

The Stone Ages

DEFINITION AND PHASES

- The Stone Age covers the earliest phase of human life.
 - It can be categorised as the **prehistoric past** during which humans evolved from primates in Central Africa and spread to other parts of the world.
 - This process began roughly 2 million years ago and is categorised by man in his primitive form, before the concept of civilisation emerged.
- Since humans had not yet invented the script, **no written records** exist.
 - Historians have to rely on archaeological evidence to study it.

On the basis of stratigraphic analysis, The Stone Age may be divided into:-

1. Palaeolithic Age – 2 mya-8000 BCE – Hunter-Gatherers

- a. Lower Palaeolithic Age – 2 mya-40,000 BCE
- b. Middle Palaeolithic Age – 40,000 BCE-20,000 BCE
- c. Upper Palaeolithic Age – 20,000 BCE-8,000 BCE

2. Mesolithic Age – 8000-5000 BCE – Animal Domestication

3. Neolithic Age – 5000 BCE-1000 BCE – Agriculture

4. Chalcolithic Age – 2000 BCE-700 BCE – Agro-Pastoral – Metal Use **PALAEOLITHIC AGE**

- It corresponded with the **Pleistocene Epoch/ The Great Ice Age**, when Earth's climate was extremely cold and fauna was dominated by large, woolly mammals.
 - Human beings started evolving and did not have the ability to dominate their environment.
 - Thus, their population was quite low.

Human Evolution

Lower Palaeolithic Age

- The story of human evolution begins in central Africa when primates began walking on two feet and evolved into **HOMO HABILIS**, that is the half-erect, hand-using men.
- He gradually evolved into **HOMO ERECTUS**, that is the upright man, who started migrating to different parts of the world around 5 Lakh years ago.

It is believed that they **come to India from Africa using rafts** to cross the sea, which would have been very shallow during the Ice Age.

- The first evidence of prehistoric life discovered in India was the **PALLAVARAM HAND AXE**, by **Robert Bruce Foote** in 1863.
- Earliest human fossils have been discovered from **Hathnora MP**, from the banks of Narmada. Thus, it is also called the **Narmada Man**.

Middle Palaeolithic Age

- Homo Erectus evolved into **HOMO SAPIENS ARCHAIC**

Upper Palaeolithic Age

- Homo Sapiens Archaic evolved into **HOMO SAPIEN SAPIENS**

Technology

During the **Palaeolithic Age** primarily **quartz** was used to make tools.

- **LPA**- Core tools – Hand Axes, Cleavers, Choppers
- **MPA**- Flake tools – Points, Borers, Scrapers
- **UPA**- Blade tools – Blades , Burins

Living Pattern

- During the **Palaeolithic Age** humans had to depend on hunting and gathering to sustain themselves.
 - Initially, they were gatherers before they began hunting with stone tools.

- They did not practise sedentary life and were **migratory** in nature.
- They lived in **natural dwellings** like caves and rock shelters- Bhimbetka caves.
- Human population was extremely small, and **for a large part, human existence was solitary.**
- They competed with each other for food and shelter.
- The concept of community was absent for a majority of the **Palaeolithic Age**.
- It was only during the **last part of the Upper Palaeolithic Age** that a small groups emerged and **language** developed.
 - This coincided with the **discovery of fire** which would have undoubtedly improved the chances of human survival.

Geographical Extent

The **Palaeolithic Man** occupied the **entire subcontinent except the alluvial indo-gangetic plains** because of-

- Absence of natural shelters, such as caves
- Lack of stone to make tools
- Frequent flooding of the young rivers
- Large animals which dominated the plains thick forest.

As a result, **Palaeolithic men** prefer living on **plateaus, hills and rifts, valleys**. Some sites are-

- Sohan River Valley, Punjab, Pakistan
- Kashmir
- Belan Valley, Mirzapur, Uttar Pradesh
- Didwana, Rajasthan
- Narmada Valley
- Bhimbetka Caves

Culture

The Palaeolithic man took an interest in **painting**, for example the Bhimbetka cave complex.

- The common themes included hunting scenes, figures of birds, animals and human beings, hand prints and fingerprints.

Natural pigments were used for colour

- Common colours were red (hematite), white (lime), black (soot) and green (chalcedony).
- **Blue was absent** since it is not found in nature.

MESOLITHIC AGE

Climatic Changes

The Pleistocene Epoch ended along with the Palaeolithic Age and **Holocene Epoch** started.

- **Fast, dry winds** began blowing over the earth surface, and swamps and marshes were replaced by **grasslands**.
- As a result, the population of **grazing animals** increased.

Changes in Living Pattern

Simultaneously due to milder conditions, the **human population also increased**.

- Hunting and gathering were no longer sufficient to sustain them.
- This led to the beginning of the **domestication of animals**, the first being goats and sheep.
- Since natural shelter was not available in grasslands, people started living in **artificial homes** known as **wattle and daub huts**.
- **Pastoral communities used to migrate** from one place to another in search of greener pastures, thus, settled life had not yet emerged.

Technology

New kinds of stone tools called **microliths** (chipped, flaked pieces) emerged.

- These were extremely small in size of 1- 3 centimetres and were more refined. • They were mostly used as arrowheads and spearheads.

Composite tools emerged, such as bows and arrows and tipped spears.

- Man mastered the **projectile motion** with the use of arrows, spears, single shots, etc. which enabled him to hunt big game.

Culture

The Mesolithic man took an active interest in **painting**.

- Most Bhimbetka paintings belong to the period.
- Along with the previous themes, **new themes** were included such as **community scenes, scenes from family life, child bearing, food preparation and abstract paintings**.
- **Gender based division of labour** was also reflected in these paintings.
 - Most hunting scenes have male hunters, while women have been shown as gathering food, preparing food and raising children.
 - Men were usually depicted as stick figures, while women had fuller forms.
- A unique style of painting called **x-ray paintings** emerged in which the internal organs of animals and humans are depicted.
- Mesolithic paintings are remarkable for their **depiction of animals** which are carefully drawn in **correct proportions**.
 - The **relationship between man and animal** is also a recurrent theme, where man is both the hunter and the hunted.

Religious beliefs appeared for the first time, depicted in ritualistic burials found from **Mahadaha (UP)** and **Sarai Nahar Rai (UP)**.

- These graves have been dug in a **North-South direction** and also give evidence of the emergence of **superstitious beliefs and practices and belief in life after death**.
 - The feet of some of the skeletons at Chopani Mando (UP) have been cut off below the ankle.

The **first evidence of human conflict** also comes from this period.

- Some graves at Sarai Nahar Rai have skulls with arrow wounds.

Sites

- Langhnaj (District Mehsana, Gujarat)
- Bhimbetka (Near Bhopal, MP)
- Chopping Mando (Allahabad, Belan Valley)
- Birbhanpur (West Bengal)
- Bellary (Karnataka)
- Tuticorin (Southern Tamil Nadu)

NEOLITHIC AGE

Beginning of Agriculture and Settled Life

The **climate warmed up further** and conditions became more conducive for human life.

As the human population increased, **agriculture began to meet the growing food requirement**, marking the beginning of the Neolithic age.

- **Wheat and Barley** were the first crops to be cultivated.
- The first evidence of cultivation has come from **Mehrgarh** in the **Bolan Valley**, Balochistan.
- **Rice** was also cultivated, its earliest example coming from **Koldihwa** (near Allahabad) in the **Belan Valley**.
- **Millets** were the first crop cultivated in **South India**.

With the advent of agriculture, **sedentary life** emerged and human beings started living in permanently settled villages, in **mud brick dwellings**.

Technology

Vincent Gordon Childe has termed the technological advancement witnessed during this age as the '**Neolithic Revolution**'.

1. Agriculture introduced the need for **storage**, leading to the emergence of **pottery**.
 - At first, these pots were handmade, and later, the **Pottery Wheel** was invented.
2. The intervention of the wheel revolutionised **transportation**.
 - Men and material could be transported over longer distances using animal power.
 - As a result, exchange networks emerged, connecting several communities.
3. The **exchange of ideas triggered technical innovation** in several fields such as agriculture, irrigation, textile, and stone technology.
4. New kind of stone tools called **Celts** emerged.
 - These were stone **tools with handles**, such as hammers and axes.
 - Neolithic tools were also **highly polished and refined**.
 - Instead of quartz, **igneous rocks** such as basalt and granite.
 - Thus, they were more precise, effective, and robust.

The remarkable technological progress **prepared the ground for the emergence of civilisation**, characterised by intensive agriculture, large cities, and extensive trade.

Sites

- Jammu and Kashmir
 - Gufkral - Pit Dwelling
 - Burzahom - Pit Dwellings + Burial of dogs with human beings
- Bihar
 - Chirand - bone tools
- Balochistan - Mehrgarh
- UP - Koldihwa
- Assam - Daojali Hading
- Karnataka - Maski & Brahmagiri

CHALCOLITHIC AGE

It was characterised by the emergence of **agro-pastoral communities** in different parts of the subcontinent.

Technology

They used **stone tools with copper tools**, such as hand axes, copper angles, copper boards, knives, pins, hooks, rods, etc.

Occupation

These people continued to **hunt, gather, domesticate** animals and **cultivate** their food.

- Domesticated animals include sheep, buffalo, goat, pig, dog etc.
- Crops grown were barley, wheat, rice, lentils, millets, grams, peas, cotton etc.

Other important occupations included pottery, metallurgy, weaving, bead making, shell-work etc.

- These were probably cottage industries.

Living Pattern

They lived in **settled villages** with well established **socio-economic hierarchies**.

- Houses of different sizes made of mud bricks have been discovered.

The concept of **private property** also seems to have emerged since-

- Almost all houses had **animal enclosures** which indicates that animals were privately owned, instead of being owned by the communities as a whole.
- Further the **burial of dead with their personal belongings** also points towards the concept of private property along with the belief in afterlife.

External Contacts

- Some chalcolithic cultures had contacts with contemporary cultures, such as the Harappan civilisation. The Harappans obtained copper from the **Khetri Mines (Rajasthan)**.
- Archaeological evidence suggests that chalcolithic pottery was also used by the Harappans, since pottery from the **Rangpur** and **Prabhas** culture has been found at several harappan sites.

Culture

Painted pottery emerged during this age. The characteristic pottery of this age is **Ochre Coloured Pottery (OCP)** with designs of flowers, animals, birds and linear patterns painted on them in black.

Important chalcolithic cultures in India-

Ahar Culture	Southern Rajasthan Banas valley	Ahar, Gilund, Balathal
Ganeshwar-Jodhpura Culture	North-eastern Rajasthan near Jaipur	Ganeshwar, Jodhpura
Kayatha Culture	Madhya Pradesh Chambal Valley	Kayatha (Ujjain)
Malwa Culture	In place of Kayatha	Navdatoli, Eran, Nagda
Jorwe Culture	Maharashtra	Daimabad, Inamgaon
Prabhas/Rangpur Culture	Gujarat-Saurashtra Region	Rangpur

Harappan Civilisation

DISCOVERY

- In the 1860s During the construction of Indian Railways, some artefacts such as Bricks, Pottery, Tools, and Ornaments were discovered.
- In the 1870s a few preliminary excavations were conducted by Alexander Cunningham, but no concrete discoveries were made.
- The issue captured the attention of the British in the early 20th century when some excavations were planned but had to be postponed due to World War I.
- In 1921, **John Marshall and Dayaram Sahni** excavated **Harappa** in Montgomery, Punjab, Pakistan, on the banks of the Ravi.
- In 1922, **RD Banerjee** excavated **Mohenjo Daro** in the Larkana district, Sindh, Pakistan on the banks of the Indus.

CHARACTERISTICS

- The Harappan civilisation was a **riverine** civilisation.
 - All-important sites were situated along important perennial rivers and their tributaries, the Indus and the Saraswati- present day Ghaggar-Hakra.
 - This was because the Harappans practised intensive agriculture and depended heavily on flood irrigation.
- The Harappan civilisation belongs to the **great tradition**, that is, literacy was widespread, as is evident from seals, pots, sign boards etc.

- Since the Harappan script remains undeciphered, the civilisation was **protohistoric** and not historic.
- It was a **Bronze Age Civilisation** contemporary of the Mesopotamian, Egyptian, Persian and Chinese civilisations.
- It is unique among contemporary civilisations due to its **extensive town planning**.

ORIGIN

According to most historians, the Harappan Civilisation **emerged gradually and was built by the indigenous people of India**.

They point towards the existence of distinct **Pre-Harappan and Early-Harappan cultures** in the same region to prove the **gradual evolution of life from the Neolithic age to Bronze Age**, which took place over more than 4000 years-

- **7th Millennium BCE**- small communities of animal herders started practising **subsistence agriculture**, evidence of which are found from Nal, Zhob, Quli, Mundigak, Rana Ghundai etc.
- **6th Millennium BCE**- agriculture improved and population increased leading to emergence of large **neolithic villages** such as Mehrgarh.
- **5th Millennium BCE**- over time, people **migrated from Baluchistan to the Indus region**.
 - The evolution of **farming communities gained momentum** due to
 - Presence of fertile plains.
 - Perennial rivers
 - Gentle climate
 - Abundant mineral resources
- **4th Millennium BCE**- by the middle of the 4th millennium, agriculture improved substantially resulting in the emergence of **larger settlements and some features of town life**, for example Amri, Kot Diji.
- **2800 BCE**- A stage of **agricultural surplus** was achieved which revolutionised life by freeing productive labour to engage in secondary economic activities such as crafts production, trade, and commerce.
 - **Centres of craft production and trade** began emerging, leading to the rise of even larger settlements which were increasingly urban in character.
 - **Trade was mostly local**.
 - Eg. Kalibangan, Rakhigarhi, Mohenjo Daro, Harappa etc.
- **2300 BCE onwards**- this was the **Mature Harappan Phase** characterised by
 - Extensive inter-regional and inter-civilisational trade networks
 - High material prosperity due to the favourable trade
 - Significant population increase
 - Emergence of larger, **well planned cities** such as Harappa, Mohenjo Daro, and Dholavira etc.

Thus, the presence of antecedent cultures indicates that the Harappan civilisation was indeed an indigenous civilisation which evolved gradually over several millennia.

GEOGRAPHICAL EXTENT

The remains of the Harappan civilisation have been unearthed from-

- Pakistan - Sindh, Balochistan, Punjab
- India - Jammu & Kashmir, Punjab, Haryana, Rajasthan, Uttar Pradesh, Gujarat, Maharashtra
- It is believed that the Harappan civilisation was largest among all contemporary civilisations of the Bronze Age, with an area of roughly 13 lakh square kilometres.
- Northernmost site - Manda, Jammu
- Southernmost site - Daimabad, Maharashtra.

- Easternmost site - Alamgirpur, Western UP.
- Westernmost site - Sutka-gen-dor, Iran- Pakistan border, along with the Makran coast.
- The shape of the Harappan civilisation was roughly triangular.

IMPORTANT SITES

Mohenjo Daro - Larkana, Sindh, Pakistan on the banks of the Indus.

1. **Great Bath** - It is made of burnt bricks, and measures $11.08 \times 7.01 \times 2.43$ m.
 - It is believed that the Harappans were the first in the world to use burnt bricks.
 - It also gives us insights into the advancement of masonry, as they had developed the technology to make waterproof surfaces.
 - Although historians are still divided on the issue, most believed that it was used for ritualistic bathing.
2. **Great Granary** - Its existence indicates-
 - The existence of a food surplus.
 - There must have been some from a civic body which collected grains.
 - It may indicate the practice of taxation.
 - It may also point towards emergency planning.
 - The fossils of grains inform us about the crops cultivated and their agricultural practices.
 - They must have mastered the art of transportation and storage of grains.
3. **Multi pillar Assembly Hall**
4. **Dancing girl** - a bronze figurine of a dancing girl has been unearthed indicating
 - The advancement of metallurgy and alloy making.
 - This figurine has been made using **Lost wax/ Cire Perdue Technique**
 - Harappan culture and tastes.
 - The ornaments, hairstyle, clothing etc, reflect the Harappan fashion preference.
 - It also indicates that they enjoyed music and dance.
5. **Bearded Priest** - it is a stone bust of a bearded man wearing a robe with a trefoil pattern.
 - His eyes are half closed, as if in meditation.
 - His beard is well groomed and he is wearing a fillet on his forehead.
6. **Cotton cloth, spindle, whorls and needles** - Indicate the existence of a flourishing cotton textile industry.
 - They were discovered from private homes, which tells us that spinning, weaving and stitching were household **cottage industries**, performed by people of all backgrounds.
7. The **largest collection of seals** made of Steatite, a small soft riverine stone, has been found here.
 - They were usually Square/Rectangular, roughly 2×2 inches square
 - They have intaglio carvings of both Harappan script and images of humans, animals, plants, deities, etc.
 - Eg. Mother Goddess Seal, Pashupati Seal.

The mother goddess seal depicts a female deity with a plant emerging from her womb and a man about to sacrifice a woman with a knife.

The Pashupati Seal depicts a horned deity in a seated posture/ Yogic posture believed to be **Proto- Shiva**.

He is surrounded by 4 animals - Tiger, Buffalo, Elephant and Rhinoceros. There are 2 deer under his seat.



Harappa - Montgomery District, Punjab, Pakistan, on the banks of the Ravi.

1. **Twelve Granaries**- Each of equal size in 2 rows of 6.
2. **Red sandstone male torso** with socket holes for the attachment of head and arms.
3. **Different burial practices** - Direct burial, Urn burial, Coffin burial, Partial burial o They indicate the presence of different faiths for example.

Kalibangan- Hanumangarh District, Rajasthan on the banks of the Ghaggar (dried up).

1. **Evidence of pre-Harappan culture**
2. **Fire altars** indicating some kind of ritual sacrifice
3. **Ploughed field** - But no sign of any ploughing equipment indicating that it was probably made of perishable material, such as wood.

Lothal - Gujarat on the banks of the Bhogwa.

1. **Dockyard** made of burnt bricks - It is the first man made dockyard in India; it indicates the existence of maritime activity.
2. **Mesopotamian seals** indicating cultural contacts between 2 civilisations
3. **Rice husk** indicating cultivation of rice
4. **Double Burial** - the practice of burying 2 people together.

Chanhudaro - Sindh, Pakistan on the banks of the Indus.

1. **Industrial site** - Factories of beads and bangles have been found here.
 - o Tools for polishing and grinding stone have been found along with large quantities of coral, shells, semi precious stones and semi processed bangles and beads.
2. **Single level** of settlement without citadel.
3. **Use of lipstick**.

Dholavira - Kutch, Gujarat on the banks of the Luni.

1. **Sign Board** - consisting of 10 large pictographic symbols
2. **Water conservation system** - consisting of tanks, reservoirs, drains and channels.
3. **Stone** was the primary building material, instead of burnt brick
4. **Three level of settlements** - unlike typical Harappan settlements it was divided into
 - o Citadel
 - o Middle town
 - o Lower town

5. Stadium

Rakhigarhi - Hisar, Haryana, on the banks of the Ghaggar.

1. **Largest site** of the Harappan civilisation
2. **Animal sacrifice pit**
3. **Fire altar**
4. **Terracotta bricks**
5. **DNA study** - proves independent origin of the Harappan Civilisation.

Ropar - Punjab, India on the banks of the Sutlej

1. First Harappan site of independent India
2. Dog buried with human in oval burial

Surkotada - Gujarat

1. Only site with horse remains (horse teeth have been excavated but the finding remains unsubstantiated)

Banawali - Haryana

- 1.Toy plough
- 2.Lapis Lazuli
- 3.Oval shaped settlement - only city with radial streets instead of perpendicular.

TOWN PLANNING

Q. To what extent has the urban planning and culture of the Indus Valley Civilization provided inputs to the present day urbanisation? Discuss. (200 Words, CSE – 2014)

- The Harappans planned their cities on the **grid/ chess-board pattern**.
 - The roads and streets were straight, intersecting each other at right angles.
 - This planning has certain benefits such as lower traffic congestion and self clearing mechanism.
 - Present day Delhi and Chandigarh follow a similar plan.
- Generally Harappan cities had **two levels of settlements**-
 - Citadel/ Upper Town - containing all important public buildings, was meant for the ruling class
 - Unfortified Lower Town - meant for the common classes
 - Such distinction is also present in the modern cities such as New Delhi
- Harappan cities had a **fully covered drainage system** beneath the roads, with regular manholes.
 - Harappans were the first in the world to make such drains.
 - This is a feature of all well planned cities of the modern world.
- In Harappan cities, **waste pits and baskets** were placed at regular intervals on the roadside to keep the city clean and hygienic.
- Another essential feature of the civilisation was the presence of **street lightning**. Both are present in every modern planned city.
- **Shared community spaces** such as assembly halls, stadiums and marketplaces found in Harappan cities, are common to all modern cities, meant to enrich the lives of residents.
- Different sized houses made of burnt bricks indicate **class differences, also** a feature of modern cities.
- **Rear facing doors and ventilation** can be observed in Harappan houses which did not open from the front, like many modern cities such as Chandigarh

MATERIAL LIFE

Agriculture

- The Harappans grew **2 seasonal crops**, summer and winter, and cultivated crops such as Wheat, Barley Rice, Millet and Mustard, Dates, Watermelon, Sesame etc.
 - However there is **no evidence of pulses**.
- From **Kalibangan** we find evidence of **tilling** of soil.
- The Harappans practised relied on **flood irrigation**.
 - Although evidence of canal irrigation has been found from Shortugahi (Afghanistan), a trading outpost, it cannot be conclusively said the canal irrigation was widely used.
 - The Harappans also did not use wells for irrigation.
- They practised **intensive agriculture** and had a large agricultural base since their entire civilisation was based on guarantee of a large **surplus**.

Metallurgy

- The Harappans used **copper, gold, silver, lead and tin** to make tools, weapons, ornaments, toys etc.
- They also had knowledge of **alloy making** and used bronze, a copper-tin alloy.

- However, they **did not have any knowledge of iron.**

Crafts Production

1. **Pottery** - They were expert potters and made painted, fire baked, wheel-turned pottery. Their pottery is known as **Black and Red Ware**.
2. **Terracotta figurines** - They excelled in making terracotta figures depicting humans, animals and objects.
 - Some important specimens include Terracotta figure of the Mother Goddess
 - Horned deity mask found from Harappa
 - Toy carts and whistles
 - A large quantity of **imitation jewellery** was made of terracotta.
3. **Stone sculptures** - these were made of sandstone, greystone, limestone, steatite etc.
 - Bearded priest - Mohenjo Daro
 - Male torso - Harappa
 - Male dancer/ Natraj - Harappa
4. **Metal casting**- the lost wax technique was used to produce specimens like-
 - Dancing girl - Mohenjo Daro
 - Bronze bull - Kalibangan
 - Copper bird and dog - Lothal
5. **Beads and ornaments-**
 - Some ornaments such as necklace, armlet, fillet, and finger rings were worn by both men and women.
 - Only women wore girdles, earrings and anklets.
 - Harappan beads have even been found from Mesopotamia.
6. **Seal making**- seals were made of steatite and were square or rectangular in shape, measuring roughly 2 square inches.
 - They had intaglio carvings of both Harappan script and images.

Harappan Script

- It remains undeciphered.
- It is a pictographic script and most paleographists believe that it consisted of more than 396 symbols.
- It was written in the **BOUSTROPEDON** style beginning from right to left, then left to right, then right to left, and so on.
- It has been found from seals, pots, potsherds & sign boards indicating its wide usage and high levels of literacy.

Trade and commerce

- The Harappans had **extensive trading contacts**, both internally and externally.
- Trade was carried out by **barter** but seals may have been used as a medium of exchange.
- **Most internal trade was riverine** in nature, carrying grains, pottery, bricks etc.
 - The Harappans also traded with nearby Catholic communities
 - Eg. They obtained **copper from Rajasthan's Khetri mines and gold from Karnataka's Kolar mines.**
- They also **traded extensively with Mesopotamia and Persia**, over the **land and sea routes**.
- Evidence of such trade comes from-
 - **Lothal**- It has an artificial **dockyard** and has revealed Mesopotamian **seals**.
 - **Shortughai**- Harappan trading outpost has been discovered.
 - **Mesopotamian records** refer to Harappa as **Meluhha** and mention that it also had trading contacts with **Dilmun** (Bahrain) and **Magan** (Oman).
- The Harappans **exported grains, pottery, beads, bangles and cotton clothes**.
- Meanwhile they **imported Gold, Silver, Tin and precious stones** from West Asia and

Afghanistan

- For example Lapis Lazuli was imported from Badakhshan, Afghanistan. • External trade was highly favourable to the Harappans.

HARAPPAN FAITH & RELIGION

Archaeology give us insights into the religious life of Harappans –

1. Like most other ancient people, they were **nature worshippers**.
 - Images of different animals and plants have been found from seals, the most prominent being the humped bull, unicorn and snakes.
 - The discovery of the Pashupati seal also indicates the cult of nature worship.
2. The Harappans also observed the **fertility cult**, and practised both Phallus worship and Yoni worship.
 - The most significant representative of this cult was the Mother goddess believed to have been the goddess of fertility.
3. Most historians agree that the Harappan religion was **materialistic** in nature.
 - People prayed for the fulfilment of material desires such as crops, wealth, safety and children.
 - The spiritual element with emphasis on salvation was not dominant.
4. Most historians believe that the Harappans believed in **life after death**, as is evident from the presence of **grave goods**.
5. The discovery of amulets indicates a belief in spirits, charms and spells thus, indicating the prevalence of **superstition**.
6. Despite the **discovery of idols** of gods and goddesses, there is **no conclusive evidence of idolatry**.
 - Harappan idols do not have any incense burn marks, a common trait of idol worship.
7. Although the religious element was present it did not dominate public daily life and **religion was probably a private affair**, attested to by the **absence of any dedicated place of worship** such as temples or shrines.
8. Although **fire altars and animal sacrifice pits** have been discovered there is no conclusive evidence of large scale ritual sacrifice.
 - Small personal sacrifices were offered within the houses in small votive tanks.
9. There was **no state religion** and the Harappan civilisation was **predominantly secular**.
10. Religion was not dominated by single faith and **multiple beliefs systems** flourished within the civilisation as is evident from the use of different burial practices.

Early Vedic Age (1500-1000 BCE)

VEDIC LITERATURE

It is consist of 4 Vedas

Rig Veda, Sama Veda, Yajur Veda and Atharva Veda

Each Veda consists of-

- a) **Samhita** - compilation of hymns
 - b) **Brahmana** - detailed descriptions of rituals and sacrifices.
 - c) **Aranyaka** - Forest books, consisting of philosophical explanations of sacrifices.
 - d) **Upanishad** - philosophical aspect of Vedic religion, dealing with metaphysics.
- Vedic literature is called **Shruti** literature, i.e., that which is heard.
 - The Vedas are considered to be revealed works of divine origin.
 - They were composed during Vedic period but compiled later.
 - They were orally transmitted through generations.

- Only the Rig Vedic Samhita was composed during the Early Vedic Age, while the rest of the Vedic corpus was composed during the Later Vedic Age.

POST- VEDIC LITERATURE

Other important religious works such as **Dharmashastras, Puranas, Vedangas, Upavedas, Nibandhas and Epics** were composed after the Vedic Age ended.

They are categorised as **Smriti** literature i.e., recalled/ memorised, as they are believed to have been created by saints/ascetics from memory.

- Thus, they have human origin and lack the authority of Vedas.
- They cover various subjects such as law, ancestral history of kings and dynasties, stories about deities, treatises on Vedas, and commentaries on Dharma, Karma, and the relationships between God and man.

RIG VEDA

- The word Aryan comes from the Sanskrit word '**Arya'** meaning noble, and the word Veda comes from the root word '**Vid'**, meaning to know.
- The Rig Veda is a good source of the socio-economic and political lives of early Aryans.
 - It is the oldest book in India composed between 1500 BCE -1000 BCE , but compiled much later.
 - It is considered to be a revealed work of divine origin belonging to the Shruti tradition.
 - The language used is Vedic Sanskrit.

The Rig Veda consists of **10 books known as Mandalas**, of which II - VII are the oldest.

- The others were added later.
- The Rig Veda consists of **1028 hymns called 'Suktas'**, which are subdivided into **10,466 'Slokas' / Verses**.
 - Originally, there were 1017 Suktas in the Rig Veda.
 - The later additions are called 'Khilatilye'.
- The Rig Vedic Samhita is thus a **collection of hymns to deities**, including the famous Gayatri Mantra (Mandala III - compiled in praise of the sun of Goddess Savitri).
- According to Mandala VII, The Aryans settled in the Indus Valley region and struggled with non- Aryans.
- It tells the story of 'Dasrajanyudha' / Battle of the 10 kings.
 - The Aryan **Bharat tribe, led by King Sudas** and assisted by sage **Vashishta**, fought against the **5 Aryan and 5 non-Aryan tribes**, assisted by sage **Vishwanitra**, on the banks of the Parushini/ Ravi.
 - The Bharatas emerged victorious.
 - The defeated tribes were relegated to a lower social status, and enslaved.
 - They were called -
 - a. Dasas - Non Aryans
 - b. Dasyus - Aryan
 - c. Panis- Cattle thieves

GEOGRAPHICAL CONTEXT

Most linguistic scholars studying Sanskrit, Persian, Latin and Greek, concur that the Aryans **were a group of people speaking a common language** and living in a cold place, probably **Central Asia or Eurasia**.

They **started migrating** to different parts of Europe and Asia some time in the **middle of the 2nd millennium BCE**.

This analysis is backed by the **cultural and linguistic** similarities these different groups-

- Many words in the Indo-European family of languages have the same roots.
- There are undeniable similarities between the Rig Veda and Zend Avesta, the holy book of the Zoroastrians (Parsis).

The **Boghazkoi inscription** in modern-day Turkey mentions 4 Vedic deities –

- Indra, Varuna, Mitra and Ashwini (Nasatyas), indicating the presence of Aryan culture here during the mid 2nd millennium BCE.

The Aryans **started arriving in India via Afghanistan in small groups** and settled in the '**Sapta-Sindhava' (Punjab) region**, also called the '**Aryavarta**' in Later Vedic texts.

- a) Kubha – Kabul
- b) Sindhu – Indus
- c) Vitasta – Jhelum
- d) Askini – Chenab
- e) Parushini – Ravi
- f) Bipisa – Beas
- g) Sutudri – Sutlej
- h) Saraswati – Ghaggar

- In the Rig Veda, the rivers **Yamuna** and **Ganga** have been mentioned only **thrice** and **twice** respectively, indicating that these rivers were probably not very important.
- In contrast, the **Indus** is mentioned **75 times** and the **Saraswati**, **72 times**.

Thus, the Indus was probably the most important river for early Aryans followed by the Saraswati, which is referred to as '**Naditama**' (**mother river**), indicating that it was the most revered.

OCCUPATION

- The early Aryans were **primarily involved in the domestication of animals**.
 - Their **chief occupation was animal husbandry**, and they **moved frequently** in search of greener pastures.
- **Cattle**, referred to as '**Gau**', was the **most important form of wealth**.
- Its importance in their daily life is reflected by the vocabulary of Vedic Sanskrit, in which '**Gau**' forms the root word for many words, such as
 - Gavishti - struggle/war(for cattle)
 - Gopat - rich man
 - Gavyuti - unit of distance
 - Duhitri - who milks me cow - used for 'daughter'
 - Goghana - an honoured guest
 - controversial interpretation - consumer of cattle meat
 - other interpretation - one who is offered ghee
- Agriculture was not very advanced.
 - The Rig Veda mentions one crop grown by early Aryans called '**Yava**' used for both wheat and barley.

POLITICAL ORGANISATION

The early Aryans were divided into tribes '**Jana**', which were subdivided into ● **Vis** - Collection of villages headed by Vispati.

- **Gram** - Village headed by Gramini
- **Kul** - family, headed by Kulpati, the patriarch of the household. ○ The family was the Lowest unit of political organisation.

Rig Vedic polity was **tribal and democratic** in nature.

- The Gana was headed by the '**Rajan**' who was simply the **elected tribal chief**.
- His most important duty was to search for or capture cattle.
- His power was not absolute, as he was assisted by other officials and political assemblies
 - Important Officials
 - **Purohit** - chief priest
 - Senani** - commander-in-chief.

- Important assemblies
 - **Vidhata**- both genders participated - (oldest assembly of any kind in India)
 - **Sabha** - assembly of all men of the tribe - elected Rajan and other functionaries.
 - **Samiti** - assembly of village elders - both genders - advised the Rajan politically
- The Rajan collected a voluntary gift called **Bali** which later became compulsory.
 - Thus, it was the **first known tax** of any kind in India.
- Since the early Vedic society was nomadic and the concept of land as property had not emerged, **territorial kingdoms did not exist**.
 - Thus, the Rajan was not the ruler of territory but only a tribal chief.

RELIGIOUS LIFE

Early Aryans were **nature worshippers**

- Rig Vedic Aryans prayed to overcome **fear** of nature due to ignorance.
- **Desire** was another motivating factor.
 - They prayed for 'Praja' (Children) and 'Pashu' (cattle).
- Thus, the Early Vedic religion was **materialistic** in nature.
 - The high philosophy of metaphysics was absent.
- The Rig Vedic Aryans performed **Yajnas** (sacrifice) along with the chanting of **hymns** (mantras).
 - These yajnas were **simple, inexpensive and personal**, with most being performed within the household by the **householder**.
- Some yajnas performed with the assistance of different classes of priests. ○ The Rig Veda mentions 16 priestly classes, such as –
 - Hotra made sacrifice.
 - Udgatra - sent out invitations
 - Brahmin – supervisor
 - Later, Brahmin became the most prominent, and others vanished.

The names of **33 deities** have been mentioned in the Rig Veda but none was supreme.

- They were probably **adjectives or different aspects of the same Supreme God**.
- Therefore, the element of **monotheism** was also present.

The most important gods were-

- **Indra** - God of rain and thunder, also worshipped as 'Purandhar' (breaker of forts) - 250 hymns in Rig Veda have been dedicated to him.
- **Agni** - God of fire, also the intermediary between God and man - 200 hymns have been dedicated to him.
- **Varuna** - God of Rta (moral cosmic order), also worshipped as god cosmos and heavenly bodies - 175 hymns
- **Soma** - God of drink, which was derived from a plant - Mandala IX is entirely dedicated to Soma.
- **Vishnu** - Sun God
- **Aditi** - Mother Goddess (mother of all Gods)
- **Usha**- Goddess of Dawn
- **Prithvi** - Goddess of the Earth

SOCIAL LIFE

- The Early Vedic society was **largely egalitarian**.
 - Since the **concept of private property had not fully developed** and cattle wealth was owned by the tribe, sharp class differences were absent.

- The **position of women**, though not equal to men, was quite good.
 - They enjoyed the right to **education**, participation in **social and political activities**, and the right to **marry and divorce freely**.
 - **Polygamy**, both polygyny and polyandry was the norm.
 - Some learned women called '**Brahmavadinis**' composed Rig Vedic hymns.
 - Lopamudra
 - Vishwvara
 - Sikta
 - Ghosha
 - Maitreyi
- **Four-fold varna system** had emerged but was **not hereditary**.
 - It depended on merit.
 - It was flexible and allowed complete social and varna mobility.
 - There was no untouchability.
- However, certain classes such as Dasas, Dasyus and Panis, were treated as slaves .
 - Purusha Sukta hymn in Mandala X describes the 'Purushamedha' sacrifice
 - 'Prajapati' /the primordial man sacrificed himself and the 4 varnas emerged
 - Brahmins - from the mouth
 - Kshatriyas - from the arms
 - Vaishyas - from the thighs
 - Shudras - from the feet
 - This is believed to be the first written evidence of the Varna system

Later Vedic Age (1000- 600 BCE)

SOURCES

Archaeological

1. **Pottery - Painted Grey ware (PGW)** is the characteristic pottery of the Later Vedic Age.
2. **Iron implements** - Iron weapons have been found.
 - This was the first time that iron was used in India.
 - Such artefacts have been found from several sites in the Ganga - Yamuna doab.

Literary

1. Samhitas

Sama Veda

- It consists of **musical** hymns divided into verses set to a metre.
 - Most verses are derived from Rig Veda.
- Its Upaveda is called '**Gandharvaveda**', on which Bharatamuni based his '**Natyashastra**'.

Yajur Veda

- It is a collection of hymns dedicated to **Yajnas/ sacrificial rituals**.
- It has 2 forms-
 - Shukla Paksha (white Yajurveda)- written in poetry form
 - Shyama Paksha (black Yajurveda) – written in prose

Atharva Veda

- It is known as the **non-Aryan veda**.
 - It deals with **magic, charms, and spells**.
 - It was composed in the '**Brahmavarta**' (gangetic plains), outside the traditional Aryan cultural zone that is '**Aryavarta**' (Sapta-Sindhava).

2. Brahmanas

- These are **commentaries on the Vedic samhitas**, written in prose.
- They are detailed **descriptions of yajnas**, and lay emphasis on correct **procedures and pronunciation** of mantras.
 - e.g. Satapatha Brahmana
 - The lengthiest and most famous of all Brahmanas.
 - Attached to the Yajur Veda.
 - Speaks of the clearing of forests by Prince Videha Mahadeva with the use of 'Ayas' (iron) and 'Agni' (fire) to expand eastward.

3. Aranyakas

- 'Forest books', written by sanyasis (renunciants).
- They offer **philosophical interpretations of the vedic sacrifices**.
- They oppose meaningless rituals and form the link between Brahmanas and Upanishads.

4. Upanishads/ Vedanta

- The literal meaning of Upanishad is to '**sit down near someone**' (**guru**).
- Their motto is '**knowledge for salvation**'.
- There are 108 Upanishads composed in classical Sanskrit, and they act as **philosophical treatises on the vedas**.
- They deal with **metaphysics** and explore the nature of the universe, reality, God, soul, the meaning of existence, and the ideas of Dharma, Karma, life after death and salvation.

Important Upanishads

Aitareya Upanishad

- Associated with the Rig Veda.
- '**Prajnaram Brahma**' - consciousness is Brahma.

Brihadaranyaka Upanishad

- Contained within the Satapatha Brahmana
- '**Asto ma Sadgamaya**' - From ignorance, lead me to truth
- '**Aham Brahmasmi**' - I am Brahma

Taittiriya Upanishad

- Associated with Yajur Veda
- It describes happiness.

Chandogya Upanishad

- Associated with Sama Veda
- '**Tat twam asi**' - 'thou art that'
- It also talks about various **types of marriages**.

Ken Upanishad

- Also called Talavakara Upanishad, it belongs to Sama Veda

Isa Upanishad

One of the latest, dating approximately to Mauryan times

Katha Upanishad

- Its central story is immortality and the **encounter of Nachiket with Yama**.
- It was translated into German by Max Muller in 1879.

Mundaka Upanishad

- Source of the phrase '**Satyameva Jayate**'

Mandukya Upanishad

- It is the shortest upanishad, containing 12 verses expounding the mystic syllable 'Om'.
- '**Ayam Atma Brahma'** - This self/ Atma is Brahma.
- It also talks about the 3 psychological states of waking, sleeping and dreaming and the transcendental 4th state of illumination.

Jabala Upanishad

- Talks about the Ashram System.

5. Upavedas/ Vedangas

- They are treatises on science and art, as a means to understand the Vedas. Thus, they were known as 'limbs of Vedas'.
- They are also called Sutra literature.
- There are 6 Vedangas -
 - Shiksha- phonetics
 - Kalpa - rituals and ceremonies
 - Vyakarana - grammar
 - Nirukta - etymology
 - Chhanda - metrics and rules of poetic composition
 - Jyotisha - astronomy

GEOGRAPHICAL EXTENT

There was a **migration** of Aryans from the Aryavarta (Indus valley) to the Brahmaputra (Gangetic valley) sometime during the Later Vedic Age.

Archaeological evidences of this migration have been found from sites such as

1. Hastinapur (Meerut)
2. Ahichchhatra (Bareilly)
3. Atranjikhera (Etah)
4. Noh (Bharatpur)

The Satapatha Brahmana also talks about eastward migration.

OCCUPATIONAL CHANGES

- Pastoralism and domestication of animals was still important, **but by the end of the Later Vedic Age (7th - 6th century BCE), agriculture came to dominate** the economy.
- Later Vedic sources mention crops such as Yava - wheat and barley
 - Vrihi - Nice
 - Gaudhuma - wheat
- As an **agricultural surplus** emerged, **secondary economic activities** such as crafts production and trade started developing. Some important industries included
 - Pottery
 - Chariot making
 - Carpentry
 - Basket weaving
 - Metallurgy/ blacksmithing
 - Cloth weaving
 - Tanning/ leather work
- As industry, trade and commerce flourished, **cities emerged**.
- Trade guilds/ merchant guilds called '**Ganas/Sernis**' also emerged.
 - They were headed by senior traders and master craftsmen called '**Shreshthi**'.
 - They performed-
 - Regulation of standards
 - Maintenance of discipline

- Training
- Setting of prices
- They also had the authority to punish their members, including expulsion from the guild.

POLITICAL ORGANISATION

- Initially, no change was visible in the tribal character of the polity, but gradually the **concept of territory emerged**.
 - As **agriculture** gained importance, settled life began and **land became a valuable economic resource**.
 - The **Rajan** became responsible for **protecting the land** of his subjects.
 - Towards the end of the 7th century BCE, territorial kingdoms, called **Janapadas** emerged.
 - By the end of the 6th century BCE, they became large territorial kingdoms, called **Mahajanapadas** (16, according to Jain and Buddhist sources).
 - Most were in the Gangetic valley, but a few were in the Indus Valley and Narmada valley regions.
- The Rajan's position became more powerful, and the concept of **absolute monarchy** emerged.
- Elements of democratic polity, such as **Sabha and Samiti became obsolete**.
- The institution of **hereditary monarchy** also emerged, and the Rajan was no longer an elected official.
- The **importance of armed forces increased** due to **frequent territorial wars**.
 - This was aided by the development of trade and commerce, which allowed kingdoms to raise large armies.
- Due to the compulsion of raising armies, a **regular taxation system** developed-
 - '**Bali**' **became compulsory**, and an officer called '**Sanghitri/ Bali Sadhak**' was appointed to collect it.
 - '**Bhaga**' was the land revenue, which became the most important source of state income. It represented the State's share of the total produce.
 - '**Bhoga**' was offerings of flowers and fruits made by the subject to the king.
 - '**Shulka**' was a tax collected on secondary economic activities, such as crafts, trade and commerce.
- During the Later Vedic Age, kings performed **elaborate sacrifices** such as-
 - **Ashwamedha** - to gain territory
 - **Rajasuya** - at the coronation ceremony, to increase the king's power
 - **Vajapeya** - shortly after coronation, a chariot race was held between the king and his kin to legitimise his power.
 - During these sacrifices, large numbers of cattle were also sacrificed.

RELIGIOUS LIFE

- **Nature worship continued**, but the simple, personal and inexpensive faith of Early Vedic Religion gave way to **rigid ritualism, priestly domination and mysticism**.
 - There was an overemphasis on **yajnas and correct pronunciation of mantras**, which could now be performed only with the help of priests.
- The simple, materialistic Early Vedic faith was replaced by the **high-minded philosophy** of Upanishads.
 - **Spiritualism** became extremely important, and religion became increasingly concerned with **salvation and the afterlife**.
- Along with this, a number of **philosophical and social constructs** were codified, such as :
 - **Dharma** - duties and obligations of each individual.

- **Rta** - moral and cosmic order governing the universe.
- **Varna** - fourfold division of society became **rigid**, extremely **hierarchical** and determined by **birth** - Varna **endogamy**.
- **Ashrams** - With Dharma and Varna, it framed the Varnashrama Dharma system. The ashrams were
 - Brahmacharya
 - Grihastha
 - Vanaprastha
 - Sanyas
- **Gotra** - Kinship group - exogamy
- Later Vedic religious life was characterised by rigid ritualism.
 - As many as 16 Samskaras (major vedic rituals) were conceived and had to be performed by an individual from the cradle to the grave –
 - Garbhdharan
 - Namkaran
 - Annaprashana
 - Chudaparana
 - Upanayana/ Yagyopaveet - sacred thread ceremony, considered to be the second birth. Those who received the sacred thread were called 'Dwija' (Twice Born)
 - It was given to Brahmins at the age of 8, Kshatriyas at the age of 11, and Vaishyas at age of 12.
 - Shudras and women were excluded.
 - Vivaah
 - Antyeshti
 - The importance of Agni and Indra declined.
 - Prajapati/ Brahma (creator) became the most important god.
 - Vishnu was now worshipped as the sustainer.
 - However, the concept of Holy Trinity had not yet emerged.

SOCIAL CHANGES

The social life of the Later Vedic Age also changed dramatically in response to the major economic, political and religious changes which had occurred.

- As the concepts of private property and land ownership emerged, **class differences** started becoming visible.
 - They became more pronounced with the development of trade and commerce.
 - Thus, by the end of the Later Vedic Age, the society no longer resembled its classless, tribal Early Vedic form.
- The **position of women began deteriorating but was relatively good due to the absence of social evils** such as sati, child marriage and purdah.
 - However, **restrictions** were placed on their **education**.
 - They could not perform the Upanayana ceremony.
 - Their **political participation** was **restricted** since political assemblies had become irrelevant.
 - They were **not allowed to offer sacrifices**.
 - **Marriage became sacrosanct** and could not be dissolved.
 - The ideas of **varna endogamy and gotra exogamy** restricted their choices of marriage.
 - Polygamy continued but **polygyny** increased.
 - The **birth of a girl child was considered burdensome**. ○ **Widow remarriage was allowed but discouraged**.

- The four-fold varna system emerged fully and a rigid, hereditary varna hierarchy was established.
 - Untouchability was absent, but shudras were excluded from education.

QUESTION 1

Q. Which one of the following animals was not represented on the seals and terracotta art of the Harappan culture? [2001]

- a) Cow
- b) Elephant
- c) Rhinoceros
- d) Tiger

QUESTION 2

Q. Regarding the Indus Valley Civilization, consider the following statements: [2011]

- 1. It was predominantly a secular civilization and the religious element, though present, did not dominate the scene
- 2. During this period, cotton was used for manufacturing textiles in India

Which of the statements given above is/are correct?

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

QUESTION 3

Q. Which of the following characterises the people of Indus Civilization? [2013]

- 1. They possessed great palaces and temples
- 2. They worshipped both male and female deities
- 3. They employed horse-drawn chariots in warfare

Select the correct statement/ statements using the codes given below:

- a) 1 and 2 only
- b) 2 only
- c) 1, 2 and 3
- d) None of the statements given above is correct

Question 4

Q. Match List I with List II and select the correct answer using the codes given below the lists: [2002]

List 1(Ancient site)	List 2 (Archaeological finding)
A. Lothal	1. Ploughed Field
B. Kalibangan	2. Dockyard
C. Dholavira	3. Terracotta replica of a plough
D. Banawali	4. An inscription comprising ten large sized signs.

A-B-C-D

- a) 1-2-3-4
- b) 2-1-4-3
- c) 1-2-4-3
- d) 2-1-3-4

Practice Questions

Q1. Consider the following statements in context of ancient Indian History:

1. The Paleolithic Age was spread in all parts of the Indian Subcontinent.
2. Palaeolithic Man used tools made of a hard rock called quartzite.

Which of the above given statement/s is/are correct?

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

QUESTION 2

Q. The term 'Aryan' denotes [1999]

- a) an ethnic group
- b) a nomadic people
- c) a speech groups
- d) a superior race

Q21. Match List I with List II and select the correct answer using the codes given below the lists:

List 1(Phase of Stone Age) List 2 (Characteristics of Tools)

- | | |
|-----------------------|----------------|
| A. Upper Paleolithic | 1. Blade Tools |
| B. Middle Paleolithic | 2. Core Tools |
| C. Lower Paleolithic | 3. Flake tools |

Microliths Codes:

ABC

- a) 231
- b) 132
- c) 421
- d) 124

List 1(Culture)

- A. Pre Harappan
- B. Early Harappan
- C. Mature Harappan
- D. Late Harappan

List 2 (Characteristic)

- 1. Elaborate Town Planning & Urban Features
- 2. Decline of a Civilization
- 3. Nomadic People began to have a settled life
- 4. Transition from Rural to Urban Life

ABCD

- a) 1234
- b) 3412
- c) 3142
- d) 2341

List 1(Ancient site)

- A. Mohenjodaro
- B. Kalibangan
- C. Lothal
- D. Harappa

List 2 (River)

- 1. Ghaggar
- 2. Ravi
- 3. Indus
- 4. Bhogwa

ABCD

- a) 1234
- b) 3412
- c) 3142
- d) 2341

QUESTION 1

Q. The river most mentioned in early Vedic literature is [1996]

- a) Sindhu
- b) Sutudri
- c) Saraswati
- d) Ganga

QUESTION 3

Q. Which one of the following four Vedas contains an account of magical charms and spells? [2004]

- a) Rig-veda
- b) Yajur-veda
- c) Atharva-veda
- d) Sama-veda

QUESTION 4

Q. The 'dharma' and 'rita' depict a central idea of ancient Vedic civilization of India. In this context, consider the following statements: [2011]

1. Dharma was a conception of obligations and of the discharge of one's duties to oneself and to others.
2. Rita was the fundamental moral law governing the functioning of the universe and all it contained.

Which of the statements given above is/are correct?

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

QUESTION 5

Q. The famous dialogue between Nachiketa and Yama is mentioned in the [1997]

- a) Chhandogyopanishad
- b) Mundakopanishad
- c) Kathopanishad
- d) Kenopanishad

QUESTION 6

Q. Who among the following was a Brahmavadini who composed some hymns of the Vedas? [1995]

- a) Lopamudra
- b) Gargi
- c) Leelavati
- d) Savitri

QUESTION 7

Q. The religion of early Vedic Aryans was primarily of [2012]

- a) Bhakti
- b) Image worship and Yajnas
- c) Worship of nature and Yajnas
- d) Worship of nature and Bhakti

QUESTION 8

Q. With reference to the difference between the culture of Rigvedic Aryans and Indus Valley people, which of the following statements is/are correct? [2017]

1. Rigvedic Aryans used the coat of mail and helmet in warfare whereas the people of Indus Valley Civilization did not leave any evidence of using them.
2. Rigvedic Aryans knew gold, silver and copper whereas Indus Valley people knew only copper and iron. Rigvedic Aryans had domesticated the horse whereas there is no evidence of Indus Valley people having been aware of this animal.

Select the correct answer using the code given below:

- a) 1 only
- b) 2 and 3 only
- c) 1 and 3 only
- d) 1, 2 and 3

Practice Questions

Q1. Which of the following Veda is considered a non-Aryan work?

- a) Rigveda
- b) Samaveda
- c) Yajurveda
- d) Atharvaveda

Q2. Match the following pairs:

List I: Upanishad	List II: Important Contents
A. Chandogya Upanishad	1. Satyamevjayate
B. Kathopanishad	2. The four Ashrams
C. Mundakopanishad	3. Types of Marriages
D. Jabala	4. Story of Immortality

Select the correct answer using codes given below:

- a) A-1; B-4; C-3; D-2
- b) A-3; B-4; C-1; D-2
- c) A-2; B-4; C-1; D-3
- d) A-2; B-4; C-3; D-1

Q3. With reference to the comparison between the culture of Rigvedic Aryans and Indus Valley people, which of the following statements is/are INCORRECT?

1. Both the Rig Vedic and the Harappan Cultures were rural in nature.
2. Religion was a very important aspect of life of Rig Vedic Aryans but people of Indus Valley did not practise religion and were secular.
3. Rig Vedic Aryans had domesticated the horse whereas there is no evidence of Indus Valley people having been aware of this animal.

Select the correct answer using the code given below:

- a) 1 only
- b) 1 and 2 only
- c) 1 and 3 only
- d) 1, 2 and 3

Q4. In context of religion in Rigvedic society, consider the following statements:

Assertion (A): The Religion of the Rig Vedic Aryans was materialistic in nature.

Reason (R): There were no temples or idols in the Rig Vedic period Select the correct answer using the code given below:

- a) Both assertion and reason are true and reason is correctly justifies assertion

- b) Both assertion and reason are true but reason does not correctly justify assertion
- c) Assertion is true, but reason is false
- d) Assertion is false, but reason is true

Q5. Consider the following statements about the religious practices of Later Vedic culture and identify the correct one/s:

- 1. Indra and Agni which were smaller deities in the Rig Vedic society became extremely important.
- 2. People did not believe in idolatry.
- 3. People worshipped Gods in the forms of trees and animals.
- 4. Some of the important yajnas of this time were – ashvamedha, vajapeya, rajasuya,etc.

Select the correct answer using the code given below:

- a) 1, 3 and 4 only
- b) 2 and 4 only
- c) 3 and 4 only
- d) 2, 3 and 4 only

Q6. Consider the following statements:

- 1. Painted grey ware became the most important form of pottery in the later vedic period.
- 2. Similar to Rigvedic period, taxes in the later Vedic period was also mandatory.

Which of the statement/s given above is/are correct?

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

ORIGIN

- The rise of material culture towards the end of the later Vedic Age created classes of 'haves' and 'have-nots', leading to social tension and disharmony.
 - This became the single most important factor for the emergence of as many as 63 heterodox sects during the 6th and 5th centuries BCE including Jainism, Buddhism, Ajivikas, Lokayat/ Charvaka, etc.
 - Among these, Buddhism and Jainism were the most popular.
- The Brahmanical religion had become very complex and costly.
 - The rigid ritualism and priestly domination had made the goal of spiritual salvation unattainable for the Common man.
- Brahminical sacrifices involved the large-scale slaughter of cattle.
 - This created a huge economic strain on the agricultural classes, who wanted to preserve their cattle wealth.
- The need was felt for new moral and spiritual doctrines to address the political and social upheaval of the Mahajanapada period.
 - The emergence of territorial kingdoms was creating frequent conflict, leading to loss of life and property.
 - It was also harmful for trade and commerce.
 - Due to the second urbanisation some aspirational groups, such as traders, artisans and craftsmen, had become prosperous and were looking to improve their social status.
 - This was impossible with the rigid Varna system.
 - Thus, they had an appetite for alternatives.
- It was in this background that some wise spiritual leaders proposed their philosophies, leading to the emergence of a number of religious sects.

JAINISM

VARDHMAN MAHAVIRA - PERSONAL DETAILS

- Birth - He was born into a Kashtariya clan called 'Jantrika' in 540 BCE at Kundagram, Vaishali, Bihar.
- His relatives were:
 - Father - Siddhartha
 - Mother - Trishala
 - Wife - Yashoda
 - Daughter - Priyadarshika
 - Son-in-law - Jamali (also his first disciple)
- According to Jain literary tradition, Mahavir left his home at the age of 30.
- He wandered and experimented with different methods of meditation for 12 years and finally attained 'Kaivalya'/ Supreme Knowledge at Jhribikagram under a Sal tree on the banks of the river Rijupalika.
 - Kaivalya or enlightenment is attained by conquering the senses.

- After its attainment, Mahavira came to be known as 'Jina' meaning 'the Conqueror'. He delivered his first sermon at Vipulchal, Nalanda, Bihar.
- Throughout his life, Mahavir **lived and preached in and around the Gangetic valley**.
- At the age of 72, he attained **Nirvana** at **Pavapuri**, Deoria.
 - In Jainism, this refers to the end of suffering and freedom from the cycle of birth and death.
- He preached in the **Ardha Magadhi dialect of Prakrit language**.

JAIN TEACHINGS & PHILOSOPHY

1. 'Triratnas' of Jainism -

- These are
 - Right Knowledge
 - Right Faith
 - Right Conduct
- Right conduct comprises the 5 noble rows called '**Pancha Mahavrata**' -
 - **Ahimsa** - "non-violence": not kill any living organism under any circumstances.
 - **Asteya** - "not to steal": not to keep or consume more than necessary.
 - **Apagriha** - "not to accumulate wealth": renunciation of worldly pleasures and living like an ascetic.
 - **Satya** - "not to speak lies": to speak the truth in all circumstances.
 - **Brahmacharya** - "celibacy": not to marry, not to have relations with the opposite sex, and not to hear, see or have feelings for the opposite sex.
- The first four were given by Parshvanath, the 23rd Tirthankar.
- Brahmacharya was given by Mahavir.

2. 'Syadvada/ Anekantavada' -

- Truth is relative and there are several possibilities –
 - a. Truth
 - b. Non-truth
 - c. Truth/ non-truth
 - d. Can't say
 - e. Truth/ Can't say
 - f. Non-truth/ Can't say
 - g. Truth-Non-truth/ Can't say

3. 5 stages of knowledge -

- According to Jain belief, the path to attain Kaivalya consist of attaining 5 stages of knowledge -
 - **'Shruti'** - knowledge acquired by hearing
 - **'Mati'** - common sense
 - **'Avadhi'** - knowledge about distant events
 - **'Manaha Praya'** - knowledge of others' minds and heart

- ‘Kaivalya’ - supreme knowledge attained by conquering the senses.
- At each stage, the disciple has to take the help of a guru or spiritual instructor.

JAIN PHILOSOPHY/ METAPHYSICAL CONSTRUCT

God

- According to Jainism, Gods do exist but are inferior to Tirthankaras.
- God is not the creator of the universe.
- Thus, according to modern-day historians, Jainism is an atheist/agnostic religion.

Universe

- According to Jainism the universe was never created, nor will it ever end.
 - Therefore, it is permanent.
- However, it is made of some living and non-living elements, and is governed by universal law. Thus, it undergoes -
 - ‘Utsarpani’ - a phase of rise
 - ‘Avsarpani’ - a phase of decline

Soul

- Jainism believes that all living and non-living beings have souls.
 - Therefore, the entire universe is full of soul.
- Wherever there is soul, there is ‘Dukha’ (suffering/ sorrow).

Life after Death

- In order to attain ‘Nirvana’ (freedom from the cycle of reincarnation) the soul must be liberated from “karma” which accumulates around it as ‘Pudgala’ (cosmic matter).
- Therefore, Karma is considered to be the bane of the soul.
- Penance and right conduct can destroy karma and liberate the soul by bringing it to the state of ‘Shunyata’ (nothingness).

Path to attain salvation

- A. Following Triratnas
- B. Living an ascetic life
- C. Giving up clothes
- D. Performing ‘kesh lochana’ (pulling out of hair)
- E. Performing ‘sallekhana/ santhara’ (starving oneself to death)

JAIN SECTS

There are 2 Jain sects-

Digambara

- The space/ sky clad followers of Jainism, who remain naked
- It has the following sub-sects -
 - a) Mula Sangha (original community)
 - b) Terapanthi
 - c) Taranpanthi
 - d) Bispanthi

Shwetambara

- Those who wear white clothes, with the sub-sects
 - Sthanakvasi
 - Moorti Pujaka

The difference first emerged during Chandragupta Maurya's reign.

- According to Jain literature, a great famine took place in Magadha.
 - A group of Jains led by Bhadrabahu migrated to South India and settled at Shravanabelagola (Karnataka)
 - Another group led by Sthulbhadra remained in Magadha.
- After 12 years, Bhadrabahu and his group returned and accused Magadan Jains of corrupting the Jain tradition. They had started wearing white clothes and were referred to as Digambaras.
 - The Shvetambaras responded by convening a Jain Council at Pataliputra.
 - The earliest known Jain literature, called 'Purvas' consisting of Mahavira's teachings, were compiled here. However, they are lost.
 - In the 5th century CE, the Shvetambaras convened a Second Jain Council at Vallabhi (Gujarat). Mahavira's teachings were compiled again.
 - This compilation was called 'Angas' with several 'Upangas' (commentaries on Angas).
- However, the Digambaras did not accept any of these texts.
 - According to them, the original teachings have been lost. Bhadrabahu was the last saint to correctly recall them.
 - They further claimed that they will create an authentic compilation at some stage in the future. However, it is yet to be created.

JAIN CONTRIBUTION TO ART & LITERATURE

- The earliest surviving **manuscripts** in India are Jain texts of the 5th and 6th centuries CE, written in **Prakrit**, using the **Brahimi** script.
 - They were written on palm leaves in the Pothi style, and are thus called '**palm leaf pothi**'.
 - As the Pothi style of manuscript developed further, **paintings** began appearing within these works.
 - This marked the beginning of **Indian miniature art**.

- The most famous is the ‘**Caurapancasika**’ written by Bilhana, a Kashmiri poet.
- Jainism made huge contributions to **architecture, painting and sculpture** -
 - The **Mathura, Amravati and Gupta schools** of sculpture have Jain influences, with popular Jain themes.
 - It is visible in the **temple architecture of the Dilwara temples, Ellora caves and Sitanavassal caves**.
- A number of **rulers** patronised Jain art, such as Chandragupta Maurya and Kharvela of Kalinga.
- Jain art was also supported by the **prosperous Jain trading community** of Rajasthan, Gujarat and Karnataka.

BUDDHISM

SIDDHARTHA - PERSONAL DETAILS

- **Birth** - He was born into the ‘**Sakya**’ clan of Kshatriya varna in 563 BCE at **Lumbini**, located in the city-state of Kapilavastu (present-day Piprahwa, Gorakhpur).
 - Due to his clan lineage, he was also called the ‘Sakya Simha’.
- **His relatives were-**
 - Father - Shuddhodhan
 - Birth mother - Mahamaya
 - Foster mother - Gautami (also maternal aunt)
 - Wife - Yashodhara
 - Son - Rahul

According to Buddhist tradition, when Siddhartha was conceived, his birth mother, Mahamaya, dreamt that an elephant was wading into a lotus pond.

- As per the chief priest's instructions, he was kept sheltered from the outside world in his father's palace.
- When he left the palace for the first time, he spotted 4 things which changed his life, i.e., the **4 sights of the Buddha** –
 - An old man
 - A sick man
 - A dead body
 - A smiling monk
- Thereafter, he left his house at 29 years of age, with Channa (charioteer) and Kanthaka (horse). The act of the Buddha leaving his house is ‘**Mahabhinishkramana**’.
- He then wandered for 6 years in search of true knowledge in the company of other saints. However, he failed.
- At the age of 35, Siddhartha sat under a Pipal tree at Bodh Gaya, on the banks of Niranjana (present-day Phalgu). After 49 days of meditation he attained ‘**Nirvana**’ (enlightenment), and became the Buddha.

- He meditated again for 49 days and resisted the attempts of the demon, Mara, to break his concentration, and once again attained Nirvana.
 - Thereafter, he went to Sarnath (Varanasi) where he delivered his first sermon to 5 disciples, the most prominent being Anand and Upali. This sermon is called the ‘Dharmachakrapravartana’ (setting the wheel into motion).
 - He gave sermons at various places within the Gangetic valley, except during monsoon.
 - He died at the age of 80 at Kushinagar.
 - This event is known as ‘Parinirvana/ Mahaparinirvana’.
- * In the Buddhist context, ‘Nirvana’ refers to enlightenment. For Jains, ‘Kaivalya’ is enlightenment, while ‘Nirvana’ is freedom from rebirth.

BUDDHA'S TEACHINGS

Four Arya Satyas (Noble Truths)-

1. The world is full of Dukha (sorrow).
2. The reason for Dukha is Trishna (desire)
3. There is a way to extinguish Trishna.
4. That way is the Ashtangika Marg (Eightfold path).
 - a. Right view
 - b. Right resolve
 - c. Right speech
 - d. Right concentration
 - e. Right livelihood
 - f. Right effort
 - g. Right recollection
 - h. Right meditation

BUDDHIST PHILOSOPHY

God

- Buddha remained silent when asked about the existence of God.
- Most modern historians concur that Buddhism was also an atheistic religion.

Universe

- The universe was created and will end.
- Thus, it is mortal.

Soul

- The soul dies along with the body.
- Thus, it is mortal.

Rebirth / Life after death

- It is not the soul which transmigrates. Rather, it is the ‘Chetna’ (consciousness) which becomes the medium for rebirth.
- Nirvana liberates Chetna from all karma.

- A person who has attained nirvana may also attain ‘Parinirvana’.
 - However, those who delay Parinirvana after the attainment of Nirvana are called ‘Bodhisattvas’.
 - They remain inside the cycle of reincarnation to guide others onto the path of Nirvana.

BUDDHIST LITERATURE

Most Buddhist literature was produced in Pali or Prakrit but some is in Sanskrit, Sinhala and Chinese.

- Buddha himself preached in Prakrit using the Ardha Magadhi dialect.
- Buddhist literature was mostly compiled in the early Christian centuries, i.e. 1st- 5th centuries CE. Among them, the Tripitakas (3 baskets) in Pali are the holiest.

Tripitakas

1. Sutta Pitaka

- Composed in the **First Buddhist Council** (recited by Ananda)
- It contains **Buddha's teachings** and is divided into **5 Nikayas (books)** -
 - Digha Nikaya
 - Majjhima Nikaya
 - Samyutta Nikaya
 - Anguttara Nikaya
 - Khuddaka Nikaya (Jataka tales > 550)

2. Vinaya Pitaka

- Also composed at the **first Buddhist Council** (recited by Upali).
- It consists of the **rules of the Sangha** (Buddhist monastic order) to be observed by Bhikkhus (monks) and Bhikkunis (nuns).
 - They lived in ‘**Viharas**’ (hospices).
 - ‘**Chaityas**’ were their prayer halls.
- Some important rules mentioned were-
 - They had to eat one meal a day.
 - They had to wear a deep-red uniform.
 - They had to live within the Viharas.
 - They had to sleep on the floor.
 - They had to beg for alms in nearby villages.
 - They were not allowed to drink, wear jewellery, or establish relations with the opposite sex.
 - Preaching and begging were prohibited during the Monsoon season.
 - They had to participate in the ceremony of ‘Pavarana’ in the monsoon season, where they confessed their offences during their stay at the Vihara.
 - Anyone could join the Sangha , except -
 - Children under 15
 - Persons facing criminal charges

3. Abhidhamma Pitaka

- Compiled in the **Third Buddhist Council**
- It contains the **philosophical aspect of Buddhism** and deals with metaphysics i.e., the Relationship between man and the universe.

Works in other languages include

1. '**Buddhacharita'** - It is the first **biography** of the Buddha, written in **Sanskrit** by **Asvaghosha** in the post-Mauryan period.
2. '**Milindapanho**' (Questions of Milinda)- Written in **Sanskrit** by **Nagesena** in around the 1st century CE, in the form of a **dialogue** between Milinda (Indo-Greek king, Menander) and Nagesena (a Buddhist saint- scholar), in which the latter answers the former's philosophical questions.
3. '**Dipavamsa**' and '**Mahavamsa**' - These were **Sinhalese** works written by Buddhist scholars in Sri Lanka, probably in the post-Mauryan era.

FOUR BUDDHIST COUNCILS

Year	Venue	King	President	Important Developments
400 BCE	Rajgir	Ajatashatru	Mahakashyapa	Sutta & Vinaya Pitakas were compiled
383 BCE	Vaishali	Kalashoka	Sabakami	Disagreement over the rules of Vinaya Pitaka led to emergence of three groups 1. Sathviravadins 2. Mahasanghikas 3. Sarvastivadins
250 BCE	Pataliputra	Ashoka	Moghaliputta Tissa	Abhidhamma Pitaka was compiled
72 CE	Kundalvana	Kanishka	Asvaghosha and Vasumitra	A schism emerged between- 1. Mahayanans 2. Hinayanas

BUDDHIST SECTS

1. **Mahayana Buddhism** -

- It emerged as a result of the **modification of original principles of Buddhism**.
 - This happened due to the **growing materialism** of the society and the **growing popularity of Buddhism**.
- It was patronised by rulers such as Kanishka, Harshavardhan, etc.
- It received its final shape at the **Fourth Buddhist council** and reached its zenith during the early Christian era.

Its major postulates are -

- The position of **Buddha** was elevated from that of a great teacher to the **Supreme God**.
- The **Bodhisattvas** were conceived as **Buddha's divine incarnations**, based on Jataka.
- The practice of **idolatry** began in India for the first time. Before this, there is no concrete evidence of idol worship.
- The importance of individual effort to attain salvation following the Ashtangika Marg was reduced. Instead, **devotion to Buddha** was emphasised upon, marking the beginning of **Indian Bhakti**.
- The concept of **transference of religious merit** also emerged, where it could be transferred between people and generations.
- It displayed a **greater tolerance for luxury**. The Sangha received huge endowments from kings and wealthy patrons. There was reduced emphasis on asceticism.
- It **accepted Sanskrit** as a medium of religious instruction, education and literacy discourse to the point of it being preferred over Prakrit.

Hinayana Buddhism –

It emerged along with Mahayana Buddhism and stressed the **validity of the original Buddhist teachings and practices**.

BUDDHIST ART

Buddhist followers made great contributions to the growth of architecture, painting, sculpture and cave art -

- **Stupas** - They were the earliest religious buildings of any kind to be constructed in India. The finest example is the Sanchi stupa built by Ashoka in the 3rd century BCE, and enlarged over the next several centuries.
- **Rock-cut caves** - They were excavated in the hills of
 - Ajanta, Ellora and Karle (Maharashtra)
 - Nagarjunakonda (Andhra Pradesh)
 - Barabar and Nagarjuni (Bihar)
- **Sculpture** - Several schools emerged, such as Gandhara, Mathura, Amravati and Gupta.
- **Painting** - Murals in the Ajanta and Bagh caves (MP); Miniature Pala art.

DECLINE OF BUDDHISM

Buddhism flourished in the subcontinent **until the early medieval period**, i.e., the 7th-8th centuries BCE, and thereafter declined rapidly. Factors responsible included -

Internal problems -

- **Buddhism had lost its identity** and started resembling the Brahminical faith. Thus, its decline was inevitable.

- In the early Christian era, Buddhism was no longer the simple spiritual and moral doctrine given by the Buddha, but had become **highly ritualised and complex**, making it difficult for the common man to follow.
- The **shift of focus** from individual agency towards **Bhakti**, the beginning of **idolatry** and rigid **ritualism** created an avenue for **priestly intervention**.
- **Corrupt practices** had become commonplace within the Sangha, which was not as disciplined and organised as before.
- Prakrit gave way to **Sanskrit**, which Buddha had avoided.

External factors -

- The **revival of Brahmanism** took place from the 5th century CE inward.
 - The ancient forms of Bhakti, including **Bhagavatism, Vaishnavism and Shaivism** were more **democratic, egalitarian and tolerant**.
 - Salvation was attainable by personal devotion to God, without the involvement of complex rituals, costly sacrifices and priestly domination.
 - Thus, the revived Brahminical faith became more attractive.
- ‘**Avataravad**’ was an essential feature of Vaishnavism in which 10 incarnations of Lord Vishnu were worshipped.
 - The **followers of Buddhism were incorporated** under the umbrella of Vaishnavism, when the **Buddha came to be celebrated as Vishnu's 9th incarnation**.
- **Loss of royal patronage** under the Later Guptas, Cholas and Rajput, etc. who patronised other faiths.
- **Advent of Islam** with its emphasis on equality and universal brotherhood marked Buddhism's final decline as Islam became very attractive for people who stopped receiving spiritual nourishment from Buddhism.
- Further, **early Muslim invaders also propagated Islam at the tip of the sword**.
 - Famous Buddhist monasteries such as Nalanda and Vikramashila were destroyed by Ikhtiyar-ud-din Mohammed bin Bakhtiyar Khilji.

Mahajanapada Period (6th–5th Century BCE)

Introduction

By the 6th century BCE, **16 large territorial polities** called ‘Mahajanapadas’ had emerged. Most were located in the Gangetic valley, but a few were also in the Indus and Narmada valleys.

Their names have been mentioned in the ‘**Anguttara Nikaya**’-

1. Gandhara -Takshila
2. Kambhoja - Rajpura
3. Kuru - Indraprastha
4. Panchal - Ahhichata/Kampilya

5. Matasya - Virathnagar/Bairat
6. Sursena - Mathura
7. Vatsa - Kausambi
8. Chedi -Suktimati
9. Kosala- Sarvasti /Saket/Ayodhya
10. Kasi- Rajghat
11. Malla - Pavapuri
12. Vajji - Vaishali
13. Magadha - Rajgir/Patliputra
14. Anga- Champa/ Bhagalpur
15. Avanti - Ujjain/ Mahishmati
16. Asmaka – Potali

5 Mahajanapadas were Ganas (republics)-

1. Kambhoja
2. Kuru
3. Panchal
4. Malla
5. Vajji

Instead of a king they were ruled by a powerful aristocracy consisting of a few clans.

Most powerful Mahajanapadas

- **Magadha**
 - It was located in Central Bihar (Patna-Gaya-Nalanda region)
 - Its early capital was Gṛihavrija/ Rajgir/ Rajgirha
 - Later the capital was shifted to Patliputra.
- **Avanti**
 - It was located in the Narmada valley stretching over parts of Madhya Pradesh and Maharashtra.
 - Its capitals were Ujjain and Mashismati.
- **Vajji**
 - It was situated in northern Bihar, with its capital at Vaishali.
 - Unlike most Mahajanapadas it was ruled by a confederacy of 8 clans and is thus considered to be republican polity.
- **Kosala**
 - It was located in North East UP in the Ayodhya district.
 - Its capital was Saket - Located on the banks of Saryu.
- **Kasi**
 - Its capital was Rajghat (Varanasi).

Among these, **Magadha and Avanti emerged as the most powerful**, gradually annexing all other Mahajanapadas.

They competed with each other for almost 200 years for supremacy, before Magadha emerged victorious thus establishing the first empire in India.

Magadhan Dynasties

Magadha ruled by the total of six dynasties namely-

- Haryanka
- Sisunaga
- Nanda
- Maurya
- Sunga
- Kanva

Haryanka Dynasty (544-413 BCE)

Bimbisara and Ajatashatru were contemporaries of the Buddha.

- **Bimbisara**
 - He was the brother-in-law of Mahavira.
 - He efficiently organised the kingdom's administration.
 - His first **matrimonial alliance** was with Kosala.
 - He defeated Bhramadatta of **Anga** and annexed it.
 - He was murdered by his son, Ajatashatru.
- **Ajatashatru**
 - His reign was remarkable for his military conquests-
 - Kosala
 - Vaishali
 - He is believed to have been a **follower of Jainism but later embraced Buddhism**.
 - His **meeting with the Buddha is depicted in Bharhut sculptures**.
 - He was instrumental in convening the first Buddhist council, soon after Buddha's death.
 - He was killed by his son Udayana.

Shishunaga Dynasty (413- 345 BCE)

- Its important rulers were **Shishunaga and Kalashoka/Kakavarman**.
- They **defeated Avanti** under Kalashoka, and the second Buddhist council was convened.

Nanda dynasty (345 - 322 BCE)

- **Mahapadma Nanda**
 - He uprooted the Kashtariya dynasties of north India and assumed the title '**Ekrat**' (emperor).
 - He was the first king of Magadha to have conquered Kalinga, as mentioned in the **Hathigumpa inscription**.

- He is also believed to have constructed an embankment of Mahanadi.
- **Dhanananda**
 - He kept his empire intact and possessed a powerful army.
 - However, his oppressive rule and tax policy was resented by the people.
 - Thus, he was **supplanted by the Mauryan dynasty**.
 - His reign saw **Alexander's invasion**.

Reasons for the rise of Magadha

- Magadha was located in the **most fertile stretch of the Gangetic valley** leading to the large agricultural surplus, resulting in strength and prosperity.
 - It also created a **large revenue base** for the state.
- Magadha was **rich in mineral resources**, especially coal and iron.
 - Thus its military had a steady supply of iron weapons, giving it an edge over its competitors.
- Magadha had **thick forests** which provided **timber** and **elephants** which formed the core of its army.
- It was situated at the crossroads of **2 important trade routes** connecting all four corners of the subcontinent.
 - Thus it **developed commercially** and benefited from the **revenue** extracted from subcontinental trade.
- Magadha's **capitals were strategically located**. They had natural fortification
 - **Rajgir** was surrounded by 5 hills
 - **Patliputra** was surrounded by 3 Rivers
- Magadha was situated **outside the pale of holy Aryavarta**.
 - The **Varanshrandharma system** was not imposed rigidly.
 - **Heterodox sects such as Jainism and Buddhism** served to decrease the social conflict, creating stability-
 - They did not observe **casteist restrictions** on occupation. Magadha was able to build a **large army and developed trade**.
 - They also **abjured violence and animal sacrifice** thus cultivators were able to preserve their animals wealth which improved productivity and led to prosperity.
- The Magadhan kings followed the policy of **matrimonial alliances** giving it strong allies against enemies.

Alexander's Invasion

Alexander of Macedonia invaded India from 326- 324 BC via the **Khyber Pass**.

- He penetrated the Indian subcontinent up to **Hyphasis** (Beas).
- He retreated from India through Rajasthan, Gujarat and Sindh towards Iran.
- He died in 323 BC at the age of 32 at Babylon.

His victims in India:

- **King Ambhi of Taxila** was the first Indian king to be defeated by him, on the banks of the **Indus**.
- **King Porus of the Purus** was defeated in the famous battle of the **Hydaspes (Jhelum)**

Alexander was accompanied by 2 historians

- **Aristobulus**
- **Anasecretes**

After defeating Porus, Alexander is said to have **returned because of-**

- India's hot climate
- Strength of the Nanda army
- Tired soldiers, who had been away from home for 9 years.

The effects of his invasion were-

- Encouragement of **political unification under Mauryas**.
 - The end of the system of small independent states.
- **Direct contact between India and Greece** using the land routes and naval routes opened by him.

Mauryan Dynasty (321-185 BCE)

Chandragupta Maurya

- He is referred to as '**Androchottus/Sandrochottus**' in Greek literature.
- According to **Puranic** literature he was the son of Mura, a Shudra woman and Dhannanda the Nanda king but the two were not married.
 - According to this tradition the Mauryan dynasty was named after his Mother.
- **Buddhist** literature tells us that he was a Kashtariya.
- **Jain** literature attributes his lineage to a tribe that tamed peacocks.
- According to **Greek** literature he came from humble origins.
- According to various sources he was **trained by Vishnugupta/Chanakya**, a Brahmin scholar from Takshila who later became the Mantrin (Prime Minister) and Purohit (Chief Priest).
- He **overthrew Dhanananda**, and then successfully **defeated Seleucus Nicator**, receiving territories such as Kabul, Kandahar, Herat and Balochistan.
 - They later became good friends and later entered a marriage alliance.
 - He received Megasthenes as an ambassador of Patliputra.
- He was the **first Indian king to lay down the foundations of centralised administration**.
- According to Jain literature Chandragupta Maurya migrated to South India with Bhadrabahu and performed **Sallekhana at Shravanabelagola**.

Bindusara

- He assumed the title '**Amitraghata**' (slayer of foes), and is referred to in Greek literature as '**Amitrachottus**'.
 - According to Taranath, a Tibetan monk, Bindusara ruled over all the 16 states comprising the land between the 2 seas.
- He also conquered some territories in South India as has been **mentioned in Sangam literature**.
- He **appointed his son Ashoka as the governor of Ujjain**.
- During his reign, the **Greek king of Syria, Antiochus I sent his ambassador, Diamachus** to Pataliputra.
 - Bindusara requested Antiochus I to send 3 gifts –
 - A Philosopher
 - Figs
 - Sweet Wine
- He was a follower of the **Ajivika sect**.

Ajivika Sect

- It was founded by **Maskariputta Gosala**.
- It is considered to be a **fatalistic sect**.
 - It was a deterministic philosophy which believed that the universe is governed by the preordained cosmic order called '**Niyati**'.
 - Thus, the Ajivikas had **no belief in karma**.
 - Since fate cannot be altered, they **did not believe in the concept of enlightenment or spiritual salvation**.
 - They also **rejected all forms of worship and rituals**.
 - They advocated an **ascetic and austere lifestyle** to reduce one's cosmic footprint, rather than pursuing any defined purpose.

Ashoka

Chronology

- The first 4 years of his reign were the period of **civil war**.
 - Buddhist literature mentions that Ashoka killed 99 of his brothers to finally acquire the throne in 269 BCE.
- In the **8th year of his coronation (261 BCE)** the famous **Kalinga war** was fought as mentioned in **MRE XIII**, according to which, over 1 Lakh people perished.
 - After witnessing this, Ashoka had a change of heart.
 - Thus he gave up the policy of '**Bherighosha**' (waging war), and adopted the policy of '**Dhammadhosh**' (conquering hearts and minds) - '**Digvijaya v/s Dharmavijaya**'.
- In his **10th regnal year he visited Bodh Gaya**, immediately after converting to Buddhism.
 - He was converted by **Upagupta**, a Buddhist monk.

- In Buddhist literature he was shown in a negative light before his conversion, referred to as Chandashoka.
- In sharp contrast the converted Ashoka was portrayed as the Dhammashoka.
- In his **13th regnal year** he appointed '**Dhammadhammatyas**' a new class of officers to popularise the message of Dharma.
- In the **20th regnal year** he visited Lumbini.
 - According to the **Rummindei pillar inscription** he exempted the people of Lumbini from paying Bali and reduced Bhaga to 1/8 of the produce.
 - It also mentioned the name of his favourite wife Kaurvaki and her son Kunal.
 - His first wife was Vidisha Devi of the Chedi kingdom.
 - Buddhist sources have also mentioned his son Mahendra and daughter Sanghamitra who were sent to Sri Lanka to spread Buddhism.
 - However, their names are not mentioned in any edicts.

Ashokan Edicts

Ashokan edicts were royal orders/proclamations issued by Ashoka.

They were first **deciphered by James Princep**.

Type of edicts	Language	Script
Major rock edicts	Prakrit	Brahmi
Minor rock edicts	Prakrit	Brahmi
Pillar rock edicts	Prakrit	Brahmi
Cave rock edicts	Greek and Aramaic	Greek and Aramaic

Major Rock Edicts (MREs)

- **14 have been discovered from 8 places-**
 - Shahbazgarhi (Pakistan) - Kharosthi Script
 - Mansehra (Pakistan) - Kharosthi Script
 - Kalsi (Near Dehradun) - Brahmi Script
 - Sopara (Maharashtra) - Brahmi Script
 - Girnar (Gujarat) - Brahmi Script
 - Yerragudi (Andhra Pradesh) - Brahmi Script
 - Dhauli (Kalinga) - Brahmi Script
- Jaugada (Kalinga) - Brahmi Script

Important MREs-

- **MRE I**
 - It talks about non violence.
 - Ashoka advised his subject to not kill animals and promised to follow the same.
- **MRE XIII**
 - It is the **longest** rock edict describing the **Kalinga war**.

- It also mentions the **slave system** and the **names of foreign kings** to whom Ashoka had dispatched ambassadors including –
 - Antiochus II - Syria
 - Ptolemy II Philadelphus - Egypt
 - Magas - Cyrene
 - Alexander - Epirus
 - Antigonus II - Macedonia
- **MRE XIII Is missing from the Kalinga inscriptions**, Jaugada and Dhauli and has been replaced by 2 separate edicts called the **Kalinga edicts**.
 - They talk about the **rehabilitation programme** for the people of Kalinga.
 - He addresses them as **his children**, indicating the paternalistic nature of ancient monarchy in India.

Minor Rock Edicts (mREs)

- They are associated with **Ashoka's interest in Buddhism**.
- Of the 15 mREs discovered, **4 mention Ashoka by name** including-
 - Maski (Karnataka)
 - Nettur (Karnataka)
 - Udegulam (Andhra Pradesh)
 - Gurjara (Madhya Pradesh)
- The other edicts refer to him by his royal title '**DEVANAMPIYA PIYADASI**'.
- A post-Mauryan sculpture of Ashoka has been found from **Kanaganahalli** which carries the inscription '**Ranyo Ashoka**'.

Pillar Edicts

- 7 pillar edicts are found from 11 locations,
 - Topara (Haryana) - brought to Delhi by Firoz Shah Tughlaq
 - Meerut (UP) - brought to Delhi by Firoz Shah Tughlaq
 - Kausambi (UP) - brought to Allahabad by Jahangir
 - Sarnath (UP)
 - Rampurva (UP)
 - Sanchi (Madhya Pradesh)
 - Lauriya Araraj (Bihar)
 - Lauriya Nandangarh (Bihar)
 - Sansika (Bihar)
 - Rummimdei (Nepal)
 - Nilgirva (Nepal)

- Pillar edicts shed light on
 - Ashoka's Dhamma
 - Duties of officials, especially Rajjuka (incharge of revenue collection and rural justice)

Cave Edicts

- They have been found from Kandahar and are **bilingual**, that is, in **Greek and Aramaic**, indicating that these languages were spoken in the northwestern part of the empire.

Ashoka's Dhamma

- 'Dhamma' is the Pali equivalent of the Sanskrit word 'Dharma', that is, **social order**.
 - Ashok's Dhamma was a **social code of conduct**, with several do's and don'ts.
 - Each individual had a set of duties and obligations towards others and the society at large.
 - The observation of these duties would lead to peace and social harmony.
- Ashoka appreciated the rich religious, cultural, linguistic and regional **diversity** of his empire.
 - He released that the **plurality of faiths and the rising inequality** among classes could sow discord.
 - Thus, he preached the Dhamma, emphasising on **peaceful coexistence and tolerance**.
- This policy was also an expression of his **enlightened despotism**.
 - The Mauryan empire had been expanded through a series of bloody conflicts.
 - The subjects thereafter needed to be **emotionally and psychologically integrated**. This was impossible under tyrannical rule.
 - Thus, the Dhamma sought to **establish Ashoka as a benevolent ruler**.
- Some historians interpret the Dhamma's emphasis on non violence as an **expression of his belief in Buddhism**, while others consider it to be a **political tool to prevent violent rebellions** by breeding the creed of violence out of the psychology of his subjects.

Content of Dhamma

Ashoka Dhamma is known to us through his edicts –

- He advised his subjects to be **non violent towards both humans and animals**.
 - This was important because costly sacrifices increased the empire's economic burden.
- To establish social order and reduce conflict, he advises his subjects to-
 - **Obey and respect parents, teachers, and elders.**
 - **Love the younger ones and neighbours.**
 - **Treat slaves affectionately.**

- **Dhammadammatyas**, were appointed to popularise the message of Dhamma.
 - However, it was **not imposed forcibly** as Ashoka realised that coercion would invite resistance and create conflict.

Significance of Ashokan edicts

From a historical perspective, Ashoka's edicts are priceless. They contain a wealth of information regarding Ashoka and his empire-

- The discovery of edicts from different parts of the subcontinent indicates the **extent of the empire**, and that **literacy** was not uncommon.
- The **language and script** used in the edicts indicates the linguistic composition of Ashoka's empire.
- The **chronology** of Asoka's reign has been clearly established in terms of years since his coronation.
- The mention of **foreign kings and countries** indicates that Ashoka had established diplomatic relations with them.
- Ashokan edicts are **free from interpolation**, that is, any tampering is easily recognisable.
- They are **more reliable than contemporary literary sources** as they present a first hand account of important developments and policies.
- They also give **useful insights into Ashoka's personality and disposition**. He appears to be a **paternal despot**.
 - The edicts are proclaimed as general guidelines, instructions and appeals to his subjects with no element of coercion.
 - This indicates that he was a benevolent despot, and not tyrant.

Indica of Megasthenes

Megasthenes was the ambassador of **Seleucus Nicator** at the court of Chandragupta Maurya. He wrote the Indica in Greek.

However, the **original work has been lost**. References to it can be found in other Greco-Roman works by writer such as-

- Arrian
- Pliny the Elder
- Justin
- Diodorus
- Plutarch
- Strabo

Life in Patliputra

- Megasthenes praised its beauty.
- He says that the city was **rectangular** and surrounded by **wooden fortifications**.
 - The king also lived in a wooden palace. Even his throne was wooden.

- Due to large scale use of wood for construction, fire hazard was a major concern.
- As a result, fire safety was paramount, and violations of the fire code were punishable by death.

Chandragupta's Place

- Megasthenes praised its beauty and mentioned an **80 pillared hall**.
 - One such pillar has been found at Kumrahar.
 - They were **inspired by Persepolitan pillars**, with a bell and capital, consisting of palm leaf designs.

City Administration

Megasthenes wrote that the city was governed by a **30-member council, with 6 committees of 5 members each**.

Each committee was responsible for a specific function –

1. Industry, art and crafts
2. Maintenance of foreigners records
3. Record of birth and deaths
4. Trade, commerce and sales
5. Quality of sold goods
6. Collection of tolls

Military administration

The military was also governed by 30 member council with 6 committees governing different branches of the armed forces-

1. Navy
2. Logistics
3. Infantry
4. Cavalry
5. Elephant force
6. Chariot contingent

Indian society

According to Megasthenes it was divided into 7 classes-

1. Philosophers
2. Peasants
3. Herdsmen/ Shepherds

4. Craftsmen
5. Soldiers
6. Inspectors
7. Councillors

However, This observation seems to be inaccurate as –

- The Indian society was divided on the basis of caste and not class
- Further, there was no philosopher class in India
- Moreover, the position of peasants above soldiers, inspectors and councillors is inconsistent with the reality of Indian society.

Utility of foreign accounts and recreating history-

Accounts of foreign travellers, such as Megasthenes, Fa Hien, Huein Tsang, Al-Biruni, Ibn Battuta, etc. are **very useful** for learning about India's past, especially for periods when **indigenous records are sparse**. However, such travelogues **must be treated with a critical eye** before they are accepted-

- Foreign travellers interacted with alien culture for **short periods of time**.
 - Thus, their understanding is bound to be limited.
- They perceived these lands and societies through **their own cultural lenses** which may lead to misinterpretation of certain observations.
- Prominent travellers were **often patronised by native rulers**.
 - Thus, they tended to write in a flattering manner about them and their countries.
- The travellers were composing their records for **consumption by their own countrymen**.
 - The **language and expression** used was such that sometimes the true meaning was **lost in translation**.
 - These accounts often have a tendency to lend themselves **some degree of storytelling and embellishment**, which warrants careful analysis by historians.
- Like any literary source they **cannot be accepted at face value and must be corroborated by other contemporary archaeological and literary sources**.

ARTHASHASTRA OF KAUTILYA

- Discovered in the late 19th century, the Arthashastra was a work on **statecraft, general administration, polity and economy**.
- It was written by **Kautilya** in **Sanskrit**.
- **It does not mention any king by name**.

Saptanga Theory of the State

- In this, Kautilya imagines 7 limbs of the State, which may be used by a '**Vijigishu**' (would-be-conqueror/aspirational king) to expand his influence.
- They include -

- Janapada (Population)
- Swamin (King)
- Mantrin/ Amatya (Minister)
- Durga (Fort)
- Danda (Army)
- Mitra (Ally)
- Kosha (Treasure)

Desirable qualities in a King

- The king should be of noble birth.
- He should be well-trained in combat and military strategy
- He should possess experience of general administration.
- He should be well aware of his subjects' cultural and social preferences.
- He should have a good understanding of economics.
- He must discharge his duties 24 x 7.

Probity in Governance

- The Arthashastra advises the king that his **ministers and officials should be intelligent and loyal.**
- It also advises the king on **how to prevent corruption and disloyalty.**
 - He prescribes that officials should have **very high salaries** so that they are not motivated by lust for money.
 - **Espionage** - There should be an effective spy system to observe the behaviour of officials.
 - Kautilya advised the king to recruit '**Gurhpurush'** (regular spies), and to use the services of **locals** such as barbers, shopkeepers, vendors, etc.
 - According to Kautilya, they should be **paid in cash** and **transfused frequently** so that they cannot carve out their own fiefdoms.

Works on statecraft by Indians-

- a) 'Arthashastra' by Kautilya, of the Mauryan age.
- b) 'Nitisara' by Kamandika, of the Gupta age.
- c) 'AmuktaMalyada' by Krishnadeva Rai, of the Vijayanagara empire (Telugu)
- d) 'Fatwa-i-Jahangiri' by Barni, of FST's reign (Persian)

MAURYAN ADMINISTRATION

Sources

- Arthashastra
- Indica
- Buddhist texts
- Ashokan edicts
- **Mauryan coins**

- The **oldest metallic coins** in India were issued during the 5th century BCE, i.e. **Mahajanapada** period, in the **Magadha region**.
- They are known as **punch-marked coins**, having symbols punched on them.
- These coins were issued by **both kings and traders**, using silver, copper and bronze.
- Mauryan coins were also punch-marked and called '**Panas/ Karshapanas**'.
 - They were issued in silver, copper, bronze and potin (greenish-brown alloy of copper and lead).
- They carried the image of a **peacock**, the royal Mauryan emblem.

Importance of coins in reconstructing history-

- The study of coins is called **numismatics**.
- The **abundance** of coins indicates the **size of the economy**.
 - A large number of coins Indicates a heavily-monetised economy with many commercial transactions.
 - Meanwhile, a decrease in the number of coins indicates that the economy is contracting.
- The **purity** of coins indicates the level of **prosperity** In the economy.
- Coins also reveal the **material and technological advancement** of the society.
 - They tell us what metals were in use, what was the knowledge of alloy on and level of refinement in metallurgy.
- Coins help recreate **chronology** since they often carry the names of rulers and dynasties and the year of issue.
- The discovery of **foreign coins** indicates external **trading relations**.
- The locations of their discovery indicate the **extent of the empire**.
- They have cultural significance as the inscribed **images and legends** give insight into the **language and religion**.
- **Consistency** of weights and **purity** the control and **organising power** of the issuing authority.
- The **denominations** of coins indicate the **nature of the economy**.
 - A large number of low-denomination coins indicates a strong currency which is heavily circulated and used for daily transactions.
 - Numerous high- denomination coins indicate brisk external trade.

Features of Mauryan Administration

- The Mauryan administration was **centralised**, with absolute power vested with the king.
 - Other than Dharma, there was no check on his authority.
 - The element of **divine origin** was associated with Mauryan kingship, reflected in Asoka's title of '**Devanampiya Piyadassi**'.
- The **state controlled all economic resources**, whether fertile land or minerals.
 - Even salt was monopolised by the State.

- The Mauryan had the **largest bureaucracy in Ancient India** because
 - The state controlled and organised all resources.
 - The empire was extensive with almost the entire subcontinent under its direct control.
 - The tax net was very wide.
 - The Mauryans collected revenue even from gambling and prostitution.
- **Officials had to periodically tour** their areas of jurisdiction and were paid **cash salaries**.
- **Surprise inspections** and audits were commonplace.
- Unlike China, there was **no competitive exam** in India to recruit officials.
 - Instead, top officials were **directly appointed by the king**, who also oversaw their salaries, transfers and promotions.
- The Mauryans had **separate central and provincial bureaucracies**.
- **Village** administration was overseen by **local officials**.

Central Administration

The king was assisted by **18 Tirthas (top officials)**. Some important ones were -

- Mantrin (PM)
- Purohit (chief priest)
- Yuvraj (crown prince)
- Samharta (chief revenue collector)
- Sannidhata (chief treasures)
- Dharmasthyei (chief Justice)
- Kantak Shodhan (chief criminal justice)

Below the Tirthas were **28 Adhyakshas (heads of departments)**, including -

- Sita Adhyaksha (crown's agricultural land)
- Lavan Adhyaksha (salt)
- Akara Adhyaksha (mines)
- Pautuva Adhyaksha (weights and measures)
- Rupadarshaka (royal mints)
- Mudra Adhyaksha (passports)
- Maudra Adhyaksha (currency)
- Nava/ Nauka Adhyaksha (boats and ships)

Various taxes have been mentioned by different sources, and were collected from peasants, traders craftsmen and service providers -

- **Bhaga** - was the most important source of state income, collected at the rate of 1/6 of the produce in both cash and kind.
- **Bali** - collected as a symbol of sovereignty.
- **Hiranya** - collected as cash from traders and service providers.
- **Pranaya** - it was a tax collected during emergencies and natural calamities (1/3 or 1/4).

Provincial and local administration -

The Mauryan empire was divided into **5 'Rajyas' (provinces)**, each headed by a **Rajyapal** (provincial governor), who was usually a member of the royal family. The 5 Rajyas were -

- **Uttarapatha**, with its capital at Taxila.
- **Dakshinapatha**, with its capital at Suvarnagiri (Karnataka).
- **Prachyapatha**, with its capital at Tosali (Odisha).
- **Paschimapatha**, with its capital at Ujjaini (MP).
- **Madhyapranta**, with its capital at Pataliputra (Bihar).

During the reign of Bindusara, Ashoka was the governor of Ujjaini and was sent to Taxila, to suppress a rebellion.

The Rajyapal was assisted by **top officials called Mahamatyas/Mahamatras**.

The Rajya was further divided into -

- **Pradesh** - headed by 'Pradeshika' assisted by 'Rajjuka' (incharge of rural justice) and 'Yukta' (assistant of Rajjuka)
- **Vishaya**
- **Sthaniya**
- **Draunamukha**
- **Kharvantika**
- **Sangarahan**
- **Grama** - headed by 'Gopa' (village headman)

MAURYAN ART & ARCHITECTURE

1. Palace / Royal Art -

a) City and palace at Pataliputra

b) Stupas

According to Buddhist tradition, Ashoka constructed 84,000 stupas. The most prominent and recognisable of all is the **Sanchi Stupa (MP)**, the largest ancient stupa in the world .

A stupa is a **hemispherical building** constructed over the **relics of holy Buddhist personalities**, including the Buddha.

- The upper portion is called the '**Harmika**' (abode of the gods) considered to be the holiest part of the Stupa.
- The Harmika is generally surmounted by a '**Chhatrayasti**'.
- The '**Anda**' (dome) is made up of constructive layers of stone and Buddhist scrolls, symbolising the shape of the universe.
- The Anda was built atop the '**Medhi**', a raised platform.
- '**Pradakshinapatha**' (circumambulatory passage) was built around the Anda so that devotees may walk around it.
- The '**Vedika**' (outer wall) symbolised the separation of the spiritual and material worlds.
- The **Toranas** (gateways) in the 4 cardinal directions.
 - They were **sculpted** with intricate figures inspired by Jataka tales.

- **Dwarpals** (gatekeepers) and **Shalbhanjikas** (tree spirits) were also used for ornamentation.

c) Ashokan Pillars

- These were made of **sandstone**, obtained from **Chunar** (near Varanasi).
- They were **monolithic**, measuring 50-55 feet in height and weighing over 50 tonnes.
- The shape is **round** with a broad base which **tapers upwards**.
- They have a **brilliant shine**, indicating that Mayuran craftsmen had mastered the art of grinding and polishing.
- The shaft was mounted with a **capital figure**, consisting of an animal capital, such as lions, bulls, elephants, etc.
 - The most famous of these is the Sarnath capital consisting of 4 crouching roaring lions facing different directions.
- Below the animal figure was a **disc-shaped abacus** on which several animals and symbols are depicted, such as the **lion, bull, horse, elephant and chakra**, each having special significance within Buddhism.
- Below the abacus was the **inverted bell or lotus motif**.

d) Rock-cut caves

- **Ashoka and his grandson, Dashratha** excavated some rock-cut caves in the **Nagarjuni and Barabar hills** (Bihar), for **Ajivika monks**.
- The most famous is the **Lomas Rishi cave** built by Dashrath.
 - It is beautifully - carved gateway in the form of a wooden hut is its most recognisable feature.
- Important caves excavated by **Ashoka** include
 - Karan Chapar cave
 - Sudama cave
 - Vishwa Jhopdi cave

2. Folk Art -

a) Northern Black Polished Ware (NBPW) pottery - It was made of clay with intricate geometrical designs painted on a black background . After this, the entire surface was covered with a natural resin and fried, leaving a highly lustrous glaze.

b) Terracotta figures- These usually depicted **humans, animals and mythological figures**.

- They reflected **local customs and beliefs** through the depiction of **Yakshas and Yakshinis** (semi-divine entities).
- The most famous is the **Didarganj Yakshini** (Bihar), who is shown with a fan in one hand with the other hand having been destroyed.
 - Her face has pleasing and soft features.
 - She is heavily ornamented and half-clad.
 - Most art historians consider this work to be a reflection of ancient standards of Indian beauty.

QUESTION 1

Q. The concept of Anuvrata was advocated by (1995)

- (a) Mahayana Buddhism
- (b) Hinayana Buddhism
- (c) Jainism
- (d) the Lokayukta school

QUESTION 2

Q. Assertion (A) : The emphasis of Jainism on non- violence (ahimsa) prevented agriculturalists from embracing Jainism.

Reason (R) : Cultivation involved killing of insects and pests

Select the correct answer using the code given below: (2000)

- (a) Both A and R are true and R is the correct explanation of A
- (b) Both A and R are true but R is not the correct explanation of A
- (c) A is true but R is false
- (d) A is false but R is true

QUESTION 3

Q. With reference to the religious practices in India, the “Sthanakvasi” sect belongs to (2018)

- (a) Buddhism
- (b) Jainism
- (c) Vaishnavism
- (d) Shaivism

QUESTION 4

Q. With reference to ancient Jainism, Which one of the following statements is correct?

(2004)

- (a) Jainism was spread in South India under the leadership of Sthulubahu
- (b) The Jainas who remained under the leadership of Bhadrabahu were called Shvetambars after the Council held at Pataliputra
- (c) Jainism enjoyed the patronage of the Kalinga king Kharavela in the first century BC
- (d) In the initial stage of Jainism, the Jainas worshipped images unlike Buddhists

QUESTION 5

Q. Which of the following statements is/are applicable to Jain doctrine? (2013)

1. The surest way of annihilating Karma is to practice penance
2. Every object, even the smallest particle has a soul
3. Karma is the bane of the soul and must be ended

Select the correct answer using the codes given below:

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

QUESTION 6

Q. The Jain philosophy holds that the world is created and maintained by (2011)

- (a) Universal Law
- (b) Universal Truth
- (c) Universal Faith
- (d) Universal Soul

QUESTION 7

Q. Which of the following kingdoms were associated with the life of the Buddha? (2014, 2015)

1. Avanti
2. Gandhara
3. Kosala
4. Magadha

Select the correct answer using the code given below:

- (a) 1, 2 and 3
- (b) 2 and 3 only
- (c) 1, 3 and 4
- (d) 3 and 4 only

QUESTION 8

Q. Which one of the following describes best the concept of Nirvana in Buddhism? (2013)

- (a) The extinction of the flame of desire
- (b) The complete annihilation of self
- (c) A state of bliss and rest
- (d) A mental stage beyond all comprehension

QUESTION 9

Q. The concept of Eight-fold path forms the theme of (1998)

- (a) Dipavamsa
- (b) Divyavadana
- (c) Mahaparinibban Sutta
- (d) Dharma Chakra Pravartana Sutta

QUESTION 10

- Q. Who among the following presided over the Buddhist council held during the reign of Kanishka at Kashmir? (2001)
- (a) Parsva
 - (b) Nagarjuna
 - (c) Sudraka
 - (d) Vasumitra

QUESTION 11

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

- 1. The concept of Bodhisattva is central to Hinayana sect of Buddhism
- 2. Bodhisattva is a compassionate one on his way to enlightenment
- 3. Bodhisattva delays achieving his own salvation to help all sentient beings on their path to it

Which of the statements given above is/are correct?

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

QUESTION 12

Q. In Mahayana Buddhism, the Bodhisattva Avalokitesvara was also known as (1997)

- (a) Vajrapani
- (b) Manjusri
- (c) Padmapani
- (d) Maitreya

QUESTION 13

Q. Lord Buddha's image is sometimes shown with the hand gesture called 'Bhumisparsha Mudra'. It symbolizes (2012)

- (a) Buddha's calling of the earth to watch over Mara and to prevent Mara from disturbing his meditation
- (b) Buddha's calling of the earth to witness his purity and chastity despite the temptations of Mara
- (c) Buddha's reminder to his followers that they all arise from the Earth and finally dissolve into the earth, and thus this life is transitory
- (d) Both the statements (a) and (b) are correct in this context

QUESTION 14

- Q. Some Buddhist rock-cut caves are called Chaityas, while the others are called Viharas, what is the difference between the two? (2013)
- (a) Vihara is a place of worship, while chaitya is the dwelling place of the monks
 - (b) Chaitya is a place of worship, while Vihara is the dwelling place of the monks
 - (c) Chaitya is the stupa at the far end of the cave, while Vihara is the hall axial to it
 - (d) There is no material difference between the two

QUESTION 15

Q. Which of the following were common to both Buddhism and Jainism? (1996)

- 1. Avoidance of extremities of penance and enjoyment
- 2. Indifference to the authority of the Vedas
- 3. Denial of efficacy of rituals
- 4. Non-injury to animal life

Select the correct answer using the codes given below:

- (a) 1, 2, 3 and 4
- (b) 2, 3 and 4
- (c) 1, 3 and 4
- (d) 1 and 2

QUESTION 16

Q. With reference to the history of ancient India, which of the following was/were common to both Buddhism and Jainism? (2012)

- 1. Avoidance of extremities of penance and enjoyment
- 2. Indifference to the authority of the Vedas
- 3. Denial of efficacy of rituals

Select the correct answer using the codes given below:

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

QUESTION 17

Q. Which one of the following dynasties was ruling over North India at the time of Alexander's invasion? (2000)

- (a) Nanda
- (b) Maurya
- (c) Sunga
- (d) Kanva

QUESTION 18

Q. The name by which Ashoka is generally referred to in his inscriptions is (1995)

- (a) Chakravarti
- (b) Dharmadeva
- (c) Dharmakirti
- (d) Piyadassi

QUESTION 19

Q. Which one of the following statements regarding Ashokan stone pillars is incorrect? (1997)

- (a) These are highly polished
- (b) These are monolithic
- (c) The shaft of pillars is tapering in shape
- (d) These are part of architectural structures

QUESTION 20

Q. Which one of the following edicts mentions the personal name of Asoka? (1997)

- (a) Kalsi
- (b) Rummindai
- (c) Special Kalinga edict
- (d) Maski

QUESTION 21

Q. Assertion (A): Ashoka annexed Kalinga to the Mauryan Empire

Reason (R): Kalinga controlled land and sea routes to South India

Select the correct answer using the code given below: (2000)

- (a) Both A and R are true and R is the correct explanation of A
- (b) Both A and R are true and R is not the correct explanation of A
- (c) A is true but R is false
- (d) A is false but R is true

Practice Questions

Q1. The period between 6th to 5th century BCE witnessed the emergence of new sects and religions in the Indo Gangetic plains in India. In this context, which of the following are the correct reasons behind the emergence of Jainism and Buddhism in this period?

1. Disenchantment with the caste-ridden Brahmanical religion.
2. Complex & Expensive Brahmanical rituals.
3. Development of Agriculture in Eastern India.

Select the correct answer using the codes given below:

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

Q2. Consider the following statements:

- 1. Jainism was founded by Lord Mahavira.
- 2. Vardhaman Mahavira introduced the Panch-Mahavratas of Jainism.

Which of the statements given above is/are correct?

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

Q3. Consider the following statements in context of sub-sects under Jainism:

- 1. Monks of Digambaras sect wore no clothes.
- 2. Sthulbhadra was a great exponent of the Digambara sect.
- 3. Monks of Svetambara school of Jainism wear simple white clothing.
- 4. Bhadrabahu was an exponent of the Shvetambara sect.

Which of the statements given above is/are correct?

- (a) 1 and 3 only
- (b) 2 and 4 only
- (c) 1, 2, 3 and 4
- (d) None of the above

Q4. In ancient Indian Buddhist monasteries, a ceremony called Pavarana used to be held. It was the:

- (a) Occasion to elect the Sanghparinayaka and two speakers one on Dhamma and the other on Vinaya
- (b) Confession by monks of their offences committed during their stay in the monasteries during the rainy season.
- (c) Ceremony of initiation of new person into the Buddhist Sangha in which the head is shaved and when yellow robes are offered
- (d) Gathering of Buddhist monks on the next day to the full-moon day of Ashadha when they take up a fixed abode for the next four months of the rainy season.

Q5. In the context of Buddhist Literature, identify the pair/s which are not correctly matched?

Literary Work Main

Contents

- 1. Sutta Pitaka
- 2. Abhidhamma Pitaka

A collection of Buddha's sermons

Rules of discipline in Buddhist Monasteries.

3. Vinay Pitaka

Philosophical explanations of Buddhist principles.

Q6. In context of history of Buddhism in India match the following pairs correctly:

Personality

Related Pairs

A. Nagasena

1. Spiritual Guru of Ashoka who helped him to convert to Buddhism.

B. Vasubandhu

2. Chairman of the fourth Buddhist Council.

C. Vasumitra

3. He answered questions related to Buddhism asked by Indo-Greek King Milinda.

D. Upagupta

4. Proponent of Mahayana Buddhism from Gandhara.

Select the correct answer using the codes given below:

A-B-C-D

- (a) 3 4 2 1
- (b) 1 2 3 4
- (c) 3 2 4 1
- (d) 1 4 2 3

Q7. Consider the following statements in context of Mahajanapadas:

- 1. The government became centralized in all Mahajanapadas and the king became sovereign.
- 2. Concept of 'divinity of King' and priestly rituals became important in many Mahajanapadas.
- 3. Elements of tribal organization in the governance structure completely vanished which were present during Vedic Age.

Which of these statements is/are correct?

- (a) 1 and 2
- (b) Only 2
- (c) Only 3
- (d) 1, 2 and 3

Q8. Consider the following statements in context of Mahajanapadas (c. 600 – 300 BCE):

- 1. Buddhist text – Anguttara Nikaya acts as an important source of information on Mahajanapadas.
- 2. According to Buddhist texts, Indian subcontinent was divided into 16 Mahajanapadas.

Which of these statements is/are correct?

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

Q9. In context of ancient Indian History (c. 300 BCE – 600 BCE), the term Suvarnabhumi referred to:

- (a) Magadha
- (b) Kalinga
- (c) Kabul
- (d) South East Asia

Q10. In context of Pre-Mauryan Dynasties ruling Magadha, consider the following Statements:

- 1. Ajatshatru was the founder of the Haryanka Dynasty.
- 2. Ajatshatru foundd the new capital of Magadha at Patliputra.

Which of the statements given above is/are correct?

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

Q11. With reference to ancient history of India, Saptanga Theory relates to:

- (a) Seven elements of nature
- (b) Seven elements of state
- (c) Seven types of Yajnas
- (d) Political relations between seven main Mahajanapadas.

Q12. With reference to Mauryan Administration, match the following pairs:

List (I)	List (II)
Office	Function
A. Yuvraj	1. Chief Revenue Collector
B. Purohita	2. Crown Prince
C. Sannidata	3. Chief Priest
D. Samaharta	4. Chief Treasurer

Select the correct answer using the codes given below:

- A-B-C-D
- (a) 2 3 1 4
 - (b) 2 3 4 1
 - (c) 2 1 3 4
 - (d) 1 3 4 1

13. Consider the following statements in context of Arthashastra:

- 1. It was written by Kautilya.
- 2. Economy & revenue management is its central theme.

Which of the statements given above is/are correct?

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

Post - Mauryan History (2nd C. BCE - 3rd C. CE)

SUNGA DYNASTY

1. Pushyamitra Sunga -

- He was the Commander-in-Chief of the Mauryan empire, who - **assassinated Brihadratha**, the last Mauryan emperor, and usurped the throne.
 - His empire had Magadha as its political centre, and **extended south up to Narmada**, including cities such as Pataliputra, Ayodhya and Vidisha.
- He also **defeated the Bactrian king Demetrius**.
- Unlike the Mauryan, the **Sungas were staunch followers of Brahmanism**.
 - Contemporary sources mention that he performed **2 Ashwamedha Yajnas**.
- Patanjali wrote his '**Mahabhashya**' during his reign.
 - It is a commentary on the 'Ashtadhyayi' of Panini, India's earliest Sanskrit grammar work.
- Although Buddhist sources show him to be a persecutor of Buddhism, he **renovated and enlarged the Bharhut and Sanchi stupas**.

2. Agnimitra -

- He is the protagonist of Kalidasa's famous play, '**Malavikagnimitram**'.

3. Bhagabhadra -

- He was the 5th Sunga king.
- During his reign, the Greek ambassador, **Heliodorus** visited India and erected the **Besnagar Pillar** with an inscription devoted to 'Devadeva' (Vasudeva).
 - It is in Sanskrit in the Brahmi script.

KANVA DYNASTY

- Its founder was **Vasudeva** who assassinated Devabhuti, the last Sunga ruler.
- The **short-lived** dynasty was swept away by the Satavahanas of the Deccan.

CHETTIS OF KALINGA

- The Chetti's were followers and **patrons of Jainism**.
- The **Hathigumpa inscription of Kharvela** informs us about Chettis.
- Kharavela pushed his kingdom **beyond the Godavari** in the south. He has boasted of **bringing back Jaina idols from Magadha**.

INFLUX & IMPACT OF FOREIGN RULERS

1. Indo-Greeks / Bactrians -

- They were **descendants of Greeks** who had come with Alexander, settled in Afghanistan and mingled with Indians.
- From the 2nd century BCE onwards, they established a strong kingdom in Bactria.
- They occupied a large part of NW India and had **Taxila** as their capital.
 - **Demetrius** - first known king

- **Menander** (Milinda) - most important king, mentioned in 'Milindapanho'.
- The Bactrians made significant contributions to the development of **astronomy** in India.
 - The **names of known planets** and heavenly bodies were used for naming the **days of the week**.
- They were **pioneers of gold coinage** in India.
 - They also introduced the tradition of engraving **images, dates & names of rulers** on coins.
 - **Images of gods** have been found on their coins, indicating that they followed **Indian faiths** such as Jainism, Buddhism and Vaishnavism.
- They introduced the '**Yavanika**' (curtain in theatres).
- They helped in the development of the **Gandhara school of sculptural art**.

Gandhara school of art - (2nd century BCE - 2nd century CE)

- It is a form of **Hellenistic** art.
- Under this school, many sculptures of **humans, animals and supernatural beings** were made, the most important being the **Buddha**.
- The sculptures were made both **independently** and as **structural** parts of monuments, rock faces and cliffs.
- The materials used were **mud, schist and stucco**.
- This school flourished in the **NW part of the subcontinent** and its important centres included Kandahar, Kabul, Herat, Hadda, Bamiyan, Badakhshan, Bagram, Taxila, etc.
- It was also patronised by the **Sakas and Kushanas**.

Aspects of the Buddha

- The Buddha is depicted both as **standing and seated**.
- The sculptures are **devoid of facial expression** and emotion.
- He has been depicted with **strong musculature** having **wavy hair and sharp features**, in the traditional Greek manner of depicting gods.
 - He most closely resembles Apollo.
- He is shown with certain supernatural features such as **large earlobes, long arms and a protuberance** on the forehead.
- He is also shown with a **Halo** behind his head.
- In keeping with the Greek tradition, he is shown as wearing **long flowing robes** in **several stages of undress**.
- An element of eroticism is visible.

Bodhisattvas

- Under Mahayana, the concept of Bodhisattvas was conflated with the Jataka tales. These Bodhisattvas began appearing as protective deities around the Buddha's image -
- **Avlokiteshvara/ Padampani/ Lokeshvara**

- He embodies Buddha's **compassion**, and is depicted as holding a lotus flower.
 - It is **also depicted as female**.
 - Cave 17 of the Ajanta cave complex has an entire fresco dedicated to Padampani.
- **Manjari**
 - It embodies Buddha's **wisdom** and is depicted with a flaming sword in his hand.
- **Vajrapani**
 - It embodies Buddha's **power** and is depicted with a Vajra (lightning bolt) in the hand.
- **Samantabhadra**
 - It means 'universal worthy' and embodies Buddha's **Karma**.
 - It is associated with **meditation**.
- **Ksitigarbha**
 - Depicted as a **staff-carrying monk**
 - He is regarded as the **protector of children**
- **Akasagarbha**
 - He is the **twin brother of Ksitigarbha** and also embodies the Buddha's **wisdom**
- **Maitreya Buddha**
 - He is the **successor of Buddha**, and is regarded as the **future Buddha**.
 - He is depicted as holding a **finial**.
 - In Chinese Buddhist tradition the **Laughing Buddha** is said to be his incarnation.
- **Sadaparibuddha**
 - It manifests Buddha's **never-disparaging spirit**

2. Sakas / Scythians -

- They were a **tribal group from Central Asia**, who arrived in India in the 1st century BCE, settling over large parts of N and W India.
- Their rule extended from Punjab to Maharashtra.
- Their capitals were **Ujjain** (MP) and **Pratishthan/ Paithan** (Maharashtra).
- They patronised Gandhara and Mathura schools.

Important Kings

- **Nahapana** - earliest known king.
- **Rudradaman** - He ruled from Ujjain in the early 2nd century CE -
 - He ruled over a vast area, comprising Gujarat, Sindh, Saurashtra, Malwa, parts of Rajasthan, and north Konkan.
 - **Junagarh rock inscription**

- The first Indian inscription in chaste Sanskrit (Brahmi script), has been attributed to him.
- It informs us about the **repairs** carried out by him on a dam on the **Sudarshan** lake, built by Vishnugupta the provincial governor of Chandragupta Maurya
- ‘**Vikramaditya**’ - It was the title adopted by a Saka king of Ujjain who introduced a new calendar called ‘**Vikram Samvat**’ in [58 BCE]. It is the oldest calendar still in use in India.

3. Pahlavas/ Parthians -

They came to India from **Persia** in the 1st century CE, and established rule in the NW part of India.

- The Most important king was **Gondophernes**, whose famous inscription has been found from the ‘**Takht-i- Bahi**’ Buddhist Complex, **Taxila**.
 - It gives us information about his rule and foreign contacts.
- According to some Christian traditions, the first Christian Missionary, **St. Thomas**, came to his court in 52 CE.
- Soon after Gondophernes, Pahalwa rule in India ended.

4. Kushanas/ Yueh-chi tribe -

They came from **Central Asia** in the 1st century CE. They established a huge empire including-

- Afghanistan
- UP
- Kashmir
- Punjab
- China- Khotan and Kashgar

Among all foreign ruling groups, **their empire was the largest and most prosperous**, based on their status as the **masters of the silk road**.

They had 2 headquarters

- **Purushpur/ Charsadda (Peshawar)**
- **Mathura**

Important Kings

- **Kujula Kadphises** - He established his authority over Afghanistan, and called himself ‘great king’.
- **Wima Kadphises** - He extended his territory upto Punjab, issued gold and copper coins, and was a devotee of Shiva.
- **Kanishka**
 - He was their greatest and most famous king.
 - His court was adorned by some great scholars, such as-

- **Charak**

- He was his court physician, who authored the '**Charak Samhita**', the first Indian scientific book on medicine , often called the encyclopaedia of Indian medicine.
- It contains detailed descriptions of diseases, their symptoms, causes and remedies.

- **Vasumitra**

- He was a Buddhist scholar and the **co-president of the 4th Buddhist Council**.

- **Asvaghosha**

- He was also a Buddhist scholar and **co-president of the 4th Buddhist Council**.
- His famous works include
 - '**Buddhacharita**' (Sanskrit)
 - '**Sariputraparikarna**', the earliest known sanskrit drama
- Kanishka introduced the '**Saka Samvat**' in [78CE], probably after defeating a Saka king.
 - It is a solar calendar which is 365/ 366 days in length, having 12 Months of 30/31 days.
 - It was adopted as the National Calendar of India in 1957 through an Act of Parliament.

They also introduced -

- The **hat, leather shoes, over coat and trousers** to India, indicating their origin from a cold place.
- **Saddle and stirrup**, which revolutionised Indian cavalry.
- They issued the **purest gold coins** in ancient India.
 - They also issued the largest number of copper coins.
- They patronised the **Gandhara and Mathura** schools.
- The Kushans introduced the **Devakula tradition** in India, also known as Henotheism/ Kathenotheism. E.g., Shiva was imagined with his family for the first time.
 - Along with this, the practice of families keeping particular gods as '**Ishta Devata**' or primary deity also emerged.

Mathura School of Art - (1st - 3rd century CE)

- It developed in the Mathura region, with important centres at **Mathura and Kankalitila**.
- Its subjects and themes are varied, including sculptures of **Buddha, Bodhisattvas, Tirthankaras** (Parsvnath and Mahavir) **Vaishnavite** gods (Surya, Kuber, etc), and images of **Shiva**.
- It was **indigenously** developed.

- The sculptures have **highly emotive** faces.
- The **lives of common people** and **local flora and fauna** have been prominently depicted, especially at Kankalitala.
- The materials used were **mud and sandstone**.
- The Buddha is often shown as having an **emaciated body**.
- He has a tonsured head with a **single lock/ braid at the back**.
- He is shown wearing **Indian garb**, such as the dhoti.
- As opposed to Gandhara eroticism, Mathura sculptures are considered more **graceful and genteel**.
- Most scholars believe that the **earliest sculptures of Buddha** were made under this school.

SATAVAHANAS/ ANDHRAS (Ist- 3rd century CE)

- They ruled over parts of **South Central India** (parts of MP , Maharashtra and Andhra Pradesh) from their capital at **Pratishtan/ Paithan** (Maharashtra).
- They had emerged after the fall of the Mauryan empire
- Their rulers claimed **Brahmin status** to legitimise their rule.

Important Kings

- **Simuka** – founder of the dynasty.
- **Satakarni I**
 - His achievements are described in the **Naneghat inscription**, and he is referred to as the Lord of Dakshinapatha.
 - **His name is also mentioned on one of the gateways of the Sanchi stupa** due to donations made for its renovation and expansion.
- **Gautamiputra Satkarni**
 - His achievements are recorded in the **Nasik inscription of Queen Mother, Gautami Balasri**, where he has been described as the one who destroyed Sakas, Yavanas, and Pahlavas.
 - He was the **first ruler to bear a matronym**, and this tradition was followed by nearly all his successors.
- **Vasistha Putra Sri Pulumavi**
 - His **coins and inscriptions are found in Andhra Pradesh**, showing that he annexed it to the empire.
 - He **married the daughter of Rudradaman** (Saka ruler) to prevent Saka invasions.
 - Despite this, Rudradaman defeated the next Satavahana ruler twice, as mentioned in the Junagarh inscription.
- **Sri Yajna Satakarni**
 - His inscriptions have been found from Andhra Pradesh, MP and Maharashtra, and he is said to have **regained the territory conquered by Sakas**.
 - His **coins depict a ship with a fish and conch**, indicating maritime trade.

Other Important Details

- The official Satavahana language was **Prakrit**.
- The tradition of using **matronyms** indicates the strong status of women in the society.
- The practice of making **land grants emerged** for the first time during this period.
 - They were made by the State to both **Buddhist and Brahmin priests**.
 - Such grants were recorded on **stone and copper plate inscriptions**.
 - Many inscriptions are attributed to **traders and bankers**.
 - Many are also attributed to **women** indicating that not only did they own property but also participated in trade and commerce.

- The Satavahanas were the **first to issue lead coins** in India, by importing large quantities of lead from West Asia.
- They patronised the Amravati school.
-

Amravati school of art - (1st - 3rd century CE)

- It flourished under the Satavahanas in the Andhra Pradesh region including important centres such as **Amravati, Guntur, Goli and Ghantasala**.
- Its important features included -
 - **Relief sculptures** - They were made on walls, pillars, gates, railings etc of monuments such as stupas chaityas and viharas.
 - The materials used were **marble, sandstone and mud**.
 - Most of them were inspired by the **Jataka tales**, and also **local legends**.
 - The **main subject is the Buddha**, often shown as the hero.
 - The sculptures are **narrative** in style.
 - They are **highly expressive**.
 - They also depict **common life and local flora and fauna**.

SANGAM AGE (1st-3rd centuries CE)

- The word 'Sangam' literally means 'confluence'.
- In the context of Tamil history, it refers to an 'assembly of poets'.
- According to **Tamil legend**, 3 Sangams were held at Madurai, Kapathpuram and again at Madurai over 9,990 years, patronised by 197 Pandyan kings in which 6598 poets participated.
 - Historically, this legend seems inaccurate.
 - Most historians believe that Sangam literature was probably **compiled between the 6th-7th centuries CE by an assembly of poets at Madurai**.
- This literature depicts the **political, economic, social and cultural life** of the Tamil region during the Sangam age.
- The Tamil region has been referred to as '**Tamilham/ Tamilkam**' (Tamil country).

Sangam Literature mentions 3 prominent kingdoms -

- **Cheras/ Kerala Putras**
 - They were situated in the **Kerala** region, with their capital at **Vanji**.
- **Cholas**
 - They covered **northern Tamil Nadu**, occupying the Kaveri delta and adjoining regions, to the north of Pandyas.
 - Their capital was earlier at **Uraiyur** (Tiruchirapalli), but later was shifted to **Puhar**.
- **Pandyas**

- They covered **southern Tamil Nadu**, with **Madurai** as their capital.
- These kingdoms **constantly fought** against each other for supremacy.

Sangam Literature

Prominent Sangam literary works include

'Tolkappiyam'

- Written by **Tolkappiyar**.
- It is the oldest of all sangam literature, and is the **first work on Tamil grammar**.
- It throws light on the political, economic, cultural and religious life of Tamil people during the Sangam age.

'Padinekelkanku'

- It is a collection of **18 anthologies** (compilations of poems), written by various poets.
- It is divided into
 - **'Padittapattu'** - 10 anthologies
 - **'Ettuthogai'** - 8 anthologies
- The most important among these is the '**Thirukkural**', written by Thiruvalluvar
 - It is a work on **ethics and morals** and is often referred to as the Fifth Veda/Bible of the Tamil land.
- **Tamil poetry** can be divided into 2 genres –
 - **Akam** - It revolves around the themes of love, loneliness and longing. It is usually set in forests, reflecting the feminine sensibilities of Tamil poetry.
 - **Puram** - It revolves around heroism usually set in cities and covering the masculine themes of war, death and sacrifice.

'Silappadikaram'

- It is an **epic**, written by **Ilango Adigal**.
- It has 3 protagonists
 - Kovalan - a Merchant of Puhar
 - Kannagi - Kovalan's wife
 - Madhavi - famous courtesan of Madurai, and paramour of Kovalan
- This epic established the **cult of Kannagi** as the goddess of chastity in south India.

'Manimekalai'

- Written by **Shattanar**, it is also an **epic**.
- It continues the tale of Manimekalai, the **daughter of Kovalan and Madhavi**.
- It is a valuable source of information about the economic life, urban culture and flourishing state of Buddhism during the Sangam Age.

Sangam Society

Horizontal/ Regional Division

- In the beginning, the society was horizontally divided.
- There was a **fivefold regional division**—
 - Kurinji (hilly tracts),
 - Mullai (pastoral),
 - Marudam (agricultural),
 - Neydal (coastal) and
 - Palai (desert).
- However, these divisions were **not clearly demarcated**, and were scattered all around the region.
- The people living in these five divisions had **different occupations and kept different gods**.

Varna Based Division

- Gradually, the Sangam society became **extremely hierarchical with the advent of Aryan culture** and the Varna System.
- However, in place of the four-fold varna division in North India, the Sangam society was segregated into **two varnas — Brahmins and Non-Brahmins**.
- **Brahmins enjoyed the supreme position** in the society:
 - Tamil kings claimed Brahmin status.
 - They also held important government offices.
 - The priestly class among them was rewarded heavily by the kings and the society at large, with elaborate gifts.
 - Their importance increased with the growing popularity of large-scale vedic rituals and yajnas.
 - They controlled education and religious institutions.
 - Unlike north India, there was no taboo against the consumption of alcohol or meat.

Occupational Division

- The sangam society was **also divided on the basis of occupation**, such as artisans, salt merchants, textile merchants, etc.
- The society had a **complex class structure** as well.
 - The rich lived in well decorated brick houses and wore costly clothing, but the poor lived in mud huts and had scanty clothes to wear.
- The concepts of **purity and pollution** were also visible. The occupations were categorised as:
 - **Right Hand Occupations:** Non-Polluting
 - **Left-Hand Occupations:** Polluting

Tolkappiyam's Four Castes

- Tolkappiyam refers to **four castes**, namely,
 - **Arasar** - the ruling class
 - **Anthanar** - the priestly class
 - **Vanigar** - the trading class
 - **Vellalar** - the agriculturists

Status of Women

Overall, the position of women was **better than their North-Indian counterparts**.

- **Women poets** like Avvaiyar, Nachchellaiyar, and Kakkaipadiniyar contributed to Tamil literature in the Sangam period, which shows that women were educated.
- They were also engaged in **various economic activities** such as paddy plantation, cattle rearing, basket-making, spinning, etc.
- **Love marriage was common** and women were allowed to choose their life partners.
- The **courage of women was also appreciated** in many poems.
- A **class of women dancers** was patronised by the kings and nobles.

However, **elements of decline** had started becoming visible.

- ‘**Karpu**’ or chaste life was considered as the highest virtue of women.
- The practice of ‘**Sati**’ called ‘**Tippayadal**’ was prevalent in the society.
- However, the **position of widows was miserable** as they were prohibited to decorate themselves or participate in any form of amusement.

1. Sources

a) Literary -

- i) 'Periplus of the Erythraean sea' - written by an unknown Greek writer
- ii) 'Historia Naturalis' - written by Pliny the Elder.
- iii) 'Geographia' - written by Strabo
- iv) Buddhist literature, such as 'Mahavastu' and 'Ashokavadana'
- v) Sangam literature

b) Archaeological -

- i) Roman coins discovered from TN, Kerala and Arikamedu (Pondicherry)
- ii) These places have also yielded some Roman settlements and temples.
- iii) Aurentineware (Roman glassware)

2. Trade routes -

- Indo-Roman trade was **initially** carried out over the **land route** via Taxila to the Trans-Oxiana region, and then to Rome and Egypt.
- **Later**, from the 1st century CE the **sea route** was preferred due to the discovery of Monsoon winds. It comprised the Arabian sea, Red sea and the Mediterranean sea.

3. Important ports -

- Sopara (Maharashtra)
- Barygaza (Gujarat) - Greek name for Bhrigukachchha/ Bharuch
- Barbaricum (Sindh) - at the mouth of the Indus
- Muziris (Kerala)
- Puhar (TN)
- Tamralipti (WB)

India also traded with:

- Suvarnabhumi (Thailand & Malaysia)
- Suvarnadwipa (Indonesia)

4. Items of export -

- Spices, especially **Yavanpriya** (black pepper), were exported in large quantities.
- **Cotton and silk** were also exported in large quantities (Raw silk was imported from China, processed, dyed, and then exported westward).
- **Sandalwood and perfume** were in high demand in Rome.
- **Gems, jewellery and ivory works**, especially from Vidisha, were also exported in large quantities.

5. Items of import-

- Romans did not have anything substantial to export to India.
- Thus, they balanced their trade with **gold and silver coins**.
- Other than this, **Roman wine** was exported to India, but mostly for consumption by the Indian elite.
 - Thus, the volume of wine trade was very low.

QUESTION 1

- Q. The Indo-Greek kingdom set up in north Afghanistan in the beginning of the second century B.C. was: (1999)
- (a) Bactria
 - (b) Scythia
 - (c) Zedrasia
 - (d) Aria

QUESTION 2

- Q. Milindpanho is in the form of a dialogue between the king Menander and the Buddhist monk (1997)
- (a) Nagasena
 - (b) Nagarjuna
 - (c) Nagabhata
 - (d) Kumarilabhatta

QUESTION 3

- Q. The practice of military governorship was first introduced in India by the (2000)
- (a) Greeks
 - (b) Shakas
 - (c) Parthians
 - (d) Mughals

QUESTION 4

- Q. The term 'Yavanapriya' mentioned in ancient Sanskrit texts denoted (1995)
- (a) A fine variety of Indian muslin
 - (b) Ivory
 - (c) Damsels sent to the greek court for dance performance
 - (d) Pepper

QUESTION 5

- Q. With reference to the invaders in ancient India, which one of the following is the correct chronological order? (2006)
- (a) Greeks- Sakas- Kushans
 - (b) Greeks- Kushans- Sakas
 - (c) Sakas-Greeks-Kushans
 - (d) Sakas- Kushans- Greeks

QUESTION 6

Q. With reference to the guilds (Shreni) of ancient India that played a very important role in the country's economy, which of the following statements is/are correct? (2012)

1. Every guild was registered with the central authority of the state and the king was the chief administrative authority on them

2. The wages, rules of work, standards and prices were fixed by the guild

3. The guild had judicial power over its own members

Select the correct answer using the codes given below:

(a) 1 and 2 only

(b) 3 only

(c) 2 and 3 only

(d) 1,2 and 3

QUESTION 7

Q. Many of the Greeks, Kushans and Shamas embraced Buddhism rather than Hinduism because: (1998)

(a) Buddhism was in the ascendant at that time

(b) They had renounced the policy of war and violence

(c) Caste-ridden Hinduism did not attract them

(d) Buddhism provided easier access to Indian society

Practice Questions

Q1. With reference to the ancient history of India consider the following statements about Pushyamitra Sunga of Sunga Dynasty:

1. Pushyamitra Sunga acceded to the throne after assassinating Brihadratha – the last Mauryan ruler.

2. He performed two Asvamedha yajna.

3. His dominions extended included cities like Patliputra and Ayodhya.

Which of these statements is/are correct?

(a) 1 and 2

(b) 2 and 3

(c) 1 and 3

(d) 1, 2 and 3

Q2. Consider the following statements:

1. Megasthenes was a Greek historian who was sent to the court of Chandragupta Maurya.

2. Greek Ambassador Heliodorus was sent to the court of Bhagabhadra by Indo-Greek King Antialcidas.

Which of these statements is/are INCORRECT?

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

Q3. With reference to post Mauryan history of India, consider the following pairs:

Dynasty	Founder
1. Sunga	Pushyamitra
2. Kanava	Simuka
3. Satavahana	Vasudeva

Which of these pair/s is/are correct?

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

Q4. The term 'Yavanika' mentioned in ancient Sanskrit texts denoted

- (a) A fine variety of Indian muslin
- (b) Pepper
- (c) Damsels sent to the greek court for dance performance
- (d) Curtains

Q5. With reference to post Mauryan History of India, which of the following can be attributed to the impact of Bactrian Greeks on India?

- 1. Introduction of military governorship.
- 2. Introduction of coins.

Select the correct answer using the codes given below:

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

Q6. Which of the following pairs is/are correctly matched?

1. Charak Samhita	– Treatise on Surgery
2. Sushruta Samhita	– Treatise on Medicine
3. Sariputra Prakarana	– Treatise on statecraft

Select the correct answer using the codes given below:

- (a) 1 only
- (b) 1 and 3 only
- (c) 1, 2 and 3
- (d) None

Q7. Consider the following statements in the context of post Mauryan Economy, during the period when several Central Asian dynasties ruled in different parts of the country:

1. Economy of this period was largely an agriculture based rural economy.
 2. Coins were minted on a large scale by Indo- Greeks, Kushanas, Shakas and Satvahanas.
- Which of the statements given above is/are correct?

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

Q8. Who were the first rulers to introduce Gold Coins in India?

- (a) Guptas
- (b) Mauryas
- (c) Indo-Greeks
- (d) Nandas

Q9. With reference to Sangam Literature of South India, which of the following pairs is/ are INCORRECTLY matched?

Literary Work	Author
1. Silappadikaram	Tolkappiyar
2. Manimekalai	Shattanar
3. Thirukkural	Thiruvalluvar

Select the correct answer using the codes given below:

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

Q10. With reference to South Indian History during Sangam Age, which of the following was referred to as Chola Lake?

- (a) Arabian Sea
- (b) Indian Ocean
- (c) Bay of Bengal
- (d) Andaman Sea

Guptas (4th - 6th centuries CE)

The Guptas originated from the Magadha region.

Many Brahminical sources inform us that they were of Vaishya descent.

IMPORTANT KINGS AND THEIR CONTRIBUTIONS

SRIGUPTA (270 - 300 CE)

Srigupta was the **founder** of the dynasty but was a **vassal** of the Kushanas.

GHATOTKACHA (300 CE-319 CE)

He was also **not a sovereign king**.

CHANDRAGUPTA I (319 - 335 CE)

He was the **first sovereign king** of the dynasty.

- He overthrew the yoke of the Kushanas and established his **capital at Pataliputra**.

He married Kumaradevi, a **princess of the Lichhavi clan** of Vaishali (a kshatriya clan) in order to enhance his social prestige and legitimise his rule.

- He also issued **gold coins carrying his image alongside that of the queen**.

Upon his coronation, he introduced a new calendar called the '**Gupta Samvat**' in 319 CE.

No inscription belonging to this period has been discovered.

SAMUDRAGUPTA (335- 375 CE)

He is considered to be the greatest Gupta king and warrior.

His exploits have been recorded in the '**Prayag Prashasti**' found on the **Allahabad Pillar**, composed by his court poet, **Harisena**, in Sanskrit using the Brahmi script.

- According to this inscription, he defeated.
 - 9 kings of Aryavarta (North India) including the Naga dynasty,
 - 18 kings of Central India including the Atvika tribe, and
 - 12 kings of South India including the Pallavas.

Samudraputra's followed a **conscious policy of imperialism** -

- He established **direct control over the areas surrounding Magadha**, such as Bihar, UP, MP, Bengal, etc.
- However, he established **indirect control over his South Indian conquests**.
 - Most of the defeated kings were restored on the fulfilment of 3 conditions.
 - The defeated king had to pay an annual tribute.
 - The defeated king had to personally appear in Samudraputra's court, generally on his birthday.
 - The defeated king had to marry his daughter to Samudragupta

Samudragupta emphasised upon the **divine nature of kingship**.

- He claimed to be an **incarnation of Vishnu**.

- He struck a number of **Lakshmi type coins** (carrying Goddess Lakshmi's image with his own)
 - He assumed high-sounding titles, such as '**Mahrajadiraja**' and '**Parambhattaraka**'
- Samudraputra's cultivated his image as a **warrior-poet**
- This conquest of Bengal is commemorated in the **Tiger-Slayer coins**.
 - He assumed the title '**Kaviraj**' as he was a great patron of the arts.
 - He was himself an accomplished Veena player as is commemorated in his **Veena-Player coins**, carrying an image of him playing the Veena.

The **prominence of Varnashrama Dharma system** is reflected in Samudraputa's activities.

- He is believed to have performed the Ashwamedha Yajna, which he commemorated by striking the **Ashvamedha type coins** (an image of him performing the Yajna).
- He also adopted the title '**Lichchavi Dauhitra**' to emphasise upon his Kshatriya heritage.

He was a **great patron of Vaishnavism**.

- Samudragupta also issued **Garuda type coins** carrying the image of a 'Garuda' both associated with Vaishnavism and the royal Gupta emblem.

The first evidence of Sati belongs to the Gupta period (Eran inscription of 510 CE).

The practice of untouchability also emerged during the Gupta period.

RAMAGUPTA (375- 380 CE)

The Sanskrit drama, '**Devichandraguptam**' written by **Vishakhadutta**, has portrayed Ramagupta as a weak king.

- According to this play, the Saka king, **Rudra Simha III**, defeated Ramagupta and conquered his empire.
 - Ramagupta was restored after he agreed to hand over his wife, **Dhruvadevi**, to the invader.
 - His younger brother, **Chandragupta II**, defeated Rudra Simha III, overthrew Ramagupta, and married Dhruvadevi, thus restoring Gupta 'honour'.

Most historians believe that this play was used by Chandragupta II to justify his usurpation of the throne.

CHANDRAGUPTA II 'VIKRAMADITYA' (380- 415 CE)

Sources -

1. Inscriptions

- a) His **inscriptions at Sanchi and Udaygiri (Odisha)** were composed by his court poet, **Ravisena**, in Sanskrit using Brahmi script.
- b) The **Mehrauli iron pillar inscription** mentions a king called 'Chandra' who claims to have defeated some Saka kings.
 - Most historians attribute it to Chandragupta II and believe that he adopted the title 'Vikramaditya' after defeating the Sakas.

- He established his **second capital at Ujjain** in order to maintain effective control over the western reaches of his empire.

2. Coins

In order to commemorate his victory over the Sakas, he issued silver coins known as '**Rupaka**', thus becoming the first Gupta king to issue silver coins.

- He continued the practice of issuing a large number of 'Dinars' (gold coins).
- In addition to Samudraputra's coins, he issued the **Archer Type** and **Lion-Slayer type** of gold coins.

Navratnas -

Chandragupta II was a great patron of arts, and is believed to have patronised 9 great scholars (Navratnas), including:

- Kalidasa
- Dhanvantari
- Shanku
- Vararuchi
- Ghatkharpar
- Varahamihira
- Amarasimha
- Kshapanaka
- Vetala-Bhatta

However, historical evidence to show that these scholars were contemporaries of Chandragupta II is debatable.

Fa Hien -

The famous Chinese traveller Fa Hien visited India between **399-412 CE**.

- He arrived via the land route (through central Asia) and returned via the sea route (including Sri Lanka and Java).

The purpose of his visit was to:-

- **Visit Holy Buddhist sites** such as Gaya Lumbini, Sarnath, Sanchi Kushinagar, etc.
- **To collect Holy Buddhist scripture.**

His book, '**Fu-Kyo-Ki**' contains valuable accounts of his travels, describing Indian culture, society, customs, and economic life.

He learnt Sanskrit and translated several Buddhist scrolls and scriptures.

According to him, **Buddhism flourished in southern and western India, but was declining in the Gangetic plains.**

- In fact, he has lamented the **dilapidated state of prominent sites** such as Lumbini and Kushinagar.
- He says that the **gangetic plains** were the '**land of Brahmanism**'.

He praised:-

- The beauty of Pataliputra, especially the king's wooden throne
- India's colourful festivals.
- The high moral character of Indians.
- Indian tradition of time-keeping.
- Indian sense of cleanliness and hygiene.
- The law and order situation

However, he was **shocked to see the practice of untouchability**.

He **does not appear to have been interested in India's political affairs**, because he has not mentioned any Indian king by name. This indicates that his accounts are largely unbiased.

KUMARAGUPTA (415- 455CE)

Most inscriptions of the Guptas period are attributed to him, the most famous being the **Mandsore and Mathura inscriptions**.

During his reign, the **Nalanda Buddhist Monastery** was built, to which he donated one village.

The **Huns**, a war-like tribal group from Central Asia, **began invading** India during his reign.

Other important ancient educational institutions

Taxila Monastery was established around 1000 BCE.

- It flourished under the Achaemenid (Persian) rule during the 6th century BCE.
- It was also patronised by Mauryan, Bactrians, Sakas and Kushanas.
- Famous alumni include Chanakya, Charaka and Panini.

Nalanda Monastery

- It was patronised by the Guptas, Harshavardhana and the Palas
- Balaputradeva, a king of Suvarnadwipa also patronised it.
- Famous alumni include Huien Tsang, Dharampal and Aryabhatta.

Mahaviharas established by the Palas -

- Odantapuri (Gopal I)
- Vikrampura (Dharampala)
- Sompura (Dharampal)
- Jagdalla (Rampala)

Other educational institutions -

- **Vallabhi** (Gujarat) - Jain centre of learning patronised by rulers of Maitraka dynasty.

- **Pushpagiri** (Odisha) - Jain - Chethis
- **Latagiri** (Odisha) - Jain - Chettis
- **Manyakheta/ Malkhed** (Karnataka) - Rashtrakutas
- **Nagarjunakonda** (Andhra Pradesh) - Buddhist Mahavihara patronised by Satavaharas, Ikshavakus, Kakatias
- **Sharda Peeth** (Pok) - Lalitaditya of the Karkota Dynasty

SKANDAGUPTA (445- 467 CE)

His **Junagarh rock inscription** tells us that he defeated the Hunas.

He also donated one village to the Nalanda Mahavihara.

GUPTA ADMINISTRATION

Centralised monarchy

- The king was an **absolute monarch**, considered to possess **divine powers**.
- Adjoining areas were in their direct control, while South India was under their indirect control.

Matrimonial alliances

- To **strengthen their rule**.
 - Chandragupta I - married a Lichhavi princess to legitimise his rule.
 - Samudragupta - married the daughters of defeated kings to ensure their loyalty.
 - Chandragupta II - married his daughter Prabhavatigupta to the Vakataka ruler Rudrasena II.

Succession

- The Guptas followed the notion of **primogeniture**, but it was **not rigid**.
 - This led to wars of succession, such as the conflict between Ramagupta and Chandragupta II.

Central Bureaucracy

They **continued the Mauryan tradition of appointing top central officials** to assist the king, such as -

- **Mahamatya** - Chief secretary/ minister to the king
- **Mahasenepati** - Commander - in - Chief
- **Mahashvarohi** - In-charge of cavalry
- **Mahapilupati** - in - charge of elephants
- **Mahadandanayak** - officer in-charge of law and order
- **Mahanyayadhish** - Chief Justice

- **Mahasandhivigrahaka** - in-charge of foreign affairs/ war and peace

However, it was **also different from Mauryan bureaucracy** because.

- Some Gupta officials held **more than one position**. E.g.: Harisena was the Court Poet, Mahamatys and Mahasandhivignahake of Samudragupta .
- Some positions were **hereditary**. E.g.: Harisena and his son, Ravisena, both served as court poets
- It was **not as large** as the Mayryan bureaucracy because.
 - The tax net was not a wide
 - The empire was not as large since only North India was under its direct control.
 - State regulation was not as complete.
- **Senior Gupta officials were paid in land grants.**
 - Priests and religious institutions also received land grants.
 - The people receiving land grants were authorised to -
 - Administer justice upon people under their jurisdiction.
 - Extract forced labour called "Vrishti / Vishti ".

Taxation

- '**Udaranga**' was the hand revenue, the most important source of State income.
 - According to contemporary Sanskrit sources, it was collected at the rate of 1/6 of the produce.
- The Guptas also taxed other economic activities, such as trade, commerce, crafts production, and services.

Provincial / sub - provincial administration

It was a close approximation of the Mauryan system-

- The empire was divided into **Bhuktis** (provinces), governed by **Rajyapals/ Uparikas** who were generally members of the royal family or the king's most-trusted advisors.
- The provinces were divided into **Vishayas**, needed by **Vishayapati**.
- These were subdivided into **Sthaniya** headed by **Sthanika**.
- The **Grams** were headed by **Gramini**.

City Administration

An **element of local administration** was visible in urban administration, state officials were assisted by a Council of notable citizens -

- **Sarthavaha** - head of the overseas trading guild
- **Prathamkulika** - chief of the artisan guild
- **Prathamkayastha** - representative of government officials
- **Nagar Sresthin / Pratham Sresthin** - chief of the banking guild.

GUPTA LITERATURE

Religious texts -

Dharmashastra/ Smritis

- These are **ancient Indian law books**, composed by prominent jurists.
- **Manusmriti** is the oldest, most comprehensive, and most popular, composed by sage Manu.
- Others: -
 - Yajnavalka Smriti
 - Parashar Smriti
 - Brihaspati Smriti
 - Narada Smriti
 - Gautam Smriti
- They **fix the rules of social interaction and individual behaviour** in accordance with age, caste, and gender.
 - Most of these rules favour upper caste males, who enjoy rights and privileges, while most duties and obligations are reserved for lower castes and women.

Puranas

- They are my **mythological accounts of gods and goddesses**.
- They also contain the **genealogical and dynastic records of kings**.
- The **18 Maha Puranas** were written in different periods, i.e., before, during and after the Gupta age.
 - Vishnu Purana
 - Shiva Purana
 - Parvati Purana
 - Garuda Purana
 - Vayu Purana
 - Agni Purana
 - Bhagavata Purana
 - Matsya Purana i
 - Adi Purana
 - Bhavishya Purana
- They are valuable as they **illuminate contemporary culture, societal norms, and technology**, as well as the **chronology** of kings and dynasties.
- However, they must be critically treated as they have the following **limitations**-
 - They are **primarily religious** texts, where mythology is often enmeshed with fact making it difficult to tell them apart.

- They lack a proper sense of chronology because their **authorship** is unclear and there is no mention of **dates**.
- They are written in the **future tense**. Thus, the correct sense of history is often lost.

Secular Literature

The Gupta period saw **unprecedented progress in sanskrit literature** -

- 'Daridra Charudatta' - Drama - Bhasa.
- 'Mrichchakatikam' (little clay cart) - Drama - Shudraka
- 'Devichandraguptam' - Drama - Vishakhadatta
- 'Mudrarakshasa' - Drama - Vishakhadatta
- 'Malvikagnimitram' - Drama - Kalidasa
- 'Vikramorvasiyam' - Drama - Kalidasa
- 'Abhijnana Shakuntalam' - Drama - Kalidasa
- 'Kumarasambhavam' - Epic - Kalidasa
- 'Raghuvansham' - Epic - Kalidasa
- 'Ritusamhara' - Poetic Work - Kalidasa
- 'Meghdutam' - Poetic Work - Kalidasa
- 'Panchasiddhantika' - Astronomy and Astrology - Varahamihira
- 'Aryabhatika/ Aryabhatiyam' - Astronomy and Mathematics - Aryabhatta
- 'Amarkosh'a - Sanskrit lexicon - Amarasimha
- 'Panchatantra' - Collection of short stories - Vishnu Sharma
- 'Kamasutra' - a description of 64 arts and crafts including music, dance, makeup, decoration, drama, love-making, etc. - Vatsayana
- 'Nitisara' - Statecraft - Kamandaka
- 'Sushruta Samhita' - Surgery - Sushruta

GUPTA SCHOOL OF SCULPTURE

Found from various parts of **North and Central India**.

- It was sculpted **both independently and structurally**.
- Its subjects are varied, covering **Buddhism, Jainism, Vaishnavism, and Shaivism**.
- The materials used are **marble, sandstone, mud, and terracotta**.

Gupta sculptures were **indigenously developed** having **no foreign influence**.

- The facial features of Buddha are **highly expressive**.
- The element of divinity is depicted with a **Halo** behind the head.
- Buddha's **clothes are also indigenous** and much more decent than the Gandhara school.

Gupta sculpture is unique due to the importance of '**Hasta Mudras**'

- **Abhay mudra** - It represents **fearlessness**, i.e., the Buddha **reassuring** the devotee.
- **Dhyan mudra** - It represents the Buddha in **Meditation**.
- **Bhumisparsh mudra** - It represents the **Buddha calling the Earth to witness his steadfastness** and enlightenment despite Mara's disruptive schemes.
- **Varada mudra** - It represents the Buddha giving a **blessing** or granting a wish.
- **Karan mudra** - It represents the Buddha **warding off evil**.
- **Vajra mudra** - It represents the **self-confidence** of Buddha due to the **union of 6 elements** in his being - earth, fire, air, water, metal, and spirit.
- **Vitaraka mudra** - It represents the Buddha while **teaching or discussing**.
- **Dharma chakra mudra** - Associated with the **first sermon**, it represents the continuous motion of the cosmic order.
- **Uttarabodhini mudra** - It signifies his **supreme enlightenment** and perfection.
- **Anjali mudra** - If represents the **Buddha in prayer / greeting / adoration**.

Prominent sculptures of Buddha - Considered to be life-size images of Buddha.

- Sarnath Buddha - sandstone, standing position, over 7 feet tall.
- Mathura Buddha - sandstone, seated position, roughly 4.5 feet tall.
- Sultanganj Buddha - copper, standing position, over 7 feet tall.

Vaishnavite sculptures - The most famous one is found on the walls of the **Dashavatara temple, Deogarh, near Jhansi**.

Jain sculptures - are mostly of Pasasvanath and Mahavira.

Shaivite sculptures - statues of Shiva, depicted as having 4 heads.

Harshavardhana (606- 647 CE)

SOURCES

Archaeological evidence –

- **Coins and inscriptions** from NW India, especially Haryana.
- **Banskhera inscription** - tells us that he was a prolific writer.
 - Harsha was also known as '**Siladitya**'.
- **Aihole Inscription** - refers to his defeat at the hands of Pulakesin II

Literary evidence-

- **Huien Tsang's 'Si-Yu-ki'**
- **Banabhatta** - the court poet of Harshavardhana

- ‘**Harshacharita**’ - biography, in Sanskrit
- ‘**Kadambari**’ - a romantic novel in Sanskrit
- **Harshavardhana composed 3 Sanskrit plays.**
 - ‘**Priyadarshika**’
 - ‘**Ratnavali**’
 - ‘**Nagananda**’

PERSONAL DETAILS

He belonged to the **Pushyabhuti/ Vardhana dynasty**, with its capital at **Thaneshwar/Sthaneshwar** (Haryana).

- Father - Prabhakar Vardhan
- Brother - Rajyavardhan
- Sister - Rajyashree
- Brother-in-law - Grihavaraman (ruler of the **Maukhari** dynasty at **Kanyakubja**)

Conquests

- He was **forced to accede the throne at the age of 16** after Rajyavardhen and Grihavarman were assassinated by Shashank the king of Gauda.
- Harsha **united the Maukhari and Pushyabhuti kingdoms, shifted his capital to Kannauj**, and joined hands with **Bhaskarvarman**, the ruler of Ahom.
- He **defeated Shashanka** in his second expedition, and thereafter Magadha and Gaud were divided between Harsha and Bhaskarvarman.
- Harsha was an **ambitious** king.
 - He expanded his kingdom from the **Himalayas to the Vindhyas** and from **Sindh to Bengal**, with the exception of Kashmir and Ahom.
 - However, on the banks of the Narmada, he was **defeated by Pulakesin II**.

Religious Works

- Harsha was a follower of the Sun God, Shiva as well as Mahayana Buddhism.
- According to Buddhist sources, he divided his kingdom into 4 equal parts for different purposes -
 - For the royal family
 - Religious institutions
 - Army and administration
 - Charity among the poor.
 - However, this arrangement seems to be an exaggeration.
- During his reign, the famous religious festival called ‘**Makamokshaparishad**’ was organised every 5 years at Prayag, lasting for 4 days.
 - On the first 3 days, Ganesh, Shiva, and Buddha were worshipped.

- The 4th day was reserved for charitable purposes.
- Harsha also organised an **all-religions' conference at Kannauj**, presided over by Hiuen Tsang.
 - However, violence erupted, and the conclave was burnt down.
 - Hiuen Tsang wrote that 500 Brahmins were held responsible and exiled.

HUIEN TSANG / YUAN CHANG (631- 645 CE)

He arrived in India via the land route through central Asia and returned the same way.

The purpose of his visit was to: -

- Collect Buddhist scriptures.
- Visit Holy Buddhist places.
- Study at the Nalanda Mahavihara
 - He spent 2 years here learning Yoga Shastra and 9 more years as an instructor.
 - He mentions that almost 10,000 monks resided and studied at the monastery, and admission was granted through an extremely tough entrance exam.

Hiuen Tsang mentions **3 kings**

- Harshavardhan
- Pulakesin II (Badami)
- Narasimhavarman (Kanchipuram)

According to him, India's **law and order situation was excellent**.

- There was no theft and Indians had a high moral character.
- He writes that strict laws were enforced against thieves and robbers, and the cities were so secure that an old woman could travel unmolested with a basket of gold on her head in the middle of the night.
- Further, highways were protected by royal troops to ensure the safety of travellers and long-distance travellers.
- However, he contradicts himself, saying that he himself was robbed 4 times in Harsha's territory.

According to Hiuen Tsang, **18 Buddhist sects** flourished in India.

His accounts have been recorded in the '**Si-Yu-ki**' while his biography was written by his friend, Whee Lee.

He returned to China with a number of Buddhist texts and gifts.

He helped in spreading the Indian culture in China, and is thus, considered to be a good interlocutor between the two civilisations.

CHALUKYAS

- Ruled over the Deccan Region (6th-8th C)
- **3 branches** of Chalukyas –

- The Chalukyas of Badami
- The Western Chalukyas of Kalyani
- The Eastern Chalukyas of Vengi
- Most Famous Ruler - **Pulakesin II**
 - **Aihole inscription - Ravikirti - Sanskrit language - Kannada script - Victory over Harsha on the Banks of the Narmada.**
 - Clashed with the Pallavas of Kanchi
 - Defeated Mahendravarman I
 - **Defeated by the Pallava King Narsimhavarman I** - Badami was captured and destroyed.
 - **Huien Tsang** visited his kingdom and lamented the decline of Buddhism in the Deccan
- Patronised the **Vesara Style** of Temple Architecture

PALLAVAS

- Ruled over Andhra Pradesh and Northern Tamil Nadu upto the Kaveri River (7th-9th C)
- **Capital - Kanchipuram**
- **Pioneers of the Dravidian Style** of Temple Architecture.
- **Mahendravarman I**
 - **Began construction of the Mamallapuram Monolithic Rathas**
 - Patronised learning - Famous '**Ghatika**' at Kanchi
 - Defeated by Pulakesin II
- **Narsimhavarman I (Mamalla)**
 - **Mamallapuram Monolithic Rathas were completed.**
 - **Huien Tsang** visited Kanchi during his reign.
 - Defeated Pulakesin II
- **Narsimhavarman II (Rajasimha)**
 - **Shore Temple at Mamallapuram** and Kailashnath Temple at Kanchipuram
 - Sent embassies to China - Alliance with the Tang Dynasty - **General of South China**
 - Patronised the Sanskrit scholar **Dandin**

IMPERIAL CHOLAS

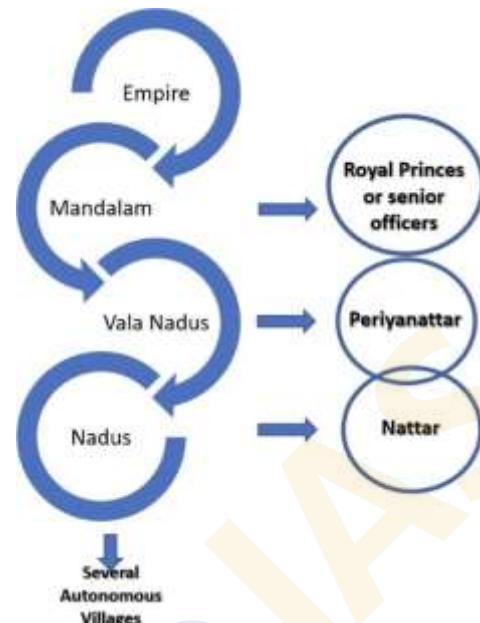
- Created a huge empire covering Sri Lanka, South East Asia and parts of North India with the Tamil country as its core (9th-12th C)
- **Founder - Vijayala**
- **Capital - Tanjore and later Gangaikondacholapuram**
- **Parantaka I**

- Great Builder
- Completed the famous Nataraja temple Chidambaram with a golden roof
- The two famous **Uttaramerur inscriptions** that give a detailed account of the **village administration** under the Cholas belong to his reign.
- **Raja Raja I (985-1014)**
 - Real founder of the Chola Empire.
 - Conquered the **Deep South** by defeating the Cheras and the Pandyas
 - Conquered **Northern Sri Lanka**
 - Conquered the **Maldives**
 - Constructed the **Rajarajeswara/Brihadishwara temple** at Tanjore.
 - Buddhist Monastery at Nagapattinam
- **Rajendra Chola I (1012-1044)**
 - Extended the empire upto the **Tungabhadra** by defeating the Chalukyas of Kalyani
 - Completely annexed Sri Lanka
 - Annexed several regions of Srivijaya/Kadaram (South East Asia) after a successful naval expedition.
 - Defeated the Palas of Bengal after crossing the Ganga.
 - New Capital - Gangaikondacholapuram
 - Built the **Gangaikondacholapuram/Brihadeeswara Temple**
 - Built the **Airavateswarar Temple at Tanjore**
- **Dravidian Style** of Temples reached a new peak and emerged in its full glory with all essential elements fully developed.
- **Metal sculpture** also reached a new high with the development of the world-famous **Bronze Chola Natraj**
- The **weaving industry, particularly the silk- weaving at Kanchi** flourished.
- **Commercial contacts** between the **Chola Empire and China, Sumatra, Java, and Arabia** were extensively prevalent.
- **Arabian horses** were imported in large numbers to strengthen the cavalry.
- The **Ramayana** composed by **Kamban** and the **Periyapuram or Thiruthondar Puranam** by **Sekkilar** are the two master-pieces of this age.

CHOLA LOCAL SELF GOVERNMENT

- The **Uttaramerur inscriptions**.
- **3 Types of General Assemblies**
 - **Ur:** a general assembly of the village consisting of the taxpaying residents.

- **Sabha or Mahabhasa:** Its membership was restricted to the Brahmins of the village. Found in Brahmadeya and Agrahara villages.
- **Nagaram:** was found more commonly in trade centres such as cities and towns.
- Each village was divided into **thirty wards** and each was to nominate its members to the village council.
- From the persons duly nominated, one was to be chosen for each ward by the '**Kudavolai**' system for a year.
 - The names of eligible persons were written on palm-leaves and put into a pot.
 - A young boy or girl would take out thirty names, each for one ward.
- After being elected, they were assigned various portfolios under different committees. The committee members were called '**Variya Perumakkal**'.
- They usually met in the temple or under a tree and passed resolutions.
- The number of committees and ward members varied from village to village.



INDIAN PAINTINGS

- Painting is one of the most delicate forms of art giving expression to human thoughts and feelings through the media of line and colour.
- Many thousands of years before the dawn of history, when man was only a cave dweller, he painted his rock shelters to satisfy his aesthetic sensitivity and creative urges.
- Among Indians, the love of colour and design is so deeply ingrained that they created paintings and drawings even during

the earliest periods of history for which we have no direct evidence.

Prehistoric Paintings

- Prehistory can be defined as **events that occurred before the existence of written records** in a given culture or society.
- **Painting and drawing were the oldest art forms** practised by human beings to express themselves, using the cave walls as their canvas.
- Prehistoric paintings have been found in many parts of the world.
- We do not really know if Lower Palaeolithic people ever produced any art objects.

- But by the Upper Palaeolithic times we see a proliferation of artistic activities.
- The subjects of their drawings were human and animal figures, human activities, geometric designs, and symbols.
- **In India, the earliest paintings have been reported from the Upper Palaeolithic times.**
 - Remnants of rock paintings have been found on the walls of the caves situated in several districts of Madhya Pradesh, Uttar Pradesh, Andhra Pradesh, Karnataka, Uttarakhand, and Bihar.

Upper Palaeolithic Period Paintings

- The paintings of the Upper Palaeolithic phase are linear representations.
- The paintings are, generally, in **green and dark red**.
- **Huge animal figures**, such as bison, elephants, tigers, rhinos and boars besides **stick-like human figures** are mainly depicted in paintings.
- Mostly they are filled with geometric patterns.

Mesolithic Period

- The **largest number** of paintings belong to this period.
- During this period the themes are **diverse** but the paintings are **smaller** in size.
- **Hunting scenes** predominate in the paintings.
 - The hunting scenes depict **people hunting in groups**, armed with barbed spears, pointed sticks, arrows and bows.
- The Mesolithic artists loved to paint animals.
 - In some pictures, animals are chasing men.

- In others, they are being chased and hunted by men.
- Though the **animals** were painted in a **naturalistic** style, **humans** were depicted only in a **stylistic** manner.
- Women are painted both in the nude and clothed.
- The young and the old equally find a place in these paintings.
- Children are painted running, jumping, and playing.
- Community dances provide a common theme.

Chalcolithic Period

- The paintings of this period reveal the **association, contact, and mutual exchange** of the cave dwellers of this area with settled **agricultural communities**.
- Many a time Chalcolithic ceramics and rock paintings bear common motifs, e.g., cross-hatched squares, lattices.
- Pottery and metal tools are also shown.

Contribution of Prehistoric Man to Painting

- The paintings, though from the remote past, do not lack pictorial quality.
- Despite the various limitations such as acute working conditions, inadequate tools, materials, etc., there is a **charm of simple rendering** of scenes of the environment in which the artists lived.
- The **men** shown in them appear **adventurous and rejoicing** in their lives.

- The **animals** are shown more **youthful and majestic** than perhaps they actually were.
- Both, **proportion, and tonal effect** are realistically maintained in them.
- The primitive artists seem to possess an intrinsic passion for **storytelling**.
 - These pictures depict, in a dramatic way, both **men and animals engaged in the struggle for survival**.
- These prehistoric paintings help us to understand about early human beings, their lifestyle, their food habits, their daily

activities and, above all, they **help us understand their mind-the way they thought**.

- The prehistoric period remains a great witness to the evolution of human civilisation, through the numerous rock weapons, tools, ceramics, and bones.
- More than anything else, the rock paintings are the greatest wealth the primitive human beings of this period left behind.

Indian Painting Principles: Shadangas

- India of the 1st century BCE saw the evolution of the 'Shadanga' or the **Six Limbs** of painting, which are considered as the **prime principles** of the art even today.
- So strong were these principles, that they have found a place even in **Vatsyayana's Kamasutra**.
- These limbs were actually six elements which emphasised what all artists needed to infuse in their artworks to achieve greater effectiveness and appeal.

- **The Six Limbs are:**

- **Rupabhedam**: The knowledge of appearances.
- **Pramanam**: Correct perception, measure and structure.
- **Bhava**: Action of feelings on forms.
- **Lavanya Yojanam**: Infusion of grace and artistic representation.
- **Sadrisyam**: Similitude.
- **Varnikabhanga**: Artistic manner of using the brush and colours.

Mural Painting

What is a Mural?

- A mural is **any piece of artwork that is painted or applied directly on a wall**.
- More broadly, mural art also appears on **ceilings or any other large permanent surface**.
- Mural paintings usually have the distinguishing characteristic of having the **architectural elements** of the space they are painted on being **harmoniously incorporated into the picture**.

- There are **many techniques** used for mural painting, of which the **fresco** is just one.
 - A mural, therefore, is a general term for a wall painting, whilst a fresco is a specific term.

Types of Fresco

There are **three main types** of fresco technique:

1. **Buon fresco**, the most common fresco method, involves the use of pigments mixed with water (without a binding agent) on a thin layer of wet, fresh, lime mortar or plaster.
2. **Secco-fresco** is done on dry plaster and therefore requires a binding medium, (egg tempera, glue, or oil) to attach the pigment to the wall.
3. **Mezzo-fresco** involves painting onto almost but not quite dry so that the pigment only penetrates slightly into the plaster.

Indian Murals

- Indian Murals were made on the walls of caves and palaces.
- The earliest examples of murals are the beautiful frescoes on the walls of the **Ajanta, Ellora, Bagh and Sittanavasal** caves.
- In old manuscripts, there is much evidence of murals.
 - According to **Vinaya Pitaka**, the noted courtesan of Vaishali - **Amrapali** employed painters to paint the images of kings, traders, and merchants of that time on the walls of her palace.

Technique

- The technique and process of making Indian wall paintings has been discussed in the '**Vishnudharamotaram**', a Sanskrit text of the 5th/6th century CE.
- The **process of these paintings appears to have been the same** in all the early examples that have survived with an only **exception** in the **Rajarajeshwara temple at Tanjore** which is supposed to be done in a **true fresco method**.
- The wall was **coated with an exceedingly thin layer of lime plaster** over which paintings were drawn in water colours.

- In the true fresco method, the paintings are done when the surface wall is still wet, so that the pigments go deep inside the wall surface.
- The other method of painting which was followed in most of the cases of Indian painting is known as **tempora**.
- It is a method of painting on the lime plastered surface which has been allowed to dry first and then drenched with fresh lime water.
- On the surface, thus obtained, the artist proceeded to sketch.

- The principal colours in use were red ochre, vivid red (vermilion), yellow ochre, indigo blue, lapis lazuli, lamp black (Kajjal), chalk white, terraverde and green.
- Most of the colours were locally available.
- Brushes were made up from the hair of animals, such as goat, camel, mongoose, etc.

Mural Paintings at Different Locations

Ajanta Caves

The world-famous paintings at Ajanta fall into **two phases**.

- The **earliest** is noticed in the form of fragmentary specimens in cave nos. 9 & 10, which are datable to the **second century BCE**.
 - The headgear and other ornaments of the images in these paintings resemble the sculpture of Sanchi and Bharhut.
- The **second phase** of paintings belongs to the **5th-8th centuries CE**.

- The specimen of these exemplary paintings of Vakataka period could be noticed in cave nos. 1, 2, 16 and 17.

The main theme of the paintings is the depiction of various **Jataka stories**, different **incidents associated with the life of Buddha**, and the **contemporary events and social life** also.

- The ceiling decoration invariably consists of decorative patterns, geometrical as well as floral.

The paintings were executed after an **elaborate preparation of the rock surface**.

- The rock surface was left with **chisel marks and grooves** so that the layer applied over it can be held in an effective manner.
- The colours and shades utilised also vary from red and yellow ochre and terraverde to lime, kaolin, gypsum, lamp black and lapis lazuli.
- The chief binding material used here was **glue**.
- The paintings at Ajanta are **not true frescoes** as they are painted with the aid of a binding agent, whereas in fresco the paintings are executed while the lime wash is still wet which, thereby acts as an intrinsic binding agent.

- **Centrality** is one of the main features so that attention is at once drawn to the most important person in each scene.
 - The painters of Ajanta had realised the true glory of the Buddha, the story of whose life was employed here by them as a motif to explain the eternal pattern of human life.
- The **adaptation of line** is the chief character of all oriental paintings and one of the greatest achievements of the Ajanta artists.

- Emotion and pathos are expressed by the controlled turn and poise of the body and the eloquent gestures of the hands.
- Shaddanta Jataka along the right wall of cave No.10 belongs to the 1st century CE.
- The Dying Princess in cave No. 16 was painted in the early part of the 5th century CE.
- The painting of Bodhisattva Padmapani from cave 1 is one of the masterpieces of Ajanta Painting executed in the late 6th century CE.

- The scenes of Mahajanaka Jataka in cave No.1 are the best surviving examples of Ajanta paintings belonging to 6th-7th century CE.

Ellora Caves

- Wall-paintings at Ellora, are of great importance and sanctity.
- A number of **Hindu, Buddhist and Jain** temples were excavated **between the 8th and 10th centuries CE** from the living rocks.
- The most impressive of these is the **Kailashnath temple**.

- There are several fragments of paintings on the ceiling of the different parts of this temple and on the walls of some Jain cave temples.
- The composition of the paintings at Ellora is in **rectangular panels with thick borders**.
 - They have thus been conceived within the given limits of frames that hold the paintings.
 - The space, in the sense of Ajanta, therefore, does not exist at Ellora.

- So far as the **style** is concerned, Ellora painting is a **departure from the classical norm of Ajanta** paintings.
 - The most important characteristic features of Ellora painting are the **sharp twist of the head, painted angular bents of the arms, the concave curve of the close limbs, the sharp projected nose, and the long drawn open eyes**, which can very well be considered as the **medieval character** of Indian paintings.
 - It is perhaps a product of the transitional period.

Bagh Caves

- The paintings from Bagh caves in Madhya Pradesh **correspond to those paintings of Ajanta in cave no. 1 and 2.**
- Stylistically both belong to the same form, but Bagh figures are more tightly modelled, and are stronger in outline.
- They are **more earthly and human** than those at Ajanta.
- These were executed in **tempera**.
- These paintings are **materialistic** rather than spiritualistic.

Badami Caves

- The **earliest Brahmanical paintings** so far known are the fragments found in Badami caves, in cave no. 3 belonging to the 6th century CE.
- The Chalukyan king, **Mangalesha**, younger son of Pulakeshin I, patronised the excavation of Badami caves.
- The most remarkable pieces of Badami art are '**Siva and Parvati**' and the mural in cave no. 4, dedicated to **Adinatha Thirthankara**, depicts Jain saint relinquishing the world for the attainment of knowledge.

- Though the technique follows that of Ajanta and Bagh, the modelling is much more sensitive in texture and expression and the outline is soft and elastic.

Sittannavasal

- The paintings of Sittannavasal are intimately connected with Jain themes but enjoy the **same norm and technique as that of Ajanta**.
- The technique employed is what is known as **fresco-secco**, that is, the painting is done on dry plaster.

- The **contours** of these paintings are **firmly drawn dark on a light red background**.
- On the ceiling of the Verandah is painted a large decorative scene of great beauty, a lotus pool with birds, elephants, buffaloes, and a young man plucking flowers.

Vijayanagara Murals

- The paintings at **Tiruparakunaram**, near Trichy, done in the 14th century represent the **early phase** of the Vijayanagara style.

- In Hampi, the **Virupaksha temple** has paintings on the ceiling of its mandapa narrating events from **dynastic history** and episodes from the Ramayana and the Mahabharata.
 - Among the important panels are the ones which show **Vidyaranya**, the spiritual teacher of Bukkaraya I, being carried in a palanquin in a procession and the incarnations of Vishnu.
 - The faces of the figures are shown in profile, with large frontal eyes.
 - The figures have narrow waists.

Lepakshi Paintings

- In Lepakshi, Andhra Pradesh, there are glorious examples of **Vijayanagara** paintings.
- These are characterised by **earth tones** and the **nearly complete absence of blue-in fact primary colours in general**.
- The forms of the figure and the details of their costume are outlined in black.
- The Lepakshi temple also has the **finest specimens of mural paintings of the Vijayanagar kings**.

- The **Boar hunt** from this temple is also an example of **two-dimensional painting** which almost **becomes characteristic** of **late medieval paintings** either on wall or on palm leaf or paper.

Nayaka Paintings

- Nayaka paintings of the 17th and 18th centuries are seen in Thiruparakunram.
- **Early** paintings depict scenes from the **life of Vardhaman Mahavira**.

- The **late phase** of Nayaka paintings depict episodes from the **Mahabharata, Ramayana** and scenes from **Krishna-leela**.
- In the Sri Krishna temple at Chengam (Arcot) there are 26 panels narrating the Ramayana, which demonstrates the end phase of the Nayaka paintings.
- Nayaka paintings were **more or less an extension of Vijayanagara style** with minor regional modifications and incorporations.

- The figures are mostly set against a flat background and the male figures are shown with slim waist but with less heavy abdomen as compared to those in Vijayanagara.

Kerala Murals

- Kerala painters (during the period from the 16th to the 18th century) evolved a pictorial language and **technique of their own** while discriminately adopting certain stylistic elements from **Nayaka and Vijayanagara schools**.

- The painters evolved a style taking cues from contemporary traditions like **Kathakali** using vibrant and luminous colours, representing human figures in **three-dimension**.
- Thematically too, paintings from Kerala stand apart.
 - Most of the narrations are based on those episodes from **Hindu mythology which were popular in Kerala**.
- The important palaces where mural paintings can be found are: Dutch Palace, Kochi, Krishna Puram Palace, Kayamkulam etc.

Rangmahal of Chamba palace

- The wall paintings, belonging to the **Kangra School**, that adorn Rang Mahal of the Chamba palace in Himachal Pradesh are splendid and represent one of the most extensive hill collections.
- The paintings follow the stories of Lord Krishna.

Miniature Paintings

Miniature paintings are beautiful handmade paintings, which are quite **colourful but small** in size.

- The highlight of these paintings is the intricate and delicate brushwork, which lends them a unique identity.
- The colours are handmade, from minerals, vegetables, precious stones, indigo, conch shells, pure gold, and silver.

The different schools of the Miniature paintings of India include the **Pala, the Mughal, the Deccani, the Rajput and the Odisha**.

Pala School

The earliest examples of miniature painting in India exist in the form of illustrations to the religious texts on **Buddhism** executed under the **Palas of eastern India** and the **Jain** texts executed in **western India** during the 11th-12th centuries CE.

- The Buddhist **monasteries** (mahaviharas) of Nalanda, Odantapuri, Vikramshila and Somarupa were great centres of Buddhist learning and art.
 - Students and pilgrims from all over South-East Asia gathered there for education and religious instruction.

- A large number of **manuscripts** were written **on palm-leaf**, relating to the Buddhist themes and illustrated with the images of Buddhist deities at these centres which also had workshops for the casting of bronze images.

The Pala painting is characterised by **sinuous lines and subdued tones of colour**.

- It is a **naturalistic style** which resembles the ideal forms of contemporary bronze and stone sculpture and reflects some feeling of the classical art of Ajanta.

- The Pala art **came to a sudden end** after the destruction of the Buddhist monasteries at the hands of Muslim invaders in the **first half of the 13th century**.
- The **surviving examples** of the Pala illustrated manuscripts mostly belong to the **Vajrayana School of Buddhism**.



Mughal School

Mughal paintings are generally confined to miniatures which emerged from Persian miniature painting, with Indian Hindu, Jain and Buddhist influences, and developed largely in the court of the Mughals between the 16th to 18th centuries.

- The Mughal style is marked by supple naturalism based on close observation of nature and fine and delicate drawing.
- It is primarily aristocratic (court art) and secular.
 - The subjects treated consisted of illustrations of historical works and Persian and Indian literature, portraits of the emperor and his court, studies of natural life, and genre scenes.
- In its initial phases it showed some indebtedness to the Safavid school of Persian painting, but rapidly moved away from Persian ideals.
 - The Safavid dynasty was one of the most significant ruling dynasties of Iran, often considered the beginning of modern Iranian history.
 - The Safavids were the last sovereigns to promote a Persian national art.

- Probably the earliest example of Mughal painting is the illustrated folktale **Tuti-nameh** (Tales of a Parrot).

Humayun

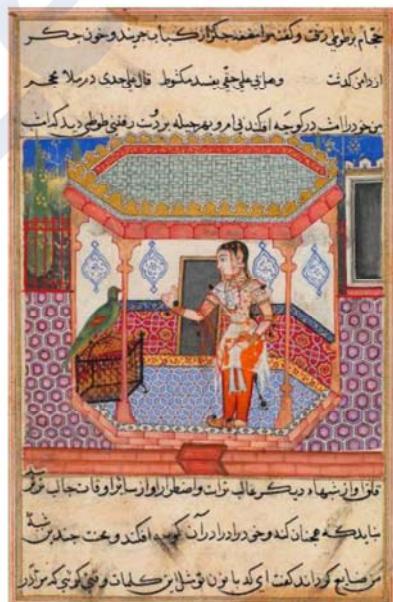
- The school had its beginnings during the reign of the emperor Humayun (1530-40 and 1555- 56).
- When Humayun returned to India, he brought two accomplished Persian artists **Abd al-Samad** and **Mir Sayyid Ali** with him.

- Mughal painting developed and flourished during the reigns of Akbar, Jahangir, and Shah Jahan.

Akbar (1556-1605)

- During the reign of Akbar, the imperial court, apart from being the centre of administrative authority to manage and rule the vast Mughal empire, also emerged as a centre of cultural excellence.
- Akbar inherited and **expanded his father's library and atelier of court painters**, and paid close personal attention to its output.

- He had studied painting in his youth under Abd al-Samad.
- The *Tutinama* (Tales of a Parrot), shows the stylistic components of the imperial Mughal style at a formative stage.





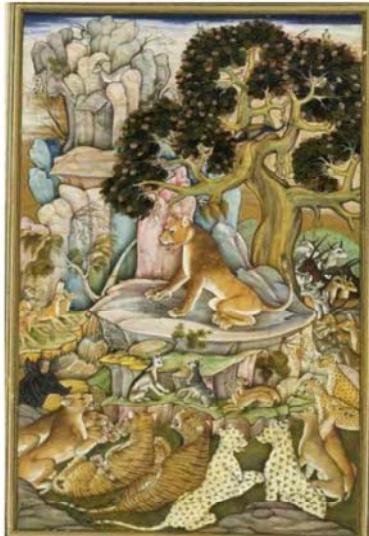
An illustrated manuscript of the Hamzanama consists of 1,400 canvas folios.

Though retaining the upright format, general setting, and flat aerial perspective of Persian painting, the Indian artists of Akbar's court exhibited an **increasing naturalism and detailed observation of the world around them**.

Empathy for animals is evident in the illustrations of the animal fables, particularly the Kalīlah wa Dimna and the Anwar-e Suhayli.

Other outstanding series are the illustrations of the **Razm-nameh** (the Persian name for the Hindu epic the Mahabharata).

- Outstanding painters of the period were **Dasvant and Basavan**.



Jahangir (1605-25)

Jahangir had an artistic inclination and during his reign Mughal painting developed further.

Brushwork became finer and the colours lighter.

Jahangir was also deeply influenced by European painting.



- During his reign he came into direct contact with the English Crown and was sent gifts of oil paintings, which included portraits of the King and Queen.
- He encouraged his royal atelier to take up the **single point perspective** favoured by European artists, unlike the flattened.

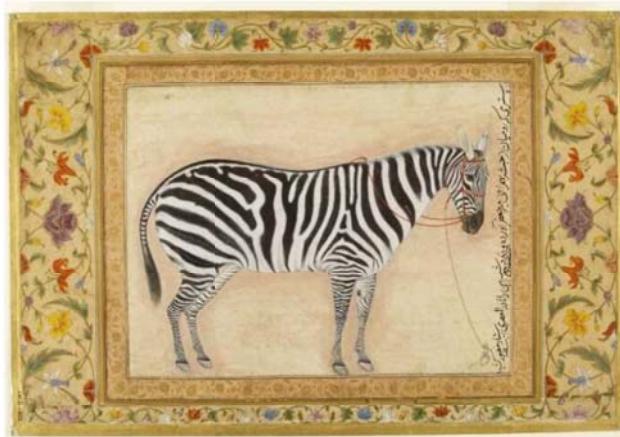


- multi-layered style used in traditional miniatures.

He particularly encouraged **paintings depicting events of his own life, individual portraits, and studies of birds, flowers, and animals.**

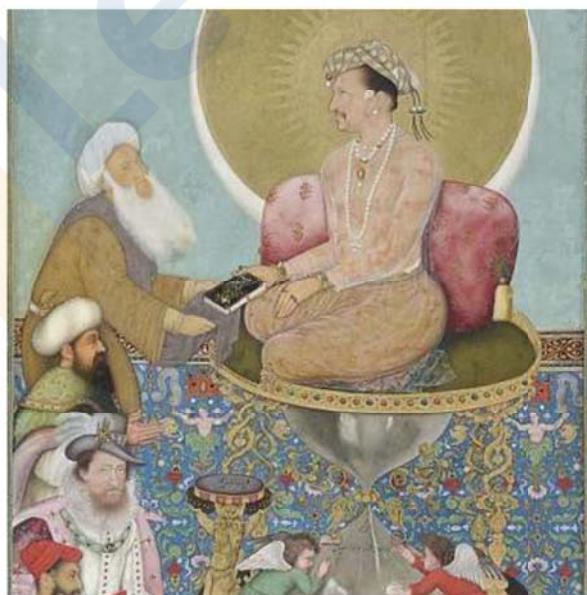
The **Jahangirnama**, written during his lifetime, which is an autobiographical account of Jahangir's reign, has several paintings, including some unusual subjects such as the union of a saint with a tigress, and fights between spiders.

Noted painters of the period were **Abu al- Hasan**, called the "Wonder of the Age": **Bishandās**, praised for his portraiture, and **Ustad Mansur**, who excelled in animal studies.

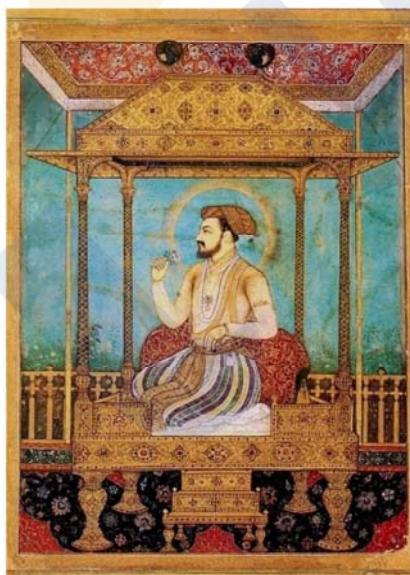


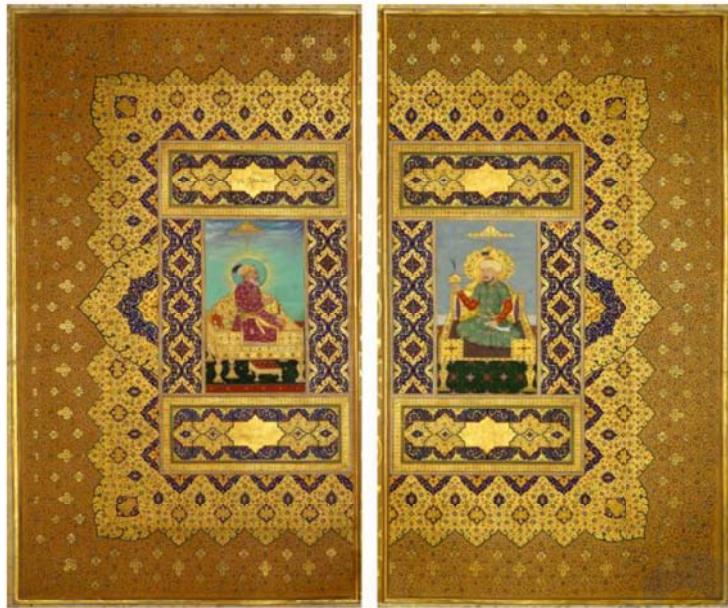
Shah Jahan (1628-59)

The elegance and richness of the Jahangir period style continued during the reign of Shah Jahan (1628-58) but with an **increasing tendency to become cold and rigid.**



Themes including **musical parties**; **lovers**, sometimes in intimate positions, on terraces and gardens; and **ascetics** gathered around a fire, abound in the Mughal paintings of this period.





Later Stage

Aurangzeb (1658-1707) did not actively encourage Mughal paintings, but as this art form had gathered momentum and had a number of patrons, **Mughal paintings continued to survive, but the decline had set in.**

There was a **brief revival during the reign of Muhammad Shah 'Rangeela'** (1719-48), but by the time of Shah Alam II (1759-1806), the art of Mughal painting had lost its glory.

By that time, **other schools** of Indian painting had developed, including, in the royal courts of the Rajput kingdoms of Rajputana.

Deccani School

Deccan painting style is **contemporary of the Mughal paintings**, and can safely be presumed as a **sophisticated** school of painting.

Early centres of painting in the Deccan, during the 16th and 17th centuries were **Ahmednagar, Bijapur and Golconda**.

In the Deccan, painting continued to develop **independently of the Mughal style in the beginning**.

- However, later in the 17th and 18th centuries, it was increasingly influenced by the Mughal style.

Ahmednagar

The earliest examples of the Ahmednagar painting are contained in poems written in praise of Hussain Nizam Shah I of Ahmednagar and his queen.

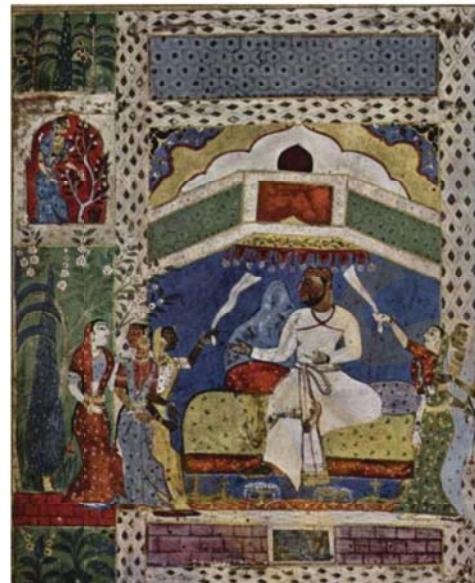
- This manuscript is known as the **Tarif-i-Hussain Shahi** and assigned to a period 1565- 69.

Women in the **Choli** (bodice) and **long pigtails braided and ending in a tassel** are the **northern costume**.

But the long scarf passing round the body is in the southern fashion.

The colours used in the painting being rich and brilliant are different from those used in the northern paintings.

Another fine example of the Ahmednagar painting is the "**Hindola Raga**".



Bijapur

In Bijapur, painting was patronised by **Ali Adil Shah I** (1558-80 CE.) and his successor **Ibrahim II** (1580-1627 CE.).

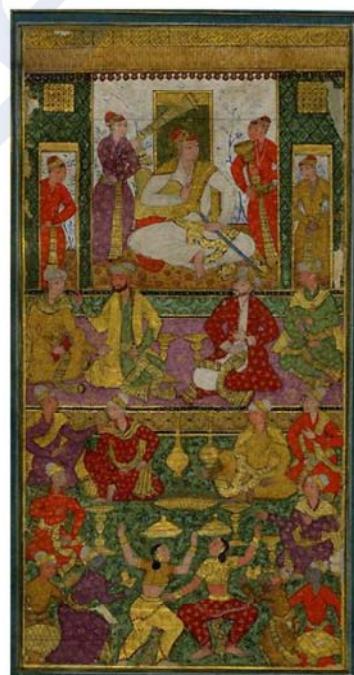
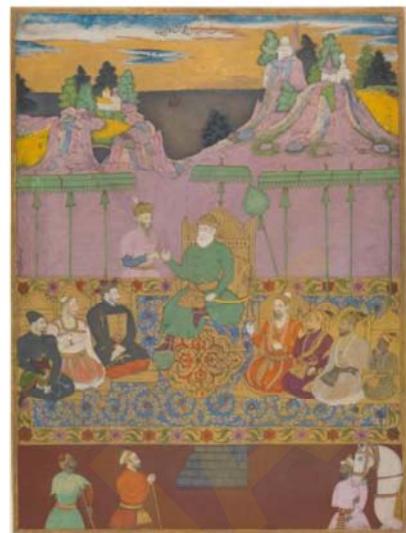
Features of painting were:

The ladies appearing in the illustrations are tall and slender and are wearing the **South Indian dress**.



The rich colour scheme, the palm trees, animals and men and women all belong to the **Deccani tradition**.

The profuse use of gold colour, some flowering plants and arabesque on the top of the throne are derived from the **Persian tradition**.



Golconda

The earliest paintings identified as Golconda work are a group of five charming paintings painted during the reign of **Muhammad Quli Qutb Shah** (1580-1611).

They show dancing girls entertaining the company.

One of the miniatures illustrated shows the king in his court watching a dance performance.

He wears the white muslin coat with embroidered vertical band, a typical costume associated with the Golconda court.

Gold colour has been lavishly used in painting the architecture, costume, jewellery, vessels etc.

Central Indian & Rajput School

Unlike Mughal painting which is primarily secular, the art of painting in Central India, Rajasthan, Pahari region, etc, is **deeply rooted in the Indian traditions**, taking inspiration from the Indian epics, religious texts like the Puranas, love poems in Sanskrit and other Indian languages, Indian folk-lore and works on musical themes.

The cults of **Vaishnavism, Saivism and Sakti** exercised tremendous influence on the pictorial art of these places.

- Among these the cult of Krishna was the most popular one which inspired the patrons and artists.
- The themes from the Ramayana, the Mahabharata, the Bhagavata, the Siva Purana, the Gita Govinda of Jayadeva, and the Ragamala etc., provided a very rich field to the painter who with his artistic skill and devotion made a significant contribution to the development of Indian painting.

In the 16th century there already existed in Central India and Rajasthan the primitive art traditions in the form of the '**Chaurapanchasika**' style which served as a base for the origin and growth of various schools of painting during the 17th century.

Chaurapanchasika Style

- The Chaurapanchasika (Fifty stanzas of the Thief) by the Kashmir poet **Bilhana** (late 11th or early 12th century), was a favourite theme of Rajput painters.

- Chaurapanchasika styles are adopted in many other illustrated manuscripts with slight variation in its usage.
- The best examples of the above mentioned are **Bhagavat Purana and Gita Govinda**.
- The same style can also be seen in the earliest **Ragamala series made in Chawand by Nasiruddin**.



Ragamala Paintings

- These are a series of illustrative paintings from medieval India based on Ragamala or the "Garland of Ragas" depicting various Indian musical modes called Ragas.
- They stand as a classic example of the **amalgamation of art, poetry, and classical music** in medieval India.
- Ragamala paintings were created in most schools of Indian painting, starting in the 16th and 17th centuries, and are today named accordingly as **Pahari Ragamala, Rajasthan or Rajput Ragamala, Deccan Ragamala, and Mughal Ragamala**.

- In these paintings, **each raga is personified by a colour, mood and a verse describing a story of a hero and heroine (nayaka and nayika)**.
- It also elucidates the **season and the time of day and night** in which a Particular raga is to be sung.
- And finally most paintings also **demarcate the specific Hindu deities attached with the raga**, like Bhairava or Bhairavi to Shiva, Sri to Devi etc.

Rajput Paintings

- Rajput painting, the art of the independent Hindu feudal states in India, was different from the court art of the Mughal emperors.
- Whereas Mughal painting was contemporary in style, Rajput was **traditional and romantic**.
- It developed in the **16th and early 17th centuries**.
- Rajput painting is further divided into **Rajasthani painting**, or the schools of Rajasthan and central India, and **Pahari painting**, or the art of the Himalayan kingdoms.

Schools of Rajasthani Painting

- Rajasthani painting evolved and flourished in the royal courts of Rajputana in India.
- Each Rajputana kingdom evolved a distinct style, but with certain common features.
- In the late 16th Century, Rajput art schools began to develop distinctive styles, **combining indigenous as well as foreign influences such as Persian, Mughal, Chinese and European**.
- The economic prosperity of the commercial community and the revival of "**Vaishnavism**" and the growth of Bhakti Cult were the

major factors that contributed greatly to the development of Rajasthani paintings.

- In the beginning this style was greatly influenced by religious followers like Ramanuja, Meerabai, Tulsidas, Sri Chaitanya, Kabir and Ramanand.

Amber School

- These paintings show a **strong influence of Mughal art**.
- However, at the same time, the **bold compositions** and use of **abstractions** reflected regional characteristics.
- The 18th and early 19th century saw Rajput paintings illustrating episodes from the life of Krishna.
- The other popular themes of the 19th century were Ragamala and devotional subjects.

Bundi School

- Originated in Bundi around the late 16th century and **reflects a huge Mughal impact**.
- **Wall paintings**, dating back to the reign of **Rao Ratan Singh** (1607-1631), are good examples of Bundi style of paintings.
- The time of **Rao Chattar Sal** (1631-1658) and **Bhao Singh** (1658-1681) saw great emphasis on **court scenes** as themes.
- Other themes include those based on the **lives of nobles, lovers and ladies**.

Kota School

- Kota paintings look very **natural** in their appearance and are **calligraphic** in their execution.
- The reign of Jagat Singh (1658-1684) saw **vivacious colours and bold lines being used in portraits**.
- With the arrival of Arjun Singh (1720-1723), the painting started depicting **males with a long hooked nose**.
- 18th century was also the time for **hunting scenes, Ragamalas, and portraits** as the themes.

- Ram Singh II (1827-1866) ordered the depiction of **worship, hunting, darbar and processions** in paintings.

Kishangarh School

- It is basically a **fusion of Mughal and regional style**.
- The most common theme of this style consisted of the **depiction of the love between Krishna and Radha**.
- Other popular themes included the **poetry of Sawant Singh, Shahnama and court scenes**, etc.
- Kishangarh School is best known for its **Bani Thani** paintings.



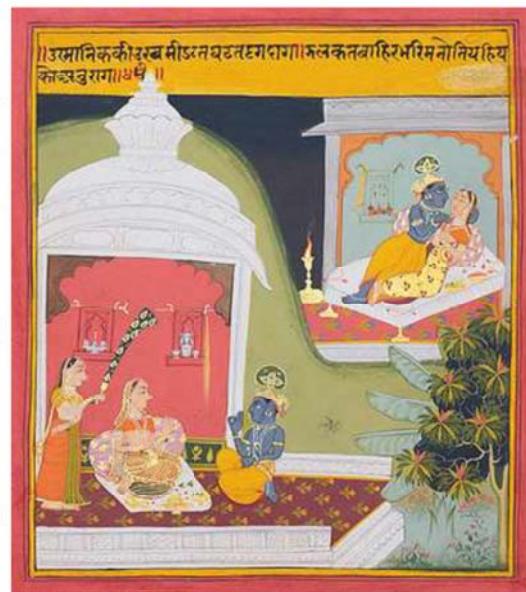
Malwa School

- One of the most conservative Rajput Painting Schools of the 17th century, Malwa was highly influenced by Chaurpanchhasika style.
- The emphasis was laid on strong colours and bold lines.
- At times, one can also observe a remote deccani influence on these paintings.



Mewar School

- Concentrated on its conservative style, trying to avoid the dominance of the Mughals.
- Characterised by simple, bright colour and direct emotional appeal.
- The earliest-dated examples come from a ragamala (musical



modes) series painted in 1605 at Chawand, an early capital of the state.

- One can observe heavy **similarity with the Chaurapanchasika style, especially the flatness, the bright colours, and even common motifs.**
- Towards the end of the 17th century and the early 18th century, Mewar style saw a revival.

Pahari Paintings

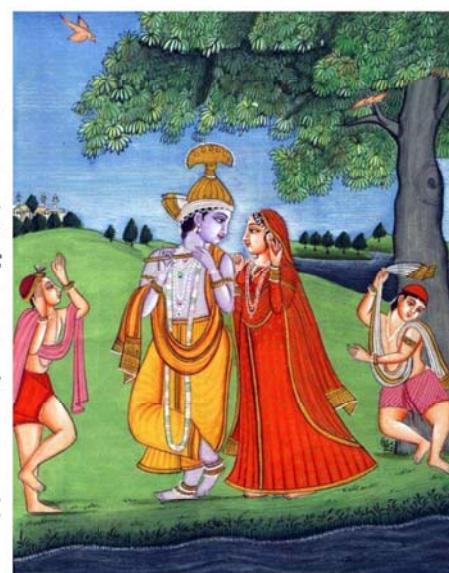
- The Pahari region comprises the present State of Himachal Pradesh, some adjoining areas of the Punjab, the area of Jammu in the Jammu and Kashmir State and Garhwal in Uttarakhand.
- The whole of this area was divided into small States ruled by the Rajput princes and were often engaged in warfare.
- These States were centres of great artistic activity from the latter half of the 17th to nearly the middle of the 19th century.

Basohli School

- The earliest centre of painting in the Pahari region was **Basohli** where under the patronage of **Raja Kripal Pal**, an artist named **Devidasa** executed miniatures in the form of the **Rasamanjari** illustrations in 1694 CE.
- The Basohli style of painting is characterised by **vigorous and bold line**.
- **Strong glowing colours** are used in the paintings.
 - The Basohli style spread to the various neighbouring states and continued till the middle of the 18th century.

Guler School

- The last phase of the Basohli style was closely followed by the Jammu group of paintings mainly consisting of portraits of **Raja Balwant Singh of Jasrota** (a small place near Jammu) by **Nainsukh**, an artist who originally belonged to Guler.
- He worked both at Jasrota and at Guler.



- The colours used are soft and cool.
- The style appears to have been inspired by the naturalistic style of the Mughal painting marking a departure from Basohli art.
- The finest group of miniatures in the Pahari region also include the famous series of the Bhagavad Gita, the Gita Govinda, the Bihari Satsai, the Baramasa and the Ragamala.
- The females in these paintings are delicate with well-modelled faces, small and slightly upturned nose and the hair done minutely.

Kangra School

- The Kangra style developed out of the Guler style.
- The name Kangra style is given as they are identical in style to the portraits of Raja Sansar Chand of Kangra.
 - It possesses the main characteristics of the



Guler style, like the delicacy of drawing and quality of naturalism.

- In these paintings, the **faces of women in profile have the nose almost in line with the forehead, the eyes are long and narrow and the chin is sharp.**
- There is, however, **no modelling of figures and hair is treated as a flat mass.**
- Paintings of the Kangra style are attributed mainly to the **Nainsukh family.**

Kullu-Mandi School

- It flourished as a **folk style** in the Kullu-Mandi area, mainly inspired by the **local tradition.**
- The style is marked by **bold drawing and the use of dark and dull colours.**
- A large number of portraits of the Kulu and Mandi rulers and miniature son other themes are available in this style.

Traditional Paintings

- Every region in India has its own style and pattern of art, which is known as **folk art**.
- Other than folk art, there is yet another form of traditional art practised by several tribes or rural population, which is classified as **tribal art**.
- **Folk art is the art form created by the rural people** for the rural people, which are centred around different kinds of ritual, traditions, and festivals.

- The rural folk paintings of India bear distinctive colourful designs, which are treated with religious and mystical motifs.
- Some of the most famous folk paintings of India are the **Madhubani** paintings of Bihar, **Patachitra** paintings from the state of Odisha, the **Nirmal** paintings of Andhra Pradesh, and other such folk-art forms.
- **Tribal art generally reflects the creative energy found in tribal areas** that acts as an undercurrent to the craftsmanship of the tribal people.

- The treatment of each type of painting vastly **differs** in the different parts of India. So do the colours and combinations used and even the general approach to the art itself.
- For instance, **Warli** art used **clever stick figures** to depict **everyday life** in rural Maharashtra.
- **Madhubani** paintings, on the other hand, mostly depicted **mythological figures**, the different **seasons**, and major **events** such as marriages and so on.

Paintings with Geographical Indication (GI) Tag

- Thanjavur Paintings (Tamil Nadu)
- Madhubani Paintings (Bihar)
- Pattachitra (Odisha)
- Kalamkari (Andhra Pradesh)
- Cheriyal Paintings (Telengana)
- Kangra Paintings (Himachal Pradesh)
- Warli Paintings (Maharashtra)

Patachitra

- The most impressive of the living traditions of painting are the **narrative scroll painting** or patachitra.
- This special painting on cloth is a special art form of **Odisha**.
- Patachitra can be dated back to the **5th century BCE**.
- 'Pata' indicates clothing, and 'chitra' means painting.

Technique:

- To make the **canvas**, the painters use fine gauze-like cloth, which they fortify with tamarind paste, chalk powder and gum.
- After drying the canvas, the patachitra painters **draw** the most intricate designs on it and colour it with natural dyes.

Themes:

- The patachitra paintings adorn the stories of the epic **Ramayana and the Mahabharata**, and those of the local deity **Lord Jagannath**.

- It is developed by the locals of Raghurajpur, Puri, Sonepur, etc.
- It became widespread with the construction of the great temples of Puri, Konark and Bhubaneswar.

Madhubani paintings

- Madhubani/Mithila painting originated in small villages in Bihar.
- Initially, **village women** painted their **home walls**, illustrating their thoughts, hopes and dreams.

- Gradually paintings **became part of occasions of celebration**, like marriage.
- And finally, art is now famous globally.
- The **traditional base of freshly plastered mud wall** of huts has now been **replaced by cloth, handmade paper, and canvas**.
- Themes revolve around **Hindu deities** like Krishna, Rama, Lakshmi, Shiva, Durga, and Saraswati.

Themes:

- The **natural themes** that are used include the Sun, the Moon and the religious plants like tulsi.
- One can also find paintings based on scenes from the **royal courts and social events**, like weddings.

Making:

- **Brush** of cotton, wrapped around a bamboo stick is used.

- **Black** colour is produced from soot, plus cow dung; **yellow** from mixing turmeric with the banyan leaves milk; **blue** from indigo; **green** from the leaves of the wood apple tree; **white** from rice powder and **orange** from palasha flowers.
- There is **no shading** in the application of colours.
- A **double line** is drawn for outlines and the gap is filled with either cross or straight tiny lines.

Alpana

- Alpana, the **form of Rangoli practiced in Bengal**, is a natural representation of the artistic sensibility of the people.
- Practised usually by the **women** of the state, the art form represents an amalgamation of the past experience as well as the contemporary designs.
- The **changing moods of the seasons** are also very much reflected in the Alpana designs of India.
- The patterns are made with the help of a **small piece of cloth drenched in a blend of powdered rice**.

- All the ritualistic and traditional folk arts of Bengal, including Alpana, are believed to have been used by the agricultural communities of the region **for driving out evil spirits**.
- The art form of Alpana has been used since ages for religious and ceremonial purposes and is usually **done on the floor**.

Kolam

- **Kolam Rangoli** is the name given to the art of Rangoli in southern parts of the country, mainly the states of **Kerala and Tamil Nadu**.

- The Hindus residing in these parts make use of this art form on a large scale.
- The **female** members of the house usually draw Kolam designs in front of their homes, with the help of **rice powder**.
- **Limestone and red brick powder** are also used on special occasions.
- Kolam is regarded as a **sort of painted prayer** in South India.
- The design usually comprises a **symmetric line drawing**, which comprises curved loops, drawn around a crisscross pattern of dots.

Gond

- Characterised by a **sense of belonging with nature**, the Gondi tribe in Madhya Pradesh created these **bold, vibrantly coloured paintings**, depicting mainly flora and fauna.
- The **colours** come from charcoal, cow dung, leaves, and coloured soil.
- If you look closely, it is **made up of dots and lines**.
- **Today**, these styles are imitated, but with **acrylic paints**.

Cheriyal Scrolls

- Originating in present-day **Telangana**, this dying art form is practised by the **Nakashi family only**, where it has been passed down for many generations.
- The **tradition of long scrolls and Kalamkari art influenced the Cheriyal scrolls**, a much more stylised version of Nakashi art.
- Depicting **puranas and epics**, these **40-45 feet scrolls** were an essential visual accompaniment as saints wandered around singing or narrating the epics.

- They **resemble modern-day comic panels**, with about 50 scenes on each scroll.
- They **use primary colours** and a vivid imagination, a stark contrast from the traditional rigour of Tanjore or Mysore paintings.

Warli Painting

- Originated by the **Warli tribes** from the **Western Ghats** of India, in **2500 BCE**, this is one of the oldest art forms of India.

- There is mainly the use of **circles, triangles, and squares** to form numerous shapes and depict daily life activities like fishing, hunting, festivals, dance and more.
- What sets it apart is the **human shape**; a **circle and two triangles**.
- All the paintings are done on a **red ochre or dark background**, while the **shapes** are **white** in colour.

Kalamkari

- It literally means, Kalam-pen & kari - work, i.e., **art work done using a pen**.
- The **outlines and main features** are made by **hand carved blocks**.
- The **finer details** are later done using the pen.
- **Vegetable dyes** are used to colour the designs applied on cloth.
- This style of Kalamkari flourished at **Srikalahasti** and at **Masulipatnam** in Andhra Pradesh.

- In **Masulipatnam**, the weavers were involved in the **block printing art** owing to **Muslim rule** in Golconda.
 - Here, Kalamkari was influenced by **Persian motifs**, widely adapted to suit their taste.
- While at **Srikalahasti**, the **Balojas** (a caste involved in making bangles) took to this art.
 - The Srikalahasti tradition which developed in the **temple region**, mostly concentrated on themes from **Hindu mythology**, epics (Ramayana, Mahabharatha) and images of Gods and heroes.

Tanjore Painting

- It is an art form that flourished in Tanjore.
- This school was an **offshoot of the Vijayanagar School** and is known for vibrant colours, opulent surface and immense use of gold foils.
- The patrons of this art were the **Nayakas of Tanjore**.
- These paintings are created on **wooden plank**, so also known as **palagaipadam** (palagai- wooden plank, padam-picture) in local parlance.

- The paintings are made with **semi-precious stones, glass and gold**.
- The characters of these paintings are mainly gods and goddesses with **large round faces and embellished designs**.

Kalighat Painting

- Kalighat Paintings refer to the class of paintings and drawings produced by a group of artists called '**Patuas**' in the neighbourhood of the famous Kali temple at Kalighat in Bengal in between **19th and early 20th Century**.

- The patuas would travel from village to village, unrolling the scroll, a section at a time and singing the stories to their audiences.
- Selling these paintings as cheap religious souvenirs to the temple visitors, helped in popularising the art.
- The charm of the Kalighat paintings lies in the fact that they **captured the essence of daily life**.

Paitkar Painting

- The Paitkar paintings of Jharkhand are scroll paintings.
- It is one of the most ancient schools of painting in India, and it is practised by the tribal people of the state.
- Paitkar painting may be considered as the variable of Pata painting.
- The cultural heritage of this painting has associations with goddesses in the Bengali household, Maa Mansa.
- The Paitkar paintings of Jharkhand have links with the socio-religious custom of holding yajnas and giving alms.

- Scroll painting also mirrors the Bengali and Jharkhandi daily life.
- The paintings have a common subject-what happens to human life post death.
- Unfortunately, the art form is in decline.

Kohvar and Sohrai paintings

- The Kohvar and Sohrai paintings from Jharkhand are delicate and beautiful, but the art form faces the threat of extinction.

- These paintings **may be religious or secular** but are **relevant to a woman's world**.
- This painting is practised **exclusively by married women**, during **weddings and at harvest time**.
- The traditional skill is passed on to younger females of the clan.
- Comb-cut or finger-painted, **Kohvar art celebrates marriage**.
- The wall-painted **Sohrai celebrates bumper crops**.
- Elaborate design motifs, animal and plant forms, and fertility motifs are abundant and often reflect the ancient cave art found in the region.

- The colours used are all natural neutral earth shades, red oxide from stone, red ochre, kaolin white, manganese black earth etc.
- Blue and green colours are not prominent.

Thangka Paintings

- The typical paintings of **Sikkim (as well as Tibet)** are the thangkas, originally a medium of reverence through which the highest ideals of Buddhism were evoked.

- Thangkas are created on **cotton canvas** and often framed with **silk**.
- They depict **images of different deities and philosophies related to Buddhism**.
- Thangkas were **traditionally made by Buddhist priests and monks** and specific ethnic groups, the skills being passed from generation to generation.
- Now this art form has **spread among a larger group of people** and has assumed a **commercial aspect as well**.
- There are **three types** of thangkas:

- One **depicts the life of Buddha**, his birth, his disillusionment with life, his search for enlightenment and his understanding of life.
- The **second is more abstract, representing Buddhist beliefs about life and death**; one example could be the Wheel of Life, which symbolises the Buddhist belief of trans-migratory existence.
- The **third type consists of paintings that are often used as a tool for meditation** or as offerings to the deities.
- These paintings are **usually done against a white background**.

- The **colours** used in thangkas have **special significance**.
- **White** stands for serenity, **gold** for the birth or life, enlightenment and parinirvana, **red** for the intensity of passion-both love and hatred, **black** for anger, **yellow** for compassion and green for consciousness.
- The colours used in making a thangka are all vegetable or mineral dyes extracted from nature.

Phad Painting

- Originating in Rajasthan, Phad is mainly a **religious form of scroll painting** depicting **folk deities Pabuji or Devnarayan**.
- The **30 or 15 feet long canvas or cloth** that it is painted is called **phad**.
- **Vegetable colours** and a **running narrative of the lives and heroic deeds of deities** characterise these paintings.
- Influence of the scenes of **Ramayana, Mahabharata, Purana, Gita - govinda and daily life** of human beings can be seen.
- They also depict **birds and animal figures** in their paintings.

- Village artisans use **organic or natural colours** which are easily available in the village.
- Lamp soot, leaves of different trees, flower, etc., are the natural sources of colours.
- **Tamarind seeds and fruits are used for the purpose of binding the colours.**
- **Line** remains the basic elements of these paintings.
- They use the **finger as a brush**.

Early Medieval Age (8th - 12th C. CE)

Tripartite struggle (8th - 10th C. CE)

It was a **struggle for supremacy** among three early medieval empires. The major factors for the struggle were as follows:

- To acquire control over the rich resources of the **Ganga Valley**.
- To assert supremacy over **Kannauj**, a symbol of prestige and power since the period of Harshvardhan.
- To acquire control over the lucrative **trade routes** of Gujarat and Malwa.
- To acquire **war booty**, which was important for maintaining a large army.

Powers Involved

1. The Palas – they ruled over Bengal and Bihar. Notable kings include:

- **Gopala** – he was **elected** as king in 750 CE.
 - He brought stability to Bengal, which had been facing anarchy since the defeat of Shashanka.
 - He was a patron of Buddhism and established the ■ **Odantapuri Mahavihara** (Bihar Sharif).
- **Dharampal** – he temporarily established control over Kannauj but lost to the Rashtrakutas. He built the
 - **Vikramshila Mahavihara** (Bhagalpur, Bihar), and
 - **Somapura Mahavihara** (Bangladesh)
- **Devpala** – he conquered Pragjyotishpur and parts of Odisha.
 - During his reign the Nalanda monastery was expanded through donations made by Balaputradeva (the Shailendra king of Suvarnadwipa).
- **Rampala** – he established the **Jagaddala Mahavihara** (Bangladesh)

2. The Gurjara-Pratiharas:

It is believed that their ancestors belonged to the Gurjara tribe of Central Asia, who settled in south-west Rajasthan and Gujarat. The process of state formation gradually propelled them to power.

They **claimed Kshatriya status as Rajputs** and also claimed to be the descendants of Lakshman. Their empire included Avanti, Ujjain and Jalore.

They are notable kings were:

- **Nagabhatta I** – the first ruler who **successfully resisted Arab expansion** from Sindh.
- **Nagabhatta II** – he gained control of Kannauj by defeating the Palas but was himself defeated by the Rashtrakutas.
- **Mihir Bhoja** – considered to be the greatest Pratihara ruler.
 - He was **praised by Arab travellers** for his military prowess and patronage of the arts and literature.

- According to them, the Pratiharas **imported horses from Arabia** and had the best cavalry in India.
- **Mahendrapal** – he expanded his empire to Bihar and north Bengal.
 - His inscriptions have been found from Kathiawar, Punjab and Awadh.
 - He also fought against the king of Kashmir but had to return empty-handed.
- **Mahipal** – he patronised the famous Sanskrit poet **Rajashekhar** who composed the ‘Kapuramanjari’, the ‘Kavyamimanasa’, the ‘Bala-Ramayan’ and the ‘Bala-Bharat’.

3. The Rashtrakutas

They were of Kannada origin and hailed from Lattaluru/Latur (Maharashtra). Their empire extended over the Deccan with their capital at Manyakheta/Malkhed (Karnataka). Their important Kings included:

- **Dantidurga** – he began his career as a feudatory of the Chalukyas.
 - He overthrew them and established his **capital at Manyakheta**.
- **Krishna I** – he was Dantidurga’s uncle.
 - He constructed the **Kailashnath Temple** (Ellora cave complex).
- **Dhruva III** – he was the **first south Indian king to successfully invade north India**.
 - He defeated the Palas and Pratiharas to establish his supremacy over Kannauj.
- **Govinda III** – he lost all the gains made by Dhruva III and was driven out of North India.
- **Amoghavarsha** – considered to be the greatest of the Rashtrakutas. He preferred literature over warfare. Three important works are attributed to him.
 - ‘**Kavirajmarga**’ – first book of Kannada poetry.
 - ‘**Ratnamalika**’ and ‘**Prasnotaramalika**’ – moral treatises in Sanskrit.
- **Indira III** – he established Rashtrakuta power in North India and acquired control of Kannauj and Gujarat.
- **Krishna III** – he defeated the Pratiharas and Parantaka I (Chola ruler), thus annexing the northern part of the Chola empire.
 - He erected a **victory pillar** and constructed a **temple at Rameswaram**.

Outcome

- The tripartite struggle continued for almost 2 centuries.
 - Frequent wars became a characteristic of this period. The fortune of the parties kept shifting continuously.
 - However, **no single power could emerge as the clear winner**.
- The intense warfare **sapped the strength and vitality** of the contenders, exhausting their human and economic resources.
- Although the **Pratiharas** finally established control over Kannauj, this was a **pyrrhic victory**.

- The three powers **disintegrated almost simultaneously** towards the end of the 10th century CE.
 - This left India without a dominant central authority.
- As a result, India was **unable to resist the Turkish invasions** from the 10th century onwards.

Arab Invasion of Sind

- Arabs are a group of people with a **shared language and culture** living in the Arabic world i.e., west of Iran up to north Africa.
- The Arabs had had **trading contacts with India** since the early Christian centuries. The first Arabs to come to India were thus non-Muslims.
- **Islam** spread among the Arabs during the **7th century CE** and India's first contact with the Muslim world also took place through Arab traders.
- As **invaders**, the Arabs came to Sindh in the beginning of the 8th century CE (**711–712CE**).
- The text '**Futuh-ul-Abdan**' by Al-Biladuri and '**Chachnama**' by an unknown author are important sources for the study of this period.
- **Mohammed bin Qasim** defeated King Dahir of the Chach Dynasty.
 - He was sent to establish control over the Sindh region by the Caliph at Baghdad.
 - The justification for this invasion was to punish the ruler of Sindh where some Arab merchants had reportedly been looted while returning from Kerala.
 - The Arab hold over Sind lasted for the next 300 years, influencing the local culture heavily.
 - However, their influence could not expand further into the subcontinent beyond Sind due to the presence of the Pratiharas to the east.

Cultural impact of Arab conquest on Sind

- **Islam** spread rapidly and became the most popular religion in Sindh.
- The development of **Sindhi language** was also influenced by the introduction of several **Arabic words**.
- The **Arabic script** became popular and today Sindhi is written both in Arabic as well as Devanagari script.
- **Geography, history, medicine, astronomy** received a huge boost due to Arab influence, who had developed advanced knowledge in these fields.
- The Arabs were also great **interlocutors of culture**. They transmitted many new inventions from China and Greece to the rest of the world. e.g., paper, soap, gun powder, the magnetic compass etc.

Cultural impact on Arabs

- In the field of **mathematics**, they learnt the **Hindsa** (the Indian numeral system including zero) and the use of decimals.
 - This revolutionised the development of science and commerce.
- They learnt **yoga** from the great Indian physician **Manak**, who was appointed as the chief surgeon at Baghdad.
- The great Indian physicist **Hala** was also invited to Baghdad. He contributed to the development of **physics** in the Arab world.
- The Arabs also learnt **Chaturanga/ Shatranj** from India.

Political impact of the Arab Conquest of Sind

- It was due to military success against Arab invaders that certain Indian dynasties like Gurjar-Pratiharas and Rashtrakutas gained legitimacy.
- Arabs were the first to establish an Islamic state in India, which became a template for the Turkish rulers later.

Rajputs

Due to their persistent mutual conflict, both Pala and Pratihara powers declined, and they were supplanted by smaller states that have been identified as Rajput states.

Some of the important Rajput dynasties were as following:

- Chauhans of the Delhi-Ajmer region
- Gahadavalas of the Kannauj region
- Solankis of Gujarat
- Paramaras of Malwa
- Kalachuris of Tripuri
- Chandellas of the Khajuraho-Kalinjar-Mahoba area, etc.

Political system of the Rajputs

- **Multi-state system** was a feature of the Rajput polity.
 - It had developed since some old states had fragmented and, due to the expansion of agrarian economy and land grants, some new states had emerged.
- The **deification of kingship** continued.
 - Gahadwala rulers like Chandradeva and Govindchandra took the titles of 'Gopal' and 'Hari' respectively.
 - Rajput rulers also adopted pompous titles like Parmeshwara, Bhateshwara etc.
- Rajput states were divided into **Bhuktis**, which in turn, were divided into **Mandalas** and **Vishayas**, in that order. **Grama (Village)** was the smallest unit of administration.

Feudalism

- In the Rajput states, land was divided between '**home provinces**' and '**jagirs**'.
 - In the home province, the king enjoyed direct rule and appointed officials.
 - But, jagirs were divided among his Samantas.
 - Villages were grouped together in the multiples of 10, 12 and 16 and allotted to the feudatories.
 - In return, these feudatories paid military service.
- **Feudalisation of bureaucracy** took place i.e. some important feudatories were given royal offices and, on the other hand, considering the significance of some royal officials they were given status of a feudatory.
 - A whole chain of subordinate rulers and feudatories had developed under them viz. Mandlik, Mandaleshwar, Mahamandaleshwar, Samanta, Mahasamanta, etc.
- Rajput **armies were made up of feudal levies**.
 - Thus, they did not have a strong centralised command, due to which they lacked cohesion and coordination.
- Rajputs had deep attachment to their **area, their lineage, and their blood relations**.
 - Due to this, they could not establish an all-Indian alliance, even in the face of repeated Turkish invasions.
- Neighbouring kingdoms were treated as obvious enemies and this resulted in the emergence of a **ritualised martial tradition**.
 - The most ideal king was one who attacked his neighbour on the day after Vijayadashami.
 - As a result, war was treated as a sport.
 - Several rules of war were observed such as
 - not fighting after dusk,
 - not attacking an unarmed enemy,
 - not retreating even in the face of certain death and
 - not attacking a surrendered enemy.
- The notion of a glorious death was popularised.
 - **Martyrdom** was coveted and Veergathas (eulogies) were written in honour of martyrs.
- In contrast, the Turks had no such scruples. They treated war as a means to an end rather than an end in itself.
 - Thus, they could easily overcome the Rajputs during their invasions.

Social system of the Rajputs

- The Rajput society was **extremely hierarchical** and the **Varnashrama Dharma** system was rigidly observed.
 - Brahmins occupied the supreme position and received lavish gifts in the form of precious metals, cattle, and land from both the state and lay people.
 - The right to rule was strictly in the hands of the Kshatriyas.
 - Further, only Kshatriyas had the right to take up arms.
 - The ruling class depended upon the priests to legitimise their rule.
- In his book '**Kitab ul Hind**', Al-Biruni observes that there was no discernible difference between the condition of the **shudras and the Vaishyas**.
 - This was due to the decline of trade and the increasing importance of agriculture.
 - Al-Biruni says that neither of them had the right to recite or to listen to the Vedas.
- **Proliferation of castes and emergence of sub-jatis** due to the peasantization of various tribal groups as a result of the expansion of agrarian economy.
 - Occupational groups turned into caste groups.
 - Kalhana mentions 64 jatis
 - Al-Biruni mentions 4 varnas and 8 antyaja castes.
 - Brahmavaivarta Purana mentioned 100 mixed jatis.
- The practice of **untouchability** was widespread and outcasts were heavily ostracised against.
 - The number of untouchables consistently increased. Al-Biruni mentions the presence of 8 antyaja castes (outcasts). It was because-
 - Some of the tribal groups that were enrolled into the “caste based settled agrarian societies” were relegated to an untouchable status.
 - Due to the revival of Brahmanism, some of the occupational groups lost their social status and were pushed into the category of untouchables.
- **Theoretically, some improvement in women's social status** is visible.
 - E.g. In the '**Mitakshara**', Vigyaneshwara's commentary on Yajnavalkya Smriti, women were given the **right to inherit property**.
 - Similarly, in the **Swayamvara** tradition of Rajputs, women had the right to choose their own husbands.
- **But, in practice, their social status declined further.**
 - According to Al-Biruni, the condition of women was extremely poor. They had to face several social evils.
 - Purdah
 - Female infanticide
 - Denial of education
 - Child marriage

- Denial of inheritance
- Sati
- Jauhar
- **Education** was entirely controlled by the temples and the priestly class.
 - Al-Biruni reports that the right to receive education was **exclusive** to upper caste males.
 - He mentions that Indians had **advanced** knowledge of mathematics and astronomy. However, Indian learning had **stagnated** due to the superiority complex and inward looking attitude of Indians.
 - He says that the Hindus (people of India) believe that their country is the best of all countries; their king is the best of all kings and their science is the best of all sciences.
 - But he clarifies that their ancestors were not so narrow minded.
 - He further blames **Brahmins** as being **insulators** of knowledge.
- **Peasants** formed the bulk of the population and bore the maximum burden of taxation. Both Vaishyas and shudras were engaged in cultivation.
- Al-Biruni further informs us that **common masses lived in extreme poverty** and were heavily taxed.
 - Meanwhile, **temples had become fabulously rich** due to large donations and tax-free land grants.
 - Thus, they had emerged as soft targets for invaders.
- Al-Biruni talks in detail about **fasting and pilgrimage** in India. Kannauj, Kurukshetra and Benaras were important pilgrim centres.
- Al-Biruni mentions some **peculiar habits of Indians** viz.
 - no shaving of hair and not trimming nails,
 - drinking alcohol before eating,
 - eating betel leaves and
 - riding horses without a saddle.

Turkish Invasions

- The Turks were a collection of **ethnically and religiously diverse warlike tribes of nomadic herders spread across the Steppes of Central Asia**.
 - They were driven out of their homeland in the 8th and 9th centuries due the rise of other groups.
- Being excellent horsemen, they entered the service of the growing **Caliphate** in which they served as both **mercenaries and regular soldiers**. They also **accepted Islam**.
- Gradually, they rose to power under the increasingly **Persianised Caliphate** and spread to different parts of Central and Western Asia to establish **powerful kingdoms** such as:-
 - The Seljuk Sultanate of Anatolia

- The Ghaznavid Empire of Afghanistan
- Beginning from the 10th century, the Ghaznavids mounted several invasions of India under:
 - Alaptagin (948-973 CE)
 - Sabuktigin (973-998 CE)
 - Mahmud Ghazni (998-1030 CE)

Mahmud of Ghazni

- Also known as '**Butshikan**' (idol breaker), he is said to have invaded India 17 times.
- His first attack came in 1000 CE against **Jaipala**, the Hindu **Shahi** ruler of Northwestern Punjab and Southeastern Afghanistan.
- His most famous attack was on **Somnath** in 1025-26 CE, in which the Solanki ruler, Bhima I fled instead of facing the invader.
- **Firdausi's 'Shahnameh'**, considered to be a jewel of Persian literature, consists of a mythological and historical account of Persian kings. It covers both the pre-Islamic and Islamic phases of Persian history.
 - It also includes a Qaseeda (eulogy written in praise of a living subject) dedicated to Mahmood.
- **Abu Rehan Al-Biruni** – originally from Khwarizm, he found his way to the court of Mahmud. He was a polymath who excelled in various disciplines such as philosophy, science, mathematics, theology and linguistics.
 - After accompanying Mahmud to India, he stayed at Banaras for two years where he learnt Sanskrit and researched about India by conversing with learned men and reading ancient scriptures.
 - His work '**Kitab ul Hind**'/ '**Tahqiq-i Hind**' is regarded as a mirror of 11th century India. It is the first true historical work on India written in Persian.
- The early invaders did not want to establish an empire in India, nor did they try to spread Islam.
 - Their main motive was to **plunder** Indian wealth, especially temple wealth, to fund their own wars in Central Asia.

Rise of the Ghurid Empire

- After the decline of the Ghaznavid Empire two empires emerged in Central Asia to fill the vacuum- the **Khwarizmi Empire and Ghurid Empire**.
- **Mohammed-bin-Sam**, popularly known as Mohammed Ghori, took the throne at Ghur in 1173 and looked towards India.
 - His larger objective was to **expand in Central Asia** while using the resources of India.
 - But unlike Mahmud of Ghazni, he wanted to establish **direct control over Hindustan as well**.

- Initially he tried to enter India through Bolan pass (Balochistan), looking to avoid confrontation with Ghazani's successor in Punjab.
 - But he received a setback as he was **defeated by Bhima II of Gujarat in 1178**.
- Then he turned towards **Punjab**, finally **conquering it by 1190**. Now he wanted to expand further to the south-east.
- On the other hand, **Prithviraj Chauhan III was looking towards the north-west**.
 - Ghori was defeated in the First Battle of Tarain (1191) by a confederacy of Rajput Kings led by Prithviraj Chauhan III, who established his control over Bhatinda (Tabarhind).
- But this victory did not last long. Ghori invaded again and defeated the Chauhans in the **Second Battle of Tarain in 1192**, capturing Delhi and Ajmer.
 - Thus, Turkish Rule was established in north India.
- In **1194**, Ghori defeated the Gahadavala ruler of Kannauj, **Jaichandra** in the Battle of **Chandawar**.
 - But Ghori was **unable to consolidate** his Indian conquests as his main interest lay in expansion in Central Asia at the cost of Khwarizm.
- Having laid down the foundations of an empire straddling North India, Afghanistan and Sindh, he appointed **three governors**
 - Qutubuddin Aibak - Lahore
 - Tajuddin Yaldoz - Ghur
 - Nasiruddin Qabacha - Sind
- **After Ghori's death (1206), his empire broke apart**, with each of the three governors declaring independence and competing against each other.

Impact of Turkish Rule

- Political Changes
- Military Changes
- Economic Changes
- Socio-Cultural Changes

Political Changes

- With the establishment of Turkish rule in India, the age of **feudalism ended** and a **strong central authority was established**.
- **Political unity** and integrity was introduced initially in North India and later over Peninsular India.
- A number of **new institutions and administrative practices** were introduced by the Turks.
- These systems witnessed **constant evolution**.

Position of the Sultan

- **Theoretically**, the Delhi sultanate was an **absolute centralised monarchy** with the Sultan at its centre.
- However in **practical terms**, the **level of despotism varied** from ruler to ruler.
 - Weaker Sultans such as Nasiruddin Mahmud and Feroz Shah Tughlaq had to share power with the clergy and nobility.
 - Strong sultans like Balban, Alauddin and Mohammed bin Tughlaq exercised absolute authority.
 - Further, the **Lodis** followed the Afghan theory of Kingship, under which, the king was considered to be the **first among equals**.
 - However, once again the position of the sultan under different rulers.
- **Rebellions** by provincial governors and strong military officials were a regular affair, even during the reign of strong sultans.
- **Wars of succession** were frequent as the Turks had no fixed rule of succession.

Iqta System

- The Iqta system was **introduced by Iltutmish**.
- Iqtas were **land revenue assignments** given to sultanate officials, commanders, noblemen and soldiers **in lieu of cash salary**. Iqta holders were known as Iqtadars.
- Iqta assignments were **temporary** and Iqtadars were **frequently transferred**.
- Further, they were **non-hereditary and non-transferable** in nature.
- The entire territory was divided into –
 - **Khalisa land** – Crown land, whose revenue went directly to the royal treasury.
 - **Paibaqi land** – land reserved to be distributed as Iqtas.

- ‘Fawazil’ was the difference between the revenue collected and the expenditure incurred within the Iqta. It was remitted to the royal treasury.
- Turkish Sultans also made a number of **tax-free land grants** such as
 - **Inam** – given as reward for service to the Sultanate.
 - **Milk** – hereditary titles given to scholars and priestly class
 - **Waqf** – given to religious institutions such as mosques
 - **Idrar** – charitable grant
- The Iqta System also underwent significant change under different sultans.
 - **Iltutmish** - Iqtadars enjoyed tax exemptions.
 - **Balban** - In order to have better supervision of the income of the Iqta he appointed an officer 'Khwaja' in the Iqtas.
 - **Alauddin Khilji** - All revenue concessions and tax-free grants were abolished and all Iqtadars were required to pay tax at the normal rate
 - **Feroz Shah Tughlaq** - Iqtas became hereditary

Provincial and sub-provincial administration

- **Muqti/Wali** were large Iqtadars who acted as **provincial governors** with the responsibility of general administration, maintaining law and order, collecting revenue and maintaining groups.
- The units of the provincial administration were
 - **Shiq** – analogous to districts – under **Shiqdar** (administrative and military official)
 - **Parganas** – revenue unit headed by **Amil** (revenue officials)
 - **Gaon** – village headed by village headman known as **Khut** (Hindu) and **Muqaddam** (Muslim)
 - **Patwari** was the village accountant

Departments and Portfolio Administration

- **Iltutmish** introduced the ‘**Turkan-i-Chihalgani**’/ ‘**Chalisa**’, giving important duties of state to his most trustworthy and capable slaves.
 - However, after his death, the Chalisa became unruly and power hungry and began undermining the Sultan’s authority.
- Thus, **Balban** disbanded the Chalisa and introduced the **portfolio system** of administration, under which different subjects of administration were organised into different departments. It became the backbone of the Sultanate administration.
- Different sultans introduced different departments.
 - **Balban**
 - Diwan-i-Wazir ----- Finance
 - Diwan-i-Arz ----- Military
 - Diwan-i-Risalat ----- Foreign affairs and Appeals

- Diwan-i-Insha ----- Royal Correspondence
- **Alauddin**
 - Diwan-i-Mustakhraj ----- Arrears
 - Diwan-i-Riyasat ----- Market Controls
- **Mohammed bin Tughlaq**
 - Diwan-i-Amir Kohi ----- Agriculture
- **Feroz Shah Tughlaq**
 - Diwan-i-Ishtiaq ----- Relief and rehabilitation
 - Diwan-i-Khairat ----- Charity
 - Diwan-i-Bandagan ----- Slaves

Military Changes

- The Turks introduced new weapons such as the Persian short bow '**Navak**'. They also introduced the **iron horseshoe and iron stirrup**.
- New military strategies such as maintaining a **reserve force** and **feint attacks** during military engagements were also introduced.
- They revived the tradition of maintaining a **standing army** after a long period in the Indian subcontinent.
 - **Iltutmish** introduced the practice of maintaining royal bodyguards paid directly from the imperial treasury, called the **Sar-i-Jahandar**, this was the precursor to a standing army.
 - He also introduced the permanent cavalry called the **Hashm-i Qalb**.
 - **Balban** introduced a full-fledged **standing army** and created a new Department of military affairs called **Diwan-i-Arz**.
- **Allauddin** maintained a large standing army numbering over 3.5 lakh soldiers.
 - He also introduced the **decimal system** of military command.
 - Khan - commander of 10000 soldiers
 - Malik - commander of 1000 soldiers
 - Amir - commander of 100 soldiers
 - Sipahsalar - commander of 10 soldiers
 - Sharkheel - footsoldier
 - Instead of paying soldiers with Iqta assignments, he began giving them **cash salaries**.
 - He also introduced the practice of '**Dagh**' and '**Huliya/Chehra**' to maintain the quality of horses and troops.
- '**Dagh**' and '**Huliya/Chehra**' were **discarded under Feroz Shah Tughlaq**.

Economic Changes

Contemporary Persian literature such as '**Khazain ul Futuh**' (Amir Khusro) '**Miftah ul Fuzala'** (Mohammed Daud) and contemporary Chinese sources of travellers such as **It Sing** inform us that the Turks introduced several new technologies which revolutionised the economy:

Textile

- **Superior ginning technique** was introduced to India from Persia.
- The Turks also brought the Persian Carding Bow '**Naddaf**'.
- The spinning wheel or '**Charkha**' introduced by the Turks replaces the traditional spindle and whorl.
- **Charkha with a handle** was introduced later.
- **Pit and treadle loom** replaced the traditional loom.
- The technique of **block printing** was introduced from Central Asia.

Paper Manufacturing

- Before the Turks, paper was imported into India and was extremely expensive.
- Gradually, paper manufacturing was brought to India from Central Asia under Turkish influence.
- Amir Khusro tells us that by the 14th century, it was so cheap that it was being used by sweet sellers to package their goods.

Irrigation

- The Turks brought the Persian water wheel '**Sakiya**' which replaced the 'Charsa' (rope and bucket) and 'Dhenkali' (lever) mechanisms.
- Gears were added to the Sakiya and it came to be known as the '**Rahat/ Arghatta**'. As a result, animal power could be used to lift water.

Navigation

- The Turks introduced the **Qutub Nama** (magnetic compass) to India.

Gunpowder

- They also brought gunpowder to India. However, during the Sultanate period, it was not used for warfare or mining. Rather, it was used for **pyrotechny**.

Social-Cultural Changes

- Introduction of Turkish rule was accompanied by **Islam and Islamic culture**. At first, it was received with **hostility** and considered to be a **challenge to the indigenous way of life**.
 - Al-Biruni informs us that Hindus viewed Islam with suspicion primarily due to the **violent history of Islamic invasions**.

- The animosity also increased due to the policy of **forceful conversion** and **destruction of temples** followed by some rulers.
- Muslims and in fact all foreigners were referred to as '**Malechchas**'. Contact with them was deliberately avoided.
- On the other hand, the process of **assimilation** of the Indian and Islamic cultures went on simultaneously, leading to the emergence of the typical Indo-Islamic syncretic culture or '**Ganga-Jamuni Tehzeeb**' of the subcontinent.
 - The Bhakti and Sufi movements played an important role in this process of assimilation.
- **Caste and class relations** also underwent a **radical change** with the advent of Islam.
 - The **idea of equality** was especially attractive to the lower castes and untouchables.
 - It allowed them to **shed** their historical identities and the attached **stigma**.
 - It also allowed them to benefit from the **new economic opportunities** which had emerged under Turkish rule.
 - The revival of trade, lifting of restrictions on occupation, greater physical and social mobility, end of feudalism and the establishment of political unity with a strong centralised authority led to the emergence of **new economic groups** such as **artisans, craftsmen and traders**.
 - Many of them belong to the **hitherto marginalised sections** who had been trapped under forced subservience as agriculturalists.
- These classes formed the **core of the new urban population** and a **trade revolution** began occurring from the 12th century CE onwards.
- India traded extensively with the Islamic world, resulting in the emergence of new cities. This phase is regarded as India's **third urbanisation**.
- The Turks also introduced **Persian and Arabic**, which interacted with regional dialects to give birth to **Urdu/ Rekhta/ Hindustani**. Different versions of the language are spoken in almost all over the subcontinent.
- **Amir Khusro** was a pioneer in this field.
 - He was a prolific writer known for his **Diwans** (collection of short poems), **Masnavis** (long poems with rhyming couplets), **Khamsas** (5 epic poems composed in Masnavi form), **dramas, chronicles and Malfuzat** texts.
 - Some of his important compositions include:
 - **Qiran us Sadain** - historical masnavi about the meeting of Sultan Qaiqabad and his father Sultan Nasir-ud-din (Bughra Khan).
 - **Miftah ul Futuh** - an account of Jalaluddin Khilji's victories
 - **Khazain ul Futuh** - an account of Alauddin's victories
 - **Tughlaqnama** - rise of Ghiasuddin Tughlaq
 - **Nuh Siphr** - masnavi written in praise of Mubarak Shah Khilji
 - **Dewal Rani-Khizr Khan** - love story of Dewal Rani and Khizr Khan

- **Chhap Tilak**
- **Hasht Bihisht**

- He also introduced a new form of Persian poetry called the '**Sabak-i-Hind**'.
- Great progress was also visible in the development of **Hindustani music**.
 - Amir **Khusro** is credited with introducing the **Khyal** and **Tarana** styles of Hindustani music.
 - He's also regarded as the inventor of the **Tabla**.
- The Turks also introduced the **Rabab** and **Sarangi**.
- Music also witnessed development within the Sufi tradition, especially **Qawwali** (devotional songs).
- With the introduction of Turkish rule, **new festivals, art forms, architectural traditions, fashion, and cuisine** were introduced to India. Gradually, they were assimilated to create a syncretic tradition.
- The Turks also introduced **historiography** to India. Thus, the history of the Delhi Sultanate has been scientifically and chronologically recorded by numerous Persian authors.
- '**Shahnama**' of **Firdausi**
- '**Kitab ul Hind**' of **Al-Biruni**
- '**Tarikh-i-Nasiri**' of **Siraj** covers the history of Islamic rule up to the reign of Naseeruddin Mahmud.
- The '**Rahela**' is an Arabic travelogue written by the Moroccan traveller **Ibn Batuta**. It gives important details about the reign of Mohammed bin Tughlaq.
- **Ziauddin Barani** wrote.
 - '**Tarikh-i-Firuzshahi**', a chronicle of Feroz Shah's Reign which contains important details about the policies of previous Sultans as well.
 - '**Fatwa-i-Jahandari**', a work on statecraft written in the form of advice to the king, in which Barni introduces the concept of the 'Ideal Muslim King' and discusses his qualities. He further concludes that Feroz Shah Tughlaq had these qualities.
- **Afif** continued the '**Tarikh-i-Firuzshahi**' Barni's death. His work includes an account of Amir Tumur's sack of Delhi.
- The '**Tarikh-i-Mubarakshahi**' of **Sirhindī** covers the history of the Sayyid Dynasty.

Important Rulers and their Contributions

Mamluk/ Ilbari Dynasty (1206-90)

Qutubuddin Aibak (1206-10)

After the death of Mohammed Ghori, Aibak, his **governor at Lahore** claimed his Indian territories.

However, before he could resolve the conflict against Yaldoz and Qabacha, he **died accidentally while playing Chaugan (Polo)** in 1210 and thus could not consolidate his power.

- It is generally held that in spite of the title of Sultan and the manumission received from Ghori, Aibak should not be regarded as a sovereign of Delhi Sultanate. This is due to the following factors -
 - **No coins** has yet been discovered bearing his name
 - **Khutba** was not read in his name
 - **Ibn Battuta** does not consider him as the first independent sovereign of Delhi
 - His name is **not included in the list of Delhi** sultans that Firuz Shah Tughlag ordered to be inserted in the Friday Khutba.

Important details:

- He made **Lahore** as his capital.
- He was popularly known as '**Quran Khawan**' and '**Lakh Baksh**'.
- He constructed the **Quwwat-ul Islam Mosque** (1st mosque in India) at Mehrauli, over the destroyed remains of a Vaishnavite temple, which was earlier a Jain Temple.
- He built the **Adhai Din Ka Jhonpra Mosque** (2nd mosque in India) at Ajmer over the remains of an old Buddhist monastery.
- He **started construction on the Qutub Minar** and was able to complete the first storey.
 - The second, third and fourth stories were built by Iltutmish.
 - It was repaired by Feroz Shah Tughlaq after being destroyed by lightning and a fifth story was added.
 - The Qutub Minar was built as a **victory tower** symbolising Turkish victory over India.
 - It was dedicated to **Qutbuddin Bakhtiyar Kaki** (a Chishti Sufi saint).

Iltutmish (1211-36)

He is considered to be the **real founder** of the Delhi Sultanate. He provided a solid administrative, military, economic and cultural foundation to the Empire in its infancy and protected it from external challenges also.

Challenges Before Iltutmish

We can evaluate the achievements of Iltutmish in context of the problems which Iltutmish had to face in his career.

- Almost all the **Rajput states rebelled successfully** during the weak rule of Aram Shah.

- The **governor of Bengal, Iwaz, declared his freedom** and became the independent ruler in the name of Giyasuddin Iwaz Shah.
- The threat of the **Mongol invasion** was looming large over the newly founded Delhi Sultanate.
- **Yalduz and Qabacha** continued to threaten Delhi's independence.
- The Sultanate lacked the support of an efficient **administrative structure**.
- Further, the newly founded Delhi Sultanate still lacked **legitimacy and acceptance from the caliph**.

Measures taken by Iltutmish

- He shifted his capital to **Delhi** from Lahore.
- After the death of Qutubuddin Aibak, several **Rajput states had declared independence**. But Iltutmish quickly **subjugated** them again. These included:
 - Kannauj
 - Katihar
 - Badaun
 - Banaras
 - Ranthambore
 - Jalore
- He **eliminated Yalduz and Qabacha** as well.
- With his astute diplomacy, he was able to **prevent a Mongol invasion** of India under Genghis Khan.
- He was the first Sultan to have a permanent royal bodyguard called the **Sar-i-Jahandar**, the precursor to a standing army.
- He also introduced the permanent cavalry called the **Hashm-i Qalb**.
- He provided an **efficient administrative structure** to this newly founded state.
 - He selected some important slaves from the long list of slaves of Muhammad Ghori and formed a group of officers known as '**Turkan-e-Chihalgani**'.
 - Most of the slaves were of Turkish origin but Iltutmish selected some Tajik slaves as well to put create a proper system of **checks and balance**. All the important posts were given to the members of the Chahalgani.
- He also introduced the **Iqta system**. Among the sultans of Delhi, Iltutmish was the first sultan who recognized the **economic importance of Gangetic Doab**.
 - He divided a large area from Multan to Lakhnauti into administrative iqtas and allocated them to the nobles.
 - Similarly, he gave small villages in the Ganga Yamuna Doab area to about 2000 Shamsi chiefs in return for military service rendered to the state. Thus he also organised the military system.
- He was the first Sultan to introduce **standard Arabic currency**.
 - **Silver Tanka**
 - **Copper Jital**

- Earlier, coins issued by Mohammed Ghori were simply the defaced and restruck coins of Prithivraj III. They carried the image of the Goddess Lakshmi and the name of Ghori in Devanagari script written as 'Sri Muhammad bin Sam Suratan'
- He built two colleges at Delhi
 - Nasiria
 - Muzia
- He also built the '**Agrasen ki Baoli**' / '**Gandhak ki Baoli**'.
- He was the first Sultan to receive the **Mansur** (letter of investiture from the Caliph). After this, he adopted the title 'Amin-ul Mominu Khalifa' (deputy of the leader of the faithful).
- During his reign, Delhi became the **cultural centre of the Islamic world**.
 - The sacking of Baghdad, Damascus, Samarkand, Samana, Aleppo, etc. by the Mongols had suddenly uprooted the developed Islamic culture of West Asia. A large number of Muslim scholars, artists, architects, engineers and craftsmen migrated to Delhi as the last refuge of Islam.
 - Thus, Delhi witnessed unprecedented cultural progress and became famous as '**Hazrat-i-Delhi**'.

Limitations

- He didn't create a strong base of administration.
 - The 'Turkan-e- Chahalgani' was just an **ad-hoc arrangement**. Furthermore, his successors had to pay a heavy price as this Chalisa turned to be a **Frankenstein's monster**.
- From the very beginning itself Iltutmish seems to have **encouraged the ambition of Muslim nobility through linking them to landed property**.

Conclusion

- But in spite of the limitations mentioned above we can't diminish the achievements of Iltutmish in the history of the Delhi Sultanate.
- In fact he was the **real founder** of this state and in one sense it was Iltutmish who prepared the base for the strong rule of Balban and the imperialistic expansion of Alauddin Khilji.

Razia Sultan (1236-1240)

- The only capable son of Iltutmish, Mohammad had already died during his lifetime. The rest of his sons were incapable.
- **Iltutmish** tried to break precedence by **nominating Razia as his successor**, but the members of 'Turkan-e-Chahalgani' selected an incompetent prince **Ruknud-din-Firuz**.
 - Shah Turkan, his mother, emerged as the real power behind the throne.
- **Corruption was encouraged, law and order deteriorated and anarchy prevailed**.

- Taking advantage of this anarchy, **Razia seized power with the support of the people and a section of the army.** In 1236 AD, she declared herself the sultan of Delhi.

Challenges before Razia Sultan

Unlike ambitious Mughal women like Maham Anga and Nurjahan who worked from behind the scene, Razia occupied the throne and ruled directly. But she had to face several challenges.

- The **Chihalgani** felt threatened by her popularity and independence:
 - Razia was **chosen by the people of Delhi**. This was unacceptable to the nobility, because they wanted a puppet installed by them.
 - Further, Razia was a **competent and efficient ruler**, therefore Turkish nobles feared that their power would be curtailed.
- **Orthodox Muslims and ulemas** considered it against their dignity to be ruled by a woman.
- With a view to take advantage of the chaos during Razia's revolt, **some nobles had laid siege to the capital** with a view to control the outcome.
- Some **Rajput states rebelled** again.

Razia's Response

- She **lifted the siege of the nobles without bloodshed** by sowing the seeds of mistrust and mutual suspicion among them.
- Razia proved to be an **excellent administrator** and quickly brought the anarchy in Delhi under control. Law and order was restored and corruption was curtailed.
 - Minhaj-us-Siraj writes that all the nobles and Maliks from Deval to Lakhnauti bowed before Razia.
- She **started promoting non-Turks** to break the monopoly of Turkish nobles.
 - An Abyssinian noble Yakut, earlier a simple Amir-i-Akhur (Lord of the stables), he became Amir-ul-Umra (Chief of the Nobles).
 - Similarly Hasan Ghori was made chief commander.
- Razia sent Hasan Ghori to **suppress the rebellious Rajputs**. He was able to do so successfully.

Downfall

- The **jealous Turkish nobility and Ulemas** tried to tarnish her image by spreading the rumour of an illicit relationship between Razia and Yakut.
- Then a **series of revolts** were orchestrated. The nobles at Delhi entered into a secret arrangement with the nobles at the provinces.
- As Razia enjoyed the support of the people of Delhi, the nobles compelled her to fight them outside the capital. Ultimately she was defeated.

Reasons for her Downfall

- Many historians try to emphasise that Razia's biggest weakness was her **gender**.

- **Minhaj-us-Siraj** writes that Razia had all the qualities of an efficient ruler; She had only one weakness and that was her womanhood.
- However, this is an **over-simplistic** explanation of her downfall.
- The real reason behind the Shamsi nobility's opposition to Razia was her **independence and ability**. It threatened their unbridled ambition.
 - Razia **refused to become a puppet** in their hands. Infact, she took effective measures to check their power.
 - This, above all, was the main reason for her downfall.

Balban (1266-86)

Balban began his career as a **mamluk foot soldier** in Ghori's army. The Sultan realised his potential and groomed him for command. He displayed a natural spark for leadership and rose quickly through the ranks.

- During the **Shamsi period** (Iltutmish's reign), he was a **leading member of the Chihalgani, later serving as Naib** (prime minister) during the reign of his son-in-law Nasiruddin Mahmud.
 - Since the king was weak and irresolute, Balban emerged as the **de facto ruler**.
- After serving as Wazir for almost 20 years, it is believed that **he had the Sultan poisoned to death** and took up the mantle of kingship himself.

Challenges before Balban

A proper evaluation of the achievements of Balban can be done in context of problems that Balban had to face. During the time of his coronation Balban had to face a number of problems -

- During the period following Iltutmish's reign, the **crown's power and prestige had deteriorated considerably**.
 - The Shamsi nobility had emerged as **kingmakers**
 - During the weak rule of Nasiruddin Mahmud, they had become over ambitious and unruly, openly defying the Sultan.
 - This resulted in **frequent revolts and rebellions**. Eg. Turghil Khan, the governor of Bengal had rebelled and declared independence.
- **Rajput Rebellions and Meo Issue**
 - The breakdown of political machinery was reflected in the deteriorating law and order situation.
 - Robbery became commonplace and fear of the law had virtually evaporated.
 - Many Rajput states of the Gangetic valley were also in open rebellion.
- The problem of **continuous Mongol invasions** on the North- West border of India.
 - The army was in shambles. As a result, the empire's frontiers were poorly defended.
 - The Mongols repeatedly raided Lahore and Multan and reached the outskirts of Delhi on several occasions.

Balban's Response

- **Despotism** became a central feature of his policy. In order to prevent the empire's disintegration, Balban realised that the **crown's prestige** and **respect for authority** must be restored.
- The Sultanate needed to be **strengthened from within** to protect it from foreign threats.
- Further, he required a **legitimising principle** to justify his accession to the throne.

Theory of Kingship

He propounded a new theory of kingship in order to tackle the problem of the

Turkan-i-Chahalgani, legitimise his rule and ensure dynastic succession.

- Balban claimed that kingship had a **semi-divine origin**.
 - According to him, the office of the Sultan was '**Niyabat-i-Khudai**' (gift of God). No ordinary person can receive this gift. It requires a man of extraordinary capability and piety.
 - Thus, he took the title '**Zilullah**' (shadow of God).
 - In order to inspire high respect for the Crown, Balban also adopted Persian court rituals such as the '**Sijda**' and '**Paibos**'.
 - Nobles had to maintain the proper **decorum** in the court. They had to appear in court in proper dress.
 - An official **Amir-e-Hajib** was appointed to strictly implement court discipline.
- Balban also insisted on the principle that '**Kingship knows no kinship**' i.e. impartial justice.
 - To gain the support of common masses he gave emphasis over justice. Through this measure he tried to give a human face to his despotic regime.
- He adopted a **two-pronged policy towards the Chalisa**
 - '**Blood and Iron**' was a reflection of Balban's despotism.
 - To break the power of the Turkan-i-chahalgani, he transferred some of the members from one region to another. He also killed some of them and punished some others.
 - All political opposition was ruthlessly suppressed and rebellion was subdued with extreme prejudice.
 - Any opposition to the Sultan's rule was regarded as high treason and as a violation to the will of God.
 - The idea of **racial superiority** of the Turkish blood was also an important feature of his theory of kinship.
 - According to him, Turks had the exclusive right to rule.
 - Thus, in the same instance, he emerged as the protector and destroyer of the Shamsi nobility.
- Balban also insisted on **dynastic succession**. Baban claimed to have descended from Afrasiyab (a mythical Persian hero).

- Further, in the style of Persian royalty, he named his sons and grandsons after great Persian Kings such as Qaiqubad and Kaykhusraw.
- To portray himself as superior to ordinary men, he also affected a **remarkable change in his appearance and habits.**

Military Reforms

- To maintain and perfect the **despotic and coercive instrument** in the authority of the crown, it was essential to maintain a **strong centralised army.**
 - Therefore, he increased the numerical strength of his army.
 - He also enhanced the soldiers' pay and gave some of them the assignment of villages as salary.
 - Military exercises were more regular.
 - Changes in strategy, like keeping the objects of campaigns a close secret, were also implemented.
- In order to create a powerful military base he created a new department '**Diwan-e-Arz**' under an official '**Ariz-e-Mumalik**' responsible for military administration.

Mongol Policy

- He laid the foundation of the Mongol policy of the Delhi Sultanate. In fact he adopted a **two pronged strategy** against them-
 - He exchanged embassies with the Mongol courts.
 - He created two defence lines in order to repulse Mongol invasion.
 - The first defense line was created along the regions of Lahore, Multan and Dipalpur. He appointed his son prince Muhammad as the warden of the marches.
 - The second defence line was laid in Samana, Sunam and Bhatinda. Buhgra Khan, his youngest son, was appointed on this defence line.

Office of Khwaja

- In order to have better supervision of the income of the Iqta he appointed an officer '**Khwaja**' in the Iqtas.

Spy System

- He organised the espionage system. This department was placed under an officer '**Barid-i-Mumalik**'.

Response to the Law and Order and Rajput Problems

- In order to restore the law and order situation he **constructed some forts** in Delhi and nearby regions and **appointed Afghan mercenaries** on these forts.
- Likewise, **in the Gangetic basin he repaired some old forts and constructed some new ones** at Jalali, Patiali and Gopalpur etc., so that the revolt of Rajputs and Meo menace could be suppressed.

- In this way he restored the law and order situation in the vast region of North India.

Response to the revolt of Tughil Khan

- The revolt by the governor of Bengal, Tughril Khan was a big challenge to him because it was associated with the relation between the monarchy and the nobility.
- Earlier he sent two military expeditions against Tughril. But these were unsuccessful. So he himself took the command against Bengal.
- He adopted the **policy of terror** against Tughril. Tughril Khan was killed with the members of his family. It was meant as a lesson to the recalcitrant provincial governors. The Bengal campaign to subjugate Tughril ultimately led to the **consolidation** of the empire.

Limitations

- In spite of his best efforts he **couldn't stabilize his dynasty** and just three years after his death his dynasty was uprooted.
- He gave too much emphasis over **racial exclusiveness**. As a result of this the social basis of the state just shrunk.
- Overall the **Mongol policy** was also not successful because the state frontier in the northwest receded from Indus river to Beas river.
- In the course of implementation of his policies he showed **excessive cruelty**.

Conclusion

- In spite of the limitations mentioned above we can't downsize his achievements. He was the **real consolidator** of Delhi Sultanate.
- **It is true that he didn't take interest in political expansion** and rather gave priority to the consolidation of his state but it was equally true that it was **due to this consolidation that the future expansion of Delhi Sultanate became possible**.
 - He **restored law and order** in the Gangetic basin that was one of the most productive regions in the world.
 - So it led to **economic growth** in the region.
 - That's why we can not deny that **it was Balban who laid the foundation of Khilji imperialism**.

Khilji Dynasty (1290-1320)

Khilji Revolution

It is a term that denotes the replacement of the Ilbari dynasty by the Khilji dynasty. But it was **not simply a change of government**, rather it was something more than that. It involved the following aspects -

- Khiljis came to power not due to the support of the nobility or Ulema or the common people but by **dint of their military strength**.
- It was a **rejection of the racial policy of Ilbari Turks**.

- The Khiljis opened the gate of the nobility class not simply to non-Turks but also to Indian Muslims.
- Alauddin Khilji made a declaration that 'kingship knows no kinship'. So the social basis of the state broadened.
- Khilji revolution implied a revolt of the lower class Muslims against the established Muslim aristocracy.
- In one sense it was a revolt against those who were looking to Ghazni and Ghur region for their pedigree.
- The Khilji revolution emphasised the **separation of religion from politics**.
- The Khilji revolution had a **negative side** as well.
 - It gave too much emphasis on the military aspect of government, but in spite of that limitation Khilji revolution implies the beginning of a new era.

Jalaluddin Khilji (1290-96)

- He founded the Khilji dynasty by overthrowing the last Mamluk king. He was 70 at the time of his accession to the throne.
- His rise to power **ended the monopoly of Turks in high offices**. The Khilji's were an Afghan tribe who could not claim the nobility of pure Turkish blood.
- He also **tried to mitigate some of the harsh aspects of Balban's rule**.
 - He believed that the state should be based on the willing support of the governed, and that any state in India could not be a truly Islamic State due to the Hindu majority.
 - Thus, he tried to win the goodwill of all his subjects by following a policy of tolerance.
 - For this reason, he was considered a weak ruler.
- His forgiveness of Balban's nephew, Malik Chajju's revolt for the second time in 1292 was seen as a sign of weakness, leading to his ultimate assassination by Alauddin Khilji, his nephew and son-in-law.

Alauddin Khilji (1296-1316)

- He had helped Jalaluddin in his rise to power and was appointed ○ **Amir-i-Tuzuk** (master of ceremonies) and **Ariz-i- Mumalik** (commander-in-chief).
- During his predecessor's reign he had gained the reputation for **military conquest** due to his two victorious campaigns against:
 - Bhilsa/Vidisha (1292)
 - Devagiri (1296) - The first Turkish expedition to South India.
- In 1296, he assassinated Jalaluddin, crowned himself Sultan, and propounded his own theory of kingship

Theory of kingship

He borrowed some elements from Balban's theory and introduced some unique elements of his own.

- The **principle of strength** was emphasised upon, according to which any person of strength and capability could become Sultan.
 - Qualifications like legitimate kingship were purely academic and all questions regarding the legality of the Crown were futile.
 - Alauddin believed that the crown is justification in itself.
- **Despotism** was central to his theory, even more so than Balban's.
 - According to Alauddin, the **king is answerable only to God**. There should be no secular or religious check on his authority.
- **Secularism** was an extension of Alauddin's despotism.
 - He maintained a **strict separation between the state and religion**. He prohibited the ulema from interfering in state affairs.
 - Thus, he frequently issued '**Zawabis**' (secular decrees).
- **Racism was absent** and Alauddin did not discriminate on the basis of ethnicity, language or ancestry.
 - This was a reflection of his Afghan origin, as unlike Balban, he could not claim pure Turkish nobility.
 - He promoted capable people on the basis of **merit**, including Turks, Afghans, Persians, Tajiks and even Indian Musalmans.
- **Imperialism** was another central feature. Alauddin believed that neighbouring states are necessarily antagonistic. Thus, it was the duty of a strong Sultan to subjugate his neighbours. His dream of conquest is reflected in his title, '**Sikander-i-sani**' (Second Alexander).
 - He was the first Sultan of Delhi to have a conscious policy of imperialism. ○ In **North India**, he followed the policy of **direct control**:
 - 1299 – Gujarat
 - 1301 – Ranthambore
 - 1303 – Mewar
 - 1305 – Malwa
 - 1308 – Jalore
 - In **South India**, he followed the policy of **indirect control**. Defeated rulers were restored on the condition of annual **tribute** and **recognition of overlordship** of the Sultan. The south Indian campaigns were led by his trusted general, **Malik Kafur**, who subjugated:
 - 1306 – Devagiri
 - 1308 – Warangal
 - 1309 – Dwara Samudra
 - 1310 – Madurai
 - Thus, Allauddin transformed the Sultanate from a north Indian principality into a pan Indian empire.

Military Reforms

- In order to fulfil his imperialistic ambitions, Alauddin maintained a **huge standing army of 3,50,000 soldiers**.
- He organised his army on the **decimal pattern**.
- He introduced the practice of **Dagh and Huliya**.
- He discontinued the practice of being soldiers through Iqtas. Instead, they received regular **cash salaries**.
 - Cavalrymen were paid 238 Tankas per annum
 - An additional allowance of 75 Tankas was given for the maintenance of a horse.
 - Infantrymen were paid 75 Tankas per year.

Administrative Reforms

Alauddin Khilji was concerned about the possibility of rebellions, which were the most serious challenge to the health of the Sultanate.

After deep introspection and consultation, he came to the conclusion that these rebellions had the following root causes:

- Excessive wealth with the people
- Negligence of the Sultan's
- Intermarriage among nobles
- Alcohol

In response he proclaimed **four ordinances**:

- To **confiscate all tax-free land grants** such as Inaam, Milk and Waqf; and abolish all tax exemptions enjoyed by the upper and lower nobility.
- To **reorganise the spy system**, with a large number of regular spies (Barid) and irregular spies (Muhiyan).
- All nobles must seek prior permission from the Sultan before intermarrying.
- To **prohibit consumption of alcohol**.
 - According to Barni, he gave it up himself. However, people started fermenting their own wine.
 - Therefore, he modified the order and allowed private consumption.

Revenue reforms

These were part of his larger internal reforms and restructuring, through which he wanted to fill the state treasury so that he could raise a large army.

He was also determined to take away the excess wealth from his subjects to prevent the possibility of a rebellion.

- He introduced the **Mashahat system** of survey and measurement.
 - A new unit of land measurement known as the **Wafa-i-Biswa** was introduced to measure farm area.
 - Produce was estimated by applying the average yield to the farm area.
 - The rate of land revenue was fixed at 50% of the produce.

- All **intermediaries** such as Khut, Muqaddam and Iqtadars were **deprived of their revenue collection duties**.
 - They were also **ordered to pay land revenue at the prevailing rate**. Their tax exemptions were abolished.
 - **Diwan-i-Mustakhraj** was created to collect accumulated revenue from the upper and lower nobility on a retrospective basis
- All **tax-free land grants were confiscated**.
- **Ghari** (house tax) and **Charai** (grazing tax) were imposed.
- The rate of **Khums** (states share in war booty) was increased to 4/5.
- The **Patwari's accounts were frequently inspected** in order to prevent embezzlement.
 - Irregularities were punished severely.

Market Reforms/ Price Controls

- These were an elaborate system of price controls **designed to allow him to raise and maintain a large army** to fulfil his imperialistic ambitions of a pan Indian empire.
- The Empire was divided into:
 - **Free zone**
 - **Control zone** – Price control was implemented only here.
 - It stretched from Lahore to Allahabad.
 - This was the most populous region of the Empire.
 - The control of the Sultan was strongest here.
 - The majority of the army was garrisoned in cities within the zone.
- A new department called **Diwan-i-Riyasat** was created to implement these reforms.
- **Three different kinds of markets** for established:
 - **Mandi** for food items
 - **Sardar Adl** for essential goods such as sugar, salt, oil and cloth
 - **Market for living beings** such as horses and slaves
- **Prices of all commodities were fixed by the state**.
 - A strict system of weights and measures was introduced.
 - Underweighing, overpricing and black marketing were punished severely.
 - Spies employed by the state used to report such activities. ■ Surprise inspections were also conducted.
- Steps were taken to **ensure the availability** of important commodities:
 - Half the revenue from the Doab was collected in kind.
 - Licences were issued to Banjaras (nomadic grain traders) to transport grains from the countryside to the cities.
 - Only licensed traders were allowed to set up shop inside the market.
 - Luxury goods were rationed
 - The state subsidised imported items.
- A police official known as the **Shahna-i-Mandi** was appointed to maintain law and order.

Impact of Price Controls

- Alauddin's price controls were remarkably successful. He was able to raise a large army at a low-cost.
- According to Barni, city dwellers benefited from the low prices and easy availability of goods.
- However, food producers/farmers outside cities suffered.
 - They were not able to drive the benefit of price controls themselves.
 - Moreover, their bargaining power with respect to grain traders also suffered.

Tughlaq Dynasty (1320-1412)

Ghiasuddin Tughlaq (1321-25)

- Originally called 'Ghazi Malik', he was an important commander under Alauddin.
- He ascended to the throne as Ghiasuddin Tughlaq in 1321, thus becoming the founder of his dynasty.
- He laid the foundations of Tughlaqabad near Delhi.

Mohammed bin Tughlaq (1325-51 CE)

Originally called **Jauna Khan**, he assassinated his father and ascended the throne as Mohammed bin Tughlaq.

- In history, he is looked upon as a **paradox** - a mixture of opposites; a generous and at the same time a pitiless ruler; a 'Mad King,' and the 'Wisest Fool'.
 - This was mostly due to his ambitious schemes and the novel experiments which were all far ahead of their time.
- He was the only Delhi sultan to have received **comprehensive literary, religious and philosophical education**.
- **Very tolerant religiously**, he heavily patronised non-Muslims:
 - He promoted a number of Hindus to high office, both in civilian as well as military capacities.
 - Jina Prabha Suri (Jain scholar) was his close personal friend and trusted advisor.
 - He celebrated the festival of Holi with great fanfare.
 - He even visited the Hindu and Jain Temples of Mt. Abu and made donations towards them.
- He maintained **diplomatic relations with Egypt, Persian, China**.
- As a Prince he led an expedition against the Kakatiya ruler Rai Rudra Dev and brought **Warangal** under the **direct control** of the Delhi Sultanate.
- In 1324 he also defeated Bhanu Dev II, the ruler of **Janjnagar** (Odisha), who had helped Rai Rudra Dev and annexed his territory as well.

Muhammad bin Tughlaq is famous for his 6 experiments

Transfer of capital (1327–1328)

- The capital was shifted from Delhi to **Daulatabad**.

- He had established **direct control over South India** and Daulatabad was better suited to govern the new territory.
- Moreover, it was **relatively safer than Delhi**, which was constantly under Mongol threat.
- According to **Barni**, all residents of Delhi were forced to make the long journey in the height of summer, on foot. Not even cats and dogs had been left behind.
- Soon after reaching Daulatabad, the Sultan was forced to reconsider the transfer due to **shifting political currents** in South India.
 - Many newly acquired territories had **rebelled** against the Sultanate and his position in Daulatabad had become precarious.
- Further, most historians suggest that **Delhi was never deserted completely**. Coins struck in 1329 have been discovered, along with 2 Sanskrit inscriptions from Naraina in Delhi, belonging to 1327 & 1328.

Token Concurrency (1329–1333)

- Mohammed bin Tughlaq issued **base metal coins** of copper and bronze instead of gold and silver coins.
- This experiment had to be **abandoned due to widespread forgery**.
- As a result of forgery, public confidence declined and the state was forced to replace them with precious metal coins.
- Barni says that peasants used forged coins to pay revenue and rebels used them to buy horses and arms.

Khorasan explanation (1333–1334)

- Muhammad bin Tughlaq wanted to capture the Khurasan region (Central Asia).
- According to **Barni**, the **flattery** of some Khorasani nobles had filled the Sultan's head with lofty ideas.
 - Other **contemporary sources** suggest that the plan was the outcome of the prevailing **political chaos** in Khurasan after the death of Tamarshin Khan.
- He raised a **3.7 Lakh strong army** and paid them 1 year's salary in advance.
- However after waiting for six months the **plan was abandoned**.
 - **Barni** says that the Sultan realised his mistake and came to his senses.
 - According to him the treasury had been emptied completely and the soldiers turned to highway robbery.
- However, other contemporary sources inform that **Abu Said** (a powerful ruler), had established control over Khorasan before the Sultan's plan could materialise.

Qarachil expedition (1333–1334)

- Qarachil was a **small Himalayan tributary state** of the sultanate, along the Indo-Tibetan frontier.
 - During Muhammad bin Tughlaq's reign, it **declared independence** and stopped paying the annual tribute.

- The Sultan in turn, sent a force of 10,000 soldiers to subdue the recalcitrant state.
- According to **Barni** the hasty campaign was disastrous.
 - The men were poorly supplied and the Sultan had made the mistake of appointing Hindu commanders.
 - Thus, the forces were soundly defeated, and only 10 men returned to Delhi, empty handed.
 - In a fit of rage, the Sultan executed them on the spot.
- However, **other contemporary sources** suggest that it was **successful**, and Qarachil was brought back into the fold.
 - However, it was also **costly** due to the unfamiliar terrain and inclement weather.
 - While returning there was heavy rainfall and many soldiers were lost in landslides.

Taxation in the Doab (1333–1334)

- Due to expensive military campaigns and disastrous policy experiments, the imperial treasury was critically depleted and in order to replenish it, the Sultan introduced a new tax policy in the Ganga Yamuna doab.
 - According to **Barni** the burden of taxation was increased by **10-20 times**.
 - **Sirhindī** informs us that it was increased by more than **20 times**. ○ **Isami** says that it was **doubled**.
- **Modern** historical research suggests that the official rate of the taxation was the **same** as **Alauddin's reign (50%)**.
- However, the policy failed due to the **insensitivity and corruption** of state officials in collecting revenue from helpless peasants.
 - The very year that the policy was implemented, a **severe drought** affected north India, resulting in widespread crop failure.
 - However, tax officials **forced peasants to pay** the increased land revenue.
 - Further, they also collected '**Abwabs**' (illegal cases) from the already distressed peasants.
- Many peasants abandoned their fields, let their cattle loose and fled to the forests. **Agriculture collapsed** completely and contemporary sources inform us that **famine affected north India for the next eight years**.
- When the Sultan learnt of the situation, he immediately suspended tax collection and introduced **rehabilitative measures**.
 - A new department of agriculture known as the **Diwan-i-Amir Kohi** was established, through which the state made rehabilitative loans known as '**Sondhar/Taqavvi' loans** to peasants so that they may purchase seeds, agricultural implements, animals, and fodder. The state also provided assistance in digging wells.

- A new **famine code** was also promulgated, consisting of guidelines regarding the state's response to famine.

Model Agricultural Farm (1337–38)

The disastrous Taxation experiment in the Doab had resulted in a complete collapse of agriculture.

- To **revive** it, the Sultan created a model agricultural farm, from which **new methods, techniques and practices** could be taken to the general population.
- Further, the farm was also meant to **expand agriculture** in order to replenish the state treasury.
- A parcel of land measuring roughly **100 square kilometres** was selected and a sum of **70 Lakh Tankas** was set aside for distribution among peasants to expand agriculture.
- According to Barni, **not a single inch of additional land** was brought under the plough.
 - The Sultan had envisaged expansion of agriculture by bringing uncultivated fertile land under the plough. However, the plot of land selected was **completely barren**.
 - Much of the money set aside to expand agriculture was **misappropriated** by the bureaucracy.
 - Finally, the money which reached the peasants was used by them to **fulfil their basic needs since they had still not recovered from the long years of famine**.

As a result of these disastrous policies, **revolts and rebellions** were frequent.

- **1335 – Madurai** broke away from the Sultanate
- **1336** – Harihara and Bukka declared independence and established the **Vijaynagar Empire**.
- **1338** – Rebellion erupted in **Bengal** which declared its independence.
- **1347** – Deccan slipped out of the grasp of the Sultanate and Alauddin Bahman Shah established the **Bahmani Sultanate**.

Feroz Shah Tughlaq (1351-88)

- After the death of Muhammad bin Tughluq, his cousin Feroz Shah Tughlaq was elevated to the position of Sultan by the nobles.
- Feroz Shah Tughlaq ascended to the throne at a time of **great crisis**. His predecessor's policies had extracted a heavy cost.
 - The Sultanate had lost much of its **territory** and been reduced to a north Indian principality.
 - **Agriculture** was in ruins and was yet to recover from the disastrous taxation policy. **Unrest** among the peasants was high and they were on the verge of rebellion.
 - Likewise, the **nobility and clergy** had seen their power and privilege disappear under Muhammad bin Tughluq and were looking to retaliate.
 - The **treasury** was completely depleted due to Muhammad bin Tughluq's adventurism.

- **Rebellions** were frequent, with **Bengal and Sind** being the most problematic.
- The situation demanded an able administrator and gifted general. Feroz Shah Tughlaq lacked both these qualities. Therefore, he adopted a **policy of appeasement**, both internally and externally.

External Policy

- In the early part of his reign, Feroz Shah Tughlaq undertook **four military campaigns**.
 - He **successfully raided Nagarkot** (HP), destroyed the Jwalamukhi temple there, and extracted tribute from its ruler.
 - The **other three** campaigns ended in **complete failure**, two against Bengal and one against Sind.
 - The **Sind invasion could not even materialise** because the Sultan and his army lost its way in the Rann of Kutch and had to be rescued by his Prime Minister Khan-i-Jahan.
- Following this, the Sultan **abandoned the policy of war**. He declared that he did not wish to gain territory by shedding the blood of innocent Muslims.
- However, most modern historians believe that his pacifism was a result of his **military ineptitude**.

Internal/ Domestic Policy

Feroz Shah Tughlaq's reign was more notable for his internal administration, to which he also applied his **policy of appeasement**, and to restore normalcy after the turbulent rule of his predecessor.

- **Revenue Reforms**
 - A **detailed survey** was conducted under Khan-i-Jahan (Prime Minister). The revenue of the entire Sultanate was permanently fixed at 6.5 Crore Tankas.
 - Feroz Shah Tughlaq abolished 21 non-Shariat taxes and replaced them with the **5 Shariat taxes**.
 - Kharaj - Land revenue collected from non-Muslims
 - Ushr - Land revenue collected from Muslims
 - Khums - The share of the state in war booty - it was restored to the prescribed proportion of $\frac{1}{5}$.
 - Zakat - Charitable donation made by Muslims.
 - Jizya - Poll tax imposed on Non-Muslims. He was the first Sultan to collect it separately from Kharaj. He also imposed it upon Brahmins, who had been exempted till now.
 - **Barni** informs us that as a result of these reforms, agriculture flourished and the imperial treasury was refilled. There was no shortage or famine, the peasants were happy and new land was brought under the plough.
- **Agrarian Reforms**
 - **Small experimental farms** were set up in the vicinity of Delhi.

- **1200 orchards** and gardens were laid around Delhi, which yielded an annual income of 1.8 Lakh Tankas.
 - The state also encouraged the cultivation of **superior crops** such as wheat instead of millets and rice instead of paddy.
 - The **Taqavi loans** made during Mohammed bin Tughlaq's reign were **written off**.
 - A network of **five major canals** was constructed around Delhi - Two from the Yamuna, and one each from the Ghaggar, the Sutlej and the Kali Sindh.
 - An irrigation tax of 10%, known as '**Haq-i-Sharb**' was also introduced.
 - **Barni** reports that these reforms were highly successful and that there was no shortage of food during his reign.
 - The prices of food grains and fruits were low
 - Even the poor could afford rich fare including fruits and ghee.
- **Judicial Reforms**
 - The **penal code was made milder** and inhumane practices such as torture and amputations were prohibited.
 - **Welfare Initiatives**
 - Firoz Shah Tughlaq used the state machinery for the welfare of his subjects.
 - **Diwan-i-Ishtiaq** - Created to help those who had suffered under the reign of Muhammad bin Tughluq by giving them state pensions.
 - **Diwan-i-Khairat** - Established to help poor parents marry their daughters.
 - **Diwan-i-Bandagan** - You look after the welfare of slaves. The Sultan himself and more than 1.8 lakh slaves.
 - **Dar-ul Shifa/ Dawakhana** - These were hospitals/ infirmaries overseen by competent physicians employed by the state. Treatment was provided free of cost.
 - **Free Kitchens** - The state organised Langars to provide free meals to the poor.
 - **Travellers' Welfare** - A number of measures were initiated for the welfare of travellers, such as maintenance of state owned rest houses and inns, plantation of shady trees along roads and digging of wells along state highways at state expense.
 - It must be kept in mind that under Feroz Shah Tughlaq, these welfare programmes were aimed not only to provide relief to subjects but also as a **means of promoting Islam**. They were available only to Muslims and were meant to act as inducements to non-Muslims to convert to Islam.
 - **Public Works**
 - Firoz Shah Tughlaq was the most prolific builder among all the Sultan's of Delhi.
 - He built five cities
 - Feroz Shah Kotla/ Firozabad (Delhi)
 - Fatehabad (Haryana)

- Hisar Firoza (Haryana)
 - Firozabad (UP)
 - Jaunpur (UP)
- He also constructed a network of **five major canals** around Delhi.
 - He **repaired the Hauz-i-Shamsi** (built by Iltutmish) and the **Hauz-i-Alai/Hauz Khas** (built by Alauddin Khilji)
 - He **repaired the Qutub Minar**, which had been destroyed by lightning, and added its fifth story.
 - He **transported 2 Ashokan pillars** to Delhi from Meerut and Topara.
 - He designed an astronomical calendar called '**Utsarlab**' in order to better detect the onset of seasons.
 - The concept of clock towers was introduced by him. These were known as '**Tas-i-Gharial**'.
 - He also constructed a number of saris, palaces, bridges, mosques, madrasas and pleasure resorts.
- **Patronage to Learning**
 - Feroz Shah Tughlaq was a gifted scholar and the only Sultan to write an autobiography called '**Futuhat-i-Firoz Shahi**'.
 - He also patronised accomplished **scholars** such as Barni and Afif, among others.
 - During the plunder of the Jwalamukhi Temple (Nagarkot), 1300 rare Sanskrit manuscripts were confiscated. Firoz Shah had them translated to Persian in 3 different compilations.
 - 'Ragdarpan' - A work on music
 - 'Tib-i-Firuzshahi' - A work on medicine
 - 'Dalil-i-Firuzshahi' - A work on philosophy

Firozshah Tughlaq as the 'Ideal Muslim King'

Barni in his '**Fatwa-i-Jahandari**', has highlighted the qualities of an ideal Muslim king. In his judgement, Firoz Shah Tughlaq fulfils these qualities.

- Firoz Shah followed an **orthodox religious policy** in accordance with the Shariat.
- He showed utmost respect to the **ulema**, who became immensely influential during his reign.
- He tried to **promote Islam as a matter of state policy**. For this, the **carrot and stick approach** was adopted.
 - Converted Hindus were rewarded with government appointments, tax exemptions and welfare measures.
 - On the other hand, those who resisted conversion were punished with tools such as Jizya, pilgrimage tax and destruction of temples.
 - He separated Jizya from Kharaj for the first time and also imposed it on Brahmins.

- In his own words, he **abandoned the policy of violent conquest** to avoid shedding the blood of innocent Muslims.
- **Forcible conversions** were also carried out even during peacetime.
- **Persecution of non-Muslims** was also common. He once had a Brahmin burnt alive for merely suggestions that Hinduism is superior to Islam.

Although Barni has portrayed Firoz Shah as an Ideal Muslim King, who not only followed the Islamic law in letter and spirit, but also made it a state priority to promote Islam, many of the **Sultan's personal traits contradict this notion**.

- He was **addicted to gambling and drinking**, which are both prohibited under Islam. He also did not make any efforts to prohibit these practices.
- **Music** is prohibited by orthodox Islamists however, Feroz Shah himself was an accomplished musician and generously patronised musicians.
- Islam permits a man to have a **maximum of 4 wives**. The sultan had many more than that number.
- Although he abolished several non-Shariat taxes, he also introduced the **Haq-i-Sharb**, which does not have any recognition under Shariat.
- While writing off **Taqavi loans**, he did not differentiate between Muslims and Non-Muslims.

A closer examination of his reign reveals that his religious policy was shaped not only by his **personal outlook** but also by his **political compulsions**.

- Many historians believe that:
 - Through his orthodox policy, he was **trying to compensate for having a Hindu mother**.
 - Due to his **weak nature and the political turmoil** within the Sultanate, he was forced to seek the support of the Ulemas and orthodox Muslims, which pulled the state towards greater orthodoxy.

As such, it would be safe to conclude that his religious policy was an more an outcome of his own weakness as a Sultan and the political compulsions of his time, rather than any desire to live up to the model of an Ideal Muslim King.

Invasion of Amir Timur (1398)

Afif, in his '*Tarikh-i-Firuzshahi*', has recounted the horror of the Turkish invasion and the sack of Delhi under Amir Timur, during the reign of **Naseeruddin Mohammad Tughlaq**.

- According to him, the invading forces **slaughtered the entire population of Delhi**, not sparing even the elderly and crippled.
- A **large number of Indians were enslaved** and sent to Central Asia in jeans.
- There was **large-scale plunder** and the Sultan was forced to pay a sum amounting to **3 years of revenue** to purchase peace.
- The invasion had a **lasting political impact** on the Delhi Sultanate:

- The prestige of the Tughlaqs was completely destroyed leading to its ultimate downfall.
- Frequent rebellions destabilised the empire from
- Punjab slipped out of the grasp of the Sultan. Amir Timur appointed Khizr Khan, as the governor of Punjab. He regularly interfered in the political affairs at Delhi.
- This became the background for the emergence of the Sayyid Dynasty founded by Khizr Khan. It replaced the Tughlaqs in 1414.
- Delhi also **lost its place as the cultural centre** of the Islamic world. Timur also carried off the learned men, artists, architects, poets, musicians, scientists, philosophers, and theologians of Delhi to Samarkand.

VIJAYANAGAR EMPIRE (1336-1565)

SANGAM DYNASTY (1336-1485)

- Harihara and Bukka were feudatories of the Hoysalas at Kampili (Karnataka).
 - In 1326, the armies of Muhammad bin Tughlaq overran the Deccan.
 - Harihara and Bukka were defeated, arrested and brought to Delhi, where they were converted to Islam.
 - They were restored to Kampili to rule in the name of Delhi's Sultan.
- According to legend, they were re-converted by their guru, Vidyaranya, and in 1336, they declared independence from the Sultanate.
 - They built a new capital at Vijayanagar (present day Hampi) on the banks of Tungabhadra.
 - They ruled jointly and assumed titles such as 'Hindu Suratana'.

The most famous Sangam kings were-

- Devaraya I
 - During his reign, NICCOLO CONTI (Italian traveller) visited Vijayanagara.
 - He has given a detailed account of the city of Vijayanagar, which according to him, was "as large and as beautiful as Rome".
 - He has also commented on the prevalence of Sati.
- Devaraya II
 - During his reign, the Persian traveller ABDUR RAZZAQ visited India. He first visited the Zamorin of Calicut and then went to the Vijayanagara empire.
 - He was a historian and scholar from Herat, sent to Vijayanagara as an ambassador of the ruler of Khurasan, Shah Rukh Mirza, to the court of Deva Raya II.
 - He has described the time period of Deva Raya II in his travelogue, 'Matla-us-Sadain wa Majma-ul-Bahrain'.
 - He specially describes the wealth and splendour of the capital. He vouches that Vijayanagara's market was ten times the size of Herat's market.
 - He says Vijayanagara was the largest and the most well provisioned city in the world.
 - According to him, traders of precious metals and jewels flocked its streets and bazaars, and the market sold every commodity imaginable.
 - He mentions that the Vijayanagara treasury was filled with molten gold nuggets.

- According to him, Vijayanagara had **seven fortification walls** within which there were provisions of all year water supply and agriculture fields.
- He mentions that the **Sati** system prevailed in Vijayanagara.
- According to him, state derived taxation income from **prostitution and brothels**.
- He pegs the strength of Vijayanagara **army** at 11 lakh and counts the number of **ports** at 300.

SULUVA DYNASTY (1485-1506)

Founder - **Suluva Narsimha**

TULUVA DYNASTY (1506-1565)

Founder - **Vir Narsimha**

Krishna Deva Raya (1509-1529)

- He is the most famous king of Vijayanagar. He was also mentioned by Babur in '**Tuzuk-i-Baburi**'. Babur has referred to him as the most capable ruler in India.
- He was a **great warrior** who made territorial gains at the cost of Bijapur and the Gajpatis of Odisha.
- He was also a **great patron of the arts**.
 - He himself was an accomplished writer, and wrote:
 - '**Amukta Malyada**' - a Telugu work on statecraft.
 - '**Jambavati Kalyanam**' - a Sanskrit play.
 - His court was adorned with 8 accomplished scholars and poets called the **Ashtadiggajas**, the most famous being Tenali Raman.
 - During his period, Telugu literature emerged out of the shadow of Sanskrit literature.
 - He also patronised Tamil and Kannada literature.
- During his reign, **2 Portuguese travellers** visited the empire-
 - **DURATE BARBOSA** -
 - He describes the **ship building and sati** system.
 - He mentions that diamond and precious stones were imported from Pegu and silk was imported from China, whereas, black pepper came from Malabar coast.

- **DOMINGO PAES**
 - He was received by Krishnadeva Raya at his court.
 - He has described the beauty of Vijayanagar and the king's personal attributes.
 - According to him, Krishna deva raya was a warrior king, whose body was covered in battlescars.
- During Krishnadeva Raya's reign the Vijaygnara empire **gained strategic edge over the Adil Shahis of Bijapur.**
 - He **helped the Portuguese in capturing Goa**, and secured a **monopoly on war horses**.

Achyuta Raya

During his reign, the Portuguese horse trader, **FERNANDO NUNIZ**, visited the empire.

- He has mainly described the social and cultural aspects of Vijayanagara in his travelogue.
 - He says that there were **women scribes, wrestlers, astronomers, musicians and fortune tellers** in Vijayanagara.
 - He also mentions the **social evils like dowry, Sati and child marriage** which prevailed in the Vijayanagara society.
 - He praises the **Brahmins** of Vijayanagara as **honest** people who were **good scribes** also.
 - According to Nuniz, the **rulers of Quilon, Sri Lanka, Pulicat, Pegu, Tennasserim and Malaya paid tribute** to the Vijayanagara King.
 - He also describes the **Nayakara system** and says that the **rate of land revenue was 1/10th**.

Administration

Kingship

- The Vijayanagara empire was ruled by the **absolute monarch**, who assumed high sounding titles such as 'Maharajadhiraja', 'Andrabhoja', 'Hindu Suratana', etc.
- The element of **divine origin** of kingship was also a peasant.
 - The kings ruled in the name of Lord Virupaksha.
- Despite being an absolute monarchy, there were some **customary checks** on the kings which made their rule **benevolent** in nature.
- The empire had a **fixed rule of succession**.

- The king would nominate his heir and successor during his own lifetime. It was usually his brother or eldest son.
- The empire would be ruled by the **King and the Yuvraj simultaneously**, as such, the transition of power was usually smooth and peaceful.
- Thus, unlike north India, it was able to escape the disastrous effects of frequent wars of succession.

- However, **powerful feudal elements** were also present, complicating both the internal and external politics of the state.

Central Administration

- The central government was organised in the form of a **Mantri Parishad** (cabinet). The King was the chief executive and was advised by his top mantris (ministers).

- The mantri parishad was assisted by **Sachivalaya** (Secretariat).
 - It looked after the day to day administration and implementation of policy directives from the king and mantri parishad.
 - It consisted of representatives from the
 - central government,
 - provincial governments and
 - feudal lords, called Amarnyakas.

Taxation

- **Land revenue** was the most important source of state income. It was collected at the variable rate, from **1/6th to 1/4th**, of the produce, based on the quality of land.

- There were **no exemptions or exceptions** in the collection.
 - It was collected even from priests and temples, albeit at the concessional rate.
 - ‘**Brahmadeya**’ land (granted to priests) - 1/20th of the produce.
 - ‘**Devadana**’ land (granted to temples) - 1/30th of produce.

- Various economic activities such as **trade, commerce, mining, forestry, gambling and even marriages** were also taxed.
 - However, **widow remarriages were exempted** from marriage tax.

- **Prostitution** was legal and the state collected **taxes from brothels**.

Provincial Administration

The empire was divided into Several ‘**Rajyas/ Mandalams**’ (provinces), headed by a Rajayapala, who usually belonged to the royal family. Rajyapals enjoyed the following rights:

- Could collect taxes
- Could autonomously levy or abolish taxes
- Could issue their own currency in their own name.
- Could maintain their own armies

Nayakara System

It was a system of **military feudalism**.

- The **Nayakas/Amarnayakas (top military officials)** were paid in the form of Land grants known as '**Amarams**'.
- Gradually these grants became hereditary and Amarnayakas became participants in sharing state power.
- They enjoyed the following powers:
 - Could maintain their own armies.
 - Could collect taxes.
 - However, they had no rights to abolish/ levy taxes or to issue their own currency.
- Thus the Vijayanagar administration was a synthesis of centralised monarchy and feudalism.

Ayagar System

It was a system of **local government in villages**.

- Each village had **12 officials nominated by the state**, called **Ayagars**.
- They were chosen primarily from among **local Brahmins** and were paid in the form of **land grants**.
- Each Ayagar was responsible for a **different function** such as irrigation, maintenance of public spaces, organising fairs and festivals, setting prices of local goods, etc.
- The position of Ayagars was **hereditary and saleable** i.e. they could sell it to someone else.
- This system closely resembled Chola village administration except that the element of election, which was missing.

Society

The society was caste based and hierarchical, however, unlike north India, there was not a four-fold Varna division, rather the society had Brahmins and Non-Brahmins.

- **Brahmins** held the supreme position and enjoyed both political power and social prestige.
 - The kings, top officials, ministers, army commanders, etc. were Brahmin.
 - Brahmin priests received lightly taxed land grants.

- Educational institutions were completely under their control
- Religious life was characterised by regimented ritualism due to which their importance increased.
- The Non-Brahmins were divided into the **Valangai (right handed) and Idangai (left handed) castes**.
 - The Valangai group consisted of castes with an agricultural basis, whereas,
 - The Idangai group consisted of castes which were involved in manufacturing, craft and trading etc.
- The **society was not divided along blood relations but on the basis of geography**.
 - So, it was common that blood relatives living in separate geographical areas establish marital relations.
- Due to Brahmanical orthodoxy prevalent in the Vijayanagara society, the **condition of women** in the Vijayanagara society was no better than north India.
 - **Child Marriage and Polygamy** were common.
 - **Widow remarriages** were considered **taboo**.
 - However, the **rulers encouraged it** through tax exemptions.
 - **Tippadiyal (Sati)** was also popular.
 - At the same time, we also find evidence of male Royal bodyguards jumping onto the funeral pyres of deceased kings.
 - In temples, **Devadasis** were heavily exploited but the condition of **Ganikas** was far better.
- Although the Varnashrama Dharma system was rigidly observed, the **Vijayanagara kings were remarkably liberal and practical in their outlook**.
 - They readily **patronised** skilled artisans, workmen, scholars and **promoted** able administrators and military commanders **from all backgrounds, including Muslims**.
 - They **welcomed Christian missionaries** from Portugal.
 - They even **joined hands with the Golconda Sultanate against the Gajpati rulers**.

BAHMANI SULTANATE (1347-1687)

Unified Bahmani (1347-1482)

In 1347, **Alauddin Hassan/ Hassan Gangu/ Bahman Shah** established a new kingdom with its capital at **Gulbarga** (Karnataka) by rebelling against the Delhi Sultanate and breaking away from it.

Firoz Shah Bahmani

- He was a **learned ruler** with vast knowledge of history, logic, religion, grammar, astronomy, mathematics and medicine.
 - He was conversant in several languages such as Arabic, Persian, Turkish, Urdu, Kannada and Telugu.
- He was **tolerant** of other religions and had personally read both the Old and New Testament.
 - It was during his reign that **Gesu Daraz**, the famous Chishti Sufi saint established his Khanqah at Gulbarga.
- The **decline of the Delhi Sultanate** meant that many **learned men migrated** from Delhi to the Gulbarga.
- Firoz also **invited scholars and nobles from Iraq and Iran**.
 - Many of these West Asian migrants were Shiite. Under their influence, **Persian culture and Shiite doctrine** grew within the Bahmani Sultanate.
- He also **inducted a large number of Hindus in administration**, which possibly acted as a balance against the influx of foreigners called Afaqis or Gharibs.
- He built an **observatory at Daulatabad**.
- Having **initially defeated Devaraya I**, he was **later** dealt a crushing defeat by a Warangal-Vijayanagar alliance led by Devaraya I and was **forced to abdicate** in favour of his brother Ahmad Shah 'Wali'.

Ahmed Shah Wali

- He is remembered more for his contribution as **sufi saint** than as a ruler. He was a close associate of Gesu Daraz and his death anniversary is jointly celebrated by both Hindus and Muslims.
- He **conquered Warangal**, thus breaking the Vijayanagar-Warangal alliance. Following this, he **shifted the capital to Bidar** to better control the newly conquered territory.

- As a result, **Vijayanagar was considerably weakened**. The period after Devaraya II was a period of chaos and the frontiers of Vijayanagar shrank on all sides.

Mahmud Gawan

He was the **Wakil-us Sultanat (Prime Minister)** of the Bahmani Sultanate during the reign of **Muhammad Shah III**.

- He carried out the administrative reorganisation of the Sultanate by dividing it into 8 provinces '**Taraf/Atrafs**'.
- He also **strengthened the military by including local Marathas** in the army.
 - He introduced the practice of making **land grants** to top commanders, thus winning Maratha loyalty.
- He introduced the system of **survey and measurement** for land revenue.
- He **patronised arts and literature**.
 - He constructed the famous **madrasa at Bidar** in the traditional Persian style called '**REGISTAN**'.

During his tenure as Wakil, the factional struggle between the **Deccanis and Aqafis/Gharibs** peaked. As a result Muhammad Gawan was executed, shortly after which the kingdom disintegrated.

Afanasy Nikitin

- He was possibly the first **Russian** traveller to come to India.
 - He has described both Vijayanagar and Bahamani kingdom in the 15th century.
- Nikitin calls **Mahmud Gawan**, 'Tuzzar', as Mahmud Gawan held the title of '**Malik-i-Tuzzar**'.
- According to him, the **land was very populous** and the **common people were very poor**. But the **nobles lived in great luxury**.
 - Nikitin was amazed to see the **king and the nobles ride on men**. Perhaps he refers to palanquins carried by four to twenty men on special occasions.
- It was his observation that, in India, **everyone goes naked**. All were **barefoot, walked fast and were strong**.
 - The intensity of heat possibly made people use scanty clothes. Perhaps this practice made Nikitin think that they went 'naked'.

Successor States (1482-1687)

- **Ahmednagar** - it was ruled by the **Nizam Shahi** dynasty.
 - In **1601** it was forced to accept the Mughal suzerainty by Akbar.
 - It was finally annexed by Shah Jahan in **1636**.
- **Bidar** - it was ruled by the **Barid Shahi** Dynasty and was absorbed by the Ahmednagar Sultanate.
- **Berar** - it was ruled by the **Imad Shahi** dynasty, and was also absorbed by the Ahamednagar.
- **Bijapur** - it was ruled by the **Adil Shahi** dynasty.
 - It was forced to accept the Mughal suzerainty by the Shah Jahan in **1636** and later annexed by Aurangzeb in **1686**.
- **Golkonda** - it was ruled by the **Qutub Shahi** dynasty and suffered the same fate as Bijapur.
 - Shah Jahan established Mughal overlordship over it in **1636** and Aurangzeb annexed it in **1687**.

Important personalities

- **Ibrahim Adil Shah** - He built the Gol Gumbaz at Bijapur, the largest dome in Asia.
 - He was also known as **Jagatguru** due to his religious tolerance, love for knowledge and music.
- **Malik Ambar** - originally a **slave from Ethiopia** named Chapu.
 - He was educated and trained in Baghdad, converted to Islam and renamed.
 - He was **sold into the service of Malik Dabir (Royal Scribe) of Ahmednagar** under whom he gained administrative and military experience.
 - After the death of his master, he was freed and became a **military leader**, raising his own force.
 - Mughal aggression towards the Deccan allowed him to quickly rise in power.
 - He became the **Prime Minister** and had his daughter married to the Sultan of Ahmednagar, becoming the **regent and de facto ruler of Ahmednagar**.
 - He joined hands with the Marathas to successfully resist Mughal encroachment.

Bahmani - Vijayanagar Struggle

The 14th century saw the emergence of two powerful Deccani kingdoms.

- **Bahamani Sultanate** covered the linguistic region of **Telugu, Kannada and Marathi**. It was situated to the north of the Vijaynagar Empire.
- The **Vijaynagar Empire** covered the linguistic region of **Telugu, Tamil, Kannada**.
 - Their proximity led to a number of disputes between the two kingdoms and their history is rife with incessant warfare. For almost 200 years, they fought for the control of,
 - **The Konkan Coast**, including important ports such as Goa and Dabhol

- **Raichur Doab** (between the Krishna and the Tungabhadra)
- **Krishna-Godavari Delta**
- During this period, their fortunes shifted constantly.
- Finally in 1565, the combined armies of 4 successor states (Ahmednagar, Bijapur, Golconda and Bidar) defeated the Vijayanagar Empire, being led by Rama Raya, in the decisive Battle of **Talikota/ Bannihatti/ Rakshasa Tagadi**.
- The Vijayanagar empire collapsed after this.
 - However, some of its Amara Nayakas continued to rule independently.



Mughals/ Timurids (1526-1857)

Sources

- **Tuzuk-i-Babari**
 - Autobiography of Babur in Chagatai Turkish.
- **Humayunnama**
 - Biography of Humayun in Persian, written by **Gulbadan Begum (sister)**.
- **Tarik-i-Shershahi**
 - Chronicles of **Sher Shah Suri's** reign in Persian, by Abbas Khan Sarwani.
- **Akbarnamah**
 - Chronicle of Akbar's reign in Persian, **by Abul Fazl**
- **Muntakhab-ul- Tawarikh**
 - By **Badayuni** in Persian.
 - It covered Akbar's reign but is critical of his policies, especially religious policy.
- **Tabaqat-i-Akbari**
 - By **Nizamuddin Ahmed** in Persian.
- **Tuzuk-i-Jahangiri**
 - Autobiography of Jahangir.
- **Padshahnama-**
 - Chronicles of Shah Jahan's reign by **Abdul Hamid Lahori** in Persian.
- **Shah Jahan Nama**
 - Illustrated chronicles by **Inayat khan**.
- **Jean Baptiste Tavernier**
 - **French jeweller** who made 6 Overseas voyages, the last 5 being to India, during Shah Jahan's reign.
 - He has **praised the Mughal crown jewels**, including the King's Peacock Throne.
 - He **visited Golconda** and has given a first hand account of its gold and diamond mines.
- **Francois Bernier**

- French physician who entered Mughal service and became part of **Dara Shikoh's retinue**. After Dara Shikoh's death, he also served Aurangzeb.
 - He has described the Battles of **Dharmat and Samugarh**.
- He also talked about **Indian textiles** and their manufacturing in Mughal Karkhanas (state run workshops).
 - He has thrown light on the '**Ustad-Shagird**' tradition of craftsmanship.
- He has also talked about the desperate **condition of Indian peasants**.
 - According to him, there was extreme inequality for which he blames the heavy burden of taxation.

BABUR (1526-1530)

Tuzuk-i-Babari/ Baburnama - It is the autobiography of Babur, written as a journal in Chagatai Turk.

- It was translated into Persian by two scholars.
 - **Painda Khan**
 - **Abdul Rahim Khan-i-Khana**
- Only 18 years of his life are covered in the work.
- The language used is simple yet incisive.
 - Babur has written about himself with great candour.
 - He has not tried to hide his shortcomings.
 - Neither did he try to hide his father's weakness.
- Other than being an important source of history, Baburnamah is considered to be a literary marvel in its own right.
- The work may broadly be divided into 3 parts.

First part-

- It deals with his **formative years and youth**.
- Babur informs us that he was born in 1483 in Ferghana.
- He inherited his kingdom at the age of 12.
- This part also covers his **struggle and defeat to his rivals in Central Asia**.
 - The battles of **Samarkand** and **Bukhara** have been mentioned.
 - Babur, informs us of his mistakes that led to the losses and his ultimate expulsion.
- He also tells us of his **conquest of Kabul (1504) and Kandhar in (1522)**.
- He informs us that he was **invited to India by the disgruntled nobles of Ibrahim Lodhi and other Indian rulers** such as,
 - Daulat Khan Lodhi
 - Adil Khan Lodhi
 - Dilawar Khan Lodhi
 - Rana Sangha

Second Part-

- It talks about Indian rulers and Babur's clashes with them.
- Babur has mentioned 5 Indian rulers:
 - **Ibrahim Lodhi- Delhi** - Babur has praised him, but also called him novice.
 - **Bahadur Shah- Gujrat**
 - **Nusrat Shah- Bengal**
 - **Rana Sanga- Mewar**
 - **Krishna Deva Raya- Vijayanagara** - Babur has praised him the most, and called him the ablest administrator and best general among all Indian kings.

Third Part-

- Here, Babur discusses **India, its flora, fauna, climate, people and diverse culture**. He appears to be a better writer in this part.
 - He is pleased with India's animals, especially the elephant which he encountered for the first time.
 - He was very fond of mangoes.
 - He was surprised to see India's wealth, and used the terms "lakh", "crore", and "arab" to describe it.
 - However, he did not like India's hot and humid climate.
 - According to him, Indians lack a sense of fashion, and they 'roamed around naked'.
 - He says that Indian cities did not have gardens like those in Central Asia and Persia.
 - He also misses his favourite flowers, the Jasmine and the Rose.
 - He was extremely displeased with the lack of quality wines in India

Important battles in India-

- **1526** - Battle of **Panipat** against **Ibrahim Lodhi**.
- **1527** - Battle of **Khanwa** against **Rana Sanga**, near Fatehpur Sikri (declared as jihad).
- **1528** - Battle of **Chanderi** against **Medni Rai**, another Rajput chief.
- **1529** - Battle of **Ghaggar** (Bihar) against the **Afghans**, mainly led by Mohammed Lodhi.

HUMAYUN (1530-1540 & 1555-1556)

Sources

His biography '**Humayun Nama**' was written by sister Gulbadan Begum in Persian, during Akbar's reign.

Important events

- 1532 - he defeated the Afghans near Allahabad.
- 1534 - he defeated Bahadur Shah of Gujarat, and built Dinpanah - A new city at Delhi.
- 1539 - he was defeated by Sher Shah Suri at the Battle of Chausa (Bihar)
- 1540 - he was defeated again by Sher Shah Suri at the battle of Bilgram (Kannauj)
- 1541 - he fled towards Rajasthan and married Hamida Banu Begum, a Persian lady, who gave birth to Akbar at Amakot (Sind).
 - After this, Humayun fled to Persia where he was given refuge to Shah Tamas I.
- 1555 -he returned to India with Persian help and recovered Delhi. However, he could only rule for 10 months before dying accidentally.

SHER SHAH SURI (1540-45)

- Born as Farid Khan.
- He was given the title Sher Shah by an Afghan nobleman, Bahar Khan Nuhani.
- He was the Mughal jagirdar of Sasaram (Bihar), and he also briefly served in the Mughal army.
- His chronicles have been recorded in the **Tarik-i-Shershahi** by **Abbas khan Sarwani** in Persian.

Administrative Reforms

- An elaborate system for **land revenue administration** known as **Zabti** was introduced.
 - It involved **survey and measurement**.
 - The rate of tax was fixed at 50% of the produce.
 - The system also **accounted for soil fertility**, according to which, land was categorised as **good, average or bad**.
 - The estimated production was adjusted as per the quality of land.
 - The Zabti System also provided for '**Patta**' (title deed) and '**Qabuliyat**' (memorandum of agreement) between the state and individual peasants.
 - Kind to cash conversion was done on the basis of **Ray** (Price list), applied uniformly throughout the empire.
 - In villages, the **state used intermediaries for collection** by giving them a commission, usually 10% of collected revenue.
 - **Zaribana**
 - A tax on the measurement of land, collected in kind at 2.5% of the total production.
 - It was stored in the village and acted as an emergency tax.
 - **Muhasilana**
 - A cess (tax on the collection of tax).
 - It was collected in kind at 5% of the produce.
- In the event of crop failure, **Sondhar loans** were given to peasants by the state.

Roads and Sarais

- Sher Shah Suri built long **arterial roads** in India including:-
 - Sonargaon to Attock

- Agra to Chittorgarh via Jodhpur
- Multan to Attock
- Agra to Burhanpur
- On each road, **trees** were planted for shade.
- At a distance of every 2 Kos (18 Kilometres) a **Sarai** was built.
 - Approximately 1700 such Sarais were built.
- These Sarais served multiple purposes.
 - Each sarai had a **Barid** (intelligence officer)
 - Each sarai also had a well provisioned **stable and Dak Chowki**.
 - According to Sarwani a message could be relayed from Bengal to Agra in a single day.
 - Each Sarais had **2 chefs**, one Brahmin and the other Muslim.
 - Food was provided free of cost to boarders.
 - The sarais had facilities for **feeding and watering horses**.
 - Each Sarai had a **water well**, which attracted locals.
 - This resulted in the roads and sarais becoming safer.
- Gradually sarais started to serve as a **marketplace**, which eventually evolved into **towns**.
 - Thus, they helped in the growth of the market economy and contributed to urbanisation.

AKBAR (1556-1605)

Sources

- ‘Akbarnama’ by **Abul Fazl** (court historian) is a chronicle of Akbar’s reign. It is divided into 3 volumes-
 - Part 1- Akbar’s ancestors (Amir Timur to Humayun)
 - Part 2- Important events of Akbar’s reign.
 - Part 3- **Ain-i-Akbari**, it gives details about-
 - Akbar’s administration, household, army, revenue.
 - Geography of the empire.
 - Indian traditions and culture.
 - Statistics regarding crop yields, price, wages, revenue, etc.
 - Akbar’s Theory of Kingship
 - Doctrine of Suh-i-kul.
- **Muntakhab-al-Tawarikh-** by Badayuni, who wrote it in secret.
 - He criticises various policies of Akbar especially his tolerant policy towards Rajputs.
 - According to him, Akbar’s power hungry-attitude drove him to proclaim-secular policy, undermining the Ulema’s authority.
- **Tabaqat-i-Akbari-** A Persian chronicles by **Nizamuddin Ahmed**
- **Ralph Fitch** - an English traveller who visited India during Akbar’s reign.
 - He has described life in prominent cities, such as Delhi Agra and Surat.
 - According to him, although the government was not secular, the degree of religious freedom enjoyed by the subjects was greater than any European country or other Islamic empires, such as Turkey.
- **Monseratte and Aquaviva** - were Portuguese Jesuit missionaries, who visited Akbar’s court from Goa.
 - Their account sheds light on the early Portuguese struggle in India against the natives and other European powers.

Important events

- **1556 - coronation at Kalanaur.**

- The year also saw a **rebellion by Hemu** (a former Hindu general of the Suris).
 - Sher Shah Suri had died in 1545, and was succeeded by his son, Islam Shah Suri, who adopted the practise of promoting Hindus to important positions.
 - In 1543, Islam Shah died and Adil Shah came to power.
 - Hemu carved out an independent principality to the north of Delhi.
 - He was executed after being defeated in the **Second Battle of Panipat** in 1556.
- In **1560** Akbar came to Delhi from Agra, and removed **Bairam Khan** from his position as regent and **Wakil-us-Sultanat**.
 - He was arrested but later released. On the way to perform Hajj, he was assassinated. This marked Akbar's real ascension to power.
 - **1568** - Akbar attacked and **besieged Chittorgarh**.
 - This battle was declared as jihad by Akbar.
 - **1572** - Akbar attacked and **conquered Gujarat** and built the **Buland Darwaza** (Fatehpur Sikri) to commemorate his victory.
 - **1574-75** - **conquered Bengal**
 - **1576** - Mewar, under the leadership of Maharana Pratap, had declared independence.
 - The **Battle of Haldighati** was fought between Maharana Pratap on one side, and the Mughal commanders Abdul Fazl and Raja Man Singh (Rajput chief of Ajmer)
 - Akbar by himself was not present.
 - Maharana Pratap was defeated.
 - **1585** - **conquered Kabul**
 - **1586** - **conquered Kashmir**
 - **1601** - The **Battle of Asirgarh** - Allowed the Mughals to annex **Khandesh** (present day MP)

During Akbar's long reign of almost half a century, he expanded his empire continuously and transformed it from north Indian principality into a pan Indian empire, stretching from Afghanistan to the Deccan and from Bengal to Sindh.

Rajput Policy

His Rajput policy involved **collaboration and compromise**.

Objectives

- It was an outcome of his **imperialistic ambition**.
 - He wanted to establish a pan-Indian empire and realised its difficulty, if the Rajputs remained hostile to Mughal rule.
 - Further he wanted to use them as his empire's **sword arm** to overcome other opponents.

Elements

- Akbar entered several **matrimonial alliances** with the Rajputs.
- Important Rajput chiefs were given **high ranks** within the Mughal military aristocracy (**Mansabdari System**) and **important posts** within the officialdom.
- They were also given **leadership of important campaigns**.
- They were the only group within the Mughal nobility to be given **Watan Jagirs**.
- **Complete religious freedom** was also granted to them.

Outcome

- Akbar's Rajput policy was **highly successful**-
 - He was able to avoid any large-scale war against them, except for Mewar.
 - Rajput soldiers and commanders played a major role in expansion of the empire thus, using this policy, Akbar could transform formidable opponents into loyal collaborators.

Religious Policy

Akbar's religious policy was characterised by

- pluralism,
- freedom of religion,
- separation of religion from politics,
- religious peace and tolerance and
- the idea of universal brotherhood.

This was outcome of Akbar's

- **Personal views**
 - He held **liberal religious beliefs** under the influence of **Sheikh Salim Chishti, Abul Fazl and Faizi**.

- The latter 2 were brothers and poets who followed the liberal Sufi tradition of Islam.

- **Political calculations**

- Since a majority of his subjects were non-Muslim, he realised that a secular policy would allow him to **win the loyalty of a wide spectrum of his subjects**.
- He also wanted to **secure Rajput support**, for which a liberal policy was imperative.

Religious Policy Initiatives

- **1562-** he abolished the practice of **forcibly converting prisoners of war**.
- **1563-** he abolished the **Pilgrimage Tax**.
- **1564-** he abolished the **Jizya**.
- **1575-1582- Ibadatkhana discussions** (Fatehpur Sikri)
 - Akbar wanted clarity on the finer points of religious philosophy.
 - He was also looking for ways to end the influence of the Ulema (Islamic clergy) in political affairs.
 - For this, he invited religious scholars from different faiths to the Ibadatkhana and held discussion with them-
 - **Aquaviva and Monasratte**- Portuguese Jesuits
 - **Hira Vijaya Suri** - Jain scholar, who became Akbar's close personal friend. Akbar conferred the title of 'Jagat Guru' on him.
 - **Purushottam and Devi** - Hindu scholars
 - **Sheikh Abdul Lavi and Abdullah Sultanpuri** - Orthodox Islamic scholars
 - **Abul Fazl and Faizi** - Liberal Islamic scholars

- **Maharaji Rana** – Parsi scholar.
- Akbar was **not fully satisfied** with the explanation offered by the experts of any single religion.
 - Thus, he concluded that the **basic truth of all religions is the same** and no single religion has monopoly over the truth.
- Simultaneously, he concluded that **religious scholars tend to give partisan and often imperfect interpretations**, and hence, should not be allowed to do so.
- **1579** - he issued the '**Mazharnama**' (Infallibility Decree), through which he declared himself the **chief interpreter of the faith and Caliph**.
 - Thus, he was able to oust the Ulema influence from politics.
 - It also allowed him to cement his position as not only the secular leader but also the empire's religious head.
 - Many modern scholars consider the Ibadatkhana discussions and Mazarnama to be an **expression of Akbar's secularism as well as despotism**.
- **1582** - Akbar introduced the **Din-i-Illahi/ Tauheed-i-Illahi** , a syncretic creed intended to merge the best elements of various religions.
 - It was characterised by monotheism, tolerance, the spirit of kindness and sun worship.
 - It prohibited the sins of lust, pride and slander.
 - In contrast to popular view, most historians don't consider it to be a new religion.
 - Rather, according to them, it was an ethical moral compact between Akbar and his followers.
 - It lacked the traditional characteristics required to qualify as a religion.
 - There was **no religious scripture**

- There was **no clergy** (priestly hierarchy)
- There was **no scared place of worship or pilgrimage**
- There were **no rituals and ceremonies** through which it could be practised
- It was **never imposed** or officially promoted by Akbar

- Volunteers who accepted it **recognised Akbar as their Pir/Guru** and would observe **complete devotion**, including sacrifice of property, life, honour and even religion, in service of their Guru.

- The acceptance of the Din-i-Illahi **did not grant any special privileges**.
 - In fact, only 15 of his important Rajput nobles ever accepted it.

Sulh-i-Kul

- It was the guiding principle of Akbar's Religious philosophy. It refers to the doctrine of **universal peace**, and also served as an essential pillar of his theory of kingship.
- According to it-
 - **All religions had equal rights** to prosper and flourish within the empire.
 - There was to be **no discrimination** on the basis of religion.
 - **It was the emperor who was holding the empire together**, and in his absence, various religious communities would descend into communal violence.
- Thus, it was designed to achieve **stability** and **religious peace** as well as to **reinforce the despotic authority of the emperor**.

Central Administration

Kingship

- The Mughal Polity was based on the element of **absolute monarchy**, wherein the emperor was the fountainhead of all authority.

- Akbar introduced the element of **semi divine origin of kingship**, by introducing concepts such as-

- **Farr-i-Izidi (Divine light)** - According to him, the emperor's heart was the repository of divine light. Thus, he assumed the title of '**Zill-i-Ilahi**' (Shadow of God)
- **Insan-i-Kamil** (Best among all men) - this notion emphasises that the Emperor has extraordinary capabilities, and is superior to the other man.
- **Imam-i-Adil** (Leader of Justice) - The Emperor is inherently a fair and just ruler.
- Akbar Also introduced some **new practices** to emphasise the Emperor's semi-divine status, such as:
 - **Sijda** - prostration
 - **Paibos** - kissing the emperor's feet
 - **Navroz** - Festival to celebrate the Persian new year
 - **Tuladan** - Borrowed from the Krishnite legends - on special occasions, the emperor was weighed against different things to be distributed among the poor.
 - **Jharoka Darshan** - Borrowed from Hinduism, the king would appear in his window every morning and bless his subjects.
- **Succession** - there was **no fixed rule** of succession.
 - The rule of primogeniture was not followed and succession was decided by competition among contenders for the throne, leading to frequent and destructive war of succession.

Nature of the State

- **War State**
 - Such a state is built by conquest and preserved by armed might.
 - It has a large military establishment and there is no distinction between civil and military officials. The same official performs both duties.

- **Paper State**
 - The large empire required a large efficient bureaucracy to manage its affairs.
 - Official business was conducted through written documents, records of which were meticulously maintained.

- **Portfolio system of administration** - Different subjects of administration were placed under different departments.

DEPARTMENT	HEADS	IN CHARGE OF
Diwan-i-Wazirat	Wazir/Diwan	Revenue
Diwan-i-Arz	Mir Bakshi	Military
Diwan-i-Rasalat Muhatsib	Muhtasib	Foreign affairs and censor of public morals
Diwan-i-Quza	Qazi-ul-Quzat	Judiciary
Diwan-i-Insha	Mir Manshi	Government papers and royal correspondence
Diwan-i-Saman	Mir-us-Saman	Imperial household and Mughal karkhanas
Sadr-us-Sudur	Sadar-i-Jahan	Charitable and religious endowments (ecclesiastical department)

Provincial Administration

- **Subas (Provinces)**
 - They were headed by the **Subedar/ Sipahsalar** (provincial governor), whose main duty was to maintain law and order.
 - **Diwan** was the chief finance officer.
 - **Bakshi** was the chief military official.
 - Judicial administration was overseen by the **Qazi**.

- **Sarakars (Districts)**

- Headed by **Faujdars** responsible for the maintenance of law and order.
- **Amalguzars** were in charge of revenue administration.

- **Praganas (Revenue Circles)**

- Revenue units headed by **Shiqdar** responsible for the maintenance of law and order
- **Amil/ Karori** was in charge of revenue collection.
- **Fotedar** was the treasury official. His responsibility was to oversee the smooth remission of the revenue collected to the imperial treasury.

- **Gaon (Village)**

- **Zamindars** were local landowners who acted as **intermediaries** between the state and the villages.
- They **collected revenue** in the exchange for a commission and enjoyed tax exemptions.
- As Chaudhris they also had **policing powers**.
- However, they were **not part of the Mughal bureaucracy**.

During Akbar's period, there were 15 subas. By the time of Shahjahan, the empire had expanded and there were 22 subas. During Aurangzeb's reign, there were 21 subas.

Revenue administration

Different systems of land revenue assessment and collection were used in different parts of the Mughal empire. This was done to account for the vastness of the empire and its geographical and cultural diversity.

- **Nasq/ Nasaq** - The revenue demand was raised on the basis of previous year's production.
- **Batai/ Galla Bakshi** - Revenue was collected, based on the current year's production.
 - **Khet Batai** - Standing groups were divided.

- **Lank Batai** - The crops were harvested and stocked before being divided
 - **Ras Batai** - Grain was beaten and collected before being divided.
-
- **Zabti** - Introduced by Sher Shah Suri.
 - Revenue was estimated on the basis of **measurement of sown area and assessment of the quality** of land.
 - **Jama** was the estimated revenue while **Hasil** was the realised revenue.
 - The fluctuations between Jama and Hasil was a major concern for the crown.

Todarmal Bandobast/ Ain-i-Dahsala

Akbar introduced the Todarmal Bandobast/ Ain-i-Dahsala designed by Raja Todarmal to minimise the gap between Jama and Hasil.

The Features of this arrangement were-

- The system was based on the **survey and measurement** of the sown area.
- The rate of land revenue was fixed at **half of the estimated production**.
- Revenue was collected in **cash**.
- The **average production of the previous 10 years** was taken to estimate the current year's production.
- Land was divided into **3 categories on the basis of frequency of cultivation** –
 - **Polaj**- Cultivated every year
 - **Parauti**- left fallow of 1-2 year after every crop
 - **Chachar**- left fallow for 3-4 years after every crop
- Each of these categories was subdivided into **three subclasses of Good, Average and Bad, based on soil fertility**.
 - The **average production** from these subclasses was applied to make an estimate of production.

- **Dasturs** (regional price circles) were created to convert the revenue demand into cash form.
 - Price lists called the **Dastur-i-Amal** were created for each Dastur by taking an average of the prevailing price over the previous 10 years.
- Akbar continued the policy of issuing **Patta and Qabuliyat** to farmers.
- Ain-i-Dahsala- System **incentivised the expansion of agriculture**
 - 4-5 year tax holiday was given for Banjar land (culturable wasteland).
 - Further, at least 50% of donated land was to be Banjar land.
- **Sondhar loans** were given to farmers in times of famine.

Significance

- The Ain-i-Dahsala System allowed Akbar to maintain a **large standing army** which could be used to expand the empire and maintain border security.
- It also allowed the state to undertake **massive construction projects**, further, it helped in the **integration of zamindars into the state**, thus, reducing the possibility of rebellion.
- However, the **breakdown of the compact** between the state and the peasantry due to the sudden rise in revenue burden later led to frequent **agrarian revolts** by groups such as the Jats, Sikhs, Satnamis.

Mansabdari System

Objectives

- This system was originally created by Chengis Khan and was modified for Indian conditions by Akbar.
- Its objective was to provide effective administration by **arranging Mughal military aristocracy and bureaucracy into merit based hierarchy**.
- It was also designed to **strengthen the emperor's centrality and streamline military administration**.

Elements

- It was a dual rank system, that is, each Mughal official was assigned 2 ranks

- **Zat**- it denoted the **personal rank** of the Mansabdar, varying from 10 to 5000. It determined the Mansabdar's seniority and salary.
- **Sawar**- It represented the **military duties** of the Mansabdars in terms of the number of horsemen they maintained, ranging from 10 to 5000.
- During Akbar's reign, 33 grades of Mansabdars were arranged in a hierarchy of 10 Zat - 10 Sawar to 5000 Zat to 5000 Sawar.
- Each rank had 3 grades-
 - Sawar rank = Zat rank
 - eg. 5000 Zat - 5000 Sawar
 - $\frac{1}{2}$ Zat rank < Sawar rank < Zat rank
 - eg. 5000 Zat - 3000 Sawar
 - Sawar rank < $\frac{1}{2}$ Zat rank
 - eg. 5000 Zat - 2000 Sawar.

- **Dah-Bishti System** - It was used to determine the ranks of common cavalrymen/ footsoldiers.
 - On average, each horseman had to have two horses, to ensure a contingency mount.
 - There were three ranks for every unit of 10 cavalrymen-
 - Seniormost three soldiers had to maintain three horses each.
 - Intermediate 4 soldiers had to maintain two horses each.
 - Junior-most 3 soldiers had to maintain one horse each.
 - Thus, there were to be 20 horses for 10 men.

- **Salaries** - Mansabdars could either be paid in cash or jagirs - land revenue assignments.
 - Those paid in cash were called **Naqadi** Mansabdars.
 - While those who paid through jagirs were called **Jagirdar**.
 - Jagirs were of two kinds-
 - **Tankha Jagirs** – It was non- hereditary and non transferable, and always situated outside of Mansabdar's jurisdiction.
 - **Watan Jagirs**- It was hereditary and transferable, and situated within the Mansabdar's jurisdiction.

- These were exclusively given to Rajput.
- The Mughal Mansabdari was quite **heterogeneous**, consisting of several ethnic, religious and linguistic groups, such as-
 - Turanis – Turkish noblemen belonging to Central Asia
 - Iranis – Persian nobleman
 - Afghans
 - Hindustanis/ Shaikhzadas – Indian Muslim converts
 - Deccanis
 - Rajputs
- The system strengthened the Emperor's position by ensuring the loyalty of the nobility.
 - All important assignments, transfers, promotions, demotions and dismissals were done by the emperor.
- The success of system depended upon-
 - The Emperor's personal qualities
 - The constant expansion of empire so that more land could be distributed as jagirs
- During Akbar's reign the Mansabdari had only 5000 members, with very few having ranks more than 1000.
 - By the time of Shahjahan, the total number of Jagirdar had increased to 14,000 and were being given ranks as high as 40,000 Zat - 40,000 Sawar.
 - This led to increasing shortage of Jagirs which gradually precipitated the Jagirdari crisis.
- To addresses this issue, some innovations were introduced-
 - **Du-Aspa — Si-Aspa** (2 horse- 3 horse)

- Under **Jahangir**, some Mansabdars were given an additional rank of Du-Aspa — Si-Aspa and would have to maintain twice or thrice horses customarily required.
 - This was done so that a large number of horses could be maintained without giving a higher Zat rank to Mansabdars.
 - Additional cash payment was made to provide for the added expense.
- **Monthly Scale**
 - Introduced by Shahjahan, under which Mansabdars were categorised as 6 months, 9 months or 12 months Jagirdar.
 - Jagirs were assigned proportionally with reduction in Sawar duties.
 - However, the problem assumed crisis proportions during Aurangzeb's reign and ultimately led to the empire's disintegration.

Mughal Currency

- **Rupaya** – it was a silver coin which served as a standard Mughal currency. It was initially issued by Sher Shah Suri
 - **Muhar**- It was the Mughal gold coin. 1 Muhar = 10 Rupaya.
 - **Dam**- It was made of copper and bronze. 40 Dams = 1 Rupaya.
 - **Adhela**- It was a silver coin. Adhela = $\frac{1}{2}$ Rupaya.
 - **Ana**- It was a copper or bronze coin. Ana = $\frac{1}{16}$ of a Rupaya.
-
- The Mughals issued coins which carried not only **verses from the Quran** , but in some cases, **symbols and portraits of rulers**, along with their **names** and **date of issue**.
 - A unique feature of Mughal coins was the **depreciating value**, that is, recent coins were worth more than older coins, which were worth less due to loss of weight and defacement.
 - This state maintained strict control over the issue of coins, which were minted in heavily regulated royal mints at Agra and Delhi.

JAHANGIR (1605-1627)

- **Tuzuk-i-Jahangiri** - the autobiography of Jahangir is an important source for learning about the history of Jahangir's reign.
- Towards the end of Akbar's reign, **Jahangir rebelled** and established a **parallel court** at Allahabad.
 - It is reported that the emperor and prince **reconciled** before the former's death. Jahangir was finally crowned in 1605.
- He began his reign with issuing **12 Firmans (Royal edicts/ ordinances)** for the general welfare and better government.
 - One of them **banned the consumption of alcohol**.
 - He was the first Mughal emperor to do so.
 - He adopted our **liberal policy towards Hindus**, by continuing to celebrate Hindu festivals, banning cow slaughter in some parts, and continuing the ban on Jizya.
 - He ordered the **abolition of inhumane corporal punishment** and ordered the preparation of the fabled '**Zanjir-i-Adl**' (the chain of justice, made off pure gold) to hear public grievances against the high handedness and oppression of government officials.

Important Political Events

- His son Khusro, rebelled against him and fled to Punjab, where he was given refuge by Guru Arjun Dev, the 5th Sikh Guru.
 - Jahangir arrested and tortured the Guru, leading to his death, while Khusro was arrested and blinded.
- In 1614, Mewar, the most difficult Rajput state, joined hands with the Mughal Empire through diplomacy. Its King, Rana Amar Singh accepted Mughal terms and condition-
 - In return, Jahangir honoured his son, Karan Singh by making him a Mansabdar of 5000 Zat — 5000 Sawar.
 - The Chittorgarh Fort, which was previously under Mughal control, was returned on the condition that it would not be repaired.
 - Further, Jahangir did not insist on Amar Singh personally attending his court .
- In 1608 and 1615, to English EIC representatives, Captain William Hawkins and Thomas Roe visited Jahangir's court respectively.
- In 1622, Kalandar was lost to the Persians.
- In 1622, Jahangir was arrested by the rebellious governor of Bengal, Mahabat Khan.
 - Nur Jahan negotiated his release.
- In 1624, Khurram (later Shah Jahan) rebelled.

SHAH JAHAN (1627- 1657CE)

Sources

- Padshahnama-
 - Chronicles of Shah Jahan's reign by Abdul Hamid Lahori in Persian.

- **Shah Jahan Nama**
 - Illustrated chronicles by **Inayat khan**.
- **Jean Baptiste Tavernier**
 - **French jeweller** who made 6 Overseas voyages, the last 5 being to India, during Shah Jahan's reign.
 - He has **praised the Mughal crown jewels**, including the King's Peacock Throne.
 - He **visited Golconda** and has given a first hand account of its gold and diamond mines.

His **religious policy** was marked by a **mixture of liberalism and orthodoxy**.

- He **banned mixed marriages in Kashmir**, between Hindu and Muslims.
- He **reimposed the pilgrimage tax, but withdrew it** upon opposition by Hindus.
- He **continued giving grants to Hindu institutions** such as the Vaishnava Temple at Vrindavan.
- Ban was imposed on the **construction of new temples** but it was **never strictly implemented**.
- **Ravindra Acharya**, a Banarsi Hindu scholar was his close friend.
- He continued a practise of appointing **Hindu Mansabdars**:
 - Jai Singh was appointed as governor of Agra in 1631.
 - Jaswant Singh was appointed as joint governor of Ajmer.

Important Political Events

- Shajahaan fought a **battle against Guru Hargobind Singh at Kartarpur in 1631**, following which, the guru retreated to the Kashmir hills.

- He ousted the Portuguese from Hugli and occupied it in 1632.

- 1636 - Ahmednagar was annexed by Aurangzeb (then governor of Deccan)
 - Bijapur and Golconda accepted Mughal overlordship.

War of Succession (1657-59)

- In 1657 - when news of Shah Jahan's death reached different parts of the empire, a bitter war of succession broke out among four princes –
 - **Dara Shikoh** - Shah John's eldest son.
 - He was a liberal scholar who authored the 'Majma-ul-Bahrain'
 - **Murad** - Second eldest and governor of Gujarat
 - **Moinuddin Muhammad** - Third eldest son, and governor of Deccan (later Aurangzeb/Alamgir).
 - **Shuja** - governor of Bengal

This war of succession had two famous battles-

- **Battle of Dharmat (1658)** - Aurangzeb defeated Dara Shikoh's forces, which were led by Jaswant Singh.
- **Battle of Samugarh (1659)** - Aurangzeb defeated, arrested and executed Dara Shikoh.
- Shuja was killed in Bengal while fighting the Arakanis.
- Murad was defeated and died in captivity.

- **Francois Bernier**

- French physician who entered Mughal service and became part of **Dara Shikoh's retinue**. After Dara Shikoh's death, he also served Aurangzeb.
 - He has described the Battles of **Dharmat and Samugarh**.
- He also talked about **Indian textiles** and their manufacturing in Mughal karkhanas (state run workshops).
 - He has thrown light on the **ustad-shagird** tradition of craftsmanship.
- He has also talked about the desperate **condition of Indian peasants**.

- According to him, there was extreme inequality for which he blames the heavy burden of taxation.
- **Niccolo Manucci**
 - An Italian soldier, who arrived in India in 1656 at the age of 17 at Surat and joined the Dara Shikoh's forces.
 - He has given a first hand account of Dara Shikoh's defeat and execution.

AURANGZEB (1657-1707)

- After assuming power, he was coronated twice, first at Agra and then at Delhi.
- He adopted the titles of Alamgir (Conquer of the World,) Badshah (Emperor) and Ghazi (Holy Warrior).

Religious Policy

The religious policy of Aurangzeb represented a marked departure from the liberal policy of his predecessors. This was a result of the following factors:

- Aurangzeb was an **orthodox Sunni Muslim**, who is said to have offered Namaz five times a day even on the battlefield.
- In his war of succession against Dara Shikoh, he was supported by orthodox elements.

Important Religious Policy Actions

- 1659 - Ordered the **demolition of new Hindu temples**.
- 1670 - Reimposed **Jizya**
- He **abolished** un-Islamic court rituals such as **Tuladan, Jharoka Darshan, Sijda, Paibos and Navroz**.
- He banded **music and painting** from his court.
- He forbade the cultivation of **bhang**.
- He **abolished** the practice of issuing **Zawabits**.
- He began appointing **Mutasibs** (censor of public morals) to ensure that things forbidden by Sharia were not done.
- He appointed a board of Ulemas to compile the '**Fatwa-i-Alamgiri**' (law digest).
- In an attempt to bring the state's taxation policy in line with the Sharia, he **abolished**
 - **Rahdari** (inland transit duties), **Pandari** (octroi) and **Abwabs** (illegal cesses)

- He discontinued the practice of inscribing **Kalima** (Islamic confession of faith) on coins because he did not want it to be trampled underfoot.

Imperial Relations

- **1674** - Imprisoned and executed Guru Teg Bahadur (9th Sikh Guru).
- **1674** - His interference in the succession issue at Jodhpur, that is, his refusal to recognise late Jaswant Singh's posthumous son, Ajit Singh, as his legal heir, led to a prolonged war between the Mughals and combined forces of Mewar and Marwar.
- **1683-84** - His son, Prince Akbar, the governor of Deccan rebelled. Aurangzeb pursued him and became preoccupied with Deccani politics.
- **1686-87** - He annexed Bijapur and Golconda.
 - However, by this time, Maratha power had emerged in force under Shivaji.
 - Aurangzeb neglected the North Indian affairs in order to suppress the Marathas.
 - This led to wastage of valuable resources and men, causing a huge drain on the economy, and led to frequent agrarian revolts in other parts of the empire, which harmed the empire's stability.
- **1690** - He executed Sambhaji, the son of Shivaji.

Rebellions

- **Jats** - under Gokal, Rajaram and Churaman successively.
- **Satnamis/Mundiyas** - by followers of Birbhan .
- **Sikh** - after the execution of Guru Teg Bahadur, led by Guru Govind Singh.
- **Marathas** - after imprisonment and execution of Sambhaji.
- **Marwar and Mewar** - due to succession issue.

- **Bundelas** - led by Champat Rai and Chhatrasal.

MUGHAL MILITARY ORGANIZATION

- **Ahdis** - They were gentlemen troopers directly recruited and paid by the state.
- **Ashkan** - Infantry soldiers.
- **Bargirs** - Cavalry soldiers, mounted and equipped by the state.
- **Silehdars** - Cavalrymen who brought their own horses and arms, and were paid higher salaries than Bargirs.
- **Dasti** - Light artillery.
- **Dakhilis** - They were supplementary troops, recruited by the state and paid from the state treasury in times of war.
- **Jinsi** - Heavy artillery.
- **Seh-bandis** - Infantry soldier serving as civil police.

DOWNFALL OF THE MUGHAL EMPIRE

The Mughal empire had reached the high-watermark of its territorial extent under Aurangzeb. However, it started crumbling after his death, in the first half of the 18th century. The empire eventually shrank to a few square miles around Delhi and by 1803, the EIC had captured Delhi and reduced the Emperor to a mere pensioner.

This decline of the erstwhile glorious empire can be attributed to the following

Mistakes of Aurangzeb –

Aurangzeb possessed great ability. However, he undermined the great empire of his forefathers due to his **lack of political, social and economic insight, and his refusal to subordinate his religious zeal to the art of statesmanship.**

1. Religious orthodoxy –

- Aurangzeb abandoned Akbar's policy of religious tolerance, thus **alienating the support and sympathy of Hindus.**
 - He **reintroduced Jizya and pilgrimage tax.**
 - He **dismissed Hindu officials** from service and allowed only those Hindus to continue serving who were prepared to convert, i.e. forcible conversions.
 - He **banned the building of new Hindu temples** and **destroyed the old ones**, including
 - The Kashi Vishwanath Temple and
 - The Keshav Rai Temple of Mathura built by Bir Singh Deo.
 - Thus, **resentment** started to brew amongst non-Muslims.

2. Rajput policy –

- Aurangzeb abandoned close relations with the Rajputs, who had been loyal allies of the Mughal empire so far.
- His interference in the **succession dispute at Jodhpur** and **demand of Jizya at Mewar** led to a costly dispute with the Rajputs, lasting more than 20 years.

- It also revived the political consciousness of Rajputs.

3. Deccan Campaign –

- Aurangzeb was bent upon crushing the Marathas and dominating the Deccan.
 - Thus, a futile and arduous campaign ensued.
- Bijapur and Golconda were suppressed and annexed owing to their Shia rule as well as military and financial sponsorship of the Marathas.
 - He should instead have followed a buffer policy towards them and saved expense, energy and resources.
- Moreover, in pursuance of his Deccan policy, Aurangzeb was absent from the north for over 25 years, resulting in –
 - Deterioration in Mughal central administration.
 - Undermining of military prestige.
 - Neglect of vital north western frontier, and
 - Emergence of local provincial leaders to defy central authority, especially in Bengal and Awadh, who wanted to establish their autocracy.

4. Sikh policy –

- Aurangzeb's execution of Guru Teg Bahadur led to the alienation of the Sikhs.
- They became a strong military power under Guru Gobind Singh, and were ultimately able to drive the Mughals out of Punjab.

Crisis of Personality –

- The Mughal empire was top heavy and highly centralised, needing an emperor with qualities of a skilled general and an able administrator.
 - Aurangzeb's successors lacked both.

- Aurangzeb maintained **strict personal supervision** over the entire administrative machinery, **depriving his sons of the necessary training** and practical experience required in the art of administration.
- Moreover, due to **absence of a law of primogeniture**, frequent and ruinous wars of succession occurred after Aurangzeb's death.
 - Within 50 years, 9 Mughal emperors occupied the throne in quick succession without being able to provide effective governance.

Mansabdari Crisis / Degeneration of Nobility –

The Mansabdari system was introduced by Akbar as a means to organise his nobility into a merit-based hierarchy to provide effective military and civil administration.

The Mansabdari crisis refers to the problems created by rising **factionalism and group politics** amongst the Mughal nobility.

- The nobility was **heterogeneous**, composed of Irani, Turanis, Hindustanis, Rajputs, Deccanis and Afghanis. Its success depended upon –
 - **Constant expansion** of the empire's resources through conquests.
 - **Functional relationship** between the emperor and the mansabdar.
- **Aurangzeb's weak successors fell prey to court politics** and the **empire stopped expanding** after his death, creating chaos and confusion, advantage of which was taken by the Marthas, Jats etc. to interfere in court politics.
- The **causes** for this factionalism were –
 - Struggle for jagirs and personal advancement.
 - Struggle for supremacy between the wazir and the monarch.
- This **weakened the empire from within**.
 - The emperor was prevented from following a consistent policy.
- The **nobility also gradually became a closed corporation** as other classes had no opportunity of promotion and offices became hereditary.

Jagirdari crisis –

- It refers to tensions within the Mughal empire due to the **shortage of Jagirs**.

- Mughal territory was classified into –
 - **Paibaqi lands** – distributed as jagirs
 - **Khalisa lands** – crown's land, the revenue from which went directly to the imperial treasury.
- There were 2 kinds of Mughal mansabdars –
 - **Naqdi** – Those who were paid cash salaries.
 - **Jagirdars** – Those who were given land revenue assignments in lieu of cash.
- During **Akbar's** reign there were roughly **5000** Jagirdars, which increased to **14,000** by **Aurangzeb's** reign.
 - The territorial expansion of the empire was unable to keep up with the demand for new jagirs.
- The system was also marked by **unequal distribution** –
 - 16% of the jagirdars held 61% of jagirs.
- A basic flaw in the Mughal Revenue system was the **difference between Jama (estimated revenue) and Hasil (actual revenue)**. As the shortage of Jagirs intensified, the gap widened.
 - This shortfall implied that the **jagirdar was unable to perform his military functions** and be remunerated for his services, leading to military weakness.
- The shortage of jagirs reached crisis proportions when, after **annexing Bijapur (1686) and Golkonda (1687)**, Aurangzeb categorised their **entire territory as Khalisa**.
 - On the one hand, the local nobility was incorporated into the empire, thus swelling the ranks of the jagirdars, but on the other hand, there was no growth of jagir lands.
- This **increased the sense of competition and insecurity** amongst the nobility.
- Jagirdars also began **extracting illegal cesses (Abwabs)** from the peasants.

Agrarian Crisis –

It refers to **increasing frequency and intensity of agrarian revolts** during the 18th century in the Mughal empire, as a result of the exploitative practices of the Mughal state and its functionaries.

- The **burden of taxation** on peasants had increased greatly.
 - Jagirdars had started collecting **abwabs**.
 - The **state had also increased its revenue demand** to fund the Deccan campaign.
 - The **Ijaradari system** or the practice of revenue farming i.e. the auctioning of land revenue collection rights to the highest bidder, had been introduced by Aurangzeb's due to his preoccupation with the Deccan.
- The **growing religious intolerance** served to further mobilise the peasants.
- **Zamindars** who had caste and religious affiliations with the peasants emerged as their natural leaders in these revolts.
 - A few prominent examples included the revolts of the Sikhs, Satnamis and Jats.
 - The Jats were even able to carve out their own kingdom at Bharatpur, which was a huge blow to the Mughal empire.

Technological Backwardness –

Since the 16th century, Indian knowledge of science and technology had stagnated.

- The growth of **Indian trade was hampered by poor communication** and by the **self-sufficient nature of the village economy**.
- States used **outdated weapons** and systems of warfare, along with heavy dependence on cavalry.
- The **neglect of naval development** proved suicidal in the face of European powers who were experts in naval tactics of war.
- On the other hand, **Europe underwent the Age of Enlightenment** accompanied by tremendous **scientific discoveries and inventions**.
 - The greatest benefit of this progress was derived by the **European military and industry**. By the 18th century, the Europeans held a significant technological edge over the Indians.
- Thus, the Europeans **were able to easily defeat large traditional Indian armies** due to their technological superiority.
 - e.g., the First Carnatic War (Battle of St. Thome), Second Carnatic War (Siege of Arcot), Battle of Buxar (1764) etc.

Foreign Invasions –

- The easy victory of **Nadir Shah** and the repeated invasions of **Ahmed Shah Abdali** exposed the weaknesses of the Mughal military.
- They **emboldened other challengers** such as European companies.
- All this led to a **further drain of Mughal resources**, thus restricting its ability to provide effective government and defend its subjects.

Emergence of New Powers –

- The 18th century also witnessed the emergence of **powerful challengers** such as the **European companies and domestic powers** such as Sikhs and Marathas.
- The greatly diminished Mughal empire could not withstand these challenges.

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Ancient and Medieval Indian history and Culture
Bhakti Movement and Vedantic Philosophy – Part 1
Nikhil Sheth

Bhakti is inherent in Indian culture. However, at a particular turn of history, Bhakti took the form of a socio-religious movement, and soon it became the largest cultural movement in India. From the viewpoint of the time period, it covered more than 1000 years and it lingers even today.

It is an inclusive cultural phenomenon. It assimilated within itself both high Brahmanic culture and lower tribal culture, orthodoxy as well as liberalism, and elitism as well as popular elements. So, it was heterogenous in character.

Meaning of the term - Devotion?

The term **Bhakti-marga** is one of the three ways to achieve moksha.

- **Karma**
 - Yajna, Japa, Tapa, Anushthana, Vratas etc.
- **Jnana**
 - Knowledge, as described in Upanishads
 - Spiritual practices like Shravana, Manana, Nididhyasa
- **Bhakti**
 - The root is **Bhaj**. It means attachment, participation, fondness for. It may be a devotion towards **Guru, a king, and a god**.
 - In religious sense, it is a mode of worship, where there is an intense emotional love/devotion for a personal god. It may be Vishnu/Shiva, Vyankatesha, Vithoba, Ram/Krishna/Radha/Durga.

Basic Concepts:

- (a) Saguna/Nirguna:** Two alternative ways of imaging the nature of the divine (Brahman) –
- Saguna Brahman was envisioned and developed as with form, attributes and quality.
 - Nirguna Brahman was the concept of the Ultimate Reality as formless, without attributes or quality.
- (b) Panth and Sampradaya:** Each of the major divinities of Hinduism—Vishnu, Shiva, and the various forms of the Goddess—have distinct devotional traditions.
- (c) Vidha:** Various devotional practices like reciting the name of the god, singing hymns in praise of the deity, wearing or carrying identifying emblems, and undertaking pilgrimages to sacred places associated with the deity.
- (d) Bhav:** In Bhakti, there is an emotional relationship between the god and the devotee.
- Different local traditions explored various possible relationships like servant-master, a friend-friend, a parent-child, a child-parent, and a woman-beloved.

Evolutionary Background:

(a) Although **Vedic religion** was primarily worship through Yajna and Mantras, some elements of Bhakti can be seen even in ancient texts like Vedas and Upanishads. Bhakti has been inherently present in the Indian culture. The term bhakti first time appears in **Shvetashvatara Upanishad**. But it only appears once there.

(b) However, as a social-religious ideology, we find the full extent exposition of Bhaktism in the text, **Bhagvat Gita**, first. It explicitly uses the word "bhakti" to designate a religious path (marga). In fact, by the **post-Maurya period**, Bhakti emerged because of assimilation between higher Brahmanic culture and lower tribal culture.

Challenges to Hinduism during the **post-Mauryan period**:

- Influx of many foreign rulers.
- Greeks were primarily idol-worshippers.
- Emergence of Mahayana Buddhism.
- There was rising Avadana literature.

To counter/because of all these, Hindu Synthesis took place in which:

- Non-Aryan/tribal elements were assimilated by **Sanskritizing many local deities into Aryan pantheon** through the practice of land-grants (process of cultural integration)
- The idea of **avataravat** was accepted.
- Reduction in complex sacrificial **rituals**
- Various **Buddhist influences** were incorporated.
- Emergence of **Shaivism and Vaishnavism**
- Started the **cult of temple**.
- Composition of **smriti, epics and Puranic literature** which form the basis of the ideas and practices of classical Hinduism.

(c) All this change reached its zenith during the **Gupta period** which was characterized as the zenith of classical Hinduism. As the focus was towards assimilation, it was broadly characterized by tolerance, acceptance, and synthesis.

(d) Trends in north India during post-Gupta and Early Medieval period:

- **Tantricism** became dominant and it overpowered Bhakti for some time.
- Emergence of **Nathpanthi** reaction to Tantricism
- Development of **Shaiva Tantra in Kashmir**

Meanwhile, in the **post-Gupta era** (6th and 7th centuries), Bhakti appeared in **South India** as a popular movement.

- Here the initiative was taken by 12 **Alwar** and 63 **Nayanar saints**.

- Alwar and Nayanar saints made a demand not simply of religious equality but also of social equality. That's why initially Bhakti movement in south India was also a **social movement**, apart from being a **religious movement**.
- There is emergence of **Shankar's philosophy of Advaita Vedanta** at the same time.

In the **Early Medieval period**, there was a fundamental re-orientation.

- Brahmanic elements started to penetrate the Bhakti movement. They were known as **Vaishnava Acharya**.
- **Association with monarchy and temple cult**
 - Simultaneously, there was the rise of **Imperial Cholas**. There emerged a religious structure based on an **alliance between monarchy and Brahmins** who were being **supported by idol worship and temple cult**.
 - In parts of North India, Bhaktism got associated with **feudalism**.



Matsyah Kurmo Varahas-cha
 Narasimhas-cha Vamana
 Ramo Ramas-cha Ramas-cha Buddha
 Kalki-cha te dasa
 —Adivaraha cave (7th century),
 Mahabalipuram;

(e) North India in Medieval Times:

- The establishment of the **Delhi Sultanate** in the early 13th century witnessed great outburst of many diverse and widespread socio-religious movements in various parts of the country drawing upon the concepts of bhakti.
- These movements have been seen as **a continuation or revival of the older South Indian bhakti movement**. However,
 - Each one of the later movements which grew in the Sultanate period had a **historical context of its own** and its own peculiarities.
 - Moreover, **non-conformist monotheistic movement** (e.g. Kabir and other 'low-caste' saints) bears only superficial resemblance to the variants of the movement.

In view of these wide and at times even basic differences among various bhakti movements, they must be discussed individually in order to clearly bring out the characteristics of each one of them and also to discover elements of unity and diversity among them.

Tamil Bhakti Tradition

Bhakti as a movement arose in **South India** in the 7th -10th centuries in poems that the Alvars (12 Vaishnav saints) and the Nayanars (63 Shaiva saints) composed in Tamil to the gods. The Tamil word that is used by Alvars and Nayanmars to express their devotion to their god was **anbu**, which means love.

Bhakti changed its complexion when it reached south India:

- Sangam intense love poetry + Northern Puranic Bhakti → **Northern bhakti element transformed into intense emotional movement.**
 - By this time, the Sanskritic/Puranic Tradition - had reached Tamil region. It drew on earlier Tamil secular traditions of love poetry of Sangam era and was deeply rooted in Tamil tradition and ethos.
 - It became a social movement with a popular base.
- **Vishnu and Shiva** became the primary focus of Alwar and Nayanar bhakti.
- **The interaction between the Sangam and Puranic elements** introduced various themes from the **Puranic myths.**
 - Skanda became Murugan.
 - Mayon and Krishna themes were identified with each other.

Important features of Tamil bhakti:

- It contained the **element of social radicalism**, against Brahmanical social order.
 - They rejected caste-based discrimination and subordinate position of women.
 - The saints themselves **came from varied backgrounds.**
 - While the lower castes had been excluded from Vedic scholarship and Vedic worship, the path of bhakti advocated by these saints was open to all, irrespective of caste.
- They were **hostile to Buddhism and Jainism** for their corrupt practices and elitism. At that time, Jainism and Buddhism enjoyed a privileged status with court patronage in South India and had become rigid and formal.
 - Bhakti movement not only won to the fold of Hinduism many adherents of Buddhism and Jainism, but they also won over many tribals.
- Efforts to make people more **ethical, sensitive, egalitarian, compassionate and spiritual.**
- They composed in **Tamil language** to reach the popular base. Tamil language for devotion emerged as alternative to Sanskrit.
- The idea of bhakti was soon **introduced in the temple.**
 - **By the Chola era**, the nexus between court-priest was created through the network of land-grants and temple institution. It helped in political centralization and social integration. With it, Tamil bhakti **lost its radical anti-brahmanism and temple-cult emerged as the most important manifestation.**
- The temple situation also marked out a **sacred geography** for the first time. This also provided a network for future religious interaction.

	Alvars	Nayanars
Meaning	Those who dive deep, absorbed in the divine, immersed in God	Nayanmar is an honorific. Never used by themselves.
Saints	12 Vaishnav saints	63 Shaiva saints
Nature of Bhakti	Initially: Prominence of Krishna avatara (Mayon/Mal). Later: Emergence of Vaishnav Sampradayas Developed the notion of prapatti (complete surrender) later developed in the Srivaishnavism	Initially, Shaivism was not very popular in cities (Pashupat, Kapalik, Kalamukhas, Aghora). But Nayanars provided popular acceptance.
Visualization of God in Poetry	Lover–beloved Mother–child (less prominent) Devotional songs of love, longing, ecstasy, and service. “Madness” of religious exaltation: “run, jump, cry, laugh, and sing, and let everyone witness it.”	Master and slave. Nayanars described themselves as atiyar (servant) or tontar (slave). Poems frequently refer to the experience of ‘melting’ before the lord, descriptions of ecstatic worship, where the devotee stammers, tears pour out, when he dances.
Extra Facts	108 Divya Desams	Term: Siddhar
Books	<p>Nalayira Divya Prabandham (4000 verses)</p> <ul style="list-style-type: none"> Composed by Nathmuni (leader of Srivaishnavism) He collected and systematised the teachings of the Alvars and declared them equivalent to the Vedas. Status of Tamil Veda due to Ramanuja (Tamil Vaishnav = Ubhav Vedantins) Srirangam Temple (South), Badrinath (North): daily chanting of hymns today <p>Hagiography: Divyasuricharitam by Garudavahana (12th c)</p>	Three Books: Tirumurai, Vedas and Shaiva agamas <p>Canonization of Tirumurai (anthology of 12 books)</p> <ul style="list-style-type: none"> 1-7 books: Nambiyandar Nambi compiled Tevaram (Sambandar, Appar and Sundarar) in 10th c. It is sung in temples since Rajaraja Chola era (10th c) 12th book: Sekkizhar's Periya Puranam (Great Purana, life depiction of 63 Nayamars)

Some important saints:

Alvar	Nayanars
<p>Nammalvar</p> <ul style="list-style-type: none"> • Greatest of the 12 • 1352/4000 compositions • Developed the notion of prapatti. <p>Madhurkavi:</p> <ul style="list-style-type: none"> • Disciple of Nammalvar, recorded and compiled his works <p>Kulshekharar (Belonged to royal Chera family)</p> <ul style="list-style-type: none"> • Author of Perumal Tirumoli (Tamil) and Mukundamala (Sanskrit) • Imp role in reviving Koodiyattam 	<p>Three Muvar</p> <ul style="list-style-type: none"> • Sambandar: Koon Pandian was converted. • Appar: Mahendravarman I was converted. • Sundarar <p>Manikkavacakar</p> <ul style="list-style-type: none"> • Not in 63 Nayanars but associated with them. • Works included in Tirumurai. • Tiruvachakam: Collection of hymns
<p>Andal (the one who rules)</p> <ul style="list-style-type: none"> • Only female Alvar, Queen of Tamil Bhakti. • Her poetry on Krishna-Gopis was laced with pangs of separation and longing for union with the lord. Highly emotional and erotic. • Tradition: married to Ranganathaswamy and later merged into the idol. 	<p>Three female saints</p> <ul style="list-style-type: none"> • Karaikkal Ammaiyan • Mangaiyarkkarasiyan • Isainaniyan

Adi Shankaracharya

(Also called as Hindudharmoddhakara)

*I do not think that I know it well. Nor do I know that I do not know it.
Among us those who know, know it; even they do not know that they do not know.*

— Kena Upanishad

Very little is known about his personal life. Shankara Digvijaya (life of Adi Shankara) by Anandigiri was written during the Vijayanagar era, and established Shankaracharya as the rallying symbol. He is often considered to be the founder of the Advaita Vedanta school, but was actually a systematizer, not a founder.

Background:

- The Upanishads form the basic texts and Vedanta philosophy gives an interpretation.
- **Badarayana** (4th-5th century) wrote **Brahma Sutra** to systematize and summarize the philosophical and spiritual ideas in the Upanishads.
- **Gaudapada** (6th century) was a grand teacher of Shankaracharya. He wrote **Mandukya Karika** commentary on the one of the shortest Upanishads called Mandukya. Shankaracharya's commentary on it is at the core of his Advaita philosophy.

Adi Shankara tried to revive Hinduism through Vedantic philosophy, which was used as a cohesive idea to unite all strands, based on the Vedic dictum of 'One Truth, Many Expositions'.

To justify and promote his idea, he wrote **commentaries on Prasthana-trayi (10 Upanishads, Brahmasutra and Bhagvad Gita)** and tried to reinvigorate the Upanishadic thought. He gave a new interpretation to Upanishadic philosophy. Such philosophy was attractive for the scholars/elites. Shankaracharya **systematized Advaita by as jnanamarga**

- **Brahma Satyam Jagan Mithya Jivo Brahmaiv Naparaha.**
 - **Brahma Sat** – it exists.
 - The supreme truth of Brahman is Nirguna, sat-chit-ananda (truth-consciousness-bliss). It is **neti, neti**.
 - **Jagat Mithya** – all creation is mithya. (Mayavada)
 - In his view, this **world** is nothing but illusion or **maya**. Brahman, the spirit that suffuses the cosmos, is the sole reality; other than Brahman, everything else, including the universe, material objects and individuals, is ever changing, transient and illusory (maya).
 - **Jivo Brahmaiva Napara** – both are the same. Atman-Brahman is one and the same. There is nothing else. (*eka Brahmo dwitiyo nasti*)
 - Thus, Brahman is Paramarthika Satyam, Absolute Truth, and one's atman or self is identical to it. Shankara's Hinduism does not see God as external to the universe. God dwells in the universe, but God is not the universe; He is in it and beyond it. The world is in God, and the two are indivisible.

- Know that Atman-Brahman is one and the same, which is Satchitanand. Realising this and accepting the true self, pure consciousness, as the only reality (sat), leads to **moksha** or salvation, defined by some as a state of bliss (ananda).
- **Jnanamarga:** Sa Vidya Ya Vimuktaye.
 - Adi Shankara gave primary importance to jnana yoga. It is knowledge which gives Moksha, or spiritual release while alive (jivanmukti) or after death (videhamukti). **Once you get moksha, you become Brahma, you experience being Brahma.**
- To justify his stand, he focused on **four Mahavakyas** from Upanishads.
 - Aham Brahmasmi
 - Tat Tvam Asi
 - Ayam Atma Brahma
 - Prajnanam Brahma (Consciousness is Brahma)
- For common people, he authorized **idol-worship** to popularize gods among them.
 - To Adi Shankara, bhakti yoga (the practice of worship) was an important step towards jnana yoga (the cultivation of knowledge).
- **Compositions**
 - Commentary on Prasthanatrayi
 - Upadesha-sahasri
 - Vivekachudamani
 - Saundarya Lahari
 - Over 100 Stotrams
 - Bhaj Govindam
 - Nirvan Shatakam
 - Kashi Panchakam

Adi Shankara was not merely a philosophical thinker who reconciled the doctrines and traditions of the ancients with a robust interpretation for the future; he was also a practical reformer.

- **Smart Puja:** Five Hindu gods (Shiva, Vishnu, Shakti, Ganesh, Surya), include a sixth impersonal nirguna god in their practice.
- He **purified the worship of the Goddess**, which had become somewhat questionable thanks to dubious practices introduced by the tantrics, and introduced the samayachara form of Devi worship, involving hymns of exquisite beauty like the Soundarya Lahari
- **Travelled widely** in South and North (Shankar Digvijay) He was engaged in spirited debates and refuted opposing ideas.
 - Famous debate with **Mandan Mishra**
- In order to give **ideological-institutional unity to Hinduism**
 - He **established 4 mathas** in 4 directions to create religious boundary and envelope whole India.
 - Jyotirmath at Badrinath
 - Govardhan Math at Puri
 - Kalika Math at Dwaraka

- Sharada Peetham at Shringeri
- Kanchi Kamakoti Peetham in Kanchipuram (became important later)
- **Dashnami Sect** of wandering monks: Shankara also created his disciples sannyasis (Hindu ascetic youth) who took learned shastras, travelled across, and debated with other religious groups across India. They took the message of his faith all across India.
- **Kumbha Mela**
- His ready acceptance of many Buddhist principles and practices so narrowed the gap between the two faiths as to make the **absorption of Buddhism** by the parent faith inevitable in India.
- **Social Commentary**
 - Despite such ideas being seen by many as Brahminical and elitist, Advaita Vedanta, by conceiving of Oneness in this manner, lays the philosophical groundwork for the fundamental equality of all human beings. Advaita Vedanta realises that all living beings are essentially one, and thus essentially equal.
 - In Upadeshsahasri, Shankara states that any bheda (discrimination) based on class or caste or parentage is a lack of liberating knowledge. Shankara's liberated individual understands and practises the ethics of non-discrimination, since the high-born and the low are all part of the same Oneness.

Vaishnava Acharya Tradition

Various Schools of Vedanta:

Shankaracharya (8 th c)	Advaita Vedanta
Ramanujacharya (11 th c)	Vishishtadvaita
Madhvacharya (13 th c)	Dvaita Vedanta
Nimbarkacharya (13 th c)	Dvaitadvaita
Vallabhacharya (16 th c)	Shuddha Advaita
Chaitanya Mahaprabhu (16 th c)	Achintya Bhedabhedha

Vishishtadvaita (Srivaishnava) Sect:

- Founder: **Nathamuni**
- Real founder: **Yamunacharya** was the real founder.
- Most salient contribution: **Ramanujacharya** (1017-1137, 120 years)
 - Ramanuja succeeded Yamunacharya at **Srirangam** as the head of the temple.
 - Initially, he was a pupil of advaita philosopher **Yadava-Prakasha** at Kanchipura. However, soon he got disillusioned with the philosophy of advaita.
- **Vishishtadvaita of Ramanuja:**
 - Ramanuja speaks about three 'eternal' principles:
 - **chit** (the individual soul)
 - **achit** (the material world)
 - **Ishvara** (the Supreme soul).
 - His commentaries on the Gita and on the Brahma Sutras contested Adi Shankara's interpretations of those scriptures.
 - Shankara's Nirguna Brahman was criticized by Ramanuja.
 - He argued when there is knowledge, there must be a knower [thus refuting Shankara]
 - Thus, Brahman cannot be nirguna, it cannot be without 'quality', because we can experience it. It in itself is an attribute.
 - Ramanuja also rejects that atman (chit) and paramatman (Ishvara) are identical.
 - Ramanuja's conception
 - Chit and Achit are both parts of Ishvara. Chit is its atma and achit is its body. So, they are part of Ishvara, but not identical.
 - So, Ramanuja in a way supported Advaita, that everything is Brahman. But he rejects Mayavada. Jagat is not mithya, it's a part of Brahman.
 - Brahman is the same as Vishnu, as per Ramanuja.
 - Further, for Ramanuja, against Shankara, **knowledge** alone is not enough to save a soul. It has to be followed by devotion (**bhakti**) to attain salvation.
 - Thus, Ramanuja's chief contribution was to mingle Vedic Brahman with 'bhakti' which became the chief component of all Vaishnava movements.

- He gave philosophical justification to Bhakti and helped in its popularization.
 - However, the idea of Krishna, Radha and cowherds are absent from Ramanuja's Vaishnavism.
- **Persecution?**
 - According to Vaishnavite tradition, Vaishnавites were persecuted by a Chola king and Ramanuja was made to flee to Karnataka.
 - **Bittideva**, a Jain Hoyasala ruler of Belur in Karnataka. Ramanuja converted Bittideva into Vaishnavism and christened him **Vishnu Vardhana**. He built a very ornate and sculpturally magnificent temple dedicated to Lord Vishnu, **Channa Kesava, in Belur**.
- **Social aspect:**
 - He brought organisational energy into the faith, conducting daily pujas and annual temple festivals, **allowing image-worship and more inclusive temple-based rituals** at the Srirangam Mutt he headed and in other nearby temples.
 - **Pancharatra Tradition**
 - It is a temple ritual which deals with the construction of temples, rituals in temples, idols, initiation of vaishnavites, their religious marks, etc.
 - Ramanuja tried to establish **a careful balance between orthodox Brahmanism and popular bhakti** which was open to all.
 - He advocated bhakti as a mode of worship accessible to all including the **Sudras and even the outcastes**. While propagating bhakti, he did not observe caste distinctions and even tried to eradicate untouchability. He **permitted women and worshippers of the lower castes** to participate in temple worship, a privilege they had been denied.
 - Ramanuja also allowed the **chanting of the popular Alvar hymns**, which were sung in **Tamil**, the language of the people, rather than in the arcane Sanskrit.
 - Ramanuja's reforms spread across southern India to other major Vaishnavite temples and can be seen in many ways as a **reinvention of Hinduism, taking Shankara's work to the masses**.
- **Literature**
 - Vedantasara, Vedantadipa, and his commentaries on Bhagavad-Gita and Brahma-Sutra.



Statue of Equality, Hyderabad

A proponent of social equality

E. RAJESH PATHAK

Knower of the self, with his divine eyes looks equally at the inner-self lying within Brahmin, cow, elephant, dog and an outcaste', says the Bhagavad Gita. The one who emulated this message and worked upon it throughout his life was Sri Ramanujacharya. The 'Statue of Equality', unveiled recently in Hyderabad, is part of the 'Sri Ramanuja Sahasrabdi Samarohanam' that concludes on February 14.

Not just in the realm of spirituality, but the initiatives of Ramanuja, who lived a thousand years ago, for social equality were equally notable. He made it mandatory to sing in temples the songs written by saints belonging to oppressed castes. He had the gates of Tirunarayana Perumal temple opened to all castes and communities. Ramanuja learned different schools of dharma from five different acharyas. But it was Sri Nambi (Ghoshtipoorna) from whom he learnt the Ramayana.

Another guru from whom Ramanuja learnt the Vedas and the Nalayira Divya Prabandham was Periya Nambi, also called Mahapoorna. It is believed that Periya Nambi initiated Ramanuja into Vaishnavism. This bhakti cult reached its zenith in south India under the Azhwars, the devotees of Vishnu.

Ramanuja made this cult of devotion prominent as 'Prapatti', which is the essence of Ramanuja's Saranagati Gadya. It means seeking refuge with Vishnu and gaining moksha from the world.

Inspired by 'Prapatti', during the 14th century, Ramanand Swami pioneered the Bhakti movement in north India, thus creating a bridge between the bhakti movements of the South and the North.

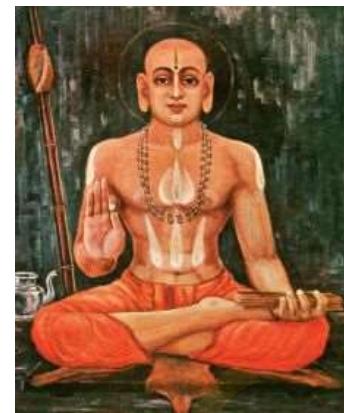


The statue of Ramanuja unveiled recently in Hyderabad. ■ PHOTO: AP

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Madhvacharya's Dvaita Vedanta (13th c)

- Also known as **Anandatirtha**.
- Madhvacharya rejected advaita **completely**. He was a critic of both **Shankara** as well as **Ramanuja**. He gave the idea of dualism.
 - Atman and Brahman are fundamentally separate from each other. These are two different realities, never the same.
 - Tattvavada
 - He divides the things into two tattvas:
 - Svatantra Tattva: Ishvara/Brahman.
 - Paratantra Tattva: Jagat (achit) and Jiva/atman (chit).
 - Paratantra Tattvas are dependent, but they cannot be one with Ishvara. Thus, it is dvaita.
 - Brahma of Vedanta is not an impersonal being but another name for Vishnu or Hari. He is the object of worship and devotion. God-soul relationship is like master-servant. Liberation is achieved through only the grace of god.
- His philosophy gave support to **Krishna Bhakti**.
- His greatest work is **Anuvyakhyana**.
- **Udupi Ashta Mathas**
 - The main area of his influence was Karnataka.
 - Madhvacharya established eight mathas in Udupi, with a murti he obtained from Dwarka.
- Madhvacharya's ideas led to the founding of **Haridasa sect** of Vaishnavism in Karnataka, known for their devotional songs and music. During the rule of the Vijayanagar Empire in South India, the Haridasa movement spread out from Karnataka.



Nimbarkacharya's Dvaitadvaita (Bhedabhed) (13th c)

He was a Telugu Brahmin, born in a **Karnataka**. Most of his life was spent in **Vrindavana**. His followers believe that he was the re-incarnation of Sudarshan chakra.

(Time: Some believe he pre-dated Shankaracharya by a century, while other believe his time was after Ramanuja. It is disputed. But his ideas were prevalent in 13th and 14th centuries.)



- His idea:
 - He accepted Dvaita part – Ishvara is different from Jiva and Jagat. But he added that Jiva/jagat also depend on Ishvara. So, they are **distinct** (dualism, dvaita, bheda) yet dependant, so they are kind of **identical** (monism, Advaita, abheda).

- Nimbarka equally emphasizes both difference (bheda) and non-difference (abheda), as against Ramanuja, who makes difference subordinate to non-difference.
- He identified Ishvara/Brahman with **Radha-Krishna**, where both are conjointly understood to be the eternal deity. He emphasized on the importance of Krishna and cowherdresses headed by Radha. Thus, Nimbarka played a major role in spreading the worship of the divine couple Radha and Krishna, and founded Nimbarka Sampradaya.
- Books: Vedanta-Parajita-Saurabh, a commentary on Brahma-sutra.

Vallabhacharya's Shuddhadvaita (1479-1531)

- He was born in a Telugu Brahmin family in Varanasi. His family escaped to the Champaran of Chhattisgarh during the conflicts in the late 15th century.
- He participated in **philosophical debate at Vijayanagara** and was honoured with the **kanakabhishekam** by Krishnadevaraya on victory.
- His philosophical ideas were the culmination of philosophical thought during the Bhakti Movement.
- **Philosophy of Shuddha Advaita**
 - There is no real difference between atman and brahman. There is no question of Bhed and Abhed. Brahma is everything. Jiva and Jagat are all Brahma.
 - Individual soul is not clouded by maya. **The world of Maya is not unreal, but a power of Ishvara.** Jagat and jiva are all real.
 - His brahma is equal to Krishna personified. All things are Brahma. **Everything is Krishna's Leela.** There is absolute identity among them.
- **Krishna-bhakti**
 - **Bhakti** is the means to attain not Mukti, but eternal service of Krishna and participation along with His activities in divine Vrindavana. Focus of Vallabha's Krishna Bhakti is on
 - Krishna's childhood pranks with Yashoda (**vatsalya bhav**)
 - Youthful Krishna in relationship with gopis (**madhura bhav**)
 - Many **lilas** of Krishna (eg. Krishna's protection of the good (divine grace) and his victory over evils, all with allegory and symbolism)
 - **Nirvana** is attainable through **Pushti** (divine grace). Any personal efforts such as good deeds or religious observances are not essential.
 - He founded Krishna-centered **Pushtimarg** of Vaishnavism in the **Braj region** of India.



- **Rejected asceticism and monastic life**, suggested that through loving devotion to God Krishna, any householder could achieve salvation.
- Book – **Anubhashya, Bhagwat Tika Subodhini**
- Legacy preserved in Braj Region and in Mewar (**Nathdwara** temple of Srinathaji).
- His successor was his son **Vitthalnath** who was honoured by **Akbar**.
- **Pichwai** paintings



Lingayat Sect (Virashaivas)

- **Why is it called Lingayat?**
 - They considered Shiva to be supreme god and worshipped him in the linga form.
 - As a mark of devotion, a small linga is worn around shoulder.
- It thrived in northern Karnataka during the Vijayanagara Empire (14th-18th century). From the Karnataka region, the Virashaiva movement spread to other parts of South India.
- **Saints**
 - The main proponent of the sect is **Basavanna** (not the founder). He served in the court of Kalachuri king Bijnala II (1157-67). In his memory, the capital of Kalyani Chalukyas today is called as Basavakalyana, which is in North Karnataka.
 - Other important saints are Allama Prabhu, Channabasavanna and Akka Mahadevi. **Akka Mahadevi** was one of the early female poets of Kannada language of the 12th c.
- Royal Patronage
 - There was growing popularity and numbers in this new community whose membership was open and inclusive.
 - Soon it led to royal patronage in some Deccan kingdoms like Vijayanagara, particularly during the reign of **Devaraya II** (r. 1422–46 CE).
 - Later important royal dynasties in Karnataka became followers of Lingayatism.
 - One of the most remembered is the Lingayat queen **Rani Chennamma of Kittur** (1778–1829), known for her inspiring role in the anti-colonial struggle against the British.
- **Anuhav Mantapa** "hall of spiritual experience."
- **Vachana Literature**
 - Saints expressed their thoughts in single line philosophical utterances called Vachans.
 - Vachanas were utterings of mystics based on their spiritual experiences and reflection.

While some commonality of thoughts can be distilled, there is a great individuality and diversity among them.
 - This literature flourished esp. after 15th century. To this day about 12,000 vachanas of this period authored by over a hundred spiritual seekers and saints, including over 30 women have been discovered.
 - Vachanas were not written by/for academic philosophers, but for ordinary people in their mother tongue, Kannada. The poet saints called themselves '**Sharanas**'. They hailed from almost all classes of society, professions, and castes – including outcastes or "untouchables".



- Radicalism

- Not ritualistic in nature.

- Lingayatism is often considered a Hindu sect, sharing beliefs with other Indian religions, but it rejected the Vedic tradition of sacrifices, rituals, varna system, belief in karma-reincarnation, and superstitions.
 - They primarily conceived their god as personal and formless.
 - Unlike Tamil Bhakti, Basava championed devotional worship that rejected temple worship and rituals led by Brahmins and replaced it with personalised direct worship of Shiva.
 - They have their own priestly class called Jangamas.
 - They don't cremate the dead but practice symbolic burial. They believed that after death, everyone vanishes into Lord Shiva. Death is just merging with the god, so no penance required.

- Social radicalism

- They opposed discrimination against women in the spiritual field. They broke the Brahminical taboos which regarded women as inferior and unfit for spiritual self-realisation.
 - They discouraged child marriage, it also encouraged widow marriage.
 - Originally, they didn't follow caste hierarchy.
 - Although it espoused ahimsa, it critiqued Jainism, which was very influential in Karnataka.



Akka Mahadevi by
Nilima Sheikh

Haridasi Tradition in Deccan

The Bhakti movement during this time involved Haridasas (devotee saints). Like the Virashaiva movement of the 12th century, this movement presented another strong current of devotion, pervading the lives of millions.

- The Haridasas represented two groups, the **Vyasakuta** and **Dasakuta**
 - Vyasakuta: required to be proficient in the Vedas, Upanishads and other Darshanas.
 - Dasakuta: conveyed the message of Madhvacharya through the Kannada language to the people in the form of devotional songs.
- **Vijayanagara Era**
 - The **Dvaita** philosophy of Madhvacharya was spread by eminent disciples
 - Naraharitirtha, Jayatirtha, Sripadaraya, **Vyasatirtha**, Vadirajatirtha etc.
 - Saint poets like **Purandaradasa** and **Kanakadasa** earned the devotion of King Krishnadevaraya. **Annamacharya** was a composer of early Carnatic music composed hundreds of Kirtanas in Telugu at Tirupati.



Raghavendra Swami (1595-1671)

- He was the adhipati of Kumbakonam Math.
- Wrote commentaries on Upanishads from Dvaita standpoint.
- Was accomplished Veena player himself, and wrote with Venu Gopala as mudra.
- Took sanjivan samadhi at Mantralayam.

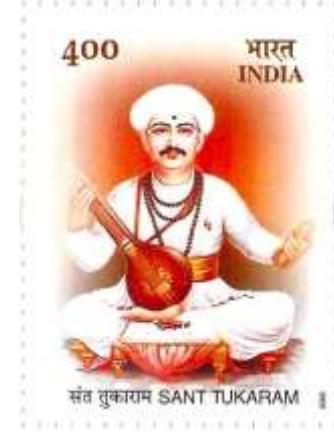
Maharashtra Dharma

(A) Mahanubhava sect (Paramarga)

- It was founded by Chakradhar Swami in the 13th century. He himself is considered as the avatar of Krishna by his disciples. His earliest biography is known as Leela Charitra, authored by Mhaimbhat in late 13th century.
- It follows bhakti philosophy as per Dvaita tradition.
- It didn't recognize caste distinctions.

(B) Varkaris

- It emerged around the cult of **Vithoda** or **Vitthala**, centered around **Pandharpur** in Maharashtra.
 - Varkari saint poets identify Him with **Krishna** who came to meet the devotee Pundalik and transformed from a folk deity to Vishnu-Krishna. Panduranga, a local deity entered into Brahmanical fold as an avatara (incarnation) of Vishnu.
 - Thus, they accepted idol worship (**saguna**). However, they are not the followers of Ramanuja but that of Shankara, thus followers of **Advaita**.
- Varkari Saints:** **Nivruttinath**, **Jnanadeva**, **Muktabai**, **Eknath**, **Namdev** and **Tukaram**.
 - They used Marathi language.
 - Emphasized upon the idea of social equality and religious tolerance.
 - No need to renounce householder's life to do bhakti.
 - They used to go on annual pilgrimage (**vari**) to Pandharpur on Ashadhi Ekadashi.
- Although this is a saguna bhakti tradition, **Namdeva** is a revered Guru in Dadupanthis and his Nirguna compositions are included in Guru Granth Sahib.



Vari

- It is almost 800 years old tradition of pilgrimage, where pilgrim walks a distance of over 250km in 3 weeks. It takes place twice every year – during Ashadh and Kartik. (also some in Chaitra and Magh)
- The first procession (palakis) to be organised carrying the padukas is that of Jnanadeva from Alandi followed by other Varkari saints (Tukaram's from Dehu; Eknath from Paithan, Namdeva from Pandharpur) from their birthplace to Pandharpur.

- On the way, the pilgrim chants Lord's name (naam-jap), sings songs (abhangs) and reads sacred books (haripath). During the processions the devotees are organised in groups known as dindi.
- They are devotees of Krishna and Tulsi is his favourite plant, Varkaris wear rosary of Tulsi beads and they are strict vegetarians.
- On reaching the temple, they take sacred dip in Chandrabhaga.



(C) Ramdasi Tradition

Most important saint was a **Samarth Ramdas**.

- Not only he was a popular bhakti saint, focused on worship of **Ram** and **Hanuman** but also a social commentator.
- He tried to synthesize spiritual and political life. He was also a political theorist and possibly helped **Shivaji**. He seems to have met **Guru Hargobind** in north.
- He established many **mathas** which were led by his disciples, including female disciples also, including Venabai and Akkabai.
- He wrote **Dasbodh**, as a commentary on contemporary social issues, in Marathi. He also composed **Asmani Sultani** and **Parachakra-niroopan** based on his experiences in north India.
- He used **Hindi, Urdu, Arabic or Sanskrit words** so long as his writing remained simple. He introduced new words to these languages.

Aarti to Ganpati **Sukhakarta Dukhaharta** has become very popular after Lokmanya Tilak propagated public festivals of Ganesh.



Social-political message of the Varkari Sect:

- Social Dimensions:** There was a synthesis of Bhagavata Purana bhakti + Shaiva Nathpanthi based social protest.
 - Importance to **sacrifice, forgiveness, simplicity, peaceful co-existence, compassion, non-violence, love and humility** in social life.
 - There was **denial of caste element** in MH dharma.
 - With God as the Ultimate Truth, Varkaris accepted ultimate equality among men. Varkaris bow in front of each other because "everybody is Brahma."
 - Namdev attracted individuals from diverse classes and castes during community-driven bhajan singing sessions. His companions during worship sessions included.

- Kanhopatra (a dancing girl)
- Sena (a barber)
- Savata (a gardener)
- Chokhamela (an untouchable Mahar)
- Janabai (a maid)
- Gora (a potter)
- Narahari (a goldsmith)
- Dnyaneshvar (a Brahmin)
- Elevation of the **status of women**.
 - Tukaram accepted disciples and devotees without discriminating gender. One of his celebrated devotees was **Bahina Bai**, a Brahmin woman.
 - Other important women saints: Muktabai, Janabai, Venabai, Kanhopatra etc.
- **No neglect of worldly life.** Religious regeneration in the mundane life. Thus, its impact is clearly visible in political and social life of Maharashtra today.
- **Political dimension:** Unlike normal belief that Hinduism is sahishnu/tolerant, MH dharma is **jayishnu**, cry for victory.
 - Samartha Ramdas tried to synthesize spiritual with political.
- **Cultural dimension:** it gave emphasis on Marathi language and Marathi identity.
 - There was development of Marathi literature - Owee (Jnanadeva), Abhang (Tukaram) and Bharud (Eknath).
 - Jnaneshvara wrote Jnaneshvari, Amrutanubhava
 - Tukaram - Gatha (*Mahatma Gandhi, while under arrest in Yerwada Central Jail translated Tukaram's poetry*)
 - Eknath - Bhagvat, Bhavartha Ramayana

Bhakti Movement and Vedantic Philosophy – Part 2

Nikhil Sheth

Bhakti in North India

With the establishment of Turkish rule, the role of trade/commerce/trade/craft in economy increased and there was decline of feudalism. There was now a need for new religious ideas in north India. Here, the bhakti movement was **essentially a religious protest against prevailing socio-religious orthodoxy**. Emphasis on bhakti and religious equality were two common features of north Indian bhakti, like in the case of South India.

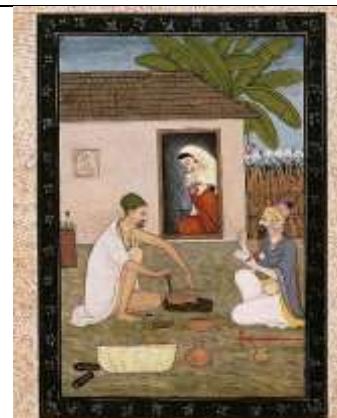
Bhakti during this period emerged in two forms - Nirguna (without attributes, formless) and Saguna (with attributes and form).

Nirguna Nirakar	Saguna Sakar
<p>Worship of God without attributes, formless</p> <ul style="list-style-type: none"> • Nam, Rup, Guna - all formless = ultimate Brahman reality. Thus, monotheist. • He is Gunateet and Nirvachaniya who cannot be captured in limited words. <ul style="list-style-type: none"> • Believes in Advaita philosophy of Adi Shankara 	<p>Worship of God with attributes, with forms</p> <ul style="list-style-type: none"> • Idol worship • Dedication to personal individual ishta devata • Reincarnation of God to play some role on earth (leela) <ul style="list-style-type: none"> • Believes in Dvaita philosophy or other forms of Advaita like Shuddhadvaita.
<p>Social reform</p> <ul style="list-style-type: none"> • Denial of caste division • Denied temple cult, pilgrimage and ritualism. • Humanist egalitarianism • Anti-communalism 	<p>Social reform</p> <ul style="list-style-type: none"> • Relatively less radical, some compromise with caste system • Accepted priesthood and temple cult.
<p>Examples</p> <ul style="list-style-type: none"> • Kabir • Nanak 	<p>Vaishnavism, Shaivism, Shakti</p> <ul style="list-style-type: none"> • Within Vaishnavism - Rama bhakti, Krishna bhakti and Vithoba bhakti • Within Shaivism - Lingayata, Shaiva Siddhanta, Kashmiri Shaivism etc.

(Source of biographies of various saints: Bhaktamal by Nabhadas and Parchais by Anantdas)

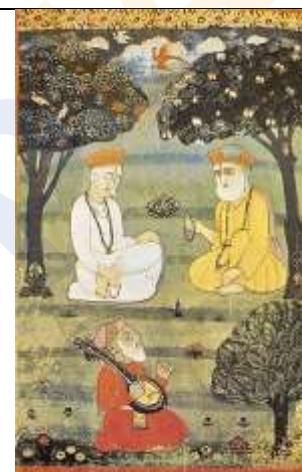
Nirguna Bhakti (North India)

- **Bhagat Pipa (b 1425)**
 - A Rajput king of Gagaraun garh, abdicated the throne to become a mystic poet and saint.
 - Became disciple of Ramananda.
 - His hymns are included in the Guru Granth Sahib.
- **Bhagat Dhanna Jat (Haryana)**
 - Mystic poet whose three hymns are present in Adi Granth.
 - Jat community getting socially upwardly mobile due to agriculture. Dhanna Jat represents the movement.
- **Dadu Dayal (b. 1544)**
 - A poet-saint from Gujarat, a religious reformer who spoke against formalism and priesthood.
 - Called as Rajasthan ka Kabir.
 - Both were **nirguni** saints. Believed that devotion to God should transcend religious or sectarian affiliation, and that devotees should become non-sectarian (Nipakh)
 - Both focussed on communal harmony between Hindu-Muslim.
 - Doha's of both are popular. Dadu alludes to spontaneous (**sahaja**) bliss in his songs. Much of the imagery used is similar to that used by Kabir.
 - His compositions are compiled in Braj bhasha book called **Dadu Anubhav Vani**.
 - Some of his compositions are in Dhundhadi language.
 - In 1585, Dadu met Akbar in Fatehpur Sikri.
 - Two of his disciples are famous:
 - **Rajjab**: He lived his entire life in dulhe-ka-vesh and kept on spreading Dadu's thoughts.
 - **Sant Kavi Sundarads**: known for his contributions to Hindi language poetry.
- **Ravidas**
 - Disciple of Ramanand as per Bhaktmal. Young contemporary of Kabir.
 - Mystic poet-saint and social reformer of the bhakti movement.
 - **Religious Message**:
 - Discusses **Nirguna-Saguna themes**, as well as **Nathpanthi** philosophy.
 - **Sahaj bhakti**, a mystical state where there is a union of the truths of the many and the one.
 - **Social Message**
 - Taught removal of **social divisions of caste and gender**
 - He promoted **unity** in the pursuit of personal spiritual freedoms.

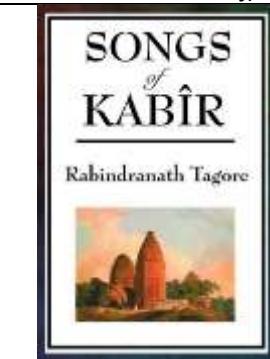


Ravidas as a shoemaker.
First generation after
Manaku and Nainsukh of
Guler, Pahari region,
ca.1800–1810

- Strong anti-Brahmanical and anti-communal themes
- The devotional songs of Ravidas made a lasting impact upon the bhakti movement.
 - 41 songs were included in **Guru Granth Sahib** of Sikhs.
 - **Panch Vani** text of Dadupanthis also includes numerous poems of Ravidas.
- **Kabir (1398-1518)**
 - Most powerful monotheist saint.
 - He was a common weaver (**julaha**) from Benaras and a **disciple of Ramanand**.
 - **Religious teachings:**
 - Rejection of formal worship, idolatry and scriptural knowledge.
 - He believed in **personal experiences** to discover spiritual knowledge.
 - His philosophy was trying to seek absolute, very much like Nirguna Brahma of Adi Shankara.
 - **Social teachings:**
 - Social equality, universal brotherhood, peaceful coexistence, religious toleration. For Sikhs he is a precursor to Nanak. Muslims place him in Sufi lineages, and for Hindus he becomes a Nirguni saint.
 - He believed in simple leaving as a householder and rejected severe ascetism.
 - He accepted disciples from all backgrounds.
 - **Poetry:**
 - He preached in the local **Awadhi, Braj, Bhojpuri** dialects. He made a great contribution to the growth of literature through his **Dohas**.
 - His dohas are sometimes called **Shabad** (word) or **Sakhi** (witness).
 - They were later compiled into a book called **Bijak**.
 - Kabir was also a great satirist to **expose** the ridiculousness of some rituals and orthodox people through satire and wit. He employed a new literary device called **ulatbansi** to express his views.
 - Some of his verses were included in **Adi Granth**.
 - **Kabir Panth**

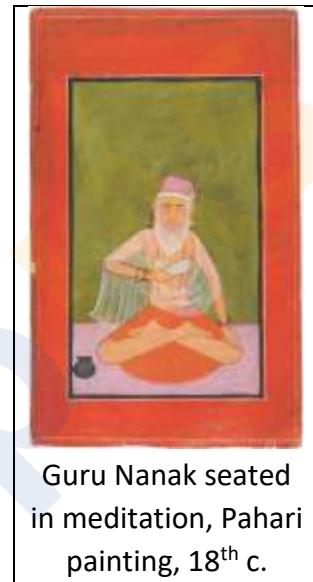


Nanak, Mardana and Kabir (1773 painting, by Alam Chand Raj)



Songs of Kabir were collected by Kshitimohan Sen and translated by Rabindranath Tagore in English

- Kabir did not find any distinct sect in his own lifetime but two of his disciples later found maths.
- Kabir Chaura (Banaras) by Surat Gopal
- Dham Khera (Chhattisgarh) by Dharamdas
- **Guru Nanak (1469-1539)**
 - First Guru of Sikhs
 - His birthday is celebrated as Prakash Guru Purab on Kartik Paurnima.
 - Birthplace: Talvandi (Nankana Sahib), today's Pakistan
 - Died: Kartarpur, today's Pakistan
 - Stories of his extensive travels are found in **sakhis** and **udasis**.
 - He was from **Punjab** during 15th-16th c., when it was **exposed to continuous wars and invasions** leading to social and economic dislocations. He introduced his version of Nirguna bhakti to respond to the problems.
 - **Religious Teachings:**
 - Monotheism (Ik Omkar)
 - Rejection of idol worship and priestly intermediation.
 - Three practices: Naam jap (recite), Kirat karo (work honestly), Vand Chakko (share)
 - **Social Teachings:**
 - Selfless service
 - Universal brotherhood, Hindu-Muslim unity, Religious and social equality
 - Maintaining a balance between spiritual and worldly life
 - Utmost respect towards women. He spoke **against Sati as well**.
 - Whereas the other radical thinkers only criticized the existing system, Nanak **provided positive and practical alternative**, with definite socio-religious program:
 - He founded a new religion that helped unite the robust peasantry of Punjab. He regulated the community life of his followers.
 - In order to strengthen the feelings of unity and equality, Guru Nanak introduced the practice of **sangat** (congregation of all) and **pangat** (communal dining for all) which presented new social order based on **liberal values**.
 - **Political Teachings:**
 - Nanak's drew a large number of **religious metaphors** from political life (e.g. **God = sacha padshah**).
 - **Kingship:** God himself elevated some people to rule and made other beggars. Kingship was not evil, but he reminded the **rulers to be just and work for people**.
 - He **blamed Sultan for not protecting his subjects in the battle of Panipat with Babur**.
 - He condemned the oppression of tyrannical rulers and **called their cruel, and greedy officials as butchers**.



- He made a great contribution to the **growth of Punjabi language**.
 - **Nathpanthi influence** – terms like **Shabad, Shunya**
 - Singing devotional songs with assistant playing Rabab
 - Anecdotes about his life are collected in **janam-sakhis**.
- His followers referred to themselves as **Sikhs**.

Common Characteristics and Contribution of Nirgun Bhakti

- **Religious Ideas:**

- **Nirgun Bhakti:** They uncompromisingly believed in **only one God**.
 - God of Nanak was non-incarnate and formless (nirankar), eternal (akal) and ineffable (alakh).
 - Monotheists also emphasized the crucial importance of **repetition of divine name, spiritual guru, community kirtan** and companionship of saints (**satsang**).
 - There was only one way of establishing communion with God: it was the way of **personally experienced bhakti**.
 - This was also the way of the Vaishnava bhakti saints, but there was one fundamental difference of perceptions.
 - The monotheistic saints **travelled widely** to propagate their beliefs.
 - **Synthesis of three traditions:** All the monotheists were influenced in varying degrees by the **Vaishnava** concept of bhakti, the **Nathpanthi** movement and **sufism**.

- **Social Ideas:**

- Most of the monotheists **belonged to the 'low' castes**. They **promoted social radicalism** – attacked caste system and ritual orthodoxy.
- Their path was **independent of both Hinduism and Islam**.
 - They didn't try to create a new religion – **harmonizer of both and yet critical of both** Hinduism and Islam.
 - They denied their allegiance to either of them and criticized the superstitions and orthodox elements of both the religions.
 - They attacked idolatry, rejected the authority of the Brahmins and Maulavis and their religious scriptures.
- Most of the monotheistic saints were not ascetics. They led **worldly life** and were married.

- **Literature and Music:**

- They composed their poems in **popular languages**.
 - Not only reflected the emotions of common people but also used the **language of common people** - Hindawi, Awadhi, Punjabi, Braj etc.
 - Some of them used a language which was a **mixture of different dialects** spoken in various parts of North India.
 - They preferred **common language over their own native dialects** because they considered it fit for the propagation of ideas among the masses.
 - The monotheists also made use of **popular symbols and images** to propagate their teachings.

- Their utterances are expressed in **short verses** which could be easily remembered.
 - Support to **local literature** too – Saqi, Ramani, Doha, Bijak
 - **Development of music** – Guru Nanak and Rabab. Even today Raagis in Gurudwaras.
- **Three more points:**
 - **Ideological Affinity:** The saints were aware that there existed a unity of ideas among themselves.
 - **The popularity** of the monotheists broke territorial barriers.
 - A 17th c Persian work on comparative religion **Dabistan-i Mazahih** testifies to the continuing popularity of Kabir among the people of North India.
 - **Sect formation**
 - Despite the widespread popularity, the followers of each one of the major figures in the monotheistic movement like Kabir, Raidas and Nanak gradually organized themselves into exclusive sectarian orders called panths such as Kabir panth, Dadu panth, Nanak panth, etc.

Additional Data: Story of Sikh Gurus

Guru	
(1) Guru Nanak (1469-1539)	<ul style="list-style-type: none"> • Sangat and Pangat
(2) Angad Dev (1539-1552)	<ul style="list-style-type: none"> • Invented Gurmukhi script • Took interested in education of children – both physical as well as spiritual. • Popularized Guru ka Langar (started earlier by Guru Nanak)
(3) Amar Das (1452-1574)	<p>Guru Amardas:</p> <ul style="list-style-type: none"> • Introduced Anand Karaj marriage ceremony of Sikhs. • Abolished Sati and Parda system among Sikhs
(4) Ram Das (1574-1581)	<p>Cordial Relations with Akbar</p> <ul style="list-style-type: none"> • He was impressed by their teachings, spirit of reform and social service through langar. He visited Govindval twice to meet Sikh Gurus - once Amardas and then Arjan. He granted land in Amritsar to the Sikhs. <p>After Akbar's death the cordial relationship between the Sikh gurus and the Mughal rulers came to an end. Gradually, hostility rose with the beginning of Jahangir's reign.</p>
(5) Arjan Dev (1581-1606)	<p>He re-organized Sikhism.</p> <ul style="list-style-type: none"> • Transformed voluntary offerings into regular systematic tax/tribute. <ul style="list-style-type: none"> ○ Started systematic network for converting the people into the cult under Masands. ○ Masands appointed their own deputies and made the people Sikhs of the Guru. • Composed Sukhmani Sahib (later included in Adi Granth) • Compiled Adi Granth • Built Harmandir Sahab in 1604 (invited Mia Mir) • Propounded the concept of Halemi/Halimi Raj (benign and just state, ideal state) <p>He was tortured and executed by Jahangir.</p>
(6) Har Gobind (1606-1644)	<p>Four important changes:</p> <ul style="list-style-type: none"> • Miri-Piri swords: around Guru's gird – spiritual and temporal authority. • Organized a small army of his own for armed resistance. <ul style="list-style-type: none"> ○ Transformed the Sikh cult into a Sikh corps with such Saint Soldiers (sant sipahi) ○ Explained that extreme non-violence and pacifism would only encourage evil. He taught that it was necessary to

	<p>take up the sword in order to protect the weak and the oppressed.</p> <ul style="list-style-type: none"> • Akal Takht: to hold court and conduct temporal business. • Build Lohagarh fort in Haryana. <p>Relations with Mughals:</p> <ol style="list-style-type: none"> 1. Jahangir arrested the Guru and sent him to the fort of Gwalior where he remained for 12 years. 2. Shah Jahan initially maintained cordial relations but later, there were some armed conflicts.
(7) Har Rai (1644-1661)	<ul style="list-style-type: none"> • He avoided any conflict with the Mughals but continued to maintain the army of sant-sipahis. Focused rather on missionary work. • He supported Dara Shukoh during his flight to Punjab. Aurangzeb called him to the court, but he sent his son Ram Rai instead who was detained as a hostage in Delhi.
(8) Har Krishan (1661-1664)	<ul style="list-style-type: none"> • Youngest of all Gurus, installed at the age of 5. • Symbol of service. Died due to smallpox, while serving epidemic and famine-stricken people of Delhi.
(9) Tegh Bahadur (1665-75)	<p>Maintained the political and militant character of Sikhism even more strongly.</p> <ul style="list-style-type: none"> • The aspiration of sovereignty is clear from the use of title Sachcha Padshah. • In his efforts to consolidate Sikhism, he turned first towards Khatris and then towards Jats. • Firm believer in the right to freedom of worship. For that reason, he was first asked to convert and then executed by Aurangzeb.
(10) Gobind Singh (1675-1708)	<ul style="list-style-type: none"> • He evolved a theory of struggle to provide a moral justification for the use of force against enemies. <ul style="list-style-type: none"> • Concept of God as the mightiest warrior and the investiture of weapons with divinity. • He was himself portrayed as Badshah Darvesh (both saint and a king) • Declared that the purpose of his life was to work towards dharma-yuddha, to raise the virtuous and uproot the wicked. <ul style="list-style-type: none"> • Translation of Krishnavatar – Dasam skandha of Bhagavat Purana. • Khalsa formation (1699): Structural change in the body of Sikhism. His declaration had three dimensions: <ul style="list-style-type: none"> • It redefined the concept of authority within the Sikh community. • It introduced a new initiation ceremony and code of conduct.

	<ul style="list-style-type: none"> Amrit Sanskar: initiation of Panj Pyare who became Singh/lions. He gave the Sikhs the name Singh (lion) or Kaur (princess). Five K – kesh, kangha, kara, kirpan, kachha – closer community bond with separate identity. Idea of equality – Khalsa followers not only were equal to each other's but were collectively as important as the Guru. Baisakhi and Diwali congregations of armed Singhs at Anandpur It provided the community with a new religious and political vision – Raj Karega Khalsa <p>He was assassinated by a Pathan in 1708 at Nanded. After that, Guruship came to end and vested on Khalsa and Guru Granth.</p>
(11) Guru Granth Sahib (1708--)	<ul style="list-style-type: none"> Composition of ten Gurus Jaidev of Bengal Namdev, Trilochan and Parmanand of Maharashtra Sadhna of Sindh Dhanna from Rajasthan Bene, Ramanand, Kabir, Surdas and Ravidas from Uttar Pradesh Sufi saint Baba Farid from Pak Pattan (now in Pakistan) Also some hymns of the Bhatts or bards.

Sikhs urged to observe Dec. 26 as 'Sahibzade Shahadat Diwas'

Press Trust of India
AMRITSAR

Shromani Gurdwara Parbandhak Committee (SGPC) chief Harjinder Singh Dhami on Sunday asked the Sikh community to observe the martyrdom day of the sons of Guru Gobind Singh as 'Sahibzade Shahadat Diwas' instead of 'Veer Bal Diwas'.

"Observing the martyrdom day of 'Sahibzadas' as Veer Bal Diwas by the Government of India is a mischievous conspiracy to undermine the greatest martyrdom in the world's religious history," Mr. Dhami said.

"If the government really wants to pay homage to Sahibzadas, then what is the problem in observing

Modi had in January this year announced that December 26 will be observed as 'Veer Bal Diwas' to mark the martyrdom of Guru Gobind Singh's two sons

this day as 'Sahibzade Shahadat Diwas,'" he added.

He said that it's a blustery fact that sacrifice of Guru Gobind Singh's two sons was important in uprooting the Mughals from north.

But, Mr. Dhami said, the way the government is insisting on marking the day as Veer Bal Diwas, it is clear that it is "playing politics at the behest of anti-Sikh forces". Mr. Modi had in Janu-

ary this year announced that December 26 will be observed as 'Veer Bal Diwas' to mark the martyrdom of the tenth Sikh guru's two sons - Zorawar Singh and Fateh Singh.

The SGPC too had earlier objected to the name of the day and asked the government to change it to 'Sahibzade Shahadat Diwas'.

Mr. Dhami said that on the order of the Akal Takht, a committee of Sikh scholars had suggested the name 'Sahibzade Shahadat Diwas'. He said the SGPC had sent a letter in this matter to Prime Minister Narendra Modi and the Ministry of Culture. "But still the government did not change the name."



ALL ARE CORDIALLY INVITED!
SGPCC urges Sikhs to observe December 26 as 'Sahibzade Shahadat Diwas'.
 Sahibzade Zorawar Singh Ji and Sahibzade Fateh Singh Ji chose death instead of deviating from the noble principles of religion. 'Veer Bal Diwas' is a fitting tribute to the courage of the Sahibzades and their quest for justice.
 Narendra Modi, Prime Minister

Speaking on the circumstances of the Sahibzades' execution, Modi said, "Guru Gobind Singh stood steadfastly against the terrorism of Aurangzeb and his intentions to change India. Aurangzeb and his people wanted to change the religion of Guru Gobind Singh's children by the force of a sword".

He said that the history of the world was filled with atrocities and violence. "Three centuries ago Chamkaur and Sirhind wars were fought, on one side there was Mughal Sultanate blind to communal extremism and on the other there were our Gurus," Modi said.

"On the one hand, there was terrorism and on the other there's spiritualism, on the one hand there was communal mayhem while on the other hand there was liberalism... on one hand there were forces of lakhs while on the other there were Veer Sahibzade who didn't relent at all," he added.

December 26 is observed as Veer Bal Diwas, and commemorates the valour of 'Chhinte Sahibzade', the two youngest sons of the tenth Sikh master Guru Gobind Singh.

Bhakti Movement and Vedantic Philosophy – Part 3

Nikhil Sheth

Saguna Bhakti (North India)

Rama bhakti	Krishna bhakti
<ul style="list-style-type: none"> Popular story of Rama. Righteousness was emphasized. It is all about Maryada Purushottam, upholder of dharma. Rama had within him all the desirable virtues that any individual would seek to aspire, and he fulfills all his ethical/moral obligations. So, seriousness and idealism – best father, son, ruler, brother and husband. Dasya-bhaav prominent. 	<ul style="list-style-type: none"> Popular imagination of Krishna, Radha, Gopi He was in all relationships as Purna Purush. Also, entertainment too for popular mind. He was more relatable to common people.
<ul style="list-style-type: none"> Socially, relatively more orthodox. Maryada of Ram is generally more dharmashatra-related yet there are some exceptions like Tribal Shabari. Still, it reduced sufferings of caste system. There was no intensity/rigidity of caste system in Ram bhakti. 	<ul style="list-style-type: none"> Varna/Jati is not very visible in Krishna bhakti. It is much more inclusive. Compared to Ram Bhakti, there is more protest element in Krishna bhakti. For example, relation between Radha and Krishna.

Rama Bhakti

The primary source of the life of Rama is the Sanskrit epic **Ramayana** composed by **Valmiki**. The oldest part of Ramayana composition may belong to 8th c BCE, but its narrative kept on enlarging and extending upto Gupta era.

Apart from Valmiki Ramayana, there are various versions of Ramayana in Sanskrit.

- **Raghuvamsha**, by Kalidasa, is a Sanskrit mahakavya, written during Gupta era.
- **Adhyatma Ramayana**, written in late medieval era, tries to reconcile Bhakti to Rama with Advaita Vedanta. It represents Rama as the Brahman (ultimate reality), mapping all saguna (attributes) of Rama to the nirguna nature.
- **Yoga Vasishtha** depicts a dialogue between Prince Rama and Rishi Vashistha through which Vedantic philosophy is explained.
- Various **Puranas** contain Rama's story: Vishnu Purana, Padma Purana, Garuda Purana, Agni Purana etc. Apart from that, Ramayana is also included in **Mahabharata**.

In **Buddhism**, there is **Dasharatha Jataka** and the **Jain** version of Ramayana is known as **Paumachariya**, written by Vimalasuri.

Apart from Sanskrit, with the beginning of Bhakti movement, there was a translation and transformation of Ramayana in various regional vernaculars. Following are some of the important Ramayanas:

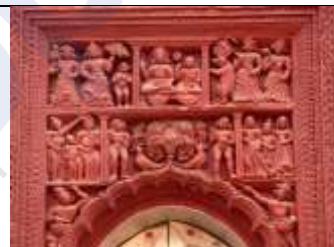
Era	Ramayana	Author	Language
1100-1200	Ramachandra Charita (Jain) (Pampa Ramayana)	Nagachandra (Abhinav Pampa)	Kannada
	Ramacharitam	Cheraman	Malyalam
1200-1300	Kambarayananam	Kambar	Tamil
	Ramayana (Jain)	Kumudendu	Kannada
1300-1400	Sri Ranganatha Ramayana	Gona Budda Reddy	Telugu
	Saptakanda (katha) Ramayana	Madhava Kandali	Assamese
1400-1500	Krittivasi Ramayana	Krittibas Ojha	Bengali
	Ramayana	Krishnadasa Shama	Konkani
1500-1600	Vilanka Ramayana	Sarala Das	Odiya
	Torave Ramayana	Kumar Valmiki	Kannada
1600-1700	Bhavartha Ramayana	Eknath	Marathi
	Dandi Ramayana	Balaram Dasa	Odiya
	Ramcharitmanas	Goswami Tulsidas	Hindi
	Ramayana of Akbar		Persian
	Tulsi Krita Ramayana	Premananda Swami	Gujarati
	Pothi Ramayan		Urdu



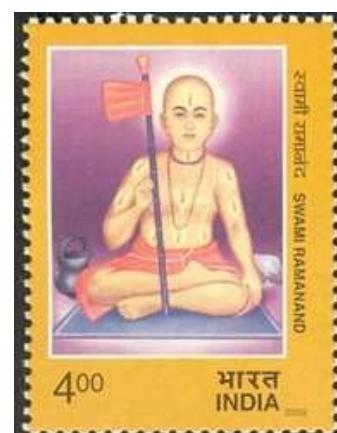
Valmiki writing Ramayana



Ramayana carved relief in Kailas cave at Ellora, 8th c CE



Ramayana panel,
Rameshwara Shiva Temple,
Bamunpara, Ilambajar,
Birbhum



- **Ramanand (14th c):**
 - **Connected south to north.**
 - Tradition holds that his disciples included Kabir, Ravidas, Sen, Bhagat Pipa and others.
 - Apart from Acharyas, he was also influenced by Nathpanthis. He deviated from the ideology and practice of the earlier acharyas in three important respects:
 - **Vishnu → Ram**
 - **Sanskrit → Vernacular Hindi (Awadhi)** compositions (increased accessibility)
 - **Greatly relaxed the caste rules** in respect of religious and social matters.
 - Accepted **both saguna and nirguna brahma**.
 - His verse is included in **Guru Granth Sahib**.
 - He is claimed to have started **Ramanandi/Bairagi Sampradaya**.
- **Tulasidas (1532-1623):**
 - Composed **Ramcharitmanas** in Awadhi.
 - Tulsidas was **inspired by Adhyatma Ramayana**.

- Ramacharitmanas is notable for **synthesising the epic story in a Bhakti movement framework**. He transformed the original ideas to express spiritual bhakti for a personal god.
- Tulasi's depicted **Rama as a symbol of unity and integrity of India**.
- Other compositions: **Kavitavali, Vinay Patrika**
- His verses are called **dohas** and **chaupayis**.
- Started the **Ramlila plays**, a folk-theatre adaption of the Ramayana.
 - "Staging of the Ramayana based on the Ramacharitmanas" was inscribed in **UNESCO Intangible Cultural Heritages of Humanity**.
- He was **contemporary to Akbar**.
- **Comments:**
 - *Tulsidas established a "sovereign rule on the kingdom of Dharma in northern India", which was comparable to the impact of Buddha.* – Hazariprasad Dwivedi.
 - *In the turbulent Middle Ages, India got light from Tulsidas. The north Indian society as it exists today is an edifice built by Tulsidas, and the Rama as we know today is the Rama of Tulsidas* – Mahadevi Varma.
- **Nabhadas (17th c):**
 - Composed **Bhaktamal** (Braj language) which mentions about 200 Ram bhakts.



Stylized painting of Tulsidas by Dinanath Dalal



Tulasi Manas Mandir, Varanasi, 1964

Amritlal Nagar (1916-1990) wrote two biographies of great contemporary saints. *Tulasi wrote on Ram in Awadhi while Surdas wrote on Krishna in Brajbhasha*. Amritlal talks about the historical details in great depth, but the events are fictional.



On Tulsidas



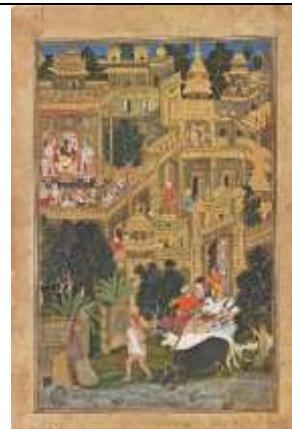
On Surdas

Krishna Bhakti

Sources:

(1) Harivamsha (post-Mauryan era)

- Added as appendix to Mahabharata in post-Mauryan era.
- An important source of information on the origin of Vishnu's incarnation Krishna
- It deals with the ancestry and exploits of Krishna and now wholly deified and identified with the great god Vishnu.



City of Dwarka, Harivamsha,
Mughal painting from
Akbar's era

(2) Bhagavata Purana (9th – 10th c)

- It celebrates Vishnu in his many avatars but is particularly evocative in its **celebration of Krishna avatar** and the playful story of his youth. It is a **source of many popular stories of Krishna's childhood** and of legends. It promotes Krishna-bhakti, **integrating themes from the Advaita and Dvaita both**.
- It was adapted in many Indian languages. It played a significant role in Chaitanya's Krishna-bhakti, Ekasharana Dharma, Eknath's bhakti as well Telugu language. It partly inspired Jaideva's Geet Govinda as well.
- Its influence, particularly **the 10th book**, on Indian religion, art, and literature has been monumental.
 - Its scenes are carved in stone on temple walls and illustrated in beautiful Rajasthani/Pahari miniatures.
 - It played a key role in theatre, dance and music, especially for Ras and Leela. Kathak, Odissi, Bharatnatyam and Manipuri dance performances on stories from Bhagavat Purana are very common even today.



Krishna and Balaram in
Sandipani Ashram,
Bhagavata Purana, 1525

(3) Jayadeva's Geeta Govinda (12th c)

Composed by Jayadeva in Sanskrit.

- It is the earliest-known poem dealing with the theme of the divine lovers, Radha and Krishna, and in it, Radha is treated as the mistress, not as the wife, of Krishna.
- It became popular among people due to imagery which focused on aspects of **erotic love between Radha-Krishna**. It represents attraction, yearning, estrangement, viraha, upreksha, and final reconciliation, all happening in Vasant Ritu.



- It goes one step above carnal love and enters spiritual domain and thus became immensely popular in medieval times.
- **Additional features:**
 - It is represented through **Ashtapadis** and **Ashta Nayikas**, in classical dances.
 - It inspired much of the subsequent poetry and painting in the bhakti (devotional) tradition of Krishna and Radha throughout India.
 - Commentaries **Rasikapriya** by **King Kumbha**, and **Rasamanjari** by **Shankara Mishra**.
 - As per the **orders of Gajapati ruler Prataprudra Deva** (1497-1540), only Geeta Govinda was to be sung and danced in Jagannatha Temple (**by Maharis**), the tradition which continues till date.
 - It has **deep impact on bhakti poetry** of Vidyapati, Chandidas, and Surdas.
 - Gwalior gharana of **Hindustani music** highly adores Ashtapadis.
 - Vitthalnath of Pushtimarga wrote a commentary called **Rasaparilupta** on Geeta Govinda and made a riwaz of singing ashtapadis in **Haveli sangeet**.
 - It is a must on repertoire of all **Indian classical dance traditions**.
 - Popular theme for **Pahari and Rajasthani paintings** in 17th and 18th centuries.



Radha in her jealousy imagines Krishna with other women, Gita Govinda, Purkhu, Kangra style, c. 1820

Krishna Bhakti in Northern and Western India

- Gujarat – **Narsinh Mehta** (early 15th c)
 - **Adi Kavi** of Gujarati language
 - He popularized bhakti through devotional song like **Vaishnav Jan To**
 - Focus – **Sakhyabhav**
- Rajasthan – **Mirabai**
 - A Rajput princess married into great Sisodias of Mewar as the **wife of Rana Kumbha** and a **daughter-in-law of Rana Sanga**.
 - Rana Sanga built a **Kumbha Shyam Temple** (Meera Mandir) in Chittorgarh for her worship.
 - But she became **widow at a young age**, then her father-in-law died. She refused to go Sati, as was expected of Rajput widow. Then faced a lot of **exclusion, abuse and ostracism** within the family.



- When the torture became unbearable, she chose to leave the palace, practice bhakti in the open, and left Mewar for Brindavan. She **popularized bhakti through her devotional padas.**
- Later, she moved to Dwaraka where she became one with the Lord, never to be separated again.
- Choosing the language of the people, Meera wrote in **Brajbhasha**, interspersed with Rajasthani.
- UP – Surdas (16th c)**
 - He was a **blind** bhakti saint who composed songs in **Braj bhasha**, which are collected in **Sur Sagar, Sur Saravali, and Sahitya Lahari.**
 - His poetry raised the standard of Braj Bhasha from a dialect to the language of repute.
 - He was **one of the Ashta-chhaps** of Vitthalanath Gosain, son of Vallabhacharya of Pushtimarga.
 - Sur Sagar represents **Krishna as a lovely child** of Gokul and Vraj. It also contains the love of Radha and Krishna and longing of Radha for Krishna, and vice versa.



Kumbha Shyam Mandir (Meera Mandir), Chittorgarh



U.P. promotes tombs of Muslim devotees of Krishna for tourism (The Hindu 28 October 2022)

- Amid the forested lanes of Gokul in Mathura are the once forgotten tombs of Raskhan and Taj Bibi, arguably the two most famous Muslim devotees of Lord Krishna.
 - Raskhan** or Syed Ibrahim Khan was a 16th century Sufi Muslim poet born either in Amroha or Hardoi in Uttar Pradesh. He became a follower of Krishna and spent his life in Vrindavan.
 - Taj Bibi**, also known as the '**Mughal Mirabai**', was the daughter of a Muslim nobleman, appointed by the Mughals to protect the Gokul area. According to a publication of the State-run Braj Teerth Vikas Parishad: "Taj Bibi wrote poetry during the Mughal time when the ruling class belonged to the Muslim religion. She had shown great courage by giving up recitation of Kalma Quran and announcing that she was a Hindu devotee."
- With the UP Government focused on creating Krishna Janmabhoomi as a major pilgrim tourist destination in the State, the redevelopment of these burial sites has been prioritised.



Krishna Bhakti in Eastern India

Apart from the influence of Jayadeva's Geet Govindam and Bhagvata Purana tradition, additionally, there was also linger influence of Sahajiya Buddhism + Nath panthi tradition in Eastern India.

- Bihar: **Vidyapati** (1352 – 1448)
 - Maithili dialect, also father of Bengali literature
 - Songs with the theme of madhura bhakti of Krishna
 - Popularized Ras Leela in Mithilanchal
- Bengal: **Chandidas** (b. 1408)
 - First **Bengali** saint, writing poems on Krishna-Radha love.
- Bengal: **Chaitanya Mahaprabhu** (1486 – 1534)
 - Founder of **Gaudiya Vaishnavism**
 - Most important source: **Bhagavat Purana**
 - **Bhakti Dimension:**
 - He transformed Krishna bhakti into a major popular movement.
 - He popularized **Hare Krishna Mantra** as well as **Radha cult**.
 - It means that a devotee should **emotionally identify himself with Radha** and then experience love for Krishna the way she used to do. So, the **highest objective** was to experience the sweetness of Radha-Krishna love – **Madhurya bhakti**.
 - He also introduced **Sankirtan tradition** (ecstatic communal devotional chanting/singing and dancing).
 - He also created a **musical jatra theatre** tradition wherein Chaitanya himself played Rukmini in the performance of Rukmini Haran.
 - His popularity was so great that he was considered by his followers to be an **incarnation of Krishna himself**.
 - **Philosophical Dimension:**
 - His darshan is called **Achintya Bhedabhedha**.
 - It is an integration of Ramanuja's and Madhvacharya's ideas. It is the meeting point of Dvaita and Advaita philosophy.
 - His perspective:
 - Jiva and jagat are dependent on Ishvara.
 - Ishvara can control Jiva and Jagat in two ways – direct and indirect.
 - Bhedabhed – because bhed exists, but whenever Ishvara chooses to focus completely and directly, it becomes abhed.
 - How it exactly happens is inconceivable – Achintya, cannot be thought about. Thus, the exact nature of this relationship (being



Sri Chaitanya and Nitai (Nityananda) performing Kirtan.

simultaneously one and different with Krishna) is inconceivable to the human mind.

- It can be experienced through the process of Bhakti yoga.
- **Six Gosvamis of Vrindavan** (Eg Rupa Goswami, Jiva Goswami)
 - They were closely associated with Vrindavan where they **uncovered many ancient sacred sites associated with lilas of Radha, Krishna and Gopis** in the previous yugas mentioned in Bhagavat Puranas.
 - Then, Goswamis managed to inspire the **building of a number of large and ornate temples** here.
 - Eg. Radha Raman Temple at Vrindavan by Gopala Bhatta Goswami.
- **Social Dimension:**
 - *His advent marks shift in the focus of Bengali bhakti tradition from bhakti poetry to full-fledged reform movement with broad social base.*
 - **Disregarded all distinctions of caste, creed and sex** to give a popular base to Krishna-bhakti.
 - One of his most favourite disciples was Haridas who was a Muslim.
 - However, Chaitanya didn't give up Brahmanical norms altogether. He didn't question the authority of Brahmanas and scriptures. He sent six Brahmin Goswamis to Vrindavan, who gradually distanced themselves from Chaitanya's original teachings and popular movement.
 - Still, Chaitanya's movement had great impact on Bengali society. It promoted a sense of equality in Bengali life. His movement remained popular and the followers came from varied social backgrounds.
- His followers wrote in **Bengali**.
- ISCKON today belongs to this tradition.
- Assam: **Mahapurush Srimant Shankar Dev** (1449-1568)
 - Krishna bhakti of **dasya bhaav** was popularized in Assam by him. There is no focus on Radha.
 - His sect is called **ek-sharan-dharma or Mahapurushiya dharma**, which rejects Vedic and other rites and uses simplified form that requires just naam.
 - **Cultural dimension:**
 - He preached in **Assamese**.
 - He also wrote **Gunamala**, abridged version of Bhagavat Purana.
 - Started **Sattras** (monasteries) (like sangha) and **namghar** (prayer houses like chaitya). Later on, Sattras grew into full-fledged monasteries which continue to be important even today.
 - **Music:** His devotional compositions **Borgeets**. The collection of his compositions is called as **Kirtan-Ghosha** which are meant **for community singing**.
 - **Dance:** From here emerged **Sattriya dance** later.
 - **Theatre:** Native theatre associated is **Ankiya Naat**.



- Assamese silk weavers started to weave a drape called **Vrindavani Vastra** under the guidance of Shankardeva.
- **Social Dimension:**
 - The simple and accessible religion attracted already Hinduized as well as non-Hindu tribal populations into its egalitarian folds.
 - It was against caste system, and especially against animal sacrifices common in shakta forms.
- **He influenced two kingdoms:** Koch kingdom and Ahom kingdom.
 - He had to face persecution at the hands of orthodox Brahmanical priesthood in Ahom kingdom and took shelter in the territories of neighbouring Cooch-Bihar, where the king gave him freedom to preach bhakti.
- **Madhav Deva (1489-1596)**
 - He composed Namghosha.
 - He laid down the system of Satras and established Barpeta Sattra himself.

Overall Contribution of Saguna Bhakti

- **Social radicalism**
 - Although it is true that saguna bhakti tried to compromise with varna system, nonetheless, it **tried to soften the blow/rigour of the caste system.**
 - Even in Saguna bhakti, we can underline the **element of protest against Brahmanic orthodoxy and elite norms.**
 - Maharashtra dharma reflected popular consciousness.
 - Krishna bhakti challenges existing social norms
- **In cultural field:** Saguna Bhakti became a major theme in contemporary literature, architecture, music, dance, drama, painting etc.
 - **Local dialects** - Hindi, Awadhi, Braj, Bengali, Marathi, Punjabi
 - Encouraged temple cult – **Architecture.**
 - In one sense, Bhakti paved the path for the **development of classical music.**
 - **Sankritan** of Chaitanya, **Padas** of Meera, **Dhrupad** of Swami Haridas.
 - In south India too, **Purandaradasa, Shamashastri, Muthuswami, Tyagaraja.** There was Sufi-like intensity and both Hindus and Muslims all followed it.
 - **Paintings** – Bani Thani, Kangra, Nathdwara, Tanjore, Lepakshi
 - **Dance** – Ideal of Radha-Krishna in all classical dances. Birth of Sattariya dance and Manipuri out of Bhakti movement.
 - **Sculpture**

GS Foundation 2023-24
Ancient and Medieval Indian history and Culture
Sufism
Nikhil Sheth

Sufism is about relatively more liberal interpretation of Islam and Islamic texts. As a **term** **Sufism** started to be used from 19th c onwards. Before that, other terms were used like **Tasawwuf**. It comes from the Arabic root word Safa/Suf.

- **Suf** means a **woolen blanket** used by prophet (connecting to ascetism).
- **Safa** means **purity** (connecting to psychological purification).
- **Suffa** was a **platform outside of the mosque** built by the prophet at Mecca.

Origin and Development

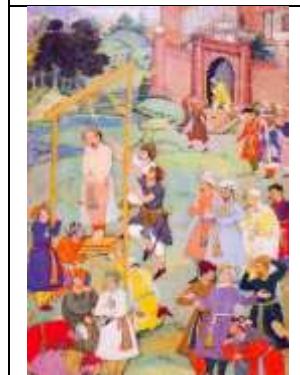
There were various tendencies/**methods of inquiry** that emerged in early Islam.

- **Sharia** – orthodox legalism/theology/**formalism**.
- **Mutazila** – **rationalist** criticism
- **Sufism/tariqat** – **mysticism, emotions, and personal experiences**. They believed in **monistic** ideas and discussed unity and equality of God and soul. They focus on **inner mystical experiences** rather than external ritualistic observations.



Rabia

Thus, Sufism emerged from the very beginning as an **alternate source of religious knowledge and authority**.



Execution of
Mansur al-Hallaj

Phase 1 – Early Ascetism

Initially, it started as a **reaction against the excessive worldliness/materialism of Umayyads**. Mecca, Medina, Basra and Kufa were the earliest centres where it emerged. In this stage, focus was on **ascetism** with repentance (tauba), abstinence, renunciation, poverty, trust in God (Tawakkul) etc.

It soon started to evolve further:

- **Rabia** (d. 801): Introduced the **element of love**, the focus shifted from asceticism to **mysticism**.
- **al-Bistami** (d. 874): began the important doctrine of *annihilation of the self, fana* which added **element of ecstasy**.
- **Mansur al-Hallaz** (d. 922): declared himself to be **Ana'l haq**

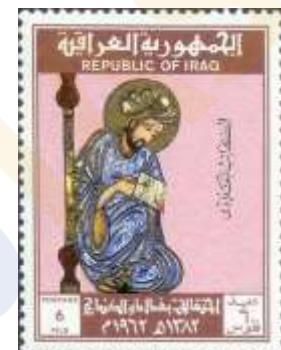
Sufis were **not prophets** through whom God (Allah) spoke to humans, yet they were seen as **conduits to the divine**. The puritanical Islamic orders despised them. Thus, **Mansul al-Hallaz**, who had gained wide following in Baghdad, **was awarded death sentence by Abbasids** for believing in Ana'l Haq.

Phase 2 – Classical Mysticism

Sufism started to gain wider **popularity from 10th c onwards** with major political changes within Islamic world. By this time, the golden age of Abbasids caliphate had passed, and there was **emergence of Turkish sultans**. Thus, **support of Sufis was sought by ambitious men to legitimise their kingship/sultanate**.

Three important people of this period:

- **al-Ghazzali** (d. 1111, Seljuk Iran) → **Reconciliation of Mysticism with Orthodoxy**. He **made Sufism acceptable** in Islamic world, which led to compromise between Sufism and ulema.
 - He declared Allah and **his merits can't be realized only through reasoning**. Thus, there was an **attack over the tradition of mutazila** during this period, mutazila movement was crushed.
 - He also declared that **Sufism was the right guide to seek spirituality** and it was in **accordance with the teachings of the Quran and the Prophet**.
 - In Sufi practice, he **insisted on the observance of external and formal aspects** of Islamic law. Thus, the conflict between orthodox Islam and Sufism ceased for time being.
 - He was given the title of **Hujjat-ul-Islam** (proof of Islam). This became the mainstream position among Islamic scholars for centuries.
- **Ibn al-Arabi** (d. 1240): Created a comprehensive theosophical/**philosophical system**. Accordingly, all existence is one (**tawhid**), a manifestation of the underlying divine reality.
 - **Al-Insan al-Kamil** (Perfect human): Muhammad is the primary Perfect Man who exemplifies the morality of God.
 - **Wahdat al-Wujud** (The unity of Being): postulates that God and His creation are one, since all that is created pre-existed in God's knowledge and will return to it, making mystical union with God possible.
- **Jalaluddin Rumi** (d. 1273):
 - Greatest **mystical poet** in the Persian language, Rumi's didactic poems are only second to Quran in Persian.
 - Inspired **whirling dervishes**—who sought ecstasy through elaborate dancing ritual with superb music in **Sama**. (Mevlevi Order: UNESCO Intangible Heritage)



Phase 3 – Institutionalized form, network of Sufi orders (12-13th c)

The Sufi men became **especially popular after the Mongol invasion**. (Mongol invasion of Central Asia was complete by 1220s). In this era, the love of God became more important than the law; the emotional connection mattered more than the erstwhile logical/military approach.

It is in this atmosphere of 12th-13th century that various Sufi orders started called as **Tariqa**. Thus began the form of **organized movement**.

- **Silsilahs:** Mystical orders (fraternal groups centring on the **teachings of a leader-founder**)
- Institutionalised **Khanqahs**.

Basic ideas and terminologies

(1) Relationship with God:

In orthodox Islam, the relationship between God and Man is of Slave and Master (Allah ke bande, Aaka ka Ghulam).	In Sufism, this relationship is re-imagined as of lover and beloved (Ashiq and Mashuka).
Possibility of union of Man with God is rejected in the Orthodox Islam. Accordingly, the God is supreme and ordinary soul (rooh) cannot ever hope to gain equality by merging within it. It believes in the concept of heaven and hell.	Pangs of separation between Ashiq and Mashuqa is the nature of life, and it is known as wisal-e-yaar . The objective of Sufism is to overcome this distance. By overcoming this separation, one realizes haqiqat (reality of direct communion with God.)

Thus, in Sufism, there is a belief in the concept of unity of being (**wahdat al-wujud**) and realizing this is the highest objective of a life a Sufi. This idea was developed by **ibn-Arabi** who attributed everything to God.

- He focuses on the mystical **inner meanings of reality** (esoteric, **batin**) instead of external actions and rituals (exoteric, **zahir**).
- He interprets that all existence (**wujud**) is one and all reality derives from the unique reality (**al-Haq**, the truth, the God).
- The external world is nothing but a shadow (**tajalli**) of God, which keeps on changing. It is neither real nor independent of God. God alone is the all-embracing and eternal.
- Like in Vedanta, Sufis believe that God is there in every human being, but He is hidden from us by **khudi** (ego), called **aham** in Hindu scripture. Therefore, it is **necessary to kill khudi before becoming one with the Supreme**.
- The path chosen by Sufis for this purpose is **Ishq-Majazi to Ishq Haqiqi**.

- In **Ishq-majazi**, lovers have normal earthly feelings of joy, pain, agony and ecstasy. It is the love for god's creation, eg for a man or a woman.
- In **Ishq-Haqiqi**, which is the real love, the lover is a human, and the beloved is God. It is a belief that only the God is worth loving and capable of returning the love.
- It is the condition of **fana** when one forgets/annihilates the material existence of self. Here, one obtains awareness of an intrinsic unity (**Tawhid**) between Allah and all that exists. This is self-annihilation, *complete denial of self*.
- But one must **go beyond it, one should also get rid of fana itself**, which is called as **fana'an al-fana** (passing away from passing away). It is only then that the grace of God revived and secrets of divine are revealed to him. Then he attains a *more sublime state of baqa* (subsistence) and finally become **ready for the direct vision of God**.

(2) Sufi Practice:

In Sufism, an individual must pass through *seven valleys (dayaras – maqamat-e-haal)* during the spiritual journey. As one travels, one gains mystical knowledge and finally leads to the **spiritual union with God through the heart**. Finally, one attains the *higher mystical knowledge (maarifa)* by crossing all the valleys.

Its acquisition is not possible by learnedness/cognition/knowledge but only by grace of God i.e. **Barakat** which is revealed as blessing. To earn Barka there are various practices:

- Taking name of God in contemplation called as **Zikr**.
- Singing qawwali devotional songs in musical gatherings, known as **sama**.
- Devotional dances of dervishes, known as **raqs**.
- Sufis also learnt **yogic practices of meditation, fasting and various breathing techniques** from **Nathpanthis** after coming to India and followed them (eg **Chilla Makoos**).

All of it helps one experience the feeling of ecstasy – **haal** (a state of intense joy) and finally is supposed to lead to **fana**.

(3) Sufi Silsilahs:

It is not possible for an un-initiated individual to achieve the Sufi goal on his own. He needs the guidance of a spiritual mentor who has traversed this path earlier. Such guide is called as **Pir** and the follower as **Murshid**.

These paths are called **Tariqas** which formed the basis of **Silsilah**. In a Silsilah:

- **Pir** established **Khanqa** institution and has followers (**murshid**).
- **Wali** (plural **Awliya**) is the spiritual successor who leads it.
- Each Sufi saint has his own **Wilayat**.

Following are additional ways to achieve Barkat:

- Sufi saints perform various miracles and magics (mind-reading, healing sick, flying, reviving dead, walking in air etc.) called **Karamat**.
- Giving **donations** to Sufis (called as **Futuh**). Sufis never asked for them, but common people give such unsolicited gifts to Sufis.
- Reading **Malfuzat** (texts of teachings of Sufi saints)
- When wali/pir dies, he finally re-unites with the god. Thus, death anniversaries are celebrated in Sufism, and they are called as **Urs**.
- The burial places of Sufi saints are called **Dargah** (called **Mazaar** in Arabic). Doing **Ziyarat** (pilgrimage) to such dargahs.

Important Sufi Silsilahs

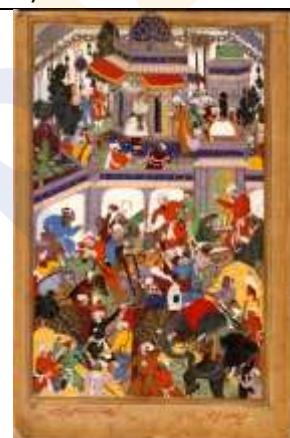
The first saint to come to India was **al-Hujwiri (Data Ganj Baksh)** who arrived *during the time when the raids of Mahmud of Ghazni were going on*. He wrote a book **Kashf-ul Mahjub**. His dargah is in **Lahore**, called Data Darbar.

(1) Chishtiyyas:

Most important silsilah in medieval India with huge popular following.

- **Moinuddin Chishti** was the founder of this lineage in India. He first came to Lahore to pray at the mazar of al-Hujwiri, then moved to Delhi and finally settled in Ajmer in 1191/92, the same year in which the battles of Tarai took place.
- **Hamidduddin Nagauri** (d. 1274)
 - Estb. Silsila in Nagaur.
 - Lived like an ordinary Rajasthani peasant.
 - Strict vegetarian
 - Translated Sufi verses in Hindavi.
- **Qutubiddin Bakhtiyar Kaki** established in **Delhi**.
 - It is said that **Qutb Minar** is given his name by Qutbuddin Aibak.
 - Did not formulate any formal doctrine. Used to hold **majlis** and gave discourses emphasizing renunciation, developed ideas of brotherhood and charity within Chisti order.
 - His dargah is in Mehrauli, the oldest dargah in Delhi.
- **Baba Fariduddin Masud** (Baba Farid Ganj-e-Shakar)
 - **Despised association with ruling class** and rich people.
 - **Nathpanthi** yogis visited his khanqah and discussed mysticism. He used to do **Hath Yoga** (Chilla-Makoos).
 - He preached in **Punjabi language** and some of his songs are included in **Guru Granth Sahib**.

- Established his khanqa in Punjab at Ajodhan (**Pakpattan**).
- His shrine played a central role in **conversion of local tribes to Islam** over the course of several centuries.
- **Two Branches:**
 - Sabiriya branch
 - Nizamiya branch
- **Nizamuddin Auliya**, based out of Delhi.
 - Most celebrated
 - For him, love of God implied a love of humanity. He was known as **Mahbood-e-Ilahi**.
 - He freely interacted with Nathpanthi yogis and introduced yogic practices into Sufism. He was given the title of **Siddha** by Nathpanthis for his perfection in such techniques.
 - Created a band of followers: **Amir Khusro** (Tuti-e-Hind) and **Barani** were his disciples.
 - **Avoided relations with sultans.**
 - Never visited the court of Alauddin Khilji.
 - Disagreement with Ghiyasuddin Tughlaq
 - His teachings and conversations (malfuzat) are recorded in **Fawaid-ul Fuwad** written by **Amir Hasan Sijzi**.
- **Sheikh Buhranuddin Gharib:**
 - He was forced to travel to Daulatabad by MBT. He made Daulatabad centre of his activities and introduced the Chishti order there. When he and other Sufi saints arrived in Daulatabad they decided to settle in the adjacent valley, now known as **Khuldabad**.
- **Nasiruddin Chiragh-e-Delhi**
 - **Last of the great Chishti sheikhs.**
 - **He stayed back in Delhi:** Clash with MBT
 - Significant changes in Sufi attitude: discontinued sama/qawwali to **compromise with orthodoxy**.
 - **He didn't nominate any spiritual successor.**
- **Gesu Daraz Bande Nawaz**
 - He shifted his base to Deccan – first to **Daulatabad** and then to **Gulbarga**, the early capital of **Bahmani sultanate**.
 - He composed in **Dakhni** language, and his book is known as **Miraz-ul-Ashiqin**.



Akbar visiting tomb of Muinuddin Chishti, Ajmer

Bibi Fatima: The first woman Sufi saint of India

A simple woman who didn't show off her saintliness, Bibi Fatima was dear to many including Nizamuddin Aulia, who thought of her as an older sister

May 06, 2019 11:43 am | Updated 11:43 am IST

Bibi Fatima Sam was a contemporary of Baba Farid Ganjshakar and Hazrat Nizamuddin Aulia. She belonged to Sam, a place on the Iraq-Iran border, but came to India in response to an inner urge. She eventually settled down in Delhi, where she later died in 1246.

Nizamuddin Aulia called her 'Appa', a term endearingly used for an elder sister. She did not ever marry but passed her life in the love of Allah through meditation and mystic experience. To those who came to her, she was guide, philosopher, and friend. Her 'mureeds' were both men and women.

Reasons for Chishti Popularity

- Doctrines resemble Nirguni saints, **already familiar to Indians.**
 - Concept of wahdat al-wujud
 - Great emphasis on obedience and self-discipline (paid respect to their leaders by completely prostrating themselves before them).
 - Drugs such as hashish, tobacco and alcohol are strictly prohibited.
- **Liberal Attitude**
 - Tolerance **towards non-Muslims.**
 - Interaction with **lower strata of the society**
 - Members of the order were also **pacifists.**
 - Saints led a very **simple and austere life.** There was negation of accumulation of wealth and property. **Bayt-ul-maal distributed among poor/needy.**
 - Maintained **distance from the state** (e.g. Nizamuddin Auliya denied meeting Alauddin Khilji). Viewed government and authority with deep mistrust, and **refused to accept offers of patronage.**
- **Adopted local language and popular stories** from Hindu population to express their spiritual experience.
 - Baba Farid in Punjabi.
 - Abdul Quddus Gangohi translated Mulla Daud's Chandayan, a romantic poem from Persian to Hindawi.
 - Malik Muhammad Jayasi's Padmavat in Awadhi.
 - Fakhruddin Nizami's masanvi Kadam Rao Padam Rao in Dakhani.
- Inspired and **charismatic leadership**
- **Created a folk culture** – dargahs, miracles and legends.
 - The popularity of the early Chishtis rose after their lifetime as the **cult of saints began to develop in the later centuries** around their shrines (dargahs).

- Later, legend-makers and writers of hagiographic literature sometimes attributed the popularity of the early Chishti Sufis to their **ability to perform miracles.**

(2) Suhrawardiyyas:

- It was originally founded in Baghdad where it was developed by Sheikh Shihabuddin Suhrawardy.
- It was later brought to India by **Sheikh Bahauddin Zakariya.**

Sheikh Bahauddin Zakariya (1182-1262)	<ul style="list-style-type: none"> ● In Multan, he established his first khanqah. ● He maintained close relations with the Sultans. Not only that, but he also even participated in political affairs. ● Ilutmish awarded the title of 'Sheikh-ul-Islam'.
Shaikh Jalaluddin Tabrizi	<ul style="list-style-type: none"> ● After his initial stay in Delhi, where he failed to establish his supremacy, he went to Bengal. He established his khanqah there and made many disciples. He attached a langar to his khanqah and played an important role in the process of Islamization in Bengal.
Sheikh Ruknuddin	<ul style="list-style-type: none"> ● Grandson of Bahauddin ● The Delhi Sultans, from Alauddin Khalji to Muhammad Ibn Tughlaq, admired him. ● His tomb was built by Ghiyasuddin Tughlaq during his governorship at Multan.

Chishti vs Suhrawardy

- During the Sultanate period, Punjab, Sind and Bengal became three important centres of the Suhrawardi activity.
- They **maintained close relation with the state**. They justified by saying that they don't have power to discriminate between powerful and weak, all are created by God, and they will serve all.
 - Suhrawardi Sufis **converted Hindus to Islam** and in this task, they were helped by their affluence and connections with the ruling class. In this connection, a sharp contrast is drawn between their attitude and that of the Chishti Sufis whose teachings did not aim at conversion.
 - Unlike Chishtiyas, Suhrawardiyas lived a **lavish and palatial lifestyle**. They also justified their luxurious lifestyle by saying that to serve the poor they must have wealth.

(3) Kubrawiyyas

- It was originally established in Turkamenistan but was established in Kashmir by **Mir Sayyid Hamdani**.
- It was **orthodox** and **regressive** Silsilah. Instead of promoting religious equality and tolerance, they promoted the idea of forcible conversions and iconoclasm.

Mir Sayyid Hamdani	<ul style="list-style-type: none"> • Brought various Iranian crafts and industries into Kashmir; and 700 followers, including some weavers of carpets and shawls. (Led to growth of textile industry) • He started organized efforts to convert Kashmir to Islam. • His son Sayyid Muhammad Hamdani came to Kashmir in 1393 during the reign of Sultan Sikandar Butshikan. • Khanqah-e-Moula (Shah-e-Hamdan) is the first mosque in Jammu and Kashmir. Built in 1395 by Sultan Sikandar Butshikan.
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(4) Rishi Tradition

- It **countered the tradition of Kubrawiyas in Kashmir**.
- It was the **synthesis** between **Sufism and Shaivite bhakti** movement due to Shaivite yogini Lal Ded.
- Important proponent - Nuruddin Rishi (Nund Rishi, 14th c) and Resh Mir (16th c)
- **Nund Rish (14th c)**
 - Unlike Kabir, whose teachings were a criticism of both Islam and Hinduism, Nund Rishi affirmed both the religions.
 - Poems are known as **Shruks** (6 liners) which evolve around religion and morality.
 - Translated **Quran in Kashmiri**

Lal Ded (Lalleshwari, in 14th c)

- Demystified **Kashmiri Shaivism** for common people.
- Composed poems called as **Lal-Vakhs** in Kahsmiri language.
- Significant **historical bridge** between pre-Islamic Sanskrit cultural heritage and with post 12th century developments.
- Not only a **continuation** of the tradition; but also, a **rebellion** against the elite custodians of knowledge and tradition. She critically interrogated practices of inequality and injustice.

(5) Shattari

- Originating in Persia, Established in Bengal, Jaunpur, Malwa and Deccan.
- **Close ties with the court and accepted state patronage.**
- It was also an **orthodox order**.

Shah Muhammad Ghouse/Ghawth (16th c)	<ul style="list-style-type: none"> Most distinguished master of the order. He had guided Humayun and accepted honour from Akbar. Great contribution of him to Classical Music. Translated Amritkunda from Sanskrit to Persian Bahr-al-Hayat (ocean of life). Thus, introducing to Sufism a set of yoga practices. Ghouse's magnificent tomb in Gwalior is regarded as an excellent example of Mughal Architecture. It was built during the time of Akbar.
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(6) Firdausi (Bihar Sharif, Maner Sharif)

- Originally from Iran, network of khanqahs from Bihar to Sonargaon in India

Sheikh Maneri (d. 1380s)	<ul style="list-style-type: none"> Most imp Firdausi saint. Today, Maner Sharif His Persian books: Maktoobate sadi (hundred letters of century) and Maktoobate do sadi (two hundred letters of second century)
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(7) Qalandari

- Founded in Spain in 12th c, popular from Iran to India.
- Covered a wide range of **wandering dervishes** who violated normal social behavior.
- Considered reprehensible and above the Islamic law, had no recognized spiritual master and organization.
- Interaction
 - Many Qalandaris frequently visited **Chishti** khanqahs and became absorbed into the Chishti Order.
 - Qalandars had contact with the **Nathpanthi** yogis, and adopted custom and practices such as ear piercing.
- Qalandari Dhamaal:** songs honouring famous Qalandar saints.

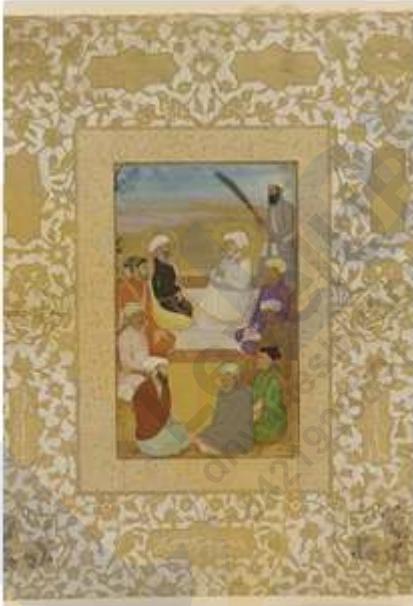
Lal Shahbaz Qalandar (1177-1274)	<ul style="list-style-type: none"> Original family from Baghdad, settled in Sindh during Ghaznavid and Ghurid era. Known as Jhulelal, revered by people of Sindh as a holy figure. Contemporary to Balban but shrine is built by Firoze Shah Tughlaq Major role in conversion of Sindh to Islam.
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(8) Qadiriya

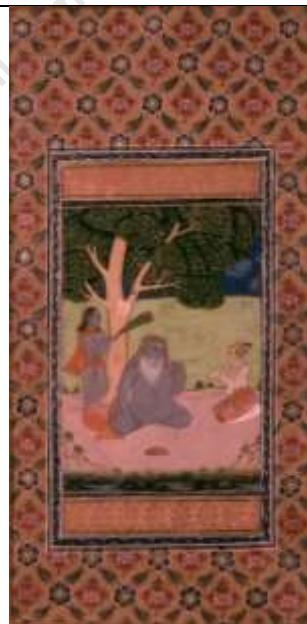
- Founded in Baghdad in 1100s, it is one of the oldest tariqas. Introduced in India in the late 14th c, it spread quickly in the Punjab, Sind, and the Deccan.
- The Qadiri orientation was **like those of the orthodox ulema**.

- They did not develop any distinctive doctrines outside of mainstream Islam.
- They believe in the fundamental principles of Islam but interpreted through mystical experience.
- They attempted to reform the religious life of Indian Muslims of what it considered un-Islamic influences.
- The Qadiri Sufis had **close relations with the ruling classes** of various provincial Sultanate and accepted state charity. The order was urban based.

Mian Mir (1550-1635)	<ul style="list-style-type: none"> • Well known Sufi Muslim saint in Lahore. • Famous for being a spiritual instructor of Dara Shikoh. • In 1588, Guru Arjan Dev invited Mian Mir to lay the foundation stone of the Harmandir Sahib in Amritsar.
Mullah Shah Badakhshi	<ul style="list-style-type: none"> • Spiritual mentor of Dara Shikoh and his sister Jahanara <ul style="list-style-type: none"> ○ Jahanara wrote Sahibiya poem on his life. • Known for his rather secular and liberal approach: he was considered a heretic by the intelligentsia who urged Shahjahan to execute him, but Dara Shikoh intervened.
Bulle Shah (1680-1757)	<ul style="list-style-type: none"> • Important contribution to Punjabi and Sindhi poetry. • Contemporary to Sultan Bahu (1629-91) and Waris Shah (1722-99) (of Heer Ranjha) and Sarmast (1739-1829).



Dara Shikoh with Mian Mir and Mullah Shah Badakhshi.



Sarmad Kashani, a Sufi who impressed Dara Shukoh. He was beheaded by Aurangzeb in 1661 for his Sufic views.

(9) Naqshbandi

- Considered as **the most orthodox** among all Sufi orders. It combined mysticism with aggressive accumulation of wealth and assertion of uncompromising commitment to Sunni Hanafi school.
 - Refused to concede the possibility of union between humanity and God.
 - Contrary to wahdat al-wujud monism, they defended the **wahdat al-shuhud** (unity of vision), a subjective experience of unity, occurring only in the mind of the believer, and not as an objective experience.
- **Mughal connection in Central Asia**
 - It was particularly popular amongst Mughal elites due to ancestral links to the founder in Central Asia. **Babur** was already initiated in the Naqshbandi order prior to conquering India. This royal affiliation gave considerable impetus to the order.
 - It declined to some extent during the era of Humayun (who preferred Shattaris) but soon gained currency during the time of Akbar. The syncretistic attempts of Akbar (d. 1605), and the religious discussions of Dara Shukoh (executed for heresy, 1659) were objectionable to the orthodoxy. Thus, **counter-movement** was undertaken by ulema, who were supported by Naqshbandis.

Baqi Billah Berang	<ul style="list-style-type: none"> • Credited for bringing the order to India during the end of the 16th century.
Ahmad Sirhindi (d 1624)	<ul style="list-style-type: none"> • A major orthodox protagonist of this movement in India. He spoke out against innovations introduced by Sufis; and worked hard to change the outlook of the ruling class. • Idea: Wahadat al Shudud • He opposed Akbar's Ibadat Khana debates as un-Islamic. • He persuaded Jahangir to disallow drinking alcohol and destruction of pubs and clubs and revert the rule of exemption of sacrificing cows.
Khwaja Masoom	<ul style="list-style-type: none"> • Trained Aurangzeb in Sufi path, and provided spiritual and religious/Shariah guidance in matters of the state (eg banning of Music)
Shah Wali Allah (1702-1762)	<ul style="list-style-type: none"> • Founder of modern Islamic thought. • In 1732 he made a pilgrimage to Mecca and studied religion. • He attempted to reconcile the doctrines of wahdat al-wujud of Ibn al-Arabi and wahdat al-shuhud of Sirhindi. He called these differences 'verbal controversies' due to ambiguous language. A hallmark of Shah Wali Allah was his ability to reconcile opposing points of view to the satisfaction of each side. • He played a significant role in the political developments in the 18th century.
Mir Dard	<ul style="list-style-type: none"> • Role in development of Urdu language.

Overall Contribution of Sufism

- Provided a **social basis to Islam in India**.
 - Horrific memory for invasions from Muslim army. Sufism gave an ointment to the wound of Indians.
 - Sufi saints tried to mitigate the cruelty of orthodox Islam on Hindus.
 - Thus, in a way because of Sufism, the Muslim rule in India became acceptable.
- **Pressure Group**
 - Sufi saints even worked as a critic of government policy. In this way they worked as a pressure-group.
- **Moral values**
 - Muslim youths attracted to luxury but Sufi saints through criticized luxurious life and infused same moral values in them.
- **Economy**
 - **Khanqahs** built in an interior/forest region → devotees thronging, forest cleared for agriculture, places developed as Kasba/town gradually
 - Encouraged trade and commerce as Khanqah became a meeting place for merchants, started selling amulets and as vast wealth was accumulated, started to invest capital in business.
- **Culture**
 - Promoted Indian **languages** like Awadhi and Panjabi, Deccani language.
 - **Indian stories** were used to tell Sufi experience allegorically. Thus, promoted composite culture of India. (Songs by women were also used by Sufis – folk literature encourage)
 - In **music** (Ghazal and Qawwali) were developed. Md. Gauss was the teacher of Tansen.
 - **Maktubat** (letters), Malfuzat (discourses) literature

Early Miniature Paintings

Miniature paintings possibly existed from early times but since they were done on perishable materials (e.g. clothes, wooden board etc.) they didn't survive. Definite surviving proofs of manuscript painting are only from 11th c onwards.

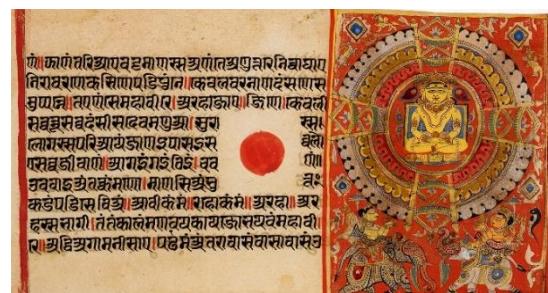
Eastern India: Pala School

- The earliest examples of miniature painting in India.
- The paintings were mostly undertaken by **Bhikkhus** of various Buddhist mahaviharas.
- **Style:** Sombre hues, firm lines, simple compositions, graceful attitude.
 - Reminiscent of Ajanta style.
- **Subject matter:** Buddhism
 - Most popular book: Prajna Paramita Sutra (sacred manuscript)
- This tradition **ended abruptly** after invaders destroyed the Buddhist monasteries in the 13th century but some of the monks/artists escaped to Nepal/Tibet/Bhutan where the style continued in some way.



Western India: Gujarat Jain Manuscripts

- **Causes of origin:**
 - Chalukya Dynasty (Solankis) ruling over Gujarat and Rajasthan followed Jaina faith.
 - An enormous number of **Jain religious manuscripts** were commissioned from 12th to 16th centuries by the **princes**, their **ministers** and the rich **Jain merchants** for earning religious merit.
 - **Examples:** Kalpasutra, Kalakacharya Katha
 - Many such manuscripts are available in the Jain libraries (**bhandaras**)
- **Style:** More focus on religious merit rather than aesthetic value.
 - Set formulae and monotonous repetition.
 - Vigorous distortion, exaggeration of physical traits.
 - However, floral motifs, animals and birds are quite fascinating.

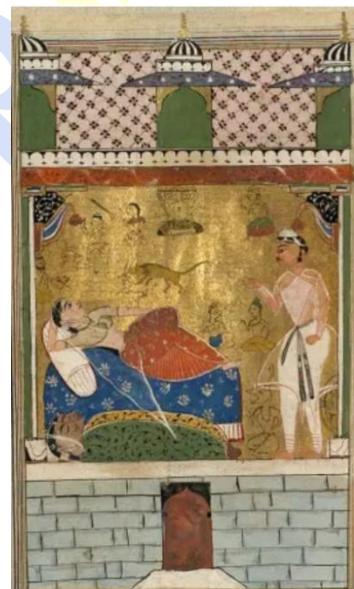


- **Later survival:**

- By the 14th century, Persian influence in faces and costumes is visible due to Muslim sultans ruling in Gujarat. This mixed Indian-Persian style later spread to Mandu and Jaunpur.

Mandu (15th c, Khalji Dynasty)

- Due to its central location, **many styles merged in Mandu**.
- Khaljis ruling over Mandu encouraged contacts with Persia, thus **Persian influence**. E.g.: **Nimat-nama** (book of delicacies, a 15th century cookbook)
 - **Persian influence:** scroll like clouds, flowering trees, Persian turbans.
 - Surrounding landscape: **Turkmen style**
 - **Indian elements:** female types, costumes, and ornaments and colours.
- A new development during Baz Bahadur: **secular and romantic themes** came in vogue.
 - E.g.: **Laur Chanda or Chandayan** (Avadhi romance by Mulla Daud). It is based on an ancient poem that recounted the romance of Laur and Chanda. Obstacles the lovers overcome to be together function as a metaphor for the sufi's quest for union with God.
 - **More examples:** Chaurpanchashika, Early Ragamala series.

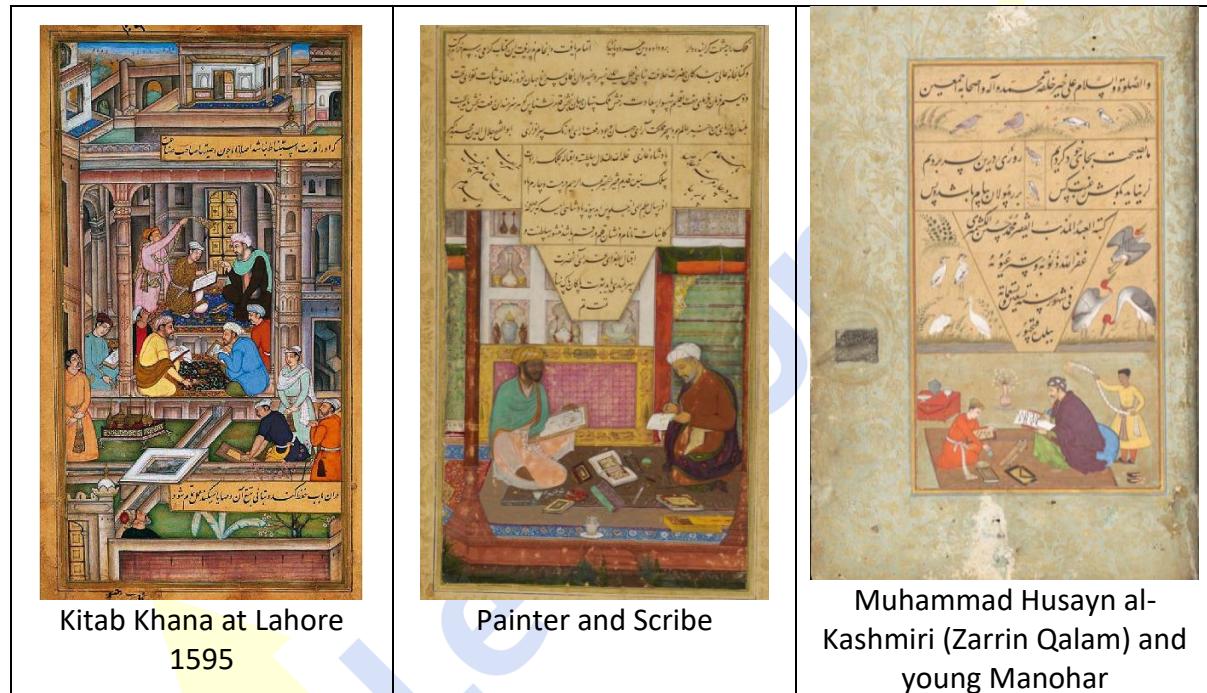


Kulhadar group of paintings (16th c)

- Identified by **caps/kulhas worn by men** in painting.
- The style of the painting here is **purely indigenous** derived from the earlier tradition of the Western Indian art and does not show any influence of either the Persian or the Mughal style of painting.
- **Examples**
 - **Chaurpanchashika:** (fifty verses of the thief): **Chaurapanchashika:** 11th c. Sanskrit poem by a Kashmiri named Bilhana.
 - Geeta Govinda
 - Bhagwat Purana
 - Ragma



- Medieval miniature paintings were a part of manuscripts and albums. They documented significant events, personalities and interests of the emperors.
 - Mughal painting was originated in Persia and continued for about three centuries in India.
- Mughal Tasvirkhana recruited calligraphers, painters, gilders and binders from across India and beyond. They worked at a hectic pace to prepare hundreds of paintings to meet the insatiable demands of emperors.



(1) Babur (1483-1530)

- He arrived in Herat. There he saw the famous painting of **Behzad Shah Musavir** and his followers.
- During four years of reign in India (1526-30) he longed for familiar artistic splendour of Herat. This **nostalgia** didn't permit him to understand and appreciate the art of India.
- At the same, his precarious political condition allowed him little time for artistic pursuits.

(2) Humayun (1530-1556)

- During his 15 years of exile in Persia:
 - Shah Tahmasp assisted Humayun to set up a small court in Kabul in 1550. Humayun invited **Mir Musavvir** to become the chief of his book illustrators.
 - At Tabriz, he met two young painters **Mir Sayyid Ali (of Tabriz)** and **Abd-al-Samad (of Shiraz)**.

- Humayun regained the kingdom in 1555 but died in a year.
 - After coming to India, both the painters joined him. They brought the Persian influence in the Mughal court, and also gave the painting lessons to Akbar. Abdal Samad served both Humayun and Akbar.
 - His only major work is commissioning of **Khamsa of Nizami** (12th c Persian romantic epic poet) with many paintings of different styles.

	<p>One of the earliest known examples of a Mughal painting (c 1550s) (Central figure is Humayun)</p>
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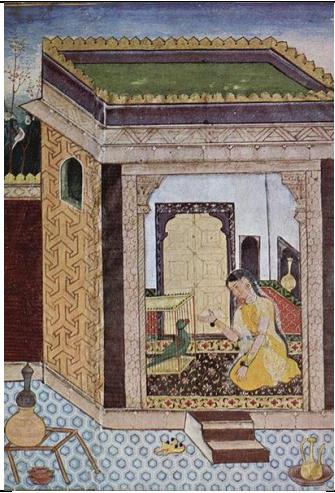
(3) Akbar

He was the real founder of Mughal school of painting. Along with kitabkhana and maqtabkhana, he formed Tasvirkhana too. Paintings of Akbar's era are a perfect combination of exquisite calligraphy, beautiful paintings, highly decorated/elegant borders.

Due to the Emperor's encouragement, Abu'l Fazl reported, the 'magical art' of 'representing figures' (tasvir) had gained in beauty. By order of Akbar himself, portraits (surat), have been painted of all His Majesty's servants, and a huge book (ketab) has been made.

Variety of subject matter:

Classical Persian literature (for aristocratic taste)	Hamzanama, Nizami's khamsa, Sadi's Gulistan, Hafiz's Diwan, Jami's Baharistan
Fables	Tutinama, Anwar-i-Suhaili
Translated Sanskrit Epics	Ramayana, Mahabharat
Spiritual works.	Yoga Vasishta, Nafhat-ul-Usn (prose by Jami on Sufi saints).
Historical manuscripts	<ul style="list-style-type: none"> • Tarikh-e-Alfi, Timurnama, Baburnama • Akbarnama (Chester-Beatty Library, Dublin)
Realistic self-portrait	Primarily a Persian influence However, soon Indian artists rivalled their Persian counterparts. This later exerted great influence of Rajput paintings.



Tutinama (Tales of parrot)

- 52 Persian stories in 14th c inspired from Sanskrit book Shuka-saptati (70 tales of Parrot)



Hamzanama or Dastan-i-Amir Hamza

Popular romance interwoven with many legends of Abu Hamza, the Prophet Muhammad's paternal uncle.

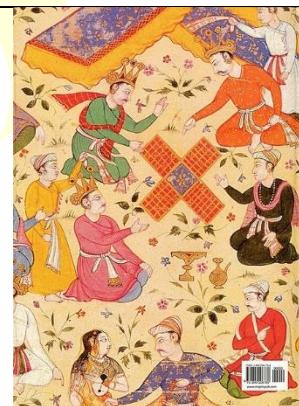
- Safavid impact: Bright polychrome tiles, rich carpets, luminous colours
- Indian impact: Details of leaves, women drawing water from well, dramatic movement



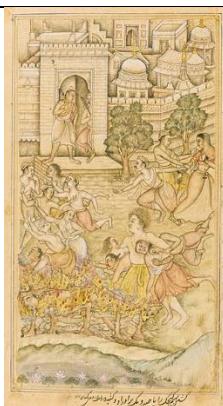
Sadi's Gulistan was one of the finest illustrated manuscripts.



Arjuna hit target
(Daswant and Keshav)

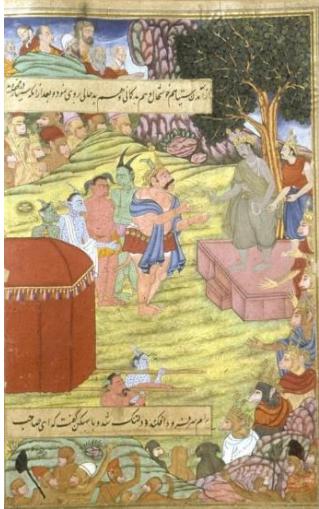


Sabha parva: Dice Game



Bhima kills Kichaka

Razmnama
(Persian Mahabharat)
(Originally 169 pages of illustration, many in Jaipur Royal Collection today).



Bibhishana joined Rama

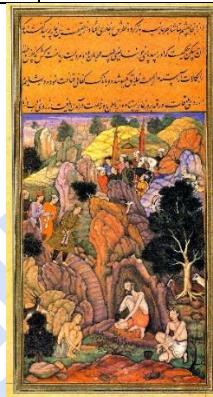
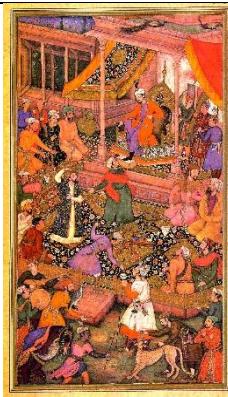


Rama-Lakshmana vs
Maricha-Subahu

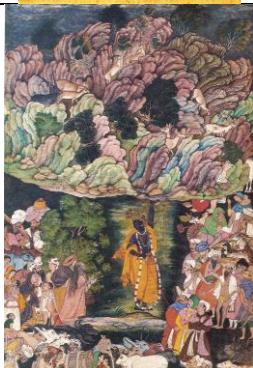


Ravanavadha

Persian Ramayana



Aiyar-e-Danish:
Panchatantra
(Vishnu Sharma)
translated into
Persian by Abul
Fazl, 1588



Harivamsha Purana (Krishna Lifts Govardhan)

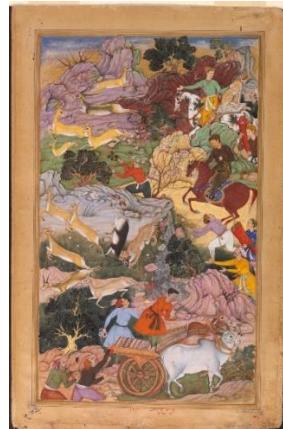
Hunting Theme



Hunting near Palam
(Mukund)

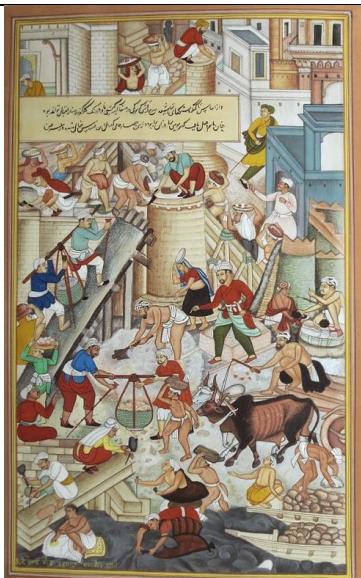


Hunting in Lahore

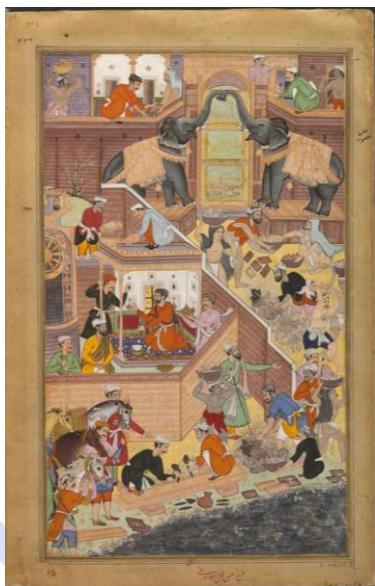


Akbar hunting blackbuck

Construction Theme



Demolishing and new
construction of Agra fort,
Miskin.

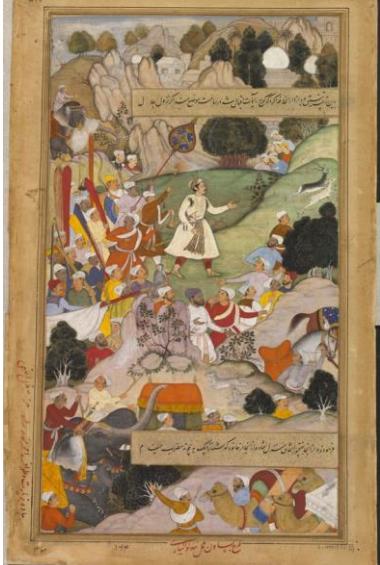


Construction of Fatehpur
Sikri

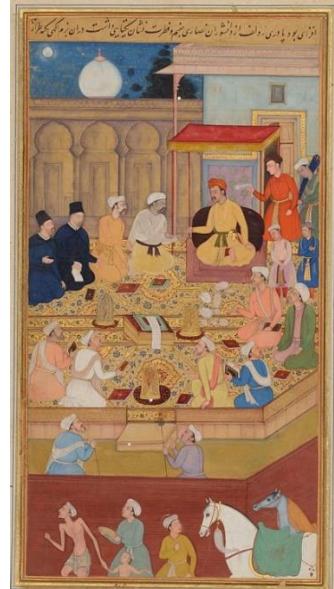


Akbar inspecting the
construction

Religious Paintings



Akbar's pilgrimage to Ajmer
in thanksgiving for the birth
of Prince Salim (Baswan)



Akbar in Ibadat Khana (Nar
Singh)



A shepherd offers flowers to
a holy man, Basavan.

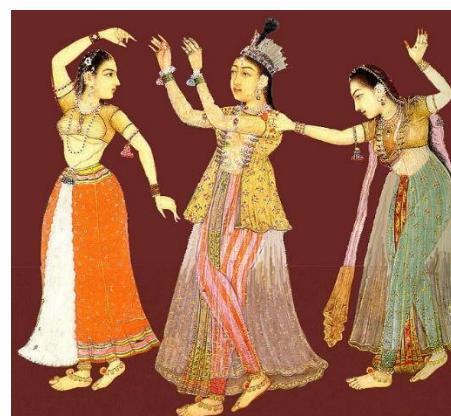


A Nath yogi as a border decoration, 1605. Reverential
painting.

Dance



Kathak before Akbar



Tutinama

Prominent Painters during Akbar's reign:

- During Akbar's time, chief painters were Persian **Mir Sayyid Ali, Abd-al-Samad**. Later, many Indian artists (eg **Baswan, Miskin, Daswant**) attained great positions as court artists and Abul Fazl bestows high praise on them.
- Abul Fazl ranked Tasvir Khana artists in order of merit in the Ain.

Mishkin	<ul style="list-style-type: none">• A prolific painter, who avidly studied the form and technique of European paintings and engravings.
Dharamdas	<ul style="list-style-type: none">• He worked as a portraitist in the Chinghiz and painter in Aiyar-e-Danish.
La'l	<ul style="list-style-type: none">• He was a major painter who contributed the largest number of miniatures in the Razm Nama, Ramayana, and other manuscripts.
Baswan	<ul style="list-style-type: none">• He was one of the most talented painters of Akbar's tasvirkhana.• Abu'l Fazl has described him as a master in every part of picture making: designing, drawing, coloring, and portraiture (esp in Akbarnama)
Daswan	<ul style="list-style-type: none">• Considered to be the finest Mughal painter by both Fazl and Akbar, and became a legendary figure in his own lifetime.
Sanwala	<ul style="list-style-type: none">• Though Sanwala did not possess the innovation of Basawan or Mishkin, he was also a keen observer of men and nature.

(4) Jahangir

Jahangir was more interested in painting than architecture, and the art of painting was his most outstanding cultural achievement of his era. Till this point of time, there was quite a lot of Persian influence but with Jahangir, Mughal paintings came of age.

Jahangir's Patronage:

- Jahangir was a **man of discerning eye, fine sensibility and aristocratic tastes**. He collected paintings from **Europe, Persia** as well as **Deccan**.
- He revelled in the company of the artists and **appointed** them to very high posts.
 - Appointed Persian émigré **Aqa Riza** as in-charge of his painting workshop in his rebel court in Allahabad 1605.
 - He sent **Bishandas** on a diplomatic mission to Safavid Iran.

Features:

- **Wide range of genres:** portraits, dynastic subjects, animals, flower, literary paintings replaced epic narrative of Akbar's reign.
 - **Jahangirnama** was magnificently illustrated.
- More than book illustrations, Jahangir was interested in **Muraqqa** (decorated albums)
 - It was a collection of Portraits (tasvir) + Calligraphy (khatt) + Decorated borders.
- **Decorated borders:** Originally Persian idea, decorative borders attained perfection in Jahangir's time. Arabesque and floral and animal motifs around the borders are richly interspersed with gold.

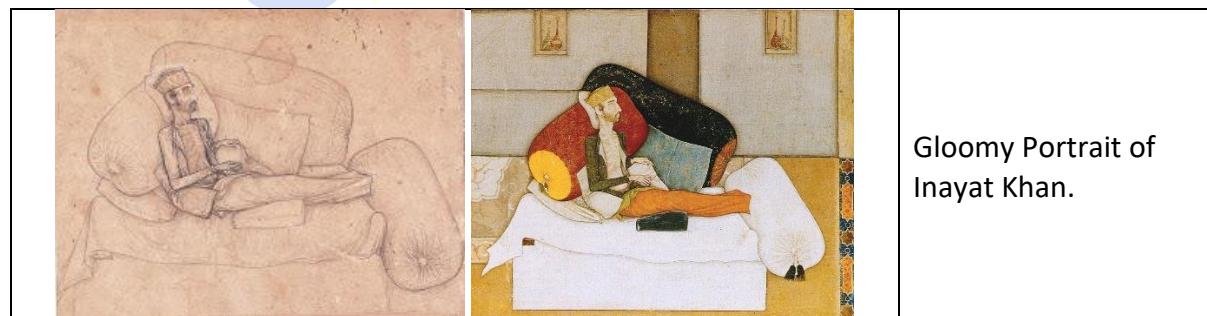
- Bishan Das, Madhu, Anant, Manohar, Govardhan, Ustad Mansur – all took Mughal painting to **zenith**. Two most important were:
 - **Ustad Mansur**: natural paintings – flora and fauna. (Title: Nadir-al-Asr)
 - **Abul Hasan**: iconographs, miniature paintings. (Title: Nadir-us-Zaman)
- **Artistic individualism** became more pronounced with the signatures of painters, sketches of painters in self-representation.
- **European influence**: Mughal art was a melting pot of various styles, yet it retained its distinct identity. The Mughal artists creatively assimilated the three styles — indigenous, Persian and European.

Five Important Themes:

- Development of **Naturalism/Mimesis** was the highest achievement of Jahangir time. They served as **objective records** of the flora and fauna.



- **Portraits**: Jahangir perfected the genre of portraits started by Akbar. Formal court scenes depict the individual more accurately.



- **Complex symbolism and allegories.**

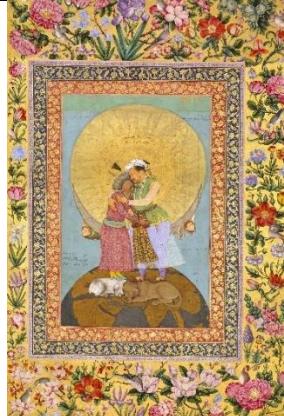
- Many different paintings with deep symbolism/allegory were painted. Their frequency increased during the last 10 years of his life.
- Some depicted fantasy of being a **world-ruler**.
 - Eg. Jahangir's imaginary encounter with contemporary monarchs has motifs such as halo, solar symbol, world map, lion-lamb juxtaposition.



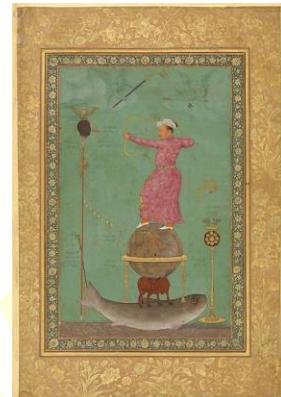
Jahangir by Abu al-Hasan



Jahangir and Akbar



Jahangir and his rival Shah Abbas.

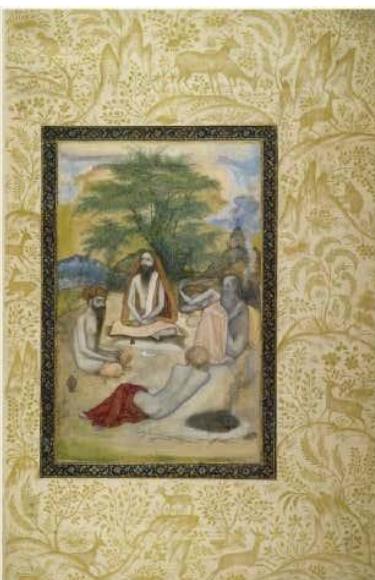
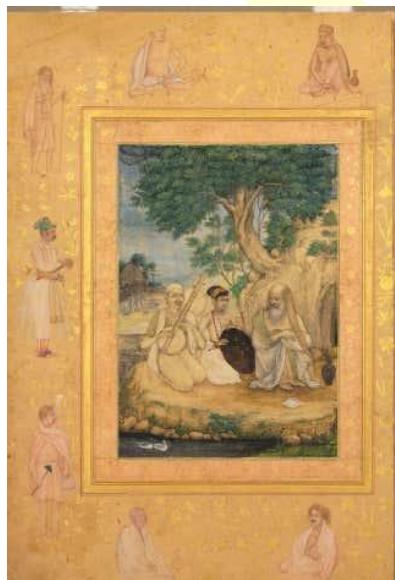


Jahangir aiming at Malik Ambar

- **Festivities and celebrations at Mughal court:**

- Majlis-i-Wazn or Tuldan (on solar and lunar birthdays)
- Jash-e-Sehat
- Ab-pash (Jahangir called it Gulab-pash)
- Jashn-i-Mahtabi (full moon)
- Jashn-e-Chiragah (Diwali)
- Navroz

- **Mysticism** attracted him, so he entertained and visited sufi holy men and ascetics. Jahangir had a specific interest in yoga and ascetic practices.



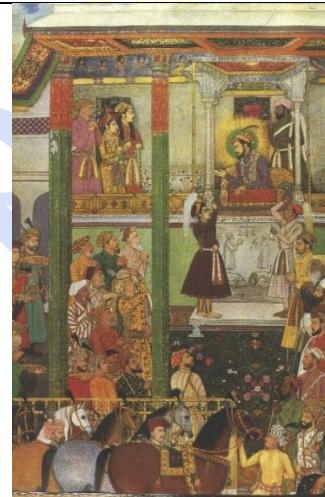
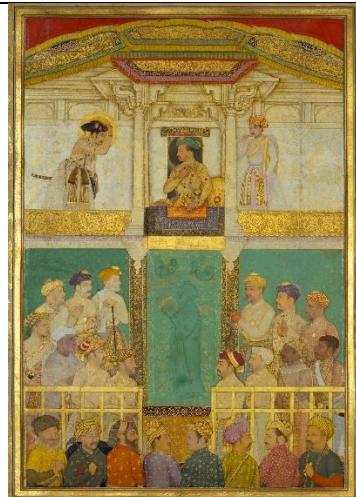
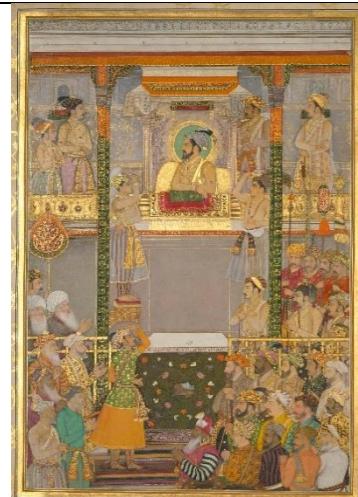
(5) Shah Jahan

Developments

- As Shah Jahan was primarily interested in Architecture, the art of painting was not as prominent during his era, but it continued to remain important. His artists did produce great works of richness, finish and refinement.

Thematic Features

- Historical narrative (eg Padshahnama = illustrated Shahjahannama)
 - It was written by the court historian Abd al-Hamid of Lahore (pupil of Abul Fazl). During the reign of Shah Jahan, it was richly illustrated (1630-57). Nastaliq calligraphy by Muhammad Amin Mashhadi.
 - Strict formalism: the famous pictorial devise was the hallowed emperor sitting at the centre in ceremonial balcony.

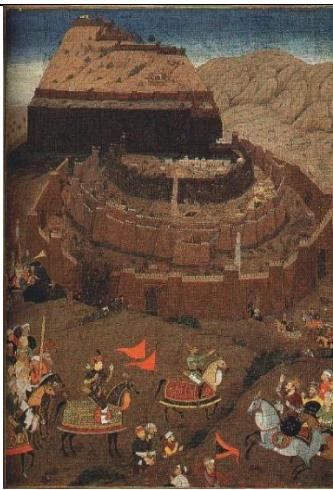


SJ receives Persian Ambassadors

- Many scenes of pomp, celebration and splendour.
 - E.g. Shah-Jahan honouring Prince Awrangzeb at his wedding (19 May 1637) – Hindu wedding tradition of Sehra-bandhi.



- Various wars and battle scenes are depicted with accuracy of details and portrayal of gory violence in order to impress the royal ideology.



Mughals capture Daulatabad in 1633



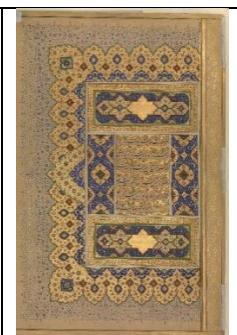
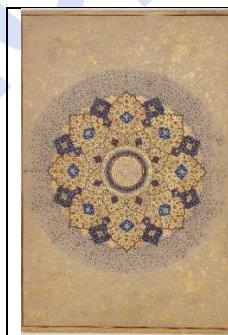
The Death of Khan Jahan Lodi (3 February 1631)



Siege of Safavid garrison at Kandahar (1631)

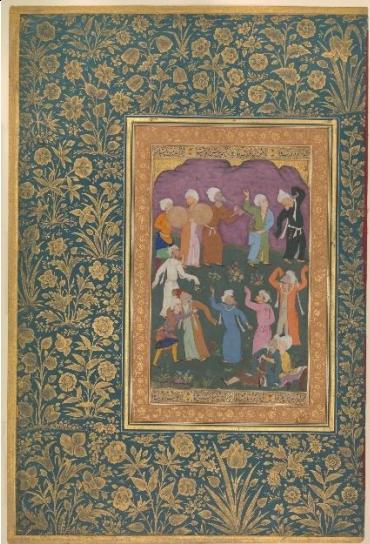
Other Features

- **Siyahi Qalam:** Fine delicate line drawing tinted with washes of pale colour and gold. There was profuse use of delicate gold embroidery to indicate borders as well as costumes. Borders are generally in gold arabesque.
- Display of **lavish** jewelry, costumes, and carpet conveys a sense of elegance and sumptuousness.
- **Shamsa** (sun), **Unwan** (title page) to open Manuscripts and Muraqqas
- Though high-quality craftsmanship continued, the inner vitality of Jahangir era now started to disappear. There was rather profusion of strictly formal court-scene compositions.
- **Other prominent themes:**
 - Religion: Visit of emperor to ascetics and dervishes.
 - Many night scenes.
 - Nature: New genre of panoramic landscapes with deeper perspectives and vivid treatment of fortresses and woods.

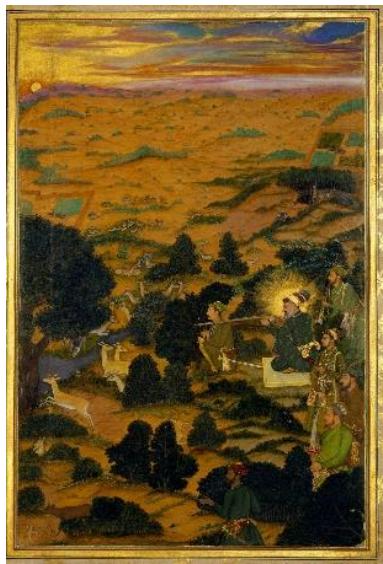




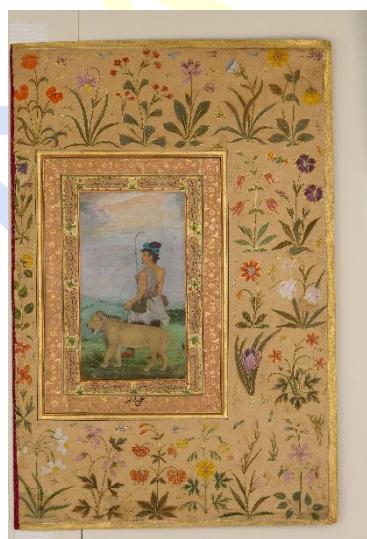
Mystics Around a Campfire
by Payag.



Dancing dervishes



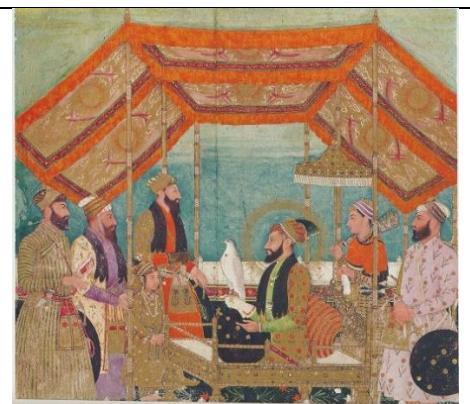
Shah-Jahan hunting lions at
Burhanpur (July 1630)



Dervish with lion – by
Padarth

(6) Later Mughal Tradition

Due to gradual decline of ardent patronage (Aurangzeb didn't support painting), highly skilled artists left the Mughal atelier and were welcomed by provincial Mughal elites. Although some masterworks were produced during the periods of Muhammad Shah Rangila, Shah Alam II and Bhadur Shah Zafar, these were mere last flickers. The provincial rulers, on the other hand, tried to imitate the Mughal royalties in order to recreate the glory of their dynasty and events of their court.



Newly crowned Emperor Aurangzeb

Origin and influence: The Deccani School of Miniature Painting had its beginning in 1560 A.D. Deccani sultans, who were Persian or Afghan in origin, developed **highly sophisticated artistic cultures**. These painting styles developed and flourished in **Ahmednagar, Bijapur and Golconda** and also in other centres of Deccan like **Hyderabad** and **Tanjore**.

- **Mughal Influence:**

- While Mughal painting was being developing under Akbar, the art form was **evolving independently** in the Deccan.
- When the Mughal Emperor Aurangzeb threw out Mughal artists from Mughal Empire, several artists migrated to Deccan and sought patronage there. Thus, at this later stage, **Mughal influence** entered Deccan.

- **Other Influences:** Pre-Mughal styles of painting as well as Persian, Turkish and even European traditions acted as catalysts to its flowering.

- As the **conquerors of Vijayanagara**, Deccani Sultans absorbed many pre-existing cultural traits.
- Deccan sultans were also **better connected with the Middle East, Central Asia and Persia** than the Delhi Sultanate or Mughals ever were.
- A **multiracial society** in Deccan, consisting of Indian Muslims, Hindus, Turks, Persians, Arabs and African shaped its pictorial idiom.
- **Sensibilities of the ruling class:** It was patronised by a class of rulers, who had their peculiar political and cultural vision.

Stylistic and Thematic features:

- **Scenes**

- **Historic scenes**
 - Portraits, history illustrations, royal scenes etc.
 - Shahnama of Firdausi.
- **Dramatic intensity:** Unique sensuality and intense colours have strong affinity to regional aesthetics.
- **Preferred dense compositions:**
 - Densely packed group of people in **war scenes**)
 - Vigorous poses and forward thrust of a moving crowd.
- Creation of an aura of **romance**, invariably expressed itself in **nature**.
 - Battle scenes are of relatively less artistic interest, but those depicting the queen and her marriage are delightful with gorgeous colours and sensuous lines.
- **Decorative Paintings:** Deccani paintings were mostly decorative especially Hyderabad painting like the flowerbeds, costumes, rich and brilliant colours, facial features etc.

- **Brilliant colours, bold drawing and shading:** Brilliant and beautiful colours have been used in Deccani paintings. Golden colour has been used largely in the paintings where architecture is shown and also in the costumes, jewellery, utensils etc.
- **Style**
 - Human figures, their faces, ornaments and clothing are typically Indian and show great influence of **Lepakshi/Hampi style**.
 - Background architectural style is generally influenced by **Deccani style**.
 - **Persian Influence:** High horizon, lavish use of golden colour, the landscape, golden sky, some flowering plans and arabesques on the top of the throne etc. all have a Persian influence on them. Also, highly artistic calligraphy shows distinct Persian influence.

(1) Nizamshahi of Ahmednagar (1490-1636)

 <p>Battle of Talikota</p>	<p>Tarif-e-Hussain Shahi (at BISM, Pune) It is an unfinished Persian epic-style poems celebrating the reign of Hussain Nizam Shah I.</p> <ul style="list-style-type: none"> • It combines Persian elements with Indian figures (esp. women in their indigenous costumes)
 <p>Dohad scene</p>	<p>Mixture of various styles:</p> <ul style="list-style-type: none"> • The women costume and hairstyle belong to the northern tradition of pre-Mughal painting. • Only a long scarf, passing round the body below the hips, is a southern fashion (Lepakshi). • The palette is richer and more brilliant than Mughal's. • Persian landscape: The high circular horizon and gold sky.
 <p>Portrait of Burhan Nizam Shah II</p>	<p>Portraiture: Mimicking the Mughal style with some European influence (like naturalism, 3D effect)</p>

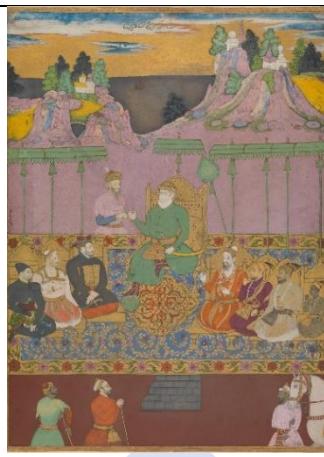
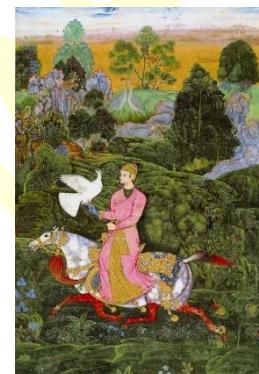
(2) Bijapur

It was the most influential Deccani Sultanate. As it was a great centre of culture, trade and commerce, education and learning, it was also a melting pot of cultures. Due to many prominent cities, during its heyday of glory, there was a conflux of different communities and the people. Bijapur city itself thus became a great metropolis of Deccan. Its **cosmopolitan nature** is reflected in its intense and unique artistic activity. **Ali Adil Shah I (1558–1580), Ibrahim II (1580–1627)** were the two great patrons with liberal patronage to many scholars, poets, painters, dancers, calligraphers, musicians, Sufi saints and other men of arts.



Sultan Ibrahim Adil Shah II, Bijapur, c. 1590. The 3/4th profile gives a powerful impression of the sitter, despite lacking Mughal precision.

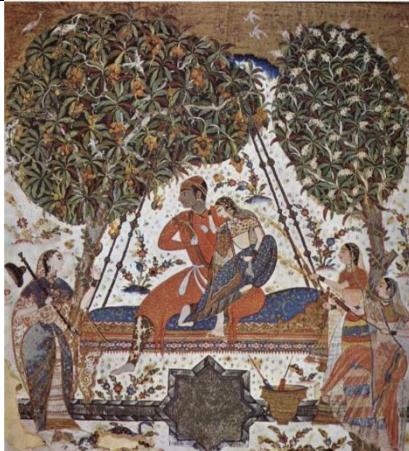
Young Ibrahim Adil Shah II hawking, c. 1590. This is a painting of extraordinary energy and sensibility. Persian influence is evident in the treatment of the horse and rocks.



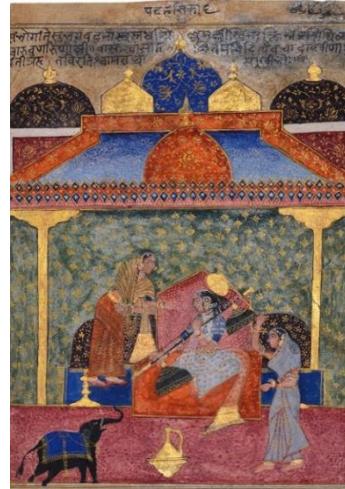
The House of Bijapur (1683) by Kamal Muhammad. This representation of the dynasty's assembly was inspired by the Mughals.

Najum-ul-ulum (starts of the sciences, 1570), It illustrated encyclopedia about ancient Indian astrology and astral magic. Here, **Throne of Prosperity.**





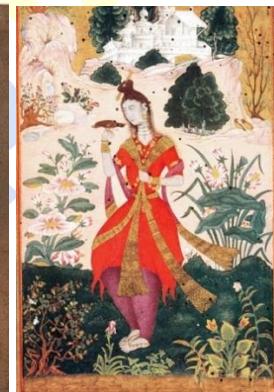
Raga Hindola (Vasanti Ritu, onset of spring)



Patahansika Ragini (1590s):

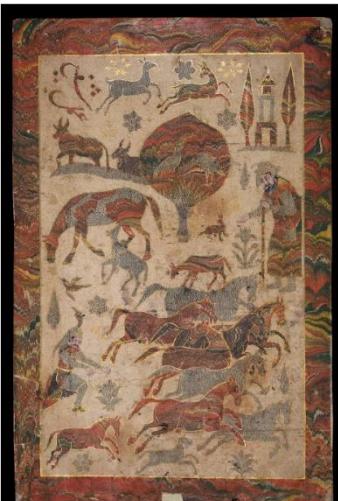
Surrounded by attendants,
she plays the veena in a state of bliss after a night of
lovemaking.

Deccani Yognis: “Portraits of young women ascetics with princess-like appearance were created by Deccan painters who saw them as evolved beings” BN Goswami.



Extraordinary, **marbled painting (Shafi).**

Marbling originated either in Turkey or in Persia and then reached the Deccani courts.



**Emaciated Horse
and Rider (ca.
1625)**
Application of
marbling is typical
of Deccan taste.

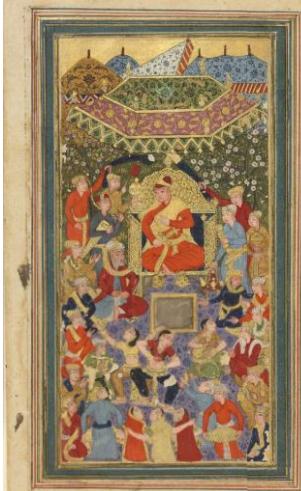
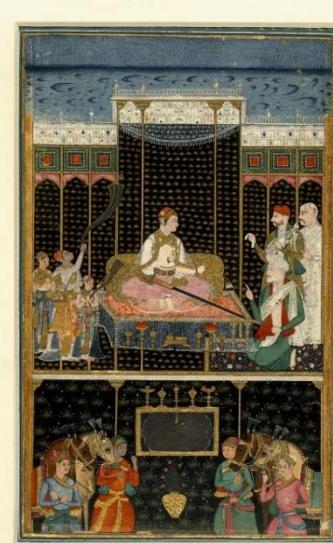


(3) Qutb Shahi of Golconda

Qutb Shahi sultans were great patrons of Persianate Shiite culture. Over time, eventually they also adopted local regional Deccani culture of Telugu region.

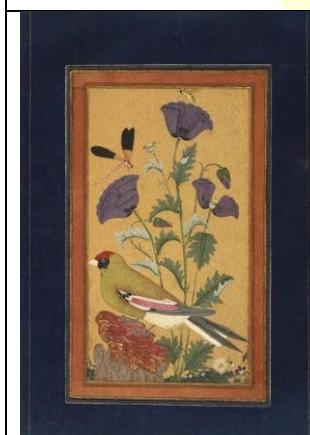
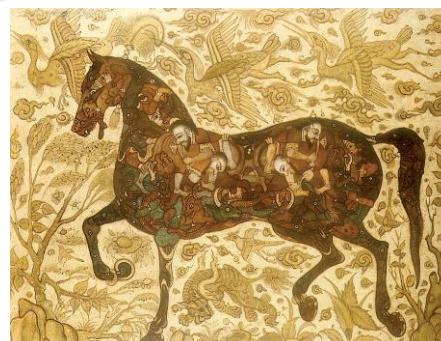
Golconda Art

- The earlier Golconda paintings, at times as large as 8 feet high, were made as wall hangings.
- **Golconda** portraits owed much to **Mughal influence**.
- Attention to the **gold jewellery** worn by both women and men.
- Golconda's art became popular as **Dutch merchants** carried the portraits of sultans in the late 17th century to **Europe**.
- Contributed to the emergence of sub-schools: Hyderabad, Sholapur, Cudappah, Kurnool, Wanparty.



Dancing girls entertaining the company: Gold colour has been lavishly used in painting the architecture, costume, jewellery and vessels etc.

Composite Horse: Includes human figures intertwined in it.



Finch, Poppies, Dragonfly, and Bee India (Golconda), 1650-1670

Poet in a garden.



General Thematic Analysis

- **Religious (mostly Vaishnavism)**

- Ramayana, Mahabharata
- Geet Govind of Jayadeva (Shringara Rasa)
- Bhagavata Purana
- Devi Mahatmya
- Works of Surdas – Sursagar
- Profuse use of Radha-Krishna theme

- **Love**

- Amaru Shataka
- Ragamala – pictorial interpretations
- Rasmanjiri by Bhanudutta
- Rasikapriya by Keshavdas (Bundeli Geetgovind)
- Kavipriya
- Bihari Satsai
 - 700 verses composed by Bihari Lal in 1662 in the court of Mirza Raja Jaisingh.

- **Sanskrit Classics**

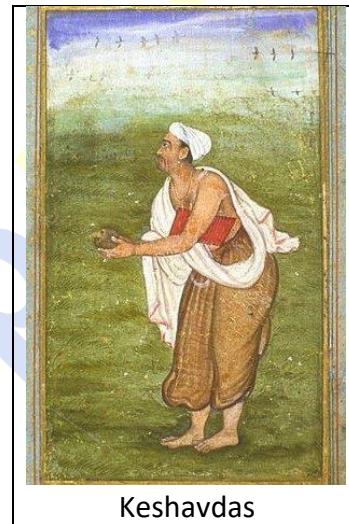
- Kadambari of Banabhatta
- Naishadhiyacharitam by Sriharsha (deals with Nala Damayanati episode)

- **Folk lore, oral traditions, and ballads**

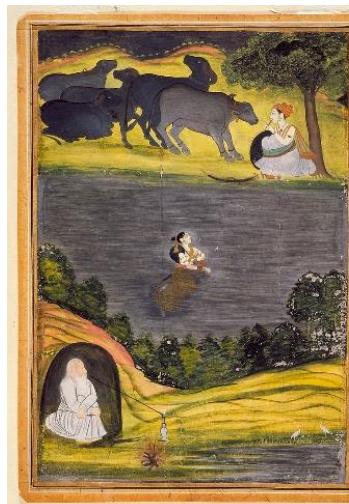
- Dhola Maru
- Madhavanala-Kamakandala
- Hammira-hatha By Chandrashekhar (early modern times)
- Sohni-Mahinwal
- Laur Chanda
- Mrigavat
- Chaur Panchashika
- Panchatantra

- **Darbar scenes, royal portraits, historic moments**

- Inspired by Mughals
- Custom of employing court artists like Mughals (however small) became a prestige among the feudal lords of Rajputana
- Hunting expeditions, wars and victories; picnics, garden parties, dance and music performances; rituals, festivals and wedding processions; portraits of kings, courtiers and their families; city views



Keshavdas



Rajasthani School was a continuation of old Indian tradition. Various Rajasthani painting styles flourished between 16th to early 19th c.

- **Various princely states divided by Aravallis:**

- Wes: desert states of Jodhpur, Bikaner and Jaisalmer reaching upto Indus.
- East: temperate regions stretching upto Chambal including states of Mewar, Bundi, Jaipur, Kishangarh, Kotah



- **Chronology:** In the beginning, this school had Mughal influence, but later it was established as a purely Indian art having no Mughal influence.

- Started first in **Mewar**, then spread to Bundi.
- Next phase with predominant **Mughal influence** in Jaipur, Jaisalmer, Jodhpur.
- Sudden spurt of indigenous flowering in Kishangarh.
- Finally, Kotah hunting scenes bring the Rajasthani painting history to close.

- **Three major factors:**

- Economic prosperity enjoyed by the commercial community of Rajasthan.
- Influence of Mughal court
- Growth of Vaishnavism.
- Rajasthani School did not originate as miniature, but it was primarily a mural art. That is why, in many schools, the miniature painting themes were also accompanied by palace murals.

- **Characteristics features of Rajasthani School of Miniature Painting:**

- **Subject Matter:** There is a great variety in subjects of Rajasthani Paintings, based on seasons, music, hunting scenes, religious themes like Ramayana, Mahabharata etc., love scenes, ragmala series etc. In love scenes, Krishna and Radha have been depicted.
- **Themes**
 - **Depiction of Nature:** Nature has also been depicted very beautifully.
 - Different types of trees, floral trees, mountains, water springs and lakes have been depicted in a very attractive manner.
 - Generally, local scenery is present in the background.
 - **Facial features:**
 - Faces are full of emotions and feelings according to the mood.
 - Faces are in profile, elongated and oval, the forehead is inclining downwards, long and pointed nose, swelling out lips and pointed chin.
 - **Depiction of women:** The women of Kishangarh School are very impressive.
 - **Costumes:**

- Females are wearing Lehanga and Choli with transparent Dupatta.
 - Males are wearing turbans and Jhoba (a group of threads), pyjama and Patka.
- **Technical Aspects**
- **Colour Scheme:** The main colours used are the primitive/primary colours (red, yellow & blue), green, brown and white. Quite often the coours are brilliant (e.g. golden and silver).
 - **Colour pigments** were predominantly obtained from **minerals and precious metals** like gold and silver that were mixed with glue as the binding medium. Camel and squirrel hair were used in brushes.
 - **Lines:** The lines are very fine, powerful and rhythmic. However, outlines are bold.

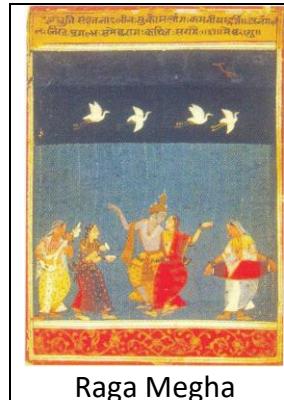
	<p>A processional scene depicting Col James Tod riding an elephant, accompanied by Captain Waugh, Dr Duncan, and Lt. Carey on horseback. By Chokha in 1817 (Udaipur)</p>
	<p>Ananda K. Coomaraswamy (pioneer scholar of Indian art history) with Rabindranath Tagore about 1930.</p>

(1) Malwa

- The Malwa School flourished between 1600-1700 CE and is most representative of the Hindu Rajput courts.
- Its two-dimensional simplistic language appears as a consummation of stylistic progression from the Jain manuscripts to the Chaurpanchashika manuscript paintings.
- Among the few early dated sets are an illustrated poetic text of Amaru Shataka dated 1652 CE and a Ragamala painting by Madho Das in 1680 CE.
- A large number of Malwa paintings discovered from the **Datia Palace** collection supports a claim for Bundelkhand as the region of painting. A **complete absence of the mention of**

- **patron kings** and also portraits in this school supports a view that these paintings were bought by the Datia rulers from travelling artists, who carried paintings on popular themes, such as the Ramayana, Bhagvata Purana, Amaru Shataka, Rasikapriya, Ragamala and Baramasa, among others.

Malwa Bhagvata Purana is a typical example of Malwa style, where the space is carefully **compartmentalized** with each section narrating different scenes of an episode.



Raga Megha



(2) Mewar

Mewar's contribution to the history of Rajasthani paintings is of **paramount importance**. Many of the Mewar paintings are **dated**, thus allowing a **proper sequencing of the evolution** from the 16th century onward.

Early Phase:

- Long wars with the Mughals have wiped out most early examples. Surviving paintings show prosperous social conditions reflected in architecture and costumes.
- Most Important: **Ragamala** series (**Chawand**, earlier capital of Mewar) in 1605 by Nasiruddin/Nasirdin.



Maharana Pratap
(1572-97)

Amar Singh I
(1597-1620)

Karan Singh II
(1620-1628)

Jagat Singh I
(1628-1652)

Mature Phase:

- Under reign of Jagat Singh I, artists Sahibdin and Manohar added new vitality to the style and vocabulary of Mewar paintings.
- **Features:**
 - Bright colours.
 - Lush vegetation treated decoratively.
 - Scant perspective to represent simple architectural details .
 - Definite facial type (oval face, narrow forehead, prominent noses, fish-like eyes, small mouths)
 - Horses and elephants are naturalistically painted while other animals still follow western Indian idiom.

Master Painters

- **Sahibdin** was the greatest master of the mature Mewar style. He transformed Mewar from primitive folk-style into sophisticated. He deftly combined Mughal art with Rajput style. Though Muslim, Sahibdin was fully at ease with Hindu themes. He came to prominence with Ragamala series, 1628.
 - He crafted a novel pictorial device that of oblique aerial perspective to impart credibility to the ambitious scale that war pictures encompass. Deploying various narrative techniques, he either layers several episodes into a single painting as this one, or spreads a single episode over more than one folio.
- **Manohar** was another exceptional artist known for his work on Bal Kand of Ramayana.
- **Jagannath** was one more gifted artist who painted Bihari Satsai in 1719.
- **Examples:** Another Ragamala series, Rasikpriya, Nayaka-Nayikabhedha series, Bhagavata Purana, Yuddhakanda of Ramayana, Sukar Kshetra Mahatmya.



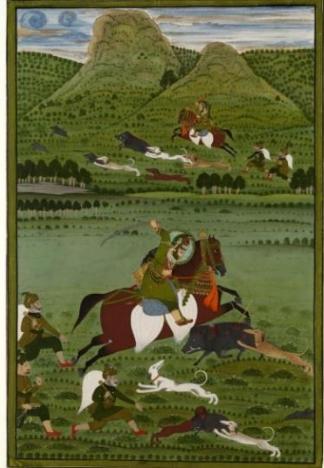
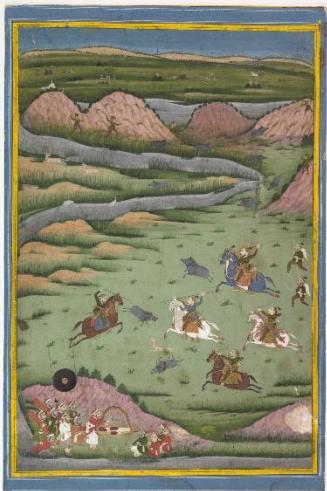
Malavi Ragini (Ragamala) 1628 by Sahibdin



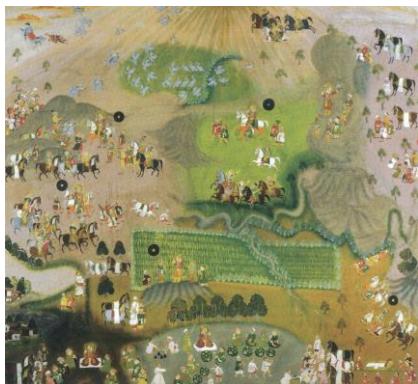
Yuddha Kanda of Ramayana, Sahibdin.

Final Phase with decline & degeneration:

- Increasing shift from textual representation to secular scenes of **courtly activities and royal pastimes**.
- Large quantity of pictures produced during this period **lacks charming quality** of the earlier time. Thus, the glory of Mewar **lost its vigour**.



Maharana Jawan Singh (r. 1828-38)



Maharana Jagat Singh II (1734–1752) touring the countryside.

Nathdwara's Pichwai Paintings

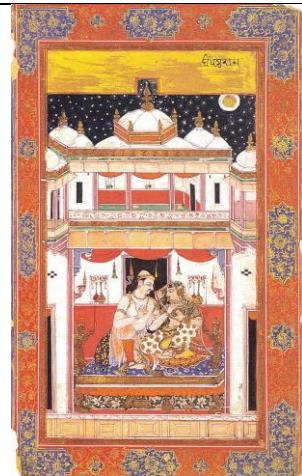
Nathdwara emerged as a new painting nucleus near Udaipur. This style of painting evolved in the service of Vallabhacharya's Pushiti Marga sect of Vaishnavism.

- Large backdrops called pichhwais were painted on cloth for the deity, Shrinathji (7 years old Krishna)
 - Intricate and visually stunning
 - Depict tales from Lord Krishna's life.
 - Other common subjects: Radha, gopis, cows, lotuses.
 - Festivals and celebrations
- Creating a pichwai can take several months, and requires immense skill, as the smallest details need to be painted with precision.



Evolution:

- In the early period, Bundi and Kota paintings cannot be distinguished because Bundi formed a unified state with Kota till mid-17th century.
- **During the Early Phase:** Strong Mughal influence
 - The early series of Ragamala at Bundi bears an inscription in Persian that dates back to 1591, and mentions names of its artists who introduce themselves as pupils of master artists, Mir Sayyid Ali and Khwaja Abddus Samad of the Mughal court.
 - **Mughal Elements:** in landscape, sometimes pavilions, chajjas and interiors.
- **Maturity and most accomplished phase:**
 - **Umed Singh** (1749–71): Bundi style acquired refinement in minuteness of details. It imbibed Deccani aesthetics. Deccani elements were formal gardens with floral beds and fountains, cylindrical women, love for bright and vivid colours.
 - **Animals and Nature:**
 - **Bishen Singh** (1771–1821)'s scenes of hunting wild animals frequently figure.
 - It also has a series of fine equestrian portraits. The drawing of elephants is, particularly, unsurpassed in both Bundi and Kota.
 - **Landscape:** hills, jungles, flowing rivers, lakes (lotus pond inspired from Mandu)
 - Bundi artists had their own standards of feminine beauty. Women are petite with round faces, sharp noses, full cheeks, sharp eyebrows, a 'pinched' waist.
 - **Common Themes:** Ragmala, Baramasa, Rasikapriya, Bhagavata Purana



Raga Dipak



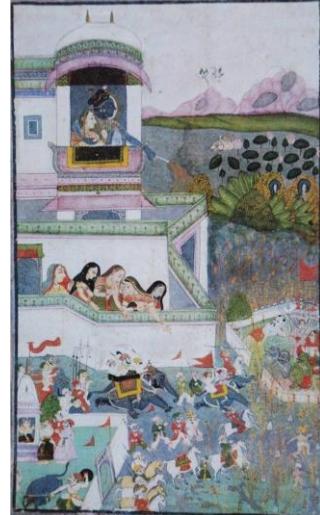
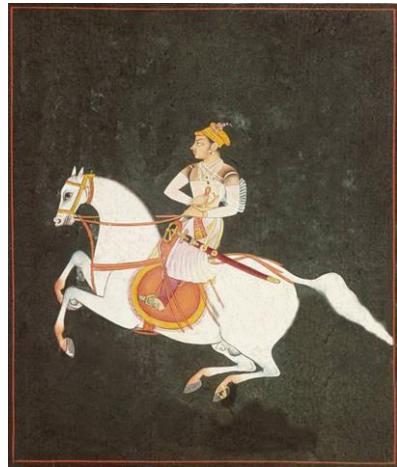
Rao Umed Singh is shown with a halo.



Raja Bishan Singh of Bundi

Final stage: Wall Paintings

- Under **Ram Singh** (1821–89), Bundi palace was decorated with murals of royal processions, hunting scenes and episodes of Krishna's story.
- It gradually declined towards the end of the 18th century, as the quality suffered though profuse production.



Ashwin, Baramasa, Bundi.

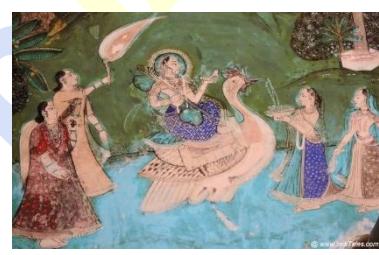
Bundi Murals (Umaid Bhawan Palace, Bundi)



Elephant's participating in a war



Woman Hunting Deer



Saraswati Painting



Krishna Leela Paintings



(4) Jaipur

- **Sawai Jai Singh** (1699–1743), an influential ruler, shifted from Amer to the newly established **capital city Jaipur** in 1727. Jaipur School of paintings thrived under his reign and emerged as a well-defined independent school.

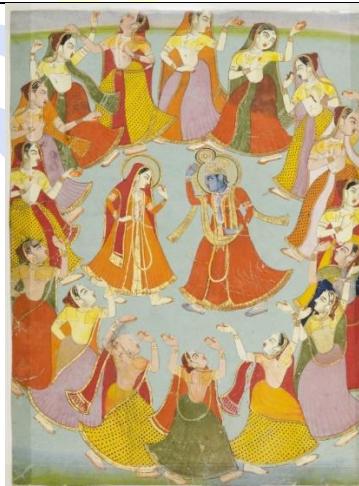
- He invited eminent craftsmen and artists (including some Mughal painters) to settle down in Jaipur and reorganised the **Suratkhana**, the place where paintings were made and stored.
- There was a strong Mughal influence over this school.
- **Portrait painting** was also popular during his time and an accomplished portrait painter, **Sahibram**, was part of his atelier.
- He was drawn to the **Vaishnavite** sect and commissioned numerous paintings on the theme of Radha and Krishna. Artists during his reign painted sets based on Rasikapriya, Gita Govinda, Baramasa and Ragamala, where the hero's figure is in striking resemblance with the king.

- **Pratap Singh** (1770-1803)

- In the 18th century, the Mughal influence was thrown off and a genuine Jaipur style emerged as the aesthetics were reformulated. Under him over 50 artists worked.
- Many pictures are devoted to **Krishna theme**. Literary and religious themes, such as Gita Govinda, Ragamala, Bhagvata Purana, etc
- **Royal portraits**, courtly pomp and splendour.
- By the early nineteenth century, there was a **lavish use of gold**.
- Jaipur preferred large size formats and produced life-size portraits.



Sawai Jai Singh, the founder of Jaipur, today UNESCO WHS.



Krishna performing a folk dance.



The Hour of Godhuli, Jaipur, 1780.



Bharat meets Rama at Chitrakut, Ramayana, by Guman, 1740s

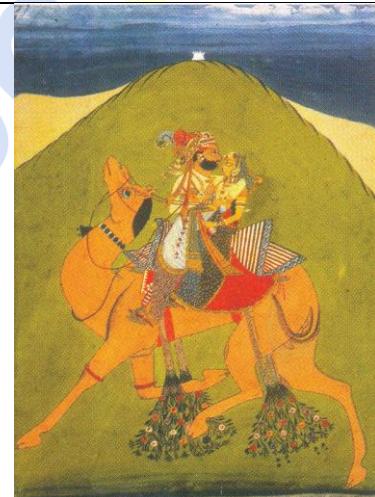
(5) Jodhpur

It was the largest state of Rajasthan and home to the Rathore clan of Rajputs. In 1459, Rao Jodha founded Jodhpur.



- **Mixture of Indigenous with Mughal Styles:**

- Originally, it followed **Jain style of western India** since the patrons were mostly Jain merchants.
- With the **political presence of Mughals** since the 16th century, influence of their visual aesthetics made its way in the style of portraiture and depiction of court scenes, etc.
 - Due to the matrimonial relations with the Mughals Jodhpur soon followed **Mughal portraits style**.
 - **Maharaja Jaswant Singh (1638–1678)**, who served as Mughal viceroy of Malwa, Deccan and Gujarat, started a trend for **documentary painting** through portraiture and court life. Numerous portraits of Jaswant Singh survive today.
- However, the **formidable indigenous folkish style** was deeply embedded in culture that it resisted getting overpowered and managed to prevail.
 - Rajasthani preference for **rhythmic lines and jewel-like colours** asserted itself.
 - Due to his inclination towards the Vallabha cult of Shrinathji, Jaswant Singh patronised many **Krishna-related themes**, with Bhagvata Purana as the most prominent one.
 - **Ajit Singh (1679–1724)** became the king after 25 years of war with Aurangzeb. **Durgadas and his heroism** were popularly celebrated in poems and court paintings of Ajit Singh's period. Durgadas's equestrian (horse riding) portraits became popular.



Dhola and Maru, Jodhpur,
1810



Chaugan Player by Dana

- A true Jodhpur style developed only after 1760 during Bijai Singh.

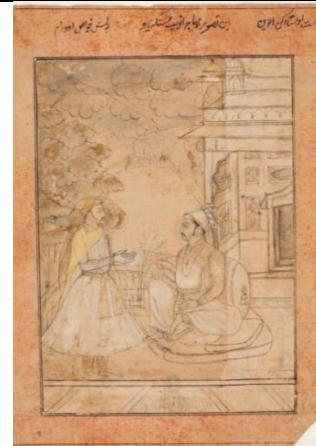
- Beautifully long uplifted eyes – notable feature of Jodhpur style.

- **The last but the brightest phase** was during the reign of **Man Singh** (1803-1843)

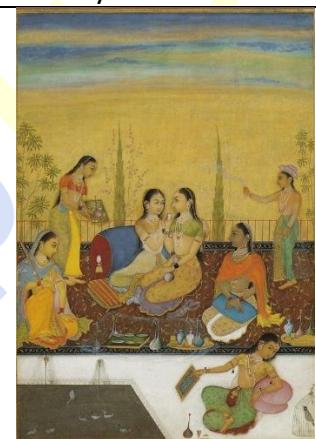
- After British took over Jodhpur, Man Singh devoted all his time in pursuit of art and literature. Man Singh was the follower of the Nath Sampradaya and paintings of him in the company of the Nath gurus survive. His own poem Krishna Vilas and other stories from Shiva Purana, Ramayana, Nala Charita, Durga Charita as well as Panchatantra, Dhola-Maru were illustrated.

(6) Bikaner

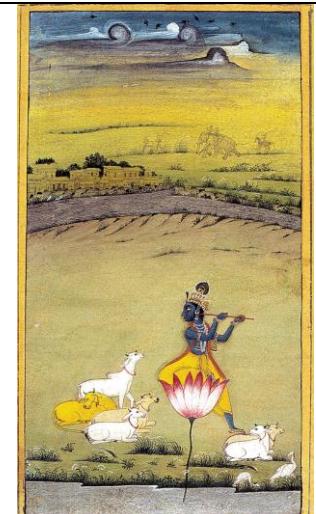
- **Rao Bika Rathore** (1438-1504) established one of the most prominent kingdoms, Bikaner, in 1488.
- **Mandis** (studios): In these studios, many artists worked under the supervision of a **master artist**. Apart from making new miniatures, the studio did **marammat** (repairing) and **nakals** (copies) of older works.
- When Bikaner accepted Mughal sovereignty, many artists from Mughal court migrated and thus it emerged as an important painting centre with **high Mughal character**.
- During his regime, **Anup Singh** (1669–1698) instituted a **library** in Bikaner that became a repository of manuscripts and paintings.
 - Bikaner king Anup Singh had served in Deccan for long and acquire a fine collection of paintings of Bijapur. So, from this point onwards, there was **Deccani influence**. (Clever use of jewel-like colours, landscape details, treatment of cattle)
- **Master Artists**
 - **Ali Raza** was an important painter who painted in the Shah Jahan style.
 - In the reign of Anup Singh, **Ruknuddin** (whose ancestors came from Mughal court) was the master artist, whose style amalgamated Rajasthani, Deccani and Mughal conventions. He painted Ramayana, Rasikapriya and Durga Satpsati.
 - Ruknuddin's son **Shahadin** painted one of the finest Bikaner masterpieces Krishna supporting Govardhan mountain.



Maharaja Anup Singh
by Ruknuddin



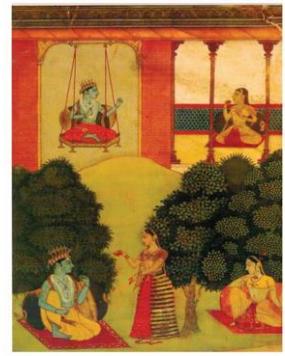
Ladies party on roof
(Ruknuddin)



Krishna playing flute
surrounded by Cows.



Krishna supporting Mount Govardhan by Shahadin,
Bikaner, 1690

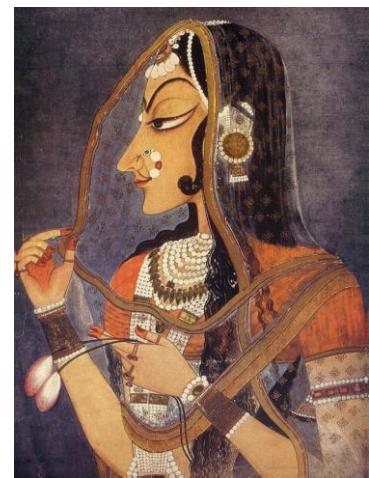
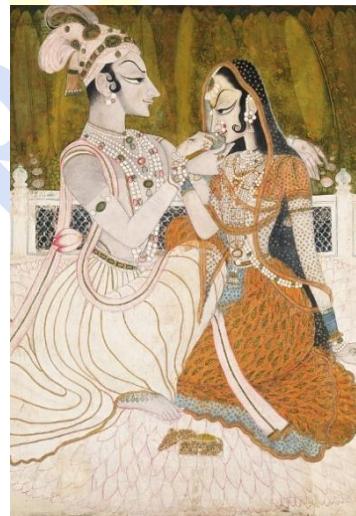


Krishna on Swing, Rasikpriya,
1683 (Nuruddin)

(7) Kishangarh

This was the most stylized of all Rajasthani miniatures, known for exquisite sophistication and distinct facial type.

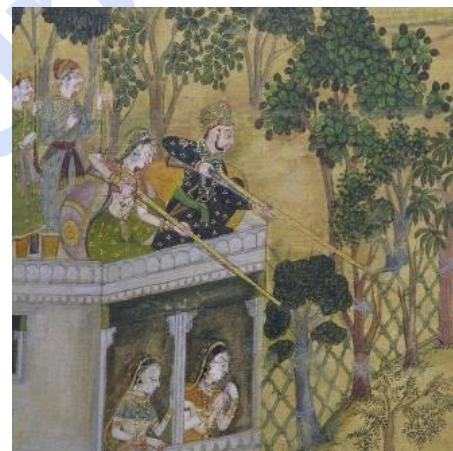
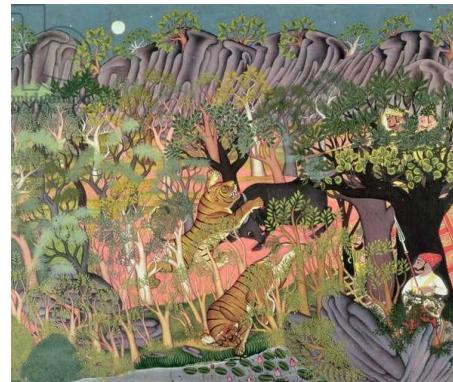
- While by 1700 century, most Rajasthani states had come close to their end, a sudden spark of genius lit up in the small state of Kishangarh.
- **Raj Singh (1706–48):** A distinctive style of the state emerged.
 - Making lavish use of green, penchant for depicting **panoramic landscapes**.
 - When Raj Singh was initiated into the Pushtimargiya of Vallabhacharya, **Krishna Lila** themes became personal favourites.
- **Raja Sawant Singh (1748-57):**
 - He was a Great devotee of Krishna and wrote many poems in Brijbhasha by name of Nagari Das.
 - He fell in love with a maid called Bani Thani, who was also well-versed in poetry.
 - **Nihal Chand**, an outstanding artist composed paintings on Sawant Singh's poetry that portrayed the theme of divine lovers — Radha and Krishna Thus,
 - The couple is placed in courtly surroundings, often appearing tiny in the **vastness and minutiae of their panoramic landscape settings**.
 - **Blending of poetry and painting.**
 - **Unique face of Bani Thani:** Long eyes curved upwards, exaggerated arch of eyebrows, decorative curl of hair spiraling down the cheek in front of ear, long straight nose, thin lips and pronounced chin.
 - E.g. hallmark painting is of Bani Thani



- Troubled by fratricidal conflict, eventually he abdicated the throne in 1757 and retired to Vrindavan along with Bani Thani.

(8) Kotah

- Kota state was created by Jahangir as an offshoot of Bundi in 1625.
 - After its separation from Bundi, Kota had its own painting school. In the following decades, Kota style of painting became strikingly individual.
- The hilly tracts of Kotah lent themselves for **hunting scenes** which have an exceptional **excitement of animal chase**.
 - **Royal forays into jungle for hunt**
 - **Umed Singh** (1770–1819) occupied himself with wildlife and gaming from an early age and spent most of his time in hunting expeditions. Paintings served as flattering records of his exploits.
 - Even ladies took part in hunting as expert shots.
 - **Real theme of painting is:**
 - **Excitement of chase, thrill of adventure**, combat and struggle for life and death
 - Jungle and wildlife are the major part, hunters play minor role. Thus, for the first time, **landscape was the real subject** of compositions.
 - **Style**
 - Rajasthani love for simplified forms (not Mughal attention to details)
 - Vegetation, animals – refinement of Jahangir-era naturalism
 - No ulterior or allegorical meaning in forms – direct and simple

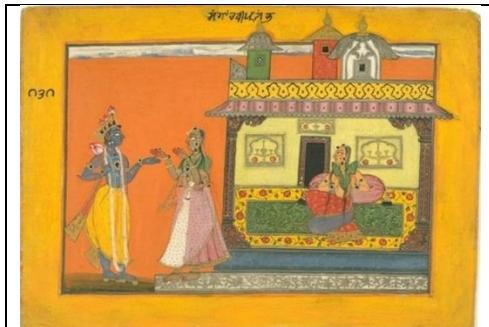


(1) Basohli

- It is considered as the **cradle of Pahari miniatures**, which later evolved into Kangra painting.
- Painting here was considered **primarily as a religious art** and it was rooted in folk tradition. Over time, there was a **fusion of religious + folk + Mughal**.

- **Evolution:**

- **Sangram Pal** (r. 1635-73)
 - He adopted **Vaishnavism**. Thus, early paintings show its influence.
 - He also came **in contact with Mughal painters** when he visited court of Shah Jahan.
- **Kirpal Singh** (1678-93) was an enlightened prince. Under him, Basohli developed a distinctive and magnificent style.
 - **Vaishnavism** took roots – so Bhagavata Purana, Geeta Govinda.
 - With **Manaku, Guler influence** crept in (lush scenery, fluency of line). Gradually, Guler elements were assimilated and distinctive Basohli style soon vanished. When Nainsukh came here for pilgrimage, his style was absorbed.
 - Thus, a new style of painting came in vogue during 1690s to 1730s, which was referred to as the Guler-Kangra phase. Artists during this period indulged in experimentation and improvisations that finally resulted and moulded into the **Kangra style**.



Radha and Krishna (Rasmanjari)



Rama gives away his possessions.

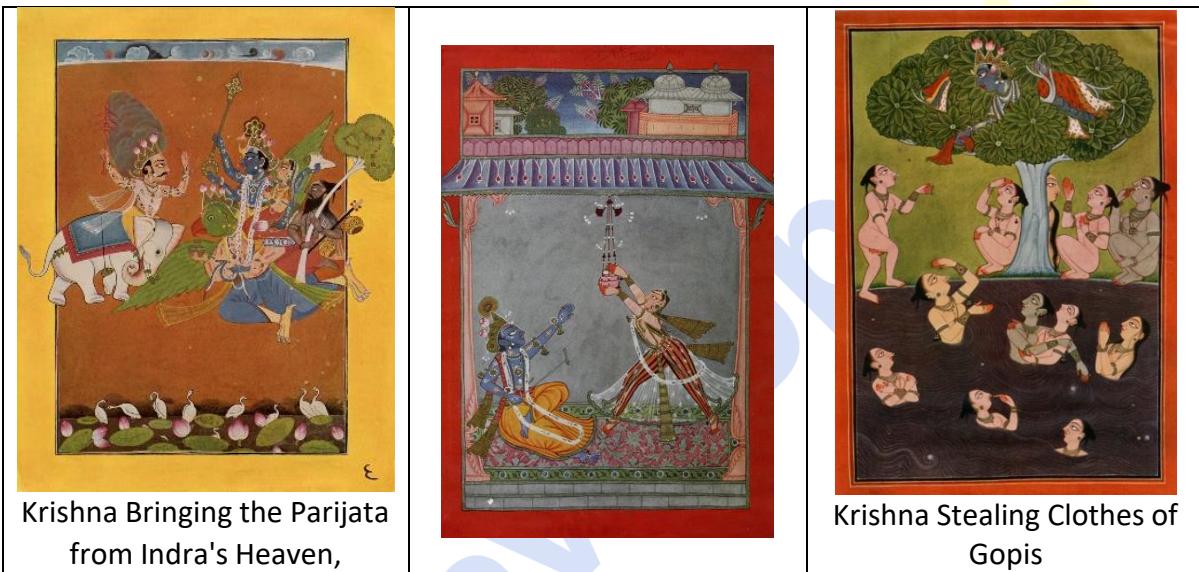


Krishna attacked by Dhenukasur (Bhagavata Purana)

- **Basohli Style:**

- **Bold vitality of colour and line:** Strong use of primary colours and warm yellows to fill the background and horizon.

- **Borders:**
 - Mostly bright red to symbolize passion
 - Often the scenes cut into border or ruthlessly fit in.
 - Often inscriptions in **Takri script**
- **Background:** Stark and conventionalised
 - Lush scenery (from Guler)
 - Rhododendron with brilliant red flowers is favourite.
 - Architecture resembles Mughal or Rajasthani style.
- **Human forms**
 - Female type with sharp intense emotions and Mughal clothes
- **Jewellery:** Profusion of jewellery – lavish ornaments (pearls, emeralds)



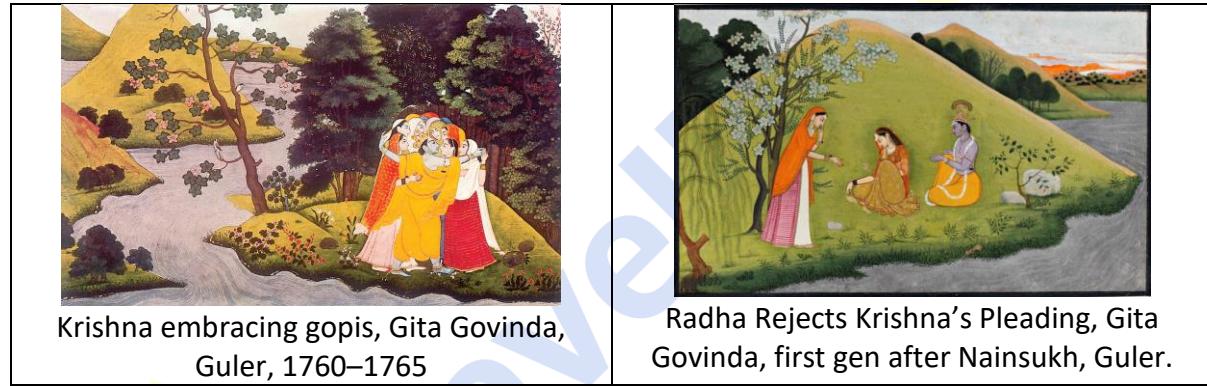
(2) Guler (Haripur Capital)

Guler state was established by Raja Hari Chand in 1405 between Punjab plains and Kangra Valley. This was the actual birthplace of Kangra painting style, and sometimes it can be termed as an *early phase of Kangra Kalam*.

Older tradition:

- **Dalip Singh (r. 1695-1741): Early Phase**
 - Artists running away during invasion of Nadir Shah (1739) came here for safe haven, thus **late Mughal style influence** of Muhammad Shah Rangile period is seen.
 - Many early portraits belong to Dalip Singh, thus indicating **royal interest** in painting.
- **Guler-Kangra Phase (or Pre-Kangra phase):** The first quarter of the 18th c saw a complete transformation due to two reasons:
 - Pandit Seu with his sons Manak and Nainsukh changed the course of painting.

- Passionate patronage of **Raja Govardhan Chand** (1744–73) and his son **Prakash Chand**.
- **Style:**
 - More refined, subdued and elegant compared to the bold vitality of the Basohli style.
 - Effectively assimilated Rajput and Mughal types emerged in full vigour
 - Later this style matured in Kangra by 1780s.
- **Themes:**
 - **Background: Picturesque scenery** of Guler
 - Abundant use of **local scenery** – trees, hills, wavy ridges
 - **Plain background, use of gold**
 - **Naturalistic** treatment of animals, and birds in pairs
 - **Angular architecture with no perspective**
 - **Human forms:** Beauty, serenity and grace of women – most characteristic and lovely idealization of Guler women.
 - **Portrait:** Raja Govardhan Chand listening to musicians.

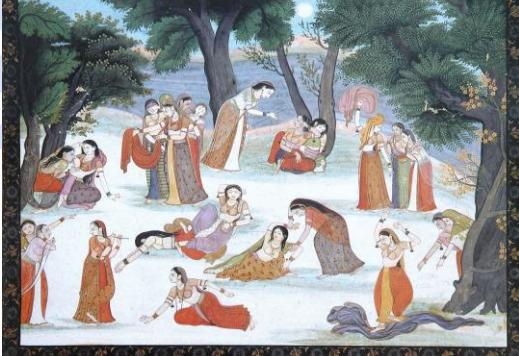
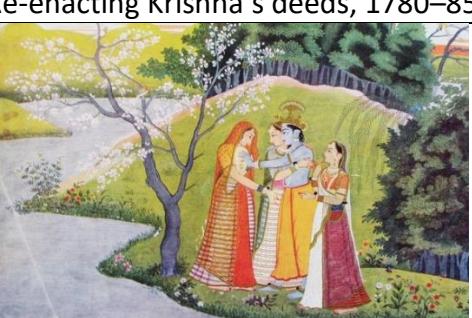


(3) Kangra

Kangra school of painting:

- Early influence of **Guler** and **Mughal** styles. When Guler declined, Kangra rose to become the most prominent Pahari kingdom under **Sansar Chand (1775–1823)**. He was a visionary leader, military power, an aesthete, one of the greatest patrons of art of Kangra style. He had interest in poetry, music and painting. He established ‘**Chhattis Karkhanas**’ each dedicated to a different art.
- Lured by wealth and generous patronage, painters flocked to his court, including those from the neighbouring state of Guler. The court favourite was Manaku’s son Kausala, Fattu, Purkhu, and Bassia. Others are Nainsukh’s son Gaudhu.
- Under his patronage, more than 40,000 paintings were produced.
- **Themes**
 - **Royal activities:** Royal portraits of Sansar Chand.

- **Krishna theme and his romantic literature:** Ramayana, Mahabharata, Bhagavata Purana, Jayadeva's Geet Govind, Rasikapriya of Keshavdas, Satsai of Bihari, Baramasa, Ragamala
- Intertwined **music, poetry, romance and religion** in their paintings.
- **Style**
 - Mastery over **delicate lines**: Fluid, refined and deceptively free lines.
 - Sensitive portrayal of **nature**.
 - Rich and brilliant use of **colour**.
 - Minuteness of **decorative details**.
 - **Lack of perspective**: Stiff architectural forms (mostly dazzling marble) help in emphasizing the human rhythm and their delicate colouring.
- **Kangra Feminine Beauty:**
 - Distinctive female face with straight nose in line with the forehead, graceful forms and charming poses came in vogue around the 1790s.
 - Dress and veil forming a curve as though filled by a gentle breeze suggests graceful forward movement.
 - Kangra gave eloquent expression to the Rajput ideal of beauty. Above all, it created an idealised type of feminine beauty which was the focal point of Kangra painting.

	
<p>Kaliya Mardana, Bhagavata Purana, 1785</p> 	<p>Re-enacting Krishna's deeds, 1780–85</p> 



The Family

- **Pandit Seu (1680-1740)**
 - He came originally from the Mughal court. His family belonged to Guler from where various members of his family emigrated to other states to practice their art.
 - Seu's family was instrumental in evolving superb style. Their contribution in maneuvering the style of Pahari painting from the stage of Basohli to that of Kangra is immense.
- **Manaku of Guler (Guler to Kangra)**
 - Like Nainsukh, Manaku too did numerous **portraits of his patron Raja Govardhan Chand** and his family. However, his most outstanding work is a set of **Gita Govinda** painted in 1730 at Guler.
 - When Guler came under grave financial crisis and could no longer maintain the atelier, Manaku and his sons took service under Sansar Chand of Kangra.



Vishnu as Varaha challenges Hiranyaksha from Bhagavata Purana series, c. 1740.



Yudhishtira performs the Horse Sacrifice, Bhagavata Purana, Manaku, Guler 1740



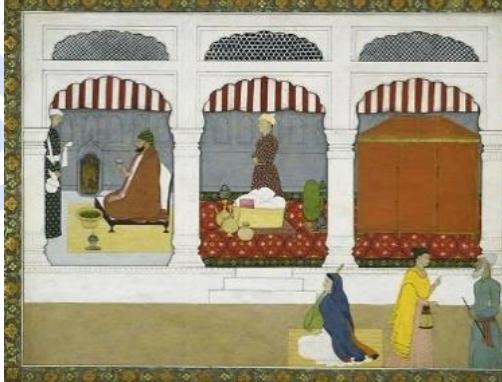
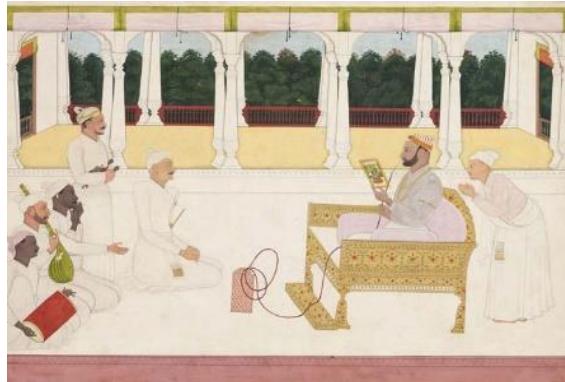
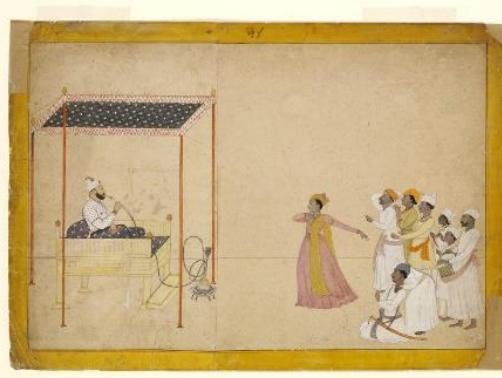
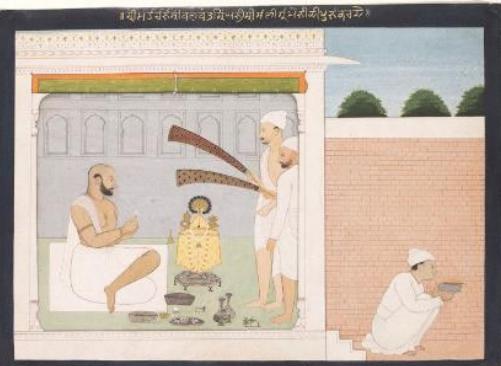
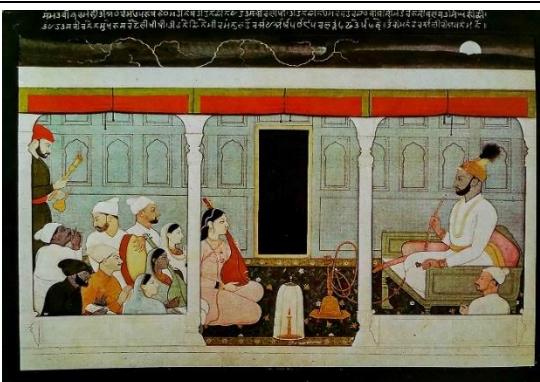
Jayadeva worshipping Radha and Krishna based on Jayadeva's Gita Govinda, c. 1730



Krishna Idolised, Gita Govinda series of 1730, by Manaku of Guler.

- **Nainsukh (Active ca. 1735–78): Guler → Jasrota → Basohli**

- Exceptional painter who infused original freshness into Pahari paintings. He was a genius for sensitive drawing, astute insight into character, precise facial features, soft modulate colours, simple but elegant setting.
- **Compared to Manaku:** Like his brother Manaku, he was schooled in the stylistic idiom developed by his father, Pandit Seu. Nainsukh's gift for precise observation and his interest in realistic pictures indicate that he pursued an artistic vision wholly different from that of his brother Manaku, who worked within more traditional parameters.
- Around 1740, Nainsukh left from Jasrota, across Ravi. The best documented phase of Nainsukh was in **Jasrota**, where he began painting for **Balwant Singh** who was to become his greatest patron.
- **Nainsukh's celebrated pictures of Balwant Singh of Jasrota are unique.**
 - Nansukh depicted Balwant Singh in countless paintings that attest to the painter's incredibly sensitive ability to capture specific situations and moods. The artist gratified his patron's obsession by painting him on every possible occasion and with minutiae of details. Nainsukh's genius was for individual portraiture that became a salient feature of the later Pahari style.



o Then to Basohli:

- After Balwant Singh's death, in mid-1760s, Nainsukh moved and entered the service of **Amrit Pal (r. 1757–78) of Basohli**.
- For him, Nainsukh produced entirely different kinds of work, stories from the great **religious epics** like Gita Govind.



Hiranyagarbha c. 1740, Manaku

Indian Classical vs Western Music

- Voice types
- Taal/Rhythm
- Song presentation
- Instruments
- **Three major differences**
 - Raga is the pivotal concept in Indian music. There is no single English word that can accurately translate the full meaning of raag. It is not a musical scale, a mode or even a tune, but it definitely encompasses all those three elements. It is a melodic structure of musical notes having specific character, and is governed by certain rules.
 - Improvisation
 - Orchestration: Harmony vs Melody



Ancient India

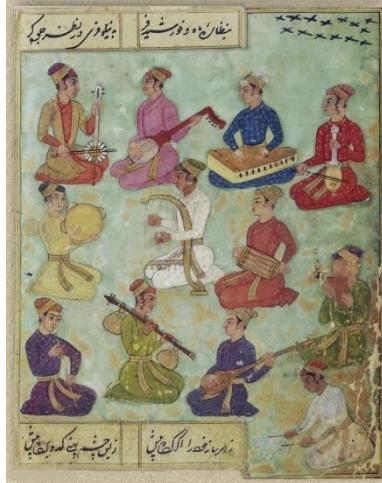
- **Evolution:**
 - **Prehistoric Era Music**
 - During the late **Vedic Period**, music prevailed in the form called **Samgana**, which was purely a chanting of the verses in musical patterns.
 - The epics were narrated in musical tones called **Jatigan**.
 - Between the 2nd to the 7th c CE, a form of music called **Prabandh Sangeet**, written in Sanskrit became very popular.
 - This form later gave rise to a simpler form called **Dhruvapad**.
- **Shastric Tradition of Lakshana Granthas: Ancient Texts on Musicology**
 - There was the development of both music and musicology right from the very beginning.
 - The ancient **literature** like Agamas, Vayu Purana, Brihaddharma Purana, Ramayana, Mahabharata, Bhagavata, Shiksha granthas and others contain invaluable references to the **basic principles** of classical music.
 - Continuous assimilation of new features within the framework of tradition. These treatises gave a vivid description of the music and musicology – **change and continuity**.
 - **Sama Veda:** Rigveda set to tune (gaan).

- Sung by **Udgatri** priests.
- Two types of melodies:
 - Gramageya melodies - for public recitations
 - Aranyageya melodies – for personal meditative use.
- Also mentions instruments.
- **Gandharva-Veda** (Upaveda) is attached to it.
- **Bharata's Natyashastra:** An encyclopedic treatise on all performing arts (200BCE-200CE)
 - It contains several chapters dedicated to music (28-34 out of 36)
 - Divided music into octaves and 22 micro tones.
 - Classification of musical instruments into Tata, Sushira, Avanaddha and Ghana varieties.
- **Dattilam by Dattila:** Contemporary of Bharata's Natyashastra
 - A small book devoted to the description of gandharva gayan.
 - Melodic structure categorized into 18 jatis, their names reflect regional origins: andhri, oudichya.
- **Matang Muni's Brihaddeshi** (6th-8th c)
 - Landmark text between Natyashastra and Ratnakar.
 - Distinguishes marga and desi.
 - First text to speak directly of the raga.
 - Talks of sargam, murchhana, grama, jati etc.

- In South, Ilango Adigal mentions in **Silappadikaaram** that the ancient Tamils had developed the basic musical ideas quite early.
 - Mahendra Varman (7th c) has mentioned the musical facts in **Kudumiyyamalai inscriptions** in Pallava era.

Medieval Era

- **Bhakti movement's influence** 7th century onwards
 - Hundreds of saint poet-singers and religious teachers.
 - Regional languages were extensively used for these songs, in order to reach the masses.
- With the **advent of Muslim rule in North**, the art of Indian music interacted with the Arabian and Persian systems of music.
 - Patronised by the Muslim rulers in their royal court, the Indian music slowly started branching off into the two distinct forms of Hindustani and



Carnatic music. These two traditions of music started to diverge only around 14th century CE.

- The Persian influence brought a substantial change in the Northern style of Indian music. Comparatively South India remained undisturbed without any foreign invasions.

Some Early Medieval Personalities:

- **Narada's Parivrajak-upanishad**: Mentions about the saptaswaras.
- **Naradas' Sangit Makaranda** (11th c CE)
 - Narada classifies system *before* Persian influences. He discusses and enumerates 93 Ragas and classifies them into masculine, feminine and neuter.
- **Raja Bhoja** (1018-1050): Great patron of Music
- **Nanyadeva** (1097-1147): A king of Mithila who was a famous musicologist. His important books were Saraswati Haridayalankara and Grantha Maharnava.
- **Someshwara** (1127-38) was the king of Chalukyas and a great musician.
 - Famous work was **Sangeet Ratnavali**.
 - Authored encyclopedic text **Manasollasa**
- **Haripala** (12th c) was a king in Gujarat and the author of Sangit Sudharak. For the first time, he mentioned the terms Hindustani and Karnatak music.
- **Sangit Ratnakar by Sarangdeva** (13th c CE, significant treatise)
 - In the court of Yadava king Singhana of Devgiri (MH)
 - Basis for both Hindustani and Carnatic music
 - Conserved the ancient structure of Indian classical music: knowledge about ancient forms, Svaras, Ragas, Gitis, Jati Gana, Tala, instruments, dance etc. available to us.
 - Turushka todi and turushka gaud, reveal influx of ideas from Islamic culture.

Developments in Delhi Sultanate:

- **Amir Khusro Dehlavi (1253-1325)**
 - He served 7 sultans.
 - Pupil of the great Sufi master Hazrat Nizamuddin Awliya (1238-1325).
 - His contribution to the emergence of Hindustani culture came via poetry, in both Farsi and Braj Bhasha.
 - In Nuh Sipihr (masanvi), there is an open admiration of Indian music.
 - He infused Turkish, Persian elements in Indian music.
 - Introduced several ragas.
 - Inventor of Qawwali.
 - Created six genres of music: Khyal, Tarana, Naqsh, Gul, Qaul, and Qalbana.
 - Introduced new instruments (tabla, sitar)
- **Firuz Shah Tughlaq (r. 1351-1388)**
 - Patronage to poets, musicians, and various linguistic communities.
 - He had a large personal library of manuscripts from Arabic, Persian etc.
 - Under his patronage, **premakhyān** which is Sufi poetry written in Awadhi grew. It was a new genre of literature.
 - He built many **institutes for musicians and poets**.
 - **Sanskrit books** on medicine and music were translated into Persian.
 - He **patronised classical music** and the largest number of singers came from Gwalior.
- **Sikandar Lodi (r. 1489-1517)** took a great interest in music.
 - He had a refined taste in classical music and employed many musicians in his court. He enjoyed shehnai very much.
 - A reputed work on music titled '**Lahjat-i- Sikandar Shahi**' was prepared during his reign.



Regional Patronage: North India

- **Jaunpur: Sharqi rulers**
 - **Ibrahim Shah Sharqi** (1401-40) was responsible for the compilation of the Sanskrit treatise **Sangeet-Shiromani** which was dedicated to him.
 - **Hussain Shah Sharqi** (1458-79) assumed the title of **Gandharva** and contributed significantly to the development of **khyal style** of music. He also composed several new ragas like Jaunpuri, Malhar-Shyama, Guada-Shyama, Jaunpuri-Asavari, Jaunpuri-Basant.

- **Kashmir's Zain-ul-Abidin** (1416 – 1467) became famous for his promotion of high culture and music in particular. Due to his generous patronage, many masters in art flocked to Kashmir from all directions.
 - The Raja of Gwalior gifted him all the standard books on Indian music.
- **Rana Kumbha of Mewar** (r. 1433 to 1468) was a great patron of the arts. Long treatises on music (Sangeeta Raj and Sangeeta Mimansa, Shudh Prabandha etc.) were written in his time.
- **Tomars of Gwalior** led the Revival of Indian music post Timur's attacks.
 - **Dungarendra Singh Tomar** (1425-59) made a systematic effort was made to revive Indian classical music.
 - **Presented two Sanskrit books** on music, entitled Sangeeta Shiromani and Sangeeta Chudamani, to the Kashmir sultan Zail-ul-Abidin.
 - He was the originator of the idea of **adopting Hindi songs** for Indian classical music.
 - His **Vishnu pada style of singing** was passed on to his great-grandson, Man Singh.
 - **Raja Man Singh Tomar of Gwalior** (r. 1486-1516)
 - Man Singh' s main object was to re-establish the lost glory of classical Indian music. He popularized Dhrupad. He himself composed many Dhrupads and patronized this form. An illustrious **dhrupad style** was firmly established at Gwalior and thereby all over India.
 - **Attracted the best musicians of the time:** Baiju, Bakshu, Gopala, Mohamud Lohang, Karna and Pandviya etc.
 - Created some **new Ragas** (e.g. Gurjari Todi, Mal Gujar and Mangal Gurjari)
 - He replaced Sanskrit songs with **Hindi (Braj) lyrics**. Himself **composed many pada-s** and asked the musicians of his court to do the same. He had three volumes compiled, of Vishnu pada-s, of dhrupad-s and of hori-s and dhamars.
 - **Mankautuhala**
 - **To facilitate the teaching** of Indian classical music.
 - **First work on Indian music written in Hindi.** It was a bold and revolutionary step.
 - It was translated into Persian in 1673 by Faquirullah by the name '**Raga Darpan**' (in the times of Aurangzeb).
 - After Sikandar, when Ibrahim Lodi took to the throne, he attacked Gwalior in a bid to take over. During this period in 1516, Raja Mansingh lost his life.



Dhrupad-Dhamar

- It is the oldest Hindustani form still in vogue today.
- Evolved from Prabandhas but in its present form has been in vogue since 15th-16th c CE. This period is known as the golden age of Dhrupad.
- Man Singh's 'Mankutuhal' specially discussed Dhrupad.
- Emperor Akbar also provided great patronage to Dhrupad.
- Swami Haridas is credited with a large body of Vishnupadas of Dhrupad style. He left a deep imprint on Hindustani music.
- **Four Banis** (styles): Gauhar, Khandar, Dagar, Nauhar.



Haveli Sangeet

- Origin in Rajasthan and Gujarat. Flourished in the 16th c.
- Important in Pushtimargi system of worship. Its exponents included 'ashta chaap kavis'.
- It is essentially a tribute to Krishna.
- Commonly played at the many temples of India, like the Radha Vallabh of Vrindaban, Krishna of Nandgaon, Uttar Pradesh and Sri Nathji of Nathdwara.

Developments in Deccan:

- **Golconda:** Sultan Muhammad Quli Qutb Shah (1565 – 1612) wrote poetry in Urdu, Persian, and Telugu. He is credited with introducing a new sensibility into prevailing genres of Persian/Urdu poetry and setting them to musical tones.
- **Bijapur:** Sultan Ibrahim Adil Shah II (1571-1627) was fascinated by the dhrupad gayaki of Gwalior style; he worshipped Ganesha and Saraswati and wrote Hindi dhrupad-s in their praise in spite of protests from the Muslim orthodox. He wrote the book **Kitab-e-Navras** in Dakhni language to introduce the theory of Rasas to Muslims.

Mughal Court Patronage

In the Mughal court, devotional music took a back seat; while Darbar Sangeet came into limelight. Fusion of the Persian and Indian music gained encouragement.

- **Abul Fazl (1551-1602)** mentions numerous musicians, Hindus, Iranians, Kashmiris, Turks, both men and women. There were also instrumental players. And the entire team was headed by Tansen.
- **The chief musicians of Akbar's era:** Tansen, Bajbahadur, Badgebakhsh, Gopal, Haridas, Ramdas, Sujan Khan, Miya Chand and Miya Lal.



- **Baz Bahadur of Malwa**, famous musician during Akbar's time, is described by Abul Fazl as "he was the best person of his time in music and Hindi songs."
- **Tansen of Gwalior (1500-86)**
 - Ramtanu Pandey and Muhammad Ata Ali Khan
 - **Early Life:**
 - Training in the music school of Raja Mansingh Tomar
 - Guru was Swami Haridas.
 - Tansen title given to him by Raja Vikramjit of Gwalior.
 - He was a court musician of Raja Ramachandra of Bandavagarh (Rewa).
 - **Akbar's court:**
 - Akbar made him one of the Navaratnas in his court.
 - Title of 'Mian', 'Sangit Samrat'.
 - **Contribution**
 - **Composer and singer:**
Prefix Mian (Mian ki) owe their origin to Tansen. (Miyan Malhar, Miyan ki Todi, Mian ki Mand, Mian ka Sarang etc.) also, Darbari-Kanada, Darbari-Todi, and Rageshwari.
 - **Tansen was also an accomplished musicologist and a composer:** Texts Sangeeta Sara, Ganesha/Shiva/Parvati stotra and dohas to outline raga lakshanas, and Kalpadruma.
 - **Creator of instrument:** Rabab fused with traditional Indian Veena to create **Sarod**
 - **Senia Gharana:**
 - Elder son **Bilaskhan** headed the gharana of the Rabab players.
 - Other son **Suratsen** headed another gharana of Sitar players.
 - Daughter **Saraswati** and her husband Misri Singh initiated the tradition of Beenkars.
 - Buried in Gwalior near the tomb of **Muhammad Ghawth** (Shattari Sufi)
- **Shah Jahan**
 - He was passionate about music. It is said his diwaan-e-khaas in day-to-day special, instrumental play and music were used. And he himself was a singer.
 - **Khushhal Khan Kalawant 'Gunasamudra'** was great-grandson of the most famous Tansen. He was also the chief musician to the Mughal emperors Shah Jahan
- **Aurangzeb:** Used to play Vina initially.
- **Muhammad Shah "Rangeela"** (r. 1719 – 48)



- His pen-name was Sada Rangila (Ever Joyous)
- Qawwali was reintroduced in the Mughal court and then it quickly spread throughout Indian subcontinent.
- Compositions of the court musicians such as Niyamat Khan (**Sadarang**) (great composer, Vina player), and his nephew Firoz Khan (**Adarang**) popularised Khyal. It evolved, became popular and received princely patronage.



Wajid Ali Shah (1882-1887) of Awadh

- He was a poet, playwright, dancer and great patron of the arts. During 1856-57, from Lucknow he was exiled to Kolkata
- **Music**
 - He was not only a munificent patron of music, dance, drama, and poetry but was himself a gifted composer. Pen-name was "**Qaisar**" and "**Akhtarpia**" for poems, prose and thumris. He composed many new ragas and named them Jogi, Juhi, Shah-Pasand, etc.
 - In his ear, complicated ragas and dhrupad were ignored → **easier raginis were encouraged.**
 - Popular belief has it that the light classical form, **thumri** was created by Wajid Ali Shah.
- **Kathak:**
 - He is widely credited with the revival of Kathak as a major form of classical Indian dance.
 - Nawab Wajid Ali Shah organized pageants, **jogia jashan**.



Khyal Gayaki (thoughts, imagination)

- Romantic melody with greater freedom than dhrupad
- The singer depicts the emotional content through music in the set raga.
- The singer improvises and finds inspiration within the raga to depict the khyal.
- Vilambit khayal is followed by a shorter, drut khayal in the same raga
- Greater variety of embellishments and ornamentations. Sargam, nom-tom and taan as well as movements to incorporate dhrupad-style alap

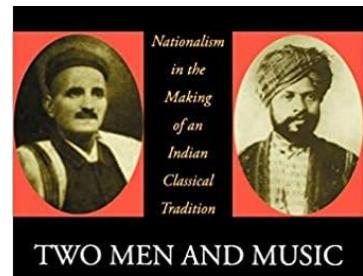
Musical Gharanas

- **Gharana:** A gharana indicates a style of music and a comprehensive musicological ideology.
 - It emerges from the creative genius, who gives existing structures a new approach, form and interpretation. When sons/disciples continue this style **for three or more generations**, a new gharana is born.
 - Khyal Gharanas: Agra, Banaras, Bhendi Bazaar, Delhi, Gwalior, Jaipur, Kirana, Mewati, Patiala, Rampur-Sahaswan.
 - Agra and Gwalior gharanas are a few centuries older.
 - Some of the gharanas were established only in the early 20th c.
 - **Abdul Karim Khan** became the creator of Kirana gharana
 - **Alladiya Khan** created the Atrauli-Jaipur gharana.
 - **Allauddin Khan** created Maihar gharana.
 - Thumri Gharanas
 - Dhrupad Gharanas
 - Tabla Gharanas
 - Pakhawaj Gharanas
 - Sitar Gharanas
 - Kathak Gharanas
 - **Origin and March of Gharanas:**
 - During the **twilight of the Mughal empire** there was a declined patronage.
 - In 1668-69 Emperor Aurangzeb ordered a ban on music.
 - Later, there was a series of incapable rulers, several agrarian uprisings strained resources.
 - Thus, as the patronage by smaller princely kingdoms like Awadh, Patiala, and Banaras became important, Hindustani classical music shifted to these courts.
 - Once more, the dispersal and migration of the gharanas took place after 1857 and the consequent disappearance of the last vestiges of the Mughal court. This time, they shifted from central north India to other metropolitan centres in Bombay Presidency and Bengal Presidency.
 - As the power of the maharajahs and nawabs declined in the early 20th century, so did their patronage.
 - **The Gharana Rivalries:** Royal favouritism and family jealousies.



Colonial Era

- With the advent of the British in India, the court arts underwent a decline and most of the musicians had to move over to other occupations. On the whole, Indian music took a backseat and interest and resources to sustain this art started to fade. Only a few gharanas managed to survive.
- In this context, the efforts of **Pt. Bhatkhande** and **Pt. Paluskar** resulted in popularizing Hindustani music among the masses.
- With the opening of the institutions, students could learn music in a proper academic environment. They could later specialize under able musicians. Owing to the efforts of Pt. Bhatkhande and Pt. Paluskar, Hindustani music underwent a Renaissance and received its rightful place in society.



Vishnu Narayan Bhatkhande (1860-1936)

- Bhatkhande undertook the arduous task of restating the musicological framework underlying contemporary musical performance.
- He realized that many accomplished artists are not familiar with rules of raagas and are not even interested in music theory. So, he decided to improve the situation in both practical and theory of classical music.
- He compiled about 1,200 compositions in **Kramik Pustak Malika** series.
 - Classification of Ragas into Thaats.
 - Interpretation of time theory of Ragas
 - Bhatkhande Notation System
- He **wrote several books and articles** covering various aspects of Hindustani music during his lifetime. He opened a treasure trove of music knowledge to all musicians.
- He edited and published **rare Sanskrit works** relating to music.
- He **established music colleges** in India with institutionalized programs for studying music.
 - In Lucknow, he established 'Maris Music College', which is now called 'Bhaatkhande University of Music'.
 - Madhav Sangeet Vidyaalay in Gwalior, Music College in Baroda are noteworthy.
- He organized **music conferences** in many cities across India.
 - First conference was in Baroda in 1916, and a proposal was brought forward to establish 'All India Music Academy'. These conferences helped spread music.



Vishnu Digambar Paluskar (1872-1931)

- He introduced first music colleges of India – Gandharva Mahavidyalaya music school (opened in Lahore in 1901, another one in Mumbai in 1908)
- Re-invention of compositions to include Bhakti.
 - In his lifetime, a degradation had occurred in the standard of words used in compositions. Owing to this, there was a general lack of respect for musicians and music. He set out to increase acceptability and respectability of music by including words with Bhakti.
- Many students from the school's early batches became respected musicians and teachers in North India. His disciples Vinayakrao Patwardhan, Omkarnath Thakur, Narayanrao Vyas, and B. R. Deodhar became renowned classical singers and teachers. This brought respect to musicians, who were treated with disdain earlier.
- He is also credited with arranging India's national song, **Vande Mataram**, as it is heard today.



Classical Music and Recordings

The first star was **Gauhar Jan**, whose career was born out of recordings of Indian music in 1902. With the advance of films and other public media, musicians started to make their living through public performances.

Modern Times

- In modern times, the **government-run All India Radio** helped to bring the artists to public attention, countering the loss of the patronage system.
- A number of **Gurukuls**, such as that of Alauddin Khan at Maihar, flourished.
- **Corporate support** has also been forthcoming. E.g. ITC Sangeet Research Academy.
- With the advent of television, radio etc. western influences started creeping into Indian music. There was the spread of pop music and this trend increased with the **spread of cinema**.
- Classical music too started being exported out of the country in the 60's and it gave rise to fusion music.. Hindustani classical music has become **popular across the world** through the influence of artists such as Ravi Shankar and Ali Akbar Khan.
- **Fall of Gharanas**
 - Until 1950-60s – gharana system was strong. However, in recent decades, it is weakening.



- **Attitude change:** The rising trend of **teaching students outside one's family**.
- **Changed Patronage:** **Princely patronage** earlier available to the gharanas has long gone. Necessary for artists to monetise upon their music through **concerts and corporate events**.
- **Technology:** The gharana tradition has a **geographical reference**. Today, with the internet, mobiles and data, it is impossible for a living tradition to stick to an ideology that was developed at a time when no communication was possible.
- **Dilution of purity of Gharana:** To be **trained in multiple gharanas** is often seen as an attribute of a good singer. Intermingling of gharanas has produced several stalwarts
- **Fusion and Blending**
 - Pandit Ravishankar with American violinist Yehudi Menuhin and others
 - Hindi film industry artists like O P Nayyar and R D Burman
- **Does this mean that gharanas have lost all relevance?**



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Owing to Persian and Islamic influences in North India from the 12th century onwards, Indian classical music began to diverge into two distinct styles — Hindustani music and Carnatic music. Carnatic music remained relatively unaffected by Persian and Arabic influences.



Vijayanagara Phase:

By the 14th-17th c, there was a clear demarcation between the two. Carnatic music flourished in Vijayanagara, while the Vijayanagar Empire reached its greatest extent. During this period, the classification of Raga, the soul of Indian music, became clearer, though not specific.

- **Purandaradasa (1484-1565)** also known as **Karnataka Sangit Pitamaha**
 - Lived in Hampi (Vijayanagara), travelled widely, and influenced numerous Bhakti movement musicians. Belonged to Haridasi sect. Noted composer of Dasa Sahitya.
 - His compositions are mostly in **Kannada**, some are in Sanskrit. Ankitanama "Purandara Vittala"
 - He systematized the **Abhyasagana** and created a concrete syllabus for learning that is followed till date with very minor variations.
- **Annamacharya (1408-1503)**
 - **Andhra Pada Kavita Pitamaha**
 - A senior contemporary of Purandara Dasa
 - Composed entirely on the deities of the Tirumala temple.
 - First time use of a **pallavi** (beginning line) and several **charanams** (verses). He thus strongly influenced Carnatic music.
 - His songs are set to tune by several contemporary scholars and composers.
- **Kshetrayya (1600-1680)**
 - He was a prolific **Telugu** poet and composer of Carnatic music.
 - Mudra – **Muvva Gopala**
 - His padas are replete with Shringara.
 - His songs are on his favourite deity Krishna (Gopala) in Telugu.
 - Devadasis were subject of many compositions.
 - A unique feature is the practice of singing the **anupallavi** first then the **pallavi**
 - His work has played a major role in influencing poetry, dance, music of the South Indian tradition.
- **Kanakadasa (1509-1609)**
 - He was Haridasa, a renowned composer, poet, philosopher and musician.



- Used simple **Kannada** language for his compositions.
- His writing used life of common man and addressed **social issues**.
- Association with Udupi
- **Bhadrachala Ramadasa** (1620-1688)
 - **Telugu** language
 - Like Purandaradasa, Ramadas used **simple folktales** and easy language to describe his deity.
 - He inspired many later composers, especially Tyagaraja who refers to him.

17th-19th Century Developments:

- In 17th c, Carnatic music became **codified** the way we know it today.
 - **Chaturdandi Prakashika** (by Venkatamakhin) defined the ragas and mathematically arrived at 72 of them (**melakartas**).
- During these centuries, Carnatic music was mainly **patronised by the local kings of Mysore, Travancore, and Tanjore Marathas**. Some kings were themselves noted composers and instrument players.
- **Trinity:**
 - **Shyama Shastri** (1763-1827)
 - Hereditary priest at Bangaru Kamakshi temple, Tanjore. He composed kritis mostly on the Goddess and his songs, mainly in Telugu (sometimes in Sanskrit), are excellent in melody. His kritis are especially known for their rhythmic excellence.
 - He has composed 9 kritis on Meenakshi of Madurai, known as Navaratnamalika.
 - **Thyagaraja** (1767-1847)
 - In Thyagaraja kritis we find very wide variety. Thyagaraja's songs have literary beauty, yogic vision, bhakti and musical excellence.
 - His ishta devta was Rama but he sings of Ganesa, Shiva, Devi, etc. with equal ease. Like Purandaradasa, he criticizes mere outward observance of rituals without sincere devotion.
 - His songs on Sangita, Nada, express his ideas on theory and practice of his art.
 - Of the three, his songs have greatest variety, popularity and continued sishya parampara.
 - **Muthuswami Dikshitar "Guruguna"** (1775-1835)
 - He was a master in composing **scholarly Kritis**. His compositions are more literary than lyrical. All his Kritis are in **Sanskrit** and the literary content of his Kritis are of **high standard** and slightly difficult to understand for a layman.



- His family and sishyas popularized the songs, which are alive and vibrant now even in 21st century.

- **Tanjore Quartet in early 19th c**

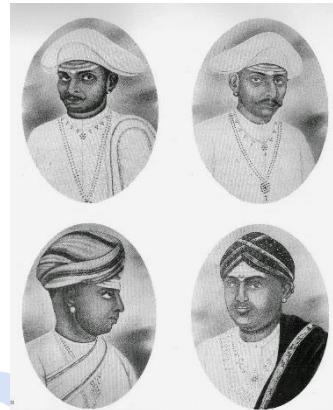
- **Four Brothers:** Chinnayya, Ponnayya, Sivanandam and Vadivelu
- Disciples of Muthuswamy Dikshitar.
- They debuted in the royal court of Tanjavur.
- Thanjavur Quartet contributed to the development of Bharatanatyam and Carnatic music.
 - They were the first to formalise the performance pattern of Bharatanatyam.
 - Created songs in several forms such as varnams, javalis, and tillanas.
 - Their compositions were in Telugu, their mother tongue.

- **Serfoji II Raje Bhosle** (1777-1832), Tanjore Maratha Kingdom

- Great patron of science, arts, literature, dance and music
 - Popularising the unique Thanjavur style of **painting**
 - Enrichment of Saraswati Mahal **Library**
 - **Educational Reforms**
 - **Dhanvantari** Mahal, Eye surgery
- He authored famous works:
 - Kumarasambhava Champu
 - Mudrarakshaschaya
 - Devendra Kuruvanji
- **Introduced western musical instruments** like clarinet and violin in Carnatic Music.

- **Swati Tirunal** (1813-1846), Maharaja of Travancore

- In a short life span of 32 years, he wrote several hundred songs, not only in Sanskrit and Manipravala in several other languages also.
 - His compositions include two musical opera varnams, kritis, swarajatis, padams, javalis, Hindustani dhrupads khyal, tappas, thumris, bhajans.
 - His mudra was **Padmanabh**.
 - From Navaratri kirtanas to his vibrant Hindi tillana, his compositions are an important part of Carnatic repertoire.
- His court was full of talented scholars, musicians and artists (including the famous Thanjavur Quartet brothers)



Developments during the Colonial Era:

- Emergence of **Madras** as the locus for Carnatic music with shift in patronage with dissolution of the erstwhile princely states
- Emergence of **Sabha culture**: Art of the masses with ticketed performances organised by private institutions called sabhaas (concerts).
- **Changes in concerts**
 - Manodharma sangita, Ragam Tanam and pallavi are the main piece of attraction.
 - kritis came to be liberally decorated with technical and lyrical beauties.
- **Music Academy of Madras**
 - It was set up in 1927 when the All-India Congress Session was held in the city.
 - The Academy soon emerged as the pivot of Carnatic music with serious attempts in its early days **to codify and standardize** several aspects of the art form.
 - It also played a key role during the anti-nautch crisis. Led by its able secretary, E. Krishna Iyer, the Academy fought for the Devadasis but in vain.
- Boom in **recording** and broadcasting and the avenue of films slowly opening up
- **Print culture**: Carnatic music also ceased being an entirely oral tradition around this time, with the print medium gaining ground. The early works in print began coming out by the 1870s and with the efforts of A.M. Chinnaswamy Mudaliar.
- **Instruments**: **Western musical instruments** such as Violin, Mandolin, Saxophone have also been adopted for Carnatic music.

20th century:

- **Music teaching system:**
 - From the traditional Gurukula system to Institutional teaching and personalised private teaching.
 - Since the student, is exposed to different styles of music ultimately, he is not be able to represent any particular style or “Bani”.
- **Intellectual atmosphere:**
 - Music conferences, seminars, lecture demonstrations are conducted by music sabhas, institutions and associations where musical thoughts are exchanged.
- **Technological factors:**
 - 20th century saw unprecedeted advances in Science and Technology. Electronic media has revolutionised the communication and network system. Today, the music of the musician, composer and other details can be saved and preserved in Audio as well as visual medium for the benefit of posterity.

Today, Carnatic music has survived contrary to all the gloom and doom that was predicted. New artists are added, new labels released and new sabhas are born every year.

Female Trinity of Carnatic:

- Damal Krishnaswamy Pattammal (1919 – 2009)
- MS Subbulakshmi (1916 –2004)
- Vasanthakumari (1928 –1990)

Natya Shastra is considered the **sacred text for all performing art forms**. It is the most important single source for understanding the character of classical and Sanskrit theatre, poetics, aesthetics, dance, and music.

Bharata's **date is much debated** (2nd c BC to 4th c CE), but the Natyashastra is the **oldest extant work** on the theory and practice of ancient Indian performance. It was an attempt to build up a **comprehensive theory** on every facet of theatrical practice in ancient India. It is **descriptive** in the sense that a lot of observed details of existing theatre practice go into it.

- Bharata had centuries of theatre theory to direct him. According to Panini (400 BC), there already existed two authors, Shilali and Krishashav, who had written Natasutras, the manuals of acting. Perhaps Natyashastra came as the acme of centuries old theatre theory.

According to Indian tradition, every **shastra** was first composed in **sutra** ('thread') in cryptic language marked by brevity and precision. It later developed through **vartika** and **bhashya**. **Vartika** is a text explaining what is unsaid or imperfectly said and supplying omissions. **Bhashya** is a further investigation of both **sutra** and **vartika**, offering comments of its own. Tradition grows further in commentaries and sub-commentaries.

In theatre, poetics, and aesthetics, Bharata is regarded as the author of the sutra (Natyashastra), Harsha of the vartika (since lost), and Abhinavagupta (950–1025), from Kashmir, the only available bhashya (titled Abhinavabharati).

It also came to play a **prescriptive** role for the generations that followed.

- For a greater part, the lineage of the greats of Sanskrit drama that included dramatists like Bhasa, Shudraka, Kalidasa and Vishakhadatta appeared not only aware of Bharata's views but seemed to conform to his rules about theme, plot, characterisation and depiction of rasas.

Bharata offers the fundamentals of theories developed later, especially those of **rasa** and **dhvani**. An encyclopaedic compendium, it also contains elements of **architecture, painting, prosody, language, grammar, phonetics, and other aspects as related to theatre**, and draws on disciplines as diverse as **philosophy, psychology, mythology, ritual, and geography**.

We know of commentaries on the Natyashastra dating from the 6th -7th centuries, and the earliest surviving one by **Abhinavagupta** was followed by works of writers such as **Saradatanaya** (12-13th century), **Sharangadeva** (13th century), and **Kallinatha** (16th century). Abhinavagupta provides not only his own illuminating interpretation of the Natyashastra, but wide information about pre-Bharata traditions as well as varied interpretations of the text offered by his predecessors.

Contents of Natyashastra

The Natyashastra has been divided into 36 chapters, sometimes into 37 or 38 due to further bifurcation of a chapter or chapters. A vast treatise, it contains about 6000 verses.

First Chapter: It begins with the origin of theatre, opening with inquiries made by Bharata's pupils, which he answers by narrating the myth of its source in Brahma. He also explains the very nature, objective, and expanse of natya as a Veda through this unique myth.

We may interpret it in many ways, but can draw certain obvious **characteristics of Sanskrit theatre**, as follows. It consists of four elements –

Element	Meaning	Source
Pathya	Text, including the art of recitation and rendition	Rig Veda
Gita	Songs, including instrumental music	Sama Veda
Abhinaya	Acting, expressing the poetic meaning in the text and communicating to spectator	Yajur Veda
Rasa	Aesthetic Experience	Atharva Veda

- As an audio-visual form, theatre mirrors all the arts and crafts, higher knowledge, learning, sciences, yoga, and conduct. Its **purpose is to entertain as well as educate**.
 - It emphasizes the significance and importance of drama in attaining the joy, peace, and goals of life.
- **An ideal theatre artist** is one who, like Bharata, has experienced pleasure as well as pain in life, and is gifted with restraint as well as vision.
 - Performance is a collective activity that requires **a group of trained people knit in a familial bond**, just as Bharata had a family of one hundred pupils and sons.
 - The company comprises both men and women, bound to each other in a family-like relationship.
- **The spectators** come from all classes of society without any distinction, but are expected to be at least minimally initiated into the appreciation of theatre, so that they may respond properly to the art as an empathetic **sahridaya**.
- Theatre
 - It flourishes in a **peaceful environment** and requires a state free from hindrances.
 - Bharata, in the end, recommends the **worship of the presiding deities** of theatre and the auditorium.

The second chapter lays down the norms for theatre architecture (**prekshagriha** or auditorium)

- It protects the performance from all obstacles caused by adverse nature, malevolent spirits, animals, and men.
- It describes the medium sized rectangular space as ideal for audibility and visibility, apparently holding about 400 spectators.
 - Bharata also prescribes smaller and larger structures, respectively half and double this size, and square and triangular hall.

- Saradatanaya speaks of a circular space too.
- Bharata's model was an ideal intimate theatre, considering the subtle abhinaya of the eyes and other facial expressions he prescribed.
- The tradition of the Natyasastra auditorium survived in kuttampalams built for the performance of Kutiyattam in temples of Kerala, and some of its principles may be seen in folk forms or the Ankiya Bhaona of Assam.

The third chapter describes an elaborate puja for the gods and goddesses protecting the auditorium and prescribes rituals to consecrate the space. The entire hall appears to be a replica of the cosmos presided over by gods, goddesses, demigods, as well as demons, presenting the triple universe according to theatrical needs.

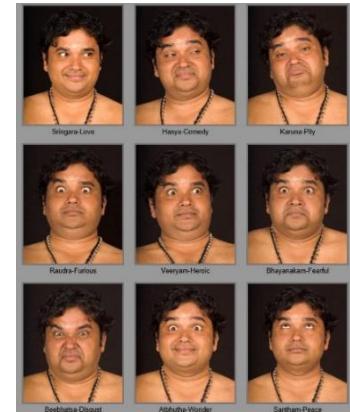
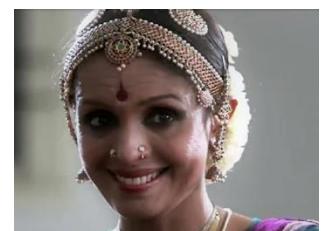
Chapter 4 is called Tandava Lakshanam.

- It begins with the story of a production of **Amritamanthana** ("Churning of the Nectar"), After some time, a dima titled Tripuradaha ("Burning of the Three Cities") is staged, relating Shiva's exploits.
- **Shiva asks Bharata to incorporate tandava dance in the purvaranga preliminaries and directs his attendant Tandu to teach Bharata.**
 - Tandu explains the components of tandava, the categories of its movements, and their composition in choreographical patterns.
 - **These form the pure dance movements** required for the worship of the gods and the rituals.
- This chapter also lays the **foundation of angika abhinaya** (physical acting) developed in later chapters.

The fifth chapter details the elements of purvaranga.

The 6-7 chapters deal with the fundamental emotional notions and **aesthetics of rasa and bhava**. **Chapter 8-12** give elaborate treatment to the **bhavas**, which include the vibhavas, are communicated to spectators through abhinaya, especially angika. These codify body language based on a definite semiology.

Bhava	Rasa
Rati (love)	Sringara
Hasa (laughter/humour)	Hasya
Shoka (sorrow/grief)	Karuna
Krodha (anger)	Raudra
Utsaha (energy/vigour)	Vira
Bhaya (fear)	Bhayanaka
Jugupsa (disgust)	Bibhatsa
Vismaya (amaze/wonder)	Adbhuta
Sama (tranquility)	Shanta



Angika	<ul style="list-style-type: none"> Movements of angas (head, hands, waist, face), pratyanga (shoulders, things, knees, elbows etc) and upanga (eyes, eyelids, cheeks, nose, lips, teeth etc) Through it, a dancer portrays various sancharibhavas and sthayibhavas.
Vachika	<ul style="list-style-type: none"> Speech is used in drama and also in music when the singer expresses emotion through his/her singing. In the Kuchipudi and Melattur styles the dancers often mouth the words.
Aharya	<ul style="list-style-type: none"> Costumes, jewellery and physical decorations of the actors and the theatre It is distinguished by the sex, race, sect or class or the social position of the characters, giving the production of the presentation some semblance of reality.
Satvika	<ul style="list-style-type: none"> Sattvika Abhinaya is the mental message, emotion or image communicated with the audience through the performer's own inner emotions.

- Hand gesticulation** is so important that Nandikeshwara says that it leads to generation of Rasa.

Chapter 13 talks about Movement.

- It requires well defined blocking, so immediately afterwards the Natyashastra lays down the **principle of kakshyavibhaga (zonal division)**.
- The extremely flexible and easy principle of **establishing space on stage** and altering it through parikramana (circumambulation) is a unique characteristic of traditional Indian theatre and dance.
- It closes with the discussion of the two modes of performance, **natyadharma and lokadharma**, the former more conventional, stylized, and refined, and the latter more natural, nearer to behaviour seen in people's ordinary lives, thus spontaneous and simpler.

Chapter 14-17:

- Chapter 14: Poetic text** is considered the very embodiment of drama: therefore, the Naryashastra elaborately articulates the **structure and metres** to be employed.
- Chapter 15-16:** discuss the **metres and distinctive poetic form** and diction of the performance script.
- Chapter 17:** examines **language**, such as **Sanskrit and the Prakrits** in Sanskrit plays.
 - It analyses dramatic language deeply in order to enrich the understanding of playwright and artist, so that a good text for performance is created and better comprehension of verbal delivery attained.
 - Bharata shows the broader principles of phonetic change from Sanskrit to Prakrit and explores the dialects for characters hailing from different regions or belonging to various classes.
 - He enumerates the appellations and epithets occurring in Sanskrit drama, offering insights on the use of nomenclature.
 - The chapter then discusses **vacika abhinaya** in detail.

Chapter 18-19:

- **Chapter 18** discusses the **ten major rupakas (forms of drama)** and natika, a variety of uparupaka.
- **Chapter 19** analyses the **structure of drama as well as the inclusion of lasyangas** (feminine dance) in theatre.

Chapter 20-27:

- **Chapter 20** gives an elaborate account of the **vrittis** (styles).
- **Chapter 21** deals with **aharya abhinaya**, which covers make-up, costume, properties, masks, and minimal stage decor.
- **Chapter 22 begins with samanya ('common') abhinaya.** It compounds the four elements of abhinaya harmoniously. It discusses other aspects of production too, may be viewed as 'inner', adhering to prescribed norms and systematic training, and outer' or done freely outside such a regimen. This chapter ends with an analysis of women's dispositions, particularly pertaining to love and terms of address.
- **Chapter 23** deals with male qualities and **patterns of sexual behaviour, as well as classification and stages of feminine youth.**
- **Chapter 24** enumerates the **types of characters** in Sanskrit drama.
- **Chapter 25** deals with **citrabhinaya**, especially meant for delineating the environment occurring as a stimulant of different bhavas. It also defines the specific ways of expressing different objects and states, and the use of gestures, postures, gaits, walking, and theatrical conventions.
- The **next two chapters** present the nature of dramatis personae, the principles of make-up, and speak about the success and philosophy of performance.

Chapter 28-34 deal with music employed in theatre.

- **Chapter 28** covers **jati** (melodic types or matrices), **shruti** (micro-intervals), **svara** (notes), **grama** (scales), and **murcchana** (modes, now ragas).
- **Chapter 29** describes **stringed instruments** like the vina.
 - It also distinguishes between vocal and instrumental music.
- **Chapter 30** describes **wind instruments** like the flute and ways of playing it.
- **Chapter 31** deals with **cymbals**, and tala, rhythm, and metrical cycles.
- **Chapter 32** defines **dhruba songs**, their specific employment, forms, and illustrations.
- **Chapter 33** lists the qualities and defects of **vocalists** and **instrumentalists**.
- **Chapter 34** relates the origin and nature of **drums**.

The concluding chapters lay down the principles for distributing roles and the qualifications for members of the troupe.

- Bharata ends by stating the glory of theatre and of its Veda.

Handout 32: Classical Dances in India

- Classical dance of India has developed a type of dance-drama that is a form of a **total theater**.

- The dancer acts out a story almost exclusively through **gestures**.
- Most of the classical dances of India enact **stories from Hindu mythology**.
- The tradition of dance has been **codified in the Natyashastra** and a performance is considered accomplished if it manages to evoke a **rasa** (emotion) among the audience by invoking a particular **bhava** (gesture or facial expression).

- Constant Evolution:**

- Classical Dances:**

- The **Sangeet Natak Academy** recognizes eight dances as Classical: Bharatanatyam, Kathak, Kuchipudi, Odissi, Kathakali, Sattriya, Manipuri and Mohiniyattam.
- Some scholars add Chhau, Yakshagana and Bhagavata Mela to the list.
- Additionally, the Indian Ministry of Culture includes Chhau in its classical list.
- These dances are traditionally regional, all of them include music and recitation in local language or Sanskrit, and they represent local ethos and yet a unity of core ideas in a diversity of styles, costumes and expression.



Brief Historical Sketch

There have been many changes in perspective and presentation of Indian Classical Dance - some intentional, others involuntary. This is an ongoing process, with each new generation of dancers and musicians adding to an already rich tapestry of tradition.

		<p>"sutanuka by name, a devadasi. The excellent among young artist, Devadinna by name, rupadaksha, loved her."</p>
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Bharhut Dance



Bhaja cave woman playing table.



Ajanta and Bagh Paintings



Aurangabad cave



Dancing Shiva in Ellora



Chittore Stambha



Karanas, Brihadishwara, Tanjore



Karanas, Chidambaram Temple



Lingaraja Temple, Odisha



Dance sculpture, Konark Sun Temple



Dancing figures Lakshman Temple, Khajuraho



Halebidu



Nataraja



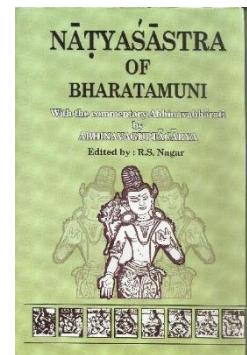
Krishna



Ganapati

Some important Sanskrit Texts in Ancient and Early Medieval Era:

- Bharatmuni's Natyashastra
- Someshwara's Manasollas
- Bhojaraja's Shringaraprakash
- Sarangadeva's Sangit Ratnakar
- Abhinavgupta's commentary on Natyashastra
- Nandikeshwara's Abhinaya Darpana



Shift in the form of worship took place in medieval time with no more dance sculptures on the walls of temples. Nonetheless, as bhakti movement soared high, sculpture was compensated by paintings:

- Kalpasutra Jaina painting
- Chaura Panchashika style: Madhu Malati, Mrigavati, Laur Chanda
- Mughal paintings: Akbarman, Tarikh-e-Khanadan-e-Timuria etc
- Rajasthani and Pahari styles



Modern Dance?

18-19th c Decline

Stripped of their association with the temple and the court, classical dance traditions in India went through a period of unprecedented change in the 18th-20th centuries. There was a complete decline and degeneration in the 19th century.

- Indian courts patronage was gone.
- Ban on dance-forms due to Victorian notions of modesty and Missionaries activities.
- British education system didn't recognize the arts as a subject in curriculum.



Due to this, tradition was isolated from public sphere but continued in homes. The art of dance did not die but got diluted and degenerated (e.g. Nautchgirls in north, Sadir in south)

20th c Revival

In the early 20th century, national pride in glories of indigenous arts and culture helped development and popularity of Indian classical arts. Classical artforms were very much part of the nationalist struggle when India was trying to rediscover its lost identity.

Thus, today's classical dance forms are reconstruction of fragments from antiquity - but changed. Essentially, it is an expression of modern sensibilities. Today dancers are pushing the classical forms to their farthest limits – Exploring dance for creating visual geometry, trying abstract works, fusing different styles. They share the international stage today with dance forms from all over the world.

Nritta	<ul style="list-style-type: none"> Pure, abstract rhythmic dance movements. It is a string of highly stylized and symbolic poses. Basic elements: Tala, Laya Without bhava/ meaning/ story/ narrative 	<ul style="list-style-type: none"> Generally, comes first in the performance. It consists of chari, rechika, Angaharas, Karanas, Bhramaris, Nrittahastas etc.
Nritya/ Abhinaya	<ul style="list-style-type: none"> Gesticulations (for bhava) Consists of hand/face/footwork and abhinaya, i.e. body movement 	<ul style="list-style-type: none"> Relates to Bhava/Rasa Explanatory aspect: hand gestures and facial expressions convey the meaning of the lyrics.
Natya	<ul style="list-style-type: none"> It is the most comprehensive form which includes rhythmic movement + spoken words + acting. 	<ul style="list-style-type: none"> Combined bhava, rasa and abhinaya Combination of literature, music and drama

Nritta: Law of methods and movements

- The focus is not on muscle form but on bone structure and joints:** knee, hips, shoulders, neck - from where movements emerge. **Bharata** discusses each part of the human body, and the possibility of movements.
- Bharata indicates basic positions and movements:
 - Basic stance: sthana** (samasthana, vishamsthana, mandalasthana).
 - Samasthana** is the most important element of nritta. Indian dance seeks perfect point or moment of balance along vertical meridian (**brahmasutra**)
 - Chari-karana-khanda-Mandala**
 - Combination of primary movements: **charis** (footwork), to cover space
 - Karanas (combination of movements)
 - It's the most primary unit.
 - 108 primary karanas given in Natyashastra
 - Then its combination is called **Khanda**.
 - 3/4 sections of khandas together constitute a full-circle called **Mandala**.
 - Other terms - rechika, bhramari, gat, pindibandha etc (Pindibandha - group combinations, while bhedyaka is a solo dance)

Nritya/Abhinaya: Miming aspect: Nritya portion depends mostly on hand and face gestures while footwork was very important in nritta. However, All great dancers display **a perfect blend of all three** in each of their performances.

Dance Types:

Tandava	Lasya
<ul style="list-style-type: none">• Masculine dance by Shiva: Vigorous, forceful and may be violent dance.• Natyashastra uses Tandava as a very generic term for dancing. Other books clearly state that Tandava from Tandu and Lasya from Parvati.• The types of Tandava: Ananda Tandava, Tripura Tandava, Sandhya Tandava, Samhara Tandava, Kali (Kalika) Tandava, Uma Tandava, Shiva Tandava, Krishna Tandava and Gauri Tandava.• In Kathak dance three types of Tandavas are generally used, they are, Krishna Tandava, Shiva Tandava and Ravana Tandava. <p>• Indian classical dance forms incorporate both tandava and lasya offering a balance of cosmic energies in their exposition.</p>	<ul style="list-style-type: none">• Feminine dance by Parvati: Gentle, calm, graceful, manifests beauty, love and affection• Lasya is said to be the response to the male energy of the cosmic dance of Tandava. It comprises of delicate karanas, poses and body movements.• Sangeet Ratnakar defines Lasya as a dance form consisting of delicate movements that awaken erotic sentiments.• Lasya is the dance form said to be performed by Apsaras, the celestial nymphs in the Hindu mythology.

1) Bharatnatyam (TN)

(Ekaharya, Sadir, Dasiattam)

- It is a vast and comprehensive classical dance in India, the principles and technique of which are closely applied to three chief forms:

- The lyrical solo Sadir-nautch
- Bhagavata Mela dance-drama
- Light Kuravanji ballet

- Historical Evolution:**

- Tamil Bhakti Movement** after 6-7th century due to Alvars and Nayanars gave boost to cultural activity.

- Chola Era:**

- Chola temple sculptures depict dance movements.
- Raja Rajeshwara Natakam was a forerunner of **Kuruvanji** (fine blend of folk and classical)

- Post-Vijayanagara development:**

- After the fall of the Vijayanagar empire in the battle of Talikota, several Bhagavatu families, natyacharyas, scholars, artistes, and composers fled for safety.
- They **sought refuge in the Thanjavur court**. King Achyutappa Nayak (1577-1614) offered patronage to them, and they settled down in nearby villages of Melattur, Saliyamangalam, Sulamangalam, Theperumanallur and Oothukkodu. It is here that they continued to pursue their art.
- Melattur Gopalakrishna Sastry, a disciple of Narayana Tirtha, composed natakams. His son **Venkatrama Sastry** was a great scholar, well-versed in music and dance. He wrote the present-day **Bhagavata Mela Natakams**, dedicating them to Lord Varadaraja. Thus, Melattur has a great tradition of Bhagavata Mela Natakam.

- Tanjore Marathas:**

- Due to its influence, dance songs in Tamilnadu Bharatnatyam are still mostly Telugu.
- Tulaja II** (1728-36) invited Mahadeva Nattuvanar to Tanjore. He laid the foundations of modern Bharatnatyam.



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READ INSIDE: Anayampatti Ganesar's tryst with plitaranganam P2 | The role of the vocal support artistes P3 | Biography on filmmaker Raj Kapoor P4

As curtains go up on the festival that showcases the 500-year-old Bhagavata Mela, the stage will once again witness the coming together of history and culture

The drama unfolds at **Melattur**

Melattur, our Unothappuram Arthyapuram, is known for its link to the king. The composer of the famous Veer Narayana, and the poet Chandrababu, swing were first come from there. Melattur Govindarajalayam, his son Venkata Ramaswamy, who wrote the present day dance drama, and his son, Mr. Illangaiya Mel, are also well-known bhagavatas. It



- He presented the Varnam called Bhosala Tulaja Rajendra Raja and this dance was later known as **Sadir**.
- During his time lived Tyagaraja-Dikshitar-Shyama Shastri, the Carnatic Trinity.
- **Serfoji II** (1798-1832) employed the famous **Tanjore Quartet** (naalwar, the 4 brothers Ponniah, Chinnaiah, Sivanandam, Vadivelu)
 - The quartet's **format of presentation** (Alaripu, Jatiswaram, Sabdam, Varnam, Padam, Javali, Thilanna) is still followed.
- **British Era Decline**
 - With the rapid expansion of **foreign rule**, Indian courts and temples became emasculated institutions.
 - With diminishing patronage, devadasis moved to prostitution to make a living. What was, in their heads, a move to be independent, in reality, tainted their reputation.
 - The anti-nautch movement of the late 19th and early 20th centuries aimed to abolish the tradition of Indian dancing girls. Opposition to temple dancer led by Dr. Muttulakshmi Reddy.
- **National Revival:** With the freedom movement motivating a rediscovery of Indian identity, dance became a focus of interest as a great legacy of the Indian people.
 - **E Krishna Iyer**
 - He was a founder of **Madras Music Academy** (1928) and played a pre-eminent role in the revival. The Academy renamed Sadir as Bharatanatyam.
 - **Rukmini Devi Arundale**
 - Rukmini Devi is credited with giving Bharatanatyam makeover from sensuous art form to more spiritual & devotional character.
 - She **set up Kalakshetra** in 1936 and succeeded in creating a haven for art interaction at an elitist level.
 - From Kuravanji Natakams to Bhagavatamela plays, she drew upon material from traditional sources and **repositioned them for the modern stage**, providing her own aesthetic touch.
 - Rukmini Devi **enhanced the presence of the male dancers** in what was a female-oriented dance form.
 - **Tanjore Balasaraswati**
 - She was reared in a traditional family soaked in dance and music.
 - Bala excelled in the depiction of shringar but was far removed from devadasi culture.



Some technical aspects:

- **Nritta:** The pure metre (**Alaripu**), the music and metre (**Jatiswaram**), the word, music and metre (**Shabdam**), and the elaboration and lofty expression of all these facets in the **varnam**, music without metre (**Padam** and **Javali**), and metre and melody in abstraction in the **Tillana** reveal the logical evolution of the dance and the pacing of the concert format.
- **Nritta Technique**
 - **Brahmasutra** (vertical median).
 - Samabhanga
 - Tribhanga
 - Ardhamandali
 - **Adavu** is the basic unit of dance movement (its like karana of Natyashastra).



Styles of Bharatnatyam:

There are multiple styles of Bharatanatyam which originated from different regional preferences.

- **Melattur Style:** Developed by the devadasi traditions and Melattur Bhagavada mela.
- **Pandanalloor Style:** This style is attributed to Guru Meenakshisundaram Pillai who lived in the village called Pandanalloor in Thanjavore district. Her son-in-law Chokkalingam Pillai is known as the doyen guru of this style.
- **Vazhavoor style:** This style was popularized by Ramai Pillai from the village Vazuvoor in Thanjavoor district.
- **Kalakshetra style:** *This is the modern and latest style* which is a simplified form of Pandanalloor style. It was introduced by Rukmini Devi Arundale.



Bharatanatyam has evolved with cultural changes and the form is not strictly rooted in the style anymore.



The growth of Kuchipudi after independence is an instance of a little-known local tradition - practiced by Brahmin performers of an Andhra Pradesh village - spreading to all parts of India, acquiring a large following, with its tone and presentation undergoing substantial changes in the process. The Kuchipudi scene today bristles with a majority of female exponents in what was once an all-male tradition.



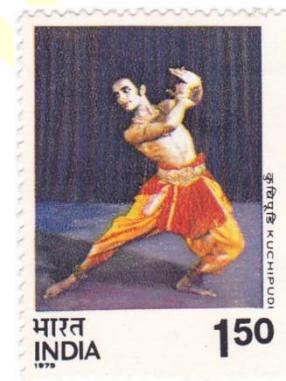
Early History:

1st c	Amaravati Stupa carvings of group dancing (pindi-bandha).
13th c	Nritta-ratnavali by Jayappa Senani, a reputed scholar and dancer who was Commander of the Elephant Forces of the Kakatiya ruler, Ganapati Deva, mentions Brahmana mela .
16th c	Machupalli Kaifiyat (1502) has the first documented mention of Kuchipudi dance.
17th c	<p>Narayana Tirtha Yati wrote Parijatam for the Bhagavata Mela Natakam performers, who were in Melattur His Sanskrit musical opera composition Krishna Leela Tarangini occupies prime place in the Kuchipudi repertoire. Its songs are popularly called as Tarangas.</p> <p>The art form was codified by the circa 17th c by his disciple saint-poet Siddhendra Yogi.</p> <ul style="list-style-type: none"> • He was the author of Bhama Kalapam, Golla Kalapam and Parijat-apaharanam. • His first (all-male) performers were recruited from Kuchipudi itself and eventually this operatic art-form was identified with the village. <p>The Nawab of Golkonda, Abdul Hasan Tani Shah (1672-78 CE) granted Kuchipudi village to Bhagavatulu families in appreciation of their art after witnessing their dance drama on a visit to Machilipatnam.</p>
Colonial era	<ul style="list-style-type: none"> • During the colonial rule, Hindu arts and traditions such as dance-drama were ridiculed. <ul style="list-style-type: none"> ◦ British officials, under Victorian morality, stereotyped and dehumanized artists and accused them of prostitution. ◦ Christian Missionaries launched the "anti-dance movement" in 1892, to ban all such dance forms. • In 1910, the Madras Presidency altogether banned temple dancing. Thus, Kuchipudi dance declined.
National Revival	<p>Due to the efforts of some Indians, from 1920s onwards, the classical Indian dances witnessed a period of renaissance.</p> <ul style="list-style-type: none"> • Vedantam Lakshminarayana Sastri (1886–1956) was the influential figure who led the effort to save, reconstruct and revive Kuchipudi performance art.

	<ul style="list-style-type: none"> ○ Cross flow of ideas with Bharatanatyam. ○ Solo Kuchipudi. ○ He also taught devadasis. ● Some Western dancers joined the Indians in preserving dance. <ul style="list-style-type: none"> ○ The American dancer <u>Esther Sherman (Ragini Devi)</u> moved to India in 1930 and joined the movement to save and revive classical Indian dances. ○ Her daughter <u>Indrani Bajpai (Indrani Rahman)</u> learnt and became a celebrated Kuchipudi dancer.
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Modern growth

- With the acquisition of a large following, Kuchipudi's **presentation undergoing substantial changes**.
 - The role of the actor in Kuchipudi originally included **spoken bits of dialogue and even sung passages**. Now it has changed to a largely dance oriented expertise.
 - **Caste barriers** have crumbled.
 - **Streevesham** by male actors carried much weight historically. However, the scene today bristles with a **majority of female exponents**. Even the male characters (Hiranyakashipu, Jarasandha, Bali, Bhasmasura) and divine characters (Rama, Krishna), now rendered by female dancers.
 - **The public performances of Kuchipudi by Indrani Rahman and Yamini Krishnamurti** outside of Andhra region, created wider enthusiasm and more interest through new students and the expansion of Kuchipudi as a creative performance art both within India and internationally.
 - Many teachers gravitated to **Chennai** in search of a place in the **vibrant film world**.
- In spite of its proliferation, Kuchipudi has been **comparatively less threatened** by change outside its parameters.



Some Terms:

- **Daru-s:** Structured composition used in different situations to establish a character in the play. They form the prominent part of the musical text for Kuchipudi.
- **Presentation:** The dance-music relationship is less structured than in other dances and often a one-line repetitive musical backdrop provides a lilt, emphasizes a mood, and sees the dancer presenting an entire narrative sequence.
- **Dance:**
 - The movement **does not have one central stance** round which the technique revolves.

- The Tarangam (the dancer weaves intricate rhythm patterns with the feet planted on the rim of a brass plate) was started by Lakshminarayana Sastry as an audience-pleasing device.



Perini Shiva tandavam

- Perini flourished centuries ago in the Telugu-speaking regions, reaching its peak during the **Kakatiya rule**.
- Perini was presented to soldiers as inspiration (before the war) and entertainment (after the war).
- The dance finds mention in the early medieval work **Bharataarnavam by Nandikeshwara**.
- **Nataraj Ramakrishna** (1923-2011) revived the lost art of Perini.



(3) Kathakali

It is the least understood of the classical performing art traditions of India.



Important Basics:

- It is not a solo dance (like bharatnatyam) or a court dance (like kathak) nor lyrical (like Manipuri). Instead, the most striking element in Kathakali is its **overwhelming dramatic quality**.
 - It revels in the **confrontation of opposites**, its heroes and anti-heroes from the Puranas and epics acting out their desires and antagonisms in unabashedly **exaggerated theatre**.
- Rendered in the **open temple courtyard**, its performance ritual notwithstanding, Kathakali has **little connection with temple ritual in the sanctum**.
 - Even while dealing with themes from mythology, the dance has **a strongly secular character**, its godly heroes and demoniac villains lying outside the realm of worship and devotion.
- It is considered as the most important **living link with Sanskrit plays of the bygone era**.
 - The coming of the Arabs, Dutch and Portuguese left some mark on Kathakali, but the fundamental spirit continues to be Indian in character.

History:

- Contemporary Kathakali is the culmination of a long process of evolution and assimilation of different theatrical dance forms. Kathakali evolved from the blend of all.

- Kuttus (eg ancient Chakyar Koottu)
- Attams (Kaliyattam, Kutiyattam, Krishnattam, Ramanattam)
- Theyyams (various forms)
- Mudiyettu
- Various tullals (satirical recital dance forms)

- 17th -19th c developments:**

- Kathakali actually emerged as an independent, highly formalistic, dance-drama form only in the 17th century. Two styles gave Kathakali its present form:
 - Krishnattam** was already existing for a long time.
 - There was a profuse use of Sanskrit.
 - Ramanattam** developed as a counterpoint to already existing Krishnattam.
 - Ramanattam used sanskritised Malayalam (Manipravala) in Kerala literature. It is admirably suited to the stage.
 - Raja of Kottakkara (Kollam/Quilon) patronized it.
- Patronage of kings of Travancore and Cochin** helped in further development.
 - Various Kathakali styles came up in this era: Kalluvazhi style, Kalladik kodan and Kaplingadan styles, Takazhi and Karipuzha styles.
- Enhanced literary activity** with many new **attakathas** (literary texts for Kathakali) being written.
 - Themes** were no longer only Rama and Krishna but chosen from Mahabharata, Bhagavata Purana, Shiva Purana etc mythology with Keralite versions. Thus, its thematic content is derived from the myths and legends of the Hindu epics and the puranas.

- Colonial era, nationalist revival, recent developments:**

- As in the case of Bharatnatyam, it was the lean period with troupes disbanded due to diminishing royal patronage and disregard by the new political elites.
- Vallathol Narayana Menon**, a prominent Malayalam poet and editor of Keralodayam, and **Mukunda Raja** took charge. They started the **Kerala Kalamandalam** in 1930.
 - They gathered great Gurus, re-instilled poetry and literature and gave Kathakali the form in which we know it today.
- Kathakali is deconstructed into micro units for its **rigorous and grueling training process**. From the 1930s, people like **Uday Shankar** and later **Rukmini Devi** found training in this medium the ideal preparation for dancers.
- Down the years, performers specializing in **stree vesha** have gained distinction. But women managed to make inroads into the male preserves of Kathakali.



- **Vidushaka** has now completely disappeared from Kathakali.

Insight:

- **Dance:**

- Units of nritta portion are **Kalasams** - similar to tukra/toras of Kathak technique.
- These cadence patterns culminate into compositions known as **araddis**.



- **Music:**

- The accompanying **Sopanam** style of singing has acquired Carnatic shadings.

- **Space:**

- Dancing in restricted space, with singers in the back and percussionists on the right, the actor creates a feel of largeness and expanse. By climbing a **one-foot-tall stool**, he can become a heavenly being.
- Amidst heightening suspense, its epic characters reveal themselves in stages to the audience from behind a cloth curtain held by two persons. **Manipulating the curtain** via a special dramatic device with only face and hands revealing character is called **tiranokku**.

- **Abhinaya:**

- Abhinaya in Kathakali takes on a new dimension with every isolated facial muscle involved in elaborate expressional language.
- Hasta Abhinaya, Aharya abhinaya and stylized make-up emphasize character types.

Character Type (Principal characters for Abhinaya)	Aharya Abhinaya Tadi (beard), Mudi (headgear)
Heroes and Demi-gods E.g. Arjuna and Nala	Green make-up (pacha) with elongated eyes.
Anti-heroes and the villains, both human and demon. E.g. Duryodhana, Keechaka and Ravana	Red mustache/bearded (chuvanna tadi) and black faces.
Composites: Half-man half-lion in Narasimha (Prahlada Charitam), half-man half-bird in Hamsa (Nala Charitam) and Hanuman.	White-bearded (Veluppu Tadi) category.
Ordinary humans, such as women, rishis, brahmins, children, messengers etc.	Plain, flesh-coloured make up. Changes in minutiae are in accordance with the characterization.
Stylized tribal people living in woods: E.g. Shiva disguised in the form of Kirata	Black-bearded (Karutta Tadi) group

Problems Today:

"This is an art for the connoisseur. When a four-hour play has to be condensed to less than half its duration to suit uninitiated audiences, what happens to an art whose soul is elaboration?" questions Guru Sadanam Balakrishnan._Confronted by dwindling audiences, lessening performance platforms and a precarious economic future, Kathakali faces a challenge today.

- The **daunting training routine** can be undertaken by very few and even Kalamandalam, with dwindling recruits each year, has problems in attracting new talent and quality teachers. **Kathakali jewellery**, so vital, is today made by only one or two families.
- What is disquieting is that even in the temple courtyard performances in Kerala, where Kathakali used to reign supreme, the **art form now has to share space along with several other performing traditions** and **cut short its programmes**. Lecture demonstrations seem to pay more than actual performances.
- Vallathol himself tried **new themes** like 'Killing of Hitler' and 'Gandhi's Victory' in Kathakali, though not very successfully. Kathakali today sees **no giants-in-the-making**.

To sustain at least what one has, the art form needs strong government support. We will otherwise lose it.

(4) Mohiniattam (Kerala)

The Dance of Enchantress:

Mohini Attam stands for enchantment rather than seduction and the stress is on dance as transformation.

- **Mohini's mythological story** is very popular in Kerala.
- **Style: Lasya genre.**
 - Kaishiki vritti
 - Ekaaharya abhinaya form



Historical Sketch of Mohiniattam:

Its seeds are deep in Kerala. Although its repertoire has no temple connection or Kootambalam (temple-theatre) history, still it has a strong devotional element.

- **Lost Ancient Tradition**
 - Possibly the roots can be found in Silappadikaram.
 - Tali Nangyar (temple women) performed solo dance during Cholas.
 - However, by 16th c. nothing remained of it. The tradition was lost.
- **Early Modern Revival:**

- In Kerala, the Sanskritic culture of the Namboodiris and the martial tradition of the Nairs were assimilated into the art form, thanks to the social custom of Namboodiri alliances with Nair women.
- **Marthanda Varma** (1706-58) followed Vaishnavism and worshipped Padmanabha.
- **Swati Tirunal** (1813-46)
 - He modified Dasiattam
 - Two Tanjore quartet brothers brought Bharatanatyam influence.

- **British Era Stigmatization and Suppression:**

- This dance was discouraged/banned by British due to **Victorian Morality** of sexual repressiveness.
- Also, **American missionaries** criticized the seductive gestures, which were essential part of the dance.
- Thus, by the beginning of the 20th century, the performing arts of Kerala faced near-extinction.



- **Revival due to the National Movement:**

- **Nationalist Vallathol Narayan Menon** and **Mukund Raja** revived the Kerala dances. They founded **Kerala Kalamandalam** in 1930 to preserve the culture of Kerala. It has worked for the progress and popularity of performing artforms of Kathakali, Koodiyattom and Mohiniyattom. Still the solo female dance didn't meet the supposed standards of dignity.
- In the present form, where it is exclusively performed by females, it is a recent creation.

- **Modern-era Conservatism:** Mohiniattam dancers have strong views on the dance, reflected in their styles. Kerala Kalamandalam, in splendid isolation, has not accepted any style barring its own, even rejecting Kalyanikuttyamma's approach.

Some details:

- **Music and Lyrics:** Neither it is very slow nor like the stylised ritualistic tradition the music of Mohiniattam suits the Sukumara roopa aspect of the dance.
 - **Sopanam** music is a Kerala way of singing ragas. Its speed slowly increases.
 - Words in **Manipravala**: mix of Malyalam, Sanskrit and Tamil.
- **Dance Movements:**
 - The **movement geometry** reflects indelible images from Kerala.
 - Torso **andolika** is a measured disciplined movement that responds to curves in music - very aesthetic.



Perhaps, this could be the oldest classical dance. The historicity of Odissi is irrefutable, for even the Natya Shastra mentions '**Odra Magadhi**'.

Earliest Architectural Evidence		
1 st c BCE	Hathigumpha Inscription	King is <u>Gandharva Veda-Buddha</u> .
4 th c CE	Asanpat	Earliest Nataraja figure in India.
6 th c CE	Kosaleswara temple, Bolangir	Earliest representation of a figure in Tribhangi .
7 th c CE	Parasuramesvara temple, BBSR	Strongly sculpted figure in Chauka .
11-13 th c CE	Lingraja Temple	Full of dancing figures.
11-13 th c CE	Mukteswar and Rajarani temples	Exquisite figures of alasyakanyas.
13 th c CE	Konarak Surya temple	Special Natya Mandap replete with life-size figures of dancers and instrumentalists.



Manuscripts: Odissi is a highly stylised dance and to some extent is based on the classical Natya Shastra and the Abhinaya Darpana of Nandikeshvara.

Shastric texts	<ul style="list-style-type: none"> Abhinaya Darpana Prakasha by Jadunatha Sinha Abhinaya Chandrika by Rajmani Patra Abhinaya Chandrika by Maheshwara Mahapatra.
Epics	<ul style="list-style-type: none"> Oriya Mahabharat by Saral Das (15th century) Dandi Ramayana by Balaram Das (16th century) Niladri Mahodaya by Loknath Vidyadhara (17th century)
Madal Panji	<ul style="list-style-type: none"> These are temple chronicles at Puri. Drum chronicles of Puri temples.
Creative/Poetic Literature	<ul style="list-style-type: none"> Poetry is drawn from Sanskrit or Odiya. Geetagovinda of Jaidev is the most important one.

Developments in Medieval Era:

- Emergence of Puri as the centre of Mahari (Devdasi) dance during the Ganga and Gajapati kings.
 - As Shaivite king Anantavarma Choda Ganga turned into Vaishnavite, Jagannath Puri emerged as focal point for Vaishnavite Mahari dance of Orissa.

- In 1499, King Prataprudradeva Gajapati passed an edict (inscribed on the walls of Puri), that only the **Geet Govind** would be sung in the ritual services (from morning Bhoga to night Bada Singar). Since then, the Gita Govinda has permeated the soul of Odishan people and dance.
- **Chaitanya Mahaprabhu** spent the last 24 years of his life in Puri.
 - His disciple and governor of Odisha **Ramanda Rai** himself taught abhinaya to Maharis and even had them enact Geet Govind.



- **Phase of Decline:**

- Intermittent attacks by rulers like Sultan Firoz Shah (1360), Hussain Shah Sultan of Bengal (1510) and Kalapahad, the General of Suleiman Karnani, disrupted temple rituals.
- With the decline of the Gangas, the degeneration of the Mahari began.
- By the 18th century, the temple dancer had come to be associated with concubinage.

- **Gotipua: Medieval Rise and Fall**

- With the Mahari decline, rose the Gotipua tradition. In this tradition, pre-puberty boys trained to dance in female attire.
 - The Gotipua **danced outside the temple** precincts during processions, jatras and festivals.
 - Gotipua **contained the basic vocabulary of movement and rhythm for Odissi in its new manifestation**, for all the gurus were trained in it.
- These supple-bodied performers specialized in **Bandha Nritya**.
- Bandha Nritya was a fully evolved tradition by the 17th c but reduced to a degenerated form by the 20th c.

20th century Reconstruction of Odissi:

Post 1940s, Odissi has **risen like the Phoenix** from being a skeletal remnant of history to reincarnate as one of the most sought-after classical forms.

- **Crucial 1940s**

- Although Odissi dance embodies the Mahari and the Gotipua sensibilities, the contemporary Odissi had its real beginnings in Orissa Theatre, with which each of the main Gurus Pankajcharan Das, Kelucharan Mohapatra, and Debaprasad Das were involved. Dance and music institutions started coming up in Bhubaneshwar and Cuttack.

- **End of 50s:**

- **Due to a supposed provocation by Rukmini Devi** in 1957, collective oath was taken by gurus, intellectuals, dance researchers and practitioners to rebuild Odissi,
- Soon, an **entire dance vocabulary of movement and rhythm** was built, and rough edges were pruned. A **whole new repertoire format** of Mangalacharan, Batu Nritya, Pallavi, Abhinaya and Moksha was finalized by 1960s.

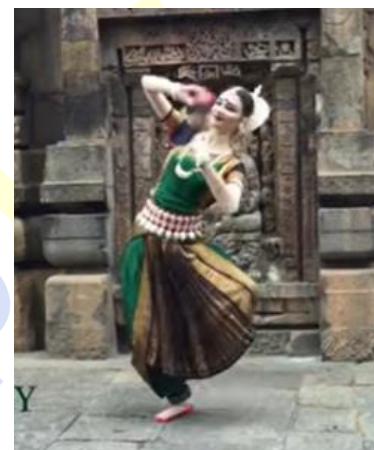
Contemporary developments:

- More male dancers have emerged from Debprasad school.
- Kelucharan blended martial vigour of Chhau with lyrical grace of Odishi Bhangis
- Dance-drama genre has become more popular than pure dance.
- Good experiments like by Sonal Mansingh.
- Of late it acquired a large following abroad.



Technique:

- Stylistically, a variety of gaits, pirouettes, jumps and postures were inspired by the sculptures. These **bhangis**, as they are called, are really units of movement ending in one particular stance.
- Three main postures: **Samapada, Tribhang and Chuka**. These are the most important and central postures around which the whole dance revolves.
- **Movements:** Foot work and leg movement (called **Charis**) are similar to Bharatnatyam. Called charis. There are very many graceful charis.
- Dancers' skill is known from:
 - **Nayika portion:** Shilpa-prakasha mentions 16 types of **Alaskanyas**. Odissi dancer masters all of them.
 - **Ashtapadis** of Gita Govinda are must in Odissi recital. The rest depends on dancer's abhinaya.



(6) Kathak (UP, MP, RJ)

Salient features:

- Kathak came to stand for the stylised dance form. It evolved out of the **storyteller's art**.
- *Traditionally*, it is a solo dance.
- She is presented as a **narrator** and not as an actor.
- **Uniqueness:**
 - Only Indian classical dance style that combines **both Hindu and Islamic influences**, one giving it the mythological stories and the other its secular aspect.
 - Only Indian classical form with a **vast body of abstract dance**, enabling entire recitals to be sustained on the rhythmic content alone.



- Only Indian dance with **strict upright stance**.

Evolution: In its vintage classical manifestation is attributed to **male dancers/gurus**. But the courtesans/tawaifs and later, the somewhat infamous, **Nautch Girls** of the Raj, played a very invaluable role in preserving this tradition.

- **Ancient Bardic Narrative Tradition:**

- Ancient bards/storytellers dramatized narrations (katha) from mythology using poetry, word, music, mime and rhythm, simultaneously entertaining, informing and sermonizing.

- **Medieval Era:**

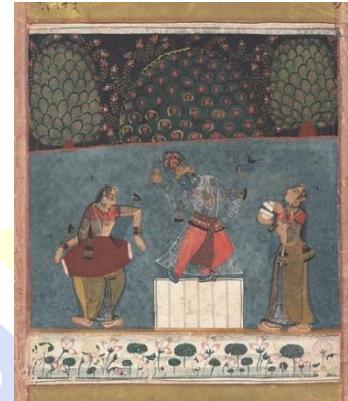
- **Bhakti Influence:**

- Ras Lila of Brindavan, the Ashtachap poets, the songs of Meera and of Swami Haridas. This influence was centred around Temples.

- **Light Music:**

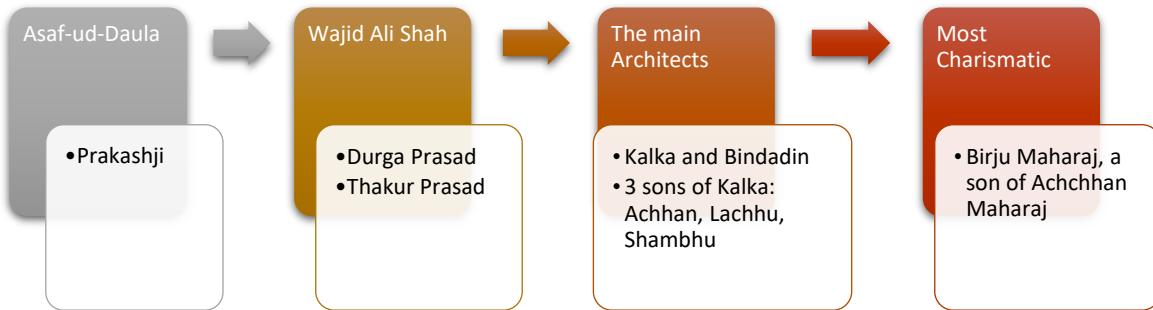
- Thumri and Ghazals, emerged originally in the Muslim courts of north India, emerged as the ideal for interpretative dance.
- Courtesans and female singers explored the coquetry and suggestiveness in Shringar ras of the lyrics.

- As a result of the interaction was the development of Kathak.



Early Modern History: Two original styles

Lucknow Gharana (The court of the Nawabs of Oudh)	Jaipur Gharana (Jaipur, Udaipur, Amer)
<p>Under flamboyant and indulgent Nawab Wajid Ali Shah Kathak had its richest flowering. The ruler was a fond dancer and musician.</p> <ul style="list-style-type: none"> • Constructed grand Kaiser Baug and special Parion Ka Khana, where courtesans and dancers were trained. • The court maintained special teachers to train harem. • Composed Rahas, a Kathak ballet with the ruler in the main role. It was a sumptuous musical opera-cum-dance production. • Wrote works like Banni and Najo <p>With this, the Lucknow School of Kathak, as it came to be known later, began to acquire an identity. The repertoire of thumris in this style carries the eroticism of the tawaif and the courtesan culture.</p>	<p>Bhakti Culture</p> <ul style="list-style-type: none"> • Old miniatures and Rajasthani paintings testify to the old connection between the dance and Bhaktiras. • It was the male dominated martial culture of Rajasthan. • Treatises of music were written in the spoken language of Rajasthani, and not Sanskrit. • Jaipur Court Patroange: Courtesans as reputed singers and dancers were part of court culture. Gunijan-khana, started by Sawai Jai Singh patronized artistes and gurus. • The Jaipur school prides itself on its brilliant layakari: its long Parans, the one-legged chakkars/pirouettes, Kavits and also Sangeet Ka Tukras.



Modern Kathak:

- **Colonial era decline, Nationalist era resurgence**
 - Kathak reached a low point when only the tawaif/Nautch figured as a visible remnant of the dance. The good dancers remained confined to the courts.
 - **The early 20th century** was a period of rediscovery for dance. The first woman to defy the social stigma attached to the dance was Madame Menaka.

Some Technical Terms:

- **Entry:** Traditional entry of gradually **Ganesh Vandana** is now revived. In the Lucknow court, **Amada** was earlier the normal entry.
- **Nritta Portion:**
 - Tora, tukda, parana, nagma, Kasak Masak, Lehra, Tihai, Parmelu, Chakkara
 - **Padhant:** bols are important for demonstration.
 - **Tattakara:** way of representing dancer's mastery over rhythmic patterns.
 - i. It is essentially an exploration of the tala, with the feet, indeed the entire body, becoming a percussion instrument. Hence the observation, that the Kathak dancer dances a tala rather than to a tala.
- **Abhinaya portion:** Stories of Krishna's childhood or Nayikabheda
 - **Gatabhav** (Without words): Gat palta, Gat Nikas
 - **Abhinaya proper**
- **Dadra, bhajan, thumri:** provide textual material for interpretation.
- **Tarana** is often introduced in conclusion.

Kathak today: It is spreading worldwide with the help of diaspora Various new experiments like *group Kathak dance*. **But, due to the performance on stage:**

- **The distance** between performer and audience has resulted in **erasing the subtleties**.
- **Not particularly well-informed audience** mistakes cleverly rehearsed razzmatazz for improvised brilliance.
- **Delicate aspects** like Thaat and Gat have become minimal and speed and virtuosity that have taken over.

- Thumri singing for Kathak has become like Ghazal singing, and barring recent exceptions like Rohini Bhate (1924-2008), who insisted on music of the highest classicism for dance, **Kathak music rarely rises above perfunctory levels.**
 - The **dancer's lessening connections with poetry and literature** have diminished fresh interpretative or thematic insights and abhinaya is the loser.
-

(7) Manipuri

History:

- **This dance originated in the valley of Manipur.**
 - Intricately woven in the lifestyle of people, it is an indispensable part of **religious worship**.
 - **Nata Sankirtana** is considered the most important ritual performance. In fact, the Meiteis call this a mahayagna.
 - Its contemporary vitality is the result of its being **integral to the life of community** at large.
- **Vaishnavite movement spread in 17th-19th c.**
 - King Pamheiba (Garib Nawaz, 1690-1751) came under the influence of the Ramanandi cult.
 - When the Ramanandi cult became popular in Manipur the style of singing called Bangadesh Pala or Aribapala became popular. It is the root of Manipuri Sankirtana. **Nata Sankirtana** as we know today is a further refinement of the Aribapala tradition.
 - King Rajasri Bhagyachandra (r. 1763-98) became a disciple of **Narottam Dasa** of Bengal. The origins of many of the traditions of music and dance of Sankirtana and of Rasa are attributed to the genius of this king.
 - **Maharaj Chandrakirti** (1850-86):
 - During his time, the Krishna worship became more popular. The singing of the Sankirtanas in the royal palace was firmly established.
 - There was expansion of the music repertoire, addition of new padavalis and a refinement of drumming.
- **20th century: Role of Tagore**
 - Due to its **geographical isolation**, there was less interaction with the rest of India's performing arts. So, Manipuri became known to the rest of India only when **Rabindranath Tagore** visited Sylhet in 1919.
 - He arranged to have the dance **taught in Santiniketan** by recruiting Gurus.
 - With Tagore's abiding interest, well-known impresario **Haren Ghosh** toured the country with a Manipuri troupe in 1930, putting the dance form on the all-India map.



- Three great gurus **Amubi Singh**, **Amudon Sharma**, and **Atomba Singh** were associated with the 20th c. Manipuri scene.

Repertoire:

- The first group: Pre-Vaishnava culture
 - Dance form rituals: **Lai Haroaba** and **Khaba Thoibi**.
 - **Thang ta** martial ritual dancers.
- The second group: Dance and music of the various **jatras** in Manipur.
 - E.g. **Rath Yatra**, the Holi Pala etc. Popular **Thabala Chonghi/Chongba** (dancing by moonlight) which is part of the **Yaosang festival dances**.
- The third group: Different types of **Sankirtana traditions**.
 - Includes both Ariba Pala and the Nata Sankirtana.
- A fourth group is for the **ballads** (both vocal as well as a miming aspect)
 - The most important part of Manipuri repertoire is recognised by the generic term **Jagoi**.
 - **Nupi Jagoi** (women's dance) is the graceful variety quite distinct from the tandava type of dancing.
 - **Nupa Jagai** is men's dance.
 - **Cholams**: the Kartala Cholam, the Mridang Cholam, and the spear dances.
 - E.g. Pung Cholam
 - The dance may be executed by a solo performer or by a hundred men.
 - The cholams are both lasya and tandava.



Technique: Though it shares the philosophy of Indian classical dance, it is **completely different in its visual representation**. In technique, Manipuri is a far cry from anything we know in the other styles of dance.

- **Lasya portion:** It has a flow, ease and a grace which contrasts from the precision of the South Indian styles. This is not a negation of precision, results from an **unusual treatment of the body**.
 - The vertical line of the body is never broken. In fact, the body merely curves itself into a figure of 8. The positions attained are thus relaxed and controlled rather than sculpturesque. A deliberate attempt at limiting space and restricting movement is made here. In the sphuritanga, although greater freedom is allowed, it is once again within the definite limits set by the dancer.
 - The dancer cannot lift her foot away from the ground above the level of the knee. The release from the ground is invariably characterized by a sweep of the ground, a gliding movement almost touching the floor.

- **Tandava portion:**
 - It is known for its agility, verve and high leaps, whether executed by women in the role of the child Krishna or by men in the numerous male dances of the region.
 - The **achongba** (jumping movements) are characteristic of the tandava portions of the dance.
- The dance has a highly complex technique of movement and tala.
- The dance is **not restricted to solo numbers**. Manipuri is perhaps the only classical style in which we find exquisite survivals of compositions, mentioned in classical Sanskrit literature. Group formations mentioned in the Natyashastra have been lost to other classical forms.

Modern challenges:

- Manipuri, still so closely linked with the temple, has **found the proscenium sensibility challenging**.
- A dance mainly based on group energy has now acquired a solo dimension. But unless rendered by seasoned dancers, the solo from the Raasa traditionally presented in the group backdrop, can seem limp.
- The full impact of Manipuri is often lost on uninitiated audiences. And the dance sadly does not enjoy the frequent platforms other classical dances attract.
- Barring pockets in the east of the country and in Mumbai, Manipuri is still largely confined to its own environs.

(8) Sattriya (Assam)

Role of Srimant Shankardeva:

- The dance **originated in the ‘Sattras’** established by Mahapurush Srimanta Shankardev in the 15th – 16th c.
- Shankardeva introduced this dance-form by **incorporating different elements** from various treatises, local folk dances with his own rare outlook.
 - Two earlier prevalent dance-forms: **Ojapali** and **Devadasi** (with many classical elements). They belonged to either Shakti or Vaishnava tradition. They were subsumed in Sattriya dance gradually.
- The early compositions were **written/directed by** Shankardeva, and by his principal disciple Madhavdeva.



- **Themes:**

- The art was developed in the form **dance-dramas about legends from Bhagavata Purana**. (sometimes Rama and Sita and stories from Mahabharata and Ramayana).
- Krishna's worship is to be done by kirtan and seva.

- **Important Terms:**

Mati Akharas	Grammar of Sattriya Dance: Basic steps and exercises. Basic foundation in the training of a Sattriya dancer.
Ankiya Nat	<ul style="list-style-type: none"> One-act plays which combine the aesthetic and the religious. Sutradhar plays a prominent role in them. Sutradhar recites the story of the drama/Naat and thus manages the flow of the play.
Namghar	Community halls of Satras where dance-dramas are performed.
Borgeets	Sattriya Nritya is accompanied by musical compositions in Brajavali called Borgeets.
Khol	A key musical instrument in Sattriya performance are khol. This is a two faced, asymmetrical drum.
Pat silk	Sattriya dance female costume made of Assam Pat silk (white or raw silk color with use of red, blue and yellow for specific dance numbers) and traditional Assamese jewellery.

Sattriya Dance forms:

- Sattriya repertoire includes nritta, nritya, and natya.
 - The three major parts are Geetor Naach, Slokar Naach and Ragor Naach. This dance covers three aspects: Nritta, Natya and Nritya.

Krishna Nritya	<ul style="list-style-type: none"> It portrays the activities of young Krishna. It is a pure dance.
Nadubhangi Nritya	<ul style="list-style-type: none"> It covers the stories of Krishna like Kaliya-mardan. In it, the pure dance is performed with songs in the Geetor Naach.

- Sattriya dance is governed strictly by principles of hasta-mudras, foot-work, aharyas, music etc. It has two repertoires: Bhavna related dance-dramas and pure dance numbers such as chalis like Rajghoriya chali.
- It integrates two styles, one masculine (**Paurashik Bhangi**, energetic and with jumps), and feminine (**Stri Bhangi**, Lasya).

Jhumura	<ul style="list-style-type: none"> It is a pure dance with masculine postures. It is known for vigour and majestic beauty. It was started by Sri Sri Madhavdev.
Chali Naach	<ul style="list-style-type: none"> It is known for gracefulness and elegance. Connection with the dancing peacock. Under the guidance of Sri Sri Madhavdev, male dancers dressed as female performed this dance. Rojaghoria Chali: Due to royal influence a more elegant costume is used for this part than of the pure Chali Nach.

Handout 33: Traditional Theatre (additional handout)

Ritual Theatre	Devotional (Bhakti) Theatre	Popular Theatre
<ul style="list-style-type: none"> Sacred theater is an important part of Indian life and contains seeds of theatre. The sources of Indian theatre are traced back to Vedic rituals. Natyashastra compares a theatrical performance to a yajna, the Vedic sacrifice. A variety of non-Vedic rituals still prevalent in different parts of India contain elements of theatre -- the stage, the actor, costumes, the story, song, dance, music and speech. 	<ul style="list-style-type: none"> These theatres started emerging after decline of Sanskrit theatre in the 2nd millennium and up to 18th century. In its popular living forms today, theatre is mostly shaped by Bhakti movement. World is seen as the arena of god's divine play (lila or attam). Basis of various versions of Rama story are Ramayana while for stories of Krishna it is Bhagavata Purana and Geet Govinda. Plural and multi-lingual theatre. 	<ul style="list-style-type: none"> Most of these forms are natyadharma (symbolic) and not lokdharmi (realistic). They use rich combination of words, music and dance. Some like Yakshagana and Kathakali have evolved into a complex and elaborate theatrical language. Magnificent world of Puppetry can be categorized here.

	Ritual Theatre	Devotional Theatre	Regional Popular Theatre
North	<ul style="list-style-type: none"> Gaddi Community (HP): Nuala, Manimahesha Jatra, Chatran Jatra etc 	<ul style="list-style-type: none"> Ramlila (all North India) (Three styles: Ramnagar, Ayodhya, Mathura) Raslila (Braj region) 	<ul style="list-style-type: none"> Nautanki, Swang, Khyal (North) Naqal (Pj, UP)
East NE	<ul style="list-style-type: none"> Lai Haraoba (Manipur) 	<ul style="list-style-type: none"> Ankianat (Assam) Manipuri Raslila Jatra (WB, OD) 	<ul style="list-style-type: none"> Sumang Leela (Manipur) Bhand Pather (Kashmir) Pandavani (CG)
West		<ul style="list-style-type: none"> Gondhal (MH) Dashavatara (MH, KN) 	<ul style="list-style-type: none"> Bhavai (GJ) Garodas (GJ) Tamasha (MH) (Lavni, Gavalana) Powada (MH) Maach (MP)

South	<ul style="list-style-type: none"> • Theyyam (Kerala) • Bhootaradhane (KN) • Nagamandala (KN) • Veeragase (KN, AP) • Mudiyettu (KN) 	<ul style="list-style-type: none"> • Krishnattam (Kerala) • Harikatha (KN, AP, TG, MH) • Yakshagana (KN) 	<ul style="list-style-type: none"> • Koodiyattam (KR) (Chakkiyars put two performances – Koothu and Koodiyattam) • Terukuttu (TN)
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Part I: Ritual Theatre

(1) **Theyyam** (Kerala), **Bhootaradhane** (Karnataka)

- Theyyam also means a 'demon', but bhoots in Tulu means God.
- Thousands of years old ritual worship.
 - Bhoots are worshipped in the sacred spaces at the temples dedicated to them.
 - It involves the worship of various local deities.
- **Sanskritization**
 - With the changing course of centuries, a lot of upper caste features have been adopted. However, though the upper caste participates, it still belongs predominantly to the exploited backward castes.
- **Performance:**
 - Performers paint their faces like masks and wear headgears and costumes.
 - While narrators sing praises of the bhoots, the ritualistic actor dances them out.
 - He often goes into a trance and establishes his communion with bhoots.
 - He makes predictions for believers, often provides solutions to the problems.
 - Bhoots performers also do the settling of legal disputes.
 - Performance brings happiness to participants and fertility to the land.





Dance of the divine in SACRED GROVES

Theyyams of Kerala's Kaavus allow one to reach out to the divine directly, with humans performing the role of gods

K.K. Gopalakrishnan

Spirit worship is so deeply ingrained in the Theyyam concept, which is hailed for the deification of the human soul

North Kerala's fast-vanishing *Kaavus*, or sacred groves, have been miniature rainforests that serve as an "intangible umbilical cord" connecting the flora, fauna and belief, marking an aesthetic symbiosis. These play an effervescent role in social life and maintain an ecological balance by being the fulcrum and venue of the Theyyam tradition.

These open places of worship are

different from a temple that has to conform to a specific structure with a tank known as *tirtha* (holy water) and a ficus tree, all within the immediate vicinity of the idol and hemmed in by a compound wall. However, even an icon or structure is insignificant for a *Kaavu*. Devotees believe the spirits will oblige them if they make fervent prayers, and for this, one need not even go to the *Kaavu*.

The groves are an abode of several kinds of birds, mammals, reptiles and other beings. For example, *nux*

vomica (*Strychnos nux-vomica*), a tree known for absorbing harmful emissions, is commonly found in a traditional sacred grove, underscoring the kind of "cultural hybridisation" of nature and the local inhabitants, which Theyyam worship highlights.

Egalitarian tradition

Theyyam, an egalitarian tradition, allows one to reach out to the divine directly, as humans performing the role as if in a trance, engage in a straight dialogue with the devotees. The worship at most of the *Kaavus* is periodic, primarily conducted once a year with no quotidian rituals. While this makes people be away from the groves the rest of the time, it allows the *Kaavus* to preserve their biodiversity and flourish, repairing the minor damage caused during the annual festivities.

However, many have recently started incorporating irrational improvements and constructions at the *Kaavus* in the name of renovation and gradually transforming them into temples, whether or not an idol is installed later. Thus, now few *Kaavus* exist pristinely, and many are losing their ecological equilibrium.

Of the Theyyams at the *Kaavus*, Neeli at Neeliyaarkottam at Mangatuparambu in Kannur is significant. This *Kaavu* is an exceptionally virgin 20 acres that preserves over 220 varieties of foliage and is the habitat for rare caterpillars, including of the southern birdwing, a large butterfly in the country. In addition, many birds roost here.

Mother Goddess

Neeli's profile is based on the con-

cept of the Mother Goddess. The story goes that for rejecting his romantic advances, the local ruler spread canards about Neeli's morality and in a conspiracy, forced her father to kill her to uphold the land's honour. Neeli hailed from the Pulaya community and lived near Kottiyoor, east of Kannur. Her soul caused mayhem to the culprits and went along with a sorcerer, Kaalakkaattu Namboodiri. On their way, the spirit desired to stay as a protector in a forest that later became Neeliyaarkottam, the abode of Neeli. People gradually started worshipping the spirit as Bhagavati, the Mother Goddess. Spirit worship is so deeply ingrained in the Theyyam concept, which is hailed for the deification of human souls and the consecration of gods.

At the Neeliyaarkottam, members of the Vannaan lineage, hailing from the Kaanoor Mangatan and Mangattu Mangatan families and formally honoured with the title Mangatan, alone can perform as Neeli. For several years, Dasan Peruvaan Mangatan from Kaanoor have been performing the role. The central presentations are during the evenings of every *samkramam* day (the last day of the Malayalam month). Neeli refrains from going deep into the forest and limits the performance to a particular area so as not to disturb the rare bio-network.

In addition, performances are done as public offerings for various reasons. One can make any request to their protective mother, the devotees say. And most such offerings are made by couples on being blessed with a child. Moreover, only one offer is accepted a day, thus facilitating more performance opportunities.

The Cheriya Veetu family of Anthoor owns the land hereditarily. Some years ago, a few family members planned to construct a temple and other buildings as in other *Kaavus*.

But fortunately, they honoured the environmentalists' wish, and this rare grove has not vanished.

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(2) Nagamandala (Tulu Nadu)

- It is a **primitive ritual theatre form** going back to the earlier times.
 - Elaborate ritual theatre centering on snake-worship and expected to bring health and prosperity to the people and fertility to the land.
 - Elaborate and expensive ritual, which combines tribal and Brahminical elements.
 - It is financed by rich non-Brahmin castes of the region on the advice of Brahmin priests well-versed in ritual details.



- **Mandala:**

- The ritual space is a special space where an elaborate mandala (sacred geometric pattern) symbolising a snake is drawn and worshipped with offering of plantains, tender coconuts and rice.
- The idols of all the important local deities are brought to the ritual area and offered special worship. The ritual takes place with the full attendance of local divinities. Vedic rituals like Chandi homa are also performed.

- **Ritual Snake dance:**

- The culmination of rituals takes place with the fascinating snake dance performed by a trained Brahmin priest who invokes and personifies naga yakshi.
- Accompanied by songs praising the exploits of the nagas and is sung to the accompaniment of a hand-drum. At the point of climax, the movements become extremely wild and assume conspicuous erotic suggestions.

(3) Lai Haraoba (Manipur)

- This is a **combination of a fertility cult and ritual theatre**. It is performed either in the pre-agricultural season or in the pre-harvest months.
- It is an elaborate drama depicting how gods and human beings come together to produce benefits for the good of the community.
- Lai Haraoba is a complex ritual theatre. Several acts that last from seven days to a month
- There are many regional variations, of which, the **Kangla Lai Haraoba** of Imphal is regarded as the most comprehensive.



(4) Veeragase (KN, AP)

- It represents clash and **dramatizes conflicts**. It is a **vigorous martial dance-drama** based on Hindu mythology.
 - Involves very intense energy-sapping dance movements.
 - **Narration of the story:** Dancer-actor embodies the violent destruction that Virabhadra, Shiva's commander-in-chief, wreaked through the fire sacrifice of the Aryan king, Daksha.
- **Performed during festivals** and at all important functions of Lingayat household.
 - It is demonstrated in the Dasara procession held in Mysore.
 - The occasion is either Saivite festivals like Shivaratri or some auspicious occasion like a marriage in the family of the devout.
- **Performance:**
 - It can be a solo or group performance.
 - The performers are called **Lingada Veera** (heroic Shaivites) or **Puratanas** (rehabilitators of cities).
 - Deafeningly loud beats on **halage** (a huge drum) and **mukhaveene** (a small wind-pipe).
 - The dance is sometimes accompanied by the ritual of one or more actors walking through a pit-field of burning charcoal. This is called **konda hayuvuds**.



(5) **Rituals of the Gaddi community** (NW Himalayas)

These are complex rituals accommodating conflicting elements. They involve intricate symbolism to integrate socio-political and cosmological aspects of life.

- **Nuala:** To celebrate auspicious occasions like **marriage, house-warming and childbirth**.
 - The oral narratives about Shiva are sung to the accompaniment of instruments like dholkis and dhanthal. Alongside the singers, a male dancer dances.
 - A ram is sacrificed in honour of the deity.
- **Manimahesh Jatra**
 - Ritual journey from village, Sachuin, to the foothills of Mount Kailash. It is the re-enactment of Shiva's mythical journey and that of a "low" caste Sippi boy to Shiva's cosmic home. This mythical route conforms to the seasonal migratory pattern of Gaddis and establishes control over the region, thus unifying their social, political and religious realms.
 - The theatrical element here is the transformation of the chela into Shiva and the sacred land. Thus, his body also becomes Shivabhumi, the Gaddi-land.
 - The event lasts several days and is punctuated with brief stops and ritualistic performances en route.

- **Chatran Jatra**
 - It symbolises the people's victory over demonic forces, lasting for three days and enacted at a Shiva-Shakti Temple in the village of Chatrani.
 - The male crowd performs the ritual dance depicting the victory of the goddess over demonic forces. In this way the performance reaffirms the cohesion of the community, their internal conflicts notwithstanding.
- **Kugti Jatar**
 - Juxtaposition of the serious dance by chela impersonating as Baba Balak Nath and another dancer, the chela Hanuman, playing monkey tricks.
 - The serious dance continues in spite of this distraction and culminates in a collective trance followed by partaking of gifts and sacred offerings.

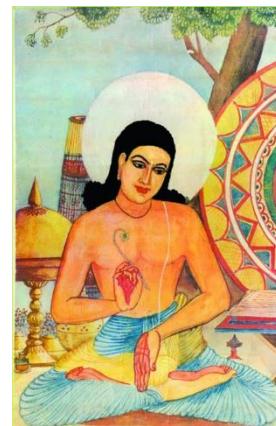
Part II: Devotional Theatre

Devotional theatre forms the basis of Indian popular theatre today. Kirtana (singing Lord's name) is an important component of Vaishnavism all over India. Chaitanya Mahaprabhu, (the founder of Gaudiya Vaishnavism of Bengal), Shankardeva (founder of Eksharana Dharma in Assam) and Varkari sampradaya of Maharashtra – all set great tradition of singing Krishna's name along with ecstatic dancing in pure devotional abandon.

(1) Ankianat (Assam)

Ankianat is a dramatic form pioneered by **Srimant Shankardeva** and its performance is called as **Bhaona**. It is a rich expression of regional bhakti tradition.

- **Co-existence of Marg and Desi:** there is a great use of recitation of prose, singing of songs, music, dance and pantomime. Thus, in the language of Bharatamuni, here both lokdharmi + natyadharmi go hand in hand. Its various facets appeal to different sections of audience:
 - Captivating song and orchestra – whole audience
 - Wit of sutradhara and dance – connoisseurs
 - Sanskrit verses – scholars
 - Use of Brajbali – village audience
 - Attractive masks and effigies – ignorant
- **Wide influences:**
 - **Performance element:**
 - Later Sanskrit plays (eg Prabodha Chandrodaya and Mahanataka) influenced its episodic structure as well as allegorical/didactic content.
 - Ojha-Pali provided it a combination of song, drum and dance.



- Dhulia provided group singing accompanied by drums.
- **Thematic content:**
 - Bhagavat Purana provided the Vaishnava content.
 - Brajaboli infused Maithili + Assamese and connected it with the culture of Vrindavan.
- Anikanat's composite theatre is a **perfect amalgamation of classical and non-classical elements** in music and dance.



Complex Make-up and highly stylized masks

(2) Ramlila (All over north India)

It is a mix of theatre art and devotion, based on Ramcharitmanas.

- **Festive theatre:**
 - It is performed during **Dasara** or **Ramnavami**.
 - Ramcharitmanas is a great story full of thrills and pathos. It has everything – love, war, adventure, magic, mystery, fun and wisdom.
 - Appropriate selection for performance from Ramacharitmanas is done by a person (who is thus called **vyasa**)
- **Many-layered technique of performance:**
 - **Dramatic readings** from portions of Ramcharitmanas.
 - **Episodes:**
 - Depicting scenes by **svaroops (actors)** on jhunka (tableaus)
 - **Spectators** too carry their own copies of Manas and **join the performance** by reading along.
 - Each episode concludes with **aarti** to Ram Lakshman and Sita.
 - **The slaying** of 10-headed Ravana with firecrackers explosion symbolizes end of evil. At the **culmination**, spectators get overwhelmed with devotion.
- **Three important regional styles** (And innumerable local versions)



Ramnagar/Varanasi	Most Famous	<ul style="list-style-type: none"> • Grandeur and huge scale. • Emphasis more on religion than on art. • No electric bulbs or microphone
Ayodhya	Avadhi Style	<ul style="list-style-type: none"> • Rustic, focus on dialogue-drama. • Kathak performance.
Vrindavan/Mathura	Braj Style	<ul style="list-style-type: none"> • Music and Dance are distinctive

(3) Krishnattam (Kerala)

- It is an important **intermediate stage** in the development of Kathakali, which is still performed.

- Koodiyattam → Krishnattam → Kathakali.
- It is less complex than either Koodiyattam or Kathakali.
The emphasis is on the devotional aspect, and this is brought about by graceful dances and devotional music.

- **Sources:**

- 8 plays based on story of Krishna given in **Bhagavata Purana**.
- Also inspired by Jayadeva's **Geet Govinda**.
- Origin story – **Manaveda Samoothiri's** (Zamorin of Calicut, 1585-1658) dreamt of Krishna. His composition of **Krishna Geeti** became the basic text for Krishnattam.



- **Some features:**

- **Costume and make-up** are similar to Kathakali but use of wood-masks for demonic characters is a hallmark of Krishnattam.
- Like Kathakali, **women do not take part** in the performance.
- Dance consists of **both lasya and tandava**.
- **Instruments:** Chengila (gong), elathalam (heavy cymbals) and two percussions called maddhalam and edakka.



- It is performed inside the famous **Krishna temple at Guruvayur** as an offering by devotees.
 - Confined to the temple space for centuries, only recently has moved out of Guruvayur to other parts of India and world.

(4) **Raslila** (Braj Region, Western UP)

- Krishna devotion became immensely popular in **Braj region** in the 15th century, giving birth to Raslila form of theatre.
 - Many saints wrote the lilas. They exclusively deal with Krishna's boyhood and youth. Themes are romance and exploits of Krishna during his early life at Brindavan.
 - However, stories of great Vaishnav saints are also performed lately.

- **Aspects:**

- A producer is called **Swami**.
- Singers and instrumentalists are called **Samajis**
 - **Music:** Mixture of classical and folk.
 - **Instruments:** Sarangi, dholak, table, cymbals etc.
- **Actors**



- Actors are called **Swarup**.
 - Performed by troupe of **pre-puberty young boys**.
- **Costumes:**
 - Colourful but stylized version of everyday Braj region dress.
 - A make-up man is called as **sringari**.
- Can be performed **both indoor and outdoor**.

(5) Manipuri Raslila

- It is an elaborate song-and-dance drama.
- **A royal initiative:**
 - At a time when Manipuri society was threatened with inter-tribal sectarian unrest, **King Chingthangkomba Rajashri Bhagyachandra** (1748-99) evolved an elaborate dance-drama by effecting the harmony of Vaishnavism and indigenous Maitei form and content.
- **Nata-sankirtanam:**
 - A procession of actors singing hymns before the beginning of the play.
 - 64 dancers-singers-drummers in white dhoti and turban prepare the audience.
 - Woman dancers representing gopis dance around Krishna, originally represented by an idol at the time of Bhagyachandra but later by a boy or girl.



(6) Jatra (Bengal and Orissa)

- Jatra means **Journey**. In this, groups of devotees move from place to place, singing together and carrying idols in procession. It originated with devotional songs and dances of the Vaishnavas.
- **Repertoire:**
 - Earlier it was known as **Jatrapala** (Jatra chapter) and **palagala** (singing chapter) – all these labels underline its narrative and musical aspects.
 - Gradually, the **episodes of Krishna and Rama** were added for dramatic representation.
 - Even later, **other puranic stories** like Nala Damayanti or Raja Harishchandra were performed.
- **Evolution:** It has had a very different course of evolution from its Bhakti origin.
 - **Originally financed by rural rich** on festive occasions. Thus, it was performed in the courtyard of rich patrons or open-air theatre.
 - **19th century: emergence of Calcutta** and its neo-rich who financed and formed amateur jatra groups. Thus, newer stories with a wider range of stories.

- **Early 20th century:** influence of **freedom movement**.
 - **Mukunda Das** used it as a powerful medium to express socio-political themes. This later inspired its use by **IPTA** and also by **Utpal Dutt**.
- **Later 20th century:** Professionalism and Commercialisation.
- **Props, Acting and Movement:**
 - It is bare minimum. There is very little prop or scenery. The chair at the centre becomes many things during the performance. The lack is made up through dance, music and impassioned rendering of speeches.
- **Absence of Sutradhara/Vidushaka:**
 - Although found in most other traditional theatres, it is not present in Jatra.
 - His functions are fulfilled by an allegorical character who plays **bibek** (conscience).

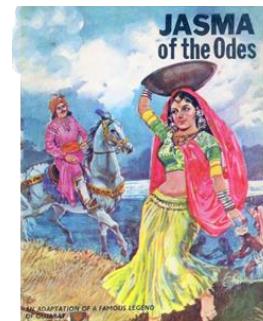
Part III: Regional Popular Theatres

(1) Bhavai

- Bhava = Universe, Aiee = Mother
- **Terms:**
 - The director and producer is called **Nayaka**.
 - Characters are called as **Vesas**.
 - Actors are in general called as **Bhavaiya**.
- Bhavai performers consider **Ambaji**, the mother goddess, as the supreme deity.
- **Dance, Music:**
 - Instruments: Bhungalas (long thin copper plates), Tabla, Jhanjh, Harmonium
 - Music: desi ragas predominate.
 - Several movements resemble **Garba** dance.
- **Costumes:**
 - Ridiculous costumes – sometimes present day constable uniform for example
 - Distinct turban indicating social status.
- **Performance:**
 - Begins by paying obeisance to garbha (earthern jar that represents Amba, the mother goddess)
 - Then Ganeshvandana. Dancing Ganesha appears on stage after being paid respect to. He doesn't use mask in Bhavai, but only a piece of cloth or a copper plate.
 - After Ganesha and Mother goddess, comes the clown **Ranglo**.
- This theatre is known for its distinct mode of lighting (**technique of illumination**)



- Actors enter the acting space with torches and hold the torches during the performance. Sometimes they run behind the lead characters to illuminate them.
- Traditional lighting has been its identity. Switching over electric lighting has not done good to the quality of the performance.
- **Repertoire:** Outside the Puranic myths.
 - Locally popular stories like exploits of Ram Dev Peer, story of Birthhari (last of the nine nathas important in Gujarati folklore), stories of popular figures like Siddharaj and Manibasathi.
 - Many vesas center around lives of Rama and Krishna.
- Bhavai is still popular today in Gujarat and Rajasthan in spite of pressures of modern life. However, its audience is declining due to the advent of movie and TV. In the 20th century, there have been considerable efforts for its revival and modernisation.



(2) Koodiyattam of Kerala

This traditional Sanskrit theatre is one of the richest traditions of Indian theatre. It is included in the UNESCO Intangible Heritage of the world.

- The uniqueness of Koodiyattam is its multi-layered Abhinaya conventions. It employs in elaborate manner all the 4 types of abhinayas mentioned by Bharata.
 - Angika: Incredible degree of sophistication in acting gestures.
 - Aharya: Host of costumes and props are used to convey different meanings.
 - Vachika: tones are elongated not just to convey the meaning but to emphasise sensory nuances of the words.
 - Musical conventions: Nearly 20 ragas are used according to the needs of the situation (eg Muddan, Srikandi, Thondan, Porali, Anthari etc)
- It is a very demanding art with specifics related make up, verses, clowning, dialogue, and good knowledge of Sanskrit.
- A traditional Malayalam saying goes, “*For acting, Chakkiyars; for instruments, Nambiyars; for singing, Nangiyars.*” Thus, there was a traditional distribution of labour among the three communities.
 - **Nangiyars:** Apart from singing, Nangiyars women also play female roles.
 - **Nambiyars** play the mizhavu (a huge copper or brass drum).
 - Traditional performers belong to the caste called **Chakkiyars**. They put up two kinds of performers:
 - **Koothu:** It is dominated by hasya rasa (humour). They also perform the most serious kathaprasanga of different kinds. While performing these, Chakkiyars are equivalent to the vidushakas of Sanskrit drama.



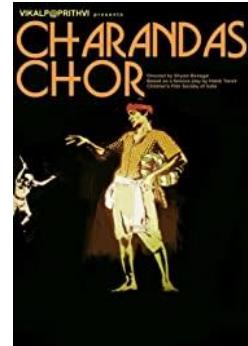
- Silappadikaram speaks of different kinds of koothus. This makes Chakkyarkoothu as old as silappadikaram, i.e. roughly 1800 years old.
- **Koodiyattam:** other performances involving classical Sanskrit texts by playwrights like Bhasa, Kalidasa, Shudraka and Kulashekhara.
 - Chakkiyars are very selective in choosing the most performable portions and passages, thus making up their own theatrical narratives out of these Sanskrit texts.
- The theory part of the knowledge is found in **texts** like **Attapraka** and **Kramadeepika**.
- **Performance:**
 - It is performed in the theatres of various temples.
 - In Natyashastra, Bharata speaks of the **rectangular stage called ayuta**. The acting area of Koodiyattam conforms to this structure.
 - **Vidushaka** acts as the bridge between the world of the play and the world of the audience is the most loved in Koodiyattam plays.

(3) Nautanki

It is the most popular theatre form in Hindi-speaking region and a near-cousin of Swang and Khyal.

- **Different from other traditional theatres in India:**
 - It is based on written text.
 - Music and singing are the soul and chief cases of its popularity.
 - Less to do with religion and mythology than with other forms.
- It is open to all castes. There is no exclusive caste meant for this performance.
- **Varied subjects:** eclectic selections
 - Locally popular heroes (Amar Singh Rathore)
 - Characters taken from mythology (Raja Harishchandra)
 - Popular stories (Laila Majnu)
 - Contemporary subjects
- **Khichadi of emotions:** serves everybody
 - Melodrama (so dear to Indian spectators) – thus wafer-thin characterization
 - Whole gamut – heroism, love, tragedy, humour.
- **Performance:**
 - Varied languages – Avadhi, Brajbhasha, Hindi, Urdu
 - For most part it is full of music. (high pitch ragas in combo of classical and folk). Prose dialogues are few and far between.
 - Varied performance spaces – indoor + outdoor
 - Acting is not too stylized or rigorous. It mostly involved footwork.

- Special acting for the clown figure – **munshiji**
- Make-up is minimal but the costumes are flashy.
- **Akhara** – institution where nautanki actors are trained.
Apart from acting, singing and dancing, they are also trained in wrestling.
- **Many regional sub-styles:**
 - Most important – Kanpur and Hathras styles. Hathras emphasizes music and dance while Kanpur emphasizes speech and dialogue.



(4) Sumang Leela (courtyard play)

It is a popular traditional theatre in Manipur.

- **Historical Evolution:**
 - Its origin is in clown-plays (phagi) at the royal court of the king Chandra Kirti in Imphal in 19th century
 - Gradually, full-fledged story, greater number of characters and more complicated plots emerged.
 - In the 20th century came the influence of Jatra from Bengal.
 - Soon, there started the performances outside the royal court too. The most popular arena was a large courtyard in front of a big house.
- **Evolving Theme:**
 - Ridicule of important people.
 - Puranic themes like Raja Harishchandra
 - Addition of element of Vaishnavite Keertan
 - Various facets of everyday life (particularly of saints)
- Till recently, it was an all-male theatre. In fact the most fascinating feature even today is Nupi-Shabi – the man playing a woman. However, all women troupes are also there nowadays.
- Its immense popularity today is due to the fact that it has somewhat embraced cinema and also something from everything. However, ironically the clown, the father of the form, has declined.

(5) Tamasha

It is the best loved traditional theatre form in Marathi-speaking region. Its influence can also be seen in Karnataka's Bayalata and Sri Krishna Parijat.

- **Historical evolution:**
 - Since the 13th century, Maharashtra became the centre of the **progressive Vaishnavite devotional movement** of



Varkaris. It was pioneered by Sant Jnandeva and Namdev, furthered by Tukaram and Eknath into social and cultural movement.

- Eknath popularized street-theatre of **Bharud** to spread his social message.
- **Abhang** of Tukaram are also performed in varkari Kirtans
- However, the Tamasha tradition didn't directly emerge from the devotional movement. It is said to have been **founded in 18th century Peshwai era by a Brahmin named Ram Joshi**. Though it was a new form, it was a melting pot of several earlier forms prevalent in Maharashtra.
 - **Lavani** singing emerged during this time. The artists in his courts came from all the caste background – but many were from among Mahars and Mangs. Ram Joshi used the singing form of Lavani for the didactic purposes. It was a secular form of dance.
 - **Gondhal** form (performed for goddess Amba) of song-dance-drama. It was primarily a ritualistic performance.
 - **Dashavatara** theatre from MH/KN.
 - Earlier vaishnavite form **Gavalana** (Marathi equivalent of Lilas of Hindi-speaking region)
- **Decline and Revival:**
 - Because the performers came from the lower caste background, they were vulnerable to the **exploitation by the upper castes/classes**. This was seen during the final days of the Peshwa rule.
 - **After women started playing as nachi**, the situation worsened. During the British time, they were often treated as harlots by the rich.
 - In 1958, the Bombay government setup the **Tamasha Sudharak Society** to help the exploited performers.



- **Performance**

- Main characters are Shahir (poet), nachi (dancer) and songadya (clown).
- Most exciting part is the entrance of **nachi** (unique to tamasha).
- **Gavalan**: A conversation between gopika, Krishna and clown. The exchanged borders on the double meaning and ribaldry.
- **Rang Baji** (erotic performance): It contains **Lavani**. It emphasises on footwork, mostly of the heels.
- **Batavani**: A savage piece of satire against the hypocrisy among the pillars of the society – pundits, priests, politicians, merchants etc.
- **Vag**: It is the core of the performance. It centres on historical or puranic/mythological theme.
- **Mujra**: concluding dance, which is something like an aarati.

- **Music:**

- Tamasha was kept alive predominantly by the untouchable castes of Mahars and Mangs through two types of performances – **dholkibari** (public show) and **sangibari** (private show).
- Music combines Hindustani raag music and regional folk tunes. Costumes are not elaborate.

(6) Terukuttu of TN

- Teru – street, kuttu – theatre.
 - Its **performance takes place on street corners** but rarely, also inside temples. However, primarily it is an **open-air musical opera**. It is one of the oldest street theatres in India.
 - In ancient Tamil literature, word kuttu also means trance. It refers to the sacred role of priests during a tribal ritual.
- It is popular in northern parts of Tamil Nadu (Vellore, Tiruvannamalai, Tiruvallore, Kanchipuram, and in Pondicherry.)
- Apart from having close relation to Agriculture cycles, **various traditions melt into it:**
 - Ancient ritual of Mother Worship (Draupadi Amman)
 - Mahabharata performers from various parts of India (like Pandavani of MP, Akhyan of GJ)
 - Tamil tradition (poetry of Silappadikaram, characters connected to Kuruvanji)
- **Performance:**
 - Colourful costumes and make-up
 - No stage effects, audience on street from the three sides
 - Women's role by men
 - 8 successive days during festive season
 - Mridangams, mukhavina, cymbals and harmonium
 - Elaborate patrapravesha
- **There are no written texts. It depends on memorised oral tradition.**

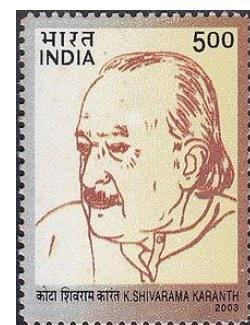


(7) Yakshagana (KN)

It is one of the most widely researched and discussed forms of traditional Indian theatres.

- Several varieties but two major categories
 - **Paduvalappaya Yakshagana:** Western Yakshagana (Coastal Region)
 - Badaguthittu (northern style).
 - Popular in Karwar, Gokarna, Sirsi (Uttar Kannada)
 - Emphasizes Lasya, songs, music and dance which are more stylized. Its music closer to Hindustani style.
 - Thenkuthittu (southern style)

- Popular in Kundapur, Udupi, Mangalore.
- Emphasizes Tandava. More rusting, dramatic and dialogue-oriented. Its music closer to Carnatic style.
- **Moodalappaya Yakshagana:** Eastern Yakshagana (Inland Region).
 - It is less stylized, more influenced by local form forms.
- A group of Yakshagana performers is called **Mela**.
- **Performance:** Layered performance of song, dance, gesture, movement, and complete symbolic language of aharya abhinaya (make-up).
 - **Bhagwats:** singer-narrators
 - **Kodangi:** clowns
 - **Patrapravesha:** elaborate and stylised (like Kathakali)
 - Then begins the play proper.
 - Narrator sings metrical passages in mix of classical and folk conventions.
 - Traditionally the performance lasts the full night and then ends with a song of benediction and hymn to the ishta devata.
- **Themes** mostly revolve around shringar rasa or veera rasa.
 - Basic text is sung by the Bhagavata (narrator).
 - It is not a written play – it's a **champu kavya** on selected episodes of Ramayana, Mahabharata or one of the famous Puranas. These verses employ wide range of Kannada metres.
 - After 18th century, there was an introduction of realistic social themes apart from mythological stories.
- Stage performance is **backed up by off-stage rituals**.
 - **Chowki puja:** Ganapati worship at the beginning either in near-by temple or in a special place inside the greenroom. Without it, the actors cannot go on stage.
 - Another puja follows the end of the play.



Four basic types of Puppetries

One of the most popular forms of rural entertainment, puppetry has a bewildering variety of avatars. Considering differences in design, mode of manipulation, and presentational techniques, puppets belong to basically four types. All four varieties survive in different parts of India.

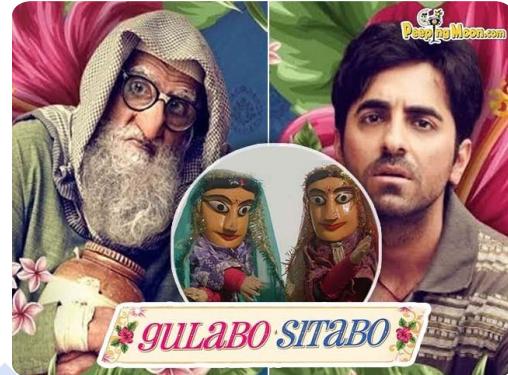
- Glove Puppetry
- Rod Puppetry
- String Puppetry
- Shadow Puppetry



	Glove Puppetry	Rod Puppetry	String Puppetry	Shadow Puppetry
Northern India	Uttar Pradesh (Gulabo-Sitabo)	Bihar (Yamapuri)	Rajasthan (Kathputli)	
Eastern India	Orissa (Kundhei Nata) West Bengal (Putul Nach)	Orissa (Kathi-kundhei Nata) West Bengal (Putul Nach)	Orissa (Sakhi-kundhei Nata) West Bengal (Putul Nach) Assam (Putla Nach)	Orissa (Ravana Chhaya)
Western India			Maharashtra (Kalsutri Bahulya)	Maharashtra (Chamdyacha Bahulya)
Southern India	Kerala (Pavakuttu)		Karnataka (Gombeyata) Tamil Nadu (Bommalattam)	Andhra Pradesh (Tolu Bommalata) Karnataka (Togalu Gombeyata) Tamil Nadu (Tolu Bommalattam) Kerala (Tolpavakuttu)

(1) Glove Puppets (hand puppets)

- Simplest, but that does not mean they are less fascinating.
 - A miniature figure with movable head and arms and a long flowing skirt that the puppeteer wears like a glove.
 - While the index finger manipulates the head, the thumb and middle finger control the arms.
 - Traditional Indian glove puppeteers frequently squat on the ground and manipulate the puppets in full view of the audience: they do not hide behind a screen.
- The form survives in
 - Orissa (Kundhei Nata)
 - West Bengal (Putul Nach)
 - Uttar Pradesh (Gulabo-Sitabo)
 - Kerala (Pavakuttu, puppet play).
 - A rare variety called Pava Kathakali ('puppet Kathakali'), saved from extinction in the 1970s by the intervention of Kamaladevi Chattopadhyaya.



(2) Rod Puppet

- An extension of the glove puppet, but often much larger, with a full-length rounded figure.
 - The movements are limited compared to a string puppet's, but control is absolute and can attain broad gestures of rare beauty.
- Traditional rod puppets survive in
 - West Bengal (Putul Nach)
 - Orissa (Kathi-kundhei Nata, 'wooden-doll dance')
 - Bihar (Yamapuri) puppets are single objects with no joints. Thus, their manipulation is difficult and requires more dexterity.



(3) String Puppet

- String puppetry is widespread in India, with a variety of themes and techniques.
- Full-figure puppets (**mariionettes**)
 - Jointed limbs controlled by strings allow greater flexibility
 - Most articulate of all puppets.
- Indian marionette traditions exist in

- Rajasthan (Kathputli)
- Orissa (Sakhi-kundhei Nata)
- Maharashtra (Kalsutri Bahulya)
- Karnataka (Gombeyata)
- Tamil Nadu (Bommalattam)
- Assam (Putla Nach, doll dance')
- West Bengal (Putul Nach)



- Some scholars think that shadow theatre evolved earlier than string puppetry, but this belief may not hold much water. The earliest reference to shadow puppets is in Tamil Sangam literature, whereas the term sutradhara predates it and cave drawings etched millennia ago unmistakably represent string puppets.

(4) Shadow Puppetry (Chhayanataka)

- While in puppet theatre the audience directly sees the puppets, in shadow theatre it sees only their moving shadows cast by light on a screen.
 - The spectators and actor-manipulators are placed as if in different rooms separated by the all-important screen, which filters and modifies the action—almost like a primitive motion picture.
 - The actor-manipulator is isolated from his audience, unlike the performer's experience in live theatre.
- **The leather puppets**
 - Normally, the puppet figures in shadow theatre are made of leather. They can be made from any opaque material like cardboard, but leather can be used many more times without damage.
 - While the puppets of Orissa, Kerala, and Maharashtra cast shadows in black and white, and draw exclusively upon Rama myths for their stories, those of the other three states throw spectacular multicoloured shadows.
- India has a very long and rich tradition of shadow theatre. According to many scholars, the art originated here two millennia ago.
 - The earliest reference appears in Silappatikaram, a Tamil classic.
 - Many Western Indologists think that the well-known Sanskrit drama Mahanataka ('Great Drama') was originally a text for shadow theatre. Although its exact date cannot be fixed, it was written before AD 850.
 - Subhata's Dutangada (Angada the Messenger), a play from the 13th century, is expressly designated as chayanataka (shadow drama).
- Thus, India has a continuous history of shadow theatre for about 2000 years. Possibly the form reached south-east Asia, where it now flourishes, thanks to maritime and cultural relations originating from India's eastern seaboard.



- Fortunately, shadow theatre traditions still exist in varying styles in peninsular India:

- Orissa (Ravana Chhaya)
- Andhra Pradesh (Tolu Bommalata)
- Tamil Nadu (Tolu Bommalattam)
- Kerala (Tolpavakuttu)
- Karnataka (Togalu Gombeyata)
- Maharashtra (Chamdyacha Bahulye, leather puppets').

- **The fortune:**

- The Maharashtrian form barely survives in the hands of one troupe in Kudal village (Ratnagiri district). In contrast, Andhra Pradesh now has the strongest activity in shadow theatre, with more than a hundred puppeteers.
- In general, shadow theatres are dying slowly because people prefer 'modern' entertainment like movies and television. Governments provide financial incentive for their survival, but it is too meagre. Besides, no art can thrive under doles. Unless society becomes genuinely interested in the continuation of these rare forms, they are destined to vanish sooner or later.



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