

2016

UPSC Civil Services Exam

[CULTURE OF INDIA]

A Comprehensive approach for UPSC Pre & Mains

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 who 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 6th century BCE, large units came into existence called *Mahajanpadas*. They were some 16 in number and Buddha also belonged to one of such Janpadas.

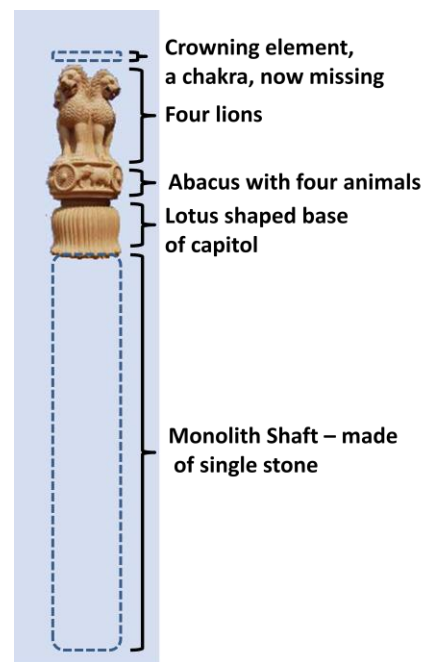
The term Bharata first appeared in Rig Veda which was probably a clan.

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*



SARNATH CAPITOL

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, Ikshvakus, Abhiras, Vakataks in southern and western India. Shakas, Kushans and Pratiharas (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 mobility 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 was depicted 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



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 2nd 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)

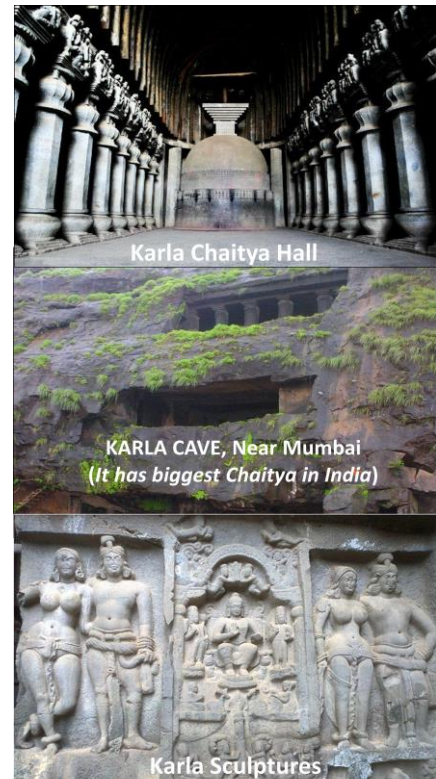
The front of the chaitya hall is dominated by the motif of a semi-circular chaitya arch with an open. In all the chaitya caves a stupa at the back is common.

Later some modifications were made in 1st 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.

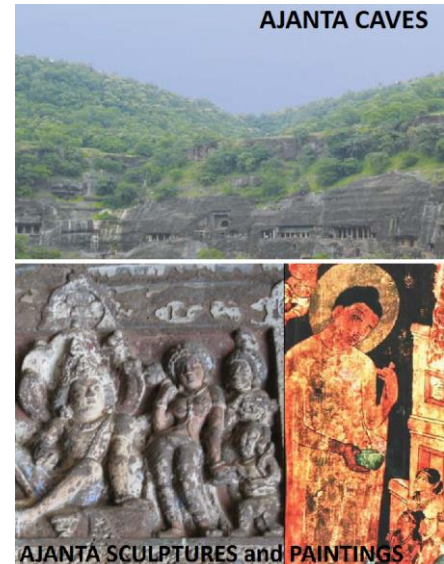
Junnar, Maharashtra has the largest cave excavations – more than two hundred caves around the hills of the town – whereas Kanheri in Mumbai has some hundred caves.

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



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 1st century BCE and 5th Century CE.



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 toward 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 time worked for different guilds and hence had different affiliation and style 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

Ajanta vs Ellora Caves –

- Ellora Caves are 100 km from Ajanta caves which have not only Buddhist, but also Hindu and Jain 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 2nd 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 4th–5th 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 5th century to 10th century CE and belonging to both Shaiv and Vaishnav traditions. Among the Shaivite themes, Ravana shaking Mount Kailash, Andhakasurvadha, Kalyanasundara are profusely depicted whereas among the Vaishnavite themes, the different avatars of Vishnu are depicted.

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.

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 Bodhi 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 **Dhamm-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

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 Arthshastra 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-ILAH

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

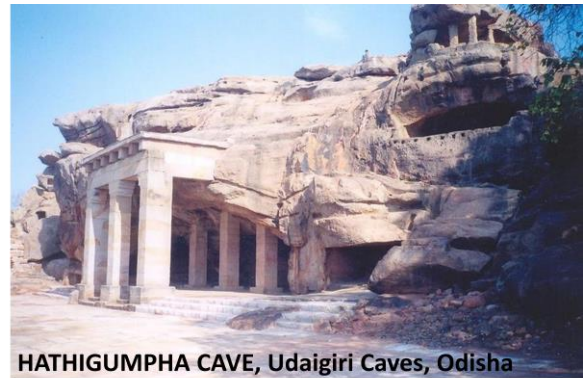
It is also known as Tantric Buddhism and it grew out of infusion of Tribal ideas. According to Vajrayana scriptures Vajrayana refers to one of three vehicles or routes to enlightenment, the other two being the Hinayana and Mahayana. It also has a new goddess – *Tara*. A new form of painting is also associated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

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 Pandaya's times as in case of caves of Tiruchi.

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

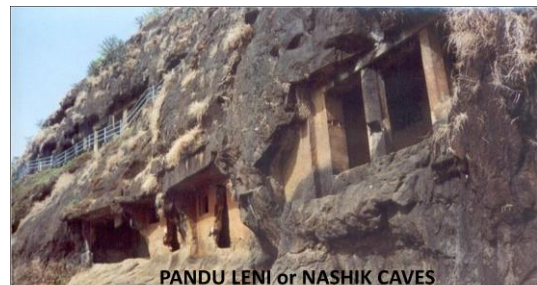
- a. **Barbar and Nagarjuni Caves near Bodh Gaya, Bihar** – They were built during Mauryan rule in around 200 BCE and were donated to Ajivika sect ascetics. They are oldest rock cut caves in India made for religious purpose.



HATHIGUMPHA CAVE, Udaigiri Caves, Odisha

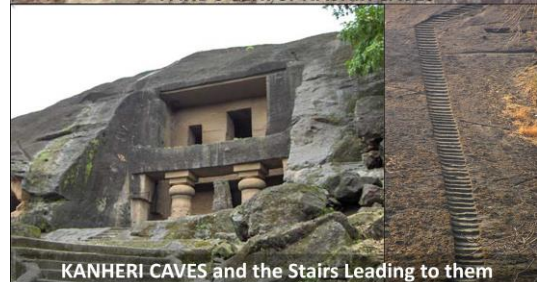
- b. **Udaigiri and Khandagiri Caves, Odisha** – The caves are situated on two adjacent hills, Udayagiri and Khandagiri and these were originally built for Jain monks by Kharvela kings of Kalinga in 200 BCE. The most important of this group is Ranigumpha in Udayagiri which is a double storeyed monastery. These caves also have inscriptions of Khavela kings of which Hathimgumpha 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 Hinyana 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 2nd Century BCE to 9th Century AD and represent both Hinyana 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

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 Pradhikshina
- III. Torana – It is the Gateway to the stupa. Sculptures can be seen on both Toranas and Medhi.
- IV. Vedita – 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 Shalabhanjika 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.

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 'dhamma' 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.

SUNGA, 185-75 Century BCE

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

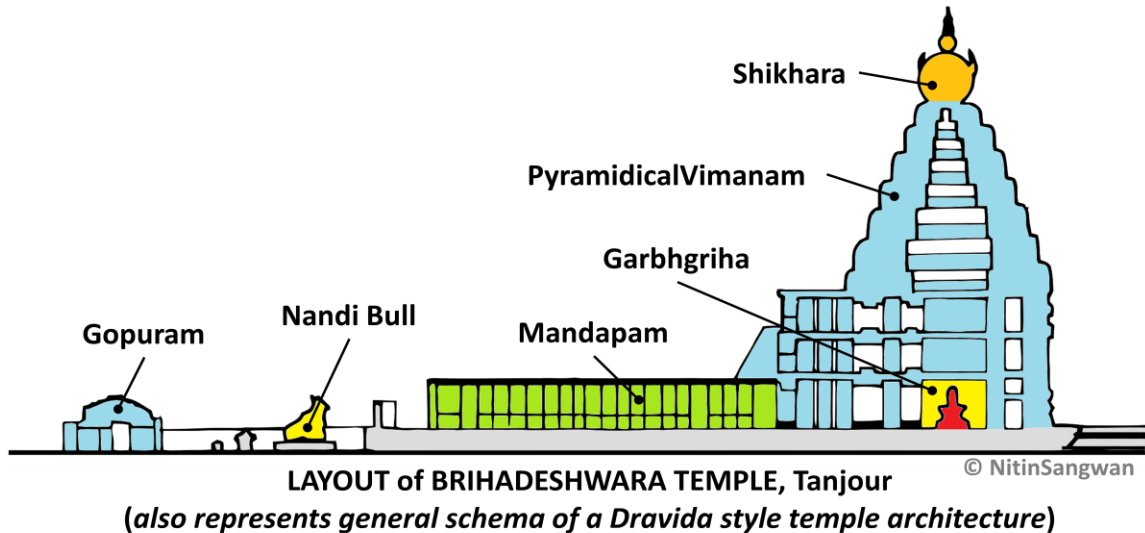
Temple architecture in East has three broad distinct styles in – Assam, Bengal and Odisha or Kalinga.

PALA ART, 8th – 11th Century AD

Pala school of Bengal was one influenced by Vajryayan 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.



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 abhaya mudra, 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 bhuja ngatrasita 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.

Vijaynagara 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 Vijaynagara king who gave Vijaynagara style a distinctive identity. Its capital was Vijaynagara or present day **Hampi** and the monuments in and around Hampi are listed as UNESCO World Heritage Sites.

Vijaynagara 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 16th century at Hampi is one of the classic examples of Vijayanagara style which took many decades to build.

Virbhadr 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).

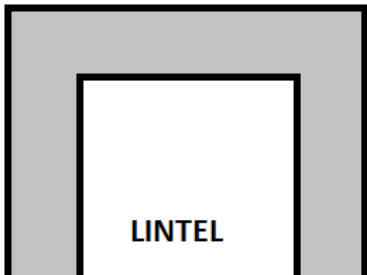
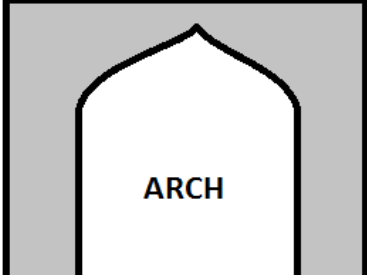

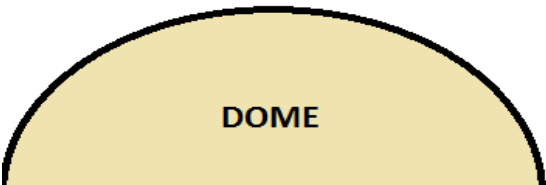


- I. **Pre Mughal or Sultanate or Imperial period**
- II. **Mughal architecture** – mainly at Delhi, Agra, and Lahore
- III. **Deccani Style** – mainly architectures of Bijapur, Golconda
- IV. **Provincial Style** – Apart from the major Islamic rulers many provincial styles also gained influence. Architecture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

Earliest examples are from Turkish rulers who arrived in 13th 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 Indegenous architecture – for example – **Turned Lotus, Kalash** on the domes and **Ornamentation** of Indian Art were adopted in the 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.
	
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.
	

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.

Mughal architecture, an amalgam of Islamic, Persian, Turkish and Indian architecture, is the distinctive style developed by the Mughals in the 16th and 17th 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 Yadindra 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

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 5th 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 Gupta's 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 2nd 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**, **ArmamalaiCave**, **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 *Bhimbaithka*, 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

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 9th 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 9th-11th century and Nalanda, Vikramshila, Odantpuri etc were important centers. They were later highly influenced by Vajrayana 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 Hindu manuscripts were illustrated, on palm leaves.*



Prajnaparamita

- 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. **Apbhramsa School** of miniature developed in west parallel to Pala and Sena School in Eastern India in 10th century. Earlier, they were made on palm, but later on paper. Their uniqueness lied in angular faces of the objects, pointed noses, protruded eyes etc. 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 led 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.

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.



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

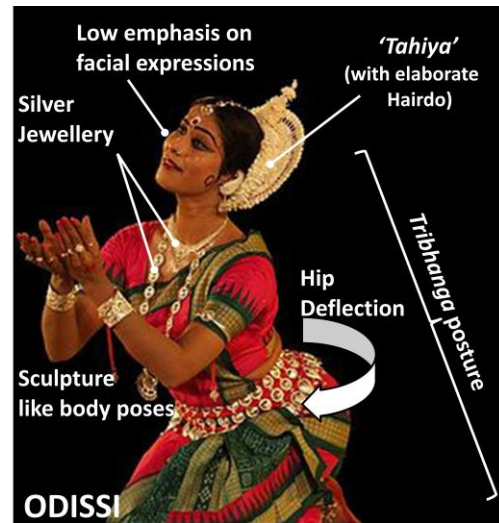
Warli paintings are made by the people of Warli tribe inhabiting in the Thane district of Modern Maharashtra. Warli paintings are strikingly different from other forms of Indian Paintings.

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.



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

- 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 *Natya yoga*. 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 trianglulr 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

- 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 20th 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 Dimas 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.

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 16th-17th century.

Purandara Dasa, a 15th 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.

Compositions 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 th century and to the works of Pandit Vishnu Digambar Palushkar of early 20 th 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, Clarionet 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,

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, Barmer in Rajasthan and it is also famous in Gujarat, Madhya Pradesh and other states also.



BLOCK PRINTING

Block printing is a form of dyeing 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
- 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

Mricchakatika. Dandin wrote *Dasakumaracharita*. Nalanda also emerged as the first large scale university of the world during Gupta times.

Bhartrhari was a 5th 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 6th 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 7th century who is best known for *Bhattikavya* which is also known as *Ravanavadha*.

Dandin was a 7th century Sanskrit poet whose main work was *Daskumarcharita* which depicts the adventures of 10 princes.

Magha was a 7th century **Sanskrit poet** at King Varmalata's court at Srimala, the-then capital of Gujarat. His epic poem *Shishupala Vadha* is 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 12th 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 12th 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 – 6th part, he covers the *Karkota* and *Utpal* rulers. For these parts he relies on inscriptions as well as Buddhist

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 urpose 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 11th 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 supreme 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, celebration. 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 20th 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. Mohmmad Iqbal in Urdu, Suryakant