

# 2016

UPSC Civil Services Exam

## [CULTURE OF INDIA]

A Comprehensive approach for UPSC Pre & Mains

### **Beginner's Note:**

*This section of the examination is considered as the most scaring part by most of the aspirants if not by all. However, it should not be the case. Indian culture is something that we all can relate to as we are part of it and we create it daily as we live our lives.*

*My suggestion would be – first of all **familiarize yourself with a broad outline of our history** – from ancient to modern. This is because – culture is all about our accumulated achievements – in both tangible and intangible sphere. It is not about monuments and figures, but about the people and their lives also who created these.*

*Secondly, culture is also **about visualisation of human creation**. When you see and hear things, you become more comfortable with them. So, whenever you read about some cultural item, google its image or videos. It will deepen your understanding and will also simplify the things.*

*Thirdly, don't understand culture in terms of facts and data, but **understand it in terms of stories and narratives**. Stories which are driven by political factors, religion, geographies and above all human values.*

*To start with, there is a beautiful book of class 11<sup>th</sup> by NCERT – **An Introduction to Indian Art**. It doesn't cover all the things, but it is very graphic and easy to understand. Attempt the questions given in it to deepen your understanding. Another book is by NIOS – **Indian Culture and Heritage**. The book fairly covers all the topics, but has some factual errors in it, so verify wherever you have a doubt.*

*Finally, when you are done with these, you may start with these notes which I have prepared through elaborate search and multiple iterations. Hope these will help.*

*Always keep things manageable. It is not so important that how much you read, but how well you read. Keep in mind that whatever you read, you have to revise that also at times of mains exam. So, limit your study material.*

**Best of luck!**

**Nitin Sangwan**

**AIR 28 (2016), AIR 359 (2015), AIR 320 (2014)**

Drop me a comment at: [www.meandupsc.blogspot.in](http://www.meandupsc.blogspot.in) if you need some further help in the exam, suggestions or any major discrepancies in these notes for benefit of others.

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## CULTURE

Culture is a way of life. Culture is the embodiment of the way in which we think and do things. It is also the things – tangible and intangible – that we have inherited as members of society. All the achievements of human beings as members of social groups can be called *culture*. Culture, thus, refers to a human-made environment which includes all the material and nonmaterial products of group life that are transmitted from one generation to the next.

India was earlier called *Jamboodweepa* and was called ‘India’ by Greeks for the first time as the ‘region beyond Sindhu’. Similarly, Arabs called Indians as ‘*Hindus*’ as they couldn’t pronounce ‘S’ in Sindhu. Religion of Aryans who lived there in 1000 BCE was called Brahminism and not Hinduism.

Islam and Hinduism existed peacefully for 700 years and first Muslims came to India in form of merchants on Malabar Coast.

## A BRIEF HISTORY of CULTURE

Indus Valley was cradle of early civilization and culture because, the place has features which made it conducive for early settlers. Rainfall from Indus to Brahmaputra plains gradually increases from 25cm to 250 cm and this was also the reason that vegetations in low rainfall regions were easier to clear to pave way for the cultivation. So, Indus valley came into being in Indus area, Vedic civilisation in Gangetic plain, Guptas spread further towards east and in medieval periods, Assam plains also became important.

Rivers in ancient India served like arteries for carrying of goods easily. They also provided fertile land and most importantly acted as boundaries for political and cultural groups.

## EARLY ROCK PAINTINGS

Earliest examples of the art and paintings are found in pre-historic works in caves and on rocks. Rock paintings at **Bhimbhethka** in Madhya Pradesh are most important among them which themselves belong to the larger Vindhya and Kaimur group findings. In Bhimbhetaka, near Bhopal, there are more than 500 hundred rock shelters with paintings making them richest site in India.

The cave paintings of Narsinghgarh (Maharashtra) show skins of spotted deer left drying. In Uttarakhand also, rock paintings on banks of river Suyal at Lakhudiyar (meaning lakh caves) have been found. Here three types of figures are shown – man, animals and geometric figures. Hand linked dancing figures are famous among them. Though artists during this period used many colors, but white and red were their favorite. Scenes from hunting, dancing etc. are shown in these paintings.

Earliest paintings have been identified in three periods, out of which, the one belonging to the Mesolithic period or the middle period are the largest. In the last period, the painters were probabl settled as agricultural communities and hence, their paintings also depict

congregational events in large numbers. Painting style also became sophisticated with time, for example, paintings reaching upto high ceiling were made.

## INDUS VALLEY

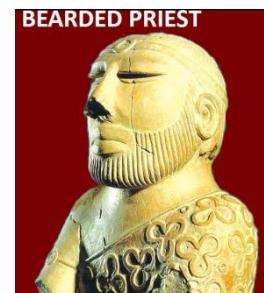
**Harrapans** used various forms of art which include sculptures, seals, pottery, gold jewellery, terracotta figures, etc. Harappans made sculptures of terracotta, stone and metal/bronze.

Harappan also domesticated Elephant and produced rice which Mesopotamians didn't.

Unlike Mesopotamia and Egypt, no evidences of temples have been found.

Harappan also produced sesamum and mustard also.

People of Lothal also used rice.

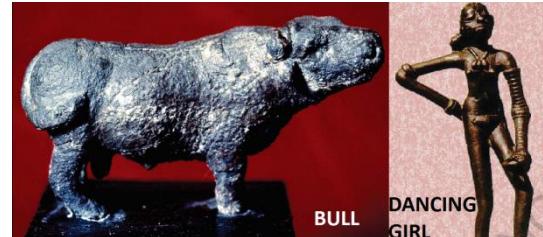


Indus people were the earliest to produce cotton.

Animal domesticated – ox, camel, ass, dog, cat etc. Evidence of horse as domesticated animal are weak. They were also aware of rhinos as evident from seals.

The weights used by Harappans were multiple of 16 (16, 64, 160 etc) and even till recently, 16 in measure was common as in case of 16 annas being one rupee.

- I. **Stone sculpture** – Stone figures were not in much abundance and very few refined figures have been found. In stone are two male figures are important – one is a torso in red sandstone and the other is a bust of a bearded man in steatite. The figure of the *bearded man* interpreted as a priest, is draped in a shawl coming under the right arm and covering the left shoulder. This shawl is decorated with trefoil patterns. The eyes are a little elongated, and half-closed as in meditative concentration. The hair line is partitioned from middle.

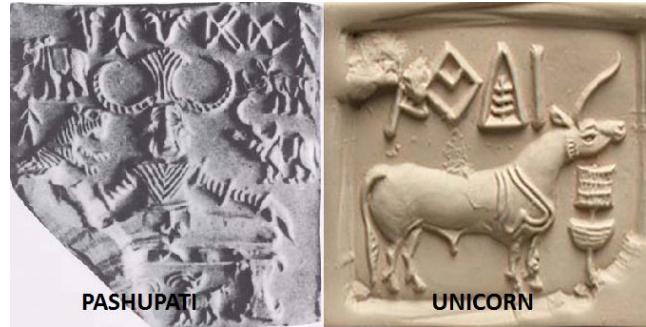


- II. **Bronze/metal sculpture** – ‘Lost Wax’ technique was known during this time for making bronze statues and ‘Dancing Girl’ statue is famous example and it is perhaps the first copper statue in the world. Animal figures were also made. The copper dog and bird of Lothal and the bronze figure of a bull from Kalibangan are in no way inferior to the human figures of copper and bronze from Harappa and Mohenjodaro.
- III. **Terracotta sculpture** – The Indus Valley people made terracotta images also but compared to the stone and bronze statues the terracotta representations of human form are crude in the Indus Valley. They are more realistic in Gujarat sites and Kalibangan. The most important



among the Indus figures are those representing the mother goddess. In terracotta, we also find a few figurines of bearded males with coiled hair, their posture rigidly upright. The repetition of this figure in exactly the same position would suggest that he was a deity. A terracotta mask of a horned deity has also been found. Toy carts with wheels, whistles, rattles, birds and animals, gamesmen and discs were also rendered in terracotta.

Various **seals** are also found which were usually made of steatite, and occasionally of agate, copper, and terracotta, and even gold and ivory with beautiful figures of animals, such as unicorn bull, rhinoceros, tiger, elephant, bison, goat, buffalo, etc. The purpose of producing *seals* was mainly commercial. It appears that the seals were also used as amulets, carried on the persons of their owners, perhaps as modern-day identity cards. Harappans knew how to write and most of their seals contain some form of a pictographic script which is yet to be deciphered. The most remarkable seal is the one depicted with a figure in the centre and animals like tiger, elephants, antelopes and rhinoceros and a buffalo around. This seal is generally identified as the Pashupati Seal by some scholars whereas some identify it as the female deity. Figures and animals are carved in intaglio on their surfaces. Seals engraved with animal figures like the humped bull, elephant and rhinoceros suggest that these animals were considered sacred. 'Peepal' has been found depicted on many seals.



**The Indus Valley pottery** consists chiefly of very fine wheelmade wares, very few being hand-made. Plain pottery is more common than painted ware. Red and black pottery of various types is also found. Plain pottery dominates over painted pottery. Polychrome pottery is rare and mainly comprises small vases decorated with geometric patterns. Incised and perforated potteries have also been found. Miniature vessels of less than half a inch have also been found. Pottery for household purposes is found in as many shapes and sizes as could be conceived of for daily practical use.

There are also traces of **ornaments** including anklets, armlets etc made up of various materials precious and semi-precious. There are examples of dead in mounds with such ornaments – a grave was discovered in Farmana Haryana with ornaments. Woman during Harrapan times also wore ornaments made of **beads** made in local factories as well as from various stones, metals and terracotta. Beads were made of stones like cornelian, amethyst, crystal, quartz, steatite etc. Metals like copper, bronze and gold, and shell, faience and terracotta or burnt clay were also used for manufacturing beads in varying shapes—disc-shaped, cylindrical, spherical, barrel-shaped, and segmented. Some beads were made of two or more stones cemented together, some of stone with gold covers. Some were decorated by incising or painting and some had designs etched onto them. Great technical skill has been displayed in the manufacture of these

beads. Different hairstyles were in vogue and wearing of a beard was popular among all. *Cinnabar* was used as a cosmetic and facepaint, lipstick and collyrium (eyeliner) were also known to them.

It is evident from the discovery of a large number of **spindles and spindle whorls** in the houses of the Indus Valley that spinning of cotton and wool was very common. The fact that *both the rich and the poor practiced spinning is indicated by finds of whorls made of the expensive materials as also of the cheap pottery and shell.*

In **architectural** field also they had made significant progress. Harappan civilization is the first known urban culture in India. The Harappans built the earliest cities complete with town planning, sanitation, drainage system and broad well-laid roads. They built double storied houses of burnt bricks each one of which had a bathroom, a kitchen and a well. The walled cities had other important buildings such as the Great Bath, Granaries and Assembly Halls. Towns were well planned and most of the towns were divided into a higher placed citadel – probably used for elite or for sacred purpose – and non-citadel for commoners. Many stone structural remains are also found at Dholavira which show how the Indus Valley people used stone in construction.

#### Religion of Harappa

- Female deity
- Male deity – Yogi or Pashupati Mahadeo
- Nature worship
- Phallus symbols

#### Trade evidences of Harappa

- Tin used in Bronze making was possibly brought from Afghanistan
- Many Harappan seals were found in Mesopotamia and vice-versa
- Harappans are also found to have practiced some form of makeup which Mesopotamians used to do
- Dockyard at Lothal shows that boats were used for trade

### VEDIC PERIOD

During Vedic times, Aryans came from outside and settled in area around Indus valley. Aryan society was patriarchal, but women were treated with dignity and honor. The family was the smallest social unit. Several families (*kula*) made a village (*grama*) and several villages formed a *vis*. Varna system emerged during this period and Vedas were also composed during this period. *Varnashramadharma* also emerged during this time in which life is divided into four phases. The early Vedic people worshipped forces of nature and personified them as gods and goddesses. *Indra, Agni, Varuna, Marut* (natural deities) were some of their gods while *Usha, Aditi, Prithvi* were some of their goddesses. Indra or rain god is called ‘Purandara’ or breaker of forts in

Rigveda and was the *most important deity* to whom 250 hymns are attributed. Second most important deity was Agni to whom 200 hymns are attributed. Varuna or god of water was third most important god.

In later Vedic period many social-religious changes occurred in society. Caste system became rigid one and many older deities like – Indra and Agni (natural deities) were replaced by the Trinity of Brahma, Vishnu and Mahesh. Religion became extremely ritualistic. Sanskrit mantras, which were the monopoly of Brahmins, became an essential part of all religious functions. This made the Brahmins very powerful and the Yajnas expensive. Participation in them was restricted to the upper three classes. The kings performed *Ashvamedha*, *Rajasuya* and *Vajapeya* sacrifices to establish their position. Vedic religion also transformed itself into what is now called as **Brahminism**. When Brahminism became too rigid and ritualistic, **Buddhism** and **Jainism** emerged as alternative movements.

Vedic Aryans lived a simple life which revolved around agriculture. Cows, horses, sheep, goats and dogs were common domesticated animals. Aryan used horse – unlike Harappan – which afforded great mobility to them. They also used chariots. We have not found any material evidence of their habitation which indicates that they might be pastoralist.

They also drank a beverage called *Soma*. Games of chess, chariot racing etc. were their modes of entertainment. Cows were the measure of wealth and no currency was used. Iron, which was not used during Harappa period, was now used and it changed agricultural practices as well. Use of horses also became popular and it helped in fighting wars as well.

Politically, by the end of 6<sup>th</sup> century BCE, large units came into existence called *Mahajanpadas*. They were some 16 in number and Buddha also belonged to one of such Janpadas.

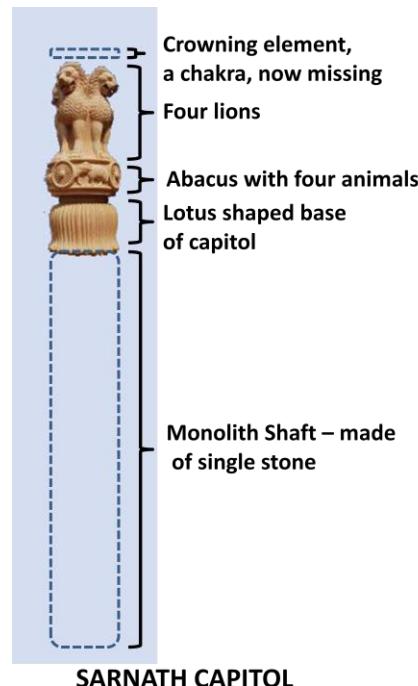
The term Bharata first appeared in Rig Veda which was probably a clan.

In crafts also, progress was made and *Painted Grey Ware* were now made unlike relatively simple red pottery of Harappans. Later Vedic people were acquainted with 4 types of pottery – Painted grey Ware (most distinctive), Black and Red Ware, Red ware (most prevalent) and black striped ware. Painted grey ware that were found were in form of plates and bowls and were probably used for rituals.

In the later Vedic times, the Sabhas lost their democratic character and were now dominated by nobility and Brahmins. Women were also debarred. Kings became more powerful as their kingdoms expanded.

## MAURYAN PERIOD

Next important artistic developments took place during Mauryan period. *There are little traces left of the period in*



*between probably because architecture and sculpture in this time was not primarily made of stone and hence were perishable.* Probably, since Gangetic area was moist, mud brick and wooden structures that were made during Mauryan period and before didn't last. However, it cannot be said that there were not any stone buildings at all. According to Magesthenese, capital Patliputra was as magnificent as capital of Iran and in architecture, Mauryan introduced use of stone for the first time.

Chandragupta Maurya succeeded Nandas. Greek king Sikandar or Alexander had just departed India before Chandragupta ascended throne and Greeks became the first foreigner to invade India in 326 BCE. Writers who accompanied him left a vivid account of prosperity and social life during that times and arrival of Alexander in India is an important even which have helped in arranging historical records as well. The route that he followed was also used for cultural contacts as well.

It is a well-known fact that the first three Mauryan emperors, Chandragupta, Bindusara and Asoka, maintained friendly relations with the Hellenic West and this led to some foreign influence on Mauryan art.

**Kharoshthi script** from Iran was also brought which was later used by Ashoka on inscriptions as well. It was written from right to left. Iranian influence on Mauryan sculpture was also significant. The lotus motifs used by Ashoka is borrowed from Persian architecture. From Iran, Greeks also came to know about the riches of India and Greeks under Alexander planned invasion of India at a time when Iran and Greece were vying for world supremacy. Greeks under Alexander also destroyed Iranian civilization.

Achaemenid rulers of Persia had various areas under their control which were in close vicinity of Mauryan Empire. The Persian scribes brought into India a new style of writing called *kharoshthi* and it was used in many Mauryan inscriptions as well. Mauryan pillars were also influenced by Persian/Achaemenid art. The monolithic pillar edicts of Asoka with their bell-shaped capitals are somewhat like the victory pillars of the Achaemenid emperors which have been found in Persepolis.

Most of Ashoka's inscriptions were in *Prakrit* and were written in the **Brahmi** script and other local scripts like Kharoshthi. Most modern Indian scripts have developed from the Brahmi script over hundreds of years.

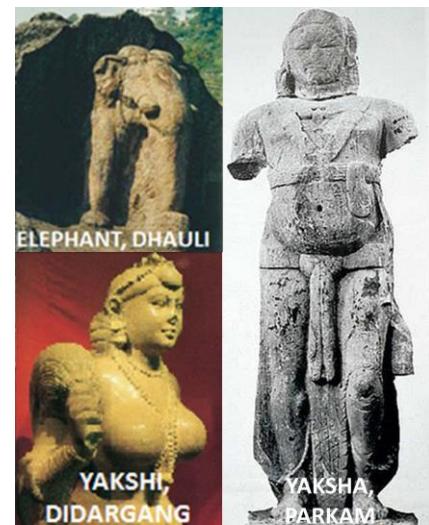
Many **pillars, capitals, rock cut caves** and monumental figures were also constructed. The **Yaksha** image from **Parkam** and **Yakshini** image from **Besnagar** are examples of **popular art**, while pillars and capitols are examples of **court art**.

**Ashoka** was greatly disturbed by the massacre of Kalinga war and he decided to relinquish violence and he instead went on path of '*Dhamma Vijay*' or victory through Dhamma which combined in itself the good points of all sects and was essentially a moral code. 'Dhamma' is the Prakrit word for the Sanskrit term 'Dharma'. Ashoka's dhamma did not involve worship of a god,

or performance of a sacrifice. He felt that just as a father tries to teach his children, he had a duty to instruct his subjects. He erected many capitols and edicts to propagate his Dhamma. In his 13<sup>th</sup> major Rock Edict, Asoka states that true conquest is by piety and virtue. In his 12<sup>th</sup> major Rock Edict, he states that in honoring of other sects lies the honor of one's own sect. He saw himself as a father and the subjects as his children. He gave up the practices of the royal hunt and pleasure tours and instead began *Dhamma Yattas* tours for the furtherance of Dhamma. By giving his empire a common Dhamma, a common language, and practically one script (Brahmi) he brought further political unification. Ashoka felt it was his duty to solve the social problems. So, he appointed officials, known as the ***dhamma mahamatta*** who went from place to place teaching people about dhamma. Besides, Ashoka got his messages inscribed on rocks and pillars, instructing his officials to read his message to those who could not read it themselves. Though he himself became a Buddhist he did not impose it on the others but followed a tolerant religious policy. He made gifts and grants to non Buddhist as well as anti-Buddhist. According to him, '*It is both wrong to praise one's own religion or criticise another's. Each one should respect the other's religion.*'

**Monolithic pillars and capitols** made during this period are prime example of Mauryan art. The important places where the pillars have been found are Basarah-Bakhira, **Lauriya-Nandangarh**, **Rampurva**, Sankisa and **Sarnath**. These pillars were carved in two types of stone viz. the spotted red and white sandstone from the region of Mathura and buff-coloured fine grained hard sandstone usually with small black spots quarried inthe Chunar near Varanasi. The uniformity of style in the pillar capitals suggests that they were all sculpted bycraftsmen from the same region. Bull capitol of Rampurva, Lion Capitol of Lauriya-Nandangarh, and Sarnath Capitol, found near Varanasi, are famous examples. The best preserved of all Ashokan edicts stands at Lauriya Nandangarh (Bihar). This thirty-two feet tall column has an almost fifty ton seated lion capital placed on its top. Sarnath capitol, built in commemoration of the historical event of the first sermon or the Dhammachakrapravartana by the Buddha at Sarnath, is made from sandstone and has four lions, sitting on an abacus with four animals, inverted lotus as a base, a crowning wheel representing theDhammachakrapravartana (which is now damaged) on a monolithic shaft. The four voluminous roaring lion figures firmly stand on a circular abacus which is carvedwith the figures of four animals proceeding clockwise around the drum, suggesting themovement of the wheel of dharma – a striding elephant, a galloping horse, awalking bull and a prancing lion. Four lions placed back-to-back face thecardinal directions, indicating the spread of dharma. The capital without the crowning wheel and the lotus base has been adopted as the National Emblem of Independent India.

In **sculptures**, one of the finest examples of popular Mauryaart is the Yakshi figure from **Didarganj**, Patna and Yaksha image from **Parkam** are examples of popular art (*Yakshas and Yakshis were part of both pre-Buddha and post Buddha religions and tradition and they also made a*



*(place in Buddhism and Jainism).* Large statues of Yakshas and Yakhinis are also found at many other places like Vidisha and Mathura. These monumental images are mostly in the *standing position*. One of the distinguishing elements in all these images is their *highly polished surface*. The depiction of faces is in full round with pronounced cheeks and physiognomic detail. It shows the popularity of Yaksha worship and how it became part of figure representation in Buddhist and Jaina religious monuments. A monumental rock-cut elephant at Dhauli in Orissa has also been found.

In **architecture**, influence of Buddhism, Jainism, Hinduism, Yaksha worship and some sects like Ajivika can be seen. A rock cut cave – **Lomus Rishi Cave** carved at **Barabar** hills near Gaya in Bihar is another fine example of Mauryan art and architecture. The facade of the cave is decorated with the semicircular chaitya arch as the entrance. The cave was patronised by Ashoka for the Ajivika sect. Due to the popularity of Buddhism and Jainism, stupas and viharas were constructed on a large scale. However, there are also examples of a few Brahmanical gods in the sculptural representations. Stupas were constructed over the relics of the Buddha at Rajagraha, Vaishali, Kapilavastu, Allakappa, Ramagrama, Vethadipa, Pava, Kushinagar and Pippalvina. One of the best examples of the structure of a stupa in the third century BCE is at **Bairat** in Rajasthan. It is a very grand stupa having a circular mound with a circumambulatory path. Another stupa was made at Sanchi which is made of bricks. As Buddha is depicted symbolically through footprints, stupas, lotus throne, chakra, etc only during early phase of Buddhism, it is shown through these symbols only in Maurya architecture – for example Chakra in Ashokan pillars. It was only in later-Gupta period that narrative became a part of the Buddhist tradition. Thus events from the life of the Buddha, the Jataka stories, were depicted on the railings and torans of the stupas. The main events associated with the Buddha's life which were frequently depicted were events related to the birth (lotus and bull), renunciation (horse), enlightenment (bodhi tree), dhammachakrapravartana (chakra), and mahaparinibbana or death (empty chair). Among the Jataka stories that are frequently depicted are Chhadanta Jataka, Vidurpundita Jataka, Ruru Jataka, Sibi Jataka, Vessantara Jataka and Shama Jataka.



REMAINS of BAIRAT STUPA, Rajasthan



LOMUS RISHI CAVE, Bihar

In Eastern India, burnt bricks were used for the first time during Mauryan period.

Prohibition on rituals, sacrifices and absence of gifts made Brahmins averse to Dharma of Ashoka. Ashokan Empire declined due to huge expenses on military, large gifts to Buddhists, heavy expenditure on building of Stupa, oppressive rule in provinces etc. Last Maurya ruler

Brihadratha was killed in public by his Brahmin general Pushyamitra Sunga. Sungas tried to revive Brahminic order and even persecuted the Buddhists.

### POST-MAURYAN PERIOD

From the second century BCE onwards, various rulers established their control over the vast Mauryan Empire – the Shungas, Kanvas, Kushanas and Guptas in the north and parts of central India; the Satvahanas, Ikshavakus, Abhiras, Vakataks in southern and western India. Shakas, Kushans and Pratihars (were collectively called *Yavanas*) were foreigners, but later assimilated themselves into the Indian caste system as Kshatriyas as they were from warrior creeds. Such instances of mass level social monility in caste system happened only during post-Mauryan period. The period of the second century BCE also marked the rise of the main Brahmanical sects such as the Vaishnavas and the Shaivas which also led to building of Hindu temples and sculptures as well apart from Buddhist art.

Post Mauryan period is dominated by the **rock-cut architecture**. This period also witnessed painting forms which still survive. In early periods, Sunga in North and Satvahana in south contributed to post-Mauryan art. They embellished the stupas with features like stone railings. Some of the prominent examples of the finest sculpture of Post-Maurya period are found at **Vidisha, Bharhut and Sanchi** (Madhya Pradesh), **Bodhgaya** (Bihar), Jaggayyapeta (Andhra Pradesh), **Mathura** (UttarPradesh), **Khandagiri-Udaigiri** (Odisha), **Bhaja** near Pune and **Pavani** near Nagpur (Maharashtra).It's worth note that till the development of the Gandhara and Mathura art school, Buddha wasdepicted mainly as symbols. Year of Kanishka's accession i.e. 78 CE also marks the beginning of the Saka era and Kushana art overshadowed Sunga art.

**In south India**, Satvahanas emerged as strongest power in post-Mauryan period. After Satvahanas declined, many small kingdoms emerged in South and the first among them was that of the Vakatakas. Kalinga (present Odisha) also emerged important cultural place under king Kharvela. After the Vakatakas came the Chalukyas of Vatapi and Kalyani. The Chalukyas kept fighting with the Rashtrakutas (towards the north) and the Pallavas (towards the south). The Chalukya rule came to an end in 753 CE when the Rashtrakutas defeated them. Further down south, Cholas, Cheras and the Pandyas were always at war with each other.

### BUDDHIST ART in POST-MAURYAN PERIOD

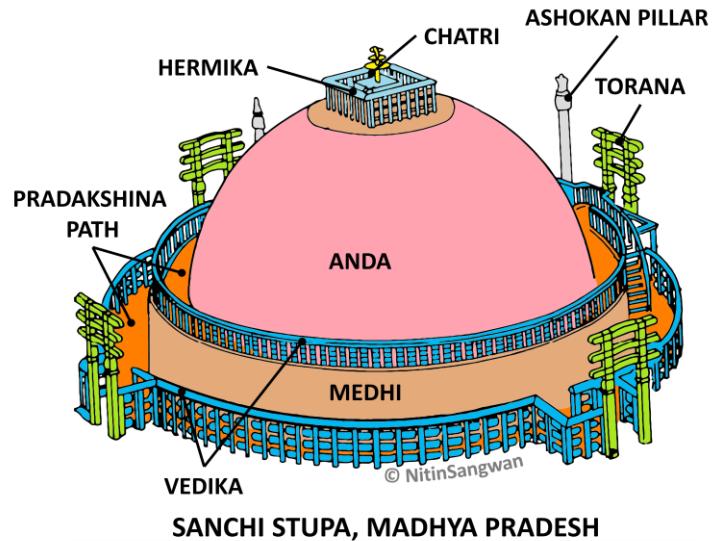
**Bharhut** is one of the prominent places of early Buddhist art, a stupa was build here around 100 BCE by **Sunga rulers**. Bharhut sculptures are tall like the images of Yaksha and Yakhshini in the Mauryan period. Though the stupa got damaged, it has one of the earliest surviving railings which are now preserved. Here, sculptures are carved out with features like – low relief, densely packed with objects, persons with folded hands as there was no



**BHARHUT, low relief**

scope of projections due to low relief etc. Figures of yaksha-yakshinis along with natural settings were common themes apart from scenes from Jatak tales. Stories are depicted in terms of a narrative in form of multiple panels of sculpture. As *relief was low*, it was less refined style. '*Queen Mahamaya's dream*' is one of the most famous sculptures apart from scenes from Jatakas.

The sculptural at **Sanchi Stupa** (and also at Mathura, in UP and Vengi in Andhra Pradesh) shows stylistic progression from Bharhut. There are actually three stupas here one of which is believed to have relics of Buddha. The stupa at Sanchi has upper as well as lower pradakshinapatha and four beautifully decorated toranas depicting various events from the life of the Buddha and the Jatakas. Upper Pradakshina path is something which is unique to this stupa. Originally, the stupa was a small brick structure which expanded over a period and was covered with stone, vedika and the torana (gateways) which are profusely decorated. The Ashokan lion capital pillar with an inscription is found on the southern side of the stupa, indicating how Sanchi became a centre of monastic and artistic activities. In comparison to Barhut, the relief of figures is high and they fill up the entire space. Buddhas continues to be prominently depicted as symbols rather than in form of human figures. The narratives get more elaborated; however, the depiction of the Mahamaya dream episode remains very simple showing the reclining image of the queen and the elephant at the top. There are also guardian images on pillars and the *Shalbhanjika* (lady holding tree branch).

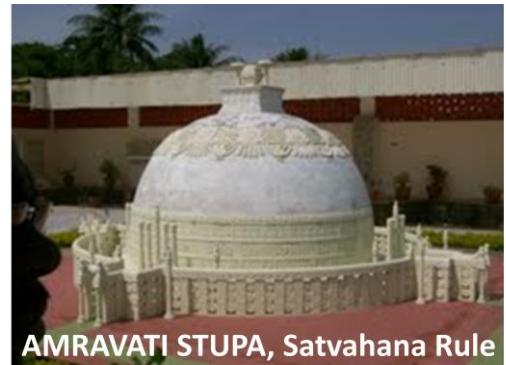


Sunga Art was followed by **Kushan Art**. During Kushan period, first gold coins were also introduced, art of which was borrowed from Greek. Gandhara art of Kushans has more foreign influence as compared to Mathura art. Kushana art distinctively showed emperor in divine form. The sculptural tradition in Gandhara had the confluence of Bactria, Parthia and the local Gandhara tradition. The local sculptural tradition at Mathura became so strong that the tradition spread to other parts of northern India. The best example in this regard is the stupa sculptures found at Sanghol in the Punjab.

Apart from Mathura, a school also developed at **Sarnath** and **Kosambi**. This image of the Buddha from Sarnath belonging to the late 5<sup>th</sup> century CE i.e. from **Gupta** period. It has been made in Chunar sandstone. The Buddha is shown seated on a throne in the *padmasana*. It represents *dhammachakrapravartana* as can be seen from the figures on the throne. Many Buddha images in Sarnath have plain transparent cloth covering both shoulders (while in Mathura only left shoulder is covered), whereas the Mathura Buddha images continue to depict folds of the drapery in the Buddha images and the halo around the head is profusely decorated. The roundness of the cheeks has reduced as compared to the earlier images from the Kushana Period at Mathura. The hands are shown in *dhammachakrapravartana* mudra placed just below the chest. At Sarnath, there are also standing images of Buddha, but at Mathura and Gandhara predominantly only sitting Buddha is shown.



In south, **Vengi** was important Buddhist center of sculpture and architecture under **Satvahan** rulers in 200 BCE. Vengi in Andhra Pradesh has many stupa sites like Jagayyapetta, Amaravati, Bhattriprolu, Nagarjunkonda, Goli, etc. **Amaravati** was third important center of Buddhist art apart form Gandhar and Mathura during Kushan period. It had a *mahachaitya* and had many sculptures, out of which Amravati is one of the most important sites. Amravati stupa was started around 1<sup>st</sup> century BCE, but was finally completed in 1<sup>st</sup> century CE. Like the Sanchi Stupa, the Amaravati Stupa also has pradakshinapatha enclosed within a vedika on which many narrative sculptures are depicted. The domical stupa structure is covered with relief stupa sculptural slabs which is a unique feature. There were toranas also built on the stupa, but they disintegrated with time. In this stupa also events from the life of the Buddha and the Jataka stories are depicted like Sanchi stupa. Like Sanchi, images of Buddha were also added in 3<sup>rd</sup> century CE. However, sculptures at Amravati are more complex and full of emotions unlike Sanchi which are simpler. Figures are slender, have a lot of movements, bodies are shown with three bents (i.e. in tribhanga posture). However, with the rise of Vajrayana Buddhism many Bodhisattva images like those of Avalokiteshvara, Padmapani, Vajrapani, Amitabha, and Maitreya etc were added as a part of the



personified representations of certain virtues or qualities as propagated by the Buddhist religious principles for the welfare of the masses. Apart from stupas, Chaityas and Viharas were also made, but they didn't survive over time.

**In Western India**, many Buddhist caves have been excavated. Most of these are in Maharashtra and a few in Gujarat. They include caves at **Kanheri** near Mumbai, **Karla** (here biggest rock cut Chaitya has been found), Nasik, Junagarh, Ajanta, Ellora, Bhaja etc are more well known. In the first phase, which started in 2<sup>nd</sup> century BCE, mainly three architectural types were executed –

- I. Apsidal (semicircular) vault-roof (in form of arch) chaitya halls (found at Ajanta, Pitalkhora, Bhaja)
- II. Apsidal vault-roof pillarless hall (found at Thana-Nadsur)
- III. Flat-roofed quadrangular hall with a circular chamber at the back (found at Kondivite)

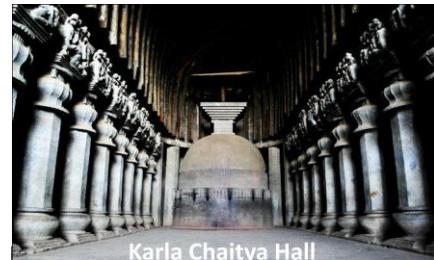
The front of the chaitya hall is dominated by the motif of a semi-circular chaitya arch with an open. In all the chaitya caves a stupa at the back is common.

Later some modifications were made in 1<sup>st</sup> century AD to above designs. Karla chaitya hall is decorated with human and animal figures. They are heavy in their execution, and move in the picture space. Further elaboration over the Karla chaitya hall plan is observed at Kanheri Caves.

The viharas are excavated in all the cave sites. The plan of the viharas consists of a veranda, a hall and cells around the walls of the hall. Some of the important vihara caves are Ajanta, Bedsa Cave, Nashik Cave etc. Many of the early vihara caves are carved with interior decorative motifs like chaitya arches and the vedica designs over the cell doors of the cave.

**Junnar**, Maharashtra has the largest cave excavations – more than two hundred caves around the hills of the town – whereas Kanheri in Mumbai has some hundred caves.

**The Ajanta Cave**, near Aurangabad, Maharashtra, India are 29 rock-cut cave – 25 Viharas and 4 Chaityas – monuments which date from the 2nd century BCE from Mauryan times, but primarily built during Gupta period and discovered only in 1829. Further, 5 belong to Hinayana period and rest belong to Mahayana period. Cave number 26 is



Karla Chaitya Hall



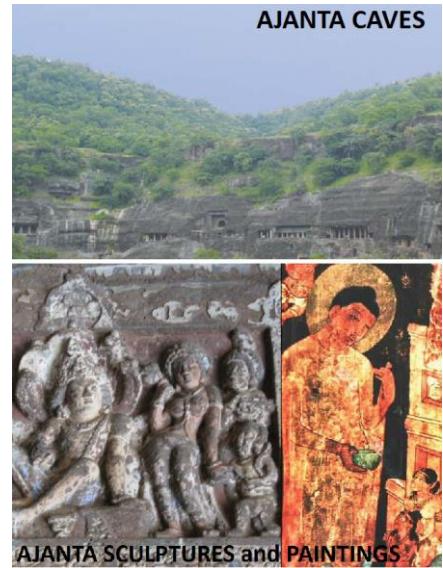
KARLA CAVE, Near Mumbai  
(It has biggest Chaitya in India)



Karla Sculptures

especially elegant architecturally. It is very big and the entire interior hall is carved with a variety of Buddha images, the biggest one being the Mahaparinibbana image.

All three primary art forms viz – architecture, sculpture and paintings – are associated with these caves. The caves include paintings and sculptures considered to be masterpieces of both Buddhist religious art (which depict the Jataka tales) as well as frescos (while making a fresco, first a layer of clay mixed with some rice husk and cow-dung is spread on rock wall, then a coating of lime plaster is done on which natural colors are painted and the wall is still kept wet while painting is made). Some of the famous frescos are – *preaching Buddha*, *dying princess*, *flying apsaras*. A bodhisattva holding a lotus is perhaps the most famous and the most well preserved of them all. Lines are clearly defined and are very rhythmic. Body color gets merged with the outer line creating the effect of volume. The figures are heavy like the sculptures of western India. Figures in these caves are painted with considerable naturalism and there is no over-stylisation. Ajanta is only surviving example of paintings of 1<sup>st</sup> century BCE and 5<sup>th</sup> Century CE.



AJANTA SCULPTURES and PAINTINGS

Cave 26 has famous '*Mar Vijay*' sculpture of Buddha which depicts the victory of Buddha over *Mara* (desire) figuratively in which army of *Mara* and his daughter is shown surrounding Buddha. The event is part of the enlightenment. It is a personification of the commotion of mind which the Buddha went through at the time of enlightenment. In this, a dialogue between the Buddha and Mara is shown, and the Buddha is shown with his right hand indicating towards earth (*bhoomisparshamudra*) as a witness to his generosity. This relief sculptural panel is highly animated and shows a very matured sculptural style at Ajanta. This is the largest sculptural panel at Ajanta.

Since these caves belong to a long period, they also had multiple patrons and the artists of those times worked for different guilds and hence had different affiliations and styles which is reflected in the stylistic differences in different caves. Among the important patrons at Ajanta were Varahadeva (patron of Cave No. 16), the prime minister of the Vakataka king, Harishena; Upendragupta (patron of Cave Nos. 17–20) the local king of the region and feudatory of the Vakataka king, Harishena; Buddhabhadra (patron of Cave No. 26); and Mathuradasa (patron of Cave No. 4). Since 1983, the Ajanta Caves have been a UNESCO World Heritage Site.

**Ellora caves** are another important example of cave architecture during post-Mauryan times located 30 km from the city of Aurangabad in the Indian state of Maharashtra.

largely built by the Rashtrakuta rulers, with significant contribution from Gupta rulers as well. They were built between the 5th century and 10th century. Elora represents the epitome of Indian rock-cut architecture. The sculptures at Ellora are monumental, and have protruding volume that creates deep recession in the picture space.

These caves have a great cultural significance as they are unique in terms of existence of Hindu, Buddhist and Jainist caves at one single place. Buddhist caves also represent confluence of multiple Buddhist traditions like Vajrayana, Mahayana etc. It perhaps reflects the religious harmony that prevailed at that time as well. Architecturally also they are of supreme importance as they represent a confluence of multiple architectural tradition because various guilds which patronized various caves at Ellora came from different places like Vidarbha, Karnataka and Tamil Nadu and carved the sculptures. Thereby it is the most diverse site in India in terms of the sculptural styles and there is a confluence of Nagara, Dravidian and other architectural styles.

There are total 34 caves – 17 Hindu, 12 Buddhist, and 5 Jain caves, built in proximity. Among Hindu caves, both Vaishnavite and Shaivite puranic deities are found. Among the Shaivite themes, Ravana shaking Mount Kailash, Andhakasuravadha, Kalyanasundara are profusely depicted whereas among the Vaishnavite themes, the different avatars of Vishnu are depicted.

Cave No. 16 is known as *Kailash leni*. A rock-cut temple has been carved out of a single rock, a unique achievement of the artisans. This **Kailashnath temple** is the most magnificent among these cave temples and was built by Rashtrakuta rulers. It has a Dravida architecture.



One of the caves (cave no. 10) is also dedicated to Vishvakarma god – patron deity of craftsmen. Ravan ki Khai (cave no. 14), Dashavtara Cave (cave no. 15) are other caves.

**The Elephanta Caves** are a network of sculpted caves located on Elephanta Island in Mumbai Harbor. It is contemporary with Ellora. The island, located on an arm of the Arabian Sea, consists of two groups of caves – the first is a large group of five *Hindu* caves, the second, a smaller group of two *Buddhist* caves. The Hindu caves contain rock cut stone sculptures, representing the Shaiva Hindu sect, dedicated to the god Shiva. It is said that caves were originally Buddhist, but were later dominated by Shaivite caves. Elephanta sculptures are known for their remarkable qualities of surface smoothness, elongation and rhythmic movement. Their composition is very complex. Maheshmurti image of Shiva in which Shiva is shown as a three headed deity with heads of *Shiva*, *Bhairava* and *Uma* is epitome of this type of art.

**Ajanta vs Ellora Caves –**

- Ellora Caves are 100 km from Ajanta caves which have not only Buddhist, but also Hindu and Jaina caves.
- Ajanta Caves are on an almost perpendicular cliff, while Ellora caves are on a sloping hillock and hence Ajanta caves have no courtyards.
- Ellora caves are more in number – 34, as compared to Ajanta caves which are 29
- A unique achievement of architect at Ellora caves is 3 storey caves, while at Ajanta only one or two 2 storey caves are there.
- All the caves at Ellora were plastered and painted but nothing visible is left, but caves at Ajanta have many murals which are still surviving.
- Buddhist caves at Ellora mostly belong to Mahayana sect, but Ajanta caves also have Hinayana art as they are older.

**Eastern India** also witnessed contemporary growth of Buddhist architecture like Western India and mainly in the coastal region of Andhra Pradesh, and in Odisha from 2<sup>nd</sup> century BCE onwards. One of the main sites in Andhra Pradesh is Guntapalle in Eluru district. The caves have been excavated in the hills along with the structured monasteries. Perhaps it is among the very unique sites where the structured stupas, viharas and the caves are excavated at one place. The **Guntapalle chaitya** cave is circular with a stupa in the circular hall and a chaitya arch carved at the entrance. The cave is relatively small when compared to the caves in western India. Another important site is Anakapalli near Vishakhapatnam, where caves were excavated and a huge rock-cut stupa was carved out of the hillock during the 4<sup>th</sup>–5<sup>th</sup> centuries CE. It is a unique site as it has the biggest rock-cut stupas in the country. In Odisha, caves are found near Bhubneshwara called Udaigiri and Khanadagiri caves which are Jainist caves.

**HINDU and NON-BUDDHIST ART in POST-MAURYAN PERIOD**

Brahminical temple and architecture also started to come on the basis of myths mentioned in the Puranas etc. Temple had a principal image of a god and the shrines of the temples were of three kinds –

- I. *Sandhara* type (without pradikshinapatha)
- II. *Nirandhara* type (with pradakshinapatha)
- III. *Sarvatobhadra* (which can be accessed from all sides)

Some of the important temple sites of this period are Deogarh in Uttar Pradesh, Eran, Nachna-Kuthara and Udaygiri near Vidisha in Madhya Pradesh. These temples are simple structures consisting of a veranda, a hall and a shrine at the rear.

**Ellora** caves also have Hindu caves which were built around 5<sup>th</sup> century 10<sup>th</sup> century CE to and belonging to both Shaiv and Vaishnav traditions. Among the Shaivite themes, Ravana shaking Mount Kailash, Andhakasuravadha, Kalyanasundara are profusely depicted whereas among the Vaishnavite themes, the different avatars of Vishnu are depicted.

**Elephanta** caves also had Shaivite caves which were believed to be Buddhist caves earlier. They are contemporary of Ellora caves and unlike them they don't have any Vaishnavite caves.

**Udaigiri-Khandagiri caves** in the vicinity of Bhubaneswar are scattered and have inscriptions of Kharavela kings. According to the inscriptions, the caves were meant for Jain monks. Later some of these were also dominated by Hindus.

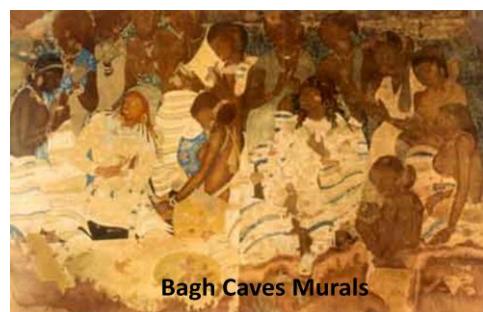
The tradition of rock-cut caves continued in the Deccan and they are found not only in Maharashtra but also in Karnataka, mainly at Badami and Aiholi, executed under the patronage of the Chalukyas; in Andhra Pradesh in the area of Vijayawada; and in Tamil Nadu, mainly at Mahabalipuram, under the patronage of the Pallavas. The post-sixth-century development of art history in the country depended more on political patronage than the collective public patronage of the early historic periods.

## GUPTA PERIOD

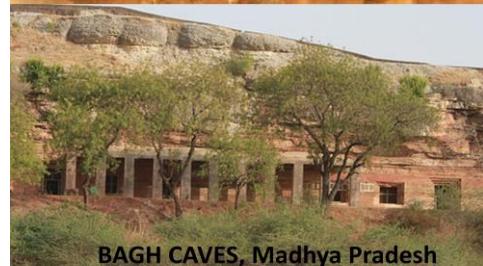
The last phase of ancient Indian history starts in early 4<sup>th</sup> century CE and ends in about the 8<sup>th</sup> CE or from Gupta period (4<sup>th</sup> century to 6<sup>th</sup> century) to post Gupta period. It was during Gupta period that Brhminism made a shift to contemporary Hinduism and Buddhism declined. Vaishnavism became predominant religious trend and The Puranas were finally compiled in this age. The theory of Ten Avatars or incarnations (*Dashavatara*) of the supreme god Vishnu came to be accepted and among them, Krishna was considered the most important. Banaras and Prayag emerged as places of pilgrimage and idol worship became more popular. Prominent features of modern Hinduism took shape during the Gupta period.

During the Gupta period the condition of women and Shudras improved as they were now allowed to study the holy texts and even worship a new God called Krishna, but number of untouchables increased especially Chandals and their social status was deteriorated.

Gupta period is golden period of Indian art. Guptas were Hindu and Puranic Hinduism and its three deities – Shiva, Vishnu Shakti came to fore. However, Gupta were also tolerant towards others also. Buddhist art reached to its climax during Gupta period. The artistic achievement of the age is exhibited in the delicate workmanship and the variety of designs shown in different kinds of Gupta coins. The king is shown in many positions – shooting a tiger or a lion, playing a musical instrument seated on a high backed couch etc in these coins. Figures of Hindu god and goddesses were now profusely made which started with Buddha images during Kushan time. The Gupta period marks the beginning of the construction of *free-standing*



Bagh Caves Murals



BAGH CAVES, Madhya Pradesh

*Hindu temples*. It was in Gupta period that buildings made up of lasting material were built. Examples of the Gupta art can be seen at the Dashavataram temple at **Deogarh** and the cave temples in **Udaigiri** hills. However, the most famous examples of Gupta art that still remain are the numerous seated and standing images of Buddha from **Sarnath**. Gupta artists were also skilled in bronze. A two meter high bronze image of Buddha has been discovered at **Sultanganj** (near Bhagalpur in Bihar). Painting as an art form reached a high degree of perfection during the Gupta times. The wall frescoes at the Ajanta caves (Aurangabad) and the one at **Bagh caves** (near Gwalior) bear evidence of this.

Art was mainly religious. Exquisite sculptures of Buddha were made in Mathura and Sarnath. Ajanta paintings were also made primarily during Gupta period. Images of Vishnu and Shiva were made for the first time. Generally, the main deity was made larger than the other deities which also reflected the social distance that prevailed. In general, architecture of Guptas was not very advanced as we find very few brick and stone temples.

However, Gupta period is *remarkable for production of secular literature*. **Bhasa** wrote 13 plays. **Kalidasa** also wrote many of the plays and Mahakavays. Abhijanshakuntalam was one of the earliest Indian works to be translated into European languages apart from Bhagvadgita. *All the plays produced during the Gupta period were comedies*, there was none of them which was a tragedy. Secondly, different people from different classes speak different languages. Women and Shudras speak Prakrit. Commentaries on Sanskrit grammar were also written in this period. Amarkosha is a lexicon written by **Amrasimha** who was in the court of Chandragupta 2. Ornate style of Sanskrit was developed which was different from the simple Sanskrit of earlier period. Greater emphasis was on verse (poetry form) than prose.

Religious literature was also galore during the Gupta period. Ramayana and Mahabharata were finally systematically compiled in 4<sup>th</sup> century AD. Puranas were also compiled in this period. Many smritis or lawbooks were also written.

In field of science and technology also advances were made. An inscription from Allahabad shows that decimal system was known during that period. In field of Astronomy, a book called *Romaka Sidhanta* was written which reflected Greek influence.

Guptas also excelled in Iron and Bronze work with examples like bronze statue of Buddha in Diadarganj and Iron Pillar which was later brought to Allahbad.

## MEDIEVAL INDIA

Developments in the field of religion, folk art and language in India during the medieval times have been important milestones in the evolution of the *composite culture* of India. New religions movements like Sufi and Sikhism along with Bhakti movement contributed to this process. The period also saw rise of Islam in India.

During the period of **Delhi Sultanate**, mural painting has been reported from the royal palaces and royal bed-chambers and mosques. The early Turkish rulers which ruled India from 12<sup>th</sup> century (1200 CE) to 16<sup>th</sup> century (1526) were called Sultans, as they were supposed to rule on behalf of the Caliphs. During the Sultanate period, we notice the Persian and Arabic influences on Indian painting. They also made a beginning of Indo-Islamic architecture.

**Mughals** his successors brought revolutionary changes to painting and sensual illustrations. From this period book illumination or individual miniatures replaced wall painting as the most vital form of art. Architecture also took many strides in form of tombs, forts and mausoleums.

Afghan ruler Sher Shah made a small interregnum in Mughal period and he built some buildings also. He struck beautiful coins in gold, silver and copper which were imitated by the Mughal Kings and Indian Rupee, though was named earlier, took popular shape during his time. His administrative methods were also adopted by Mughals. He also built *Sadak-e-Azam* a 1500 *kos* long road from today's Bangladesh to today's Pakistan.

During 14th – 15th centuries CE miniature painting emerged as a powerful movement in Gujarat and Rajasthan and spread to Central, North and Eastern India because of the patronage of rich Jain merchants. Mandu in MP, Jaunpur in Eastern Uttar Pradesh and Bengal in Eastern India were other great centers of manuscripts illustrated with paintings.

Withdrawal of royal patronage to painting under Aurangzeb led to the dispersal of artists to different places in the country. This helped in the development of the art of painting in Rajasthan and the Punjab hills giving rise to distinct schools of paintings, for example, Rajasthani and Pahari Schools.

After decline of Chola, Vijayanagara rose as a Hindu Kingdom in 14<sup>th</sup> century and Bahamani kingdom as an Islamic kingdom. The Bahamani and Vijayanagara kingdoms were pitted against each other over the rich Raichur Doab. Both contributed to art and architecture in their own ways.

## MODERN INDIA

In the late 18<sup>th</sup> and early 19<sup>th</sup> centuries paintings comprised semi westernized local styles which were patronized by British residents and visitors. Shaikh Zia-ud-Din's bird studies for Lady Impey and the portrait paintings of Ghulam Ali Khan for William Fraser and Colonel Skinner are the examples of some excellent paintings of this period. In the later nineteenth century art schools on the European model were established in major Indian cities like Calcutta, Bombay and Madras. Oil paintings of Raja Ravi Varma of Travancore depicting mythological and social themes became highly popular at this time. Rabindranath Tagore, Abanindranath Tagore, EB Havell and Ananda Kehtish Coomaraswamy played an important role in the emergence of the Bengal school of Art. The Bengal School had a great flowering at Shantiniketan where Rabindranath Tagore set up the Kala Bhavan. In architecture also, great strides were made during colonial times as they made huge buildings to demonstrate their might.

Another significant development was the formation of the Progressive Artists Group in Art and Architecture Bombay in 1948 under Francis Newton Souza. The group also included S H Raza, MF Husain, KM Ara etc. This group broke away from Bengal School of Art and represented the modern forceful art of independent India.

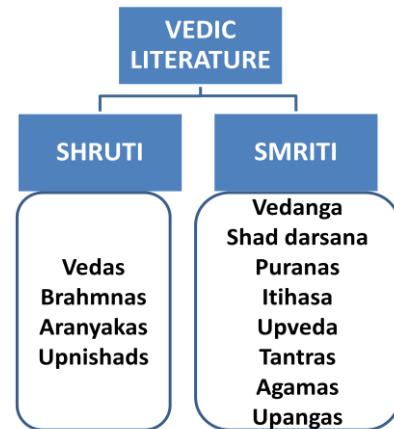
Two government institutions have been set up to promote art, music etc in India. The National Gallery of Modern Art has the largest collection of modern art under one roof. The second one is the Lalit Kala Akademi which recognizes and patronizes artists in all fields.

## RELIGIOUS PHILOSOPHIES

### HINDUISM and HINDU LITERATURE

Hinduism is one of the oldest religions with no definite theories of its origin and starting point. Earliest literary and religio-philosophical works are in form of *Vedas* and other literature. There are four Vedas and each of them also has – *Samahitas*, *Brahmanas*, *Upnishadas* and *Araynakas* – as four parts.

The Vedic literature is broadly divided into two categories viz. *Shruti* and *Smriti*. **Shruti** is ‘that which has been heard’ and is canonical, consisting of revelation and unquestionable truth, and is considered eternal. Shruti describes the sacred texts comprising the central canon of Hinduism viz. Vedas, Brahmanas, Aranyakas, & Upanishads. **Smriti** literally means ‘that which is remembered, supplementary and may change over time’. It is authoritative only to the extent that it conforms to the bedrock of Shruti and it is entire body of the post Vedic Classical Sanskrit literature. It comprises Vedanga, Shad darsana, Puranas, Itihasa, Upveda, Tantras, Agamas, Upangas. *There is no distinct division between Shruti and Smriti. Both Shruti and Smriti can be represented as a continuum, with some texts more canonical than others.* First among Smritis is Manu Smriti.



Three older Vedas excluding Atharveda are called as ‘Trey’. **Rigveda** contains many hymns and Gayatri Mantra is one of them. In **Samaveda**, ‘Sama’ means melody and it contains the Rhythmic compilation of Hymns of Rigveda. ‘Yajus’ means ‘sacrificial formula’ and **Yajurveda** is the book of sacrificial and ritual prayers. It contains the rituals of the Yajnas. It ranks next in sanctity and importance to the Rigveda. It contains 1549 hymns which are meant to be sung at the soma sacrifice by a special class of Brahmans. **Atharvaveda** contains the magic spells, incorporates much of early traditions of healing and magic that are paralleled in other Indo-European literatures. It also mentions Dhanvantri as earliest medical person. Atharveda was not written by priestly class unlike other three Vedas.

**Brahmavidini** were the women during Vedic period who composed many hymns during Rig Vedic period. Among such women, some of the prominent were – Lopamudra, Ghosa, Maitreyi. Lopamudra was the wife of the sage Agastya. Maitreyi, (the wife of Yajnavalkya) is accredited with about ten hymns in Rig Veda.

The **Samahitas** contain hymns. There are two primary versions or Samhitas of the **Yajurveda** : **Shukla**(white) and **Krishna**(black)

The **Brahmanas** are the prose texts which explain the hymns in the Vedas, give explanation and applications and related stories of their origin. They also have some stories related to the certain persons related to the Vedic Text.

**Aranyakas** were written in forests and are concluding parts of the Brahmans. Aranyakas don't lay much emphasis on rites, ritual and sacrifices but have philosophy and mysticism. So they have moral science and philosophy. It also provides the details of the Rishis who lived in jungles. They were studied and taught by men during their *Vanprastha ashrama*.

**Upanishads** are also called **Vedanta** (the end of the Veda) firstly, because they denote the last phase of the Vedic period and secondly, because they reveal the final aim of the Veda. They are called Vedanta also because they were taught at the end to the disciples. The Sanskrit term Upanishad derives from *upa* - (nearby), *ni* - (at the proper place, down) and *pad* (to sit) thus meaning – 'sitting down near', implying sitting near a teacher to receive instruction. The main motto of the Upanishads is 'Knowledge Awards Salvation'. More than 200 Upnishads are known, of which the first dozen or so, the oldest and most important, are variously referred to as the principal, main (*mukhya*) or old Upanishads. Compilation of 108 Upnishadas is also called '*Muktika*'. All Upanishads have been passed down in oral tradition. First and the largest Upnishada is *Vrihat Aranyaka* which is a discourse between *Yajnavalyaka* and *Gargi* on philosophical aspects of Dharma. '**Aum**' is contained in *Chandyuga* Upnishad. *Katha Upnishad* contains dialogue between *Yama* and *Nachiketa* and it is about basic questions regarding Atma and Parmatma. Many of the ideas of the Upanishads were later developed by the famous thinker *Shankaracharya*.

There are four basic components of **Hindu philosophy** – *Karma, Dharma, Soul and Parmatma*.

Traditional Hindu life was governed by two fundamental principles – *Varnavyavastha* i.e theory of four varnas and *Ashramavayavastha* i.e. four stages of life and the associated principles. Around the time when Jainism and Buddhism were becoming popular, brahmins developed this system of ashramas.

Today, Hinduism can be broadly seen in two streams – orthodox and heterodox. **Orthodox** view believes that Vedas are the ultimate source of knowledge, faith and morality and they were not written by humans i.e. they are revealed. This is also known as '*Sanatan*' view. **Heterodox** stream is more liberal and includes strands including ancient Lokayatta hilosophy to philosophy of Upnishadas, Sankhya, Yoga and Adwait.

## **VEDIC INDIAN PHILOSOPHY SCHOOLS or SHADDARSHANA**

During the later Vedic period definite ideas and philosophies about the true nature of soul and the cosmic principle or Brahman, who represented the ultimate reality, were developed. These Vedic philosophical concepts later on gave rise to six different schools of philosophies called '**Shada-darshana**' –

- I.   **Samkhya System** – It talks of '*Dukha*' and its remedy in Karma and Discipline. The founder of this philosophy was Kapila, who wrote the '*Samkhya-sutra*'. It does not recognize god. According to it, liberation is possible only through real knowledge and knowledge can be acquired through observation, inferences and words. According to it, the world is a production of natural forces.
- II.   **Yoga** – Yoga literally means the union of the two principal entities. The origin of yoga is found in the '*Yogasutra*' of Patanjali believed to have been written in the 1000 BC. Yogic

- techniques control the body, mind and sense organs. Freedom could be attained by practicing self-control (*yama*), observation of rules (*niyama*), fixed postures (*asana*), breath control (*pranayama*), choosing an object (*pratyahara*) and fixing the mind (*dharna*), concentrating on the chosen object (*dhyana*) and complete dissolution of self, merging the mind and the object (*samadhi*). Yoga admits the existence of God as a teacher and guide.
- III. **Nyaya** – Nyaya is considered as a technique of logical thinking. According to Nyaya, valid knowledge is defined as the real knowledge, that is, one knows about the object as it exists. Gautama is said to be the author of the ‘Nyaya-sutras’.
  - IV. **Vaisheshika** – Vaisheshika system is considered as the realistic and objective philosophy of universe. Vaisheshika thinkers believe that all objects of the universe are composed of five basic atomic elements – earth, water, air, fire and ether. Kanada wrote the basic text of Vaisheshika philosophy and he got this name as he was always interested into the smallest of particles ‘*Kana*’.
  - V. **Purva Mimamsa or Mimamsa** – Mimamsa philosophy is basically the analysis of interpretation, application and the use of the text of the Samhita and Brahmana portions of the Veda. According to Mimamsa philosophy Vedas are eternal and possess all knowledge, and religion means the fulfillment of duties prescribed by the Vedas. It was given by Jaimini.
  - VI. **Uttar Mimamsa or Vedantic Philosophy** – It deals with Vedanta or it implies the philosophy of the Upanishad, the concluding portion of the Vedas. It rejected the rituals and propounded the philosophy of atma-parmatma monism. It was given by Badrayana, but popularized by Adi Shankaracharya who wrote the commentaries on the Upanishads, Brahmasutras and the Bhagavad Gita. This philosophy largely shaped contemporary Indian culture.

**Manu Smriti** is officially called **Manav Dharam Shastra**. It is a metrical (one that is written in poetic verses) text, which presents a discourse given by the Prajapati Manu – the legendary first man and lawgiver, to a congregation of seers after a Mahapralaya (great Floods) in ancient India. In its present form it dates from the 1<sup>st</sup> century BC. It prescribes the dharma of each Hindu, stating the obligations attached to his or her social class and stage of life. According to Hindu tradition, the Manusmriti records the words of Brahma. It contains the source of law, origin of universe and most importantly division of society into four subtypes or varnas. Brahmanas are given the highest place. It is the most authoritative of the books of the Hindu law code (Dharma-shastra) covering a wide range of topics such as creation of the world, sacraments like ‘*Upanayana*’ (wearing of sacred thread by upper castes) and marriage; duties of men and women placed in different strata of society and stages of life; penitential rites for violation of codes of conduct; and so on.

**Purushartha** is a doctrine in Hinduism which is derived from – Purush or Human and Artha or aim or meaning. It lays down four aims for all – Dharma, Artha or wealth, Kama and Moksha. Dharma is to be followed during Brahmcharya ashram, Artha and Kaama are to be followed during Grihastha ashram and Moksha during Sanyas.

**Yajnayallaka Smriti** is another one. It is important for its two commentaries – **Mitakshara** by Vijneshwara in 12<sup>th</sup> century AD and **Dayabhaga** of Jimutvahana. *Mitakshra for the first time talked about the rights of women in property and inheritance.* Jimuntavahana was an Indian Sanskrit scholar and writer of legal and religious treatises of early medieval period. He was the earliest writer on smriti (law) from Bengal. Dayabhaga has dealt with the laws of inheritance. This treatise differs in some aspects from Mitakshara (another treatise on law), which was prevalent in other parts of India. *The right of a widow without any male issue to inherit the properties of her deceased husband is recognized in Dayabhaga.*

Apart from these scriptures and philosophies, there are also puranas and upvedas. **Purana** literally mean *old*. Purans are late descriptions of ancient legends and consist of history of the universe from creation to destruction, genealogies of kings, heroes, sages, and demigods, and descriptions of Hindu cosmology, philosophy and geography. The Puranas were *written in simple Sanskrit verse*, and were meant to be *heard by everybody, including women and shudras*, who were not allowed to study the Vedas. They were probably recited in temples by priests, and people came to listen to them. Mythologically, both the Puranas and the Mahabharata are supposed to have been compiled by Vyasa. Earliest puranas were composed during Gupta period. They are colored with superstitions and also represent a corrupt form of Hindu Philosophy. They promoted *avtarvaad* or re-incarnations and it also promoted polytheism in Hinduism. They proclaimed that even Buddha was an incarnation of Vishnu (Bhagwat Purana, 9<sup>th</sup> century AD) and similarly, Rishabh Deva, first Jain teerthankara, was also termed as an incarnation of Vishnu. There are 18 major Puranas and, they today shape the dominant Hindu culture.

**Upaveda** means **applied knowledge** and are traditional literatures which contain the subjects of certain technical works. They are as follows –

- I. Ayurveda deals in Medicine and associated with the Rigveda
- II. Dhanurveda deals in Archery and associated with the Yajurveda
- III. Gandharvaveda deals with Music and Dance and associated with the Samaveda
- IV. Shastrashastra deals with military technology and associated with the Atharvaveda.

## JUDAISM

It is one of the oldest monotheistic religions of the world and both Christianity and Islam developed from Judaism. Basic belief of the Jews is that God has promised to bless Abraham and his descendants if they remain faithful to him and God repeated the same to son and grandson Jacob or Israel of Abraham. This is the reason that all Jews are called children of Israel. Their basic teachings come from **Torah** or the first **five books of Hebrew bible**. **Ten Commandments** that god gave to Moses on Mount Sinai are principles that should govern the way of life of Jews.

India has two Jewish communities – the **Malyali speaking Cochinis** and the **Marathi speaking Bene Israel**.

## ZORASTRIANISM

The Parsi or Zoroastrian religion was founded by **Zarathustra** or **Zoroaster**, in the eighth century BC. He preached **monotheism** in the region now known as Persia (modern Iran).

He taught the worship of **fire** and the presence of good and bad in the form of **Ahura Mazda** and Ahura Man. He also taught the ethical doctrine of kindness and charity. These doctrines are enshrined in the **Zend Avesta**.

The Zoroastrian religion spread over the whole of Persia and remained the dominant religion till the eighth century AD when Muslims conquered this region. Most of the Parsis migrated to different parts of the world. They also came to India and settled at Navsari in Gujarat, and later on spread to almost all parts of India. Zoroastrianism is not a proselytizing religion and no new entrants are accepted into its fold under any circumstances.

They have contributed a lot to Indian culture. It was Dadabhai Naoroji, the famous nationalist leader and a Parsi, who exposed the hollowness of the British claim of civilizing India and not exploiting it. Another outstanding figure, who belonged to this community, was Jamshedji Tata, a pioneering Indian industrialist.

They don't bury or burn their dead as according to them dead matter pollutes all, so they put their dead in open to be eaten by vultures. Tower of Silence in Mumbai is one such place.

## BUDDHISM

Both Buddhism and Jainism emerged in background of rising orthodoxies in Hinduism and as a reaction and alternative to it. Both rejected caste, rituals, polytheism and even notion of God. Buddha as well as Mahavira challenged the authority of Vedas. Buddha emphasized on moral progress which was independent of any creator of the universe. Buddha was younger to Mahavira and was his contemporary. Greeks, Kushans and Shaks embraced Buddhism rather than Hinduism because Buddhism rather than Hinduism provided easy access to Indian society and Buddhism was open to all castes, creeds, nationalities, races and so on while Hinduism was strictly ascriptive and one could be a Hindu by birth only. Both Gautama Buddha and Vardhaman Mahavira preached their doctrines during the reign of Bimbisara.

The Buddha belonged to a small *gana* known as the *Sakyagana*, his father was Suddhodana. His mother *Mahamaya* died 7 days after his birth and he was brought up by his step mother Gautami (that's why he is called as Gautam Buddha also). The site of nativity of Gautama Buddha is marked by the celebrated **Rummindei Pillar of Ashoka**.

He enjoyed married life for 13 years and had a son named Rahula.

After seeing an old man, a sick man, an ascetic and a corpse, he decided to become a wanderer.

His chariot was Chann and Kanthaka was his favorite horse. His leaving of palace life is called '**Maha-Bhinishkramana**' at the age of 29. Initially he practiced severe asceticism, but found it of no use.

He attained Nirvana six years later at the age of 35 under a peepal tree known as *Bodhi Tree*. According to him ***Nirvana*** is not extreme asceticism, but it is a state of bliss and peace of mind. After that enlightenment in Bodh Gaya, he was known as the Buddha or the Wise One.

He then went to Sarnath, near Varanasi, where he delivered his first sermon which is called ***Dhamma-Chakra-Parbartana*** or turning the wheel of law. He was also called Gautam or Sakya Muni or Amitabh or Tathagat also.

He spent the rest of his life travelling on foot, going from place to place, teaching people, till he passed away at Kusinara.

According to Buddhist philosophy, the world is transient (*anicca*) and constantly changing; it is also soulless (*anatta*) as there is nothing permanent or eternal in it. Within this transient world, sorrow (*dukkha*) is intrinsic to human existence. He considered the world as full of misery. Man's duty is to seek liberation from this painful world.

The Buddha taught in the language of the ordinary people, *Prakrit*, so that everybody could understand his message.

Buddhism was atheistic, in as much as God was not essential to the Universe.

The acceptance of nuns in the Buddhist monasteries was a revolutionary step from the point of view of the status of women.

The *doctrine of karma* was essential to the Buddhist way of salvation. Unlike the brahmanical idea, karma was not used to explain away caste status, since Buddha rejected caste.

Buddhism stands on three pillars –

- I. **Buddha**
- II. **Dhamma** – His teachings
- III. **Sangha** – Order of Buddhist monks and nuns

#### **TEACHINGS OF BUDDHA**

He called for a '***middle path***' – neither extreme indulgence nor self-mortification. He showed way for self-restraint instead of self mortification and right action instead of inactivity.

His teachings are –

- I. **Four Great Truths** (World is full of sorrow; cause of all pain and misery is desire; Misery can be ended by controlling desire; desire can be controlled by 8 fold path)
- II. **Eight Fold Path or Ashtangika marga** (Right faith, right thought, right action, right livelihood, right efforts etc)

The doctrine of ***karma*** was essential to the Buddhist way of salvation.

Buddha didn't recognize god or soul unlike Jaina.

#### **BUDDHISM BRANCHES**

Buddhism remained confined to a few place like Magadh and Koshala till around 100 years of his death and gained true prominence only during rule of Ashoka.

Over the years, Buddhism developed into many branches. Some of them are -

- I. **Theravada** – literally, ‘*the Teaching of the Elders*’ or ‘*the Ancient Teaching*’, is the oldest surviving Buddhist school. It was founded in India. It is relatively conservative and closer to early Buddhism and is still prevalent in Sri Lanka, Myanmar, Indonesia etc.
- II. **Hinayana** – It is also the oldest and original branch and perhaps more orthodox. It depicts Buddha and incidents associated with his life only through symbols and prohibits representation of Buddha in human form.
  - a. Lotus and bull – Birth of Buddha
  - b. Horse – Renunciation
  - c. Bodhi Tree – Nirvana or Enlightenment
  - d. Wheel – It stood for first sermon at Sarnath,
  - e. Stupa – Parinirvana
  - f. Empty chair – Mahaparinirvana
- III. **Mahayana** – Mahayana (literally the ‘*Great Vehicle*’) is one of the two main existing branches of Buddhism and a term for classification of Buddhist philosophies and practice. Mahayana Buddhism originated in India during times of Kushana. It was popularized by Kanishka and believes in gods, putting Buddha at the top of them. Its emphasis is more on devotion, charity and prayer instead of austere self-restraint. It depicts Buddha in human form, while earlier and original Hinayana form prohibits it. According to the teachings of Mahayana traditions, ‘Mahayana’ also refers to the path of seeking complete enlightenment for the benefit of all sentient beings, also called ‘*Bodhisattvayana*’, or the ‘*Bodhisattva Vehicle*’; **Bodhisattva** is an enlightened being (bodhi – gyaan, Sattva – existence) or a *minor god*. Padmapaani is the most popular Bodhisattva. Others are like Amitabh, Vajrapani etc. In early Indian Buddhism the term bodhisattva was used generally to refer specifically to the Buddha in his former lives. The Jatakas, which are the stories of his lives, depict the various attempts of the bodhisattva to embrace qualities like self-sacrifice and morality.

This had two distinct features as compared to Thervada and Hinayana –

- a. Earlier, the Buddha’s presence was shown in sculpture by using certain signs. For instance, his attainment of enlightenment was shown by sculptures of the peepal tree. Now, statues and pictures of the Buddha were made.
- b. The second change was a belief in Bodhisattvas. These were supposed to be persons who had attained enlightenment. Once they attained enlightenment, they could live in complete isolation and meditate in peace. However, instead of doing that, they remained in the world to teach and help other people to find salvation.

Many Buddhist Councils were held after death of Buddha.

- I. **First Buddhist council** – Rajgriha, Ajatshatru – According to the scriptures of all Buddhist schools, the first Buddhist Council was held soon after the *mahaparinirvana* of the Buddha, dated by the majority of recent scholars around 400 BCE, under the patronage of king Ajatasatru at Rajgriha (now Rajgir). Its objective was to preserve the Buddha's sayings (*Suttas*) and the monastic discipline or rules (*Vinaya*). The Suttas were recited by *Ananda*, and the Vinaya was recited by *Upali*. According to some sources, the Abhidhamma Pitaka, or its matika, was also included.
- II. **Second Buddhist Council** – Vaishali
- III. **Third Buddhist Council** – Patliputra, Ashoka
- IV. **Fourth Buddhist Council** – Kashmir, Kanishka King was patron and was presided over by Vasumitra, and Mahayana Buddhism is born. Though Mahayana and Hinayana Buddhism had certain differences, they agreed on teachings of Buddha and differed only in the ways it should be followed.

**Buddhist Literature** is classified as *canonical* and *non-canonical*. Canonical literature includes Tripitaka and non canonical literature includes Jatakas, probably written by ordinary people and later compiled, which tell stories of Buddha in past lives. Milinda Panha is another non-canonical text. Milinda Panha means '*Questions of Milinda*'. It contains the dialogue of Indo-Greek king Meander and Buddhist monk Nagasena in 100 BC. Nagasena answered questions of Milinda and he was converted to Buddhism.

*Dipavamsa* or '*Chronicle of Island*' is another non-canonical text. It is the oldest historical record of Sri Lanka. Other non-canonical Buddhist literature includes – Mahavamsa written in Pali, Buddha Charita etc.

**Tripitaka** – After his death his teachings were compiled by his disciples at a council of 'elders' or senior monks at Vaishali in present-day Bihar. These compilations were known as Tripitaka or Three baskets. Tripitaka traditionally contains three compilations –

- I. **Sutta Pitaka** – carried teachings/sermons of Buddha. It also contained some *Nikayas* which were another category of Buddhist literature. It was compiled during first Buddhist Council.
- II. **Vinaya Pitaka** – included rules and regulations for those who joined the sangha or monastic order
- III. **Abhidharma Pitaka** – dealt with philosophical matters Buddhist principles.

Other Concepts related to Buddhism –

- I. **Parinirvana** – In Buddhism, parinirvana is the final nirvana, which occurs upon the death of the body of someone who has attained complete awakening (bodhi). Parinirvana of Buddha is called *Mahaparinirvana*.
- II. **Therigatha** – It is a part of Buddhist literature that was compiled by Buddhist nuns.
- III. **Pavarna** – It is a ceremony of Buddhists during which monks confess the offences committed by them during their stay at monetary.
- IV. **The Sangha** – Both the Mahavira and the Buddha felt that only those who left their homes could gain true knowledge. They arranged for them to stay together in the sangha, an association of those who left their homes or monks. Men and women who joined the sangha led simple lives.

They meditated for most of the time, and went to cities and villages to beg for food during fixed hours.

- V. **Monasteries and Vihars** – Both Jaina and Buddhist monks went from place to place throughout the year, teaching people. The only time they stayed in one place was during the rainy season, when it was very difficult to travel. Then, their supporters built temporary shelters for them in gardens, or they lived in natural caves in hilly areas. As time went on, many supporters of the monks and nuns, and they themselves, felt the need for more permanent shelters and so monasteries were built. These were known as viharas. Very often, the land on which the vihara was built was donated by a rich merchant or a landowner, or the king. The local people came with gifts of food, clothing and medicines for the monks and nuns. In return, they taught the people.
- VI. **Madhyamaka School** – It was founded by Acharya **Nagarjuna** who was an important Buddhist teacher and philosopher belonging to Satavahana kingdom. Along with his disciple Aryadeva, he is credited with founding the Madhyamaka school of Mahayana Buddhism.

Causes for decline of Buddhism in India –

- I. Bikhsus started to receive large doles and indulged themselves into luxuries, leading to their moral degeneration.
- II. Buddha at that time was considered as one of the incarnations of the Vishnu and thus became a part of Vaishnavism.
- III. Both Buddhism and Jainism started image worshipping during later part.
- IV. Hinduism reformed itself
- V. Monks were cutoff from common lives, relinquished Pali for the Sanskrit
- VI. For their riches, monasteries became targets of choice for invaders

## JAINISM

Jaina comes from the word – *jina* – means conqueror.

Jain teachers are known as *Tirthankaras*. One who attains moksa is referred to as a *siddha*, but only a siddha who establishes or revitalizes Jainism – one who establishes a *tirtha* across the river of human misery – is called a tirthankara. In Jainism, a Tirthankara is a human being who achieves moksa through asceticism and who then becomes a role-model and teacher for those seeking spiritual guidance.

Jaina tradition identifies **Rishabha** (also known as *Adinath*) as the first tirthankar. Parshavnath was 23rd Tirthankara. His emblem was ‘snake’ and his main teachings were 4 – non-injury, non-lying, non-stealing, non-possession of property. The 24<sup>th</sup> and last Tirthankar is **Mahavira**, who lived from 599 to 527 BCE. He added – ‘Celibacy’ to the 4 existing principles given by Parshavnath. Earlier 22 Tirthankars are considered to be mythical while evidence of only last two has been ascertained.

Thus, Jainas believe that to attain enlightenment and ultimately liberation from all karmic bonding, one must practice the following ethical principles not only in thought, but also in words/speech and action –

- I. *Ahimsa* or Non-injury
- II. *Satya* or Non-lying

- III. *Asteya* or Non-stealing
- IV. *Brahmacharya*
- V. *Aparigraha* (Non-possession, Non-materialism)

The teachings of the Tirthankaras before Mahavira are known as **Purva**. There were total 14 Purvas which were memorized and passed on through the ages, but later lost into oblivion.

3 Ratnas or Three fold path of Jaina teachings are –

- I. **Right Faith** – In the infallibility and competence of teachers
  - II. **Right Knowledge** – Correct understanding of the teachings of omniscient Teerthankaras.
  - III. **Right Conduct** – Observance of charity, chastity and renunciation
- Vardhamana Mahavira was a *kshatriya*. The parents of Mahavira were Siddhartha, a Janatrika chief of Kundapura, and Trishala. His mother Trishala was sister of Lichavi prince Chetak. He was related to Bimbisara and was married to Yashodha. He became an ascetic at the age of 30 after the death of both his parents.

He attained supreme knowledge or Kaivalya outside the town of Jrimbhikagrama and became a Jina or the conqueror. He was also called *Arihanta*. He died at Pavapuri.

He taught a simple doctrine – ‘*men and women who wished to know the truth must leave their homes*’ to join the Sangha. They must follow very strictly the rules of ahimsa, which means not hurting or killing livingbeings. ‘*All beings*,’ said Mahavira ‘*long to live*’. All men could join the sangha. However, children had to take the permission of their parents and slaves that of their masters. Those who worked for the king had to take his permission and debtors that of creditors. Women had to take their husbands’ permission.

Like Buddha he used Prakrit. There were several forms of Prakrit, used in different parts of the country, and named after the regions in which they were used. For example, the Prakrit spoken in Magadha was known as Magadhi.

One of the major differences of Buddhism and Jainism is that while the former called for a ‘middle path’, later called for severe non-violence. Everything in the universe, material or otherwise, has a soul according to Jainas. This is also the reason that the Jainism became out of bound of peasants and kshatriyas who have to kill living beings for one reason or another. So, Jainism was supported mainly by traders. Today, Jainas are concentrated mainly in Rajasthan, South India etc.

Like Buddhists, Jainas also held councils after his death. First Council was held in **Patliputra** presided by Sthulbhadra and it led to compilation of 12 **Angas** or scriptures of Jainas or Holy books of Jainas. Acharanga Sutra is the first of the 12 Angas. Angas are part of a wider group of Jaina teachings called **Agamas**.

After his death, his followers divided into two branches –

- I. **Shvetambara** or wearer of white cloth of North India, guided by **Sthulbhadra**.

- II. **Digambara** or wearer of sky (remained nude) of south under guidance of **Bhadrabahu**. According to them, like other possessions, clothes increase dependency and desire for material things. Bhadrabahu is considered to be the last expert of fourteen Purvas. Bhadrabahu was also a guru of Chandragupta Maurya. Since women cannot be naked, they cannot attain moksha. But under Shvetambras, women can attain moksha. **The Kalpa Sutra** is the holy book of the Jainism (Digambaras) religion written by Bhadrabahu. It includes the biographies of Jain thirthankaras.

Jainas also place low importance on gods and placed gods lower than Jina.

Core beliefs and principles of Jainas are –

- I. Everything has a soul. The most important idea in Jainism is that the entire world is animated. Even stones, rocks and water have life. Jaina believed that – monastic existence is a necessary condition of salvation.
- II. They don't believe in a creator deity. They believe that world is created by a '*Universal Law*' and not by God (though, they recognised gods and placed them below Jina). Jainas rejected the idea of creator as well as authority of Vedas, though it doesn't oppose caste system. Jainas as well as Buddha believed in Karma and transmigration of soul.
- III. Every soul is potentially divine, with innate qualities of infinite knowledge, perception, power, and bliss (masked by its karmas).
- IV. Ultimate aim is Nirvana
- V. Another important principle of Jainism is '*anektawad*' or principle of pluralism which refers to multiplicity of viewpoints. It says truth can be perceived differently and no single truth is the ultimate truth.

Jainas believe in 8 symbols –

- I. Swastika – Signifying well being
- II. Vardhmanaka
- III. Bhadrasana
- IV. Kalasha
- V. Minayugal – Fish couple signifying victory over desires
- VI. Darpana
- VII. Shrivatsa
- VIII. Nandyavartya

Monasteries established by Jains were called – '*sthanakas*' – like Viharas of Buddhists.

One of the major impacts of Jainism on Hinduism and Indian society was practice of non-violence and vegetarianism. Animal sacrifice was also given up by most of the Hindu society due to influence of Jainism and Hinduism.

Merchant class was attracted to Buddhism and Jainism because, both the religions preached non-violence and it was conducive for spread of trade. Dharmashastra also decried the practice of lending money and merchant class wanted to improve their status.

Further, Buddhist and Jainist literature is also one of the oldest written sources of earliest history. Ashvaghosha was one of the Sanskrit writers. Buddhist and Jaina texts list sixteen Mahajanapadas and hence give information about later Vedic period also.

## **SIKHISM**

Guru Nanak dev founded Sikh sect and he was a *nirguna* Bhakti saint. He preached universal brotherhood and discarded caste.

It was Guru Angad who introduced Gurumukhi and Guru Granth Sahib – which is now revered as a living Guru – was compiled by Guru Arjun Dev. It not only carried *vanis* of Sikh Gurus, but also carried teachings of Farid, Kabir, Namdev and others as well. So, it was not just a religious book, but a book of composite culture and symbol of humanity, brotherhood and communal harmony.

## **ISLAM**

Prophet Mohammad preached Islam in the 7<sup>th</sup> century AD in Arabia. He was born in AD 571 in the Quraysh tribe of Arabia. He migrated to Madina from Mecca in AD 622 and this marked the beginning of the Hijira Era. According-to the Muslim belief, Quran is the message of Allah revealed to Mohammad through his archangel Gabriel. Prophet Mohammad's sayings are preserved in what is called the Hadith or Hadees. After his death the Caliphate was established. There were four pious Caliphs. The Muslims first came to India in the 8<sup>th</sup> century AD mainly as traders. While Hindu society was divided into castes, Islam preached equality. Politically, India came under Muslim rulers only in 11<sup>th</sup> century with establishment of Delhi sultanate. Sultanate was replaced by Mughal rule in 1526 after First Battle of Panipat who ruled till 1707, after which they were only nominal rulers till 1857.

## **BHAKTI**

It is a religious movement which started in medieval India as a bid to rationalize Hinduism. Specifically, it refers to movements of 13<sup>th</sup>-16<sup>th</sup> century, but it has long roots in religious reforms movements of 7<sup>th</sup>-8<sup>th</sup> century in Tamil Nadu where Alvaras and Nayanars laid its foundation.

The word Bhakti comes from the Sanskrit term *bhaj* meaning 'to share'. Its basic premise was devotion to a personal god for salvation or to unite with god. This suggests an intimate, two-way relationship between the deity and the devotee. Devotees repeat the name of their gods through Bhajan, Kirtan, Shabds etc. This form of worship gradually spread to different parts of the country. According to this system of belief, if a devotee worships the chosen deity with a pure heart, the deity will appear in the form in which he or she may desire. So, the deity could be thought of as a human being, lion, tree or any other form. Once this idea gained acceptance, artists made beautiful images of these deities. Anybody, whether rich or poor, belonging to the so-called 'high' or 'low' castes, man or woman, could follow the path of *Bhakti*.

Features of Bhakti Movement –

- They said that the path to God lay in devotion and Bhakti to *Him* and not in any rituals.
- They disputed the role of middlemen – priestly class – in meeting the god
- They rejected the Vedic gods like Indra, Varuna and Yama and instead focused on – pre-Aryan gods like – Shiva, Vishnu and Shakti
- They abdicated language of the elites – like Sanskrit – and adopted language of masses and devised their own ways of expression like – vachna, doha, prabandha, bijak, bhajan, kirtan, burrakatha, haarikatha, abhang, baramasa and so on.
- Bhakti inspired some of the best expressions in art – sculpture, poetry and architecture.
- They condemned rituals and sacrifices.
- It preached of oneness of god and universalism
- They welcomed the ideas of equality and brotherhood which the Sufi saints also preached. It broke caste and gender barriers.
- The Bhakti saints belonged to various backgrounds but mainly from the lower castes.
- Role of guru and '*guru-shishya parampara*' had important place in Bhakti movement. Guru is the one who is capable of guiding the disciple to the right path to god.

They disregarded caste and encouraged women to join in their religious gatherings. The Bhakti saints did their entire teaching in the local vernacular language to make it comprehensible even to simple minds.

### **SOUTH INDIAN MOVEMENTS and SAINTS**

The 6<sup>th</sup> to 9<sup>th</sup> centuries saw the emergence of new religious movements in Southern India, led by the *Nayanars* (saints devoted to Shiva) and *Alvars* (saints devoted to Vishnu) who came from all castes including those considered ‘untouchable’.

**Avaras** were Vaishnav saints. The collection of their hymns is known as *Divya Prabandha*. The revered alvars came from all castes, a symbolic notion in Vaishnavism to show that devotion to God transcends above caste. There were 12 Alvars. Vishnu Bhakti movement also had Vaishnav teachers known as Vaishnav Acharyas. While Alvars presented emotional side, Acharyas presented intellectual aspect. They also included participation of women, **Andal** was one such famous woman and is often called ‘Meera’ of South. One of the Alvar saints was also a king – Kulasekhara – of Chera dynasty and he also promoted *Kuttiyattam* a dance form. Their songs were compiled into a single volume in 10<sup>th</sup> – 11<sup>th</sup> century in *Divyaprabandham* by Nath Muni.

**Naynars** on the other hand were devotees of Shiva. Unlike Vaishnavism, Shaivism had its origin in antiquity. There are two sets of compilations of their songs – **Tevaram Stotras**, also known as Dravida Veda, and **Tiruvacakam** or **Thiruvatasagam** ('sacred utterance'). The latter is a volume of Tamil hymns composed by the ninth century Shaivite bhakti poet Manikkavasagar. It contains 51 compositions and constitutes the eighth volume of the **Tirumurai**, the sacred anthology of Tamil Shaiva Siddhanta compiled by Nambi and other saints. Karaikkal Ammaiyan, Isaignaniyaar were among the three women amongst the 63 Nayanars. Appar was the most famous of these saints.

Together the two laid the foundation of Bhakti Movement in South India and India as a whole. Some historians suggest that the *Alvars and Naynars* initiated a movement of protest against

the caste system and the dominance of Brahmanas or at least attempted to reform the system. Alvars and Nayanars are also said to be opposed to Buddhism and Jainism.

Some of the other Bhakti saints of South are –

#### **SHANKARA or ADI SHANKARA (8<sup>th</sup> century)**

Shankara, one of the most influential philosophers of India, was born in Kerala in the 8<sup>th</sup> century. He was an advocate of '**Advaita**' or the doctrine of *the oneness* of the individual soul and the Supreme God which is the Ultimate Reality. He taught that *Brahm*, the only or Ultimate Reality, was formless and without any attributes.

He established four *mathas* at four corners of India – Dwarka, Puri, Badrinath, Sringeri. Mathas, like Sanghas and Monasteries, were centers of religious discourse, education etc.

#### **RAMANUJA (11th century)**

Ramanuja, born in Tamil Nadu in the 11<sup>th</sup> century, was deeply influenced by the Alvars. According to him the best means of attaining salvation was through intense devotion to Vishnu. He propounded the doctrine of '**Vishishtadvaita**' or qualified oneness in that the soul even when united with the Supreme God remained distinct. Only limited people are able to join paramatma. Ramanuja disagreed with Shankara and said that God can be found through love and not knowledge. He thus advocated Bhakti and he also rejected caste. Ramanuja's doctrine greatly inspired the new strand of bhakti which developed in north India subsequently.

#### **MADHAV (13th century)**

He was a Bhakti saint from South who pioneered the philosophy of '**Dvaita**' or dualism. It was in contrast with Advaita philosophy of Shankaracharya.

#### **VALLABHACHARYA (15th century)**

According to him, joining of atma and parmatma is impossible and to end suffering, one must surrender to the god (Krishna). His philosophy is also known as '*Pushtimarga*' or '*Shuddhaadvaita*' and the school was called Rudrasampradaya. He was a teacher of Suradasa.

#### **VIRSHAIVA MOVEMENT**

This movement began in Karnataka in the 12th century during reign of Kalachuya kings. Their reign was marked by dominance of traditional Brahminical Hindu values, a social system based on caste and a polity and economy governed by feudal principles. Virashaiva movement emerged a kind of militant movement initiated by **Basavanna/Basavesvara** and his companions like **Allamaprabhu** and **Akkamaha Devi**.

The term 'Akka' (elder Sister) is an honorific given to her by great Veerashaiva saints like Basavanna.

They wanted to replace the conservative Shaivism by a more egalitarian and free order. Their followers were known as – Virshaiva (heroes of Shiva) and Lingyats (wearers of Linga). The Lingayats challenged the idea of caste and the ‘pollution’ attributed to certain groups by Brahmanas. The Virashaivas argued strongly for the equality of all human beings and against Brahmanical ideas about caste and the treatment of women. They were also against all forms of ritual and idol worship.

They also produced literary works which are now known as ‘vachnas’.

### NORTH INDIAN MOVEMENTS and SAINTS

While Southern Saints mainly focused upon two deities – Shiva and Vishnu. Northern Saints largely focused upon Rama and Krishna – two incarnations of Vishnu. Hence Northern Bhakti movement was largely Vaishnavite in theme.

In North, Bhakti was pioneered by **Ramananda**, who was a saint from Varanasi. Ramananda had many popular disciples like Kabir, Ravidasa and Sena. Other saints were – Guru Nanak, Meera Bai, Namdev, Tukaram etc.

In Northern India, it developed into two streams, **Nirguna** bhakti and **Saguna** bhakti. Most of the saints belonging to Nirguna and Saguna bhakti lived during Lodhi period i.e. from 15<sup>th</sup> – 16<sup>th</sup> century. The nirguna bhaktas were devotees of a formless God even while calling him variously as Rama, Govinda, Hari or Raghunatha. The most conspicuous among them were Kabir and Nanak.

The saguna bhaktas were devotees of god with attributes or in human form. Vishnu in its incarnations as Rama, or Krishna, are most popular deities that were worshipped by Saguna Bhakti saints. Thus, Saguna bhakti movement of North India was essentially vaishnavite in character as compared to Southern Bhakti movement which had both Vashnav as well as Shaiv streams. Some of the best examples of Saguna bhaktas were Tulsidas, who idolized Rama in his famous Ramcharita Manas, and Surdas, who sang praises of Krishna in his famous Sursagar. Raskhan, a Muslim poet, who was a devotee of Lord Krishna, also belonged to this tradition.

Some of them like Kabir and Baba Guru Nanak rejected all orthodox religions. Others like Tulsidas and Surdas accepted existing beliefs and practices but wanted to make these accessible to all.

Surdas was an ardent devotee of Krishna. His compositions, compiled in the Sursagara, Surasaravali and Sahitya Lahari, express his devotion.

### RAMANANDA

Swami Ramanand, was a Vaishnava saint in 15<sup>th</sup> century. He pioneered the Ramanandi sect or worshippers of Vishnu in favor of Rama. Ramananda for the most part of his life lived in the holy city of Varanasi, and was a pioneer of the Bhakti movement, as well as a social reformer in Northern India.

He campaigned against caste system and his disciples were from all castes and he was the first to use simple Hindi for preaching bhakti thus breaking the hegemony Brahmins who used Sanskrit language for holy texts. Ramananda played an important role in reviving a religious sect that provided a spiritual pathway to people of all castes. Kabir – a weaver, Namdev – a tailor, Sain – a barber and Ravidas – a Cobbler were all his disciples.

### **RAVIDAS or RAIDAS**

He was a disciple of Ramananda. Ravidas also popularly known as 'Bhagat Ravidas' or 'Sant Ravidas' was a north Indian saint in the 15<sup>th</sup> century CE. He belonged to shoemaker community and rejected the idea of 'Jati' and emphasized on deeds of individual.

### **SURDAS**

Surdas (1483-1563) was a disciple of the famous teacher, Vallabhacharya. He was a blind poet, whose songs are centered around Krishna. His *Sursagar* recounts the exploits of Krishna during his childhood and youth with gentle affection and delightfulness.

### **DADU DAYAL**

Dadu Dayal (1544–1603) was a saint from Gujarat, India. He was a disciple of Kabir. He was reputedly found by an affluent business man floating on the river Sabarmati. He later moved to Amber (city), near Jaipur Rajasthan, where he gathered around himself a group of followers, forming a group that became known as the Dadu-panth.

### **MIRABAI**

Mirabai is perhaps the best-known woman poet within the bhakti tradition. She was a Rajput princess from Marwar who was married against her wishes. She defied her husband and did not submit to the traditional role of wife and mother, instead recognizing 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 singer composing songs that are characterized by intense expressions of emotion.

### **KABIR**

He is the most important Nirguna Bhakti saint. Kabir's teachings were based on a complete, indeed vehement, rejection of the major religious traditions and vouched for Nirguna form of Bhakti. 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. Kabir was from Benaras and he tried to bridge the gap between Hindus and Muslims. The language of his poetry was a form of spoken Hindi widely understood by ordinary people. His *dohas* are still very popular and relevant.

### **GURU NANAK**

His ideas were similar to Kabir and Ramdas and he also vouched for Nirguna form of Bhakti (god without form). He preached above caste and religion and his *langar* all were welcome. He himself used the terms nam, dan and isnan for the essence of his teaching, which actually meant right worship, welfare of others and purity of conduct. His teachings are now remembered as nam-japna, kirt-karna and vand-chhakna.

### **SAINTS OF MAHARASHTRA**

Most of them belonged to the Untouchable '*Mahar*' Caste and belonged to Varkari and Dharkari communities. This regional tradition of bhakti focused on the *Vithala* (a form of Vishnu) temple in Pandharpur, as well as on the notion of a personal god residing in the hearts of all people. These saint-poets rejected all forms of ritualism, outward display of piety and social differences based on birth. In fact they even rejected the idea of renunciation (unlike Shankara) and preferred to live with their families, earning their livelihood like any other person, while humbly serving fellow human beings in need. Another unique feature of these saints was that, many of them advocated use of politics to protect religion. A new humanist idea emerged as they insisted that *bhakti lay in sharing others' pain*. They wrote devotional hymns which are known as '*Abhangs*'. Prominent saints and women were –

### **JANDEVA**

He was the first Marathi Bhakti saint in 13<sup>th</sup> century. He wrote a Marathi commentary on Bhagwat Gita known as *Janeshwari*. It made it Gita accessible to all.

### **NAMDEV**

He was a disciple of Ramananda. Born in a low caste tailor family in Maharashtra in 15<sup>th</sup> century, Namdev uttered the word, 'Vithala', when he was merely two years old and since then, he was a devotee of Vithala. Bhagat Namdeo emphasized the importance of living the life of a householder and that even through marriage and having a family one could attain enlightenment. Namdev did write a large number of *bhajanas*, including short poems.

### **EKNATH**

Eknath (1533–1599) was a prominent Marathi Saint, scholar and religious poet. In the development of Marathi literature, Sant Eknath is seen as a bridge between the

towering predecessors Dnyaneshwar and Namdev and the equally noble successors Tukaram and Ramdas.

### **TUKARAM**

Sant Tukaram (1608–1650) was a prominent Varkari saint and spiritual poet during a Bhakti movement in India (Maharashtra). Saint Tukaram accepted Saint Namdev as his Guru. Saint Tukaram was a devotee of god Vitthal or Vithoba, a form of Krishna. He was a contemporary of Jhangir, he is said to have inspired Marathas to rise against Mughals.

### **RAMDAS**

He was the most important Dharkari saint and was also guru of Shivaji. He wrote '*Dasbodha*'.

### **SAKKUBAI**

She was also a devotee of Vithala

## **OTHER SAINTS**

### **CHAITANYA MAHAPRABHU**

He was a Vaishnava saint and social reformer in eastern India (specifically present-day Bangladesh and states of West Bengal, Bihar, Jharkhand, Manipur, Assam, and Odisha of India) in the 16<sup>th</sup> century. He laid the foundation of Vaishnavism in Bengal and Eastern India, where till then Shakti cult was dominant. Like other Bhakti saints, Chaitanya too was willing to welcome everyone, irrespective of caste, into the fold.

He is believed by followers of *Gaudiya Vaishnavism* to be the full incarnation of Lord Krishna. Specifically, he worshipped the forms of Radha and Krishna and popularized the chanting of the *Hare Krishna maha mantra* and is inspiration behind ISKCON movement.

He also introduced *Kirtan* style of songs and introduced a new musical instrument called 'Khol' which is similar to a Mridangam, smaller at one end and broader at the another.

### **GHASI DAS**

Ghasi Das founded a socio-religious movement in Chhattisgarh and called it the *Satnamis*. He was born in the year 1756 in a dalit family in village Girodhpuri of Raipur District (presently in Chhattisgarh). Ghasi Das instigated a socio-religious order that discarded and helped in demolishing the hierarchical caste system from the society. This new order initiated by Ghasi Das through Satnamis principles treated all people as equal.

### **NARSINGH MEHTA**

A Vaishnav Gujarati poet whose hymns were also used by Gandhi in his everyday prayers.

### **SHANKARDEVA**

He was a Vaishnav saint who brought Bhakti movement to Assam. He wrote several religious texts which are still part of dances like Sattriya sect etc. He is credited to introduce Vaishnavism to Assam where Skhati cult dominated in form of Devi Kamakhya. Shankardeva in Assam began the practice of setting up **namghars** or houses of recitation and prayer, a practice that continues to date.

### **SOMDEV**

He was a Shaivite and wrote *Kathasaritsagara* (ocean of the streams of stories) a famous 11<sup>th</sup> century collection of Indian legends, fairy tales and folk tales. The work was compiled for the entertainment of the queen Suryamati, wife of king Anantadeva of Kashmir. Kathasaritsagar was perhaps the most popular Sanskrit work in medieval times.

### **NATHPANTHIS, SIDHHAS and YOGIS**

A number of religious groups that emerged during this period criticized the ritual and other aspects of conventional religion and the social order, using simple, logical arguments. Among them were the Nathpanthis, Siddhacharas and Yogis. They advocated renunciation of the world. To them the path to salvation lay in meditation on the formless Ultimate Reality and the realization of oneness with it.

To achieve this they advocated intense training of the mind and body through practices like yogasanas, breathing exercises and meditation. These groups became particularly popular among “low” castes. Their criticism of conventional religion created the ground for devotional religion to become a popular force in northern India.

Contribution of Bhakti Movement –

- I. Bhakti movement was not only about religion, but also about how society should be organized.
- II. It broke the boundaries of caste in Hindu society and tried to make it more equitable. Bhakti saints were from all castes and they tried to make caste irrelevant.
- III. It encouraged universal brotherhood and communal harmony and brought together people from various castes and creeds including from Islam. Kabir’s belief in the unity of God led both Hindus and Muslims to become his disciples.
- IV. For example – through the concept of ‘Langar’ or common kitchen, the sikh gurus emphasized on the equality of all in society
- V. Marathi saints even took political interest and mobilized Marathas against the Mughal forces and they popularized ideals of local identity and sub-nationalism.

- VI. They advocated social reforms too. They opposed sati and female infanticide. Women were encouraged to join kirtans. Mirabai and Lalla (of Kashmir) composed verses that are popular even today. Akka Mahadevi, Mira, Sakkubai are example from south India are other examples.
- VII. A unique feature of most of the saints is that their works were composed in regional languages and could be sung. They became immensely popular and were handed down orally from generation to generation. It promoted regional languages and hence contributed to the growth of local literature. Thus we find Jnanadeva writing in Marathi, Kabir, Surdas and Tulsidas in Hindi, Shankaradeva popularizing Assamese, Chaitanya and Chandidas spreading their message in Bengali, Mirabai in Hindi and Rajasthani.
- VIII. It made religion accessible to downtrodden, which was earlier hegemony of upper caste Brahmins.

## SUFISM and SILSILAHs

In the early centuries of Islam in around 1200 CE, a group of religious minded people in Persia called Sufis turned to asceticism and mysticism in protest against the growing materialism of the Caliphate as a religious and political institution. Word Sufi is derived from '*suf*' which means coarse wool cloth that such saints wore.

Sufism is a common term used for Islamic mysticism. Their sense of piety, tolerance, sympathy, concept of equality and friendly attitude attracted many Hindus, mostly from lower classes, to Islam.

Features of Sufi movement –

- I. They sought union with God much as a lover seeks his beloved with a disregard for the world.
- II. They had dual purpose – self development and service of humanity.
- III. They didn't promote strict asceticism like Bhakti saints, but discouraged a materialistic outlook while still working for the necessities of life.
- IV. It also played a key role in bringing the Hindu and Muslim communities together.
- V. The Sufis sought an interpretation of the Quran on the basis of their personal experience and rejected the dogmas.
- VI. The Sufis were very liberal in their religious outlook. They believed in the essential unity of all religions.
- VII. The Sufis often rejected the elaborate rituals and codes of behavior demanded by Muslim religious scholars.
- VIII. They took ideas not only from Quran, but also from Hinduism, Buddhism, Christianity etc.
- IX. They preached spirituality through music and doctrines that professed union with God. Their musical gatherings were called '*sama'*.
- X. Like Bhakti saints, '*Pir-Murid*' i.e. Guru-Shishya tradition was central and not rituals.
- XI. Like the Bhakti saint-poets, the Sufis too composed poems expressing their feelings, and a rich literature in prose, including anecdotes and fables, developed around them.

By the 11<sup>th</sup> century Sufism evolved into a well-developed movement with a body of literature on Quranic studies and Sufi practices. Sufi saints such as Moinuddin Chisti, Nizamuddin Auliya, Fariduddin Ganj-e-Shakar were the pioneer Sufis who are still loved, respected and honoured in India.

Ajmer, Nagaur and Ajodhan or Pak Pattan (now in Pakistan) developed as important centers of Sufism. They preached the unity of God and self-surrender unto Him in almost the same way as the votaries of the Bhakti movement did.

Some mystics initiated movements based on a radical interpretation of sufi ideals. Many took to mendicancy and observed celibacy. They ignored rituals and observed extreme forms of asceticism. They were known by different names – **Qalandars**, **Madaris**, **Malangs**, **Haidaris**, etc. Because of their deliberate defiance of the sharia they were often referred to as *be-sharia*, in contrast to the Sufis who complied with it and were called *ba-sharia* and included Chishti, Suhrawardi, Firdawsi, Qadiri and Naqshbandi silsilahs. Thus, silsilahs were divided into two types – *Ba-sharia* and *Be-sharia*.

### **SUFI SILSILAS or ORDERS**

The Sufis were organized into religious orders or silsilahs. These silsilahs were named after their founders such as Chishti, Suhrawardi, Qadri and Naqshbandis. Abul Fazl while writing in the *Ain-i-Akbari* speaks of fourteen silsilahs of the Sufis. Each order had its own *khanqah*, which served as a shelter for the Sufi saints and for destitute, and later developed as a centre of learning. When a Sufi Saint died, his tomb-shrine *dargah* became the centre of devotion for his followers. This encouraged the practice of pilgrimage or *ziyarat* to his grave, particularly on his death anniversary or '*Urs*' (It is an annual gathering to mark the death anniversary of a Sufi, *urs* signifies marriage of his soul and God).

**Chishti order/silsilah** was named after the town of Khwaja Chisht near Heart in central Afghanistan. The Chishti silsila was among the most influential orders. It had a long line of teachers like Khwaja Muinuddin Chishti (founder of Chisti movement in India in 1142 CE and is also called *Garib Nawaz* as he believed that serving mankind was the best form of devotion and therefore he worked amongst the downtrodden) of Ajmer (where there is now his famous Dargah), Qutbuddin Bakhtiar Kaki of Delhi, Baba Farid or Fariddudin Ganj e Shakkar (called so due to his sweet voice) of Punjab (Pak Patan, now in Pakistan), Khwaja Nizamuddin Auliya of Delhi and Bandanawaz Gisudaraz of Gulbarga. Nizamuddin Auliya was a brave and outspoken sufi saint who spoke his mind even to Sultan. Devotees of all descriptions including members of the royalty and nobility, and ordinary people flocked to these khanqahs. A major feature of the Chishti tradition was austerity, including maintaining a distance from worldly power. Aamir Khusro was also a follower of Nizamuddin Aulia who established Chisti silsilah in Delhi.

**Satari Silsila** was founded by Mohammad Ghaus of Gwalior and it laid emphasis on Yogic exercises as the basis of Sufism.

**Suhrawardi Silsilah** was founded by Sheikh Shihabuddin Suhrawardi. It was established in India by Sheikh Bahauddin Zakariya (1182-1262). He set up a leading khanqah in Multan, which was visited by rulers, high government officials and rich merchants. Sheikh Bahauddin Zakariya openly took Iltutmish's side in his struggle against Qabacha and received from him the title *Shaikhul Islam* (Leader of Islam). It must be noted that unlike the Chishti saints, the Suhrawardis

maintained close contacts with the state. They accepted gifts, jagirs and even government posts. The Suhrawardi silsilah was firmly established in Punjab and Sind.

**Quadri Silsilah** was similar to Suharwardi, but emphasized on music. Dara Shikoh was one of followers of it.

**Firdausi Silsilah** was another silsila which expounded that hunger is the root cause of trouble.

Contribution of Sufis –

- I. The interaction between early Bhakti and Sufi ideas laid the foundation for more liberal movements of the 15<sup>th</sup> century. They called for religious unity and according to them, all human beings are children of one god irrespective of different religions.
- II. A notable contribution of the Sufis was their service to the poorer and downtrodden sections of society. While the Sultan and ulema often remained aloof from the day to day problems of the people, the Sufi saints maintained close contact with the common people. Nizamuddin Auliya was famous for distributing gifts amongst the needy irrespective of religion or caste. It is said that he did not rest till he had heard every visitor at the khanqah.
- III. Like the Bhakti saints, the Sufi saints contributed greatly to the growth of a rich regional literature. Most of the Sufi saints were poets who chose to write in local languages. Baba Farid recommended the use of Punjabi for religious writings. The most notable writer of this period was Amir Khusrau (1252-1325) the follower of Nizamuddin Auliya who wrote in Hindavi. Syed Gesu Daraz was the first writer of Deccani Hindi.
- IV. The Sufi movement encouraged equality and brotherhood. In fact, The Islamic emphasis upon equality was respected far more by the Sufis than by the ulema. Even today, Dargahs of Sufi saints are visited by both Hindus and Muslims and people from all castes.

## OTHER RELIGIOUS TRADITIONS, BHAKTI, PHILOSOPHY, PRINCIPLES and ORGANISATIONS

### AJIVIKA

Ajeevika, an ascetic sect that emerged in India about the same time as Buddhism and Jainism and that lasted until the 14th century. It was founded by **Goshala Maskariputra**, a friend of Mahavira, the 24th Tirthankara.

Basic premise of this school was ‘Niyati’ or destiny. So, Ajivikas were fatalists and adhered to inaction as according to them everything is pre-determined. Ashoka built Lomus caves in Barbar Hilla near Bodh Gaya, Bihar for them.

### CARVAKA or LOKAYATA or BRAHSPATYA PHILOSOPHY

It is one of the earliest schools of philosophies and **Brihaspati** and/or Charvaka is supposed to be the founder. The word Carvaka means ‘sweet/agreeable talkers’.

This philosophy is even more materialistic and according to it, what cannot be recognised by the senses of humans doesn't exist and hence god also doesn't exist. According to Charvaka there is no other world. Hence, death is the end of humans and pleasure the ultimate object in life. Charvaka recognizes no existence other than this material world. It doesn't believe in atma, parmatma or transmigration. Since God, soul, and heaven, cannot be perceived, they are not recognized by Charvakas. Out of the five elements earth, water, fire, air and ether, the Charvakas do not recognize ether as it is not known through perception. The whole universe according to them is thus consisted of four elements.

This school is also called *Lokayatta* which means prevalence of world. Kautilya's Arthashastra refers to only 3 philosophies – Samkhya, Yoga and Lokayata. Due to its rejection of traditional doctrines of Hinduism, it is also known as a heterodox or *naastik* school.

#### **ANTAYAJAS**

Antayajas were a class of people living outside the town, as they were considered untouchables. The synonym Chandala has also been used for them. They were considered even lower than the sudras and outside Chaturvarna system.

#### **DIN-e-ILAHI**

It was a monistic religion that was propounded by Akbar. It was based on 10 virtues and concept of Sulah-e-kul or universal harmony.

#### **PASHUPATA**

Pashupata Shaivism was one of the main Shaivite schools. The Pashupatas are the oldest named Shaivite group.

The Pasupata doctrine gave rise to two extreme schools, the Kalamukha and the Kapalika, known as *Atimargika* (schools away from the path), as well as a moderate sect, the Saivas (also called the Siddhanta school), which developed into modern Saivism.

#### **VAJRAYANA**

It is also known as Tantric Buddhism and it grew out of infusion of Tribal ideas. According to Vajrayana scriptures Vajrayana refers to one of three vehicles or routes to enlightenment, the other two being the Hinayana and Mahayana. It also has a new goddess – *Tara*. A new form of painting is also associated with it which is called '*Thanka painting*'. Its main scriptures are called *Tantras*.

# ARCHITECTURE & SCULPTURES

## ARCHITECTURAL FORMS

Broadly architecture has three forms in India – **Rock Cut Caves**, **Rock Cut Temples** etc and **Structured Temples/Buildings** made of stone, mortar etc.

### ROCK CUT ARCHITECTURE

It includes both caves and other architecture. Rock cut architecture flourished in India due to presence of a large number of hills and mountains.

In India this type of architecture style was used in building of temples.

The Rock Shelters of Bhimbetka, a World Heritage Site, are the earliest example of Rock Cut cave-architectures. Another example of cave temple architecture are the Badami Cave Temples at Badami, the early Chalukya capital, carved out in the 6<sup>th</sup> century. *Badami shifted from Timber based rock cut cave architecture to stone architecture.*

Another earliest example of rock cut temples is Ajanta temples which were influenced by Buddhist art and temples depict life of Buddha. Later rock-cut cave architecture became more sophisticated as in the Ellora Caves, culminating ultimately in the monolithic Kailash Temple by Rashtrakuta rulers.

The Pallava architects in South started the carving of rock for the creation of monolithic copies of structural temples. Shore temple at Mahabalipuram is also an example of this architectural style. Rock cut caves were also produced by Pandyas as well.

### ROCK CUT CAVE ARCHITECTURE

It progressed in three phases

- I. Buddhist, Jain, Ajivika caves (3<sup>rd</sup> BC to 2<sup>nd</sup> AD) – Kanheri, Nashik, Udaigiri, Barbar
- II. Ajanta, Ellora Cave (5<sup>th</sup> to 7<sup>th</sup> AD), Gupta period
- III. Elephanta, and Mahabalipuram caves (7<sup>th</sup> to 10<sup>th</sup>)

Earliest rock cut caves belonged to Ashokan period Caves of Barbar (which Ashoka made for people of Ajivika sect) and Nagarjuni Hills are such examples in today's Bihar.

Later from 2<sup>nd</sup> century BCE to 2<sup>nd</sup> century CE, cave architecture focussed mainly on Buddhist architecture and cave architecture took shape of viharas and chaityas. Examples included – Kanheri, Bedsa, Karla, Nasik, Bhaja and Ajanta. Buddha was portrayed through certain symbols.

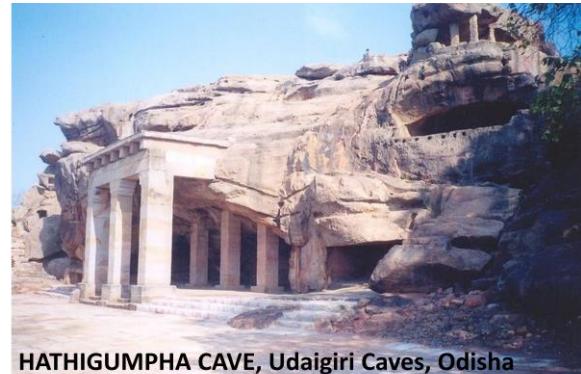
From 5<sup>th</sup> century onwards, timber was eliminated from usage which was earlier used, starting from Badami caves in South. In West and Central India, images of Buddha emerged as dominant subject.

In South, Satvahan kings built many rock cut structure known as Amravati style focusing on Buddhist architecture. They made the largest and most famous artificial caves.

Dravidian architecture has mandpa and ratha as dominant features in Mahabalipuram. Early examples of cave architecture in south is also there of Pandya's times as in case of caves of Tiruchi.

Some of the famous rock cut caves and architecture monuments are –

a. **Barbar and Nagarjuni Caves near Bodh Gaya, Bihar** – They were built during Mauryan rule in around 200 BCE and were donated to Ajivika sect ascetics. They are oldest rock cut caves in India made for religious purpose.



HATHIGUMPHA CAVE, Udaigiri Caves, Odisha

b. **Udaigiri and Khandagiri Caves, Odisha** –

The caves are situated on two adjacent hills, Udayagiri and Khandagiri and these were originally built for Jain monks by Kharvela kings of Kalinga in 200 BCE. The most important of this group is Ranigumpha in Udayagiri which is a double storeyed monastery. These caves also have inscriptions of Khavela kings of which Hathigumpha inscription is the most prominent one. Many elegant statues were also made at Udaigiri of which elephant statues are most prominent.

c. **Nasik Caves or Pandu Leni Caves** – These are

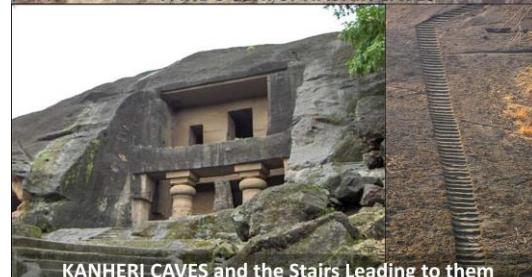
Buddhist caves belonging to Hinayana period carved between the 3rd century BC and the 2nd century AD. Most of the 24 caves which are there are Viharas. The caves were called Pundru which in Pali language means 'yellow ochre color' and Pundru was later deformed into Pandu. They were probably made by The Kshatrapas, The Satavahanas and The Abhirs.



PANDU LENI or NASHIK CAVES

d. **Kanheri Caves, Mumbai** – They are from 2<sup>nd</sup>

Century BCE to 9<sup>th</sup> Century AD and represent both Hinayana and Mahayana Buddhism. There are more than 100 caves. Their main feature is a series of connected stairs and stone seats for monks to sit on. Kanheri comes from the Sanskrit Krishnagiri, which means black mountain which is due to dark basalt rocks from which these caves are



KANHERI CAVES and the Stairs Leading to them



JOGESHWARI CAVES

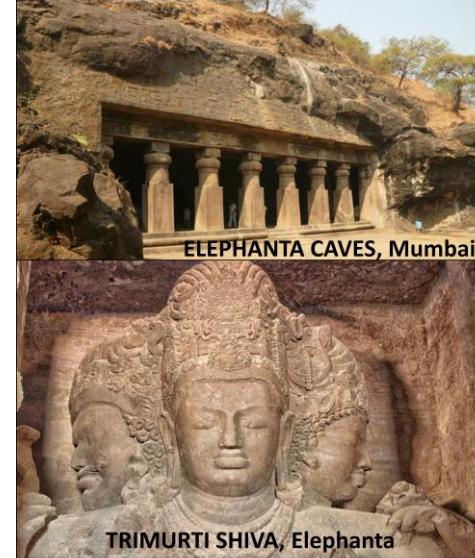
carved out. Most of the caves are used as the Buddhist viharas, meant for living, studying, and meditating. The larger caves were chaityas. Among the various figures that have been carved out, the *Avalokiteshwara* is the most distinctive figure. The large number of viharas at Kanheri demonstrates the well organized establishment of Buddhist monks.

- e. **Jogeshwari Cave, Mumbai** – They are Buddhist and Hindu caves and largely Belong to Mahayana Buddhism. The caves date back to 520 to 550 CE. They are one of the earliest major Hindu cave temple in India. The cave also has purported footprints of goddess Jogeshwari (Yogeshwari), whom the area is named after and also considered as a Kuladevi to some Maharathi people.
- f. **Karla, Bhaja and Bedsa, near Pune** – They are near Mumbai and are Buddhist caves. Karla caves belong to Mahayana Buddhist and have one of biggest Chaityas in India. They house many sculptures like that of elephants, lions etc with beautiful railings. Bhaja Caves are near Pune. They are supposedly built for Buddhist nuns. They are older than Karle caves and perhaps belongs to 2<sup>nd</sup> century BCE and belong to Hinyana sect and stupas and other architecture is very plain. These caves are notable for their indications of the awareness of wooden architecture. Bedsa Caves are also near Pune and are from a period slightly later than Bhaja Caves.
- g. **Ellora and Ajanta Caves, Aurangabad, Maharashtra** – Built by Chalukya and Rashtrakuta rulers from 6<sup>th</sup> to 12<sup>th</sup> century. Ajanta are Buddhist caves and are unique because they have all three forms of art – Paintings/fresco, sculpture and architecture. They have works from Hinyana as well as Mahayana phase of Buddhism. There are total of 29 caves – 15 Viharas and 4 Chaityas. Dying princess is one of the most famous frescos. Ellora Caves are unique as they have caves from three religions – Buddhist, Jain and Brahmnical. Unlike Ajanta, they are not on a perpendicular cliff, but are on the slope of hill. Famous Shiva temple was built by Rashtrakuta rulers and it is one of the largest monolithic structures in the world. Ravan ki Khai is another prominent Hindu cave.
- h. **Eladipattam** – These are Jaina caves in today's Tamilnadu and were used as places to live by Jaina monks. Jaina monks used to do penance at these caves.
- i. **Sittanavasal Caves, Tamilnadu** – They and a lot of other caves were made by Pandyas. Many of them existed earlier also as Jain viharas. Pandyas also built caves around Tiruchi. Caves made during Pandyas were mainly Shaivite and Vaishnavite in nature.
- j. **Udaigiri Caves near Vidhisha, Madhya Pradesh** – They were built during Gupta period in 4<sup>th</sup> – 5<sup>th</sup> century CE. They are Hindu caves. Varah Cave is one of the most famous of the 20 caves. The site also has inscriptions of the Gupta dynasty belonging to the reigns of Chandragupta II and Kumaragupta. The caves also have a reclining statue of



Vishnu and Vishnu as Narshimha as well. (*This Udaigiri should not be confused with other Udaigiris as there are a number of places in India with the same name, the most notable being the mountain called Udayagiri at Rajgir in Bihar and the Udayagiri and Khandagiri Caves in Odisha*).

- k. **Bagh Caves, Madhya Pradesh** – The Bagh Caves are a group of 9 rock-cut monuments, situated in MP. They are rock cut caves having fresco paintings from life of Buddha. They belong to Gupta period period.
- l. **Elephanta Cave, Mumabi** – They got their name from a giant elephant statue at the entrance. They were probably made by Rashtrakutas and with some contribution from Chalukyas as well, though no concrete proof is there about their builders. They are a group of 5<sup>th</sup> – 8<sup>th</sup> century caves and consist of two groups of caves—the first is a large group of five Hindu caves, the second, a smaller group of two Buddhist caves. The caves are hewn from solid basalt rock like many other caves like Kanheri caves. They have many sculptures inside them. Masterpiece is a three faced image of *Trimurti Shiva* which resembles the figure of Shiva made by Rashtrakuta in Kailasha temple at Ellora.
- m. **Undavalli, Andhra** – They are 7<sup>th</sup> century Hindu and Buddhist caves. Main attraction is giant reclining Vishnu figure cut out o single granite rock.
- n. **Badami Caves** – They were made by Chalukyas of Badami and they are Hindu, Buddhist and Jainist caves. They marked the culmination of the rock-cut cave architecture in India. They were carved out of softer soapstone and hence figures in these caves were very elegant.



## HINDU ARCHITECTUAL STYLES – NAGARA, DRAVIDA and VESARA

Shilpshastra defines three types of architectural styles – **Nagara**, **Dravida** and **Vesara**. Today, only temple architecture remains from ancient India, but it doesn't mean that other types of buildings were not constructed. Non-religious buildings were made from perishable materials and hence are not to be found today. Often old houses were destroyed to built new ones, but religious places were not destroyed as they had sacred value.

### NAGARA STYLE OF ARCHITECTURE

This style of architecture is spread throughout the country, but mainly it's associated with northern India. Developed around 5<sup>th</sup> century, the Nagara style is characterized by a beehive shaped tower called a shikhara on a cruciform base, in northern terminology made up of layer upon layer of architectural elements. Some of the best examples of the north Indian style

(Nagara style) of temple architecture are the Khajuraho Group of temples, Sun temple, Konark, Sun temple at Modhera, Gujarat etc.

Within Nagara style also there were many variations.

In Central India – UP, MP, Rajasthan etc – material used was sandstone. Some of the oldest surviving structural temples from the Gupta Period are in Madhya Pradesh – mainly at Udaigiri, near Vidisha and Sanchi. These are relatively modest-looking small shrines each having four pillars that support a small mandapa which look like a simple square porch-like extension before an equally small room that served as the garbhagriha. In UP, Dashavatara temple of 6<sup>th</sup> century represents the next phase in evolution when Shikara became a tall curvilinear structure which is the classical example of nagara style.

In West, in 10<sup>th</sup> century more elaborate styles of Nagara architectures evolved in form of Khajuraho temples. Many other schools in West also emerged including Solanki School.

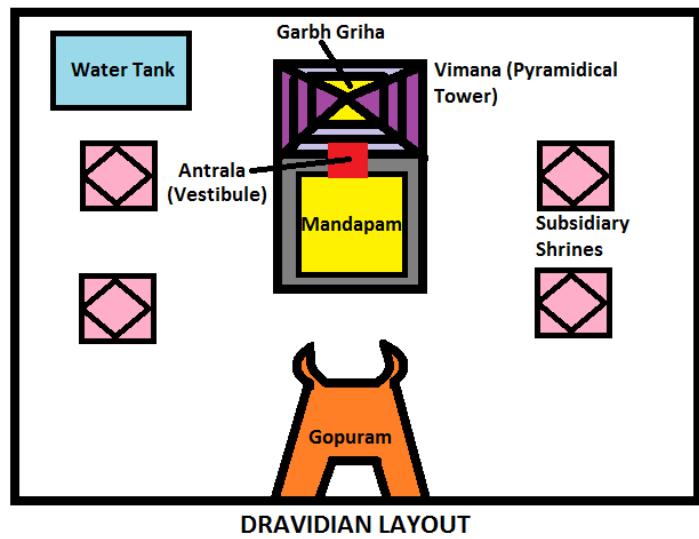
In East – Bengla, Odisha and North-East – as well, variations of Nagara style evolved. Each of these three areas produced distinct types of temples. The history of architecture in the North-East and Bengal is hard to study because a number of ancient buildings in those regions were renovated, and what survives now are later brick or concrete temples at those sites. It appears that terracotta was the main medium of construction till around 7<sup>th</sup> to 8<sup>th</sup> century. In Assam, *Ahom style* developed as a result of mixed influence of Pala School and Burmese art. In Bengal and Bihar, Pala School flourished around 9<sup>th</sup> to 11<sup>th</sup> century CE.

### DRAVIDA ARCHITECTURE or DRAVIDIAN STYLE of ARCHITECTURE

This is mainly related to temple building style of Southern India. Dravidian architecture was a style of architecture that emerged thousands of years ago in Southern part of the Indian subcontinent or South India. It started during Pallavas and reached its pinnacle during Cholas.

They consist primarily of pyramid shaped temples called *Koils* which are dependent on intricate carved stone in order to create a step design consisting of many statues of deities, warriors, kings, and dancers.

*Vimana* or central figure (like Shikhara in North) of Dravida temples is usually smaller because, a temple was improved upon by many a rulers and everyone of them enhanced gopurams by

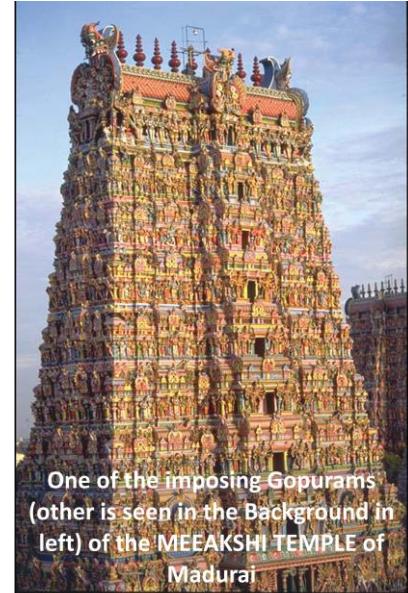


redrawing a new gopuram with a new boundary wall to show his might. This is also the reason that Dravidian temples may even have multiple concentric gopurams and a comparatively smaller central vimanam.

Temples have not only been religious centers, but were also used for administrative activities, controlling vast areas of land and were also centers of education.

Following are notable features of Dravidian style of architecture -

- I. The principal part, the temple itself, is called the *Vimanam*. It is almost always ‘square’ in plan and surmounted by a pyramidal roof of one or more stories; it contains the cell – Sanctum sanctorum or *Grabhgriha* – where the image of the deity or his or her emblem is placed.
- II. The porches or *Mandapams*, which precede the door leading to the central shrine or sanctum sanctorum.
- III. Gate-pyramids, *Gopurams*, which are the principal features in the quadrangular enclosures that surround the more notable temples.
- IV. Pillar halls (*Chaultris* or *Chawadis*) are used for many purposes and are the invariable accompaniments of these temples.
- V. Crowning part is called *shikhara* unlike northern temples in which the whole vertical structure is called shikhara.
- VI. It is common to find a large water reservoir, or a temple tank, These are basically of five different shapes – square, usually called *kuta*, and also *caturasra*; rectangular or *shala* or *ayatasra*; elliptical, called *gaja-prishta* or elephant-backed or also called *vrittayata*, circular or *vritta*; and octagonal or *ashtasra*. These different layouts were so to suit the different nature of different deities. Greatest examples of Dravida architecture are found at Mahabalipuram or Mammapuram, Madurai, Gangaikondacholapuram, Tanjore, Kumbakonam, Kanchipuram and so on.



One of the imposing Gopurams (other is seen in the Background in left) of the MEENAKSHI TEMPLE of Madurai

The Pallavas were one of the ancient South Indian dynasties that were active in the Andhra region from the 2<sup>nd</sup> century CE onwards and moved south to settle in Tamil Nadu and they were the pioneer of this style. Dravidian architecture reached its zenith during the time of Cholas.

#### DRAVIDA vs NAGARA STYLE of ARCHITECTURE

- I. **Location** – According to the Silpasastras, the temples in North India are Nagara style while those situated between the Krishna river and Kanyakumari are Dravida.

- II. **Central Tower** – The Nagara style which developed for the fifth century is characterized by a beehive shaped curvilinear tower (called a *Shikhara*, in northern terminology) made up of layer upon layer of architectural elements and a cruciform ground plan. While Dravida architecture had a pyramidal shaped central tower (called *Vimana* in Dravida style). There can be multiple Shikharas in Nagara style, but in Dravidian style there is only a single Shikhara or Vimana. Usually central tower is crowned in both the styles and in Nagara style, it is called *Kalasha*.
- III. **Gopuram – The Gateway** – The most significant visual difference between the later northern and southern styles are the gateways. In the north the shikhara remains the most prominent element of the temple and the gateway is usually modest or even absent. While in Dravidian style, the Gopurams are very stylized and big in size.
- IV. **Boundary** – Nagara style temples have less emphasis on boundary and is generally absent, while Dravida temples have elaborated boundary. Further, on boundary, the deities of directions, i.e., the *ashtadikpalas* face the eight key directions on the outer walls of the sanctum and/or on the outer walls of a temple.
- V. **Entrance** – While in Nagara style, Ganga and Yamuna rivers are depicted in personified form at the entrance of Garbhagriha or sanctum sanctorum, in Dravida style '*Dwarpalas*' are there on entrance.
- VI. **Tower** – There is always a single tower in Dravida style temple, while there are multiple towers in many of the Nagara style temples as in case of Khajuraho temples.
- VII. **Pedestal** – Nagara style temples are put on a pedestal considerably higher than ground, Dravida style are more or less at ground level.
- VIII. **Deities on the Outside** – Dravida architecture had deities on the outside, while mostly Nagara style temples have deities inside.
- IX. **Ornamental Details** – In Dravida architecture, the details on the outside and inside – in form of carvings, sculptures of deities etc – are so enormous that they often make the architecture itself look insignificant as in case of Madurai temple, Tanjore temple etc.
- X. **Reservoir** – In Dravida style temples, there is usually a reservoir tank also inside temple.
- XI. **Consistency of Architecture** – Since Southern Dravida style was restricted in small area and was less prone to outside influences, its architecture style was more or less consistent over the period, while Nagara style had more variation due to influence of other style such as Greeko Roman, Buddhist, Islamist etc. Nagara temples are classified on the basis of its shikhara style in three types – Rekha Prasada/Deul type shikhara; Phamansa type and Vallabhi type. In Vallabhi type, shikhara has a square base.
- XII. **Material Used** – Hard crystalline rocks like granite typical of the area around Mamallapuram prevented detailed carving and resulted in the shallow reliefs associated with Pallava temples of the seventh and with centuries. Overall, there are a lot of variations in material used across India.



- XIII. **Purpose** – Most of the temples in Nagara style had only religious purpose, but temples in South have not only been religious centers, but were also used for administrative activities, controlling vast areas of land and were also centers of education.
- XIV. **Examples** of Nagara style temples are Khajuraho temples, Sun Konark, Jagannath temple, Vishnu Temple at Deogarh, Varah Temple at Eran. The finest examples of Dravidian style (south Indian style) are temples of Tanjore, Madurai, Mahabalipuram and Kanchipuram.

#### **VESARA or CHALUKYA or KARNATAK STYLE**

Vesara is a type of Indian architecture primarily used in temples. The two other prominent styles are Dravida and Nagara. Vesara is a combination of these two temple styles which existed in Deccan. *In the border areas between the two major styles*, particularly in the modern states of Karnataka and Andhra Pradesh, there was a good deal of stylistic overlap as well as several distinctive architectural features.

*Chalukyas* of Badami can be said to have laid the foundation of this style which was later taken forward by *the Hoysalas* who built temples at Belur, Halebidu and Somnathpura. Generally, pillars, door frames and ceilings are intricately carved in both the styles.

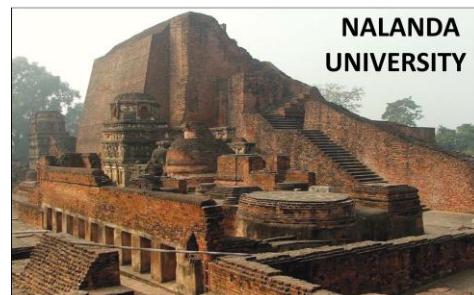
### **BUDDHIST ARCHITECTURE – A BRIEF HISTORY**

Fortified cities with stupas, viharas, and temples were constructed during the **Maurya Empire** (321–185 BCE). Buddhism and Jainism introduced the art of rock-cut caves. The caves were cut out of solid rocks and were in two parts, one called the hall of worship or *Chaitya* and the other the monastery for living of monks or *Vihara*.

Wooden architecture was popular in the earlier phases of rock cut architecture. The earliest viharas were made of wood, and then of brick. Guardrails – consisting of posts, crossbars, and a coping – became a feature of safety surrounding a stupa.

The Indian gateway archs, the torana, reached East Asia with the spread of Buddhism. Buddhist architecture blended with Roman architecture and Hellenistic architecture to give rise to unique blends – such as the Greco-Buddhist school during the time of **Kushanas**.

**Sunga and Satavahana rulers** (around 1<sup>st</sup> century BCE) also patronized Buddhist art and architecture. It is visible in the Bharhut stupa, stupas around Sanchi (originally commissioned by Ashoka, but later repaired by Sunga and other), Amravati etc. This mainly involved stonework along the railings. Their



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works includes small terracotta images, larger stone sculptures, and architectural monuments such as the Chaitya at Bhaja Caves.

During **Gupta period** also many Buddhist shrines and sculptures were made. In East, post-Gupta, **Pala kingdom** promoted Buddhist architecture starting from 8<sup>th</sup> century, while in West many Rajput kingdoms came up.

**Bodh Gaya** is one of the most important Buddhist centers in India with Mahabodhi Temple as prime attraction and it is a brick temple. The first shrine is said to have been made by Mauryan King Ashoka, the Vedika was added in post-Mauryan time and later additions were done by Pala rulers in 8<sup>th</sup> century. The design of the Mahabodhi temple is neither dravida nor nagara. It is narrow like a nagara temple, but it rises without curving, like a dravida one.

**Nalanda** is another example of Buddhist architecture and it was a Mahavihara as it housed many Viharas. Today, only a small portion of this ancient learning centre has been excavated as most of it lies buried under the existing human settlements. Most of the information about Nalanda is based on the records of Xuan Zang or 'Hsuan-tsang' which states that the foundation of a monastery was laid during Gupta rule by Kumargupta I in the 5<sup>th</sup> century CE and this was carried forward by the later monarchs before it was destroyed by Bakhtiyar Khilji and as a result Buddhists in India also migrated to East Asian countries. There is evidence that all three Buddhist doctrines – Theravada, Mahayana and Vajrayana – were taught here and monks made their way to Nalanda from China, Tibet and Central Asia in the north, and Sri Lanka, Thailand, Burma etc. Monks and pilgrims took back small sculptures and illustrated manuscripts from here to their own countries and it had a decisive impact on the arts of all Buddhist countries in Asia. The sculptural art of Nalanda, in stucco (a type of plaster), stone and bronze, and was a direct offshoot the Gupta Buddhist art of Sarnath and it later infused local elements to emerge as a unique style of its own leading to the formation of the '**Nalanda school of sculpture**'. The characteristic features of Nalanda art, distinguished by its consistently high quality of workmanship, are that the precisely executed sculptures have an ordered appearance with little effect of crowding. Sculptures are also usually not flat in relief but are depicted in three-dimensional forms. The back slabs of the sculptures are detailed and the ornate delicate. The Nalanda bronzes, dating between the 7<sup>th</sup> and 8<sup>th</sup> centuries to approximately the 12<sup>th</sup> century outnumber the discovery of metal images from all other sites of eastern India and constitute a large body of Pala Period metal sculptures. Like their stone counterparts, the bronzes initially relied heavily on Sarnath and Mathura Gupta traditions. The Nalanda sculptures initially depicted Buddhist deities of the Mahayana tradition (like Buddha and Bodhisattvas and other deities), but when Nalanda became important center of Vajrayana Buddhism in 12<sup>th</sup> century, it was dominated by Vajrayana deities such as Vajrasharada (a form of Saraswati) Khasarpana, Avalokiteshvara, etc. Depictions of *crowned Buddhas* also occur commonly only after the tenth century. Buddhist monasteries like Nalanda, thus, were prolific centres of art production that had a decisive impact on the arts of all Buddhist countries in Asia.

**Odisha** also witnessed growth of many Buddhist monasteries like Ratnagiri and port-town of Nagapattinam was also a major Buddhist centre right until the Chola Period. One of the reasons for this must have been its importance in trade with Sri Lanka where large numbers of Buddhists still live.

**Laddakh Art** also developed influenced initially by Kushan art and later infused local elements. This architectural style profusely uses wooden elements and is influenced by Tibetan architecture. In painting also a new style called '*Thanka*' painting evolved.

## CAVE ARCHITECTURE

### Evolution of Buddhist Cave Architecture

- I. It began with the construction of **Lomarishi and Sudama caves** in Barabar Hills by Asoka. These were *simple caves* and the *cave ran parallel to the rock face after entry*. There was one large rectangular room followed by a smaller circular room.
- II. The second stage (100 BC) showed up at **Konditve**. The cave *was cut perpendicular to the rock face* and the inner room now contained a stupa and a circumambulatory path around it.
- III. The next stage was when *rows of pillars* were built parallel to the walls creating a circumambulatory passage right after entering. The central roof was high, vaulted and side roof was low and half-vaulted. **Bhaja, Pitalkhora, Bedsa** caves are examples. Sometimes cells, rock cut *beds were cut around the central hall*. An example is Bedsa caves.
- IV. During the *Kshatrap-Satvahna kings*, caves got royal patronage and became *more elaborate and ornamented*. The basic features of previous phase continued. A variety of *mithun* couples were carved on the gates, the pillars came to have elaborate capitals, the side roof became flat. Multi-storied caves came up. Double storied viharas came up at Karle and triple storied at **Ajanta**. Other examples are **Nasik caves, Junnar, Kanheri caves, Pitalkhora**.

### Jaina Caves vs Buddhist Caves –

- I. Jaina caves were cut in *sandstone* which is easy to cut but not good for sculpting. But Buddhist caves were cut into *hard rocks* and were better for sculpting.
- II. The Jaina caves had *no congregation halls or rock cut shrines*. Later, however, some cells were enlarged into shrines. The Buddhist caves on the other hand had clear halls and the shrine area.
- III. The Jaina caves were *simple and reflected the asceticism of jina monks*. The cells were tiny (not tall enough to stand, not long enough to stretch while sleeping, small entrances so as to bend very low). The only luxury was occasional shelves cut into rocks and sloping floor acting as a pillow but actually designed to keep of water from accumulating. Only the outer portions were carved sometimes. The Buddhist caves on the other hand were an elaborate and spacious affair.
- IV. In terms of similarities, the sculptures use similar motifs like animals, plants. The honeysuckle style is similar too. Examples of such caves are Khandgiri and Udaigiri in Puri.

## STUPA

The word stupa means a mound. While there are several kinds of stupas, round and tall, big and small, these have certain common features. Generally, there is a small box placed at the centre or heart of the stupa. This may contain bodily remains (such as teeth, bone or ashes) of the Buddha or his followers, or things they used, as well as precious stones, and coins. Maximum numbers of Stupa were built by Maurya kings – more than 80, 000 of them. Sunga kings also built and refurbished the old ones.

### General features of a stupa

- I. Harmika – It is built on the top of the oval shaped stupa.
- II. Medhi – It is an elevated circular path around the stupa used for Pradakshina
- III. Torana – It is the Gateway to the stupa. Sculptures can be seen on both Toranas and Medhi.
- IV. Vedica – It is a railing meant for the protection of the holy place.
- V. Chatras – They are umbrella like structures on top of a Stupa and are three in number representing ‘Tri-ratnas’ of Buddhism viz – Buddha the enlightened one, Dham or doctrine and Sangha or order.
- VI. Pradakshina Path – Often, a path, known as the pradakshina patha, was laid around the stupa. This was surrounded with railings. Entrance to the path was through gateways. Both railings and gateways were often decorated with sculpture. Surface of the hemispherical body of Stupa was built with bricks and inner side had thick layer of plaster.

Famous stupas are – Sanchi stupa by Maurya and later Sunga rulers, Bharhut (MP) constructed by Sunga rulers and Amravati Stupa by Satvahanas. Nagarjunkonda is another place that is famous for Buddhist architecture.

**Bharhut** Stupa was probably originally made by Mauryas in 300 BCE, but was later improved by later rulers like Sunga in 100 AD. Sungas added exquisitely carved railing around the Stupa which depicts scenes from Jataka. Relief in Bharhut is provided with inscriptions also which is not found in later stupas. Though art made progress over simple art of Mauryas, figures are too crowded and relief is low. Yaksha and Yakshi are recurring themes. Queen Mahamaya’s Dream is also shown. Queen Mahamaya, mother of Buddha has a dream of him on the night of his conception. She had a dream that a young white elephant entered into her womb, after which she became pregnant.

**Sanchi Stupa** was initially built by Mauryan kings, was later refurbished by other kings like Sunga kings who added Pradakshinapath, railing etc. It is a stylistic progression over Bharhut and relief is high in carvings than those in Bharhut. Earlier it has representation of Buddha only in symbolic form, as original Buddhism has, later Jatak tales and imagery of Buddha were also added. There are guardian images on pillars and Shalbhanjika i.e. a lady holding a branch of tree are prominent features of the sculpture work. Neither at Bharhut nor at Sanchi was Buddha depicted in Human form, it was only during Kushana period in 100 CE that he was depicted in human form.

**Amaravati** in Andhra Pradesh is a place where a magnificent stupa once existed. Amravati has a '*Mahacahiatiya*' and many sculptures. The Amaravati School developed under the patronage of the Satavahanas of the Andhra region.

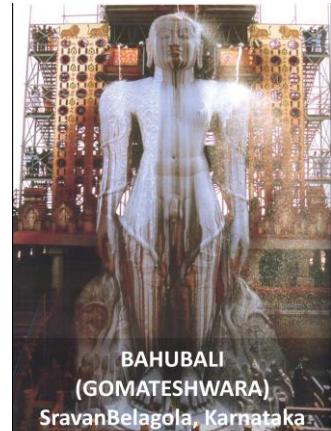
## JAIN ARCHITECTURE – A BRIEF HISTORY

Jainas were prolific temple builders like the Hindus, and their sacred shrines and pilgrimage spots are to be found across the length and breadth of India except in the hills.

The oldest Jain pilgrimage sites are to be found in **Bihar** dating back to **Mauryan** times.

Udaigiri and Khandagiri caves are also old Jain sites which were built in 2<sup>nd</sup> century BCE by Kharvela kings.

In the **Deccan**, some of the most architecturally important Jain sites can be found in Ellora and Aihole. Karnataka also have Jain architectures around Sharavangbelagola. Here the statue of Lord Bahubali/Gomateshwara is the largest monolithic freestanding statue of the world. Jain architecture has an origin in its own style which is considered as more Turanian. The main feature of Jain buildings is the horizontal archway. Sittanavasal caves are also examples of old Jain paintings and architecture.



BAHUBALI  
(GOMATESHWARA)  
SravanBelagola, Karnataka

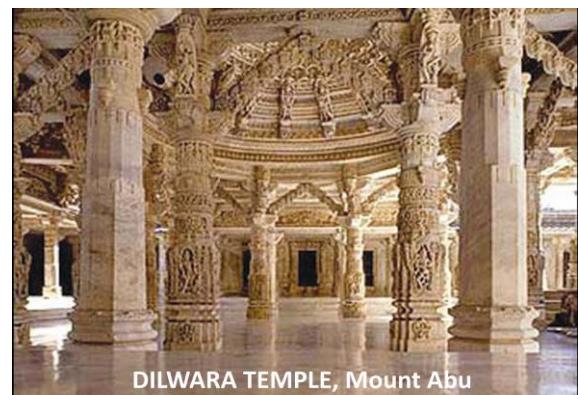
In **Central India**, Deogarh, Khajuraho, Chanderi and Gwalior have some excellent examples and Rajasthan and Gujarat are traditional strongholds.

Mount Abu in Rajasthan is known for the **Dilwara** temple dedicated to Jain tirthankaras. These were built in pure white marble and adorned with exquisite sculpture. These were built under the patronage of Solanki rulers. They are notable for a simplistic exterior in contrast with the exuberant marble interiors with rich sculptural decoration.

The great Jain pilgrimage site in the Shatrunjay hills near **Palitana** in Kathiawar, Gujarat, is imposing with scores of temples clustered together.

Jain sculptures are mainly shown in either Yogic mudra or standing position with symbols of their teerthankars unlike Buddha which is shown in various other positions like reclining also.

North Indian Jaina architecture style – The shikra or tower or the vimana is a common to both Jaina and Hindu architecture in Northern India. The image in a Jain temple is always placed in a square cell and receives its light only from the doorway.



DILWARA TEMPLE, Mount Abu

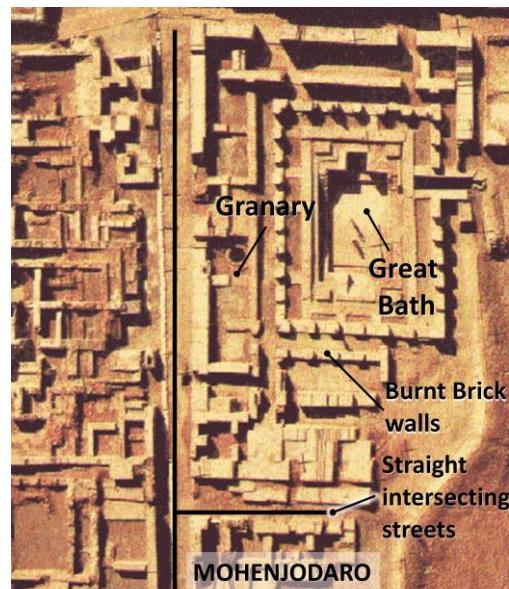
South Indian Jaina architecture style – Jain Architecture in South India is divided into bettus and bastis. The bettus contain images of Gomata Raja. Bastis are ordinary Jaina temples dedicated to the Tirthankars and those at Shravanabelagola are best specimens of Jaina architecture in India. They are of the Dravidian style and the towers are surmounted with a small dome. Jaina temple is always twelve pillared here.

## ARCHITECTURAL CHRONOLOGY

### HARAPPAN, 2,500 BCE

- **Meluhha** is also the name given to Indus region by Mesopotamians
- The most important features of Harappan architecture are their superior town planning skills and cities that have been built on a clear geometric pattern or grid layout
- The Harappan people had constructed mainly three types of buildings
  - dwelling houses, pillared halls and public baths
- Well planned drainage system which was generally covered and underground as well. Street drains were also equipped with manholes. Drainage system of Harappa was more sophisticated than any other civilization and no other civilization has paid so much attention on hygiene as they did.
- Large granaries were found at Harappa and Mohenjodaro.
- All the sites consisted of walled cities which provided security to the people
- Rectangular intersecting roads
- In Egypt dried bricks were used, but in Harappa, burnt bricks were used.
- Most of the cities are divided into citadel – a higher part – and a lower part. Citadels included public buildings including granaries
- Houses made of burnt bricks of uniform sizes
- There are also evidences of big buildings which were perhaps for administrative purposes etc, but there is no proof of temples being built
- Use of stone and wood in buildings also found
- Even double storied houses were there
- Public bath was a common feature – including famous baths like the Great Bath at Mohenjodaro which is significant that most of the houses had private wells and bathrooms.

ARCHITECTURE EVOLUTION	
ANCIENT	Harappan, Mayra (300 BC), Kushan, Gupta, Southern Architecture
MEDIEVAL	Delhi Sultanate (Slave, Khilji, Tuglaq, Lodhi), Mughals and other Provincial styles
MODERN	Indo-Gothic, Neo Roman, Indo-Saracenic etc



- Large granaries were another feature of houses and there are also evidences of large public granaries
- There were some specific features at certain places as well. For example, Lothal had a dooryard

## VEDIC ARCHITECTURE

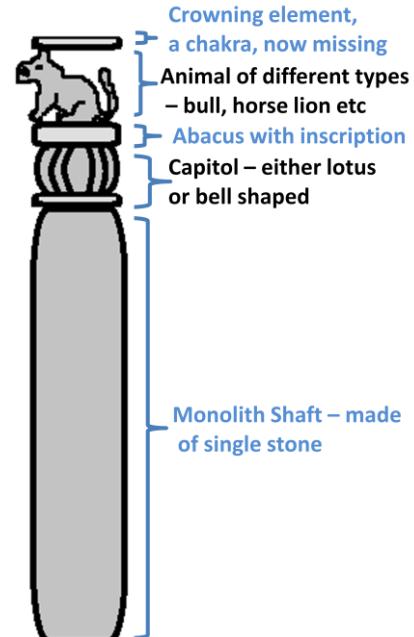
- Vedic Aryans were mainly rural society and homes and other buildings were made of perishable materials like wood or clay bricks (Vedic people didn't use burnt bricks like Harappans, somehow, this knowledge seemed to be lost upon Vedic people) and hence their structures were not very durable like those of Harappan structures.
- The most important feature of the Vedic period was the making of fire altars which soon became an important and integral part of the social and religious life of the people even today. In many Hindu homes and especially in their marriages, these fire altars play an important role even today.

## MAURYAN ARCHITECTURE, 3rd Century BCE

- Mauryan architecture exhibits influence of Greeks as Achamaemenian Empire shared borders with Mauryan Empire as well.
- **Monolithic Pillars and Capitols** and capitols, bell shape of capitol was perhaps influenced by Persian architecture. The monolithic pillar edicts of Asoka with their bell-shaped capitals are somewhat like the victory pillars of the Achaemenian emperors which have been found in Persepolis.
  - In Mauryan pillars shaft is made of monolith stone, while in Achaemenid pillars it is made of multiple sandstone pieces. The Mauryan pillars are rock-cut pillars thus displaying the carver's skills, whereas the Achaemenian pillars are constructed in pieces by a mason.
  - Further, Achaemenian pillars were not independent, but Mauryan pillars were.
  - Mauryan pillars were made up of Chunar sandstone, taken from Bihar.

Pillars were erected to mark victories or were symbols of state. Examples are – Bull capital and Sarnath capital. *Lion capital at Sarnath* (now our national emblem) is the most famous of the capitals. This pillar symbolizes Dharmchakraparabartna or first sermon by Buddha. Capital at Ramparva is another one apart from the ones at Nandangarh, Lauriya etc.

- **Stupas** start during this period with Buddha relics, though there are evidences that they were built during the Vedic period as well. Ashoka is known to have built 84,000 stupas to commemorate various events of Buddha's life. Stupas at Sanchi and Sarnath were started by Mauryans which were later improved by the other rulers. They were made of brick and were simple with little carvings.
- The 'rock cut cave architecture' also made real beginning during Maurya period. Two distinctive features were added by Mauryas – polishing inside the caves and development

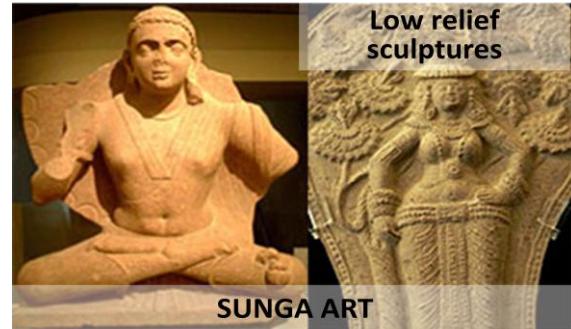


of artistic gateways. **Barabar Hill** near Bodh Gaya contains four caves, namely, *Karan Chaupar*, *Lomas Rishi*, *Sudama* and *Visva Zopri*. Sudama and Lomas Rishi Caves are the earliest examples of rock-cut architecture in India. The Lomash Rishi (with its impressive entrance) and the Sudama caves are examples of such architecture. *Lomash Rishi cave was donated to ascetic of Ajeevika sect*. These caves cut from solid rock were provided by Ashoka for non-Buddhist monks. Other examples include **Nagarjuni Caves**, also near Bodh Gaya in Bihar, which has a group of 3 caves (that were also donated to ascetics of Ajeevika sect).

**The Edicts of Ashoka** are a collection of 33 inscriptions on the Pillars of Ashoka, as well as boulders and cave walls, made by the Emperor Ashoka of the Mauryan dynasty during his reign from 269 BCE to 231 BCE. The Ashokan inscriptions were in local script. Those found in northwest, in the region of Peshawar, are in the Kharoshthi script (derived from Aramaic script used in Iran), near modern Kandhar, the extreme west of empire, these are in Greek and Aramaic, and elsewhere in India these are in the Brahmi script. These inscriptions are dispersed throughout the areas of modern-day Bangladesh, India, Nepal and Pakistan and represent the first tangible evidence of Buddhism. The edicts describe in detail the first wide expansion of Buddhism through the sponsorship of one of the most powerful kings of Indian history. These inscriptions proclaim Ashoka's beliefs in the Buddhist concept of 'dharma' and his efforts to develop the dharma throughout his kingdom. Although Buddhism and the Buddha are mentioned, the edicts focus on social and moral precepts, rather than specific religious practices or the philosophical dimension of Buddhism. *Maski edict* is a minor rock edict of king ashoka was found in 1919, bearing the name of ashoka instead of *Devanampriyadass*. This helped to established the fact the devanampriyadass and ashoka were the name of the same king. This minor Rock-edict is the only edict in which Ashoka refers to himself as the king of Magadha.

- In 'sculptures' also significant progress was made during Mauryan period. Exquisite Yaksha and Yakshini figures sculpted out of stone and terracotta are prime examples of Mauryan art. Mention of Yaksha and Yakshinis – which are divine figures in folk traditions – are found in many lore of Hindus, Jains, Buddhism etc and even mentioned in Dravidian texts like Shilpaddikam (Yaksh figures are found in many Buddhist stupas, all 24 Jain Teerthankaras are associated with Yakshinis). The most well known of these is the Yakshi from Didarganj, Bihar. Most important characteristic of the Mauryan sculptures is their *highly polished surface* which is a marvel even today.
- One of the major features of Mauryan sculpture is the **terracotta images**. Hindu female deities made out of clay have been excavated from Mauryan sites. The forms of the mother goddesses are quite stylish. The sculpture of Sanchi Stupa and the sculpture of **Dhameka Stupa** in Sarnath are other examples.
- In field of pottery also, Mauryas excelled to the peak and their pottery is known as 'Northern Black Polished Ware' in which black color was used with highly lustrous polish. It was a luxury ware and was very mature in its finishing over earlier styles.
- There are no traces of secular or royal buildings made during Mauryan period, but Megasthenes, the Greek ambassador of Selucas Nikator who visited the Mauryan court described Chandragupta Maurya's palace as an excellent architectural achievement. It was a large palace carved out of wood and this was the reason that such buildings couldn't survive.

- Art was primarily oriented to Buddhist themes and Jataka tales.
- **Bharhut** stupa was built by them and they also built highly engraved railing and other parts of **Sanchi** Stupa as well.
- Stupa at Sanchi has upper as well as lower pradakshinapatha or circumambulatory path.
- The sculpture is not in bold relief.
- Both the male and female figures are adorned with a large number of ornaments.
- Drapery is somewhat heavy and not light as is the case with the sculptures of later periods.
- No efforts seem to have been made for expressing emotions and abstract feelings like peace, serenity, temptation, surprise, sobriety etc.
- Normally, the eyeballs are conspicuous by their absence.
- Female figures are seen decorating their headdresses with wreaths and garlands, beads and pieces of cloth.

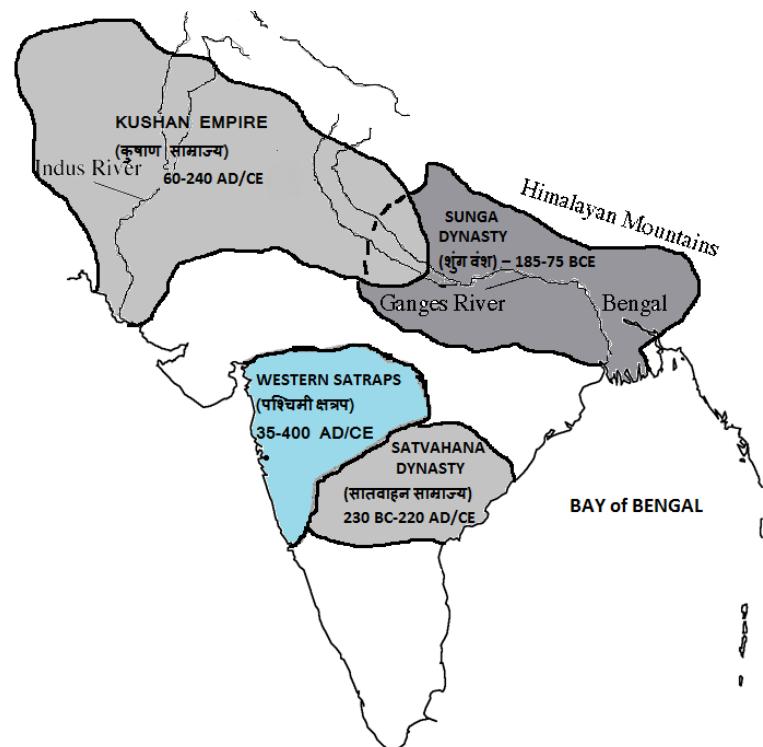


### KUSHAN, 60-240 Century AD

- The emperor himself was a divine authority and Kushan was the first Indian king to issue gold coins at a large scale
- Buddha was first time given a human form during this time
- The Kushans fostered a mixed culture that is best illustrated by the variety of deities – Greco-Roman, Iranian, and Indian – invoked on their coins. At least two major stylistic divisions can be made among artifacts of the period – imperial art of Iranian derivation and Buddhist art of mixed Greco-Roman and Indian sources – mainly Mathura School and Gandhara School. The best examples of the former are gold coins issued during that time.

### GANDHARA SCHOOL of ART

It was here that Buddha was first represented in human form. Sculpture tradition of Gandhara has confluence of Bactria, Parthia and local Gandhara traditions. Thus, the new Gandhara style of art that developed in sculpture was a fusion of Greco-Roman/Hellenistic



and Indian styles from the 1<sup>st</sup> to the 5<sup>th</sup> century. Gandhara art, named after the region of Gandhara now in Pakistan, presents some of the earliest images of the Buddha. The Bamyan Buddha of Afghanistan were also example of the Gandhara School. Taxila, which is also in Pakistan now, was also another important center of Gandhara art. Kanishka, the greatest of the Kushanas was a great patron of art and architecture.

In all the Buddha depicted in the Gandhara Art is shown making four types of hand gestures and this is a remarkable feature in this art. The gestures are as follows:

- I. *Abhayamudra*: Don't fear
- II. *Dhyanamudra*: Meditation
- III. *Dharmachakramudra*: A preaching mudra
- IV. *Bhumisparshamudra*: Touching the earth.

The characteristic features of the Gandhara School of art were –

- I. The subject was Indian
- II. The form of art was foreign.

The Gandhara sculptors made images of Lord Buddha in the Greco-Roman style. The images of Buddha resembled Greek God Apollo. Buddha from the Kushan period has Apollonian faces, their hair is in the Graeco-Roman style and their draperies arranged in the style of a Roman toga.

The Gandhara School is represented in sculptures, stucco, and clay as well as in mural paintings. Grey sandstone is primarily used in Gandhara School of Art. The other materials used were Mud, Lime, Stucco (a type of plaster).

The greatest of all Gandhara stupas as the one erected by Kanishka outside the gates of modern Peshawar.

## MATHURA SCHOOL OF ART

It is the Buddhist art during times of Kushana and it was largely indigenous. The Mathura School of Art was a result of the religious zeal of Brahmanism, Jainism and Buddhism. It was inspired by the early Indian Buddhist arts of Bharhut and Sanchi of MP.

The material used in this school was the spotted red sandstone.

The image of the Buddha from the **Katra mound** belongs to the second century CE is one of the most famous examples of this style. It represents the Buddha with two Bodhisattva attendants which are identified as Padmapani and Vajrapani as one holds a lotus and the other a vajra (thunderbolt). The Buddha is seated in *padmasana* (cross-folded legs) and the right hand is in the *abhayamudra*, raised a little above the shoulder level whereas the left hand is placed on the left thigh.

The Jina image and Indigenous style of Buddha's image was a remarkable feature of Mathura art. The **Sarvatomahadrika** image of 4 Jinas standing back to back also belongs to the Mathura school. The Standing Buddhas of the Sravasti Sarnath and Kausambi also belong to the Mathura School.

Buddha image at Mathura is modeled on the lines of earlier Yaksha images whereas in Gandhara it has Hellenistic features.

The garments of the body are clearly visible and they cover the left shoulder. However, in the second century AD, images got sensual with increased rotundness and became flashier. The extreme fleshiness was reduced by the third century AD and the surface features also got refined. The halo around the head of Buddha was profusely decorated.

Another most famous sculpture is the **headless statue of Kanishka** from Mathura. It shows that, art was now not confined to religious purposes only.

Later this school also imbibed some elements of Gandhara art also.

### MATHURA vs GANDHARA SCHOOL

Both were under the reign of Kushans, still there are some differences –

- Mathura School has more indigenous component. The Buddha image at Mathura is modeled on the lines of earlier Yaksha images whereas in Gandhara it has Hellenistic features.
- Gandhara art is primarily Buddhist art, but Mathura art also deals with subjects from Hinduism (both Vaishnav and Shavite images) and Jainism as well. Images of Vaishnava (mainly Vishnu and his various forms) and Shaiva (mainly the lingas and mukhalingas) faiths are also found at Mathura but Buddhist images are found in larger numbers. Further, the images of Vishnu and Shiva are represented by their *ayudhas* or weapons.
- Location – Gandhara is in today's Pakistan, Mathura is in India
- The expression of calmness is the centre point of attraction of Gandhar Buddha. Gandhar Buddha is primarily spiritual in a serious mood sitting in a 'Yogic' *mudra*, Mathura Buddha is delighted in mood, seated in *Padmasana* and right hand in *Abhyamudra* and left hand on left thigh showing masculinity. Gandhar Buddha is also bearded and bears moustaches, while Mathura Buddha has a shaven face and head. Gandhara Buddha has wavy hair, large forehead with a protuberance on forehead signifying Buddha knows all, while Mathura Buddha. Mathura Buddha is also shown with an ornate halo.
- Mathura tradition, Buddha images have longer ear lobes, thicker lips, wider eyes and prominent nose. In Gandhara images, eyes are

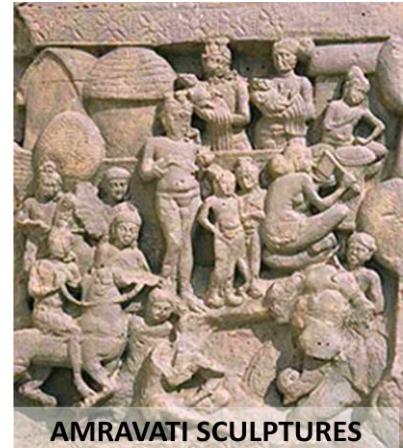


longer; ear lobes shorter and noses sharper and better defined.

- Mathura Buddha is also often shown accompanied by two Bodhisattvas – *Padmapani* holding lotus and *Vajrapani* holding thunderbolt
- Mathura Schools typically used red stone for making the sculptures, while Gandhara sculptures use grey sandstone, stucco (lime plaster).
- Most scholars are believed that Gandhara images of Buddha are earlier to those of Mathura.
- Halo of Mathura Buddha is more elaborately carved.
- Earlier, Mathura Buddha was more fleshy, but later grew slender, probably as a result of confluence of two schools.
- The Mathura school contributed clothes covering the left shoulder with thin muslin, the wheel on the palm, the lotus seat, etc.

#### AMRAVATI or SATVAHANA STYLE, 200 Century BCE to 200 Century AD

- The third type of sculpture art – apart from Gandhara and Mathura – that flourished around the Kushana time was Amaravati School of art in the Andhra Pradesh under patronage of **Satavahanas or Andhra dynasty and later under Vakatakas**.
- This was focused on Buddhist art and architecture and later also on Brahmin art. Stupas and sculptures were central to this art. Amravati Stupa is one of its magnificent examples was also known as Mahachaitya Stupa.
- *Marble was used in this art* and the themes were Buddha's life and Jatakas tales in which Buddha is depicted in human as well as animal form, unlike Kushan art in which figures of Buddha are mainly sculpted. Central characters are human beings, animals and kings, princes and palaces figure prominently.
- Later, Lord Buddha is also depicted in a human form with superhuman qualities. In one of the panels, he is shown as subduing an elephant.
- Nagarjunkonda is another place that is famous for Buddhist architecture which was an offshoot of Amravati school.
- Unlike Kushan art, it was indigenous in nature with no Grecko-Roman influence. Further, unlike Mathura art, it was mainly Buddhist art.
- Sculptures are not individual, but in narrative form in form of panels depicting events from life of Buddha and Jataka tales

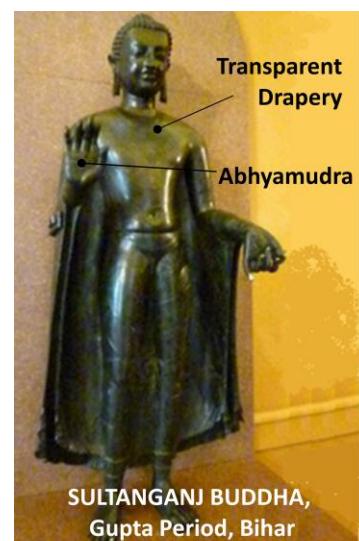
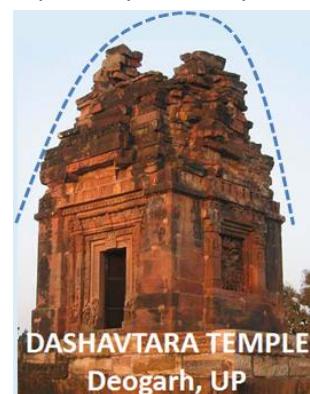


AMRAVATI SCULPTURES

#### GUPTA ARCHITECTURE, 300-550 Century AD

- Gupta period marked the real beginning of **temple architecture** in India and is known as the golden period of Indian art. Hindu subjects became focus of the art for the first time. The Gupta period marks the beginning of the construction of free-standing Hindu temples. For the first time they initiated permanent materials like brick and stone, instead of perishable materials like bamboo, wood etc in temple buildings.

- Gupta temples were durable as they were made out of durable material.
- Bricks temples were started to be made during the Gupta period – *Bhitargaon* near Kanpur, *Bhitari* near Gazipur, *Deogarh* near Jhansi are some examples. The Bhitargaon Temple is a terraced brick building fronted with a terracotta panel. Built in the 6<sup>th</sup> century during the Gupta Empire, it is the oldest remaining terracotta Hindu shrine with a roof and a high Sikhara.
- Temple style during Gupta period evolved in various phases. Earliest temples used to have flat roofs. Later, square temples emerged – such as *Vishnu* and *Varaha* temples at Eran in Vidisha. Example of square temples with pradakshina path include Shiva temple at Bhumara, Madhya Pradesh. They also had a covered ambulatory path and main building was on a raised platform. In third phase most of the earlier features were retained and new features were added – now low curvilinear shikharas were introduced and apart from main shrine, subsidiary shrines were also built and main temple was built on a crucified platform – this style is generally termed as ‘Panchayatan’ style. Examples include Dashavtara temple at Deogarh near Jhansi and Durga temple near Aihole in Karnataka. Later, circular temples with shallow rectangular projections were also made – for example – Maniyar Math at Rajgir.
- Gupta style of temple architecture is also said to have given birth to many sub-styles like – Odisha School (Konark, Lingraja, Jagannath Puri etc), Khajuraho School, Solanki School of Rajasthan and Gujarat etc.
- In UP, *Dashavatara* temple from 6<sup>th</sup> century is there in Deogarh belonging to late Gupta period and due to presence of a curvilinear tall rekha-deol (or rekha-prasada) type shikhara, it is one of the earliest classical examples of Nagara style. This temple is in the panchayatana style of architecture where the main shrine is built on a rectangular plinth with four smaller subsidiary shrines at the four corners (making it a total number of five shrines, hence the name, *panchayatana*). There are three main reliefs of Vishnu on the temple walls – *Sheshashayana* (form of Vishnu where he is shown reclining on the sheshanaga) on the south, *Nara-Narayan* (shows the discussion between the human soul and the eternal divine) on the east and *Gajendramoksha* (is the story of achieving moksha, with an asura shown as an elephant) on the west.
- In many forests of central India also, examples of Gupta art have been found, especially in the Bundelkhand region. These include the one at Bhitargaon in Kanpur district.
- Guptas were tolerant and encouraged other religions also. While early Gupta period Hindu architecture was largely promoted, later Buddhist and Jaina architecture was also promoted. In fact, Buddhist art reached its climax during Gupta period.
- Gupta period is also marked by development of **sculpture** art. Buddhist, Hindu and Jain sculptures were profusely made. A new school called Sarnath School emerged. Cream colored sandstone was used in it. At **Sarnath**, Buddha is shown standing, seating as



well as in other positions as well. Buddha here is shown in calm position smiling and eyes partly closed unlike Gandhar Buddha which is mainly only in seated position and is in somber mood. From Besnagar a relief of Goddess Ganga is found, from Gwalior flying Apsaras are found. From Khoh, Ekmukhi shivlinga has been discovered. Even metal sculptures were developed during this period, for example – **Sultanganj** Buddha. Majority of metal sculptures of Buddha in North are shown in Abhyamudra.

- **Cave architecture and paintings** also reached their zenith – Ajanta caves, Ellora caves, Bagh caves near Bagh river in Madhya Pradesh, Junagarh Caves, Nashik Caves are examples. Junagrah caves have a uniqueness that they have a citadel called '*uparakot*' apart from a lower prayer hall. Nashik Caves are also unique as they are primarily Hinayana Buddhist caves from around 1<sup>st</sup> century AD and Buddha is shown in form of symbols, there are 23 such caves and are termed as '*Pandav Leni*'. There are caves in Mandapeshwar caves also which are the only Brhamanical caves converted to Christian caves and these probably belong to rather post-Gupta period.
- The artistic achievement of the age is also exhibited in the delicate workmanship and the variety of designs shown in different kinds of **Gupta coins**. The general scheme that was followed was to exhibit the portrait of the king on one side of the coin or an appropriate deity.

#### **CHALUKYA ARCHITECTURE, or KARNATAKA ARCHITECTURE 550-1100 Century AD**

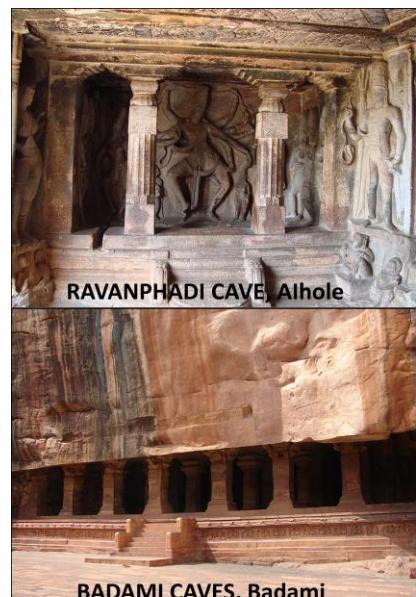
They followed the Vakatakas who themselves folled Satvahanas. Chalukyas included three individual yet related dynasties. The first one was the Badami dynasty who ruled from Vatapi. Then came the Eastern Chalukyas who ruled over Deccan. The Western Chalukyas ruled from Kalyani. Finally, decline of Western Chalukyas led to rise of Hyosalas in 12<sup>th</sup> century. The basic plan of the Western Chalukya style originated from the older Dravida style, many of its features were unique and peculiar to it. The Western Chalukya temples were smaller than those of the early Chalukyas.

Chalukya Art is often taken synonymous with Vesara style; however they had architecture in distinctively Dravidian style as well. It is also known as Karnataka style. It is distinctly different from contemporary western Deccan or Vakataka styles seen at places such as Paunar and Ramtek.

The hybridisation and incorporation of several styles was the hallmark of Chalukyan buildings. Since this style is a hybrid, it retained two major components of the Dravid style – Vimana and Mandapa. Unlike Dravida style, the ambulatory path is not covered in this style.

#### **BADAMI CHALUKYA ARCHITECTURE**

Earliest Chalukyas settled around Badami/Vatapi in Karnataka in around 550 CE in 6<sup>th</sup> century. Chalukya style originated in Aihole and was perfected in Badami and Pattadakal. Temples at Pattadakal are both Hindu and Jain temples. The Chalukya artists experimented with different

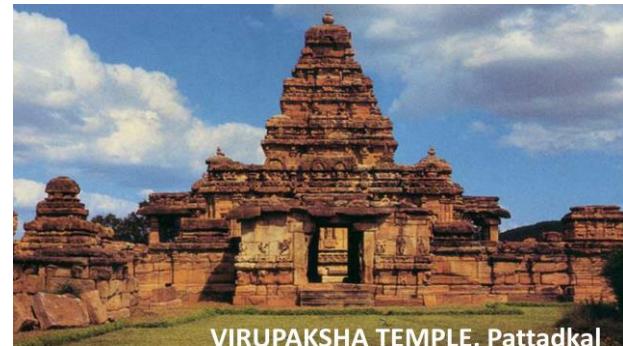


styles, blended the Indo-Aryan Nagara and Dravidian styles, and evolved Chalukya style. Their style includes two types of monuments –

- **The rock cut halls (caves)** – earlier style – They were executed by the early Chalukyas of Badami. Early experiments in rock cut halls were attempted in **Aihole** where they built three cave temples, one each in Vedic, Buddhist and Jaina styles. Aihole is also a place of inscription which mention exploits of King Pulakeshin II. In Ravan Phadi cave at Aihole, there are exquisite sculptures, among which, Natraja is most famous one. Later they refined their style and cut out four marvelous cave temples at **Badami**. Badami cave temples are composed of four caves, all carved out of the soft Badami sandstone on a hill cliff in the late 6th to 7<sup>th</sup> centuries. The temple caves represent different religious sects. Among them, two are dedicated to god Vishnu, one to god Shiva and the fourth is a Jain temple. Each cave has a sanctum sanctorum, a mandapa, a verandah and pillars. The architecture includes structures built in Nagara Style and Dravidian style. The cave temples also bear exquisite carvings, sculptures and beautiful murals.
- **Structural temples** – Earliest examples of the finest structural temples of Badami Chalukyas are located in **Pattadakal**. Of the ten temples in Pattadakal, six are in Dravidian style and four in Rekhanagara style. The **Virupaksha temple** in many ways holds resemblance to the Kailasanatha temple in Kanchipuram which came into existence a few years earlier. Papanath temple is another famous temple at Pattadakal.

Badami Chalukya temples are highly ornate and exquisitely carved. *Chalukya temples are known for their extensive variations and experimental styles*. Their major features and variations are –

- **Virupaksha Temple** and other temples at Pattadkal are made *in Dravida style* with *elements of Kanchipuram and Mahabalipuram temple style*, it has a square pyramidal vimana. This most elaborate of all Chalukyan temples at Pattadakal was made during the reign of Vikramaditya II around 740 CE.
- Eastern Chalukya temples like Mahakuta Temple near Badami and **Swarga Brahma Temple** near Alampur show influence of Odisha and Rajasthan style i.e. Nagara style.
- **Durga Temple** near Aihole shows influence of Buddhist style and reminds one of Chaitya halls and a shikhara like that of Nagara temples.
- **Lad Khan Temple** at Aihole is inspired by wooden roof temples of hills, but made of stone instead of wood.



VIRUPAKSHA TEMPLE, Pattadakal

## EASTERN CHALUKYA ARCHITECTURE

Eastern Chalukyas, or **Chalukyas of Vengi**, were a South Indian dynasty whose kingdom was located in the present day Andhra Pradesh. They ruled from 7<sup>th</sup> century to 12<sup>th</sup> century. Their rule is said as the golden period of Andhra. The Eastern Chalukyas, following the Pallava and Chalukya traditions, developed their own independent style of architecture, which is visible in the **Pancharama** shrines (especially the Draksharama temple) and Biccavolu temples. The Golingeswara temple at **Biccavolu** contains some richly carved out sculptures of deities like Arthnariswara, Siva, Vishnu, Agni, Chamundi and Surya.

### WESTERN CHALUKYA ARCHITECTURE

Western Chalukyas or **Chalukyas of Kalyani** or the last Chalukyas were last in terms of evolution Chalukya dynasty. In 11<sup>th</sup> and 12<sup>th</sup> century and they flourished in area around Tungabhadra river in Karnataka.

Most notable of the many buildings dating from this period are the *Mahadeva Temple* at Itagi in the **Koppal** district, the *Kasivisvesvara Temple* at **Lakkundi** in the **Gadag** district, the *Mallikarjuna Temple* at Kuruvatti in the **Bellary** district and the *Kallesvara Temple* at Bagali in the **Davangere** district. The centre of these architectural developments was the region encompassing the present-day Dharwad district.

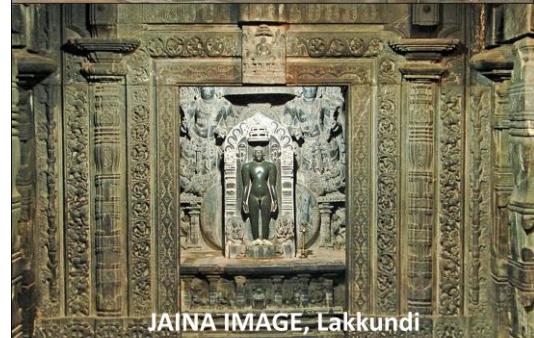
In contrast to the buildings of the early Badami Chalukyas, whose monuments were centered around the areas of Pattadakal, Aihole, and Badami, these Western Chalukya temples are widely dispersed, reflecting a system of local government and decentralisation.

The surviving Western Chalukya monuments are temples built in the Shaiva, Vaishnava, and Jain religious traditions.

Sometimes called the **Gadag style of architecture**, Western Chalukya architecture is considered a precursor to the Hoysala architecture of southern Karnataka.

Chalukyan temples fall into two categories — the first being temples with a common mantapa (a colonnaded hall) and two shrines (known as *dvikuta*), and the second being temples with one mantapa and a single shrine (*ekakuta*).

Often temples are so ornate with the sculptures that architecture is shadowed by it.



Ground plan used in these temple varies and uses hexagonal, octagonal and star shaped base.

The Western Chalukyan architects retained features from both northern and southern styles. However, in the overall arrangement of the main temple and of the subsidiary shrines, they inclined towards the northern style and tended to build one main shrine with four minor shrines, making the structure a panchayatna or five-shrined complex. Chalukyan temples were, almost always, built facing the east.

Legacy of Chalukya architecture was later carried on by Hyoslasas.

#### RASHTRAKUTA, 700-950 Century AD

By about 750 CE, the early western Chalukya control of the Deccan was taken by the Rashtrakutas. Their greatest achievement is the Kailashnath temple at **Ellora**. They also built some temples at **Elephanta**. They gave patronage to both Jaina and Hindu art.

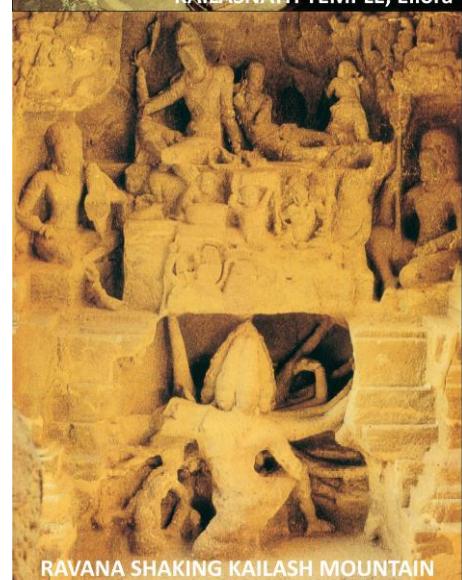
The Rashtrakutas built well-known Jain temples at locations such as Lokapura in Bagalkot district and their loyal feudatory, the Western Ganga Dynasty, built Jain monuments at Shravanabelagola and Kambadahalli.

Their architectural activities can be categorized into three groups –

- I. Ellora and Elephanta – Many Jainist caves were also made apart from Hindu caves at Ellora. Kailasnath temple at Ellora is *said to be a culmination of at least a millennium-long tradition in rock-cut architecture in India* and the huge temple is cut out from a single rock. It is a complete dravida building with a Nandi shrine – since the temple is dedicated to Shiva – a gopuram-like gateway, absence of tall shikharas, surrounding cloisters, subsidiary shrines, staircases and an imposing tower or vimana rising to thirty metres. The sculpture of the Rashtrakuta phase at Ellora is dynamic, the *figures often larger than life-size*, infused with unparalleled grandeur and the most overwhelming energy. Ravana shaking Mount Kailasha sculpture is a masterpiece of this temple and is an epitome of Indian sculpture art.
- II. Around Badami, Aihole and Pattadakal – In Karnataka their most famous temples are the Kashivishvanatha temple and the Jain Narayana temple at Pattadakal.
- III. At Sirval near Gulbarga – Many of these temples were built using a star base.



KAILASNATH TEMPLE, Ellora



RAVANA SHAKING KAILASH MOUNTAIN

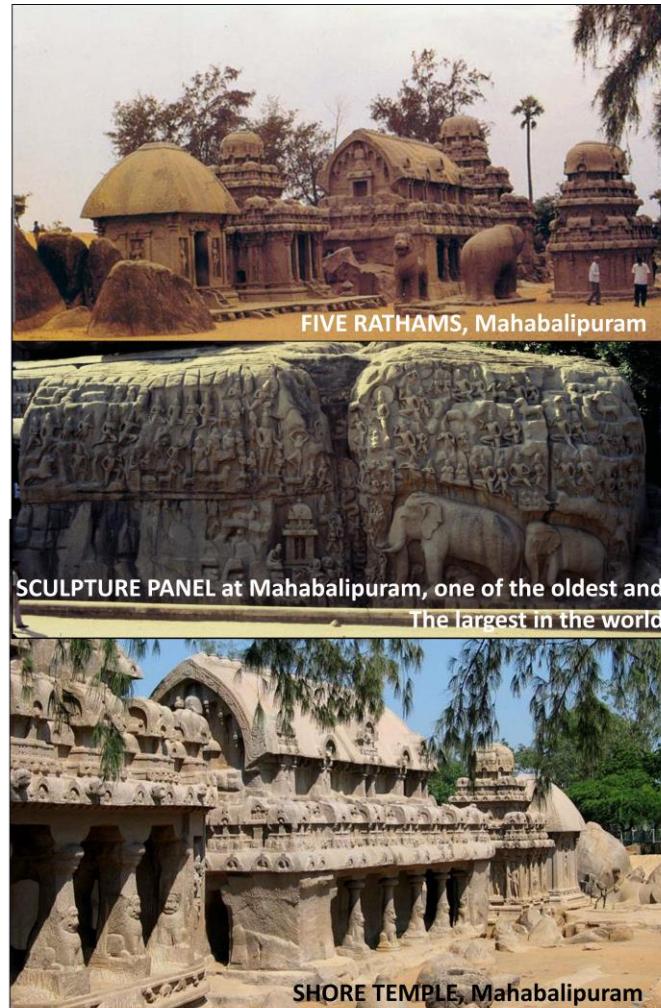
## PALLAVA ART and ARCHITECTURE, 2<sup>nd</sup> – 9<sup>th</sup> Century AD

The Pallavas were one of the ancient South Indian dynasties that were active in the Andhra region from the second century CE onwards and moved south to settle in Tamil Nadu. They were influenced by Amravati architecture. Pallavas were the first recognizable South Indian dynasty which indulged in the pursuit of architectural innovations. The *first seeds of Dravidian temple architecture were possibly sown during this period* which later influenced Chalukyas and other Dravidian dynasties like Cholas also.

Although they were mostly Shaivite, several Vaishnava shrines also survived from their reign and they were also not untouched by the Buddhist tradition that was prevalent in Deccan.

The Pallavas were *instrumental in the transition from rock-cut architecture to stone temples in South*. Their early buildings, it is generally assumed, were rockcut, while the later ones being structural. Three phases of Pallava architecture can be divided as –

- The earliest examples of Pallava constructions are **rock-cut temples** dating from 610–690 CE called ‘*mandapas*’ and later structural temples between 690–900 CE. The early buildings are generally attributed to the reign of Mahendravarman I (also known as *Mamlla* and that why Mahabalipuram is renamed as *Mamllapuram*), a contemporary of the Chalukyan king Pulakesin II of Karnataka. Famous caves are – Durga Cave with figure of Mahishasurmardini, Panchpandava Cave showing Krishna lifting Govradhana. They were made under reign of Mahendravarman.
- Famous **shore temples** in Mahabalipuram are another example of their architecture which were built around in 8<sup>th</sup> century. Five monolithic temples are called ‘*ratham*’ (instead of Mandapam) are now under UNESCO World Heritage List. Biggest is called Dharamraj Ratham and smallest one is called Draupadi Ratham. They were



made under reign of Narsimha Varman II. They have signs of early gopurams as well. A significant part of the temples have been eroded by moisture laden winds over the years. A sculpture panel which is 30 meters long is one of the largest and the oldest in the world which is interpreted differently by different people – arrival of Ganga from celestial space; penance of Arjuna inspired from *Keeratarjunaya* – a work of Bharavi who was an important Pallava poet.

- The Pallavas also built **structural temples** like the Kailashanath and Vaikunthperumal temples at Kanchipuram. The Kailashanath temple is a huge structure with thousands of images and is said to be the ‘largest single work of art ever undertaken in India’.

Early temples were mostly *dedicated to Shiva*. They laid an important cornerstone in Dravidian style of architecture which was followed by Chola during which it reached to its zenith. It can be said that the project Dravidian architecture was initiated by Pallavas, but was closed by Cholas.



## EASTERN ARCHITECTURE

Temple architecture in East has three broad distinct styles in – Assam, Bengal and Odisha or Kalinga.

### PALA ART, 8<sup>th</sup> – 11<sup>th</sup> Century AD

Pala school of Bengal was one influenced by Vajrayana Buddhism in Bengal and Bihar region and architecture and art of Gupta and local traditions as well. Later effect of Gupta style was minimized and it developed its own distinctive style.

Their **architecture** was both Hindu and Buddhist. Architecture had fine finish and figures were much decorated and well polished. The gigantic structures of Vikramshila Vihara, Odantapuri Vihara and Jagaddala Vihara were masterpieces of the Palas. The Pala King Dharamapala had established the *Somapura Mahavihara*, which is largest Buddhist Vihara in the Indian subcontinent (now in Bangladesh). They also established *Vikramshilla university* for study on Vajrayana Buddhism.

Pala also contributed to the Mahabodhi complex in Bodhgaya and enhanced the original shrine which was built by Chandragupta Maurya.

Hindu temples made during this time were known to be in *Vanga* (stood for 'Bangla') Style. **Siddheshwara Mahadev** temple in Burdwan district is one of the famous examples of early Pala style and was similar to Odisha style and has a quite tall shikhara crowned by a large *amalaka* (disk shape). Many of the temples from the 9<sup>th</sup> to the 12<sup>th</sup> century were located at Telkupi in Purulia District as well.

**Sculptures** tradition was influenced by Gupta tradition from Sarnath etc and they were predominantly stone made, but metal sculptures have also been found. But stone sculptures are polished so well that even they appear metal sculptures. The main feature of Pala sculptures is their free flowing movement. Almost all the figures are of similar sizes and were carved out of grayish or white spotted sandstone. Although Buddhist sculptures dominated, sculptures from secular themes and Hindu deities were also made. Image of Hari-Hara from Burdwan is an example.

Apart from stone sculptures, their **terracotta sculptures** were also unique and they were used for decoration of walls. Besides the religious themes several images representing daily life are also to be found on these terracotta plates or plaques.

They also promoted **paintings** which in a way *heralded miniature paintings in East India*. Colors were symbolic and with subdued lines. However, this was not true miniature and was largely a compact form of murals. They were generally made on palm or paper manuscripts. The 10<sup>th</sup> century illustrated Buddhist text, Prajnaparamita, is the earliest known example of painting where a canvas of micro, or miniature size made its debut. They are said to have pioneered miniature school in India which illustrated Vajrayana Buddhism.



#### ODISHA or KALINGA TEMPLES ARCHITECTURE, 8<sup>th</sup> – 13<sup>th</sup> Century AD

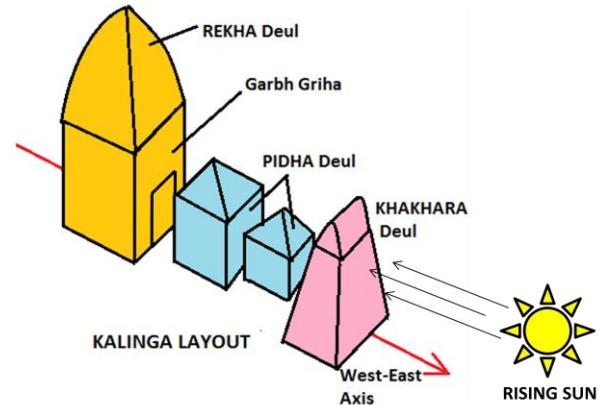
Odisha was a center of religious activity since long and many Ashokan edicts were built there. Jaina caves of 2<sup>nd</sup> century BCE are also found here. Shatruughaneshwara temples of 6<sup>th</sup> century CE are also found belonging to Pashupat Shavivite sect.

In Odisha, temples are built in a sub-style of Nagara in which Shikhara (called *deul* in Odisha) is almost vertical before it curves near the top. Shikhara is preceded by a mandapa (which is called *Jagmohan* or 'dance pavilion' in Odisha). Plan of temple is usually square and there is a

boundary wall as well. Temple gets curved gradually as we go up and is finally crowned by a circular part called '*Mastak*'. Temples are decorated from outside, but are simple from inside.

The main architectural features of Odisha temples are classified in three orders, i.e., *rekha deul*, *pidha deul* and *khakhara deul*. Most of the main temple sites are located in ancient Kalinga – modern Puri District, including Bhubaneswar or ancient Tribhuvanesvara, Puri and Konark.

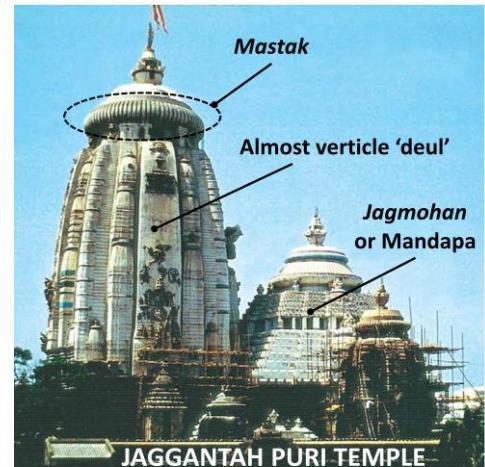
The **Rajarani temple** is an example and was built around 1000 CE in Bhubneshwar. This temple is unique in Indian architecture, because it is believed that this temple led to development of the architecture of other temples of central India, particularly, Khajuraho. It is also known as 'love temple' on account of the erotic carvings of maidens and *mithunas* in the temple.



**Lingaraja Temple** of Bhubneshwara is one of the prominent temples. It is made in Nagara style and has four halls – for offerings, dance, assembly and sanctuary. The present temple was probably built by the rulers of the Somavamshi dynasty as a Shaiva temple but with the arrival of the Vaishnavite **Ganga dynasty**, the temple was remodelled and elements of Vaishnavism were inculcated in it. Thus, the temple deity came to be known of *Harihara* (Hari=Vishnu, Hara=Shiv), a mixed form of Shiva and Vishnu. The consort of Hari Hara is Bhubneshari.

**Sun Temple of Konark** near Puri is also known as Black Pagoda (as the gate is made of black sandstone and first rays of sun enter through these gates) is one of the greatest Hindu temples and was built in 13<sup>th</sup> century. It is set on a higher base. It is said to have the highest shikhara, which crumbled under its own weight in 19<sup>th</sup> century. It resembles the celestial chariot of sun and has rath with wheels which is pulled by horses. It has 12 pairs of wheel (which used to move) drawn by 8 mythological horses of sun god. It was erected by King Narsinmha Dev of Eastern Ganga Dynasty. Scene of loving couples – *mithuns* – is one of the distinctive features of temple.

Jagganath Puri Temple is another fine example of Kalinga Art.



Features of Kalinga temple architecture –

- They are primarily from Nagara style.

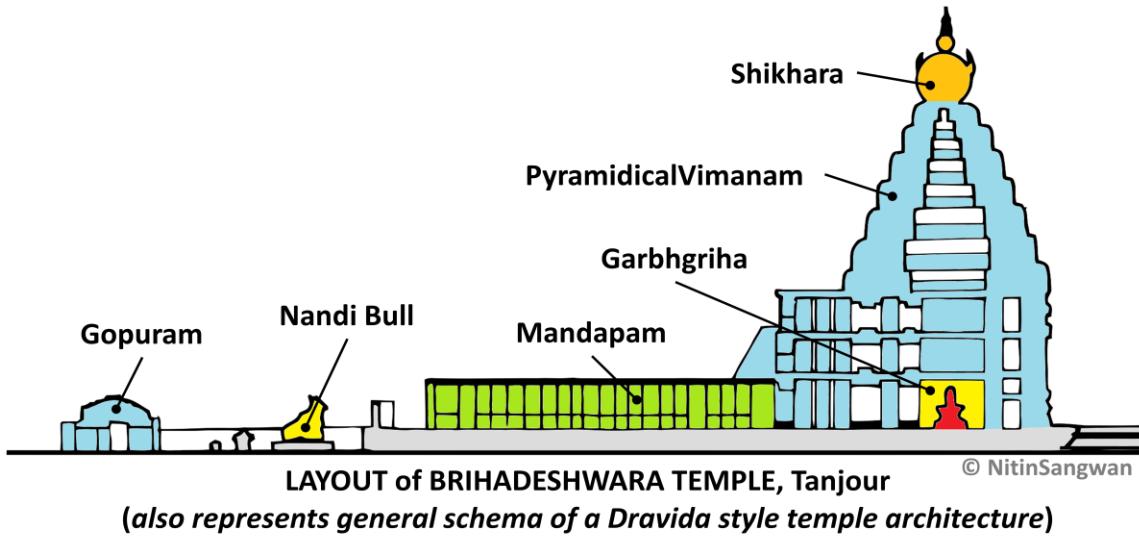
- Later temples of Odisha don't have pillars and the roof is partially supported by Iron girders.
- Usually outer part is highly adorned and inner part is left unadorned.
- Shikharas are called '*Deul*' which is highly vertical before it sharply curved inside and mandapas are called '*Jagmohan*' and temples have an outer boundary wall as well.
- In Odisha are three types of Deula viz. *Rekha Deula*, *Pidha/Bhadra Deula* and *Khakra Deula* (*It is a rectangular building with a truncated pyramid-shaped roof, like the gopuras.*). The Rekha Deula means a shrine with different parts in a line (vimana, hall, entrance etc).
- Ground plan of main temple is square.
- In Odishan style, sanctum, vestibule and assembly halls are usually separate unlike typical Nagara style temples in which they are part of a single structure as in Khajuraho temples.

#### AHOM STYLE, 12<sup>th</sup> – 14<sup>th</sup> Century AD

In Assam, by the twelfth to fourteenth centuries, a distinct regional style developed. The style that came with the migration of the *Tais* from Upper Burma mixed with the dominant Pala style of Bengal and led to the creation of what was later known as the Ahom style (due to patronage by Ahom kings) in and around Guwahati. Kamakhya temple, a Shakti Peeth, is dedicated to Goddess Kamakhya and was built in the seventeenth century.



#### CHOLA ART, 9<sup>th</sup> – 13<sup>th</sup> Century AD



Their architecture was influenced by their predecessors Pallavas. Karikala was the most important ruler of this kingdom. He defeated the combined forces of the Cheras and the Pandays. Cholas emerged as one of the most powerful dynasty in South that ever ruled. Their unique achievements also lie in their conquests across the seas, maintenance of powerful navies. Rajendra Chola is said to have conquered some Indonesian islands as well. They also developed democratic institutions for governance at the village level. The village panchayat called sabha or *ur* had extensive powers, including financial powers, during their times. It was in fact the most remarkable administrative achievement of the Cholas and it is mentioned in **Uttaramerur inscription**.

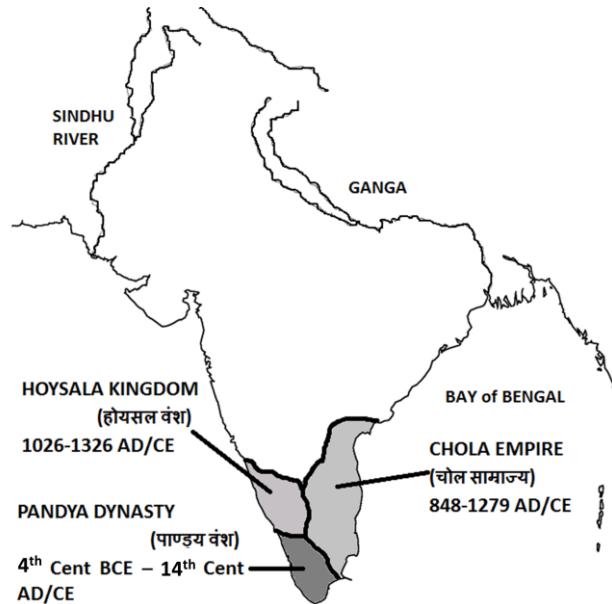
**Nataraja Image** shows Siva in his cosmic dance. In this dance, he creates and destroys the world. There is an oval ring around the original figure of Shiva Nataraja. It represents the cosmic fire he uses to destroy the universe as part of the cycle of destruction and creation. Shiva's third eye represents his cosmic knowledge. The Hindu deity is depicted with multiple arms to illustrate divine power. Shiva Nataraja's four arms each take a different position or hold symbolic objects, showing his strength and constellation of skills. On Shiva's right ear is an earring depicting a makara, a mythical water creature. His left ear is adorned with a circular earring worn by women. The pair represents Shiva's male and female aspects (Ardhnarishwar) – illustrating the cosmic balance of male and female energies. The open palm of Shiva's right hand forms the abhayamudra, or hand gesture, signifying that the worshipper need have no fear. In one hands, he has Damaru, that Shiva beats a rhythm that brings the universe into creation. Nataraja has been shown balancing himself on his right leg and suppressing the *apasmara*, the demon of ignorance or forgetfulness, with the foot of the same leg. At the same time he raises his left leg in bhujangatrasita stance, which represents tirobhava that is kicking away the veil of maya or illusion from the devotee's mind. His left front arm crosses his chest, the hand pointing in 'elephant trunk' position (*gaja hasta*) to his upraised left foot, which signifies liberation.

The Cholas continued the temple building traditions of the Pallava dynasty and elevated the Dravidian temple design to greater heights. Common feature of architecture are – Mandapam, Vimana, Gopura etc. They excelled in all the three areas of art – temple architecture, paintings and sculpture.

Over a hundred important temples of the Chola period are still in good shape and most famous of them are Brihadeshwara temple at Tanjore and temples at Gangaikondacholapuram. They were bigger in scale than anything built by their predecessors, the Pallavas, Chalukyas or Pandyas.

Early temples were not as grand as those of later temples. The Vijayalacholeswaram near Pudukkottai in Tamil Nadu is an example of early architecture. Early temples had a marked Pallava influence.

It was during the middle phase of their rule that the most progress was made under legendary Rajaraj Chola and his son Rajendra Chola. Chola and also Dravida architecture culminated with Brihadeshwara temple and Gangaikondacholapuram temples.



The magnificent Shiva temple of Thanjavur or **Brihadeshwara** or Rajarajeshwara Temple, completed around 1009, is a fitting memorial to the material achievements of the time of Rajaraja. It is the largest and tallest of all Indian temples and its Vimana is of 70 meters height. In this temple, gopurams are still smaller than Vimanas, which was later reversed in other dynasties. The temple is built entirely of granite, interestingly, in a place where there is no source of granite. It is *the world's first complete granite temple*. Monolithic Nandi bull in its court is second largest in India after Lepakshi temple Nandi bull. One of the peculiar features of the temple is that shadow of cupola on its top never falls on ground. An immense Gopuram marks the entrance of the temple. In fact, it is in this temple that one notices for the first time two large gopuras (gateway towers) with an elaborate sculptural work which was conceived along with the temple. Pillared halls and sculptures depicting Bharata's Natyashastra are also unique features of this temple. Fine paintings and murals are also there in temples which depict mythological narratives.

**Gangaikondacholapuram** temple is also similar in architecture as Brihadeshwara temple of Tanjore. But instead of two gopurams, it has only one. The most important difference between the two lies in the introduction of curves in the place of the strong straight lines of the Thanjavur vimana. The pyramidal body is slightly concave in its outline at its angles. In this temple also, there is a Nandi bull in temple compound.

The **Airavateswara temple** at Darasuram near Thanjavur built during the reign of Rajaraja Chola II is an example of later Chola art. Many temples were built in this period as well. This temple

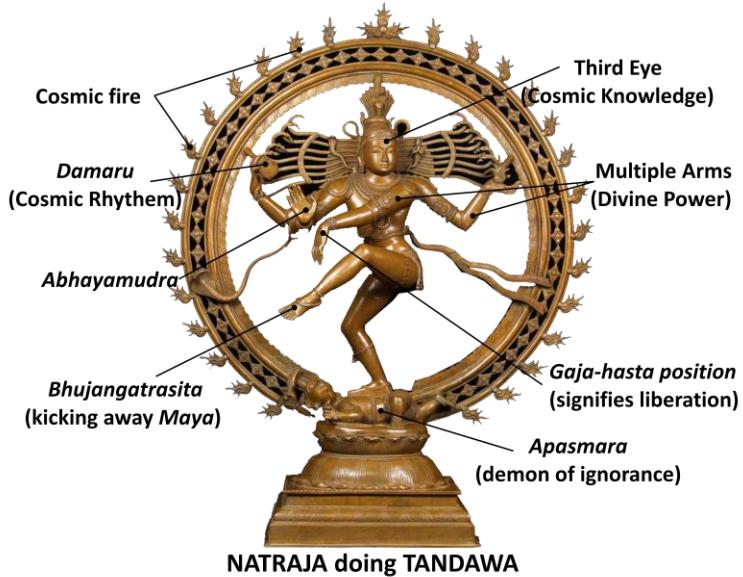
has artistic stone pillars and decorations on its walls. The front mandapam of this temple is in the form of a huge chariot drawn by horses.

Chola period **bronzes** are exquisite forms of art and were created using the lost wax technique. The most famous of all the bronze icons is that of Nataraja. Although bronze casting has a long history in south India, a much larger and a much greater number of bronze sculptures in all sizes ranging from massive to miniature were cast during the Chola period than before, further attesting to the importance of bronze sculpture during this period. The forms of Chola bronzes are very plastic. They are devoid of intricate ornaments and designs in comparison with the subsequent bronzes of the Vijayanagar and Nayaka period.

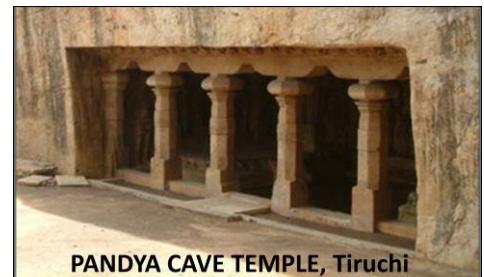
#### PANDYAS, 4<sup>th</sup> Century BCE – 16<sup>th</sup> Century AD

Pandya dynasty was the longest ruling dynasty in Indian history. It is said that the Pandyan Empire was founded by a woman king and she maintained a huge army. Earlier they ruled from a coastal town, but they later shifted their capital to Madurai.

As a result of their long rule, they built both the rock-cut and structural temples. The early rock-cut temples have monolithic vimanas. Such rock cut temples are found in Tirumeyyam in Pudukkottai district, Anaimalai, Sittanavasal, Karaikudi, Kalugumalai, Malaiyadikurichi and Trichy. These temples were mostly constructed for Lord Siva and Vishnu and in fact some of the Jaina cave shrines were also converted to Shaiv or Vaishnav caves. They are mostly located on ancient trade routes. Today they are less explored than Pallava cave temples. The early Pandya cave temples are mostly simple with one cella and a front mandapa. Unlike the Pallava caves, almost all the Pandya caves have the images of Ganapati in one of the niches. These images are luxuriantly carved.



NATRAJA doing TANDAVA



PANDYA CAVE TEMPLE, Tiruchi



MEENAKSHI TEMPLE, Madurai

During the Pandya Dynasty rule, several structural stone temples were also built which had all the features of bigger Dravida temples like vimana, mandapa and sikhara. In the latter period of the Pandya rule development of elegant vimanas with finely sculptured idols and the gopurams or portals of the temples originated. Meenakshi Temple in **Madurai** and Nellaiappar Temple in **Tirunelveli** were built during the reign of the Pandyas. Meekashi temple is the epitome of Pandya architecture. It is dedicated to Parvati, known as Meenakshi, and her consort, Shiva or Sundareswarar. It houses 14 gopurams which were built by different rulers and in fact, the most impressive of the gopurams were built by the Nayakas in 16<sup>th</sup>-17<sup>th</sup> century only. Later gopuras were highly sculpted from outside. It is one of the few temples in Tamil Nadu to have four entrances facing four directions. Ancient Tamil classics mention that the temple was the center of the city and the streets happened to be radiating out like lotus and its petals.

Temples at Chidambaram, Kumbakonam, Srirangam etc are other good examples of the development of Pandya architecture.

A characteristic symbol of their architecture was that they built high outerwalls and gopuram and shrine itself was comparatively smaller.

#### **HYOSALA ARCHITECTURE, 11<sup>th</sup> – 14<sup>th</sup> Century AD**

With the waning of Chola and Pandya power, the Hoysalas of Karnataka grew to prominence in South India and became the most important patrons centred at **Mysore** region in Karnataka. It has considerably *retained many features of Chalukya style* and is another important school of Vesara school. Temples at Belur, Halebid and Somnathpuram are epitome of their art, though around more than 100 temples still remain.

Temple building activities of Hyosalas are rooted in socio-cultural settings. The



transformation of the Karnata temple building tradition reflected religious trends popularized by the Vaishnava and Virashaiva philosophers as well as the growing military prowess of the Hoysala kings who desired to surpass their Western Chalukya overlords in artistic achievement.

Features of architecture –

- Their architectural style, an offshoot of the Western Chalukya style, shows *distinct Dravidian influences*. Hoysla architecture has *minimum northern influence* and dravida influence is marked one.

- The most characteristic feature of these temples is that they grow extremely complex with so many projecting angles emerging from the previously straightforward square temple that the plan of these temples starts looking like a star, and is thus known as a '*stellate*' plan.
- The vimana of the temples is generally plain and square, whereas outside it is profusely decorated. Kalasha on the top of the temple is in shape of a water pot.
- There are generally two *Matapas* – one open and other closed. The *open mantapa* is supported by many lathe turned (circular or bell-shaped) pillars which were sometimes further carved with deep fluting and moulded with decorative motifs like called *salabhanjika* or madanika.
- The star shaped base with the main structure standing on an almost one meter raised platform called '*Jagati*'. The jagati, apart from giving a raised look to the temple, serves as a *pradakshinapatha* or 'circumambulation path' for circumambulation around the temple, as the *garbagriha* (inner sanctum) provides no such feature unlike Dravida style temples which have a covered circumambulatory path.
- Unlike a single inner chamber, there are multiple shrines around a central pillared hall. So, the walls of the temple followed in zig-zag pattern due to a star shaped base.
- In many cases, there are multiple temples within same complex. Depending on the number of shrines (and hence on the number of towers), the temples are classified as ekakuta (one), dvikuta (two), trikuta (three), chatushkuta (four) and panchakuta (five). Most Hoysala temples are ekakuta, dvikuta or trikuta. In temples with multiple shrines, all essential parts are duplicated for symmetry and balance.
- Structure of the temples is relatively dwarf compared to other two styles viz Dravida and Nagara.
- The entrance of the temple is flanked by a pair of large Vaishnavite *dwarapals* and is elaboratively decorated.
- A feature of Hoysala temple architecture is its attention to exquisite detail and skilled craftsmanship. The tower over the temple shrine (vimana) is delicately finished with intricate carvings, showing attention to the ornate and elaborately detailed rather than to a tower form and height.
- Since they were made out of softer *Soapstone*, the artists were able to make intricate carvings. *Salabhanjika*, a common form of Hoysala sculpture, is an old Indian tradition going back to Buddhist sculpture. Sala is the sala tree and bhanjika is the chaste maiden.
- While medieval Indian artisans preferred to remain anonymous, Hoysala artisans signed their works

Three major temples of Hyosala Style are –

- **Belur** – *Chennakesava Temple*
- **Halebid** (capital of Hyosalas) – Dedicated to Natraja/Shiva. The *Hoysaleshvara temple* (Lord of the Hoysalas) at Halebid in Karnataka was built in dark schist stone by the Hoysala king in 1150. The



**MADANIKA on PILLAR, Belur**

Halebid temple is a double building with a large hall for the mandapa to facilitate music and dance. A Nandi pavilion precedes each building. There are hundreds of elephants at the bottom platform of the temple, each of which is in different pose.

- **Somnathpuram – Kesava Temple**

**Sculpture art** of Hoysala is also of finest quality and they have made sculptures of not only deities, but also of many mundane subjects. Due to use of soft soapstone, they are highly intricate in their carvings and projections. Movements in the sculptures are highly fluid. Their workmanship shows an attention paid to precise detail. Every aspect down to a fingernail or toenail is perfected. *Salabhanjika*, a common form of Hoysala sculpture, is an old Indian tradition going back to Buddhist sculpture. Sala is the sala tree and bhanjika is the chaste maiden. *Madanika* were also sculpted and they are seemingly engaged in artistic activities such as music and dance.

### CHANDELA ART or KHAJURAHO STYLE, 10<sup>th</sup> – 11<sup>th</sup> Century AD

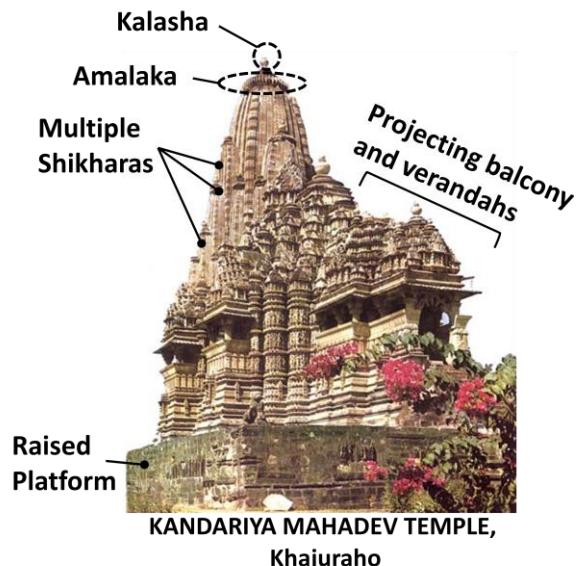
Chandela School is primarily known for Khajuraho temples which are finest example of Nagara style. There were originally 85 temples at Khajuraho, of which 25 remain today.

The Chandela architecture is divided into three groups – west, east and south. The first king who started construction in Khajuraho was Harsha who built the **64 Yogini Temple** in south dedicated to Yoginis – perhaps Tantric deities.

The most notable prince of this dynasty was King Dhanga whose time is known for building the most beautiful Khajuraho Temples of **Parsvanath** and **Vishwanath**. His grandson Vidyadhara built the **Kandariya Mahadev Temple**. Sculptures at Kalinjar fort are also examples of Chandela art.

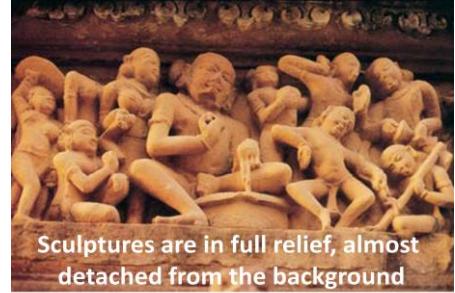
The group of temples at Khajuraho is a strikingly homogenous group. All the temples there were built within a relatively short period.

Kandariya Mahadev temple built around 1000 AD is one of the finest examples of Chandela art. The Kandariya Mahadeva temple is adorned on all sides with celestial nymphs, mithunas and many deities. The Kandariya Mahadev Temple is built on *Panchayatana* style (a temple is a Panchayatana one when the main shrine is surrounded by four subsidiary shrines at four different corners). In fact, this feature is repeated in many other temples of Chandela style, e.g. in **Lakshmanatemple** – grandest of all Khajuraho temples – dedicated to Vishnu which was built in 950 CE. In its layout plan, it is similar to the Kalinga or Oriya/Odisha architecture style.



Main features of these temples are –

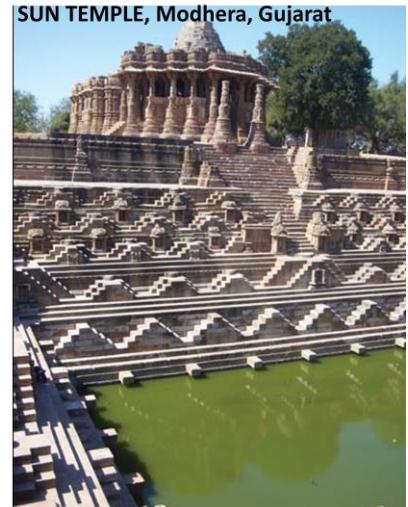
- Main elements included – Garbha Griha, Assembly Hall, Portico or verandah with pillars
- They patronized both Hindu as well as Jaina architecture. There is a Chusath Yogini temple as well which has female deities called ‘yoginis’ and is supposed to be dedicated to Tantric tradition.
- These temples are marked by multiple Shikharas with one main Shikhara.
- Platform is relatively raised one.
- *Panchayatana* is also quite common feature of these temples.
- Shikharas have a crowning disc (called *amalak*) which is unique feature of these temples.
- These temples have no boundary walls like Odisha style.
- These temples have sculptures both outside and inside, in contrast to some other temples like Odisha temples which have sculptures primarily on outsides.
- These temples also have sculptures denoting erotic figures probably taken from Kamasutra and they are generally on outside the temple only.
- Khajuraho’s sculptures are highly stylized with typical features – they are in almost full relief, cut away from the surrounding stone, with sharp noses, prominent chins, long slanting eyes and eyebrows.



Sculptures are in full relief, almost detached from the background

#### **SOLANKI ART, 10<sup>th</sup> – 11<sup>th</sup> Century AD**

The Solankis were a branch of the later Chalukyas. They built both Hindu and Jain temples. Among Jaina temples, Dilwara temples of Mount Abu are the most famous one which are made of white marble. Among the Hindu temples, the Sun temple at Modhera dates back to early eleventh century and was built by Raja Bhimdev I of the Solanki Dynasty in 1026. There is a massive rectangular stepped tank called the surya kund in front of it. Proximity of sacred architecture to a water body such as a tank, a river or a pond has been noticed right from the earliest times. The influence of the woodcarving tradition of Gujarat is evident in the lavish carving and sculpture work. However, the sanctum sanctorum is left plain without any decoration and it has a unique feature as at time of equinox, sun rays fall directly in the central shrine.



**SUN TEMPLE, Modhera, Gujarat**

#### **VIJAYANAGA ART and ARCHITECTURE, 14<sup>th</sup> – 17<sup>th</sup> Century AD**

Vijayanagara was the last Hindu Kingdom of India and hence, it also represents the last major achievements of Hindu architecture in India. Architecturally, Vijayanagara demonstrated the confluence of old Dravidian style – a vibrant combination of the Chalukyan, Hoysalan, Pandyan and Cholan styles – with some *Islamic influence from neighboring Sultanates*.

Temple architecture reached to new heights under the patronage of Krishnadevaraya who is considered the most important Vijayanagara king who gave Vijayanagara style a distinctive identity. Its capital was Vijayanagara or present day **Hampi** and the monuments in and around Hampi are listed as UNESCO World Heritage Sites.

Vijayanagara architecture is characterized by pillared mandapam/halls, impressive gopurams/Rayagopurams etc. In **Hampi** walls, no mortar or cementing agent was used in their construction.

*Vitthalswami temple* of 16<sup>th</sup> century at Hampi is one of the classic examples of Vijayanagara style which took many decades to built.

*Virbhadra Temple* at **Lepakshi** in Andhra is another temple from Vijayanagara style dedicated to lord Shiva. It has in its premises largest monolithic bull of the world. In this Shiva temple, Shiva is surrounded by *musical figures* and hence the hall is called Hall of Dance. Figures in this temple are of low relief which almost give a two dimensional look. Inside the boundary there are two structures – *Kalyan Mandapam* or main hall for primary deity and smaller *Amman Shrine* for consort deity. This is a unique feature of some of the Vijayanagara temples as most of the other temples have a single shrine/mandapam.

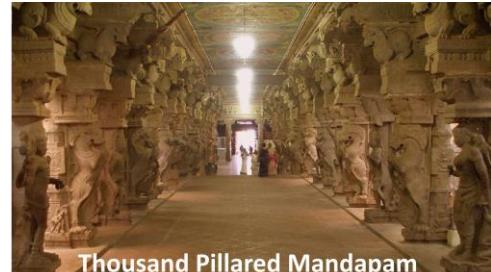
Features of Vijayanagara architecture include –

- Vijayanagara architecture can be broadly classified into religious, courtly and civic architecture.
- Its stylistic hallmark is the ornate pillared *Kalyanamantapa* (marriage hall), *Vasanthamantapa* (open pillared halls) and the *Rayagopuram* (tower).



- Early temples were in Vesara style of Deccan, but later Dravida influence was more pronounced for ritual purposes. The Prasanna Virupaksha temple (underground temple) of Bukka and the Hazare Rama temple of Deva Raya are examples of early Vesara architecture.
- In order to cover the unevenness of the stone used in sculptures, artists employed plaster to give the rough surface a smooth finish and then painted it with lively colours.
- Vijayanagara temples are usually surrounded by a strong enclosure.
- **Monolithic Structures** – One important element of the Vijayanagara style is the carving of large monoliths such as the Nandi bull in Lepakshi. Another element of the huge Ganesha at Hampi, the Gommateshvara (Bahubali) monoliths in Karkala and Venur, and Nandi Bull is the largest monolithic bull in India.
- **Massive Walls And Small Shrines** – Another feature of the temple architecture in this age was the construction of massive walls around the shrine as a safeguard against intruders. Small shrines consist simply of a garbhagriha (sanctum) and a porch.
- **Granite Material** – Artisans used the locally available hard granite instead of softer soapstone that was used by Chalukyas and Hyoslas because of its durability since the kingdom was under constant threat of invasion. Due to use of this material, artistic quality was not very high and relief was relatively lower in sculptures.
- **Gopurams** – Like common features of the Dravida architecture, temples had gopurams, but they were enlarged Gopurams. The term Raya is added to indicate a gopura built by Vijayanagar Rayas and were called *RayaGopuram*.
- **Pillared Structures** – The pillars are the most prominent feature of these temples. Temple pillars often have engravings of charging horses or *Yali* (supernatural horse) – horses standing on hind legs with their fore legs lifted and riders on their backs. The bottom supports of these pillars have engravings of Gods and Goddesses.
- Vijayanagara rulers also introduced secular architecture as in case of Lotus Mahal.

Vijayanagara art also includes **wall-paintings** such as *Dasavathara* (ten Avatars of Vishnu) in the Virupaksha (a form of Shiva) temple at Hampi, the *Shivapurana* paintings (tales of Shiva) at the Virabhadra temple at Lepakshi.



## NAYAKA or MADURAI STYLE, 17<sup>th</sup> Century AD

Nayakas succeeded Vijayanagara Empire.

The major architectural achievements are the shrine at Tiruvannamalai and the Great Temple at Madurai. Other significant architectural wonders included that of the Temple at Rameswaram (famous for its long

corridors) and the Subramanya Temple at Thanjavur District.

Nayak architectural style was characterized by elaborate hundred-and thousand-pillared mandapas, the high gopurams with painted stucco statues – of both gods and demons – on the surface, and long corridors. The immense courtyards surrounding the central shrine of these temples were designed to accommodate the crowds who would gather to see the processions, when the Gods, would be taken from their shrines and displayed to the masses.

Their most famous architectural achievement was in form of **Meenakshi Temple** of Madurai or Sundereswara Temple built by Thirumalai Nayak, dedicated to Parvati and Lord Shiva. It was actually not built by the Nayakas, they only refurbished the temple by building new larger gopurams and other changes in temple.

- It has two shrines one dedicated to Shiva/Sundereswara and other dedicated to his wife parvati/Meenakshi.
- A large water tank in the temple is one of the distinct features of the temple.
- *Parakramas* or roofed ambulatory paths is another distinguishing features of Meenakshi Temple apart from other Dravidian features.
- A thousand pillared Mandapam is another unique feature of this temple.
- This temple is also known for its highly impressive gopuram, which is perhaps more impressive than the temple itself and it totally dwarfs the central shrines.

For all the innovation of its massive but unsystematic plan – including the large gopurams and huge courtyards, the architecture of Madurai, under the Nayak dynasty represented only an exaggeration of already established forms in every detail of its structure, rather than a new development as it is best exemplified by the Meenakshi temple which was a Pandya temple, later modified by Nayakas.

**Tanjore painting**, a major form of classical South Indian painting, originated under the Nayaks of Tanjore around 1600 AD. Renowned for their surface richness, vivid colors, and compact composition, these paintings serve primarily as devotional icons. Hindu gods, goddesses, and saints are the most frequent subjects. Tanjore paintings are usually done on solid wooden planks and were given an embossed look (which gives a three dimensional feel), and the painting was covered with gold foil and finished with dyes to color the figures. In Tanjore paintings, the figures are static and located in the center of the composition inside decorated arches or curtains. Eyes are broad and the outer lines are either brown or red, except for the god Krishna who's eyes are depicted in blue.

## INDO-ISLAMIC ARCHITECTURE

It includes architecture that belongs to Turkish, Iranian, Delhi Sultanate, Deccan Sultanate, Mughals and other Muslim rulers which have exhibited an influence of local architecture as well. Muslim architecture was different because it used bricks, apart from stones, alongwith lime and mortar.

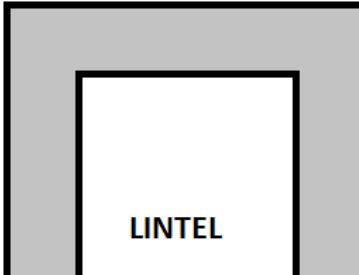
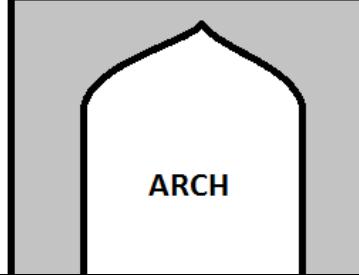
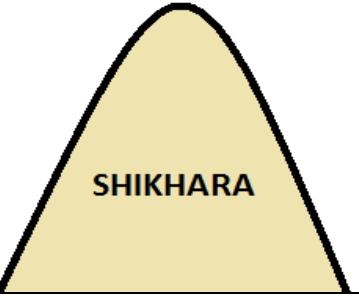
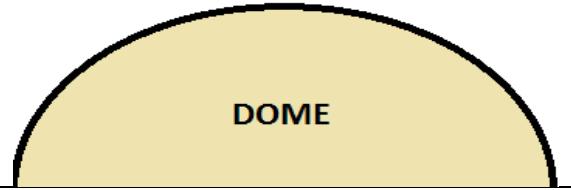
Indo-Islamic architecture is divided into two following broad categories –

- I. **Pre Mughal or Sultanate or Imperial period**
- II. **Mughal architecture** – mainly at Delhi, Agra, and Lahore
- III. **Deccani Style** – mainly architectures of Bijapur, Golconda
- IV. **Provincial Style** – Apart from the major Islamic rulers many provincial styles also gained influence. Architecture of Bengal, Mandu, Bijapur and Jaunpur is regarded as distinct.

Earliest examples are from Turkish rulers who arrived in 13<sup>th</sup> century. One major departure from earlier buildings was that Muslims forbade representation of human forms in their holy places and thus it was replaced by geometrical patterns, calligraphy and elaborate stone and plaster work.

Indo-Islamic architecture also retained many features of the Indigenous architecture – for example – **Turned Lotus, Kalash** on the domes and **Ornamentation** of Indian Art were adopted in the construction of Mosques in India.

Indo-Islamic style replaced Trabeate style with Arcuate style.

TRABEATE	ARCUATE
Its entrance is lintel shaped.	Its entrance is shaped in form of archs.
 LINTEL	 ARCH
In this, minars were not present.	In this, minars were present.
Stone was the primary material that was used.	In this, brick, lime and limestone mortar was predominantly used.
 SHIKHARA	 DOME

The distinctive features of Indo-Islamic architecture were –

- Instead of Shikhara, dome became the central element. Central Dome was most prominent part and it was topped by an inverted lotus motif and a metal or stone pinnacle above it.
- The walls in all buildings were extremely thick and were largely constructed of rubble masonry, which was easily available.
- Lofty towers or minarets were another distinctive element which exhibited Persian influence.
- Instead of flat roofs, arches became an integral part of the architecture.
- Now, limestone mixed mortar was used as a cementing method.

- In this phase there was more reliance on local materials.
- Human images and other images in general are not shown as Islam prohibits portrayal of Allah in image form and instead, decoration took form of Calligraphy using Arabesque method (*an ornamental design consisting of intertwined flowing lines, leaves and flowers*).
- Geometrical and symmetrical patterns are used
- There is intricate Jali work on the walls which signifies importance of light in Islam
- Water channels and ponds are also an integral part for both beautification and utility. Persian and Arab areas are hotter and water is important ingredient of architects.
- A lot of '*decorative techniques*' were used including *Pietra Dura*. The technique is used in later architect which involves embedding of colored stones into each other to make an intricate flowery design on walls, floors etc. Other decorative techniques included – use of various motifs of flowers etc, calligraphy, precious stones like *Lapis Lazuli*, use of intricate jail work, multiple foliated arches etc. Walls were also decorated with cypress, chinar and other trees as also with flower vases.
- Gardens were important part, and among these Chahar Bagh have special place.
- Forts and minars were also distinguishing features of Indo-Islamic architecture. Forts of Chittor, Gwalior, Daulatabad, earlier known as Devgiri and Golconda are some of the prime examples. Among minars, two most striking minars of medieval times are the Qutub Minar in Delhi and the Chand Minar at Daulatabad which was built in 15<sup>th</sup> century. The everyday use of the minar was for the *azaan* or call to prayer. Its phenomenal height, however, symbolised the might and power of the ruler.
- Tombs were another important feature. The idea behind the tomb was eternal paradise as a reward for the true believer on the Day of Judgement. This led to the paradisiacal imagery for tomb construction like gardens and source of water. Tombs of Ghyasuddin Tughlaq, Humayun, Abdur Rahim Khan-i-Khanan, Akbar and Itmaduddaula etc were built.

### **SULTANATE ARCHITECTURE or TURKISH ARCHITECTURE**

It is a sub-part of broader Indo-Islamic or Indo-Sarcenic style. Sarcenic refers to a style of architecture popular with Muslims in West Asia particularly from the 11<sup>th</sup> to the 14<sup>th</sup> century. With the arrival of Turks during the thirteenth century came a new technique of architecture – the architectural styles of Persia, Arabia and Central Asia.

In their buildings, the Turks used the arch and the dome on a wide scale. The use of the arch and the dome had a number of advantages. The dome provided a pleasing skyline. The arch and dome needed strong cement and 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.

The style of decoration used by the Turks, had no human or animal figures, since their use was considered un-Islamic.

The Turks used scrolls of flowers and verses of the Quran, which were intertwined in a very artistic manner. The combination of these decorative styles was called **Arabesque**.

They also freely borrowed Hindu motifs such as the bell motif and the ‘swastika’.

Before the advent of Turks, Rajput architecture belonged to the *trabeate style* and had flat roofs, false arches and stone / mud based. But Turks brought with them the Islamic style vis true arches, domes and used lime mortar and brick based. Turkish architecture was technologically superior as it used true arches, domes, lime mortar, headers and stretchers brick outlay, was massive.

*Sultanate architecture reflects contemporary socio-politico-economic realities in following manner –*

- Focus on Urbanization – Turks were urban dwellers. Their monuments are in urban areas and promote urbanism.
- Concentration of wealth – The Turkish rulers extracted all the agriculture surplus in their hands. This surplus had to be put to use and it happened in the form of grand monuments.
- Reflects the distance between the rulers and the ruled, the despotism of the sultans – Each monument reflects the tastes of the sultan as because of their scale each sultan tried to build according to his likes to expand his glory. Ala-ud-din built Alai Darwaza which was majestic in scale. This reflects the despotism of the sultan and his ability to extract surplus from the peasants.
- Communal composition – Most of the monuments were Islamic which showed the distribution of power in the urban society. Islam doesn't permit images of birds and animals so floral designs, geometric designs and calligraphy came up.
- In early phase of Turkish architecture, Turkish rulers had not yet established themselves and they needed to create awe among the ruled. Thus Iltutmish created many monuments in Delhi so that the public could be awed. Qutub Minar was built as a symbol of Turkish victory.
- Further the monuments of the age can't be divided exclusively into secular and religious monuments. This is because the rulers needed monuments which could be used for huge public gatherings of the nascent Muslim society in India. Thus they were often located in the middle of the town and had large open garden in them, pillared verandahs on 3 sides and the praying site facing west.
- A mosque's area is often proportional to the Muslim population living in the area. Thus Quwwat - ul - Islam mosque was expanded by Iltutmish and Ala -ud -din. As Indian Muslim class grew stronger it also got its fair share in the ruling class in the form of Khaljis. So the expansion of the mosque also symbolizes rising power of Indian Muslim class.

Gradually a shift was made to purely Islamic Turkish architecture. Balban's tomb had the first True arch. Jamat-i-khana mosque of Alauddin is the first true Islamic monument. Alai Darwaza can be construed to be the first monument which symbolizes the end of the initial phase of insecurity and the Indo-Islamic architectural form.

Red sandstone, yellow sandstone and marble were widely used in construction.

- I. Turk Sultans in India were always under danger of attack from Mongol and hence, ruggedness of the architecture was the first requirement for them. Their buildings are even today in very good shape.
- II. Sultanate period starts from **Slave dynasty**. They started to replace the existing buildings with mosques. The earliest building of this period is **QuwwatullIslam Mosque** at **Delhi** was made from a Jain temple. **Qutub Minar** is another example and it was also built by demolition of a Hindu temple. There are beautiful engravings of calligraphy both in the mosque and on the tower.
- III. Next came **Khilji dynasty**. Ala-ud-din Khalji enlarged the Quwat-ul-Islam mosque and built a gateway to the enclosure of the mosque. This gateway is called the **Alahi Darwaja** and is one of the most beautiful architectural designs even today and it is only a half tomb and not full hemispherical tomb. They started using red-sandstone. Other examples include – **Siri fort** in Delhi (named so because, the wall of the fort had beheaded heads or *sir* of Mongols who were enemies of Khilji) which became center of power during the Khilji rule. Another major achievement was **Hauz Khas**. In Urdu language, 'Hauz' means 'water tank' (or lake) and 'Khas' means 'royal', giving it the meaning – the 'Royal tank'. The large water tank or reservoir was first built by Allauddin Khilji
- IV. **Tughlaq period** architecture added new dimensions like – thick sloping walls called **Battar** for strength, multi domed roofs, tapering minarets. Turkish Architecture was at its zenith during the Tughlaq period. During Tughluq age, the monuments built were inferior in grandeur and beauty compared to the Khalji phase. Perhaps they represented a reaction to the excessive ways of the Khaljis or the economic problems facing the sultan. Another feature of the Tughlaq architecture was the deliberate attempt to combine the principles of the arch, and the lintel and beam in their buildings. The Tughlaqs did not generally use the costly red sandstone, but cheaper and more easily available gray stone. Thus there was an outburst of building activity, marked by the growth of many styles of architecture in different parts of the country. During the 14th and 15th centuries, the style of architecture evolved in Delhi under the Tughlaqs was carried forward and modified in the various regional kingdoms throughout India. Feroz Shah Tuglaq also established new cities like Hisar, Ferozabad etc. Some of the achievements of this period are – **Tughlaqabad fort city** – the first fort city. **The tomb of Mohammad Tughlaq, Firoz Tughlaq** etc are some other examples. Under Ghiyas-ud-din Tughluq we can see the continuation of the fusion of Indo-Islamic forms. Thus in his mausoleum we can see a kalash kept on top of the dome. The construction work in

Tughluqabad may also reflect the haste and commotion in the face of impending Mongol threat.

- V. **Lodhis were the last Sultans of Delhi.** They belonged to Sultanate period, but they were not Turks, but were Afghans, their architecture will fall under both Afghan style and Sultanat style.

### AFGHAN ARCHITECTURE

**Lodhis**, from Afghanistan, introduced ‘*double dome*’ method which was later used in Mughal architecture as well. Lodis believed in the kingship theory of being first among the equals. This is also reflected in the architecture as we find that the monuments built by many Amirs were equal in scale and grandeur to those built by the sultans. By their time, the octagonal designs, double domes and headers and stretchers brick layering styles came up. Char-bagh style also came up. The devices of double dome enable the ceiling inside to be placed lower and in better relation to the Interior space it covers. This is done without disturbing the proportions and the effect of elevation of the exterior. The method of making double dome was practiced in East Asia for quite sometime before it was imported into India. They didn’t focus much on other architectural buildings and only Tombs were made during this period. Sikandar Lodhi established Agra and he also repaired Qutub Minar. Tomb of Sikandar Lodhi at Lodhi Gardens in Delhi was first example of double dome architecture and due to a double dome, the outer appearance of the tomb was much bigger. Some of the features of architecture during his times are –

- Base of most of the tombs is octagonal
- Each side of the octagon is marked by triple arches
- Often entrance is marked by the *Chattris*



**Sher Shah Suri** was another Afghan who ruled India in early 16<sup>th</sup> century replacing Mughal for a short while. Sher Shah Suri was son of a local Afghan noble and he was very ambitious.

He not only wanted to have large area under him, but also wanted to administer it well. He was influenced by the revenue and military policies of Alaudin Khalji. Like Khilji, he paid to army regularly to prevent dissent and dissatisfaction and interacted with regularly. In



revenue administration also, like Khilji, he introduced a measurement based revenue system so that peasant class is not over-burdened. He also built many roads, planted trees and build sarais. He rebuilt the highway to Bengal from north India, built by Mauryas, again. Finally, he is also credited with giving the name to Indian currency the name which it is known today – Rupiah. He would have been a great ruler, had he not been killed accidentally in a gun explosion in his face during a siege after a rule of just 5 years. This provided opportunity to Humayun. His tomb at Sasaram in Bihar is major example of architecture during his time. It stands in the middle of an artificial lake, which is nearly square, is known as the second Taj Mahal of India. The tomb stands at the centre of the lake on a square stone plinth with domed kiosks, chhatris at each of its corners. It is connected to the mainland through a wide stone bridge. The main tomb is built on octagonal plan, topped by a dome, 22-metre in span. Sher Shah also built an elegant mosque in Purana Quila of Delhi.

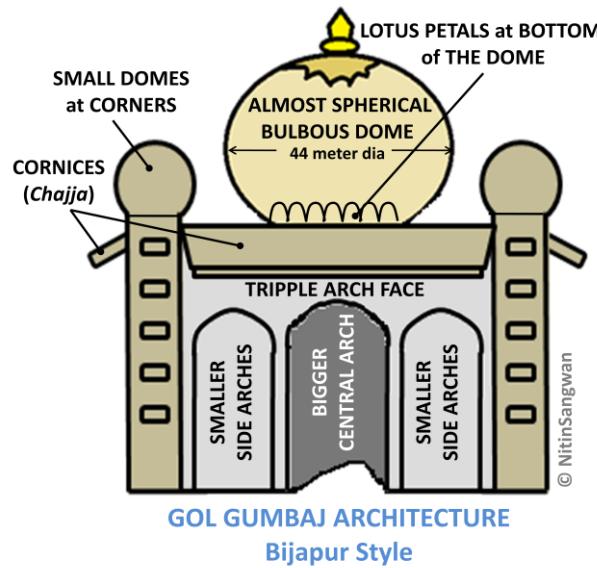
### DECCANI STYLE

In **South, Deccan style** was initially influenced by Tuglaqi style and later it exhibited **Persian influence**. Later it also exhibited Hindu architecture influence also.

Under **Bahamani Sultanate** (which was later disintegrated into five dynasties including Bijapur, Golconda, Ahmadnagar, Bidar etc) highest developments took place under Adil Shahi and Qutb Shahi rulers. The Bahamani sultans borrowed from the styles of Persia, Syria, Turkey and the temples of Southern India.

Distinctive features of **Bijapur** style, that developed in 15<sup>th</sup>-16<sup>th</sup> century, were – three arched face of building with central arch larger than the other two and only central arch has a gate and other two being only for decoration purpose. Dome was bulbous and almost spherical in shape. Dome of Gol Gumbaz has the largest dome in the world. Lower part of dome has lotus petal type patterns. At the corners there were numerous smaller domes instead of Chatris. Graceful, slender, tall minarets. Gol Gumbaj, mausoleum of Adil Shah is finest examples of Bijapur Style. Its dome is said to be largest in world and it is also famous for its whispering galleries. Bijapur was relatively less affected by wars and attacks and hence, many of monuments are still well preserved.

**Qutub Shahi** or **Golconda style** is another famous style apart from Bahamanis in South. It is marked by rich stucco (a type of plaster) carving. It is predominantly Persian with Hindu influence. Char Minar of Hyderabad is a unique example of their style. It was built to



commemorate eradication of the plague from the city. Golconda Fort is another example of this style.

The **Jama Masjid at Gulbarga** is quite well known. The courtyard of this mosque is covered with a *large number of domes* and is the *only mosque in India which has a covered courtyard*.

### PROVINCIAL STYLE

Introduction of Persian art during Sultanate period and its infusion with the local/provincial traditions produced many beautiful results. For example – Sharqi rulers of Jaunpur produced many beautiful results like Atala Masjid. Ahmed Shah built the city of Ahembdabad with beautiful monuments like Jama Masjid. Malwa rulers built their palaces on the hills of Mandu like Jahaz Mahal. All of them used the stones which were available locally, this also gave their architectures local touch. In Bengal, brick was used as stone is not easily available, Dakhi Darwaza is an example. In Kashmir, central Asian pattern was followed and wood was used in the architecture. Bahamani Sultans gave stiff competition to Delhi sultans and had many beautiful buildings in Bidar and Gulbarga etc even on older traditional styles rather than copying Persian styles. Forts at Daulatabad and Golconda are such examples. Gol Gumbaj is an example of infusion of local and Persian art.

Among the provincial styles, major developments took place in Gujarat. It reached its peak during time of Mahmud Begaraha. Guajarati Indo-Islamic style is marked by extensive use of pillar and lintel system. Another unique feature is ornamentation carvings on stones. Minarets were elegant, screens were widely used and windows supported on richly carved brackets of elegant designs. Mosque of Rani Rupmati of Ahmadabad is a fitting tribute to this style which has successfully synthesized Muslim style with indigenous style.

**Malwa style** is marked by absence of minarets. It uses arches profusely and use of ornamentation carving is, unlike Guajarati style, is only moderate. European influence can also be found in form of large windows. Ashrafi Mahal, Jahaj Mahal (Mandu, MP) and Hindola Mahal are some of examples of this style.

**Jaunpur style** is also marked by absence of minars. It mainly flourished under Sharqi rulers and hence also called as Sharwi style as well.

**Bengal school** is characterized by use of bricks and black marble. No focus on decoration, but on massive building. Adina masjid, Kadam Rasul mosque are some examples.

### MUGHAL ARCHITECTURE

Mughal architecture made true beginning only during Akbar as Babar and Humayun didn't rule sufficiently longer to leave an impact. Babur built only two mosques one of which is in Panipat and other in Rohilkhand. Humayun fled to Iran/Persia when defeated by Sher Shah and when he returned he also brought with him Persian elements of architecture which were a part of Mughal architecture throughout Mughal rule.

Mughal architecture, an amalgam of Islamic, Persian, Turkish and Indian architecture, is the distinctive style developed by the Mughals in the 16<sup>th</sup> and 17<sup>th</sup> century. It is symmetrical and decorative in style. Double dome, char-bagh style were elements of continuity from Sultanate architecture. Influence of provincial architecture, kalash, peitra dura style were elements of change.

A unique architectural development in the Mughal time was the beautiful gardens called 'chahar baghs' developed around the tombs and other buildings. The Nishat Garden in Kashmir and Shalimar Garden in Lahore were developed by Jahangir and Shah Jahan respectively. The Lahore garden has three stages which became an inspiration of seven stage Yadvindra garden of Pinjore which in turn inspired the three stage garden of Viceroy palace or Rashtrapati Bhavan.

Major distinguishing features of the Mughal architecture are –

- I. Arches
- II. Domes
- III. Jalis
- IV. Minarets – which are symbols in the middle of deserts, used to guide travelers
- V. Calligraphy on the walls
- VI. Masjid became part of the architecture
- VII. Kalsh was borrowed from the Hindu temple architecture style
- VIII. Garden – Chahar-Bagh – became an integral part.
- IX. All the Mughal buildings were made on a raised platform for better projection
- X. Use of Red Sandstone was prominent which was later replaced by Marble

The Mughals also built impressive **tombs**, which include the fine tomb of Akbar's father Humayun, and Akbar's tomb at Sikandra, near Agra, which is a unique structure of the kind and of great merit. Mughal architecture reached its zenith during the reign of emperor Shah Jahan (1628–58), its crowning achievement being the magnificent Taj Mahal. This period is marked by a fresh emergence in India of Persian features that had been seen earlier in the tomb of Humayun. The use of the double dome (outside and inside), a recessed archway inside a rectangular fronton, and park like surroundings are all typical of Shah Jahan period buildings.

### **ARCHITECTURE during AKBAR**

During his reign, Mughal architecture had heavy regional Indian influence (influenced by Gujrati, Bengali and Rajput tradition), while Jehangir and Shahjahan included Persian/Iranian elements predominantly.

The first building of this rule was **Humayun's Tomb** at Delhi and this building marked the true beginning of the Mughal architecture in India. In this magnificent building red stone was used and it is even said to be a precursor of Taj mahal. Akbar's architects turned to the tombs of his Central Asian ancestor, Timur. The central towering dome and the tall gateway (*pishtaq*) became important aspects of Mughal architecture, first visible in Humayun's tomb. It was placed in the centre of a huge formal '*chahar bagh*' and built in

the tradition known as 'eight paradises' or '*hasht bihisht'*– a central hall surrounded by eight rooms. It was the first garden tomb of India. The building was constructed with red sandstone, edged with white marble. It was built on a raised platform, with double dome made of marble.

The 'Double Dome' was an important features in the **Indo-Islamic** architecture during the medieval times. What was the main objective of introducing the Double Dome in Monuments? – To provide *appropriate height to the monuments without losing aesthetic value*. The method of making double dome was practised in East Asia for quite sometime before it was imported into India. It was a problem for the early Muslim builders to place a dome over an edifice effectively. If they erected it high, it left a deep void of darkness in the ceiling of the building it cover-ed. In case they kept it low. in proportion with the dimensions of the room. It diminished the monumental effect of the structure. The fully mature form of the double dome is seen, for the first time in India in the **Tomb of Humayun**.

Many consider it a precursor of the Taj Mahal.

The impact of other regions was also evident. In Akbar's capital at Fatehpur Sikri many of the buildings show the influence of the architectural styles of Gujarat and Malwa.

Akbar built **forts at Agra** and **Fatehpur Sikri** influenced from Rajput tradition and especially from Raja Man Singh Palace. Agra Fort was made of red sandstone with Gujarati and Rajput influence. The use of domes was avoided and instead replaced by chhatris. Domes were used only in the mosque. It had two parts – *Diwan-e-Aam* and *Diwan-e-Khaas*. Akbar made many buildings inside it, most of them were destroyed later by Shah Jahan except a few like Akbari Mahal, Jahngiri Mahal etc which had profound Rajput influence. Shah Jahan built **Moti Masjid** made of white marble in complex of Red Fort.

Akbar also built a fort at **Fatehpur Sikri** and it marked second phase of architecture during reign of Akbar. In fact, Fatehpur Sikri was the biggest architectural achievement of Akbar. It has both religious and secular buildings. Among religious buildings, Jami Masjid was inside the Buland Darwaja, which is perhaps the highest gate in the world. Jami Masjid had profound Rajput and Gujarati influence and it is one of the mosques in India with Hindu architecture influence. Tomb of Sheikh Salim Chisti lies beside Jami Masjid and was made of white marble and intricate jali work and it was the first Mughal building of made of pure white marble. The *Ibadat Khana* is another notable building where Akbar used to have religious discourses with the scholars of various religions.

Among secular buildings, there were many administrative and residential buildings. Royal Mint Room or Taxal, Record room are administrative buildings. Among residential buildings, Deewan-e-Aam, Deewan-e-Khaas, palace of Jodha Bai, Birbal's palace, Mariam's house and Panch Mahal are important. Jodha Bai Palace is a fine example of

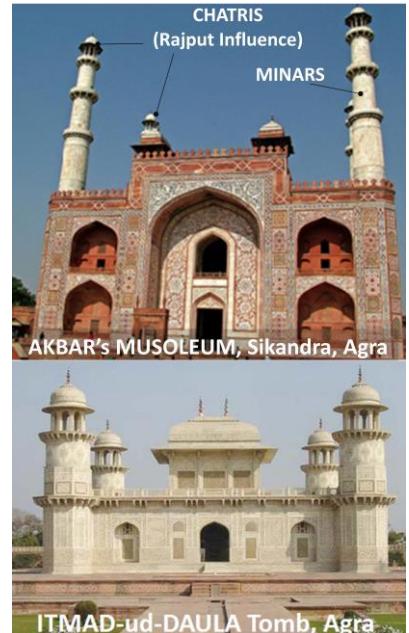
ancient Indian architecture. The Panch Mahal is a pyramidal structure in five storeys. It was built on the pattern of Gujarati and Rajput architecture and each storey was in a different design.

The **Bulund Darwaza** reflects the grandeur of the mighty Mughal Empire. This building was made following Akbar's victory over Gujarat. The Arch of the Buland Darwaja is about 41 m high and is perhaps the most imposing gateway in the world.

Last building started by Akbar was his own mausoleum at **Sikandara** which was completed by his son. It looked more like a *Pagora* than a mausoleum.

#### ARCHITECTURE during JEHANGIR

Jehangir had more interest in painting than architecture. Jehangir built Akbar's tomb at **Sikandara** near Agra. It has the largest Charbagh in India. It has no dome, unlike later Mughal architectures. But it has tall minars at its four corners. The construction of tomb was started by Akbar himself and it liberally uses elements of Hindu architecture as well which reflects his pluralist outlook. It was inspired from other buildings at Fatehpur Sikri which were also examples of Hindu-Muslim architecture fusion. Like other buildings in style of Akbar's architecture, this too predominantly uses red-sandstone – a hallmark of Akbar Style architecture. Chatris are also used in it which are borrowed from Rajput architecture and they later became part of Mughal architecture also.

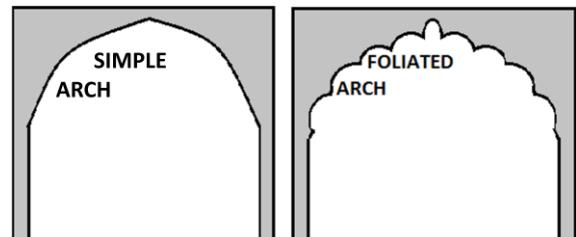


Noor Jahan constructed tomb of her father **Itmad-ud-Daula** near Agra. Pietra dura was extensively used in this tomb. It was during the reign of Jehangir that a building was made with complete use of white marble and **Moti Masjid of Lahore** was first such example apart from tomb of Itmad-ud-Daula.

Jehangir was the first and only Mughal to built his own mausoleum while he was alive.

#### ARCHITECTURE during SHAH JAHAN

It was during Shah Jahan's reign that the different elements of Mughal architecture were fused together in a grand harmonious synthesis. Greater



emphasis was placed on Islamic character of buildings.

His reign witnessed a huge amount of construction activity especially in Agra and Delhi. Shah Jehan revived the lost glory of Delhi as Delhi was almost deserted after frequent attacks by Mongols, Turks etc. The ceremonial halls of public and private audience (diwan-i khas or aam) were carefully planned. These courts were also described as '*chihil sutun*' or forty-pillared halls, placed within a large courtyard.

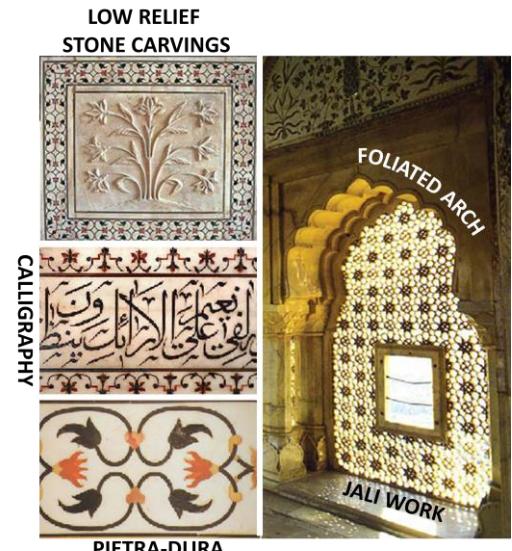
Shah Jahan's audience halls were specially constructed to resemble a mosque. The pedestal on which his throne was placed was frequently described as the *qibla*, the direction faced by Muslims at prayer, since everybody faced that direction when court was in session. The idea of the king as a representative of God on earth was suggested by these architectural features. The connection between royal justice and the imperial court was emphasised by Shah Jahan in his newly constructed court in the **Red Fort** at Delhi.

He widely promoted pietra-dura and foliated arches instead of plain arches.

He built the famous **Moti Masjid** in Red Fort of Agra, **Shalimar Bagh** in Lahore, Jama Masjid etc. It was during his reign that mosque building reached its climax.

**Taj Mahal** marked the zenith of Mughal architecture and it was a perfect symbol of symmetry. Marble for the building was quarried from the Makrana mines in Rajasthan and this white edifice is contrasted with the red sandstone of the surrounding structures. Four types of embellishments have been used with great effect for the interior and exterior surfaces of the Taj Mahal. These are '*stone carvings*' in high and low relief on the walls, the delicate carving of marble into '*jalis*' and graceful volutes (spiral ornament on the pillar), and the creation of arabesques with '*pietra dura*' (yellow marble, jade and jasper) on walls and tombstones and geometric designs with tessellation. Lastly, the art of '*calligraphy*' is used with the inlay of jasper in white marble to write Quranic verses. Calligraphy provided a decorative element on the walls and a continuous connection with the Almighty.

He also made a new city – **Shahjahanabad** in Delhi. It is believed that Shahjahanabad was more beautiful than Baghdad in Iraq and Constantinople in Turkey. Here he built the huge **Red Fort** and a large mosque – **Jama Masjid**. There were numerous buildings inside the Red Fort and Deewn-e-Aam, Deewan-e-Khaas, Rang Mahal are some of them. It is in Rang Mahal that it is written '*If there is heaven on earth, it is here, it is here*'. An



artificial canal passes through every apartment of Red Fort which is called 'canal of heaven'.

Architecture and art declined during time of Aurangzeb as he discouraged them. Mosques inside Delhi Red Fort and his wife's mausoleum Bibi ka Makbara are only noted examples. Bibi-ka Makbara is said to be a poor imitation of Taj Mahal.

### Mughal Architecture as a Reflection of Contemporary Life

- It symbolizes the great power of the ruling class on one hand and the great divide between the rulers and the ruled on the other hand. They also made use of glasses for their windows and Jahangir even used colored glasses which were very expensive. On the other hand commoners used mud bricks or kuccha houses.
- They reflect the increasing power of the emperor even in respect of his own *amirs*. Thus, in the Lodhi rule we find that the monuments of his amirs were as good as those of the sultan, in mughal age monuments of the emperors were way above anybody else's.
- We can see the impact of Akbar's desire to be the religious leader of Indian Muslims as well. In Diwan-i-Aam at Fatehpur Sikri, we can see that the emperor's throne was placed in the western direction which gave him religious supremacy as well. Secular nature of many of his buildings and liberal borrowing from local architectural styles also reflect his tolerant attitude.
- The monuments clearly show the state of the empire in those days. For instance the majestic fusion and smooth construction of Fatehpur Sikri shows the stability and the strength of the empire. By Shahjahan's time stagnation in power and strength of empire had occurred which is reflected in the lack of variety in the construction. The freshness and cultural fusion of the buildings gave way to artificial grandeur. The innovative and assimilative character of Akbar's time was replaced by a traditional character in Shahjahan's monuments. It appears that this was an attempt to hide the growing problems of the empire.
- By Aurangzeb's time the architecture declined due to his personal indifference as well as economic condition of the state. Whatever monuments are there show traditional style only and lack of creativity. Instead the monuments of the regional principalities began to grow in their attraction. This shows the decline of the empire.

**Jami Masjid Kashmir** – Its architecture is similar to a Buddhist Pagoda with Persian style and it also includes turrets in its architecture.

## BRITISH ARCHITECTURE

Renowned architects of the likes of Lutyens, Edward Frere etc. laid layout plans for some modern Indian cities and designed exquisite buildings during this period. Notable architectures of that period are – The Madras Government House, Bombay Town Meeting Hall, Victoria Memorial, Viceroy Palace (which is now Rashtrapati Bhawan) etc.

Both European and Indian elements were used and there was no uniform style in British architecture. Herbert Baker and Edward Lutyens were the prime architects of New Delhi. In Lutyen's Delhi, a fusion of Mughal, Buddhist and Hindu architecture was used. Rashtrapati Bhavan is example of such fusion. It is built of sandstone and has design features like *canopies* from Rajput tradition. Its dome was copied from the Buddhist stupa at Sanchi, and the red sandstone and carved screens or jalis were borrowed from Mughal architecture.

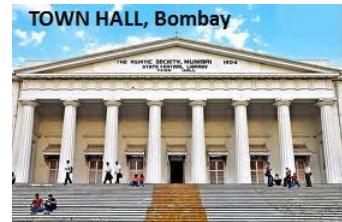
In Delhi and other places, the British made many big public buildings. The large structure of the India Gate, the Viceroy House which is now the Rashtrapati Bhavan, Parliament House and the North and South Blocks in Delhi, Victoria Memorial in Calcutta, Gateway of India in Mumbai etc were all made to impress the Indian subjects of the British rule. They were meant to show the supremacy, the majestic power as well as the regality of the British.

New Delhi was constructed as a 10-square-mile city on Raisina Hill, south of the existing city. Two architects, Edward Lutyens and Herbert Baker, were called on to design New Delhi and its buildings. The government complex in New Delhi consisted of a two-mile avenue, Kingsway (now Rajpath), that led to the Viceroy's Palace (now Rashtrapati Bhavan), with the Secretariat buildings on either sides of the avenue. The features of these government buildings were borrowed from different periods of India's imperial history, but the overall look was **Classical Greece** (fifth century BCE). For instance, the central dome of the Viceroy's Palace was copied from the Buddhist stupa at Sanchi, and the red sandstone and carved screens or jalis were borrowed from Mughal architecture. But the new buildings had to assert British importance: that is why the architect made sure that the Viceroy's Palace was higher than Shah Jahan's Jama Masjid.

New Delhi took nearly 20 years to build. The idea was to build a city that was a stark contrast to Shahjahanabad. There were to be no crowded mohallas, no mazes of narrow bylanes. In New Delhi, there were to be broad, straight streets lined with sprawling mansions set in the middle of large compounds. The architects wanted New Delhi to represent a sense of law and order, in contrast to the chaos of Old Delhi. The new city also had to be a clean and healthy space. The British saw overcrowded spaces as unhygienic and unhealthy, the source of disease. This meant that New Delhi had to have better water supply, sewage disposal and drainage facilities than the Old City. It had to be green, with trees and parks ensuring fresh air and adequate supply of oxygen.

For public buildings three broad architectural styles were used. Two of these were direct imports from fashions prevalent in England.

I. **Neo-Classical/Greco-Roman** – The first was called neo-classical or the new classical. Its characteristics included construction of geometrical structures fronted with lofty pillars. It was derived from a style that was originally typical of buildings in ancient Rome. The Town Hall in Bombay was built in this style in 1833. Some Greek and Roman influence can be observed in the colonnades or pillared buildings. Parliament House and Connaught Place in Delhi are other good examples. Another group of commercial buildings, built during the cotton boom of the 1860s, was the Elphinstone Circle.

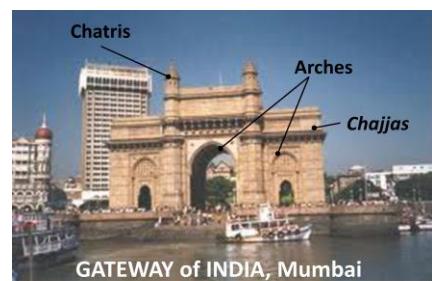


II. **Neo-Gothic or Victorian Architecture** – Another style that was extensively used was the neo-Gothic (Goths were barbaric tribals in Europe, later a style of architecture was named after them which developed in France in 12<sup>th</sup> century for making of churches. Gothic, was distinguished by high pointed arches, the use of stained glass, often painted with scenes drawn from the Bible, and flying buttresses), characterised by high-pitched roofs, pointed arches and detailed decoration. An impressive group of buildings facing the seafront including the Secretariat, University of Bombay, Writer's Building in Calcutta and High Court were all built in this style. The most spectacular example of the neo-Gothic style is the Victoria Terminus (now called Chatrapati Shivaji Terminus), the station and headquarters of the Indian Railways. It looks more like a cathedral than a railway station. It contains carved stone friezes, stained glass windows and flying walls. However, in a bid to fuse oriental elements, Victorian architecture in India lost its original vitality and was not as impressive as original Gothic architecture.



III. **Indo-Saracenic or Mughal-Gothic** – A new hybrid style called Indo-Saracenic was also developed during this period. 'Indo' was shorthand for Hindu and 'Saracen' was a term Europeans used to designate Muslim.

The inspiration for this style was medieval buildings in India with their domes, chhatris, jalis, arches. By integrating Indian and European styles in public architecture the British wanted to prove that they were legitimate rulers of India. Modern architectural science and material like iron, steel and concrete was used to give strength to the structures. Construction was grand in size. Walls were thinner, arches were pointed and windows were large. The Gateway of India, built in the traditional Gujarati style to welcome King George V is the most famous example of this style. The industrialist Jamsetji Tata built the Taj Mahal Hotel in a similar style. Similarly, for the Victoria Memorial, Kolkatta



designed by Willian Emerson an attempt was made to revive the grandeur of the Taj, but failed to yield similar effect. The Victoria Memorial was made up of white makrana Marble from Rajasthan. Emerson was asked to design the building in the Italian Renaissance style, but he was against the use European style and instead used 'Indo-Saracenic style', blending Mughal elements in the architecture. However, it also carried the elements of Victorian architecture which is evident in the sculptures, drains etc.

- IV. **Baroque** – Many a buildings like General Post Office in Kolkatta, 'Baroque' is evident in scale and movement.

## OTHER REGIONAL ARCHITECTURAL STYLES and MONUMENTS

### WOODEN SCULPTURES

The southern state of Karnataka is famous for its rosewood and sandalwood sculptures. The most popular subject is the elephant. Figures of Hindu gods and goddesses, Christ, Buddha, and of birds and other animals are also crafted from wood by talented artisans. The cities of Mysore and Bangalore are famous for their rosewood sculptures.

In Kerala, sheesham (rosewood) statues are sculpted in Trivandrum and Trichur. Ernakulam and Cochin are important centers of wood sculpture crafting.

### HILL ARCHITECTURE

Hill sections in North India – Himachal and Kashmir – initially developed under strong influence of Gandhara style in 5<sup>th</sup> century CE and later mixed with Gupta and post-Gupta traditions as well as Brahmin pundits and Buddhist monks frequently travelled to these areas. As a result both Buddhist and Hindu traditions began to intermingle and spread in the hills. The hills also had their own tradition of wooden buildings with pitched roofs.

The Karkota period of Kashmir is the most significant in terms of architecture. One of the most important temples is Pandrethan, built during the eighth and ninth centuries. The architecture of this temple is in keeping with the age-old Kashmiri tradition of wooden buildings. Due to the snowy conditions in Kashmir, the roof is peaked and slants slowly outward.

### SOMNATH TEMPLE

It is in Gujarat and is the first among the twelve Jyotirlinga shrines of the god Shiva. Jyotirlingas are the places where Shiva appeared as a column of light. The temple has a long history and it is the Hindu temple which was destroyed many a times by invaders and was again re-built. It was built for the first time in around 6<sup>th</sup> century. It had been destroyed by Arab Muslims, Mahmud of Ghazni, Allauddin Khilji, Aurangzeb and so on. It was also famous for its riches and was plundered many a time. At different times, the temple was rebuilt by rulers like Parmaras, Solankis etc. Its current shape was built by government of Independent India in 1951. The present temple is built in the Chalukya style of temple architecture.

## **18th-19th CENTURY BENGAL ARCHITECTURE**

The temples began to copy the double-roofed (dochala) or four-roofed (chauchala) structure of the thatched huts. This led to the evolution of the typical Bengali style in temple architecture. In the comparatively more complex four-roofed structure, four triangular roofs placed on the four walls move up to converge on a curved line or a point. Temples were usually built on a square platform. The interior was relatively plain, but the outer walls of many temples were decorated with paintings, ornamental tiles or terracotta tablets. In some temples, particularly in **Vishnupur** in the Bankura district of West Bengal, such decorations reached a high degree of excellence.

## **MUSICAL STONE PILLARS in INDIAN TEMPLE**

Indian temples are very famous for their musical stone pillars. These beautiful pillars emit musical notes when tapped, which makes these temple pillars unique and exceptional. These gracefully carved and highly decorated stone pillars are considered to be audio marvels. They are found in the courtyards within the temple campus and there is generally a single pillar is separated into columns or smaller, slender pillars.

These musical pillars are four types: *Sruthisthamba* (used during Puja along with '*shangu and Yeakalum*'), *Ganasthamb*, *Layasthamba* and *Pradharasana* sthamba. These pillars are mainly found in South Indian temples. Historians believe that the original pillars were prepared during the Vijayanagar era and Hampi, the ancient capital of the Vijayanagar dynasty, was the place where earliest musical stone pillars were made. The Sthapathis or sculptors of this era were exemplary craftsmen. They were well versed in the science of building acoustics. They thoroughly search for stones with different resonance and worked with these stones in order to create fascinating musical stone pillars. They experimented with these rare stones and therefore they had to carve upon them with great agility and skill to produce such unique marvels. Apart from their music producing quality, these stone pillars are also praised for their beautiful carvings and sculptures.

## **PROMOTION and PRESERVATION of ARCHITECTURE**

### **WORLD HERITAGE SITES**

In 1972, UNESCO adopted a resolution for the creation a Convention on protection of the world natural and cultural heritages. Criteria for selection of sites is that 'they should be of outstanding universal value' and 'satisfy at least one of ten criterion laid by the UNESCO'.

There are 4 criteria for natural heritage sites and 6 for cultural sites.

Criteria for cultural heritage include – it should be a masterpiece of human creative values; unique or exceptional testimony of an existing or extinct civilization; is an example of an architecture, building etc which illustrates a significant stage in human history; is n example of living tradition of universal significance and so on.

Criteria for natural heritage include – natural phenomenon of exceptional natural beauty and aesthetic importance; represents major stages of Earth's history; important habitats for in-situ conservation of biological diversity, including those containing threatened species of outstanding universal values.

Such sites are also protected by all governments irrespective of war and conflict.

## ART FORMS – PAINTINGS

Earliest evidences of painting in India are found in Bhimbhetka caves. Painting on pottery of Harappa and Vedic civilization is also an example of creative expression. Real beginning was, however, made during the times of Gupta during which, painting art made extra-ordinary progress.

Since early times, the art and technique of painting were carefully studied and put down in the *Chitrasutra* of the *Vishnudharmottara Purana*. This was an oral tradition, which was recorded on paper around the 5<sup>th</sup> century AD. It is the oldest known treatise on painting in the world.

**Fresco** is a technique of mural painting executed upon freshly laid lime plaster. This implies that the Fresco is done on wet plaster and that is why it is more durable work than **Mural**. Murals are painted on already dried surfaces.

In Guptas age, *Kamasutra* mentions painting as one of the fine arts and also carries 6 principles of painting called '*Shadanga of Paintings*' which are – *roop bheda* (knowledge of appearance), *praman* (correct perception, measure and structure), *lavanyogam* (infusion of grace), *sadrisyam* (similarity), *varnikabhanga* (manner of using brush and colour) etc. Ajanta caves are finest examples of Gupta paintings. Other examples are Bagh caves, Badami Caves, Sittanvasal etc.

## MURAL PAINTINGS and CAVE PAINTINGS

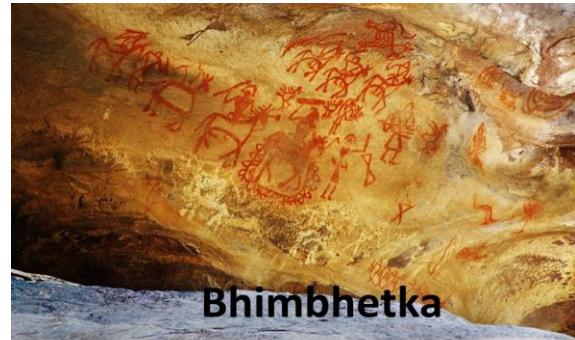
All paintings done on walls are not necessarily called mural paintings. This term is usually reserved for classical styles used for temples, churches and palaces.

Cave paintings in India are found at many places dating back to prehistoric times as found in **Bhimbetka** caves, which were discovered in 1950s only, which were called as *Petroglyphs*. Generally ochre red, yellow earth or soot black was used as coloring medium. Rocks were first scratched and in the space formed colours were filled. Figures were generally stick like figures of animals, hunters etc. Other examples include – **Jogimara** caves in Jharkhand etc.

Mural tradition started in 2<sup>nd</sup> century BCE and matured by the times of Ajanta paintings. All the early paintings were murals. The early murals of India were painted by guilds of painters. The themes were Buddhist, Jain and Hindu. Later, significant achievements were made at **Ajanta**, **Bagh**, **Sittanvasal**, **ArmagalaiCave**, **Ravanchaya**, **KailasnathTemple** at Ellora, **Brihadeshwar Temple** paintings and paintings in Lepakshi and **Virupaksh** (a form of Shiva) temples of **Vijaynagar** rulers etc.

- I. **Bhimbetka** –The word Bhimbetka is said to derive from *Bhimbaitka*, meaning ‘sitting place of Bhima’. The Bhimbetka rock shelters are an archaeological World Heritage site located in Raisen District in the Indian state of Madhya Pradesh. The Bhimbetka shelters are the earliest rock cut caves in India and belong to various periods including – Palaeolithic, Mesolithic and Chalcolithic. Largest numbers of them belong to Mesolithic period. Some analyses suggest that at least some of these shelters were inhabited by man for in excess of 100,000 years. Some of the Stone Age rock paintings found among the Bhimbetka rock shelters are approximately 30,000 years old. 400 painted rock shelters in five clusters. Largely in white and red (though other colors were also used), the paintings are essentially a record of the varied animal life of the surrounding

forest and of various facets – economic and social- of peoples' lives. Images include extinct fauna, mythical creatures; people dancing with hands joined; domesticated animals, carts and chariots; designs and patterns, inscriptions and also some symbols of the Historic period and along with pictorial narratives of events such as large processions of men on caparisoned horses and elephants, and battle scenes. Though animals were painted in a naturalistic style, humans were depicted only in a stylistic manner. The artists here made their paintings on the walls and ceilings of the rock shelters. Some of the paintings are reported from the shelters where people lived. But some others were made in places which do not seem to have been living spaces at all. Perhaps these places had some religious importance.



**Bhimbhetka**

- II. **Jogimara Paintings** are the best example of the Pre-Buddha paintings is the Jogimara cave, which is situated at Amarnath near the origin of Narmada, in Sarguja in Madhya Pradesh. The paintings of these caves have been dated from 300BC to as back as 1000BC. The roof of the cave has some seven paintings which include the human figures, fish and elephants. There are two layers of paintings in it. The Original paintings are of expert artists but the upper layer has been done by incompetent artists. In true sense, the Jogimara Caves seem to be the first human endeavours as expert paintings.
- III. **Ajanta paintings** largely depict events from Buddha's life in form of Jataka tales and they belong to 200 BCE to about 480 or 650 CE. Paintings here are drawn in continuity without using separate frame and they are essentially two dimensional. Expressions in these are expressed through hand gestures. Even animal and birds are shown with emotions. It also reflects social life of that time and females are shown in different hair-styles. They are predominantly *frescos*. '**Dying Princess**' is one of the most critically acclaimed paintings for its emotions. Early paintings were made by **Gupta** rulers. Ajanta caves can be classified into **two phases** namely the Hinayana phase (Uniconic) and the Mahayana phase (Iconic). Both phases of the excavation and the creation of art were patronized by Hindu kings, the **Satavahanas** in the early period and the **Vakatakas** in the latter period. Ajanta paintings are known as fountainhead of all painting traditions in Asia.
- IV. **Ellora cave paintings** and sculptures unlike Ajanta paintings have influence of three religions – Jaina, Buddhism and Hinduism. While Buddhist themes are from Jatakas, Hindu themes are from epics like Ramayana and Mahabharata and other mythological stories. All of these are now in a damaged condition, almost unrecognizable.

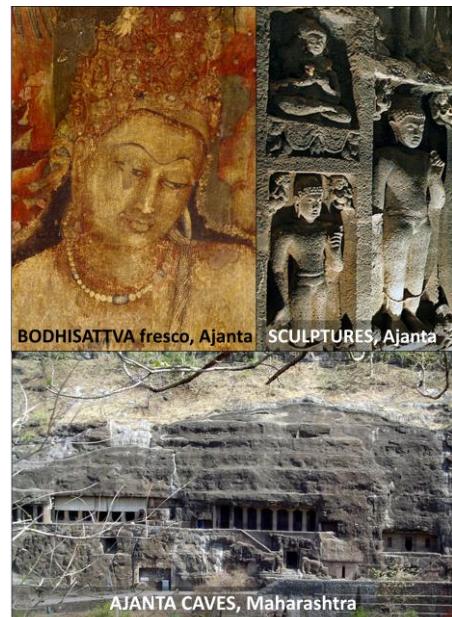
**The Padmapani**, the Bearer of the Lotus. It is the most popular Bodhisattva in Buddhism. This gentle figure is one of the masterpieces of Indian art in Cave 1, Ajanta.

**The Vajrapani**, the Bearer of the Thunderbolt. The glorious figure portrays the majesty of the Spirit in Cave 1, Ajanta.

V. **Pitalkhora** – The caves of Pitalkhora are located near Ellora in Aurangabad district of Maharashtra. Pitalkhora Caves belonged to once upon largest temple complexes of Buddhists in India. Today it is known as largest group of Hinayana Buddhism monuments in India.

VI. **Bagh caves** are also similar to Ajanta caves, but themes are more secular in nature and apart from Buddhist themes, day today life has also been shown.

VII. **Bhaja & Kanheri Caves** – The Buddhist caves of Bhaja and Kanheri in Maharashtra. Bhaja Caves located at the Valley of Indrayani River, near Lonavala in Maharashtra has 22 rock-cut caves that were created approximately 2,200 years ago, circa 200 BC. These are one of the oldest surviving examples of rock cut architecture in India. These caves are known for their ornate facades. There is an impressive chaitya though the most of the caves in Bhaja are viharas. Apart from the sculptural wonders, Bhaja Caves contain the paintings of Buddha. Due to the nearness to Karla caves, the Bhaja Caves are sometimes known as Bhaja-Karla caves.

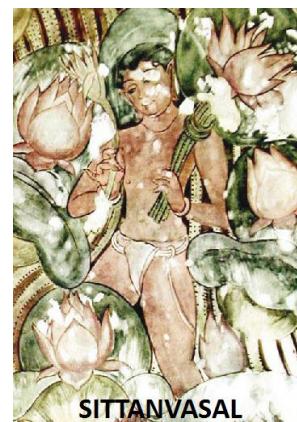


AJANTA CAVES, Maharashtra

VIII. **Paintings at Badami** are among the earliest surviving in Hindu temples belonging to 6<sup>th</sup> century CE and patronized by Chalukya kings who succeeded Vakataka kings, just as the paintings at Ajanta and Sittannavasal are the earliest Buddhist and Jain murals. They are an extension of the tradition of mural painting from Ajanta to Badami in South India. The most surviving murals include the paintings of Vishnu, Shiva and Parvathi as well as some other characters. Apart from these, murals of Chalyukya kings are also shown.

IX. **Ravan Chaya Rock Shelter** paintings in Keonjhar district of Odisha date back to 7<sup>th</sup> century AD and are secular in nature.

X. **Pallava paintings** – The Pallava kings who succeeded the Chalukya kings in parts of South India, were also patrons of arts and they helped in spreading mural tradition further down south in 7<sup>th</sup> century CE. Mahendravarman I who ruled in the seventh century was responsible for building temples at Panamalai, Mandagapattu and Kanchipuram. The inscription at Mandagapattu mentions Mahendravarman I with numerous titles such as *Vichitrachitta* (curious-minded), *Chitrakarapuli* (tiger among artists), *Chaityakari* (temple builder), which show his interest in art activities.



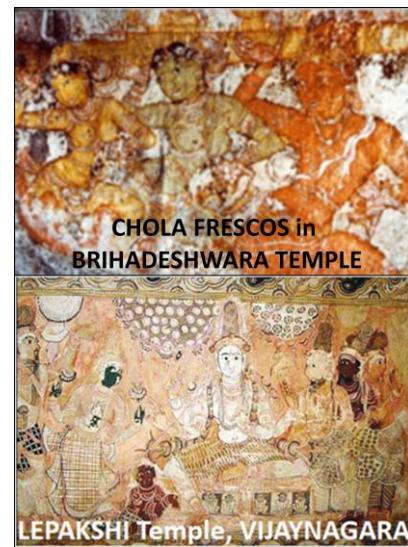
SITTANVASAL

XI. **Pandya Paintings** – They include paintings at Sitanvasal and Tirumalaipuram. Paintings at Sitanvasal are Jaina paintings in Tamil Nadu in Puddukkottai town near Trichy. The paintings are located in rock cut temples and were made in 8<sup>th</sup>-9<sup>th</sup> century CE.

XII. **Armamalai Cave paintings** – Located in Vellore district of Tamil Nadu, Armamalai Cave is known for a Jain temple with ancient paintings, Petroglyphs and rock art. These paintings are similar to

murals in Sittanavasal cave which is located 250 km south of Armamalai Cave. Natural caves were turned into Jain shrines around 8<sup>th</sup> century CE.

- XIII. **Chola paintings** – Brihadeshwara temple also houses paintings of Hindu deities that were made during Chola period i.e. 9<sup>th</sup> to 13<sup>th</sup> century. Chola art also reached its zenith when Chola reached pinnacle of power in 11<sup>th</sup> century. The paintings show narrations and aspects related to Lord Shiva, Shiva in Kailash, Shiva as Tripurantaka, Shiva as Nataraja, a portrait of the patron Rajaraja and his mentor Kuruvar, dancing figures, etc. *Bridheshwara paintings shows the perfection that mural tradition has reached in South India*. During the Nayak period, the Chola paintings were painted over. The Chola frescos lying underneath have an ardent spirit of saivism is expressed in them. They probably synchronised with the completion of the temple by Rajaraja Chola.
- XIV. **Vijayanagara paintings** – With the decline of power of the Chola dynasty in the 13<sup>th</sup> century, the Vijayanagara Dynasty captured and brought under its control the region from Hampi to Trichy with Hampi serving as its capital. Vijayanagara rulers also promoted mural paintings and the paintings in the temples like **Lepakshi temple** depicting Hindu gods – mainly Shiva – as well as secular themes like royal scenes are example of their art. Other famous painting art includes wall-paintings such as *Dasavathara* (ten Avatars of Vishnu) in the **Virupaksha** (a form of Shiva) **temple** at Hampi, the *Shivapurana* paintings (tales of Shiva) at the Virabhadra temple at Lepakshi. The paintings at Tiruparakunram, near Trichy, done in the 14<sup>th</sup> century represent the early phase of the Vijayanagara style. In Hampi, the Virupaksha temple has paintings on the ceiling of its mandapa narrating events from dynastic history and episodes from the Ramayana and the Mahabharata, incarnations of Vishnu and so on. Some of the primary colors are totally absent and these paintings mark the decline of mural paintings.
- XV. **Nayaka paintings** – Nayaka paintings of the 17<sup>th</sup> and 18<sup>th</sup> centuries are seen in Thiruparakunram, Sreerangam and Tiruvarur. The Nayaka paintings depict episodes from the Mahabharata and the Ramayana and also scenes from Krishna-leela. Nayaka paintings were more or less an extension of Vijayanagara style. Their 60 panel mural of Ramayana in a temple near **Arcot** is famous one. Male figures are shown slim-waisted but with less heavy abdomen as compared to those in Vijayanagara.
- XVI. **Kerala Murals** – They were drawn in 16<sup>th</sup> to 8<sup>th</sup> century, partly inspired by the Nayakas and Vijayanagara style, but maintaining their own distinct style influenced from the Kathakali tradition using vibrant and luminous colours, representing human in three dimensional forms. Their themes are also derived from local traditions – which are influenced by Ramayana and Mahabharata – but have their own interpretation. More than sixty sites have been found with mural paintings which include three palaces—Dutch palace in Kochi, Krishnapuram palace in Kayamkulam and Padmanabhapuram palace.



As we can see, murals of South India were mostly related to Hindu deities, unlike those of other parts which had origin in Buddhist art. Even today mural painting on interior and exterior walls of houses in villages or havelis is prevalent in different parts of the country. These paintings are usually made by women either at the time of ceremonies or festivals or as a routine to clean and decorate the walls. Some of the traditional forms of murals are *Pithoro* in parts of Rajasthan and Gujarat, Shekhawati paintings in Rajasthan, *Mithila* painting in northern Bihar's Mithila region, *Warli* paintings in Maharashtra and so on.

## MINIATURE PAINTINGS

Unlike murals, miniatures developed later on. They, unlike murals, were on small scale. They were not only small in scale, but were also more detailed in their execution. Often fine brushes are used which include even a single hair as brush. They started to develop in 9<sup>th</sup> century in western and eastern India. Most of the later miniatures are two dimensional in their form and side view is taken in these and often eyes are bulging, waists are slim and nose is pointed.

- I. **Pala school of Bengal** was one of the pioneers in miniature paintings since 9<sup>th</sup>-11<sup>th</sup> century and Nalanda, Vikramshila, Odantpuri etc were important centers. They were later highly influenced by Vajrayan Buddhism as well. Colors were symbolic and with subdued lines. However, these were not true miniature and were largely a compact form of murals. They resemble the Ajanta style, but on a miniature scale. *In this category, Buddhist, Jain and*



**Prajnaparamita**

*Hindu manuscripts were illustrated, on palm leaves.* These were made on the request of the merchants, who donated them to the temples and monasteries. They were generally made on palm or paper manuscripts which were also carried to other countries by the students who studied in these monasteries. The 10th century illustrated Buddhist text, **Prajnaparamita**, is the earliest known example of painting where a canvas of micro, or miniature size made its debut. Nature is marked by its absence and only a few trees like banana and coconut are found. After Pala kingdom and the universities were ravaged by Muslim invaders, the artists also fled to other places like Nepal and in the course of time, this school also influenced art schools in Tibet and Nepal as well.

- II. **ApbhramsaSchool** of miniature developed in west parallel to Pala and Sena School in Eastern India in 10<sup>th</sup> century. Earlier, they were made on palm, but later on paper. Their uniqueness lied in angular faces of the objects, pointed noses, protruded eyesetc. Their themes were taken from Jainism, Gita Govinda and secular love. Their features included fish shaped eyes, double chin, side view, use of bright colors etc. Animals and birds are represented as toys. This school later also influenced Rajasthan miniatures as well.
- III. In **Western India**, during the early sultanate period, significant contribution to the art of painting was made by the Jain communities. Illustrated manuscripts of Jain scriptures were presented to temple libraries. These manuscripts depicted the lives and deeds of the Tirthankars.

- IV. Golden period for miniature paintings was the 16th century when various schools of paintings were provided patronage by the Mughals, rulers of Deccan and Malwa, and Hindu chieftains of Rajasthan. This led to the development of important schools of paintings such as **Mughal**, **Rajput** and **Deccan** schools.
- V. **Mughal Paintings** were next to make a mark. They had a considerable Persian influence, but later developed their own style. Unlike Persian miniature, Mughal miniatures were more lifelike. Realism is, thus, a unique feature of Mughal paintings and they depicted natural life as well, though subjects were largely from court life. They found expressions in books like – **Hamzanama**, **Razmanama**, Akbarnama etc. Under Jahangir, portrait paintings gained prominence. Jahangir is known to have focused on specialization and study of nature.
- VI. Decline of Mughal empire lead to emergence of **Pahari** and **Rajasthani School** of paintings.
- VII. There were also other schools of miniature paintings like – **Mysore** miniature, **Deccan** miniature which developed parallel to Mughal miniature.

Some of the painters also tried to paint the classical ragas, thereby giving form and color to such abstract conceptions as music in form of **ragmala** paintings. Seasons or **baramasa paintings** were similarly given artistic forms. Nowhere else in the world except perhaps in China, artists have tried to paint music or seasons.

## MUGHAL PAINTINGS

Humayun had spent more than twelve years in Persia as a refugee. He brought painters with him to India when he became the ruler of Delhi once again in 1555. Famous among them were **Mir Sayid Ali** and **Abdus Samad** who nurtured the tradition of painting manuscript and they were brought from Persia by Babur. The period also witnessed the flowering of portrait and miniature paintings. Thus, the Mughals brought miniature painting, an offshoot of manuscript painting to India from Persia which had further offshoots in Rajasthani/Rajput and Himachali/Pahari miniatures. Mughal painting developed and flourished during the reigns of Akbar, Jahangir and Shah Jahan.

Mughal paintings were a unique **blend of Indian, Persian and Islamic styles**. Because the Mughal kings wanted visual records of their deeds as hunters and conquerors, their artists accompanied them on military expeditions or missions of state, or recorded their prowess as animal slayers, or depicted them in the great dynastic ceremonies of marriages. For the first time painters' names were recorded in inscriptions during Mughal paintings tradition.

**Tuti-nama** seems to be the first work of the Mughal School. It is an illustrated compilation of 52 stories in 250 miniature paintings. The work was commissioned by Akbar. The themes and stories are derived from the 12th century Sanskrit anthology titled Sukasaptati or 'Seventy Tales of Parrot' in which a parrot tells the stories in the consecutive 52 nights to teaches some moral stories to his owner. The work was completed in a span of five years under Mir Sayyid Ali and Abdus Samad.

**Hamza-nama** or **Dastan-e-Amir Hamza** has nearly 1200 paintings. A more refined and developed work is the Hamza-nama, which contains the illustrations on cloth, originally consisting of 1400 leaves in seventeen volumes. These paintings were based upon a Persian Hamzanama or Dastan-e-Amir Hamza. Amir Hamza was the uncle of the prophet of Islam. Akbar liked stories of Hamza so much that he commissioned the court workshop to create an illustrated manuscript on this fable, and that took 14 years to complete.

**Akbar** established different departments for paintings and even workshops or *karkhanas* were developed. He promoted art as a medium of amusement and used to often reward the artists and invited many local artists also to the workshops which led to fusion of Persian and Indian style. During his time, it transformed from a popular art to a court art and though he was a secular person, he didn't promote religious art. Akbar also encouraged the art of making portraits which was absent earlier. Focus of his paintings was miniatures and less on portraits. Jamshed, Basawant, Daswantha and Kesu Das were major artists during this period.

Mughal miniatures reached at their zenith during reign of **Jehangir**. Jehangir was a nature lover and hence, paintings during his time were made of flora and fauna, but he also emphasized on portraits. Paintings generally had decorative margins. He himself was an accomplished artist and was a great discerning art critique. He promoted miniatures done by multiple specialist artists at a time for different themes – human figures, animal figures, nature etc by different artists. Some of the paintings include – paintings of zebra, turkey also. He was the first Mughal ruler to set up art galleries. He also worked towards freeing Mughal paintings from Persian influence. **Mansur** was most famous miniature painters of all times. He specialized in depicting plants and animals. He is best known for two paintings one of which was a Siberian crane and another was of a Bengal Florican. He is also remembered for a famous painting on Dodo, the now extinct Bird. Jehangir also patronized Hindu painters as well, most famous of them was **Bishan Das**. Jehangir called him 'unrivalled master portrait maker'.

During Shahjahan, quality of paintings declined as too much bright colors were used and there was also European influence. Dara Shikoh, son of Aurangzeb, was however interested in paintings, but was killed by Aurangzeb in succession battle. Aurangzeb discouraged them totally and court painters moved to other courts to seek patronage and Rajasthani and Pahari schools emerged.

Major features of Mughal paintings are –

- They were greatly influenced by Persian paintings and hence put great emphasis on realistic portraiture of scenes
- Early paintings were offshoot of manuscript paintings.
- Use of muted colours with accuracy in line drawing. Common colours were – red, blue, yellow and black and their derivatives.
- They have 'archic' lines – i.e. curved arch shaped lines which is evident in shape of eyes, hairs etc.
- Mughal painting took a much greater interest in realistic portraiture than was typical of Persian miniatures. Animals and plants were also more realistically shown.
- There were no religious themes and themes were either taken from royal courts or nature including hunting scenes unlike Rajput paintings which had religious as well themes from general life.
- Often paintings were made by multiple artists who specialized in each field.

#### **MUGHAL and RAJPUT MINIATURE PAINTING DIFFERENCE**

As Mughal patronage during reign of Aurangzeb declined, many of the painters of the Mughal court shifted to other regions, primarily to the Rajput kingdom. Rajput painting evolved contemporaneously with, and in the same geographic area as, the Mughal style.

- I. Rajasthani and Pahari are offshoots of Mughal miniature
- II. Mughal miniature is secular (mainly portraits or scenes from darbar), while Rajasthani and Pahari have religious touch.
- III. Theme of Mughal style was usually dictated by the Mughal kings and had scenes from hunting campaigns and their darbars and rule. On the other hand Rajasthani/Rajput paintings mostly included more religious themes as from life of Radha Krishna, Gita Govinda and Rajput Lifestyle.
- IV. A stark difference between the Rajput and the Mughal miniature paintings is in the use of colors. While the Mughal school features muted colors, giving it a shadow and depth, the Rajasthan School uses bold primary colors which give the painting an abstract look.
- V. Mughal style is evolved from Persian Miniature painting style, so had marked influence of Persian style which was mixed with local styles. Rajasthani School has a considerable local influence on the other hand.
- VI. Mughal art was largely a royal art, while Rajput style was practiced by folks as well. While Mughal School has focused on the splendor of the emperor and his court, Pahadi and Rajput School expresses the emotions, nature, religious sentiments etc. Thus, Pahadi School could focus on life outside the royal sphere as well.

## RAJASTHANI/RAJPUT PAINTINGS

While some consider Rajasthani and Rajput synonymous, others consider Rajput paintings as combination of Rajasthani and Pahari as Rajputs lived in both Rajasthan and Pahari areas as well as some other areas like Malwa of central India. *Maru-Gurjar* painting is one term which collectively denotes all the paintings in Rajasthan including paintings dating back to Mughal and Sultanat period.

It evolved and flourished during the 17<sup>th</sup> - 18<sup>th</sup> century in the royal courts of Rajputana in Rajasthan, India, flowing from the style of Mughal painting and local influence.

The Rajasthani Paintings are broadly of two type viz. Courtly and Literary. The paintings of courtly type include the portraits of the rulers holding different states of Rajputana.

Two major factors contributed greatly to the development of Rajasthani Paintings. First, the commercial community of Rajputana was economically prosperous. Second, the revival of 'Vaishnavism'



and the growth of Bhakti cult provided a direction to the development of a distinct school.

Each Rajput kingdom evolved a distinct style, but with certain common features. Rajput paintings depict a number of themes, events of epics like the Ramayana and the Mahabharata, Krishna's life, beautiful landscapes, and humans. Various identifiable styles developed in different Rajput art schools particularly at Amber (near present-day Jaipur), Bikaner, Marwar (Jodhpur), Mewar (Udaipur) etc.

The four principal schools under the Rajasthani paintings are as follows:

- I. **Mewar** School: It included Udaipur, Nathdwara, Devgarh and Shahpura sub-styles;
- II. **Marwar** School: It included Kishangarh, Bikaner, Jodhpur, Nagaur, Pali and Ghanerao styles
- III. **Hadoti** School: It included Kota, Bundi and Jhalawar styles
- IV. **Dhundar** School: It included Amber, Jaipur, Shekhawati and Uniara styles

#### MEWAR STYLE OF PAINTING

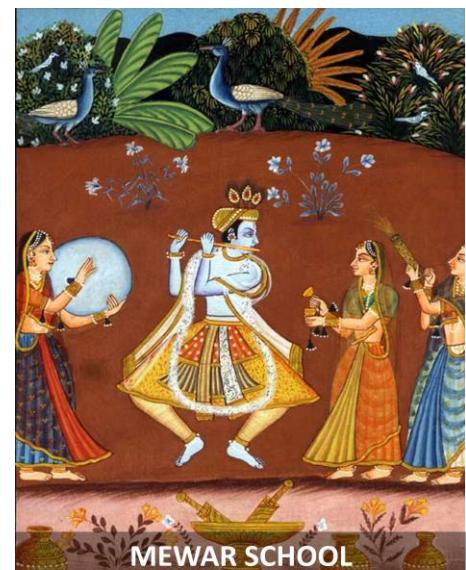
This is one of the most important schools of Indian miniature painting of the 1600s and 1700s and it has a marked Apbhransa influence. Rana Khumbha and Rana Sanga were some of the early patrons. The real beginning of a polished style of Mewar painting started in 1571 AD, by that time, it fully replaced the '*Apabhransa*'. One immediate reason of development of this school was that a large number of artists migrated from Mandu to Mewar after Baj Bahadur, the ruler of Mandu was defeated by Mughals in 1570. Thus, we can conclude that the new Mewar style originated as an offshoot to the Central Indian painting.

Male and female figures have long noses, oval shaped faces, elongated fish-like eyes. This is the influence of the Apbhramsa style. The female figures have been drawn relatively smaller than the male. In one of sub-styles viz Nathdwara style, the main theme is Krishna and his leelas. Pichhwai paintings are a type of the wall paintings of Nathdwara style.

Mughal influence is deliberately avoided in this style unlike other Rajput Miniatures. *Ragmala* paintings (paintings that put Indian ragas into pictorial form) and paintings from life of Krishna are hallmark of this style. They were in a sense fusion of paintings and music or visual arts and performing arts. They have considerable influence of Gujarati style.

Its various subschools include – Nathdwara, Devgarh, Udaipur and Sawar styles of painting.

#### PICHWAIS or NATHDWARA PAINTINGS



Rajasthan is also known for Pichwais, which are paintings made on cloth. Pichwais are more refined and detailed than Phads. They are created and used as backdrops in the Shrinathji (an incarnation of lord Krishna) temple at Nathdwara and in other Krishna temples.

It is a very ancient form of art passed on from generation to generation and it has a very devotional theme towards Lord Krishna.

Pichwais are painted, printed with handblocks, woven, embroidered or decorated in appliqué.

The purpose of Pichhwais, other than its artistic appeal, is to narrate tales of Krishna to the illiterate.

## MARWAR

Marwar Painting is a part of Rajasthani Painting or Rajput style painting. After the Mewar School, the grandeur of the Marwar School of painting is well expressed in the Jodhpur style, the Bikaner style and the world-famed Kishangarh style. Mughal influence gradually receded. Most important Jodhpur paintings are equestrian paintings.

## KISHANGARH SCHOOL OF PAINTINGS

Kishangarh Painting emerged as a distinctive style in the middle of 18th century under the patronage of Maharaja Sawant Singh who was a devotee of Radha-Krishna.

They were essentially Hindu paintings unlike secular Mughal paintings.

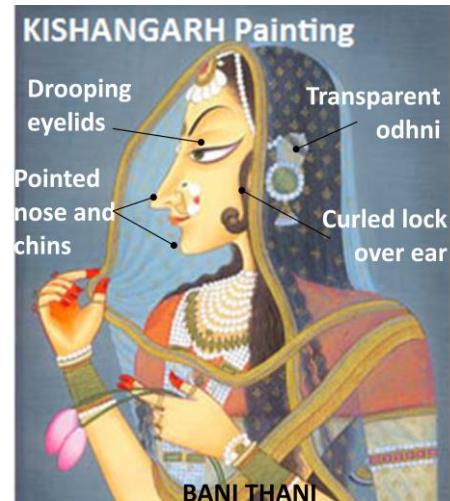
Portrayal of Radha and Krishna in elongated faces is a common subject of Kishangarh paintings.

The chief characteristics of the Kishengarh paintings were the elongation of human faces, lavish use of green and depiction of panoramic landscapes. In no other Rajsthan School, woman is so beautifully painted. One characteristic feature is hair-lock over ears and special focus on beautification of eyes.

The elongated neck, the long stylized eyes with drooping eyelids, the thin lips and pointed chin of Radha standing in a graceful pose with her head covered with a muslin odhni, is undoubtedly the most striking creation of the Kishangarh School which is also called '*Bani Thani*' painting.

There is also ample use of gold alongwith primary colors.

This style continued into the 19th century and a series of paintings of the Gita Govinda were produced in 1820.



Most famous painter of this school is **Nihalchand**.

### HADOTI SCHOOL

This painting style was developed by the *Hada* Rajput rulers in the Bundi and Kota regions. The miniature paintings of these two centers typically portray beautiful women with round faces, large eyes, long neck and pointed nose. The haunting activities of the erstwhile ruler and emperor's are depicted in these paintings.

### BUNDI SCHOOL OF PAINTING

The school had its birth in Chunar region of Rajasthan It mainly developed during time of Rao Surjan Singh and its location was such that artists from all side came here. The Bundi School also had a close association with the Mughal style.

Bundi paintings emphasized on hunting, court scenes, festivals, processions, life of nobles, lovers, animals, birds and scenes from Lord Krishna's life. Baramasa and Rag-Ragini are other prominent themes.

Both primary and secondary colours are used and human faces are a bit rounder than Kishangarh style.

Women in most of these paintings are shown wearing red and yellow cloths. Figures are generally long and slender, thin lips, sharp nose, slim wrists, hina colored fingures etc are distinguishing features of this style. There is a great preference for softer colours, but later gold and red were also used especially to depict embroidery in cloths.

Colour of sky is painted in different colours and often a ribbon of red colour is visible in the sky. Flying birds are also show

*Chitrashala*, made during Maharaja Umed Singh is the best example of this style which is a series of paintings built at Bundi palace.

### KOTA SCHOOL OF PAINTING

Kota was separated from Bundi by Mughal decree and hence had considerable Mughal influence. It was a blend of Muslim and Hindu style of painting. Opaque water colors were usually employed and the themes are usually related to religion, politics and literature. Elephants were a recurring theme in these paintings. In the 18<sup>th</sup> century, Kota became popular for its superb hunting scenes, Ragamalas, and portraits.



## DHUNDAR SCHOOL of PAINTING

In ancient times, the regions in and around Jaipur were known as Dhundar. Most parts of Alwar, Jaipur, and Shekhawati are still called Dhundar Pradesh.

## AMBER SCHOOL of PAINTING

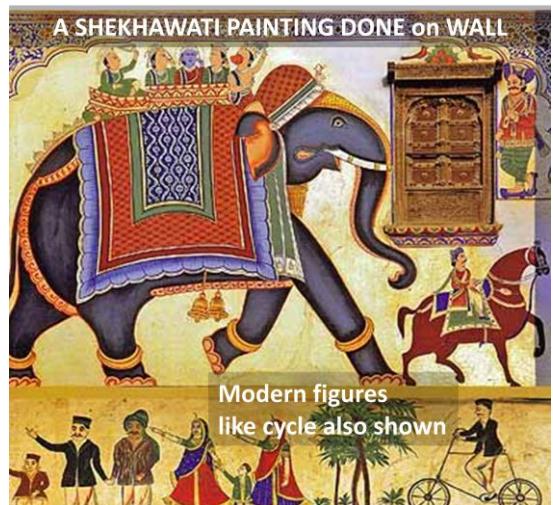
Currently Amber falls under Jaipur. Amber in Rajasthan was one of the first kingdoms to become the Vassal of Akbar but noticeably its painting style remained conventional like that of Malwa. The rulers at Amber had maintained cordial relations with the Mughal emperors, and this association left its impact on the artistic activities at Amber. Because of their kinship with the Mughals, mutual cultural exchange was natural. Hence the impact of ornamented dresses belonging to the periods of Akbar and Jahangir is visible. But, the Amber style possesses its own characteristics, in which the structure of bodies of both male and female has been much influenced by Rajasthani folk art. Amber style have themes like raag-ragini, Krishna-Lila, nayika-bhed, elephant riding, horse riding and camel riding and so on.

## JAIPUR SCHOOL OF PAINTING

It was at Amber, the former capital city of Rajasthan, that the Jaipur School of paintings originated. Jaipur paintings are plentiful and embrace a variety of subjects, but they neither possess the subtler qualities as evidenced in the Bundi, Kota, Kishangarh or Bikaner Schools nor bear the bolder qualities of Mewar and Marwar Schools of Rajasthani paintings. The Jaipur style was not confined to the royal court but flourished and developed at the adjoining centers belonging to feudal lords related to the Jaipur family. The Jaipur style of paintings excelled in life-size portraits, depiction of myths, ragas etc. Jaipur style generally used a large size canvas, ornate backgrounds and bright borders. Men and women appear in proportion and male figures have clean and attractive faces.

## SHEKHAWATI PAINTINGS

Shekhawati, which means the 'Garden of Shekha', derives its name from Rao Shekha, its former ruler. It is situated in the Delhi-Bikaner-Jaipur triangle and is a semi desert region in north Rajasthan. Shekhawati is mainly famous for its amazing and wonderful mansions (havelis), which are richly painted and decorated. Hence, Shekhawati paintings are reflected in both murals and miniatures. The themes of murals depict gods, kings, flowers and scenes from daily life. Shekhawati is perhaps the only place in India where the walls have always been used as a canvas. Even modern subjects are also painted like – trains, bicycles, airplanes etc – are also painted on the walls of havelis. Drawings of



elephants and horses and guards were made in bold relief in the brackets of havelis.

## PAHARI PAINTINGS

Pahari painting is an umbrella term used for a form of Indian painting, originating from Himalayan Hill kingdoms of North India, during 17<sup>th</sup>-19<sup>th</sup> century. *Nadir Shah's invasion and the conquest of Delhi in 1739 resulted in the migration of Mughal artists to the hills to escape the uncertainties of the plains.* Here they found ready patrons which led to the founding of the Kangra school of painting. Notably Basohli, Mankot, Nurpur, Chamba, Kangra, Jasrota, Guler, Mandi, and Garhwal, and was done mostly in miniature forms. It developed and flourished stretching from Jammu to Almora and Garhwal, in the sub-Himalayan India, through Himachal Pradesh. Ranging from bold intense Basohli Painting originating from Basohli in Jammu and Kashmir to the delicate and lyrical Kangra reached its pinnacle with paintings of Radha and Krishna, inspired by Jayadev's Gita Govinda.

They have been greatly influenced by the Rajput schools due to royal linkages of Rajput kingdom with kings in these areas having matrimonial alliance with Rajput rulers. They are also influenced by Mughal School as many erstwhile Mughal painters shifted to these areas. Like Rajasthani School, Pahari School also grew as painters from erstwhile Mughal courts looked for alternative patronages. Love and devotion is the main theme of these paintings.

Pahadi School tries to portray common life style and clothing style through Krishna who is depicted as wearing pahadi dresses and among pahadi women wearing traditional dresses symbolizing a cultural renaissance through paintings.

## BASHOLI PAINTINGS

Basohli in Jammu and Kashmir is widely considered the first school of Pahari paintings, and it evolved into the much prolific Kangra paintings school by mid-eighteenth century. It is believed that it is also influenced by Mewar Rajput style as they had marital relations with the rulers of Basholi. Raja Kripal Pal is the first important patron of this style in 17<sup>th</sup> century.

Popular themes are taken from a work called *Rasmanjari* which describes emotional state of lovers and other themes are taken from Gita Govinda, Bhagwata Purana etc. Radha Krishna is the most recurrent theme. *Devi series* is a famous series of this school and Devidas is one of the famous painters.

Paintings are vigorously drawn and emotions are core feature of paintings.

Treatment of nature is simplified to throw the characters in strong relief. Yellow, green and brown are the predominant colors used.

## GULER PAINTINGS

Guler painting is the early phase of Kangra School of Pahari Paintings and it follows from Basholi School. About the middle of the eighteenth century some Hindu artists trained in Mughal style sought the patronage of the Rajas of Guler in the Kangra Valley.

Guler has the longest tradition in the art of painting and is also known as birthplace of Kangra paintings and later the two schools merged.

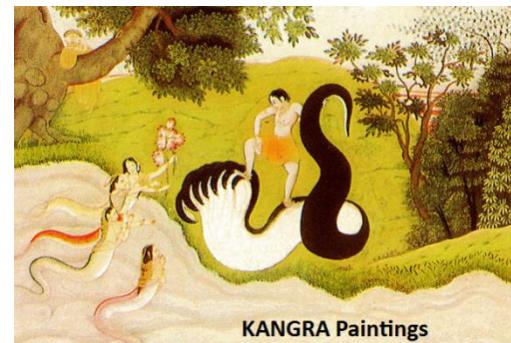
Themes were Radha and Krishna and scenes from Gita Govinda of Jayadeva. Though influenced by Mughals, they mainly depicted scenes from Rajput Kingdoms and Hindu Mythologies.

Nainsukh is most famous painter of this school.

### KANGRA PAINTING

The Kangra Miniatures of the Pahari School made a mark in the 18<sup>th</sup> century. Influenced by the Mughals, the Kangra School retained its distinctiveness and can be said a fusion of Pahari and Mughal school. It is said to be developed from Basholi School and Guler School.

The source of inspiration was the Vaishnavite traditions. *Soft colours including cool blues and greens*, and a lyrical treatment of themes distinguished Kangra painting.



Colours of these paintings were taken from nature and no artificial paints were used. The colors were extracted from minerals, vegetables and possessed enamel-like luster. Further, paper was also prepared by hand by the artist himself.

Another unique feature of these paintings is the use of natural poison which protects the paintings from decaying.

Verdant greenery of the landscape, brooks, springs were the recurrent images on the miniatures. Texts of the Gita Govinda, Radha Krishna etc were themes to the painters. 'Shrangar' or love was important theme of Kangra paintings and 'Nayak-nayika' series is the most famous one.

Kangra School reached its zenith during reign of Sansar Chand and is considered as last great style of Indian miniature paintings. Nainsukh and Fattu were the most famous painters of this school.

When Europeans arrived they introduced artificial colours and use of paper and cloth as well.

### DECCANI SCHOOL of PAINTING

The turbulent medieval times saw an exodus of artists to the South. These artists were patronized by the regal houses over there and gradually, three distinct schools of art developed viz. **Deccani**, **Mysore** and **Tanjore**. The miniature painting style, which flourished initially in the Bahmani court and later in the courts of **Ahmadnagar**, **Bijapur** and **Golkonda**, is popularly known as the Deccan school of Painting.

The Deccani painting initially absorbed influences of the northern tradition of the pre-Mughal **painting of Malwa** (especially on dressing styles), and of the southern tradition of the **Vijayanagar School of painting** (*this school was rather known for murals and frescoes and not the miniatures and it also influenced the Mysore and Tanjore Schools*) apart from prominent **Persian** influence. Thus, the paintings show a good fusion with Hindu style as well. Its origin was in Bijapur, but it later spread to the other places like Golconda where it flourished. These paintings show openness as against the traditionalism which crept into mughal paintings during Shahjahan. The most famous painting is that of a *yogini* (or princess) from Bijapur. Adil Shah I and Ibrahim Adil Shah of Bijapur were great patrons of art including paintings. Their paintings are clearly influenced by western romantic school.

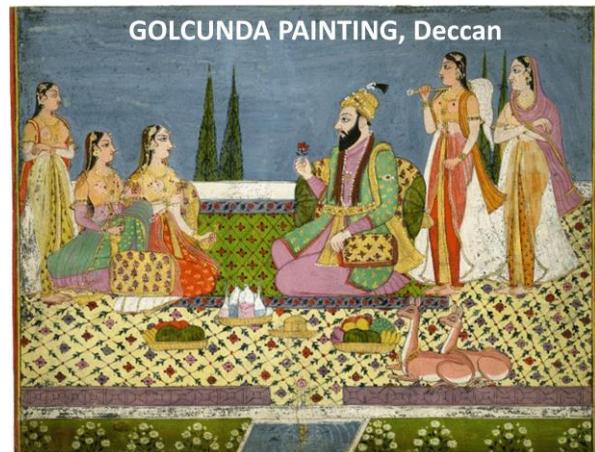
Deccani school developed independent of the Mughal style in the beginning, but later, as the mughal artists started migrating to down south after Aurangzeb, the schools of deccan show the influence of Mughal style.

The patrons of the **Golconda paintings** were the Qutb Shahi rulers. These paintings show the dancing girls entertaining the royal class. The Qutb Shahi rulers had employed many Persian artists and so there is a profound impact of Iranian art on the Golconda miniature paintings.

## MODERN ART SCHOOLS in INDIA

Modern art schools were established in India after 1857 in Calcutta, madras and Bombay. Indian students started handling new art material like oil colours on canvas, water colour on paper. They also became familiar with art practices like drawing and paintings from models in studios.

Earliest style to be developed was **Company School of Paintings** which was a result of



**Raja Ravi Verma as a national painter** – Raja Ravi Varma can be called India's first modern artist, first Indian artist to master perspective and the use of the oil medium; probably first to use human models to illustrate Hindu gods and goddesses on a wide scale and first Indian artist to become widely famous. His works were accessible to the common man because of his venture of printing and distributing the Oleographs. The mass printing of the Ramayana and Mahabharata images of Raja Ravi Varma helped the art to reach every nook and corner of the country thus helped to forge a national identity in modern India.



patronage by the British gentry class and administration in wake of loss of patronage from Mughals and local rulers. They were curious in Indian way of life and wanted to send it back to their homes in England. They also set up schools in presidencies and a hybrid art – Indo-European – developed. Many new elements like landscaping, water and oil colours, canvas etc were introduced. Company Kalam or Company School was not a pan-Indian phenomenon and was localized to early port towns and presidencies and a few other towns only. Sewak Ram, Iswari Prasad and Ghulam Ali Khan were important prominent painters.

European artists brought with them the idea of **realism**. This was a belief that artists had to observe carefully and depict faithfully what the eye saw. What the artist produced was expected to look real and lifelike.

Another tradition of art that became immensely popular in colonial India was **portrait painting**. Unlike the existing Indian tradition of painting portraits in miniature, colonial portraits were life-size images that looked life like and real. The size of the paintings itself projected the importance of the patrons who commissioned these portraits. This new style of portraiture also served as an ideal means of displaying the lavish lifestyles, wealth and status that the empire generated.

There was a third category of imperial art, called "**history painting**". This tradition sought to dramatise and recreate various episodes of British imperial history, and enjoyed great prestige and popularity during the late eighteenth and early nineteenth centuries. These paintings once again celebrated the British: their power, their victories, their supremacy.

While first few generations of Indian artists started mastering European art materials and techniques, some deeper changes took place in the thinking of the urban educated middle class with increasing awareness about evil nature of the British rule. By the last decades of 19<sup>th</sup> century nationalism started inspiring Indian art as well to discover rich cultural heritage of India. The work done by Europeans like William Jones, Max Muller etc brought to light India's literary and philosophical heritage. Some important archeological discoveries like Harappa and Ajanta also helped in searching a true Indian national art. Young artists like Nandalal Bose and others visited the newly discovered cave paintings of Ajanta and studied the murals.

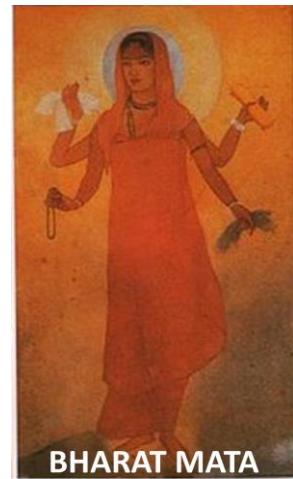
**Ravi Verma** was another big name. He was a prince from Travancore and he painted the anecdotes from the Indian epics and Sanskritic literature. He learned the art of oils and canvas from Theoder Jenson, a European artist, and applied it in Indian context. He used European realism to depict Indian subjects. Shakuntala, Saraswati etc are some of famous paintings. He tried to create a style that was both modern and national. He mastered the Western art of oil painting and realistic life study, but painted themes from Indian mythology. Responding to the huge popular appeal of such paintings, Ravi Varma decided to set up a picture production team and printing press on the outskirts of Bombay. Here colour prints of his religious paintings were mass produced. Even the poor could now buy these cheap prints.

**Bengal School of Painting or Avant Garde or Neo Art School** was another famous art initiative led by E B



HIMALAYAN BRIDE, Gagnendranath Tagore

Havell, A K Coomarswamy and Abnindranath Tagore who was nephew of Rabindranath Tagore. Other noted members associated with it were Gaganendranath Tagore, A K Haldar, Jamini Roy and so on. It was a reaction to the Western art which was becoming popular those days. . They also rejected the art of Ravi Varma as imitative and westernised, and declared that such a style was unsuitable for depicting the nation's ancient myths and legends. They felt that a genuine Indian style of painting had to draw inspiration from non-Western art traditions, and try to capture the spiritual essence of the East. So they broke away from the convention of oil painting and the realistic style, and turned for inspiration to medieval Indian traditions of miniature painting and the ancient art of mural painting in the Ajanta caves. They were also influenced by the art of Japanese artists who visited India at that time to develop an Asian/Oriental art movement. Abanindranath and Nandalal did not simply follow an earlier style. They modified it and made it their own. It was called neo-art school because new mediums and styles were used. Canvas, water colours etc were used. Now shading techniques were also used. Use of canvas facilitated bigger paintings and landscaping became popular. It also revived Indian tradition and local subjects from myths and folks. In the last decade of 19<sup>th</sup> century, Havell had joined the art school in Calcutta as its principal. Havell drew the attention of **Abnindranath Tagore** to the rich heritage of classical Indian art and the medieval Mughal miniatures. Abnindranath also studied ancient Indian texts on art and also benefitted from experience of Coomarswamy who was from Sri Lanka, but had written many books on Indian art. These three, their works and followers came to be known as Bengal School. Their themes were indigenous taken mostly from Puranas, classical literature, guided by the Indian canons of painting and tradition, they painted small size paintings on water colours mostly with a limited palette. Abnindra was influenced by the Japanese technique of water colour wash paintings which created delicate tones and mystifying areas of light and dark. He portrayed *Bharat Mata* (1905) as a four-armed Hindu goddess wearing saffroncolored robes, holding a book, a mala, sheaves of rice, and a white cloth symbolizing Shiksha, Diksha, Anna and Vastra. The image of Bharatmata was an icon to create nationalist feeling in Indians during the freedom struggle. Another famous painting of his is Shahjahan looking at the Tajmahal. Arabian Nights is another famous work of him.



**BHARAT MATA**

**Gagnendranth Tagore** was also one of the founders of Indian Society of Oriental Arts in Calcutta in 1907, along with his brother Abnindranath Tagore. He was highly influenced by Japanese styles and French styles. Inspired by Cubism, he developed his own cubism style. Unlike Abnindranath and Nandalal Bose, he was not interested in revivalism and instead focused on contemporary art like Cubism.

Bengal school had a great following at Shantiniketan where Rabindranath Tagore had setup Kala Bhavan where three artists dominated – Nandalal Bose, Binod Behari Mukharjee and Ramkinker Baij. **Nandalal Bose** was a painter and a great nationalis and a disciple of Abnindranath Tagore. He derived his inspiration from Ajanta cave paintings and folk arts. He also made genuine effort to connect folk artisans and artists. To mark the 1930 occasion of Mahatma Gandhi's arrest for protesting the British tax on salt, Bose created a black on white linocut print of Gandhi walking with a staff. It became the iconic image for

the non-violence movement. Nandalal Bose also originally painted the Indian flag, slightly different from its present form, and it was inspired by the freedom struggle. He became principal of the Kala Bhavan at Tagore's International University Santiniketan in 1922. He is also credited with making up of a large poster for Haripura session of Congress. He was also asked by Jawaharlal Nehru to sketch the emblems for the Government of India's awards, including the Bharat Ratna and the Padma Shri. He is also known to have taken up the task of beautifying the original manuscript of the Constitution of India. Similarly, **Binod Behari Mukharjee** was also influenced by oriental traditions. **Ramkinker Baij** was a painter as well as an accomplished sculptor and is best known for his magnum opus 'Santhal Family' sculpture. He became another disciple of Nand Lal Bose, and then became one of the pioneers of modern Indian sculpture. He joined the Visva-Bharati University at Santiniketan as a fine arts student. The artistic creations of Ramkinkar Baij have been inspired by the lifestyles of rural dalit or Adivasi communities. He also made famous statues of 'Yaksha and Yakshi' in front of RBI building.

Out of the Bengal School, folk traditions of mainly Bengal and Orissa emerged. **Jamini Roy** painted images with minimum lines and bright colour scheme on a plain base and has taken themes from folk and tribal life. He initially drew in Western style, but later found folk style more authentic especially paintings of Kalighat, patua art etc. He drew in reaction of Bengali School and Western style. He completely used native materials and folk themes.

There were other artists also who took deep interest in European art as well. Amrita Shergil and George Keyt were among them. **Amrita Shergil** died in a young age, but had profound contribution to the Indian art. She had one of her parents from Hungary and had her education in Europe. She started as an impressionist and switched to post-impressionism of Gauguin – a profound post-impressionist. She made many paintings of folk life of Punjabi peasants and also did paintings on South India. Her palette was rich in bright colours. Figures in her paintings used to have a quaint, emaciated physiognomy like that of Gauguin's women. The first important painting was '*Young Girls*'. She was greatly impressed and influenced by the Mughal and Pahari schools of painting and the cave paintings at Ajanta also. In 1937, she produced famous South Indian trilogy of paintings – '*Bride's Toilet*', '*Brahmacharis*' and '*The South Indian Villagers*'. By this time, her style had transformed and her paintings expressed the life of Indian people through her canvas. The Government of India has declared her works as National Art Treasures, and most of them are housed in the National Gallery of Modern Art in New Delhi.

**Rabindranath Tagore** also dabbled into paintings during his 60s. Though Kala Bhawan in Shantiniketan which was a major center of Bengali School, ran under his patronage, he was not influenced by it and had his own style – he was neither a revivalist, nor a modernist. His paintings were strongly individualistic with his own moods instilled in them. He later on, also established a studio called Bichitra.

**Progressive Artists Group of Bombay** was formed by artists like S H Raza, F N Souza in 1948. **Souza** was a rebel painter and his paintings were done in Expressionist colours and style and were infused with contemporary human situation. He was the first Indian artist to receive recognition in the west. He attended Sir J.J. School of Art but due to his involvement in the Quit India Movement, he was suspended in the year 1945. Souza was the founder of the Bombay Progressive Artists' Group. **S H Raza**'s painting style is known as – The Razabindu – For him, the 'bindu' has been a vast subject with its variations

throughout his life. Raza's works make price history. Abstraction is the dominant element in Raza's Bindu series at the turn of the 1980s. Hailed as one of the country's most expensive artists, he set a milestone last year when his work, 'Saurashtra', sold for Rs 16.42 crore in an auction at Christie's. **Tyeb Mehta** is one of the progressive Indian artists along S H Raza and F N Souza. His popular themes are – *diognal series, falling series* etc. His famous painting titled the "Falling Figure and Bird" displays a human figure in a state of deliberation while falling.

After independence, two government institutions were set up – National Gallery of Modern Art and Lalit Kala Akademi. Apart from organizing exhibitions, Lalit Kala Akademi also organizes Triennale – a once in 3 years festival organised abroad to promote modern Indian art.

## OTHER SCHOOLS and STYLES of PAINTING

### APBHRANSHA STYLE

It is a broad name that is given to the miniature style of painting that developed during 12<sup>th</sup> and 16<sup>th</sup> century in Western and Central India. Its subjects were initially Jaina religious figures, but later it emerged as a Vaishnavite form of painting. They were generally done on palm leaves earlier, but later paper was also used a medium. Figures were shown for the most part from a frontal view, with the head in profile. The facial type, with its pointed nose, was related to that seen in wall paintings at Ellora (mid-8<sup>th</sup> century) and was remarkably close to medieval sculpture. Another feature was the projecting 'further eye', which extends beyond the outline of the face in profile. It later also influenced Mewar style of Rajput miniatures and various other schools as well.

### CHERIYAL SCROLL PAINTING

This school of painting originated from Cheriyal, a place situated in **Warangal district** of Andhra Pradesh. It is a *modernized and stylized version* of **Nakashi** art. A rich scheme of colours is used to depict the scrolls of narrative format from mythology and folklore.

### COMPANY SCHOOL of PAINTING or KAMPANI KALAM

The first region in India to saw the emergence of such style was the **Madras Presidency**. They wanted to capture the images to send or take back home and thus they gradually became the new patrons of the Indian art. These new patrons wanted that the artists depict Indian life and scenes but in a medium of their own liking. Thus, a **synthetic** style was born in which the Indian artists imitated the English style of paintings. The most important early production centre was Calcutta. Here the main patrons of the art were **Lord Impey** (Chief justice of the High Court) and **Lord Wellesley** (Governor General). Delhi company style painting is also special as the artists here used the Ivory as base for paintings, while at other places mostly paper was used. The company style of paintings was not a Pan-India phenomenon. This style developed in some cities only. Later, the style was subject to the competition with other styles and photography. The

worst blow to the Company Style Paintings was given by the advent of Photography in early 1840s.

### DECORATIVE PAINTING

Decorative painting on walls of homes even in rural areas is a common sight. **Rangoli** or decorative designs on floor are made for auspicious occasions and pujas whose stylized designs have been passed on from one generation to the other. The designs are called rangoli in the North, **alpana** in Bengal, **aipan** in Uttaranchal, **rangavalli** in Karnataka, **Kollam** in Tamilnadu and **mandana** in Madhya Pradesh. Usually rice powder is used for these paintings but coloured powder or flower petals are also used to make them more colourful. Other examples of the decorative art are – **Mithila** painting or **Madhubani** paintings, **Warli** paintings etc.

### GUJARAT STYLE

It was a pre-cursor to Rajput style, main subjects were from Vaishnavite tradition. Natural elements like land, horizon, rivers were given special attention. Rag-mala series is a famous one in this style.

### KALAMKARI

Kalamkari is a type of hand-painted or block-printed cotton textile, produced in parts of India especially in Andhra Pradesh. The literal meaning of Kalamkari is a painting done by kalam (pen). The kalam made out of a bamboo sliver wound at one section with wool and then dyed with natural colours. Black ink is used to make outlines, and jaggery, rusted iron filings and water are used for making colours to fill in details. Natural materials are used to create a work of art by extracting colours from plant roots, leaves, along with salts of iron, tin, copper, alum etc.



KALAMKARI Block & Pen Printing

These paintings are made on cloth. This art is mainly related to decorating temple interiors with painted cloth panels, which was developed in the fifteenth century under the patronage of Vijaynagar rulers. Subjects are adopted from the Ramayana, the Mahabharata and Hindu religious mythology. Owing to Muslim rulers in Golconda, the Masulipatnam kalamkari was widely influenced by Persian motifs and designs in the 17<sup>th</sup> century with the depiction of trees, fruits, flowers and ornamental birds.

There are two distinctive styles of kalamkari art in India -

- I. **Srikalahasti style** - The Srikalahasti style of Kalamkari, wherein the ‘kalam’ or pen is used for free hand drawing of the subject and filling in the colours, is entirely hand worked.

II. **Machalipatnam style** - Owing to Muslim rulers in Golconda, the Masulipatnam kalamkari was widely influenced by Persian motifs and designs.

This style flowered around temples and their patronage and so had an almost religious identity - scrolls, temple hangings, chariot banners and the like, depicted deities and scenes taken from the great Hindu epics – Ramayana, Mahabarata etc.

### KALIGHATA PAINTING

Kalighat painting originated in the 19<sup>th</sup> century colonial Bengal, in the vicinity of Kali Temple, Kalighat, Kolkata, and from being items of souvenir taken by the visitors to the Kali temple, the paintings over a period of time developed as a distinct school of Indian painting.

Patua/cloth painters from rural Bengal came and settled in Kalighat to make images of gods and goddesses in the early nineteenth century. Among the deities that the Kalighat artists painted, the goddess Kali was a favorite. However, the painters effectively portray a wide range of subjects commenting on the social life of Bengal. Kalighat paintings are often referred to as the first works of art that came from Bengal.

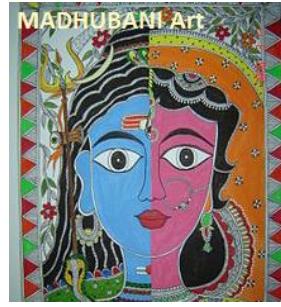


KALIGHAT Painting, Bengal

It is characterized by generously curving figures of both men and women and an earthy satirical style. Kalighat pata pictures are highly stylised, do not use perspective. Traditionally, the figures in scroll paintings looked flat, not rounded. Now Kalighat painters began to use shading to give them a rounded form, to make the images look three-dimensional. Yet the images were not realistic and lifelike. Kalighat paintings depict social life under British rule. Often the artists mocked at the changes they saw around, ridiculing the new tastes of those who spoke in English and adopted Western habits, dressed like sahibs, smoked cigarettes, or sat on chairs. They made fun of the westernised baboo, criticised the corrupt priests, and warned against women moving out of their homes.

### MADHUBANI PAINTING

Madhubani painting or **Mithila painting** is a style of Indian painting, practiced in the Mithila region of Bihar state, India and the adjoining parts of Terai in Nepal. Madhubani painting has been done traditionally by the women of villages around the present town of Madhubani (the literal meaning of which is forests of honey) and other areas of Mithila. The painting was traditionally done on freshly plastered mud wall of huts, but now it is also done on cloth, hand-made paper and canvas.



Madhubani paintings also use two dimensional imagery, and the colors used are derived from plants. Ochre and lampblack are also used for reddish brown and black respectively.

Madhubani paintings mostly depict nature and Hindu religious motifs, and the themes generally revolve around Hindu deities like Krishna, Ram, Shiva, Durga, Lakshmi, and Saraswati.

### MALWA PAINTINGS

Malwa School (In present day Madhya Pradesh) was one of the most conservative Rajput Painting Schools in the 17<sup>th</sup> century. Rasikpriya, dated 1634, and Ramayana dated 1650 are the earliest examples from this school. Use of flat planes of bright colors is one of the main features of these works of art. Subjects were mainly taken from Vaishnav themes.

Malwa paintings emphasized on strong colors like deep blues, reds and browns and bold lines. Remote Mughal influence was also evident in the paintings. Rasabeli and Bhagavata Purana are some of the other notable illustrated works from this school.

### mysore painting

The distinct school of Mysore painting emerged from this legacy around the time of the reign of the Vijayanagar Kings 1336-1565 CE. When Vijayanagara Kingdom declined, painters migrated to Mysore and other kingdom and a distinct school emerged under patronage of **Wodeyars** of Mysore.

Mysore paintings are known for their elegance, muted colours, and attention to detail. The themes for most of these paintings are Hindu gods and goddesses and scenes from Hindu mythology. More than mere decorative pieces, the paintings are designed to inspire feelings of devotion and humility in the viewer.



Saraswati



Krishna and his wives

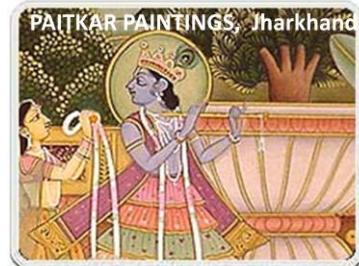
Mysore Paintings are characterized by delicate lines, intricate brush strokes, graceful delineation of figures and the discreet use of bright vegetable colours and lustrous gold leaf.

Gesso work was the hallmark of all traditional paintings of Karnataka. Gesso refers to the paste mixture of white lead powder, gambose and glue which is used as an embossing material and

covered with gold foil. The gesso work in Mysore paintings is low in relief and intricate as compared to the thick gold relief work of the Tanjore School.

### PAITKAR PAINTINGS

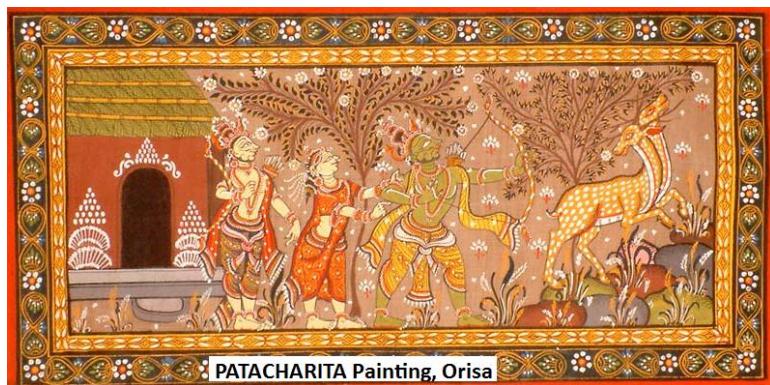
Paitkar paintings or scroll paintings of Jharkhand constitute one of the most popular tribal crafts of the state of Jharkhand. The Paitkar paintings at Jharkhand are one of the most ancient schools of tribal painting in the entire country of India.



### PATTACHITRA

Pattachitra refers to the folk painting of the state of Odisha made primarily on cloth in the eastern region of India. 'Patta' in Sanskrit means 'Vastra' or 'clothing' and 'chitra' means paintings.

The tradition of Pattachitra is closely linked with the worship of Lord Jagannath. The theme of this Odishan painting centres round the Vaishnava cult. The subject matter of Patta Chitra is mostly mythological, religious stories and folk lore. Themes are chiefly on Lord Jagannath and Radha-Krishna, and other mythological characters.



The painters use *vegetable and mineral colours* without going for factory made poster colours. Red and Ochre are predominant colors that are used in this.

### PATUA ART

The Patua is a community found in West Bengal. Some Patuas are Hindus, while others are Muslims and Buddhists. Patua art is from Bengal and like Patachitra of Orissa, this is also traditionally made on cloth or paper scroll. Themes of these paintings are 'Mangal Kavyas' and auspicious songs.

### PHAD PAINTINGS

Rajasthan the land of colors is known for Phad painting, which is done on cloth. This type of painting is mainly found in the Bhilwara district. The main theme of these paintings is the depiction of local deities and their stories, and legends of erstwhile local rulers. Phad is a



type of scroll painting and can be upto 30 feet. These paintings are created while using bright and subtle colors.

The outlines of the paintings are first drawn in block and later filled with vegetable colors. The unique features of phad paintings are the bold lines and a two dimensional treatment of figures with the entire composition arranged in sections. Generally, stories are told through Phads and every inch of space is used for filling characters in it.

Customarily, these are carried by *Bhopa* – folk religious singers – who carry them along like a mobile temple.

### PITHORA PAINTINGS

Pithora Paintings are the paintings done on wall by the tribals - Rathwas, Bhilals, and Naykas - in the areas of Gujarat and Madhya Pradesh. They signify the advent of an auspicious occasion (like weddings, childbirth, festivals) in the family or community.

Pithora Painting can be called a ritual rather than an art form for it is 'performed' to thank God or for a wish or a boon to be granted.



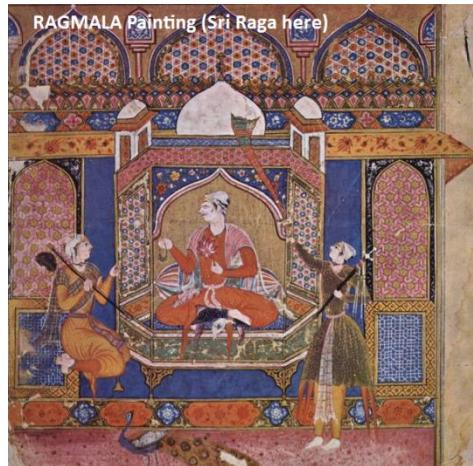
PITHORA Paintings, Gujarat, Madhya Pradesh

### RAGMALA PAINTINGS

Ragamala Paintings are a series of illustrative paintings from medieval India based on Ragamala or the 'Garland of Ragas', depicting various Indian musical modes, Ragas. They stand as a classical example of the amalgamation of art, poetry and classical music in medieval India.

Ragamala paintings were created in most schools of India painting, starting in the 16<sup>th</sup> and 17<sup>th</sup> centuries and are today named accordingly, as Pahari Ragamala, Rajasthan or Rajput Ragamala, Deccan Ragamala, and Mughal Ragamala.

In these painting each raga is personified by a colour, mood, a verse describing a story of a hero and heroine (nayaka and nayika).



Specific Hindu deities are attached with the raga like Bhairava or Bhairavi to Shiva, Sri to Devi etc. The paintings depict not just the Ragas, but also their wives, (raginis), their numerous sons (ragaputra) and daughters (ragaputri).

## RANGOLI

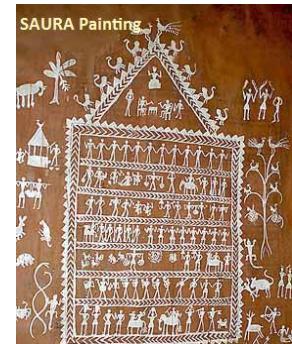
Rangoli is a folk art from India. Rangoli are decorative designs made on the floors of living rooms and courtyards during Hindu festivals. They are meant to be sacred welcoming areas for the Hindu deities.

Rangoli is common to the whole of Indian and is known by different names in different parts of the country –*Alpana* in Bengal, *Aripana* in Bihar, *Madana* in Rajasthan, *Rangoli* in Gujarat and Maharashtra, *Chowkpurana* in Uttar Pradesh and *Kolam* in South India.

## SAURA PAINTINGS

This is an art form of the tribals in Rayagada and Koraput districts of Odisha. It is done on the inside walls of the homes to mark some auspicious occasion like birth, marriage, harvest etc. Painting is done

by simple colors like Soot and Grounded rice.



## SITANVASAL PAINTING

It is near Trichy. It is site of an ancient Jain Monastery famous for its murals that were probably produced during 9<sup>th</sup> century during Pandyan period.



## TANJORE PAINTING

The two schools of miniature paintings of south India viz. the Mysore Paintings and Tanjore Paintings are offshoots of the earlier Vijayanagar School of Painting.

Tanjore painting is an important form of classical South Indian painting native to the town of Thanjavur/Tanjore in Tamil Nadu, India. The art form dates back to about 1500-1600 AD, dating back to Chola rulers, but the Nayakas of Tanjavur gave final shape to Tanjore paintings.

Essentially serving as devotional icons, the themes of most of these paintings are Hindu gods and goddesses, and saints as well. Tanjore paintings are in fact panel paintings done on solid wood planks. Relief work gives a 3 Dimensional look to the painting.

The process of making a Tanjore painting involves many stages.



- The first stage involves the making of the preliminary sketch of the image on the base. The base consists of a cloth pasted over a wooden base.
- Then chalk powder is mixed with water-soluble adhesive and applied on the base.
- After the drawing is made, decoration of the jewellery and the apparels in the image is done with semi-precious stones.
- On top of this, the gold foils are pasted to make the paintings last for generations.
- Finally, dyes are used to add colors to the figures in the paintings.

High-quality gold foil is used to ensure that the paintings last generations. They generally appreciate in value and are considered collectibles.

The figures in Tanjore paintings are static. The figures are housed in the center of the board, inside beautifully decorated arches or curtains.

### **MYSORE and TANJORE PAINTINGS**

Mysore paintings generally depict the Hindu gods and goddesses and scenes from Hindu mythology. This style is also known for the heavy Gesso Work.

<b>MYSORE</b>	<b>TANJORE</b>
Patrons were Wodeyars of Mysore	Patrons were Nayakas of Tanjore
In Mysore paintings, the work is low in relief and intricate	In Tanjore school, the Gesso work is little thicker
Mysore has no gem settings and glass embellishments	Tanjore Has gem settings and glass embellishments
In Mysore, base is paper on Cloth	In Tanjore it is wood Cloth with wood as base.
Both were offshoots of Vijaynagar school of painting, as painters of declining Vijaynagar school migrated to these areas	
	
<b>MYSORE PAINTING</b>	<b>TANJORE PAINTING</b>

### **THANKA PAINTING**

The imagery of these paintings revolves around the life of Buddha and themes pertaining to the mystic sect of Buddhism i.e. Tantric Buddhism or Vajrayana Sect. These paintings are painted on silk or cotton using various bright colors of different hues. These are a novel



**THANGKA Painting**

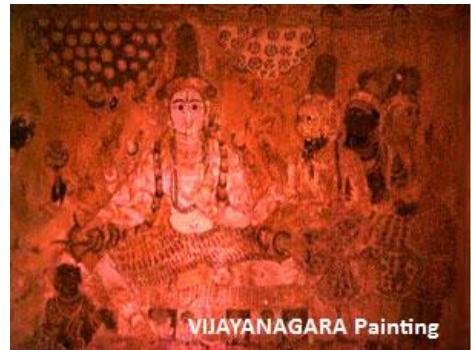
quality work of art hand painted by trained Tibetan and Nepali artists. They are predominantly used for wall hangings.

In India Ladakh is a region where thangka paintings are done with great elan, while it also practiced in Sikkim and Himachal Pradesh. These paintings have a strong Tibetan influence and have ritual connotations.

### VIJAYANAGARA PAINTINGS

The Vijayanagar School was basically known for frescoes & murals of the various mythological themes of Hindu deities on the temple walls and ceilings, and was itself inspired by Ajanta.

Vijayanagar art includes wall-paintings of the *Dashavatara* (The Ten Avatars of Vishnu) and the *Girijakalyana* (marriage of Parvati) at the Virupaksha (a form of Shiva) Temple at Hampi.



VIJAYANAGARA Painting

The paintings of the Vijayanagar represent the great revival of Hindu religion and art in South India. During the Vijayanagar era, the wall paintings made a comeback.

The best representation of these paintings can be seen in the Virabhadra temple at Lepakshi.

The Vijayanagar paintings have also covered the ceiling of the great Virupaksha temple at Hampi and the themes of them are generally religious.

As soon as the Vijayanagar Empire fell, the painters started migrating to Thanjavur, Mysore etc and led to birth of Mysore School of painting and Tanjore School of painting.

### WARLI PAINTING

Warli paintings are made by the people of Warli tribe inhabiting in the Thane district of Modern Maharashtra. Warli paintings are strikingly different from other forms of Indian Paintings.

The *theme of these paintings also does not move around mythological stories or any glorification of similar kind*. These paintings are made in austere brown background with white as only color. The only exception is red and yellow spots that are auspiciously put to decorate the painting.



WORLI Painting

Figures are made in a geometric pattern like squares, triangles, and circles. Dots and crooked lines are the units of these compositions. These paintings describe the day today activities of Warlis in light swinging and swirling movements and are made on auspicious occasions. Planting

saplings, carrying grain, dancing, travelling to market and other routine activities of their daily lives are depicted. Symbols of the sun, moon and stars along with plants, animals, insects and birds show their belief in the integration of all forms of life.

On ritual and ceremonial occasions Warli home walls are plastered with dung. Rice paste is used with red ochre powder to tell stories and to invoke the blessings of their goddess of fertility, Palaghata. Warli paintings are made by village artists, usually women.

## ART FORMS – DANCES

Dance, music and drama are three art forms which come under the category of ‘performing arts’. These have been associated with both religious activities and entertainment activities by the commoner and the nobility alike.

*Dance was a part of the representation of dramatic theatre in ancient India, primarily in the Dravidian society. According to **Bharat Muni**, dance was created along with Drama as pastime for gods. Archaeological evidence unfolds the fact that the dance heritage in India is indeed thousands of years old. Many group-dancing sequences are illustrated in delicate rock paintings of Bhimbetka Caves of Madhya Pradesh. A dancing girl figurine was found in Mohenjodaro. Dance was traditionally a religious activity, Shiva as Natraj doing cosmic dance is the most famous examples. Most of the Indian temples have images and sculptures of dancing figures. All classical dances are also Vaishnavite except Bharatnatyam. The dance form which was once restricted to temples in the form of Devadasi dance then gradually broke the pits and barriers of the temple walls and reached the courts of the kings and nobles. What developed then as an expression of artistic presentation of rasa and nritya was termed as Indian classical dance. Based on the style, dash, intricacies Indian dance can be broadly classified into four types like, Classical Indian dance, Indian Folk dance, Tribal dance and the modern Indian dance.*

*All Indian dance forms are structured around the rasas and mudras. There are 108 fundamental mudras. Sage Bharata/Bharatmuni, the earliest Indian musicologist said to have lived in the 1st or 2nd century BCE, enunciated Nav Rasa or nine moods in his *Natyashastra* (actually, Bharata mentioned only 8 rasas, it was Abhinavgupta an 11<sup>th</sup> century writer who wrote *Abhinavbharati* – a supreme commentary on *Natyashastra* – which mentions 9 rasas) –*

- I. **Hasya** — laughter
- II. **Bhayanak** — evil
- III. **Rudra** — chivalrous
- IV. **Karun** — pathos
- V. **Vir** — courage
- VI. **Adbhut** — astonishing
- VII. **Vibhatsa** — terrifying glory
- VIII. **Shaanti** — peace
- IX. **Shringaar** — aesthetics or love

These are considered as basic for all musical, dance or dramatic works in India.

Bharata has discussed dance and its various angas (limbs) in detail. Facial expressions, body movements, hasta mudras and the footsteps have all been brought together under three broad categories namely, as **nritta** (pada sanchalan), **nritya** (anga sanchalan) and **natya** (abhinay).

Dancing is again divided into two kinds known as *Tandava* and *Lasya*. The **Tandava** dance is characterized by intense excitement, the heroic mood and the touch of wrath. It also expresses cosmic activity, the divine conquest of evil or the attainment of bliss. It is performed by both sexes. **Lasya** is the

dance of aesthetic delight that reveals beauty, grace, love and all tender aspects of existence. The *Raas Leela* of Lord Krishna with the Gopis of Vrindavan is of the Lasya kind.

Practically every region of our country has developed its own rich tradition of folk dances. For example, the Bihu dance of Assam, Mask dance of Ladakh, Wangla of Meghalaya, Bhutia or Lepcha dance of Sikkim. Similarly we also have some dances which are called martial dances like Chholia of Uttrakhand, Kalari paittu of Kerala, Thang-taa of Manipur among the more famous ones.

## CLASSICAL DANCES

Indian classical dance is a relatively new umbrella term for various codified art forms rooted in *Natya*, the sacred Hindu musical theatre styles, whose theory can be traced back to the '*Natya Shastra*' of Bharata Muni (200 BCE). So, classical dance has a history of more than 2000 years.

The term 'classical' or 'Shastriya' was introduced by Sangeet Natak Akademi to denote the *Natya Shastra*-based performing art styles.

A very important feature of Indian classical dances is the use of the mudra or hand gestures by the artists as a short-hand sign language to narrate a story and to demonstrate certain concepts such as objects, weather, nature and emotion. Many classical dances include facial expressions as an integral part of the dance form.

Despite regional variations, the basic principles of *Natyashastra* tradition have been followed by all schools of classical dances. Dance continued to be divided into *Natya* and *Nritta* on the one hand and into *Tandava* and *Lasya* on the other.

The Indian classical dance form is said to be influenced by the *Devadasi* system which prevailed in temples of India. Various Indian kingdoms also provide proof about brilliant temple dancers. There were dancing halls where young female dancers were given intensive training.

Religious element always played a vital role in dancing. In ancient India, Shaivite tradition of dance originated on the belief and worship of Lord Shiva, the lord of dance. '*Lasya*' and '*Tandava*' were the very genesis of Lord Shiva's dancing style.

Bharata discusses and analyses the fundamental units of movement. The *Chari* has been described by him as the most important single unit of movement in the *Nritta* element. The movement with one foot is generally termed as *Chari*; the movement with both feet is called *Karanas*.

Sangeet Natak Akademi currently confers classical status on eight Indian dance styles. Bharatanatyam (Tamil Nadu) Kathakali (Kerala) Odissi (Odisha) Kuchipudi (Andhra Pradesh) Manipuri (Manipur) Kathak, Mohiniyattam (Kerala) and Sattriya (Assam) are those defined by Akademi.

### I. KATHAK

The *kathaks* were originally a caste of story-tellers in temples of north India, who embellished their performances with gestures and songs. Kathak began evolving into a distinct mode of

dance in the 15<sup>th</sup> and 16<sup>th</sup> centuries with the spread of the bhakti movement. Like many other classical dances, it also revolves around *Vaishnav* themes. Radha-Rishna and their Ras Leela is one of the central themes. Contemporary form owes much to the Ras-Leela dances of Braj.

Under the Mughal emperors and their nobles, Kathak was performed in the court, where it acquired its present features and developed into a form of dance with a distinctive style. It absorbed certain features of Persian dance and Central Asian dance which were imported during the Mughal era.

Its main features are –

- It is secular as well as religious. Religious themes are Vaishnavite
- It is performed with fast footwork and legs remain straight and knees are not bent.
- Another feature is fast spins and jumps.
- Artists also make ample use of eyebrows and *bhavas*.
- Kathak conceives of space only in straight lines. There is only a front-back treatment of space.
- Ankle bells are also an essential part of adornment.
- Both, Indian and Persian costumes are used.
- Both the *dhrupad* and the *khayal* accompanied the dance. The distinctions between Lasya and Tandava and between Nritta and Abhinaya were kept intact in Kathak.
- Its main elements include – Opening with '*Vandana*', *Thaat*, *Jugalbandi* which is a competitive play between dancer and tabla player.
- This dance also has considerable freedom to the dancers and as a result many *Gharanas* evolved. Gharanas are integral to this dance form and this is only classical dance form to have Gharanas. Gharanas mainly owe to their patrons and their original gurus. Lucknow, Benras and Jaipur are three important Gharanas.



The Lucknow Gharana of Kathak dance came into existence mainly in the court of Nawab Wajid Ali Shah the ruler of Awadh in the early 19th century and has marked Islamic influence and is hence secular in themes. It was in this period that the Lucknow gharana of Kathak attained maturity and perfection. This was due to the pioneering efforts of Thakur Prasad Maharaj, the court dancer and guru of Nawab Wajid Ali Shah. Presently, Pandit Briju Maharaj is considered the chief representative of this gharana and he founded Kathak Academy in Delhi. The Jaipur Gharana developed in the courts of the Kachchwaha kings of Jaipur in Rajasthan and pioneer of this Gharana was – Bhanuji. It has marked *Vaishnavite* influence. Importance is placed on the

more technical aspects of dance, such as complex and powerful footwork, multiple spins, and complicated compositions in different talas.

## II. KATHAKALI

Kathakali originated in the state of Kerala and literally means story play derived from the Malayalam words ‘*katha*’ which means story and ‘*kali*’, which means play. Kathakali is one of the oldest theatre forms in the world.

The art of Kathakali incorporates the characteristic features of many of the dances and dramas of South India. It evolved out of the earlier dance forms like the Koodiyattom, Mudiyettu, Theyyattom, Sastrakali, Krishnanattom and Ramanattom of Kerala.

It is believed to be a blend of five elements of fine art i.e. Nritya, Nritta, Natya, Geeta and Vaadya.

Its major features are –

- Dance starts with continuous sound of drums.
- It is a form of dance as well as drama, in fact one cannot make distinction between dance and drama portions of the dance. Its many elements are taken from Koodiyattam.
- Its themes are taken from Mahabharata, Ramayana, Puranas etc.
- Kathakali is a male art and the dancing is masculine. Female characters are also played by males.
- Kathakali is traditionally enacted outdoors and goes on all night.
- Kathakali is a group presentation, in which dancers take various roles in performances traditionally based on themes from Hindu mythology, especially the two epics, the Ramayana and the Mahabharata.
- Its unique features are – elaborate costume, make up is very detailed and intricate. It involves a painting on the face of the actors with different colours which have different implication and are used to portray evil or good with colour variations. Green is used for noble characters, red for evil, black also for uncivilized ones. Women and saints are portrayed with lustrous yellowish faces.
- The technique of Kathakali includes a highly developed language of gesture, through which the artist can convey whole sentences and stories. The body movements and footwork are very rigorous.
- It is best suited to an open air theatre performance against green scenery of Kerala.

It is distinct from other dance forms in following respects –

- It is not a solo dance like Bharatnatayam.
- It is not a court dance like Kathak.



- It is also not lyrical like Manipuri.
- One cannot make distinction between dance and drama portions of the dance.
- Kathakali is a male art and the dancing is masculine. Men dressed in women's costume portray female characters.

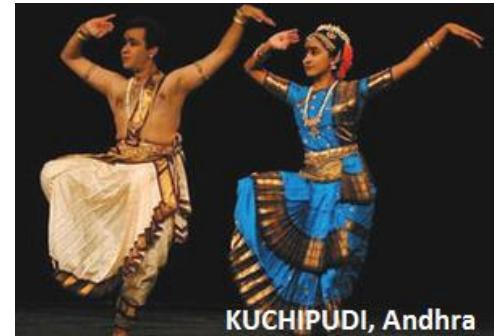
Kathakali remained in the shadows till the great poet V Krishna Menon initiated Kerala Kalamandalam. Kathakali thereafter has acquired worldwide recognition. Major exponents are M V Nair, Kalamandalam Gopi and Kalamandalam Ramakutty Nair.

### **III. KUCHIPUDI**

Kuchipudi, originally called Kuchelapuri or Kuchelapuram after a village in Krishna district is the classical dance form from Andhra Pradesh, where it grew largely as a product of Bhakti (devotion) movement beginning in the 7<sup>th</sup> century AD.

It shares many common elements with Bharatanatyam.

It is known for its graceful movements and its strong narrative or dramatic character. Kuchipudi dance can be best understood as located between the classical dance styles of Odissi and Bharatnatyam.



**KUCHIPUDI, Andhra**

Main features of Kuchipudi are –

- It begins by an invoking to Lord Ganesha.
- The technique of Kuchipudi is called *Kanyakole* and it makes use of fast rhythmic footwork and sculpturesque body movements.
- Use of speech in the dance distinguishes it from other dance forms.
- The music used in Kuchipudi is classical Carnatic and the violin, mridangam and clarinet are the common instruments used as an accompaniment.
- Director or *Sutradhar* plays an important role in this dance form. Sutradhara announces the theme of the play and introduces the characters thereafter.
- Initially it was a prerogative of men who had tried to keep it outside the influence of Devdasi system. The tradition has remained so unbroken that even today in some of the coastal areas of Andhra, Kuchipudi is still performed by all-male troupes. However, in modern times, women have dominated the art.
- Another unique feature of Kuchipudi is the Tarangam, in which the performer dances on the edges of a brass plate, executing complicated rhythmic patterns with dexterity, while sometimes also balancing a pot of water on the head.

Its current form largely owe to Siddhendra Yogi – a 17<sup>th</sup> century Vaishnavite poet. It remained an obscure temple dance before it was brought into prominence by Balasaraswathi and Ragini Devi. Raja Reddy, Radha Reddy, Swapansundari, Satya Narayan Shastri, Laxmi Narayan Shastri and Sonal Mansingh are famous exponents.

#### IV. MANIPURI

It is known as the ‘youngest and oldest’ dance of India. Though its origin is ancient, its current form is quite new and is the youngest of all classical dances. It has two traditions – *Lai Haroba* and *Khamba Thoibi*. In the older one, couples dance to a local theme. They danced to an abstract design which symbolized the tangled snake. No specific deity of any religion was invoked. In the 17<sup>th</sup> Century it came under influence of Vaishnav Hinduism and its themes are predominantly taken from Puranas and Gita Govinda.

Main features of Manipuri dance are –

- It is a pure female dance and faces of females are generally covered with a thin veil. And wear a long skirt.
- Manipuri was a temple dance form and is religious in nature and depicts Hindu deities Radha and Krishna.
- Manipuri drum – punga – is soul of this dance. Musical instruments like pena, khartal, bansuri and small cymbals are also used.
- Colorful decoration, slow and lilting music, gracious slow movements and gentle footwork make it distinctive.
- Its aim is to make rounded movements – attempt to connect body through curves with a pose in the shape of 8 – thereby avoiding jerks, sharp edges and straight lines. This movement gives this dance a soft appearance.
- It doesn’t pay much attention on facial movements, but pay emphasis on hands and knee position.
- Spreading of legs is not possible in this dance form, but the foot movements plays a very important role in this dance. The dancer puts his or her feet down with the front part touching the ground first. The ankle and knee joints are also used.



It was Raja Bhag Chandra of Manipur who revived it in 18<sup>th</sup> century and later on Rabindranath Tagore also promoted this form by introducing it in Shantiniketan. The Jhaveri sisters – Nayana, Suverna, Darshana and Ranjana Jhaveri are well known Manipuri dancers.

#### V. MOHINIATTAM

Mohiniyattam is a traditional South Indian dance from Kerala, developed by the Tamil nattuvanar (dance master) Vadivelu. Mohiniattam though born out of the fusion of Kathakali and Bharatnatyam, has developed its own identity. In the word Mohiniattam, ‘Mohini’ means a maiden who charms the onlooker and ‘attam’ means dance. The name Mohiniyattam may have been coined after Lord Vishnu, who took the role of enchantress mohini to entice a devil Bhasmashur.

Its main features are –

- Theme of the dance is love and devotion to God, with usually Vishnu or Krishna being the hero.
- It is considered a very graceful dance meant to be performed as a solo recital by women. The dance was developed from the Devadasi system in Kerala temples.
- It is a solo dance form unlike Kathakali.
- It mainly focuses upon feminine moods and hence *Lasya* element dominates.
- It takes elements from Bharatnatyam and Kathakali – grace from Bharatnatyam and vigour from Kathakali.
- The distinctive style of Mohiniattam is the complete absence of heavy stamping and rhythmical tension, where the footwork is gentle, soft and sliding which resembles the soft waving of palm leaves on Kerala beaches.
- There are approximately 40 basic movements which are used in this dance which are collectively known as '*atavakul*'.
- One of the distinctive features of Mohiniattam is the simplicity of the costumes. There is a typical costume for Mohiniattam, which is a mixture of white and gold.



The practical aspect of the style was revived in the 19<sup>th</sup> century by Swathi Thirunal, the enlightened ruler of Travancore, in Southern Kerala who promoted its study. He composed many of the musical arrangements and vocal accompaniments, which are hymns in praise of Lord Vishnu, and provide the musical backdrop for the Mohiniattam dancers' performance. Jayaprabha Menon, Hema Malini, Sunnda Nair, Kalamandalam Sugandhi etc are some of famous exponents of this dance form.

## VI. ODISSI

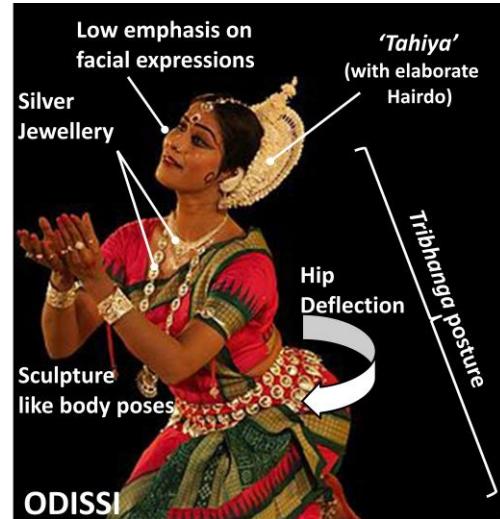
Odissi has been revived in the past fifty years and can be considered as the oldest classical Indian dance on the basis of archival evidence and reliefs of Udaigiri caves of 1<sup>st</sup> century BCE near Bhubneshwara. It is referred as Odra Magadhi in Natya Shastra.

Odissi has a close association with the temples and its striking feature is its intimate relationship with temple sculpture. The essence of Odissi dance lies in its sculpturesque quality. Its beautiful poses resemble the sculptures of the famous temples, which once nourished this art.

Currently, three sub-genre of Odissi are there – *Mahari*, *Gotipura* and *Nartaki* belonging to devadasi, males and royal courts respectively.

Main features of Odissi are –

- It has a vast range of sculptural body movements which gives one the illusion of the sculptures coming to life. Various poses called – *bhanga* – are struck during dance which gives a look like a sculpture. Bhanga, Abhanga, Tribhanga and Atibhanga are some of such poses.
- It is also a Vaishnavite dance and the Odissi dancer personifies the lord Jagannath philosophy. Apart from depicting the lord, the dance includes verses from Gita Govinda. It is a temple dance. Major theme is the love and separation of Radha and Lord Krishna. The Devadasis were responsible for the popularity of this dance.
- It has 4-5 elements which include – *Mangalcharan* and *Bhoomi pooja* at the beginning and *Moksha* at the end.
- It has similar foot movements as Bharatnatyam.
- Hip deflection is the characteristic feature of this dance.
- This dance form lays emphasis on sensitive facial expression. It has vigorous movements that make the dancer emotional, tired and exhausted.
- Odissi dance uses silver jewellery. The dancer wears a choker, a longer necklace, armlets, bracelets, a belt, anklets etc. She wears on her ankles bells strung together on a single cord.
- An Odissi dancer has elaborate hair-do in a knot adorned with the '*Tahiya*' which represents a temple tower.
- Odissi music is a unique blend of North and South Indian classical music but has its own distinct qualities.



Some of the famous Odissi dancers are Madhavi Mudgal, Rekha Tandon, Sreyashi Dey, Kelucharan Mahapatra, Sanjukta Panigrahi etc.

## VII. BHARATNATYAM

It is a classical dance form from the state of Tamil Nadu, nowadays practiced predominantly by girls. Bharatnatyam originated in Tamil Nadu which is also referred to as artistic yoga and *Natyashastra*. The name Bharatnatyam is derived from the word 'Bharata' and, thus, associated with *Natyashastra*. It is also said that it comes from the words *Bhava* (expression), *Raga* (Music), *Tala* (rhythm) and *Natya* (classic Indian musical theatre).

It was nurtured in the temples and courts of southern India since ancient times. The art was handed down as a living tradition from generation to generation under the Devadasi system under which women were dedicated to temples to serve the deity as dancers and musicians forming part of the elaborate rituals. Its inspirations come from the sculptures of the ancient temple of Chidambaram and Tanjore.

It is evident from chronicles that the Chola and the Pallava kings were great patrons of the arts. Rajaraja Chola maintained dancers in the temples in his kingdom.

- Bharatnatyam is a solo dance performed primarily by females.
- It is a devotional dance and it is the only classical dance which is primarily Shaivite, the rest are Vaishnavite. Shiva as lord Natraja is the prime inspiration behind this dance and it draws heavily from Chola temples of Tanjore.
- Its prime focus is on abhinay part.
- Bharatnatyam usually begins with a composition called ‘Alarippu’ and is concluded with ‘Tilhana’ and ‘Shloka’.
- Bhartanatyam is considered to be a ‘fire dance’. The movement of a Bharatnatyam dancer resembles that of the movements of a dancing flame.
- It is always performed with knees of the dancer bent and the artists visualize that their body is made up of triangles.
- The chief musical instruments used in Bharatnatyam are the Mridanga and a pair of Cymbals. The cymbals provide the timing and the Mridangam provides fractional measures of the broad beats. The dancer follows both. A tambura is also used to provide the scale for the refrain.



E Krishna Iyer was the one who raised the status of Bhartanatyam and popularized it. The current form is developed by Poniah Pillai of Tanjore. Rukmini Devi Arundale was influential in reviving it and bringing it to the attention of the West as well and established Kalakshetra in Chennai. Mrinalni Sarabhai, T Balasraswati, Mallika Sarabhai, Padma Subhramaniam, Geeta Chandran etc are some of the noted dancers.

BHARATNATYAM	KUCHIPUDI
Ancient in origin	Relatively Young
Shaivite theme	Vaishnavite theme
Tamil Nadu	Andhra
Primarily a women's dance	Performed by both
Panchtatva – Fire element	Panchtatva – Earth Element
Precise and Rhythmic Steps	Rounded Steps
Lot of focus to the ‘aramandi’ (half-sit in ground) and triangular shapes	Dancers don't sit low on ground
Speech not used	Use of speech as distinguishing element

### VIII. SATTRIYA

Sattriya is one among eight principal classical Indian dance traditions and have origins in Assam. Its origin lies in five hundred years old theatre tradition nourished in the Vaishnava Monasteries of Assam called *sattras*. Its current form is attributed to Assamese Vaishnav saint Srimanta

Sankardeva, in 15th century Assam. Sankardeva created Sattriya Nritya as an accompaniment to the Ankiya Naat (a form of Assamese one-act plays devised by him), which were usually performed in the *sattras*. It has been extracted from a massive organisation of theatrical activities which constitutes the Ankiya Bhaona form.

Its main features are –

- The core of Sattriya Nritya has usually been mythological Vaishnava stories.
- Sattriya Nritya is performed with musical composition called *borgeets* (composed by Sankardeva among others) which are usually based on classical ragas.
- For traditional performance, the instruments that are used are *khole* (drums), *taals* (cymbals) and the flute.
- It has also included many elements of the local dance traditions like – Bihu etc.
- Conventionally, this dance form was performed only by male monks (also known as *Bhokots*) in monasteries as part of their daily rituals or to mark special festivals.
- In the modern days, Sattriya is performed on stage by women and men, who are not members of sattras, on themes not merely mythological.



Some of the major proponents of this dance are – P P Bohra, Maniram Dutta etc.

## FOLK DANCES

### ARAIYAR SEVAI DANCE, TAMIL NADU

- Aaiyar Sevai are Vaishnavite temple servants.
- The performers of this dance form Tamil Nadu use '*Divya Prabandha*' or religious hymns composed by Alvar saints and hence this is a Vaishnavite dance.
- The Araiyars (some Tamil Vaishnaites) claim themselves to be the descendants of Nathamuni, the first preceptor (acharya) of Sri Vaishnavism.
- This is a hereditary institution where the training is given from father to son and it is usually the eldest son who is trained specially. One needs to undergo a rigorous training for twelve to eighteen years.

### BHAVAI/BHAWAI DANCE, GUJRAT AND RAJASTHAN

- Bhavai is staged open-air in front of temples as a community ritual honouring the goddess Amba.
- The Bhavai Dance is believed to be dance of emotions.

- The Bhavai drama is a continuous performance lasting the whole night and staged in open grounds before the audiences, as a source of entertainment.
- The male and female performers balance a number of earthen pots while dancing.
- Before the actors begin, they gather near a large earthen lamp and a drawing of a trishula or trident symbolizing the goddess. They sing *garbi* i.e. religious songs in her praise, and invoke blessings for the success of the performance.
- Navratri festival is celebrated with Bhavai performances.

#### **BHOOTHA ARADHANE or BHUTA KOLA, KARNATAKA**

- Bhootha Aradhane or Bhuta Kola is a ritualistic folk dance in Karnataka. It has originated from the coastal parts of Karnataka and Kerala as a way of Tulu (a local language and area) worship.
- This form of dance is rarely seen. Bhootha means ghost. The references to these creatures' dates back to myths. In mythology Lord Shiva's attendants are referred to as Bhuta Ganas.
- The main idea behind this folk dance is to appease the devil and protect the environment.
- A procession with idols of 'bhoothas' is taken out.
- Drums and firecrackers accompany the procession.
- At the end of the procession the idol is kept on a pedestal and the dancer begins his performance. He dances with swords and bells whirling round like a bhootha. He acts as if he is possessed and pretends like a prophet.

#### **BIDESIA, BIHAR**

- Bidesia dance is a popular form of dance drama from Bihar
- Originated in the 20<sup>th</sup> century folk theatre and is prevalent in the Bhojpuri-speaking region of Bihar
- Bhikhari Thakur is the creator of this dance form.
- Bidesia is actually a type of play which deals with the contradictory topics like tradition and modernity, the urban and the rural and the rich and the poor.
- Biraha songs – depicting pain of women left behind – are also part of this
- Males play the role of females in Bidesia dance

#### **BIHU, ASSAM**

- It denotes a set of three different cultural festivals of Assam and celebrated by the Assamese diaspora around the world. Bihu is also used to imply Bihu dance and Bihu folk songs. The word Bihu is derived from the language of the local Dimasa people who have been agrarian since time immemorial.

#### **BUIYA and NUIYA, ARUNACHAL PRADESH**

- Digaru Mishmis perform two types of dances, named as Buiya and Nuiya.
- The Buiya dance of Arunachal Pradesh has two types of movements and it is performed for entertainment
- Nuiya is a ritual-dance performed by a priest. This dance is also performed after a feast that is arranged by a family to entertain the fellow villagers.

- Buiya is performed with objective of keeping health and prosperity of the dancers and their households.
- Both men and women perform the dance, in the passage that runs along, one side of the house from the front to the rear.

#### **CHAITI GHODA NATA, ODISHA**

- Chaiti Ghoda Nata is a simple form prevalent among the fishermen of coastal Odisha.
- This function held for a whole month beginning from the full moon in Chaitra i.e. from March to April to the full moon in Baisakh i.e. from April to May.
- It is said that Lord Rama had presented a horse to the boatman who had helped Him to cross the river Saraju during the period of his Vanavas. Hence they worship horse.
- The dance is deeply ingrained in the Shakti cult. An integral portion of this dance drama is enacted by the character of a horse. Therefore it is called Ghoda Dance.
- According to another myth, the time is during celebrations of the annual festival of Baseli/Vasuli worship which is a horse-headed deity, the dummy-horse dance becomes a necessary part of invoking her.

#### **CHARI DANCE, RAJASTHAN**

- It is a dance form of the villagers and executes the happiness of them when they go to search water and find it.
- The women go many miles just to collect water to fulfill their daily needs. While going they express their joy through the Chari dance.
- Dancers while balancing brass pots on their heads perform various steps & dance to gain perfect patterns of movements with their hands.

#### **CHARKULA DANCE, UTTAR PRADESH**

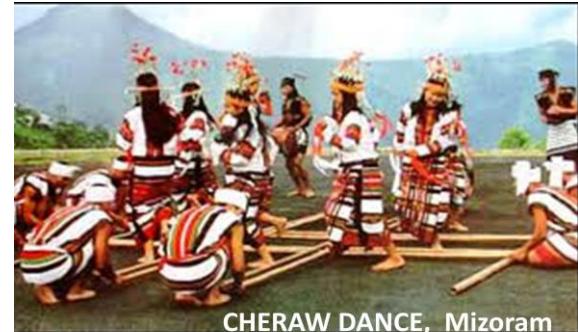
- This is the most spectacular dance performance, which is widely performed in the Braj region of Uttar Pradesh, by the Brahman Community of the villages in Mathura district.
- This dance form symbolises the birth of Radha.
- Usually performed 3 days after Holi when Radha was born
- Charkula is a circular pyramid with many lamps on it which dancers keep on their heads

#### **CHAWALIA DANCE, UTTARAKHAND**

- Chawliya Dance is a form of folk dance of the performed by the males and the females of the Tehri-Garhwal region.
- It is a sort of ‘sword’ dance which is danced with the accompaniment of the ‘Dholak’, ‘Kansi’ and flutes.
- The male dancers brandish their swords and dance with light steps. With time the rhythm of their movement becomes faster and they whirl around speedily. The womenfolk also dance with quick footsteps.
- The dance form portrays the idea of defending the women and property from outsiders.

#### **CHERAW DANCE or BAMBOO DANCE, MANIPUR, MIZORAM**

- Cheraw or Bamboo dance is a tribal dance performed by the Lushais, a primitive community found in Manipur.
- This dance form is exclusively performed by girls, who are dressed in traditional costumes.
- A combination of horizontal and vertical stripes adorns their skirt.
- Performers dance on the parallel sticks of bamboos held by their companions.
- Two bases support the bamboos that are placed horizontally, one at each end.
- The movements created while clapping them produce a sharp sound, which actually forms the rhythm of the dance. It also indicates the timing for the dancing steps as well.



CHERAW DANCE, Mizoram

#### CHCHAU DANCE, BENGAL & ODISHA

- During the 18<sup>th</sup> and 19<sup>th</sup> centuries, many of the princely rulers of Odisha region took a keen interest in the development of this art. Chhau, essentially a dish of Purulia of West Bengal and Odisha, is a juxtaposition of dance and martial arts which is performed to celebrate the oncoming of spring.
- It originated as a martial art and contains vigorous movements and leaps are generally performed at spring festivals to honour Shiva and Parvati deities.
- It depicts, among other themes, fight between good and evil inspired from epics like Mahabharata.
- Some Chhau dances use large stylized masks. The depiction of birds and animals is a distinctive feature.



#### CHHOLIA DANCE, UTTARAKHAND

- It is an ancient rajput traditional dance
- It belongs to Kumaun region
- Performed as a part of marriage procession
- Dancers flash swords and shields giving impression of a warrior group ready to attack

#### DAHI KALA or DAHI HANDI, MADHYA PRADESH

- The ‘Dahi Handi’ (curd pot) or the ‘Dahi Kala’ is a much celebrated dance of Madhya Pradesh celebrated in memory of Lord Krishna’s famous prank of stealing curd along with his group of friends.
- This dance festival is observed on the following day of Gokulashtami.
- On this auspicious day every individual house in the village hangs a pitcher full of curd on the outside wall of their houses which is broken by boys of village and consumed.

#### DAMALI, KASHMIR

- It is a vigorous temple dance
- Performed by the men only

#### **DANDARIA DANCE, ANDHRA**

- The Gonds from the hilly region of northern Hyderabad district in Andhra Pradesh perform a stick dance, known as the Dandaria dance.
- In this dance, a group of male dancers, dressed in colourful special costumes, visit the nearby villages as a part of course of dance, where they are heartily welcomed by the host party. Then both these parties dance together in anti-clockwise direction, along with drums, trumpets and striking of sticks in their hands.

#### **DANDIYA DANCE, GUJRAT**

- The most popular Dandiya dance is also known as the ‘stick’ dance. This dance form is always performed in a group in a circular movement to a measure steps.
- The sticks used in this form are believed to be the sword of Goddess Durga.
- It is different from Garba, in which sticks are not used. Further, movements in Dandiya are more complex.

#### **DASKATHIA, ODISHA**

- The word ‘Dasa’ means a devotee & ‘Katha’ refers to wooden pieces arranged in tune for the prayer of the devotee.
- It is performed by 2 members – one singer and other accompanist
- Performers perform with a pair of sticks
- Mythological stories are also recited at top of voice

#### **DHAMAL, HARYANA**

- The Dhamal dance is famous in the Gurgaon area, which is inhabited by Ahirs.
- This dance is performed only by men.
- It is said that the people perform this dance whenever their crop is ready for the purpose of the harvest.
- Men perform this dance outdoors only on moonlit nights of Phalgun month.
- They sing and dance with the sound of the Dhamal beats.

#### **DHEPA DHULIA DANCE, ODISHA**

- Dhepadhol is a cylindrical shaped drum of 1.5 meter in length and it has a tapered left end.
- Another unique feature of Dhepa Dhuliya dance of Odisha are the vibrant & colourful shirts of the men & the prominence of red, green and blue colours in the gowns of women.

#### **FUGDI & DHALO, GOA**

- These are the folk dances performed by women.



- This is regarded as the most common folk dance forms of Goa.
- These dances are performed in many Hindu religious festivals like Ganesh Chaturthi, Dhalo and in other social and religious occasions.
- The women sing and dance while enacting varied formations.
- Fugdi has two major variations; it is danced in a circle or by rows of dancers. Broadly, villages have a dance in a circle but forest settlements have it in rows.
- The dancers blow air through the mouth at maximum pace. This sounds as 'FOO' hence the name Foogdi or Fugdi is kept.

#### **GARBA DANCE, GUJRAT**

- The Garba dance of Gujarat is famous in all parts of India.
- This dance is performed by the womenfolk of Gujarat.
- This dance form has connection with Shakti-Puja and its origin is believed to be in the worship of goddess Jagdamba.
- Garba is actually an earthen pot with holes in which lamp is lit and around which women dance.
- At the time of Navaratri this dance is performed throughout nine nights. This dance is performed also in the occasions such as Sharad Purnima, Vasant Panchami and Holi.

#### **GARBI, GUJRAT**

- It is similar to Garba
- Performed by menfolk

#### **GAUDIYA NRITYA, WEST BENGAL**

- Gaudiya Nritya is a Bengali school of Indian classical dance.
- Originating in Gaur, West Bengal, the ancient capital of the region, it is an all-pervasive form which eventually gave rise to present-day Odissi, Manipuri and Kuchipudi and contributed to the development of many classical dance forms.
- Like all classical dances this also traces its roots to Natya Shastra of Bharat Muni *but is not conferred Classical Dance Status.*

#### **GAUR MARIA DANCE, CHATTISGARH**

- Gaur Maria dance of Madhya Pradesh the spectacular dance performance symbolizes the hunting spirit of the tribe, since the word 'Gaur' means a ferocious bison.
- The announcement or invitation for a dance is given by making sound with a bamboo trumpet or a horn.
- The Marias imitates a number of bison movements in the dance performance; most of them perform like frisky bulls, hurling wisps of grass into air, charging and tossing horns.

#### **GHODE MODNI DANCE, GOA**

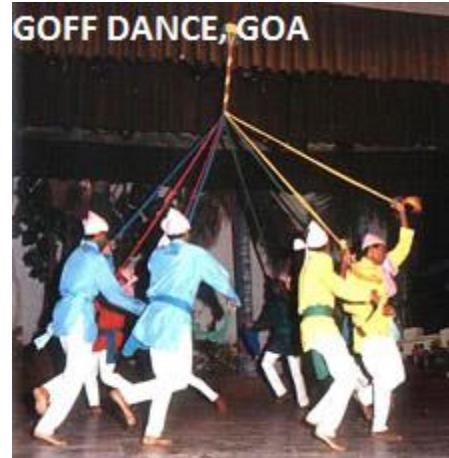
- Ghode Modni dance literally involves horse-like movements in its performances.
- It is a spectacular warrior-dance performed for the remembrance of the victory of the Ranes, the Maratha rulers of the Satari taluka in Goa, over the Portuguese.

#### **GHOOMAR DANCE, HARYANA and RAJASTHAN**

- A dance called Ghoomar is popular in the western parts of the Haryana.
- Circular movements of the dancers mark this dance as different one. The girls from the border region of the state generally perform Ghoomar.
- The dancers, who take a circular mode and move about clapping and singing, perform this dance.
- The girls sing while they dance in a swirling movement and as the tempo of the music increases the girls form pairs and swirl faster and faster. This dance is performed on occasion of festivals such as Holi, Gangaur Puja and Teej.

#### **GOFF/GOPH DANCE, GOA, GUJRAT**

- Generally, Goff dance is performed during the Shigmo festival in Phalgun month.
- Each dancer holds a colourful cord that is hanging at a center point of the place of dance performance.
- The dancers start dancing intricately forming a beautiful, colourful, intricate braid at the end of the first movement and in second step they unfold the braid.
- The songs that are sung during the dance performance are mostly devoted to Lord Krishna.



#### **HIKIT, KASHMIR**

- It is a dance of maidens

#### **JAT-JATIN, BIHAR**

- Jat-Jatin is the most popular folk dance of North Bihar, namely in Mithila and Koshi region
- It is performed as a couple dance
- It celebrates rainy season
- This dance presents many socially concerned topics like poverty, love, sorrow, arguments etc.
- The original theme of this dance originated from the love story of Jat and Jatin.

#### **JHUMUR, HARYANA**

- The dance named after an ornament called as 'Jhumar' worn by young married women and hence performed only by women.
- Jhumur quintessentially vibrant with eastern flavor is performed by young girls depicting love lore who adorn their ankles with bells which make a tinny noise.
- Dressed in colourful costumes, the ladies dance in happiness by singing and clapping with the beats of 'dholak' and 'thali'.
- At the same time, they are gracefully moving in a circle. This dances somewhat similar to the well-known Punjabi Giddha and is thus named Haryanvi Giddha.

#### **KACHHI GHODI DANCE, RAJASTHAN**

- It is believed that the Kachhi Ghodi dance is originated from the bandit regions of Shekhawati.
- Generally, the dance is performed for the entertainment of the bridegroom's party.

- Dancers are ready with elaborate costumes that resemble them as if they are riding on a dummy horse.
- It is a vigorous type of dance. It also uses mock fights and the brandishing of swords, nimble sidestepping and pirouetting to the music of drums.
- During the performance, a ballad singer sings & exploits of the bandit Robin Hoods of Rajasthan.

#### KADUVA KALI, KERALA

- This dance is also known as Pulikali. Dancers get ready dressed up as tigers along with appropriate costumes and make-up.
- They dance vigorously along with the loud beating of instruments like Udukku, Thakal.

#### KAJARI DANCE, BIHAR, UTTAR PRADESH

- Kajri dances are performed in Uttar Pradesh and Bihar just before the advent of the monsoons.
- These dances are performed with the accompaniment of the charming 'Jhula' lyrics or swing songs.
- Themes are of love and joy.

#### KALBELIYA DANCE, RAJASTHAN

- The Kalbeliyas, is a snake-charmer community from Rajasthan, which performs the Kalbeliya dance.
- They rely heavily on this dance performance for their living. Sensuous movements of serpents are depicted in this dance. Traditional instruments like – been, pungi, dholak etc are used in this.
- It is included in UNESCO cultural heritage as well.



#### KARAYILA, HIMACHAL

- The most interesting and equally popular folk drama of Himachal Pradesh is Karayila.
- This drama includes an entertaining series of small playlets, skits, variety shows and parodies.
- This form of shows present sharp and pungent satires about the bureaucracy and social issues very boldly.

#### KHAMBA THAIBI, MANIPUR

- It is either performed independently or as a part of Lai Haoraoba.
- It is a duet dance
- It depicts how a poor lad from Khamba tribe fell in love with princess Thaibi

#### KHAMPTIS DANCE, ARUNACHAL PRADESH

- Khamptis are Buddhists; hence many of their dance-dramas unfold some stories or depict mythical events bearing ethical lessons.
- These activities are generally performed during the religious festivals

#### KHAYAL DANCE, RAJASTHAN

- Khayal Dance has acquired a prominent place in Rajasthan.
- The themes for the dance are derived from the great Hindu epics i.e. the Ramayana and the Mahabharata.
- These dances are performed by the Bhawai caste.
- They enact these dance-dramas and have numerous ballets; some of which are humorous and depict the comic characters of 'baniyas', barbers and moneylenders with bitterest satires.
- Women do not participate in Bhawai dances.
- Among the various items the following have been in vogue like the 'Bohara-Bohari', 'Surdas', 'Lodi-Badi', 'Dokari', 'Shankari', 'Bikaji', etc.

### **KHORIA DANCE, HARYANA**

- The Khoria dance of Haryana is also performed on occasion of marriage.
- This is usually performed during the long wait for the bridegroom to bring his new bride home.
- During this theme of dance, the women mime the entire wedding ceremony, in the performance.
- By this dance, the women also pray for the safe return of the marriage family along with the newly wedded couple.
- The women stay awake the entire night for the dance for protecting their houses, as the men folk are all away to the bride's house.

### **KODDIYATAM, KERALA**

- Koodiyattam or Kutiyattam is a form of Sanskrit theatre traditionally performed in the state of Kerala, India. Performed in the Sanskrit language in Hindu temples, it is believed to be 2,000 years old.
- It is the only surviving specimen of the ancient Sanskrit theatre.



### **KOLI, MAHARASHTRA, GOA**

- Koli Folk Dance is a folk dance of Maharashtra which got its name from fisher folk of the state called 'Kolis'.
- Koli is performed in this state by women and men, who divide themselves in two groups. They depict the boat rowing movement in the Koli dance.
- The Koli dancers also present the wave movements and the net casting movement as if catching fish.

### **KOLLATTAM, TAMIL NADU**

- Kol means a small stick, and Attam means play, hence, a play or dance performed with sticks can be its simplest meaning.
- A festival connected with Kolaattam has both a cultural and a religious significance.
- Only women perform this dance.

### **KUDAKOOTHU or KARAGAM, TAMILNADU**

- In this dance the dancer has to balance a pot of water on the head.
- Villagers used to perform this dance in order to please the Goddess of Rain and the Goddess of River, known as Mari Amman and Gangai Amman respectively. It originated in Thanjavur.

### LAI HAROBA, MANIPUR

- The Lai Haroba is a folk dance of Manipur that depicts the creator and is also considered the precursor of Manipuri.
- This traditional dance is performed to appease the gods. Since its inception they were performed in the temples.
- This is usually performed by the girls who are lead by the 'Maibis' the priests.
- Hand gestures are key, faces remain blank.
- Before the advent of the Vaishnavism among the Manipuris, the Lai Haroba had a prominent place among them. It was an important custom to perform the dance during the worship of their guardian deities.
- The Lai Haroba dance technique was later manifested into the Khamba and Thoibi dance pattern.

### LAVNI, MAHARASHTRA

- The word 'Lavani' originated from 'Lavanya', which means beauty.
- Previously, this folk dance dealt with various subjects like religion, politics, society, romance, etc.
- Lavani dance served as a morale booster and entertainment to the exhausted soldiers in the eighteenth and the nineteenth century battle of the Marathas. This is performed by women only.

### LOOR, HARYANA

- Girls perform the Loor dance, during the month of '[Phalgun](#)' (pring).
- This dance is named so because the word 'Loor', which means girls in the Bangar area of Haryana.
- It is specially performed during the Holi festival. This dance marks the arrival of pleasant spring season and with it the sowing of the Rabi crops in the farms.
- The songs are generally in the form of questions and answers format.
- Generally, most actors in Maanch are from artisan classes like Goldsmiths, Tailors, Carpenters, Gardeners, and Coppersmiths
- Only men can participate

### MAIBI DANCE, MANIPUR

- The Maibis are the priestesses considered as spiritual mediums by the local people.
- They summon the spirits of the Gods in an earthen pot and later tie nine and seven threads for God and Goddesses, after which the dance begins.

- The beginning of the dance, describes the entire process of the creation of the construction of houses, temples and the various occupations of the people adopted to sustain them with time. In short, it is a kind of re-living of the way of life lived the past.

#### **MARUNI, SIKKIM**

- This Nepali dance is mainly associated with the 'Tihar - Festival of Light'.
- But because of its popularity it is performed even on occasions like marriages.
- Tihar is celebrated to mark the return of the Hindu god Rama from exile.
- During this festival Maruni dancers richly dressed in colourful costumes and resplendent with ornaments. They also use nose rings called 'dungris' and with all these they used to go on a house to house visit.
- The dancers are usually also accompanied by a clown called 'Dhatu waray'.

#### **MAYIL ATTAM, TAMIL NADU**

- Mayilattam is a traditional south Indian dance that is performed by female dancers.
- The performer wears costumes from head to toe that resembles that of a peacock with beak, that can be opened and closed using a thread and performs specific dances.
- The performer dances on a tall piece of wood that is attached at the end of his feet.
- Mayilattam requires extensive training and practise.
- While performing the performers are dressed up as Lord Subramanyam travelling on a peacock.

#### **NAGMANDALA, KARNATAKA**

- Nagamandala is a form of snake worship that is predominant in the coastal districts of Dakshina Kannada and Udupi.
- Nagamandala portrays the divine unification of male and female snakes.
- This is a long ritual where the performers are resplendently dressed. Traditionally it takes two people to perform this act one acting as male snake and other acting as female snake.
- The ritual takes place at night and ends at dawn.
- Today Nagamandala is a more popular as an art form than a ritual.

#### **PAIKA DANCE, BIHAR**

- The Paika Dance is a famous dance in Bihar
- The basic objective of the dance performance was the development of physical excitement and courageous activities of the dancing warriors
- This dance is performed with shield and sword
- Popular in Mayurbhanj region

#### **PONUNG, ARUNACHAL PRADESH**

- This dance is a folk dance of the Adis or Adi tribe, performed during the festival that is celebrated before the harvesting.
- The purpose of this festival is seeking a good harvest and welfare of the village community.

- Ponung is an exclusive women dance, which, is performed by the young married women and girls.
- The dance performance is led by a Miri, who is a man adept in mythical songs about the origin of paddy and other crops.
- Miri stands in center holding and swaying a sword like musical instrument.

#### **RAUT NACHA, CHATTISGARH**

- Raut Nacha is a dance form performed by Raut/Yadava.
- Exclusive dance form of the cowherd community showcases the enactment of the legendary combat in which the king Kansa was defeated by the Yadav clan led by Lord Krishna.
- This dance performed after Diwali is a week long affair that indulges in the celebration of the bygone legendary victory.

#### **SAANG DANCE/DRAMA, HARYANA**

- Saang dance is a popular dance form of Haryana, reflecting its culture in true sense.
- A group comprising of people in even numbers such as ten or twelve persons performs it.
- The dance mainly reflects religious stories and folk tales that are performed in open places and it lasts for 5 hours.
- Some of the male participants dress up as women to perform the part of the female in the dance. The meaning of 'Saang' or 'Swang' is disguise or 'to impersonate'.
- It is believed that this dance form first originated and then evolved in its present form by Kishan Lal Bhaat in 1750 AD.

#### **TEEYAN, PUNJAB**

- Teeyan festival in Punjab is celebrated in the month of Shravan during the rainy season.
- The dance usually takes place, when the women gather along the bank of any river or pond under big shady trees.
- Swings are thrown over the branches, where the singing, swinging and dancing of the women folk starts.
- On this day, when the married daughters come to their parent's house their brothers fix the swings for them.
- As they swing they share their anxieties with each other reflecting through lyrics of songs. Dressed in their best and wearing ornaments, girls gather during these festivals like the fairies.

## **ART FORMS – THEATRE/DRAMA**

The earliest form of the theatre of India was the Sanskrit theatre. As a diverse, multi-cultural nation, the theatre of India cannot be reduced to a single, homogenous trend. Indian drama usually has a happy ending unlike Western drama and hence, role of *Vidushka* or jester is important.

Bhasa was one of the earliest dramatists. Other early exponents of theatre in India included Bharat Muni, Bhasa, Kalidas, Bhavabhuti, Vishakhadutta, Shudrak etc. The major source of evidence for Sanskrit theatre is *Natyasastra* of Bharata Muni. While referring to drama, Bharata has mentioned *nat* (male artists), and *nati* (female artist), music, dance, musical instruments, dialogues, themes and stage. Thus, we find that drama achieved a great level of perfection during the age of Bharata. For Bharata, drama is a perfect means of communication. He also started the concept of an enclosed area for drama. There is mention of a community called '*shailoosh*' which had professional drama companies. As Sanskrit was the language that dominated in ancient period, early works of drama were in Sanskrit.

During the age of the Buddha and Mahavira, drama was a means of communicating the principles of their respective religions. Short skits and long plays were enacted to preach and educate the masses.

Major doyens of classical drama are –

- I. **Asvaghosha** is believed to have been the first Sanskrit dramatist (and first Buddhist dramatist as well), and is considered the greatest Indian poet prior to Kalidasa. He lived during reign of Kanishka. He took a leading part in the Fourth Buddhist Council at Srinagar which was presided by Vasumitra. Ashvaghosha was a renowned Mahayana Sanskrit scholar and wrote an epic life of the Buddha called *Budhhacharita*. He also wrote the *Saundaranandakavya*, a poem with the theme of conversion of Nanda, Buddha's half-brother, so that he might reach salvation. The first half of the work describes Nanda's life, and the second half of the work describes Buddhist doctrines and ascetic practices.
- II. **Shudraka**, a Gupta period Sanskrit scholar, in 200 CE wrote *Mrichkatika* that deals with the love affair of a Charudatta, a poor Brahmin who is the protagonist. The hero Charudatta, is a noble but impoverished Brahmin and heroine is Nagaravadhu Vasantsena. The villain is a courtier called Samsthanka, who uses all his tricks but unable to get Vasantsena. He finally tries to kill her, but she escapes and is saved by a Buddhist monk. Charudatta is prosecuted for the murder because the Vasantsena had put her jewellery in the clay cart of his little son, who was playing with it. He is convicted by the foolish king Palaka and his execution is ordered. But before he is executed, Vasantsena appears all of a sudden and tells the reality about the misdeeds of Samsthanka. At the same time, the King Palaka is removed from the throne by a Prince in coup de etat and Samanthaka is arrested and put in jail. Thereafter, she becomes second wife of Charudatta and live happily ever after. Other works of Shudraka include – *Vinavasavadatta*, *Padmaprabhitaka* etc.
- III. **Bhasa** is one of the earliest and most celebrated Indian playwrights in Sanskrit of Gupta period probably from 100 CE and he wrote 13 plays. He wrote many plays on Mahabharata and Ramayana. The most respected of Bhasa's plays is *Svapnavasavadatta* or 'The Vision of Vasavadatta' which tells of King Udayana, a ruler who is pressured by his minister of state to

marry the daughter of a powerful ruler in order to strengthen his reign and protect his kingdom. The King, however, is too devoted to his wife to consider such a marriage. But the Queen Vasavdatta, ready to sacrifice herself to save the kingdom, stages her death in a palace fire, then secretly returns to wait upon the new queen and be near her husband. Other works of Bhasa include – *Panch-ratra*, *Madhyama-vyayoga*, *Urubhangha*, *Karna-bhara* and *BalCharita*. Urubhangha is based on the Mahabharata, and it focuses on the story of the character Duryodhana during and after his fight with Bhima. Duryodhana isn't exempted from his original evil deeds, but he is shown as a character with heroic qualities in this drama. While tragedy is rare among Sanskrit dramas, Bhasa's presentation of Duryodhana's side of the tale adds certain tragic elements to the play.

- IV. **Kalidasa** belonged to the 4<sup>th</sup> century CE during Chandragupta Vikramaditya rule and is arguably considered to be ancient India's greatest Sanskrit dramatist. Three famous romantic plays written by Kalidasa are the *Malvikagnimitram* (Malvika and Agnimitra), *Vikramuurvashiya* (pertaining to Vikrama and Urvashi), and *Abhijanshakuntalam* (The Recognition of Shakuntala). *Meghaduta*, *Ritusambara*, *Kumar Sambhavam* and *Raghuvamsha* are his poems. *Malvikagnimitram* is the Sanskrit play, which depicts Agnimitra as its hero. Malvika is a maid servant whom Agnimitra falls in love. This was known to his chief queen, who imprisons her. Later it was known that Malvika was of a royal birth and she was accepted as queen of Agnimitra. *Malvikagnimitram* gives account of Rajsuya Yajna of Pushyamitra Shunga, father of Agnimitra. The play is also known to provide information about Andhra. *Abhijanshakuntalam* is a Sanskrit play which depicts the story of Dushyanta, king of Hastinapur, and Shakuntala, daughter of the sage Vishwamitra and the apsara Menaka. *Raghuvamsa* is a Sanskrit epic poem that is a narration of genealogy of Lord Rama's Raghu Vamsa beginning with King Dileep up to Agnivarna. *Kumarasambhava* is an epic poem birth of Kartikeya, son of shiva and Parvati after a lot of Tapasya to win Shiva who had already won Kamdeva (God of Love). Kartikeya later killed Tarakasur demon who was blessed that he would not be killed by any other than son of Shiva and Parvati. *Ritusamhara* is a mini epic poem in Sanskrit which refers to 6 Indian seasons and mentions the feelings, emotions and experiences of lovers in 6 seasons. *Ritusamhara* is considered to be the earliest work of Kalidasa. *Meghaduta* which means a messenger of clouds is a poem. The theme of Meghaduta is a Yaksha, who is subject of Lord Kubera (King of Wealth). His wife is waiting for him at Mount Kalidasa. Kubera at some place in central India exiled the Yaksha and he wishes to send his message to his wife. For that, he convinces a cloud to take his message and pass it on to his wife. The poem narrates about the beautiful sights and visual perceptions he would come across while going northwards to take this message to his wife.
- V. **Bhavabhuti** (7<sup>th</sup> century CE) is believed to have been the court poet of King Yashovarman of Kannauj. His plays are considered equivalent to the works of Kalidasa. He is said to have written the following three plays – *Malati-Madhava*, *Mahaviracharita* and *Uttar Ramacharita*. The last two are based on Ramayana.
- VI. **Harsha** the 7<sup>th</sup> century Indian emperor is credited with having written three plays – the comedy *Ratnavali*, *Priyadarshika*, and the Buddhist drama *Nagananda*. Literally meaning – Joy of Serpents, Nagananda is one of the best Sanskrit dramas written by Harsha dealing with the popular story of Jimutavahana's self-sacrifice to save the Nagas. Nagananda is the story of how

prince Jimutavahana gives up his own body to stop a sacrifice of serpents to the divine Garuda. *Ratnavali* is a Sanskrit drama about a beautiful princess named Ratnavali, and a great king named Udayana. It is a comedy. Hiuen Tsang, a Chinese traveller and Bana Bhat, his court poet, have given detailed accounts of Harsha's reign. According to Hiuen Tang, King Harshvardhana had an efficient government. He further tells us that families were not registered and there was no forced labour.

- VII. **Baanbhatta** was a court poet to Harshvardhana, his famous treatise are *Harshcharita* and *Kadambri*. The Harshacharita (The Deeds of Harsha), is the biography of Indian Emperor Harsha. As the life of kings became lavish in 5-6<sup>th</sup> century, the literature also became verbose and complex. Harshcharita is complex in composition.
- VIII. **Visakhadatta** was a 7<sup>th</sup> century Indian Sanskrit poet and playwright of Gupta period. His most famous work is *Mudrarakshasha* and it is his only surviving play. It narrates the ascent of the king Chandragupta Maurya to power in Northern India. In Mudrarakshasha Chandragupta has been depicted as a weak insignificant young man and Chanakya being the real ruler.
- IX. **Mahendravikraman**, the Pallava King wrote *Mattavillasa*.
- X. **Vidyapati** who lived sometime during the 14<sup>th</sup> century was an important dramatist. He introduced Hindi and other regional languages in the form of songs.

Apart from classical stream, folk theatre also developed which expressed in the language which masses understood.

During colonial rule also theatre also played an important part and many plays were produced by Bhartendu Harish Chandra, Deen Bandhu Mitra, Rabindranath Tagore etc. Post independence, artists like Vijay Tendulkar, Habib Tanveer, Dharamveer Bharti, Girish Kanad etc played a role.

Street theatre emerged as an important medium to reach masses on various social issues. They were even more important at times when penetration of media was limited. Badal Sircar, Safdar Hashmi and his Jan Natya Manch with their popular plays like – *Machine*, *Aurat*, *Hallabol*, *Scream* on sexual harassment of children etc.

#### **STEPS by GOVERNMENT to PROMOTE THEATRE**

Various awards have been constituted viz – Sangeet Natak Akademi Award, Theatre Awards, Kalidas Samman etc.

Bharat Rang Mahotsav is an annual event organized to promote theatre which is organised by Ministry of Culture and National School of Drama.

In terms of Institutional support, Department of Culture, Govt. of India, Ministry Of Human Resources Development is the nodal body. Sangeet Natak Academy, New Delhi, is another important body. Apart from these there are many Zonal Cultural Centres and there is National School of Drama.

## FOLK THEATRE

### ANKIA NAT, ASSAM

- It is one act play with its roots in rural Assam.
- It is often accompanied by Sattriya music of Assam.
- Assamese interspersed with Sanskrit Shlokas is used in this.
- Painted masks are used in this play.

### BHAND JASHNA, KASHMIR

- Bhand Jashna is a famous ‘festival of clowns’ of Kashmir, which also has a legacy of 300 to 400-year-old genre of Kashmiri folk theatre.
- It is considered as a traditional folk theatre style having combination of play and dance in a satirical style.
- Thus, it mostly depicts parodies on social situations, expressing many strong sentiments through dance, music and clowning.
- This art is usually performed in village squares, at many social and cultural functions in front of a large audience.
- Bhand Jashna is performed by a group of 10 to 15 artists in their traditional style accompanied by musical instruments like the Surnai - a Kashmiri version of the Indian Shehnai, big Dhol, Nagara, and Peshrao.

### BHAND PATHER, KASHMIR

- It is the traditional theatre form of Kashmir.
- Usually it is a satire and induces laughter.
- It combines dance, acting and music
- Actors are members of farming community

### BHAONA, ASSAM

- It is a representation of Ankia Nut of Assam.

### BHAVAI, GUJARAT

- Partly ritualistic and partly entertainment, dedicated to goddess Amba
- Performed around Navaratas near Mount Abu

### BURRAKATHA/HARIKATHA, ANDHRA

- Burra is a musical instrument – also called *Tambura*.
- It is dance cum theatre from Andhra and in this theme revolves around Shiva.
- It goes on for 2-3 days.
- It is a narrative entertainment that consists of prayers, solo drama, dance, songs, poems and jokes.
- The topic will be either a Hindu mythological story or a contemporary social problem. It played an effective role in conveying message to people and awakening them during Indian Independence Movement.

### DASHAVATAR

- It is a theatre form of Konkan and Goa.
- It is based upon episodes from the various incarnation of lord Vishnu.

- Performers wear wooden masks and elaborate makeup
- Some people believe that this dance has evolved from 'Yakshagana'.

### JATRA

- It is a dance as well as drama
- Jatra has been popular in Bengal and its origin is traced to the Bhakti movement in the 16th century, it is derived from Yatra – meaning travel.
- Chaitanya school of Vaishnavism has a great impact on it
- It is essentially an on the move theatre.



### KHAMBA THOBI, ASSAM

- Khamba and Thoibi is a drama which relates the love story of the pair and the tragic end of their story.

### KODIYATTAM or KUTIYATTAM

- Kutiyattam is the only surviving specimen of the ancient Sanskrit theatre.
- It hails from Kerala.
- Vidhushak or Jester plays an important role and it is he alone who speaks the dialogues.
- It uses similar elaborated costumes as used in Kathakali.
- It is officially recognised by UNESCO as a Masterpiece of the Oral and Intangible Heritage of Humanity.

### KRISHATTAM

- It is a cycle of 8 plays depicting the cycle of Krishna from birth to death
- It is said to be one of the bases of Kathakali

### MAANCH, MADHYA PRADESH

- Maanch means stage
- Maanch is a lyrical folk drama and a form of operatic ballet that is very popular in Malwa region of Madhya Pradesh
- Maanch has its beginning in the 17<sup>th</sup> century
- Maanch is performed in open space with barest of theatrical equipments, where the stage has a round shape and is never covered from any side; nor is a curtain used as a background. The stage is prepared from wooden poles and is used to provide the platform at a height of five to six feet or even more from the ground

### MUDIYITTU

- It is a drama form of Kerala and it is themed on Goddess Kali.
- Mudiyyettu is a ritual dance drama from Kerala based on the mythological tale of a battle between the goddess Kali and the demon Darika.
- Performed by erstwhile priestly community in temples.
- Mudiyyettu is ritualistic dance drama performed after the harvest of summer crops in Kerala.
- In 2010, was Mudiyyettu included in UNESCO Intangible Cultural Heritage Lists.

## **NAQQUAL**

- It is a folk theatre with its roots in Bihar

## **NONDI NATAKAM, TAMILNADU**

- The word ‘Nondi’ means the one who limps and ‘natakam’ means play.
- This form originated during the late 17th or early 18th century in Tamil Nadu state itself.
- The play is a descriptive one and it is developed around two themes - devotion and forgiveness, as experienced by a one-legged thief. As a course of dance, he narrates his tale- as a thief in love with an unethical courtesan, the final redemption through devotion to God and the healing of his physical afflictions

## **SWANG**

- Swang is another folk theatre form popular in Haryana, Uttar Pradesh and Malwa region of Madhya Pradesh, which is dialogue-oriented rather than movement-oriented and is considered to have arisen in its present form in the late 18<sup>th</sup>- early 19<sup>th</sup> centuries.

## **TAMASHA**

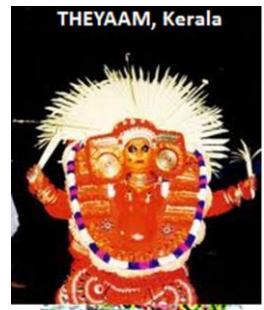
- It is a traditional Marathi folk art form.
- Often with singing and dancing, widely performed by local or travelling theatre groups within the state of Maharashtra, India.

## **ATHERUKOOTHU, TAMIL NADU**

- The traditional theatre is from Tamil Nadu. The term literally means ‘Street Theatre’. Themes are from Indian epics like Mahabharata, Ramayana etc.
- This street play is generally organised in the villages of Tamil Nadu during the festivals in the months of ‘Panguni’ i.e, in March-April and Aadi i.e. July-August. It is organised mainly during the summer months when there is little agricultural work.
- The Therukoothu play generally commences in the late evening and concludes only during the late hours of the nights.
- According to the traditional system, only the male members can be seen in a Therukoothu troupe.
- The performers wear complex and heavy costumes and make up.
- They put on high towering head dress, sparkling shoulder plates and wide colourful skirts.
- It is generally performed at a place where three or four streets meet, in the open air.



THORUKUTHU, Tamil Nadu



THEYYAM, Kerala

## **THEYYAM**

- The word Theyyam means – ‘Devam’ or God.
- It is a dance-drama form of Kerala.
- Its unique feature is elaborate masks that the artists wear.
- The Theyyam dance is generally performed in front of the village shrines and Tharavadu or in joint families.



YAKSHA GANA MAKEUP

- It is performed in an open theatre without any stage or curtain.

### **YAKSHA GANA, KARNATAKA**

- This belongs to Karnataka and has a rural origin.
- It is an admixture of dance and drama. Its heart lies in Gana meaning music. It is about 400 years old.
- Themes are taken from *Dasavtara* of Vishnu
- The language is Kannada & the themes are based on Hindu Epics.
- The costumes are almost akin to the Kathakali ones & the style seems to have drawn inspiration from Kathakali.
- It also has the Suthra Dhara (conductor) and the Vidushaka (the Jester).

## **PUPPET THEATRE**

Puppetry has a long history in India. In 4<sup>th</sup> century BCE, Panini mentioned in his Ashtadhyayi about '*Putla nataka*'. In Sinhasana Battisi also there is a mention of 32 puppets of throne of Vikramaditya.

There are four famous types of puppet theatre s –

### **I. STRING PUPPET**

In these strings are attached to limbs and these are most articulate and most famous puppet forms.

- a. **Kathputli** – This form of string puppet is from Rajasthan, they are characterised by large oval eyes, trailing skirts and have no legs. They are made from a single piece of wood. Strings are tied to their hands. Typically whistling voice accompanies them.
- b. **Kundhei** – These are from Odisha. They are made from wood, and don't have legs. Lower part is covered with long flowing skirts. Their costumes resemble those worn by traditional Jatra theatre artists. They generally have more joints and are hence easy to manipulate.
- c. **Gombeyatta** – They are from Karnataka. They have joints at the hips, shoulders, knees and elbows. They usually take themes from Yakshagana plays. They are highly stylized. Complicated moves of these puppets are sometimes manipulated by more than one person.
- d. **Bommalattam** – These are from Tamilnadu. They are bigger and realistic. It combines techniques of both the rod and string puppet. Puppets are made of wood and they are tied to iron ring which puppeteer wears on his head. They are largest and the heaviest of all the traditional puppets and can be up to 4.5 feet tall.



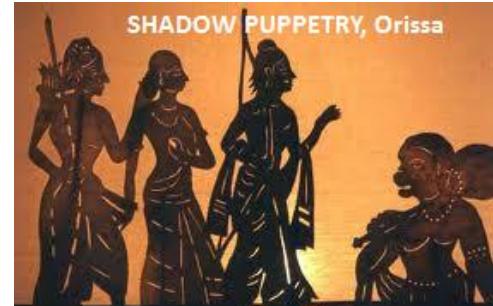
**KUNDHEI,**  
**Odisha**

**GOMBEYETTA, Karnataka**

e. **PudaNach** – Assam

## II. SHADOW PUPPET

They are cutout of leather which is made translucent and they are pressed against a screen with strong source of light behind it. Screen is used to make colorful silhouettes.



- a. **TholuBomalatta** – They are from Andhra and Andhra has a rich tradition of shadow puppets and they are the best leather puppets of India. They are larger in size. They are usually colored and hence make colorful shadoes.
- b. **Tolpavkuthu** – Kerala, depicts stories from epics
- c. **TogaluGomayatta** – These are from Karnataka and relatively smaller in size than those of Tamil Nadu. They generally deal with secular themes
- d. **Ravanchaya** – They are from Odisha. They are jointless unlike Tholu Bomalata puppets which have joints. They are also not colored like other puppets like Tholu Bomalatta

## III. ROD PUPPET

They are actually an extension of Glove puppets but are larger in size and supported and manipulated from below by rods. They are most famous in West Bengal and Odisha.



- a. **PatulNauthch** – They are traditional Bengali Rod Puppets. They are as large as human sizes. They are usually accompanied by music troupe also and are dressed in similar ways as actors of Jatra plays.
- b. **Yampuri** – This traditional rod puppet is from Bihar. They are made of wood and unlike other rod puppets elsewhere are made without joints. High skills are required to manipulate them as they are jointless.
- c. **KathiKundhei** – Odisha, they are smaller than the rod puppets of the Bengal and are hybrid of Rod and String puppets. Puppeteer sits on ground and tells stories from mythology.

## IV. GLOVE PUPPET

- a. **Pavakathakali** or **Pavakoothu**– The traditional glove puppet in Kerala is known as Pavakathakali. Faces of puppets are made from wood and are elaborately painted in a similar fashion as those of Kathakali artists. Themes are generally taken from mythologies like Ramayana, Mahabharata etc.



- b. **SakhiKundehi** – Odisha, they generally enact tales from life of Radha and Krishna.

## PEOPLE from CONTEMPORARY DRAMA

**ASIF KARIMBHOY** – Wrote more than 30 plays. The Restaurant, Monsoon, Sonar Bangla etc are famous among them.

**BADAL SIRCAR** – He represents the new theatrical movement in India. Evan Indrej�t, That Other History, There is No End etc are some of the famous plays.

**GIRISH KARNARD** – Yayati, Tuglak, Tale Dande are some of his memorable plays.

**GURCHARAN DAS** – He is a Punjabi dramatist and writer. Mira, Jakho Hill, Larins Sahib etc are some of famous drama.

**HABIB TANVIR** – He hails from Madhya Pradesh and Mitti ki Gadi and Charan Das Chor are some of his famous plays.

**JAVED SIDDIQUI** – He wrote Andhe Chuhe, Ek Safanama, Kacche Lamhe, Tumhari Amrita, Saalgirah

**MOHAN RAKESH** – Asadh ka Ek Din, Adhe Adhure, Lahron ke Rajhans

**VIJAY TENDULKAR** – Ghasi Ram Kotwal, Sakharam Binder, Shantata... Court Chalu Aahe etc

**SAFDAR HASHMI** – Mainly associated with street theatre . He was a founder member of Jan Natya Manch and raised social awareness through his plays. Enemies, Mote Ram ka Satyagraha are some of the famous plays.

## ART FORMS – MUSIC

'Nad' or sound is considered as basis of all creation in Indian philosophy. The earliest tradition of Indian music may be traced to **Sama Veda** which contained the slokas and hymns that were put to music and seven notes are mentioned in it (but they were not called Sargam as we call them today). As per the Indian mythology, Indian Music is of divine origin. *Narada* was the first sage to whom the laws of music were revealed. *Veena* is the oldest music instrument, which was invented by Narada. *Aum* is the sound from which all swaras are derived.

Traditionally, music was passed from one generation to another in **Guru Shishya parampara**.

The earliest text dealing exclusively with performing arts is **Bharata's Natyashastra** (compiled between 2<sup>nd</sup> century BCE and 2<sup>nd</sup> century CE) which has six chapters on music. It was based upon **Gandharavaveda** which itself is an '*Upveda*' of Samveda. Emotions are essential component of Indian music and these are depicted through '**Navarasa**' or nine rasas. Rasa is the fundamental concept in not only the performing arts viz. dance, music and drama but also the cinema and literature. He mentioned eight rasa, and later one more rasa was added by Abhinavgupta in his *Abhinavbharati*.

Buddhist theology saw music as distraction, but nevertheless, music flourished in that era very well.

Later, Gupta period works like those of Kalidasa and **Vatsayana** also mention music related things. According to Vatsayana, it is one of 64 arts. **Samudragupta** himself is shown playing Veena on coins.

After Guptas, **Harsha** himself was an accomplished singer. His plays – Nagananda, Ratnavali etc mention making of music.

Another major text is **Matanga's Brihaddesi** compiled between 8<sup>th</sup> and 9<sup>th</sup> century AD in Post Gupta period. In this work ragas were first named and discussed at great length. *Brihaddesai* of Matang for the first time mentioned the word *Sargam* for the sargam for the first time. Brihaddeshi is a great treatise only after Natyashastra. Brihaddeshi is the first text that speaks about raga and distinguishes the music genres into *Marga Sangeet* (Classical Music) and *Desi Sangeet* (Folk Music). Brihaddeshi was also the important work on Indian music before the Islam came and influenced the Indian music. Brihaddeshi was based upon the Natyashastra itself and has clarified many things which were unclear in the Bharata's text.

Mythologically, **Marg Sangeet** can be considered as the predecessor of Classical music in India and finds mention in Ramayana etc and is said to be created by Brahma himself. It was for the entertainment of god and was performed by divine elements like Apsaras, Gandharvas etc and was associated with *Gandharvashastras* or musicology.

**Pathya Sangeet** was another form of Indian music in its early development phase. Pathya means words. Pathya sangeet was neither for rituals nor for the entertainment of the Gods. It was a special music whose aim was to inform and instruct.

Later, Indian music developed under the influence of Islamic traditions and Sufis were at the fore of it. **Amir Khusro** in 13<sup>th</sup> century emerged as the biggest influence on Indian music and he invented many instruments and singing styles. He was also the first popular poet of *Khadi Hindi boli*. **Qawwalis** were

sung in Sufi khanqahs and this form is said to be started by Amir Khusro. Among the important works composed by him are Laila Majnu and Ayina-I-Sikandari dedicated to Alau-din-Khalji.

**Sarangadeva** was next big influence on north Indian music in 13<sup>th</sup> century and he composed *Sangeet Ratnakara* (it is divided into seven chapters called *Saptaadhyayi* which mentions 264 ragas) which is considered as the fountainhead of modern Hindustani music and in fact, both Hindustani and Carnatic music traditions are distinguished for the first time here on. It also mentions influence of Islam on Indian music.

**Bhakti movement** also impacted music. Music was one of the important elements of Bhakti. Contribution of **Jayadeva's** (from Odisha) 11<sup>th</sup> century Geeta Govinda is also enormous and it not only influenced musical traditions of Bhakti movement, but painting tradition also. Each song of it was set in a raga and was composed on the theme of love of Radha and Krishna. Several classical ragas have been named after saints e.g. – Mira ki Malhar, Surdas Malhar. Bhajans, Kirtan, *Haveli Sangeet* (a devotional music particularly of Pushtimarga sect and developed in Nathdwara area of Rajasthan) were developed during this time. **Kirtan** are feature of Bengal and various compositions were made by Chandidas and Chaitanya and also influenced from Gita-Govinda. Kirtans were transformed into song and dance congregations by Chaitanya Mahaprabhu (15-16<sup>th</sup> century AD), drawing inspiration from Jayadeva's Geet Govinda. Kirtans are of two types – Nama-Kirtana and Lila-Kirtana. The first involves constant uttering of the name and singing of the glory of God, while the second describes the various anecdotes of the Radha-Krishna love. **Abhang** songs are from Maharashtra in praise of Vithoba and many such were written by likes of Eknath, Jandeva/Janeshwara, Tukaram etc. Shabd was a style of bhakti singing associated with Sikhs and their gurus. Similarly, Qawwali were religious songs of Muslim saints. **Ashtachapa** poetry and music of 16<sup>th</sup> century was another big contribution which is named after 8 Acharyas of Pushtimarga or Shudha Advaita sect founded by Vallabhacharya. Musical part was systematized by the son of Vallabhacharya into Ashtachapa. Surdas was also one of the disciples of Vallabhacharya and Miyan Tansen also came under its influence. Tansen was a prolific singer and he simplified 4000 ragas into 400 and also introduced new ragas like Miyan ki Malhar and Miyan ki Todi. Chandidasa and Bhakata Narsi Mehta in 15<sup>th</sup> century and Meerabai in 16<sup>th</sup> century made big contribution to the music as well who also gave rise to **Bhajans** as dominant of singing in Bhakti. **Shabads** are the devotional songs which are associated with Sikhs.

During Mughal times, Tansen was one of the most famous musicians. Baijubawara was another musician during Akbar's time. Later Mughals were not great patrons of music except **Muhammad Shah Rangeele** in 18<sup>th</sup> century. Quawalli reached new heights during his time. Sadrang and his nephew Adrang were two very famous musicians in his court who popularized Khayal and it almost replaced Drupad for the first time.

In 19<sup>th</sup> century, Thumri as a romantic music genre became very popular in Hindustani music.

In early 20<sup>th</sup> century, important contribution to Hindustani music was made by Vishnu Digambar Palushkar and Vishnu Narayana Bathkande. **Pandit Vishnu Digambar Palushkar** tried to remove music from influence of Gharana and he established **Gandharv Mahavidyalaya** in 1901 and famous Ramdhun –

Raghupati Raghav Raja Ram – is to his credit which was very dear to Gandhiji. He is known to have given the first public concert in Saurashtra, because by that time, music was sung only in temples and palaces. His Gandharva Mahavidyalaya was open to all and one of the first in India to run on public support and donations, rather than royal patronage.

Similarly, **Vishnu Narayan Bhatkhande** established Marris College of Music at Lucknow. He pioneered the introduction of an organized musical system reflecting current performance practices. He wrote the first modern treatise on Hindustani Classical Music. He is best noted for reclassification of the Indian ragas. So far, the ragas were classified into raga (male), ragini (female), and putra (children). Bhatkhande reclassified them into the currently used *Thaat system* and divided all existing gharanas into 10 thaats.

Later developments in music in India are attributed to like of Rabindranath Tagore and his Rabindra Sangeet, Kazi Nazrul Islam, Subramaniam Bharti etc who wrote patriotic poems during freedom struggle.

Today, **Sangeet Natak Academy**, Indira Kala Vishwa Vidyalaya of Khairagarh – university of music, Gandharva Maha-Vidyalaya, Kathak Kendra and many institutes in the south are all propagating music in their own ways.

Indian music has three basic components –

- I. **Swar**– Swar means a note in the octave. There are 7 basic swaras called *Sargam* in Hindustani music. *Brihaddesai* of Matang for the first time mentioned the word *Sargam* for the sargam for the first time. *Kudimiyamalai* – an ancient inscription in a Shiva temple in Tamilnadu – also mentions all seven notes and it is the only ancient inscription on musical notes.
- II. **Raga**– the Raga, or musical mode, forms the basis of the entire musical event. The Raga is essentially an aesthetic rendering of the seven musical notes/swara/tones and *each Raga is said to have a specific flavor and mood*. A raga uses a series of five or more musical notes (*Odag raga* – 5 notes/swaras; *Shadav raga* – 6 notes; *Sampoorna raga* – 7 notes) upon which a melody is constructed. In the Hindustani Classical Music, all the Ragas have been divided into 10 thaats by Vishnu Narayan Bhatkhande. In Carnatic Music, there are 72 parent Ragas (melakarta). Ragas are time, specific, mood specific and season specific and there are 6 basic ragas in Hindustani music based on Time Scale Theory –

RAGA	TIME	SEASON	MOOD
<b>Hindol</b>	Dawn	Spring	Romantic
<b>Deepak</b>	Night	Summer	Compassion
<b>Megha</b>	Afternoon	Rainy	Courage
<b>Shri</b>	Evening	Winter	Gladness
<b>Malhar</b>	Midnight	Winter	Romance
<b>Bhairavi</b>	Morning	Autumn	Devotion

Several classical ragas have been named after saints and persons as well e.g. – Mira ki Malhar, Surdas Malhar, Mian ki Malhar (associated with Tansen) etc.

- III. **Tala** – Tala is what binds music together and is the rhythmic part of the Indian music. It is *essentially a fixed time cycle* for each rendition and repeats itself after completion of each cycle.

These are rhythmic cycles ranging from 3 to 108 beats. Tala is independent of the music it accompanies and has its own divisions. Different talas are recognised like Dadra, Rupak, Jhaptal, Ektal, Adha-Chautal and Teen-Tal. Teentaal is the most popular. There are over a 100 Talas, but only 30 Talas are known and only about 10-12 talas are actually used. The most commonly encountered one is the one with sixteen beats called the Teentaal. Carnatic music has a rigid *thala* structure as compared to Hindustani music.

## HINDUSTANI and CARNATIC MUSIC

Originally there was only one system of music but in medieval age, North India came under the influence of Persian music leading to formation of two schools - Hindustani (north) and Karnataka (south).

### HINDUSTANI MUSIC

Hindustani denotes the culture that was prevalent in Hindustan which was considered as all the area East to Sindhu River i.e. Northern India. Like all music in India, this too traces its origin from Natyashastra of Bharata.

It is a tradition that originated in Vedic ritual chants and has been evolving since the 12<sup>th</sup> century CE, primarily in what is now North India and Pakistan, and to some extent in Bangladesh, Nepal and Afghanistan. Major changes were introduced during Mughal period also. Khayal, Thumri and Ghazal were also elaborated during this period.

The style is sometimes called North Indian Classical Music. Contemporary Hindustani classical music may be traced back to the period of the Delhi Sultanate and to **Amir Khusrau** who encouraged the practice of musical performance with particular instruments in 12<sup>th</sup>-13<sup>th</sup> century. He is believed to have invented the sitar and the tabla and is said to have introduced new ragas.

Later Sarangdeva made important contribution in 13<sup>th</sup> century through his magnum opus *Sangeet Ratnavaali*. After the 16<sup>th</sup> century, the singing styles diversified into different gharanas patronized in different princely courts. Its current form is as a result of work of Pandit Vishnu Digambar Palushkar of early 20<sup>th</sup> century who rationalized the musical system into 10 simple thaats.

It is traditional for performers who have reached a distinguished level of achievement to be awarded titles of respect; Hindus are usually referred to as *Pandit* and *Muslims* as *Ustad*. An aspect of Hindustani music going back to Sufi times is the tradition of religious neutrality. Muslim ustadhs may sing compositions in praise of Hindu deities, and vice versa.

Hindustani Music is strictly based on '*Time theory of Ragas*' and there are six ragas, which are also based on mood and emotions. Karnatak system raga has been on other hand classified into parent Ragas (Janak) and derivative Ragas (Janya).

Most Classical Music presentations start with a composition called '*Alap*' in Hindustani or '*Alapna*' in Carnatic music.

Different styles/compositions of Hindustani music are Dhrupad, Dhamar, Thumri, Khayal and Tappa etc. Dhrupad and Khayal are the two forms of classical singing that are still popular today. Some of them are –

- I. **Drupad** – Dhrupad is a vocal genre in Hindustani classical music, said to be the oldest still in use in that musical tradition dating back to Vedic times and Devdasi system. Its name is derived from the words '*dhruba*' (fixed) and '*pada*' (words). It is traditionally performed by male singers. It is performed with a tanpura and a pakhawaj as instrumental accompaniments. The lyrics, some of which were written in Sanskrit centuries ago, are presently often sung in brajbhasha, a medieval form of Hindi that was spoken in the Mathura area and involves veera and sringar rasa and revolves around devotional themes. The rudra veena, an ancient string instrument, is used in instrumental music in dhrupad.

It is serious and sober in composition and demands a lot of effort from vocal chords and lungs. The nature of Dhrupad music is spiritual. It does not seek to entertain, but to induce feelings of peace and spirituality in the listener. It is primarily a form of worship, in which offerings are made to the divine through sound or *Nada*. Dhrupad was initially sung only in the temples, the singer facing the Lord. From this early chanting, Dhrupad evolved into a sophisticated classical form of music.

One significant characteristic of Dhrupad is the emphasis on maintaining purity of the Raga.

Performance of Dhrupad is done in two parts viz. the *Alap* and *Bandish*. In the Alap, the singer uses syllables from Sanskrit Mantra which add texture to the notes. The raga is slowly and methodically developed in a meditative mode. The speed of alap increases with the use of an accelerating rhythmic pulse that builds to a point, where the melodic patterns literally dance in space. Bandish is a short poem accompanied by the Pakhawaj. The poem is sung using melodic and rhythmic improvisations.

In medieval India, Dhrupad had mainly thrived under the patronage of Mughal and Rajput kings. Raja Maan Singh Tomar of Gwalior (whose disciple was Tansen or Ramtanu Pandey) helped in popularizing it. During Akbar's time also Baiju Bawara, Haridas, Tansen helped in development of this style. Later it declined with the shift of interest in Khayal during later Mughal period and more specifically during the times of Mohmad Shah Rangeele.

Today, major Dhrupad gharanas are – Dagar gharana, Darbhanga gharana etc. It is more difficult, and is almost extinct with death of Dagar brothers.

II. **Khayal**—It means imagination and its origin is generally attributed to AmirKhusro and is said to be adopted from medieval Persian music and based on dhrupad. But unlike Dhrupad it is not somber, but delicate and romantic and has more freedom in structure and form. In course of time, the dhrupad style of music was replaced by the romantic khayal.

Khayal bases itself on a repertoire of short songs (two to eight lines); a khayal song is called a *Bandish*.

The most important feature of a khayal is *taans* or the running glides over notes and *boltaans* which clearly distinguish it from dhrupad. The slow (*Vilambit*) and fast (*Drut*) styles of khayal are the two recognised types today. The singer is accompanied generally on Tabla and Harmonium or Sarangi.

In khayal, there is perhaps widest range of Gharanas and Gwalior Gharana is oldest and most elaborate with Vishnu Digambar Palushkar as the most important doyen. Kirana Gharana of Rajasthan is the second most important Gharana with exponents like Gangubai Hangal, Pt Bhimsen Joshi.

DHRUPAD	KHAYAL
Older in Origin	Younger in origin
Primarily spiritual, purpose worship	Primarily romantic, purpose - entertainment
Short Bandish is used generally	Long Bandish generally
Uses Sanskrit Syllables in Alap	Alap may or may not be in Sanskrit
Singer is accompanied by Pakhawaj	Tabla and Harmonium, Sarangi for accompaniment
Two parts - Alap + Bandish	Three parts generally viz. Alap, Bada Khayal and Chhota (Drut) Khayal
Meaning of the words generally not recognizable	Comparatively recognizable.

III. **Thumri**—Its characteristic is that it is a light composition which doesn't adhere to rules much. It is the third most popular genre apart from Khayal and Drupad. It is romantic in nature and is perhaps based out of Bhakti literature and sentiments like separation and devotion. In this *text of song* is very important. Thumri originated in the eastern part of Uttar Pradesh. It developed under Nawab Wajid Ali Shah much and today there are two prominent styles – *Poorab* and *Punjab* styles. It is a much freer form than khayal. It is generally sung in female voice as it is very emotional in style. Girija Devi is one of the most famous Thumri vocalist and she is from Benaras gharana.

Benaras Gharana (with orientation to Khayal), Lucknow Gharana (with orientation to dance) and Patiala Gharana (with orientation to Tappa) are some of the major gharanas which exist today.

IV. **Dhamar** – It describes the play of lord Krishna, especially the Holi festival. Singer has more flexibility in it. Initially Dhrupad style was popular which used veena as the instrument. Another music style which was popular among people in those days was Dhamar style which focused on describing krishna along with the country girls, krishna

playing holi in Braj, celebration of festivals etc. Mughal court couldn't remain uninfluenced by Holi and Tansen et al composed many Dhamars as well and thus this folk music style found its way in the mughal courts.

- V. **Tarana** – Tarana is a type of composition in Hindustani classical vocal music in which certain words and syllables are used in a medium-paced or fast rendition. Usually there are no meaningful words and syllables like – teem, tarana, dere, tere, tome, nadir etc are used.
- VI. **Tappa**– This is a distinct style having its origin in the Punjab. Its beauty lies in the quick and intricate display of various permutations and combinations of notes.
- VII. **Dadra** – It is also a light classical form like Thumri, but with a faster tempo than thumri. However, their topics are more mundane than thumri and it is mostly in Urdu or Brajbhasha.

### CARNATIC MUSIC or KARNATAK MUSIC

Carnatic music is a system of music commonly associated with the southern part of the Indian subcontinent, with its area roughly confined to four modern states of India: Andhra Pradesh, Karnataka, Kerala, and Tamil Nadu. It peaked under Vijaynagar Empire Tanjavur in 16<sup>th</sup>-17<sup>th</sup> century.

Purandara Dasa, a 15<sup>th</sup> century musician, who is known as the father (Pitamaha) of Carnatic Music, formulated the system that is commonly used for the teaching of Carnatic music. On the other hand Venkat Mukhi Swami or Venkatmahi is credited with providing the theoretical basis to the current form of carnatic music by providing the 'Melakarta' system of 72 Ragas.

Carnatic music today owes its form to the three great musicians Tyagaraja, Muthuswami Dikshitar, and Syama Sastri, are regarded as the Trinity of Carnatic music because of the quality of Syama Sastri's compositions, the varieties of compositions of Muthuswami Dikshitar and Tyagaraja's prolific output in composing kritis. Tyagaraja composed thousands of devotional compositions, most of them in praise of Lord Rama — most of which remain very popular even today.

Like Hindustani Music, Carnatic music also rests on two main elements –ragam, the modes or melodic formula, and talam, the rhythmic cycles. In total, there are four elements of carnatic music –Sruti, Swara, Raga, Tala.

In contrast to Hindustani music, the main emphasis in Carnatic music is on vocal music; most compositions are written to be sung, and even when played on instruments, they are meant to be performed in *gayaki* (singing) style.

Compostions of Carnatic music can be classified as –

- I. **Kirti** – It means creation. It is most popular Carnatic composition. Major part of the repertoire comes from contribution of Shyama Shastri, Muthuswami Dikshitar and Tyagraja trinity.

- II. **Varnam** – It is usually performed at the beginning of concert, like Alpana in Hindustani music.
- III. **Padam** – They are romantic compositions and are more lyrical than Kirtis and have their origin in Bhakti movement.
- IV. **Tillana** – In Carnatic music, this is counterpart of Tarana and like Tarana, this is also a fast tempo composition with mostly meaningless syllables.

HINDUSTANI MUSIC	CARNATIC MUSIC
Hindustani is mainly the northern Indian style	Carnatic Southern Indian style
In Hindustani, composition is known as ' <i>thaat'</i>	In Carnatic, composition is known as ' <i>melas'</i>
There are 6 principle ragas, but number of Ragas is more and system is more elaborate.	Carnatic Style has many more Ragas than the Hindustani style. Carnatic music is characterized by the presence of 72-melakarta raga scheme. Each of the 72 principal ragas is divided into several subordinate ragas
Instrumental support is important in this style	The main emphasis in Carnatic music is on vocal music or on singing with less instrumental support
The Hindustani music exhibits the Persian and Mughal influence as in the North, these invaders and their influences left a mark on Hindustani Music	The Carnatic music evolved separately without the Persian and Mughal influence as well as the European (Greek) influence
One distinct style of Hindustani is called Khyal	Such unstructured rendering of a Raaga is not found in carnatic music as it goes strictly by rules
Gharanas are important part of Hindustani Music and so there are various styles of singing and performing	There are no Gharanas in Carnatic music
There is more freedom of expression and room for improvisation in Hindustani	In Carnatic, it's all composition bound, though there is scope for improvisation within the ambit of the Kriti
The chief source for Hindustani music is the <i>Sangeeta Ratnakara</i> of Sarangadeva of 13 <sup>th</sup> century and to the works of Pandit Vishnu Digambar Paluskar of early 20 <sup>th</sup> century	On the other hand Carnatic music flourished mainly due to the efforts of Saint Purandaradasa and the Carnatic music trinity comprising of Saint Tyagaraja, Muthuswami Dikshitar and Syama Sastri
Hindustani music extensively employs the use of Tabla (a kind of drum or a percussion instrument), Sarangi (a stringed instrument), Santoor, Sitar, Clarinet and the like.	On the other hand Carnatic music extensively employs the use of musical instruments such as Veena (a stringed instrument), Mridangam (a percussion instrument), Gottuvadyam, Mandolin, Violin, Flute, Jalatarangam and the like.
Despite contrasting features between Hindustani and Carnatic music, one can find some similarities, for example, the Carnatic alapana is similar to alap in Hindustani classical and Tilana in Carnatic resembles Tarana of Hindustani. Both lay stress on tala or talam.	

## MUSICAL INSTRUMENTS

Musical instruments evolved over a time in India. Paintings at Bhimbetka show that they were conversant with some form of drums. Though no evidences of musical instruments have been found at Harappa,

there are numerous such mentions in Vedic times. Samudragupta is shown playing Veena on his coins. Islamic influence also introduced new musical instruments like – Tabala, Sitar and Sarangi. Violin became part of Carnatic music when Europeans arrived.

There are four types of instruments, or vadya that are used in Indian music.

I. **Tantu** or stringed

- a. Veena is the oldest of such instruments
- b. Sitar or seh-tar meaning ‘three-stringed’ is said to have been invented by AmirKhusro. The main strings are plucked by a plectrum worn on the index finger.
- c. Sarod is smaller than the sitar and has two resonating chambers. There are ten main playing strings and fifteen sympathetic strings. The main strings are plucked with a piece of coconut shell.
- d. The sarangi is a fretless stringed instrument which is played by a bow. The whole body is carved out of a single block of wood and the hollow is covered by parchment. The sarangi can produce a wide variety of sound and its playing technique is somewhat unusual.
- e. Other stringed instruments which are used in India comprise the dilruba, tanpura, ektara and the mayuri.



II. **Susir** or wind based Instruments

Nadswaram, ninkirns and pongi are wind instruments that are similar to Shenai

III. **Avanada** or percussion

Pakhavaj, dholak, ghatam, kanjira are some of the percussion instruments

IV. **Ghana** comprising bells, cymbals and gongs

Manjiras are small brass cymbals generally used in temple prayers. Jhanj, kartal and the jal-tarang which is a water xylophone are other Indian instruments.

## PEOPLE, INSTITUTIONS from MUSIC

### AMIR KHUSRO

He was a poet and musician from court of Allauddin Khalji. He is also credited with enriching Hindustani classical music by introducing Persian and Arabic elements in it.

Khusro was an Indian musician, scholar and poet and was the first to use Urdu as a medium of language in poetry. He is credited with invention of Sitar, Tabla and inventing Khyal and Tarana style of Hindustani music and Qawali style(the devotional music of the Sufis in the Indian subcontinent).

A Sufi mystic and a spiritual disciple of Nizamuddin Auliya of Delhi, Amir Khusro was not only a notable poet but also a prolific and seminal musician. He wrote poetry primarily in Persian, but also in Hindavi (the language of masses).

He was known by 'Tuti-e-Hind' nickname. He also wrote '*Nuh Siphin*' which highly praises India, its culture and its landscape.

#### **SPIC MACAY**

It is a voluntary youth movement started in 1970s by Kiran Seth for promotion of Indian classical music and culture through youth. It has more than 200 chapters across the globe.

## **ART FORMS – CRAFTS**

The primary references of Indian crafts were found in the remnants of Indus Valley Civilization. The Indus valley civilization had a rich craft tradition. It has also got a technical brilliance in the arena of pottery-making, jewelry, threading, various sculptures like metal, stone and terracotta etc. Another distinctive ancient craft by the people of Indus Valley was the craft on seals. Seals are one most important aspect of the Indus art and craft discovered by the archaeologists. Among this the Pashupati seal is the most famous. Terracotta toys with movable heads were also prevalent.

The rich heritage of Indus Valley Civilization was perfectly incorporated in the Vedic era, starting from 1500 BCE. There is no dearth of references in the Vedic literature where instances of artisans involved in pottery making, weaving, wood crafting etc, are being duly mentioned. Vedic period gives evidence of the use of gold, copper, bronze, tin, lead, silver and iron for the ancient Indian craft. The excavations define that the people of that epoch were adept in creating ivory products, potteries, metal crafts made out of gold, copper, iron, and precious stone.

Artistic production of crafts, too, proliferated during Mauryan Empire, a landmark in Indian history, starting from 3<sup>rd</sup> century BCE. It is believed that during the time of Ashoka, 84,000 stupas were constructed in India. The ‘Sanchi stupa’ is a part of it and has gained worldly fame for its beautiful stone carving and relief work. The iron pillars of Vaishali and Delhi, created during the time of Emperor Ashoka, are a spectacle of metallurgical works.

The foreign invaders, leaving aside their tradition of cultural and traditional glories, ennobled the history of crafts of India. The time period was during 1st century BCE and 1st century CE. The impact of these intrusions can be noticed in the Buddhist sculptures from Taxila, Begram, Bamiyan, Swat valley etc. A high degree of Greek influence is immensely found, especially in the statue of Buddha, having curly hair and wearing draperies. The same trend is maintained in the sculptures of the Kushan king Kanishka.

The golden age of Guptas (320-647 CE) is not only esteemed the classical period in Indian history and that too of history of Indian crafts. The rock cut temples of Ellora and the Ajanta murals are perfect examples of it. Another interesting feature is that it underwent evolution under the patronage of Gupta kings, excelling in jewelry making, woodcarving, sculpture, stone carving and weaving.

The Medieval period of Indian history is significant in the context of development of crafts. It expanded its aura to Southern region after capturing the market of the whole of northern territories of India .The craftsmen under the Delhi Sultanate period prospered in the fields of pottery, weaving, wood carving, metal working, jewelry etc. The contribution of the Cholas and the Vijaynagar Empire in the field of bronze sculpture, silk weaving, jewelry, temple carving still remains invincible. One of the techniques that the Cholas patronized was the lost wax process, used for Indian bronzes. The Chalukyas Empire had splendid instances of the craft on hard rock. The fine example of stone carving from central India can be seen in the form of the Khajuraho Temples, built by the Chandellas. Rich and ornate wood and stone carving can be found in medieval temple of Jagannath at Puri in Odisha.

In the early 16<sup>th</sup> Century, Mughal art synthesized Turko-Mongolic, Persian, European, and Indian traditions. These amalgamated styles further enriched the medieval Indian craft. Mughal era was the golden period in the history of craft. The Mughals brought with them a rich heritage, which they had adopted from Persian territories. They imparted new techniques like inlay work, glass engraving, carpet weaving, brocades, enameling etc. The Mughal miniature paintings also disposed influence of the traditions of many Indian schools of paintings like Rajasthani, the Kangra, Pahari etc. The famous Peacock Throne of the Mughals is one of the premium examples of precious stone decorative work and metal craft. Pietra Dura – inlay of stone with fine finish – is a fine example of Mughal art. Some of the most appraised jewelry craft of Mughal epoch were Bidri ware and Minakari craft. The Bidri Ware is valued for its fine craftsmanship. Its sleek and smooth dark colored metal work with intricate eye-catching designs on its glossy surface is famous all over the world. Another craft which is the Meenakari craft, is the continuation of the art of enamelling or fixing colour by melting in fire which had been practiced in India ever since the ancient times.

In present day scenario, growth and development of crafts in India is no less significant. Each and every Indian state has its own unique culture. For instance, Kashmir is known for its Pashmina wool shawls as well as carpets, silverware, ivory works etc. Eastern states like Assam and West Bengal are far-famed for their exquisite ‘Sholapith’ and ‘Shital Patti’ works. Others regions are acclaimed for crafts pieces, namely, Karnataka for its rosewood carving, sandalwood crafts etc. The engraved and enameled meenakari brassware found in Rajasthan, silk materials from Varanasi and Kanchipuram, colorful embroidery, mirror work, quilting and fabric painting from Gujarat etc are some of the exclusive crafts popularized not only in India and also abroad.

## SCULPTURING – METAL, STONE and TERRACOTTA

In India, sculptures are generally divided into three categories – terracotta sculptures, stone sculptures and metal sculptures.

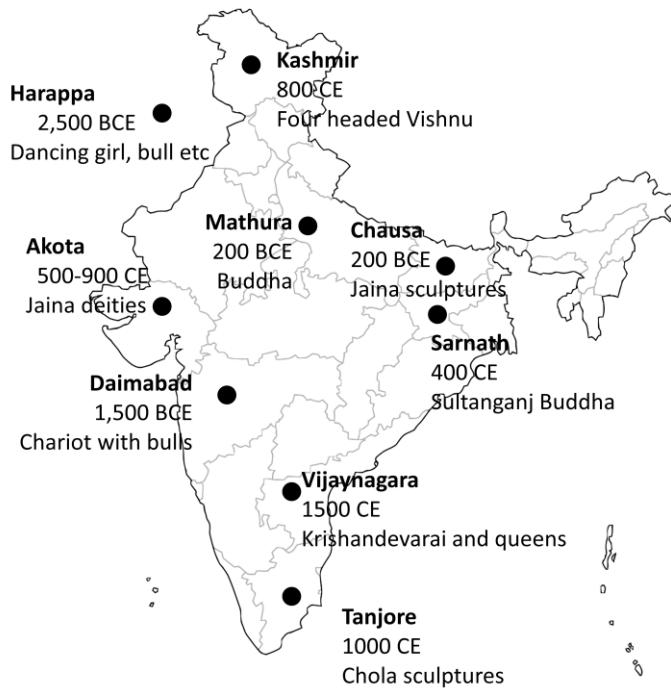
### METAL or BRONZE SCULPTURES

Earliest examples of sculpturing in India are found during the times of **Harrapan** valley. Famous dancing girl in Tribhang posture is an example that Indians during that time knew Cire-Perdu or lost wax technique. There were also examples of terracotta sculptures in form of Shakti figures, toys etc.

Another very old group of bronze statues have been discovered from **Daimabad**, Maharashtra dating back to 1500 BCE.

Bronze images of Jaina deities have been discovered from **Chausa**, Bihar belonging to 2nd Century BCE, here Adinath is depicted in long hair who is otherwise depicted in short hair. During Kushanas rule, sculptures were made at Mathura and Gandhara.

Similarly, in UP and Bihar, standing Buddha images in *Abhyamudra* have been discovered belonging to **Gupta and post-Gupta** period and appears more youthful than Kushan style Buddha. Buddha image discovered at **Sultanganj**, Bihar is an outstanding example of Sarnath style which was developed during Gupta period. Like the stone sculpture, the Buddha is shown with a transparent drapery unlike Mathura and Gandhar sculptures where drapery is shown with folds. The figure appears youthful and proportionate in comparison with the Kushana style. 3<sup>rd</sup> century **Vakataka** bronze images of Buddha found from Phopnar, Maharashtra are contemporary to Gupta period and have influence of Amravati style. Bronze statues of Gupta and Vakataka were distinct as they were portable and monks could carry them around for worshipping purpose. Jaina and Hindu sculptures were also made during this time. Among Jainas, sculptures of their Teerthankaras were famous, among Hindu sculptures, sculptures of Vishnu etc were made.



#### BRONZE SCULPTURE TRADITION of INDIA

In Western India also the art seems to flourish from 6<sup>th</sup> to 9<sup>th</sup> centuries as bronze statues were discovered in **Akota** near Vadodara, Gujarat which were mainly of Jaina deities like Mahavira, Parshvanath and Adinath.

**Kashmir** and Himachal region had also developed bronze art and many statues of Buddha and other Hindu deities have been found belonging to 8<sup>th</sup>-10<sup>th</sup> century. Variations of Vishnu are prominent among the findings. A four headed Vishnu is a recurring theme.

During 9<sup>th</sup> century, in Bengal region also bronze sculpting was promoted by **Pala** rulers around Nalanda. **Pala** made numerous statues which were exported to Nepal as well. Nalanda also emerged as an important center of bronze sculpture art before, during and after Pala rule which revived Gupta period majesty of bronze sculptures and its subjects were also from Buddhist tradition. Many deities, especially of Vajrayana Buddhism were sculpted including female goddesses like Tara.

Sculpturing also flourished in South around same time and during **Pallavas** it started to get refined and reached its zenith during **Chola**. *Taalmana* system of sculpturing – which was a complex system of sculpturing originating from Shilpa Shastra – was used in Chola sculptures.

Natraja and other shiva forms were recurring themes. A wide range of Shiva iconography was evolved in the Tanjore region of Tamil Nadu. The Chola technique and art is still skillfully practised in South India, particularly in Kumbakonam.

During the sixteenth century, known as the **Vijayanagar** Period in Andhra Pradesh, the sculptors experimented with portrait sculpture in order to preserve knowledge of the royal patron for posterity. At Tirupati, life-size standing portrait statues were cast in bronze, depicting Krishnadevaraya with his two queens.

## STONE SCULPTURES

Earliest examples of stone sculptures can be found in terms of rudimentary tool at **Bhimbheta** caves, MP. Later, stone sculpting art grew with the growth of religious building architecture. Many patrons also promoted secular sculptures.

Mauryas promoted both Hindu and Buddhist sculptures. Kushanas were known from promotion of Mathura and Gandhara School of architecture. During Guptas also important centers developed at Sarnath and Nalanda. Palas also promoted sculpture building.

At **Ellora**, in Maharashtra, there are Hindu, Buddhist and Jain rock-cut shrines. The Kailash temple at Ellora of the ninth century is an entire temple that was carved out of the natural hillside.

At **Mahabalipuram**, Pallavas made many sculptures on the shore in form of Rathams and other works.

In Orissa the stone cutters of Puri work mainly in soapstone. Harder stone is used for temple building.

Sandstone panels with geometric and floral design were made to decorate palaces and tombs during the medieval period.

The **Mughals** in the sixteenth and seventeenth centuries built some of the most beautiful buildings in the world like the Taj Mahal in Agra.

## TERRACOTTA SCULPTURES

In 2,500 BCE, **Harappan** Civilization has produced figures of animals, domesticated animals like the bull and the ram, tiny images of house animals like a bird in a cage, cats, carts, sliding monkey, seals, pots of different shape and size.

From Vedic time also, painted grey ware have been found.

**Maurya** and Sunga periods also produced clay figurines which are found from excavations at Pataliputra, the ancient Mauryan capital, Kosambi etc.

From **Kushan** period also, in the northwestern region of India the Greco-Buddhist stupas were often decorated with stucco designs and motifs.

In **Gupta and post-Gupta** periods (300-1000 CE) also life-size terracotta sculptures were used to decorate temples and secular buildings.

In 1600-1800, local rulers of **Bishnupur** in West Bengal built temples in a unique style that were profusely decorated with terracotta plaques and stucco patterns.



**BISHNUPURA Terracotta Plaque**

Today, terracotta art is used at many places in India. In Tamil Nadu the dramatic larger-than-life size image of Aiyanar, the local deity, is surrounded by a sea of attendants, horses and bulls. During Durga Puja in West Bengal enormous figures of the goddess are created.

## STONE CRAFT

A more contemporary approach in stone art is seen with the introduction of the soapstone art. It found in various parts of India and the soapstone crafts of Agra, Varanasi are particularly famous one.

- I. **RAJASTHAN**— The stone craft of Rajasthan involves usage of various stones like granites, marbles, quartzite, slates and other metamorphic rocks. According to the history of Rajasthan, the availability of high-quality stone had facilitated the craftsmen to create superb structures or buildings with excellent stone carving since the medieval times. Rajasthan has been the abode of outstanding creativity that is displayed in the stone carvings of beautiful forts, palaces, and temples. The sculptures of the ancient and medieval temples of Bharatpur, Baroli, Ramgarh, Nagda, Ajmer, Chittor, Mandore, Jaisalmer, Bikaner, and Udaipur are exemplary of the dexterity of the Rajasthani craft persons. The comparative scarcity of wood and the easy abundance of stone have led to concentration on the latter. Here, the *silvats* are stone – cutters who are especially engaged in making grinding stone. Makrana in Nagaur district is the major source of its marble. Jaisalmer city is a dream in stone, rising out of a desert and Jaipur holds the pride of place for availability of marble articles. The stone craft of Rajasthan has a distinct quality to exhibit in the ‘jali’ (latticework) carvings. The ancient regal buildings of Rajasthan flaunt the ‘jali’ work on the doors and windows.
- II. **UTTAR PRADESH** —The stone crafts of Uttar Pradesh have flourished to a great extent due to the fact that the Muslim rulers of India have patronised this craft to a great extent. The stone crafts in Uttar Pradesh reached the **zenith of excellence during the Mughal period** when the Taj Mahal was made. The famous among the stone crafts of Uttar Pradesh is the mosaic work of Taj Mahal and Fatehpur Sikri. The base material of stone craft in Uttar Pradesh is marble, gorara soapstone and occasionally cuddapah. The artisans are called Sadakars and Pachikars. The

Sadakars create cutting and carving by machines and the Pachikars create carvings with the chisels. Varanasi is the place where the great examples of stone craft have been seen. Vrindavan near Mathura are admired for the marble as well as alabaster products. Some objects are embossed with semiprecious stones or synthetic gems.

- III. **MADHYA PRADESH** –The rock cut temples of Vidisha, the stone sculptures of the temples of Khajuraho, the monuments of Gwalior and Orchha are exemplary of the distinct artistry of the stone carvers of Madhya Pradesh. The basic stone that has been used in most of the stone crafts of Madhya Pradesh is soapstone. The artisans of Madhya Pradesh create two types of idols viz. *tatiya saaj* which has two-dimensional relief work and the *akshang* which is three-dimensional relief work. While Gwalior specializes in jalli (lattice) work, Tikamgarh and Jabalpur are famous for decorative items including human figures and statues of animals.
- IV. **ODISHA**– Carving is a major handicraft of Odisha. The progeny of these artisans who built the magnificent temples of Parsurameswar, Mukteswar, Lingaraj, Puri and that wonder in stone, the Sun God at Konark, besides the beautiful stupas and monasteries of Lalitgiri, Ratnagiri and Udayagiri have kept alive the sculptural traditions of their forefathers.
- V. **BIHAR**– Ancient tradition in stone carving in Bihar is proved by the magnificent sculpture of the Mauryan period. They had a technique of high polish which can still be seen in the Ashoka pillar at Sarnath, the beautiful black stone with a touch of green in it that surprises one with its lustre.
- VI. **KARNATAKA**– The temples at Belur and Halebid are the more exquisite specimens of Hoysala architecture and are unrivalled for their beauty. The 57 ft. Jain statue of Gomatesvara at Sravanabelgola, standing on the summit of a rocky hill which rises to 400 feet, is a remarkable example of Indian stone sculpture.
- VII. **TAMILNADU**– The main centers of stone crafts in Tamil Nadu are located around Mamallapuram and Chingleput where the splendid granite stone carvings are hugely displayed. These are the creative exuberance of the local Vishwakarma or Kammaalar communities. The stone crafts of Tamil Nadu have been praised for the beautifully carved temples among which the Meenakshi temple at Madurai, the mandapas, the pillars of stone, towering gopurams (gateway) etc are the hallmarks of the stone craft of this place. The beautiful creations that depict 108 karanas of the Natya Shastra are located at Chidambaram. Kanchipuram stands as the exclusive place for displaying different super creations of the artisans during the Pallava and the Nayak period and even the successive times. The Ekambareshwara Temple and the Varadaraja Temple are also exemplary of the style and creations of the craftsmen maintaining the technique described in Shilpa Shastra.

## WOOD ART

Wood art tradition in India is perhaps older than even stone art. The most common varieties used to make Indian handicrafts are teak, sal, oak, mango, ebony and mahogany. Sandalwood, rosewood and walnut are the fascinating varieties but expensive.

Wood art as an architectural pattern established the reputation for the carpenters in the Rajasthani district of Sekhawati. Doors with carved beams, door-surrounded with little shutters in wood art were introduced. This had set up a new trend of wood art in India which was later followed by the South

Indian architects. The villas of rich merchants of Chettinad, north east of Madurai (Tamil Nadu) were embellished with capitals, carved columns, beams, brackets and lintels. The typical design of architectural wood art in India involved the frequent usage of carved screens. The carved screens helped to keep the interior airy. This also involved the embellishment of beams and pillars.

Later the plain wood art in India was given an artistic touch with chiselled work. Tarakashi, another form of inlay, inherited from Mainpuri, was introduced as an archetypal form of wood art and is still in practice in Uttar Pradesh. This technique involves the gluing of the "naqsha" on a plain dark surface "sbisham", a little chisel is used to engrave the outline into the wood.

The main areas for woodcarving and woodcraft in the North-eastern states are the Wancho area of Tirap district. The Wancho woodcarvings can be classified under three main categories. The first are those connected with headhunting; the second with the decoration of the Morungs of men's communal houses and the third with the funerary images of different animals.

Mainpur in Uttar Pradesh is also known for its woodwork inlaid with brass wire on ebony or black sheesham. The states of Jammu & Kashmir, Uttar Pradesh, Gujarat, Karnataka and Kerala have conceptually urbanized distinctive styles of woodcarvings. Carved walnut woodwork is among the most important crafts of Kashmir. The wood is hard and durable, it is close grain and even texture facilitating fine and detailed work also presenting visually interesting effects with mere plain polished surfaces. Double-grooved battens hold thin sheets of wood together. Udaipur in Rajasthan has a long tradition in 'lacquer' ware. Wood carving, one of Karnataka's oldest crafts inflated the doors and ceilings of temples and temple chariots. The most popular and praiseworthy example of it, however, is the sandalwood carvings, a hereditary household craft, going back several generations.

## GLASS ART

Various forms of glass art are –

- I. **Glass lamps and Chandeliers**
- II. **Ceramic**
- III. **Bead making** –The process of bead making first came forth at almost three thousand years ago since Indus Valley Civilization. Glass bead making in India is very popular in fact India being the fountainhead of bead making. Even in the modern era, the rural areas of Gujarat, Bihar and some part of the North India still carry the aura of this archaic art.
- IV. **Bangles – Firozabad** in the modern era is illustrious for the mass production of bangles.
- V. **Toys – Saharanpur** is famous for glass toys filled with coloured liquid called 'Panchkora'. 'Phials', jars, bottles, chimney lamps made of glass are of huge demand and are offered in wide range of variety.
- VI. **Glass Painting**– The glass painting in India is categorized in two distinct ways one of them is traced as comparatively courtly while the other is folk painting. Glass painting as an expression of glass craft got its first exposure in India in the late 18<sup>th</sup> century century. The flourishing trade relations between British East India Company and China had introduced and cultivated this form

of art to India. Many churches of Goa and many imperial architecture has glass paintings on them which is inspired from the glass paintings of European cathedrals. Glass painting excels in superior quality glass, imported from Britain and Belgium engaging in the manufacturing of showpieces of different sizes and shapes. There is Chinese influence also. The works of the Chinese artists was hugely praised by the Indian rulers and were patronized by the contemporary monarchs at Mysore and Satara at that time. The major centers of glass painting are located in Tamil Nadu, Karnataka, Andhra Pradesh, Kerala, Kutch, Gujarat, Rajasthan, Awadh etc. The Thanjavur of Tamil Nadu is still carrying on the tradition of glass painting. The artisans create Thanjavur sacred icon paintings till date. The glass paintings of Gujarat and South India stand out for their popular and folk art traditions that are displayed in the glass paintings.

## METAL WORK

**Bidriware** is a metal handicraft that originated in Bidar, Karnataka, in the 14th century CE, during the rule of the Bahamani Sultans. Due to its striking inlay artwork, Bidriware is an important export handicraft of India and is prized as a symbol of wealth. The metal used is a blackened alloy of zinc and copper inlaid with thin sheets of pure silver.



**Meenakari** is the art of coloring and ornamenting the surface of metals by fusing over it brilliant colors that are decorated in an intricate design. The Mughals invented the art of enamel or meenawork metal-craft and it was popular with both the Mughals and the Hindu princes of Rajasthan where it was used for creating precious objects and enriching jewellery. Gold has been used traditionally for Meenakari Jewellery as it holds the enamel better, lasts longer and its luster brings out the colors of the enamels.

## CRAFTS, TEXTILES and EMBROIDAY etc

### APPLIQUE

It is a decorative work in which fabric is embellished with pieces of cloth, glass pieces, metal, wood etc is stitched on to it. It is practiced in India in many states like – Odisha, Punjab, Gujarat, Rajasthan etc. In Odisha, canopies of lord Jgannath's rath during ratha-yatra are made from it.

### BALUCHARI

The most well-known Bengal Silk sari is the Baluchari sari – a product of exquisite design and fabulous weaving technique. Produced in the town of Baluchar in Murshidabad district of West Bengal, Baluchari sarees are nation and world wide popular because of their artistic and unique design. *Baluchari saree is inspired from the Jamdani Sarees of Dhaka in Bangladesh.*

### BAGH EMBROIDARY

Famous in Punjab, it is silk embroidery on cotton. Simple and sparsely embroidered odini (head scarfs) and shawls, made for everyday use, are called Phulkaris, whereas garments that cover the entire body, made for special and ceremonial occasions, are known as Baghs.

The Bagh is an offshoot of Phulkari and always follows a geometric pattern, with green as the basic colour. Green is probably predominant because Muslims have traditionally been doing Bagh work.

### BANBHANI or BANDHEJ

The term 'bandhani' refers to both the technique and to the finished cloth. Etymologically, it means tying up. The work involves tying and dyeing of the cloth, in that order, respectively.



In India, Rajasthan and Gujarat are famed for their production of very fine and prolific bandhani. Tie and dye work, known as bandhej or bandhni is popular all over Rajasthan in the form of colourful odhnis and saffas.

Lahariya, Mothda, Ekdali and Shikari are the most popular patterns amongst all the styles of 'bandhni' and every design display a unique look and nature.

### BATIK

Batik is a process of decorating cloth by covering a part of it with a coat of wax and then dyeing the cloth. The waxed areas keep their original color and when the wax is removed the contrast between the dyed and undyed areas gives the pattern.



Batik is a cloth that is traditionally made using a manual wax-resist dyeing technique. In India, important centers are Jaipur, Barmar in Rajasthan and it is also famous in Gujarat, Madhya Pradesh and other states also.

### BLOCK PRINTING

Block printing is a form of dying and coloring a fabric using wooden blocks.

Techniques of Block Printing in India –

- I. Direct Printing: In this technique, the cotton or silk cloth is first bleached. Then the fabric is dyed, unless a light background is desired. Thereafter, the fabric is printed using carved blocks



BLOCK Printing

- II. Resist Printing: In the resist technique, areas that are to be protected from the dye are covered with a mixture of clay and resin.

Centers of Block Printing in India –

### GUJARAT

In Gujarat, this form of hand printing has been practiced and perpetuated by the Paithapur families. These prints are called Sodagiri (trader) prints.

### RAJASTHAN

From Gujarat, the art of block printing spread to Rajasthan. Here colorful prints of birds, animals, human figures, gods and goddesses are popular. Sanganer is famous for its Calico printed bed covers, quilts and saris.

### ANDHRA PRADESH

In Andhra Pradesh, the block printing method is applied in the creation of the exquisite Kalamkari Painting. Kalamkari, as the name suggests, is artwork (kari) created with a pen (kalam). It is a combination of hand painting and block printing. The two major centers of Kalamkari art are Sri Kalahasti and Masulipatnam.

### CHIKAN

Chikan is a traditional embroidery style from Lucknow, India. Literally translated, the word means embroidery. Chikan began as a type of white-on-white (or whitework) embroidery. Often the embroiderer creates mesh-like sections in the design by using a needle to separate threads in the ground fabric, and then working around the spaces.



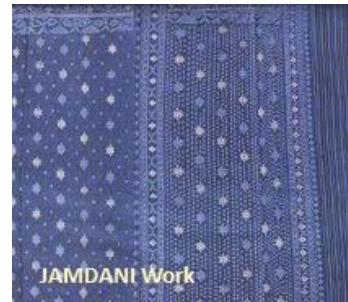
### GARA EMBROIDERY

Gara embroidery saris are originally Parsi family heirlooms, but now have become rare collector's items because of their intricate work and exorbitant prices.



### JAMDANI

**Jamdani** is a hand loom woven fabric made of cotton, which historically was referred to as muslin. The Jamdani weaving tradition is of Bengali origin. It is one of the most time and labor intensive forms of weaving hand loom weaving. Traditionally woven around Dhaka and created on the loom brocade, jamdani is fabulously rich in motifs. The word Jamdani is of Persian origin, from 'Jam' meaning flower and 'Dani' meaning a vase or a container.



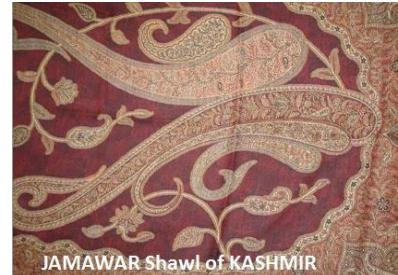
Today it is used in other parts of country also and is mostly used in Saris.

## JAMAWAR

Jamawar are the shawls that are made in Kashmir in India and are known for their intricate designs.

They are called Jamawar because the Kings and the courtiers used to buy it by the yard, called 'war' and make it into a 'jama', or a gown or robe, one can see examples of these in the miniature paintings and portraits of old kings like Emperor Akbar .

One shawl takes anywhere between a month and a year to be made. It is made so finely that one cannot distinguish its front and backside.



JAMAWAR Shawl of KASHMIR

## KANI SOZNI EMBROIDERY

This type of embroidery is famous in Kashmir. Shawls are produced by two techniques – loom woven or Kani Shawls and the needle woven or Sozni shawls.

## KANTHA EMBROIDERY

It is considered as a specialty of West Bengal. 'Kontha' or 'Kantha' is a Sanskrit word, which means 'rags'. It is also called as the 'recycling art'. This cycle of embroidery style is simpler than many other styles.



KANTHA Embroidery

Rajasthan is also known for deft needlework. Karchobi, a form of raised zari metallic thread embroidery is popular in here. It is created by applying flat stitches on cotton padding. Karchobi work can be seen on bridal and formal costumes. It is also done on velvet coverings, curtains, tent hangings and the coverings of animal carts and temple chariots.

## KASUTI

It involves stitches and is famous in Karnataka. Kasuti is a traditional form of embroidery practiced in the state of Karnataka. Kasuti work which is very intricate sometimes involves putting up to thousands of stitches by hand and is traditionally made on dresswear like

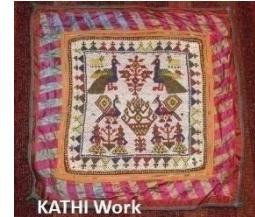


KASUTI Embroidery

Kanchivaram sarees. The art form holds a Geographical Indications (GI) protection for Kasuti embroidery. The name Kasuti is derived from the words Kai (meaning hand) and Suti (meaning cotton), indicating an activity that is done using cotton and hands.

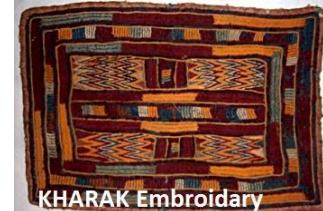
## KATHI WORK

The nomadic (Rabari) tribes of Gujarat are known for their Kathi work, a type of embroidery, which combines chain stitch work embellished with small mirrors. As Kathi work is done on fabrics that are dyed in bright colours, the garments and items made out are unique and display the folk flavour of rural Gujarat. The womenfolk practice this craft.



### KHARAK

Kharak, another well-known style of embroidery practiced in Rajasthan, derives its name from the fruit of the desert, the date, and locally called kharak. Its characteristic feature is its clusters of narrow bands or bars of satin stitch. The embroiderer deftly counts warp and weft threads on the ground cloth, producing the perfect geometric patterns in which the bars are arranged.



### KONDAMPALLI TOYS

Kondapalli toys are made in Andhra and are chiseled out of locally available special light softwood.



### LEHARIYA and MOTHRA

Lehariya is a style of tie and dye popular in Rajasthan in



which a pattern of waves (*lehar*) is created with stripes

by tying the cloth from both sides. In its mothra version, intersecting stripes are formed, and in the case of an angular mothra, a pattern called the mothra gandadar is formed. The lehariya is highly popular in Rajasthan, both among men and

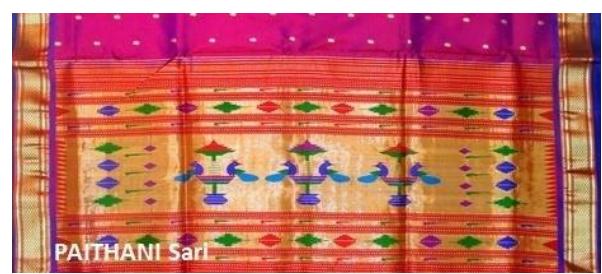
women.

### MAHESHWARI SAREE

It has its origin in Maheswar town of Madhya Pradesh. It is famous for its thin fabric and elegant designs. It is usually a blend of cotton and silk.

### PAITHANI

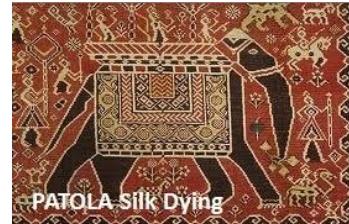
Paithani is a variety of sari, named after the Paithan town in Aurangabad Maharashtra state where they are woven by hand. Made from very fine silk, it is considered as one of the richest saris in Maharashtra. Paithani is characterised by borders of an oblique



square design, and a pallu with a peacock design.

### PATOLA

Patola cloth is a double ikat (Ikat, or Ikkat, is a dyeing technique used to pattern textiles that employs a resist dyeing process similar to tie-dye.), style from Gujarat. Mainly employed in producing silk saris.



### PASHMINA

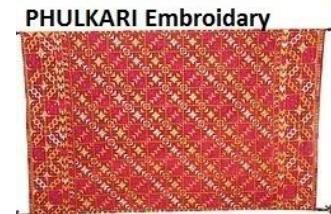
Pashmina refers to a type of fine cashmere wool and the textiles made from it. Pashmina shawls are hand spun, woven and embroidered in Kashmir, and made from fine cashmere fibre.



Pashmina and Cashmere are derived from mountain goats. One distinct difference between Pashmina and Cashmere is the fiber diameter. Pashmina fibers are finer and thinner than cashmere fiber, therefore, it is ideal for making light weight apparel like fine scarves.

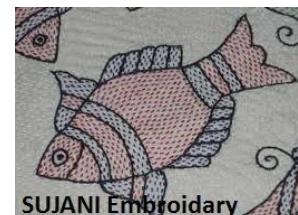
### PHULKARI

Famous in Punjab and Haryana. Phulkari, an embroidery technique from the Punjab in India and Pakistan literally means flower working, which was at one time used as the word for embroidery, but in time the word 'Phulkari' became restricted to embroidered shawls and head scarfs.



### SUJANI

Sujani is the traditional form of embroidery from Bihar. Embroidery is done on a fabric that is enforced with fine muslin. The base fabric is generally red or white. The outlines of the main motifs are highlighted with thick chain stitch and the inner spaces are filled with different coloured threads.



### SUF BHARAT, PAKKO BHARAT, MOCHI BHARAT

The Suf Bharat embroidery style of Rajasthan bears a resemblance to the Phulkari of Punjab, Baluchi embroidery of Iran and the needlework of Swat and Hazara in Pakistan. This embroidery work can, thus, be identified as a style of embroidery common to the wider region of Southwest Asia.

### TANCHOI SAREES

The Tanchoi silks are among the traditional Surat saris. It is one of most popular variety of silk saris from Gujarat.

The technique of weaving Tanchoi saris was brought to India from the country of China. This variety of woven silk saris got its name from the three Choi brothers who brought the technique to this country.

### ZARDOSI

Zardosi is a very famous kind of embroidery done on fabrics with the help of golden, silver and multicolored metal threads. It is an ancient Persian art form dating back before the Mughal Empire. Also called as Indian Zari. Wedding lehngas etc are made by using this technique.



## **ART FORMS – MARTIAL ARTS of INDIA**

**KALARIPAYATTU**– It is from Kerala and is considered to be one of the oldest existing martial arts of the world. It dates back to more than 2000 year and many of the contemporary Chinese arts have been said to be evolved out of it after a Buddhist monk took it to China. It mainly focuses on footwork and key to its are 18 marma points in body which are considered vulnerable. It not only includes injuring opponent, but healing techniques also.

**SILAMBAM**– It is a martial art from Tamilnadu and it involves fencing.

**THODA** – It is a martial art from Himachal Pradesh and is said to date back to time of Mahabharata.

**GATKA** – It is a weapon based martial art from Punjab. It was a martial art developed by Sikhs during reign of Mughals. It continues to flourish and is still practiced today in fairs and festivals as a sport.

## LITERATURE, SCIENCE, EDUCATION, INSTITUTES

**CLASSICAL LANGUAGES**— The status is awarded by government of India in consultation with Sahitya Akademi which has set up following criterion –

- I. Should be at least 1,500-2000 years old.
- II. Should have unique collection of ancient literature considered as a heritage by speakers.
- III. Literary tradition should be original and not borrowed.

So far following languages has been declared classical – **Sanskrit, Tamil, Kannad, Telugu, Malayalam** and **Odiya**. Odiya is the only classical language of the Indo-European family, apart from Sanskrit.

### HINDI and SANSKRIT LITERATURE

Asvaghosha, Kalidasa, Shudraka, Bhasa, Bhavabhuti, Harsha, Visakhadatta and Mahendravikraman etc and their contributions have already been mentioned as a part of theatre tradition.

**Panini**, a 5<sup>th</sup>-6<sup>th</sup> century scholar, is known for his Sanskrit grammar, particularly for his formulation of the rules of Sanskrit morphology, syntax and semantics in the grammar known as *Ashtadhyayi*.

**Katyana** wrote *Vartika* which is a commentary on Ashtadhyayi.

**Patanjali** wrote *Mahabhasya* which is one of seminal works on Grammer. The *Mahbhashya* (great commentary) of Patanjali on the Ashtadhyayai of Panini is a major early exposition on Panini, along with *Varttika* by Katyayana. He is also compiler of *Yog Sutras*. He is also doyen of Yoga philosophy o Hinduism.

**Chanakya** (370–283 BCE) was a teacher to the first Maurya Emperor Chandragupta and generally considered to be the architect of his rise to power. Traditionally, Chanakya is also identified by the names Kautilya and Vishnugupta Sharma, who authored the ancient Indian political treatise called *Arthashastra* which was written by him while he was a teacher at Taxila. It is related to money and politics and contains 6000 shlokas in 15 parts. *Neetishastra* (which is also known as *Chanakya Niti*) is also attributed to Chanakya.

**Harisena** was a great poets and play writers of the Gupta period. He wrote poems praising the valor of Samudra Gupta. It is inscribed on Allahabad pillar as well.

**Gupta period** was also a golden period of Indian literature or rather a golden period of Sanskrit literature. Sanskrit literature from all the walks of life was produced during this time. Kalidasa emerged as the biggest dramatist and story writer. Aryabhatta – a mathematician and astronomer – wrote *Aryabhattiya* and *Surya Siddhanta*. Varahmihir wrote *Jyotishsastra* and *Pancha-siddhantika* on astronomy. Vagabhata – a Physician – wrote *Astangasangraha*. Vishnusharma – wrote *Panchatantra*, a collection of moral stories. Bhasa wrote one of the most celebrated plays *Svapnavasavadatta*. Vishakhadutta wrote *Mudra Rakshas* and *Devichandragupta* (on *Chandragupta-II* and *Dhruva Devi*). Shudraka wrote

*Mricchakatika*. Dandin wrote *Dasakumaracharita*. Nalanda also emerged as the first large scale university of the world during Gupta times.

**Bhartrhari** was a 5<sup>th</sup> century Sanskrit author who wrote *Vakyapadiya*, a treatise on Sanskrit Grammar and *Satakatraya* which is also known as *Nitishatak* and has 100 verses on philosophy.

**Bharvi**, a 6<sup>th</sup> century Sanskrit poet in Pallava kings court, is best known for his *Mahakavya* (epic), the *Kiratarjuniya* (Arjuna and the Mountain Man) is based upon an episode in *Mahabharata*. Kirat is Shiva who speaks to Arjuna in form of a mountain dwelling hunter.

**Bhatti** was a Sanskrit poet from 7<sup>th</sup> century who is best known for *Bhattikavya* which is also known as *Ravanavadha*.

**Dandin** was a 7<sup>th</sup> century Sanskrit poet whose main work was *Daskumarcharita* which depicts the adventures of 10 princes.

**Magha** was a 7<sup>th</sup> century **Sanskrit poet** at King Varmalata's court at Srimala, the-then capital of Gujarat. His epic poem *Shishupala Vadhas* based on the *Mahabharata* episode where the defiant king Shishupala is beheaded by Krishna's chakra. It is one of the 6 Sanskrit *Mahakavyas*. It was inspired by the works of Kalidasa, Bharavi and Dandin.

**Jayadeva** was a 12<sup>th</sup> century Sanskrit poet from Odisha. He is most known for his composition, the epic poem *Gita Govinda*, which depicts the divine love of Krishna – an avatar of Vishnu and his consort, Radha, and it is considered an important text in the development of Bhakti movement of Hinduism. It is also the finest poem of Sanskrit literature of this period, besides numerous works on different aspects of art and architecture, sculpture, iconography and related fields.

**Kalhana** was a 12<sup>th</sup> century Sanskrit poet in the kingdom of Kashmir. He used a variety of sources, including inscriptions, accounts and histories. *Rajtarangini* is his most celebrated work. It is said to be first major work of history in India. Kalhana was different from other raso writers in the sense that he probably didn't have the patronage of any ruler. That is why his work could rise above the petty nature of his contemporaries. *Unlike the writers of prashastis, he was often critical about rulers and their policies*. He writes in the *kavya* style in order to make it interesting to the reader. Though he ensures creativity in his writing yet he never loses sight of his main goal i.e. to write historical truths as seen by him. Thus he maintained his objectivity in most matters. He was writing in a very turbulent period. Harsha's reign had ended and there were lots of wars and struggles around. He wanted to write impartially so as to present facts before people and make them learn from their mistakes. He mentions his sources in detail. He used a variety of sources, including inscriptions, documents, eyewitness accounts and earlier histories, to write his account. He mentions the 11 scholars who gave him the family tree of Kashmir rulers. He mentions the legends, myths, folklore etc. wherever he had to rely on it. But his strongest point is he relies on inscriptions in the temples, land grant inscriptions etc. and mentions them clearly. His work is divided into 8 parts. First 3 cover history of more than 3000 years which mainly rely on Puranas and legends. His real historiography begins from 4th part and in 4th – 6<sup>th</sup> part, he covers the *Karkota* and *Utpal* rulers. For these parts he relies on inscriptions as well as Buddhist

texts. In 7th and 8th part he covers the Lohara dynasty. He writes that the feudal elements derive their strength from the vast amount of land they hold. He criticizes kayasthas and bureaucrats and accuses them of harboring treacherous intentions against the kings. He never paints anybody in full white or black and impartially tells us about his strengths as well as weaknesses. It says Harsha introduced a general dress in Kashmir of long coats. He gives us a whole lot of other information like geography, family trees of important people, economic activities like coin moulding etc.

**Somdeva** was also a Sanskrit scholar from Kashmir, he wrote *Katha Sarit Sagar*.

**Narayana** wrote Hitopadesha which is a collection of Sanskrit fables in prose and verse written in the 12<sup>th</sup> century C E. It is an independent treatment of the Panchatantra. It is meant as an exposition on statecraft (including the conduct of war and peace and the development of allies) but was produced in a format easily digestible for young princes. The author of Hitopadesha, Narayana, says that the main purpose of creating the Hitopadesha is to instruct young minds in a way that they learn the philosophy of life and are able to grow into responsible adults.

**Chand Bardai** wrote *Prithviraj Raso* which is an epic poem on the life of king Prithviraj Chauhan in Apbhramsa Hindi. It is supposed to be the first book in the Hindi language.

**Raso Literature** – It was called veer gatha phase earlier because the first literature found comprised almost exclusively of the writings of the court poets glorifying the bravery of their ruling masters in order to praise them. They often were full of exaggerations. Examples are Prithviraj Raso, Parmal Raso (Alha and Udal), Beesaldev Raso (love affair of Ajmer ruler Beesaldev and Malwa princess Rajmati). In addition to glorifying their bravery the poets also glorified their love affairs with beautiful princesses of the age. Their aim was not to present historical facts but to glorify their masters. By glorifying wars and feuds they played an important role in promoting regional rivalry and disturbed national unity. They were also a reflection of cherished ideals in the society i.e. bravery and love. Fighting wars was noble. The way they focus solely on the beauty of the princess while glorifying the love affairs of their masters tells us that women were treated merely as an object of consumption. Women were expected to perform *jauhar* and *sati*. They had no existence of their own. They are also a reflection of growth of regional dialects. Many of these works use a mixed form of regional Rajasthani dialects - a style often called pingle style.

During Mughal period also many Hindi literary works were done. Sur Sagar, Ram Charitamanas etc are prominent among the books written during Akbar's time. Among the noted Hindu poets of this period were Kabir, Tulsidas, Surdas and Rahim.

## TAMIL LITERATURE

### SANGAM LITERATURE

Tamil as a language is known to exist since start of Christian era and hence the oldest of Dravidian languages. Sangam literature is the oldest literature of this language.

Sangam literature refers to a body of classical Tamil literature, mainly in form of poems, created between the years 600 BCE to 300 CE around Madurai (which is a Tamil word for Mathura) under Pandya rulers. It is called Sangam because it was composed at a collection of poets and writers. Tamil Sangams were academies, where Tamil poets and authors are said to have gathered periodically to publish their works.

It is believed that in all 3 Sangams took place. The poems belonging to the Sangam literature were composed by Dravidian Tamil poets, both men and women, from various professions and classes of society. They are secular in nature and of a very high quality. The Sangama literature is a collection of long and short poems composed by various poets in praise of numerous heroes and heroines.

Sangam poems mention the ***muvendar***. This is a Tamil word meaning *three chiefs*, used for the heads of three ruling families, the Cholas, Cheras, and Pandyas of 2300 years ago. Each of the three chiefs had two centres of power: one inland, and one on the coast. Of these six cities, two were very important: Puhar or Kaveripattinam, the port of the *Cholas*, and Madurai, the capital of the Pandyas. The chiefs *did not collect regular taxes*. Instead, they demanded and received gifts from the people.

Sangam Poems falls into two categories: the 'inner field' or *aham* and the 'outer field' or *puram*.

The 'inner field' topics refer to personal or human aspects, such as love relationships, and are dealt with in a metaphorical and abstract manner.

The 'outer field' topics discuss all other aspects of human experience such as heroism, valour, ethics, benevolence, philanthropy, social life, and customs.

Sangam literature mentions that Pandya rulers were wealthy and benefitted from trade with Roman Empire and have sent embassies to Roman king Augustus. Brahmins were influential and Vedic rituals were also performed by the King. Social inequalities were also very sharp during Sangam age. Rich lived in structure of brick and mortar and poor in thatched huts.

The contributions of Tamil saints like **Thiruvalluvar** who wrote '*Kural*' which has been translated into many languages are noteworthy. Thiruvallur's work '*Kural*' is divided into three parts. The first part deals with the epics, the second part with polity and government and the third part with love.

Besides the Sangama texts, we have a text called ***Tolkappiyam***, which deals with grammar and poetry. It is considered as fountainhead of all literary conventions in Tamil.

There are two other Tamil classics viz – ***Shilpadikaram*** and ***Manimekalai***. These two were composed around the 3<sup>rd</sup> to 6<sup>th</sup> century AD. Shilpadikaram was written by *Ilango*. The nature of the book is non-religious, narrative and has a moralistic undertone. The story involves the three Tamil kingdoms of the ancient era, which were ruled by the Chola, Pandyan and Chera dynasties. It is considered as the brightest gem of Tamil literature and deals with a love story between Kannagi – an ideal devoted wife –

and Kovalan. Kovalan is married to Kannagi, but fell in love with Madhavi and later Madvi deserts him, but Kannagi accepted him. Later Kovalan was arrested on charges of theft by Pandyan king of Madurai and was hanged for this. Kannagi avenged her husband by putting the whole Madurai on fire and later commits suicide.

**Manimekalai** epic was written by a grain merchant Sattanar of Madurai. Its story is a sequel to *Silapadikaram*, and tells the story of the conversion to Buddhism of the daughter of Kovalan and Madhavi. Manimekalai is the name of the daughter of Kovalan. The Manimekhalai is the only surviving Tamil Buddhist literary work of what once was an extensive literature. These epics throw light on the socio-economic life of Tamils from second century to 6<sup>th</sup> century CE.

In post Sangam Period, (the 6<sup>th</sup> to 12<sup>th</sup> century CE), the Tamil devotional poems written by Nayanars and Alvars herald the great Bhakti movement which engulfed the entire Indian sub-continent. During this period, **Kambaramayanam** and **Periya Puranam** were two Tamil literary classics.

Apart from these two great epics of tamil literature, there are three more works – **Kuntalakeci** by Nagakuthanar or *Nagasena* is a Buddhist religious work of 5<sup>th</sup> CE. **Civaka Cintamani** was written by a Jaina monk *Tirutakka Thevar* which is a Jainist religious work of 10<sup>th</sup> century. It narrates the romantic exploits of Jeevaka and throws light on arts of music and dance of the era. It is a treatise of the fourfold object of life and aim of literary work of virtue, wealth, pleasure and bliss. It is reputed to have been the model for Kamba-Ramayanam. **Valayapathi** is also a Jain religious work of 9<sup>th</sup> century.

Kamban wrote Kamba-Ramayanam in Chola period but it was not merely a translation of the Valmiki ramayna as the style, treatment of gender and even the narrative was varied according to the local tradition. Thus he treats Ravan in a much more sympathetic way than Valmiki.

## SULTANATE and MUGHAL LITERATURE

During Sultanate period, Persian was the language of the court, much of the literature produced in this period was written in Persian. Amir **Khusrau** and Amir Hasan **Dehelvi** wrote superb poetry in Persian. During Sultanate period, poetry was a popular form. Amir Khusrau and Amir Hassan were great poets. They also wrote qawwalis and created a new Indian style of poetry and is the originator of Hindustani music. History writing was another popular trend. Books were written, specially dictionaries, with painted illustrations. Amir Khusrau took the literature from elites to the commoners. He wrote numerous popular puzzles in a form which is enjoyable to common people. This was perhaps because he was very close to sufis and hence influenced by them and also contributed to their cause.

Both Babur and Humayun were lovers of literature and Babur himself wrote *Tuzek-e-Babri* or Baburnama which Humayun got translated into Arabic. **Humayunama** was written by Gulbadan Begum, sister of Humayun.

Akbar also promoted literature – Akbarnama, Sursagar and Ramcharit Manas were written during his reign. Akbar was very fond of literary works and had a big library of works in many languages. He also got many works translated into Persian. Akbar also got Mahabharata translated into Persian. Among the

noted Hindu poets of this period were Kabir, Tulsidas, Surdas and Rahim. Under Akbar we find many muslim writers like Rahim, Ras-khan composing in Hindi while many Hindi works being translated into Persian. A new upanishad called *Allah-o-upanishad* was even composed. We see that the writers who tried to preach communalism could not find any popularity during his time. With respect to women, the literature clearly shows them as an object of to be enjoyed as against their depiction as goddesses, mothers etc. earlier. Thus we can see a clear decline of bhakti spirit in the literature of this age and instead being replaced by consumption which was also the social undercurrent as the ruling class (who were the audience of such literature) believed in consumption only. Thus this literature can also be called as class literature. In opposition to this there was a minor strand of mass literature specially coming from sufi saints of the age like Mira etc. which opposed worldly consumption. We can also see a strand of literature emphasizing on morals in the form of dohas of Rahim etc.

Jehangir was also a scholar of high caliber and wrote his own life story. During time of Shahjahan, Abdul Hameed Lahori wrote ***Badshahnama***.

18<sup>th</sup> century during Aurangzeb's rule was important from literary point of view, though he discouraged other forms of art. Many literary greats like Surdas, Tulsidas, Raskhan who wrote Prem Vatika, Bihari who wrote Satsai and most importantly Kabir, lived during those times. They wrote in languages other than the courtly language of Persian.

Urdu literature started developing during the last days of the Mughal emperor. This credit goes to Sir Sayyid Ahmed Khan and **Mirza Galib**. The language of Sir Sayyid Ahmed Khan was very simple and impressive. His compositions inspired the other Urdu writer Mirza Galib, who was a famous poet of his time. He made an important contribution to uplift Urdu poetry.

#### **TUZUK-i-BABRI or BABURNAMA**

It is an autobiographical work, written in the Chagatai – a local Turkish language. Its importance is that it is an autobiography and this is where Mughals differed from sultans. The work is from someone who was shaping the India of the age and brought a revolution. He divides his work in 3 parts – first part runs from his accession to the throne of Fargana and ends with leaving Samarkand for the final time, second part tells us about his struggles and wars in India and the third part tells us about the state of affairs in India. He describes the political situation of the country in great detail. He talks about different provincial rulers like Gujarat, Malwa, Bijapur, Golconda etc., Vijaynagar, Bengal, Rajputana. He talks about the difficulties faced in keeping the conquered areas firmly under his control. He talks about the difficulties faced in collecting land revenue. Being a foreigner he tells us in detail about all things which struck to him and which may have been ordinary to a resident here. He was a keen observer and describes people and geography in great detail. He writes about their clothes, food, habits, behavior, profession, social structure, festivals, art forms, architecture, technologies etc. in great detail. Thus he produces a rich account. He also writes very frankly about his own mistakes.

#### **TUZUK-i-AKBAR or AKBARNAMA**

Abul Fazl was a liberal person like Akbar and consequently had come very close to him. Abul Fazl was a great supporter of Akbar's liberal religious ideas and he wanted to strengthen his position further. So he highlighted the divine aspect of Akbar's kingship and also praised suluhi-kul policy of Akbar. He rejects the highly ornamental style of Persian writing of previous historians and instead writes in a very simple and yet lovable language. Unlike other Persian historians he doesn't use any such language which can even hint at religious intolerance. This was a big break from the history writing tradition of the age. Although it must be noted that he didn't know Sanskrit like Berouni and thus suffered from this handicap. He rejects the claim of old historians that in India there is an inherent conflict between the Muslims and Hindus. He also rejects any fanaticism be it in Hindus or in Muslims.

The first part starts with Akbar's birth and ends in 1572 where he talks about creation of the universe, other religions and their prophets, Akbar's ancestors etc. In the second one he covers the period till 1588. The third part is Ain-i-Akbari. *The Ain was part of a larger project of history writing commissioned by Akbar.* This history, known as the Akbarnama, comprised three books. The first two provided a historical narrative. The central purpose of the Ain-e-Akbari or Ain was to present a vision of Akbar's empire where social harmony was provided by a strong ruling class. The Ain-i Akbari was the culmination of a large historical, administrative project of classification undertaken by Abu Fazl at the order of Emperor.

#### **RAZMNAMA**

Razmnama is an abridged illustrated translation of the Mahabharata written in Persian at the behest of the Mughal Emperor Akbar.

#### **PADMAYAT**

Padmavat (1540) is a poem by Malik Muhamad Jayasi written in Avadhi dialect of Hindi during reign of Sher Shah Suri describing the story of the historic siege of Chittor by Alauddin Khilji in AD 1303, who attacked Chittor after hearing of the beauty of Queen Rani Padmini, the wife of King Rawal Ratan Singh.

#### **EUROPEAN SOURCES DURING MUGHAL TIME**

**Jean Taverner** – He was a merchant and hence was interested mostly in economic activities of the country. But a difference between him and other writers is that he didn't remain confined to the court activities. He travelled across India and also wrote about the people, social life (whatever he could understand) and economic life. Thus he becomes an important source albeit one which should be interpreted with proper caution. He thus writes about the production activities in India, the merchants, the sarafs, the involvement of amirs in trade, various temples etc. He is best known for the discovery and sale of the 118-carat (24 g) blue diamond that he subsequently sold to Louis XIV of France in 1668, (it was stolen in 1792 and re-emerged in London as The Hope Diamond).

**Francis Bernier** – He had stayed in India for a long period. So he came to understand the circumstances here in a better way. He was in India for twelve years, from 1656 to 1668, and was closely associated with the Mughal court, as a physician to Prince Dara Shukoh, the eldest son of Emperor Shah Jahan, and later as an intellectual and scientist. *In virtually every instance Bernier described what he saw in India as a bleak situation in comparison to developments in Europe.* He had access to the royal courts and hence writes about the lives of the ruling class including the princesses. He writes about the rajputs as well. He also throws sufficient light on the economic life. He writes about the craftsmen, the peasants etc. But he incorrectly asserts that the emperor was the owner of all land here. On amirs he writes that they lived a very consuming life. Despite large incomes they were always indebted. He talks about the transportation means, the mughal army, the Brahmins and their narrow mindset and superstitions, the sati system, devadasi system and craft production processes in India.

## SCIENTIFIC LITERATURE and DEVELOPMENTS

Though India had made an early start in field of science, it couldn't be carried forward because, science was later mixed with myths and superstition. For example, while we were a leader in medicine, later we started to believe that if we touch a corpse, we shall loose our caste.

### MATHEMATICS in INDIA

Earliest examples of acquaintance of Indians with maths are found in town planning of Harrapans which showed good knowledge of geometry. *Sulvasutra* or *Shulbasutra* – which refers to the texts related to the construction of fire altars – are perhaps the early source of science of mathematics in India. The four major sulvasutra are those composed by Baudhayana, Manava, Apastamba and Katyayana. The sulvasutras are part of the larger corpus of texts called the *Shrauta Sutras*, considered to be appendices to the Vedas. They are the only sources of knowledge of Indian mathematics from the Vedic period. Apart from Pythagoras theorem and value of Pi, other three important contributions of Indian mathematicians include – the notation system, the decimal system and the use of zero. The notations and the numerals were carried to the West by the Arabs. These numerals replaced the Roman numerals. Arabs called mathematics as '*Hindisat*' or Indian art.

**Budhyana's** '*Budhyana Sulvasutra*' was the earliest work on mathematics in 6<sup>th</sup> century BCE which also mentions use of Pythagoras Theorem and use of Pi as a part of appendices to Vedas. His *Budhyana Sulvasutra* also mentions a ritual which included 'squaring the circle' i.e. converting a square of a given areas into a circle and vice-versa. These techniques were used to construct various forms of fire-altars for conducting *yajnas*, sacrifices and other rituals.

**Pingala** was a 2<sup>nd</sup> century BCE scholar who used binary numbers in the form of short and long syllables in his *Chhandahshastra*. It was quite similar to Morse Code which is the basis of computer industry today.

**Apstambha**, a mathematician of 2<sup>nd</sup> century BCE gave the reference of concepts of acute, obtuse and right angles which were used in construction of fire altars in his work on sulvasutras.

**Aryabhatta** lived during Gupta era and in 6<sup>th</sup> century wrote *Aryabhattiya* (written at the age of 23 years) in which the concepts of mathematics as well as astronomy were used. It has four sections which deal with – methods of denoting big decimal numbers with alphabets, number theory, geometry, trigonometry and algebra and astronomy. There was also an astronomical observatory in Nalanda where Aryabhatta studied. He stated that *day and night were caused by the rotation of the earth* on its axis, even though it seems as if the sun is rising and setting everyday. He formulated area of a triangle and also discovered algebra. He also gave value of 'π' or pie which was much more accurate than that was given by Greeks. He gave decimal system in 5<sup>th</sup> century AD. Zero was discovered by Indians in 1<sup>st</sup> century BCE, however it is attributed to an unknown Indian. He also gave rule to find area of triangle leading to developments in field of geometry.

**Varahamihira** was an Indian astronomer, mathematician, and astrologer who lived in Ujjain in 6<sup>th</sup> century and wrote *Vrihatsamhita*. He is considered to be one of the nine jewels (Navaratnas) of the court of legendary ruler Vikramaditya (thought to be the Gupta emperor Chandragupta II Vikramaditya). He wrote *Brihatsamhita*. He said that moon rotated around earth and earth around sun.

**Brahmagupta** in 7<sup>th</sup> century AD also wrote '*Brhmasapta Siddhantika*' which was the first book which mentions zero as a number. He mentions many rules for the first time which govern the operations of Zero with other numbers including positive and negative numbers. He also mentions concepts of positive and negative numbers in this book and called negative numbers as 'debt' and positive numbers as 'fortunes'. He also gave the solution of the general linear equation in Brahma Saptasiddhanta. He also contributed towards geometry as well, his most famous result in geometry is his formula for *cyclic quadrilaterals*.

**Bhaskara** (commonly called Bhaskara I to avoid confusion with the 12<sup>th</sup> century mathematician Bhaskara II or Bhaskaracharya) was a 7th-century Indian mathematician, who was apparently the first to write numbers in the Hindu decimal system with a circle for the zero, and who gave a unique rational approximation of the sine function in his commentary on Aryabhata's work—*Aryabhatiyabhasya*, written in 629 CE, is the oldest known prose work in Sanskrit on mathematics and astronomy. He also wrote two astronomical works in the line of Aryabhata's school, the *Mahabhaskariya* and the *Laghubhaskariya*. He is considered the most important scholar of Aryabhata's astronomical school. He and Brahmagupta are one of the most renowned Indian mathematicians who made considerable contributions to the study of fractions.

**Mahaviracharya** a Jain scholar wrote *GanitSarsangrah* on arithmetic in 9<sup>th</sup> century AD. It is the first textbook on arithmetic in present day form. The current method of solving Least common Multiple (LCM) of given numbers was also described by him, long before John Napier introduced it to the world.

**Sridhara** in 10<sup>th</sup> century CE wrote *Ganitasara* which deals with multiplication, division, numbers, cubes, square roots, mensuration and so on.

**Bhaskaracharya** was a 12<sup>th</sup> century Kannada mathematician who wrote *Siddhantshiromani* which is divided into four sections – *Lilavati* (Arithmetic), *Beejaganit* (Algebra), *Goladhyaya* (Sphere) and *Grahaganit* (mathematics of planets). He has been called the greatest mathematician of medieval India. He introduced cyclic method or *Chakrawat Method* to solve algebraic equations using differential calculus. This method was rediscovered six centuries later by European mathematicians, who called it inverse cycle. He also calculated the time taken by earth to revolve around Sun. Yasti Yantra was a unique instrument developed by him which was used to measure the height of trees, mountains etc.

**Madhava** a 14<sup>th</sup> century mathematician developed a procedure to determine the positions of the moon every 36 minutes. He also provided methods to estimate the motions of the planets. He gave power series expansions for trigonometric functions, and for pi correct to eleven decimal places.

## ASTRONOMY in INDIA

**Aryabhatta** in 500 AD wrote *Aryabhattiya* in which the concepts of astronomy were used in 2 out of 4 sections. He said that earth is round and revolves around its own axis. He also gave methods of calculation of movement of planets and gave a method of calculating eclipses. He made a radical departure from Vedic notions about earth and solar system and gave astronomy a more rational and scientific outlook.

Similarly, **Varahmihira** made similar observations as those made by Aryabhatta and he classified astronomy into five branches. Varahamihira's main work is the book *Pancha-Siddhantika* on the Five Astronomical Canons. It summarises five earlier astronomical treatises, namely the Surya Siddhanta, Romaka Siddhanta, Paulisa Siddhanta, Vasishtha Siddhanta and Paitamaha Siddhantas.

An observatory was established at Nalanda and later Ferozshah Tuglaq also established an observatory at Delhi. Similarly, Feroz Shah Bahamani established an observatory near Daulatabad. Sawai Jaisingh - II also established 5 astronomical observatories – Jantar Mantar at Delhi is one of them.

## MEDICAL SCIENCE in INDIA

First mention of medicines and illnesses is made in *Atharveda* which mentions various diseases like cough, diarrhea, leprosy etc and their causes in form of spells, evils etc. It also mentions their remedy in form of magical spells, hymns and charms.

The basic conception of Indian medicine is that fundamental fluids like – *Vat*, *Pitta*, *Kaph* (wind, blood, mucus) play an important role and are associated with *gunas* or qualities like virtue, passion and dullness ad balance between them keeps human body healthy.

Buddhist monks used to work as doctors as well and Ashoka established free hospitals.

*Atreya Samhita* is considered as the first work on Ayurveda in India.

**Sushruta** is called ‘father of surgery’ and he is also known to have performed plastic surgery and he wrote *Shushrutsamahita*. Exact date of this work is not known and it is speculated to have been done in 1000 BCE, much before work of Charaka.

Charaksamhita is one of the earliest works of 3rd century BCE by **Charak** who was a court doctor of Kanishka. He mentions mention use of herbs and plants for medicinal purpose and is called ‘father of Ayurveda’.

**Madhava, Vagbhatta** and **Jeevak** were other noted ancient ayurvedic practitioners.

Various other schools evolved later – Raschikitsa recommended use of mineral medicines, Unani (Greek) system was introduced by Muslims in 11<sup>th</sup> century AD.

## LITERATURE DURING COLONIAL RULE

Indian nationalism and interaction with European liberal ideas influenced the growth of Indian literature.

Tagore was foremost literary figure of that time. He represented a combination of ancient Indian tradition and the new European consciousness. He was a combined voice of national awakening and international humanism. *Gitanjali* a collection of Poems and it is about the sermon that Lord Krishna gave to Arjuna in the battlefiled of the Mahabharata. Though he had a perfect command over English and had himself translated Gitanjali into English, but he chose to write in Bengali as a medium for his creative writings. This proves his sense of national pride. His novels *Gora*, *Ghare Baire* reflect the genius of a supereme novelist. In sphere of music also, Tagore was an original creator. Rabindra Sangeet bears its testimony which was a mix of classical and folk with themes like worship, love, nature, patriotism, celeberation. In his old age he also dabbled into painting.

‘Novel’ was the most significant outcome of the Indo-European contact and first important work was ‘Anand Math’ by Bankim Chandra Chattarjee which also carried the song *Vande Matram*. Prem Chand made significant stride in Hindi-Urdu literature and the Indian peasant was the protagonist of his writings. He wrote more than 300 short stories also including *Kafan*, *Shatranj ke Khiladi*, *Poos Ki Raat* etc. Other notable writers were Bibhuti Banerji (wrote *Pather Panchali*), Tara Shankar (wrote *Gandevta*) etc. This tradition was further taken forward by Phaniswarnath Renu (*Maila Anchal*) in Hindi, Gopinath Mohanty (*Praja*) in Oriya, Bal Chandra Nemade (*Kosla*) in Marathi, T Shivasankar Pillai (*Chemeen*) in Malyali, Sarat Chandra Chatterji in Bengali, Jainendra Kumar in Hindi and so on.

In poetry also, in the beginning of 20<sup>th</sup> century, Indian poetry witnessed the rise of romanticism. Tagore was at the forefront of this movement and it was influenced by the works of Wordsworth, Shelly etc in English. However, the difference between Indian romanticism and English romanticism was that Indian romanticism emphasized on anti-feudalism and anti-imperialism. Mohammad Iqbal in Urdu, Suryakant

Tripathi Nirala in Hindi, Kazi Nazrul Islam, Keshavasut in Marathi, G Shankar Kurup in Malayalam and Subramaniyam Bharti in Tamil were the noted poets and they were also the champions of nationalist struggle.

## REGIONAL LITERATURE

One of the major streams of regional and local literature is collectively referred as Abrahamsa literature. Apbrhamasa literally mean the ‘broken one’. It referred to the languages of the people other than Sanskrit, which was the language of the educated. *Rise of Bhakti movement helped in spread of such literature starting in South.*

### BENGALI LITERATURE

Early Bengali literature may be divided into two categories

- One indebted to Sanskrit and the other independent of it. The first includes translations of the Sanskrit epics, the Mangalakavyas (literally auspicious poems, dealing with local deities) and bhakti literature such as the biographies of Chaitanya Deva, the leader of the Vaishnava bhakti movement
- The second includes **Nath literature** such as the songs of Maynamati and Gopichandra, stories concerning the worship of Dharma Thakur, and fairy tales, folk tales and ballads. The **Naths** were ascetics who engaged in a variety of yogic practices.

**Wood's Despatch** led to establishment of a **university** in Bengal at Calcutta along with at two other presidencies. Besides textbooks for schools and colleges, other literature was also produced. However, it was Raja Ram Mohan Roy who wrote in Bengali besides English that gave impetus to Bengali literature. Ishwar Chandra Vidyasagar (1820-91) and Akshay Kumar Dutta (1820-86) were two other writers of this early period. In addition to these, Bankim Chandra Chatterji (1834-94), Sharat Chandra Chatterji (1876-1938), and RC Dutta, a noted historian and a prose writer, all contributed to the making of Bengali literature. But the most important name that influenced the whole of India was that of Rabindra Nath Tagore (1861-1941). Novels, dramas, short stories, criticism, music and essays, all flowed from his pen. He won the Nobel Prize for literature in 1913 for his Geetanjali.

Upto 1800, most of the literature produced was limited to religion or courtly literature. The Western influence brought the writers closer to the man in the street.

The final years of the nineteenth century and the first half of the twentieth century saw a new subject, nationalism, being taken up. Quazi Nazrul Islam became torchbearer of this trend.

### GUJRATI LITERATURE

Early Gujarati literature is available in the form of Bhakti songs of the fourteenth and fifteenth centuries. It still follows the old tradition which is popular in Gujarat. Narsi Mehta's name is the

foremost in this respect. The people of Gujarat wove these devotional songs in their folk dances and their religious forms often find expressions in their celebrations.

*Saraswati Chandra*, a novel by Govardhan Ram, has become a classic and has given great impetus to other writers.

### KANNADA LITERATURE

Kannada language developed fully after the 10<sup>th</sup> century AD. The earliest known literary work in Kannada is *Kavirajamang* written by the Rashtrakuta King, **Nripatunga Amoghavarsha**. Pampa, known as the father of Kannada wrote his great poetic works *Adi Purana* and *Vikramarjiva Vijaya* in the tenth century AD. Ponna and Ranna were two other poets who lived during the reign of Rashtrakuta Krishna III. Ponna wrote an epic named Shanti Purana and Ranna wrote Ajitanatha Purano. Together Pampa, Ponna and Ranna earned the title *ratnatreya* (the three gems).

**Madhava** wrote *Dharmanathapurana* on the fifteenth tirthankara.

Honnamma was perhaps the first outstanding poetess in Kannada. Her *Hadibadeya Dharma* (Duty of a Devout Wife) is a compendium of ethics.

### MARATHI LITERATURE

The earliest Marathi poetry and prose is by Saint Jnaneshwar (Gyaneshwar) who lived in the 13<sup>th</sup> century. He wrote a long commentary on the Bhagavad Gita – *Janeshwari*. He was the one who started the kirtan tradition in Maharashtra. He was followed by Namdev (1270-1350), Gora, Sena and Janabai. All these sang and popularized the Marathi language.

Almost two centuries later, Eknath (1533-99) came on the scene. He wrote the commentaries on the Ramayana and the Bhagawat Purana. His songs are very popular all over Maharashtra. He brought out first reliable edition of *Janeshwari* of Jandeva.

Then came Tukarama (1598-1650). He is supposed to be the greatest Bhakti poet of them all. Ramdas (1608-81), who was the guru of Shivaji, is the last of these hymn writers.

It was the nationalist movement that made Marathi prose popular and prominent. Bal Gangadhar Tilak (1857-1920) started his Journal *Kesari* in Marathi.

### PUNJABI LITERATURE

Guru Nanak was the first poet in Punjabi. Some other contemporary poets, mostly Sufi saints, used to sing in this language. In this list, the first name is that of Farid. His poetry has found a place in the Adi Granth. The Adi Granth also contains poetry of the next four gurus. There are several other poetic stories which have been composed by the locals. This folklore has been preserved. The most important of these is Heer of Waris Shah. Similar is the popularity of Bulley

Shah who was a Sufi saint. He has left a large number of songs. One of his popular forms of compositions was called *kafi*; it was sung in a classical musical form.

### TELUGU LITERATURE

The Vijayanagara period was the golden age of Telugu literature. **Krishnadevaraya** was the greatest of the Vijayanagara emperors, was a poet of great merit. His work *Amukta Malyada* is regarded as an excellent prabandha in Telugu literature. Eight Telugu literary luminaries, popularly known as **Ashtadiggajas** adorned his court. Among them, **Allasani Peddana**, the author of *Manucharitram*, was the greatest. He was known as *Andhra Kavita pitamaha*. Others among Ashtadiggaja were Tenali Ramakrishna, Dhurjati, Pingali Surana etc. **Tenali Ramakrishna**, the court jester, was an interesting figure of the Krishnadevaraya's court. His practical jokes on high-placed men of the time are recounted with pleasure even today. Ramakrishna was the author of *Panduranga Mahatmayam* which was considered one of the greatest poetical works of Telugu literature. **Dhurjati**, a devotee of Shiva, composed two poetical works of great merit known as *Kalahasteeswara Mahatmayam* and *Kalahasteeswara Satakam*, **Pingali Surana** composed two works *Raghavapandaviyam* and *Kalapurana dayam*. In the former, he attempted a literary feat telling the story of the Ramayana and the Mahabharata simultaneously.

### OTHER PEOPLE from LITERATURE, PHILOSOPHY etc

**Megasthenes** was from Mauryan Period, 4<sup>th</sup> century BCE. He was the first recorded foreign traveler to come to India. He was one of the first ambassadors – was a Greek ambassador who was sent to the court of Chandragupta Maurya by the Greek ruler of West Asia named Seleucus Nicator.

**Fa-Hian** - Gupta Period, 5th Century AD. He is most known for his pilgrimage to Lumbini, the birthplace of Gautama Buddha Lumbini. He visited India during the reign of Chandragupta Vikramaditya. Fa-Hien came to India with a view to trace the origin of the Buddhist religion. He came by land, but took sea route to return.

**Huien Tsang or Xuan Xang** – Post Gupta Period, 7<sup>th</sup> Century AD. He also visited court of Harsha. He also visited to Nalanda and took many manuscripts with him back to China. Most of the information about Nalanda, as we know it, comes from his descriptions. According to him, foundation of a monastery was laid by Kumargupta I in the fifth century CE; and this was carried forward by the later monarchs who built up a fantastic university here. There is evidence that all three Buddhist doctrines— Theravada, Mahayana and Vajrayana—were taught there. This is how he describes Nalanda: The teachers are men of the highest ability and talent. They follow the teachings of the Buddha in all sincerity. The rules of the monastery are strict, and everyone has to follow them. Discussions are held throughout the day, and the old and the young mutually help one another. Learned men from different cities come here to settle their doubts. The *gatekeeper asks new entrants difficult questions. They are allowed to enter only after they have been able to answer these*. Seven or eight out of every ten are not able to answer.

**I-Tsing or I-Ching** – Post Harsha Period, 8th Century AD. I-Ching was a Chinese Buddhist pilgrim and was the first Buddhist monk to take a sea route to India. He studied at Nalanda for many years and took huge volumes of Buddhist writings when he returned.

**Al Beruni** was a scholar during Mahmud of Ghaznvi during 1000 AD. He had a good interest in India. Al-Biruni spent years in the company of Brahmana priests and scholars, learning Sanskrit, and studying religious and philosophical texts. His biggest work was *Kitab Ul Hind or Tehqiq-i-Hind*. Kitab-ul-Hind, written in Arabic, is divided into 80 chapters on subjects such as religion and philosophy, festivals, astronomy, alchemy, manners etc. Some scholars believe that he sympathized with Indians because Mahmud had plundered his native place too like India. He wanted to understand Indian philosophical, religious and scientific thought. He analyzed everything that came across him in a critical and scientific manner and presented his analysis in an unbiased manner. He referred to the original works of Varahmihira, Aryabhatta, Brahmagupta, Patanjali as well as Bhagwad Gita, Vishnu Purana, Vaayu Purana in Sanskrit (for which he himself learned Sanskrit) to have a first hand account of Indian society. He describes Indian society, culture, festivals, dress, food, entertainment, scientific thought, philosophical thought etc. in great detail. He describes the weights and measures used in India, distances, geographical features, alphabet etc. prevailing in India. He also mentions the caste system and other social institutions that were prevalent at that time. He tells us that Buddhism was not to be seen anywhere and he had only heard about it. He tells us about the influence of Bhakti by recognizing a firm monotheism in Northern India. He expresses regret that Indians had abandoned the scientific outlook of their ancestors and had relapsed into stagnation in mind and in thought. Instead of keeping their minds open and learning from others as their ancestors did they now relied only on traditions.

**Ibn Battuta** is called ‘the world's first tourist’. He wrote a book called *Rhila*. Ibn Battuta had served as a Qazi in India for about six years during Muhammad bin Tughluq's rule and travelled extensively across the country.

**Thomas Roe** was an ambassador to the Court of Jahangir. The principal object of the mission was to obtain protection for an English factory at Surat.

**Mirza Ghalib** was a classical Urdu and Persian poet from India during British colonial rule. Mirza Ghalib is also known as the last great poet of the Mughal Era. He is the most well-known name in Urdu poetry as of today.

**Warrish Shah** composed Heer Ranjha.

**Raskhan**, a Muslim poet, wrote *Prem Vatika* on the life of Krishna.

**Firdausai** wrote *Shahnama* which is translated as book of kings. It is the national epic of Iran and related societies.

## **INSTITUTES, TRENDS and PRACTICES in LITERATURE**

### **NALANDA UNIVERSITY**

Nalanda is the name of an ancient center of higher learning in Bihar, India and was a Buddhist center of learning from the 5<sup>th</sup> or 6<sup>th</sup> century CE and was originally established by Kumargupta and reached its peak during Harsha's rule and Pala rulers. Nalanda was ransacked and destroyed by Turkic Muslim invaders under Bakhtiyar Khalji in 1193. Much of it still lies underground as habitation has come up there.

According to Hiuen Tsang, who visited during Harsha's time, Nalanda housed as many as 10,000 students and university had imposing buildings of even 4 stories.

It is estimated through evidences that all the three major Buddhist doctrines viz – Mahayana, Thervada and Vajrayana were taught here. Although this huge monastic-educational establishment was primarily a centre for learning of Mahayana Buddhism, yet the curriculum included secular subjects as well. Grammar, logic, epistemology and sciences were taught here. Students were encouraged to develop a spirit of enquiry and reasoning.

It also promoted art and architecture which was influenced by Buddhist Gupta art of Sarnath. A synthesis of Gupta, local Bihar and central India art forms gave birth to Nalanda School of sculpture. They were distinct in style as they were not crowded and have a high relief giving them a three dimensional look.

Apart from Nalanda and Vikramshila, Valbhi in Gujarat was also a center of Buddhist learning.

In 2006, Singapore, China, India, Japan, and other nations, announced a proposed plan to restore and revive the ancient site as Nalanda International University.

## **PRASHASTIS**

Prashasti literally means in praise of. They were written eulogies of kings in past to extol their exploits and victories. Earliest prashastis can be considered of Mauryan period when he gave description about himself as 'devnampiyadasi' in Maski and other rock edicts.

Kharvela kings also made inscriptions at Hathigumpha in Udaigiri caves.

Prashastis in real sense started from Gupta period when full blown accounts of kings were ordained. Allahbad inscription which is actually a poem composed by Harisena, the court poet of Samudragupta, is a classical example of that. Gupta rulers used grandiose titles like 'maharajadhiraja' in those prashastis.

Even before Gupta, prashastis were inscribed by the kings like Gautamiputra Satakarni of Satvahan dynasty. It is believed that he belonged to a lower caste and to legitimize his rule he laid such inscriptions.

Similarly, in Aihole, we find inscriptions in praise of Chalukya ruler Pulkeshin. Prashastis often exaggerated the achievement and also sometimes represented the kings in the divine form.

Apart from being account of life and deeds of kings, they are now a good source of socio-economic set up of those times.

## OTHERS TOPICS

### COINAGE

Earliest coins were the punched mark coins which were made of silver which was scarce in India and was found at a few places like Kharagpur. **Panas** were the punch marked silver coins during the Mauryan period.

Indo-Greek rulers like Menander are important for the fact that they issued a large number of coins. They were the first ruler in India coins of which bore the name or image of King. Earlier there were images of animals, trees etc. They were also the first to issue gold coins in India. Indo-Greek rulers are important for the fact that they issued a large number of coins. They were the first ruler in India coins of which bore the name or image of King. Earlier there were images of animals, trees etc. They were also the first to issue gold coins in India.

Another important mark in coinage was made during the rule of Kanishka who introduced elegant gold coins at large scale inspired from Greek coins. Kushans also issued coins of silver and copper also.

Satvahanas issued coins made of lead which was found locally.

Guptas made coins of various shapes, sizes and materials. Their coins are also important because they depicted Gupta kings also on them. On one coin Samudragupta is shown playing Veena. On the other side, Hindu deities were shown, thus they are important source of history as well. He introduced a silver coin '**Rupak**' for the first time inspired by coins of Western Kshaptraps.

The gold coins of Gupta period were called **Dinara** inspired by the Roman coins but later the coins were minted in the Indian style with the weight standard of 9.2 gms of gold and called **Suvarna**.

Coin of Muslim kings are valuable in history. Their designs, calligraphy and mint marks give us plenty of interesting information on this period. From the royal titles, the name and place of minting we can find out the extent of the monarch's kingdom as well as his status. Muhammad Tughlaq's coins were minted at Delhi, Daulatabad and several other provincial capitals and had at least twenty-five different varieties.

Tuglak also tried to reform money system and he introduced common coins which were not made of precious metals and hence to improve upon the medium of exchange by introducing a true currency, but it failed as people started forging such coins by home made mints.

Shershah Suri is credited with making important changes and he introduced a coinage system which was later adopted by Mughals. His silver coins had a lasting influence on Indian currency system.

### TRADE

The Jatakas refer to eighteen important handicrafts and industries.

Earliest trade was perhaps with people of central Asia and Greece. The demand for Roman goods was smaller than that of Indian goods abroad and it suffered an adverse trade balance of trade. To make up this balance, the Romans supplied gold and silver coins to India. Rome, the Chief importer of Indian muslin, once banned it, due to the rising loss of morals of its females.

The Vaishyas developed institutions like *Sreni*, *Nigama* and *Puga* to regulate trade and avoid intrusion by other varnas and develop monopoly. Proper rules of conduct of trade were laid by the head of trade guilds called Samay and Srenidharma. Guilds of merchants were properly registered and even served as banks. Nasik cave inscription tells that srenis often acted as law providers also. (Sresthis, are now called as Seths, Settis in South India and also Chettiyars).

Taxila, Pushkalavati and Vidisha prospered as trade centres, under the Indo-Greek rulers. Magadh developed an important center during Mauryas. During Mauryas, most important trade route was from Taxila to Patliputra. Among land-routes, the silk-route was very often in use till Kushan period. Later period saw it becoming unsafe, due to robbers. Ujjain was the most flourishing trade centre in and around the Gupta period.

The important exports from India were – fine textiles from Varanasi, Malabathrum (spicy leaves) from Tamralipti (Tamluk, Bengal), muslins (Pondicherry), pepper (Muziris), ivory (Puhar, Orissa). Pepper was a very valuable export till 13th century CE, Marco Polo (Italy) mentions that a ship was measured by the number of pepper baskets contained in it.

The decline in the westward trade towards the 2nd-3rd century CE was later compensated for by the prospering trade now developed with the south-east Asian States like the Suvarnabhumi, Kambuja (Kampuchea), Champa (Annam) during Chola rulers. Arabs also established trade relations with India during 8<sup>th</sup> century CE as the first Muslim traders in India. India imported horses from Arabia, Iran and Bactria.

## FAIRS, FESTIVALS and RITUAL ARTS

### BAISAKHI

Baisakhi or Vaisakhi is a harvest festival which is celebrated across the northern Indian subcontinent, especially in the Punjab region by the Sikh nation as this day commemorates the establishment of the Khalsa.

### DANDIYA RAAS

Dandiya Ras is the traditional folk dance form of Vrindavan, India, where it is performed depicting scenes of Holi, and lila of Krishna and Radha.

### DEV DEEPAVALI,

It is celebrated on the fifteenth day of Diwali, is a tribute to river Ganga by the people of Varanasi. After leaving king Bali, the Lord rejoined the devas on this day.

## **GANESH CHATURTHI**

It is the day Shiva declared his son Ganesha as superior to all the gods and is celebrated as his birthday.

## **HANUKKAH**

It is Jewish festival of lights. It commemorates Jewish struggle for religious freedom. It marks the victory of Syrian Greeks over the army of the ancient world.

## **KARTIKAI**

It is a festival of lights held on Kartik Poornima in Andhra Pradesh, Tamil Nadu and parts of Kerala. It is celebrated in the honor of Shiva at his appearance at the birth of universe.

## **KHORDAD SAL**

It is a Parsi festival which celebrates birthday of Zarthustra

## **LAILUT AL BARAH**

Also called Shab-e-Barat.

## **LAILUT AL KADAR**

Last ten days of Ramdan are called Lailut al Kadar or night of power. It is believed that Koran was revealed to Prophet during this time.

## **KUMBHA MELA**

It has a mythological story of churning of ocean by demons and deities which resulted in rise of Kumbha of Amrita. Kumbh Mela is held at four places which are supposed to be the ones where the drops of nectar fell when Indra was carrying the *Kumbh* to save it from demons.

The Ardh (half) Kumbh Mela is celebrated every six years at Haridwar and Allahabad, the Purna (complete) Kumbh takes place every twelve years, at four places Allahabad, Haridwar, Ujjain, and Nashik. The Maha (great) Kumbh Mela which comes after 12 'Purna Kumbh Melas', or 144 years, is held at Allahabad

## **MAHAMASTAKABHISHEKA**

It is an important Jaina festival held every 12 years in the town of Shravanbelagola in Karnataka in which veneration of a high statue of Bahubali (*son of first Tirthankara. In memoray of his attaining nirvana*) takes place.

## **ONAM**

It is a Hindu festival celebrated by the people of Kerala, India. The festival commemorates the Vamana avatar of Vishnu and the subsequent homecoming of the legendary Emperor Mahabali.

The festival is marked by various festivities including intricate flower carpets, elaborate banquet lunch, snake boat races. The celebrations of Onam start on Atham day, 10 days before Thiruvonam. The 10 days are part of the traditional Onam celebrations.

#### **PALETI**

It is a Parsi festival and is a day of introspection, and it originally occurred on last day of Parsi calendar year.

#### **PARYUSHANA**

It is a Jain festival during which devotees reflect upon and pay penance. It last for 8 days along intensive fasting and prayers.

#### **RATH YATRA of PURI**

It celebrates the going of Krishna his brother and his sister to their aunt's place.

#### **ROSH HASHANAH**

It is a Jewish festival which celebrates creation of the world. It is also celebrated as judgment day.

#### **SHAB-e-BARAT or LAILUT AL BARAH**

It is also called night of forgiveness. It is the night 2 weeks before Ramdan. It is believed, one's destiny is fixed for the year ahead.

According to belief, the destinies of men for the coming year are recorded on this night by God.  
All over India, *Muslims stay awake all night.*

#### **VASANT PNCHAMI**

Vasant Pnchami is celebrated in honour of Godess Saraswati, the godess of learning.