on Gandhara art can be traced through:
 - Halo around the head of Lord Buddha
 - Buddha's wavy hair
 - Forehead lines
 - Ornaments
 - Drape and style of the garments

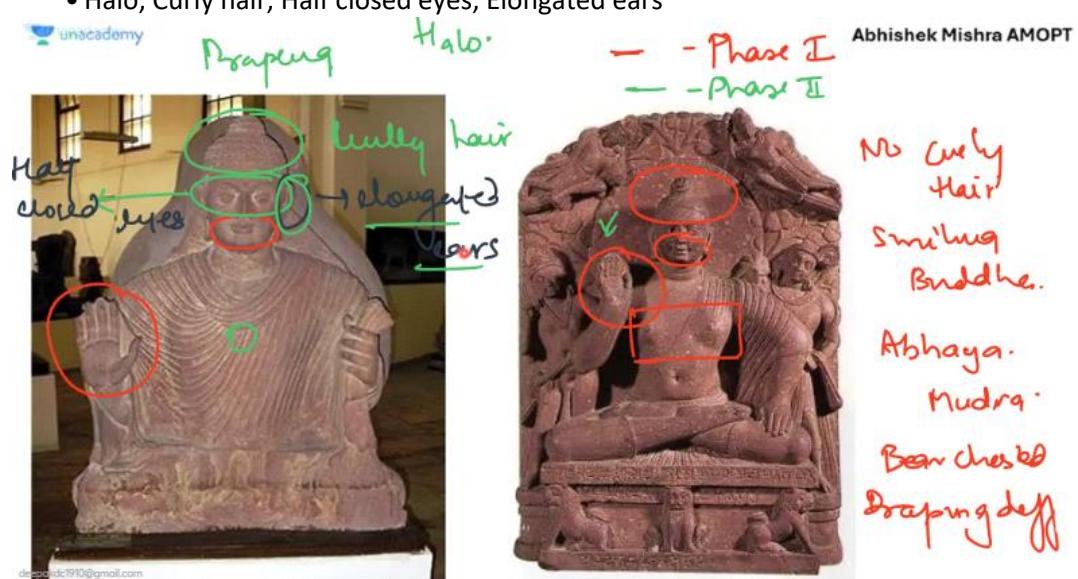


• Influence of apollo and Greek gods



Mathura School	<ul style="list-style-type: none"> • It has Buddhist, Jain and Hinduistic Images • Secular image : Kings (Kanishka, Kushanas, Huvishka) • White spotted red sandstone <ul style="list-style-type: none"> • Flourished around the Mathura region from 1st century CE • Began as indigenous art traditions but later increasing Greek influence under the Kushana rule • Extensive use of locally available white spotted (mottled) red sandstone ✓ • The first images of Buddha were made here - later spread to other places including Gandhara • Emphasis is laid on inner beauty - Calm and composed Buddha • Images of Jain trithankaras at places like Kankalitila • Images of gods and goddesses like Vishnu, Lakshmi, Shiva, Parvati , Kuber were also made
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 - Images of Jain trithankaras at places like Kankalitila
 - Images of gods and goddesses like Vishnu, Lakshmi, Shiva, Parvati, Kuber were also made
 - Images of Kushana emperors Kanishka and Huvishka were also made, however their head seems to be destroyed later. Ex- Headless statue of Kanishka
 - The emperors' images show the use of long coats, tight trousers, high boots
- Phase I : Pre Kushanas -> No Greco roman
 - Abhayamudra, Smiling, Bare chested, Full open eyes
- Phase II : Post Kushanas -> Greco roman influence
 - Halo, Curly hair, Half closed eyes, Elongated ears



Amravati School

- Influenced by Hinayana Buddhism
 - Buddha was expressed in Symbols
- Subsidiary images / Actors are sophisticated and elongated
- Very Detailed

The Amaravati School of Art (Vengi school of art)

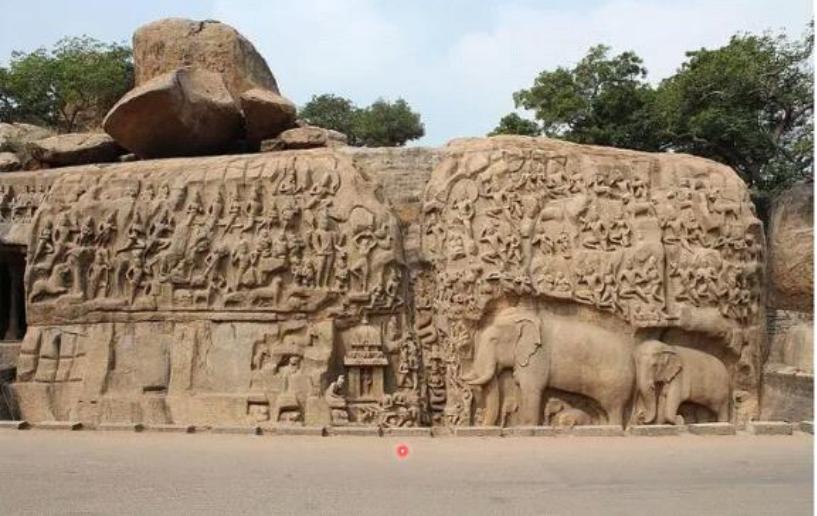
- Patronised by the Satavahana and the Ikshvaku kings of Deccan
- Developed in the lower valleys of Krishna-Godavari region
- Two important centres - Amaravati and Nagarjunikonda.
- The stupas at Amaravati are predominantly made of a distinctive white marble. *White marble*
- Images with a profound and quiet naturalism in human, animal and floral forms.
- There is a sense of movement and energy in the sculptures.
- The human figures are slender and slightly elongated.





Culmination Schools	
Gupta's School	<ul style="list-style-type: none"> • Gupta = Mathura + Amaravati • Red colour Sandstone <ul style="list-style-type: none"> • Art becomes complex, perfect and standard. • Sarnath School mastered the art of Sculpture and used cream coloured sandstone. • Gupta art derives from Mathura and Amaravati • Art traditions of Sanchi , Bharhut, Amaravati and Mathura culminated in the form of Gupta Art. • Contemplative and spiritual vision in images • Religious Art • 'Bhagavata Cult' influenced artistic traditions • Temple building activities gain popularity <p><i>Mathura</i> + <i>Grec Roman influe</i> <i>Vishnu</i> <i>Amaravati</i></p>
Sarnath School	<ul style="list-style-type: none"> • Only change : Greyish Sandstone <ul style="list-style-type: none"> • Developed about 300 - 600 CE during the rule of Guptas • Stone sculptural art - Sandstone • Primarily Buddhist art - Buddha and Bodhisattvas • Buddha in different mudras • Buddhist images - Slender and graceful • Refined depiction of faces • Facial expressions - downcast eyes, feeling of introspection, omniscience • More emphasis on spirituality • Buddha fully dressed and drapery with limited folds



South Sculptures	<ul style="list-style-type: none"> A growing tendency towards heaviness of form Images came to be smothered with heavy decorative details not so noticeable in classical or Gupta period art. The Deccan and the Tamil Nadu witnessed an increased aesthetic consciousness of the people. Examples, rock-cut sculptures of Mahabalipuram, Ellora and Elephanta. Mahabalipuram reliefs, Ellora sculptures, and Elephanta carvings
Pallava Sculptures	<ul style="list-style-type: none"> The Pallava sculpture is influenced by Buddhist traditions It is more monumental and linear in form It usually avoided the typical ornamentation of the Deccan sculpture Examples- 'Descent of the Ganga' or Arjuna's Penance at Mahabalipuram 

Chola Sculptures

- Essentially Solid Bronze images
- Centre - Thanjavur
- Also images made up of 5 alloys - Punchloha
- Lost Wax Technique technology

Nataraja Image

Shiv Bhik Satana

Shiv Vinadhar

Boddhisatva Maitreya

Karaikkal Ammiyar



- The distinguished patron during the tenth century was the widowed Chola queen, Sembiyam Maha Devi.
- Chola bronzes are the most sought after collectors' items by art lovers all over the world.
- Dancing figure of Shiva as Nataraja was evolved and fully developed during the Chola Period.
- A wide range of Shiva iconography was evolved in the Thanjavur (Tanjore) region of Tamil Nadu.
- During the Vijayanagar Period, at Tirupati, life-size standing portrait statues were cast in bronze, depicting Krishnadevaraya with his two queens, Tirumalamba and Chinnadevi.
- The standing king and queens are depicted in praying posture, that is, both hands held in the namaskara mudra.

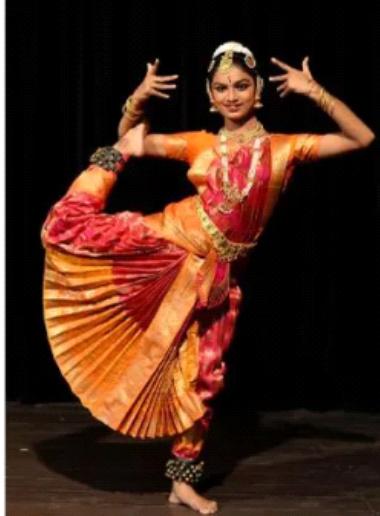


L29 Dance, Puppetry and Festivals

24 January 2025 12:04 PM

DANCES																
Origin	<ul style="list-style-type: none"> Community dancing at Bhimbetka. Sculpture of Bronze dancing girl of the Harappan civilization Bharata Muni's famous work Natya Shastra (200 BC – 200 AD) - various facets of Indian classical dance- Techniques, postures, emotions, ornaments, stage and audience 															
Nritya	<ul style="list-style-type: none"> Classical : Recognized by the government Folk : Recognized by State or Region According to Natyashastra <ul style="list-style-type: none"> Dance = Tandava + Lasya <ul style="list-style-type: none"> Lasya : Emotion + Expression + Purpose Tandava : Movement (Body) According to Abhinaya Darpan : <ul style="list-style-type: none"> Dance = Natya + Nritya + Nritta <ul style="list-style-type: none"> Natya : Drama element : Express a story or narrative Nritya : Emotion Nritta : Movement without expression or Purpose 															
Classical Dances	<table border="1"> <thead> <tr> <th>Dance</th> <th>Origin</th> <th>Uniqueness</th> </tr> </thead> <tbody> <tr> <td>Bharathanatyam</td> <td>Doradasi tradition Sothi or Dasiattam</td> <td>→ movement based on Fire , Bent knee , hand mudra - katuk hasta.</td> </tr> <tr> <td>Kuchipudi</td> <td>Kuselvas Kuselvayana siddendriya Yogi Bhagvat alus</td> <td>Difficult feet movement Telugu language Drama + Dance element</td> </tr> <tr> <td>Kathakali</td> <td>Koodiyattam + Kalaripayattu</td> <td>Elaborate makeup , headgear costumes colored having meaning Manipratalam, thumping feet movement.</td> </tr> <tr> <td>Mohiniyattam</td> <td>The dance of eternal enchantress</td> <td>gentle feet movement + lesaru saree + female dancers + Lasya element</td> </tr> </tbody> </table>	Dance	Origin	Uniqueness	Bharathanatyam	Doradasi tradition Sothi or Dasiattam	→ movement based on Fire , Bent knee , hand mudra - katuk hasta.	Kuchipudi	Kuselvas Kuselvayana siddendriya Yogi Bhagvat alus	Difficult feet movement Telugu language Drama + Dance element	Kathakali	Koodiyattam + Kalaripayattu	Elaborate makeup , headgear costumes colored having meaning Manipratalam, thumping feet movement.	Mohiniyattam	The dance of eternal enchantress	gentle feet movement + lesaru saree + female dancers + Lasya element
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Dance	Origin	Feature
Odissi	Mahari Gasta - Ghusha Kharavela → Gotipua → Indrani Rehman Fabric	Chowk, tribhang a, Fluid - Water + lower body movement optical illusion
Manipuri	Lai Haroba festival + Bhavism	Manipuri Skirt and gentle feet & hand movement Veil, Rasleela.
Kathak	Rasleela + Mughal tradition	Persianized attire + limited space + Mughal court tradition
Sattriya	Sattras & Vaishnavism of Assam, Bhakti	Rhythmic hand movement with gest iconic saree, male mudras Vaastbandhan intensity

BHARATNATYAM	<ul style="list-style-type: none"> Origin : <ul style="list-style-type: none"> Early mediaeval -> Devadasi tradition Became problem because of exploiting Dancers in royal courts without consent Krishna Iyer revived Rukmani Devi Arundale : UNESCO recognised dancer <ul style="list-style-type: none"> Bharata Muni and Natyam – Dance in Tamil Bharata = Bhava + Raga + Taal Origin - Sadir – Solo dance performance of the devadasis Tamil Nadu - Dashiattam E. Krishna Iyer revived this art form after the decline of devadasis system that had led to the decline of the art form Initially performed by female dancers – now by male dancers as well Rukmini Devi Arundale – Global recognition to the dance. 	
	<ul style="list-style-type: none"> Uniqueness <ul style="list-style-type: none"> Manifestation of fire + Bent Knee + Hand Gestures Silk Kanchipuram Saree Fire Dance – Manifestation of fire in the human body; most of the dance movements resemble to the dancing flame Tandava + Lasya with emphasis on mudras Principal mudra is Kataka Mukha Hasta Knees are mostly bent – Weight is equally distributed across both the feet Famous proponents – Yamini Krishnamurthy, Lakshmi Viswanathan, Padma Subramaniam, Mrinalini Sarabhai, Mallika Sarabhai 	 

KUCHIPUDI

• Origin :

- Practiced by village : Kusselvapuri
- Story told by dance
- Originally performed by group of actors going from village to village – Kusselavas
- Andhra village – Kusselavapuri or Kuchelapuram
- Popularised in 17th century, Siddhendra Yogi formalised and systematised the tradition
- Bhama Kalapam and many other plays
- Monopolised by male Brahmins - devoted to Vaishnavism - Bhagavat purana - Bhagavathalus



• Uniqueness :

- Drama Element + Dance : Story telling
- Telugu Language
- Difficult feet movement
- Daaru : Certain routine to establish character

Some of the features of Kuchipudi

- Difficult foot movements; team performance

Themes - Bhagwata purana + Shringara ras

- Daaru – a small composition of dance and song – specifically choreographed for the revelation of each character
- Nritta, Nritya and Natya
- A manifestation of the earthly elements in the human body
- Kuchipudi recital – dancer + singer = dance- drama performance
- Accompanied with Carnatic music; violin and Mridangam being the principal instruments
- Telugu language
- Important performances - Manduk Shabdam, Tarangam, Jala Chitra Nrityam
- Patronage of the Vijayanagar and Golconda rulers
- Balasaraswati and Ragini Devi revived this dance form
- Lakshminarayan Shastry (20th century) - solo recitals and female participation

KATHAKALI

• Origin :

- Koodeyattam : Sanskrit Drama
- Kalaripayattu : Martial arts
- Faces issue of money
 - VN Menon : Revival of dance during colonial
- Katha (story) + Kali (drama)
- Linked to Koodeyattam (Sanskrit drama tradition) and Kalaripayattu
- Revived in 1930s by the famous Malayali poet V.N. Menon under the patronage of Mukunda Raja
- An all- male troupe performance
- Minimal use of props in the Kathakali recital
- Elaborate facial make up; head gear used for different characters
- Colours have their own significance



- Uniqueness

- Very heavy thumping feet movement
- Elaborate Makeup, Colour, Costumes have meaning
 - Red and Black : Evil
 - Yellow : Women, Saints
 - Beard : Nobility
- Language : Manipravalam
- Dance + drama
- Kathakali recitals - eternal conflict between good and evil
- Themes – epics and the puranas ‘ballad of the east’
- Language in Kathakali songs – Manipravalam – a mixture of Malayalam and Sanskrit
- Music is important to rightfully convey the entire drama to the viewers
- Gestures – crown jewel of the entire drama to the viewers

Green – nobility, divinity and Virtue	Red – beside the nose indicate royalty
Black – indicate evil and Wickedness	Yellow – saints and women
Red painted face – indicates evil	White beard – beings with higher consciousness and divinity

MOHINIATTAM

- Origin

- Mythology : Dance of Mohni (Samudra Manthan - Vishnu dance)
- Has graceful movement, No thumping
 - Enchanting, Seducing
 - Exactly opposite of Kathakali
- Initially Women, now men also part

- Mohiniattam – Enchantress + Attam (Dance)
- Solo + group dance by women
- Developed by Vadivelu in 19th century
- Prominence under the rulers of Travancore (now Kerala)
- V. N. Menon – Malayali poet – revived it along with Kalyani Amma after it had fallen to obscurity
- Grace and elegance of Bharatnatyam + vigour of Kathakali
- Marked absence of thumping of footsteps + the footwork is gentle



Lasya aspect dominant in a Mohiniattam recital

Costume – white and off-white principal colours and presence of gold coloured brocade designs

No elaborate facial make-up – dancer wears a leather strap with bells (Ghungoo) on her ankles

Musical instruments – cymbals, Veena, drums, flute, etc

Famous proponents – Sunanda Nair, Kalamandalam Kshemavathy, Madhuri Amma, Jayaprabha Menon, etc

- Uniqueness :
 - Lasya Element high + Gentle feet Movement
 - Kasavu saree : Weaved with gold in the border

ODISSI

- Origin
 - Started practised by Maharis : lower caste -> Pushed out
 - Gotipuas : Young boys danced in female attire in Royal Courts
 - Indrani Rehman revived the dance
 - Caves of Udayagiri-Khandagiri – Earliest examples
 - Odra Nritya – Mentioned in Natya Shastra
 - Practiced by the 'maharis' – patronised by Jain King Kheravela
 - Mahari system defunct with the advent of Vaishnavism
 - Gotipuas – Young boys recruited and dressed as females – continued the art form
 - Nartala - the royal courts
 - Mid-20th century, Odissi gained international acclaim due to the efforts of Charles Fabri and Indrani Rehman.



- Uniqueness
 - Pose : Tribhang position (Water movement)
 - Chowk Position (for men)
 - Optical Illusions
 - Fluidic Dance position



Tribhanga Posture

- Some of the features of Odissi are:
- Use of Mudras + postures to express emotions
- Tribhanga posture – Three blended form of the body is innate to Odissi form
- Chowk posture – Hands spread out – Depicts masculinity.
- Lower body remains largely static and only torso moves.



- Hand gestures – important role to convey expressions during Nritiya part.
- Instruments - Manjira (cymbals), Pakhawaj (Drums), Sitar, Flute, etc
- Dance form symbolises the elements of water
- Lyrics of Gita Govinda, written by Jayadeva – used along with compositions of some local poets
- Famous proponents – Guru Pankaj Charan Das, Guru Kelu Charan Mohapatra, Sonal Mansingh, Sharon Lowen (USA), Myrla Barvie (Argentina)

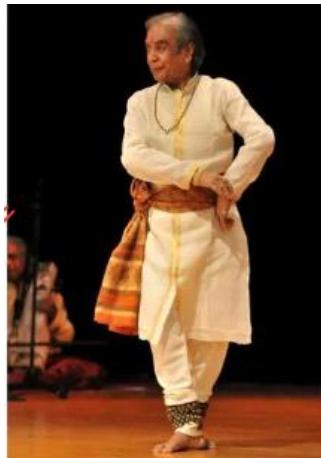
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KATHAK

• Origin :

- Persian Mughal Dance Influence on Ras Leela Dance
- Don't take much place, Easy to dance in small courts
- Birju Maharaj : Best Dancer ever

- Originates from the Ras Leela of Brajbhoomi
- Kathakar – Story tellers – who recited verses from the epic with gestures and music.
- Mughal era - Court Dance
- Influenced by Persian costumes and styles of dancing.
- Revived by Lady Leela Sokhey in the 20th century.
- Development of the different gharanas as it is based on Hindustani style of music.
- Kathak – accompanied with Dhrupad music – Taranas, thumris and ghazals introduced during the Mughal period
- Famous proponents – Birju Maharaj, Laccchu Maharaj, Sitara Devi, Damyanti Joshi, etc



- Uniqueness
 - Persianized Attire
 - Limited Space

MANIPURI

- Origin
 - Shaivism : Celestial Dance of Shiva and Parvati
 - Performed in Lai Haraoba Festival
- Mythological origin - Celestial dance of Shiva and Parvati in the valleys of Manipur along with the local Gandharvas.
- Traces its origin to the festival of Lai Haraoba.
- Gained prominence with the advent of Vaishnavism in 15th century.
- Performed by females.
- Raja Bhag Chandra of Manipur in 18th century revived Manipuri dance.
- Rabindranath Tagore popularised with its introduction in Shantiniketan.



- Uniqueness
 - Manipuri Skirt (female Long Skirts) and Thin Veil on head
 - Gentle Feet and hand movement
 - Thematic : Krishan Leela

- Some of the features of Manipuri dance are
- Devotional dance
- Covered Faces with a thin veil;
- Hand gestures are gentle and movement of feet are important.
- Tandava + Lasya
- Females wear long skirts – focus mainly on slow and gracious movement of hand and knee positions.
- Flute, Khartals (wood clapper), dhols, etc accompany the music.
- Thang- Ta and Shankirtana are influenced by Manipuri dance.
- Famous proponents – Nayana, Jhaveri sisters, Suverna, Ranjana and Darshana, Guru Bipin Singha, etc.



SATTRIYA	<ul style="list-style-type: none"> • Origin <ul style="list-style-type: none"> • Vaishnav dancers in Vaishnavite Temples Vaishnava saint <u>Shankaradeva</u> (15th Century CE) <ul style="list-style-type: none"> • Sattras • Ancient text Natya Shastra of sage Bharat Muni • Features of Sattriya dance: • Amalgamation of various dance forms in Assam - Ojapali and Devdasi • Devotional dance - Vaishnavite theme • Nritya + Nritya + Natya • Dance performed in group by male monks - 'Bhokots' • Khol (drum), Cymbals (Manjira) and flute are the instruments • Great emphasis on rhythmic syllables and dance postures of hand gestures and footwork;
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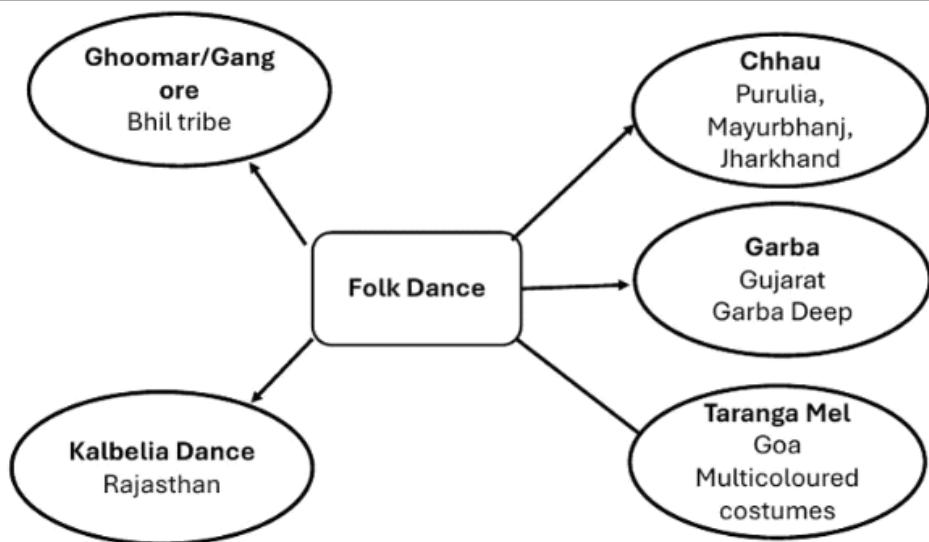
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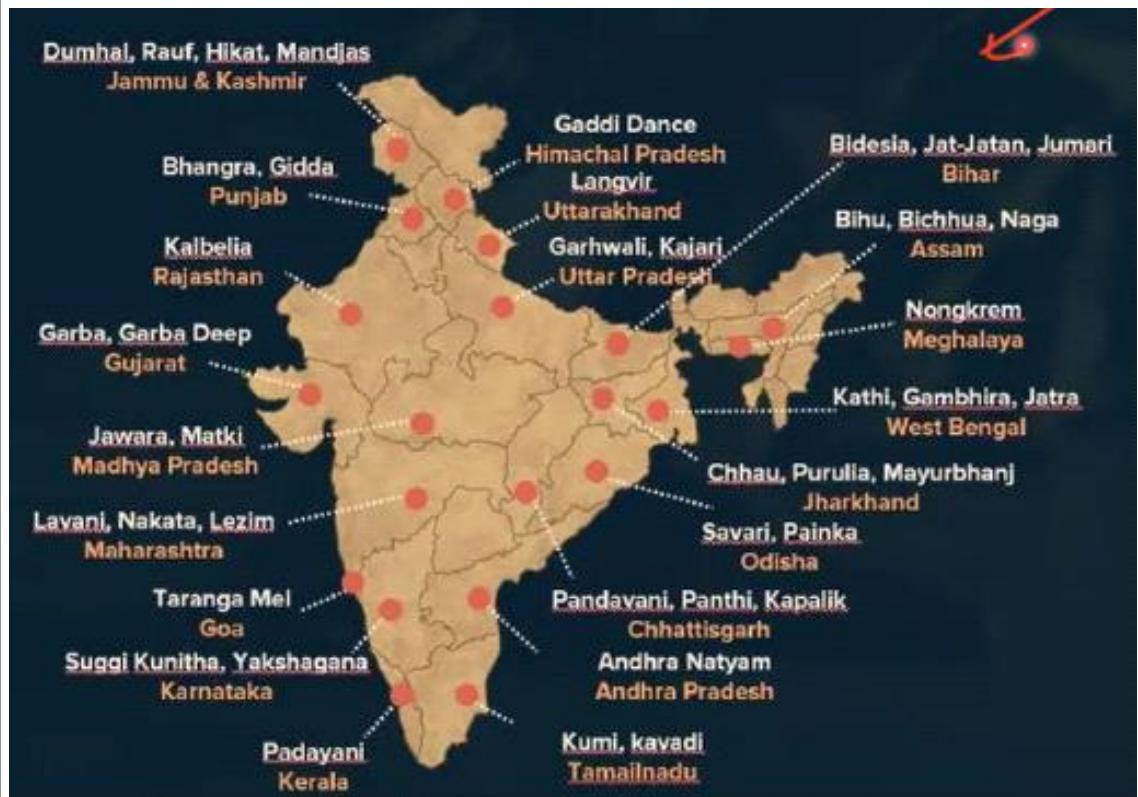
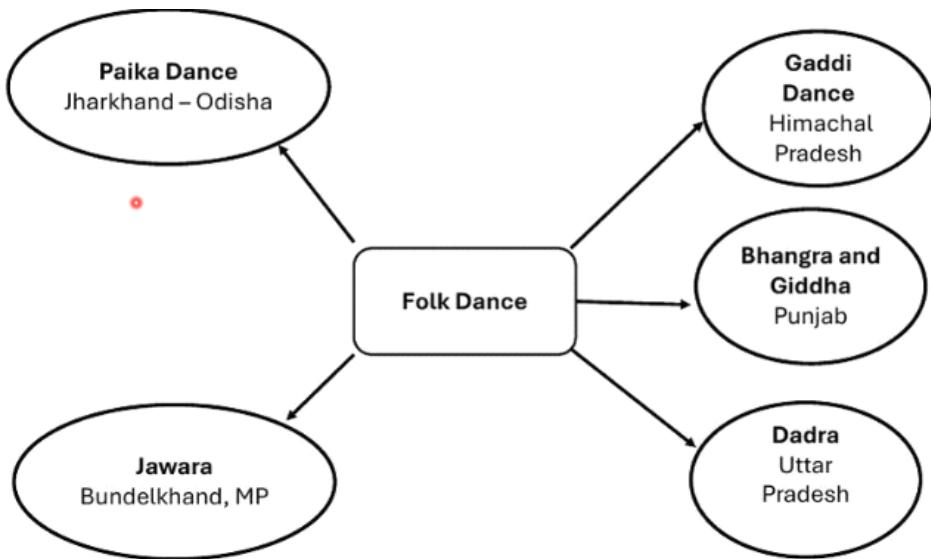
- Rhythmic hand movement with feet
- Iconic saree with Waistband cloth
- Male tradition initially
- Strictly laid down rules in respect of hand gestures and footwork
- Costumes – males wear dhoti and Paguri (turban); females wear traditional Assamese jewellery, Ghuri and Chador – made in Pat silk; waist cloth worn by both men and women
- Gayan- Bhayanar Nach and the Kharmanar Nach
- **Ankia Naat** A type of Sattriya – Involves play or musical- drama; originally written in Assamese- Maithili mix language – Brajavali
- Also called **Bhaona** and revolves around stories of Lord Krishna.



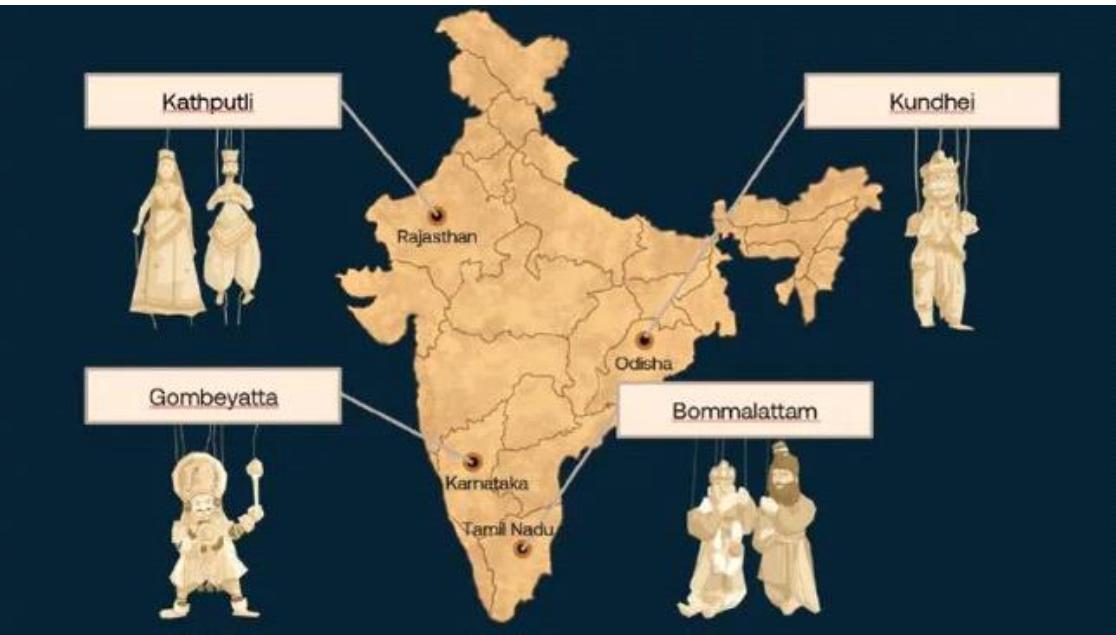
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Folk Dances





PUPPETRY

Origin	<ul style="list-style-type: none"> Puppetry has long been of interest in India – entertainment and educational purposes Archaeological evidence – puppets with sockets attached to them – from Harappa and Mohenjo- daro References of marionette theatre have been found in period around 500 BCE Oldest written reference – found in Tamil classic – Silappadikaram – written around 1st and 2nd century BCE Philosophical importance – In Bhagwata Purana, God has been described as a puppeteer, controlling the universe with three strings – Satta, Raja and Tama Similarly, in the Indian theatre, the narrator was called Sutradhar – holder or strings Puppetry has imbibed elements of painting, sculpture, music, dance and drama – creating a unique avenue of artistic expression Lack of devoted audience and financial security – led to a steady decline of this art form 												
	<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr style="background-color: #009640; color: white;"> <th style="padding: 5px;">String Puppet</th> <th style="padding: 5px;">Shadow puppet</th> <th style="padding: 5px;">Glove puppet</th> <th style="padding: 5px;">Rod Puppet</th> </tr> </thead> <tbody> <tr> <td style="padding: 10px;"> <ul style="list-style-type: none"> Kathputli Kundhei Gombeyatta Bommalattam </td> <td style="padding: 10px;"> <ul style="list-style-type: none"> Tholu Bommalata Ravanchhaya Togalu Gombeyatta </td> <td style="padding: 10px;"> <ul style="list-style-type: none"> Pavakoothu </td> <td style="padding: 10px;"> <ul style="list-style-type: none"> Yampuri Putul Nachh </td> </tr> <tr> <td colspan="4" style="text-align: center; padding: 5px;"> <ul style="list-style-type: none"> • Marionette : Wooden item in which string is attached </td></tr> </tbody> </table> <p data-bbox="187 1021 366 1057">String Puppets</p> <ul style="list-style-type: none"> Marionettes have a presence in the Indian cultural traditions Puppets are generally <u>8-9 inch</u> miniature figures chiseled out of wood Oil color is used to paint the wood with skin color and facial features Small wooden pipes are created – to form the limbs; body covered with colorful miniature dress and stitched Miniature jewelries and other accessories are attached for a realistic feel Strings attached to small holes in the hands, head and back of the body which are then controlled by the puppeteer  <ul style="list-style-type: none"> Kathputli : Rajasthan 	String Puppet	Shadow puppet	Glove puppet	Rod Puppet	<ul style="list-style-type: none"> Kathputli Kundhei Gombeyatta Bommalattam 	<ul style="list-style-type: none"> Tholu Bommalata Ravanchhaya Togalu Gombeyatta 	<ul style="list-style-type: none"> Pavakoothu 	<ul style="list-style-type: none"> Yampuri Putul Nachh 	<ul style="list-style-type: none"> • Marionette : Wooden item in which string is attached 			
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- Traditional string puppets of Rajasthan are known as Kathputli
- Derived its name from – kath – meaning wood and – putli – means doll
- puppets are covered in traditional bright Rajasthani dress
- Show is accompanied by a dramatic folk music
- Unique feature – absence of legs
- Strings attached to the fingers of the puppeteer



- Kundhei : Odissa
- String puppets from Odisha is called Kundhei
- Made of light wood and dressed in long skirts
- Specific features – more joints – giving puppeteer more flexibility
- Strings are attached to a triangular prop
- Marked influence of Odissi dance on Kandhei puppet shows



• Gombeyatta : Karnataka



- Traditional puppet show of Karnataka
- Styled and designed on the various characters of Yakshagana theatres
- Unique features – more than one puppeteer – used to manipulate the puppets

- Bommalattam : Tamil Nadu
- Puppetry indigenous to the region of Tamil Nadu
- Combines features of rod and string puppetry
- Strings attached to an iron ring, worn by the puppeteer on his head
- Largest and heaviest marionettes found in India – some as large as 4.5ft in height and 10kg in weight
- Bommalattam has four different stages – Vinayak Puja, Komali, Amanattam and Pusenkanattam



Shadow Puppets

- Features on the shadow puppetry are
- Flat figures – cut out of leather
- Painted identically on both sides of the leather
- Puppets placed on a white screen – with light falling from behind, creating a shadow on the screen
- Figures are manipulated – silhouettes – created on blank screen create telling imagery

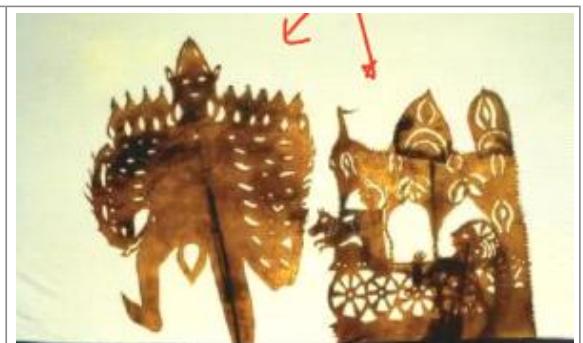
• Togalu Gombeyatta : Karnataka

- Shadow theatre popular in Karnataka
- Unique feature – variation in puppet size based on social status
- Kings and religious figures are characterized by large puppets while common people and servants are shown by smaller puppets



• Ravanchaya : Odissa

- Most theatrical of shadow puppetry
- Popular form in Odisha region
- Puppets are made of deer skin and depict bold, dramatic postures
- They do not have any joints attached to them – more complex art
- Use of non-human puppets, such as trees and animals
- Artists are extremely trained – creating a lyrical and sensitive theatrical narration



- Tholu Bommalata : Andhra Pradesh
- Shadow theatre of Andhra Pradesh
- Accompanied by a classical background in the music
- Themed around mythological and devotional tales of the epics and Puranas
- Puppets are larger in size and colored on both sides



Decorative punches are used to show jewelry and clothing details which make them look intricate and magnificent.

Glove Puppets

- Also known as sleeve, hand or palm puppets
- Small figures with head and arms wearing a long, flowing skirt
- Generally made of cloth or wood; also paper puppet
- Puppeteer wears the puppet as glove, manipulating head with his index finger
- Two hands – manipulated using the thumb and middle finger
- Popular all across India
- Performance usually accompanied by rhythmic beats of drums or dholak
- PavaKoothu : Kerela
- Traditional glove puppet show of Kerala
- Originated in the period around 18th century AD
- Puppets decorated with colorful headgears, feathers and face paints
- Colors and dress – evidence of heavy influence of Kathakali dance
- Themed around narrations of Ramayana and Mahabharata



Rod Puppet



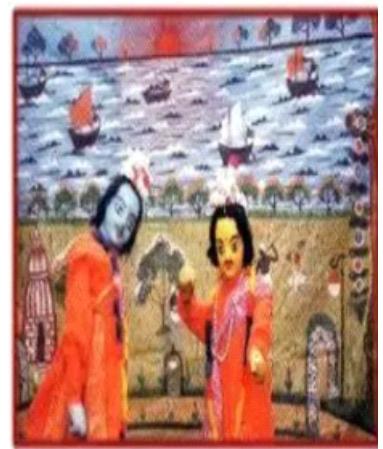
- Rod Puppet is a puppet constructed around a central rod secured to the head.
- A large glove covers the rod and is attached to the neck of the puppet.
- A rod puppet is controlled by the puppeteer moving the metal rods attached to the hands of the puppet (or any other limbs) and by turning the central rod secured to the head.

• Yampuri : Bihar



- Traditional rod puppet from Bihar
- Puppets are generally made of wood and are without any joints
- Carved out of single piece of wood and then painted in bright colors

- Putul Nach : Bengal
- Traditional rod puppet dance of Bengal-Odisha-Assam region
- Figures are generally 3-4 feet high and dressed like characters of Jatra
- Three joints – at the neck and at the shoulders
- Puppeteers control a single puppet by a rod attached to his waist; placed behind a high curtain
- Performance is accompanied by a musical troop of 3-4 musicians playing harmonium, cymbals and tabla



FESTIVALS																							
Origin	<ul style="list-style-type: none"> • India : Agrarian community -> Influence Festivals • Festival is around Harvesting Season of both Rabi and Kharif Sowing Season. <p>List of (Season-specific) Harvest Festivals in India</p> <p>North India</p> <table border="1"> <thead> <tr> <th>Festival</th><th>Month</th></tr> </thead> <tbody> <tr> <td>Makar Sankranti</td><td>January</td></tr> <tr> <td>Baisakhi</td><td>April</td></tr> <tr> <td>Ladakh harvest festival</td><td>September</td></tr> <tr> <td>Lohri</td><td>January</td></tr> <tr> <td>Basant Panchami</td><td>January</td></tr> </tbody> </table> <p>South India</p> <table border="1"> <thead> <tr> <th>Festival</th><th>Month</th></tr> </thead> <tbody> <tr> <td>Onam</td><td>August</td></tr> <tr> <td>Pongal</td><td>January</td></tr> <tr> <td>Ugadi</td><td>March</td></tr> <tr> <td>Vishu</td><td>April</td></tr> </tbody> </table>	Festival	Month	Makar Sankranti	January	Baisakhi	April	Ladakh harvest festival	September	Lohri	January	Basant Panchami	January	Festival	Month	Onam	August	Pongal	January	Ugadi	March	Vishu	April
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Nabanna	November-December																										
<ul style="list-style-type: none"> • Muslim : Desert hot, Moon light is soothing -> Influence Festivals <ul style="list-style-type: none"> • Follow lunar calendar for Festivals • Christians : Biblical Stories influenced Festivals 																											
Purpose	<ul style="list-style-type: none"> • Commemoration : Celebration <ul style="list-style-type: none"> • People coming together -> moment of unity • Propagation : Teaching <ul style="list-style-type: none"> • Propagation of culture to children • Conservation : Preservations of Culture <ul style="list-style-type: none"> • Remembering cultures aspects 																										
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Kerala	Onam, Vishu
Madhya Pradesh	Lok-rang Utsav, Tejaji, Khujaraho festival
Meghalaya	Nongkrem festival, Khasis festival, Wangla, Sajibu Cheiraoba
Maharashtra	Ganesh Utsav, Gudi Padva
Manipur	Yaoshang, Porag, Chavang Kut
Mizoram	Chapcharikut Festival
Nagaland	Hornbill festival, Moatsu Festival
Odisha	Rath Yatra, Raja Parba, Nukahai
Punjab	Lohri, Baisakhi
Rajasthan	Gangaur, Teej, Bundi
Sikkim	Losar, Saga Dawa
Tamil Nadu	Pongal, Thaipusam, Natyanjali Festival
Telangana	Bonalu, Bathukamma
Tripura	Kharchi Puja
West Bengal	Durga Puja
Uttaranchal	Ganga Dussehra
Uttar Pradesh	Ram Navmi, Ganga Mahotsav, Navaratri, Khichdi

Important Regional festivals	Andhra Pradesh	Brahmotsavam	It is a nine days long festival celebrated at the Venkateshwara Temple, Tirupati.
		Ugadi	Telugu New Year
		Dasara	It celebrated the victory of good on evil.
		Makar Sankranti	It is celebrated when Sun transit from the Capricorn.

Arunachal Pradesh	Solung	It is the agriculture festival, celebrated by the Adi tribe of Arunachal Pradesh.
	Losar	Tibetan New Year
	Murung	It is a festival of prosperity celebrated by the Apatanis of Arunachal Pradesh.
	Reh	It is a festival of the Idu-Mishmi tribe of Arunachal Pradesh. They worship goddess Nayani Iniyitaya for the welfare of their family.
	Mopin	It is an agricultural festival of Arunachal Pradesh, celebrated by the Galo tribe.
	Boori Boot	Celebrated by the Nyishi tribe of Arunachal Pradesh for the successful harvest of the year.
	Monpa	New Year of Monpa Tribe
	Myoko	People worship Sun and Moon during the festival.
	Dhree Festival	It is an agricultural rite observed by Apatanis of Arunachal Pradesh. Fowls, eggs, and animals are presented to Sun and Moon Gods to avoid famine in the region.

Assam	Ambubachi	It is a Hindu festival where a fair is held at Kamakhya Temple, Guwahati, Assam. It honours the femininity by celebrating the annual menstrual cycle of Devi Kamakhya.
	Bihu	It is set of three festivals, namely Rongali Bihu, Kati Bihu, and Bhogali Bihu. It marks the harvesting of Paddy crop.
	Baishagu	Baishakhi of Assam celebrated by the Bodo tribe.
	Dehing Patkai	Celebrates the rich culture and heritage of Assam.

Bihar	Bihula	People worship Devi Mansa for the welfare of their families.
	Chhath Pooja	Sun God, along with his wife Usha is worshipped during this festival to thank them for bestowing life on Earth.
	Madhushravani	Mainly celebrated by the Maithil Brahmins of Bihar. It marks the arrival of Monsoon in the region.

Chhattisgarh	Bastar Dussehra	It is the longest celebrated Dussehra in the world. It is celebrated for 75 days from August to October.
Goa	Ladainha	Thanksgiving festival of India
	Mando festival	It is a dance festival where people perform Mando dance.
	Chikalkalo	Monsoon mud festival of Goa.
Gujarat	Navratri	It is a nine days long festival where people worship nine forms of Devi and perform Garba and Dandiya dances.
	Uttrayana	Celebrated to mark the transit of Sun northwards from tropic of Capricorn to tropic of Cancer. Kite festival is organized on this day.
Haryana	Baisakhi	It celebrates the harvest of Rabi crops in Haryana and Punjab.
Himachal Pradesh	Magha Saaji	Makar Sankranti of Himachal Pradesh.

Jammu & Kashmir	Dosmoche festival	It is celebrated on the last day of New Year celebrations in the Leh region.
	Matho & Nagrang	It is celebrated on the 15 th day of the Tibetan Calendar in the Matho Monastery.
	Losar	Celebrated in the Ladakh region. It is the Tibetan New Year.
	Galda Namchot	It is celebrated in the Leh region. It marks the birthday of a great Buddhist saint Tsongkhapa.
Jharkhand	Sarhul	It is a spring festival which marks the new flowers at the Saal trees.
	Karma	It is a harvest festival dedicated to Karma dev for bestowing with power and youthfulness.
	Hal Punhya	It celebrates wrinkling. It marks the beginning of the ploughing.
	Rohini	It is a harvest festival and marks the start of the sowing season.
	Tusu	It is a harvest festival celebrated in January every year.

Karnataka	Makar Sankranti	It is celebrated when Sun transit from the Capricorn.
Kerala	Onam	It is the most important harvest festival of Kerala celebrated in the month of September.
	Vishu	New Year of Kerala.
	Alpashi Utsavam	It is the celebration of the annual bathing ritual of deities in the Sree Padmanabhaswamy temple.
Madhya Pradesh	Bhagoria Festival	Haat It is the festival of love where young girls and boys try to entice each other and if both like each other, then they put red powder on their partner's face.
Maharashtra	Gudi Padwa	Maharashtrian New Year
Manipur	Yaoshang	Holi of Manipur
	Chavang Kut	It is the harvest festival celebrated by the Kuki-Chin-Mizo Tribes of Manipur on 1 st November of every year.
	Sajibu Cheiraoba	Manipuri New Year

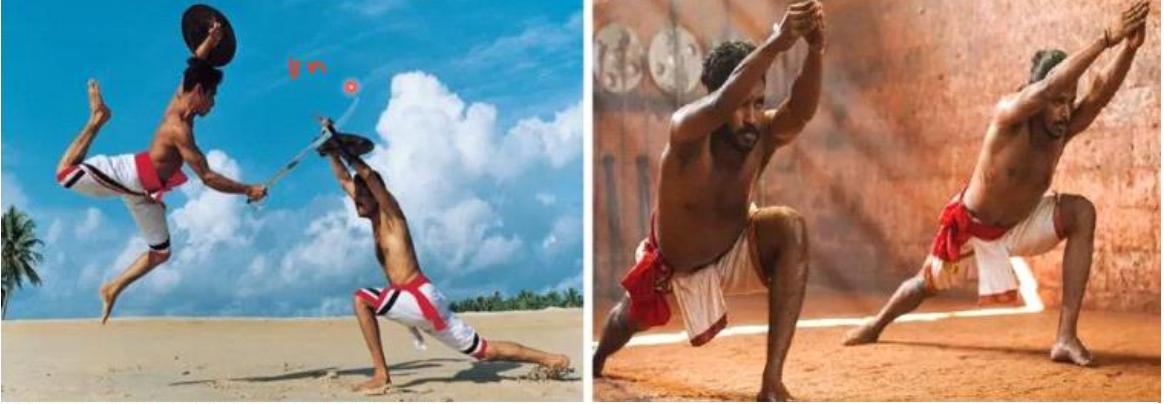
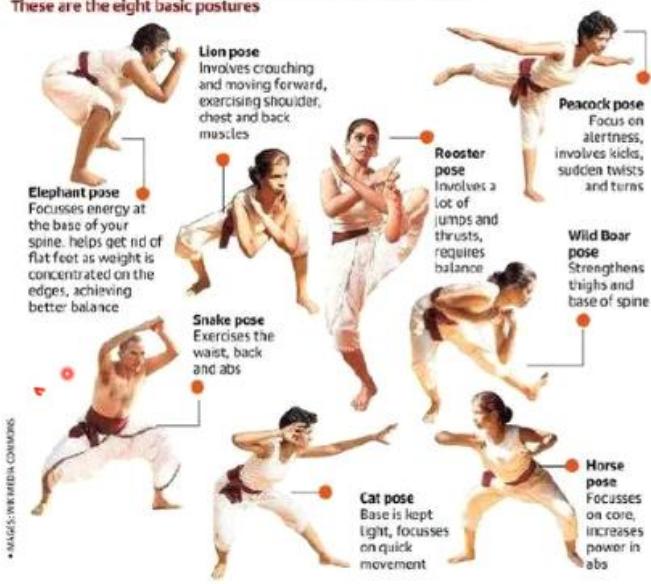
Meghalaya	Nongkrem Dance Festival	It is a dance festival that celebrates harvest and thanksgiving by the Khasi tribe.
	Wangala festival	It is the post-harvest festival of Garo Tribe.
Mizoram	Chapchar Kut	It is the harvest festival and marks three different stages of the agricultural cycle.
Nagaland	Hornbill Festival	It is organized by the government every year to celebrate the rich cultural heritage of Nagaland and to promote inter-tribal harmony.
	Moatsu festival	It is the harvest festival of the Ao tribe.

Odisha	Jagannath Puri Rath Yatra	It is a very famous festival in Odisha. It is also known as Gundicha Yatra, Chariot festival, Dasavatara or Navadina Yatra. The festival is dedicated to Lord Jagannath/Krishna, his sister Subhadra and his elder brother Balabhadra.
	Nukhai Festival	Nukhai or Nabanna is the harvesting festival held in the months of August and September.
	Raja Prabha	It is a three days long harvest festival where the first day is called Pahili Raja, second day is called Raja Sankanthi and third day is called Basi Raja.
Punjab	Lohri	It is celebrated on 13 th January every year. It marks the ending of winters, as Sun moves from Winter Soliots to Equinox. Sun God is worshipped during the festival.

	Gangaur	It is a festival which is celebrated by females and dedicated to Lord Shiva and Parvati as the symbol of love and successful marriage.
Rajasthan	Teej	It is celebrated to mark the onset of monsoon and prosperity in the region. Women dress in green attire and wish for the health and well-being of their husbands.
	Braj Holi	It is celebrated in the Bharatpur district of Rajasthan before Holi. Lord Krishna is worshiped during the festival.
	Saga Dawa	It celebrates the rich culture of Sikkim.
Sikkim	Tendo Rum Faat	Lho People worship mountains, rivers, lakes, and caves during the festival.
	Pongal	It marks the last day of a Tamil Year.
Tamil Nadu	Thaipusam	It is celebrated by the Tamil and Malayali Hindu community to mark the victory of good over evil.
	Jallikattu	It is Indian Bullfighting
	Natyajali Festival	It is an annual dance festival devoted to Lord Shiva.
Telangana	Bonalu	It is a Hindu festival dedicated to Goddess Mahakali.
	Batukamma	It is the nine days long floral festival which starts on the first day of Navratri and ends on Durgashtami.
Tripura	Kharchi Pooja	It is a Hindu festival where 14 Hindu Gods are worshiped, including the Earth.
	Kumbha Mela	It is a mass Hindu pilgrimage where Hindus bathe in the holy river of Ganges. It is celebrated every 12 years.
Uttar Pradesh	Kicheri	It is a harvest festival and involves ritual bathing.
	Ganga Dusshera	It is celebrated for ten days in the month of May- June every year to mark the descent of holy river Ganga from heaven.
West Bengal	Durga Pooja	It is one of the oldest traditions of the Hindu community in Bengal. They worship Goddess Durga during the festival. Women put red powder on each other's faces.

L30 Martial Arts, Theatre, Handicrafts

24 January 2025 03:03 PM

MARTIAL ARTS	<ul style="list-style-type: none"> Kalarippayattu : Kerela Silambam : Tamil Nadu Thang-ta : Manipur Sarika Sarak : Manipur Thoda : Himachal Pradesh Gatka : Punjab Inbuan : Mizoram Mushti Yandra : UP Pari Khanda : Bihar
Kalarippayattu	<ul style="list-style-type: none"> It is the <u>oldest martial art in India</u> originated in the state of Kerala in 4th century A.D. Kalari is a Malayalam word which means School/gymnasium/training hall where Martial arts are practiced or taught. This art is used as a means of unarmed self-defence and a way to achieve physical fitness today. Also used in traditional rituals and ceremonies. Its important key is footwork which includes kicks, strikes and weapon based practice. Women also practiced this art, Unniyarcha; a legendary heroine won many battles using this martial art.  <p>Kalaripayattu is heavily inspired by animal defence movements. These are the eight basic postures</p>  <ul style="list-style-type: none"> Outlawed by British because of being lethal

Silambam	<ul style="list-style-type: none"> It is a kind of Staff Fencing originated in Tamil Nadu, a modern and scientific martial art. Techniques of Silambam: Swift movements of the foot, use of thrust, cut, chop, sweep to achieve mastery & development of force, momentum & precision at different levels of the body, snake hits, monkey hits, hawk hits etc. Silambam is promoted in Tamil Nadu by the rulers Pandya, Chola and Chera and the reference to the sale of Silambam staves, pearls, swords and armours can be seen in a Tamil literature 'Silapaddigaram'. This art also travelled to Malaysia, where it is a famous sport apart from a self defence technique. Silambam practiced today as sports -> Survived 	 <p style="color: red; font-weight: bold;">stick based</p>
Thang-ta Sarik Sarak	<ul style="list-style-type: none"> This art was created by the Meitei people of Manipur. Thang refers to a 'sword' while Ta refers to a 'spear' and is an armed martial art whereas Sarit Sarak is an unarmed art form that uses hand to hand combat. In 17th century this art was used by Manipuri kings against Britishers later on when Britishers captured the area this technique was banned. Thang-Ta is also known as Huyen Lallong, which is a popular ancient martial art which uses other weapons including an axe and a shield.   <p>• Sport integrated in school system</p>	

Thoda	<p>It was started in <u>Himachal Pradesh</u> and Wooden bows, arrows are used.</p> <ul style="list-style-type: none"> • Thoda name is derived from the round wooden piece attached to the head of an arrow to minimise its lethal potential. • It is a mixture of martial art, sport and culture. • It takes place during Baisakhi every year. • This martial art relies on a player's of skill of archery and can be dated back at the time of Mahabharata where bows and arrows were used in the valleys of Kullu and Manali. 
Gatka	<p>Gatka is a weapon based martial art form performed by Sikhs of Punjab.</p> <ul style="list-style-type: none"> • Gatka means whose freedom belongs to grace. Others say that 'Gatka' comes from a Sanskrit word 'Gadha' means mace. • This art uses weapons like Kirpan, Talwar and Kataar. • It is displayed in various occasions, celebrations in the state including fairs.  <p style="text-align: center; color: red;"><i>Symbolic Show of Gatka.</i></p>
Inbuan Wrestling	<ul style="list-style-type: none"> • It was started in Mizoram, believed to have its genesis in 1750 A.D. in Duntland village. • This art consists of very strict rules that prohibit stepping out the circle, kicking and knee bending. • It also involves catching of the belt worn around their waist by the wrestlers. • When people migrated from Burma to Lushai hills then this art form was regarded as a sport.



Kuttu Varisai	<ul style="list-style-type: none"> • It was originated and mainly practiced in <u>South India</u> and also popular in <u>north-eastern part of Sri Lanka and Malaysia</u>. • Techniques: <u>Grappling, striking and locking</u> techniques are used in this art. • This art was first mentioned in Sangam literature in the first or second century B.C. • Kuttu Varisai means 'empty hand combat'.  
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Musti Yuddha	<ul style="list-style-type: none"> • It is an unarmed martial art form. Since 1960 it is a popular art. Started in Varanasi. Kicks, punches, knee and elbow strikes are the techniques used by this martial art. • It incorporates the development of all three aspects physical, mental and spiritual. 
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Pari Khanda	<ul style="list-style-type: none"> • '<u>Pari</u>' means <u>shield</u> while '<u>khanda</u>' refers to <u>sword</u>. Therefore, both shield and sword are used in this art. • It involves fighting using <u>Sword and Shield</u>. • Its steps and techniques are used in Chhau dance of Bihar.
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- Incorporated in Chau Dance



THEATRE	<ul style="list-style-type: none"> Drama shows performed in Stage <p> 1. <u>Bhavai</u> → Gujarat & Rajasthan 2. Nautanki → U.P. (2) 3. Rasleela → U.P. 4. Bhand Pather - Jammu & Kashmir (UT) 5. Swang - Punjab & Haryana 6. Maach: M.P. 7. Ankia Naat: Assam 8. Dashavatari: Goa.</p> <p>13. Mudiyettu (3) Kerala</p> <p>9. Koodiyattam (1) Krishnattam : Kerala</p> <p>10. Yakshagana: Karnataka. 11. Therakooth: Tamil Nadu. 12. Villu pattu: TN & Kerala. (4)</p>
Bhavai	<ul style="list-style-type: none"> It is a traditional theatre form of <u>Gujarat</u> and <u>Rajasthan</u>. Kutch and Kathiawar are the main centres of this theatre form. It is a synthesis of devotional and romantic sentiments. It consists of dance to narrate series of small plays known as Vesha or Swanga. It is accompanied by semi-classical music. Bhungal, tabla, pakhaawaj, rabaah, sarangi, manjeera etc.

Nautanki	<ul style="list-style-type: none"> Nautanki is popular in the state of Uttar Pradesh. It is an offshoot of Swang. It is mentioned in Abu Fazl's Ain-e-Akbari. The theme is based on historical, social and folk tales, delivered through dance and music. Kanpur, Lucknow, and Hathras are the most popular centres of this theatre form. Dialogues are delivered in a lyrical fashion accompanied by drum beats called Nagara. 	
Rasleela	<ul style="list-style-type: none"> It is a theatre form popular in <u>Uttar Pradesh</u>. It depicts the legends of Lord Krishna. In this theatre form, dialogues are in pros combined with songs and scenes from the pranks of Krishna. 	
Bhand Pather	<ul style="list-style-type: none"> It is a traditional theatre form of <u>Kashmir</u>. It consists of unique combinations of dance, drama, and acting. Surnai, Nagara, and dhol are the instruments used in this theatre form. It is mainly performed by the farming community, reflecting their ideas and way of living. 	
Swang	<ul style="list-style-type: none"> It is a popular theatre form of Punjab and Haryana. It is mainly a musical drama sung through verses. Ektara, Harmonium, Sarangi, Dholak, and Kharta are the instruments used in it. Rohtak and Haathras are the two important style in this theatre form. 	

Mach	<ul style="list-style-type: none"> • Maach is a theatre form of the region of Malwa in <u>Madhya Pradesh</u>. • The term Maach is used for the stage as well as the play. • It is based on <u>mythological themes</u> and later romantic folks tales were also included. • Songs are given importance between the dialogues in this theatre form. • Dialogues in this form are called Bol and Ryhm in narration is termed as Vanag. • Tune of the theatre is known as Rangat. 
Ankia Naat	<ul style="list-style-type: none"> • It is a theatre form present in the state of <u>Assam</u>. • It was started by Shankaradeva and his disciple Mahadeva in the 16th century A.D. • Cultural glimpses of Assam, West Bengal, Odisha, Mathura, and Brindavan can be seen this theatre form. • The narration begins with a story in Sanskrit and later switch to Brajboli or Assamese. • The narrator called as Suthradhar is accompanied by a group of musicians known as Gayan-Bayan Mandali who play the 'Khol' and cymbals. • Use of Masks to depict special expression is one of the unique features of this theatre form. 
Dashavatara	<ul style="list-style-type: none"> • It is the most developed theatre form of Konkan and <u>Goa</u>. • The ten incarnation of Lord Vishnu- the god of preservation and creativity are personified by the performers. • Apart from makeup, performers wear a mask of wood and papier mache.



Krishnaattam	<ul style="list-style-type: none"> It is a folk theatre form of Kerala. It came into existence in the 17th century under the patronage of Calicut king Manavada. It narrates the birth, childhood pranks and various deeds depicting victory of good over evil by Sri Krishna. It is performed for eight consecutive days. Different plays are Avataram, Kaliyamandana, Rasa Krida, Kamasavadha, Swayamvaram, Bhanayudham, Vivida Vadham, and Swargarohana.
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Koodiyattam	<ul style="list-style-type: none"> <u>It is Sanskritic theatre tradition of Kerala.</u> Chakyaar (actor), Nambiar (instrumentalist) and Nangyaar (those taking woman's role) are the main characters of Koodiyattam. The main protagonists are Suthradhar (narrator) and the Vidushak (jesters). Dialogues are delivered by Vidushak alone. Hand gestures and eye movements are the features of this theatre form.
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Yakshagana	<ul style="list-style-type: none"> • It is the oldest theatre form popular in Karnataka. • It emerged in the Vijayanagara empire and was performed by Jakkula Varu community. • It is a descriptive dance drama. • It is presented from dusk to dawn. • The stories are drawn from Ramayana, Mahabharata and other epics from both Hindu and Jain tradition.

Therukooth	<ul style="list-style-type: none"> • Therukooth is a popular folk drama of Tamil Nadu. • Therukooth means "street play". • It is performed during the annual temple festival of Mariamman (Rain God) for a rich harvest. • It plays various themes and one the theme is based on Draupathi in Hindu epic Mahabharata. • It is a combination of song, music, dance, and drama. • Harmonium, drums, and cymbals are the instrument used in it.

Villu pattu	<ul style="list-style-type: none"> • It is a musical theatre popular in Tamil Nadu and Kerala. • Villu Paatu means bow-song. • In this, using a bow-shaped instrument, the stories of Ramayana are narrated.
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- Mudiyettu
- Mudiyettu is a traditional folk theatre of Kerala.
 - It is performed in the month of Vrichigam. ie November-December.
 - It is performed only in Kali Temple as a presentation to Goddess.
 - It is a part of Bhadrakali cult. It depicts the triumph of Goddess Bhadrakali over the asura Darika.
 - Mudiyettu is performed by Marar and Karuppu community.
 - Shiva, Narada, Darika, Danavendra, Bhadrakali, Kooli, and Koimbidar are the seven charaters of Mudiyettu.



HANDICRAFTS

Brass work

	Gaja Tandava	Shiva dancing in the <i>Tandava</i> position.	Kerala
	Rare Jain imagery and icons	Reflects the need of ancient Jain pilgrim centres in Karnataka.	Karnataka
	Dokra Casting	Used for ornaments made of brass.	Odisha and West Bengal
	Pahaldar Lamps	Copper and brass lamps in different styles and shapes.	Jaipur and parts of Uttar Pradesh.
	Pembarthi craft	Exquisite sheet metal (brass) art to adorn Chariots and temples.	Warangal district, Telangana



Gaja Tandava casting



Dokra Casting



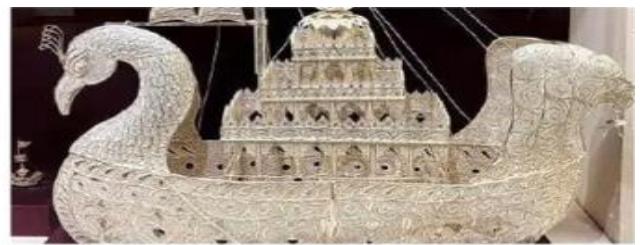
// Pahaldar lamps



Pembarthi Casting

Metal Crafts

- **Marori work** of Rajasthan - one of the most famous techniques- uses metal to create
 - Etchings on the base metal and filing the gaps with resin
- Major craft techniques used are embossing or repoussé – creates a raised design in relief
- Engraving – created by scratching and cutting lines into other metal
 - Most of the metal work is used for making pots made in Marwar region of Rajasthan by using zinc
 - Other major work on metal is done in Moradabad who perfects the technique of Baarik kaam or delicate work
 - Nakkashi style – engraving style to create pots
 - **Tarkashi (Rajasthan)** – using fine copper or brass
 - Wires to create patterns in finely chiseled grooves in the metallic base
 - **Koftgiri - Damascening** – involving inlaying a light metal on a dark side is another technique perfected by the Rajasthani artists in Jaipur and Alwar



Leather Industry

- Mojaris - specific types of leather footwear are famous from Jaipur and Jodhpur
- Another major center is Kanpur, Uttar Pradesh, whose economy is sustained to a large level by leather and tanned products.
- Maharashtra is also famous for its Kolhapuri Chappals
- Chennai and Kolkata are also major centers for leather bags and footwear.
- Punjabi juttis are famous as they used applique technique on the footwear that makes them beautiful
- Manoti Art (also known as usta art), major technique of art on leather- involves decorating articles with camel skin

Thread Work	Name of Embroidery	Produced mainly in	Details
	Chikankari	Lucknow, Uttar Pradesh	Created by block printing patterns on the fabric at first and then the embroider stitches along the pattern, and the finished piece is later washed to remove traces of the prints.
	Kantha	West Bengal and Odisha	The thread used to do that is generally drawn from the border threads of the used cloth and involves different motifs.
	Phulkari	Punjab	Embroidery of flower motifs with contrast of bright colours on light colored fabric. The stitches are embroidered on the reverse of the cloth
	Bagh	Punjab	It is similar to phulkari but has embroidery work throughout the whole surface of the fabric



Zardozi	Uttar Pradesh	Uses combination of gold, silver or copper wire with silver or golden polish and silk threads.
Kashidakari	J&K	Simple chain stitches involving flora patterns. Human and animal figures are generally absent.
Aari	J&K and Gujarat	Created in fine, concentric rings of chain stitch using a long hooked needle called the crewel and involve floral motifs.
Mirror work	Rajasthan and Gujarat	Use of small pieces of mirrors of various shapes and sizes, stitched in between colourful embroidery.
Dharaniya	Gujarat	Embroidered wall hangings used at the homes
Heer	Gujarat	Bold geometric patterns worked in silk
Gota	Rajasthan	Small pieces of gold zari ribbon are applied onto the fabric with the edges sewn down to create elaborate patterns.
Akshida	Bihar	Similar to Bagh
Kasuti	Karnataka	Kasuti is done with a single thread and involves counting of each thread on the cloth. The patterns are stitched without knots, so that both sides of the cloth look alike.



Rabari	Gujarat	Embroidered animal decorations by the Rabari tribe of Gujarat.
Pichwai	Rajasthan and Gujarat	Beautiful and colorful hangings used as a backdrop to religious idols.
Shamilami	Manipur	It mixes weaving and embroidery.
Phool Patti ka Kaam	Aligarh, Uttar Pradesh	Use of flower petals and leaves as motifs in the embroidery.
Toda	Toda tribes of Tamil Nadu	Similar to Kantha work.
Banni	Gujarat	By the Lohana community. Use of silk floss for embroidery of geometrical motifs including use of glass works
Banjara	Lambada tribes of Andhra and Banjara tribes of MP.	Mix of applique with mirrors and beadwork.
Mukesh	Uttar Pradesh	Involves twisting thin metallic threads to create patterns all over the fabric.
Karchobi	Rajasthan	Raised zari metallic thread embroidery created by sewing flat stitches on cotton padding.

L31 Philosophy, Coinage, Music

24 January 2025 07:27 PM

PHILOSOPHY	
Vedic Brahman Philosophy	<ul style="list-style-type: none">• Sacrifice and Rituals -> Punya<ul style="list-style-type: none">• Punya to break the cycle of Birth and Rebirth• Six school : Orthodox schools within Vedic Philosophy<ul style="list-style-type: none">◦ Dvaita : Nyaya, Sankhya , Vaisheshika, Yoga◦ Advaita : Purva Mimamsa, Uttar Mimamsa (Vedanta)• One Heterodox school<ul style="list-style-type: none">• Charvakism or Lohyata School <p>Orthodox system (Astika or theistic) - Accept the authority of Vedas</p> <ul style="list-style-type: none">• Vaisheshika• Nyaya• Samkhya• Yoga• Purva Mimamsa (Mimamsa)• Uttar Mimamsa (Vedanta) <p>Unorthodox system (nastika or atheistic) - rejected the authority of Vedas</p> <ul style="list-style-type: none">• Charvakism
Dvaita Schools	<ul style="list-style-type: none">• Dvaita : Dualistic Philosophy• Perceives reality in two forms<ul style="list-style-type: none">• Prakriti : Material world (natural)• Purusha : Spirit World (Supernatural)• Jiva = Purusha + Prakriti• Sankhya :<ul style="list-style-type: none">• Purusha + Prakriti -> Constitute reality• Path to Salvation = Knowledge<ul style="list-style-type: none">◦ Sensory or experience based knowledge◦ Perception + Interpretation + Conclusion

Founder - Kapil Muni

- Creation of world more to Prakriti or Nature than to God
- Nature + Purush (spirit) responsible for creation
- 'Jiva' binds Purusha to Prakriti

Dualistic philosophy - Purusha distinct from Prakriti

Salvation through the acquisition of real knowledge through

- Pratyaksha (perception)
- Inference (anumana)
- Hearing (shabda)

• Nyaya :

- Purusha + Prakriti -> is reality
- Path to salvation = Right Knowledge
 - "Right" taken from Buddhism
 - Ignorance and wrong knowledge block the path
 - Perception + Interpretation + Conclusion + "Comparison"

Founder - Gautam Muni

Salvation through the through acquisition of knowledge through

- Perception
- Inference
- Comparison
- Testimony

Emphasis on 'logic' for attaining knowledge

Human suffering due to actions under wrong knowledge

Similarity to Buddhist path - doctrine of karma

• Vaisheshika :

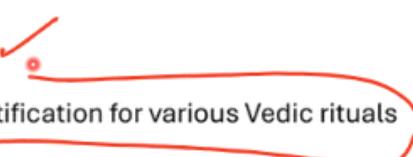
- Purusha + Prakriti -> are not monolithic or homogenous
 - Purusha : Tatva (Water, Air, Earth, Sky, Ether, Fire, Time)
 - Prakriti : Mind, Soul
- Path to salvation = Is the realisations That Prakriti and Purusha are made up of Elements and Tatva which constituents them
- Elemental School or Atomic school

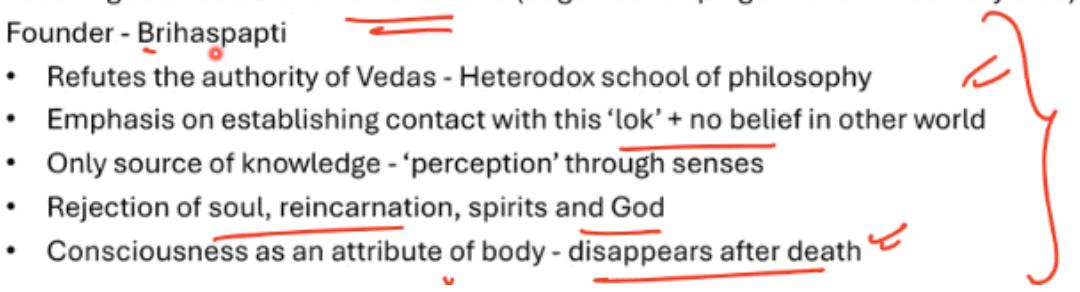
Founder - Kanada

School of Atomism and Pluralism

Earth, Water, fire, air and sky combine to produce matter with different qualities

- Matter made up of Atoms and consciousness in matter due to 'Brahma'
- Suffering due to delusion or ignorance
- Salvation through knowledge attained through 'Pratyaksha' and 'Anumana'

	<ul style="list-style-type: none"> • Yoga : <ul style="list-style-type: none"> • Purusha + Prakriti • Path to Salvation = Controlling Prakriti and Purusha visa a vera • Mind control Body, Body control Mind <ul style="list-style-type: none"> ◦ Using Asanas and Pranayama ◦ Meditation and Spirituality • Founder - Hiranyagarbha and later systematized by Patanjali <p style="text-align: center; margin-left: 200px;"></p> <ul style="list-style-type: none"> • Dualistic philosophy - Purusha distinct from Prakriti • Salvation through the meditation and physical application • 'Asanas' and 'pranayama' for concentration • Control over sensory pleasure • Similarity to Buddhist path - contemplation, concentration
Advaita Schools	<ul style="list-style-type: none"> • Advaita : God is only truth and its realisation is path of salvation <ul style="list-style-type: none"> • Everything else is Maya • Prakriti + Purusha Does not exist • Purva Mimamsa School <ul style="list-style-type: none"> • Argues that salvation lies in the realisation of god <ul style="list-style-type: none"> ◦ Removal of Maya, Moh, and connection with worldly pleasures and concept • Path to Salvation : Sacrifices, Rituals to remove this ignorance appease god <ul style="list-style-type: none"> ◦ Gain ritualistic merit <p>Propagated by Jamaini</p> <p style="margin-left: 200px;"> </p> <ul style="list-style-type: none"> • Emphasis on <u>reasoning</u> and interpretation- justification for various Vedic rituals • Attainment of salvation through performance of Vedic rituals • Vedic rituals - Dharma (merit) - Path to heaven • Brahmanas attempt to maintain their ritual authority and preserve the social hierarchy <ul style="list-style-type: none"> • Uttar Mimamsa School (Vedanta) <ul style="list-style-type: none"> • God is only reality • Path of Salvation : Meditation + Spiritualism + Discipline -> Leads to God <ul style="list-style-type: none"> ◦ Salvation : Realisation of Brahma

	<p>Refutes the ritual centric philosophy of Purva Mimansa</p> <p>Emphasis on philosophy of Vedas - Upanishad</p> <ul style="list-style-type: none"> • Vedanta - Meditation, self-discipline and spiritual connectivity • Salvation through realisation of Brahma (absolute truth) • Later commentary on Vedanta <p>Advaita Vedanta - Shankaracharya (9th century)</p> <p>Vishishtadvaita - Ramanujacharya (12th century)</p> <p>Doctrine of karma - Present birth events determined by actions of previous birth</p> <ul style="list-style-type: none"> • Two branch of Vedanta Schools <ul style="list-style-type: none"> • Shankaracharya : God is only reality, everything else is maya • Ramanujacharya : God is reality, everything else is attribute of God
Nastika School	<ul style="list-style-type: none"> • Charvakism : Lokyata School <ul style="list-style-type: none"> • Materialistic School and believe in this world • Heterodox Philosophy <p>Teachings attributed to Charvaka texts (began developing around 7th century BCE)</p> <p>Founder - <u>Brihasapti</u></p> <ul style="list-style-type: none"> • Refutes the authority of Vedas - Heterodox school of philosophy • Emphasis on establishing contact with this 'lok' + no belief in other world • Only source of knowledge - 'perception' through senses • Rejection of soul, reincarnation, spirits and God • Consciousness as an attribute of body - disappears after death 

NUMISMATIC	<ul style="list-style-type: none"> • Study of coins
Intro	<ul style="list-style-type: none"> • Purpose of Study of coin <ul style="list-style-type: none"> • Economy : Give insight about economic fiscal health and prosperity of that period <ul style="list-style-type: none"> ◦ Tarde and its spread • Technology : Technique, metal used, weight, quality • Political : Stability if rule, Name of ruler, Dates of rulers and period • Cultural : Goda, Religion, Aesthetic sense, Prevalent ideas, Symbol • Literature : Inscription, Language • Physical, Archelogy
Origin of coinage	<ul style="list-style-type: none"> • Pre History, IVC, No coins • Vedic : Nishka, Shatmana , pada - words mention but are gold not coins

- Numismatics or the study of coins includes the analysis of the material out of which coins were made; the identification of the sources of the metals; the classification and study of the form of coins on the basis of their fabric (size, shape, thickness, design, workmanship), metrology (weight), design, metallic composition, techniques of manufacture, and message content.
- The Rig Veda mentions words such as nishka and nishka-griva (gold ornaments), and hiranya-pinda (gold globules), but these cannot be understood as coins.
- Later Vedic texts use terms such as nishka, suvarna, shatamana, and pada.
- These may have been metal pieces of definite weight, not necessarily full-fledged coins.

- Mahajapndapa : Start of coin reference : punch marked coins

- The earliest definite literary and archaeological evidence of coinage in the Indian subcontinent dates from the 6th–5th centuries BCE in a context of the emergence of states, urbanization, and expanding trade.
- Buddhist texts and the Ashtadhyayi refer to words such as kahapana/karshapana, nikkha/nishka, shatamana, pada, vimshatika, trinshatika, and suvanna/suvarna.
- The oldest coins found in the subcontinent are punch-marked coins, made mostly of silver, some of copper.
- These coins had irregular shapes, standard weight and were made up of silver with different markings like Saurashtra had a humped bull, Dakshin Panchala had a Swastika and Magadha had generally five symbols. Magadhan punch-marked coins became the most circulated coins in South Asia.

- Punch Mark : One sided rudimentary coins



Mauryan period

- Continue punch mark, not very impressive, Symbol increased
- Addition of Buddhism imagery
- Could never find gold coins, silver coin found

Punch marked coins during Mauryan Period (322–185 BCE):

- Chanakya, the prime minister to the first Mauryan emperor Chandragupta Maurya, mentioned the minting of punch marked coins such as rupyarupa (silver), suvarnarupa (gold), tamrarupa (copper) and sisarupa (lead) in his Arthashastra treatise.
- Out of the various symbols used, sun and six armed wheel were most consistent. The coin contained an average of 50–54 grains of silver and 32 rattis in weight and termed as Karshapanas.



Indo Greeks

- Double die struck coin introduced by Indo Greeks

The reign of Indo-Greeks was from 180 BC to around 10 AD. The Indo-Greeks introduced the fashion of showing the bustor head of the ruler on the coins. The legends on their Indian coins were mentioned in two languages – in Greek on one of the side and in Kharosthi on the other side of the coin.

The Greek gods and goddesses commonly shown on the Indo-Greek coins were Zeus, Hercules, Apollo and Pallas Athene. The initial series used images of Greek deities but later coins had images of Indian deities as well.

- These coins are significant because they carried detailed information about the issuing monarch, the year of issue and sometimes an image of the reigning king. Coins were mainly made of silver, copper, nickel and lead. The coins of the Greek kings in India were bilingual, i.e., written in Greek on the front side and in Pali language (in Kharosthi script) on the back.
- Later, Indo-Greek Kushan kings introduced the Greek custom of engraving portrait heads on the coins. Kushan coins were adorned with helmed bust of the king on one side, and the king's favourite deity on the reverse. The coins issued by Kanishka employed only Greek characters.





A coin of Apollodotus I (r. c.180-160 BCE); the inscription on the left face is in Greek, and on the right is in the Indic Kharoshthi script

Source: <http://www.vcoins.com/ancient/parscoins/store/viewItem.asp?idProduct=2245&large=1>
(downloaded May 2006)

Bactrian Kings: Apollodotus I, 160-150 BC. AE Hemiobol (9.51 gm; 22 mm).



This very Indic square drachma of Apollodotus's features not only Kharoshthi script, but an Indic elephant and zebu as well

Source: <http://www.vcoins.com/ancient/mediterraneancoins/store/viewItem.asp?idProduct=2227&large=1>
(downloaded Nov. 2006)

*Kings of Baktria Apollodotus C.180/174-165/160. Square AR Drachm (2.40 gm.) . "Basileus Apollodotoi Suthros," Indian elephant standing right, K in exergue / "Maharaja Apaladatasa Tradarasa" in Kharosthi, Zebu bull standing right."



A coin of Eukratides (r. c.170-145) that uses both Greek (left) and the local Kharoshthi script (right)

Source: <http://www.vcoins.com/ancient/beastcoins/store/viewItem.asp?idProduct=6279&large=1>
(downloaded Oct., 2006)

Eukratides, AE Quadruple Unit (Indian Standard), 171-135 BC, Bactrian Kingdom. BASILEWS-MEGALOU-EUKRATIDOU Obv.: Helmeted bust right. Rev.: Karosthi legend above and beneath. The Dioskouroi on horseback prancing right, each holding spear and palm. Monogram ! E across



In this gorgeously preserved example, Eukratides emphasizes his Greekness

Source: <http://www.vcoins.com/ancient/carsleys/store/viewItem.asp?idProduct=452&large=1>
(downloaded May 2006)

Greek Bactrian Eukratides I, c.171-135 BC. Tetradrachm. Ob/ Helmeted bust right / the Dioscuri on horseback riding right.



A coin of Demetrios I (r. c.200-180 BCE), who wears an elephant headdress in honor of his Indian conquests

Source: <http://www.vcoins.com/realms/store/viewItem.asp?idProduct=343&large=1>
(downloaded Mar. 2004)

"Demetrios I, Bactria, c. 200-190 BC. AR - tetradrachm (16.81 g) Draped bust right wearing elephant headdress / Nude herakles standing facing, crowning himself and holding club and lion skin; monogram to left."



Somewhere along in here came the brief reign of Philoxenos, with his own Greek/Kharoshthi coins

Source: <http://www.vcoins.com/ancient/yorkcoins/store/viewitem.asp?idProduct=3302>
(downloaded Dec. 2007)

"Indo-Greek Kingdom, Philoxenos (c.100-95 B.C.), Silver Square Drachm, 2.44g., Indian standard; diademed and draped bust right, BASILEW NIKHTOU PHILOXENOU; rev., helmeted king right on horseback; monogram before."

Sakas

Western Satraps or the Indo-Scythians Bahan

- The Western Satraps (35–405 AD) had their dominion in Western India, originally comprising Malwa, Gujarat and Kathiawar. They were all of Saka origin.
- The coins of Western Satraps are of great historical importance. They bear dates in the Saka era, which started from 78 AD.
- The coins of the Western Satraps have the head of the king on one side and on the other side, they carry the device of the Buddhist chaitya or stupa evidently borrowed from Satavahanas. Prakrit language has been generally used being written in many scripts.





Kushanas
Period

- First issued Gold coins



OLD COIN OF HUVISHKA

	Siva alone - one head
Huvishka	A10
Coin 7e	



	Siva and Bull - three heads	two or four arms
Kanishka III	E4	trident diadem halo
Coin 7j		



	Siva alone - three heads	four arms
Vasudeva I	F5	trident diadem lion skin lotus
Coin 7h-i		





Figure 1: Kanishka's three gold crown types⁵



Figure 2: A Kanishka year 1 dinar with Helios reverse and pointed crown



Figure 3: Kanishka's Year 1 bronze crown types

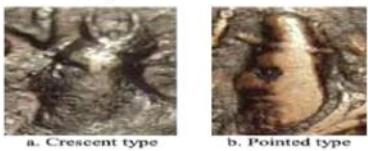


Figure 3: Kanishka's Year 1 bronze crown types



a. Helios reverse with crescent crown



b. Helios reverse with pointed crown



c. Nanaia reverse with crescent crown



d. Nanaia reverse with pointed crown

Figure 4: Kanishka's Year 1 bronze types



c. Pointed type with Athsho reverse



d. Pointed type with Mao reverse



e. Pointed type with Mioro reverse



f. Pointed type with Nana reverse



g. Pointed type with Oado reverse



h. Pointed type with Oesho reverse



i. Ribbed type with Athsho reverse



j. Ribbed type with Buddha reverse

- | | |
|--------------------|--|
| Satavahanas Period | <ul style="list-style-type: none"> • Satavahanas rule started after 232 BC and lasted up to 227 AD. The Satavahana kings mostly used lead as a material for their coins. Silver coins were rare. • Next to lead, they used an alloy of silver and copper called 'potin'. Many copper coins are also available. • Although the Satavahana coins are devoid of any beauty or artistic merit, they constitute a valuable source-material for the dynastic history of the Satavahanas. Most of the Satavahana coins had on one side, the figure of an elephant, horse, lion or Chaitya. The other side showed the Ujjain symbol – a cross with four circles at the end of the two crossing lines. The dialect used was Prakrit. |
|--------------------|--|



- | | |
|--------------|---|
| Gupta Period | <ul style="list-style-type: none"> • The Gupta age (319 AD–550 AD) marked a period of great Hindu revival. The Gupta coins were mainly made of gold, although they issued silver and copper coins too. • Silver coins were issued only after Chandragupta II overthrew the Western Satraps. There were many types and varieties of Gupta gold coins. • On one side of these coins, we find the king standing and making oblations before an altar, playing the veena, performing ashvamedha, riding a horse or an elephant, slaying a lion or a tiger or a rhinoceros with a sword or bow, or sitting on a couch. • On the other side is the goddess Lakshmi seated on a throne or a lotus seal, or the figure of the queen herself. The inscriptions on the coins were all in Sanskrit (Brahmi script) for the first time in the history of coins. • Gupta rulers issued coins depicting the emperors not only in martial activities like hunting lions/tigers, posing with weapons, etc., but also in leisurely activities like playing a Veena, with reverse side of the coin having images of goddess Lakshmi, Durga, Ganga, Garuda and Kartikeya. • Highest point of coins |
|--------------|---|



Figure 5: Peacock and Kartikeya type Gold Coins, Deity Kartikeya in Seating position on the peacock (Courtesy: <http://coinindia.com/home.html>)



Figure 1: Tiger-Slayer type Gold Coins, Kumara Gupta-I, Goddess Ganga standing on makara with peacock (Courtesy: <http://coinindia.com/home.html/>)



Figure 2: Cavalry type Gold Coins, Kumara Gupta - I, Goddess Ganga seating on stool with peacock (Courtesy: <http://coinindia.com/home.html>)



Figure 4: Rhinoceros-Slayer Type Gold Coins, Kumara Gupta-I, Goddess Ganga in Standing position on crocodile (Courtesy <http://coinindia.com/home.html>)



TIGER SLAYER TYPE' COIN, SAMUDRAGUPTA;
N REVERSE, GODDESS GANGA STANDING ON
MAKARA, HOLDING LOTUS

'ASHVAMEDHA TYPE' COIN, SAMUDRAGUPTA;
QUEEN(?) STANDING ON LOTUS ON REVERSE



Sangam Period	<ul style="list-style-type: none"> The coins issued by Pandyan dynasty were square shaped with an image of elephant in the early period. Later, fish became a very important symbol in the coins. The gold and silver coins had inscriptions in Sanskrit and copper coins in tamil. The coins of the Chola king Raja Raja-I had the standing king on one side and seated goddess on the other side with inscriptions generally in Sanskrit. Rajendra-I's coins had the legend 'Sri Rajendra' or 'Gangaikonda Chola' inscribed with the emblems of tiger and fish. The coins of the Pallava dynasty had the figure of a lion.
Delhi Sultanate	<ul style="list-style-type: none"> The coins had inscriptions in the form of king's name, title and the date as per Hijri calendar. The coins did not bear any image of the issuing monarch as there was a prohibition of idolatry in Islam. For the first time, the name of the mint was also inscribed in the coins. The Sultans of Delhi issued gold, silver, copper and billon coins. Silver Tanka and Copper Jital was introduced by Iltutmish. Alauddin Khilji changed the existing design by dropping the name of the Khalif and replaced it by self-praising titles. Muhammad bin Tughlaq circulated bronze and copper coins and also issued token paper currency which was a flop.





tokens written

Mughal Period

- The standard gold coin of the Mughals was the Mohur of about 170 to 175 grains. Abul Fazl in his 'Ain-i-Akbari' indicated that a Mohur was equivalent to nine rupees.
- Half and quarter mohurs are also known. The silver rupee which was an adoption from Sher Shah's currency, was the most famous of all Mughal coins. The Mughal copper coin was adopted from Sher Shah's dam which weighed 320 to 330 grains.
- Akbar issued both round and square coins. In 1579, he issued gold coins called Ilahi coins to propagate his new religious creed 'Din-i-Illahi'. On this coin, it was written 'God is great, may his glory be glorified'. The value of an ilahi coin was equal to 10 rupees. Sahansah was the largest gold coin. These coins bore the names of the persian solar months.





Jahangir Mohur



MUSIC			
Types	<ul style="list-style-type: none"> Classical : Recognition from Sangeet Natak Academy (Ministry of Culture) Textual reference in long history Hindustani Style : North Indian, Flexible and Persian/ Islamic Influence Carnatic Style : South Indian, More rigid 		
Points of Difference	Hindustani Music	Carnatic Music	
Influence	Arab, Persian and Afghan	Indigenous	
Freedom	Scope for improvisation and variations	No freedom to improvise	
Sub-styles	Several sub-styles – lead to emergence of Gharanas	Only one particular prescribed style of singing	
Need for Instruments	Instruments equally important as vocals	More emphasis on vocal music	
Ragas	6 major ragas	72 ragas	
Time	Adheres to time	Doesn't adhere to any time	
Major Instruments used	Tabla, Sarangi, Sitar and Santoor	Veena, Mridangam and Mandolin	
Association to Parts of India	North India	Usually South India	
Commonality between the two	Flute and violin	Flute and violin	
<ul style="list-style-type: none"> Folk : Regional, state or area specific 			

	<ul style="list-style-type: none"> • Elaboration : Elongating raag • Improvisation : Same raga in different way -> new form
Earliest Reference	<ul style="list-style-type: none"> • Brihaddeshi (6th-8th century AD) - Written by Matang Muni focussing on definition of Raga. • Sangeet Makaranda (11th AD) - Written by Nanda enumerated ragas and their classification and also commentary on music works of earlier authors. • Sangeet Ratnakar (13th century AD) - By Sarangadeva defining ragas and also microtones.
Component	<ul style="list-style-type: none"> • Swara - Defined as note or scale in a composition - In Natyashastra of Bharat Muni - 22 notes - Current notational system - Sa, Re, Ga, Ma, • Raga - Basis of Melody - Further classified on the basis of 10 Thaat • Tala - Rhythmic grouping of beats - Tempo of Tala (uniform over a time span) – Laya • Rasa - Emotions evoked during performance through singing and music of instruments • Samay - Specific time to perform each Raga
Hindustani Style	<ul style="list-style-type: none"> • Gharana System : Every teacher have their own style <ul style="list-style-type: none"> • A system of social organisation linking musicians or dancers by lineage or apprenticeship • Adherence to a particular musical style • A comprehensive musicological ideology and differentiates one school from the other • Directly affects the thinking, teaching, performance and appreciation of music • Well known gharanas are – Agra, Gwalior, Indore, Jaipur, Kirana and Patiala • Hindustanic Music <ul style="list-style-type: none"> • Assimilation of traditional Indian Music + Persian music of Turks • Focused more on the musical structure and the possibilities of improvisations in it • Based on the system of Raga system • Vocal centric • Different styles of singing in Hindustani music - Dhrupad, Dhamar, Hori, Khayal, Tappa, Chaturang, Ragasagar, Tarana, Sargam and Thumri

Dhrupad

- Oldest and grandest forms of Hindustani classical music
- Finds mentions in the Natyashastra (200 BCE – 200 CE)
- Consolidated its position in the 13th century; reached zenith in the court of emperor Akbar - Baba Gopal Das, Swami Haridas and Tansen
- Dhrupad is essentially a poetic form – incorporated into an extended presentation style – marked by precise and overt elaboration of a raga
 - Master of Elaboration

Khayal

- Origin of this style was attributed to Amir Khusrau
- Provides greater scope for improvisation
- Based on the repertoire of short songs ranging from two to eight lines. Is also referred to as a 'Bandish'
- Texts mainly include Praise of kings, description of seasons, Pranks of Lord Krishna, Divine love & Sorrow of separation
- Major gharanas in khayal: Gwalior, Kirana, Patiala, Agra, and Bhendibazaar Gharana
- Gwalior Gharana is the oldest and is also considered the mother of all other gharanas
 - Master of Improvisation : Can have 2 lines or 8 lines

Thumri

- Originated in Eastern Uttar Pradesh, mainly in Lucknow & Benares, around 18th century.
- Romantic & erotic style of singing; also called “the lyric of Indian classical music” - Ras Leela
- Lyrics are typically in Brij Bhasha and are usually romantic and religious
- A Thumri is usually performed as the last item of a Khayal concert
- Three main gharanas of thumri — Benaras, Lucknow and Patiala
 - Loveras, Emotional change in song

Ghazal

- Poetic expression of both the pain of loss or separation and the beauty of love in spite of that pain
- Originated in Iran in the 10th century AD
- Spread in South Asia in the 12th century due to the influence of Sufi mystics and the courts of the new Islamic Sultanate
- Reached its zenith in the Mughal period.
- Amir Khusrau was one of the first expounders of the art of making Ghazal

Famous proponents - Muhammad Iqbal, Mirza Ghalib, Rumi (13th century), Hafez (14th century), Kazi Nazrul Islam, etc

Carnatic Style	<ul style="list-style-type: none"> • Much more Grandeur and Difficult than Hindustani Style <ul style="list-style-type: none"> • Indigenous form of music based on Raga and Tala • Developed in the south Indian states of Tamil Nadu, Kerala, Andhra Pradesh and Karnataka • Haripala's "Sangeeta Sudhakara", written in the 14th century A.D. • Purandardas (1484-1564), a prolific poet-composer and mystic of Vijayanagar, father of Carnatic music (Carnatic Sangeeta Pitamaha) • Venkatamakhi (grand theorist of Carnatic music - In 17th century AD, he developed "Melakarta", the system for classifying south Indian ragas. • 72 Melakartas at present • Tyagaraja (1767-1847), his contemporaries Syama Sastri and Muttusvami Dikshitar are together known as the "Trinity" of Carnatic music
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Folk Songs	NAME	REGION	FEATURES
LAVANI	MAHARASHTRA		Most popular. Combination- Traditional dance + Song performed on the beats of the Dholki(a percussion instrument).
MAAND	RAJASTHAN		Songs are usually about <u>Bards</u> . Near to Thumri or Ghazal. 'Kesariya balam'
DANDIYA/ RAAS	GUJARAT		Associated with scenes from Holi and leela of Krishna and Radha. Featured with Garba in Navaratri. Men and women dance in 2 circles with sticks in their hands.
POWADA	MAHARASHTRA		Ballads sung for the <u>heroes of the past</u> - Shivaji.
KHONGJOM PARVA	MANIPUR		Musical narration of the Battle of Khongjom- between British army and <u>Manipuri resistance</u> in 1891.
BHAVAGEETE	KARNATAKA & MAHARASHTRA		Themes around nature, love or philosophy. Close to Ghazals.
KOLANNALU/ KOLATTAM	ANDHRA PRADESH, KARNATAK & TAMIL NADU		Similar to Dandiya. Ancient dance form, rhythmic fashion.
MANDO	GOA		<u>Unique blend-</u> Indian + Western. Guitars, violins and the Ghumot Drum

Name of the Music	State of Origin	Major themes
Sohar	Bihar	Sung during childbirth
Tikir	Assam	Embodies the teaching of Islam
Ja-jin-ja	Arunachal Pradesh	Sung during marriages
Nyioga	Arunachal Pradesh	Sung at the end of the marriage ceremony
Heliamleu	Nagaland	Dancing songs
Neuleu	Nagaland	Songs about legends and myths
Hereileu	Nagaland	War songs
Hekaileu	Nagaland	Songs about oneself
Dollu Kunita	Karnataka	Performed by men folk of Kuruba community
Naatupura Paatu	Tamil Nadu	Village folk music and city folk music
Veeragase	Karnataka	Based on Hindu mythology
Pala and Daskathia	Odisha	Ballads of religious nature
Manganiars	North West India	Songs of Alexander, local kings and battles
Dhadi	Punjab	Ballads of bravery
Basant Geet	Garhwal, Uttarakhand	During Basant Panchami festival
Villu Pattu	Tamil Nadu	Religious; conquest of good over evil
Sukar ke Biah	Bihar	Celebrating love between cosmological deities – Shukra and Brihaspati
Saikuti Zai	Mizoram	Praise of brave men, hunters, etc
Lai Haroba festival	Manipur	Religious; for Umang-Lai – forest deity
Chhakri	Kashmir	Fairy tales, love stories
Bhuta song	Kerala	Songs against evils and ghosts

L32 Science, Academy, Language

25 January 2025 01:41 AM

SCIENCE	<ul style="list-style-type: none">Science and Technology in the Ancient and Medieval IndiaMaths, Medicine, Astronomy, Earth, Metallurgy
Maths	<ul style="list-style-type: none">The roots of Indian mathematics can be traced to the <u>Shulvasutras</u> appendices to the <i>Shrautasutras</i>. <i>Shulva</i> means measurement and the <i>Shulvasutras</i> are manuals for the preparation of the site where Vedic sacrificial rituals were to be performed, dealing especially with the construction of Vedic brick fire altars.Among other things, these manuals contain one of the earliest expressions of the principle behind what later came to be known as Pythagora's theorem in geometry (the ancient Babylonians were also aware of this principle).The Shulvasutras also made suggestions for squaring a circle, i.e., to construct, using only ruler and compasses, a square whose area is equal to that of a given circle.The decimal system of notation was used by Varahamihira and was referred to by Aryabhata in his <i>Aryabhatiya</i>. Aryabhata's method of extracting the square root and cube root presupposes the decimal place value of numbers. This shows that Indian mathematicians were using the system in the 5th century CE. In Europe, the old cumbersome system was followed till the 12th century, when the Europeans learnt the new system from the Arabs. Arab writers such as Ibn Washiya, Al-Masudi, and Al-Biruni in fact give the credit for the discovery of the system to the 'Hindus'. <p><i>In the field of geometry, Aryabhata describes the various properties of a circle and gives a very accurate value for pi (π) correct to 4 decimal places at 3.1416.</i></p> <ul style="list-style-type: none">Aryabhata is regarded as the father of algebra. His work solves a number of complex simultaneous equations.The use of the sine functions in solving problems in astronomy indicates the development of trigonometry.The <i>Aryabhatiya</i> gives tables for the trigonometric ratio sine (called <i>jya</i> in Sanskrit) for angles from 0 to 90 degrees at intervals of $3\frac{1}{4}$ degrees. The same sine tables are also found in the <i>Surya Siddhanta</i>. Aryabhata also perfected the methods of solving in integers certain types of indeterminate equations.Later mathematicians such as Brahmagupta and Bhaskara II also made contributions in this sphere. Unlike Greek writers on geometry, ancient Indian mathematicians did not give proofs or demonstrations.Brahmagupta (7th century) made important contributions to geometry. He was the first mathematician to discuss the method of obtaining a cyclic quadrilateral having rational sides and to give the area of a cyclic quadrilateral. He also put forward theories on the circum-diameter of a triangle and for finding the diagonals of a cyclic quadrilateral in terms of its sides.Mahavira (9th century) was a famous mathematician of Karnataka who lived in the court of the Rashtrakuta king Amoghavarsha Nripatunga of Manyakheta. He wrote a book called <i>Ganitasarasangraha</i> which dealt with various mathematical problems. He also gave formulae for the area and circumference of an ellipse. The formula he gave for the area of an ellipse was incorrect, but the one for the circumference was correct.Bhaskara II (12th century), author of the <i>Lilavati</i> was another important mathematician, whose writings contain some important ideas of calculus.

Astronomy	<p>The earliest evidence of ancient Indian astronomical knowledge is contained in the Vedanga texts on <i>jyotisha</i> or astrology, the main focus of which was to fix the date of sacrificial rituals. The Sanskrit names of the signs of the zodiac have Greek origins, and it seems that Greek influence led to the sequence of planets being fixed in the names of the seven days of the week in Indian texts.</p> <ul style="list-style-type: none"> • A Sanskrit text known as the <i>Yavanajataka</i> reflects the transmission of Hellenistic astronomical ideas into India. <p>The earliest known historical astronomer in India is <i>Aryabhata I</i>, who wrote at least two works—the <i>Aryabhatiya</i>, a text which survives and deals with astronomy and mathematics, and the <i>Aryabhatasiddhanta</i>, which is known only through references in later works.</p> <ul style="list-style-type: none"> • This astronomer seems to have been a native of Ashmaka country (on the Godavari). This is clear from the fact that the 7th century commentator Bhaskara I calls the <i>Aryabhatiya</i> the <i>Ashmaka-tantra</i> and <i>Ashmakiya</i>, and the followers of Aryabhata <i>Ashmakiyas</i>. • Aryabhata had an earth-centric view of the universe—he thought that the planets moved around the earth in circular epicycles. Nonetheless, he was the first astronomer to give a scientific explanation of eclipses. • He established that eclipses were not caused by the demons Rahu and Ketu, but by the moon coming within the earth's shadow or between the earth and sun. • He worked out how to ascertain which part of the moon would be obscured during an eclipse. • He was also the first to discover that the earth rotated on its axis. Another one of his many achievements was to find out the <i>sine</i> functions and use them in astronomy. • He worked out the correct equation for calculating the orbit of a planet, and gave an extremely accurate estimate of the length of a year (365.2586805 days). Unfortunately, we do not know about the experiments or methods used by Aryabhata in reaching such momentous conclusions. <p>Varahamihira was a 6th century astrologer, astronomer, and mathematician who belonged to Avanti (in western Malwa).</p> <ul style="list-style-type: none"> • Mention has already been made of his <i>Panchasiddhantika</i>, wherein he summarized the five astronomical schools prevalent in the time. • His <i>Brihatsamhita</i> is an encyclopaedic work dealing with diverse topics including how to sharpen swords, how to ascertain the value of precious metals and stones, how to make trees bear fruit out of season, how to distinguish the good breeds of animals, and how to divine the location of water. It also discusses the nature and structure of temples, palaces, and houses. • It gives an explanation of seasons and discusses meteorological issues such as the correlation between the clouds, winds, and amount of rainfall. • Brahmagupta, an astronomer and mathematician of the late 6th/7th century, was] the author of the <i>Brahmasputasiddhanta</i> (628 CE) and the <i>Khandakhadyaka</i> (665 CE). • These texts became very influential within India, and their Arab translations and adaptations introduced Indian astronomy to the Arabs. • The <i>Brahmasputasiddhanta</i> is also the first surviving Indian text containing a systematic discussion of astronomical instruments, as well as methods of computing astronomical elements from readings taken with them
Medical	<ul style="list-style-type: none"> • Earliest reference of medicines - Atharva Veda • Ayurveda - deals with physical well being <p>Post Mauryan period</p> <ul style="list-style-type: none"> • Charak Samhita - Encyclopedia of Indian medicine based on Plants and herbs • Reference by Fa Hein of charitable hospitals in North India • Sushruta Samhita - Text on surgical techniques - treatment on ulcers, cataract etc.. <p>Two important centres of medical education:</p> <ul style="list-style-type: none"> • Taxila - (Medicine) • Benaras (Surgery)

CULTURAL INSTITUTION	
Archaeological Survey of India	<ul style="list-style-type: none"> • Explores and preserves • Challenges : Interest and Funds <ul style="list-style-type: none"> • The Archaeological Survey of India (ASI) is directly under the aegis of the Ministry of Culture and it is the foremost institution for archaeological researches conducted across India. • It has been charged with preservation of the cultural heritage of our nation. Its focus is on the preservation of physical and tangible heritage that is accumulated in the ancient monuments and archaeological sites. • The provisions of the Ancient Monuments and Archaeological Sites and Remains Act, 1958, guide ASI. Another major legislation that directs the working of the ASI, is the Antiquities and Art Treasure Act, 1972. • This Act directs ASI to prevent the illegal export of Indian antiquities from our nation.
Crafts Council of India	<ul style="list-style-type: none"> • NGO and Non Profit Organisation <ul style="list-style-type: none"> • The Crafts Council of India or CCI is a non-profit organisation that promotes activities to preserve and develop handicraft industry in India. • Kamala Devi Chatopadhyay who wanted to help the craft persons to get regular work and recognition for their craft, established the CCI in 1976. • Although their headquarter is located in Chennai, they have over ten State Councils that are affiliated to the parent organisation. They achieved a global platform after being affiliated to the World Crafts Council. • Their main objective is to safeguard the interests of crafts personnel and to preserve craft traditions. Over the years they have established a series of shops that display the arts and crafts patronised by the Crafts Council.
Indira Gandhi National Centre for the Arts	<ul style="list-style-type: none"> • NGO -> Platform to showcase Arts talents <ul style="list-style-type: none"> • The late Prime Minister Rajiv Gandhi, in memory of his mother Smt. Indira Gandhi, launched the Indira Gandhi National Centre for the Arts (IGNCA) in 1985. • The functioning of the IGNCA was governed by the Indira Gandhi National Centre for the Arts Trust which was constituted and registered on 24 March 1987 at New Delhi. • It has a Board of Trustees which meet frequently to decide the work of the Centre. • IGNCA is headed by a Chairman who is assisted by an Executive Committee. They direct the functioning of the academic and administrative division.
Sahitya Academy	<ul style="list-style-type: none"> • Literature and writes • Recognizes 24 Languages (22 Scheduled + English +Gujrati) <ul style="list-style-type: none"> • The Government of India established the "National Academy of Letters" or the Sahitya Akademi in 1954. The primary function of this organisation was to work as a national organisation to promote literary culture in India, to foster and co-ordinate literature in all the Indian languages and to overall promote the national unity of the country. • It is an autonomous organisation, which undertakes literary activities in over 24 Indian languages. <p style="text-align: center;">✓</p> <p>Apart from the 22 languages that are mentioned in the Constitution of India, the Sahitya Akademi</p>

	<ul style="list-style-type: none"> The Government of India established the "National Academy of Letters" or the Sahitya Akademi in 1954. The primary function of this organisation was to work as a national organisation to promote literary culture in India, to foster and co-ordinate literature in all the Indian languages and to overall promote the national unity of the country. It is an autonomous organisation, which undertakes literary activities in over 24 Indian languages. Apart from the 22 languages that are mentioned in the Constitution of India, the Sahitya Akademi gives recognition to two more languages: English and Rajasthani. They have several awards and fellowships that honor the great contribution made to linguistic development by writers.
Lalit Kala Academy	<ul style="list-style-type: none"> Visual arts : Painting + Sculptures + Fine arts <ul style="list-style-type: none"> The National Academy of Art or the Lalit Kala Akademi was set up by the Government of India in 1954 with the sole object to promote fine arts in India. The academy is an autonomous body that is funded by the Ministry of Culture. They focus on the encouragement and understanding of fine arts. Although they deal with national and international art, their focus is on the promotion and preservation of Indian art. Their main centre is in Delhi and they have Regional Centres in Chennai, Kolkata, Lucknow, Shimla, Shillong and Bhubaneswar. They organize national and international exhibitions and event showcasing the works of the artists patronized by the Lalit Kala Akademi.
Sangeet Natak Akademi	<ul style="list-style-type: none"> Performance Art : Music + Dance + Drama <ul style="list-style-type: none"> The Sangeet Natak Akademi was the first national academy set up for the Arts by the Government of India in 1952. The first President of India, Dr. Rajendra Prasad, inaugurated it. The major focus of the academy was to create a set-up for music, drama and dances of India. It was supposed to be the primary body for showcasing the performing arts in the country. They also had the ardent task of promoting the enormous intangible heritage of India as demonstrated through the forms of music, dance and drama.

GI TAGS	
TRIPS	<ul style="list-style-type: none"> TRIPS : Trade related Intellectual property right <ul style="list-style-type: none"> WTO Convention TRIPS Types : <ul style="list-style-type: none"> Patent : Technology, Industries, Pharmacy Trademark : Form of intellectual property <ul style="list-style-type: none"> GI Tags : to area Copyright : Literatures and Arts Registered : Registration of company or individual GI Tags : Geographical Indication Tags <ul style="list-style-type: none"> Special characteristics according to geographical origin Can be given to area, not specific GI Purpose :

- Recognition for Producer
- Authenticity for Consumer
- In total, 267 items have got the GI status till August, 2017. The various categories of products in which GI status have been given are as follows:
- Agricultural product
- Manufactured product
- Natural goods
- Handicraft
- Food items
- Clothing and textile
- Handmade carpets
- Spices
- Sweets
- Holy food

FROM APRIL 2021 – MARCH 2022				
371	621	Chunar Glaze Pottery	Handicraft	Uttar Pradesh
372	628	Sojat Mehndi	Agricultural	Rajasthan
373	424	Karuppur Kalamkari Paintings	Handicraft	Tamil Nadu
374	431	Kallakurichi Wood Carving	Handicraft	Tamil Nadu
375	589	Bhotia Dann of Uttarakhand	Handicraft	Uttarakhand
376	643	Judima	Agricultural	Assam
377	263	Chios Mastiha	Manufactured	Greece
378	347	Gorgonzola	Manufactured	Italy
379	366	Brunello Di Montalcino	Manufactured	Italy
380	367	Lambrusco Di Sorbara	Manufactured	Italy
381	368	Lambrusco Grasparossa Di Castelvetro	Manufactured	Italy
382	663	Balaghat Chinnor	Agricultural	Madhya Pradesh

383	660	Kuttattcor Mango (Kuttattcor Manga)	Agricultural	Kerala
384	362	Montepulciano D'abruzzo	Manufactured	Italy
385	644	Pithora	Handicraft	Gujarat
386	656	Manjusha Art	Handicraft	Bihar
387	642	Harmal Chilli	Agricultural	Goa
388	662	Edayur Chenn	Agricultural	Kerala
389	648	Uttarakhand Aipan	Handicraft	Uttarakhand
390	651	Munsyari Razma	Agricultural	Uttarakhand
391	652	Uttarakhand Ringal Craft	Handicraft	Uttarakhand
392	653	Uttarakhand Tamta Product	Handicraft	Uttarakhand
393	654	Uttarakhand Thulma	Handicraft	Uttarakhand
394	680	Myndoli Banana	Agricultural	Goa
395	620	Banaras Zardozi	Handicraft	Uttar Pradesh
396	622	Mirzapur Pital Bartan	Handicraft	Uttar Pradesh
397	623	Banaras Wood Carving	Handicraft	Uttar Pradesh
398	624	Banaras Hand Block Print	Handicraft	Uttar Pradesh
399	650	Kumaon Chyura Oil	Agricultural	Uttarakhand
400	655	Goan Khaje	Food Stuff	Goa
401	206	Rataul Mango	Agricultural	Uttar Pradesh
402	590	Tamenglong Orange	Agricultural	Manipur
403	614	Chamba Chappal	Handicraft	Himachal Pradesh
404	645	Mau Saree	Handicraft	Uttar Pradesh
405	647	Lahauli Knitted Socks & Gloves	Handicraft	Himachal Pradesh
406	675	Kanniyakumari Clove	Agricultural	Tamil Nadu
407	592	Hathei Chilli	Agricultural	Manipur
408	640	Naga Cucumber	Agricultural	Nagaland
409	251	Žatecký chmel'	Manufactured	Czech Republic
410	253	Münchener Bier	Manufactured	Germany
411	401	Mahoba Desawari Pan	Agricultural	India (Uttar Pradesh and Madhya Pradesh)

Recent GI Tags What Products have Received the GI Tags from Odisha?

Kapdaganda Shawl:

Woven and embroidered by the women of the Dongria Kondh tribe, a Particularly Vulnerable Tribal Group (PVTG) in the Niyamgiri hills in Odisha's Rayagada and Kalahandi districts, the shawl reflects the rich tribal heritage of the Dongria Kondhs.



Lanjia Saura Painting:

The art form belongs to the Lanjia Saura community, a PVTG largely residing in the Rayagada district. These paintings are in the form of exterior murals painted on the mud walls of homes. White paintings figure over a crimson-maroon background.



Koraput Kala Jeera Rice:

- The black-coloured rice variety, also known as the 'Prince of Rice', is famous for its aroma, taste, texture and nutritional value.
- Tribal farmers of the Koraput region have preserved the rice variety for around 1,000 years.

Simlipal Kai Chutney:

- The chutney made with red weaver ants is a traditional delicacy of the tribals in Odisha's Mayurbhanj district. These ants are found in the forests of Mayurbhanj, including in the Simlipal forests.

Nayagarh Kanteimundi Brinjal:

- This Brinjal is known for its prickly thorns on the stems and the whole plant. The plants are resistant to major insects and can be grown with minimal pesticide.

Odisha Khajuri Guda:

- Odisha's "Khajuri Guda" or jaggery is a natural sweetener extracted from date palm trees and has its origin in the Gajapati district.

Dhenkanal Magji:

- It is a type of sweet made from cheese from buffalo milk, with distinct characteristics in terms of appearance, taste, flavour, shape, and size.

Narasapur Crochet Lace Craft- Andhra Pradesh

The crochet lace craft originated in 1844 and endured challenges like the Indian famine (1899) and the Great Depression (1929). By the early 1900s, more than 2,000 women were involved in lace crafting in the Godavari region, highlighting its cultural importance.



Majuli Masks- Assam

Majuli masks are intricately crafted masks made by hand using traditional techniques.

The handmade masks are traditionally used to depict characters in bhaonas (a traditional form of entertainment, with religious messages), or theatrical performances with devotional messages under the neo-Vaishnavite tradition, introduced by the 15th-16th century reformer saint Srimanta Sankaradeva.



Matabari Pera Prasad: Sweet Offering at Tripureswari Temple

- The 'Matabari pera prasad' is a sweet offering at the renowned Tripureswari temple in Tripura. Made from milk and sugar, this delicacy is famous for its distinctive taste and deep-rooted cultural traditions.
- With the increasing demand for the peda among locals and visitors, companies have started marketing the product to customers worldwide.



Rignai Pachara Textiles: Hand-Woven Attire with Rich Heritage

- 'Rignai pachara' is a traditional hand-woven attire meticulously crafted by skilled artisans using indigenous materials and techniques. This garment holds symbolic value within Tripura's cultural tapestry and reflects the rich legacy of the region's textile heritage.



Risa: Tripuri Tribal Women's Artistic Creations

- Risa, another traditional product from Tripura, received the GI tag earlier this month. Known for its surprising and stylish designs, exclusive multi-colour combinations, and lasting texture, Risa carries great significance for the art of Tripuri. Tripuri tribal women make all the fabrics, including Risa, using loin looms. They create the most amazing and stylish designs by using multi-coloured warp and weft threads on the loom.



State	Product Name	Brief Explanation
Arunachal Pradesh	<u>Wancho Wooden Craft</u>	Ethnic wood craft integral to Wancho tribes, used for decoration and gifting, historically used in various aspects of their community life.
	<u>Adi Kekir</u>	Ginger variety from Arunachal Pradesh.
West Bengal	<u>Tangail Saree</u>	Saree style originating from Bengal with distinct weaving patterns.
	<u>Garad Saree</u>	Saree, known for its unique texture and appearance, is a traditional attire from Bengal.
	<u>Korial Saree</u>	Saree variety is recognized for its weaving style and traditional significance in Bengal.
	<u>Kalo Nunia Rice</u>	Rice variety from West Bengal.
Gujarat	<u>Sundarban Honey</u>	Honey sourced from the Sundarbans area of West Bengal.
	<u>Kachchhi Kharek</u>	Product of date palm harvested at Khalal (fresh stage), which are bold, crisp and sweet.
	<u>Ramban Anardana</u>	Ramban Anardana, locally referred to as Dhruni, is an important fruit tree growing wild in hilly tracts and forests of J&K.

Musical Gi Tag	<ul style="list-style-type: none"> Thanjavur Veena <ul style="list-style-type: none"> The Thanjavur veena is an Indian instrument and has an interesting construction. They are of two types viz. the "Ekantha Veena" and "Sada Veena". "Ekantha Veena" is carved from a single block of wood, while "Sada Veena" has joints and is carved in three sections namely resonator, neck and head. The veena has 24 fixed frets (Mettu), so that all ragas can be played. It is made of fresh bark from a Jack Fruit Tree. The tree bark is forced to undergo several rounds of testing before being finalized for usage. The work involves making the resonator (kudam), the neck (dandi) and a tuning box — the three integral parts of a veena. It takes up to 15-20 days to get the finished product. The wood gets cut, intricately carved, shaped, and assembled. <p>Types</p> <ul style="list-style-type: none"> There are four types of veena. While Rudra veena and Vichitra veena are popular in Hindustani classical music, Saraswati veena and Chitra veena are used in Carnatic classical music. Thanjavur is the only place where Saraswati veena is made. Saraswathi, the goddess of learning and arts, is portrayed with a veena. 
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Classical language	
Context	<ul style="list-style-type: none"> The Union Cabinet extended the "classical language" tag to Marathi, Pali, Prakrit, Assamese, and Bengali. Tamil, Sanskrit, Telugu, Kannada, Malayalam, and Odia already enjoy this status.

	<p>When and how did the concept of “classical language” arise?</p> <p>Following demands from various states, the UPA-1 government decided to create a category of Indian languages known as “classical languages” and lay down various criteria for this status.</p> <p>On October 12, 2004, Tamil became the first Indian language to receive “classical” status due to its high antiquity and rich literary tradition. In the following month, the Ministry of Culture set up a Linguistic Experts Committee (LEC) under the Sahitya Akademi to examine proposals for “classical language” status from various states and bodies.</p> <p>On November 25, Sanskrit was declared a classical language. Subsequently, this status was conferred upon Telugu (2008), Kannada (2008), Malayalam (2013), and Odia (2014).</p>
Criteria	<p>What are the latest criteria for “classical languages”?</p> <p>On July 25 this year, the LEC unanimously revised the criteria for classical status. The criteria now includes:</p> <ul style="list-style-type: none"> • High antiquity of early texts, and recorded history over a period of 1500- 2000 years; • A body of ancient literature/ texts, which is considered a heritage by generations of speakers; • Epigraphic and inscriptional evidence; • Knowledge texts, especially prose texts in addition to poetry; and • That classical languages and literature could be distinct from its current form or could be discontinuous with later forms of its offshoots. • Following this, the committee recommended the addition of the five new classical languages, the proposals for which had been with the Centre for some years. <p>The literary tradition should be original and unique, and certainly not borrowed from another language community.</p> <ul style="list-style-type: none"> • 2024 : Criteria of being unique (Not Borrowed) removed • If not removed Bengali, Assamese will not get tag as they are borrowed
Latest	<ul style="list-style-type: none"> • Classical Language Status Granted to Five New Languages • >Prakrit <p>Prakrit</p> <p>The term ‘Prakrit’ comes from ‘prakriti’ meaning ‘source’ or ‘origin’. Most scholars agree that this is to do with the Prakrits originating from Sanskrit, the language of the Vedas and later Hindu literature.</p> <p>There is no one Prakrit language. Rather, Prakrit generally refers to a group of closely-related Indo-Aryan languages, which may also have other names. Their defining feature is that they were much simpler than Sanskrit, and thus the language used by the masses (as opposed to Sanskrit being the language of the elites and high literature). Historian A L Basham wrote in his classic <i>The Wonder that was India</i> (1954): “By the time of the Buddha the masses were speaking languages which were much simpler than Sanskrit. These were the Prakrits, of which several dialects have been attested.”</p> <p>Basham pointed out that the Prakrits were “much simpler than Sanskrit both in sound and grammar”. Moreover, most pre-Gupta inscriptions — like the famous Ashokan edicts (dated to 3rd Century CE) — were written in some form of Prakrit. Inscriptions and edicts are meant for the public, rather than for a small group of elite intelligentsia (like Sanskrit texts). Basham also noted that “women and humbler characters of the Sanskrit drama are made to speak in formalised Prakrit of various dialects”.</p>

A number of languages and dialects can be referred to as Prakrit. In fact, some scholars have broadly defined Prakrits to include all Middle Indo-Aryan languages — languages which were derived from Sanskrit, and would later evolve to the modern languages spoken today, like Hindustani, Marathi, Bengali, etc. Some notable Prakrits include:

- Magadhi: the official language of the Mauryan court, and the language of the people of Magadha (present-day Bihar). The Ashokan edicts were composed in this language. This language would find wide use in Eastern India, and later evolved into modern-day languages such as Bengali, Assamese, Odia, and the Bihari languages (Bhojpuri, Magahi, Maithili), among others.
- Ardhamagadhi: Literally “half-Magadhi”, this was a later variation of the Magadhi language prominently used by Jain scholars. Legendary linguist A C Woolner argued that this is the definitive form of Prakrit, with other forms being variants of Ardhamagadhi. (Introduction to Prakrit, 1928). Most Prakrit courses today teach Ardhamagadhi.
- Shauraseni: Used in North and Central India. The speech of women and people from the lower classes in Sanskrit plays was often denoted in this Prakrit, which later evolved into Hindustani, Punjabi, and other languages of the Hindi group.

- Pali

~~Pali~~: language of Buddhist canon

Being vernacular languages, Prakrits were also the language of choice for heterodox religions like Jainism and Buddhism. These emerged as a challenge to the rigid social hierarchies and excessive ritualism of the Vedic tradition, and sought to make religion more accessible to the masses.

Apart from Ardhamagadhi, the language of the Jain agamas, the other language to emerge in this regard is Pali, the language of the Theravada Buddhist canon. Due to its significance to Buddhism, Pali is the variant of Prakrit that is most studied today.

Pali has traditionally been identified with Magadhi Prakrit, with the word ‘pali’ meaning “lines or series”, a reference to Pali being the language of the series of Buddhist texts. Some modern scholars, however, believe Pali to be a mix of several Prakrit languages (including more western dialects), which were combined and partially Sanskritised.

- Bengali / Assamese

~~Bengali & Assamese~~:

The West Bengal and Assam state governments had also sought “classical” status for their respective languages.

Both these languages can find their origin in Magadhi Prakrit, a form of Prakrit popular in East India, and the official language of the Magadha court. The exact date in which they emerged is contested, with scholars putting forward dates of origin ranging from the 6th to the 12th centuries. They took on a form which may be recognisable today well into the second millennium CE. The legendary linguist Suniti Kumar Chatterji suggested that the Indo-Aryan vernacular likely differentiated itself in Assam before Bengal.

- Marathi

Modern Marathi descends from Maharashtri Prakrit, a Prakrit dialect used in western India which was the official language of the Satavahanas.

Some Marathi scholars have claimed that this was the first among Prakrit languages, but this claim is contested.

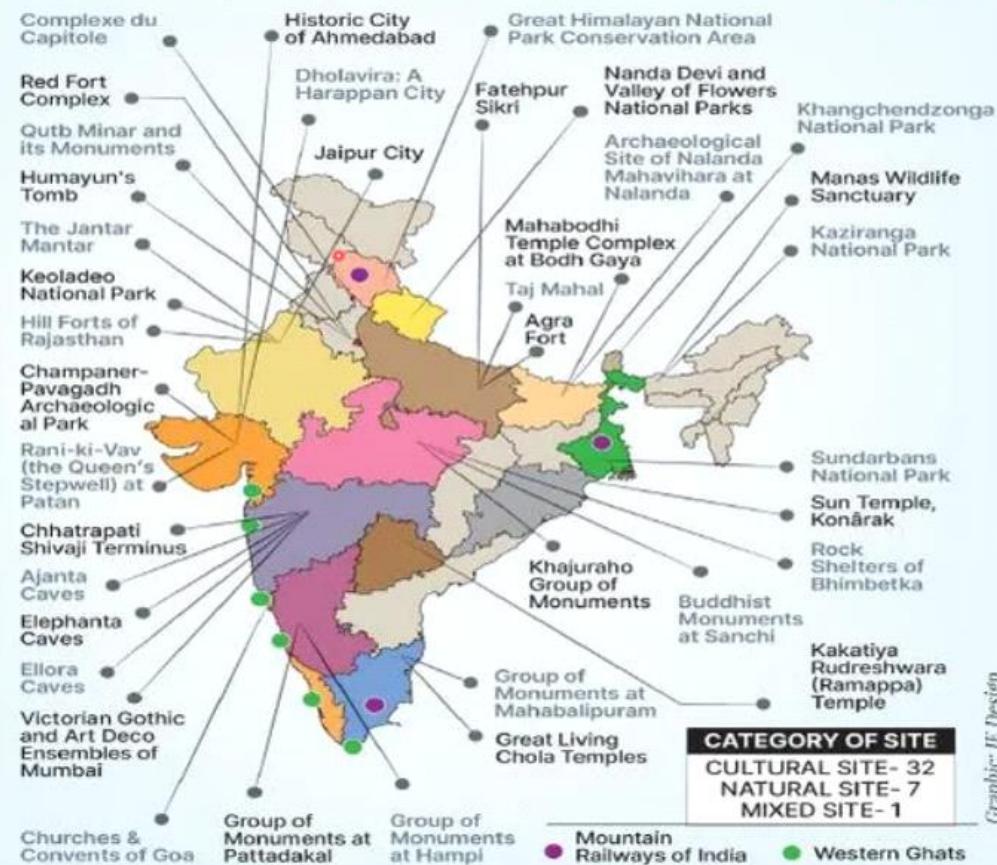
The oldest evidence of Maharashtri Prakrit can be found in a stone inscription in Pune district, dated to the 1st century BCE. The earliest evidence of the more modern Marathi can be traced to a copper-plate inscription found in Satara, dated to 739 CE.

L33 UNESCO, Awards, Regional and Folk

25 January 2025 01:15 PM

UNESCO	<ul style="list-style-type: none">• World Heritage Sites• Tangible : Anything you can touch• Intangible : Skill, Culture and community
Nomination	<p>The nominated sites must be of “outstanding universal value” and should meet at least one of the ten mentioned criteria:</p> <ul style="list-style-type: none">• Represents a masterpiece of human creative genius.• Exhibits an important interchange of human values over a span of time, or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design.• Bears a unique or exceptional testimony to a cultural tradition or to a civilisation which is living or which has disappeared.• Is an outstanding example of a type of building, architectural, or technological ensemble or landscape which illustrates a significant stage in human history.• Is an outstanding example of a traditional human settlement, land-use or sea-use which is representative of a culture or human-interaction with the environment especially when it has become vulnerable under the impact of irreversible change.• Is directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance.• Contains superlative natural phenomena or areas of exceptional natural beauty and aesthetic importance.• Is an outstanding example representing major stages of the Earth’s history, including the record of life, significant ongoing geological processes in the development of landforms, or significant geomorphic or physiographic features.• Is an outstanding example representing significant <u>on-going ecological</u> and biological processes in the evolution and development of terrestrial, fresh water, coastal and marine ecosystems, and communities of plants and animals.• Contains the most important and significant natural habitats for in-situ conservation of biological diversity, including those containing threatened species of outstanding universal values from the point of view of science or conservation.

List of UNESCO world heritage sites in India



Graphic: IF Design

**1. AGRA FORT, UTTAR PRADESH**

A prominent 16th-century Mughal monument, also known as Red Fort of Agra.

**2. AJANTA CAVES, MAHARASHTRA**

Buddhist rock-cut cave temples and monasteries renowned for wall paintings and sculptures.

**3. ELLORA CAVES, MAHARASHTRA**

The Ellora complex illustrates the spirit of tolerance that was characteristic of ancient India.

**4. TAJ MAHAL, UTTAR PRADESH**

Built between 1631 and 1648 by Shah Jahan, it is a universally-admired masterpiece.

**6. SUN TEMPLE, KONARAK, ODISHA**

A pinnacle of Kalingan temple architecture with its representation of Sun God Surya's chariot.

5. GROUP OF MONUMENTS AT MAHABALIPURAM, TAMIL NADU

Mahabalipuram is known for its rathas, mandapas, giant open-air reliefs, temple of Rivaige.

**7. KAZIRANGA NATIONAL PARK, ASSAM**

It is home to the world's largest population of one-horned rhinoceroses.

**8. KEOLADEO NATIONAL PARK, RAJASTHAN**

A major wintering area for over 364 species of aquatic and non-migratory birds, including the rare Siberian Crane. (can remove including the rare Siberian Crane)

**9. MANAS WILDLIFE SANCTUARY, ASSAM**

Home to a variety of wildlife, including endangered species, such as tiger, pygmy hog, rhinoceros, elephant.

**10. CHURCHES & CONVENTS OF GOA, GOA**

Along with the Church of Bom Jesus, containing St Francis-Xavier's tomb, they illustrate the evangelisation of Asia.

**11. FATEHPUR SIKRI, UTTAR PRADESH**

Also known as City of Victory, key architecture includes Jama Masjid, Diwan-i-Khas, Panch Mahal, Buland Darwaza.

**12. GROUP OF MONUMENTS AT HAMPI, KARNATAKA**

Notable structures include Krishna temple, Hemakuta temples, Vitthala temple, Pattabhirama temple, Lotus Mahal.

**13. KHAJURAOH GROUP OF MONUMENTS, MADHYA PRADESH**

A group of Hindu and Jain temples, famous for Nagara-style architectural symbolism.

**14. ELEPHANTA CAVES, MAHARASHTRA**

A collection of cave temples and rock art mainly dedicated to Lord Shiva.

15. GREAT LIVING CHOLA TEMPLES, TAMIL NADU

Includes 11-12th century temples: Brihadisvara Temple at Thanjavur & Gangaikondacholisvaram, Airavatesvara Temple at Darasuram.

**16. GROUP OF MONUMENTS AT PATTADAKAL, KARNATAKA**

A complex of 7-8th century Hindu and Jain temples, including Temple of Virupaksha, a masterpiece.

**17. SUNDARBANS NATIONAL PARK, WEST BENGAL**

It contains the world's largest mangrove forests and are home to several rare and endangered species.

**18. NANDA DEVI AND VALLEY OF FLOWERS NATIONAL PARKS, UTTARANCHAL**

Famous for its meadows of endemic alpine flowers and also home to rare and endangered fauna, such as snow leopards & blue sheep.

**19. BUDDHIST MONUMENTS AT SANCHI, MADHYA PRADESH**

Comprises monolithic pillars, palaces, temples and monasteries, dating back to 2nd and 1st century BC.

**20. HUMAYUN'S TOMB, DELHI**

The first garden tomb on the Indian subcontinent, it has inspired several major architectural innovations, including Taj Mahal.

Recent	Victorian Gothic and Art Deco Ensembles of Mumbai	Maharashtra	2018
	Jaipur City	Rajasthan	2019
	Kakatiya Rudreshwara (Ramappa) Temple, Telangana	Telangana	2021
	Dholavira: a Harappan City	Gujarat	2021
	Santiniketan	West Bengal	2023
	Sacred Ensembles of the Hoysalas	Karnataka	2023
	Moidams – the Mound-Burial system of the Ahom Dynasty	Assam	2024
Ramappa Temple	<p>Rudreswara (Ramappa) Temple: The Rudreswara temple was constructed in 1213 AD during the reign of the Kakatiya Empire by Recherla Rudra, a general of Kakatiya king Ganapati Deva.</p> <ul style="list-style-type: none"> The presiding deity here is Ramalingeswara Swamy. It is also known as the Ramappa temple, after the sculptor who executed the work in the temple for 40 years. The temple stands on a 6 feet high star-shaped platform with walls, pillars and ceilings adorned with intricate carvings that attest to the unique skill of the Kakatiya sculptors. The foundation is built with the "sandbox technique", the flooring is granite and the pillars are basalt. The lower part of the temple is red sandstone while the white gopuram is built with light bricks that reportedly float on water. An inscription dates the temple to 1135 Samvat-Saka on the eight-day of Magha (12th January, 1214). The distinct style of Kakatiyas for the gateways to temple complexes, unique only to this region, confirm the highly evolved proportions of aesthetics in temple and town gateways in South India. European merchants and travellers were mesmerized by the beauty of the temple and one such traveller had remarked that the temple was the "brightest star in the galaxy of medieval temples of the Deccan". Sandbox technology : Foundation made of Sand + jaggery <ul style="list-style-type: none"> Absorbs Earthquake shock waves <p>Vesao</p> 		

Santiniketan	<p>In 1862, Rabindranath Tagore's father, Debendranath Tagore, spotted this scenic landscape and decided to establish an ashram, building a house called Santiniketan, meaning "abode of peace".</p> <ul style="list-style-type: none"> Name Change: The area, originally called Bhubadanga was renamed Santiniketan by Debendranath Tagore due to its conducive environment for meditation. Educational Legacy: In 1901, Rabindranath Tagore chose a significant portion of land and established a school based on the Brahmachary Ashram model. This school later evolved into Visva Bharati University. Model of preserving art and cultures
Sacred Essemblies Temples	<p>Chennakeshava Temple, Belur:</p> <ul style="list-style-type: none"> Construction of the temple commenced in 1117 AD and took 103 years to complete. The temple is dedicated to Lord Vishnu known as Chennakesava, which means beautiful (chenna) Vishnu (Keshava). The richly sculptured exterior of the temple narrates scenes from the life of Vishnu and his reincarnations and the epics, Ramayana, and Mahabharata. However, some of the representations of Shiva are also included. <p>Hoysaleshwara Temple, Halebidu:</p> <ul style="list-style-type: none"> The Hoysaleshwara temple at Halebidu is the most exemplary architectural ensemble of the Hoysalas extant today. Built in 1121CE during the reign of the Hoysala King, Vishnuvardhana Hoysaleshwara. The temple, dedicated to Shiva, was sponsored and built by wealthy citizens and merchants of Dorasamudra. The temple is most well-known for the more than 240 wall sculptures that run all along the outer wall. Halebid has a walled complex containing three Jaina basadi (temples) of the Hoysala period as well as a stepped well. <p>Keshava Temple, Somanathapura:</p> <p>The Keshava temple at Somanathapura is another magnificent Hoysala monument, perhaps the last.</p> <ul style="list-style-type: none"> This is a breathtakingly beautiful Trikuta Temple dedicated to Lord Krishna in three forms – Janardhana, Keshava and Venugopala. Unfortunately, the main Keshava idol is missing, and the Janardhana and Venugopala idols are damaged. 
Charaideo	<ul style="list-style-type: none"> Indian Pyramids : modified form of megalith (Burial place)

Maidans	<ul style="list-style-type: none"> The Charaideo Maidams, represents the late medieval (13th-19th century CE) mound burial tradition of the Tai Ahom community in Assam. It enshrines the mortal remains of the members of the Ahom royalty, who used to be buried with their paraphernalia. After the 18th century, the Ahom rulers adopted the Hindu method of cremation and began entombing the cremated bones and ashes in a Maidam at Charaideo. Out of 386 Maidams or Moidams explored so far, 90 royal burials at Charaideo are the best preserved, representative of and the most complete examples of mound burial tradition of the Ahoms. 
Angkor Wat	<ul style="list-style-type: none"> 8th Wonder of the worlds <p>• Angkor Wat, in the heart of Cambodia, has beaten Pompeii in Italy to become the eighth Wonder of the World.</p> <p>• Stretching over some 400 km², including forested area, Angkor Archaeological Park contains the magnificent remains of the different capitals of the Khmer Empire, from the 9th to the 15th century. They include the famous Temple of Angkor Wat and, at Angkor Thom, the Bayon Temple with its countless sculptural decorations.</p> <p>History</p> <p>• Originally constructed as a Hindu temple dedicated to the god Vishnu for the Khmer Empire by King Suryavarman II during the 12th century, it was gradually transformed into a Buddhist temple towards the end of the century; as such, it is also described as a "Hindu-Buddhist" temple.</p> <p>• The construction of Angkor Wat took place over 28 years from 1122 to 1150 CE, during the reign of King Suryavarman II (ruled 1113–c. 1150). A brahmin by the name of Divākarapāṇḍita (1040–c. 1120) was responsible for urging Suryavarman II to construct the temple.</p> <p>• In 1177, approximately 27 years after the death of Suryavarman II, Jayavarman VII, who established a new capital and state temple (Angkor Thom and the Bayon, respectively), a few kilometers north, dedicated to Buddhism, because the king's new wife, Indradevi, a devout Mahayana Buddhist, encouraged him to convert. Angkor Wat was therefore also gradually converted into a Buddhist site, and many Hindu sculptures were replaced by Buddhist art.</p> 

	<p>Architectural Features</p> <ul style="list-style-type: none"> Angkor Wat is the prime example of the classical style of Khmer architecture—the Angkor Wat style—✓ to which it has given its name. By the 12th century, Khmer architects had become skilled and confident in the use of sandstone (rather than brick or laterite) as the main building material. Most of the visible areas are sandstone blocks, while laterite was used for the outer wall and hidden structural parts. The central temple complex is a marvel of symmetry and precision, featuring five lotus-✓ shaped towers that represent Mount Meru, the mythical abode of the gods in Hindu and Buddhist cosmology. 	
UNESCO Intangible Heritage	<ul style="list-style-type: none"> 15 Heritages <p>With the aim of ensuring better protection of important intangible cultural heritage across the world and in order to create awareness of their significance, UNESCO established the Intangible Cultural Heritage List.</p> <ul style="list-style-type: none"> This list also encompasses living expressions and traditions. Intangible cultural heritage means the skills, knowledge, expressions, representations, practices – as well as the artifacts, objects, instruments, and cultural spaces associated with them that various groups, communities and in certain cases individuals recognize as a part of their cultural heritage. This list is published by the Intergovernmental Committee for the Safeguarding of Intangible Cultural Heritage. Its members are elected by State parties meeting in the United Nations General Assembly. It aims at drawing attention to the importance of safeguarding cultural heritage and is a repository of cultural diversity and creative expression. 	<p>unacademy</p> <p>Koodiyattam : Kerala Mudiyettu : Kerala Rammam : Odisha Buddhist Chanting : Andhra Pradesh Vedic Chanting — — Kalbelia - Rajasthan Kamlala : U.P. Yoga — Sankirtana - Manipur</p> <p>Chhau : Odisha Jharkhand WB</p> <p>Nawruz — — Durga Puja : West Bengal Gaijatra - Gujarat Janmashtami - M.P. Thatheras : Pujas</p>

Recognized by UNESCO

Ladakh

1 BUDDHIST CHANTING

The sacred texts chanted by the Buddhist lamas (priests) in the Ladakh region. Each of the Buddhist sects has several forms of chanting.

3 CHHAU DANCE

A tradition from eastern India that enacts episodes from epics including the Mahabharata and Ramayana, local folklore and abstract themes. It is closely connected to the regional festivals specifically the Chaitra Parva.



2 KALBELIA

A folk song and dance form of Rajasthan. 'Khanjari' percussion instrument and the 'Poongi', a woodwind instrument are used during the performance. Kalbelia songs disseminate mythological knowledge through stories. At times, the lyrics are spontaneously composed and improvised during the performance.

4 KOODIYATTAM

A Sanskrit theatrical tradition practised in a province of Kerala, traditionally performed in theatres called as Kuttampalams located in the Hindu temples.



Kalbelia

Buddhist
Chanting



5 KUMBH MELA

The festival of a sacred pitcher where the pilgrims bathe or take a dip in the sacred river.

7 NAWRUZ

The Persian New year celebrated worldwide. It involves street performances of music and dance, public rituals involving water and fire, traditional sports and the making of handicrafts.

9 RAMMAN

A religious festival in honour of the tutelary god, Bhumiyal Devta practised in the villages of Saloor-Dungra in the state of Uttarakhand. Each of the caste and occupational groups has distinctive roles in the festival.



11 TRADITIONAL BRASS AND COPPER CRAFT OF UTENSIL MAKING

The craft of the Thatheras of Jandiala Curu constitutes the traditional technique of manufacturing brass and copper utensils in Punjab.

13 YOGA

The art of unifying the mind with body and soul for greater spiritual, mental and physical well-being. It consists of a series of poses, meditation, controlled breathing, word chanting etc.

6 MUDIYETT

A ritual dance drama from the state of Kerala based on a mythological tale of the battle between Darika - the demon and goddess Kali.

8 RAMLILA

The traditional performance of Ramayana performed across North India during the festival of Dussehra. Most representatives are those performed in Sattrna, Vrindavan, Varanasi, and Ramnagar.

10 SANKIRTANA

Includes a set of arts performed to mark religious occasions and various stages in the life of the Vaishnava people of the Manipur plains.



12 VEDIC CHANTING

The tradition of Vedic chanting, chanted during sacred rituals and recited daily by the Vedic communities known not only for the rich content of its oral literature but also for the ingenious techniques employed by the Brahmin priests.



Kumbh Mela

Durga Puja in Kolkata

Garba of Gujarat

2017

2021

2023

Kumbh Mela	<p>Kumbh Mela</p> <p>“Kumbh Mela” was the latest addition to the list.</p> <ul style="list-style-type: none">• It is one of the largest human congregations in the world. It is held in four pilgrimage places on sacred rivers in Haridwar, Ujjain, Nashik and Prayag.• Kumbh Mela was inscribed on the Representative List of Intangible Cultural Heritage of Humanity during the 12th session held at Jeju, South Korea.
Graba and Durga Puja	<p>Durga Puja (Kolkata):</p> <p>Durga Puja is an annual festival that marks the ten-day worship of the Hindu mother goddess Durga. The worship of the goddess then begins on the inaugural day of Mahalaya, when eyes are painted onto the clay images to bring the goddess to life. It ends on the tenth day, when the images are immersed in the river from where the clay came. Durga Puja is commended for its initiatives to involve marginalized groups and individuals as well as women in their participation in safeguarding the element.</p>

Garba (Gujarat):

Garba is a ritualistic and devotional dance that is performed on the occasion of the Hindu festival of Navratri, which is dedicated to the worship of the feminine energy or 'Shakti'.

The dance takes place around a perforated earthenware pot lit with an oil lamp, or an image of the mother goddess Amba.

The dancers move around the center in a counter-clockwise circle, using simple movements while singing and clapping their hands in unison. Starting with slow circular movements, the tempo slowly builds up to a frenzied whirling.



AWARDS	• Awards given by Government of India
Bharat Ratna	<p>Bharat Ratna</p> <ul style="list-style-type: none">• The title Bharat Ratna literally means 'Jewel of India' and it is the highest Civilian award bestowed by the Republic of India.• Bharat Ratna is awarded to exceptional individuals who have performed in the highest order.• It was first given in 1954. Although this award was originally given to those artists who had outstanding achievements in art, science, literature and public service, but in December 2011, the criteria was expanded to include 'any field of human endeavour'.• The Prime Minister of India makes the recommendations to the President of India who chooses not more than three people in a particular year for the award.• Although no money is given to the awardees, those who are chosen are given a peepal-leaf shaped medal and a certificate (sanad).• According to the Indian Order of Precedence, those who are given Bharat Ratna are ranked seventh.• The award cannot be used as a prefix or suffix to the recipients name, in terms of Article 18(1) of the Constitution.



Padma Awards	<ul style="list-style-type: none"> These awards were introduced in 1954 and are being given to deserving individuals for their exceptional services in their chosen fields like Sports, Art, Social work, Civil Service, Literature and Education, Public Affairs, Science and Technology, Trade and Industry, etc. <p>The names of the awardees are announced every year on Republic Day.</p> <p>The Padma Awards have been given every year except three times:</p> <ul style="list-style-type: none"> In the year 1977 In the year 1980 Between the years 1993-1997 The awards are rarely given posthumously, but exceptions can be made, if the case highly deserves. There ought to be an element of public service in the achievements of the person to be selected. <table border="1" data-bbox="414 1073 1187 1282"> <tbody> <tr> <td style="text-align: center;">3.</td> <td style="text-align: center;">Padma Vibhushan</td> <td>For exceptional and distinguished service (Second Degree Honour)</td> </tr> <tr> <td style="text-align: center;">2.</td> <td style="text-align: center;">Padma Bhushan</td> <td>For distinguished service of a high order (Third Degree Honour)</td> </tr> <tr> <td style="text-align: center;">1</td> <td style="text-align: center;">Padma Shri</td> <td>For distinguished service (Fourth Degree Honour)</td> </tr> </tbody> </table> <p>Padma Vibhushan</p> <ul style="list-style-type: none"> It is the second highest civilian award given by the Republic of India. Those privileged to get the award are given a citation certificate and a medal, which has a lotus flower in the middle and the words 'Desh Seva', embossed on the obverse. <p>Padma Bhushan</p> <ul style="list-style-type: none"> It is the third highest civilian award given by the government of India for those who have contributed to India's reputation in the global scenario. The President of India confers the award in an elaborate ceremony held at the Rashtrapati Bhawan in March or April. 	3.	Padma Vibhushan	For exceptional and distinguished service (Second Degree Honour)	2.	Padma Bhushan	For distinguished service of a high order (Third Degree Honour)	1	Padma Shri	For distinguished service (Fourth Degree Honour)
3.	Padma Vibhushan	For exceptional and distinguished service (Second Degree Honour)								
2.	Padma Bhushan	For distinguished service of a high order (Third Degree Honour)								
1	Padma Shri	For distinguished service (Fourth Degree Honour)								

Padma Shri

- It is the fourth highest civilian award in the Republic of India and is given by the Government of India for distinguished contribution to various subjects like arts, literature, sports, politics, industry, medicine, social service, etc.
- The awardee is not given cash but is given a certificate and a medallion with a three-leaved flower on one side and on the obverse Padma (lotus) and Shri (Mr. or Ms.) is written in Devanagiri script.



REGIONAL ARCHITECTURE	
Nayaka School	<p>Nayaka School:</p> <ul style="list-style-type: none">• The Nayaka school of architecture flourished under the Nayaka rulers in the period between 16th centuries and 18th centuries A.D. It was also known as Madurai school.• It was architecturally similar to the Dravidian style, but much larger in scope. It also has Islamic influence. Some of the unique features are: Presence of Prakarms or huge corridors in the portico, around the garbhagriha, along with roofed ambulatory passageways.• The gopurams built under the Nayaka rulers were some of the largest gopurams. The Meenakshi temple in Madurai has the tallest gopuram in the world. The art of gopuram reached its climax in the Nayaka style.• The temple structure was filled with intricate carvings.• Example: Meenakshi temple, Madurai, etc.



Provincial School

Provincial Schools of Architecture

During this period, the Indo-Islamic style started to influence the local architectural styles as well. Bengal, Bijapur, Jaunpur and Mandu became important seats of architectural development.

Bengal School: The Bengal school of architecture was characterised in its use of bricks and black marble. The mosques built during this period continued the use of sloping 'Bangla roofs', which was previously used for temples.

Examples: Qadam Rasul mosque in Gaur, Adina mosque in Pandua, etc.



Malwa School: The cities of Dhar and Mandu in the Malwa plateau became prominent seats of architecture. The most prominent feature of the buildings here is the use of different coloured stones and marbles. The buildings had large windows, which could be as result of European influence and were decorated by a stylised use of arches and pillars.

- Even the stairs were used to enhance the aesthetics of the construction. However, minars were not used in this school of architecture.
- The Malwa School of architecture, also known as the Pathan School of architecture is also one of the finest specimens of environmental adaptation of the period because of the following features:
 - The use of large windows made the buildings and rooms well-ventilated.
 - The pavilions were lightly arched which made them airy and allowed the buildings to remain cool in the heat.
 - Artificial reservoirs known as 'baulis' were constructed in the premises for storage of water.
 - Locally available materials were used.
 - The use of batter system introduced by the Tughlaqs made the buildings strong.
 - Example: Raani Roopmati pavilion, Jahaz Mahal, Ashrafi Mahal etc.



- Jaunpur School:** Patronised by the Sharqi rulers, Jaunpur became a centre of great art and cultural activity. This style of architecture also came to be known as Sharqi style and also avoided the use of minars, as the Pathan style.
- A unique feature of the buildings here is the use of bold and forceful characters painted on huge screens in the centre and side bays of the prayer hall.
 - Example: Atala Mosque, Jaunpur etc.

Bijapur School	<ul style="list-style-type: none"> Bijapur School: Under the patronage of Adil Shah, the Bijapur style or the Deccan style of architecture developed. He constructed a number of mosques, tombs and palaces which were unique in the use of 3-arched facade and bulbous dome, which were almost spherical and with a narrow neck. He also introduced the use of cornices. A special feature of the Bijapur school was the treatment of its ceilings, which were without any apparent support. Iron clamps and a strong plaster of mortar were used to give strength to the buildings. The walls were decorated by rich carvings. Example: Gol Gumbaj, the mausoleum of AdilShah, in Bijapur 	
Temple Architecture	<p>Maru-Gurjara Style Rajasthan and Gujarat Examples: Dilwara Temples at Mount Abu, Sun Temple at Modhera.</p> <p>Hemadpanthi Style Maharashtra Examples: Amruteshwari Temple in Ratanwadi</p> <p>Kadamba Style Karnataka Examples: Madhukeshwara Temple in Banavasi</p>	<p>Ornamentation: Intricate carvings, both exterior and interior. Mandapa Feature: Significant for rituals and ceremonies. Ceiling Designs: Elaborate carvings depicting deities and geometric patterns. Jain Influence: Dense carvings in Jain temples. Bhumija Towers: Miniature spire motifs.</p> <p>Material Used: Locally sourced black stone and lime. Design Features: Simple and durable structures with star-shaped plans. Temple Architecture: Pyramidal shikharas and robust construction.</p> <p>Early indigenous style with pyramid-shaped shikharas. Material and Construction: Brick and mortar, with square sanctums and porches. Decorative Elements: Simpler compared to later Dravidian temples.</p>
		 <p>Sun Temple at Modhera</p>  <p>Amruteshwari Temple in Ratanwadi</p>  <p>Madhukeshwara Temple in Banavasi</p>

<p>Himalayan Style Architecture</p> <p>Himachal Pradesh, Uttarakhand, Himalayan regions</p> <p>Examples: Hidimba Devi Temple in Manali, Kedarnath Temple in Uttarakhand</p>	 <p>Hidimba Devi Temple</p>	<ul style="list-style-type: none"> Wooden Structures: Extensive use of wood for resilience against earthquakes. Sloping Roofs: Steep, gabled roofs to prevent snow accumulation. Pagoda Style Elements: Tiered roofs blending aesthetics with functionality. Carvings and Motifs: Intricate carvings of local flora, fauna, and deities.
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Gujarat	Feature	Description
	Indo-Islamic Style	<ul style="list-style-type: none"> The architecture of Gujarat during the Sultanate period was characterized by the fusion of Islamic architectural elements with indigenous Maru-Gurjara(Solanki) style. It resulted in elaborate carvings, decorative pillars, and intricate stone work in various monuments.
	Jalis and Calligraphy 	<ul style="list-style-type: none"> The use of intricately carved stone screens, known as jalis, was a defining feature of Gujarat's architecture. These screens allowed light and air to penetrate while maintaining privacy and were often decorated with calligraphic inscriptions and geometric patterns.
	Slender Turrets and Ornate Brackets	<ul style="list-style-type: none"> The architectural style featured distinctive elements such as slender turrets and highly ornate brackets. Examples of these can be seen in structures like the Jama Masjid and the Tin Darwaza in Ahmedabad.
	Prominent Mosques and Structures 	<ul style="list-style-type: none"> The Jama Masjid in Ahmedabad, constructed in 1424, is a prime example of this architectural style, featuring a vast pillared prayer hall and lotus-shaped domes. Other notable structures include the Sidi Saiyyed Mosque, famous for its stone latticework, and the Bhadra Fort.
	Use of Stepwells 	<ul style="list-style-type: none"> Stepwells combined functionality with elaborate architectural detailing, reflecting both aesthetic and practical concerns. These structures were integral to water management in the region.
	Jaina Temples at Shatrunjaya and Palitana Hills 	<ul style="list-style-type: none"> These hills in Gujarat were important sites for Jain temple construction during the Sultanate period. These temples are made of marble and feature detailed spires and domes with a raised platform and a central shrine or garbhagriha.

Vijayanagara Style

The Vijayanagara empire had become famous for art, architecture, sculpture and fine arts like dancing and music.

Archi!

Features

- The temple building activity of the Vijayanagar rulers produced a new style, called the Vijayanagar style. Though often characterized as Dravida Style, it had its own distinct features called Provida style.
- The distinct features of the architecture were the pillars and the complicated manner in which they were sculptured. These illustrate the main events from the Ramayana, the Mahabharata and other deities, human, and animals.
- The horse was the most common animal to be depicted on the pillars.
- The temples had a Mandapam or open pavilion with a raised platform, generally meant for seating the deity on special occasions. It also had a Kalyana Mandapam with elaborately carved pillars. The most magnificent of the temples in this style are in Hampi (Vijayanagar). Vitthalaswamy and the Hazara Ramaswamy temples are the best examples.
- The Raya Gopurams, towers in commemoration of the visit of emperors in different corners of the empire, are also important examples of architecture of the period.
- In the Vijayanagar temples the central part was occupied by the Garbhagriha—the sanctum cell where the presiding deity was installed.
- Amman shrine was meant for the consort of God.
- Monoliths - Huge monoliths of Ganesha, Hanuman, Narasimha and stone chariot. Large monolithic figures like Nandi, located near Lepakshi temple are 4 metres in height, 8 meters long and this is considered as the largest monolithic Nandi in India.

Feature	Description
Zenith of Dravidian Temple Architecture	Temples from this period, such as the Virupaksha Temple and Vittala Temple in Hampi, are among the largest Hindu temples, featuring towering gopurams (entrance towers), mandapas (pillared halls), and elaborate sculptures . The gopurams are notable for their height and intricate carvings of deities and mythological scenes.
Hybridization of Styles	Some historians have asserted that the Vijayanagara architecture blended Dravidian styles with Persianate influences , incorporating features like arches, domes, and stucco reliefs . This fusion is evident in the Lotus Mahal in Hampi, which showcases Indo-Islamic architecture through its unique design, including arched openings and decorative plasterwork.
Influence of the Nayakas	The Nayakas developed a distinctive architectural style that emphasized large pillared halls , slender gopurams with multiple stories , and intricate carvings depicting deities and historical figures. Examples include the Ranganathaswamy Temple in Srirangam and Meenakshi Temple in Madurai, where the Nayaka rulers added significant structures like halls and towers, enhancing the temples' grandeur and complexity.
Grand Urban Planning	Vijayanagara architecture included grand processional streets , large tanks (reservoirs) , multi-pillared halls , and colonnades designed for royal ceremonies . The city of Hampi, the Vijayanagara capital, featured long chariot streets like Hampi Bazaar Street.
Kalyana Mandapam	The Kalyana Mandapam was a prominent feature of Vijayanagara architecture, serving as a ceremonial hall for divine marriage rituals within temple complexes . Known for its intricately carved pillars and spacious design, it facilitated large gatherings, with the Vittala Temple in Hampi being a prime example of its artistic and architectural excellence.
Monolithic Sculptures	The period is noted for large monolithic sculptures, such as the Lakshmi Narasimha and Badavilinga statues in Hampi, carved from single granite blocks and incorporated into temple complexes.
Material Use	Vijayanagara architecture utilized granite for durability and soapstone for detailed carvings , highlighting the builders' technical skills. The Stone Chariot at the Vittala Temple in Hampi, carved from granite, is a notable example of this craftsmanship.

Deccan Style	Feature	Description
	Massive Structures and Dome Innovations	The Deccan sultanates are renowned for their grand structures and innovative engineering, particularly in dome construction . The Gol Gumbaz in Bijapur features one of the largest domes in the world, showcasing the architectural prowess of the Deccan builders.
	Iranian Influence	Persian architectural styles heavily influenced Deccan architecture, exemplified by the Mahmud Gawan Madrasa in Bidar , which features Iranian elements such as glazed tile decoration and a blend of local styles.
	Military Architecture	The Deccan sultanates excelled in military architecture, constructing impressive forts with advanced defensive features. The Golconda Fort and Bijapur Fort are prime examples, featuring massive walls, bastions, and complex gate systems designed for defense.
	Ornate Detailing	Many buildings from the Deccan Sultanate period feature elaborate ornamentation and intricate carvings . The Ibrahim Rauza in Bijapur , known for its delicate minarets and beautiful arches, exemplifies this decorative approach.

Regional Paintings				
Pahari School	Sub-School	Features	Themes	Characteristics
	Basohli School	It is known for its vibrant, bold colors and expressive faces ; features strong geometric patterns and	Often depicts Hindu deities and scenes from epics like the Ramayana and Mahabharata , focusing on Radha-Krishna	Uses bright primary colors and unique techniques like applying beetle wings to create a shimmering effect. Example:
		stylized forms.	love stories and other mythological narratives.	<i>Rasmanjari</i> and <i>Gita Govinda</i> series

Guler School	It is characterized by refined drawing and sophisticated use of color and shading; acts as a precursor to the Kangra style.	Focuses on poetic and romantic themes, often depicting Radha and Krishna, royal life, and delicate courtly scenes.	Features soft colors and intricate details, creating elegant and refined compositions. Example: Guler portraits of Raja Goverdhan Chand
Kangra School	It emphasizes a naturalistic style with delicate brushwork, capturing human emotions and serene landscapes beautifully.	Centers around themes of Love and Devotion from texts like the <i>Gita Govinda</i> .	Known for lush greenery, gentle skies, and emotional depth. Kangra paintings are renowned for their lyrical elegance, depicting female figures with delicate facial features and graceful postures.
Mandi School	It is noted for its dramatic compositions with strong colors and bold lines; includes dynamic movement and expression.	Includes religious subjects, particularly the life of Krishna and Shiva, as well as local legends and vibrant storytelling.	Known for vibrant colors and bold artistic vision, with dynamic portrayals of deities and mythological scenes. Examples include depictions of Shiva's tandava and Krishna.
Bahmani School	<p>Court Patronage</p> <p>The successor states of the Bahamani kingdom actively patronised painting.</p> <p>The earliest known painting from these states is dated between 1565-69.</p> <p>It is an illustrated manuscript of <i>Ta'rif-i Husain Shahi</i> composed and illustrated at Ahmadnagar.</p> <p>About 1570, a second Deccani manuscript was composed and illustrated, this time at Bijapur. This was the <i>Nujum-ul-Ulum</i>.</p> <p>In all probability his work was commissioned by Ali Adil Shah who had several painters working at his court.</p> <p>But the greatest of the Bijapur line, and perhaps of all the rulers of the successor states, was Ibrahim Adil Shah (1580-1627) who was an accomplished painter and a calligraphist.</p>		

Tarif-i-Hussain Shahi: King sitting on the Throne, Ahmadnagar, 1565–1569,



Nujum al-Ulum: The Throne of Prosperity, Bijapur, 1570,



Towards the close of the 16th century, there had emerged a new tradition of painting in Ahmadnagar and Bijapur, known as the Ragamala painting.

Under Ibrahim's patronage this tradition reached the highest point of its growth.

There is another category of paintings in the Deccan style which depict the pomp and grandeur of the royal processions.

Several paintings of this type have come down to us from the reign of Abdullah Qutb Shah (1626–72) of Golkonda.

In the 18th Century patronage of painting in the Deccan passed to the Asaf Jahi dynasty of Hyderabad.

The painting of Azam Shah returning from bird-shooting and approaching his pleasure garden at the foot of the Golconda fort, and the album of Himmayat Khan, a noble of the Nizam's court, are some of the important surviving examples of the Deccani painting from Hyderabad.

Style and Themes

Numerous influences seem to have affected the formation of the Deccani tradition.

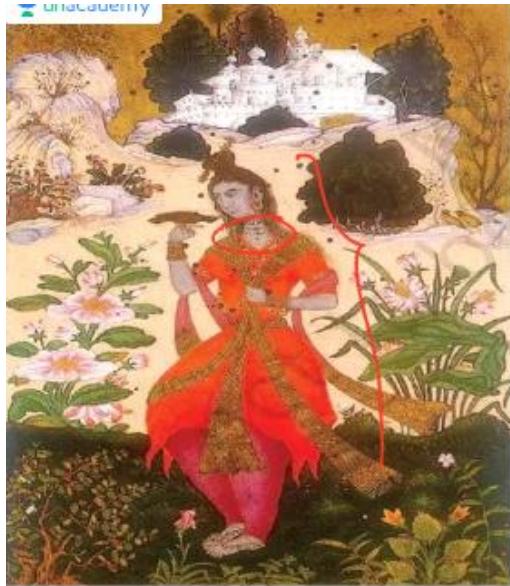
Many of the rulers of Deccan kingdoms were connoisseurs of Persian painting and built up good collections of miniatures and manuscripts.

The influence of the Persian tradition is thus evident in the paintings done at their courts.

It should, however, be noted that this assimilation is not precise and disciplined.

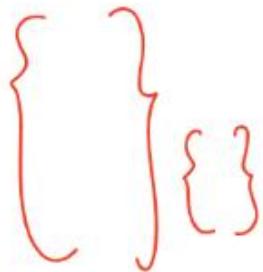
Consequently, many of the features have been taken over without the refinement of the Persian paintings.

Another significant influence on the Deccan paintings is that of the Mughal school. Contacts between Deccani and Mughal traditions developed in many ways. There were exchanges of artists between the two courts as also gifts of paintings.

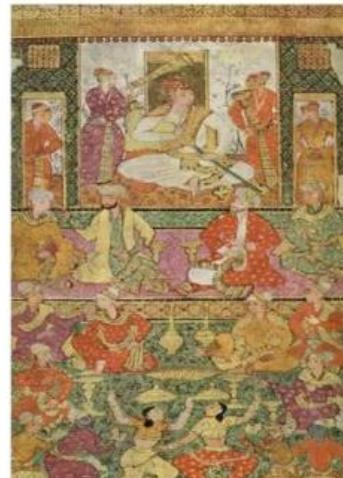


Garden,
Muhammad Ali,
Golconda, 1605–1615,

Dancing before Muhammad Quli
Qutb Shah, Golconda,



Chand Bibi, the Queen of Bijapur, playing polo



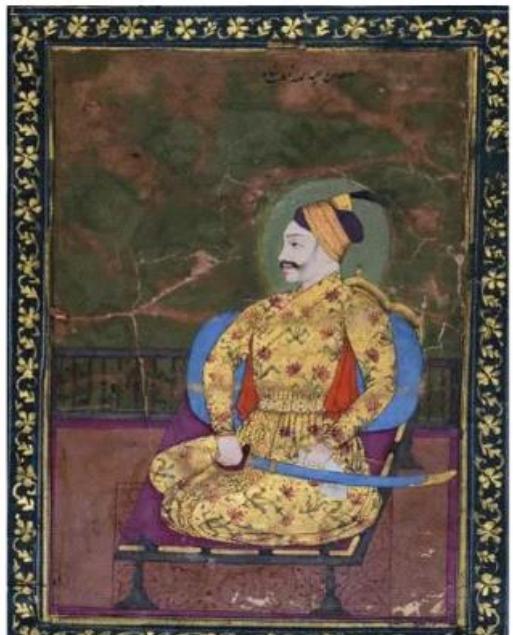
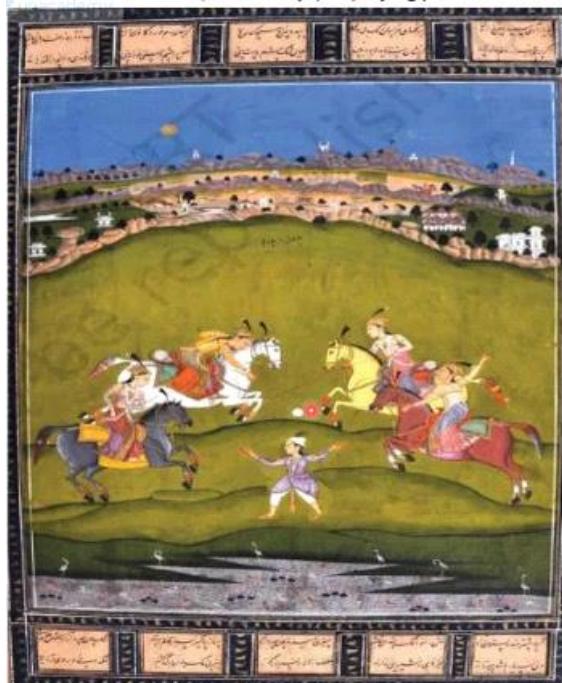
Sultan Abdullah Qutb Shah was an able ruler of the famous Deccani state of Bijapur

Thus, the features typical of Deccan paintings are:

Hierarchical scaling, i.e., the principal figure being bigger than the subordinate figures
Richness of the palette, in which white and gold are used as they are in no other Indian miniatures;

Typical Jewelry, e.g., plaque of the necklace

Exaggerated swirl of the girdle and stole, especially in the case of feminine figures, and intersection of diagonals so as to form an arch around the principal figures.



Paintings

	NAME	REGION	DETAILS- WORKS, FEATURES.	
MADHUBANI AKA MITHILA <i>Bihar</i>	Mithila. Extends to Tarai region of Nepal. GI Tag.	Religious theme and motif. Jagadamba Devi honoured by President in 1970.	Painted on walls using rice paste and vegetable colours. Nowadays, painted on handmade paper.	

KALIGHAT	Calcutta/ Kolkata. First of its kind to express sub-altern sentiments.	One can see the changing roles of women and men. Painted figures has a plaque like effect on neutral background.	Done by rural migrants. Water colours used on mill paper using brushes made of calf and squirrel hair. Gained importance in 20th Century.
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KALAMKARI	Machilipatnam and Srikalahasti. (Andhra Pradesh)	Inspired from Hindu mythology. Designs of lotus, cartwheel, animal and flowers.	Pen is made of bamboo and colours used are vegetable dyes.
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PATTACHITRA	<p>Odisha. Theme inspired from Jagannath and Vaishnava cult. Raghurajpur is especially known for this art form.</p>	<p>No usage of pencil or charcoal. Background decorated with foliage and flowers. Intricately worked frame and glossy finish. Usage of lacquer.</p>	<p>Name comes from Sanskrit word Patta- Canvas. Coconut shells, Hingula, Ramaraja and Lamp black are the colour sources.</p>
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PITHORA	<p>Tribal communities of Gujarat and Maharashtra.</p>	<p>Painted on the walls of the houses. Said to bring peace and prosperity.</p>	<p>Drawn on special occasions. Use of animals is common, especially horses.</p>
SAURA	<p>Saura tribe of Odisha. Similar to Warli paintings.</p>	<p>Mainly done in white with red or yellow as backdrop.</p>	<p>Mineral dyes used as colours. Human shapes are geometrical and stick like.</p>
CHERIYAL SCROLL	<p>Indigenous to Telangana.</p>	<p>Balladeer Community.</p>	<p>GI Tag in 2007. Depicted as continuous story like ballad. Hindu and Puranic theme.</p>

PHAD	<p>Predominately found in Rajasthan.</p>	<p>Religious in nature- local deities Pabuji and Devnarayan</p>	<p>Vegetable colors on long piece of cloth called Phad. Large eyes and round faces.</p>
MANJUSHA AKA ANGIKA	<p>Belongs to Bhagalpur, Bihar.</p>	<p>Snake motifs widely used.</p>	<p>Executed on boxes of jute and paper.</p>



THANGKA	Sikkim, Arunachal Pradesh, Himachal Pradesh and Ladakh.	Traditionally made by Buddhists monks. 3 different forms- <ol style="list-style-type: none"> 1. Life of Buddha. 2. Beliefs of Buddha. 3. Offerings or meditation. 	Painted on a cotton base with vegetable or mineral dyes, where different colours carry a meaning. Red for Love or Hatred. Yellow for compassion.
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WARLI ✓	Gujarat-Maharashtra border.	Resemblance to Bhimbetka Paintings. Done on auspicious occasions.	Basic graphics and shapes from nature. White paint made of rice and gum.
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PAITKAR ✓	Tribals of Jharkhand.	Association with Ma Mansa. Life after death as a common theme.	Linked with socio-religious customs.
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L34 Travellers, Literature, Pottery

25 January 2025 01:15 PM

FOREIGN TRAVELLERS																				
Purpose	<ul style="list-style-type: none"> • Why do we read Foreign Travellers <ul style="list-style-type: none"> • Historical Purpose • Advantages : <ul style="list-style-type: none"> • Alternative perspective, ▪ Indigenous sources are biased to the ruler • Information of Peculiar and mundane things : Creating lake is special thing for foreigners <ul style="list-style-type: none"> ▪ Indigenous source tend to ignore • Can be only source available of period • Carroboration : Matching two differeent sourced to know the real truth 																			
Ancient and Delhi Sultanate travellers	<table border="1"> <thead> <tr> <th>Name</th> <th>Country and Timeline</th> <th>Contemporary to</th> <th>Brief Details</th> </tr> </thead> <tbody> <tr> <td>Megasthenes</td> <td>Greece; 302–298 BC</td> <td>Chandragupta Maurya</td> <td>Ambassador of Seleucus Nikator of Syria and visited the court of Chandragupta Maurya. He wrote a book Indica which explains the reign of Chandragupta Maurya. He was the first foreign envoy.</td> </tr> <tr> <td>Deimachus</td> <td>Greece; 300–273 BC</td> <td>Bindusara</td> <td>Apparently wrote extensively on India and is quoted as a reference in geographical matters.</td> </tr> <tr> <td>Fa-hien</td> <td>China; 405–411 AD</td> <td>Chandragupta II</td> <td>First Chinese pilgrim to visit India. He compiled a travelogue "Record of Buddhist Kingdoms".</td> </tr> </tbody> </table>				Name	Country and Timeline	Contemporary to	Brief Details	Megasthenes	Greece; 302–298 BC	Chandragupta Maurya	Ambassador of Seleucus Nikator of Syria and visited the court of Chandragupta Maurya. He wrote a book Indica which explains the reign of Chandragupta Maurya. He was the first foreign envoy.	Deimachus	Greece; 300–273 BC	Bindusara	Apparently wrote extensively on India and is quoted as a reference in geographical matters.	Fa-hien	China; 405–411 AD	Chandragupta II	First Chinese pilgrim to visit India. He compiled a travelogue "Record of Buddhist Kingdoms".
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Hieun Tsang (originally known as Xuanzang)	China; 630–645 AD	Harshavardhana	He wrote his experiences in his book Si-yu-ki or the 'Records of Western World.'
I-Tsing (originally known as Yijing)	China; 671–695 AD	—	He translated a large number of Buddhist texts from Sanskrit into Chinese. He studied in Nalanda for 10 years.
Al-Masudi	Arab; 957 AD	—	Explained about India in his book Muruj-ul-Zehab.
Al-Biruni	Persia; 1024–1030 AD	Came to India along with Mahmud of Ghazni	His book was 'Tahqiq-i-Hind' which is an encyclopedic work on India and deals with various aspects of Indian life aspect of Indian life including religion, history, geography, geology, science and mathematics. He also wrote Kitab-ul-Hind.
Al Baruni	<ul style="list-style-type: none"> Extensive account of 11th Century <p>Al-Baruni</p> <ul style="list-style-type: none"> He was a persian traveller. He came to India along with Mahmud of Ghazni His book "Tahqiq-i-Hind" is an encyclopedic work on India and deals with various aspects of Indian life including religion, history, geography, geology, science and Mathematics. He also wrote Kitab-ul-Hind. It is a voluminous text, divided into 80 chapters on subjects such as religion and philosophy, festivals, astronomy, alchemy, manners and customs, social life, weights and measures, iconography, laws and metrology. 		
Ibn Battuta	<ul style="list-style-type: none"> Went of visit Muhamad Bin Tughlaq <ul style="list-style-type: none"> Started as Qazi of Delhi -> Then thrown in Jail Ibn Battuta (14th Century) Before coming to India, he had travelled to many other places which included East Africa. He was an adventurer and a traveler from Morroco. He came to Delhi during the time of Muhammad Bin Tughlaq. Travelling overland through Central Asia, Ibn Battuta reached Sind in 1333. 		

Abdur Razzaq (Persia):

- He visited the Vijayanagar Kingdom at the time of **Dev Raya II** as an ambassador of Shah Rukh, the Timurid dynasty ruler of Persia. He praised the efficient administration and organization of the Vijayanagara Empire.
- The travelogue of Abdur Razzaq written in the 1440s is an interesting mixture of emotions and perceptions.
- On the one hand, he did not appreciate what he saw in the port of Calicut (present-day Kozhikode) in Kerala, which was populated by “a people the likes of whom I had never imagined”, describing them as “a strange nation”.
- Later in his visit to India, he arrived in Mangalore, and crossed the Western Ghats. Here he saw a temple that filled him with admiration: Within three leagues (about nine miles of Mangalore), I saw an idol-house the likes of which is not to be found in all the world. It was a square, approximately ten yards a side, five yards in height, all covered with cast bronze, with four porticos. In the entrance portico was a statue in the likeness of a human being, full stature, made of gold. It had two red rubies for eyes, so cunningly made that you would say it could see. What craft and artisanship!
- In 1443, Abdur Razzaq visited from Persia and was very impressed by Vijayanagar’s ‘enormous magnitude and population’ and its seven concentric walled fortifications of stone.
- The outermost, writes Razzaq, had ‘strong gates, and the guards stand watch with the eye of caution for the slightest thing’. Inside are orchards, gardens, buildings, shops and bazaars.

Niccolò de' Conti (Italy):

- He visited the Vijayanagar Kingdom during the time of Dev Raya II and left an account in the **Travels of Niccolò Conti**. He gives an account of the significant role of Vijayanagara in regional trade and commerce.
- Years after visiting Vijayanagar in 1420, the Italian merchant Niccolò de Conti narrated stories from his Asian voyage to a scholarly scribe.
- Vijayanagar's circumference, Conti claims, is sixty miles and ‘in this city there are estimated to be ninety thousand men fit to bear arms. Conti says about the king of Vijayanagar, Deva Raya I: Their king is more powerful than all the other kings of India and has twelve thousand wives, of whom four thousand follow him on foot wherever he may go, and are employed solely in the service of the kitchen.
- Conti describes temple rituals that are still performed today, but also a chariot festival in which ‘young women richly adorned, sing hymns to the god’, while others, ‘carried away by the fervor of their faith, cast themselves on the ground before the wheels, in order that they may be crushed to death a mode of death which they say is very acceptable to their god’.
- One practice Conti had observed in central India likely also existed in the Vijayanagar Empire: ‘They have a vast number of slaves,’ he claims, ‘and the debtor who is insolvent is everywhere adjudged to be the property of his creditor’. This seems to describe bonded labour, then common in many parts of the world.
- Conti writes that the people of Vijayanagar celebrate their weddings ‘with singing, feasting, and the sound of trumpets and flutes, for, with the exception of organs, all the other instruments in use among them for singing and playing are similar to our own’.

Domingo Paes (Portuguese Traveller):

- He gave the most detailed accounts of all historic descriptions of the ancient city Hampi which was governed by the Vijayanagar Empire under **Krishna Deva Raya**. He highlighted that Krishnadeva was a great builder.
- Was a traveller from Portuguese India, who visited the Vijayanagara Empire, in around 1520. He journeyed together with a group of traders from what was then Portuguese Goa, which was the capital of other territories such as Portuguese Bombay.
- His visit took place during the rule of King Krishnadevaraya, Paes recorded his impressions of Vijayanagara in his work *Chronica dos reis de Bisnaga* (Indo-Portuguese for "Chronicle of the kings of Vijayanagar").
- His detailed account is one of the few known descriptions of that empire and of its capital, Vijayanagara (Hampi), by a chronicler from abroad.
- Paes reported, “The kingdom has many places on the coast of India, which are seaports with whom we are at peace, and some of them have factories, in particular at Amcola (Ankola), Mirgeo (Mirjan, Honar, Batecalla, Mamgalor, Bracalor & Bacanor.”

Fernao Nuniz (Portuguese Writer):

- Fernao Nunes, also known as Fernao Nuniz, was a Portuguese-Jewish traveler, chronicler and horse trader who spent three years in Vijayanagara, **capital of the Vijayanagara Empire** in the time period 1535-1537 CE.
- He was Portuguese traveler, chronicler and horse trader who visited India during reign of Achyutaraya and who spent three years in Vijayanagara.
- He gave detailed account on the history of Vijayanagar especially the foundation of the city, the subsequent careers of three dynasties of rulers, and the battles that they fought with the Deccan sultans and Orissan Rayas.
- He also mentions cultural aspects of the empire and admire the jewels worn of women as well as how women were appointed in the King's service.
- His writings have brought to light many interesting details about Vijayanagara at that time, including construction of massive fortification works, watch towers and security walls.
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- From his notes it is known that the expansion of the regal capital limits happened during the rule of King Bukka Raya II and Deva Raya I.

Duarte Barbosa (Portuguese Writer):

- He had given a vivid account of Vijayanagara governance under Krishna Deva Raya in his book, “An Account of Countries Bordering the Indian Ocean and their Inhabitants”. He provided insights into the local customs, including marriage ceremonies and social gatherings. Duarte Barbosa was a Portuguese writer and Portuguese India officer between 1500 and 1516-1517. He was posted as a scrivener in Cannanore factory and occasionally served as an interpreter of the local language (Malayalam).
- His Book of Duarte Barbosa (Livro de Duarte Barbosa) is one of the earliest examples of Portuguese travel literature.
- After his arrival in Goa with the first Portuguese fleet in 1501, Barbosa made the journey to Vijayanagara soon after.
- His account mentions the king of Narsunga, who is probably Vira Narasimha Tuluva.
- His writings give a detailed account of the layout, the inhabitants, the nature of trade conducted in Vijayanagara, the size of Kings army at the time and more.
- Barbosa account of the city's location and layout are quite accurate to what we know today from archaeological findings. The urban core is built on a flat plane surrounded by boulder hills, fortifications fill the gaps and the river Tungabhadra flowing provides natural defense along the entire northern stretch of the city.
- We also know about the numerous palaces, courts, water tanks within the Royal area. Here, he makes an interesting observation of how equity and justice were observed by the citizens and the ruler.

Ludvico de Varthema

- He was an Italian merchant and traveller who visited India and left his memoirs in Travels in Egypt, India, Syria, etc. He was the first Christian to make the holy pilgrimage to Mecca.
- Their first stop was the bustling port of Cambay, in modern Gujarat. Varthema gives a vivid description of the Sultan of Cambay and a garbled description of Jains and Yogi ascetics. They then proceeded south, making stops at Chaul and Dabul, before reaching Goa.
- From Goa, Varthema and his partner made a seven-day excursion inland to Bijapur, capital of the Deccan sultanate of Adil Khan. Returning to the coast and boarding ship again, they continued south, making stops at Ankala, Honavar, Bhatkal and Mangalore, most of them tributary ports of the inland Hindu kingdom of Vijayanagar.
- They then reach Cannanore. From Cannanore, Varthema and his partner took an overland journey of fifteen days to the interior city of Vijayanagara, capital of the eponymous Hindu empire. He briefly interrupts his travelogue at this point to describe war elephants and coinage of south India.

Marco Polo

- He was a native of Venice.
- On his way back, he visited the Andaman Island and also travelled on the Eastern and Western sea coasts of India.
- In the process, he witnessed the lifestyle of the people and kept an account of what he saw.
- Wrote his experiences in a book called “The book of Sir Marco Polo” which explains the economic history of India.

Mughal Period

- Francois Bernier
 - Was a French physician and traveler. He wrote ‘Travels in the Mughal Empire,’ dealing with Aurangzeb, Shah Jahan and Dara Shikoh.
 - He visited India during 1658 and 1671 and was personal doctor of Aurangzeb.

- His book mentions about the life of peasantry, their poor conditions, towns, industries, life in the countryside and the urban culture and the major manufactures of India.
- Peter Mundy
 - He visited Mughal Empire during Shah Jahan's reign.

LITERATURE	
Hindustic Literature	<ul style="list-style-type: none"> • Shruti : <ul style="list-style-type: none"> • Vedic Corpus, 4 Vedas + Brahmanas Aranyaka Samhita Upanishad Vedangas • Only Brahmin remember and Disseminate <ul style="list-style-type: none"> ◦ All other can just heard it • Smriti : All other literature <ul style="list-style-type: none"> • Which can be heard and remembered by all • Taken forward by other <p style="text-align: center;">↓</p> <p>Shruti</p> <ul style="list-style-type: none"> • “that which has been heard” and is <u>canonical</u> • revelation <u>and unquestionable truth, and is eternal</u> • <u>Vedas, Brahmanas, Aranyakas, & Upanishads</u> <p>Smriti</p> <ul style="list-style-type: none"> • “that which is <u>remembered, supplementary</u> and may change over time” • entire body of the <u>post Vedic Classical Sanskrit literature</u> • comprises <u>Vedanga,, Puranas,, Upveda etc.</u> 
Vedas	<ul style="list-style-type: none"> • Rigveda : Hymns (Mantras) <ul style="list-style-type: none"> • Collection of hymns to be recited during rituals • Divided into ten mandalas (2nd - 7th - oldest) • Yajur : which hymn is relevant for which rituals <ul style="list-style-type: none"> • Book of sacrificial prayers • Prescribes rituals for different sacrifices • Book for Adhvaryus • Sama : The way to recite the Hymns <ul style="list-style-type: none"> • Contains rhythmic compilation of hymns of Rig Veda • Also has Hymn for some sacrifice to be sung by Udgatris • Atharva : Recent knowledge and beliefs of Tantra Mantra <ul style="list-style-type: none"> • Collection of popular beliefs, superstitions and magic snags of the folks • Earlier not considered part of Vedas • Mundaka Upanishad part of Atharva Veda
Vedas Companions	<ul style="list-style-type: none"> • Samhita <ul style="list-style-type: none"> • Chapterisation or Sub Genres • Contains mantras and benedictions without meaning and sounds • Brahmana <ul style="list-style-type: none"> • Logic of Creating a specific chapter • Explain the symbolism and meaning of Samhita • Also contain scientific knowledge - Astronomy, Geometry, Architecture • Some Brahmanas also contain mystical and philosophical material • Upanishad <ul style="list-style-type: none"> • The Philosophy of Vedas : Philosophical speculations emphasising upon spirituality • Discussions between Teacher and pupil

- Known as 'Vedanta' -> Vedo ka ant

- Aranyaka :

- New Knowledge added by Monks
- written as forest books containing philosophical elements and mysticism
- Emphasis on meditation and moral values
- Bridge between Brahmanas and Upanishads
- Details of life of forest dwellers

Upanishads

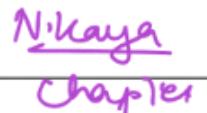
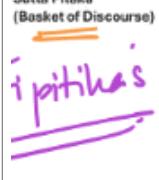
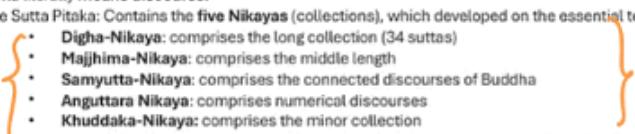
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Aranyakas

- Written as forest books containing philosophical elements and mysticism
- Emphasis on meditation and moral values
- Bridge between Brahmanas and Upanishads
- Details of life of forest dwellers

Upanishads

- Philosophical speculations emphasising upon spirituality
- Discussions between Teacher and pupil
- Known as 'Vedanta'

		Canonical literature
Buddhist Literature	<p>Vinaya Pitaka (Basket of Discipline)</p>  <p>Compiled at: First Buddhist Council (483 BC)</p> <p>Recited by: Upali</p> <p>Subject matter: Vinaya Pitaka consists mainly of rules governing the daily life of monks and nuns.</p> <ul style="list-style-type: none"> This contains instructions on the organization of the Sangha and how to keep the sangha working harmoniously. <p>Composition:</p> <ul style="list-style-type: none"> Suttavibhangha: Patimokkha (basic code of monastic discipline) and commentary <ul style="list-style-type: none"> Mahavibhangha: rules for monks Bhikkhunivibhangha: rules for nuns Khandaka: 22 chapters on various topics Parivara: analyses of rules from various points of view. 	
	<p>Sutta Pitaka (Basket of Discourse)</p>  <p>Compiled at: First Buddhist Council (483 BC)</p> <p>Recited by: Ananda (Buddha's cousin).</p> <p>Subject matter: Sutta Pitaka contains the core teachings of Buddhism.</p> <p>Sutta literally means discourse.</p> <p>The Sutta Pitaka: Contains the five Nikayas (collections), which developed on the essential teachings of the Buddha.</p> <ul style="list-style-type: none"> Digha-Nikaya: comprises the long collection (34 suttas) Majjhima-Nikaya: comprises the middle length Samyutta-Nikaya: comprises the connected discourses of Buddha Anguttara Nikaya: comprises numerical discourses Khuddaka-Nikaya: comprises the minor collection <ul style="list-style-type: none"> It is a heterogeneous mix of sermons, doctrines and poetry attributed to Buddha and his disciples. Khudakka-nikaya includes Dhammapada and the Sutta-nipata 	
	<p>Abhidhamma Pitaka (Basket of Higher Doctrine)</p>  <p>The essence of Abhidhamma was formulated by the Buddha after his Enlightenment.</p> <p>Buddha repeated it to Sariputta, who then transmitted it to his disciples.</p> <p>Subject matter: It is a higher and advanced formulation of Buddhist teachings.</p> <p>Abhidhamma Pitaka deals with philosophy and metaphysics.</p> <ul style="list-style-type: none"> It includes discourses on various subjects such as ethics, psychology, theories of knowledge and metaphysical problems. <p>It gives a precise and detailed description of the "principles behind the mental and physical processes of the Buddha's teaching" and states everything in psycho-philosophical language, expressing the 'ultimate' (paramattha) teachings.</p> <p>It consists of seven books: Dhammasangani, Vibhanga, Dhatukatha, Puggalapannatti, Kathavatthu, Yamaka, and Patthana.</p> <p>*The earliest texts of the Pali canon have no mention of the texts of the Abhidhamma Pitaka.</p>	

Non-Canonical literature

Dipavamsa (Chronicle of the Island)	<ul style="list-style-type: none"> • Time period: 3-4th century • Author: Probably authored by several Buddhist monks of the Anuradhapura Maha Viharaya • Language: Pali • Subject matter: Dipavamsa is the oldest historical record of Sri Lanka. The Dipavamsa gives a fuller account of the arrival of Theri Sangamitta (daughter to Asoka). • Buddhaghosa refers to Dipavamsa in his treatise "Samantapasadika". • The Dipavamsa lauds the Theravada as a "great banyan tree," • The Dipavamsa was likely the first completely new Pali text composed in Sri Lanka. • The Dipavamsa is considered as source material for Mahavamsa.
Mahavamsa (Great Chronicle)	<ul style="list-style-type: none"> • Time period: 5th Century CE • Author: Mahanama • Language: Pali • Subject matter: It consists of thirty-seven chapters describing the founding of the Sinhala kingdom by Vijaya, who migrated from India during the sixth century B.C.E. and <ul style="list-style-type: none"> • the political as well as history of Buddhism upto the King Mahasena, who lived during the third century C. E. • It recounts the history of Buddhism in India, from Buddha's death to the third Buddhist council. • It was written based on prior ancient compilations known as the Atthakatha. • It deals with Emperor Ashoka's expedition to Sri Lanka and the establishment of the Mahavihara. • It recounts the history of Buddhism in India, from Buddha's death to the third Buddhist council. • The second part of the Mahavamsa, more commonly known as the Culavamsa was written in the 13th century AD. <ul style="list-style-type: none"> • Author: Dhammadhikitti Thero, but many historians believe that it was authored by many monks.
Milinda Panha (Questions of Milinda)	<ul style="list-style-type: none"> • Time period: 1st Century BC-2nd Century AD • Author: Nagasena • Language: Pali • Subject matter: The Milindapanha records a series of discussions on points of Dhamma between the Indian Buddhist sage Nagasena and 2nd Century BC Indo-Greek king Menander 1 of Bactria. <ul style="list-style-type: none"> • After the discussion, Menander adopted the Buddhist faith and then handed over his kingdom to his son to retire from the world and attain enlightenment afterwards. • It is mentioned in the Grand Inscription d'Angkor engraved in 1701 on the walls of Angkor Wat in Cambodia.
Nettipakarana (The book of Guidance)	<ul style="list-style-type: none"> • Time period: 1st Century BCE-1st Century CE • Author: Mahakaccana • Language: Pali • Subject matter: Nettipakarana is a mythological Buddhist scripture sometimes included in the Khuddaka Nikaya of Theravada Buddhism. <ul style="list-style-type: none"> • The Nettipakarana is ascribed to the Buddha's disciple Kaccana by the text's colophon, introductory verses, and the commentary attributed to Dhammadhikita. <ul style="list-style-type: none"> • The text's colophon says he composed the book, that it was approved by the Buddha and that it was recited at the First Council (483 BC). • It is divided into two divisions: <ul style="list-style-type: none"> • Sangahavara • Vibhagavara
Petakopadesa	<ul style="list-style-type: none"> • Time period: Around 2nd Century BCE • Author: Mahakaccana • Language: Pali • Subject matter: Petakopadesa is a Buddhist scripture sometimes included in the Khuddaka Nikaya of Theravada Buddhism. • The text is often connected to another para canonical text, the Nettipakarana.
Jatakas	<ul style="list-style-type: none"> • Time period: 4th Century BCE • Language: Pali • Subject matter: The Jataka tales are a large collection of Buddhist morality stories in which the Buddha recounts some of his past lives on his long road to enlightenment. <ul style="list-style-type: none"> • Jataka stories have also been illustrated in Buddhist architecture throughout the Buddhist world. Some of the earliest illustrations can be found at Sanchi and Bharhut. • The Jatakas throw invaluable light on the social and economic conditions ranging from the sixth century BC to the second century BC. • They also make incidental reference to political events in the age of the Buddha.

Authors	Buddhist Sanskrit Texts
<u>Asvaghosa</u> (80 AD-150 AD)	<ul style="list-style-type: none"> Buddha Charita: It is an epic poem in the Sanskrit maha kavya style on the life and teachings of Gautama Buddha. Saundarananda: It is a kavya poem with the theme of the conversion of Nanda, Buddha's half-brother so that he might achieve salvation. <ul style="list-style-type: none"> The first half of the work describes Nanda's life, and the second half describes Buddhist doctrines and ascetic practices. Sutralankar Sariputra Prakaran: It deals with Sariputta, the disciple of Buddha. Sariputta had a key leadership role in the ministry of Buddha, and he frequently appears in Mahayana sutras. Vajra Suchi: It is a specimen of Buddhist polemical writing on the caste system advocated by the Vedic schools.
<u>Vasumitra</u>	<ul style="list-style-type: none"> Mahavibhasa Shastra: It is an encyclopedic work on Abhidhamma, scholastic Buddhist philosophy. <ul style="list-style-type: none"> Its composition led to the founding of a new school of thought called Vaibhasika.
<u>Buddhaghosha</u> (5th century)	<ul style="list-style-type: none"> Visuddhimagga (path of Purification): It is a comprehensive summary of older Sinhala commentaries on Theravada teachings and practices. Sumangalavasini Atthakathayen
<u>Nagarjuna</u> (150 and 250 CE)	<ul style="list-style-type: none"> Madhyamika Karika: It is a foundational text of the Madhyamaka school of Mahayana Buddhist philosophy. <ul style="list-style-type: none"> The work is a grand commentary on Buddha's "Discourse to Katyayana". Prajnaparamita Karika: It means transcendental knowledge in Mahayana and Theravada Buddhism. <ul style="list-style-type: none"> It also refers to the female deity Prajnaparamita Devi, a personification of wisdom also known as the "Great Mother".
	<ul style="list-style-type: none"> Lalitavistara Sutra: It tells the story of Gautama Buddha from the time of his descent from Tushita until his first sermon. Mahyanasamgraha: Summary of the Great Vehicle. Abhidharma-samuccaya: Summary of main Mahayana Abhidharma doctrines.

Academy	Buddhist Scholars
<u>Dignaga</u> (480 AD-540 AD)	<ul style="list-style-type: none"> Dignaga's work laid the groundwork for the development of deductive logic in India and created the first system of Buddhist logic and epistemology. His Philosophy: <ul style="list-style-type: none"> Pratyaksha (awareness to acquire information) Anumana (type of cognition to be aware of general attributes) Apohavada and language: (interpretation of conventional and symbolic signs to be conventional instances of inference) His works: <ul style="list-style-type: none"> Pramana-samuccaya (perception, language and inference) Abhidharmakosa-marma-Pradip (Abhidharmakosha's Summary). Nyaya-mukha: (Introduction to logic) A summary of the Mahayana Astasahasrika-prajnaparamita sutra
<u>Dharmakirti</u>	<ul style="list-style-type: none"> Dharmakirti is associated with the Yogacara and Sautrantika schools. He was one of the primary theorists of Buddhist atomism. His philosophy: <ul style="list-style-type: none"> Epistemology: (instruments of knowledge, i.e., perception and inference) Metaphysics: (real is only the momentarily existing particulars, and any universal is unreal and a fiction) His works include Sambandhaparikshavrtti, Pramanaviniscaya, Pramavarttika-karaka.
<u>Chandrakirti</u> (600 CE-650 CE)	<ul style="list-style-type: none"> Chandrakirti was a Buddhist scholar of Madhyamaka school. His philosophy: <ul style="list-style-type: none"> Two truths The nature of conventional truth Prasanga and reasoning Buddhahood His works include Mulamadhyamaka-vrtti-prasannapada, Madhyamakavatara, Yuktisasthika-vrtti.

Jain Literature	<p>Siddhanta of Svetambaras</p> <table border="1"> <tbody> <tr> <td data-bbox="319 152 732 309">Twelve Angas: (The Angas treat the life of the monks and are mostly made up of sermons on various themes of importance to the Jains).</td><td data-bbox="732 152 986 309"> <ul style="list-style-type: none"> - Acaranga - Sutrakratnga - Samvayanga - Thananga - Bhagavati - Jnatadharma-katha </td><td data-bbox="986 152 1526 309"> <ul style="list-style-type: none"> - Upasakadasa - Antakritidasa - Anuttaraupapati-kadasa - Prasna Vyakarana - Vipaka Sutra - Dristivada (The 12th angga is lost.) </td></tr> <tr> <td data-bbox="319 309 732 489">Twelve Upangas: (They are based on the Angas and are by the seers).</td><td data-bbox="732 309 986 489"> <ul style="list-style-type: none"> - Uvavaiya-sutta - Raya-pasenaijja - Jivajivabhi-gama - Pannavana - Suriya-pannatti - Jambudvipa-pannatti </td><td data-bbox="986 309 1526 489"> <ul style="list-style-type: none"> - Canda-pannatti - Nirayavaliyao or Kappiya - Kappavadasia - Pupphaio - Puppha-culiao - Vanhi-dasao </td></tr> <tr> <td data-bbox="319 489 732 586">Six Chedasutras (text related to the behaviour of monks and nuns)</td><td data-bbox="732 489 986 586"> <ul style="list-style-type: none"> - Biha Kappa - Vavahara - Ayara-dasao </td><td data-bbox="986 489 1526 586"> <ul style="list-style-type: none"> - Nisiha - Jiya-kappa - Maha-nisiha </td></tr> <tr> <td data-bbox="319 586 732 682">Four Mulasutras (these texts provide a base in the earlier stages of monkhood)</td><td data-bbox="732 586 986 682"> <ul style="list-style-type: none"> - Dasaveyaliya-sutta - Avassaya-sutta </td><td data-bbox="986 586 1526 682"> <ul style="list-style-type: none"> - Uttarajjhayana-sutta - Pinda-nijjutti and Ogha-nijjutti </td></tr> <tr> <td data-bbox="319 682 732 826">Two Culikkasutras (enhance or decorate the meanings of Angas)</td><td data-bbox="732 682 986 826"> <ul style="list-style-type: none"> - Nandi-sutra - Anuyogadvara-sutra </td><td data-bbox="986 682 1526 826"></td></tr> </tbody> </table>	Twelve Angas: (The Angas treat the life of the monks and are mostly made up of sermons on various themes of importance to the Jains).	<ul style="list-style-type: none"> - Acaranga - Sutrakratnga - Samvayanga - Thananga - Bhagavati - Jnatadharma-katha 	<ul style="list-style-type: none"> - Upasakadasa - Antakritidasa - Anuttaraupapati-kadasa - Prasna Vyakarana - Vipaka Sutra - Dristivada (The 12th angga is lost.) 	Twelve Upangas: (They are based on the Angas and are by the seers).	<ul style="list-style-type: none"> - Uvavaiya-sutta - Raya-pasenaijja - Jivajivabhi-gama - Pannavana - Suriya-pannatti - Jambudvipa-pannatti 	<ul style="list-style-type: none"> - Canda-pannatti - Nirayavaliyao or Kappiya - Kappavadasia - Pupphaio - Puppha-culiao - Vanhi-dasao 	Six Chedasutras (text related to the behaviour of monks and nuns)	<ul style="list-style-type: none"> - Biha Kappa - Vavahara - Ayara-dasao 	<ul style="list-style-type: none"> - Nisiha - Jiya-kappa - Maha-nisiha 	Four Mulasutras (these texts provide a base in the earlier stages of monkhood)	<ul style="list-style-type: none"> - Dasaveyaliya-sutta - Avassaya-sutta 	<ul style="list-style-type: none"> - Uttarajjhayana-sutta - Pinda-nijjutti and Ogha-nijjutti 	Two Culikkasutras (enhance or decorate the meanings of Angas)	<ul style="list-style-type: none"> - Nandi-sutra - Anuyogadvara-sutra 	
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	<p>Ādi purāṇa is a 9th-century CE Sanskrit poem composed by Jinasena, a Digambara monk. It deals with the life of Rishabhānātha, the first Tīrthakara.</p> <ul style="list-style-type: none"> • A 10th-century Kannada text written in Champus style, a mix of prose and verse, dealing with the ten lives of the first tīrthakara, Adinātha in sixteen cantos. This work is known to be the first work of Kannada poet Adikavi Pampa (941 CE). It is based on the original Sanskrit version by Jinasena acharya. • A court poet of Chalukya king Arikesari II, a Rashtrakuta feudatory, he is most known for his epics, Vikramarjuna Vijaya (Pampa Bharata) and Adipurana, both written in Champus style, which he created and served as the model for all future works in the Kannada. The works of Jain writers Adikavi Pampa, Sri Ponna and Ranna, collectively called the "three gems of Kannada literature", heralded the age of classical Kannada in the 10th century, the Medieval Kannada literature 															
Mediaeval Literature	<p>Persian</p> <p>Court Historical work</p> <p>Minhas-us-Siraj - Tabaqat-i-Nasiri - Sultan Nasir-ud-Din Mahmud of Delhi and also Muslim rule foundation in Bengal</p> <p>Tughlaq dynasty - Ziauddin Barani - Tarikh-i-Firoz Shahi, dynastic history from the reign of Ghiyas-ud-din Balban - Firoz Shah Tughluq (first 6 years)</p> <p>Fatwa-i-Jahandari - Book on political ideals for a Muslim rule.</p>															

Author	Book	Content
Feroz Shah Tughlaq	Futuhat-i-Feroz Shahi	Autobiography
Zia-ud-din Barani	Tarikh-i-Feroz Shahi Fatwa-i-Jahandari	History of Tughlaq Dynasty Legal advice on worldly rule
Shams-i-Siraj Afif	Tarikh-i-Feroz Shahi	History of Tughlaq Dynasty
Ibn Batuta	Kitab-ul-Rehla	An account of Delhi Sultanate
Isami	Futuh-us-Salatin	Bahmani Kingdom

Amir Khusrau (known as Tutt-i-Hind, Parrot of India)

- Qiran-us-Sadain
 - Miftah-ul-Futuh
 - Aashiqa
 - Nuh Siphir
 - Tughlaqnamah
- About Sultan Kaikubad
Conquests of Jalaluddin Khalji
An account of Mubarakshah Khalji
Rise of Ghiyasuddin Tughlaq



Mughal

Author	Book	Content
Babur	Tuzuk-i-Baburi	Autobiography in Turkish
Gulbadan Begum	Humayun Nama Qanun-i-Humayuni (Humayun Nama)	Biography of Humayun
Khwand Mir	Tarikh-i-Humayun	Account of Humayun's reign
Bayazid	Muntakhab-ul-Tawarikh	Akbar's reign
Abdul Qadir Badayuni	Akbarnama (in 3 volumes)	
Abul Fazl	Akbarnama (in 3 volumes)	Vol. I- History of Mughal Royal family from Timur to Humayun Vol. II- History of Akbar's Reign upto 1602 Vol. III- Ain-i-Akbari – principal source for Akbar's administrative institutions continuation of Abul Fazl's Akbarnama till Akbar's death in 1605
Mulla Daud Nizamuddin Ahmed	Tarikh-i-Alfi Tabaqat-i-Akbari	History of Akbar's reign

Jahangir	Tuzuk-i-Jahangiri	Autobiography of Jahangir in Persian
Mutamid Khan	Iqbalnamah-i-Jahangiri	History of Jahangir's reign
Abdul Hamid Lahori	Padshahnamah	History of Shah Jahan's reign
Muhammad Waris	Padshahnamah	History of Shah Jahan's reign
Inayat Khan	Shah Jahan Namah	History of Shah Jahan's reign
Muhammad Salih	Shah Jahan Namah	History of Shah Jahan's reign
Aurangzeb	Raqqat-i-Alamgiri	A collection of his letters

Ancient University	<p>Taxila or Takshashila, an early Buddhist centre of learning dates back to the 6th century BC according to some scholars.</p> <ul style="list-style-type: none"> Location: Taxila, Punjab (Present day, Pakistan). Founder: It is believed Kuru prince Duryodhana laid the foundation. Features: Taxila's main ruins are separated into three major cities: Hathial, Sirkap, and Sirsukh, each representing a distinct period. The famous treatise Arthashastra by Chanakya is said to have been composed in Takshashila. Chanakya, Chandragupta Maurya, and the Ayurvedic healer Charaka studied at Taxila. Due to its strategic location, many empires vied for its control. <ul style="list-style-type: none"> The city faded into obscurity and was eventually destroyed by the nomadic Hunas in the 5th century. <p> </p> <ul style="list-style-type: none"> This ancient centre of higher learning, located in the ancient kingdom of Magadha, presently in Bihar, is one of India's oldest universities. Location: 5th century AD in Rajgriha, Bihar, and survived until 1197. Founder: Kumaragupta I of Gupta emperor. Features: In addition to teaching Buddhist ideas, Nalanda University used highly formalised Vedic teaching methods. <ul style="list-style-type: none"> It was devoted to Buddhist studies, but it also trained students in fine arts, medicine, mathematics, astronomy, politics, and the art of war. It comprises stupas, shrines, viharas (residential and educational structures), as well as notable stucco, stone, and metal artworks. It was the birthplace of Gautam Buddha's favourite disciple, Sariputta. This resulted in the construction of multiple viharas, which gained importance as a Mahayana Buddhist centre. The Chinese scholars I-Qing and Xuan Zang visited Nalanda in the seventh century CE. <p>Vikramshila University</p> <ul style="list-style-type: none"> Vikramshila University has been considered among the best universities since the ancient ages. The university used to teach both spirituality and perfection in worldly skills. Location: Situated in Bhagalpur, Bihar, on top of the hills along the banks of the river Ganges, it was famous as a centre of learning of Tantric Buddhism. Founder: King Dharmapala of the Pala Dynasty in the later 7th century. <ul style="list-style-type: none"> It reached its pinnacle of glory in the 12th century, under the administration of Ramapala. Taranath, a Tibetan scholar, was the first to record its existence under the name Vikramshila Mahavihar. Features: During the ancient period, a temple stood in the centre of Vikramshila University. A life-size replica of the Mahabodhi tree is housed in this temple. <ul style="list-style-type: none"> The main feature of the site has been a central stupa. The walls of both terraces are adorned with terracotta panels, many of which have been destroyed. Destroyed by: Bhaktiyar Khilji, who destroyed Nalanda University, destroyed Vikramshila University in 1203 CE.
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Odantapuri University

Odantapuri (in Tibetan records) or Uddandapura, was an important seat of Buddhist learning during the Pala period (8th to 12th centuries AD).

Location: Odantapuri was considered the second oldest of India's universities. This was situated in Maghada now Bihar

Founder: First Pala Emperor Gopala in the 8th century.

Destroyed by: Around 1193, the university was destroyed by Ali Bakhtiar Muhammad Khilji.

Jagaddala University

Founder: Pala King Rampala established Jagaddala University in the early 11th century.

Location: Varendra, North Bengal, but is now in Bangladesh.

Features: The ruins of a medium-sized Buddhist monastery include a major temple with an entrance on the eastern side.

Archaeologists have found stone sculptures, inscriptions, terracotta plaques, ornate bricks, and a terracotta skull.

The sculptures depict Khadirbani Tara, Avalokitesvara, Heramba, Vishnu, Nairatma, Hevajra, and Shakti.

Granite stone was used in architectural components like granite beams and pillars.

Vallabhi University

- The University of Vallabhi was an important centre of Buddhist learning and championed the cause of **Hinayana Buddhism** between 600 AD and 1200 AD.
- **Location:** Vallabhi (modern-day Bhavnagar), Gujarat.
- **Founder:** The lineage of the **Maitrak dynasty** became the patron of the university and helped in building its infrastructure.
- **Gunamati** and **Sthiramati**, two great Buddhist academics, are supposed to have graduated from this university.
- Arabs destroyed this university in the eighth century CE.

Pushpagiri University

- Pushpagiri University was founded in the third century and thrived for the next 800 years until the **eleventh century**.
- **Location:** Ancient Kalinga kingdom (modern-day Odisha). The university campus was spread across three adjoining hills – **Lalitgiri, Ratnagiri, and Udayagiri**.
 - These hills are known as the 'diamond triangle of Odisha'.
- **Founder:** Emperor Ashoka in the **3rd century**.
- The Chinese traveller Huien Tsang visited this university in **639 CE**. He had seen nearly eleven stupas erected by **Ashoka** in Odisha.

Somapura Mahavihara

- Somapura University was a major centre of learning for **Buddha Dharma** (Buddhism), **Jina Dharma** (Jainism), and **Sanatana Dharma** (Hinduism).
- **Founded by** Dharmapala of the **Pala dynasty** during the late 8th century
- **Location:** Bengal and flourished for 400 years till the 12th century.
- **Features:** Even today one can find **ornamental terracotta** on its outer walls depicting the influence of these three traditions.
 - Its layout perfectly adapted to its religious function, this monastery city represents a unique artistic achievement.
 - With its simple, harmonious lines and its profusion of carved decoration, it influenced **Buddhist architecture** as far away as **Cambodia**.

Sharada Peeth Temple University

- It is located in **Kashmir**. Kashmir is also known as **Sharada Desh** going by the name of the temple. The **Sharada script** owes its development and popularisation to Sharada Peeth Temple University.
- It is one of the **51 Shaktipeethas** where Sati's right hand fell at this place.
- The timeline of the establishment of Sharada Peeth Temple University is unknown.
- Many famous scholars were part of this temple university. Some of the names who studied at this University include:
 - **Kalhana** – historian and author of Rajtarangini
 - **Adi Shankara** – philosopher of Advaita Vedanta
 - **Kumarajiva** – Buddhist scholar
 - **Vairotsana** – Tibetan translator
 - **Thonmi Sambhota** – Tibetan scholar

POTTERY	<ul style="list-style-type: none"> • OCP : Ochre Coloured Pottery : IVC • BRW : Black and Red Ware Pottery : Vedic • PGW : Painted Grey Ware Pottery : Mahajanpadas • NBPW : Northern Black Polished Ware Pottery : Post Mahajanpadas
Types of Pottery	<p>1. Ochre Colored Pottery</p> <p>This is a Bronze Age culture of the Indian Ganges plains, generally dating from 2000 to 1500 BC. It extends from eastern Punjab to northeastern Rajasthan and western Uttar Pradesh. Artefacts from this culture show similarities to both the Late Harappan and Vedic cultures.</p> <p>As its name suggests, its main feature is an ochre colour that makes it look as if it has been badly fired. Other distinguishing features are the porous texture and weathering of the edges of the shards (fragments of ceramic material).</p> <p>It was sometimes decorated with black-painted bands and notched designs. Often found in association with copper vaults, accumulations of artefacts such as copper weapons and anthropomorphic figures.</p> <p>2. Black and Red Ware Pottery</p> <p>It is associated with the Neolithic, Harappa, Bronze Age India, Iron Age India, Megalithic, and early historical epochs. In the West Ganges plains (West Uttar Pradesh), In the western Gangetic plains, the BRW was preceded by a culture of other pottery.</p> <p>The BRW site was characterized by subsistence farming (rice, barley, and legume cultivation) and produced ornaments made of shells, copper, carnelian, and terracotta.</p> <p>3. Painted Grey-Ware Pottery</p> <p>It is the Iron Age Indian culture of the western Ganges plains and the Ghaggar-Hakra valleys of the Indian subcontinent, generally dating from 1200-600 to 500 BC. It features a fine grey ceramic style painted black with geometric patterns.</p> <p>PGW culture is associated with the emergence of the village and urban settlements, domesticated horses, ivory processing, and ferrous metallurgy.</p> <p>Pottery has a red surface and is generally turned on a potter's wheel, but there are also hand-made ones. Its polish was good. Most of the pottery is polychromatic. That means two or more colours are used to colour the pottery and it usually has a flat bottom. Geometric designs can be seen along with paintings depicting flora and fauna. It has also been found that perforated ceramics can be used for alcohol sieving.</p> <p>Pottery across civilizations was uniform (massively thrown), revealing a form of control and leaving less room for individual creativity. The presence of extravagant pottery originating from specific locations indicates the economic stratification of society.</p> <p>It is an urban Iron Age Indian culture in the Indian subcontinent. It developed around 700 BC. In the late Vedic period it peaked from 500-300 BC coinciding with the emergence of 16 major states or Mahajanpadas in northern India, followed by the rise of the Maurya Empire.</p> <p>4. Northern Black Polished Ware Pottery</p> <p>Important sites in India: Indraprastha (Delhi). Hastinapura, Mathura, Kampilya, Ahichhatra, Ayodhya, Sravasti, Kausambi, and Varanasi, are all in Uttar Pradesh. Vaishali, Rajgir, Pataliputra and Champa of Bihar. Ujjain and Vidisha (M.P.)</p> <p>It is a shiny type of ceramic with lustre, made of fine fabric, it was used as tableware for the wealthy. It is considered a sumptuous piece of pottery found only among the elite that reveals the social strata that are the result of Brahman supremacy.</p> <p>It is divided into two categories: Bichrome and Monochrome. Monochrome pottery is a fine, thin fabric. Cast on high-speed wheels for an impressive glossy finish. 90% of this type is jet black, brownish black, or bluish-black, and 10% have colours such as pink, gold, and brown. Bichrome pottery is rarely seen. It shows all the characteristics of monochrome except that it shows a combination of two colours.</p>