

INDIAN ART AND CULTURE



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**For UPSC Civil Services Examination
and other State PSC Exams**

Indian Art & Culture by Teju, NextGen IAS

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One Stop Solution for Indian Art and Culture preparation with

- ✓ **Keywords**
- ✓ **One Liner Approach**
- ✓ **Images & Mnemonics**

1. Cave Architecture

- Often called as **Rock-cut architecture**
- Earliest evidence** @ 3rd century BC → Barabar caves, Bihar
- Purpose** → used by Buddhist and Jain monks as places of worship and residence



1.1 Origin

- Caves were excavated out of rocks
 - Varshavasa** → residences for Buddhists monks during rainy season.
 - Medium to propagate principles of different religions
 - Western India** → Chaityas and Viharas of Buddhists
- Best Example - Great cave at Karla



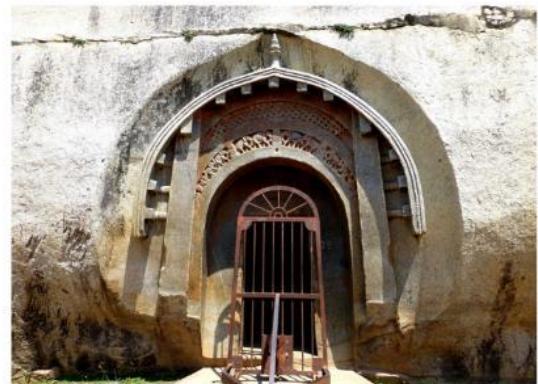
Complex of Buddhist rock-cut cave shrines



1.2 History

- Oldest rock-cut architecture** → Barabar caves, Bihar built around 3rd Century BC
- Earliest cave temples** Bhaja Caves, Karla Caves, Bedsa Caves, Kanheri Caves and Ajanta Caves
→ Caves are related to **Buddhism**

Barabar caves, Bihar



1.3 Types of Caves

- Buddhist caves
- Hindu caves
- Jain caves

1.3.1 Buddhist Caves

- Chaitya caves
- Vihara caves

Chaitya Caves

- Places of worship** used by the Buddhist monks
- It has an object of worship called '**Stupa**'
- In **Hinayana period (earlier Buddhism) symbolic worship is observed** so any sculpture of Buddha and related deities are not carved on the Stupa
- In **Mahayana (later Buddhism), Buddha related deities and jataka Stories are carved and painted.**
- On the Stupa, Buddha in various posture is also carved.

Hinayana – Symbolic worship



Mahayana – Deity worship



Vihara Caves

- **Places of residence** in Buddhist caves. Also called as monastery.
- **Found both in Hinayana and Mahayana sects**
- **Hinayana Vihara** are with carving of Stupa **without image of Buddha**
- **Mahayana Vihara** have sculptures related to Buddhism

Mahayana Vihara



- Period of excavation is from 4th century to 8th century A.D
- **Major themes** depicted are associated with Hinduism like Dasavatara, Ramayana and Mahabharata



1.3.3 Jain Caves

- Generally dated between 6th century A.D. and 12th century A.D
- Depict the **stories related to Tirthankaras of Jain Pantheon**
- The sculptures are **highly ornamented**. It is the culmination of cave architecture in India.



Sudama / Nyagodh Cave

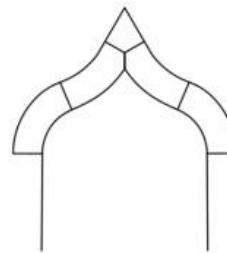
- **Barabar hills @ Bihar**
- Sudama and Lomas Rishi Caves represent the **earliest example of rock-cut architecture**
- 3rd Century → **Maurya Period**

1.3.2 Hindu Caves

- **Continuation of the Buddhist cave architecture**



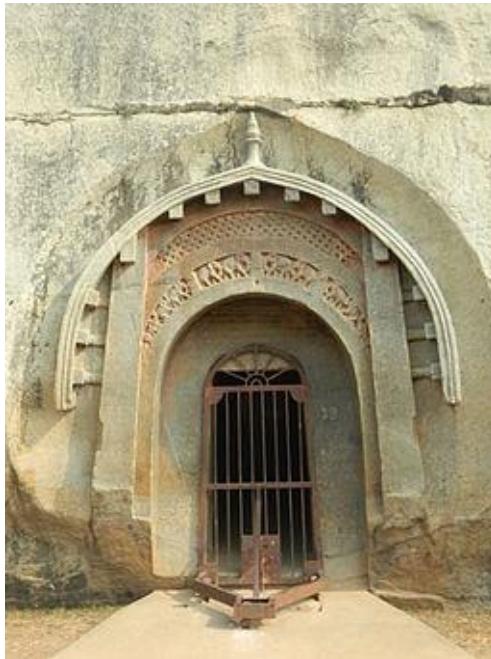
Ogee shape



- **Ashoka** dedicated some cave chambers to **Ajivikas**
- **Circular vaulted chamber with a rectangular mandapa**

Lomasa Rishi Cave

- Also called the **Grotto of Lomas Rishi**
- **Barabar and Nagarjuni hills [Rock cut caves] @ Bihar**
- 3rd Century BC → Built during **Ashoka period** as a part of sacred architecture of Ajivikas



Term 'Frieze'



Frieze of Elephants

- Carved out of a gigantic **rounded granite rock**
- The form was clearly a **reproduction in stone of buildings in wood and other vegetable materials**

Nagarjuni hills

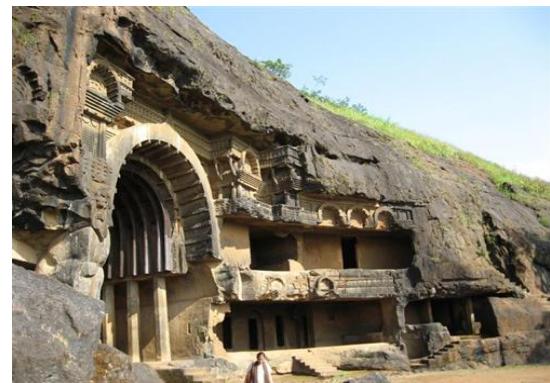
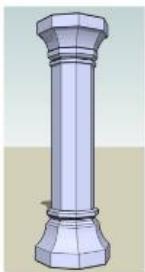
- **3 caves discovered** → Gopi cave ,Mirza Mandi, VedathikaKubha
- **Dedicated to monks of Ajivika sect by Dasaratha** (grandson of Ashoka)
- **Largest cave** → Gopi cave or Milkmaid's cave

Bhaja Cave

- **Oldest Deccan Cave**
- Deep upsidal wall
- Octagonal pillars

- The hut-style facade at the entrance to the cave is the **earliest survival of the ogee shaped "chaitya arch"** or chandrashtala

Octagonal Pillars

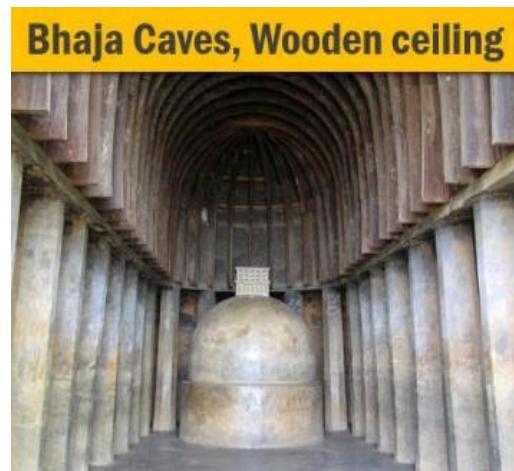
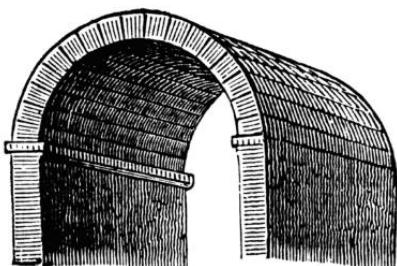


- **Location** – Lonavala, Maharashtra



- Curved ribs – barrel vaulting of wooden buildings

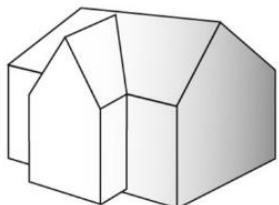
Barrel Vault



Karle Cave

- **Great Chaitya hall**
- Pillars – square stepped plinth

Gable



Square stepped plinth



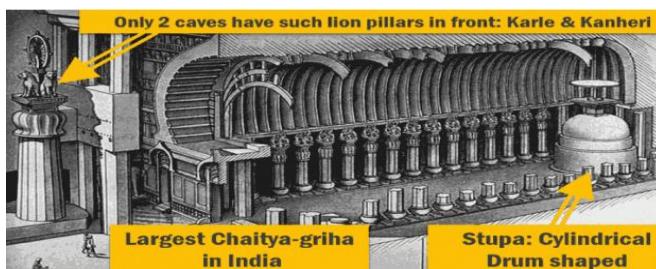
- Capitals of horses/elephants to support roof which has ribs to represent barrel vaulting

- End – small stupa
- **Belongs to the Hinayana Buddhism sect**

- Sangharama → monastery

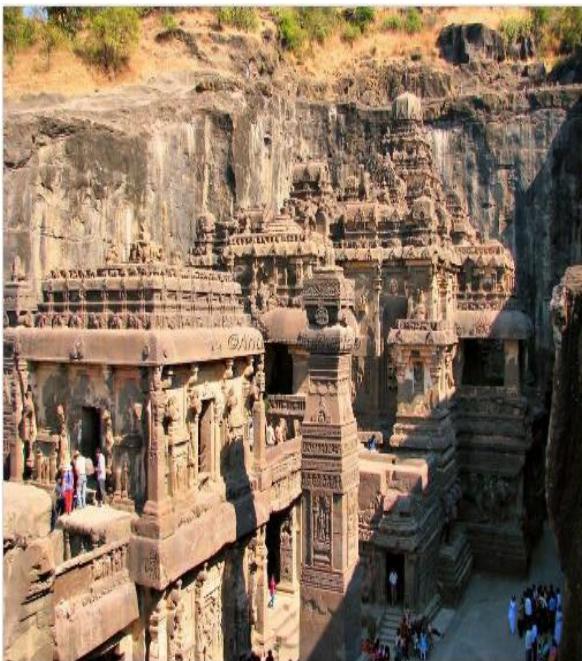


- Related with the **Mahasamghika sect of Buddhism**
- Location → Karle, Maharashtra



Ellora Cave

- Locally known as '**Verul Leni**'
- Cut by **Buddhists** → Rock cut monastery
- Famous for the **largest monolithic excavation in the world- the great Kailasa**



- **Sahayadri ranges** of Deccan

- **UNESCO World heritage site**
- **Buddhist, Hindu and Jain monuments**
- **Cave 16** features the largest single monolithic rock excavation in the world, the **Kailasha temple**, a chariot shaped monument dedicated to Shiva

Elephanta cave

- Located on **Elephanta Islands in Mumbai**
- 7 cave excavations in the Elephanta group
- **Trimurti of Shiva**



- Carved from **solid basalt rock**
- **UNESCO World Heritage Site**



Cave temple of Mandagapattu

- **Tirumurti Temple**
- Built by **Mahendravarman I**
- **1st cave temple of Tamil Nadu**

- Holds a significant position in the history of architecture of the **Pallavas**



Pancha Pandava cave

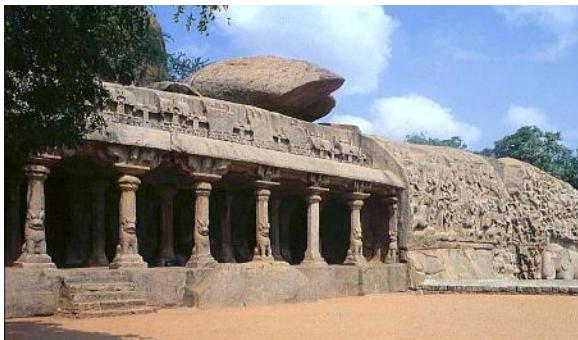
- Located in **Mamallapuram**
- **UNESCO World Heritage Site**
- Bas relief

Bas Relief

IAS APPSC TSPSC LECTURES



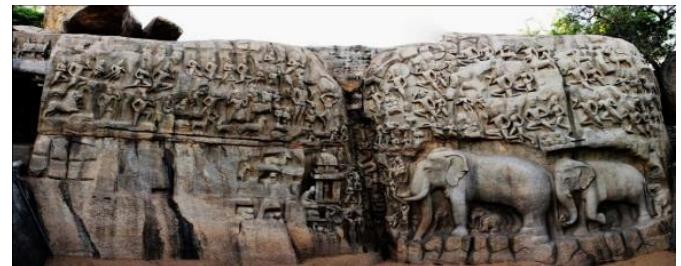
- **Connected to the Arjuna's penance** and it is a raw and unfinished structure



Arjuna's Penance

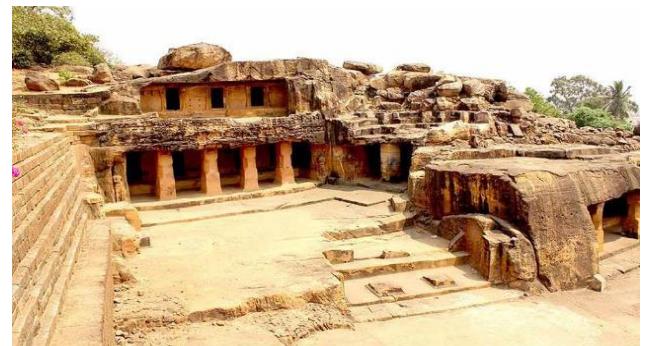
- Also known as '**Descent of Ganga**'
- Built by **Pallavas**
- Open-air rock relief

- Story of the descent of the sacred river Ganga to earth from the heavens led by Bhagiratha



Udayagiri and Kandhagiri caves of Odisha

- **Built by Jains**
- Hathigumpha, Ranigumpha and Ganeshagumpha caves
- Located near **Bhubaneshwar**



- Most of these caves were carved out as **residential blocks for Jain monks during the reign of Kharavela**
- **Udayagiri** → 18 caves
- **Khandagiri** → 15 caves
- **Ranigumpha @ Udayagiri** → double storeyed monastery

1.3.4 Cave Architecture during Gupta Period

- The **greatest development of cave architecture** was seen during Gupta period

Ajanta Caves

- **Location** → Aurangabad, Maharashtra
- Discovered in 19th century



Famous paintings:

✓ Dying Princess



✓ Flying Apsara



✓ Preaching Buddha



Bagh Caves

- **Location** → Bagh, M.P
- Group of **9 rock-cut monuments**

Fresco art



- Outlines → **red colour** and then other colours
- **Blue colour is not seen in Ajanta**
- **Theme** → Jataka stories

Fresco art technique

- **Step 1** → clay mixed with cow dung and rice husk paste spread on a rough surface
 - **Step 2** → coating of lime plaster
 - **Step 3** → surface is kept moist till the painting is done
- **Fahien and Hiuen Tsang** are mentioned in Ajanta
 - **5 caves** → Hinayana Buddhism
 - **25 caves** → Mahayana Buddhism

- Caves → **Buddhist Viharas**
- **Cave 4** → Rang Mahal (Palace of Colors)
- Excavated by **Satavahanas**

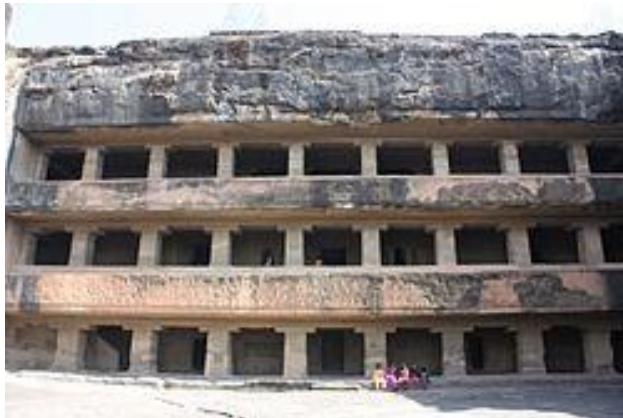
Ellora Caves

- **Total no. of caves** → 34
- **Depicts 3 religions** → Hinduism, Buddhism and Jainism



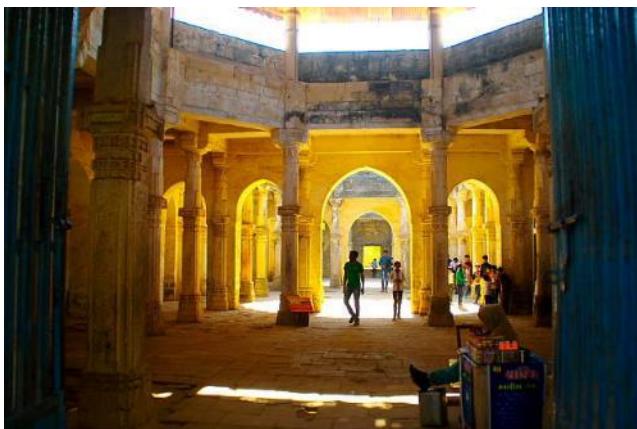
- **Hinduism** → 17 caves
- **Buddhism** → 12 caves

- **Jainism** → 5 caves
- **Location** → Aurangabad, Maharashtra
- **Contribution by Rashtrakuta** is seen in these caves
- **3 storeyed caves** are also present



Junagadh Caves

- **Location** → Gujarat
- **Buddhist religion**
- **Uparkots** → 30-50 ft high artificial platforms connected by a staircase to the hall



Nashik Caves

- **Location** → Maharashtra
- 25 caves
- **Hinayana Buddhism**
- 1st Century AD



- Also called as **Pandava Leni / Trirashmi**
- **Spiritual presence of Buddha** is denoted by a throne and footprints
- **Most of the caves are Viharas**
- **18th cave** → Chaitya

Montperir Caves/ Mandapeshwar

- **Location** → Mount Poinsur in Borivali, Maharashtra
- River Dhaisa
- **8th century cut rock dedicated to Shiva**
- **Only Brahmanical Cave to be converted into a Christian Cave (Portuguese)**

Chaitya Cave 19 of Ajanta Group

- **Standing image of Buddha**
- **Mahayana Buddhism**

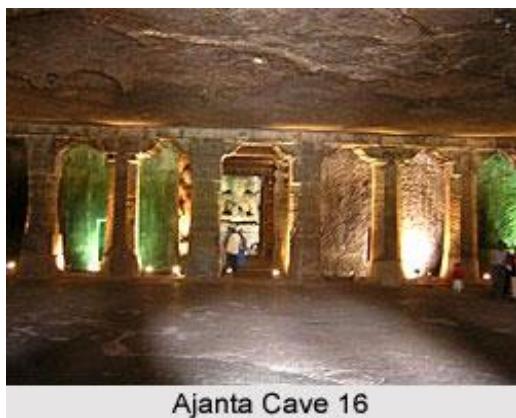


- **2 life size Yaksha images** on either sides of the chaitya vatayana (arch)



Vihara Cave 16

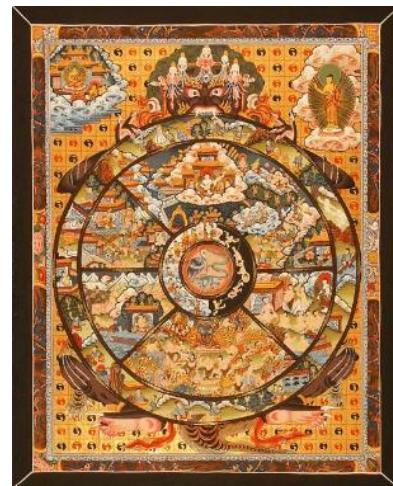
- Excavation of this cave was caused by **Varahadeva**
- Varahadeva → minister of Vakataka king **Harisena**
- Cave 16 → **Monastery**



Ajanta Cave 16

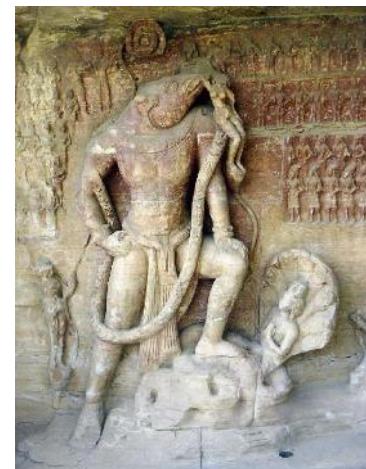
Vihara Cave 17

- Brahmi inscription** → cave 17 excavated under Harisena
- Cave 17 → **monastery**
- Cave 17 is similar to 16 except wheel of life “**Bhava Chakra**”



Udayagiri Cave temple

- Near **Sanchi, M.P.**
- Tall statue of **Vishnu's Boar Avatar**
- This image was in the personal temple of **Chandragupta II**



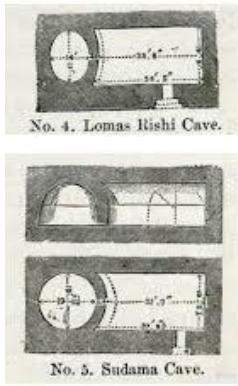
- Total → **20 caves**
- 1 cave** → Jainism
- 19 caves** → Hinduism

1.4 Evolution of Buddhist Cave Architecture

1.4.1 Phase 1

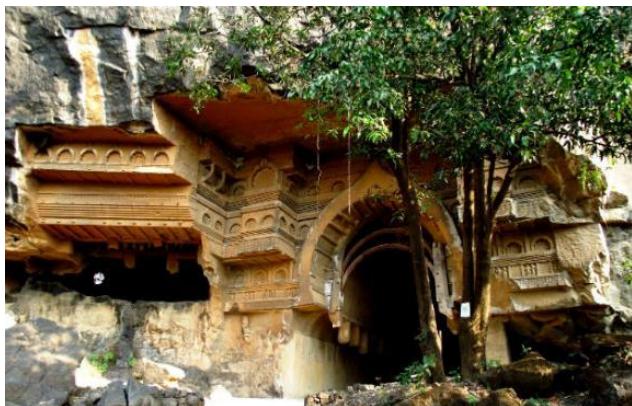
- It began with the construction of **Lomarishi and Sudama caves** in Barabar Hills by Ashoka.
- These were **simple caves** and the **cave ran parallel to the rock face after entry**. There

was one large rectangular room followed by a smaller circular room.



1.4.2 Phase 2

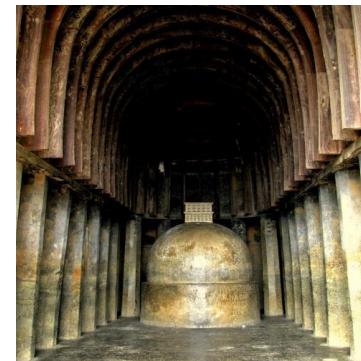
- The second stage (100 BC) showed up at Konditve.
- The **cave was cut perpendicular to the rock face** and the **inner room now contained a stupa and a circumambulatory path around it.**



1.4.3 Phase3

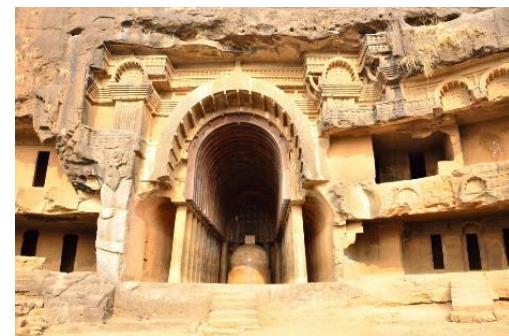
- The next stage was when **rows of pillars were built parallel to the walls creating a circumambulatory passage right after entering.** The central roof was high, vaulted and side roof was low and half-vaulted. Bhaja, Pitalkhora, Bedsa caves are examples.

- Sometimes **cells, rock cut beds were cut around the central hall.** An example is Bedsa caves.



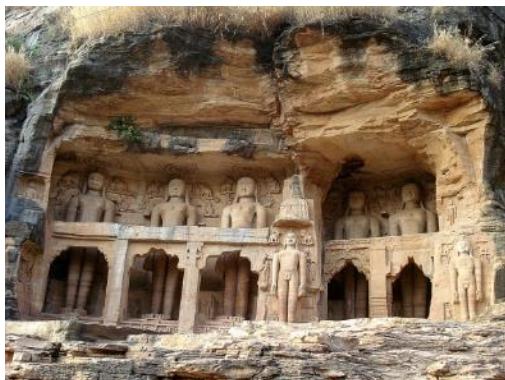
1.4.4 Phase 4

- During the Kshatrapa-Satavahana 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-storeyed caves** came up.
- Double storeyed viharas came up at Karle and triple storeyed at Ajanta.** Other examples are Nasik caves, Junnar, Kanheri caves, Pitalkhora.

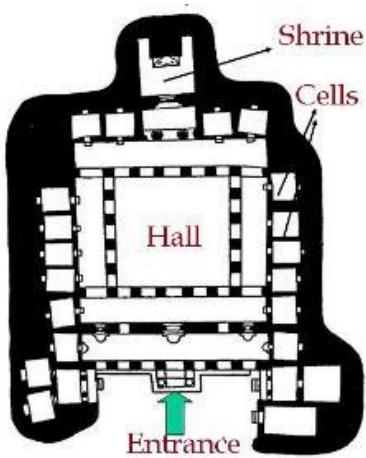


1.5 Jaina Caves vs Buddhist Caves

- 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.



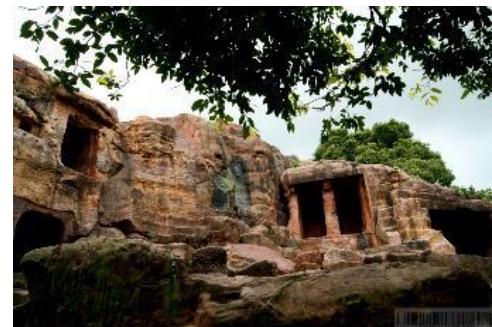
- The **Jaina caves had no congregation halls or rock cut shrines**. Later, however, some cells were enlarged into shrines. The **Buddhist caves on the other hand had clear halls and the shrine area**.



- The **Jaina cave cells were cut wherever the rock permitted**. There was no planning. The **Buddhist cave structure on the other hand was well laid out**.

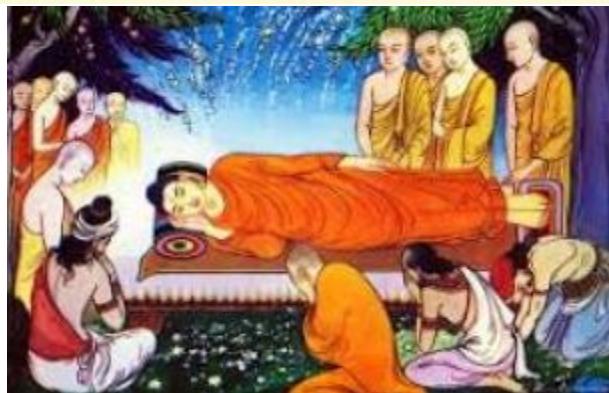
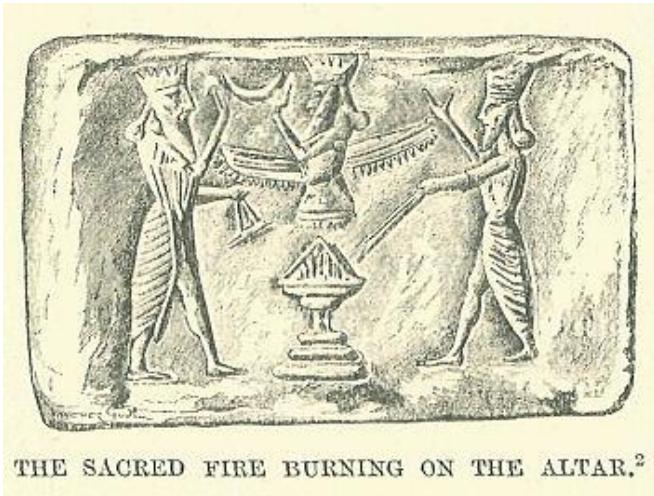


- ✓ The **Jaina caves were simple and reflected the asceticism of jina monks**.
- ✓ The cells were tiny (not tall enough to stand, not long enough to stretch while sleeping, small entrances so as to bend very low).
- ✓ The only luxury was occasional shelves cut into rocks and sloping floor acting as 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**.
- ✓ The **Jaina caves are of two types** - those without pillars in verandah or those with pillars.
- ✓ Without pillars had cells cut along three sides of the verandah. Pillars were square at top and bottom and octagonal at middle.
- ✓ 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.



2. Stupa Architecture

- **Buddhism** was the earliest Indian religion to require **large communal spaces for worship**.
- This led to **three types of architectural forms** the stupa, the vihara and the chaitya.
- Many religious Buddhist shrines came up between the 1st century BC – 1st century AD.
- The **term stupa has been referred to in Rig Veda** but not in the context as we know it.
- The term then referred to the **fire coming out of the sacrificial altar**.
- Stupa, originally the focus of a popular cult of the dead, is a **large burial mound containing a relic of the Buddha**.
- It celebrates the **Buddha's parinirvana** (end of cycle of suffering), symbolizes his eternal body, and is an object of worship.



- Not many stupas have survived from these early times but the **Great Stupa at Sanchi in Madhya Pradesh with its majestic four gateways has survived intact**.



- There is evidence of community patronage of landowners, merchants, officials, monks, nuns and artisans associated with these Buddhist projects.
- Initially stupas were Buddha's relic places. Then it got extended to his followers as well and gradually stupa itself became an object of worship.
- According to Buddhist tradition, **Ashoka built 84000 stupas**.
- Some stupas have been found in Sanchi, Sarnath, Deorkothar, Lumbini. Huen Tsang mentions seeing stupas at Tamralipti, Karnasuvarna, Samata.

2.1 Stupa

- The **word Stupa is mentioned in** the Rigveda, Atharvaveda, Vajasaneyi Samhita, Taittriya Samhita, in the Panchavimsata Brahmana.
- **Rigveda** refers to a Stupa raised by the **King Varuna** above the forest in a place having no foundation.



- Pali word “Thupa” means a conical heap, a pile or a mound or a conical or bell shaped shrine containing a relic.



- A stupa was a funeral mound which was **originally made of earth** but later on with bricks and stone.
- It was also called “**Chaitya**” which literally means a monument on the spot of the funeral pyre.

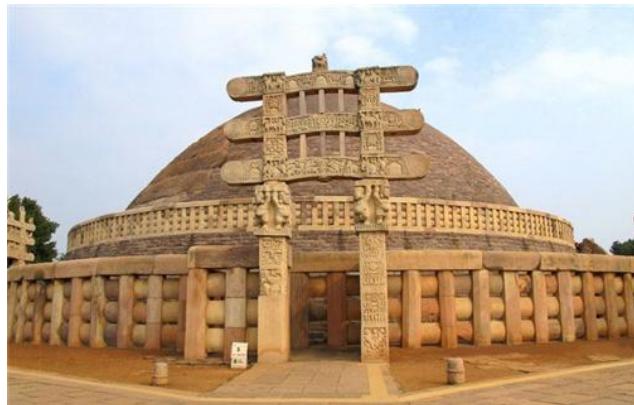


- It was usually the practice to plant a tree on the spot where the dead body was buried or burnt
→ This sacred tree is called **Chaitya Tree**.
- Sometimes, a monument was raised on the spot to enshrine the remains of the dead person in the form of the burnt bones and ashes.
- After the demise of Buddha and his cremation at Kushinagar and later the **corporeal relics was distributed among 8 Mahajanapadas**.
- **Initially 8 Stupas (Saririka Chaityas) were constructed at 8 centres** → Rajagrihya, Vaishali, Kapilavastu, Allakappa, Ramagrama, Vethadipa, Pava and Kushinagara.



- **Drona** the Brahmin who initiated the distribution, himself erected a Stupa to enshrine the urn that was used to divide the relics.
- **Mauryas arrived too late for a share of the relic and were given the wood ashes from the cremation pyre, and they too built a Stupa in their city of Pippalavana.**
- Thus all together **10 Stupas were erected** i.e. 8 on corporeal relics and two on urn and over wood ashes by Drona and the Mauryas respectively.
- **Stupa is the built on the relics of buddha** like his bodily remains and objects used by him.
- They were built by the donations of king specially of Satavahanas; guilds such as ivory workers; men and women, bhikkhus and bhikkunis.

- **Jatakas** mentions about the existence of **Stupa** but does not throw any light on the structural details of Stupa.
- **Sujata Jataka and Bahiya Sutta** describes Stupas as raised earthen mounds to commemorate the deceased → This indicates that most probably prior to Ashoka most of the stupas were made of clay.
- Archaeological excavations and findings proved that **during Ashoka's reign use of bricks and stone for constructional purpose became popular.**



- Predecessors of Ashoka like **Bimbisara and Ajatsatru both had constructed a number of Stupas in honour of the Buddha which contained relics of Buddha.**



- With the emergence of **Mahayana sect** it was not necessary that all the Stupas contained relics.

- It was taken over by the **image worship**, with the transformation from non-iconic to iconic for changes were also found in the architectural patterns.
- After Ashoka none of the Mauryan ruler showed any interest in propagating Buddhism. Then the Sungas gave a new dimension to the Stupa architecture.
- During **Sunga and Ikshvakus period** enlargement and additions were made in the existing Stupas of Sanchi, Bharhut and Amravati.



2.1.1 Stupa Architecture in North India

- There is very little information regarding the history of the development of Stupa architecture in north.
- The **Gupta period is considered as the golden age of Indian history.**
- Guptas were Vaishnavites but were tolerant towards Buddhism.
- It is said that the **Stupa at Sarnath was built during the Gupta period.**

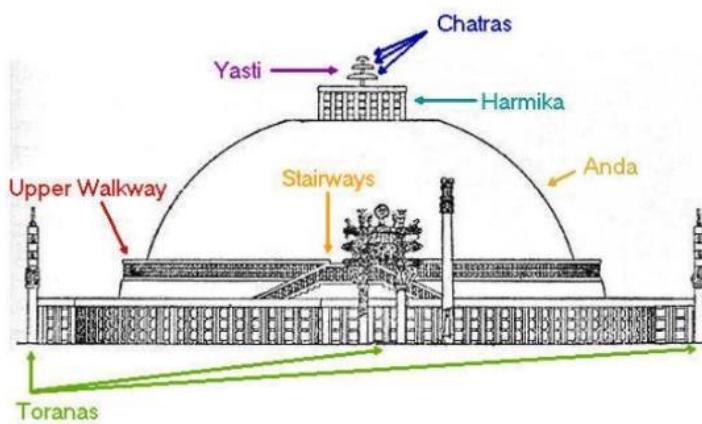
2.1.2 Stupa Architecture in South India

- The architectural movement in the south (Andhra) flourished under Satavahanas.
- **Rock cut architecture of Hinayana sect became more prominent.**

2.1.3 Differences between the North Indian and South Indian Stupas

| Northern India | Southern India |
|-------------------------------|--|
| Presence of torana dwara | No torana dwara |
| Circular stupa | Non circular stupa |
| No decorations on hemispheres | Decorations present on hemisphere |
| Buddha depicted by symbols | Buddha depicted by symbols as well as in anthropomorphic forms |

Structure of Stupa –terminology



Anda

- It is the semi-circular mound built on earth.

Harmika

- It is the balcony like structure above anda.
- It is believed to be the livingplace of god.

Yashti

- It is the mast above harmika surmounted by umbrella.

Railing

- It is around the mound believed to separate the stupa from surroundingworld and make it sacred.

Chatra

- It is the umbrella built on the top of the dome

Pradakshinapatha

- It is the path for clockwise circumambulation surrounded by a fence built encircling the stupa.
- Stone balustrade (wooden fence) consisted of thabas (octagonal upright posts) capped by uhnisa (continuous capping stone).
- These posts are connected by 3 horizontal rails called Suchis.

Torana

- Gateways having sculptures depicting Jataka Tales

Medhi

- Square platform

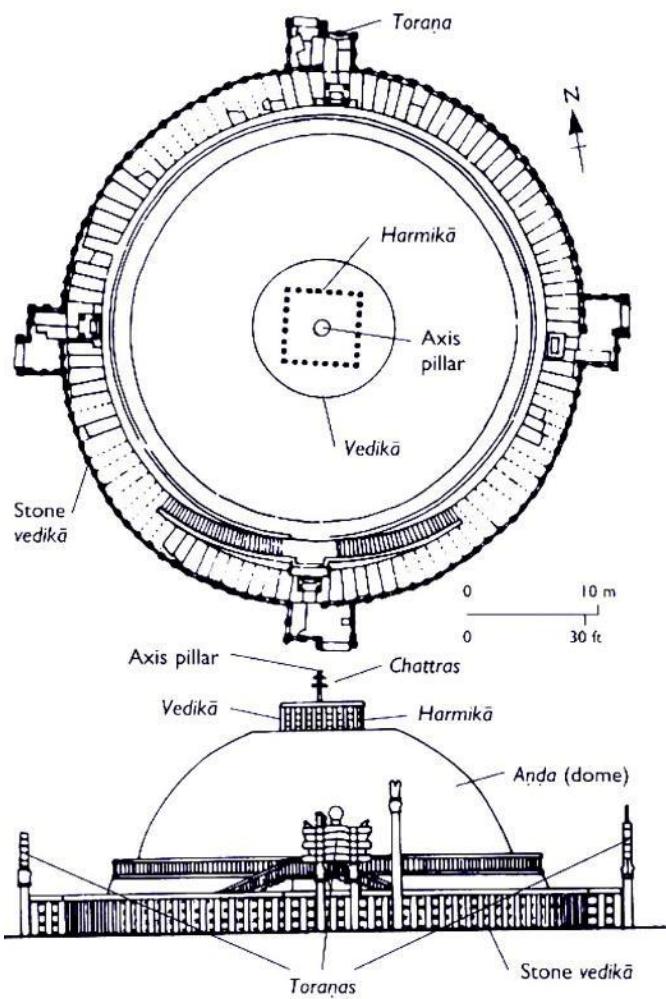
Aniconist buddha

- It is related with **Hinayana or Theraveda Buddhism**.
- It prohibits representing Buddha in human form.
- Instead they use symbol → Example Empty seat to indicate meditation of Buddha; wheel represent Dharmachakra and first sermon of Buddha in sarnath, stupa indicate mahaparinirvana of buddha.

2.1.4 Basic structure of stupa

- The stupa consists of a square platform knows as **medhi**.

- On medhi there is a hemispherical structure which encloses a casket.
- The medhi is surrounded by **vedika**(boundary wall).
- Between the medhi and the vedika was **pradakshina path** or the circum-ambulatory.
- On the stupa there was **harmika** followed by one or more chatris which signified 'axis mundi' or axis of the world.



2.2 Stupa Architecture in different periods

- The shape of the stupa represents the Buddha, crowned and sitting in meditation posture on a lion throne.
- His crown is the top of the spire; his head is the square at the spire's base; his body is the vase

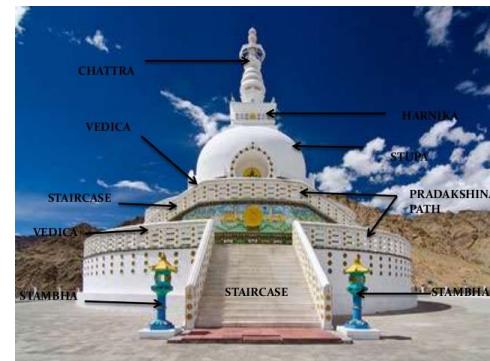
shape; his legs are the four steps of the lower terrace; and the base is his throne.

- The stupa represents the **five purified elements**

1. The square base represents earth
2. The hemispherical dome/vase represents water
3. The conical spire represents fire
4. The upper lotus parasol and the crescent moon represents air
5. The sun and the dissolving point represents the element of space



- The **core of the stupa was made up of unburnt brick** and the **outer face of burnt brick**, covered with thick layer of plaster.
- The stupa was crowned by an umbrella of wooden fence enclosing a path for **pradakshina** (circumambulatory path).



- One of the best examples of the structure of a stupa in the 3rd century BC is at **Bairat** in Rajasthan. It is a very **grand stupa having a circular mound with a circumambulatory path.**
- The **great stupa at Sanchi** was built with bricks during the time of Ashoka and later it was covered with stone and many new additions were made.
- Ashoka was responsible for the construction of several stupas, which were large halls, capped with domes and bore symbols of the Buddha.
- The most important ones are located at Bharut, Bodhgaya, Sanchi, Amravati and Nagarjunakonda.
- In the subsequent century, stupas were elaborately built with certain additions like the enclosing of the circumambulatory path with railings and sculptural decoration.**
- There were numerous stupas constructed earlier but expansions or new additions were made in the 2nd century BC.
- The stupa consists of a **cylindrical drum and a circular anda with a harmika and chhata** on the top which remain **consistent throughout** with minor variations and changes in shape and size.

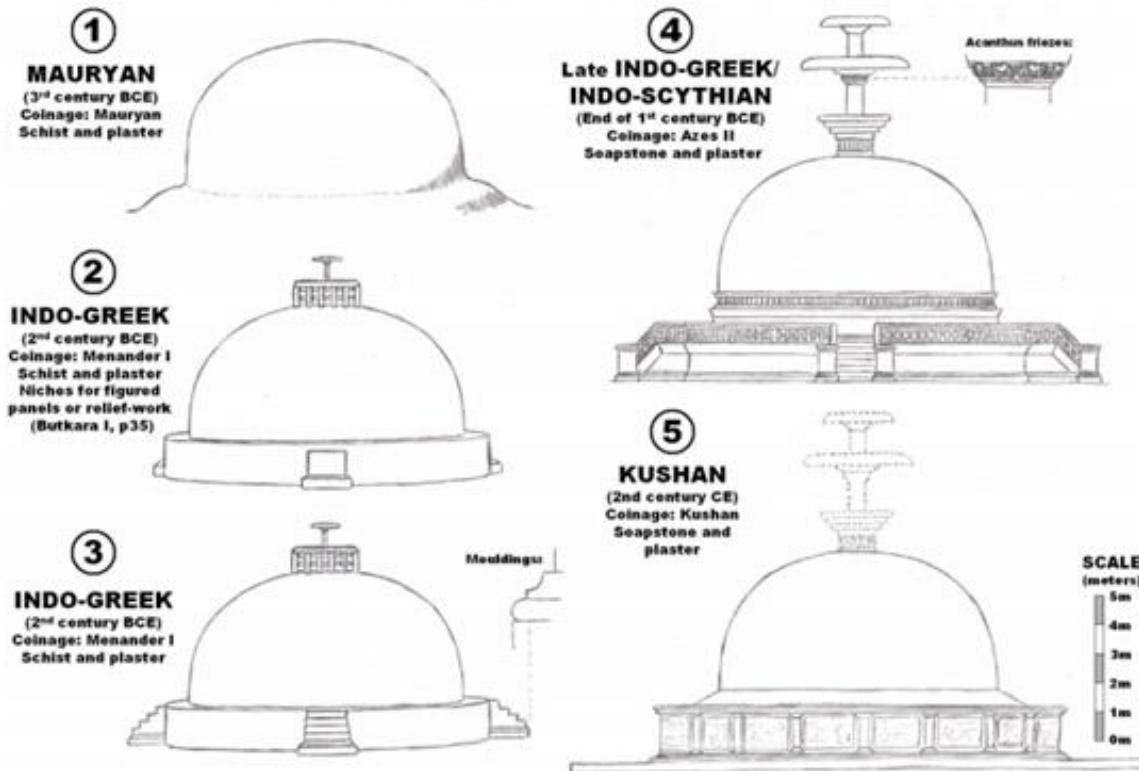
- The **three chhata on the stupas represent triratnas of Buddhism** i.e. Buddha (The enlightened), Dhamma (doctrine) and Sangh (order).
- Apart from the circumambulatory path, gateways were added.
- Thus, with the elaborations in stupa architecture, there was ample space for the architects and sculptors to plan elaborations and to carve out images.
- During the **early phase of Buddhism**, Buddha is depicted symbolically through footprints, stupas, lotus throne, chakra, etc.
 - This indicates either simple worship, or paying respect, or at times depicts historicization of life events.
 - Gradually **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 toranas of the stupas.
 - Mainly synoptic narrative, continuous narrative and episodic narrative are used in the pictorial tradition.
 - While **events from the life of the Buddha became an important theme** in all the Buddhist monuments, the Jataka stories also became equally important for sculptural decorations.
 - The main events associated with the Buddha's life which were frequently depicted were events related to the birth, renuncia-

tion, enlightenment, dhammachakrapravartana, and mahaparinibbana (death).

- ✓ Among the **Jataka stories that are frequently depicted** are Chhadanta Jataka, Vidurpundita Jataka, Ruru Jataka, Sibi Jataka, Vessantara Jataka and Shama Jataka.
- ✓ The original brick Stupa built during Ashoka's time was at first enclosed by wooden fence and later replaced by the massive stone balustrade.
- ✓ All the four gateways were in beautiful sculptures.



EARLY EVOLUTION OF THE STUPA (BUTKARA Great Stupa, 3rd century BCE- 2nd century CE)



- **Stupa-1 at Sanchi has upper as well as lower circumulatory path.**

- ✓ It has four beautifully decorated life of the Buddha and the jatakas.
- ✓ Figure compositions space.
- ✓ Depiction of picture gets naturalistic and there is no stiffness in the body.
- ✓ Carving technique appeared more advanced.

- ✓ Symbols continued to be used representing the Buddha and the Manushi Buddhas
- ✓ According to tradition, there are 24 Buddhas but only 1st one dipankar and last six are pictorially represented at Sanchi-1

2.3 Different kinds of stupas

- **Sharirik** – the casket enclosed the mortal remains of various Buddhist figures such as the sariputra and maudgalayan stupa at sanchi.



- **Paribhogika** – the casket enclosed the various objects and utensils used by the various Buddhist figures during their lifetime.



- **Uddeshik** –mainly used for pooja and aradhana



2.4 Classification of Stupas based on form and function

- **Relic Stupa**–in which the relics or remains of the Buddha, his disciples and lay saints are interred.
- **Object stupa** – in which the items interred are objects belonged to the Buddha or his disciples such as a
 - begging bowl or robe, or important Buddhist scriptures.
- **Commemorative stupas** – built to commemorate events in the lives of Buddha or his disciples.
- **Symbolic stupa** – to symbolise aspects of Buddhist theology, for example, Borobuddur is considered to be the symbol of "Three Worlds (dhatu) and the spiritual stages (bhumi) in a Mahayana bodhisattva's character."
- **Votive stupas** – constructed to commemorate visits or to gain spiritual benefits, usually at the site of prominent stupas which are regularly visited.

2.4.1 Sanchi Stupa

- Apart from the than ruins of stupa at Piprahwa (Nepal), the **core of stupa No 1 at Sanchi can be considered as the oldest of the stupas**.
- Originally built by Ashoka**, it was enlarged in subsequent centuries.
- An inscription by the ivory carvers of Vidisha** on the southern gateway throws light on the transference of building material from perishable wood and ivory to the more durable stone.
- The **most important addition** was done at the end of 1st century BC when Toranas were added at the 4 cardinal points.

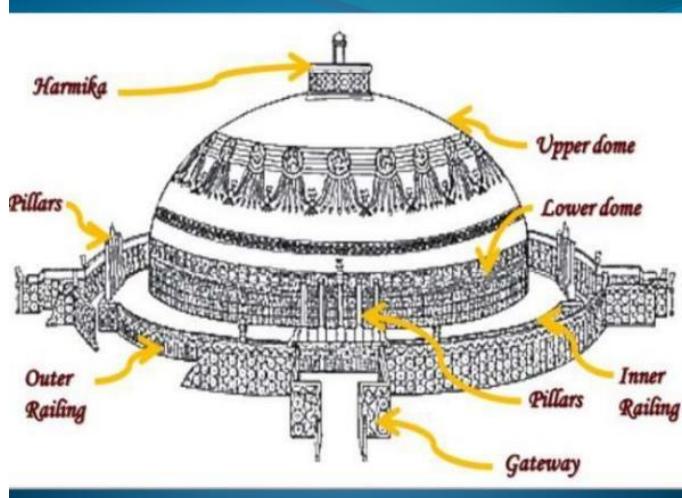


2.4.2 Amaravati Stupa

- Amaravati stupa, built in 2nd or 1st century BC was probably like the one at Sanchi, but in later centuries it was **transformed from a Hinayana shrine to a Mahayana shrine**.



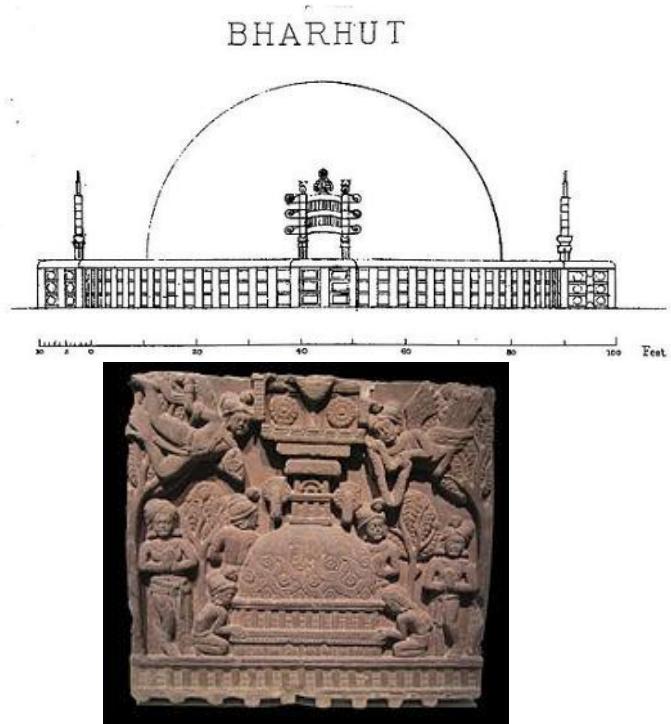
- Amaravati stupa is different from the Bharhut and Sanchi stupas. It had **free-standing columns surmounted by lions near the gateways**. The dome was covered with sculptured panels.



- The stupa had an **upper circumambulatory path on the drum** as at Sanchi. This path had two intricately carved railings. The stone is **greenish-white limestone** of the region.

2.4.3 Bharhut stupa

- The Bharhut stupa may have been **established by the Maurya king Ashoka** in the 3rd century BCE, but many works of art were added during the Sunga period, with many friezes from the 2nd century BC.



- This stupa is primarily important for its sculpture as the dome is now vanished.
- Its railings are made of red stone.
- Gateways, pillars and the uprights and cross-bars, all are full of sculptures depicting **pictorial representations of nature**.
- These sculptures portray some realistic scenes of daily life.
- The stupa (now **dismantled and reassembled at Kolkata Museum**) contains numerous birth stories of the Buddha's previous lives, or Jataka tales.

2.4.4 Gandhara stupa



- The Gandhara stupa is a further development of stupas at Sanchi and Bharhut.
- In Gandhara stupas the **base, dome and the hemisphere dome are sculpted**.
- The stupa tapers upward to form a tower like structure.
- The stupas of Nagarjunakonda in Krishna valley were very large.
- At the base there were brick walls forming wheel and spokes, which were filled with earth.
- The Maha Chaitya of Nagarjunakonda has a base in the form of Swastika, which is a sun symbol.

- After the death of Ashoka, Mauryan dynasty came to an end and the **Sungas and Kushans** ruled in the north and the Satavahanas in the south.
- These dynasties made **advances in art and architecture** in areas like stone construction, stone carving, symbolism and beginning of temple (or chaitya hall) and the monastery (or vihara) constructions.
- The period between 2nd century B.C. and 3rd century A.D. marked the beginning of the sculptural idiom in Indian sculpture where the elements of physical form were evolving into a more refined, realistic and expressive style.
 - ✓ Under these dynasties the **Ashokan stupas were enlarged and the earlier brick and wood works were replaced with stone-works**.
 - ✓ The **Sanchi Stupa was enlarged to nearly twice its size in 150 B.C.** and elaborate gateways were added later.
 - ✓ The **Sungas reconstructed the railings around the Barhut Stupa** and built the toranas or the gateways.
 - ✓ The Satavahanas constructed a large number of stupas at Goli, Jaggiahpetta, Bhattruplu, Gantasala, Nagarjunakonda and Amaravati.
 - ✓ During the **Kushan period**, the Buddha was represented in **human form instead of symbols**.



2.4.5 Sungas, Kushans and Satavahanas

- ✓ Buddha's image in endless forms and replicas became the principal element in Buddhist sculpture during the Kushan period.
- ✓ The **Kushans were the pioneers of the Gandhara School of Art** and a large number of monasteries; stupas and statues were constructed during the reign of Kanishka.

2.4.6 Amaravathi School of Art

- Amaravathi school of Art evolved during **Satavahana period**.
- This school of art developed at Amravati, on the banks of the Krishna River in modern Andhra Pradesh.
- It is the **site for the largest Buddhist stupa of South India**.
- The stupendous stupa could not withstand the ravages of time and its ruins are preserved in the London Museum.
- This school of art had great **influence on art in Sri Lanka and South-East Asia** as products from here were carried to those countries.



- **Characteristic features of Amaravathi school**
 - ✓ In the initial periods, Lord Buddha is depicted in the form of `Swastika` mark. This has been carved out on the cushioned seat over a throne that is situated under the Bodhi tree.
 - ✓ At a later stage the Amaravati School depicted Buddha in the human form.

- ✓ The figures of Amaravati have slim blithe features and are represented in difficult poses and curves.
- ✓ However the scenes are over-crowded.
- ✓ Use of White marble.
- ✓ The images of Lord Buddha from Alluru, Dharma Chakra from Lingarajapalli, Bodhisattvas are some of the finest instances of the Amaravati School of art and sculpture.

Vihara



- It was a **resting place** of Buddhist monks.
- Usually it was built in a square shape.

Chaitya



- It was a **prayer hall** of the Buddhist monks.
- Usually it was built in rectangle shape.
- The oldest chaitya in A.P. was **Guntupalli**. (near Godavari)

Aramam

- If the stupa, Vihara, Chaitya & an educational institution situated at one place it is called Aramam. For e.g. **Nandaluru** in Cuddapah.

2.4.7 Differences between Mathura and Gandhara art

| Mathura Art | Gandhara art |
|---|---|
| Indian in form and character | Indian in character but Indo Greek in form |
| Buddhist as well as Brahmanical figures | Only Buddhist figures |
| Emphasis on Greek features like transparent drapery, masculine body and Apollo face | Emphasis on facial expressions, bhavas and mudras |
| Buddha is shown with curly hairs | Buddha is normally shown bald |

3. Temple Architecture

Temple

- Temple is conceptualised as microcosm of the Universe.
- The word "temple" comes from Ancient Rome, where a templum constituted a sacred precinct as defined by a priest.
- It is a structure reserved for religious or spiritual rituals and activities such as prayer and sacrifice.

Functions of temples

- Religious
- Administrative centre
- Controlling vast areas of land in terms of revenue collection
- Centre of education
- Various sources of revenues of temples - donation and revenue collection

round hall at **Bairat** near Jaipur dating from the 3rd century B.C.

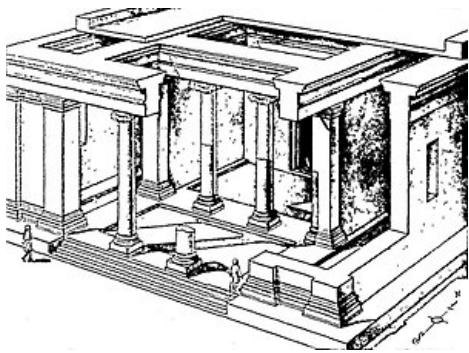
- It probably originally contained a Buddhist Stupa and was made of brick and wood.



- The next landmark was the temple at **Jandial**, excavated from one of the mounds of Takshashila (Taxila, now in NWFP, Pakistan).
- It was probably Zoroastrian and contained a square inner sanctuary, a meeting hall and a courtyard with its outer and inner entrances flanked by two large pillars of orthodox Ionic pattern.

3.2 Temples Architecture @ Pre-Gupta Period

- The **earliest free-standing religious building** has been identified by A L Basham as one small



- ***There are no remains of free-standing Hindu temples erected before the Gupta period***

3.3 Temple Architecture @ Gupta Dynasty

• **Brainstorming Questions**

- Which was their domain of rule of Gupta rulers?
- What are the architectural creations which brought acclaim to this dynasty as lovers of art and architecture?
- What are the characteristics of Gupta Style Temple Architecture?
- What are the important sites attributed to Gupta Style Temple architecture?
- The Gupta Period is often described as "**The Golden Age of Art and Architecture in India**".

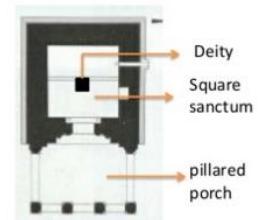


- During this period the **iconographic canons of Brahmanical, Jain and Buddhist divinities were perfected and standardized.**

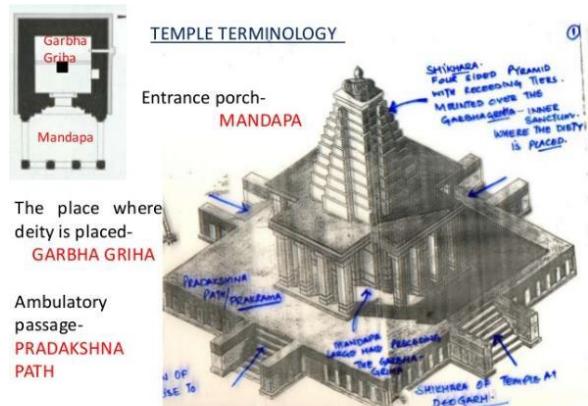
- They served as ideal models of artistic expression for later centuries, not only in India but also beyond its border.
- It was an **age of all round perfection** in domestic life, administration, literature, as seen in the works of Kalidasa, in art creations and in religion and philosophy as exemplified in the wide-spread Bhagavata cult, which identified itself with an intensive cult of beauty.

3.3.1 Evolution of Gupta Style Temple Architecture

- During the Gupta period, a firm foundation of temple architecture was laid when the basic elements of the Indian temple consisting of a **square sanctum and pillared porch** emerged.



- The evolved Gupta temple also had a covered **processional path for circumambulation (Pradakshina Path)** that formed a part of the worship-ritual.



- Earlier temples of the period had a **monolithic flat slab roof**.



- Later temples in **brick and stone developed a Shikhara**

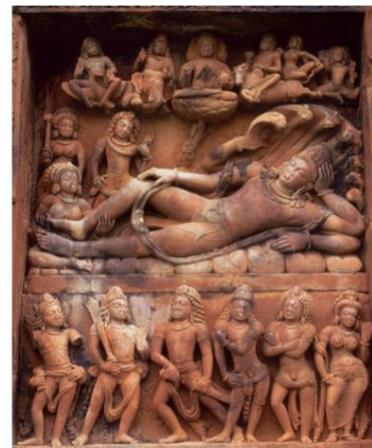


- The **gradual evolution of the Gupta style** is traceable through development of the plan and the ornamentation on the pillars and door-frame, the later introducing new decorative motifs like goblins, couples, flying angels, door-keepers and a figure relief in the centre of the lintel emblematic of the deity consecrated in the temple.



- Sculptures of deities**, their consorts, celestial beings, couples, directional deities, composite

animals and decorative motifs formed the mass of images that adorned the walls of the temples and their interiors.



- The deities consecrated in the sanctum were carved strictly according to **religious canons** and installed by performing a **special consecration ceremony**.



- Temple sculptures** were not necessarily religious. Many drew on secular subject matters and decorative motifs.
- The **scenes of everyday life** consist of military processions, royal court scenes, musicians, dancers, acrobats and amorous couples.
- Another group of **non-religious figures** is the Apsaras or Devanganas (celestial women) and Vyalas (composite animals).



- This is the **oldest remaining Hindu shrine with a roof and a high Sikhara** in which there is a series of arches

Parvati Temple at Nachana Kuthara



- This is a **west facing temple**, contrary to most of other Hindu temples which face east.
- The **sanctum doorway is surrounded by finely carved guardians with Ganga and Yamuna, river goddesses.**
- North and south walls are provided with pierced stone windows so that the light can enter the sanctum.



- This temple is the **earliest and the most remarkable example of brick building** and bears **resemblance to the Buddhist temple of Bodhgaya**.
- The temple at Bhitaragaon stands at the centre of a fairly high plinth.
- It is a tower-like edifice, rising in diminishing stages to a height of 70 feet.
- The projected porch on the east side is approached by steps.
- The **outer ornamentation of terracotta sculpture** is certainly the most striking feature of the Bhitaragaon temple.
- The walls rise in bold mouldings, their upper portions being decorated with a row of rectangular panels alternating with ornamental pilasters.
- Like many Brahmanical structures, it was not a temple for worshippers but a repository or a shrine for an image.

Vishnu Temple at Tigawa

- The temple has a **sanctum and an open portico** supported on four pillars.
- The facade owes its character entirely to the design of its pillars.



- The **pillars form the main elements of its frontage** and each consists of a massive abacus

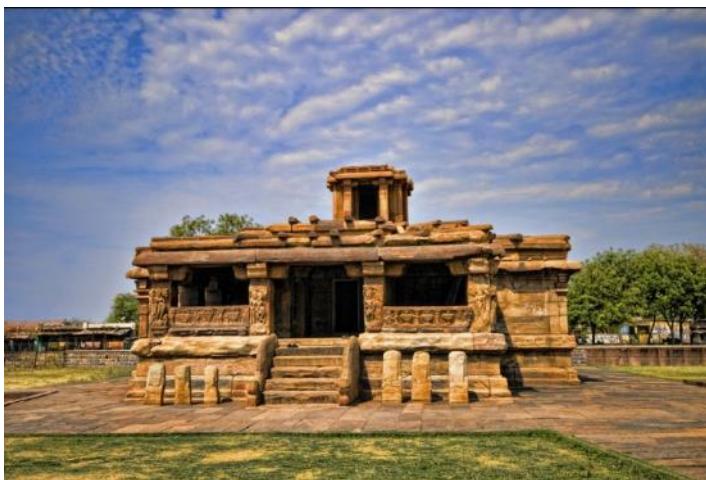
surmounted by a device of lions, a capital resembling a broad conventional Vase, a short shaft of many sides and a plain square pedestal.

- The pillar is a **descendant of the Vishnu column at Besnagar** of five centuries earlier, and the **lion motif is of Ashoka's monoliths**.
- The Tigawa temple's doorway to the cella, with **Yakshini motif** reminds of the Buddhist torana, but is transmuted in the Gupta temple to suit Brahmanical text.
- In the earlier compositions a dryad embraces a tree but here it has become an allegory of the holy waters of the **Jamuna and Ganga with a river goddess standing on a tortoise on one side symbolizing the Jamuna and a similar figure standing on a crocodile** or a makara on the other representing the Ganges.

Lad Khan Temple at Aihole

Dedicated to Shiva

- Temple consists of a shrine (garba griha) with mandapa in front of it rectangular building with a flat roof of stone slabs and stone-grills on two sides to admit light.



- The eastern end opens in the pillared porch.
- The wall is in reality a peristyle of massive stone posts between which the latticed slabs have been placed like screens.

- The main shrine houses a Shiva Linga with a Nandi and outer walls having many carved images alongwith floral motifs.
- The mukha mandapa situated in front of the sanctum and consists of a set of twelve carved pillars.
- Lad Khan temple is the **earliest example of the massive bracket-like capital continued throughout the Hindu Renaissance period**.

Shiva Temple at Bhumara



- It resembles in type and plan to the Bhitargaon temple.**
- This shrine consists of a **square masonry cella (garba griha) of about 35 feet** with a flat slab-roof and a carved doorway having representations of river-goddesses on the jambs and a fine bust of Shiva, with flying figures on the lintel.
- Around the garba griha are the scattered remains of a larger chamber which surrounded it, providing a roofed pradaksina patha, and of amandapam attached to and preceding this enclosure.
- These remains consist of a great variety of columns which are not monolithic, of richly carved lintels that supported the roofing slabs, of Chaitya-window niches from the cornice.
- Some of the **gana figures have rakshasa faces** on their Bellies.

Dasavatara Vishnu Temple at Deogarh



Seven Pagodas @ Mahabalipuram

- Built in the 8th century under the reign of Narasimhavarman II.



3.4.2 Important sites of Rock-cut Temples of the Gupta Period

- The cave architecture also attained a great degree of refinement during the Gupta period.
- The [Chaitya and Vihara caves at Ajanta and the Ellora caves](#) are the best specimens of cave architecture of the period

Ajanta Caves

- There are two cave designs at Ajanta called **Chaitya Grihas and Viharas**.
- **Chaitya Grihas** were hall of worship- large, rectangular chambers separated by rows of pillars into a central nave, surrounded by aisles on three sides, for circumambulation during prayer, with a sanctuary opposite the entrance

- The **most important feature of the temple is Shikhara** instead of the conventional flat roof.
- Another most important feature of this temple is the arrangement of its portico.
- In the centre of the over-door slab is a plaque of Vishnu on the great naga
- To the right and the left at the top and outside the main zone of the frame are reliefs of the river goddess Ganga and Jamuna.
- **Dvarpalas or door guardians and female divinities** are carved on the overlapping frames of the door.

3.4 Rock-Cut temple architecture

- It is the practice of creating a structure, by carving out of the solid natural rock.

3.4.1 Monolithic Temples

Kailashanath Temple, Ellora

- One of the largest rock-cut ancient Hindu temples is located in Ellora, Maharashtra.
- It is a megalith carved out of one single rock.



Buddhist Monastery, Ellora

- **Viharas or monasteries** were rectangular shaped halls with a series of small cells attached on two sides.

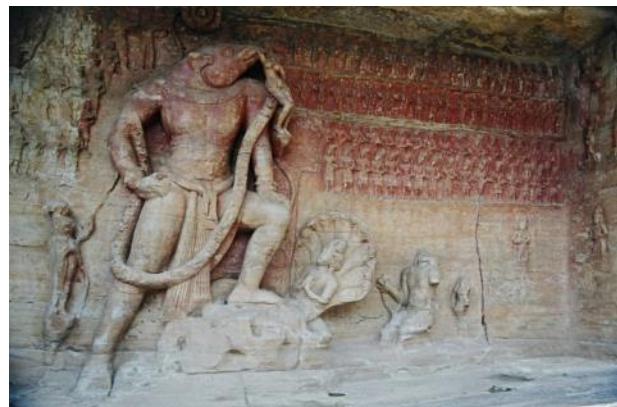


Ellora Caves

- The contemporary Viharas or monasteries at Ellora are the **fine examples of Buddhist rock-cut architecture and are in direct line with Ajanta**.
- The Buddhists created **twelve rock-cut halls for their creed at Ellora**.
- This series is divided into two sub groups **Cave nos. I-V** are known as '**Dhedwada group**'. Each sub-group has a prayer hall and its attached monasteries. The later group of **monasteries nos. VI-XII** are notable for their size and extent.

Udayagiri Caves

- Extensively carved and reworked under the command of **Chandragupta II**
- The most famous sculpture in the monumental figure of **Vishnu in his incarnation as the boar-headed Varaha**



3.5 Stages of Temple Architecture

3.5.1 First Stage

- Represented by temple No. 17 at Sanchi, temple at Tigawa in Madhya Pradesh

Features

- **Sqaure base with flat roof**
- Had a **single celled sanctum** with a shallow portico resting on 4 pillars in front
- **Plain treatment of walls** and modestness of size

- Shallow pillared approach at the front
- Low platforms



Features

- Continued square platform, pillared approach, high platform and covered ambulatory
- **Flat roof not seen**
- Low and square shikas (curvilinear tower)
- **Introduction of panchayatan style**



3.5.2 Second stage

- Represented by Parvati temple at Nachna and Siva temple at Bhumara

Features

- **Addition of roof ambulatory round the sanctum**
- Other features same as the first stage → continued flat roof, square pillared approach
- High or uprisen platforms
- **Two storeyed temples**
- Bhumara temple introduced 2 smaller shrines at the flanks of entrance steps



3.5.3 Third stage

- Represented by Dashavatara temple at Deogarh (Jhansi) and temple at Bhitargaon

Concept of subsidiary shrines

- Deogarh temple stands on a platform, approached by flights of steps on the 4 sides and is of the PANCHAYATAN type having subsidiary shrines in each corner. It is one of the earliest temple to draw on the stories of Rama and Krishna
- **Main temple is rectangular**
- Crucified ground plan



3.5.4 Fourth Stage

- Represented by Ter temple at Sholapur

Features

- **Main shrine became more rectangular**
- Rest all features continued

- Rectangular temple with an apsidal back and barrel-vaulted roof above such as the **Kapoteswara temple at Chejara**



3.5.5 Fifth Stage

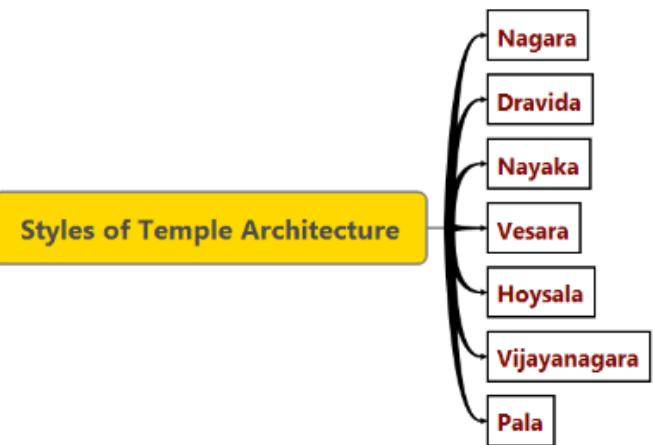
- Represented by Maniyar Math at Rajgir

Features

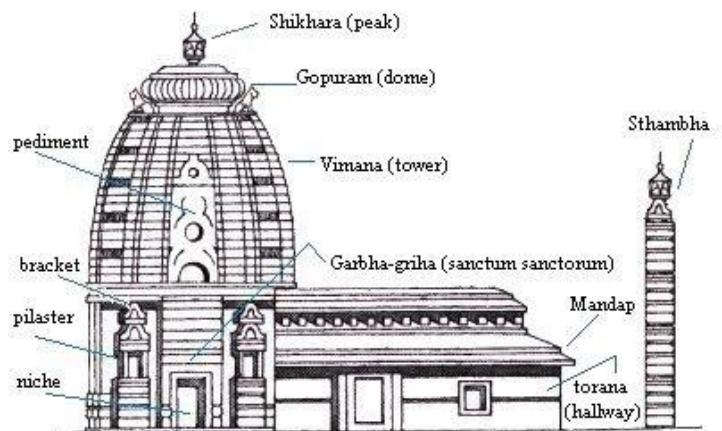
- Introduction of **circular temples with shallow rectangular projections**
- Rest all features continued



3.6 Styles of Temple Architecture



- The basic form of the Hindu temple comprises the following



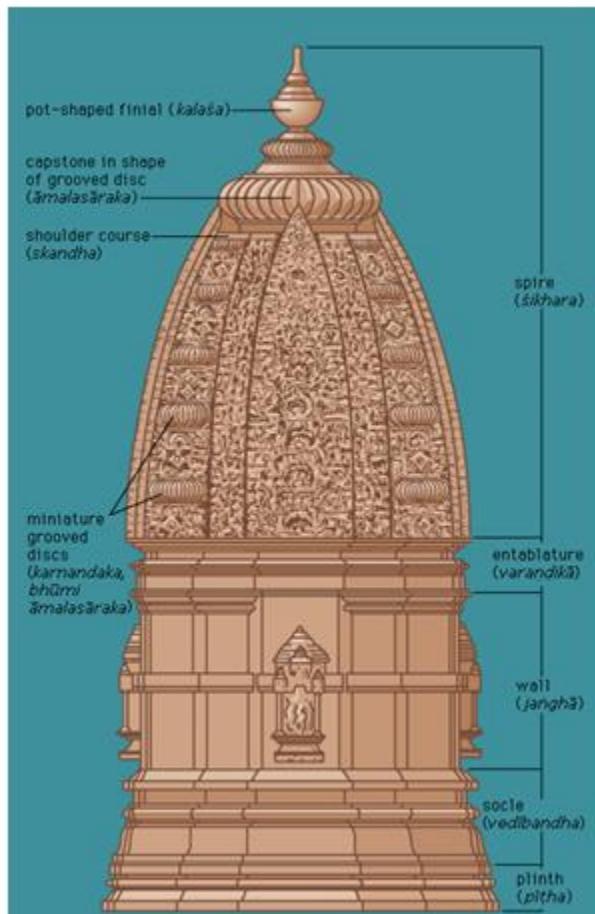
- A **cave-like sanctum (garbhagriha)** literally 'womb-house'), which, in the early temples, was a small cubicle with a single entrance and grew into a larger chamber in time.
- The garbhagriha is made to **house the main icon which is itself the focus of much ritual attention**.
- The entrance to the temple which may be a portico or colonnaded hall that incorporates space for a large number of worshippers and is known as a **mandapa**.
- From the fifth century CE onwards, freestanding temples tend to have a mountain like spire, which can take the shape of a curving shikhar in North India and a pyramidal tower, called a **vimana**, in South India.

- The **vahan**, i.e., the mount or vehicle of the temple's main deity along with a standard pillar or dhvaj is placed axially before the sanctum.
- Two broad orders of temples** in the country are known —

1. **Nagara in the north and Dravida in the south.**

- At times, the **Vesar style of temples** as an independent style created through the selective mixing of the Nagara and Dravida orders is mentioned by some scholars.

3.6.1 **Nagara School of Architecture**

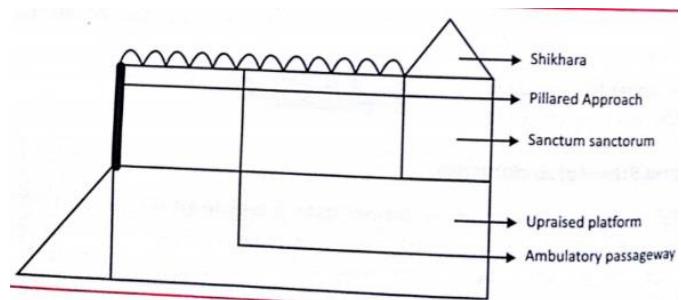


- The style of temple architecture that became **popular from 5th Century AD in northern India** is known as Nagara.
- In North India it is **common for an entire temple to be built on a stone platform with steps leading up to it.**

- Further, unlike in South India it **does not usually have elaborate boundary walls or gateways**.
- The garbhagriha is always located directly under the tallest tower.
- There are **many subdivisions of nagara temples depending on the shape of the shikara.** There are different names for the various parts of the temple in different parts of India
- The most common name for the simple shikara which is **square at the base** and whose **walls curve or slope inward to a point on top** is called the '**'latina' or the rekha-prasada** type of shikara.
- The second major type of architectural form in the nagara order is the **phamsana**.
- Phamsana buildings tend to be **broader and shorter than latina ones.**
- Their roofs are composed of several slabs that gently rise to a single point over the centre of the building.
- Phamsana roofs do not curve inward**, instead they slope upwards on a straight incline.
- Mostly the phamsana design is **used for the mandapas while the main garbhagriha is housed in a latina building.**

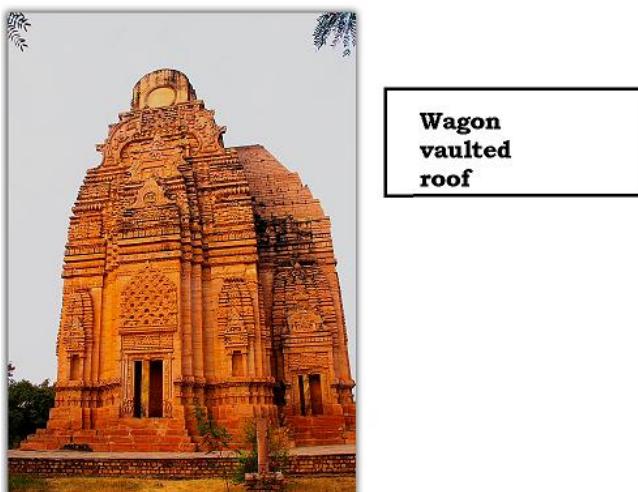
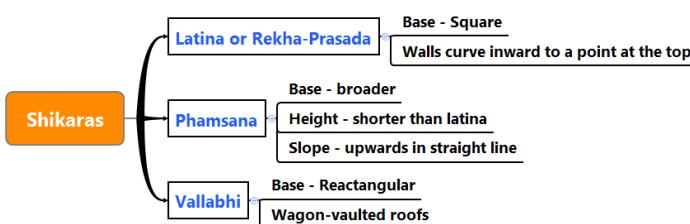


- The third main sub-type of the nagara building is what is generally called the **vallabhi type**. These are **rectangular buildings with a roof that rises into a vaulted chamber.**



Examples - Nagara Style

- Ex: Of nagara architecture- kandariya mahadeva temple
- Absence of tank in temples
- Division of each wall into 3 vertical planes - *rathas*
- Sculptures made in these 3 planes - *triratha*
- Later pancharatha, saptaratha and even navratha planes originated
- Prominent in northern and central parts of India
- Ex: lingaraj temple at bhubaneshwar, kandaria mahadev temple at khajuraho, dilwara jain temple in rajasthan



Wagon vaulted roof

Prathiharas-Ujjain (8th - 9th Centuries AD)

- Mahakaleshwar temple, one of the 12 Jyotirlings of India
- Kal Bhairava temple, finds a mention in the Skanda Purana
- Mangalnath temple, regarded as the birthplace of Mars, according to the Matsya Purana.

Palas-Bengal and Bihar (8th -13th Centuries AD)

- Flourished in Bengal and Bihar under the Pala and the Sena rulers.
- Nalanda was its most active centre, whose influence was spread to Nepal, Myanmar and even Indonesia.

Chandelas-Bundelkhand (10th -11th Century AD)

- Khajuraho is famous for their graceful contours and erotic sculptures.

Features

- **Panchayatan style**
- Subsidiary shrines laid out in a crucified ground plan wrt principal shrine
- Presence of assembly halls or *mandapas* in **front of principal shrine**
- Images of river goddess Ganga and Yamuna outside the Garbagriha
- **No water tanks in the temple premises**
- Uprised platforms
- Pillared approach

- These 22 temples (out of the original 85) are regarded as one of world's greatest artistic wonders.
- Kendriya Mahadev temple is the largest and most beautiful of the Khajuraho Temples

Sub-Schools developed under Nagara Style

- Odisha School
- Khajuraho School

Odisha school:

- **Main feature** - inward curving shikhara from 1/3 height crowned by an amalka (flat stone disc)
- Offerings hall - **bhog mandir**
- Hall of dancing - **nat mandir**
- Assembly hall - **jagmohan**
- Temple enclosure - **small shrines**
- Exteriors - lavishly decorated
- Interiors - unadorned
- **Corbelled roofs** - iron girders
- Pillars not used ex: jagannath temple, puri and lingaraj temple, bhubaneshwar
- **Black pagoda** - konark sun temple has nat mandir and bhog mandir separate from jagmohan and deul-12 wheels and the whole represents sun god's chariot pulled by horses
- Shikara is called **deul** and is almost vertical till the top when it suddenly curves sharply inwards
- Mandapas - **jagmohana**
- Ground plan - square
- Temples - boundary walls

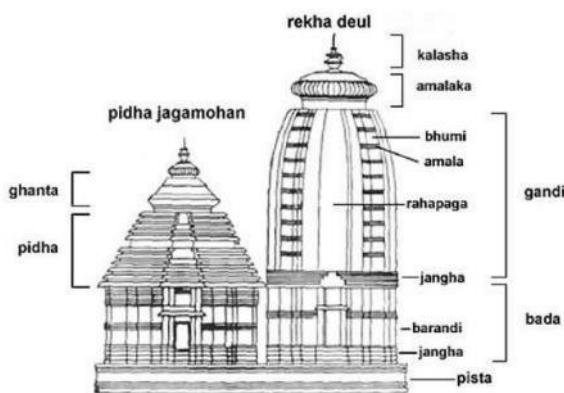
- The temples of Odisha constitute a distinct substyle within the nagara order.
- In general, here the **shikhara, called deul in Odisha, is vertical almost until the top when it suddenly curves sharply inwards**. Deuls are preceded, as usual, by mandapas called jagamohana in Odisha.
- The ground plan of the **main temple is almost always square, which, in the upper reaches of its superstructure becomes circular in the crowning mastaka**.
- This makes the spire nearly cylindrical in appearance in its length.
- Compartments and niches are generally square, the exterior of the temples are lavishly carved, their interiors generally quite bare.

- Solanki School



- **Odisha temples usually have boundary walls.**
Example Konark Temple, Jagannath temple, Lingaraj temple.

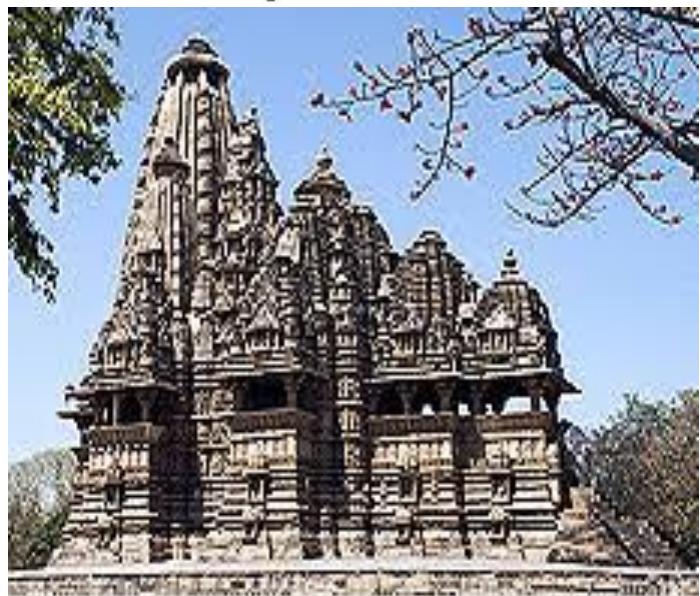
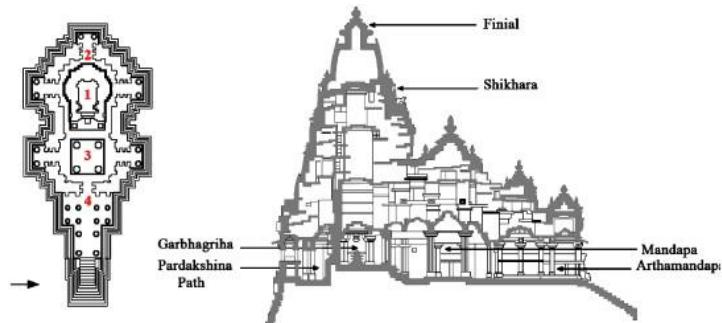




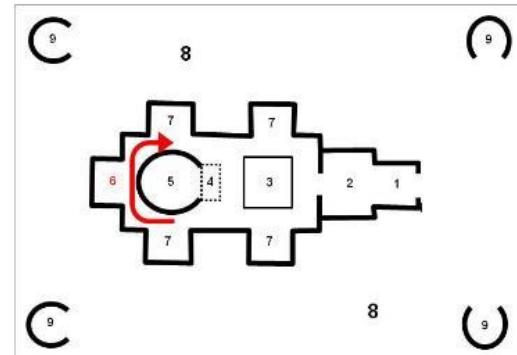
Khajuraho/bundelkhand/chandella school:

- 10th to 11th century AD
- Chandellas
- Kandariya mahadeva and viswanatha mandir of khajuraho
- Whole length of shikara **curves inward** with miniature shikaras
- Ardhamandapa, mandapa and garbagriha- **one element**
- Inside, outside carved
- **Sculptures** - erotic themes on walls of temples-kamasutra
- No boundary walls
- **3 elements**- garba griha, assembly hall & portico varanda surrounded by pillars
- Shikaras- subsidiary shrines(impression of mountain range)
- Platform relatively high

- It **features mithun** (embracing couple) sculptures, considered auspicious.
- Usually, they are placed at the entrance of the temple or on an exterior wall or they may also be placed on the walls between the Mandapa and the main shrine



Kandariya Mahadeva Temple



- | | |
|------------------|-----------------------|
| 1. Ardha mandapa | 6. Pradakshina |
| 2. Mandapa | 7. Transepts |
| 3. Maha mandapa | 8. Jagati |
| 4. Antarala | 9. Subsidiary shrines |
| 5. Garba griha | |

Plan of Kandariya Mahadeva Temple

Rajasthan/gujarati/solanki school:

- 11th to 13th century
- Solanki- madhara sun temple
- Chalukya - mt.abu temple- white marble
- Rested on **high platforms**- garbagriha and mandapa with khajus
- Roof- corbelled dome
- Minute carvings - **interior**
- Massive rectangular stepped **tank**
- **Steps** - small temples
- **Walls** of central shrine - devoid of carving and left plain as to let sunshine directly into central shrine. Ex: dilwara temple, mt.abu



Modhera Sun Temple

- The Chalukya (Solanki) kings of Gujarat patronized this school of architecture that flourished from the 11th to 13th century.
- The **Vimala, Tejpala and Vastupala temples at Mount Abu** exhibit this style.
- The most outstanding feature of this style is its minute and lovely decorativeness

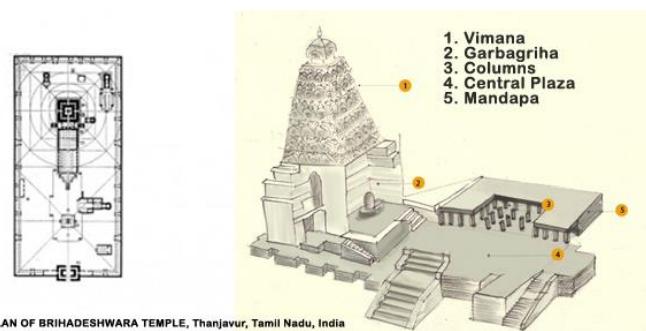


3.6.2 Dravidian Style of Temple Architecture

- **Chola rulers continued** the Pallava's temple architecture with some variations
- This is what came to be known as Dravidian style or Chola style
- **Dravidian style** - only one vimana, crucified ground plan, uprisen platform

Features

- Temples were surrounded by **high boundary walls**
- The front wall had a high entrance gateway known as "**Gopuram**"
- Temple premises → **Panchayatan style**
- Spire is in the form of a steeped pyramid that rises up linearly than carved which is called as "**Vimana**"
- Crowning element is shaped in the form of a octagon and is known as "**Shikhara**"
- Assembly hall was connected with Garbgriha by a vestibular tunnel known as "**Antarala**"
- Entrance of the garbagriha has sculptures of Dwaarpal, Mithun and Yakshas
- **Presence of water tank inside the temple enclosure was a unique feature of the Dravidian style**
- **Example** Brihadeswara temple @ Tanjore



- **4 parts differ according to ages in which they are executed**
- **Principal part** - temple > vimana - square in plan & pyramidal roof - image of god is placed
- **Mandapas** - covers and precede the door leading to the cell
- **Gate** - pyramids, gopurams > principal features in quadrangular enclosures
- **Pillared halls or chaultris** - various purposes



3.6.3 Differences between Nagara and Dravida Style of temple architecture

| NAGARA | DRAVIDA |
|--|---------------------------------------|
| Shikara is Curvilinear | Shikara is Pyramidal |
| Pillars do not play imp role and are at times conspicuous by their absence | Pillars play imp part in architecture |
| Tank is absent | Tank is an important element |
| Enclosure is absent | Enclosure with Gopurams |
| In vastusastra these temples are called PRASADA | These temples are called VIMANA |
| These temples are divided into triple vertical parts | These have 6-fold vertical parts |

3.7 Temple Architecture in South India

- Temple architecture in South India began under the **Pallava Ruler Mahendravarman**
- Pallava school of temple architecture emerged in 4 stages
- Mahendra Group
- Narsimha Group
- Rajsimha Group
- Nandivarman Group

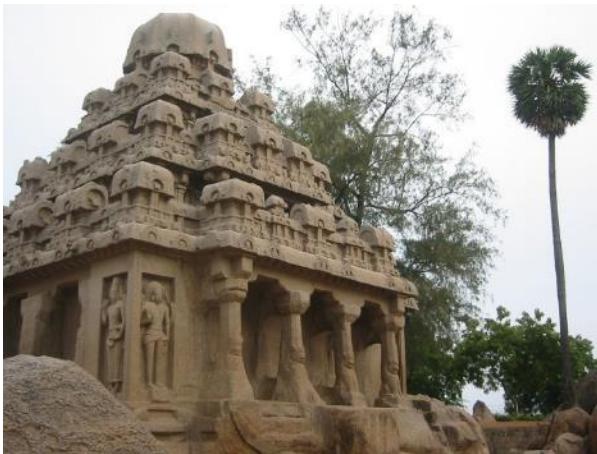


3.7.1 Stage I - Mahendra Group

- Marked the beginning of Rock cut architecture
- Word mandapa is used instead of temple**
- The temples built under Mahendravarman were basically **rock-cut temples**
- Under him, the temples were known as Mandapas

3.7.2 Stage II - Narasimha Group

- Decoration in rock cut caves
- Mandapa became rathas**
- Biggest ratha** - Dharmaraja ratha
- Smallest ratha** - Draupadi ratha
- Dharmaraj ratha was a precursor of Dravidian style of temple making**
- Major development during this period was **initiation of Decoration in rock cut cave structures**



3.7.3 Stage III - Rajasimha Group

- **Development of real structural temples** started it moved outside the cave, earlier temples were part of caves
- Shore temple and Kailasanath temple



3.7.4 Stage IV - Nandivarman Group

- **Development of small temples**
- Dravidian style continued
- It is said to be the declining stage of south Indian temple architecture



3.7.5 Other Schools of Temple Architecture in South India

- Nayaka
- Vesara
- Vijaynagar
- Hoysala
- Pala

Nayaka School

- **Best example** - Meenakshi temple at Madurai
- Meenakshi was the daughter of a pandyan king who married Sundereswara (Siva)
- All the features of dravidian style are present
- **Additional feature** – Prakarns
- **Prakarn** - huge corridors along with roofed ambulatory passage ways



- Interior carvings are seen @ temple walls
- Tank was added
- **Constructed with initiative of Tirumalai**
- Mid 17th century



Vesara Style/ Chalukya Style/ Karnataka Style

- Features of both **Nagara and Dravidian style**
- **2 principal components** - vimana and mandapa → joined by Antarala
- **Don't have covered ambulatory around sanctum**
- Pillars, door frames and ceilings are carved
- Ex Dodda Basappa temple at Dambal
- Lad khan temple at Aihole and temples at Badami
- Developed in mid 17th century

Vijayanagara Style

- Some variations from Dravidian style in temple architecture
- **Gopuram now enlarged**
- High enclosure walls
- More decoration
- Sculpture of motif of supernatural horse
- God's chief wife **AMMAN** was provided with a separate shrine
- Kalyana mandapam
- Mandapa - 1000 pillared hall
- Decorative motifs like prancing horses, leo-glyphs and monstres were added.
- These additions can be seen at **Vittala temple at Hampi**



- Secular structures - vijayanagar throne room gateways in Rajasthan and entrances to wells in Gujarat
- **Concept of secular buildings was introduced by vijayanagar empire.** Ex lotus mahal



Hoysala Art

- After the fall of the Cholas, temple building continued under Chalukyas and Hoysalas
- Best example** Chennakesava temple at Belur

Features

- Ground plan was star-shaped or polygonal**, within which was accommodated the entire temple, the whole complex being built on a raised platform known as "**Jagati**"
- This effect was emphasized by the extensive surface plastic decoration
- Star-shaped plan provided **more wall space for sculpture than would a rectangular plan**
- Most curious feature** → wide, squat pillars
- Multiple shrines** were built around a central pillared hall
- Soft soap stone** (Chlorite Schist) was the main building material
- Central ceiling of the main hall have a delicately carved pendentive in the centre
- All the chambers had "Shikaras" which were interconnected** by an arrangement of horizontal lines and mouldings. This resolved the tower into orderly succession of tiers
- Temples are adorned with exquisitely carved bracket figures both inside and outside
- Walls and stairs of the temple followed a **zigzag pattern**
- Most typical and complete example of the fully evolved Hoysala style is **Keshava temple at Somnathpur near Mysore**



Pala School

- In Bengal region**, this style of architecture came to known as Pala school
- Developed under the patronage of **Pala and Sena dynasties**
- Palas → Buddhist rulers
- Senas → Hindus
- Pala school of architecture reflected the **influence of both the religions**

Features

- Buildings had a **curve or sloping roof** (like bamboo huts) → popularly known as "**Bangla roof**" and was later adopted by the Mughal architects
- Principal building material** → Terracotta bricks
- Tall, curving shikara crowned by a large Amalaka
- Sculpture** → Metal + Stone [Major component]
- Example** Siddheswara Mahadeva temple in Barakar



4. Indo-Islamic Architecture

- **Persian, Greek, Chinese and Mongoloid influence**
- Initially had Mongoloid influence and showed the conflict between Hindu system and Islamic formal mind
- Later the differences merged in the united effort of craftsmanship and led to cooperation and collectivism

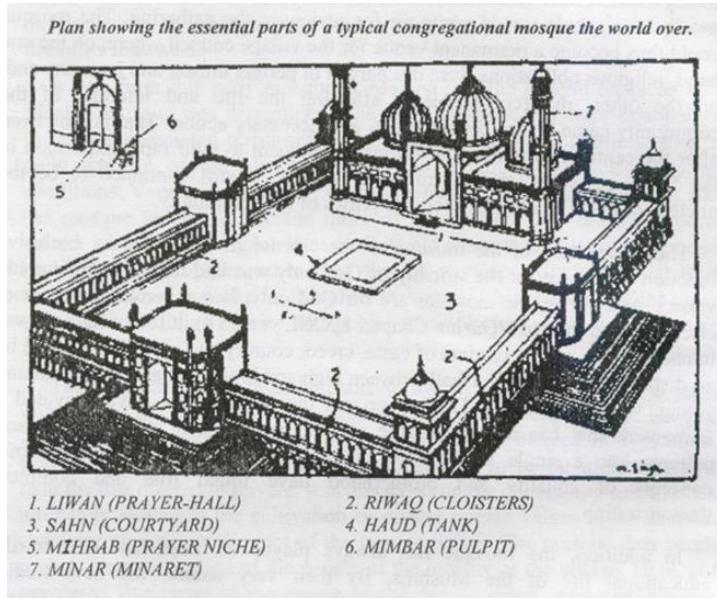
Muslims introduced

- Arches based on "true arch principle"
- Minarets (minar)
- Scientific formulae
- Mortar as cementing agent
- Artistic calligraphy
- Jali work

Religious structures

- Mosque (Masjid)
- Tomb (Maqbara)

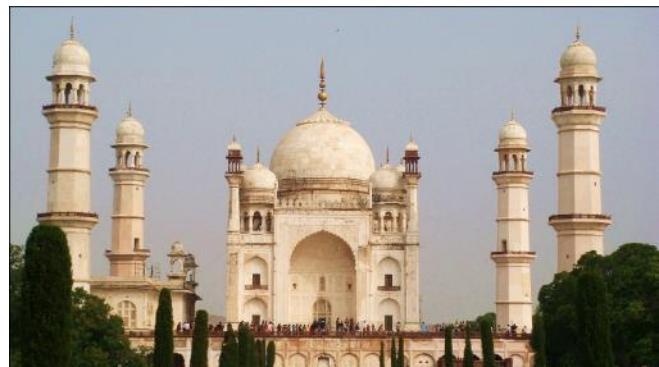
4.2 Mosque



- **Mimbar (Pulpit)** – platform attached to mihrab having series of steps for Imam to stand and lead the Namaz
- **Mihrab** (prayer niche in the centre of western wall facing Mecca)
- **Aiwan** (prayer hall)
- **Haud** (ablution tank)
- **Sahn or Sehan** (open courtyard)
- **Riwaq** (arcade)
- **Minar** (minaret)

4.3 Tomb

- New kind of structure introduced by the Muslims which **contain the grave**
- **Always has entrance from the southern side**
- **Rauza – tomb** situated in a garden and its significance is architectural rather than religious
- **Makbara** – chamber which contains a grave



- **Cenotaph** – tombstone without actual grave

Elements:



4.4 Secular Architecture

- No definite classification
- Varied structures – forts, houses etc.

4.5 The Sultanate Period

- DIVIDED INTO 2 PARTS
 1. Imperial or Delhi
 2. Provincial

4.5.1 Imperial Style

- Imperial style witnesses continuous architectural evolution
 - ✓ Slaves
 - ✓ Khaljis
 - ✓ Tughlaqs
 - ✓ Lodis

Slaves

- Architectural phase **exhibit elements of confrontation between the Hindus and Muslim world**
- Phase of introduction of Muslim architectural elements and use of Hindu motives, raw material and ideas in building activities

Qutab Minar

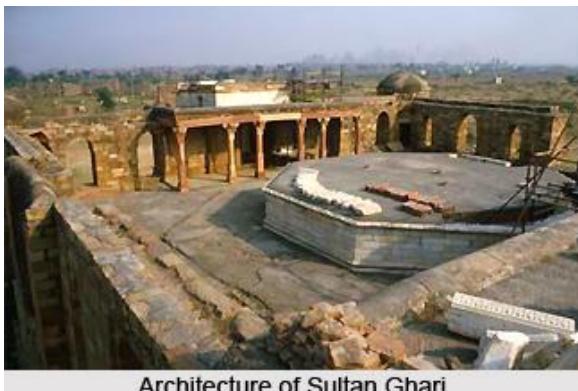
- 4 projecting balconies and 5 storeys tapering as they go up is the most famous
- **Built by Iltutmish**
- Uppermost 2 storeys of this minar is round rather than with alternating flute and flanges and is of **later addition by Firoz Shah Tughlaq** and is faced with marble rather than red sandstone which has been used for the first 3 storeys
- It has symmetry and rich ornamentation
- **British later added railings to the projecting balconies**

Adhai Din-ka-Jhopra



- Ajmer
- **Closely resembles Quwatul-Islam mosque** in style and construction
- Exclusively carved mihrab of white marble in the West hall

Tomb of Sultan Ghari



Architecture of Sultan Ghari

- Mehrauli
- Unique in plan and form
- **Iltutmish**
- Square chamber and octagonal flat roof with round towers at the four corners
- Resembles a small fortress and is the 1st monumental tomb in India
- **Used by the Gupta temple structures as raw material**

Balban's Tomb



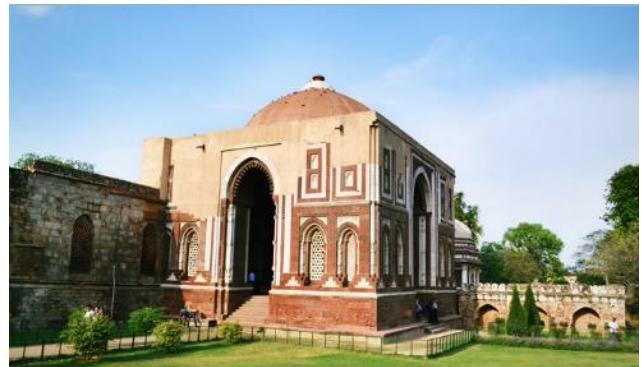
- Shows the 1st example of true voussoired arch

Khaljis

- **Famous Structures-**
- **Incomplete tower just near Qutub Minar**
which was supposed to be twice the height of Qutab Minar



- **Alai-Darwaja** near Qutab Minar with excellent calligraphy and intricate designs uses horse shoe "keel arch" for the first time



- **Jamat Khana Masjid** – earliest example of a mosque built on wholly Muslim ideas > used scientific arches and domes



Tughlaqs

- Most of the structures are located at **Tughlaqabad**



Different View of Tughlaqabad Fort



4.5.2 Provincial Style

- Architecture showed influence of local traditions
- Main styles – Bengal, Gujarat, Kashmir, Jaunpur, Khandeshi or Faruqi, Deccan

Bengal

- Use of black marble and schist
- Use of bricks
- Delicate decorations
- Convex roofs – suited to the heavy rainfall in that area
- Buildings – massive



Gujarat

- Tradition of temple architecture carried on
- Use of limestones carvings and geometrical designs
- Richly decorated buttresses

Features

- Buildings were placed on a platform
- Tomb had fort like appearance
- Tall gateways and towers
- Sloping walls
- Use of grey sandstone, rubble and plaster
- Use of minimum decoration
- Stress on strength and austerity as a reaction to Khalji decoration
- During Firoz Shah Tughlaq, the Principle of Arch, lintel and beam combination was used showing Tartar influence

Lodis

- **Emergence of independent style** >> more elegant

Features

- Use of double dome
- Use of thick walls
- Enameled tiles were used for decoration showing the Persian Influence
- Balconies and Kiosks showed influence of Rajasthani and Gujarati styles
- Buildings were on platforms with gardens at the sides
- ***Octagonal shaped tombs introduced by them which were later adopted by the Mughals***



Malwa



- Transformation of the Tughlaq style
- Massive, Slim and elegant
- Domes on high drums
- Absence of minarets in mosques
- Use of ogival arches and fine Jali
- European and Egyptian influence

Kashmir

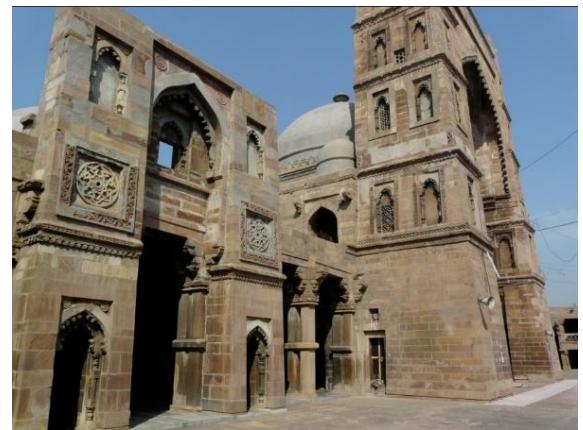


- Wooden architecture
- Hindu temples converted to mosques
- Show Buddhist influence
- Few buildings are of stone and there is occasional use of brick and mortar

- Square hall with pyramidal roof crowned with long slender spire Ex Kanka Shah mosque

Jaunpur

- Used arch and beam combination
- Lofty propylon consisting of tapering square minars and recessed arch
- Absence of minarets Ex Atala mosque
- Arcuate and Trabeate systems were used as architectural technique to support the weight of the ceiling

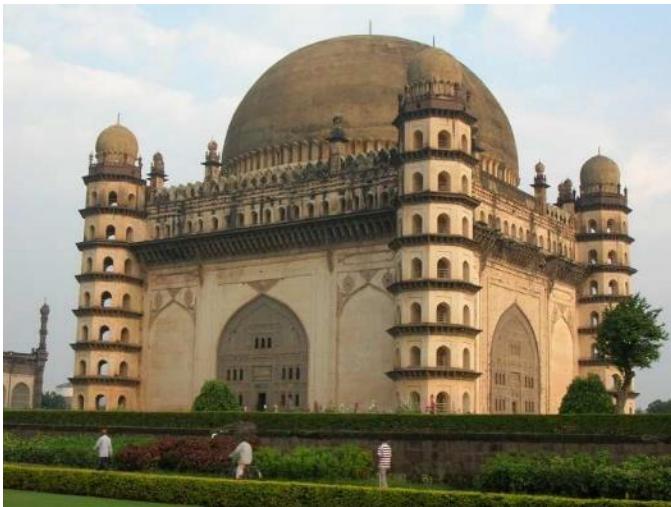


Khandesi or Faruqi

- Similar tombs as Mandu shows influence of Gujarat style



Deccan



- Influence of Hindu, Persian and Malwa styles
- Bulbous dome, with lotus neck Ex Gol Gumbaz
- Military architecture, typically Tughlaq style
- Use of thick walls, flat dome and use of squinch system
- Combination of Mosque and Gateway. Ex Charminar

5. Sculpture and Architecture During Various Periods

5.1 Vedic Age

- Upon coming to India, the **Aryans gave up their totally nomadic existence and became part-agriculturalists**
- This provided the impetus of build villages, the **basic unit of which was the hut**



- For building material, the abundant forest provided ample raw stock
- The Aryan hut, in its most basic shape, was **circular in plan, with a thatched roof over a bamboo network of ribs**
- This was **later elongated to become rectangular in plan**, with roofing of bamboo as well, only this time curved in the shape of a barrel



- **Clusters of these huts formed a courtyard**, much like huts in villages today



- **The better off citizens roofed them with planks of wood or tiles and used unbaked bricks for the walls**
- To maintain the barrel shape of the roof, a thong or string, perhaps of animal hide, was stretched across the end of the bamboo
- For protection against wild animals, a **palisade fence of wood and bamboo** with horizontal members threaded into holes in posts



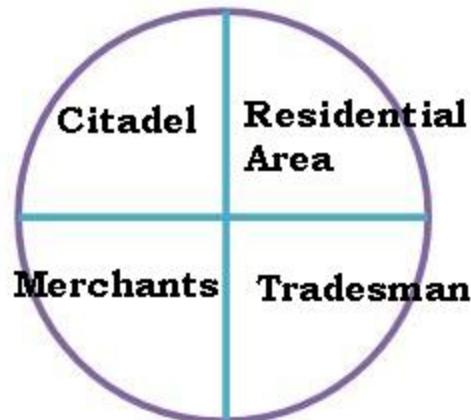
- At one point, fence was extended to form a sort of gate
- These forms the barrel vaulted roof, tie-cord, palisade fence and railing → **formed important motifs for future Indian architecture**
- In fact, huts in modern Orissa are still carrying traces of this influence, with symbolism dating back to vedic times

5.1.1 City-states and timber construction

- **With the conversion of early vedic people into agriculturalists, a growing rivalry for precious fertile land was inevitable**
- Groups of small villages banded together and small 'cities' began to take shape



- A palisade wall inevitably protected these and the buildings within were also made almost entirely of wood
- **Vedic carpenters developed skill in timber construction of a very high standard**
- **In later age, timber construction techniques were employed even though the material construction was radically different i.e. stone**
- The cities of vedic period were **rectangular in plan and divided into 4 quarters by 2 main thoroughfares intersecting at right angles**, each leading to a city gate



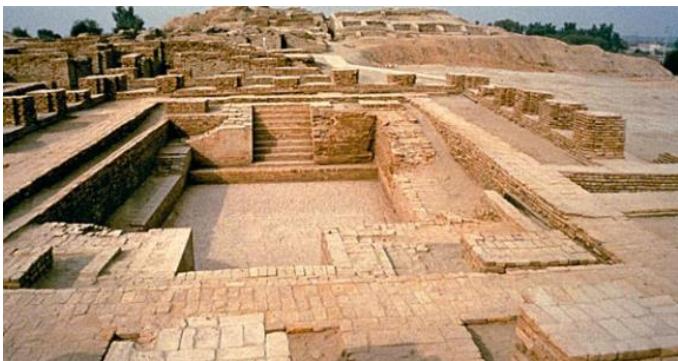
- One of these quarters contained the citadel and another housed the residential area
- A 3rd quarter was reserved for the merchants and the last for tradesman who could display their wares
- **From these modest beginnings, early Hindu architecture gradually metamorphised into magnificent Buddhist stupas and rock cut caves at Ajanta**

5.2 Indus Valley Civilization

5.2.1 Main features of architecture of Indus Valley Civilization

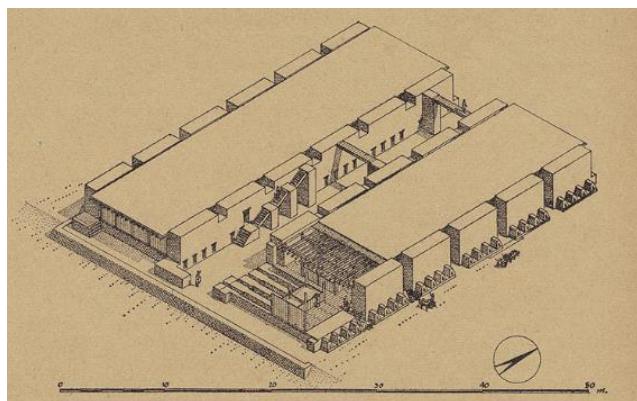
- The cities were based on town planning and followed a grid layout
- Roads were laid at exact right angles
- Baked bricks were used for building houses. Bricks were all of fixed sizes
- Most of the buildings are designed to be functional rather than decorative

5.2.2 Great Bath



- The most impressive structure excavated at Mohenjodaro
- Constructed with **kiln-burnt bricks**
- This monument bath is a **pool**
- **Dimensions** → 12 m long x 7 m wide x 2.5 m deep
- **Gypsum has been used along with mortar** to make the floor and sides of the pool water-tight
- The pool is in the centre of a large open quadrangle with rooms and galleries on all sides
- A flight of steps at either end connects it to the rooms
- Probably meant for **religious rites**
- It may have been used by the people for changing their clothes
- The pool was fed by a well nearby and the dirty water was drained into the city's sewage system through a **large corbelled drain 1.83 m high**

5.2.3 Granary @ Harappa



- Made of **burnt brick**
- **Built close to the river Ravi to make transportation easy**

- Comprised of **2 blocks**
- **Each block has 6 storage rooms** → 15m long x 6m wide
- 2 blocks are separated by a passage
- Air-ducts are provided under the wooden floor
- The row of triangular openings may have been for ventilation
- **Granary complex** 55m x 35m
- Presence of huge granaries suggests an **organised collection and distribution system**

5.2.4 Assembly Hall

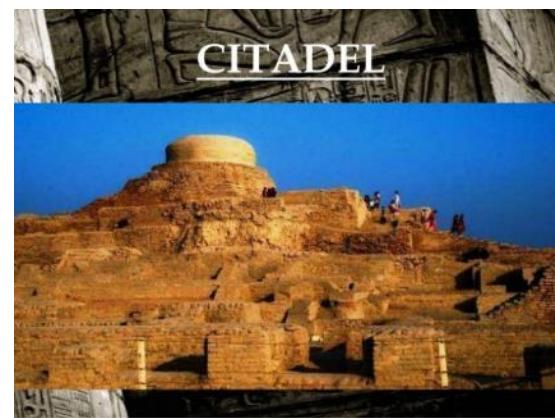
- Covers an area of 750 sq.m.
- **4 rows of fine brick piers and pillars at the corners** suggest that it was used as an assembly hall

The Assembly Hall



© Archaeological Survey of India

5.2.5 Citadels



- Each city in the Indus Valley was surrounded by massive walls and gateways
- The walls are built to control trade and also to stop the city from being flooded
- Each part of the city was made up of walled sections
- Each section included different buildings such as public buildings, houses, markets, craft workshops etc.

5.2.6 City Planning

- The Harappans were great party planners
- They based their city streets on **grid system**



- **Streets were oriented east to west**
- Each street had a well-organized drainage system
- If the drains were not cleaned, the water ran into the houses and silt built up
- Then the Harappans would build another storey on top of it
- This raised the level of the city over years and today archaeologists call these high structures as "mounds"

5.2.7 Wells

- Although not every Harappan housed had a well, they are quite common and comprise one of the most recognizable features of Harappan urbanism
- Over the years, the **level of streets and houses were raised owing to the accumulation of debris which necessitated raising the height of the wells**

debris which necessitated raising the height of the wells

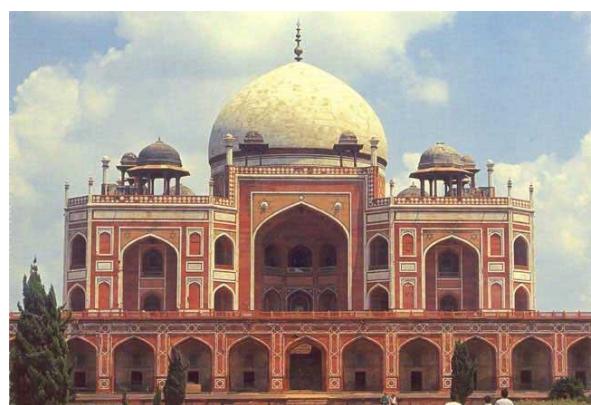
- This is the reason why tall wells are often seen at Harappa and in surrounding areas



5.3 Mughal Period

5.3.1 Features of Mughal Architecture

- Perfect or bilateral symmetry
- Red sandstone with white marble inlays
- Later pure white marble surfaces
- Geometric ornament
- Domes – slightly pointed
- Garden surroundings
- Construction of walls – rough rubble stone
- Construction of domes & arches – baked brick
- Gardens – relaxation & for tombs and palaces
- Buildings – ceramic tile work, pietra dura inlay, carved stonework (jalis)
- Persian and Hindu influence



5.3.2 Babur

- **Criticized Indian Art and Architecture**
- **Invited Sinan from Persia** and employed Indian Masons
- Built mosques @ Panipat, Rohikand, Agra and Ayodhya
- But there is no architectural significance
- **Babri Mosque at Ayodhya** became controversial and was destroyed in 1992



5.3.4 Akbar

- Great builder
- **Architecture was nationalist in character**
- Borrowed from Rajputs & others
- Building activities @ Agra, Fatehpur Sikri and Lahore

5.3.5 Humayun's Tomb

- **Shows 1st real Mughal style**
- Ground Plan – Persian tiles and White marble + swelling double dome with high neck
- **1st of the Mughal scheme of tomb gardens**
- Foreign influence- square plan with flattened corners, Octagonal central chamber & double dome treatment
- Taj Mahal was inspired by this monument >> called as "**Precursor of Tajmahal**"

5.3.3 Humayun

- No time for building activities due to his troubled life
- **Only one mosque at Fatehabad** in Punjab decorated with Persian tiles remain
- **Completed the Jamali-Kamali masjid at Mehrauli** which had been commenced during Babar's reign

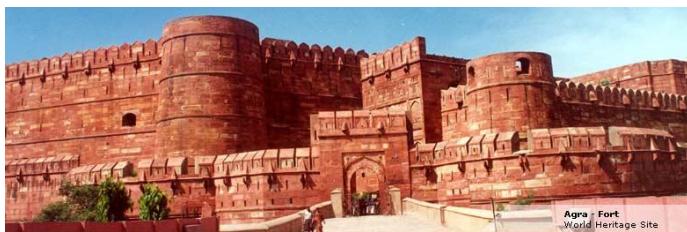


5.3.8 Panch Mahal

- **Influence of Bengal and Gujarat**
- Pyramidal in shape with open pavilions, decorated pillars
- Persian influence can be seen in blue glazed tiles



5.3.6 Agra Fort



- Plan – irregular semicircle
- Masculine in appearance
- Massive walls
- Borrowed features from Gwalior Fort
- **Jahangiri Mahal – Built by Akbar**, rest of the buildings in this fort belong to ShahJahan (house arrested by Aurangzeb)
- Most of construction part – Shah Jahan >> Moti Masjid, Diwan-e-aam, Diwan-e-khas
- Marked by liberal use of marbles featuring
- Use of red sandstone and limited use of white marble
- Liberal outlook of the building
- Use of trabeate and arcuate systems for decorations
- Charbagh style
- Haram – places where women were captured by emperors

5.3.7 Fatehpur Sikri

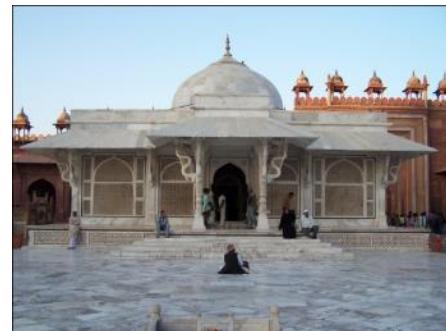
- Built in **red sandstone**
- Buildings – official, residential and religious
- Gateways and lake
- Notable structures –

5.3.9 Buland Darwaza

- Style – half dome portal
- Smaller gates are found in the rear wall showing Iranian influence
- Commemorate his triumph over deccan



5.3.10 Tomb of Sheikh Salim Chisti

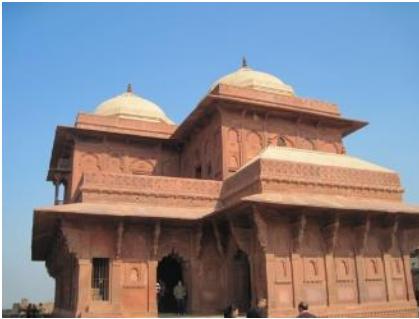


- White marble

- Famous for its Jali (marble screen)
- Mariam's palace** Persian style



- Jodha Bai's palace and Birbal's palace** Jain and Gujarati influence



- Diwan – I –Khas** central pillar with suspended radiating bridges



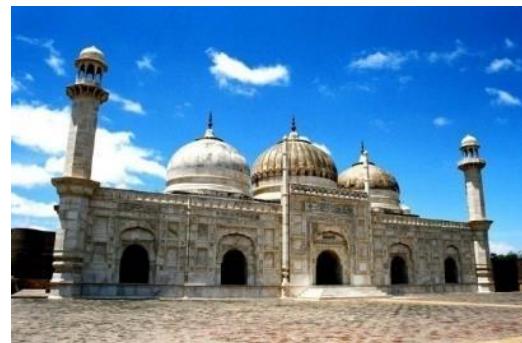
- Akbar's Mausoleum @ Sikanadara was built >> famous for its massive terrace



- 3 storeys open courtyard with kiosks and pavilions
- Red sandstone
- Topmost storey – Marble
- Main entrance – 2 minars fused on the corners >> first time in Mughal monuments
- Pietra dura
- Moti masjid at Lahore
- Built own tomb @ Lahore (only ruler to do like this)

5.3.12 Shah Jahan

- Structures – inferior in grandeur compared to Akbar's structures
- Superior in lavish display of rich and skillful decorations
- Jewellery work on bigger scale
- Main characteristic – feminine beauty
- Mosque building reached climax under Shahjahan Ex Moti Masjid(marble) & Jama Masjid(red sandstone) designed by Ustad Khalil



5.3.11 Jahangir

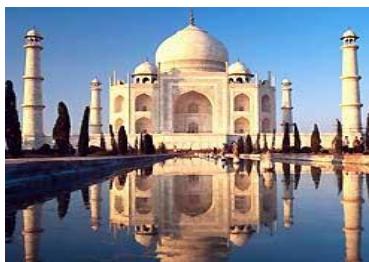


- Agra fort – white marble @ Moti masjid, Musamman Burj



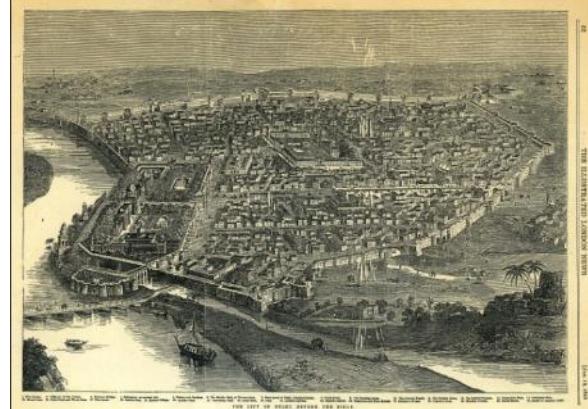
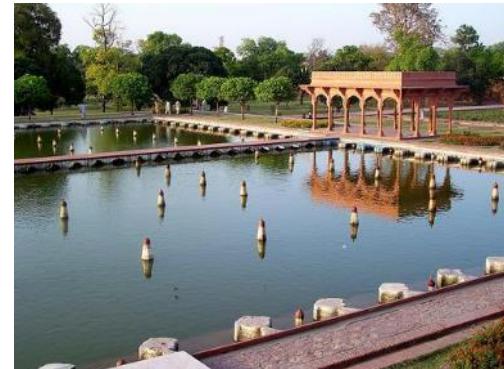
Red fort

- Irregular octagonal plan
- 2 gateways – Lahore & Delhi gate
- Famous buildings – Moti Mahal, Hira Mahal
- Diwan-i-khas "Paradise on Earth"
- Hammam of Rang Mahal – decorated in marble
- 8 types of calligraphy – decoration purpose
- Text Quran is quoted
- Vase designs with mosaic ornamentation
- Shah Jahan's contribution towards Indian art – Taj Mahal



- **Architect** – Ustad Isa
- 22 yrs construction period
- **Built on the line of Humayun's Tomb**
- Octagonal walls support the dome
- Marble and Petra Dura were used

- Symmetrical garden tomb
- Double dome >> bulbous in outline
- 4 white marble minarets with 4 storeys
- Octagonal kiosks @ corners
- Garden, platform, tomb combine to give a composite whole
- Others – Moti Masjid, Shalimar Bagh @ Lahore, Jama Masjid, City of Shah jahanabad



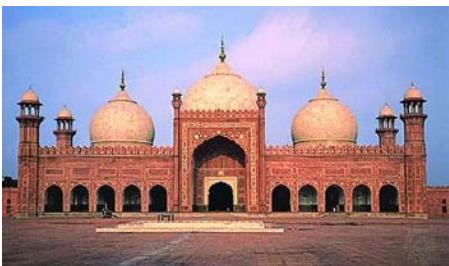
- Took initiative to build peacock throne by Bemudal Khan >> famous couplet of Amir Khusro

5.3.13 Aurangzeb

- Economy minded – few buildings are credited to him
- Contribution towards Mughal Architecture
- Bibi – ka – Maqbara >> imitation of Taj at Aurangabad



- Badshahi Mosque – Lahore



- Moti Masjid – Lal Quila, Delhi



Neo Classical Architecture in Bengal



Victoria Memorial Hall in Kolkata



- European Colonists – “**Western sculptural art**” to India
- **European Architecture** Neo-classical, Romanesque, Gothic and Renaissance style



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- **Initial structures** – warehouses, walled trading ports, forted townships along coast line



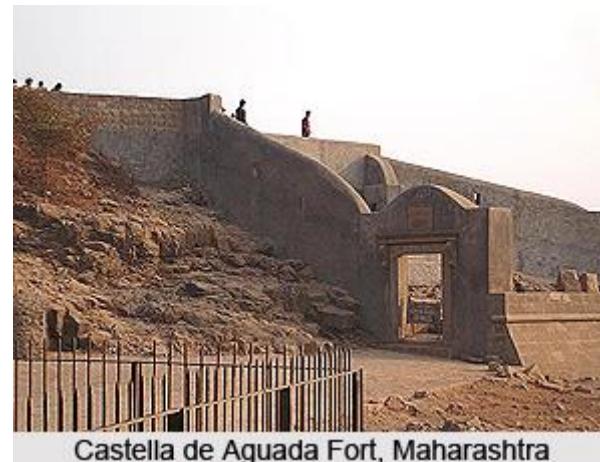
- **St.Francis Church**- Portuguese in 1510 >> 1st church built by Europeans in India



- **Portuguese** – 1st to built forts like Castella De Aguanda near Mumbai



- Se Cathedral and arch of conception of Goa –
Typical Portuguese Gothic Style



Castella de Aguada Fort, Maharashtra

- Added fortification to the **Bassien fort** built by Bahadur Shah



Iberian Style

- Materials – brick & wooden roofs, stairs
- Variation in structures – reinterpreted western style
- PROMINENT feature – plaster carvings
- Best example – Old Goa church



- Bassien fort** – popular for Cathedral of St.Joseph, Corinthian Pillared Hall and the Porte Da Mer or the sea gate

Gothic Style

- Materials – red sandstone and limestone
- Variation in Structure – involved creation of new shapes and structures



Neo-Gothic Style Of Architecture

- Flourished in diff parts of India under the British
- Inspired by the Houses of Parliament in London
- The **Bombay Town Hall** was built under the observation of Thomas Cowper



- **Sir Bartle Frere** – Abolished Town Hall of Bombay >> Gateway of India was raised in a Gothic Style of Architecture
- The Secretariat, University Library, Rajabhai tower, Telegraph office and The Victoria Terminus >> **Victorian Gothic Style**
- **The Victoria Terminus** Designed by Frederick William Stevens followed the St.Pancras station – Best example of Gothic Style >> Indo – Saracenic Motifs + Polychromatic Stone – Also designed Church Gate terminus and Municipal Building opp to Victoria Terminus

5.4.2 British Architectural Monuments

- Major Kitoe built Queen's College @ Varanasi **True Gothic Sculpture** built in perpendicular style



- **Allahabad** – High court, Mayo College and All Saints Cathedral
- **Calcutta** – High Court Gothic style



- **Howrah Bridge** with its Red brick facade surrounded by 8 square towers is a combination of Oriental and Roman Styles
- **Fort William** – 13 yrs to construct
- **Victoria Memorial** designed by Sir William Emerson is the most impressive of British Architectures in India

Indo Gothic Style

- Hybrid of Mughal, Gothic and Hindu style
- Elaborate and large construction
- Advanced British structural engg standards
- Use of steel, iron and poured concrete
- Thinner walls
- Pointed arches
- Large windows
- Crucified ground plan of Churches
- Flourished in 19th century, also called Victorian style
- Ex St. Paul's Cathedral at Kolkata



Neo-Roman Style

- Anonymous construction – confluence of many styles Muslim, Buddhist, Christian, Hindu
- Focused on circular building
- Upturned dome
- Ex Rashtrapati Bhavan



- New Delhi – “The **Rome of Hindusthan**” constructed during the British period
- Systematically planned city and capital was transferred to New Delhi in 1911
- **Designer** – Sir Edward Lutyens
- **St. Martin’s Garrison Church** – Culmination of British Architectural ventures in India >> Huge monolith with a high square tower and deeply sunken window shelves which is a reminder of Dutch and German Architecture

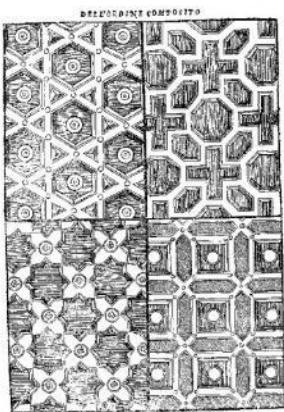
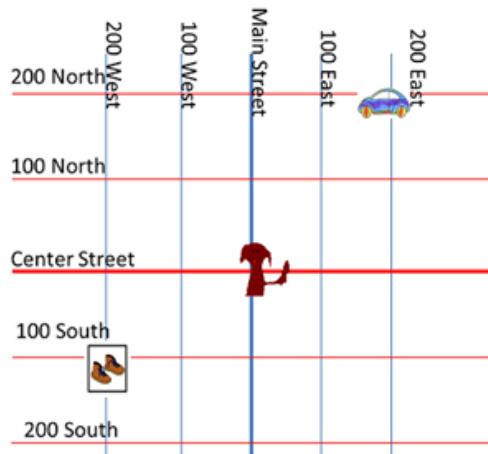
5.4.3 New Changes in Colonial Architecture and Sculptures

- New materials like Concrete, glass, cast and wrought iron
- **“New possibility of sculptural art”**
- Started assimilating **native Indian styles** in their sculpture and architecture
- **Indo-Saracenic Architecture** – developed in 19th century Core style – Victorian but they brought the essence from Islamic style of Architectures of Mughal and Afghan ruler
- **Combination of different elements** – Hindu + Mughal + Gothic >> arches, domes, minarets and stained glass
- **Indo-Saracenic style** Core structure – British , Outer structure – Indian
- Buildings constructed in this period had facades with Indian touch while the interior was solely Indian
- 1st example of this style – **Chepauk Palace** in Chennai designed by Paul Benfield



5.4.4 Danish Influence in Indian Sculpture

- **Nagapatnam** – Laid out in squares and canals
- Tranquebar and Sreerampur
- French brought a distinct **urban design** to its settlement through the Cartesian grid Plans and Classical Architectural patterns



- British sculpture had its influence deeply shadowed over Indian scenario
- Colonial influence finally shaped the architectures of India
- ***British architectures are the extension of sculptures***
- Successors of Mughal emperors who used architecture and symbol as a symbol of their power
- **British followed architectural styles** – Gothic, Imperial, Christian, English, Renaissance and Victorian.

- French influence is visible in Eglise de Sacre Coeur De Jesus or **Church of Sacred heart of Jesus**

6. Cultural Contributions

6.1 Cultural Contributions in Gupta Age

- Gupta period – florescent age in the history of Indian Culture
- High quality **sanskrit literature** was produced
- Development of science and fine arts
- Rulers being scholars – extended patronage to many poets
- Contacts with foreigners – broadened Indian Outlook

- **Result** – vast production of literature poetry, dramas, kavyas, puranas, philosophical treatises, scientific works

6.1.1 Sanskrit language and literature

- The growing influence of Brahmanical religion gave an impetus to the **development of Sanskrit** which **displaced Prakrit** as the popular language
- Sanskrit – reached its zenith
- Kings were delighted in the company of scholars

- Samudragupta title >> "**Kaviraja**" for his excellent composition "I am hearing poems from sea"
- Harisena – author of "**Allahabad Prasasthi**" was a great poet "My friend Hari is in Allahabad"
- Chandragupta II was identified with legendary **Vikramaditya** of Ujjain "Chandra and Vikram are friends"
- Navaratnas or 9 gems of literature were in his court >> **Kalidasa** was the greatest as a poet and playwright Popular **Kavyas** – Raghuvamsa, Kumara Sambhava, Meghasandesa "Raghu and Kumar are writing poems on Meghana's smile"
- Popular **dramas** – Sakuntalam, Malavikagnimitram "Sakuntala and Malavika are famous drama artists"
- **Sakuntalam** – considered as one of the 100 best books of the world >> translated into many Indian and foreign languages
- Kalidasa descriptions and similes were famous – "Indian Shakespeare"
- Other Imp Scholars **Sudraka** – Author of "Mrichchakatika" Sudras cultivated Mirchi crop
- **Visakhadutta** – Author of "Mudrarakshasam", "Devichandraguptam" Devi's mudra is in Visakhapatnam
- **Subandhu** – Author of "Vasavadutta" Vasu is my relative
- **Virasenabha Veera** adorned the court of Chandragupta II was great grammarian and poet
- **Amarasimha** composed a lexicon "Amarako-sha"
- **Vishnusharma** – "Panchatantra" house of moral stories **Vishnu gave a punch to me**
- Dharmasastras – codified and compiled
- Puranas – glorify either Vishnu or Siva
- Commentaries on philosophical works – Sankya, Yoga and Nyaya
- Sabara wrote his commentaries on "**Mimamsa**"
- Neglected the **Upanishadic philosophy**
- Buddhist scholars produced vast Philosophical works
- Creative thinkers – Asanga, Vasubandhu, Dignaga, Buddhapalita, Bhavaviveka
- **Dignaga** – father of Indian Logic
- Philosophy of these scholars influenced the neighbouring areas and were compared with Greek philosophers **Plato and Aristotle**
- **Buddhist university** at Nalanda @ 5th century BC earliest structure made out of brick
- The period is particularly memorable for the compilation of Amarakosha by Amarsimha, who was a luminary in the court of Chandragupta II

Dramas

- Vikramavarshiya – Kalidasa
- Malavikagnimitra – Kalidasa
- Abhigyan – Shakuntalam
- Mrichchakatika – Sudaraka
- Swapnavasavadatta – Bhasa
- Charudatta – Bhasa
- Pratinayaugandharayana – bhasa
- Mudrarakshasa – Visakhadutta
- Devichandraguptam – Visakhadutta

Eulogy

- Prayag – Prassti Harisena

Philosophy

- Sankhyakarika – Ishwar Krishna
- Padartha – Acharya
- Dharmasangraha – Prashastipada
- Vyasa Bhasya – Acharya Vyasa
- Nyaya Bhasya – Vatsyayana

Grammar

- Amarakosa – Amarsimha
- Chandrayakarana – Chandragomin
- Kavyadarshan – Dandin

Narrative Story

- Panchatantra and Hitopadesha – Vishnusharma

Mathematics & Astronomy

- Aryabhatta – Aryabhutta**
- Brihatsamhitha – Varahamihira**
- Panchasidhanthika – Varahimihira**
- Suryasidhantha – Brahmagupta**

Miscellaneous Works

- Nitisara – kamandaka
- Kamasutra – Vatsyayana
- Kavyalankara – Bhamah

Imp Literary Works

- Ramayana – Valmiki
- Mahabharatha – Vedavyasa
- Raghuvansa – kalidasa
- Ritusamhara – kalidasa
- Meghaduta – kalidasa
- Ravanabadha – Batsabhatti
- Kavyadarshana – Dandin
- Dasakumarcharitha – Dandin
- Kiratarjuniyam – bharavi
- Nitishataka - Bhartrihari

- Anatomy and Medicine also encouraged
- Vagbhata – “Astangasara Sangraha” treatise on Indian Medicine
- Susrutha – “susrutha samhitha” imp book on medicine

Physics

- They conceived of the universe as composed of **Panchabutas** – water, earth, land, fire and ether-each a medium of sense perception. They knew the existence of atoms and molecules even before the Greeks. **Vaisesika school** elaborated the atomic theory
- Brahmagupta anticipated Newton** by declaring that “All things fall to Earth by law of nature”, for it is the nature of the Earth attract and keep things

Mathematics

- 3 distinct contributions** – notation system, decimal system, zero usage
- Indian notation sysstem > adopted by **Arabs** numerals – Arabic >> found in **Ashokan Inscriptions**
- Indians **1st to use decimal system** – Aryabhatta was acquainted with it
- Zero** Discovered by Indians in 2nd century >> Alberuni says that it was Brahmagupta who gave to Mathematics
- Knowledge of **Geometry** > Sulvasutras
- Aryabhatta (Surya Siddhantha) formulated Area of Triangle >>**origin of Trigonometry**

Astronomy

- Jyotisha Vedanga** – earliest source >> contains rules for calculating the position of new and full moon amongst 27 nakshiras
- Aryabhatta** – explained the true cause of solar and lunar **eclipses**, stated the **sun** is Stationary and earth rotates around the sun; gave the val-

6.1.2 Development of Scientific Knowledge

- Many branches of science were studied and developed
- Famous personalities >> Mathematics and Astronomy – Aryabhatta, Brahmagupta, Varahamihira
- Aryabhatta – scientifically explained the **lunar and solar eclipses** and gave a correct ratio of the diameter to the circumference of the sun and earth
- Varahamihira – “Brihatsamhitha” **encyclopedia** of ancient Indian learning

ue of **Pl;earth** is spherical in shape in his book "**Aryabhattiya**"

- Varahamihira in his book "**Brihat Samhitha**" stated that moon rotates round the earth and the earth rotates around the sun



Chemistry

- Great development in **Metallurgy** with large scale production of various metals like gold, silver, iron, brass and other alloys
- Post Mauryan **steel products** were exported to the west
- Finest Examples** – Copper statue of Buddha @ Sultanganj, Iron Pillar of Mehrauli @ Delhi

Grammar and Linguistics

- Every vedic prayer and every mantra should be recited with meticulous correctness, this led to the production of sanskrit grammar as in Astadhyayi of Panini in 400 BC and Mahabhasya of Patanjali in 2nd century BC

6.1.3 Art and Architecture

- Music, dance, painting, architecture and sculpture attained high point of achievement
- Samudragupta** – great musician one of his coins depicted as seated on a couch playing on the vina
- Construction of large and small **temples** in praise of Gods and Goddesses
- Many temples were destroyed by foreign invaders
- Few examples** of architectural glories –
- Dasavathara temple at Deogarh
- Vishnu temple at Tigawa in Jabalpur
- Siva temple at Bhumara
- Brick temple at Bhitargaon, Bhitari, Deogarh
- Buddhist shrines at Sanchi and Sarnath

- Best products of Indian Art** – stone and bronze images of divinities both Buddhist and Brahmanical were recovered in various places >> display charm, dignity and spiritual expression
- 2 metre high **bronze image of Buddha** was recovered from Sultanganj near Bhagalpur
- 80 ft high **copper image of Buddha** @ Nalanda



- Iron pillar of Delhi** – not gathered any rust during the subsequent centuries



- 2 imp styles in temple architecture – **Nagara and Dravida**
- Imp stupas** – Mirpur Khas, Dhamekh
- Of the **tall stupa of Sarnath**, now little more than the inner core remains – once most imposing structure of beautifully patterned brick-work with a high cylindrical upper dome rising from a lower hemispherical one and with large images of Buddha set in gable ends at the cardinal points



- Rock cut architecture 2 conventional types – Chaitya and Vihara mostly found at Ajanta, Ellora and Bagh
- Most characteristic feature of chaitya – emphasis on the colossal image of Buddha seated between two standing attendants



- Vihara was planned in the form of rows of cells round a central court **Most viharas** @ Ajantha
- While retaining the essential features of the past, these caves are remarkable for the variety and beauty of the **pillars** as well as the **fresco paintings** with which the walls and ceilings were decorated



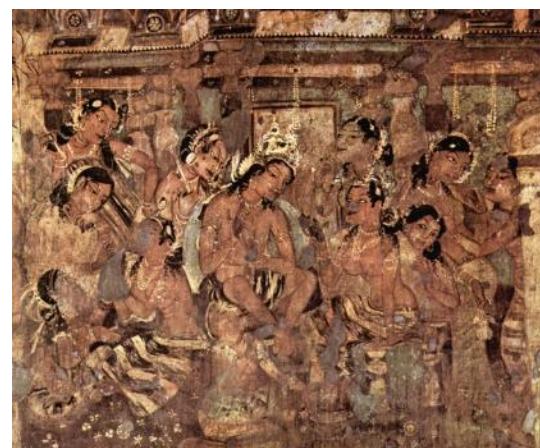
- Acc. to Fahien there was an over 25 metre high **image of the Buddha made of copper**, but it is not traceable now

6.1.4 Painting

- In the art Painting, the Gupta Age attained a high degree of proficiency
- The **specimens of Gupta paintings** are preserved in the Ajantha caves and the Bagh caves



- Ajantha caves adorned with **best fresco paintings** were constructed b/n 1st and 7th centuries
- The **subjects** of these paintings are **3 fold** decoration, portraiture and narration
- **Decorative designs** include infinite variety of animals, trees and flowers
- Of the **portraits the central figures** are those of the various Buddha's and Bodhisattvas. The narrative scenes mostly portray **jataka stories**



- The **murals of Ajanta** vividly portray a panorama the whole human and natural drama – the princes in their palaces, ladies in their harems, coolies carrying burdens over their shoulders, beggars, peasants and ascetics, the flowering trees, beasts and birds.
- The **paintings at Bagh** epitomize the Ajanta school
- Bagh caves had the **folk culture** as the basic theme
- The **chief characteristics of Gupta Art** are refinement, simplicity of expression and religious virtuosity
- Painting on the walls and ceilings of the Ajanta caves** depict the various events in the life of Buddha, including his past lives described in Jataka stories
- Brilliant execution of colours and designs exposed the masterly skills of the painters and acclaimed world admiration
- Best examples** – “The Dying princess”, “The mother and child”

6.1.5 Coins

- Not only exposed the wealth of the country but also expressed the **beautiful skills** of the engravers
- The ideas, elegance of the design and the assimilation of alien models with natural tradition made the coins as the **finest examples of Indian art**
- Guptas issued a large number of coins
- Each coin contains the **portrait of the king** concerned on one side and the figure of **Lakshmi** or **Durga** or **Saraswathi** on the other side

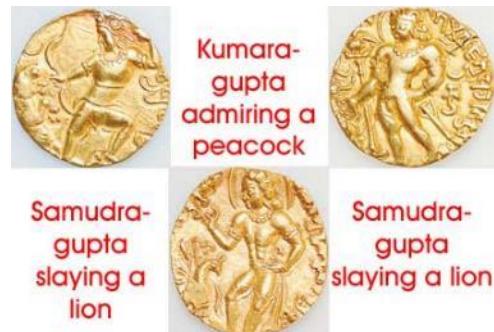


- Chandragupta I** – Kumari devi type



Coins issued by Chandragupta I

- Samudragupta** – Dhanurdhari – Archer, Garud, Axe, Ashvamedha, Vyagnrahanam (Tiger killing type), Veena Vadan (Playing flute)



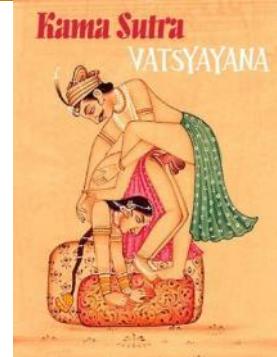
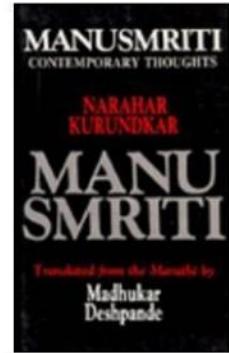
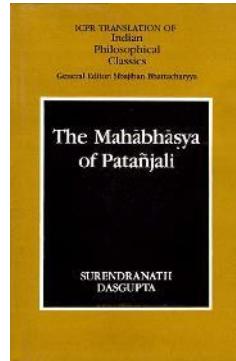
- Chandragupta II** – Ashvarohi, Chhatradari, Chakra – Vikram type



- Kumaragupta** – Gajrohi, Kadghadhari, Sindh-nihantha, Khang-nihantha (rhinoceros slayer), Kartikeya and Apratighmudra type



- **Skandgupta** – Archer, Standard, Lion slayer, Swordsman, Horseman



6.2 Cultural Contributions of Sungas

- Glorious Era in the annals of Indian History
- Rulers saved the country from foreign invasions
- Resisted foreign attacks and thus liberty and unity of the country could be safe in their hands
- Greatest contribution is in the domain of culture
- Every aspect of culture – religion, art and literature flourished

6.2.1 Religion

- Revived Brahmanism in place of Buddhism
- Sunga rule was the result of Brahmanic revolt against the weak and Buddhist monarchy of the Mauryas
- Pushyamitra – staunch follower of Brahmin religion
- Performed two "Ashvamedha Yajnas" >> re-established Brahmins religion
- Change in the religious faith of the people
- People started worshipping Karthikeya – The God of War
- Ideals of Brahmanism were contained in "Manusmrithi"
- Pushyamitra – Hindu >> contributed for the development of Hinduism
- Beginning of revival of Hinduism reached its extreme limits under Gupta Dynasty

6.2.2 Literature

- Sufficient progress in the field of literature
- Rulers were able patrons of literature and learning
- Patanjali – "Mahabhashya" provided fresh stimulus to study of Sanskrit literature
- "Manusmrithi" - Sumathi Bhargava ->> some portions of Ramayana and Mahabharatha - composed during this period
- Vatsayana – "Kamasutra" > imp literary achievement



6.2.3 Progress of Art

- Remarkable progress in the field of Art

- Every aspect of art – architecture, sculpture, painting etc. flourished
- Railing with the height of 2.13 mts was constructed round the stupa
- 4 beautiful gates to the wall was constructed
- The beauty of **Bharut** was enhance due to wall and gates

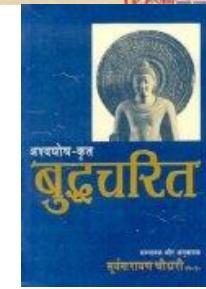


- Stupa of Sanchi was also enlarged by **Sunga rulers**
- Ashoka built **Sanchi stupa** – sungas increased height of this stupa to 16.5 mts and diameter to 36 mts
- **Stone** was used in place of bricks and wood
- Art of painting was also in advanced stage
- Picture of trees, birds and animals painted on the gateways of the stupas prove that the **artists** not only loved the living creatures but also had love and regard for the entire humanity and nature
- **Art of Sunga period** was different from that of the Mauryan period
- Firstly, **wood and bricks** were used in the construction of buildings and stupas during Mauryan period but these were replaced by stone during the reign of Sungas
- Secondly, **Mauryan art** was dominated by religious zeal and the Mauryan rulers gave patronage to it, while the art of Sunga period was free of Sectarianism

6.3 Cultural Contributions of Kushans

6.3.1 Progress of Literature

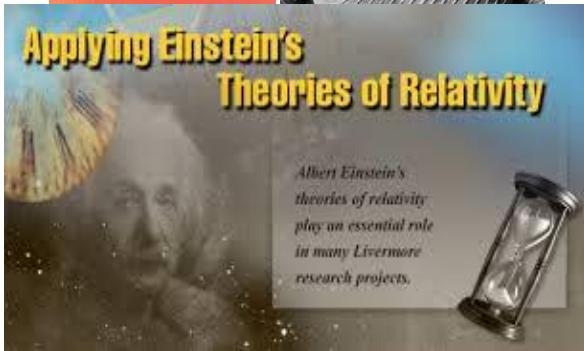
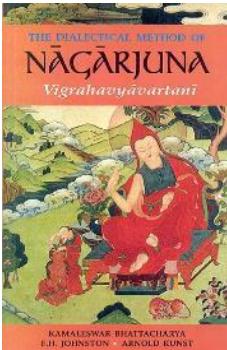
- Great **patrons of learning** and literature
- Many scholars of **Sanskrit language** were patronized
- Kushans – foreigners >> made sanskrit as **state language**
- Created congenial atmosphere of royal patronage for the production of **Sanskrit literature**
- **Inscription** also written in Sanskrit
- **Ashvagosha** Pioneer of literary awakening– greatest scholar of time of Kanishka >> well versed in philosophy, music, literature, religion and debate owing to his versatile abilities 4 th Buddhist council was held in Kashmir during the reign of Kanishka
- **Books** of Ashvagosha – Buddhacharita, Saundaranand, Sariputra Prakarana, Vajrasuchi
- **Buddhacharita** – imp poetic composition of Buddhism



Nagarjuna

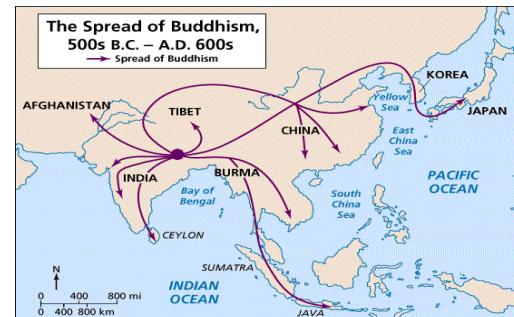
- Great scholar and philosopher
- Known as the best exponent of “**Mahayanism**” or new theory of Buddhism

- Book – “**Prajna Parmita Sutra**” >> unique book on philosophy and science
- Explained “**Theory of relativity**” called as “Indian Einstein”



6.3.2 Religion

- Followed the **policy of religious toleration**
- People attained **religious freedom**
- **Embrace any religion** according to their own will
- Kanishka embraced Buddhism > gave royal patronage to “**Mahayana Buddhism**”
- Never compelled anybody to follow any particular sect
- **Most important event** – Birth of Mahayanism >> Remarkable change in the fundamental principles of Buddhism
- People made **statues of Buddha** and worshipped him as God
- Buddhism spread to **foreign countries** – China, Tibet, Japan, Central Asia
- **Kushan period** – Era of religious awakening
- Remarkable progress in the **domain of religion**



Vasumitra

- Vasumitra – Buddhist theologian
- Kanishka convened the **4th buddhist council** under the presidency of Vasumitra
- Compiled “**Mahavibhosa Shastra**” – valuable book on Buddhist philosophy



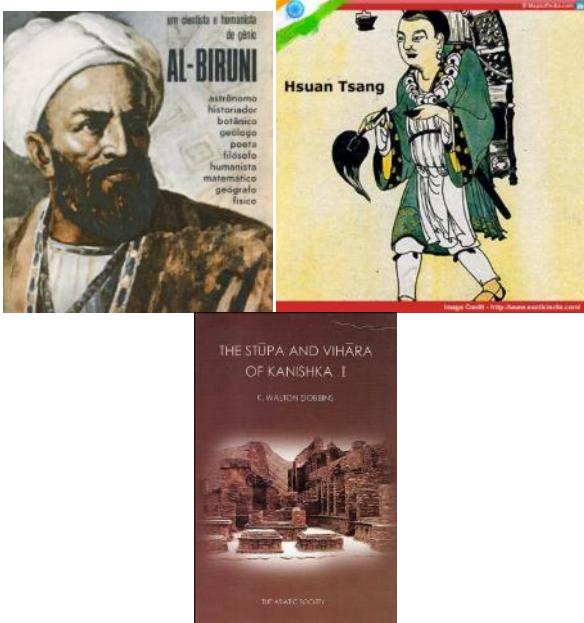
Charak

- Charak – reputed royal physician in the court of Kanishka
- Celebrated author of **Ayurvedic science**
- Book – “**Charak samhitha**” unique work on Ayurvedic science

6.3.3 Development of Art

- Great patrons of Art
- **Kanishka** – keen interest in the art of architecture
- Laid foundations of the towns – **Purushpur, Kanishkapur**

- Beautiful buildings and viharas
- **Alberuni** – very much influenced to see the vihara
- Stupas and Viharas were built by Kushan rulers in a large number >> supported by **Hieun Tsang**



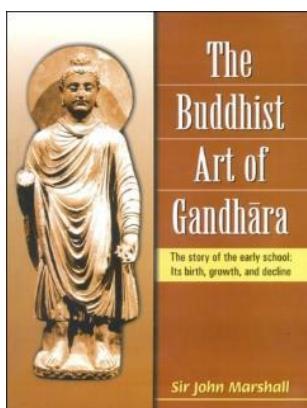
6.3.4 Other Contributions

- The **great tower at Peshawar** 400 ft high was chiefly made of wood and constructed under the supervision of a Greek engineer Agesilaos
- Kanishka built a tower near **Taxila**
- **Images of Bodhisattvas** began to be erected in Gandhara style
- At **Mathura**, we have a headless image of Kanishka in which he is represented in the uniform of a warrior



The Gandhara School of Sculpture

- Most significant feature of Kushan period
- Main centre of Art – territory of Gandhara NW frontier >> called as Gandhara school of art
- Mahayanism>> responsible for the growth of this art
- Main theme of Gandhara Art – Mahayanism
- Gandhara art – lively commentary on the life and deeds of Lord Buddha



6.4 Cultural Contributions of Rajputs

6.4.1 Religious Conditions

- Rajputs >>**warrior class**>> no respect for Buddhism and Jainism.



- Jainism and Buddhism **declined** during the period.
- Hinduism - very popular >> Rajputs **accepted Hinduism** as their religion.
- Provided assistance for the **construction of temples**.



- **Popular Gods** Shiva and Vishnu >> worshipped by them.
- **Respect for religious and holy books** like the Vedas, the Ramayana, the Mahabharata.
- Celebrated the **Hindu festivals** and paid their tributes to the holy places of Hindu pilgrimage.

Buddhism

- After achieving its Zenith during the Rajput period **Buddhism** began to decline.
- The **Buddhist monks** by that time had lost their purity and chastity.
- The **centers of Buddhism** had become the centres of corruption and Luxury.
- The principle of **non-violence** was not suitable to the mental setup of the Rajputs.
- They always remained preoccupied with **fighting**.

- **Hunting** was their most favorite amusement and they did not relish the philosophy of non - violence

Jain Religion

- Jain religion could not attain popularity in India, but it was a **prominent religion** in ancient India, Pratihara king **Bhoja** patronized it and constructed temple of **Santinath**



- Some Jain temples are found in **Abu and Khajuraho**.
- Jain religion could not hold pride of place during the Rajput period as **non- violence** was the backbone of its doctrine.
- **Declined** during the Rajput period

Shaiva Religion

- **Hinduism** had a smooth progress during this period and **saivism** held a very honorable and respectable position .
- Most of the Rajputs being fighters and warriors, were the devotees of **Lord Shiva** as he is supposed to be **god of Shakti**

Vaishnavism Religion

- Besides Shiva, Vishnu was also a prominent God in the Rajput period.
- Many kings and their subjects worshipped him.
- The Rajput kings built various **temples in honour of God Vishnu**.
- He was praised and honored in **Various forms**.

- People worshipped according to their choice and belief.

Shakti Worship

- Rajputs were warriors, they believed in the worship of Shakti.
- There are various forms of Shakti worship like Durga.
- All religions were given full liberty and people were free to adopt any religion of their choice



6.4.2 Art and Architecture

- The Rajputs were not only warriors and commanders, but also had a great love for their culture and its development.
- Patronized art and literature.
- All arts made good progress during this period.
- The Rajput kings were great builders. They constructed various buildings, mansions, tanks, canals and temples.
- The art of fort building was very popular, and the forts like Ranthambhor, Chittor and Gwalior were constructed.



- The Rajput constructed several temples to worship various Gods and Goddesses.
- Though most of these temples were destroyed by the Muslim invaders, yet the remaining ones testify to their love of architecture.
- Jain temples at Mount Abu are also significant. White marble has been used in the construction of the temple of Mount Abu and temples Taj-pala.

- Jagannath temple of Puri and Surya temple of Konark are also fine specimens of Rajput architecture



6.4.3 Sculpture

- Besides architecture, sculpture also flourished during the Rajput period.
- In the reign of the Palas of Bengal the statues were built of black stone. The subjects of these statues were the gods and goddesses.



Medieval Bengal during Pala Times

- Some of the statues were built of metal.
- The images of Gods were sculpted proportionately.
- The temple of Konark has some fine **statues of horses**



6.4.4 Cave Art

- During the Rajput times some finest examples of cave arts are found.
- The Mandapas and Raths of the **Pallava art** are examples of cave art.
- Some of the **caves of Ellora and Elephant** belong to Rajput era.



6.4.5 Painting

- Painting also flourished during the Rajput times.
- The **walls of the temples and caves** were painted nicely.
- Besides wall paintings **on books and on paper** were also made

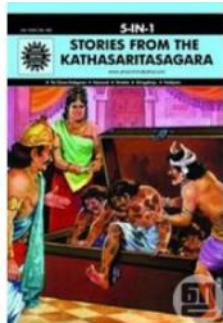
6.4.6 Literature and Education

- Educational system - **caste based**.
- **Brahmins** - separate educational centers.
- laid great emphasis on education - no change in the mode of education- based on the ancient Indian education system.
- The Brahmins learnt **Sanskrit and theological education**.
- For **non-Brahmins** professional education for artisan was given by the required guilds.
- For each temple, a **school** was attached in the villages.
- The **Saiva and Vaishnava maths** were also centers of education.
- During the Rajput rule **Universities of Nalanda, Vikramshila, Kashi, Ujjain and Kanchi** were coming into prominence day by day and students thronged these Universities from far and wide for admission.
- But the **Nalanda University** was destroyed by the Turks.



- Due to this **Buddhist education** almost came to an end in India.
- **Scientific and technological education** was almost non-existent.
- The brave and warrior Rajputs were **lovers of art and literature**.
- The Rajputs kings were not only patrons of men of letters but they themselves were great **poets and writers**.
- However, most of the **literary works** of this periods were not original and were commentaries on earlier works.
- Usually, **themes from the Puranas and the epics** were adopted by the scholars of this period.

- Kalhana's **Rajatarangini** was essentially the greatest historical work of this period. It deals with the history of the Rajputs.
- Bilhana wrote '**Vikramarka- Charita**' is a biography of Chalukya king Vikramaditya VI.
- Somadeva's **Kathasaritsagara** written in poetic form, in the 11th century was a very popular work. It is considered an encyclopedia of social life.
- **Hitopadesha** of Narayana Pandit belongs to this period
- **Jayaditya** wrote a commentary on the **Mahabhashya** of Patanjali.
- **Sharangadeva** wrote a book on music known as **Sangit – Ratnakar**
- Vernacular literature also grew and developed during the Rajput period, Hindi, Gujarati Marathi and Bengali also forged ahead.



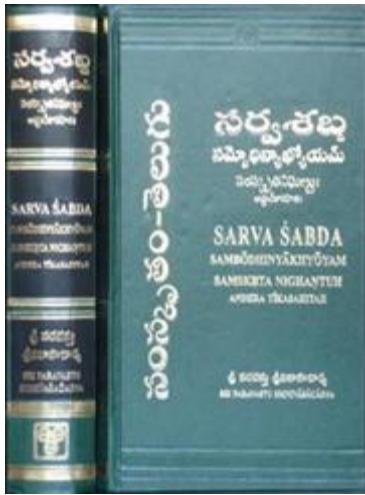
7. Cultural Contributions of South Indian Dynasties

7.1 Cultural Contributions of Kakatiyas



7.1.1 Literary Contribution of Kakatiyas

- The Kakatiyas were great patrons of learning.
- Under their patronage both **Sanskrit** and **Telugu literatures** were enriched.



శ్రీయుగినిస్తిశస్తాపదక్తిశవ్రేష్టిశాహిష్మాలాశగ్ర
సస్యశక్తిపదశరీరిశుర్పచైకయామయాదిప్రమాణమాధ్యమంపదశశ్వత్తు
కేశ్వరిశుక్మాత్మి నృణ్ణిశ్చిత్వాస్మాప్రాప్తిశాఖామంపదశశ్వత్తు
ప్రప్రసాప్తమిశ్చాయుషుపుష్టిశ్చిత్విస్తి:

అప్రమ 288-ఏ.

విఘ్నకుండి లపదపర్మ కానము (క్రి. శ. 6వ శతాబ్దము)

1. శ్రీయుగినిస్తిశస్తాపదక్తిశవ్రేష్టిశాహిష్మాలాశగ్ర
2. సమస్త ప్రమాణమాధ్యమంపదశశ్వత్తు
3. శ్రీయుగినిస్తిశస్తాపదక్తిశవ్రేష్టిశాహిష్మాలాశగ్ర
4. మాధ్యమంపదశశ్వత్తు

- Sanskrit occupied the first place in the educational system of the Andhra country.
- Most of the kakatiya inscriptions were composed in **Kavya Style**
- Sanskrit is the court language
- **Parataparudra Yasobhusharam** of Vidyanatha was an important Alankara sastra.

Telugu

- Telugu literature appears to have suffered an **eclipse** for nearly a century (AD 1060 -1160) after Nannaya Bhatta



- **Inscriptions in Telugu verse**, though mostly anonymous compositions demand particular attention on account of both of their literary merit and of their linguistic, grammatical and prosodic peculiarities.



- The work had remained incomplete from the time of its composition until it was taken up and finished by Tikkana somayaji.
- The **Andhra Mahabharata** is indeed a great masterpiece of Telugu literature.

- Like the two great national epics the Ramayana and the Mahabharata the Puranas also attracted the attention of the **poets of the Kakatiya age**.
- During the reign of Prataparudra Marana produced ***Markandeya puranam***
- The **Telugu Kavya** perhaps made its appearance about the beginning of this period.
- Ketana translated ***Dasa Kumaracharitra*** into Telugu, he was the desciple of Tikkana. Marna wrote J *Markandayapurana*
- The writing of Satakas were started during this period
- The **prominent Satakas** were
- *Sarveswara Satakam* of Annamayya
- *Vrishadhi Satakam* of Palkurki Somanath
- *Krishna Satakam* by Tikkana
- *Somanath Satakam* by Baddena were important

7.1.2 Artistic Excellence

- Kakatiyas were **great builders**. They built number of forts.
- The chief among them were Warangal, Raichur, Rachakonda, Devarakonda etc.



- Dance, music and paintings also received patronage.
- **Music and dancing** were in Kakatiyas times can be seen from the sculptural representation of musicians and dances in some of the shrines of the age, especially the **Ramappa temple** at Warangal.



- Palkurikisoma enumerates various instruments of music in his ***Panditaradhya charita*** as well as ragas which were in vogue among the musicians of the day.
- Jayarna's ***Nritharatnavali***, a treatise on dancing has fortunately survived the ravages of time. It was one of the best works on nritya.

7.2 Cultural Contributions of Hoyasalas

7.2.1 Literature – Sanskrit

- Most of the **copper plate inscriptions** issued by the kings of the ruling dynasties from the Ganas and the Kadambass down to the Hoyasalas were written in Sanskrit prose and poetic style.



- It is noteworthy for the rich crop of Sanskrit literary works, **secular as well as religious**.
- Pertaining to the first category there flourished a family of scholar - authors, holding the distinguished title ***Vidya - Chakravarli***.
- A large number of **literary inscriptions** and poetic epigraphs were written during the Hoyasala rule. They covered on the various aspects of political conditions, religious facts and social life of the times.



7.2.2 Music and Dance

- Music, dance and dramatic demonstration influenced the **noble aspiration and high pursuits** among the royal and aristocratic families, without barring similar activities of the other social groups.

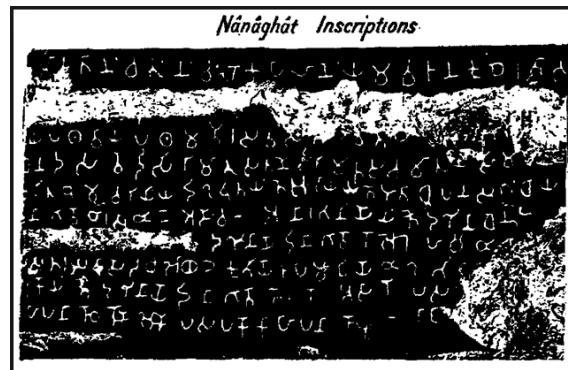
7.2.3 Architecture

- In architecture also the Hoyasalas ingeniously adopted the **Chalukya traditions**.
- The Hoyasala architecture is a spontaneous outgrowth and natural **style of the Chalukya architecture**.

- It is said that the Hoyasala artist applied the technique of the **ivory worker or the Goldsmith** to accomplish his highly finished decorative skill. .
- Throughout the Hoyasala regime the **temple building activity** was going on in considerable proportion.
- This pursuit attained its zenith in the forty seven years reign period of **Ballala II** on a rough estimate about ninety temples exist in more or less preserved state to the present day.
- Among them the Channakesava of Belur, Hoyasalesvara of Halebidu and Kesava of Somanathapur are the **masterpieces** of Hoyasala art.



- The **principal constituents** of a Hoyasala temple in general are the Irabhagricha attached vestibule and connecting pillared halls.



- The **Gadhasaptasati** refers to the temples of Amba Ganapathi, etc gods. However the available information shows the predominance of Buddhism during the period. The Kings were tolerant towards Buddhism and made liberal donations .

- These magnificent and marvelous achievements in art and architecture for which any nation can feel truly proud and *elated* are replete with **historical and cultural import**.

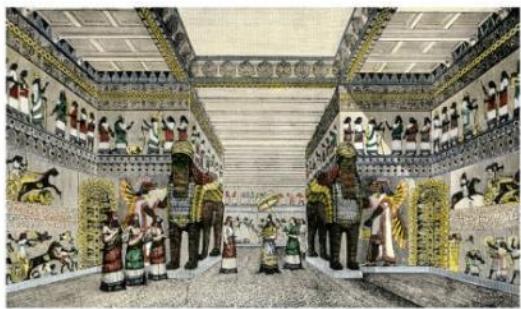
7.3 Cultural Contributions of Satavahanas

7.3.1 Religion

- The Satavahana period was a hey day in the history of Buddhism.
- Though the kings were champions of Vedic religion, **Buddhism was popular** in the kingdom.
- There was harmony between the two religions.
- Satakarni I** performed numerous Vedic sacrifices.
- Gautamiputra Satakarni** was a believer in the Varna system.
- His titles '**Ekabrahmana**' (one and only brahmin) and '**Agamanilaya**' (stop house) reveal his interest in Vedic religion.
- The **Nanaghat inscription** mentions the names of Vasudeva, Samkarshana and other agamic gods besides the Vedic gods. Nuns – vasu, samkarsh



- Craftsmen, women, monks and nuns struggle for superiority with one another in making costly donations to **Buddhist church**.
- These donations include among **other things**, rock cut Chaityas and Viharas, bhojana mantapas, upathanasala (hall of reception)



- The last two are attached to Viharas; The **Monuments** at Karle, Nasik, Bhaja, Bedsa, Kanheri on the west and Bhattiprolu, Amaravathi and Nagarjunakonda on the east belong to the Satavahana period
- These monuments show the **prevalence of Chaitya cult** in the south. In this cult the Buddhists worship the, Bodhitree, Dharmachakra and the foot prints of the Buddha.



- There were **two schools of Buddhist Church**, - i.e Theravadin and Mahasanghika, which later on came to be known as Hinayana and Maha-yana schools respectively.
- Acharya Nagarjuna**, the prophet of Mahayana Buddhism received patronage from the Satavahana king Yagnasri. Acharya Yagna
- Amaravathi and Nagarjunakonda** became great centres of Buddhism and attracted Pilgrims from far off places like China, Gandhara, Kashmir and Ceylon.
- The Buddhists organized themselves into **groups** like Sihagothi, Sakasathigothi, Vandana gothi and Bodhagothi. Siha (sila) – sakasathi (saka ka sathimani) – vandanama - bodha
- There were **many teachers** among the Buddhists. In **western Deccan** Mahasthaviras, Sthaviras, Charakas and Tevijas walked the land enlightening the faith on the religion.
- In **Eastern Deccan** monks, nuns and laymen flocked to teachers versed in the Vinaya and Dhamma pitakas. Even nuns were teachers and had many female pupils under them.

7.3.2 Language and Literature

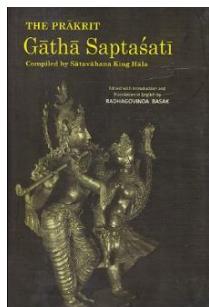
- Prakrit, Sanskrit and Desi (DSP)** were the languages prevalent in the Satavahana period.
- The Satavahanas patronized **Prakrit literature**. Their inscriptions were mostly written in Prakrit. They encouraged the language so that local people also followed it. The Kings were scholars themselves and patronized many scholars.
- Hala** the 17th king of the dynasty compiled the work Gadha Saptasati in Prakrit. He gathered around, himself a large number of Prakrit poets and was known as '**Kavi Vatsala**'. He encouraged Sanskrit studies also. **HALA - VATSALA**
- His minister Sarvavarma wrote a grammar in Sanskrit — **Katantra Vyakarana**. **Sarva - kutantra**
- Gunadhyā another famous writer wrote '**Brihat kadha**' in Paisachi language. The original Brihat-

kadha is lost and we find its stories retold in Kāthasaritsagara and other later works. **Prakrit, Sanskrit and Desi** flourished during the period. **Guna is wearing brinjal hat**

- **Desi** is considered as native language and might be parent of the South Indian languages like Telugu and Kannada. We find Desi terms in **Gadha Saptasati**.
- Due to the **revival of Brahmanism** in the later part of the Satavahana rule, Sanskrit became predominant language. The Mahayana Buddhists wrote all their Philosophical works in that language only.
- Acharaya Nagarjuna wrote his work '**Suhrullekha**' in Sanskrit. **Nagarjuna - Srilekha**

7.3.3 Art and Architecture

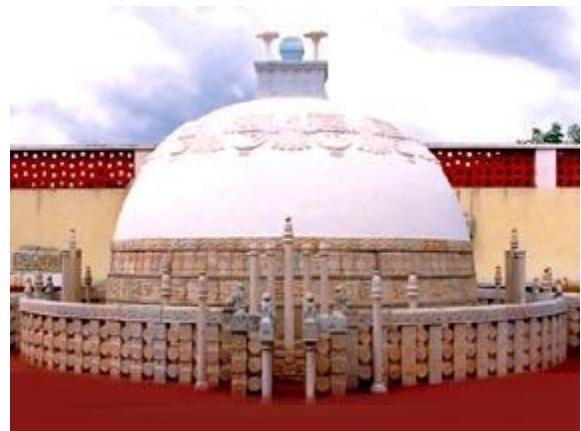
- The Satavahana period is famous for **building activity** especially the Buddhist constructions. Because **Buddhism** was the source of inspiration. So we find Stupas, Chaityas, Viharas and Sangharamas belonging to the period.
- **Gadhasaptasati** mentions temples of Amba and Ganapathi. We do not find any traces of these temples.



- The **Buddhist architecture** can be divided into two categories - Rock cut architecture of western Deccan and Brick built Structure of eastern Deccan.
- The **Rock cut group** contain a Chaitya and a Vihara or a number of Viharas.
- In the west Karle, Nasik, Bhaja, Mahad are famous for **rock cut Chaitya Grihas**.



- The **Karle Chaitya** is regarded as the most famous monument of the group.
- In the east at Chejrala and Nagarjunakonda we find **brick built Chaitya Grihas**.
- Among the Stupas the **Amaravathi Stupa** is the best example of brick built Stupas.



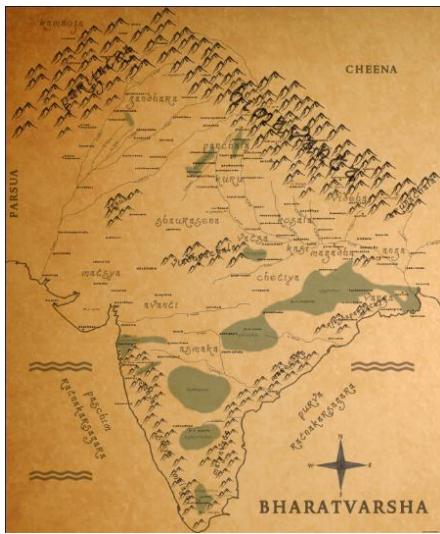
7.3.4 Expansion of Indian Culture

- The account of Ptolemy and the Periplus mentioned Indian settlements in the **Far East**.
- The **peace and progress** established by the rulers encouraged trade and colonial activities.
- There are **other reasons** also for the expansion. For example the Roman need for articles of luxury like spices, fragrant woods and resins, Sandals, camphor Benzoin etc.
- Another reason is the inner impulse of the **Aryan culture** to spread far and wide.

- The **south Indians** knew the golden Burma and Sumatra, silver Arakan and copper Champa.
- Many **Indian colonies** sprang up in these countries.
- Indian religion, Sanskrit language, customs and manners, the Vengi script, the Salivahana Saka traveled to these colonies.
- So **Indian culture** spread to South East Asian countries and Far East during the period.

7.4 Cultural Contributions of Pallavas

- Indians already established a few **colonies in South East Asian countries** and it was continued during the Pallava period.
- Pallavas - **new era** in the history of the **South India**.
- Under their rule **religion and culture** developed
>> Uttarapatha and Daskhinapatha welded together into **Bharatavarsha**.



- Brought **cultural unity** to the country.
- Administration, religion, literature, art and architecture **common features** for both the **north and the South**.
- Society reveals the process of **Aryanisation of the South**
- Economy transformation of agrarian into **industrial economy**.

- Already the process was started during the **Satavahana period** and the Pallavas encouraged it.

7.4.1 Cultural Contribution of the Pallavas

- **Pallava rule** witnessed the amalgamation of north Indian and south Indian cultures.
- Established **cultural unity** in the country.
- Developed religion and culture **common** for both the north and the south.
- Over a vast area for more than **five centuries**.
- Expanded **Indian culture** to far off places.
- Left an **impressive mark** on administration, society, religion, art and literature of the region



7.4.2 Religion

- Pallavan period was famous for **Bhakti cult**.



- The Saiva and Vaishnava saints the **nayanars and alwars** who dominate the religion of the south lived during the Pallava period.



- The **Aryanisation** of South India was completed during the period.
- Under them the south India experienced a great **religious transformation**.
- The Pallava rulers patronized both Vaishnavism and Saivism

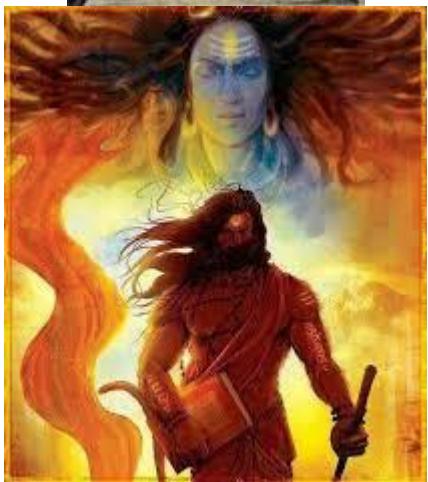
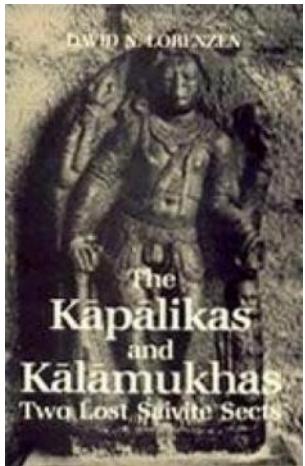
- Many of the Pallava kings were **devotees of the god Siva**.
- They had '**Vrishabhalanchana**' and depicted '**Khatvanga**' on their banner.





- The Bhakti literature - the Tevaram and the Tiruvachakam of the Nayanars

- Radical types of Saivism like Kalamukhas, Pasupathas were also prevalent during the period.



- The Saiva saints nayanars composed **devotional songs** in praise of Lord Siva.
- Appar, Sambandar and Sundarar belonged to the Pallava age
- Similarly the Vaishnava saints **Alwars** in praise of their personal god Vishnu composed **poems and songs**.
- So Bhakti cult indicates complete **devotion and surrender to a personal god** became popular during the Pallava period.

| 3. திருவாசூர் வெறிச் சூத்தர் கலைக்கலை | | |
|---------------------------------------|--------------------|-----------------------|
| 1 | மத்யார் மனி | 32 மத்யார் மனி |
| 2 | பாரதார் மனி | 33 பாரதார் மனி |
| 3 | விடையார் மனி | 34 விடையார் மனி |
| 4 | நிலாவார் மனி | 35 நிலாவார் மனி |
| 5 | உயிர்வார் மனி | 36 உயிர்வார் மனி |
| 6 | காட்சார் மனி | 37 காட்சார் மனி |
| 7 | காலாநாசார் மனி | 38 காலாநாசார் மனி |
| 8 | காலாநாகார் மனி | 39 காலாநாகார் மனி |
| 9 | காலாநாசார்சார் மனி | 40 காலாநாசார்சார் மனி |
| 10 | காலாநாகார்சார் மனி | 41 காலாநாகார்சார் மனி |
| | | 80 |
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SRI DESIKA PRABANDHAM

ஸ்ரீ தேவகீ ப்ரபந்தம்

DESIKA STOTRAM
(TEXT IN SANSKRIT, TAMIL & ENGLISH)

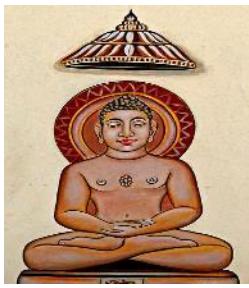
Recited by:
**Sri Navalpakkam R Ananthan &
Sri Hatteni R Narayanan**

Recorded and encoded by:
SriVangipuram R Venkat

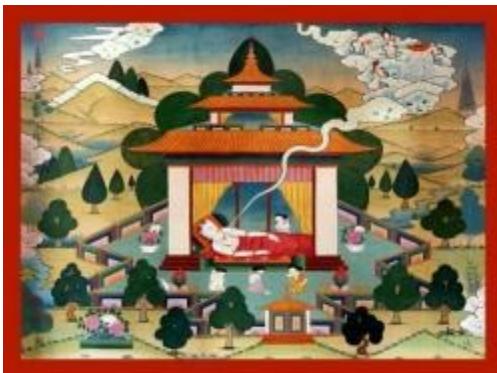
| Title | Vedic Stotras | Saints Stotras |
|-----------------|---------------|----------------|
| Garuda Mandala | 1 | |
| Thiruvan | 2 | |
| Arivettiyal | 3 | 4 |
| Arivettiyal | 3 | 5 |
| Arivettiyal | 3 | 6 |
| Vaikunda Utsava | 1 | 7 |
| Garupadi Sopana | 8 | 8 |
| Garupadi Sopana | 8 | 9 |
| Guru Deeksha | 10 | 10 |
| Kalyana Deeksha | 10 | 11 |
| Madhuvrita | 10 | 10 |
| Vinoda Deeksha | 10 | 11 |
| Uttama Deeksha | 10 | 11 |
| Thiruvadavai | 11 | 12 |
| Uttama Deeksha | 11 | 12 |
| Garupadi | 11 | 13 |
| Garupadi Sopana | 11 | 14 |
| Garupadi Sopana | 11 | 15 |
| Garupadi Sopana | 11 | 16 |
| Garupadi Sopana | 11 | 17 |
| Vaikunda Utsava | 12 | 18 |
| Uttama Deeksha | 12 | 19/20 |
| Garupadi Sopana | 12 | 21 |
| Garupadi Sopana | 12 | 22 |
| Parkurai Utsava | 21 | 23 |
| Garupadi Sopana | 21 | 24 |
| Garupadi Sopana | 21 | 25 |
| Garupadi Sopana | 21 | 26 |
| Garupadi Sopana | 21 | 27 |
| Garupadi Sopana | 21 | 28 |

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- and the **Prabandham** of the Alwars belong to the Pallava age.
- This literature fulfils the needs of **temple worship**. Therefore Bhakti cult made temple worship the prominent feature of religion.
- Jainism and Buddhism lost their ground slowly due to the **revival of Brahmanism**.
- Mahendravarma I** was originally a Jain. He came under the influence of **Saint Appar** and adopted Saivism.
- Yuan Chwang** the Chinese traveler refers to the existence of many Nigranthalas in Pallava kingdom



- Regarding Buddhism **Yuan Chwang** mentioned that "some hundred Sangharamas (viharas) and 1000 monks" were there in Kanchipuram.
- They **all study the teaching** of the "Sthavira school belonging to the Great vehicle".



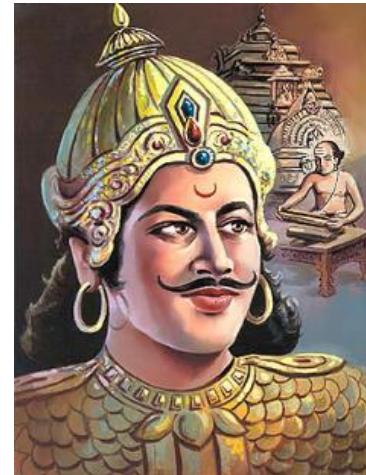
- He also mentioned that **Dharmapala** the well known Buddhist teacher hailed from Kanchipuram.
- We can understand from Yuan Chwang's account that Buddhism was not decadent in the Pallava kingdom, as some early Pallava princes **favoured the faith**.
- However due to the **vigorous preaching** of the Saiva and Vaishnava saints and lack of royal patronage caused the decline of both Jainism and Buddhism in the Pallavan age.

7.4.3 Literature

- During the Pallavan age **Sanskrit** enjoyed royal patronage.
- There was considerable literary activity.
- All the **Pallava inscriptions** except a few early ones are in Sanskrit.



- Even in Tamil inscriptions the **prasathi portions** were composed in Sanskrit.
- Their capital **Kanchipuram** became a famous seat of Vedic learning.
- Many **Ghatikas** (colleges) were established and enriched by the rulers.
- Temples** were the important centers of Sanskrit studies.
- Dignaga** a great Buddhist scholar and philosopher had his training in Kanchi.
- Mayuravarman** of the Kadamba family went to Kanchi for higher studies.



- Vatsyayana**, authour of Nyayabhashya was pandit of Kanchi.
- The **Brahmins** paid special attention to the study of Sanskrit.
- The works of **Kalidas, Bharavi and Varahamihira** were well known in the country.
- In the place of **Kurram** near Kanchi there lived 108 families that studied the four Vedas.

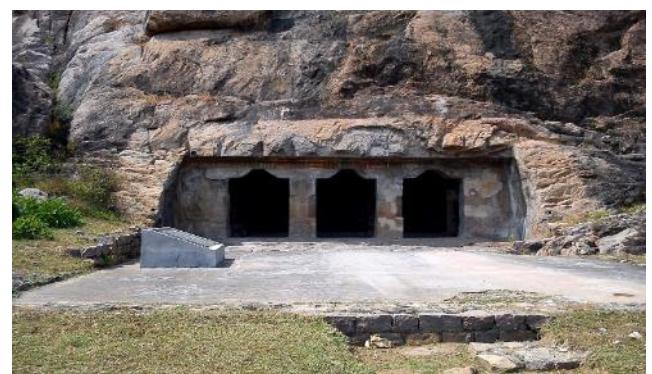
- Yuan Chwang saw hundreds of Buddhist scholars and monks in Kanchi
- Kings were great patrons of learning.
- Mahendravarma I was himself an author of repute. He wrote **Mattavilasaprahasanam**.
- Bharavi the author of Kiratarjuniya and Dandin the author of Dasakumaracharita, were associated with Pallava Court.
- Tamil literature was greatly enriched. The Saivaite and Vaishnavite saints composed vast literature.
- The Tevaram and the Tiruvachakam of the Saivaite saints and the Prabandham of the Vaishnavites belong to the Pallava age.
- The Kural of Tiruvalluvar — a treatise on individual and social ethics also belong to this period

7.4.4 Art and Architecture

- The history of architecture and sculpture in South India begins with the **Pallava temples**.
- From an early period they created an architecture of their own which was known as '**Pallava style of art**'. This style became the **basis for all the styles of the south**.
- We can divide the Pallava architecture into **two phases**.
- The **rock cut architecture** which includes Mandapas or rathas and the **structural architecture** which includes temples.



- Mahendravarma I introduced the construction of stone temples out of solid rocks. They are simple **pillared mandapas** with a cell. We can find them Mangsadampatti, Pallavaram, Mamandur, Vallam and Dalavanur.



- Narasimhavarma I is responsible for building monolithic rathas besides mandapas. The famous '**Seven pagodas**' at Mamallapuram a town built by Narasimhavarma are best examples



- Narasimhamvarma II built the Kailasanatha and Vaikunta Perumal temples at Kanchi and the Shore temple at Mahamallapuram



- The Pallava sculpture reveals an experienced craftsmanship.
- Among the sculptures the 'Descent of Ganges' or Arjuna's penance is excellent master piece.

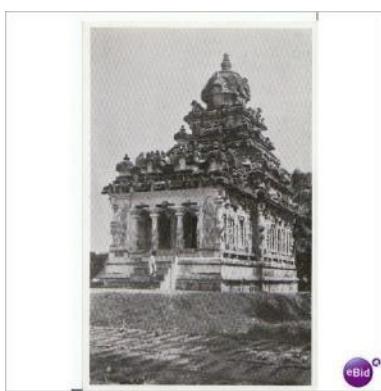


- The fresco paintings of the period are found in the Sittannavasal caves near Pudukkottai



7.4.5 Spread of Indian Culture

- The Kailasanatha temple is the wonderful example of Pallava structural art.
- Nandivarman constructed Muktesvara and Matangeswara temples at Kanchi. All the temples are huge with pyramidal towers.
- The Pallavas enjoyed hegemony over the South and their rule is significant for their contribution towards culture.
- Especially their art traditions set the standard in South India and largely influenced the styles in the South East Asian countries
- They maintained friendly contacts with those countries in Farther India, Malaya and Indonesia.
- Till the eighth century Pallava influence is predominant in Kambuja
- Saivism became the official cult.
- The most important aspect is Kambuja's architecture which bears the undoubted marks of Pallava tradition.



- Even in Champa also we find the influence of South India in many areas.
- So the Pallava art was transmitted beyond the seas to the countries of South East Asia like Indonesia

7.5 Cultural Contributions of Chalukyas

- Chalukyas held sway over extensive regions of the Deccan from the 6th to the 8th A.D. and again from the 10TH to 12TH century AD.



- There are several branches of Chalukya families.
- But the imperial Chalukyas of Badami or Vatapi are the earliest branch.
- The other important branches are the Eastern Chalukyas or Vengi Chalukyas established at Pishtapura or Pithapuram in the first half of the seventh century; the Chalukyas of Vemulawada who were the feudatories of the Rashtrakutas and the western Chalukyas of Kalyani who overthrew the Rashtrakutas in the second half of the tenth century.
- The Chalukyas were great champions of Vedic dharma. They performed sacrifices such as Asvamedha, Vajapeya etc.
- They patronized literature, art and architecture.
- Buddhism and Jainism lingered in their kingdom due to the policy of religious tolerance of the kings. Regional languages developed and vast literature was produced.

- There were other branches also like the Chalukyas of Nidadavolu, Anhilwada and Vemulawada.

7.5.1 Cultural Conditions

- The Chalukya period witnessed great changes in cultural aspects also.
- They followed a policy of religious toleration.
- During their period Brahmanism, Vedic dharma, art and architecture made great progress.
- Regional languages along with Sanskrit enriched during the period

7.5.2 Religion

- The Chalukyas were the followers of Brahmanical religion.
- They performed sacrifices and constructed temples in honour of Puranic deities
- Superb structures were erected at Vatapi and Pattadakal in honour of Brahma Vishnu and Siva.



- Many treatises on the sacrificial form of worship were composed.
- The Chalukyas showed the spirit of religious tolerance.
- Buddhism began to decline in the south.
- Jainism prospered in the Deccan . It became popular with certain communities of people.
- Vijayaditya I granted a village to a Jain teacher Nirvadva Udayadev .
- Vikramaditya II also patronized Jainism
- Ravikirthi the Jain author of Aihole inscription claims to have received the highest favour from Pulakesin II
- Radical Saivism became popular in the Vengi Kingdom.
- Radical Saivite sects like Kalamukhas and Pasupatas unsurped the erstwhile famous Buddhist centres.
- Kumarila and Sankara spread Smartha type of Hinduism in the kingdom Panchayathana - **Ganesha, Shiva, Shakti, Vishnu, and Surya.**



- The most important event in the religious history of this period is the Virasaiva revolution led by Basava, the Brahmin minister of Bijjala in Kalyani.
- Basava condemned caste system, vedas, upheld social quality.
- He recommended devotion to and worship of the linga.
- His followers were known as Lingayatas or Virasaivas.
- It was a militant movement marked by acts of bigotry and violence.



- Basava 's teachings made rapid progress in the south and the Deccan.

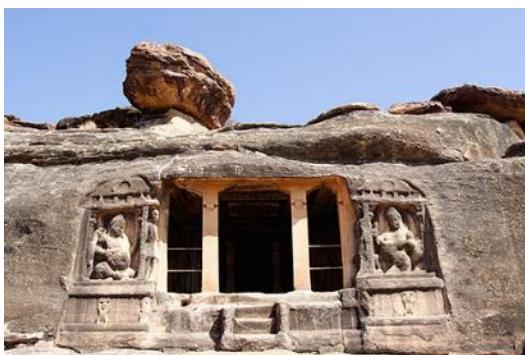
7.5.3 Language and Literature

- The Chalukyas were great patrons of literature. Many scholars flourished during the period .
- Vast literature was produced in regional languages .
- Ganga Durvinita, the father in-law of Pulakesin II composed Sabdavatara a work on Sanskrit grammar. The Jainendra Vyakarana (Author - Udayadeva) of Pujiyapada belonged to this age.
- Both Sanskrit and Kannada received the support during the Kalyani Chalukyan period
- Bilhana the author of Vikramankadevacharita , Poem – Chaurapanchasika and Vijnanesvara were in the court of Vikramaditya VI.
- Mitakshara written by Vijnanesvara is followed throughout India except in Bengal.
- Someswara III was a scholar. Manasollasa was written by him.
- His court poet Vidyamadhava wrote Parvathi-Rukminiya. The author of "Gadayuddha" was in the court of Talipa II. He was one of the famous trinity of the Kannada literature.
- The Kannada poets Durgasimha and Nagavarma were associated with Someswara II and Jagadekamalla II respectively.
- Virasaiva movement enriched Kannada literature and many lyrics known as "Vachanas " were composed in it
- The most memorable achievement of the Eastern Chalukyas was their encouragement given to Telugu literature.

- From the beginning of their rule they issued grants in Telugu
- The reign of **Rajarajanarendra** is an important landmark in the history of Telugu literature
- **Nannayabhatta** assisted by Narayanabhatta began the translation of Mahabharatam to Telugu
- Nannayya who adorned the court of Rajarajanarendra was known as **first great poet in Telugu**
- **Nanne Choda** was another great poet of this age
- He wrote **Kumara Sambhavam**
- **Pavuluri Mallanna** a contemporary of Nannayya translated Ganitha Sara Sangraha into Telugu Verse. He was honoured by Rajaraja narendra.
- **Gangaraju Durvinita** wrote famous book on Grammar – “**Shabavatara**”. Translated the book “**Brihatkatha**” written by Gunadhaya into Sanskrit
- **Somadeva Suri** wrote “**Vitivakyamrita**” about morality

7.5.4 Art and Architecture

- The Chalukyas evolved a special style known as '**Chalukyan style**'. All the three Chalukya families built huge and splendid temples.
- During the period **temple** occupied a special place in the life of the people
- The cave temples at Aihole, Elephanta, Satyavolu, Pattadakal, Alampur Mahanandi, Badami etc belonged to the **Vatapi Chalukyas**.



- Some of the famous **fresco paintings at Ajanta** also belonged to this age. We notice a painting depicting the reception given to a Persian Embassy by Pulakesin II



- **Aihole** had been rightly called “as the cradle of Indian temple architecture”.
- **Aihole inscription** of Pulakesin is written in Sanskrit language
- The **Chalukyas of Kalyani** built a large number of temples at Kukkanur, Lakkundi, Ittagi and Kuvattu.
- Numerous temples were built by the **Eastern Chalukyas**. Temples at Draksharama,
- Samalkoat, Biccavolu and Nidadavolu are monuments of the magnificence of the age.
- **Vijayaditya** II alone built 108 temples all over his kingdom .
- Both **Siva and Vishnu temples** were built by the kings.
- Chalukyas developed the Deccan or **Vesara style** in the building of structural temples. They perfected the **art of stone-building** i.e stones finely joined without mortar. It had 2 components – Vimana and Mandapa
- The deccan or Vesara style of temple **2 phases**
- **1st** at **Aihole and Badami** and then the second phase at **Pattadkal**

First Phase

- **Aihole (City of temples)**
- Lad Khan temple @ Aihole – flat roofed building



- 4 rock cut halls – 3 hinduism and 1 jainism



Second Phase

- Pattadkal – 10 temples of which 4 in northern style and 6 in southern style. Papanatha temple is built in northern style



- Hacimaligudi – similar to Durga temple but smaller than it
- Jain temples @ Meguti – shown progress in the execution of structural temples, but it is unfinished



- **Badami (Vatapi)**
- Melagitti Sivalaya – small but finely proportioned temple



- Virupaksha and Sangameshwar temple are built in Southern style



7.6 Cultural Contributions of Cholas

7.6.1 Art and architecture

- The Chola kings built many temples throughout their kingdoms.
- The temples of early Cholas are found in large number in the former **Pudukkottai region**.
- These Chola temples reveal the **gradual evolution** of the Chola art and architecture.
- The Chola kings **earlier** built **brick temples**. Later they built **stone temples**.
- The first Chola ruler **Vijayalaya Chola** built temple at Narthamalai. This is a **stone temple**. It is one of the finest examples of the early Chola temple architecture.



- Balasubramaniya temple of Kannanur in Pudukkottai region and Thirukkatalai temple were built during the period of **Aditya-I**.



- Nageswarar temple at Kumbakonam** is famous for sculptural work.



- King **Parantaka I** built Koranganatha temple at Srinivasanallur (Trichy District).
- Muvarkoil of Kodumbalur. They are **good examples** of the later Chola architecture and sculpture.



- Besides all these temples of the Chola period, the greatest landmark in the history of south Indian architecture is **Brihadiswarar temple at Tanjore**.
- This is also called as big temple. It has many architectural significance. It was built by **Rajaraja I**. This is the **largest and tallest temple** in Tamil nadu.

BRIHADISVARA TEMPLE, THANJAVUR

Tallest Temple Structure

Quick facts

- Period: 11th century CE
- Type of Structure: Temple
- Constructed by: Rajaraja Chola I
- Material Used: Granite

- Rajendra Chola** built a temple at **Gangai-Konda Cholapuram** which is also equally famous. King Rajendra Chola added credit to the Chola art and architecture.



- King **Kulothunga I** built a temple for Sun God at Kumbakonam. This temple is first of its kind in the south Indian architecture.



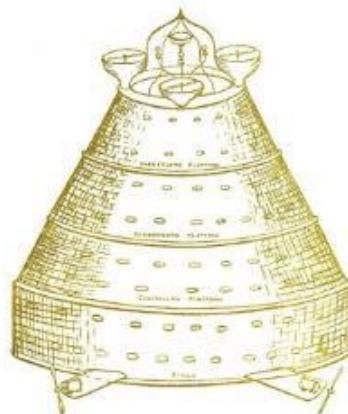
- Rajaraja II** built Airavatheeswarar temple at Dharasuram.



Special features of Chola architecture

- The Cholas followed the **Pallava style** of architecture.
- Sanctum** of the Chola temples are both **circular and square** in size.

RUKMA VIMANA



PROFILE

Drawn by:
V. E. ILLAPPAN,
Sangili.
2-12-1923.

Prepared under instruction of
Prof. S. MURARAJA SASTRY,
of Andhra, Bangalore.

- Inner side** of the external walls and the sanctum were beautified.
- On the **upper side** of the sanctum special **vimanas** are built.
- Dome shaped sikhara and kalasa were also there on the **top of Gopurams**.
- Chola temples are noted for the **sculptures and ornamental works**.
- Gopurams** of these temples were **meaningful**.
- Many temples are having **pillared mandapams** namely arthamandapa, mahamandapa and nandi mandpa. {MAN}
- Sculptures and inscriptions** are also fixed on the walls of these temples.

7.6.2 Sculpture

- Stone and metal** sculptures are found in plenty in Chola temples.
- They depict the **socio religious ideas** of the Chola period
- The **Nataraja sculpture** is world famous not only for its beauty but also for its spiritual meaning.



- Realism dominated sculpture of the Chola period.
- Scenes from Ramayanam Mahabharatam, Puranas and lives of the 63 Nayanmars are sculptured in narrative panels on the walls of temples.

- Vishnu idol is placed in Vaishnava temples.



- A spiritual calmness is depicted in sculptural representations of Alwars.



- The Cholas made use of sculptures to decorate the walls, pillars and roofs.



7.6.3 Portraits

- The Cholas excelled the Pallavas in the art of portrait making.
- The best specimens of portraits are found on the walls of Koranganatha temple and Nageswarasamy temple.

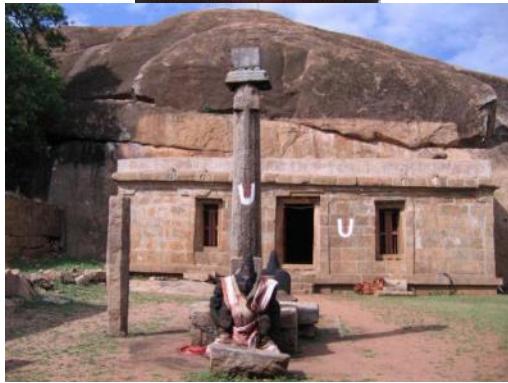
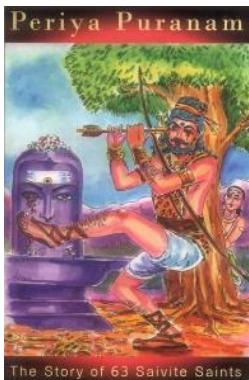


Black capped Kingfisher in Coringa Wildlife Sanctuary

- The portraits of **Cholamadevi** and **Kulothunga-III** are there in Kalahasti temple. They are good examples of Chola art of portrait making.

7.6.4 Paintings

- The art of paintings flourished, Figures were painted with **realism**.
- The proficiency of' the Chola painters are seen on their paintings.
- Paintings in Big temple are good examples.
- Scenes of Periyapuram** are beautifully depicted **Kailasanathar temple** at Kanchipuram, **Vishnu temple** at Malaiyadipatti contain fine specimen of the Chola paintings.



- Rajaraja-I** and **Rajendra** contributed more for the development of the art of painting during the Chola period.

7.6.5 Music

- During the Chola period the art of music was developed.
- Twenty three panks** were used in music.
- The seven music alphabets **sa, ri, ga, ma, pa, da, ni** were used.
- The **hymns of Alwars and Nayanars** were sung in every temple.
- Nambiandar nambi and Nathamuni** contributed much for the development of music.
- Several musicians were appointed in Brahadeeswarar temple.
- Drums, udukai, veena, flute were famous music instruments Sagadakkottigal formed a group of musicians.
- Musicians were honored by the kings.
- Temples and mutts** imparted training in vocal and instrumental music.

7.6.6 Dance

- The Chola kings patronized the art of dance.
- Bharatha natyam** and **kathakali** were two types of dances performed during the Chola period.



- Lord Siva was represented as the exponent of **Karanadance**.



- Natarajar temple** at Chidamparam and **Sarangapani** temple at Kumbakonam have dancing poses of Lord Nataraja.
- Rajaraja I appointed **400 dancing girls** in the big temple at Tanjore.
- There were **two dance directors** to coordinate these dancing girls.
- Dance dramas were also performed on stages at **festival times**.
- Chola kings made endowments to promote the art of dancing.

7.6.7 Drama

- The Cholas promoted the art of drama.
- Music and dance** were affiliated to drama.
- Many types of **theatres and stages** were there to perform dramas.
- Rajarajeswara natakam** and **Rajarajavijayam** were the dramas enacted during festival times.
- "Rajesh & Vijay (Common - Raja) are watching the drama"



- Drama actors received honors from the Chola kings.
- Koothu** is one type of drama. Koothus were also there.
- Inscriptions refer about Ariyakuthu, Chakki koothu and Santhi koothu. {AC Santhi}



- Chola literature** speaks about the cultural glory of the Cholas.
- Hundreds of temples built by the Chola kings. Particularly Brahadeeswarar (Big temple) temple at Tanjore and temple at Gangaikonda Cholapuram are **cultural monuments** of the Cholas.
- The glorious Chola culture created very big impact on Tamil society and imbued lot of **cultural values like bakthi** upon the Tamil society.

7.7 Cultural Contributions of Vijayanagara Empire

Habitations, Food and Dress

- The **capital city Hampi**, consisted of king's palace and a number of big and multi storeyed houses.
- Every foreign traveler refers to the city, and how it was well -protected by 7 fortified walls
- Middle class lived in flat - roofed houses** while the **lower classes in thatched houses**.

- **Rice, millets and grains** formed the articles of food.
- Kings took vegetarian, as well as the flesh of all animals, except that of cows and oxen.
- The kings spent large sums of money on their clothing.
- They wore silk cloths, worked with gold.
- Ordinary people wore dhoti and a shirt, and had small turban or cap.
- Though a majority walked bare- footed people used shoes.

7.7.2 Religion and Art

- Among the religions popular in the Vijayanagara period and patronized by the Rayas, Saivism and Vaishnavism are significant.
- No doubt, Jainism also had a number of followers; and at the capital city Hampi itself, there are a few Jain monuments.
- There is **only one instance of a conflict between the Jains and the Vaishnavas, which was set right by Bukka .**
- There were complaints that, Hindus destroyed mosques, and the Muslims razed to the ground Hindu temples; but these are mostly things that happened in the course of the campaigns.
- **Devaraya - II and Aliya Ramaraya are stated to be tolerant to Islam;** both employed a number of Muslims in their armies, and the former is said to have placed a copy of the Quran near him, so that the Muslims could pay respect to it, when they met him.

Saivism

- There are two important sects of Saivism viz., **Kalamukha and Pasupata**, of which the former was patronized by the early Vijayanagar kings.
- The **Kalamukhas believed in the supremacy of Rudra** and observance of the Vedic ritual, while the **Pasupatas attach more importance to Saiva agamas than the Vedas**, though they

do not reject the latter. Kriyasakti Pandita was the Kulaguru of early Vijayanagar rulers.

- It may be mentioned that the deity of the Vijayanagar kings of the first three dynasties was God **Virupaksha of Hampi**, Vidyarayana, who is credited as the mentor of Harithra I and Bukka I, was a Saivite preacher.



- **Vira Saivism, the extreme form of Saivism,** which preaches extreme devotion to Siva for salvation was also popular in the Kannada area of the empire.
 - It has broken the caste barriers for admission of individuals into its fold.
 - It rejected the Vedic ceremonies and supremacy of the Brahmana caste in social and religious life.
 - Sakti worship was also common and it was attended with animal sacrifice.
 - All foreign travelers refer to the Mahanavami celebration which were celebrated on a grand scale.

Vaishnavism

- The **followers of Ramanuja were now divided into two sects** viz, Vadagalai and Tengalai.
- **Vedanta Desikar was the leader of the former and Manavala Muni was the leader of the latter.**
- These flourished in 14th-15th century. Though both the sects stress on devotion that would lead to one's salvation, there are differences on social and religious questions.

- The **Vadagalai sect believed in the Vedas**; in the self-effort of a person before self-surrender to the God; and in the caste system for governing persons of each caste, etc.,
- The **Tengalai sect, on the other hand, used Tamil Prabandhas** as their sources; believed that no self effort was necessary for divine grace, and did not recognize caste.
- Among the votaries of Vishnu can be mentioned persons of the Vallabha sect. **Valabacharya, who seems to be contemporary of Krishnadevaraya, preached the worship of Krishna and Radha.** He is said to have defeated Vyasatirtha, the celebrated Madhva teacher of the period of Krishnadevaraya.
- There were a number of followers of the Madhava school of thought, which started in 13th century.
- The message of the Madhava philosophy was spread in the form of Kirtanas by Haridasa in Kannada.**
- Vaishnavism attained importance in the Saluva period.
- The **Saluvas were devotees of Venkatesa of Tirupathi and Narsimha of Ahobilam.**
- The Tuluvas also patronized many Vaishnavite temples.
- But, during, the Saluva and Tuluva periods, the tutelary deity continued to be Virupaksha.
- Rulers like Krishnadevaraya gave as many gifts to Saivite temples as to Vaishnavite temples.
- In the Aravidu dynasty however, there was the change of the family deity from Virupaksha of Hampi to Venkatesa of Tirupathi.***

Temple and Matha

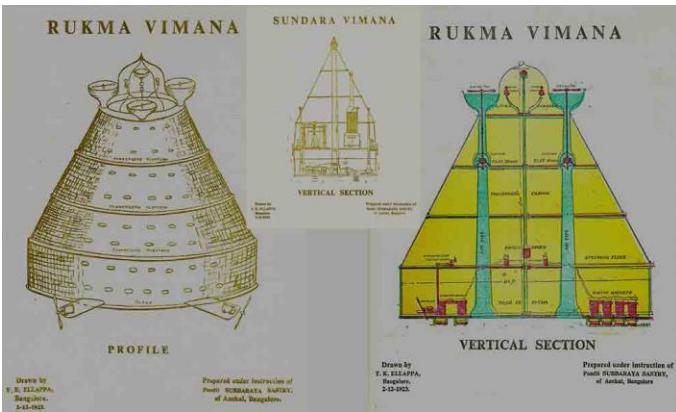
- These two institutions played a notable role in the religious and cultural life of the people.
- Regular performance of the rituals in the temples was ensured by grant of tax-free lands to the temples of grant of taxes and tolls etc., that

were otherwise due to the state, or to persons who were successful bidders in the auctions of these tools.

- The rituals in the temples increased.
- The Kalyanotsavas of Gods were popular, and much business was transacted at the time of such temple festivals.
- The temple, created employment to many people.
- Architects, sculptors, astrologers, priests, potters, goldsmiths, scholars in Vedic, epic and sectarian learning, and blacksmiths, musicians, dancers instrumentalists - all found a place in the temple establishments
- They were allotted a piece of land belonging to the temples, as remuneration for their service. The affairs of the temple were managed by the Sthanikas or trustees, who must have wielded much influence.
- They could appoint and dismiss temple servants.
- They got the temple lands cultivated, and could dispose of the yield in a suitable manner.
- The cash donations made to the temple must have been given as loans for the needy.
- Some of the temples undertook humanitarian works like the maintenance of a hospital.
- Thus, the **temple had a role in the socio-cultural spheres, in addition to the propagation of religion.**
- The Mathas's duty was to preach the sectarian learning and spread its message to the people. It was a place where the monks of that sect lived.
- A number of mathas were powerful during the Vijayanagar period Sringeri matha, Kanchi Kamakoti pitha, Pushpagiri matha, Vyasaraya matha, etc.
- They received the munificence of the State for their maintenance

7.7.3 Architecture and Sculpture

- During the Vijayanagar period, there were some developments in architecture over the earlier features.
- The earlier practice of concentration on the Vimana or the structure raised over the Sanctum Sanctorum, has given place now to the Gopuras or towers erected at the entrance gates of the temples. This became a regular feature, even though it started and evolved during the Pandyan period.



- In addition to the main deity, a number of subordinate deities also figure in the temple now, the **shrine of Goddess (Amman shrine)** being the most important.



- Again, owing to the performance of the marriage of the God Goddess, a **separate pillared hall, (Mandapa) used to be constructed for the performance of this ritual.**



- The constructions or additions of the Vijayanagar period can be noticed in the temples of Madura, Srirangam, Chidambaram, Kanchipuram, Tadipatri, Tiruvannamalai, etc
- At Hampi a number of temples were constructed, the most important of them being the **Vithala temples and the Hazara Rama temple.**
- The lower portions of some secular buildings at Hampi, known as the **King's Audience Hall**, and the throne platform, are available now.
- The former was a hall of hundred pillars. The latter was decorated, and the figures of animals were carved in the lower stages.
- In respect of sculpture, the figure of **Narasimha is found in most of the Vaishnavite temples.**
- Two feminine Dwarapalikas at the entrance of the temple gates are figured. They represent **Ganga and Yamuna.**
- The Vijayanagar period is also famous for **specimens of painting.**
- The **temples of Virabhadra at Lepakshi, and Brihadisvara temple at Tanjore**, are noted examples.



- The earlier practice of applying water — missed pigments to the wet plaster gave place to pigments which were mixed with lime water, and applied to the dry plaster on the wall.
- At Lepakshi, were depicted scenes from the Ramayana, and figures of incarnations of Vishnu.

7.7.4 Literature

- For the spread of education, the Vijayanagar rulers, like the earlier kings, granted **Agraharas or tax-free villages, and lands to learned scholars** for their own maintenance as well as that of the students who were to be provided free education, boarding and lodging.
- Temples also attracted scholars as well as exponents of Puranas and Philosophical issues; so that, students could be trained in various fields of study.

Sanskrit

- The Vijayanagar kings patronized Sanskrit in general and also the Vernacularas in different regions of their kingdom
- Like the development in other fields, Vijayanagar rule witnessed enormous growth in Rptery works.
- During the reign of Bukka I, the Samhitas of all the four Vedas, and many of the Brahmanas and the *Aranyakas* were commented upon by a group of scholars under the leadership of Sanya.
- The epics, the *Ramayana* and the *Mahabharata* were also commented upon during the period.
- Among the *Advaita* works, or commentaries, miy be mentioned Vidyaraya's *Vivarana-prameya- Sangraha*, *Panchadasi* etc., and Sanya - Madhava's *Saravadarsana- Sangraha*.
- The Dvaita philosophy founded champions in Jayatirtha, a contemporary of Vidyaranya, and author of a commentary; *Nyaya — sudha* on the

Brahmasutra — Bhashya of Madhava; and in Vyasaraya (1477-1539) who wrote *Bhedojivcina*, *Tatparya - Chandrika* etc., reiterating the dualistic theory

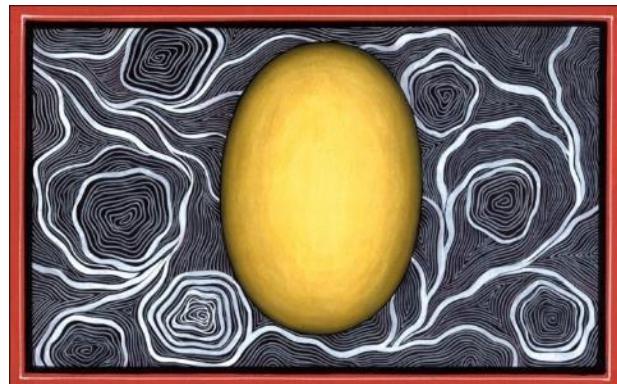
- In legal literature, mention should be made of *Parasara Madhaviya*, a commentary on Parasara Smriti.
- There are a number of works written by the kings and queens of Vijayanagar that have literary merit.
- Gangadevi, the wife of Kumara Kampana, and daughter - in - law of Bukka I related her husband's conquest of Madura from the Sultans in her *Madhuravijayam*, Krishnadevaraya wrote *Jambavati Kalyana*;
- Tirumalamba wrote *Varadambikaparinaya* relating the marriage of Achyutaraya with Varadambika

Vernaculars

- Telugu, Kannada and Tamil literature received much encouragement from the kings.
- Bukka 1 was the patron of the work, *Uttara- Harivamsam* written by Nachana Somana; under Tuluva Narasa, who was the regent to Immadi Narasimha.
- Flourished Nandi Malayya and Ghante Singayya who wrote *Varahapuram* and *Narasimha Puranam*, and translated Krishna Misra's *Prabodhchandrodayam*
- It is however the reign of Krishnadevaraya that attained celebrity in Telugu literature.
- It is generally believed that eight great poets "Ashtadiggjas" lived in his court.
- Himself the author of *Amuktamalyada*, he patronized a number of scholars though some of the poets are chronologically removed from the king. Peddana, the author of *Manucharitra*, Timmana, the autholof *Parijatapaharamam* and Dhurjati, the author of *Kalahastimahatmyam*, were definitely his contemporaries.

- Others like *RamarajabhuShana*, Ayyalaraju Ramabhadra, Pingali Surana and Tenali Rama-Krishna, received recognition only after the time of Krishnadevaraya.
- Most of the Kannada literature relates to Jain and Vira Saiva religious thought at a later stage, Brahmanical literature was produced.
- Bhimakavi was a scholar in Telugu and Kannada, and translated Somnatha's Basavapurana into Kannada.
- Madhura wrote Dharmnathapurana on the fifteenth Jain Tirthankara. Chamarasa's *Prabhulin-ga-lila*, Mahalingadeva's *Ekoltara Shalsthala*, Jakkana's *Nurondusthala*, are the works on Vira Saivism. Kumaravyasa was the author of ten *Paravas* of the Bharata in Kannada. Kuinara Valmiki author *Ramajaya* in Kannada.
- Among the Vaishnava writers, mention must be made of Purandaradasa, a contemporary of Krishnadevaraya.
- In Tamil literature, we have a number of works belonging to the Vijayanagar period. Svarupananda Desikar's *Sivaprakasa Perundirattu*, and his pupils Taltuvarayar's *Knrundirattu* are anthologies relating to Saivite Philosophies. Arunagirinath's Thiruppugal praises Muruga (Kartikeya), and his seats particularly, Palani.
- Manavalamahamuni wrote commentaries on Ramanuja's works.
- The Bharatam of Vilupputtur gives the entire story of Mahabharata.
- There are a number of lexicons produced during this period, viz., *Niganduchudamni*, by Manadalapurusha, a Jain; *Agaradinigandu* by Chidambararevana Siddar, a Virasaiva; and *Kayadaram* by Kayadara a Brahmin

- The Rashtrakuta kings worshiped **Siva** and **Vishnu** and they performed many brahmanical sacrifices
- Dantidurga celebrated the **hiranyagarba sacrifice** at Ujjain.



- There are many references to the **Gods in the inscriptions**.
- Their seals have either **garuda or Siva** seated in a Yogic posture.

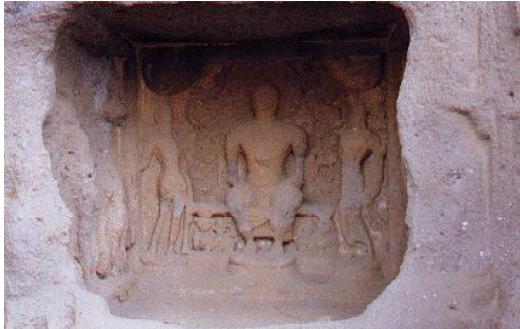


- Temples were constructed to install images for **purpose of worship**.
- An **elaborate ritual** was performed during the worship.

7.8 Cultural Contributions of Rashtrakutas

7.8.1 Religious Conditions

- Jainism was patronized by most of the Rashtrakuta kings but they tolerated all religions including Islam.
- They maintained friendly contacts with the Arab merchants and gave them facilities to settle down in their kingdom.
- However Buddhism declined during the period and its important centre was Kanheri.



- Pandarpur in Maharashtra became the centre of Panduranga cult.



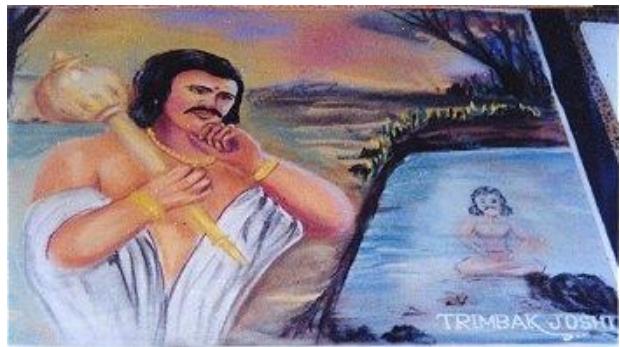
- The Arab writers who visited western India praised the religious policy of the kings.
- Both the king and his subjects are described as being friendly to the Muslims and according to some writers Muslims were appointed even as governors of cities in the kingdom.

7.8.2 Language and Literature

- Patronized both Sanskrit and Kannada.
- There were many scholars in the court of Amoghavarsha I.
- Jinasena the author of Adipurana, Mahaveera-charya the author of Ganithasarasangraha and

Sakatayana the author of Amoghavritti were the most important among them.

- Amoghavarsha I himself wrote Kavirajamarga which is the earliest Kanarese work on poetics.
- Krishna III was the patron of the Kannada poet Ponna who had the title UbhayaKavi-chakravarthi.



- The Chalukyas of Vemulavada, the Rashtrakuta feudatories were also patrons of letters.
- The famous Jain writers Somadeva, the author of Yasastilaka and Neethivaakyamrutha was in their court
- Pampa the first great poet in Kannada composed his Adipurana and Vikramarjunavijaya under their patronage.
- The Rashtrakutas encouraged popular education.
- The Salotgi inscription refers to a college with 27 boarding houses which was richly endowed.

7.8.3 Art

- The rock cut shrines at Ellora and Elephanta belong to this period.



- The Kailasa temple at Ellora is the most wonderful monument built by Krishna I



- The paintings on the walls and ceilings of the Kailasa temple at Ellora are the best specimens of the Rashtrakuta period



- The figures of Nataraja Lingodbhava, Vidy-adharas are very rich in colour.
- There are five Jain Shrines cut from rocks and the important among them are Chota Kailasa, Indra Sabha and Jagannadh Sabha. Chotu – Indra – Jagan



- The Mahesa murthy or Trimurthy at Elephanta is the best example of Sculptured reliefs



7.9 Sangam Age

7.9.1 Sangam Literature

- Period - 200 BC to 300 AD
- Contemporary texts
- Greek text – Periplus Erythra Thalassa 80 AD
- Ptolemy's – Geographike Hyphegesis 150 AD
- Latin text – Pliny's Naturalis Historia 80 AD

| Contemporary texts | | |
|---------------------------|------------------------|----------------------------|
| Periplus Erythra Thalassa | Geographike Hyphegesis | Pliny's Naturalis Historia |

- Sangam texts – literary products of Tamilakam
- Tamilakam – Tamil Nadu, Kerala, Mysore, Coorg, Chittoor



- Kerala Putras – Cheras >> Greek / Latin texts – Keprobortas / Cheraputtas
- Satya Putras – N. Tamil Nadu
- Putras – system of clan > succession > kinship organisation
- Meaning of Sangam – Assembly of Scholars
- Word Sangam was used by the Buddhist and Jains, as a subtitle for the earlier Tamil word "Kudal"
- Poems were put into collection in the form of text
- Earliest texts in Tamil Grammar – Tolkappaiyam 400 – 500AD

Tolkappaiyam

- It contained not only the rules of grammar but also , information regarding **condition in the society** .
- Matters connected with **love, war** and some traditional concepts on **sociology** are contained in the Tolkappiyam.
- It was composed by **Tolkappiar**
- It is in the **form of sutras** dealing with Eluthu (Orthography) sol (etymology) and porul (matter)



Sangam Texts

- Sangam Texts is **different from Silappadikaram** and Manimekalai
- First attempt to codify the floating mass of **bardic poetry**
- There is **no homogeneity**
- Spontaneous – Composed in praise of **powerful heroes**



- Commentaries on the above 2 texts by **Pandyan rulers** – Bardic poetry was composed
- Later commentaries gives the name "**Sangam**"
- Speaks on **2 types of collection of poems** – Ettuttokai and Pattupattu
- Ettuttokai – 8 collections of poems
- Pattupattu – 10 songs

Common things in Sangam poetry

Akam or love poems

- **Theme** – love is expressed in separation and living before or after marriage
- 7 types of love – 2 improper and 5 proper 2 categories – premarital love and extra-marital love

Puram – public poems on wars

- **Theme** – War
- 7 situations of war – 2 unrecommended and 5 celebrated(public celebrations in praise of heroes) – Bardic composition
- 2 themes emerged a new thing – **Tinai concept**
- 5 types of poetic situations – 5 ecozones – **war zone**
- Locating the poetic themes of Akam and Puram

| Tinai | Ecozone | Akam theme | Puram theme |
|----------|--------------------------|-----------------|---------------|
| Kurinchi | Hilly / mountainous zone | Sexual union | Cattle raid |
| Mullai | Pastoral area /meadows | Wifely patience | Invasion |
| Neytal | Coastal area | Pining | Fierce battle |
| Marutam | Fertile riverine plains | Wifely sulking | Siege |
| Palai | Dry, arid, desert area | Separation | Victory |

7.9.2 Sangams flourished in Pandyan Kingdom

1st Sangam –

- Old Madura Agastya was one of the prominent poets of this Sangam, which was known as **Mudal Sangam**.
- The membership of the academy- 549. No less than 4,499 authors submitted their writings to the Sangam and obtained its approval for them.
- Eighty Nine Pandyan kings, seven of them poets, **patronized the first Sangam**, which lasted 4400 years.

2nd Sangam (Idai sangam)

- Kapatapuram second capital of the Pandyas after the first capital was washed away.
- Supported by 59 Pandyan kings, and flourished the **classics** of this period were Akattiyam ,Tolkappiyam, Mapuranam, Isai - Nunukkam, Kali.
- This Sangam housed in its library 8149 works, but all were **swept away by the sea**.
- Since **Agastya** (Akattiyas) is common to both the Sangamas, it is obvious that the second was but a continuation of the first, though held in a different place owing to the loss of old Madura.
- The works of the second Sangam are also now lost, except **Tolakappiyam**, the great Tamil grammar attributed to Tolkappiyar, one of Agastya's twelve direct disciples

3rd Sangam

- Northern Madura or the Madura
- 49 Pandyan kings patronized it, and it continued for 1850 years.
- While many of these are now totally lost, some have fortunately survived to give modern readers an idea of the richness and **variety of Sangam literature**.
- The complete list of the forty Nine members of the third Sangam is given in the "Garland of

Tiruvallavar, included at the end of his immortal work Kural.

- Among the classical works of the third Sangam that have-survived **three are most famous**.
- **Patthu pattu** (The Ten songs), **Ettutokai** (The Eight poems) and **Pandinenkil Kanakku** ("The eighteen Minor Didactic poems).

7.9.3 Epics

- The Tamil literature has **five major epics** - Silappadikaram . Manimekhala, Jivka –Chintamani (Avialable - SMJ), Valavapati and Kundalakesi
- Most of these epics were the works of **Buddhist and Jain authors**.
- 5 **minor epics** are Yasodhare Kavyam , Chulamani, Vdyana Kalyam,Nagakumara Kavyam and Nilakasi

Silappadikaram

- The greatest luminary of the period was **Sittalai Sattanar**, the author of Silappadikaram
- "Silappatikaram literally translated to the story of anklet that depicts the life of **Kannagi**, a chaste woman who led a peaceful life with Kovalan in Puhar (Poompuhar), then the capital of Cholas.
- Her life later went astray by the association of Kovalan with another woman **Madhavi** who was a dancer.
- The duo started resurrecting their life in Madurai, the capital of Pandyas.
- Kovalan went on to sell the anklet of Kannagi to start a business, but was beheaded having been held guilty of stealing it from the queen.
- Kannagi went on to prove the innocence of her husband and was believed to have burnt the entire city of Madurai by her chastity.
- Apart from the story, it is a vast treasure of information on music and dance, both classical and folk"

- The lovers of the story however, are at last reunited in heaven, and **Kannagi** is hence fourth worshipped as the **goddess of chastity** in the land of the Tamils.
- Silappadikaram , besides telling us a moving and poignant story, amazes us by its perfect sense of form , its harmonized blending of poetry, music and drama, its gorgeous and pictur-esque descriptions, epic dignity and sublimity.

Manimekhalai

- Composed by **Sittalai Sattanar**
- Its story is a sequel to another of the Five Great Epics, *Silappatikaram*, and tells the story of the conversion to Buddhism of the daughter of Kovalan and Madhavi.
- The Buddhism referred to in Mani Mekahali is the **Hinayana form of Buddhism** .
- It is a Buddhist work dealing with the story of Mani Mekahali, the daughter of Kovilan, becoming a **Buddhist Sanyasini**, having learnt about Buddhist wisdom at the feet of **saint Aravana** of Kanchi.
- It is true Silappadikaram and Mani mekhali read have and there like sectarian special pleadings, but we are never made to forget that **humanity is the main thing**, and that poetry is one with humanity.

Jivaka – Chintamani

- Jain author – **Tiruthakkatheva**
- A **Minister** usurps his masters throne; the king dies; his child **Jivaka**, undergoes many tribulations, but at last regains his father throne after killing the usurper. In his forty fifth year, king Jivaka renounces the world, lives the life of a **Jain ascetic** and gains bliss at last

Value of the Literature

- Sangama literature constitutes the most important source- material for the first phase of Tamil history.
- Useful for writing not only the political history of the Tamils tag their social history.
- According to Nilakantha Sastri, Sangam literature reflects and is the result of the meeting and fusion o f the two cultures Tamil and Aryan.
- Apart from its value as source -material for history writing Sangam literature is important because of the tremendous influence it had and still has on the Tamilians.
- Influenced succeeding generations in many ways in determining the values and way of life of the people and in shaping the trends in Tamil literature the Sangama literature has played a great role.

8. Indo-Islamic Culture

- **Indo-Islamic culture**- Indicates the growth of a composite culture as a result of contact, intermixing and assimilation of the cultural traditions of India and the Islamic world during medieval period.
- The fusion of the cultural traditions of **Hinduism and Islam** gave birth to Indo-Islamic culture
- **2 distinct phases** of the growth of this culture
- Early medieval and Sultanate phase

- Mughal phase when under Akbar, aided by his liberalism bloomed as a common
- In the field of **scholarship and literature**>> 2 communities came under each other's influence





- The spirit of **synthesis and mutual harmony** led to the growth of a new composite culture which was neither purely Hindu nor entirely Muslim.
- It was a happy fusion of the best elements of both which continued throughout the medieval period.
- Akbar's reign was its high watermark as it evidenced in almost every walk of social and cultural life.



Salient Aspects of Indo-Islamic Culture

- In **mathematics**, the Arabs learned the use of digits from the Indians
- For the **enhancement of the knowledge** the Sanskrit texts of Mathematics, Astrology, medicine, Politics etc were translated into Arabic.

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Brahmi numerals around 1st century A.D.

- Turks loved India – **Amir Khusrau** hailed Delhi as ‘Hazarat-i-Delhi’ and as “the second heaven and a great centre of justice”



Contribution to the growth of Indo-Islamic culture

- System of administration
- Rise of a common language
- Sufi and Bhakti movements
- Development of Indo-Persian Literature

8.2 Social Customs and Etiquette

- Many **common practices** came to be adopted
- Birth of a male child and marriages** were celebrated with great pomp and musical entertainment by both communities
- In the **wedding ceremony** many common practices and dresses came to be adopted
- Dresses and ornaments** of both the communities were almost identical
- The Hindus and Muslims participated in **each other's festivals**
- The Hindu superstitions of the “evil-eye”(nazar), the ‘utara’ and the ceremony of ‘arti’ which was termed by the Muslims ‘nisar’ took deep roots in the Muslim society
- The “**Purda**” system and seclusion of women, unknown in early days of Hindu rule, was introduced elaborately into the Hindu society



- The system of **divorce** was unknown to Hindu society and this influenced the Muslims
- The **dowry** system became prevalent among the Muslims under the influence of Hindus

- In Muslims **caste and class distinctions** arose among them like Hindus – developed new castes and sub-castes
- The conception of **untouchability** evolved in Muslim society
- Shias and Sunnis did not enter into **matrimonial alliances** with each other

8.3 Language and Literature

- The language which the Muslim invaders spoke in the administration was **Arabicised Persian mixed with Turkish**
- In some literary works of **Marathi** – 30% of words used were Persian in origin
- The greatest linguistic synthesis was the development of **modern Urdu (Deccani)** flourished in the South at the courts of Deccan Muslim rulers

بسم سفر

رُجُجِ میں اور کڑے وقت کی رسولانی میں
دل کی ہماری میں اور ذہن کی تہائی میں
پاس رکھتے میں گوانے میں
اے سماں لے پھرتا ہوں

- **Crafts and Arts** introduced in India by muslims were practiced by hindus – manufacture of paper, enamelling and faience

8.4 Religion

- Islamic religious and social thought >> in **south India** through the Arab agencies
- Sufi and other Islamic influences >> in **north India** through Ramanand, Kabir, Nanak etc.
- Sufi sect writers and poets adopted **Hindu doctrines**
- Mutual toleration found the expression of Hindus for Muslim saints (Sufi school) & Muslim practice of venerating Hindu saints lead to the common worship of **Satyapir** (True saint)



- **Famous poets** – Mulla Nusrati, Muhammad Quli Qutub Shah & Muhammad Quli Shah contributed to the thought and literature of the Deccan
- **Urdu language** or Hindusthani was cultivated and developed both by Muslims and Hindus as their common language
- **Indo-Persian contribution** to the literature of India >> Islamic thought in the fields of religion, Sufi philosophy, ethics and sciences (Unani or Greek system of Medicine)
- Muslims were attracted twds the **study of Hindu sciences of medicine and astrology**
- Imp book translated from Sanskrit into Persian – "Tibbi-i-Sikandari" (medicine)

- **Bhakti cult** (not a direct result of the impact of Islam on Hinduism) influenced to some extent
- **Sufism** also influenced the Hindu society to some extent
- **Eastern variety of Sufism** (offshoot of Hindu vedanta) and **Sufi saints of Chisti order** lived and acted like Hindu saints could not attract the attention of Hindu community
- From the **time of Akbar** onwards the contact between upper class Hindus and the Muslim Sufi saints became frequent
- The **sufi movement** afforded a common platform to the more learned minds among Hindus and Muslims

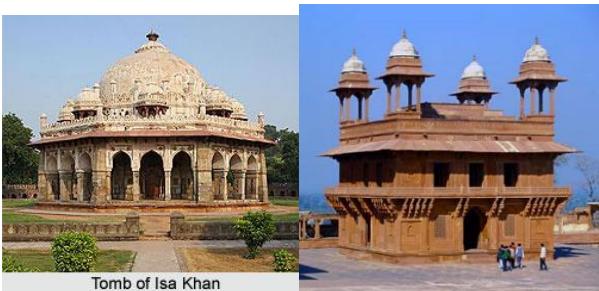
- Sufists made no distinction between different creeds and faiths – **preached doctrines** to the followers of all faiths

8.5 Art and Architecture

- Hindus and Muslims **developed their own style**
- Synthesis of these 2 types evolved
- Early Muslim invaders freely employed **Hindu master craftsmen** for designing and constructing their buildings
- Naturally introduced the **characteristics of Hindu architecture** like solidity and grace while adopting Muslim features like arches, domes, minarets, geometrical devices etc



- This continued to be the **artistic quality of most buildings of N.India**>> Tombs of Isa Khan and Humayun and buildings of Fatehpur Sikri – which stands to this day silent witness to Akbar's dream of uniting the Hindus and Muslims into one nation



- New foreign rulers** introduced mehraab or arch, dome, minar and tomb to the indigenous architecture.

- The design of the **golden kalash** (the ornate lotus cresting) at the top of the sikhar of Hindu temples was adopted by the Muslims in placing a stone kalash on the domes of mosques and tombs

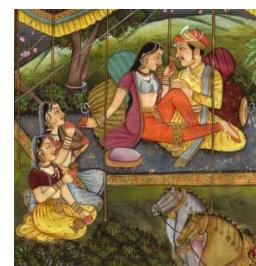


- The Mughals greatly improved the medieval Indian garden by introducing geometrically designed pleasure grounds



8.6 Painting

- The **painting of human figures** or of anything that has life is not agreeable to the orthodox Muslim
- The early Muslim kings were indifferent to this art. But it was not completely neglected because some of the **Muslims who imbibed Persian ideas** were interested in it and some of the **Hindus who embraced Islam** did not give up this old hobby completely



- Mughals were great patrons of this art and under their patronage they developed it rapidly
- On the eve of Babur's invasion, behzad was honoured as a perfect master for this art and his paintings became models for artists, through the encouragement given by the Chagtai nobles
- A new style was evolved by engraving the traditions and elements of Timurid school upon those of Ajantha



- The predominating influence of the one or the other of the parent styles was the main differentiating factor
- Ex Rajput and Pahadi styles of Jaipur

8.7 Music

- Indian music made an irresistible appeal to the Muslim heart
- It had a very healthy effect on the exuberance of Muslim feelings
- All this inspired the Muslim society to take keen interest in music

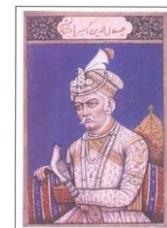
- Consequently, great musicians like Khusro were produced in the Sultanate period – invented new ragas like qawwalis and khayals
- Muslims adopted musical instruments like the sitar and tabla of the Hindus and their Dhrupad raga
- Akbar was a great lover of music – amirs and courtiers Raja Bhagwan Das and Mansingh patronized musicians
- Composed new varieties of ragas like tarana, thumri, gazal
- The growth of Hindusthani school of north Indian music was a result of their cultural fusion
- The most notable result was the compilation of Gunyat-Ut-Manya which was first work on Indian music by a Muslim scholar
- Sultan Hussain Shah Sharqi of Jaunpur was responsible for the invention of Khayal
- Hussain Shah Sharqi composed Arabic air Zangula or jangala and is credited with making improvements in Khayal
- Sangitasiromani was dedicated to Ibrahim Shah Sharaqi of jaunpur
- In Kashmir, Sultan Zainul Abidin's patronage to musicians was responsible for the compilation of a commentary on the Sangitaratnakara

9. Cultural Contribution Of Mughal Empire

9.1 Social Conditions

- The Indian culture in all ages has been the same.
- But it absorbed some of the novel features of those people and their culture who came to India and settled here.
- During the Sultanate period the Hindus and Muslims came nearer to each other.

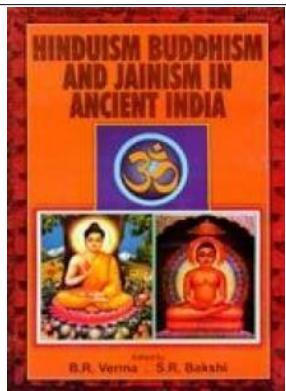
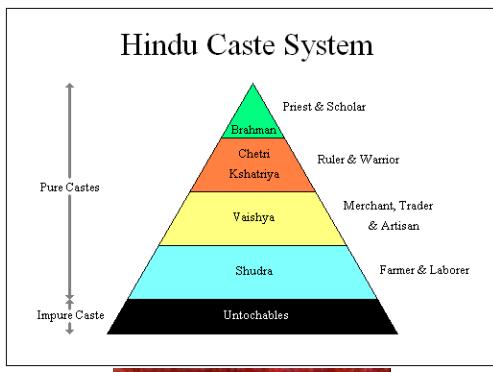
- In the Mughal period the political stability and Akbar's national attitude encouraged the fusion of both cultures.



- We find the enrichment of Indian culture by absorbing within itself many elements of **Islamic culture**.
- Society, economy and culture had some distinguishing features in this age.

9.1.1 Different Classes

- There were **several religious communities** besides the Hindus and Muslims.
- The **Hindus** were divided into castes and sub castes. The **caste system** was more rigorous and there was no inter dining and inter marriage.



- The **Hindu community** included the Jains, the Budhists and the Sikhs among them.
- The **Muslims** were divided into two sections - foreign and indigenous
- The Arabs, Persians, Turks, Mongolians, Uzbegs, Abyssinians and the Armenians formed the **foreign section**. Whether foreign or native all the Muslims were **divided into** Sunnis, Shias, Bohras and Khojas by their religious beliefs.
- There were **adventurers** from many nationalities from Europe and Asia such as the Portuguese,

the Dutch, the French, the English, the Jews, the Parsis and the Chinese.

9.1.2 Social Classes

- Regarding **social classes** there were the upper, middle and the lower classes.
- The **upper class** consists of emperor, his family members and the nobles, who enjoyed luxuries and comforts.
- The **middle class** consisted of merchants and government officers, who lived according to their financial status.
- The **lower classes** include the commoners, labourers and servants. They lived in mud houses and received low wages.

9.2 Religious beliefs and Practices

- The Hindus and Muslims **lived together** for a long time.
- There were other communities such as the **Parsis** in Gujarat and **Christians** on the east and west coasts.
- Inspite of the **tolerant policy** advocated by Akbar there was antagonism between the two communities the Hindus and Muslims
- The Hindus called the Muslims as **mlechchas** or untouchables.
- The Muslims called the Hindus as **kafirs**.
- Both the communities began to live in peace because of the influence of **socio religious movements** of the 15th and 16th centuries.
- Both the communities began to **worship** saints and fakirs.
- In some rural areas Muslims worshipped the **local Hindu deities**.
- **Superstitions**, belief in omens and astrology were common among them.
- **All classes** of people had belief in alchemy, charms, amulets and instruments of divine favour

9.3 Fairs and Festivals

- There were large number of fairs and festivals for both Hindus and Muslims.
- The emperors **except Aurangzeb** celebrated festivals like Dasara, Dipawali, Nauroz and Id with so much pomp and special durbars, dinners and other entertainments were held at that time.



- The birth days of the emperors, princes, anniversary of his accession were also **special occasions** of gorgeous displays.
- Sometimes **fancy bazaars** were held and women from rich and noble families visited them for enjoyment and fun.
- **Periodical fairs** were held at Haridwar, Prayag, Ayodhya, Mathura, Gaya, Kurukshetra etc. pilgrimage centres and were largely attended by many people.



- **Local fairs** were held in important towns. At Ajmir, Panipat, Sarhind etc places
- **Muslim fairs** were held and pilgrims from every part of the country attended these fairs.

9.4 Position of Women

- We find **brave and capable women** during the period in both Hindu and Muslim communities.
- Rani Karnavathi, Rani Dutgavathi, Rani Jodha Bai, Chand bibi, Jijiya bai, Tarabai, Nurjahan, her mother Asmat Begum, Mumtazmahal, Jahanara, Roshanara etc were **prominent ladies** who influenced the politics and society of the period.
- All the women belongs to **higher strata** of the society were given education and training.
- But in general women **suffered a lot** due to many restrictions.
- Pardah, Child marriage, sati, polygamy, prohibition on widow re-marriages etc. **social evils** reduced the status of women in society.
- The **birth of a girl** was regarded as inauspicious in the family.
- The emperors, nobles and Rajputs kept a large number of wives, concubines and slave girls in their **harem**.
- Lack of proper education, social evils, dependence on men **lowered the status of women** in society.
- Common people were not affected and the **women among them enjoyed respect**.

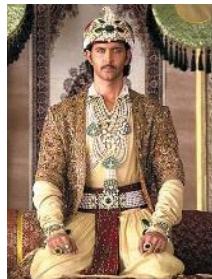
9.5 Coins

- Round **Muhars, Rupees and dams** were in circulation during the period.





- Akbar standardized the rupee of Sher Shah.



- The copper dam was the most popular coin. Tanka was also in use.



- Akbar issued coins of gold, silver and copper of different weights and measures.
- Most of them were round in shape and some of them were rectangular
- Sansab or Sahansah was the highest denominator gold coin issued by Akbar.



- Jahangir and Shah Jahan also issued coins. But they inscribed their names and figures on the coins.



Coins of Jahangir

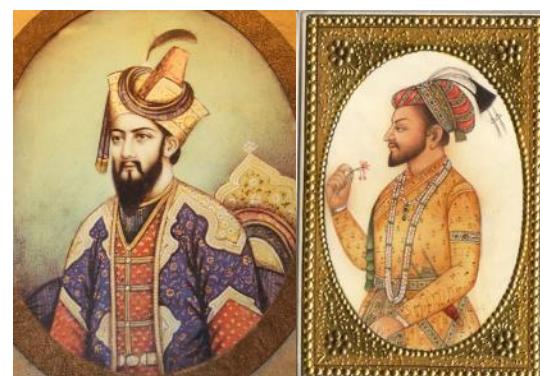
- The British currency system was based on the Mughal currency system.



- Later Mughals did not bring any change in the system.

9.6 Cultural conditions

- The Mughal period ushered a glorious epoch in the field of culture.
- The Mughal emperors were great lovers of nature and art, which reflected in the art and culture of the period.
- Language and literature, education, art and architecture, painting, music and other arts flourished under their patronage.
- If we observe the period from Babur to Shah Jahan, we find the elegance and beauty of their achievements in the above fields.



- Aurangzeb and his successors were not interested in the development of culture.
- Provincial rulers and nobles imitated their overlords in encouraging artists and scholars.

9.7 Literature

- The Mughal emperors were well educated and patronized learning.
- Literature made tremendous progress during the period.
- There were original and translated works produced in large numbers Persian, Sanskrit, Hindi, Urdu languages flourished during the period.
- Regional languages were also encouraged by the rulers

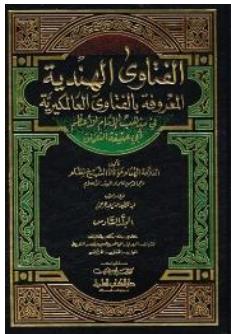
9.7.1 Persian

- Persian was the official or court language of the period.
- Babur was a great poet in Persian and Turki.
- He wrote his biography Tuzuk-i-Baburi in Turki and it was translated into Persian and many other languages. Humayun was interested in literature.
- Akbar's reign was considered as cultural renaissance in medieval Indian History.
- Akbar himself was not educated but he created those circumstances favorable for the growth of literature.
- Letters, poetry, commentaries, historical literature occupied an important place in the literature.
- Letter writing was a fashion in those days and these letters were considered as models of literary style. For example letters written by Abul Fazl, Aurangzeb, Raja Jai Singh etc.
- Abul Fazl- His works Akbarnama and Ain-i-Akbari were the greatest works of the age
- Akbar encouraged translations of great works in Sanskrit, Arabic, Turki and Greek into Persian.

- Different parts of the Mahabharata were translated by Naquid Khan, Mulla Sheri Badaoni and others with the title 'Razm Namah'.
- Jahangir also continued his father's policy. He wrote his auto biography Tuzuk-i-Jahangiri the 17th year of his reign. It was continued by Mutamid Khan. Nasiri of Nishapur was the ablest poet in his court.
- Mutamid Khan composed Iqbal Nama-i-Jahangiri.
- A valuable dictionary Farahang-i-Jahangiri was compiled under his patronage
- Shah Jahan encouraged Persian literature. The court historian Abdul Hamid Lahauri wrote Padshah Nama, Inayat Khan wrote Shah Jahan Nama
- Darashikoh, Shah Jahan's eldest son was a great scholar. He also translated some of the Upanishads, the Bhagavad-Gita and Yogavasisht Ramayana into Persian. His most important original work was Mijm-ul-Bahain or the Mingling of Oceans. In this book he showed that Hinduism and Islam were the two paths to one goal and could easily fuse into one.



- Aurangzeb ordered a syndicate of theologians to produce an authoritative digest of Muslim law known as Fatwa-i-Alamgiri.
- He had no taste for poetry and was opposed to the writing of history of the reign. But important histories were written during the period.



- Urdu or **Zaban-i-Hindavi** emerged as a result of contact between the foreign Turks, other central Asian people and the Hindus during the period of the Sultans.
- But it attained **status of a language** during the later Mughal period.
- Urdu poetry known as **Rekhta** received its first encouragement from the sultans of Deccan.
- **Muhammad Shah** was the first Mughal ruler to encourage Urdu.



- Persian continued to be **state language till 1835**. The later Mughals and the English governors and officers encouraged it.

9.7.2 Hindi

- The 16th and 17th centuries were considered as **golden age** of Hindi literature.
- Mughal rulers **before Akbar** did not patronize Hindi. But many good books were produced, **Padmavathi** and **Mrigavat** were important among them Akbar extended his patronage to Hindi.
- The most **famous scholars** were Tulasi Das and Sur Das
- Kavindra Acharya's **Kavindra Kalpataru** were famous works of Shah Jahan's period
- Hindi was **patronized by local rulers** like Raja Jai Singh of Jaipur.
- During the period of **Aurangzeb**, **Hindi poetry declined** and received a set back with the dissolution of the Mughal empire.

9.7.3 Urdu

- He invited the famous **Dakhin poet Wali** to recite his poems in the court.
- Urdu became popular in **Delhi and Uttar Pradesh**.
- In the 19th century the **Britishers** encouraged the study of Urdu.
- The **literatures** of all regional languages like Bengali, Gujarati, Tamil, Telugu, Marathi and Panjabi etc. made good progress during the period. Many reputed works were produced in those languages.

9.8 Education

- There was **no uniform and planned system of education** in the Mughal period. Financial assistance and honours were given by the government to scholars.
- **Muktabs** (schools) and **Madarasas** (colleges) were run by the Muslims.

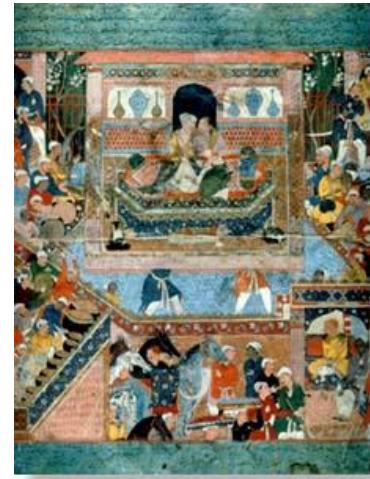
- Hindus had their patasalas and vidyapeeths.
- Akbar established many schools and colleges but he changed the curriculum and included important topics like mathematics, geography, astronomy, public administration, history etc.
- Jahangir and Shah Jahan provided liberal assistance to educational institutions of both the Hindus and the Muslims.
- Shah Jahan founded the Imperial College at Delhi.
- Aurangzeb encouraged Muslim institutions and tried to close Hindu institutions.
- The Madarasa Shah Waliullah at Delhi became renowned for the study of traditional values of life.
- The Madarasa at Sialkot was famous for the study of grammar.
- Persian was the language of teaching in the institutions.
- The admission and promotion of student depended entirely on his teacher. Examinations were not there.
- Three types of degrees were awarded to the student.
- The students of logic and philosophy were given the degree of Fazil.
- Students of religion get the degree of Alim and that of literature get the degree of Kabil.
- In Hindu institutions Sanskrit was the medium of instruction.
- Religious education was less emphasized in Hindu schools as compared to Muslims
- Benaras enjoyed reputation for the study of religion and Sanskrit language and literature.
- Nadia and Mithila also acquired great fame.
- There was no separate system for the education of girls.
- The princess and upper class women obtained education by appointing tutors. But the common girls did not receive education
- There is evidence to show that some Muslim students attended Hindu schools to learn Astronomy, Mathematics, Medicine etc. and Hin-

dus attended Muslim institutions to learn Persian.

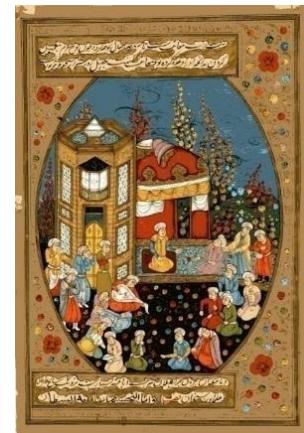
- There were some defects in the education system such as negligence of female education and technical and professional education.
- But education and scholars were patronized and financed by the emperors and nobles.
- The upper classes had all the facilities to acquire knowledge.
- Persian being the state language brought cultural unity among the people.

9.9 Painting

- The Mughal school of painting was a mixture of Persian and Indian painting.



- Babur and Humayun tried to introduce Persian painting in India.

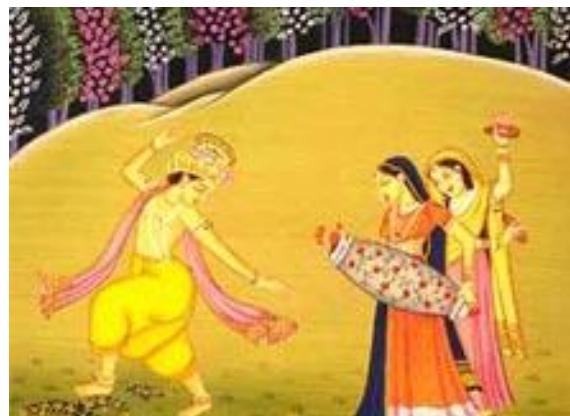


- Akbar gave protection to many foreign and Indian painters and both the groups influenced one another.
- The Mughal school of painting freed from foreign influences, became **Indianised** in due process.
- Akbar established a separate department of painting under **Abdul Samad**. He invited many painters from China and Persia. He ordered to prepare **frescoes on palace walls** on Fatehpur Sikri. There were 100 painters in his court.
- **Jahangir** was interested in painting and also a keen judge,. He encouraged **miniature painting**. He had the skill to identify the names of the artists of the paintings presented to him.



- **Shah Jahan** continued the same patronage but he was more interested in **architecture**. The prominent court painters were Mir Hashim, Anup, Chitra and others.
- **Aurangzeb** opposed **pictorial art** and defaced some of the paintings in the palaces of Bijapur and Golkonda.
- The decline of the royal patronage forced the painters to **migrate** to the provincial courts of Avadh, Hyderabad, Mysore and Bengal.
- In **Rajasthan** painting continued to flourish. **Rajput school of painting** became popular and Jaipur and Nathdwara were its chief centres. Kan-

gra school, Tehri Garwal school were other styles came into existence in the second half of the 18th century



9.10 Music

- Mughal emperors were interested in Music.
- **Babur** was skilled in the art and produced a treatise on it.
- **Humayun** was also equally interested in song.
- **Akbar** liked classical Indian music.
- There were **many musicians** in the court which include Hindus, Iranis, Turanis, Kashmiris, both men and women.
- **Abul Fazl** mentioned 36 singers who enjoyed the patronage of the emperor.
- **Tansen** was the most notable musician of the age.

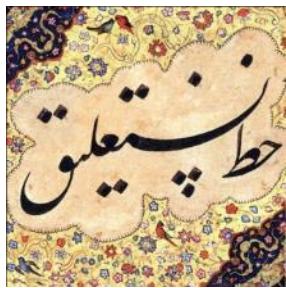


Miyan Tansen

- Tansen received training in the school of music established at Gwalior by **Raja Man Singh Tomān**. He invented new ragas.
- **Jahangir** maintained first rate musicians in his court.
- **Shah Jahan** was a skilled musician and took part in the performance. Ram das and Maha Patra were two vocalists in his court.
- In the beginning **Aurangzeb** encouraged music. But with advancement of the age he gave up listening music and dismissed the musicians.
- **Music and Dance** were the chief amusements in those days. So nobles, courtiers and common people enjoyed these arts

9.11 Calligraphy

- **Abul Fazl** tells us that eight modes of calligraphy were in vogue in Akbar's court.
- The eighth kind called **Nastaliq** was favored by him.

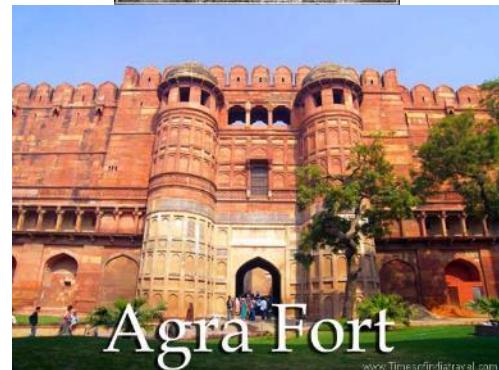


- Muhammad Hussain Kashmiri was the famous calligraphist who was given the title of '**Zarin Qalam**'.
- Jahangir and Shah Jahan also encouraged this art.
- **Mir Hashim** was a painter and calligraphist in Shah Jahan's court.
- **Aurangzeb** himself was a skilled calligraphist. His librarian Jawahir Raqam was a good calligraphist.
- The arts of artistic binding of books and illuminating them with lovely pictorial designs were associated with calligraphy and encouraged by

the emperors. For example the **copies of Babur Nama**

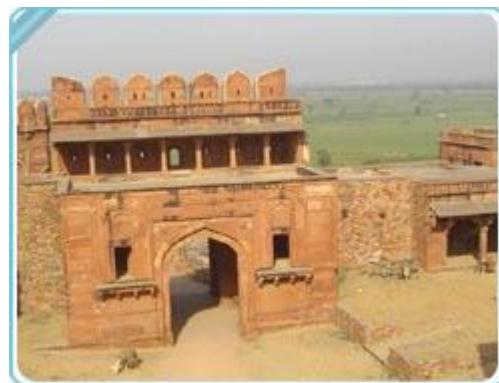
9.12 Sculpture

- Akbar encouraged sculpture and the **statues of Jaimal and Fath Singh** at the gate of Agra Fort were best examples of the art.



Agra Fort

- The **elephant gateway of Fatehpur Sikri** was famous for the figures.
- We have the marble statues of Rana Amar Singh and his son Karan Singh at Agra belonged to Jahangir's period.



- After wards the art disappeared for want of patronage.

9.12.1 Decorative Carving

- Decorative marble carving reached a high level of excellence during the period.
- For example Akbar's tomb, Taj Mahal.



9.12.2 Mosaics And Inlay Decorations

- Mosaic and inlay decoration was also used in the Mughal buildings.
- In the time of Akbar the mosaics were made from small **tesserae** which were combined in **Persian geometrical patterns**.



- But in Jahangir's period **pietra dura** began to be utilized for inlay work.
- It was composed of precious stones cut into thin slices and neatly bedded in socket prepared in the marble.



- Jahangir and Shah Jahan used this type of inlay works in their buildings.

9.13 Jewellery

- The art of jewellery attained a **high standard** during the period.
- The Mughal emperors were **fond of jewels and ornaments**. They had enormous collection of jewels.
- Shah Jahan was passionately fond of jewels and had personal jewellery worth five crores of rupees, besides that worth two crores which he presented to the members of the royal family. His '**Peacock Throne**' was made of pure gold and studded with jewels.



- "The throne was in the form of a cot bedstead of golden legs. The enameled canopy was supported by twelve emerald pillars, each of which bore two peacocks entrusted with gems. A tree covered with diamonds, emeralds, rubies and pearls stood between the birds of each pair". The inner roof was enameled and the outer one was covered with rubies and other jewels.

"Three jeweled steps led to the emperor's seat, which was surrounded with eleven jeweled panels, of which the middle most gem a splendid ruby presented by Shah Abbas to Jahangir".

- The above description itself indicate Shah Jahan's love of jewels and gems. The art **deteriorated** in the 18th century.

9.14 Gardens

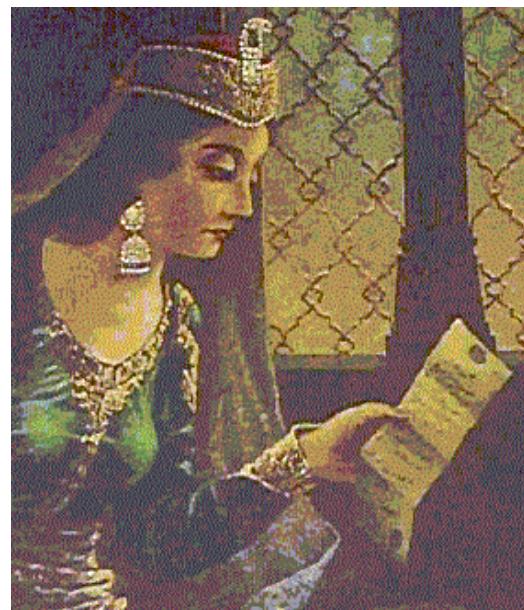
- There were gardens in India.
- But the Mughals developed a new style of garden which had been developed in **Persia and Turkestan**.
- This style includes "artificial irrigation in the form of channels, basins, or tanks and dwarf waterfalls.
- So built that the water brimmed to the level of the path on either side; and the plan involved a series of terraces on sloping ground usually numbering eight to correspond with the eight divisions' of Quranic Paradise; but sometimes seven to symbolize the seven planets".
- Babur laid out such a garden at Agra called **Hasht Bahisht** (Rambagh).



- **Humayun** also laid flower and fruit gardens at Delhi.
- The garden at **Sikandra** was associated with Akbar. Jahangir's beautiful garden **Shalimar Bagh**

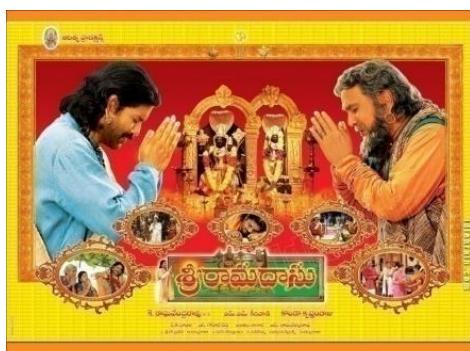
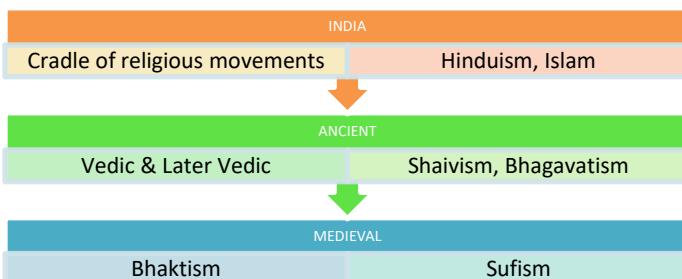
at Srinagar in Kashmir was the most elegant and excellent garden.

- Asaf Khan the brother of Nurjahan laid out Nishat Bagh at Srinagar in Kashmir.
- Shah Jahan's famous Shalimar garden at Lahore and the Hayat Baksh at Delhi were **prominent** among his gardens.
- **Aurangzeb** and his daughter **Zebunnisa** continued the art but it fell from the high standard of early Mughal emperors.

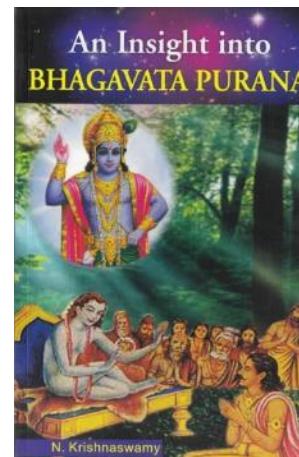


10. Bhakti Movement

- The **religious movements** of the medieval period, like the Bhakti cult and Sufism played an important part in Indian history.
- New religion- **Sikhism** born in the 15th century.



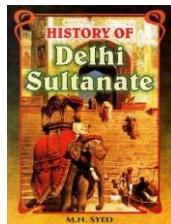
- Changed the **fate of Indian society** >> came to be known as Bhakti movement.
- Seeds** of Bhakti movement – Upanishads, Bhagavad Gita, Bhagavad Purana



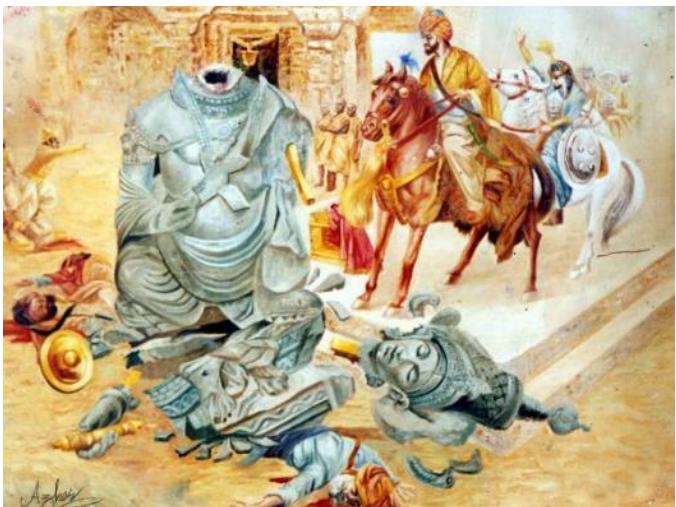
- 6th century AD – **Bhagavata Purana** placed the concept of Bhakti
- Post Bhagavatha Phase** – love and devotion
- Like Buddhism and Jainism it was a reform movement.
- Reaction against the **predominance of rituals** in the Hindus religion
- Fundamental principles** of Bhakti cult >> Bhakti or complete devotion and love to God
- Those who preached this philosophy criticized the elaborate rituals and proclaimed that **God could be reached through Bhakti alone**.
- Bhakti it was said, is the **final stage** in the spiritual development of man

10.1 Causes for the rise of Bhakti movement

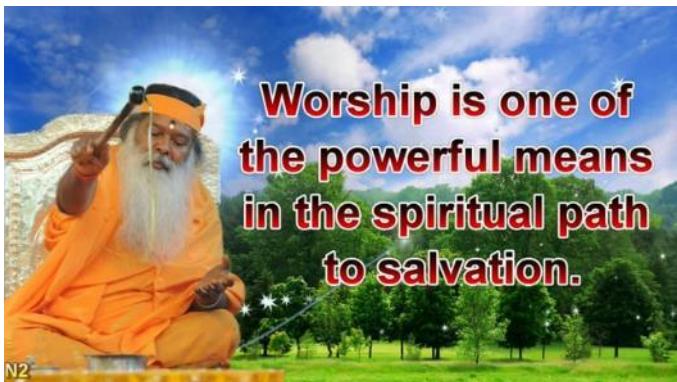
- As the image of Gods and Goddesses were broken by the Muslims and **temples were destroyed** by them, the Hindus resorted to the Bhakti movement for salvation.



- During the period of the **Delhi Sultanate** a most prominent movement spread from one end to another end of India.

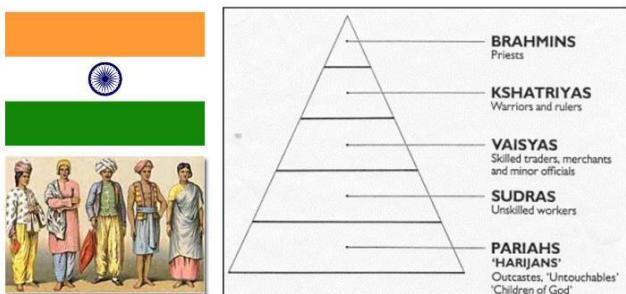


- The path of Salvation was not opened for everyone in Hindu religion; hence people felt offended but the advocates of Bhakti movement assured salvation to everyone, so people thronged to it.



- The formalism, superstitions, caste system - practices also contributed to the rise of this popular movement

The Indian Caste System



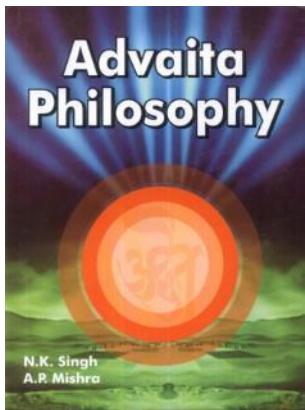
- As the paths of Gyana Marg and Karma marg were difficult people embraced Bhakti marg to get salvation.
- The saints of Bhakti movement condemned the caste system, idol worship and ritualism and encouraged the people to follow a path of purity and Morality if they wanted to attain salvation.
- Although the Bhakti movement spread through India, it began from the south, hence the saints of the south were the pioneers of this movement- divided into 2 groups
- Alvars – followers of Vishnu (12 sub - groups)
- Nayanars – followers of Shiva (63 sub - groups)

10.2 Features of Bhakti movement

- The concept of Bhakti means single-minded devotion to God. The object of the devotee's adoration is to secure the grace of God for the sake of salvation
- The Bhakti cult discarded the rituals and sacrifices as modes of worship and instead emphasized the purity of heart and mind, humanism and devotion as the simple way to realization of God
- The Bhakti movement was essentially monotheistic and devotees worshipped one personal God, who could either form (saguna) or be formless (nirguna)
- The followers of the former, known as Vaishnavas further sub-divided into Krishnamargis and Ramamargis, who regarded Ram or Krishna – both incarnations of Vishnu as their personal God.
- They said that god is omnipresent and resides within the heart of the man.



- On the philosophical side, Saguna and Nirguna both believed in the **Upanishadic philosophy of Advaita**, with minor variations suggested by various bhakti saints



- The doors of Bhakti were opened for the **lowest classes** and even **untouchables**. Many of the saints of the Bhakti movement were from the lower classes



- The Bhakti saints of North as well as South India regarded knowledge (**jnana**) as a **constituent of Bhakti**.
- Since, that knowledge could be gained through a teacher or guru, Bhakti movement greatly emphasized securing knowledge from a guru.



- The Bhakti movement also **discarded the priestly domination** as well as rituals. According to the bhakti saints, the individual could realize God through devotion and personal effort.
- Therefore, there was no place for sacrifices and daily rituals in the Bhakti movement.



- The Bhakti movement was an egalitarian movement, which completely **discarded the discriminations** based on caste or creed.
- The saints of Bhakti movement were staunch supporters of social unity and purity of mind, character and soul.



- The Bhakti saints **preached in the simple language** of the masses and immensely contributed to the development of modern Indian languages such as Hindi, Marathi, Bengali and Gujarati.

10.2.1 Sankaracharya

- Sankaracharya, the pioneer of the Bhakti movement - born in a Brahmin family of Kaldi (Malahar) in AD 788.

- Remarkable talents and spiritual learning from the very childhood.
- True preacher of **monistic philosophy**.
- **Forerunner of the Bhakti cult** due to his versatile knowledge and spiritual learning.
- Died very young in AD 820
- Patroniser of Advaita philosophy

10.2.2 Ramanuja Dr

- Ramanuja was the **first exponent** of Bhakti movement.
- Great Vaishnav saint and laid stress on the **worship of Narayana and Lakshmi**.
- Infact, his philosophy was a **reaction against the advaita** philosophy of Sankracharya.
- Laid stress on the sincere worship of Narayana and Laxmi which only could free the soul from the bondage of birth and death

10.2.3 Namadeva

- Narhari, Namadeva, Eknath and saint Tukaram were the preachers of Bhakti movement in **Marashtra** but Namdeva had the greatest influence over the people.



- **Against Idol worship** and ritualism prevalent in Hinduism.

- Preached that sincere prayers or Bhakti to God was only way of salvation.
- From the south the flame of Bhakti movement reached the north.
- The people there also began to preach its principles as they intended to **safeguard Hinduism** from the contamination of Islam.

10.2.4 Ramananda

- Ramananda was the **most prominent saint** of Bhakti movement in Northern India.
- Born in a Kanyakubja Brahman family of Varanasi.
- After getting education he became the **disciple of Ramanuj**.
- **Against casteism** and tried to remove all the malpractices prevalent in the Indian society.
- Great devotee of Rama and Sita.
- Among his **famous disciples**, Dhamo was a jat, sema a barber, Raidas a shoemaker and Kabir a weaver.
- His liberal ideas weakened the bands of casteism.
- Against caste distinctions and allowed people of all castes to become his disciples
- First among the reformers of the medieval period to **denounce the caste system**.
- It can be said that he began what is known as the **religious renaissance** in north India.

10.2.5 Vallabhacharya



- Born in Varnasi.
- Well versed in **Hindu mythology**
- Earlier he got patronage of king **Krishnadevaraya** of Vijayanagaram and later on he made **Vinodavan** the centre of his activities and entered into married life.
- Preached that there was no difference between Brahma and the individual
- Emphasized that **family life** was not a hurdle in the way of salvation
- His philosophy therefore came to be known as '**the Epicureanism of the east**'.

10.2.6 Chaitanya

- Born in Bengal in AD 1485 and became saint after the death of his wife.
- Great devotee of Krishna.
- Against casteism and preached **universal brotherhood**.
- He said the **individual soul** can reach Krishna, the supreme lord, by Bhakti alone.
- It was his **staunch belief** that love is the supreme regularity principle of this universe, which gave strength to his preaching.
- Told his disciples that the **message of love for Krishna** should be taught to all men including chandelas.
- The religious reformers, who were influenced by Islam, preached **monotheism** and condemned the caste system and idol worship.

10.2.7 Kabir

- Kabir was the **true disciple of Ramananda** and the greatest saint of Bhakti cult.
- He was perhaps the **greatest** of the socio-religious reforms of the medieval period.
- Facts about his birth are shrouded in **mystery**.
- According to tradition he was born to a Brahmin widow, who cast him off near a water tank to escape social tyranny. The child it seems, was picked up by a weaver by name Niru and was

brought up by , his wife, Nima, with great love and affection.

- Kabir's **philosophy** represents the process of assimilation which has taken place in his age between Hindu and Muslim thought
- Sincerely preached **Hindu- Muslim unity**
- **Condemned** all kinds of rituals and preached pure devotion.
- Kabir preached a religion of **universal brotherhood**.
- He was convinced that the essence of Islam and Hinduism was the same and declared that there is **only one God**, although he is called by different names Ram, Rahim, Allah, Khuda, Hari, Govinda and so on.
- His **life long mission** was to unite the Hindus and Muslims and wipe out all distractions of caste and creed

10.2.8 Nanak

- Guru Nanak, the founder of Sikhism was born in AD 1469 in Talwandi.
- His **thinking** was similar to that of **Kabir**.
- Nanak had great faith in religion from his very childhood.
- After becoming saint he started preaching the **gospel of love and humanity**.
- Nanak was **against idol worship**.
- He **stressed brotherhood** and humanity.
- He had faith in the **theory of Karma** and purity of life

10.3 Effects of Bhakti movement

- The Bhakti movement which was mass movement throughout India produced manifold effects. Though it **failed** to achieve its own motives, namely, reformation in Hindu religion and establishment of Hindu - Muslim unity, it affected the entire society.

10.3.1 Religious effects

- There were several defects in Hindu religion.
- This movement led to the reform of Hinduism.
- The advocates of the movement condemned the **religious rituals** and false practices.
- They endeavoured to establish **harmony** between Hindu religion and Islam.
- The efforts of these **Bhagats** saved Hinduism from the on slaughts of Islam.
- They also **preached** the unity of God head and universal brotherhood.
- Moreover, the teachings of Nanak and nine succeeding Gurus paved the way for the establishment of **Sikhism** in Punjab

10.3.2 Social effects

- The social life of the people was also effected by the Bhakti movement.
- It shattered the bondage of caste system.
- The advocate of this movement endeavored to bridge the gulf between man and man as **all were equal** in the eyes of God.
- This movement brought **Hindus and Muslims close** to one another as the leaders of this popular movement denounced the short comings

of both the religions and preached oneness of God and universal brotherhood

10.3.3 Cultural effects

- Bhakti movement helped in the **rise of Hindi** and other **vernacular literature** the composition of the saints like Nam Deva, Kabir and Nanak became very popular and enriched the contemporary literature.
- The movement enriched our **mother tongue or modern languages** such as Hindi, Bengali, Marathi

10.3.4 Political effects

- The **foundation of Hindu — Muslim unity** was laid as result of this mass movement and it effected the sultans and Mughal emperors.
- The feeling of national awaking emerged among the **Marathas and the Sikhs** and the seeds of independence were sown by the leaders of Bhakti movement.
- Really it was the voice of **Kabir and Guru Nanak** which involved the feelings of nationalism and brotherhood, among the masses.

11. Sufism

- Sufism – Most interesting aspect of medieval Indian environment
- **10th century** – significant in the history of Islam Imp development in sufi movement
- **Emergence of Turks** > embraced Islam >> powerful group in Islamic civilization
- Abbasid Khalij politically defeated > patrons of **Mutazila school** Believed we should not follow Sharia literally we should interpret "**Sharia**" >> "Quran was not word of God it was created" – condemned by orthodox enemies
- Scriptures – "**Aql**" or reason Emergence of turks, sufis, orthodox elements

- Mutazila – Rational school suffered > determined by emergence of **orthodox schools** on holy Quran
- Sufis – also known as **Mystics**



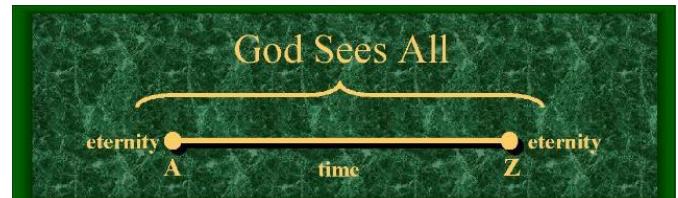
- 8th century – annoyed to see the display of wealth in Islamic world >> Muslim community should enumerate profit (colourful life > deviation from the path of Islam) and lead life of simplicity and austerity
- Sufis of 1st two centuries – **Ascetics** >> laid great stress on the principles of “**Tauba**” (repentance) and “**Tawakkul**” (trust in God)
- Inspired by the **Quranic conception** of a transcendent God



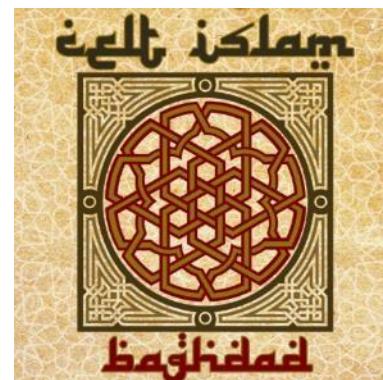
- Came to India before the establishment of Turkish rule
- Large group of Sufis from different Islamic countries **migrated** to India and established themselves in many parts of Hindustan
- Word “**sufi**” – numerous explanations Suf – coarse wool, Safa – religious people, Greek word – Sophia (knowledge)

11.1 The Sufi thought

- **Sufism** – common term given to Islamic mysticism
- Organised into various **Silsilahs** or religious doctrines
- Accepted the Prophethood of Mohammad and the authority of the Quran
- Absorbed a variety of **ideas and practices** from diff sources – Christianity, Neo-Platonism, Zoroastrianism, Buddhism and Hindu philosophical systems (Vedanta and Yoga)
- Concept of relationship between **God and Soul** as one between the beloved and the lover was adopted by the Sufis in India
- **Pacifism and non-violence** were imbibed by the Indian Sufi saints



- **Sufi mysticism** sprang from the doctrine of **Wahadatul wujud** or the unity of being, which identified the Haq (creator) and the Khalq (creating) >> “God is the unity behind all plurality and the Reality behind all phenomenal appearances”

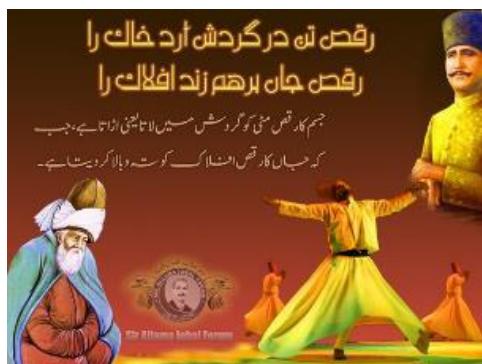


- Above idea to Sufis – diversion from the **thought of the Absolute** was unbearable to them
- To achieve union with **Absolute** – Pass through 10 stages
 1. Tauba (repentance)
 2. Wara (abstinence)
 3. Zuhd (peity)
 4. Fagr (poverty)
 5. Sabr (patience)
 6. Shukr (gratitude)
 7. Khauf (fear)
 8. Raja (hope)
 9. Tawakkul (contentment)
 10. Riza (submission to divine will) >> “Excessive love and yearning for God”

- **2 fold object view** – Own spiritual development and the service of humanity
- **Essence of Sufi faith** – Union of human soul with God through loving devotion



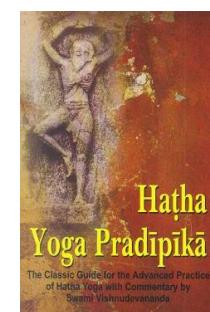
- By their examples, by words and conduct set an **ethical standard**
- Attempted to bridge the gulf between **orthodoxy** and religion of **faith and devotions**
- Spoke the **language of masses** and gave impetus to linguistic assimilation and to a cultural synthesis
- Imparted **education** and emphasised the need of acquiring it
- **Broad minded people** – recognised the truth in other faiths
- In extending their **help to others** they made no distinction on the basis of caste or creed
- Showed great interest in **learning Yoga**; and the Hindu Yogis and Siddhas frequently visited the hermitages of the Sufi saints
- Sufis in India >>**Chisti and Suhrawardi orders** adopted Sama and Raqs (audition and dancing) as a mode of invocation to God >> did not sanction any kind of music – Sanctioned “**Majlis-i-Sama**”



- To Sufis **music** was a means to an end
- “**Sama**” exhilirated their spiritual spiritand lifted the veil between them and God and helped them in attaining the supreme stage of ecstatic swoon
- Practice of Spiritual Preceptorship “**Piri Muridi**” – prevalent in Sufism
- Those who entered into a particular fraternity of Sufi saints were called “**Murids**” (disciple)
- The Murid had to pledge absolute submission and devotion to his spiritual guide called “**Pir**”

11.2 The Hindu Impact on Sufism

- **Alberuni** – Sufi theories of the soul are similar to those in Patanjali’s “**Yoga Sutra**” and Sufi doctrine of divine loves as self – annihilation with parallel passages from the “**Bhagavad Gita**”
- 13th century Indian sufis were confronted with “Kanphata”(split-earned) yogis or the “**Nath followers**” of Gorakhnath
- Sheikh Nizamuddin Auliya’s description – he was impressed with the yogis theory of division of the **human body into regions** of Siva (head to navel- spiritual) and Sakthi (below the navel - profane) and Yogic theory that a child’s moral character was determined by the day of the month on which he was conceived
- Hatha yogic treatise “**Amritakunda**” – translated into Arabic and Persian in the 13th century had a lasting effect on Sufism



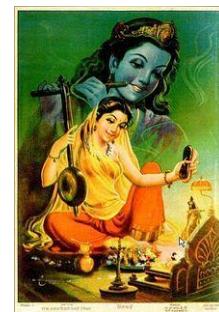
- **Essence of Sufism** – Controlled breathing observed by Shaikh Nasiruddin Chiragh-i-Dehlvi observed it



- Chistiya Sufic practice – Yogic postures + Breath control > vital aspect in all the Sufi orders except Indian "Naqshbandiyyas".
- Practices of Hindus **tantrism** influencing Sufi beliefs >> Sheikh Hamiduddin Nagori's Hindi verses (Yogic influence); Identifies Lord (Alakh Niranjana) with God (Khuda); Gorakhnath in "Rushadanama" equate him with ultimate reality of Absolute truth – "perfect man or perfect Siddha" – The union of Sakthi (Sun) and Siva (moon) symbolised by prayers performed hanging upside down with the legs suspended from a roof or branch of a tree.
- **Rishi movement** of Shaik Nuruddin Rishi of Kashmir – Cross fertilisation of Sufi beliefs expressed by Lalla is reflected here
- Shaik's teachings were embodied in **Kashmiri verses** – some are identical to Lalla.
- Through them the Shaik emerges as **ardent devotee of God** trying to reach the unknowable in the heart by lighting the lamp of love.
- Nuruddin and his disciples preferred to call themselves as "**rishis**" using the well known term for Hindu sages – **maintheme** Universal love > served people without considering caste and class distinctions, planted trees to shade travellers and tried to turn Kashmir into a heaven for the neglected sections of society > Nuruddin believed that although eating meat was permitted by the "**Shariat**", it entailed cruelty to animals and he became a vegetarian.
- **15 th century** Nath ideas found great popularity in Bengal; "Aritakunda" – text on hath yoga was 1st translated into Arabic in Bengal in the early 13 th century ---- "**Haqaiq-i-Hindi**" by Abul Wahid was intended to **crush orthodox opposition**

to the use of Vaishnavite themes in Hindi poetry recited by the Chistiyya Sufis to arouse ecstasy

- **16th century** tremendous increase in the volume of **Hindi poetry**. Naturally its recitation at Sufi gatherings required some defence. Mir Abul Wahid justified this practice by giving Islamic equivalents for **features of Krishna legend** such as Krishna, Radha, Gopi, Braj, Gokul, Yamuna, Ganga, Mathura and the flute in his "**haqaiq-i-hindi**" >> This identification renders unobjectionable the transport of Sufis into ecstasy on hearing **Hindu Vaishnavite poetry**



- The translation of Sanskrit works into Persian at Akbar's court had made Muslims aware of the "**Vedanta school**" of Hindu philosophy
- **Jahangir** identified the highest form of Sufism with "**Vedanta**"
- The Sufi saints preached in the **language of the masses** and made immense contribution to the development of Hindi and provincial languages including bengali, punjabi, kashmiri etc
- The sufis, despite their strict adherence to the laws of "**Shariat**" and practices of orthodoxy, instead of criticising the religion, mythology and the folklore of the Hindus, were **broad-minded** enough to study them in their Hindi verses



11.3 Sufi Orders

11.3.1 Chistis

- Founder – Khwaja Moinuddin Chisti
- Area of propagation – N.India (Delhi-Ajmer), S.India
- Famous Saints – Qutubuddin Bakthiyar Kaki, Farid-ul-din Ganj-i-Shakar (his verses were included in Adi Granth of Sikhs)
- Principles – Kept aloof from royal court, Popularised music recitations called "Sama"(Mahboob-i-llahi)
- Amir Khusro was disciple of Auliya

11.3.2 Suhrawadi

- Founder – Shikh Shihabuddin Suhrawadi
- Area of propagation – Punjab, Multan
- Famous Saints – Ruknuddin Abdul Fath, Hamiduddin Nagori
- Principles – Accepted Royal service

11.3.3 Qadri

- Founder – Sheika Nizamat Ullah
- Area of propagation – Sind, Lahore
- Famous Saints – Nasiruddin Mohammad Jilani

11.3.4 Naq Shbandi

- Area of propagation – N.India

- Famous Saints – Babur, Ubaidullah Ahrar
- Principles – orthodox sect, Mujaddid opposed Shahs, philosophy of Wahadat-ul-Shahdud wrote "Red-i-Khafid", arrested by Jahangir

11.3.5 Rasahniya order

- Founder – Miyan Bayazid Ansari
- Area of propagation – Tribal areas of NW
- Principles – Ansari wrote the book khair-Ul-bayan

11.3.6 Mahadawi

- Founder – Mullah Mohammed Mahdi
- Area of propagation - jaunpur
- Principles – opposed orthodox Muslims

11.3.7 Qalandariya

- Founder – Abu Wali Qalander
- Famous Saints – Sidi Maulah
- Principles – wandering monks were called Darvesses, organised attack on baba farid

11.3.8 Shattari

- Founder – Abdul Shattari
- Area of propagation - Gujarat, Meerut
- Famous Saints – Shah Pir
- Principles – claimed direct contact with God

12. Indian Philosophy

12.1 Vedic

- **Philosophical ideas can be found in some hymns of Rigveda**
- Rigvedic poets – creation originated in a "**gold-en embryo**" (**Hiranyagarbha**)
- World arose from "**Tapas**" (heat or warmth)

- Then "Ritu"(seasons), "Satya"(real), night and oceans were produced in succession
- The "**Hymn**" of creation, which is the oldest surviving record of the philosophical speculation on the origin of the universe describes mysterious chaos before creation
- Rigveda points out that "**Sat**" (**the real**) or **Brahma** is the supreme God who is sexless and

formless and is known by various names such as Varuna, Indra, Agni

- God is one but he has several manifestations
- This philosophy led to the **concept of "One Absolute"** – served as the basis of Vedanta
- The **concept of "Rita"** – highest flight of the Rigvedic thought
- The world takes its regular course, day follows night and season succeeds season, because of "Rita"
- **"Varuna" was considered to be the guardian or upholder of "Rita"**
- Rigvedic concept of "Rita" denotes the cosmic order or law prevailing in nature
- In the Moral world, the world designates "the Order" through the meanings of "truth" and "right"

12.2 The Jain precepts and Philosophy

- Jain doctrines – **similarities with Samkhya and Buddhism**
- **Metaphysical start in Jainism and Samkhya are almost the same**
- Acc. to Jainism "Reality" – uncreated and eternal and is characterized by origination, destruction and permanence
- Every object of reality has infinite character both with respect to what it is and what is not and it has its modes and qualities
- While the modes and accidental characters of a substance appear and disappear the basic substance with its character is permanent
- **Example** Soul with its character of consciousness is something permanent while it has accidental characters of pleasure or pains and mode superimposed as body
- The substances are real, characterized by existence and 6 in number
- Divided into living (Jiva) and non-living (Ajiva)
- **Jiva means soul or spirit**, is classified into those which are in bondage and may possess

only one sense organ or more like earth, fire, water, wind and plant and those that are free, which differ among themselves acc. to the number of sense organs they possess

- The non-living substances are made of matter, motion or rest, space and time. But time here has no extension in space.
- Consciousness is the very essence of the soul, potentially endowed with infinite vision, infinite knowledge, infinite power and infinite bliss
- But this is bound by "karma" which suppresses the mundane soul
- Every action, verbal, mental brings the influx of "karma" of various types in the soul which determinates the circuit of birth as Gods, men, devils etc.
- Only by pure thoughts and acts the influx of karma can be stopped and the soul liberated
- Everything depends on "karma" and Jainism admits no creator

12.2.1 5 instruments of knowledge

1. **Matijnana** – perception through the activity of sense organs including the mind
 2. **Srutajnana** – knowledge revealed by scriptures
 3. **Avadhijnana** – clairvoyant perception
 4. **Manahparyayajnana** – telepathic knowledge
 5. **Kevalajnana** – temporal knowledge or omniscience
- **Understanding and the acquisition of knowledge** is attained by the means of "pramaṇa" (instruments of knowledge) and "naya" (point of view)
 - The **ultimate goal of Jain ethics is the realization of "Nirvana" or "Moksha"** ie completely liberating the soul from "karma", "samyak vishwas" (Right faith), "samyak jnan" (Right knowledge) and "Samyak karma" (Right conduct) collectively pave the way to "Nirvana"

- ✓ Right faith – belief of “Trithankaras”, principles for the acceptance of truth
- ✓ Right knowledge – flawless understanding of the religious principles
- ✓ Right conduct – abstaining from doing what is harmful and doing what is good
- The code of morality is less rigorous for householders but very rigorous for monks

5 vows

1. Abstention from untruth (Asatya)
 2. Abstention from violence (Ahimsa)
 3. Abstention from theft
 4. Abstention from sex (Sangam)
 5. Abstention from greed (Lobha) for wordly possessions
- In Jainism, God as such does not exist
 - A liberated soul, that of a prophet, is God
 - Though a voluntary death through penance is held in high esteem, suicide is condemned as an act of cowardice
 - This shows that Jainism prescribed very rigorous practices and a highly disciplined but simple life

12.3 Buddhist Philosophy

3 characteristics of Buddhism

1. Anicca (transiency)
 2. Dukka (sorrow)
 3. Anatta (soulness)
- Life is constantly changing and all conditioned things are transient
 - Whatever is transient is painful, and where change and sorrow prevail, the question of permanent immortal soul does not rise
 - Buddha in particular criticized the theory of a permanent soul as a selfish system from the ethical point of view as it meant the solitary pursuit by soul of its own release
 - He did not accept that there was an immortal entity which survived the death of the body and

was born in other forms through a series of incarnations

- The principle of transmigration of soul (rebirth) was accepted by the Buddha and the process of rebirth is explained in **“Pattica Samuppada”** (Dependant origination) as follows
 - ✓ On ‘delusion’ (avijja) depend the “karma formations” (sankhara)
 - ✓ On the karma-formations depends “consciousness” (vinnana; starting with rebirth consciousness in the womb of the mother)
 - ✓ On consciousness depends the “mental and physical existence” (namarupa)
 - ✓ On the mental and physical existence depend the “six sense-organs”(sal-ayathana)
 - ✓ On the six sense organs depends “sensorial impression” (phassa)
 - ✓ On sensorial impression depends “feeling” (vedanta)
 - ✓ On feeling depends “craving” (tanha)
 - ✓ On craving depends “clinging” (upadana)
 - ✓ On clinging depends the “process of becoming” (bhava)
 - ✓ On the process of becoming (karma-bhava or karma process) depends “rebirth” (jati)
 - ✓ On rebirth depends “decay and death” (jaramarana), pain, grief and despair
- Besides being a great spiritual teacher and preacher, the Buddha was also a great social reformer
- Before his advent, the social and religious laws in India were rigid, oppressive and cruel for the vast mass of the people
- Buddha revolted against social inequality and ritualism for the common welfare of all
- **It was Buddha who was for the 1st time attacked the fortresses of privileges, caste system, ritualism, religious fanaticism, superstitions and ignorance**
- Again, it was Buddha who expounded the transcendental philosophy of universal brotherhood and equality in all respects

- Lord Buddha was the creator of the virtues like individual liberty, toleration, fellow-feeling, compassion, non-destruction of life (Ahimsa), moral character, benevolence, service and sacrifice.

12.3.2 Orthodox (Astika) or Heterodox (Nastika)

Orthodox

- 1st group – Sad darsana (6 schools)
- Mimamsa
- Vedanta
- Samkhya
- Yoga
- Nyaya
- Vaisesika
- Orthodox (Astika) >> accepted the authority of the vedas

Heterodox

- 3 Schools of materialists
- Charvaka
- Buddhas
- Jainas
- Do not believe in the authority of the vedas

12.3.3 Samkhya

- Dualistic realism**
- Kapila
- 2 ultimate realities – Purusha and Prakriti
- Oldest school
- "Salvation can be attained through real knowledge"**
- Real knowledge – soul and matter are separate >> dvaitvada
- Purusha > clear consciousness and cannot be changed
- Prakriti – 3 attributes thought, movement, change

- Transformation of these attributes brings about change in all objects

12.3.4 Nyaya

- Gautama
- Realistic philosophy based mainly on logical grounds
- "Salvation is possible through logic" >> valid knowledge is defined as real knowledge
- 4 separate sources of knowledge
- Perception (pratiksha)
- Inference (anumana)
- Comparison (upamana)
- Testimony (sabda)

Main elements

- Investigate the nature of things through knowledge
- Achieve true knowledge so as to remove false knowledge
- Rejection of false knowledge through syllogistic reasoning and debate and thereby expanding true knowledge
- Nyaya system is outlined Aksapada Gautama's Nyaya Sutra** > later amplified by Vatsayana
- Great inspiration to this school > Hindu-Buddhist controversy
- Beginning of 13th century **Gangesa of Mithila modified Nyaya into Nyaya-Nyaya** (new logic)
- "Mithila school of philosophy"
- Concerns itself with a theory of true knowledge and logic

12.3.5 Yoga

- Patanjali
- Closely allied to Samkhya**
- Epistemology and metaphysics of Samkhya with existence of God

- Attainment of Vivekajnana or discriminative knowledge
- "Salvation is possible through meditation"
- Techniques to release the Purusa (soul) from matter (prakrit)
- The soul therefore establishes itself in its true form and has freedom from involvement in material evolution
- **Yoga system is actually the Samkhya philosophy in practice**
- Many variations of Yoga like the Buddhist Yoga which leads to objectless inwardness (Anarambana) and emptiness (Sunyata)
- **Bhagvata Yoga** leads to the union of soul with God
- Patanjali's Yoga Sutra is the oldest book on this school

12.3.6 Vaisesika

- Kanada (Uluka)
- **Allied to Nyaya system**
- Liberation of the individual self
- All objects of knowledge – 7 categories
 1. Dravya
 2. Guna
 3. Karma
 4. Samanya
 5. Visesa
 6. Samavaya
 7. Non - existence
- "Salvation is possible through the recognition of the atomic character of the universe"
- Nature is atomic and atoms are distinct from the soul

4 Non-atomic substances

1. Time
2. Space
3. Soul

4. Mind

- The atoms are eternal but the great dissolution at the end of life of Brahma , they are separated from one another and all the things are destroyed
- Brahma utilises old items to create the world afresh
- **2nd oldest system of philosophy that arose in India**
- An objective, realistic and analytic philosophy, it believes in knowledge for its own sake and not for liberation
- A liberated soul has no attributes like happiness or consciousness
- Vaisesika system believes in the existence of God and is also known as Vaisesikadarsana
- **Oldest book** – Vaisesika sutra by Kanada
- The work of Prasatapada is a classic presentation of this school of philosophy

12.3.7 Mimamsa

- Jaimini
- **Defend and justify vedic ritualism**
- Authority of the vedas is the basics of ritualism and the mimamsa formulates the theory that the vedas are not the works of any person and are free from errors that human authors commit
- "Salvation is possible through rituals"
- Basically started as an explanation of the ritualistic portions of the Vedas
- Philosophy of interpretation, application and use of the Samhitha and Brahmana portions of the Vedas
- Believes in the eternity of the world, self-validity of knowledge, eternity of vedas and dharma
- Discards the truth revealing functions of the vedas and upanishads
- **Most ancient and largest philosophical work**
 - Mimamsa sutra by Jaimini

12.3.8 Vedanta

- Systematic presentation of teachings of Upanishads
- Culmination of the vedic speculation
- Vedanta – End of the vedas
- "Uttar Mimamsa" or later Mimamsa
- Shankaracharya
- Believes in non-dualism or belief in one reality - Advaitavada
- **Earliest example of Vedanta – Bhagvad Gita**
- Famous teachers – Audulomi and Badarayana
- Brahma Sutra by Badarayana – latest
- Earliest commentary on Vedanta – Sunkara's views on upanishads, Gita and Brahma Sutras in "Advaita-Vedanta"
- Acc. to Vedanta the ultimate reality is ONE
- **Sunkara's Advaita is the chief element of Advaita-Vedanta philosophy**
- This one and only reality is the Brahman
- There are no two things like power and powerful >> No duality
- Non- dualistic philosophy
- **Nastika Schools**
- Buddhist, Jaina and Charvaka's Lokayata philosophies

12.3.9 Lokayata System

- Materialistic philosophy
- 3rd BC – fully articulated philosophic system
- Adherents of this philosophy consider success (artha) and enjoyment or pleasure (kama) alone as values
- Denies the existence of anything that cannot be obtained from empirical experience
- Valid knowledge is limited to empirical experience only
- Charvaka was a leading Lokayata exponent

12.3.10 Charvaka

- Believes only in materialism
- No life beyond death
- No soul

- No God
- "There is no other world hence death is the end of humans "
- Pleasure the ultimate thing of life out of the 5 elements – earth, water, fire, air, sky
- Knowledge is the product of combination of 4 elements(earth, water, fire, air) which leaves no trace after death
- ***This school says "eat, drink and be merry"***

12.4 Religious Philosophies

- Hinduism
- Buddhism
- Jainism
- Sikhism
- Islam
- Christianity
- Sufism
- Judaism
- Zoroastrinaism

12.4.1 Hinduism

- Also known as "**Sanatan Dharma**" or everlasting religion
- **Concept of Hindu religion** human and animal spirits come back to Earth to live many times in different forms
- Belief soul moves up and down hierarchy on the basis of behaviour
- Central to hinduism are the concepts of reincarnation, the caste system, merging with Brahman, finding morality and reaching Nirvana (peaceful escape from the cycle of reincarnation)
- Paths of salvation include rituals, devotion and the way of knowledge

12.4.2 Buddhism

- **Fundamental principle** Follow the middle path

- Teaches its followers to perform good and wholesome actions and to purify and train the mind
- These practices are aimed at ending the suffering of cyclic existence

12.4.3 Jainism

- **Real understanding of the working of “karma”,**
- its effects on the living soul and the conditions for extinguishing action and the soul's release
- It considers the “soul” as a living substance that combines with various kinds of non-living matters
- It rests on complete inactivity and absolute non-violence (Ahimsa) against all living beings

12.4.4 Sikhism

- Path of Discipleship
- True Sikh remains unattached to worldly things
- Sikh must do his duty to his family and to the community
- Preaches the existence of only One God
- Teaches universally acceptable ideals of honesty, compassion, tolerance for other religions

12.4.5 Islam

- Monotheistic religion articulated by the Quran and the teachings and normative examples of Prophet Muhammad
- India 2 sects – Sunni and Shia
- Other divisions – diff communities that adopted Islam have diff names

- West India – Bohra and Khoja communities

12.4.6 Christianity

- Jesus is the Son of God and savior of humanity
- 3 largest groups – Roman Catholic Church, Eastern orthodox church and the Protestants
- Sacred texts – Old Testament and New Testament
- Confession is the practice by which people may confess their sins committed after Baptism and absolve them by a priest

12.4.7 Sufism

- Followers are liberal in their religious approach
- Believed in the unity of all religions
- Their method of practicing spirituality was through music

12.4.8 Judaism

- Ancient Israelite and Hebrew people
- Through centuries of suffering, persecution dispersion and occasional victory it continued to exert a profound influence around the world

12.4.9 Zoroastrianism

- Pre-Islamic religion of Persia
- Parsis
- Monotheistic and Dualistic features
- Concepts – One God, Judgement, heaven and hell likely influenced the Judaism, Christianity and Islam

13. Indian Crafts

- **Traditional Craftsmanship** – Skill with materials & manual dexterity in manipulating tools
- **Total operation** involves Emotions, mind, body and vibrant rhythm for the coordination of crafts

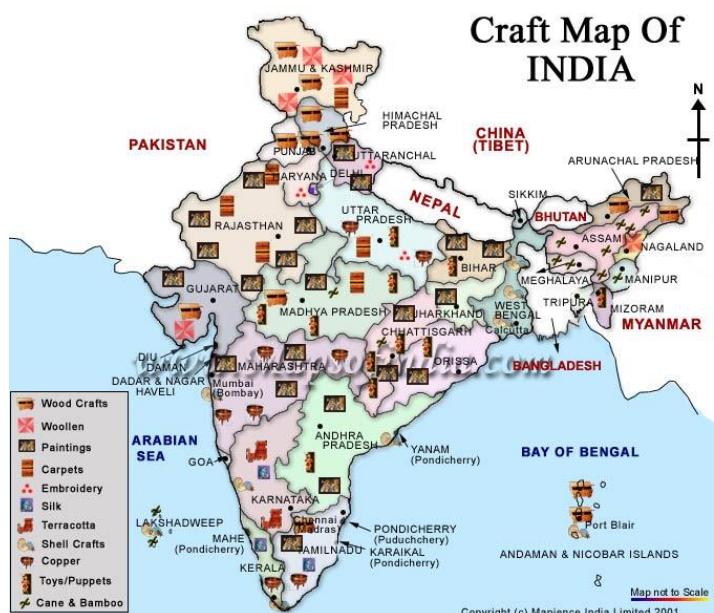


Coconut Shell Craft

- **Contemporary India** – household shrines hand-crafted with metal, stone or clay are fashioned by local craftsmen and artisans



- These **living traditions** are visible in the unsurpassed beauty of Indian handicrafts.
- Endowed with a highly developed sense of clay, wood, stone, ivory and textile traditions exist within the **Indian craftsmen**.



13.1 Textiles

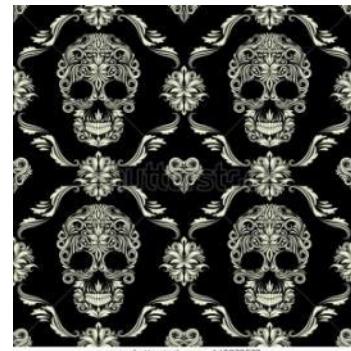
- **Muslin** also known as Malmal – known for delicacy and fineness



- Best – King's Muslin (Malmai Khas) >> **Ab-i-rawan** Running water and **Shabnam**(dew)
- Chief centre of production – **Dhaka**



- **Pattan Pattern** – with broader strips of field picture, series of elephants, flowering shrubs, human figures and birds



- **PATOLA** – Silk or wedding saree of Gujarat and Maharashtra design appear on both side of the material

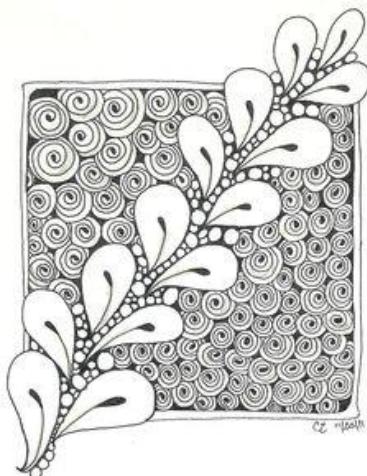


- **BROCADE** – Represent large group of textiles in which designs are produced by the use of **WARP** and **WEFT** threads



13.1.1 2 Principle Styles

- **Cambay Pattern** – with white flowers on dark green stems



- Pure silk – **Amru**



- Gold thread – **Kimkhab** famous – varnasi



- Represents most generous and ornamental fabric of India
- **Tanchoi Brocades** – named after 3 brothers who learnt from China and practiced in Surat. Base of this fabric – Satin woven in floral and bird motifs



- **Brocade** - generic term used for any textile that is richly figured, especially for those with a pattern in gold or silver
- **Pattern** – extra weft threads of different coloured silk or zari, metallic threads are woven into the basic fabric
- **Patternic technique** – kadwa



- **Special type brocade** – gyasar secular use in Buddhist areas like Bhutan and Ladakh



13.1.2 Saree

- **Classical Indian garment** remained in fashion over 2000 yrs
- Evolved in **distinct weaving patterns**
- **Motives** reflect nature, everyday life and weaver's creativity and his aesthetic sensibilities



Types of Sarees - Places Famous for it

- | | |
|----------------|--------------------------|
| • Paithani | - Paithan (Maharashtra) |
| • Tanchoi silk | - Varnasi |
| • Pochampalli | - Hyderabad |
| • Chanderi | - Chanderi (MP) |
| • Muga silk | - Sualkuchi (Assam) |
| • Sambalpuri | - Sambalpur |
| • Jamdani | - Bengal and UP |
| • Baluchari | - Murshidabad (W.Bengal) |

TIE & DIE (Bandhani)

- **Chief centres of production** – Rajasthan and Gujarat

- Rich patterns are outlined by small dots of different colours



- Designs of dancing women and animal forms are produced by knot dyeing process – still fashion in countryside
- Hunting scenes, female performing Garba, plenty of floral and bird designs are in the intervening spaces and borders

Kalamkari

- Painted & printed textiles of AP
- Kalamkari came from brush like instrument like "Kalam" used in medieval period to draw pattern on fabric with natural colour.



- The clothes from the former school were influenced by Persian painting and the tenets of Is-

Iam and Kalahasti school reproduced scenes from Hindu mythology

- The art of Kalamkari belongs to 2 distinct schools – Masulipatnam (muslim rulers) & Srikalahasti (Hindu temples)

Apa Tani Weaves

- Apa Tani tribe – lower Subansiri dt of Arunachal Pradesh
- Home – Ziro in Apa Tani plateau located in North of Itanagar
- Women – weaving and one or two portable loin loom



- Traditional colours – Red, Green and Yellow obtained from leaves, roots, creepers and the barks of trees
- Cloth – use of broad stripes alternating with narrow ones
- Other geometric patterns – extra weft technique



Block Printing

- Best known – Palampore and Machilipatnam bed covers decoration incomparable
- Typical design – “**Tree of Life**”



- **Kantha** – embroidery of Bengal> uses discarded sarees which are piled up and quilted. Thread stitches are drawn from the old borders



Baadmeri Print

- Manifestation of **Rajasthani folk art** on textiles
- Recognized by their motifs, boldness of designs and stark colours
- **Chief centre of production** – Sindh Hindus of Badmer are engaged in this art



- **Pichwais** – temple cloth for temples and chariots depicting Srinath as Krishna in blue. Background – dark and richly coloured. Nathwara is famous for it



13.1.3 Embroidery

- **Batik** – style of painting whose claim lies in being Individualistic have the scintillating quality of stained glass



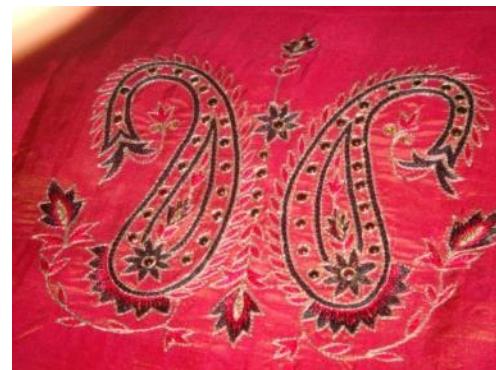
- **Pattachitra** – cloth painting of Orissa where whole stories are shown on a long piece of cloth like a picture film. Earthen colours are used



- **Pipli Applique** – pipli near Bhubneshwar is famous for his work which uses bright coloured embroidered cloth probably originating from its traditional use in Jagannath temple



- **AARI** embroidery with silk threads using a hook is a popular craft of Kutchch, Gujarat
- **Motifs** – dancing peacocks, human figures in dancing postures



Uttar Pradesh

- **Chikan** (shawl / fabric) – Lucknow
- The word "Chikan" stems from a Persian word meaning – to raise
- Brought to **Awadh** from Persia which flourished under the patronage of **Lucknow Nawabs**
- Traditionally it is embroidered onto Muslin with a white thread.

3 types of designs

1. Bhakia
2. Tepchi
3. Kamdani



West Bengal

- **Kantha embroidery**
- Popular – rural women



Gujarat

J&K

- Jaal work
- Takes months to complete thread work on one shawl, bedspread
- Artisans stitch decorative motifs of birds, maple leaves and other decorative designs
- The **most popular form of thread work** is the chain stitch that is done on shawls and clothes.



Manipur

- Unique type - uses one stitch, in deference to the weavers in the area
- This is done in dark matching shade with un-twisted silk thread on the border of the phanek (A lungi or lower body wrap worn by women).



Andhra Pradesh

- Mathurias - tribe found only in Adilabad

- inhabit the forest area and being nomadic, move from place to place looking for agricultural work on land

Bihar

- Kasida embroidery with geometrical patterns of Bihar resembles to the kasuti embroidery of Mysore and is found in many different Styles.



Kerala

- Syrian embroidery, the first to find its way into Kerala, is no longer practised here



Madhya Pradesh

- The Banjaras of Madhya Pradesh, who are found in the districts of Malwa and Nimar have their own distinct style of embroidery.



- other type of embroidery works
- Mirror Work Embroidery - Sequins Embroidery
- Resham Embroidery - Kundan Embroidery

Punjab

- The art of phulkari has its origins in the early part of the 19th century, when the odhini or head cloth was highlighted with embroidered flowers.



Orissa

- Patta Chitra is a cloth painting of Orissa, where whole stories are shown on a long piece of cloth



13.2 Handicrafts of India

13.2.1 Bamboo Handicrafts

- Eco-friendly crafts
- Varied items – baskets, dolls, toys, mats, furniture etc.
- West Bengal, Assam and Tripura

- uses earthen colours



13.2.2 Cane Handicrafts

- Utilitarian objects – trays, baskets, furniture etc.
- Vellore dt of Tamil Nadu



13.2.3 Paper Handicrafts

- Vibrant colour papers are combined together to form varied crafts – kites, masks, hand fans
- Papier Mache developed in Mughal era
- Famous centres – Delhi, Patna, Allahabad



13.2.4 Jute Handicrafts

- Jute craftsman have created a worldwide niche in the field of Jute Handicrafts
- Bags, bangles, wall hangings
- West Bengal, Assam and Bihar



13.2.5 Clay Handicrafts Or Pottery

- Origin – IVC
- People engaged in pottery - Kumhaars



13.2.6 Shell Handicraft

- 3 types of shells – conch shell, tortoise shell, sea shell
- Bangles, decorative bowls etc.
- Places located on the sea shore – Gulf of Mannar, Goa etc.



13.2.7 Silver Filigree Or Meenakari

- "Tarakashi"
- Creative form of handicraft
- Created from the twisted threads of silver or gold
- Ear rings, necklaces, bracelets
- Cuttack and Karimnagar



14. Dances

Dance

- Vehicle of worship
- Expression of man's profound emotions
- Technique of Indian classical dance was clearly enunciated in the ancient treatise of **Natyashastra** and till today Indian dancers closely follow its strict code



- Every movement of the face, body, hands and feet is significant and fully controlled and the poses and gestures are **classified thematically**
- According to tradition the image of shiva as **Nataraja** is the greatest inspiration for a dancer and to achieve this ultimate perfection years of training and dedication are essential.



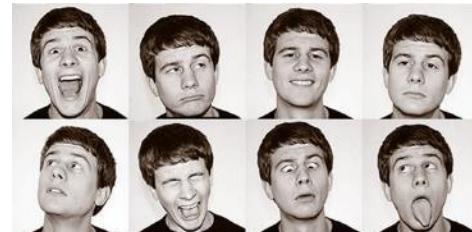
- Major schools of Indian Classical dance – Bharatanatyam, Kathak, Kathakali and Manipuri
- Recent years – Kuchipudi, Odissi and Mohiniattam also recognized as classical forms
- Every year in March, the majestic **temples of Khajuraho** come alive to the sound of the bells of the most famous Indian dancers who perform there during the annual dance festival



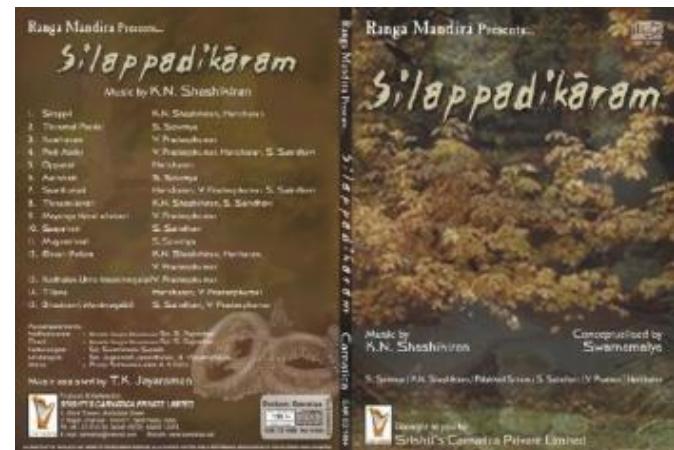
14.2 Classical Dances

14.2.1 Bharatanatyam (Tamil Nadu)

- Comes from 3 words – Bhava (Expression), Raga (Melody) and Tala (Rhythm)



- Most ancient and most popular dance
- Referred in **Silpadikaram** and Bharata's **Natyashastra**





Body Gestures in Natyashastra



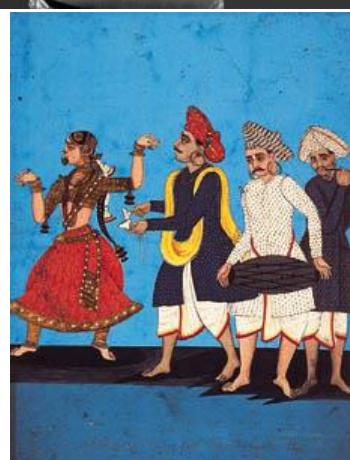
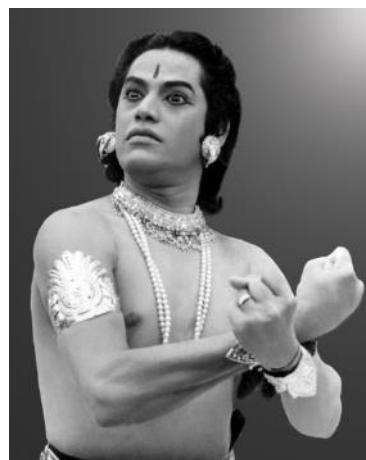
- Highly stylized solo feminine dance



- Considered to be a '**fire dance**'
- It includes, the element of water, element of air, element of Earth and element of sky.
- The movement of a Bharatnatyam dancer resembles that of the movements of a **dancing flame**. It leans heavily on the **abhinaya or mime aspect** of dance the nritya. There the dancer **expresses** the sahitya through movement or mime aspect of dance the nritya.



- Bharatnatyam is a solo dance, which has graceful **feminine lines and movements** and also the **masculine aspect**.
- Bharatanatyam dance has been handed down through the centuries by dance teachers or gurus **nattuvanars** and the temple dancers called **devadasis**

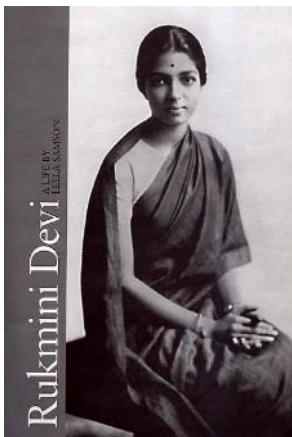


- The 4 great nattuvanars of Tanjore were known as the **Tanjore Quartet** and were brothers

named Chinnaiah, Ponnaiah, Vadivelu and Shivanandam.



- **E Krishna Iyer** was the one who raised the status of Bharatanatyam and popularised it.
- **Rukmini Devi Arundale** was influential in bringing it to the attention of the West. Started the institution "kalakshetra" in 1936



- There are several religious mythologies associated with the origin of this dance form.
- It got its name from **sage Bharata** who was entrusted with the work of writing **Natyashastra** following the instructions of **Lord Brahma**



- **Origin** – evolved from the Tanjore most popular in Tamil Nadu

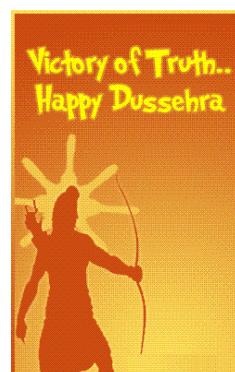
- It **inspired** – sculpture, painting and iconography
- **Music** accompanying the dance is of Karnataka style(Carnatic classical music) whose instruments are typical of this region – cymbals. Mridangam, flute, veena and violin
- Queen of Bharatnatyam – **Bala Saraswathi**
- **Present popularity** owes mainly to Late Rukmini Devi who gave new life and respectability to it

14.2.2 Kathakali (Kerala)

- Originated from **Theyyam**, a ritual tribal dance of North Kerala and Kalaripayattu



- Literally means **story play** and is an elaborate dance depicting the **victory of truth over falsehood**





- *Nritham* (Dance), the use of rhythm and movement of hands, legs and body



- *Sangeetham* (Music) Song/Vocal accompaniment (Geetha), and instrumental accompaniment (Vadyam)



- *Chutti Painting* or make up



- Dance-drama originated in **17th century** in Kerala
- Derived from Malayalam words "**Katha**" – story, "**Kali**" – play
- Believed to be a blend of 5 **elements** of fine art
- Kathakali is considered to be a combination of five elements of fine art
- *Natyam* (Acting), the use of facial expressions to convey emotion



- *Nrithyam*, the use of hand gestures "mudras," to convey meaning and emotion

- The lyrics, which qualify as literature (*Sahithyam*), are considered a component of *Geetha*, and play a supplementary role to *Nritham*, *Nrithyam* and *Natyam*. Kathakali songs, couched in rich poetic diction, are among the gems of Malayalam literature
- Most refined, scientific and elaborately defined dance
- Known as “**Ballet of the East**”
- Requires **control of body and emotion**
- Costume** – large billowing skirt, a padded jacket or “Kanchukam” and heavy ornamented head gear or “Kireetam”



- Makeup is of 5 types** – Pacha, Kathi, Thadi, Kari and Minukku



- Uses **colourful and elaborate facial makeup** where green colour denotes good, black denotes demon and red colour denotes evil



- The **simple makeup** represents gentleness and simplicity and white represents superhuman Hanuman
- Women and saints** are portrayed with lustrous yellowish faces.



- Themes** Ramayana and Mahabharatha and other Mythologies – “Mudras” follow the song sung at backstage. Use of “eyes” and “eye brows” are involved.

14.2.3 Mohini Attam

- Indian classical dance form that **evolved in Kerala**



- Women dancers basically perform it and its movements are very graceful
- The word "Mohini" means who attracts and steals the heart of the onlooker.
- Vishnu saw "Mohini" during churning of the ocean.
- Basically includes a white saree with gold borders and jewellery charming the audience
- Essentially solo dance with graceful movement and costumes used are sober and attractive – lasya and tandava styles> technique is based on kathakali mode
- The dance has mnemonic syllables Which are sung.



- Though the dance units in Mohiniyattam are limited, its distinct features are exemplary grace and the measured movements
- Basic movements in the dance – Attavakul
- Vocal music involves the variations in the rhythmic structure known as Chollu

- It borrows features from both kathakali and Bharatanatyam.
- It is performed by women only. It caters to both God and Man. It is known as dance of the charmer or temptress

14.2.4 Kuchipudi – Andhra Pradesh

- It takes its name from kuchilapuram in Andhra where it was initially performed
- Actors sing and dance , and the style is a blend of folk and classical
- Features – pure dance, mime and histrionics
- Lyrics – telugu
- Origin Ancient times dance and drama developed as a separate style from Bhakti movement onwards depicting krishna's life by dance and drama



- Except its emphasis on animation, the grammar is from Natya Shastra. In all other aspects it is akin to Bharatnatyam
- Theme Krishna and Rukmini stories



- Kuchipudi dance- dramas, each present a particular **episode or a series of episodes**.
- A solo recital consists of such items as the “**Sabdams**”, “**Bhamakalapam**” which is the main item, ‘**Padams**’ and ‘**Tarangams**’



- In ‘**Bhamakalapam**’, the dancer has enormous scope for the dramatisation of characters



- Kuchipudi is a perfect balance between “**Nritta**”, “**Nritya**” and “**Natya**”
- **Nritta** – rhythmic sequence that concludes a song

- **Nritya or “Sabdams”** in which the rhythmic passages are followed by interpretations
- **Natya** – complete dance drama with storyline and characters
- **Orchestral music** is used for began the play which included Mridanga, Madala and a pair of Cymbals, followed by an invocation to a deity and appearance of **Ganesha**, the elephant headed God to bless the performance
- It contained some very **complicated items of original footwork** such as tracing out an outline of a lion or an elephant with the feet on the floor or dancing with the feet on the edges of a circular brass tray or with a water pot delicately and precariously balanced on the head



- Today kuchipudi is considerably a **different style of dance** form than it originally used to be.
- In most of the cases it is now a **solo performance** done by female dancers

14.2.5 Odissi – Orissa

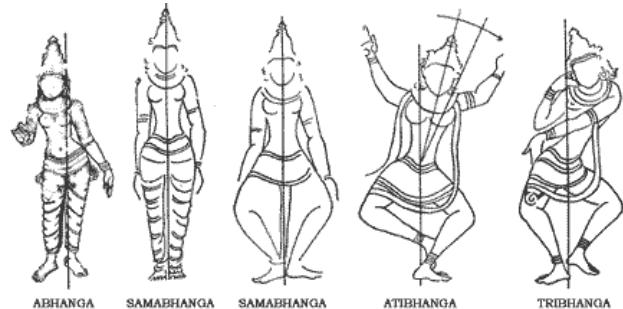
- Origin – evolved as a **religious dance**



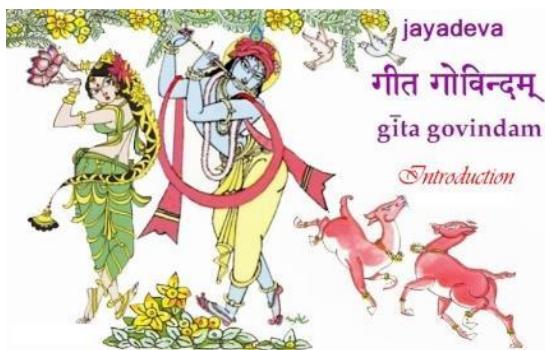
- Temple dance
- Devadasis are responsible for the popularity of dance



- Performances – full with teachings of 8th incarnation of Lord Vishnu and Lord Krishna
- Oldest surviving dance form of India
- Characterized by various bhangas >> stamping of the foot and various striking postures
- Common Bhangas – Bhanga, Abhanga, Atibhanga, Tribhanga



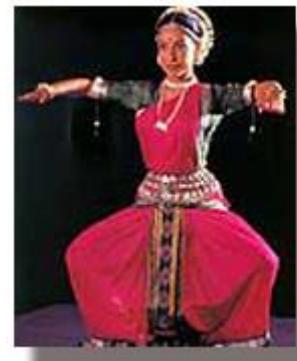
- Dance to the narration of hymns and bols of talas in temple before the introduction of Gita Govinda



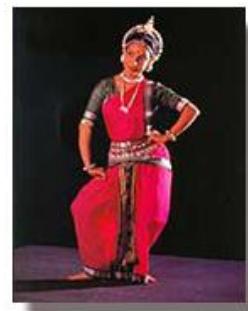
- Gita Govinda – “Jayadeva” > Bible of an Odissi dancer has great influence on the arts of Orissa
- Dancers use their head, bust and torso in soft flowing movements to express specific moods and emotions



- Movement – based on 2 basic postures >> chowk and tribhanga
- Chowk – position imitating a square a very masculine bhanga >> balances the weight of the body on both feet



- Tribhanga – feminine bhanga where the body is detercted at the neck, torso and knees



- **Style** – “lyrical” which follows unique body names “Tribanga” linking philosophy and physical aspects.
- It follows the **strict rules** of position for the body, feet and hands.
- **Sensual and devotional feelings** are expressed by the dances
- **Costume** – Silk saree draped in a practical and comfortable style
- Head ornament – Mathami, Ears – kapa, wrists – kankana



- **Theme** – Sri Krishna and Radha’s love as depicted in Geet Govinda
- Jain king **Kharavela** patronized it
- **Centres** – Puri Jagannath temple, Konark Sun temple and Bhubaneshwar

14.2.6 Kathak (U.P and Rajasthan)

- Origin – Katha “**stories**” from the epics



- Later addition – **gestures**
- During bhakti movement in 15th and 16th century, Radha Krishna legend became the **main theme of the Kathakaras**



- **Theme** – Secular under Muslims but religious under Hindus (Natwari style). Rhythmic foot-work is the most important part of this dance. It is the most dynamic dance. During Muslim rule it was taken from the temples to the courts.
- Absorbed certain features of Persian dance and Central Asian dance which were imported by the **Mughal era**.



- **3 major Gharanas** from which performers today draw their lineage – jaipur, lucknow and banaras and less prominent Rajgarh gharana
- **Lucknow school** emphasized on expression and depicts traces of Muslim court etiquette whereas **Jaipur school** focuses on stories of Rajput valour and popular Gods. It became secular art during Mughals.





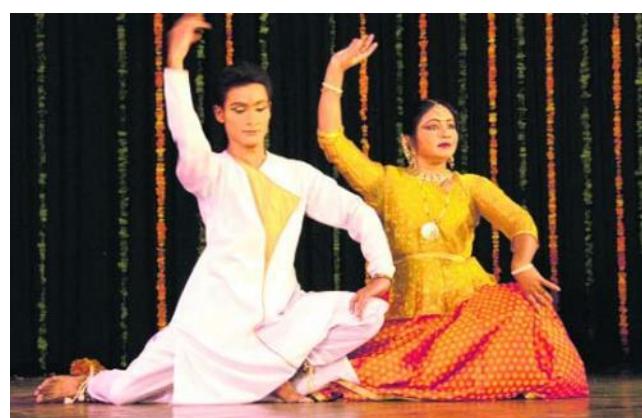
- Present day kathak relies heavily on Ras Lila – medieval period local dance in the **Braj** region of Uttar Pradesh



- Dance form is bound with classical **Hindustani music** and rhythmic quick movement of the feet is accompanied by tabla or **pakhawaj**
- **Popular characteristics** – fast footwork, spins and use of Bhava in Abhinaya



- **Wajid Ali Shah** patronized and practiced this dance in early 19th century
- Both **men and women** take part



- Dancer is not required to stick to fixed steps and stages in a fixed order > can change the

sequence of the stages to suit his or her aptitude and style of dancing

14.2.7 Manipuri

- Origin Bhakti movement of 14th and 15th century



- Classical dance from Manipur region in the North – East.
- Slow and gracious movements differentiate Manipuri from other dance styles
- Delicate arm movements and gentle foot work characteristics
- Theme – Radha Krishna romance and popular love tale of Khamba Thoibi of Meithei legends – Ras Leela



- Repertoire is dominated by the themes from Vishnu Puranas, Bhagvata Puranas, and Geeta Govinda.
- Religious dance and associated to Vaidhnava cult of Hinduism



- Originally performed only in temples and continues to form an integral part of the religious and social fabric of Manipur.
- Manipuri dance, whether folk, classical or modern is devotional in nature
- Performed by both men and women



- Celebrates – Changing season, breeze, warmth of sun, monsoon etc.



- Rabindranath Tagore initiated the study and performance of Manipuri in Santhiketan



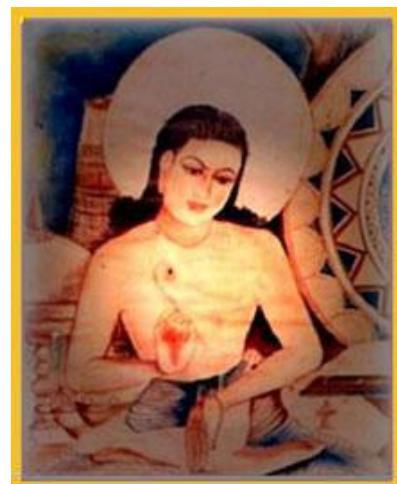
- Recognised in yr 2000
- Extracted from a massive organisation of theatrical activities – Ankiya Bhaona form



- **Music** – Pung instrument, pena, bansuri



- Theme – Mythological
- Devotional in character and involves Bhakti rasa (spiritual aspects)
- Evolved by Vaishnava Saint Shankar Dev in 15th century



- Traditionally dance performed by male monks “Bhokots” in monasteries as a part of their daily rituals
- Rhythmic beat and sensitive style
- **Gender specific**
- Upper part of body – melody. Lower part – interpreting rhythms



- **“Sankirthana”** – kirtan form of singing accompanying dance

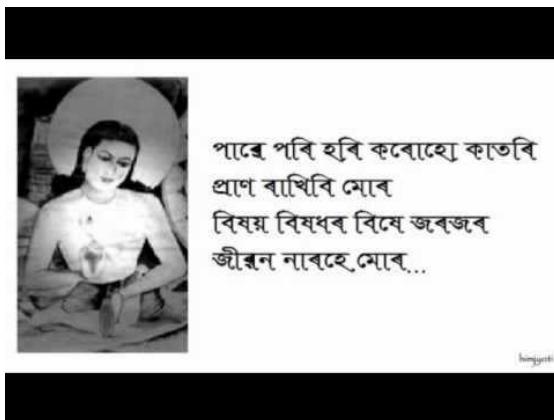


14.2.8 Sattriya (Assam)

- **Abhinaya** – essential part
- **Sattras** are monasteries of the followers of Lord Vishnu



- Musical composition – **Borgeets** > Shankar Dev



- Musical instruments – **khol** (drum) and **flute**



- Costumes – Assamese Silk "**Pat silk**"



- **Thandava and Lasya** styles
- Initially by men. Now men and women as a group dance

14.3 Folk Dances

- ✓ Classification
- ✓ Occupational
- ✓ Seasonal
- ✓ Martial
- ✓ Devotional
- ✓ Ritualistic
- Numerous with local variations to various religions and cultures
- Guided by songs that glorify nature
- Express traditional occupation and devotion to the deities

14.3.1 Bhangra (Punjab)

- Most popular dance of Punjab
- Musical instruments – tabla, dholka, chimta and others
- Weddings and social festivals



14.3.2 Garba (Gujarat)

- Women folk – enacted before the temples of the **mother Goddess "Ambe"**
- Rhythmic clapping + circular movement >> "NAVARATRI" and Holi
- **Derived from "Garba deep"** >> lamp inside an earthenware pot or the light which glows inside the temple sanctum



- West Bengal, Orissa and Jharkhand
- **3 styles** Seraikela (Jharkhand), Purulia (Bengal), Mayurbhanj (Orissa) – popular in Purulia district of West Bengal
- **Derived from 'Chhaya'** – shadow or mask
- Depict themes from Ramayana, Mahabharatha and Puranas

14.3.5 Padayani (Kerala)

- Regional temple festivals
- Main centres – Kottayam, Quilom, Pathanamthitta, Aleppey dts
- Masks of various shapes



14.3.6 Gaur (M.P)

- Bastar district
- Marriages
- Meaning – ferocious bison

14.3.4 Chhau (Eastern India)

- **Martial dance form** – male dance with use of mask



- Call for the dance is given by sounding a bamboo trumpet or horn
- Men and women
- Costume (men) – head – dresses decorated with strings of cowrie shells and plumes of peacock
- Costume (women) – brass bangles and bead necklaces
- Men with drums move in a circle >> create variety of dancing patterns
- Incorporates movements of a bison



14.3.7 Jhoomar (Punjab)

- Harvest season
- Slower and more rhythmic form of Bhangra
- Content of songs – love and emotion
- Performed in a circle to the tune of songs



14.3.8 Kummi (TN)

- Women
- Temple festivals, pongal etc.
- Women stand in a circle and dance while clapping their hands rhythmically
- One of the women leads the song while others take up the refrain



14.3.9 Therukoothu (TN)

- Junctions of the village during village festivities
- Men and Women



14.3.10 Majilattom (TN)

- Artistic and religious form of dance performed in temples
- Performer dances on a tall piece of wood attached to the end of his feet
- Wears costumes from head to toe like a peacock with beak



14.3.13 Dandiya Raas (Gujarat)

- Simple and rhythmic dance performed by young people moving around in an imaginary circle to the beat of Dandiya sticks that they carry in their hands



14.3.11 Yakshagana (Karnataka)

- Musical dance drama based on Ramayana and Mahabharatha** which deals with themes of valour and heroism
- Mainly manifestation of **God Vishnu**
- Imp – footwork, hand gestures – absent
- Costumes – red and yellow colours
- Starts in the twilight hours with the beating of compositions on drums from upto an hour before the actors get on stage
- Depicts a story from Indian epics and puranas



14.3.12 Bhavai (Gujarat)

- Most colourful and skillful 7 pots folk dance



Bhavai Dance

14.3.14 Tamasha (Maharashtra)

- 18th century form of entertainment
- Name derived from Persian word "spectacle"
- Patronized by Maratha rulers



Tamasha Troupe

14.3.15 Kutiyattam (Kerala)

- Sanskrit theatre tradition of more than 2000 yrs closely follows the precepts of Natyashastra



14.3.16 Ottam Tullal

- **Similar to Kathakali**
- Also called as **poor man's Kathakali**
- Solo dance with simplicity and humour



14.3.17 Kavadiyattam (TN)

- Karagam – temple dance



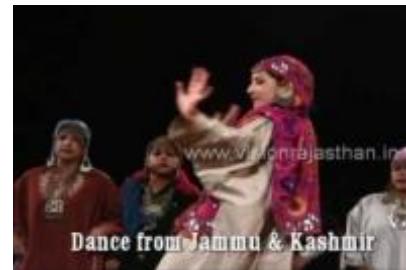
14.3.18 Dummy (TN)

- Horse dance in temples



14.3.19 Rouf (J & K)

- Performed by women at harvest



14.3.20 Hikat (J & K)

- Expression of joy and love by guys and girls



14.3.21 Giddha (Punjab)

- Women at harvest



14.3.22 Cham (Arunachal Pradesh)

- Masked ritual dance



14.3.23 Ras Dances (Manipur)

- Maha Ras, Nitya Ras, Vasanta Ras
- Celebrates the season and depicts the life of Sri Krishna



14.3.24 Pung Cholam (Manipur)

- Dance with drums
- Playing the Mrudangam, the dancer executes amazing and energetic movements in unique combination of dance and movement



14.3.25 Jatra (West Bengal)

- 15th century as a result of Bhakti movement in which the devotees of Krishna go in a proces-

sion (Yatra or Jatra) to holy places singing and dancing



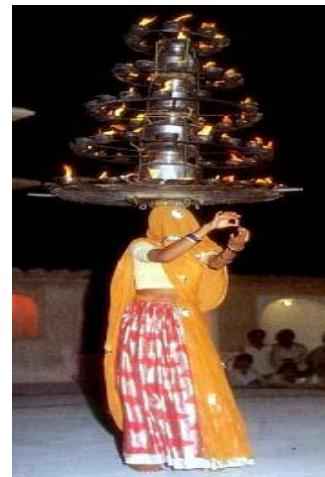
14.3.26 Baul (West Bengal)

- Wandering minstrel of Sahajiya sect(Tantric sect of Bengal) hold week long festival during which they sing and dance



14.3.27 Charkula (Uttar Pradesh)

- Veiled women balancing large multi-tiered circular wooden pyramids on their heads, alight with 108 oil lamps, dance to the strains of 'rasiya' - songs of Lord Krishna. Charkula is especially performed on the third day after Holi - the day which Radha was born.



15. Indian Theatre

15.1 Types of Theatres

Classical or Sanskrit theatre

Traditional or Folk theatre

Modern theatre

- Festivals and fairs
- Common man's social attitude and perception
- Special style of dance portraying the entry on to the stage or platform
- Narrative and descriptive
- Descriptive acting – Bidapat nach
- Emphasis on acting and not on beauty
- Narrative art – dance > base of theatre form
Bhavai of Gujarat
- **Forms of traditional theatre**

15.1.1 Classical Theatre

- Difficult to determine the origin
- Earliest phase 1000 AD based on the rules, regulations and modifications laid down in Natyashastra
- The basic plot in most Sanskrit plays centre around the hero who struggles for and finally obtains the object of his desire
- The realisation of this goal twists with the 3 ends – duty, pleasure and wealth



Famous Sanskrit plays

- Shudraka – Mṛchhakaṭikā
- Bhasa – Svapna Vasavadattam, Pancharatra, kamabhabha
- Kalidasa – Vikramorvāsiyam, Malavikagnimitram, Abhijnanashakuntalam
- Bhavabhuthi – Mahaveeracharita, Uttararamacharita, Malathi-Madhava
- Harsha – Ratnavali, Priyadarshika, Nagananda

15.1.2 Traditional Theatre

Bhand Pather



- Kashmir
 - ✓ dance + music + acting
 - ✓ satire and parody
 - ✓ music – surnai, nagaara and dhol
 - ✓ farming community
 - ✓ impact of their way of living, ideals and sensitivity

Swang



- Earlier – music based

- Prose played its role in dialogues
- Softness of emotions, accomplishment of rasa with development of character
- 2 imp styles – Rohtak and Haathras
- Language used in Rohtak – Haryanvi (bangru) and in Haathras - Brajbhasha

Nautanki



- Uttar Pradesh
- Popular @ Kanpur, Lucknow and Haathras
- Meters used in verses – Doha, Chaubola, Chappai, Behar-e-Tabeel
- Gulab Bai of Kanpur – new dimension to old theatre form

Jatra



- Fairs in honour of Gods or religious rituals and ceremonies have within their framework musical plays
- Born and nurtured in Bengal
- Krishna jatra became popular due to Chaitanya's influence

- Earlier form – musical dialogues were added at later stage

Bhaona



Bhaona Theatre Form

- Presentation of Ankin Naat of Asom
- Cultural glimpses of Asom, Bengal, Odisha, Mathura and Brindavan
- Narrator begins the story, first in sanskrit and then in either Brajboli or Assamese

Dashavathar



- Konkan and Goa regions
- 10 incarnations of Lord Vishnu, the God of preservation and creativity
- Stylish make up
- Masks of wood and papier mache

Krishnattam



Krishnattam

- Kerala
- Sanskrit theatre traditions
- Naambiyaar (instrumentalists) and Naang-yaar(women role)
- Sutradhar or narrator and Vidushak
- Hand gestures and eye movements makes it unique

Yakshagana



- Karnataka
- Mythological stories and Puranas
- Popular episodes from Mahabharatha – Draupadi swayamvar, Subhadra vivah, Abhimanyu vadham, Karna-Arjun Yuddham
- Popular episodes from Ramayana – Raja-yabhishek, lav-kush yudham, Panchavan

Ramman



- Uttarakhand
- Multiple activities – theatre, music, written, oral tales
- Mask dance by Bhandaris
- April month
- Bhumiyal Devta temple

Mudiyettu



- Kerala
- Vrischikam (Nov-Dec)
- Kali temples
- Depicts the triumph of Goddess Bhadrakali over the asura Darika
- 7 characters

Koodiyattam



- UNESCO intangible cultural heritage of humanity

Burrakatha



- AP, Karnataka and Tamil Nadu
- Solo drama, dance, songs, poems, prayers, jokes
- Theme – Mythological story or contemporary social problem
- 3 characters
- Harikatha – Lord Krishna

Raasleela



- Lord Krishna
- Nand Das wrote initial plays
- Dialogues with scenes from Krishna's pranks

Maach



Maach of Madhya Pradesh

- Madhya Pradesh
- Songs are given prominence in between the dialogues
- Dialogue – "bol"
- Rhyme – "vanag"
- Tunes – "rangat"

Tamasha



Tamasha One of the renowned Traditional Western Theatres

- Maharashtra
- Unique – female actress (Murki) is the chief exponent of dance movements
- Emotions – classical music, footwork at lightning speed, vivid gestures

Therukoothu

- Tamil Nadu
- "Street Play"
- Annual temple festivals of Mariamman (Rain Goddess) to achieve rich harvest
- Cycle of 8 plays
- Gist of the play – Life of Draupadi, Kattiakaran, Sutradhara
- Komali - Buffoonery

15.1.3 Modern Indian Theatre

- After the advent of British
- Developed Calcutta in the east, Bombay and Surat in the west as imp centres for trade and administration
- Set up theatres for entertainment
- LEVEDEF – established a theatre by the name of Bengali theatre

Modern Plays

- Badal Sircar – There is no other end, That other history
- Girish Karnad - Yayati , tughlaq " Giri and Tughlaq @ Yati restaurant "

- Nizim Ezekiel – The sleep walkers, An Indo-American force
- Rabindranath Tagore – Chitra, The Post Office "Tagore and Chitra @ Post Office"
- Sri Aurobindo – Vasavadutta Radoguna, Eric

16. Indian Literature

- 22 officially recognised languages
- Aim – education, entertainment, enlightenment and literary techniques
- Indian Literature can be divided into
 1. Ancient literature
 2. Medieval literature
 3. Contemporary literature
- **Ancient**– Puranic or Sanskrit literature >> basis of several modern languages in India
- **Medieval** – many languages were sectarian
- Ex Caryapadas in Bengali, Tantric verses of 12th century
- Bhakti movement
- Domination of British
- **Contemporary** – various genres and styles
- Western philosophy and thought
- Colonial impact

16.1 Vedic Literature

- **Sources**
- Chief source - vedic **literature** in sanskrit
- **Composed**> 1500 - 500 BC
- Vedic literature - **4 categories** 1) 4 vedas 2) Brahmanas attached to each Samhitha 3) Aranyakas 4) Upanishads



- The 4 **vedas**
- **Veda** - "**vid**" > to know or knowledge
- **4 vedas** - rig, yajur, sama, adharva (RAYS) 1st 3 vedas RSY – Trayi or Trio
- Belief of hindus - vedic literature composed by **Apaursheyas**
- Rishis heard them from the mouth of god - **sruthi**> handed over from generation to generation

16.1.1 Rigveda

- oldest religious text in the world >> "First testament of mankind"
- RV – collection of hymns recited at the time of rituals with utmost devotion
- 1028 hymns divided into 10 mandalas
- 10th mandala – "Purushasukta" which explains 4 Varnas (BKVS – M,A,T,F)
- Similar to Avesta (oldest Iranian Text)
- Mandala 2 to 7 are the oldest and known as family books composed by Vishvamitra, Vamadeva, Atri, Bharadvaja and Vahistha
- Latest Mandalas – 1,8,9,10

16.1.2 Samaveda

- derived from "Saman" melody – collection of melodies
- collection of hymn taken mainly from 8th and 9th mandalas of RV
- 1603 verses but except 99 all the rest of the hymns borrowed from RV

- Sung at the time of Soma sacrifice by Udgatri priests
- Known as "Book of Chants"
- Origin of Indian Music

16.1.3 Yajurveda

- Ritual veda
- Prescribes the ritual for performing different sacrifices
- It is primarily a guide for the use of the Adhvaryu priests
- This veda is in both verse and prose
- The 2 royal ceremonies of Rajasuya and Vajapeya are mentioned for the first time in this veda
- 2 main texts – White YV (mantras-hymns), Black YV – Krishna Yajurveda (hymns + prose commentaries)

16.1.4 Atharvaveda

- Imp and interesting as it described the popular beliefs and superstitions of humble folk
- book of magical formulae – charms and spells in verse
- Divided into 20 kandas and has 731 hymns
- Hymns tell how to ward off the evil spirits and diseases
- It is believed to be work of non-aryans
- each veda - **4 parts** - samhita, brahma, aranyaka, upanishads (SABU)



16.2 Samhitas

- Texts for **recitation**
- Hymns, prayers, sacrificial formulas
- 1017 hymns in **rik samhitha**

- One mandala > **purushasukta** - sacrificial rituals
- **Yajus samhitha** - partly hymns and partly of prose passages - performance of sacrifices
- **Samaveda samhitha** - 1063 verses > rik samhitha - sung at the time of sacrifice
- **Atharva samhitha** - 731 hymns divided into 20 books
- **Atharva veda** > late recognition - excluded from the group - deals with evil spirits, ghosts and formulas to control demons and spirits

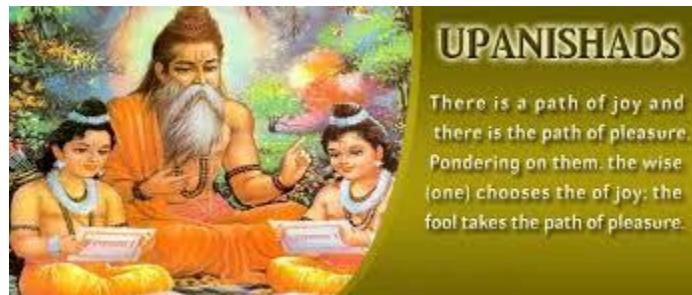
16.3 Brahmanas

- Explain the meaning of **sacrifices** and methods of performing them
- Each of the **4 vedas** had brahmanas attached to it
- Explain hymns of vedas in orthodox manner
- Written in prose and ritualistic in nature
- Various sacrifices and rituals have been elaborately discussed along with mystic meanings
- Aitreya and Kausitaki Brahmanas >> Appended to **rig veda** (RAK 47) – Composed by Hotri priests
- Prandha Brahma and Chandogya Brahma >> **Samaveda** PC – composed by udgari priests
- Taittireya and Sathpatha (100 sacred paths)Brahmanas >> **Yajurveda** Sat on a Tie – most exhaustive and imp of all Brahma >> narrates the progress of culture from Kuru-Panchal to Videha – Composed by Adhvaryu (Adha Sharma) priests
- Gopatha Brahma >> **Adharvaveda** Gopi
- BRAHMANAS- elaborate commentaries on various hymns in the vedas to which they are appended. Also known as "Liturgies"



16.4 Aranyakas

- Forest texts for old people and students who resorted to forests and unable to perform sacrifices
- Concluding portion of Brahmanas
- Philosophical ideas discussion and mysticism and not with rituals
- Simple ceremonies in place of complicated rituals
 - ✓ lay emphasis on meditation
 - ✓ opposed to sacrifices and rituals
 - ✓ more stress on moral virtues
- form a bridge between "Way of work" (Karma-marga) which was the sole concern of the Brahmanas and "Way of Knowledge" (Gyanmarga) which the Upanishads advocated
- Most imp Aranyakas - Aitreya and Taitreya



16.5 Upanishads

- Indian philosophy rooted
- Culmination of Ancient Indian Philosophical ideas – Shankara, Ramanuja
- Upanishad - secret instructions imparted as private settings by the preceptor to the pupil
- Simply sitting near a guru to get confidential knowledge
- Deals with truth , self realization, self and absolute self emancipation of man
- No. of treatises were prepared, first orally and then in writing, and were called by the same name of Upanishads

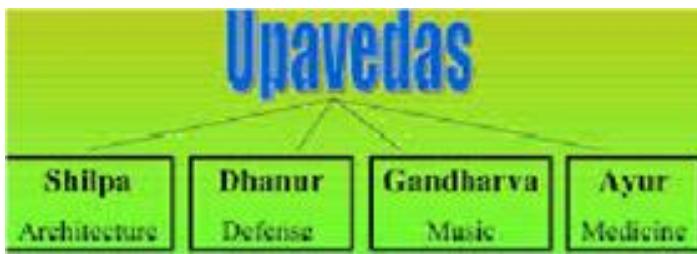
- Total – 108
- Specify philosophical knowledge and spiritual learning
- Also called as "Vedanta"(end of veda) – Last phase of vedic period + reveal final aim of veda
- Imp - isa, kena, katha, prasna, mundaka ("Satyameva jayathe"), mandukya, chanyoga, brihadaranyaka, svetasvatara (Bhakti concept) and Maitrayani
- Stress on Sankhya and Yoga doctrines katha, Svethashvatara, Isa, Maitrayaniya
- Language of Upanishads – Classical Sanskrit not vedic sanskrit
- Aranyakas and Upanishads condemn the ceremonies and sacrifices
- Upanishads – Anti ritualistic >> dicuss various theories of creation of universe and define doctrin of action (Karma)
- God (Brahma) and Soul (Atma) are identical
- Goal of life – Moksha which is possible through meditation and self-control
- All the above work are called "Shrutis" – hearing and refers to the rhythms of infinite hearing by the soul



16.6 Vedangas

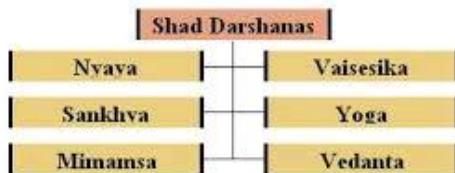
- Total – 6 (SVNJKC)
- Closely connected with vedas known as vedangas or limbs of veda
- Shiksha - phonetics, kalpa - ritual, vyakarana - grammar, nirukta - etymology, chandas - metric, jyothisha - astronomy

- Help in reading and understanding the vedas



16.7 Upavedas

- Total – 4 (GADS)
- Ayurveda - medicine, Dhanurveda - warfare, Gandharva veda - music, Shilpa veda - architecture



16.8 Darsanas

- Total – 6 (msnV2y)
- Nyaya – gautama
- Vaisesika – kanada
- Yoga – patanjali
- Sankhya – kapila
- Purva mimansa – jaimini
- Uttar mimansa - badarayana
- Darsanas - imp part of indian philosophy

16.9 Sutra literature

- Developed in the form of **concise formulas**
- **Srauta**> public rituals - big sacrifices
- **grihya**> domestic rules
- **dharma**> law and social practice
- **Sulva**> rules for measurements and building of altars and places

16.10 Sanskrit Literature

- Natyasastra is a keystone work in Sanskrit literature on the subject of a stagecraft
- Foundation of fine arts in India
- Most imp concept – Experience of Rasa (emotion or sentiment)
- Panini – Sanskrit Grammar and Phonetics
- “Ashtadhyayi ” – study in brevity and completeness

16.11 Tamil Literature

- Earliest Tamil poetical forms – derived from folk songs

Sangam literature

- Vatukar in Cankam classics @ Tirupathi hills-studied Tamil poetical works
- Tevyam (God), Karanam (reason) and anai (command) >> contacts with Sanskrit scholars in Cankam period

Dravidian

- Saint Tirunavukkarcar – personification of Aryan and Tamil
- Manipravala – equal amt of Sanskrit and Tamil words >> new style of hybrid writing
- Western literary genres reached Tamil through medium of English
- Early stages of development > 3 types of poetical compositions

1. Akaval
 2. Kalippa
 3. Paripatal
- Basic metrical unit or Acai is formed by 1 or 2 vowels
 - Early poetical style was closer to spoken Tamil

16.12 Kannada Literature

- 3 Linguistic phases
- Old 850 – 1200 AD
- Middle 1200 – 1700 AD
- Modern 1700 – Present
- Started with "Kavirajamarga"
- "Sabdamanidarpanam" of Kesiraja
- Veerashaiva movement – 12th century
- Vijayanagara empire – Vaishnava literature 15th century
- Wodeyar rulers of Mysore – 16th century
- Influence of English literature – 19th century
- Navya writers – "Navyottara"

16.13 Urdu Literature

- Dominated by poetry
- Major verse forms – Ghazal and Nazm
- Origin – Mughal rule 14th century
- Sanskrit and Persian words
- Amir Khusro
- Most well developed vessel of poetry – Ghazal
- Poetry > "Daastaan"

16.14 Punjabi Literature

- Afghan invaders and internal battles
- Gurumukhi script > created from Nagari script
- 1st work – Janam Sakhi
- Arjun Dev – Sikh scripture "Adi Grantha" or "Grantha Sahib"
- 17th century divided into 3 scripts → Perso – Arabic, Nagari and Gurumukhi
- Bara Anva "the 12 topics" – thesis on Islam
- Punjabi literature gained popularity since the verses of the first Sufi Saints
- Prosperous oral tradition

16.15 Bengali Literature

- Origin – Sanskrit

- Bengali and languages of neighbouring states – Austric family
- 2 other languages – Souraseni and Magadhi
- 1st evidence – Charyapada or Charyageethi
- Harprashad Sastri – Palm leaf Charyapada manuscript
- Raja Ram Mohan Ray – "Atmiya Sabha"
- Rabindranath Tagore – dominated Bengali and Indian Literary works

16.16 Marathi Literature

- Descends from sanskrit through Pali, Maharashtra and Maharashtra Apabrahmsa
- 10th century – 2 Ages
- Ancient or Old Marathi literature 1000 – 1800
- Modern Marathi literature 1800 onwards
- Old – poetry composed in metres; devotional, narrative and pessimistic; covered 8 centuries
- Literary masterpiece – Ekanathi Bhagavatha
- Pioneers – Tukaram, Moropant
- 1794-1818 >> closing period of Old Marathi literature and beginning of Modern literature
- 1st Marathi newspaper – Baba Padmaji's "Yamuna Paryatan"
- 1st novel – "Madhalisthithi" by Hari Narayan Apte
- Tilak's newspaper – "Kesari"

16.17 Malayalam Literature

- Influence Tamil and Sanskrit
- 3 streams – Folk literature, Early Tamil Literature and Manipravalam literature
- Vaisakhathantram
- Manipravalam
- Famous work – "Lilatilakam"

16.18 Gujarati Literature

- Sultanate period
- Famous – Akho, Vallabh and Shamal

- Father of modern Gujarathi literature – Dalpatram
- Ahmedabad and Khambat – 11th century >> Hemachandra
- Narsinh Yug (11th – 14th century) – divided into diff parts >> popular – Daha
- Bhakti yug (15th – 18th)
- Encouraged religion and worship
- Best – Narsinh Mehta's creations
- 15th century Jain literature
- British Govt's new technology of printing and press
- Creations reflected on social welfare, criticism, plays, new age thinking, country worship

16.19 Oriya Literature

- Descendant of Odiprakrit and Ardhmagadhi
- Derived from Sanskrit via the transitional Bibhasas

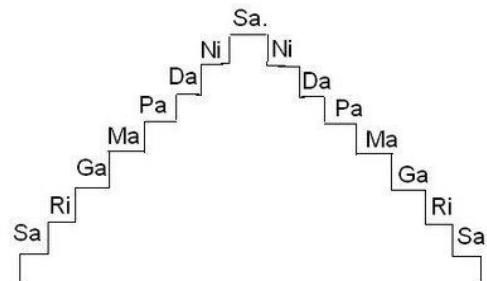
- Beginning – development of Charya Sahithya
- Written in Sandhyabhasha
- Language of Charya – Prakritha
- 1st great poet – Sarala Das
- 16th century – Panchasakhas
- Balram Das – “Lakshmiapurana” > 1st manifesto of Women's liberation and Feminism in India
- Women's magazine – “Sucharitha”

16.20 Indian English Literature

- 1st book by an Indian in English – “Travels of Dean Mahomet” by Sake Dean Mahomet
- Early – Western art form
- Raja Rao's “Kanthapura” – storytelling qualities
- 1st Indian author to win a literary award in US – Dhan Gopal Mukherjee
- R K Narayan, Salman Rushdie, Vikram Seth, Shashi Tharoor

17. Indian Music

- God and Goddess
- Origin – vedic period
- Gandharva veda – Indian Music
- “Narada” taught Music
- Sama vedas – Udgatraris (special singers) were employed during sacrifices
- Raga – basis of melody >> 7 notes (Saptaka)



17.1 7 notes (Saptaka)

1. Sa – Sadja
2. Re – Rishabha
3. Ga – Gandhara
4. Ma – Madhyam
5. Pa – Pancham
6. Dha – Dhaivata
7. Ni – Nishadha

17.2 Talas

- Music is accompanied with Talas
- 32 kinds
- 120 different combinations
- Time measure
- Rhythm
- Arrangement of beats in cyclic manner
- Ex Teen tala – 16 beats with 4 equal sections(Hindusthani)

17.3 Streams Of Indian Classical Music

HINDUSTANI MUSIC

- 13TH century – Delhi Sultanate
- Sitar and Tabla – Amir Khusrau
- Reached climax under Tansen
- Classical example - Dhrupad



8. Qawwali

9. Ghazal

Dhrupad

- Origin – samaveda
- Akbar, Rajaman Singh Tomar
- Imp constituents – Chanting Om, Chhand and Parbandh
- Earlier continued to temples
- During Akbar – 4 schools were developed
 - 1. Dagarvani
 - 2. Kanthari
 - 3. Na Bahar
 - 4. Go Bahar

Dhamar (Vori)

- Play of Lord Krishna
- Mathura
- 14 beats

Thumari

- Lyrical in approach
- Romantic words, aim to create atmosphere of romance
- 2 styles – Poorab (slow), Punjab (fast and lively)

Tappa

- Developed from camel riders of North West
- Composed in Punjab but now its getting extinct

Tarana

- No meaningful words used
- Strokes – Tabla and Sitar
- imitates Persian and Arabic words

Khayal

17.4 Carnatic Music

- Origin – Karnataka
- Imp works – Matanaga
- 1st musician to use word "Raga"
- 14th century – Vidyaranya treatise on music "Sangeetasara"
- 16th century – Purandardasa (Sangeetapitamaha- father of Carnatic music) new meaning to carnatic music
- Foundation of South Indian school with musical trinity – Tyagaraja, Dikshitar, Swami Shastri
- Consolidated the Carnatic music at Tanjavur

17.5 Musical forms

1. Open (Anibadha)
2. Closed (Nibandha)

17.5.1 Closed forms of Hindusthani Music

1. Dhrupad
2. Dhamar
3. Dadra
4. Thumri
5. Tappa
6. Tarana
7. Khayal

- Origin – Persian meaning – idea, imagination
- Highest stage of musical art in N.India
- Amir Khusru

Qawali, Dadra and Ghazal

- Evolved by Amir Khusru

- Sufi music

GHARANAS

- **Gwalior Gharana** – oldest and most comprehensive in technique “Mother of Gharanas”
- **Agra Gharana** – forceful in singing “Rangeela Gharana” > founder – Haji Sujan Khan
- **Jaipur Atroli Gharana** – Alladiya Khan
- **Kirana Gharana** – modern and becoming popular, known for its truthfulness

RAGAS

- Basis of Indian Music
 - Emanated in the past from rituals
 - Religious hymns
 - Sufis had special fascination for ragas
 - Principal Ragas – 6 and their offshoots
Ragapratnis and Ragapiutras vary from 84 to 108
 - Invokes human emotion
- ✓ Raga Bhairava – lord of ragas, emanated from the throat of Shiva
- ✓ Raga Vilavala - Bhairava's Ragaputra charm and love
- ✓ Sri Raga – emanated from the sound of warriors swords and the twang of their bows and arrows
- ✓ Raga Dipaka – Eye of the sun miraculous power of light and heat > suitable time – summer evening
- ✓ Raga Todi – unhappy love, loneliness, detached attitude twds life
- ✓ Raga megha – melody of clouds and rains
- ✓ Ragini Vibhasa – Ragini of Raga Megha > unending dalliance such as only Kamadeva and Rati enjoyed

- ✓ Raga Hindola – festivity of swing and Sravan
- ✓ Ragini Madhumadhavi – ragini of Hindola > blooming of flowers during spring
- ✓ Raga Malkos – sung after midnight, relates to riches, royal grandeur and youthful love emanated from Vishnu's throat
- ✓ Ragini Gauri – ragini of Malkos melody of devotion in love

4 classifications

1. Morning ragas
2. Afternoon ragas
3. Evening ragas
4. Night ragas

Rabindra Sangita

- New style in Bengali music evolved by Rabindranath Tagore
- Fusion of Hindusthani music and folk music of Bengal

Ghazal

- Urdu poem
- Each verse has a distinct entity
- No correlation between them

Nazm

- Irregular metre
- Most powerful form of Urdu poetry
- Idea is imp than rhyme

Kasida

- Term of abuse in urdu poetry
- Composed in blind praise of patrons

17.5.2 Closed Forms Of Carnatic Music

- Kriti – most popular, meaning “creation” or “to sing” > 3 sections – Pallavi, Anupallavi, Charan
- Javali – theme love, lighter composition
- Padam – love theme, slower in tempo
- Tillana – rhythm is more imp than words

Devotional Music

- Enormous variety evolved after Bhakti movement
- Link between classical and folk music

North India

- Bhajan – praise of Gods written by Kabir, Nanak, Surdas, Meera
- Keerthan (Bengal) – Inspiration from Gitagovinda. Song-Dance are combined
- Adhanga – Eknath, Jananeswara, Tukaran

South India

- Tevaram of Sambandar, Appar, Nayanar sung by a class of singers(Oduyars)
- Tiruvasangam of Manikkavasagar
- Tiruppugazh
- Songs of Talapakkam brothers (Keerthans)
- Uthsav Sampradhay Keerthana and Thivy Nam Keerthana of Thyagaraja are sung till today
- In Kannada – Devanama (God’s name) are sung

17.5.3 Folk Music

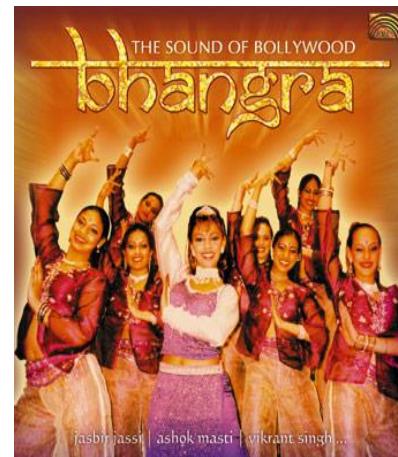
- Countryside reflection of the larger Indian society
- Cultural diversity – variety of folk styles
- Not taught in the way as classical music
- Essential component of weddings, engagements and births
- Musical instruments – different
- Crafted by the musicians themselves from bamboo, coconut shells, pots etc.

Bhavageete

- Emotion poetry
- Subjects – love, nature, philosophy
- Popular in Karnataka

Bhangra

- Dance – oriented folk music
- Derived from the traditional musical background to the folk dance of Punjab called by the same name
- Female dance - Giddha



Bihu

- Assam
- Performed through Bihu dance in Bihu festival
- Theme – romance, love, nature and incidents



Lavani

- Maharashtra
- Female artists

- Male artists may occasionally sing
- Associated dance format - Tamasha



Dandiya

- Adapted for pop music worldwide
- Popular in Western India @ Navratri
- Derived from traditional music background to the folk dance of Dandiya by the same name



Pandavani

- Musical narration of talas from Mahabharatha with musical background and Bhima as a Hero
- Chattisgarh and areas of Odisha and AP



Naatupura Patu

- Tamil

- Gramathisai (village folk music) + Gana (city folk music)
- Also sung in Rajasthan

17.6 Musical Instruments

- Tata Vadya or Chordophones – Stringed Instruments
- Sushira Vadya or Aerophones – Wind Instruments
- Avanaddha Vadya or Membranophones – Percussion Instruments
- Ghana Vadya or Idiophones – Solid instruments which do not require tuning

17.6.1 Stringed Instruments



Sitar



- Fretted instrument
- Amir Khusru
- Held diagonal and played
- Gourd > resonator
- 7 strings

- 11-12 sympathetic strings for ensuring residual vibrations
- Internationally famous

Sarod



- Plucked instrument of classical order
- Body – wood
- Finger board – chromium coated metal plate to facilitate the gliding of the fingers
- 6 main strings
- 12 sympathetic strings
- International popularity

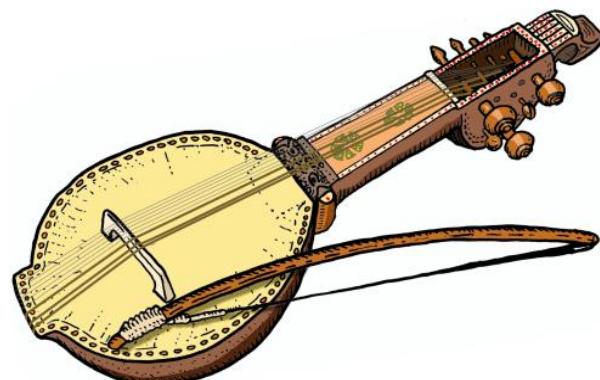
Sarangi



- Fretless bowed instrument
- Played solo or as background
- 3 main gut strings
- Sympathetic strings – steel

- As its sound approximates to the human voice it is ideal for vocal concerts

Kamaicha



- Rajasthan
- Single block of wood with integrated peg box, finger board and a resonator
- 3 main strings
- A number of sympathetic strings on the side
- Played with a long curved bow made of wood and horse hair

Rabab



- J & K
- Plucked string instrument with a wooden sound box
- 3 tuning pegs on each side
- main strings = 3 gut + 2 steel
- 11 sympathetic steel strings
- Strings are plucked with a wooden plectrum
- Covered neck and a notched bone bridge

Ravan Hatha



- Rajasthan
- Fore-father of Violin – same structure
- Resonator – coconut shell
- 2 main strings of horse-hair
- Steel sympathetic strings
- Bow sticks – horse hair
- Jingle bells at top
- Ballets – touring musicians

Dilruba



- Fretted instrument
- Played with a bow
- Tuned with the help of pegs

17.6.2 Stringed Instruments (Carnatic)

Tambura



- Jackwood
- Carved and ornamented with ivory
- Helps to provide the drone
- Plucked by fingers
- Vibrations are brought out by inserting a thin silk thread on the spring board

Veena



- Highly developed string instrument
- Best known instrument of South India
- 24 metal frets on the finger board made of wax
- main strings at top and 3 below for drone and rhythmic support
- Only instrument capable of releasing the minutest nuances
- Fully gamaka oriented

Gottuvadyam

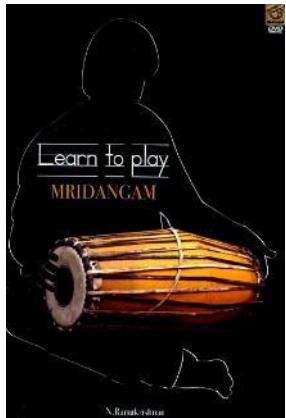


- Same as veena
- Only diff – no frets > difficult to play as a single slip in the pressure would cause musical havoc

- Originator – Lord Ganesha
- Vibrations are harnessed by a cylindrical piece of horn or wood
- Solo instrument
- Practitioners can be counted in fingers

17.6.3 Percussion Instruments (Carnatic)

Mridangam



- Most perfect drum used as background
- Its right wing has stratas thick layer of buffalo hide, the thin inset of calf leather and the black fortional embellishment
- Left wing is made of buffalo hide and is coated with flour paste for purpose of mellowing to ensure vibration

Ghatam



- Simple earthern pot made of burnt clay with a small mouth and a big belly

- Fingers and palms are used for playing this and for producing vibrations

Edakka



- Kerala
- Slung on the left shoulder the right face is struck with a stick while the left hand controls the tension on the parchment by varying the pressure on the tape wound round the centre
- Accompanies Kathakali and other dances of Kerala

Thavil



- Tamil Nadu
- Tapers on both sides
- Side face is played with hand and their left with a drumstick
- Capable of most intricate patterns and a beat

17.6.4 Percussion Instruments (Hindusthani)

Tabla



- Most popular and sought after instrument
- Must in music and dance
- Seasoned shisham wood
- Covered with parchment with a permanent black paste at the centre

Pakahwaj



- 2 faced barrel drum
- Shell made of hollowed wood
- Almost similar to mrudangam in structure
- Must for Dhrupad style

17.6.5 Wind Instruments

Nadaswaram (Carnatic)

- Double reeded and has 2 distinct parts
- Wooden tubular body fitted with a large wooden belly at the lower end
- 8 finger holes
- 4 vent holes
- Sound emanates from a double reed inserted at the upper end
- Reed is made of wood
- Open air instrument



Flute (Carnatic)

- Reedless
- Seasoned bamboo
- Blocked at one end and open at the other
- Besides the blow hole at the top there are 8 holes
- Held horizontally



17.6.6 Hindusthani Varieties

Shehnai



- Double reeded
- Tubular gradually widening twds the other end with a metal funnel
- 8 holes but only upper 7 are used
- 8th is for regulating the pitch by applying wax

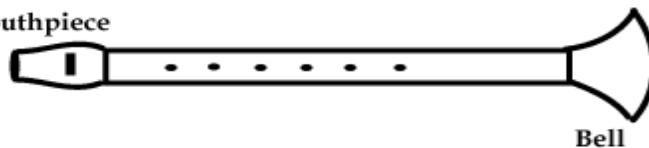
Bansuri



- Almost same as carnatic version of flute
- Very lengthy unlike its counterpart

Surani

Mouthpiece



- Himachal Pradesh
- Conically bored
- Integrated bell
- 7 finger holes and 1 thumb hole at the rear

Mohuri



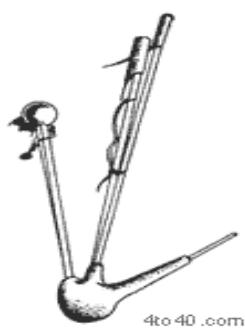
- Madhya Pradesh
- Conical bore with a metal bell with 7 finger holes
- Bunch of hair fixed in front of the bell helps to mellow down its shrill sound
- Community dances

Karna



- Rajasthan
- Straight brass trumpet having a conical bore
- Wide funnel shaped opening at the end

Khung



- Manipur
- Small ball shaped gourd serves as the air chamber

- Protruding nozzle fitted with bamboo tubes in groups of 3 are fixed on the upper side of the gourd
- Tribal dances

Singa



- Orissa, MP
- Natural horn
- Horn lip is a sawn and is fitted with a small mouthpiece
- Sound emanating is voluminous

Pungi



- Rajasthan
- Snake charmer's flute combining 2 bamboo flutes each with a single beating reed and finger holes bored into the lower end of the air chamber
- Sonorous and hypnotizing sound

17.7 Music Festivals

- Sangeet Natak Akademi's festival – New Delhi
- Thyagaraya festival – Tiruvayyur near Thanjavur
- Bhadkhande festival – Lucknow
- Tansen festival – Gwalior
- Music academy festival – Chennai
- Music and Dance festival – Chennai
- Sur Singar festival – Mumbai
- Shanmukananda festival – Mumbai

18. Indian Paintings

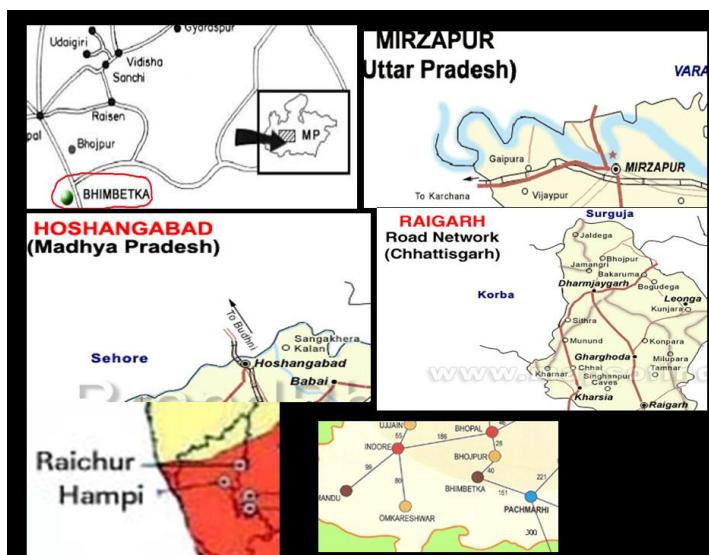
6 LIMBS or Sadaga

- Enumerated by Vatsayana in his work on "Kamasutra"
 1. Rupabedha – Knowledge of appearances
 2. Pramanam – Correct perception, measure and structure
 3. Bhava – Action of feelings on forms
 4. Lavanya – Yojanam infusion of grace, artistic representation
 5. Sadrisyam – Similitude
 6. Varnikabhanga – Artistic manner of using the brush and colours

18.2 Pre-Historic paintings

• Earliest paintings at Caves

- ✓ Bimbetka
- ✓ Mirzapur
- ✓ Hosangabad
- ✓ Raigarh
- ✓ Raichur
- ✓ Panchmarhi



Features

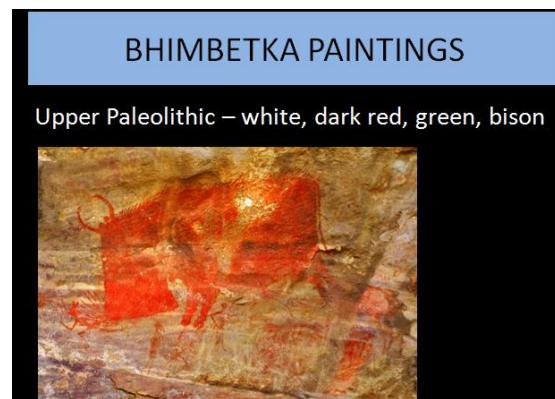
- Bold lines
- Vivid ochre red & yellow earth colours
- Scratched on stone
- Know how to make colours and brushes
- Similar to paintings found in Lascaux in France



18.3 Various Indian Paintings

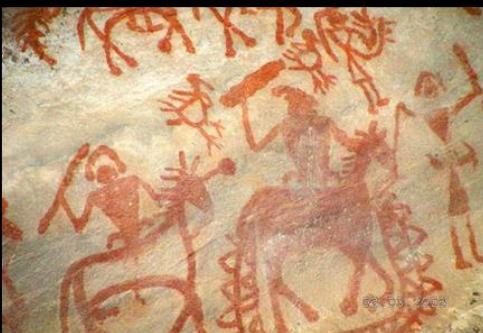
18.3.1 Bhimbetka Paintings

- South Asian richest collection
- VS Wakanker
- Belong to 3 periods
- Upper Paleolithic – white, dark red, green lines
 - > Animals – Bison, Tiger
- Mesolithic – Red (smaller figurines) lost their proportion and naturalism
- Common Theme – Hunting > "Stick men"
- Later – green, yellow > battle scenes with men riding elephants and horses with spear bows
- Images – Siva, Ganesha, Flowers & trees, peacock, deer



18.3.3 Ajanta Paintings

- Mesolithic – Red, Hunting

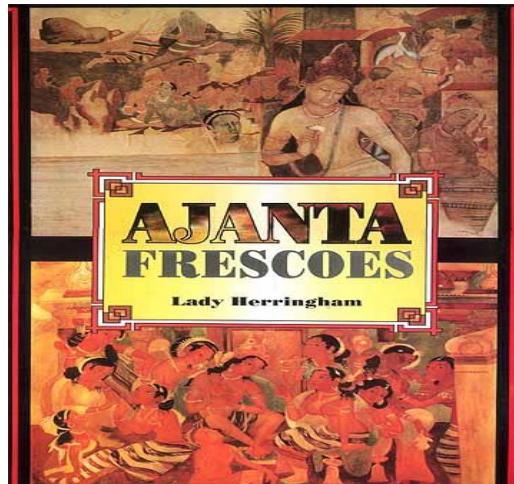


BHIMBETKA PAINTINGS

- Later – green, yellow, battle scenes

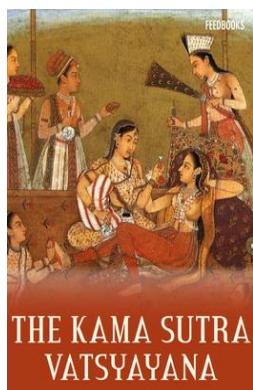


- Fresco wall paintings
- Murals – Tempera style
- Rough surface for painting – Stone powder, Cow dung and Rice Straw to cover rough area
- Painted on wet surface – Red or Ochre
- Colours made of local pigments (minerals, plants) were applied
- Finishing – black or brown outlines
- Main colours – Ochre red, green, black, white, blue



18.3.2 Gupta Age paintings

- Ajanta
- Bagh
- Sittannavasal
- Vatsayana's "Kamasutra" shows the skills involved in painting and the types of brushes used by the painters



Main elements

- Emotional Expression – Buddha's life & Bodhisattva
- Descriptive – Jataka stories
- Ornamental – Garuda, Yaksha, Apsaras, animals, birds, flowers
- Most famous – Apsara, Black Princess, Bodhisattva Padmapani

Characteristics

- Drawings – curvaceous, rhythmic, musical
- Expression – sentiments and emotions
- Limited colours
- Variety of life – full ornamentation
- Expression of emotions – hand postures
- Woman – graceful and divine form

- Decoration of roofs, pillars, windows
- Hair styles – diff for each female
- Animals and birds are shown with emotion



18.3.4 Bagh paintings

- 9 caves
- Gwalior
- Bagh – tributary of Narmada
- 4th cave – Rangmahal (max no. of paintings)
- Same line of Ajanta
- Characteristics almost same as Ajanta



18.3.5 Sittanavasal paintings

- Puddukota, Tanjore
- Built by Mahendravarman and his son Narasimhavarman
- Jaina paintings – resemblance of Bagh and Ajanta
- Paintings depict – animals, birds, flowers(lotus), Gandharva, Ardhanarishwara, men and women

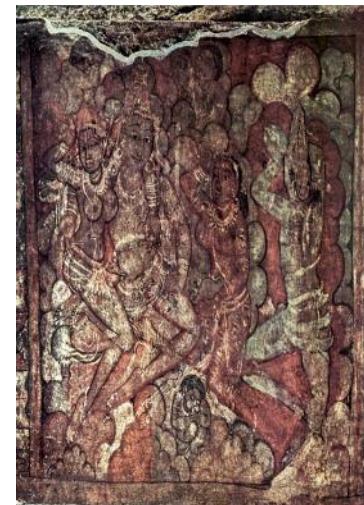


18.3.6 Ellora Paintings

- Scenes of Ramayana and Mahabharatha
- Mythological animals and flowers
- Battle scenes
- Elephant in lotus pond
- Shiva as Nataraj
- Divine figures related to Jainism

2 types of Paintings

1. One resembling Ajanta
2. Other showing deterioration – influence of Apabhramsha



18.3.7 Pala School

- Palas of Bengal and Bihar
- Main patrons – Dharma Pala and Deva Pala
- Main artists – Dhimman and Vitapala



Characteristics

- Manuscript paintings on Talapatra
- Religious and related to Buddha and Vajrayana Buddhism

- Black finishing lines are graceful
- Heads – flat
- Nature – banana and coconut trees
- Lonely human figures
- Simple composition and feel of devotion

18.3.8 Apabhramsa School

- Mewar



Characteristics

- Bulging eyes – fish shaped
- Double chin
- Pointed nose
- Predominant chests
- Distorted hands and still figure
- Use of Bright and Gold colours
- Animals and Birds represented like toys
- Lack of Natural scenes
- Decorated margins

18.3.9 Mughal School

- Treated as against Islam
- Indo-Persian style
- Influence – Buddhist, Central Asian, Mongoloid



Features

- Use of Brilliant colours
- Variety of themes
- Ornamentation
- Realism
- Accuracy in line drawing
- Perspective or depth – Introduced by Portuguese

18.3.10 Rajasthani or Rajput painting

- Rajput rulers of Udaipur, Mewar, Bikaner
- Reflected the ideas, ideologies, tastes and emotions of princes

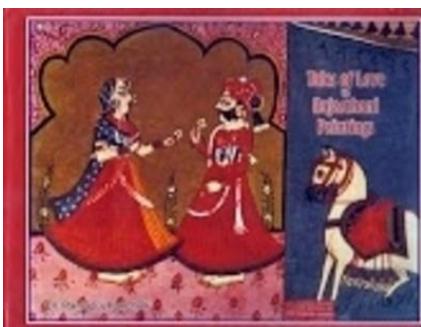


- Themes drawn from
- Hindu traditions and mythology
- Courtly and feudal pride
- **3 phases of development**
- **Earliest Phase – end of 16th century**
- Regional adaptation of west Indian manuscript paintings @ Mewar – simple, straight forward with dark and solid backgrounds



• 2nd phase – 17th century

- Paintings – poetical and sophisticated



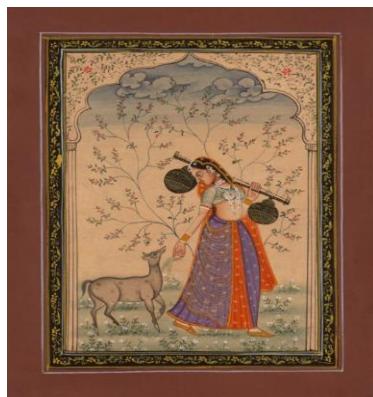
• 3rd phase – 17th-18th century

- Influenced to maximum extent
- Phase of portrait paintings



18.3.11 Ragamala Paintings

- Unique in Indian Art – communicate through lines and colours
- Based on ragas – miniature paintings
- Followed the texts of Narada and Hanuman
- Muslim painters – Sahibuddin of Mewar showed great skills
- Unique in the world of art
- Only in India – painting + poetry + music came together >> unified and independent grouping



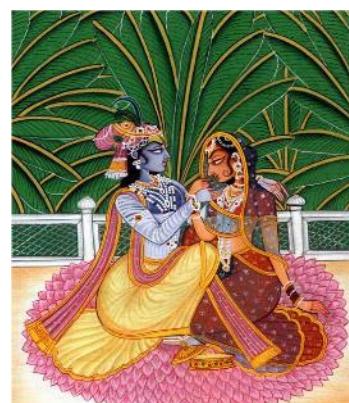
18.3.12 Mewar School

- Udaipur and Nathwada
- Religious themes – Ramayana, Bhagawad Purana, Radha and Krishna
- Secular themes – depiction of general life, battle scenes, birds and animals, Panchatantra
- Popular among common man



18.3.13 Kishangarh

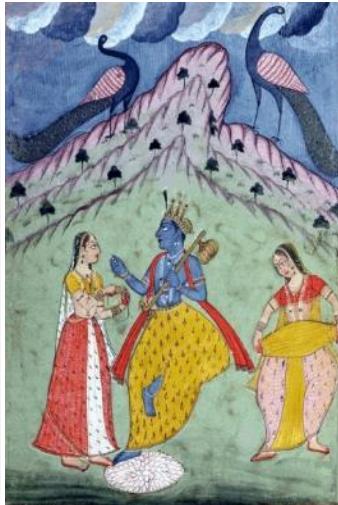
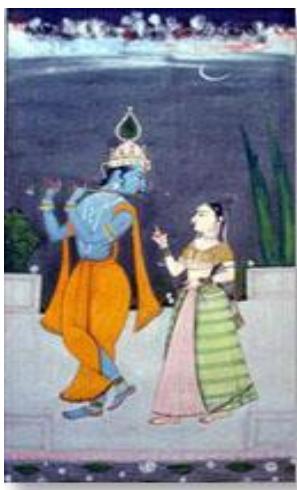
- Lake which appears in many of its paintings
- Main subjects – Radha and Krishna
- Gold – liberally used
- Primary colours without mixing
- Face of male and female – similar
- Krishna – blue to identify him
- Figures – thin with narrow eyebrows and lotus petal shaped eyes
- Nihal Singh painted "Bani-Thani" which represents Radha



18.3.14 Bikaner School

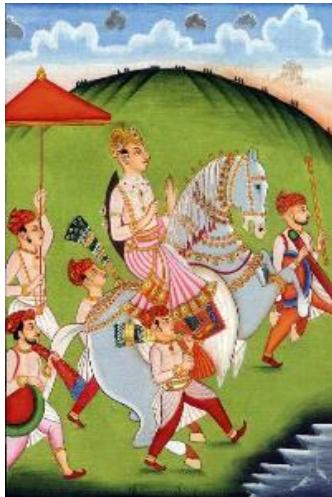
- Ramayana, Mahabharatha and Krishna
- Ragma & love scenes of Radha and Krishna

- Bagh miniature and wall paintings – light colours
- Human figures – tight lips, eyes half open, small chin, thin wrists
- Domes – influence of Mughal and Deccan
- Clouds – special circular style



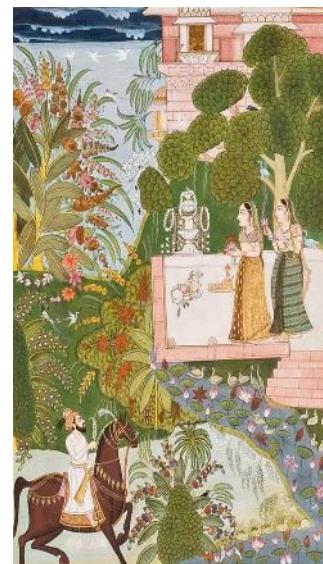
18.3.15 Kotah

- Folk paintings
- Raja Umed Singh – mature painting with Mughal style
- Portraits – princes and hunting scenes
- Unique – tiger and boar hunt
- **Features**
- Large pictures
- Jungle and hunting scenes
- More importance to nature than human figures



18.3.16 Bundi

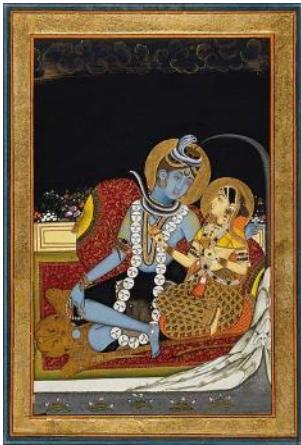
- Local vegetation
- Scenes of pleasure – loving princes, harem scenes (Jahangir)
- Gold colour
- Ragraginis, Baramasa
- Mewar influence – round faces
- For shading faces – red, pink, almond
- Banana trees
- Sky – light ribbon of red colour
- Figures – short with sharp nose and narrow eyes wearing Bundi hats



18.3.17 Jaipur (Kachchwaha)

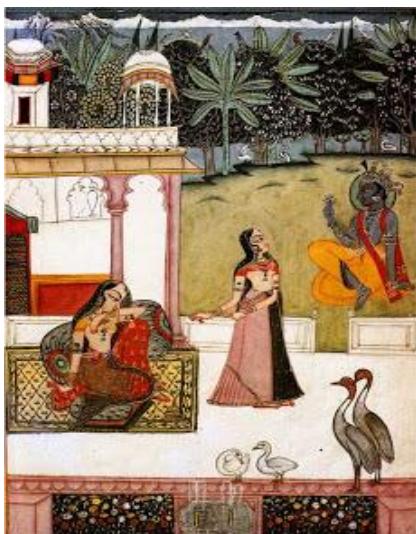
- Bright colours
- No shading

- Less realism
- Radha and Krishna – union of devotion and romance
- Ornamental borders
- Birds with nature in a rhythm



18.3.18 Jodhpur

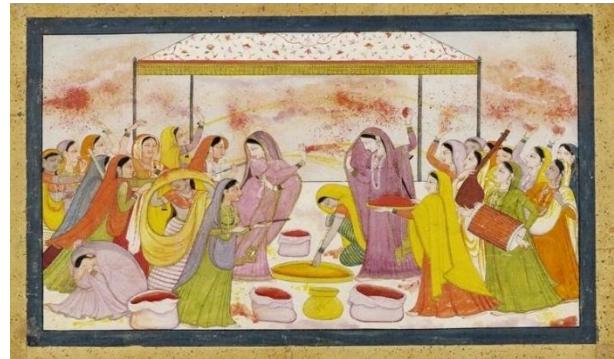
- Bright colour
- Tall masculine figures wearing triangular and pointed caps
- Women with long hair
- Sekhawathi – open art gallery of Rajasthan large concentration of high quality frescoes



18.3.19 Pahari painting

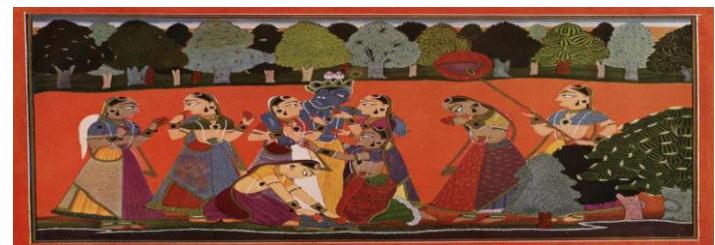
- Kashmir, Punjab and UP

- Metcalfe – 1st man to discover @ kangara
- Anand Kumaraswamy – Rajasthani school and Pahari school
- Artists and pictures travelled from one state to other
- Mughal Influence
- Imp places – Basholi, Jammu, Kangra, Chamba



18.3.20 Basholi

- Earliest pahari paintings
- Close resemblance with Jaina Kalpasutras
- Subject matter – princes, illustration of Hindu religious books – Rasamanjari, Gita Govinda
- Based on krishna theme



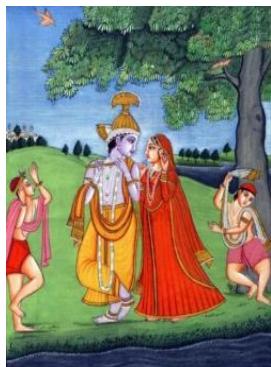
18.3.21 Guler

- Raja Dalip Singh
- Similar style of Basholi
- Trees and buildings
- Fine drawing
- Colouring more subdued
- Delicate and graceful draperies of women
- Subject matter – Ramyana and Mahabharatha
- Nayakas court scenes



18.3.22 Kangra and Kullu School

- Mughal + Rajasthani painting
- Sansar Chand
- Teera Sujanpur, Nurpur
- Love scenes of krishna
- Guler school influence



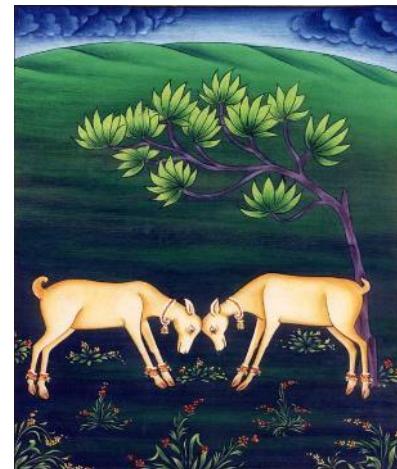
18.3.23 Jammu

- Similar to Guler
- Nainsukh's paintings – Dark green, rich yellow, brown, blue
- Local influence with mature style
- Famous painting – Kathak dancer



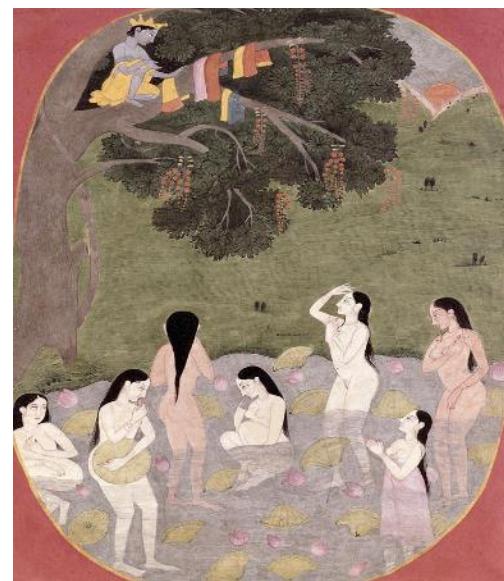
18.3.24 Chamba

- Guler influence
- Short figures
- Colours are refined
- Pictures are nearer to wall paintings in their bold outlines
- Minor schools – Nurpur, Mandi, Bilaspur



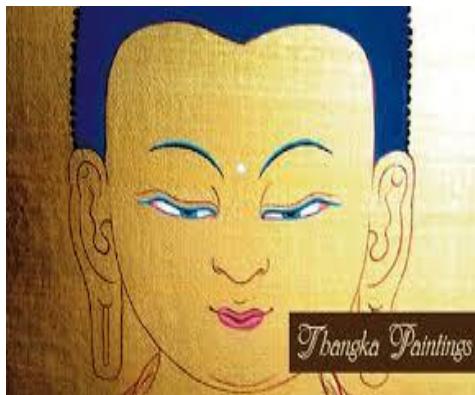
18.3.25 Tehri Garhwal

- Subject matter – Krishna and Ramayana
- Pictures of Kangra style
- Retain the grace of Green and riches of kangra



18.3.26 Thanka painting

- Ladakh
- Buddhist motifs and symbol of dragon
- Religious paintings made in monasteries
- Silk and brocade patch work



18.3.27 Oudh painting

- Influence of Agra Qatam
- Prospered under Bahu Begum
- Differs from Mughal style by its softer colours, intimate scenes, refined and sensitive description of female form



18.3.28 Sikh Painting

- Maharaja Ranjit Singh
- Lahore court – Pahari Kalams + folk styles
- Drawing – vigorous and life like but lacks refinement
- Miniature paintings did n't survive because of British Aggression



18.3.29 Tanjore Glass Paintings

- Artists migrated to Mysore and Tanjore after downfall of Vijayanagara empire
- Pictures – Child Krishna, favourite divinities

Features

- Vivid colours on glass and bold outlines
- Montage technique
- Charm of folk paintings
- Faces and bodies – fair and healthy
- Figures – strong and worldly
- Smiling face – symbol of goodness





18.3.30 Mysore school of painting

- Same roots as Tanjore school
- Unique way
- 17th – 19th centuries
- Composition was paramount
- 2 or more figures – main one shown larger than others
- Softer and more refined style
- Story telling and calligraphy
- Painting – story of Ramayana is told in playing card sized figures arranged on 3ft * 2ft canvas

- English influence – Roman and Greek statues are copied
- Fig of Indian Gods with many arms and elephant head were condemned as it did not allow the human figure
- Painted and sketched everyday life
- Indian servants, courtesans dancing before British officials, flowers and plants in natural colours

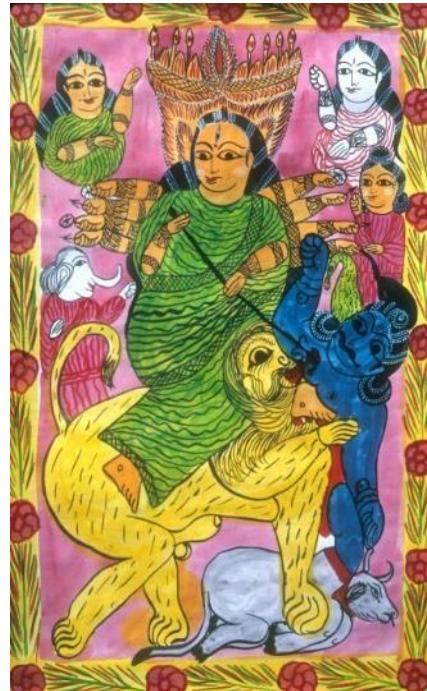


18.3.32 Patua painting

- Scrolls and banners with religious themes
- Epics and Krishna cult
- Nawabs of Murshidabad

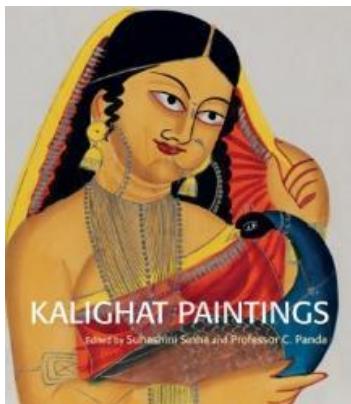


18.3.31 Bazar painting



18.3.33 Kalighat painting

- Kalighat temple @ Calcutta
- Hand made paper
- Flowers and Plants in naturalistic manner
- Durga, Shiva, Rama, Sita
- Day to day life – “Bengali babu buying fish”



Features

- Theme – smallest events of social life
- No depiction of royal splendors or romanticism
- Painted on Mica also
- Depicted general life and festivals

18.3.35 Bengal School

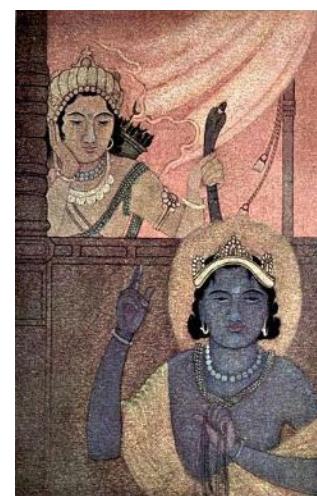
- E.B.Havell
- Based on fully Indian Traditions
- Against western art
- Inspired Bengal artists
- Birth to new traditional style after copying paintings of Mughal, Rajputs and Ajanta
- Renaissance under Abanindranath tagore

Features

- Shading which was rare to Indian Paintings appear
- Bold assertive lines and bright colours
- Influenced by English prints in market

18.3.34 Patna or Company School

- Patna – commercial centre for Britishers
- Borrowed western styles
- Wash technique of water colour



- **Subject matter**
- Historical paintings like “Buddha and Sujatha” by Abanindranath Tagore
- Religious paintings – Mahakali, krishna

- Literary themes – Meghdoot
- Social and daily life paintings
- Birds, animals
- Landscape painting

18.4 Folk Paintings

18.4.1 Madhubani Paintings

- Monopoly of women artists
- Communal activity – young girls are allowed to assist
- Walls but 1967 famine compelled to draw on card paper to sell – famous and commercialized
- Natural colours
- Black – burnt straw, White – powdered rice diluted with water
- Outline – single flow of brush without preliminary sketching



Features

- Mud walls and paper
- Subject matter – Vishnu avatars Rama, Krishna, Durga
- Detailed background
- 2D pictures with no foreshortening or depth
- Fish shaped eyes
- Long pointed nose
- Narrow forehead

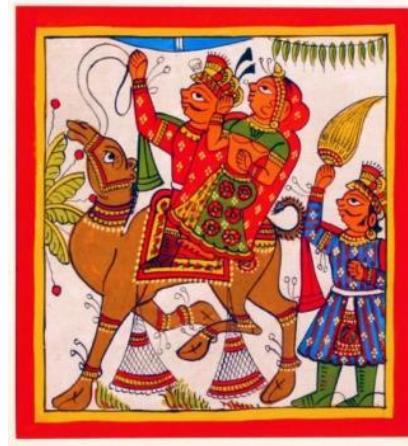
18.4.2 Pichvai paintings

- Rajasthan
- Ritual temple art
- Themes – Krishna, Radha
- Rough handspun cloth



18.4.3 Phad paintings

- Rajasthan
- Scroll paintings
- Religious and heroic tales
- "Joshis" – attached to temples



18.4.4 Patachitra painting

- Orissa
- Cloth coated with a paste to give it leathery finish
- Earthern and stone colours



18.4.5 Kalamkari paintings

- Andhra pradesh
- Indigo and vegetable dyes on cloth
- Themes – Mahabharatha and Ramayana



18.4.6 Warli Paintings

- Maharashtra
- Tribal paintings
- Plaster their house wall with dung
- Once dried – paint on the walls with white colour made from rice paste
- Distinctive feature – simplicity of the pattern



19. Puppetry

- Traditional entertainment
- Themes – Epics and Legends

19.1 Types of traditional Indian Puppets

1. String puppets
2. Rod puppets
3. Glove puppets
4. Shadow puppets

19.1.1 String Puppets

- Marionettes
- Jointed limbs controlled by strings allow far greater flexibility
- Most articulate of the puppets
- Rajasthan, Orissa, Karnataka, Tamil nadu
- String puppets of Rajasthan – "kathputli" are made of wood and stuffed rags
- Orissa – "Sakhi-kundher"



- Limp dolls
- Hands of an able puppeteer > produce a wide range of movements
- Simple manipulation technique
- Movements are controlled by hand, the 1st finger inserted in the head and the middle finger and the thumb are the 2 arms of the puppet

19.1.2 Rod Puppets

- Extension of Glove puppets
- Larger, supported and manipulated by rods from below
- Puppets are large and attached to bamboo sticks which in turn are tied to the waist of the puppeteer
- West Bengal and Orissa



19.1.3 Glove Puppets

- Sleeve, hand or palm puppets
- Head – papier mache, cloth or wood with 2 hands emerging from just below the neck
- Rest – long flowing skirt



19.1.4 Shadow Puppets

- Flat figures
- Cut out of the leather – translucent
- Pressed against the screen with a strong source of light behind it
- Manipulation b/n the light and screen make colourful shadows
- Orissa, Kerala, AP, Karnataka, Maharashtra, Tamil Nadu



19.1.5 Statewise Puppets

Andhra Pradesh

- Tholu Bommalata - Shadow
- Koyyabommalata - String



Karnataka

- Gombe Atta - string
- Togalu – shadow
- Togalu Gombeatta



Maharashtra

- Kalasutri Bahulya – String
- Chamadyache Bahulya - Shadow



Odisha

- Kundei nach – glove



- Ravana chaya – shadow



- Kathi kundei – rod



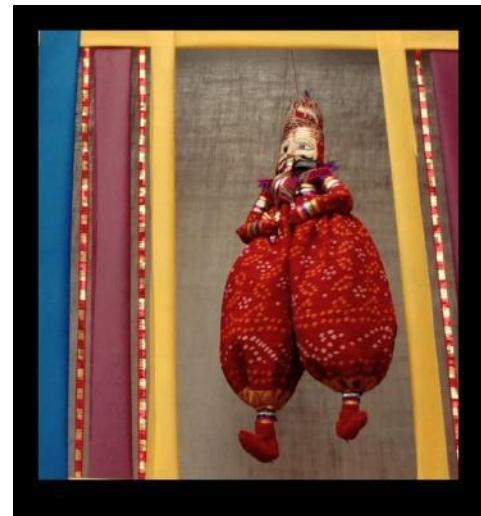
- Gopalila Kandhei - string
- Putul nach – rod



- Tarer or sutor putul – string

Rajasthan

- Kathputli - string



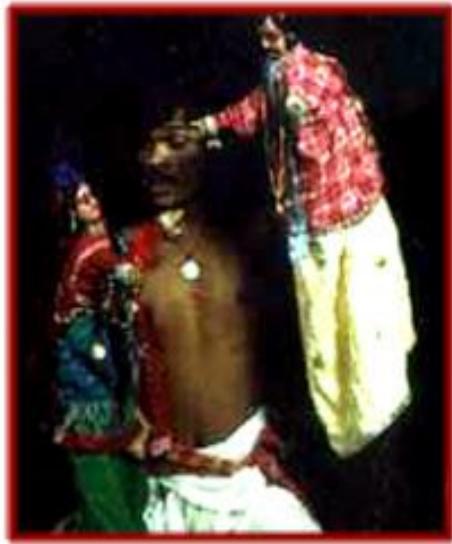
- Bener putul - Glove

Tamil Nadu

- Bommalattam – string and shadow



Bommalattam - Puppet Dance of Tamil Nadu



West Bengal

20. Fairs and Festivals

- **Mahakumbha Mela – Once In 12 Yrs**
- **Ardhakumbha Mela – Once In 6 Yrs**
- **Kumbha Mela – 4 Times In 12 Yrs**



- There was a struggle between Asuras and Devas for Kumbha(Pot) containing Nectar(Surabhi)
- Drops of nectar fell at 12 places in the world
- 4 of them are in India – Haridwar, Ujjain,Prayag,Nasik
- Mahakumbh and Kumbha melas are held at these places

20.1 List

20.1.1 Basant Panchami

- Spring festival
- Vibrant yellow hue of the flowering mustard is the colour of the day
- Dance, sports and kite flying
- Bengal, Bihar and UP – Saraswathi (Goddess of learning) is worshipped
- Festival of honour of Saraswathi

20.1.2 Shivarathri

- SHIVA
- 3rd deity of Hindu trinity
- Worshipping at this day is released from cycle of birth and death
- Religious people stay awake and chant prayers the whole night
- Processions to the festivals are followed by chanting of mantras and anointing of lingams

20.1.3 Holi

- Prahlad
- Advent of spring and the end of winters
- Festival of colours
- Bonfire and burning of holika > destruction of evil
- Mathura – seat of celebration > lath Maar Holi is famous



20.1.4 Jamshed Navroz

- Fasli sect of Parsi community
- Dedicated to Jamshed – ruled Persia
- Worship at fire temple marks the occasion

20.1.5 Mahavir Jayanthi

- Birthday of Vardhamana Mahavira
- Jains pilgrims from all parts of country visit Girnar, Palitana, Vaishali, Rajgriha
- Day of prayer
- Celebrations in all Jain temples and pilgrimages to Jain Shrines

20.1.6 Good Friday

- Christians
- Jesus Christ laid down his life for the good of humanity

20.1.7 Easter

- Christians
- In honour of Resurrection of Christ
- Easter Sunday, which follows Good Friday is celebrated with much joy

20.1.8 Baishakhi

- 1st day of Vaishakh – beginning of Hindu Calendar
- On this day Guru Gobind Singh 10th Sikh Guru founded the Khalsa panth or the order of pure ones
- New year's day in Punjab
- Music and dancing – celebrations
- 13th Apr
- Once in 36 yrs 14th Apr

20.1.9 Buddha Jayanthi

- On full moon day of Vaisakha the birth of Buddha was celebrated
- Got enlightenment
- Attained Nirvana
- Buddha is supposed to have gone through each of these experiences on the same day, but of different years

20.1.10 Shab-e-Barat

- Muslims belief on this night God registers the action of men and dispenses their fate according to their deeds
- Diwali of Muslims

20.1.11 Id-ul-fitr

- Marks the end of Ramzan, the holy month of fasting for the Muslims
- On this day holy Quran was revealed
- Completed with the new moon

20.1.12 Id-ul-Azha or Bakrid

- Commemorates the ordeal of Hazrat Ibrahim > terrible test by God and was ready to sacrifice his son Hazrat Ismail
- Celebrated on the 10th day of Zilhijia when the Hajj celebrations at Mecca are rounded off by the sacrifice of goats and camel

20.1.13 Naga Panchami

- 5th day of lunar fortnight
- Adisesha or Ananta on whom the God Vishnu is believed to recline during the intervals b/n the destruction of one universe and the creation of another
- Stone images of snakes are bathed in milk > Belief immunity from snakebite

20.1.14 Khordad Sal

- Birth of Zoroaster – prophet of 1st century BC
- One of the most imp Parsi festival

20.1.15 Ganesh Chaturthi

- Ganesh
- God of wisdom and prosperity to ward off evil
- Clay images are worshipped
- Last day they are immersed in river amid loud chants of "Ganapathi Bappa Morya"

20.1.16 Janmashtami

- Birthday of Lord Krishna
- 8th incarnation on Earth of Lord Vishnu
- Celebrated in the month of Sravana
- Maharashtra – groups of urchins go in processions breaking up pots of curd (Yogurt) hung up in the streets
- In S.India prize oil spectators squirt water at them

- Mathura and Vrindaban stay alive all night long as Krishna was at midnight

20.1.17 Muharram

- Festival of piety for the Siah Muslims
- 1st month of Muslim yr dedicated to the martyrdom of Hazrat Imam Hussain (grandson of Prophet Mohammad)
- Died on the 10th day of Muharram while fighting the force of Yazid

20.1.18 Dussehra

- Festival of victory of good over evil
- Durga killed Mahishasura
- After 4 days of worship the clay images are taken out in procession and immersed in water
- Most states – celebrated as Lord Rama's victory over Ravana and Ram Leela is enacted for the 10th day

20.1.19 Diwali

- Festival of lights
- Victory of good over evil
- Rama's return to Ayodhya after the 14 yrs exile
- Lakshmi – Goddess of wealth is worshipped except in Bengal
- Bengal – Kali is worshipped on this night

20.1.20 Gurpurab

- Birth Anniversary of Guru Gobind Singh
- 10th guru
- 1699 – Anandpur formed "Khalsa" militant fraternity of the "Pure panj Pyare"
- For 2 days and nights preceding the festival, Granth Sahib is read continuously from beginning to end
- On the day of festival, the Granth sahib is taken out in an impressive procession through the streets

20.1.21 Id-II-Milad

- Also called Bara Wafat
- 12 th day of Muslim month

20.1.22 Christmas

- Birth anniversary of Jesus Christ
- Most imp festival of Christians
- Xmas tree is decorated and Santa Claus an integral part of this festival entertains children
- Mass is held in churches

20.2 Fairs Of North India

20.2.1 Baneshwar Fair

- Jan or Feb
- Tribal people of Rajasthan, Bhils
- Shiva linga is worshipped and then a fair precedes
- Baneshwar is another name of Lord Shiva

20.2.2 Taj Mahotsav

- 10 day event
- From 18th feb
- Shilpgram
- Much awaited event
- India's extensive arts, crafts and culture are on display
- Folk music, Shayari and classical dance performances along with elephant and camel rides, games and food festival

20.2.3 Mahavirji Fair

- March or April
- One of the biggest fairs of Jain community in Rajasthan
- Offer prayers at Mahavirji temple
- Acc. to legends the holy statue of Mahavirji was discovered by a cowherd on this day

20.2.4 Desert Festival

- 3 days
- Folk songs and dances
- Events – turban tying competition, camel races and acrobatics
- Another imp event – Camel festival and Elephant festival in Rajasthan

20.2.5 Teej

- Mainly celebrated by the married women where they pray to the Gods for the welfare of their families and husbands
- In Jaipur it is a visual treat
- Worship Teej matha or Goddess Parvathi

20.2.6 Brij Festival

- Lord Krishna
- Well known Raslila is performed
- Celebrated just before Holi
- Most predominant factor – colour
- No one is spared from splashing colours

20.2.7 Sonepur Cattle Fair

- Bihar
- It is believed that there were 2 brothers, one honest and another shrewd , who were devotees of Lord Vishnu
- Once they cast spells on each other and one consequently became a crocodile and one an elephant
- When the honest elephant went at the confluence of Ganga and Gandek on a Karthika Purnima day, he was attacked by the crocodile
- There, Lord Vishnu saved the good from evil
- Cattle trade is the main focus of this fair
- Attracts tourists from all over the country through their traditional music dramas, circus, fortune telling parrots

20.2.8 Tarnetar Mela

- Exciting and unique fair held annually at Tarnetar in Saurashtra
- Coincides with the festival at the Trineteshwar temple, celebrating the wedding of Arjuna with Draupadi
- Marriage market for the local tribals Kolis, Bharwads and Rabaris
- Special attractions – costumes, jewellery and lively folk dances Garba, Ras, Haro
- Tanetar Chattris – umbrellas with intricate

20.2.9 Poush Mela

- Shantiniketan of Birbhum dt, West Bengal
- Live performances of Bengali folk music, especially Baul music is the most imp
- Basis of poush mela is the acceptance of Brahmo creed by Debendranath Tagore from Ram Chandra Vidyabagish
- On 21 st Dec,1891 a Brahma Mandir was established in Shantiniketan and this fair was organized for the 1st time to celebrate this establishment
- True cultural heritage – tribal dances, sports

21. Sculpture

21.1 Harappan Civilization

- The most famous sculptures are those of "**Dancing Female**" and "**The Priest**" from Mohenjodaro



- The socketed sculptures from Harappa and socketed eye of a head from Mohenjodaro shows the **influence of Mesopotamian art** and the high level of artistic excellence of the Harappans
- The other sculptures of copper and bronze include the buffalo, chariot and a dog from Mohenjodaro
- At **Dholavira and Surkotada evidence of use of stone as a raw material** for artifacts have come to light
- At Dholavira **one seated priest of stone** has been unearthed which is the only stone statue of Harappan period



21.2 Mauryan

- First imperial art of India**
- For the first time in ancient India, we find an organized art on large scale and sudden **transformation from wood to stone**
- It can be divided into 2 sections Court art and Popular art
- Court Art** represented by pillars and their capitals
- Popular Art** represented by caves, stupas, sculptures and terracotta figurines

21.2.1 Yaksh and Yakshini (Sculpture)



- Work → realistic

- Transfer of style developed on wood
- Objects of worship related to 3 religions Hinduism, Buddhism and Jainism

- Yaksh** – Parkham (U.P.) and Pawaya, Gwalior
- Yakshini** – Didarganj, Bihar

21.3 Post-Mauryan

| BASIS | GANDHARA | MATHURA | AMARAVATHI |
|---------------------|---|---|---|
| Outside influence | Greek or hellenistic-indo greek art | No outside influence/indigenous | indigenous |
| Type of sandstone | Grey or bluish grey | spotted red sandstone | white marbles |
| Religious influence | Mainly buddhism | All 3 religions - jainism,buddhism,hinduism | mainly buddhism |
| Promoted by | kushans | kushans | satavahanas |
| Areas | NW frontier | Mathura, kankalitila | krishna godavari lower valley |
| Features | <ul style="list-style-type: none"> Spiritual buddha-calmness Bearded buddha-moustache Wearing less ornaments GREEK-having wavy hair, large forehead,position of yogi,having large ears,eyes half closed , protruberence on his head | <ul style="list-style-type: none"> Delighted buddha - not spiritual Head and face shaven Muscularity Dress in tight, energetic body Buddhas face reflects grace Seated in padmasan right hand in abhaymudra raised above shoulder Left hand on left thigh which reflects muscularity, protruberance on head | <ul style="list-style-type: none"> Reflects narrative Theme based on life of buddha on jataka stories Stories of previous births of buddha - human and animal form |
| | | | |
| | RVD | KANE | |

21.4 Gupta

- New school added → **Sarnath school of sculpture**
- Developed at Sarnath

- Cream colour sandstone**
- Lack of nakedness** → properly dressed and covered
- Decorative
- Metal sculpture developed** [Example Sul-tangunj Buddha]



21.5 Pala

- Every God** → special attributes and symbols
- Black basalt, fine polish**
- Mamallapuram → relief of Pallava king 'Mahendravarman' and his queens
- Pala style** Descent of Ganga or Arjuna's penance
- Gomateswara @ Sravanabelgola** depicts Gomata the son of 1st Tiayhankara in the Rayotsarga Posture (meditation while standing)



21.6 Chola



- From his matted locks the Ganges flows down to irrigate the earth, while the crescent moon shines in all its glory
- In one ear, he wears a male ear ring and in the other a female one, symbolising the concept of **Ardhanariswar**—the creative fusion of the male and female entities into a single divinity
- The snakes twined around his arm represent the **kundalini power** that resides at the base of human spine which when aroused leads to the transmutation of consciousness
- Therefore the image of Nataraja is one of the greatest artistic creation

- **Sculpture of Nataraja in Tandava dance posture**

- Nataraja, lord of cosmic dance **depicts Lord Shiva holding the drum** which represents the great sound from which all creation springs
- In his **left hand is the eternal fire**, representing destruction that is the inevitable counterpart of creation
- The **third hand raised in the gesture of benediction**, reassures the devotee not to be afraid and the fourth points to his upraised foot as the path to salvation
- He **dances on a small dwarf** which represents our individual ego or ignorance
- He is **surrounded by a nimbus of light** symbolising the vast unending cycles of time

INDIAN ART AND CULTURE



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