

## Temple Architecture

The origin of Indian temple goes back to the pre-Christian era and its evolution into a monument of great architectural merit is marked by conscious efforts on the part of several ruling dynasties, making it an institution of enduring importance in the social, political and economic integration of the subcontinent.

The practice of creating sanctuaries for the images probably goes back to the second century B.C. Several Deva-Gvrihas (houses of Gods) of pre-Christian times have been found. Built in perishable materials, they provided little scope for the application of principles of architecture as an art.

Though the Gupta period marks the beginning of Structural temple architecture, the process actually started from the IKSHVAKU dynasty. They were the first to build the temples for Pushpabadra Swamy, Astabhuja Swamy, Karthikeya, Navagraha and Harithi (the goddess for protecting children) at Nagarjuna Konda in Telangana State during 2<sup>nd</sup> century A.D.

The Temple Styles: The AGAMA SHASTRA described the major temple styles as Nagara, Dravida and Vasara of which the prime position assigned to the Nagara style.

NAGARA STYLE: Nagara style of temple architecture, under the patronage of imperial Guptas Nagara Style of temple architecture developed in North India with certain characteristic features-

- a) The temples were built on a raised platform in square or rectangular shape.
- b) The walls of the temples converge gradually inwards. These temples are characterized by a flat roof.
- c) The main building is known as GARBHAGRIHA, Sanctum Sanctorum is a small room, generally a cubicle which houses the principle deity of the temple.
  - (1) In the Garbhagriha on the seat called pita, the idols of the God and Goddess are placed.
  - (2) The ambulatory passage way called Pradakshinapath is ambulatory passage around the Garbhagriha.
  - (3) Outside Garbhagriha images of Goddess Ganga and Yamuna are placed.
- d) On Garbhagriha a mountain like spire called SHIKHARA is built. Its shapes vary from pyramidal to curvilinear. It is curvilinear tower Shikhara the essential characteristic feature of the Nagara Style.

The Shikaras are of three types- 1) Shikaras with square at the base and the walls curve inward to a point on the top called Latina or Rekha-prasad, 2) Shikaras with a broad base, short in height than the Latina. They slope upwards on a straight line called phamsana, 3) Shikaras with rectangular base with the roof rising into valuated chambers called valabhi.

- e) At the top of the temple the spherical or square structure is built called Amalaka, on the top of Amalaka Kalash is placed.
- f) At the entrance of the temple a portico or a hall called MANDAPA is built for the gathering of the devotees.
- g) The Mandapa is connected to the main temple by a narrow passage called ANTARALA.
- h) Inside the Temple, wall was divided vertical planes called Rathas. They were used as different planes to make narrative sculptures. These temples were called TRIRATHA, PANCHARATHA, SAPTARATHA and NAVARATHA Temples.
- i) Generally, temples in this style were built in PANCHAYATAN STYLE which consisted of UPALAYAS or subsidiary shrines with respect to principle shrine.
- j) Generally, temples were built without water tanks inside the Complex and boundary walls or Gateways outside.

Generally, temples were built by using stones, without any metal or mortar. However, the Bhattari temple was built entirely in bricks.

**I (A) The Gupta Temple Architecture:** the Guptas were the first to construct temples in North India in early Nagara style. It all started with square sanctum and pillared portico. Gradual progression started from flat roofed temples in the initial stages to the sculptured Sikharas in later stages. It was under five different stages;

In the first stage, temples were built on low platforms, square in shape with flat roof and portico developed on shallow pillars. A classic example for this Temple No. 17 Sanchi.

In the second stage improvements were made over the first stage with some important additions like- platforms upraised and two storied temples.

The most important development being ambulatory passageway around the sanctum sanctorum or Garbhagriha. Parvati temple at Nachana Kuthara in M.P is the best example for this stage.

The third stage- in this stage, the two major developments were: Sikharas though small in size appeared in the place of the flat roof for the first time. Secondly, Panchayatan Style of Constructing temples started, under which four subsidiary shrines along with the temple of the principle deity are found. The subsidiary shrines face each other on either side of the mandap. Example for this stage- Dashavatar Temple at Deograh in U.P.

In the fourth stage, temples remained just the same, except that the main shrine becoming more rectangular like Ter temple at Sholapur.

In the fifth stage circular temples with shallow rectangular projections appeared, like that of Maniyar Math, Rajgir.

The other important temples are:

1. Shiva Temple- Bhumra
2. Vishnu temple- Tighwa
3. Lakhamana temple- Sirpur

The Bhitargaon temple near Kanpur in U.P was entirely made of Bricks.

The Regional styles of Nagara School: till about 6<sup>th</sup> century the style of temple architecture remained quite similar both in north as well as in the south. Later, each began to evolve in its own direction.

In Northern India, certain regional variations and ramifications appeared in the formal development of the style, though they did not alter its basic characteristics;

**I (B) ORISSA:** Of all the regional styles of the Nagara school ORISSA is the most remarkable- rightly described as exhibiting the Nagara Style in “its greatest purity”. It was under the Ganga dynasty, Somavamshi & Shilodbava dynasties the style of architecture flourished. Essential Aspects-

- 1) the temples are built in square complex.
- 2) the Shikaras are known as REKHADEULS- vertical roofs which suddenly curve inwards sharply.
- 3) the mandapa in this style is JAGMOHAN, NATYA MANDAP and BHOGAMANDAPAs. In front of it a NATA MANDAPA or Hall of Dance and Music and BHOGAMANDAPA or hall of offerings are found.
- 4) the Exterior walls were lavishly decorated with intricate carvings, but interior walls were plain.
- 5) like Dravidian Style temples are surrounded by boundary walls.

The three main centers of the style are Bhuvaneshwar, Puri and Konark.

At Bhuvaneshwar- the Parashurameshwar temple built by Madhav Raja of Shilodbava dynasty represents an advanced stage of the Gupta Style. The Mukteshwar temple stands for a mature expression of the Nagara Style in Orissa, regarded as Gem of Orissan architecture. It was built by Yayati I. The Lingaraja temple built around 1000 A.D, most marvelous temple marking the culmination of architectural activities. It was built by Jajati Keshari.

In Rajarani temple Jagamohana and Vimana are admirably combined to express perfection. It was called so because of Erotic carvings of couples and the type of sand stones Red & Yellow used called Raja Rani.

The Brahmeshwar temple is panchayatana. Ananta Vasudev temple is the other temple worth mentioning.

The Jagannath temple at Puri is the other temple which comes close to the grandeur and dignity of the Lingaraja temple started by Choda Gangadeva & finished by Ananga Choda.

However, Sun temple at Konarka built by Narasimhadeva excels Lingaraja temple in its conception and the perfection of its finish called “Black Pagoda” as the first rays of the sun enter the garbagriha through the sea facing Pagoda. Grand and impressive even its ruin, it represents fulfillment and finality of the Orissan architectural movement.

**II) KHAJURAHO School:** in central part of India. The Chandel rulers developed a distinct style of temple architecture with Khajuraho and Mohotsav Nagar as its main centres.

Its essential characteristic features-

- 1) temples built on high platforms and belong to both Hindu and Jain religious.
- 2) they were made of sandstone, generally facing North and East.
- 3) Temples had three chambers- Garbagriha, Mandapa and Ardha-mandapa.
- 4) Unlike the Odisha school, both interior and exterior walls were lavishly decorated with carvings.
- 5) Panchayatana Style was followed. Even the subsidiary shrines had Rekha-Prasad Shikharas- creating an impression of Mountain range.
- 6) The temples are adorned with the sculptures with the theme Erotic Art- or Kamakala.

The Prominent temples are Kandariya Mahadeva, Devi Jagadamba, Baladevo, Parsavanatha, Lakshmana and Visvanatha temples. The Kandariya Mahadeva temple represents the perfection of architectural movement central India. Floral and human sculptures add to its beauty considerably. It is the largest, tallest and most beautiful of all the temples at Khajuraho built by Raja Dhandadeva.

**III) Solanki School:** It was during the times of the Solanki rulers of Gujarat and Rajasthan that Nagara style in Western India took a precise form-

Unique feature of the style is presence of step-tank called Surya-Kund within the temple complex. The steps of the tank are full of small temples with wooden carvings.

Variety of materials were being used in building the temples including Sandstone, black basalt and soft marble particularly white marble of Rajasthan has been put to admirable use.

Most of the temples are East facing and built in such way that the sun rays fall directly into the central shrine during equinoxes.

The Jain temples at Dilwara, Mount Abu particularly that of built by Bhima-I, temples built by Vimala and Tejapala and the Rudramal temples built by Siddhiraja are classic examples of the style, particularly, the MODHERA sun temple- Gujarat built by Bhima-I stands class apart.

**VI) The Paramara School**- Another variety of Nagara Style developed under the patronage of paramaras with its main centers Malwa and Khandesh.

The unique aspect of the style is SIKHARA is Ornamented with four narrow bands running from the base to the summit.

The finest is Neelakanteshvar temple at Udayapur M.P built by Udayaditya also called as Udayesvara temple. The Ambaranath temple in Thane district Maharashtra is another good example of the type.

**II. Dravida Style**: the nucleus of the Dravida temple is the storeyed form of the Gupta temple and the rock cut rathas of Mahabalipuram. In this rathas one may recognize the origin of the twin fundamental features of the Dravida style Vimana and Gopuram.

The essential characteristics features are:

- 1) the temples built in square complex with high boundary walls.
- 2) the lofty entrance gate ways are GOPURAMS.
- 3) the spire in the form of a stepped pyramid that rises up linearly rather carved called VIMANA.
- 4) one unique aspect is the Upalayas of the subsidiary shrines do not have Vimanas, unlike in Nagara architecture. We see only one VIMANA.
- 5) the other unique aspects being WATERTANKS, YAGNASALAS (meant for performing rituals) are part of the temples.
- 6) the hall facing the presiding deity called Mukha Mantapa connected to Garbagriha by a narrow passage called Antarala.
- 7) the entrance of Garbagriha had Dwarapalas and Yakhas.
- 8) PANCHAYATAN tradition is also followed with temple for presiding deity and four subsidiary shrines called UPALAYAS.
- 9) in subsequent stages of development, we also find MANTAPAS of different types like RANGA MANTAPAS, KALYANA MANDAPAS, BHOGA MANTAPAS and NATYA MANTAPS added.

**II. (A) DRAVIDIAN ARCHITECTURE UNDER PALLAVAS:** the temples developed under pallavas reflected the stylistic taste of the individual rulers and the architecture developed under four stages-

1<sup>st</sup> Stage started with Mahendravarman. The Mahendravarman group of temples are basically rock-cut. Example- Bairava Konda cave temple and Ananteshvara temple at Undavalli cave temple both in A.P. These were known as Mandapas unlike the Nagara style in which they are meant only to be assembly halls.

2<sup>nd</sup> Stage called Narasimha Group Comprises monolithic temples or Rathas at Mahabalipuram each of which hewn out of a single rock boulder. The rathas popularly called seven pagodas are actually eight in number. They are Dharmaraja, Bhima, Arjuna, Sahadeva, Draupadi, Ganesh, Pidari and Valaiyankuttai of them, Dharmaraja the biggest and Draupadi smallest. The Dharmaraja ratha must have provided the basis for Dravidian temple architecture.

3<sup>rd</sup> Rajasimha Group (Other name Narsimhavarman II)- with this the real structural temples started in the place of rock-cut temples. The shore temple at Mahabalipuram, Ishvara and Mukunda temples and the Kailasanath temple at Kanchi the shore temple dedicated to Martanda. Kailasanath temple at Kanchi represents the most mature phase of this style.

4<sup>th</sup> Nandivarman Group of temples- most of them are very small, but are more ornate resembles the Chola architecture. The classic example for the style is magnificent Vaikuntaperumal temple built by Nandivarman at Kanchi.

The other temples of the same group are Muktesvara and Matangesvara temples at Kanchi, Vadamalishvara at Orgadam (T.N) and the Parasurameshvar temple at Gudimallam near Renigunta (A.P).

**II (B) The Chola Architecture:** The temple architecture, particularly Dravida style reached the pinnacle of its glory under the Cholas. Large number of early Chola temples built in Pudukkottai district gives us the idea of the growth of Dravida style from Pallavas to the Chola times. Most important among them is VIJAYALA CHOLESWARA temple at NARTHAMALAI. It was built by Satyan Palayalli, the subordinate ruler of Mutturaiars.

The main feature of the Chola temple is VIMANA which was later eclipsed by the richly ornamented GOPURAM.

Secondly, Chola temple had become the center of social and cultural life of South India particularly in rural areas. The village assembly invariably held its meetings in the temple Mandapa.

The Brihadeesvara or Rajarajeswara temple at Tanjore built in 1009 A.D by Rajaraja I marks the best example of the style. Apart from being the tallest (216

feet) of all the medieval temples, it is a master piece of the South Indian architecture.

The temple of GANGAIKONDA CHOLAPURAM built by RAJENDRA I was meant to excel Brihadeesvara temple in every conceivable way. It is larger in plan, though not as tall as the previous one.

The AIRAVATESVARA temple at Darasuram in Tanjore distinct was built by Rajya chola II and KAMPAHARESHVARA temple at Tribhuvanam built by Kulottanga III represent the last stage of the grand Chola style.

**II (C) HOYASALA STYLE:** it developed in Karnataka with its main centers Belur, Halebid and Sringeri.

Its Characteristics features are:

- 1) the temple itself appears to be the work of a sculptor and not of builder, as such called Sculptors architecture.
- 2) The ground plan star shaped or polygonal within which the entire temple accommodated. The star shaped plan provided more wall space for sculptures than a rectangular plan.
- 3) The temples were built on a raised platform called Jagati.
- 4) The wide, squat pillars is the most curious aspect of the style.
- 5) Great emphasis was laid on the decoration of the temple with sculptures and intricately carved designs in both the interior and exterior walls. The temples exhibit arraying display of sculptural exuberance.
- 6) Building material used was soft soap stone.

The most well-known examples of the style are KESAVA temple at Somnathpur, CHENNA KESAVA and VIJAYANARAYANA temples at Belur and HOYASALESVARA temple at Halebid all built by Vishnu Vardhana.

**II (D) NAYAKA STYLE:** this style of architecture developed by the Nayakas of Madurai, Jinji Tanjore and Mysore.

The utmost unique aspect of the style is the art of building GOPURAMS reached its highest stage in this style. The MEENAKSHI temple Madurai has the tallest GOPURAM in the world.

Secondly, PRAKARAMS (Huge corridors) in the Portico around GARBHAGRIHA with roofed ambulatory passage ways.

Apart from the grand Madurai Meenakshi temple built by King Kulasekara Pandya, the Chidambaram temple built by Rajendra chola and Rameshvaram temples also come under the same style.

**II (E) VIJAYANAGARA SCHOOL:** the Vijayanagara empire (1336-1565) with capital city Hampi became a major center for a distinct style called VIJAYANAGARA.

Its unique aspects:

- 1) It was a mixed style, combining the regional styles of Chola, Hoysala, Kakatiya and Pandya. The towering GOPURAMS of Cholas, temples built on elevated platforms as found under Hoysala style. Extensive use of stone pillars with beautifully carved designs like that of Kakatiyas and huge Vimanas of Pandyas all found their way into this style.
- 2) However, it did have its own unique features- Extensive construction Mandapas- Kalyana mandapas, UJJALA MANDAPAS, NATYA MANDAPAS and VASANTASTAV MANDAPAS were built.
- 3) Along with the Mandapas, Amman Gudis, the temples were the consorts of the God with in the main complex.
- 4) RAJA GOPURAMS or Kings Towers in memory of the visit of the emperors built.
- 5) The temples pillars with most commonly found animal-horse.
- 6) The impact of Islamic architecture is also found.

The classic examples of the style Vittalswamy and Hazar Rama and Krishna Swamy temples in Hampi built by Krishnadevara. With the first reached a high point in florid magnificence. The TADAPATRI and PARVATHI temple at Chidambaram, VARADARAJA and EKAMBARANATHA temples at Kanchipuram are the other good examples.

PADMA MAHAL built by Krishnadevaraya at Hampi is a classic example for Indo-Islamic architecture.

Part of the architecture Secular Constructions like BAZARS, Elephant stable (Hampi) prisons and palaces were built. Krishnadevaraya built the town NAGAPURAM (Hospet) in memory of his mother Nagamba.

**(III) VESARA STYLE:** Also known as Deccan and Chalukyan style had its beginnings under Western Chalukyas with its main centers AIHOLE, BADAMI and PATTADAKAL.

CHARACTERISTICS FEATURES:

- 1) It is a mixed style of Nagara and Dravida styles. The influence of Nagara style is in curvilinear shikhara and square base of the temple. The influence of Dravida style is in design of Vimana and Intrinsic carvings and sculptures.
- 2) Some of the temples were built in circular shape.



3) In the construction of temple huge stone slabs were aligned without any mortar or cement in between.

4) Open ambulatory passage way, pillars and doorways decorated with intrinsic carvings.

(a) The VESARA style under Chalukyas developed under two different stages: the first stage represented by temples at AIHOLE and BADAMI.

In Aihole, LADH KHAN temple one of the oldest took its name after a pious Muslim who stayed there. It was dedicated to Shiva.

(b) Durga temple was an experiment seeking to adopt the Buddhist Chaitya to a Bramhanical temple.

(c) The Jain temple of Meguti shows progress in the erection of structural temples, but is unfinished. Built by Ravi Kirti, the temple has the famous AIHOLE inscription which talks about the greatness of Pulakesin II. In Badami, the MELAGITTI SIVALAYA is finely proportioned and magnificently located temple.

The second stage is represented by temples at PATTADAKAL of the ten, four in Nagara and six in the Dravida Style, a tendency to make the style mixed is found here. A Jain temple is also found here-

a) The Papanath temple is the most notable. It reveals the attempts to combine Nagara and Dravida styles. It was built by Vijayaditya. Satyasreya.

b) The VIRUPAKSHA temple built by Lokamahadevi one of the Queens of Vikramaditya II is a direct imitation of Kailasanath temple, Kanchi, as such it is more Dravidian in appearance.

The DODDABASAPPA temple at DAMBAL also comes under the same school. It was built by Ajjayya Nayaka, actually called Ajjayeswara Temple built in 1124 AD.

# HISTORY [G.S.]

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# Buddhist Architecture

Buddhists were the first to develop architecture as a specialized subject with textual basis. The text Chullavagga had become the basis for the Buddhist architecture. The architectural elements Sthupa, Chaitya and Vihars are earliest monuments of the Indian history. The historic importance is that they became the basis for Hindu temple art and architecture.

**Sthupas:** the word Sthupa is derived from the Pali word Sthup which meant gathering and preserving the ashes. Thus, the Sthupas are the sacred structures built on the relics or the ashes of the Buddha.

They are of three types-

1. **Dhatu Garbhitas** or **Sajeeva** Sthupas also called living sthupas as they contain the original relics of the Buddha.
2. **Pari Bhojakas** are the sthupas built on the objects of the great monks.
3. **Uddesika** are the ones built when a wish is fulfilled. They were built out of gratitude. Size wise, they are very small.

The Sthupas have a dome looking like a bubble with the implied meaning that the life is impermanent. The structure Sthupa is called Anda. Above the Anda, a square platform is built, called Harmika (the abode of god) is built. It is the actual place where the relics of Buddha are kept in silver bowls with golden flowers. Above the Harmika, the royal Chattr (umbrella) is seen, as a sign of the spiritual sovereignty. For performing Parikrama, enough space is provided around the Anda. The sthupa is surrounded by four entrances in four directions called Toranas. On both the sides of the entrance, we see five pillars called Ayukastambhas, symbolically representing five major events in the life of the Buddha, called Panchkalyanas- the birth, Mahabhinishkramana (Great Departure), enlightenment (Bodhi), First Sermon (Dharmachakra) and the Death (Mahaparnirvana).

The earliest Sthupa is found at Lumbini, called Pipriwaha. The Buddhist tradition says that Samrat Ashok built 84,000 sthupas. However, the actual Sthupas built by Ashoka were Sanchi (M.P), Sarnath (U.P), Sasaram and Soneri (Bihar). The Barauhath sthupa in M.P was built by the Shunga Dynasty. The great Amarawati Sthupa in A.P was built by king Naga Ashoka and expanded by Sathavahana Dynasty. It is the biggest Sthupa in the ancient times. As of today, world's biggest

Sthupa is at Borobudur in Java (Indonesia), built by king Poornavarman of Shailendra Dynasty.

**Chaityas:** They are the prayer halls. At the center of the Chaityas a Sanctum Sanctorum, Garbagriha is built. In which, the image of the Buddha is installed on elevated platform called Vedica. On both sides of the Garbagriha, we find small rooms meant for monks to sit and offer prayers.

Karle, Kanheri and Nasik chaityas in Maharashtra are the best preserved, Karle being the most beautiful. The Gunturpalli chaitya in A.P is the other important chaitya.

### **Vihars:**

They are the rest houses of the Buddhist monks built in circular shape, looking like a lotus. The Mahavihar at Nagarjunakonda built by Shantisri, the sister of king Kshantamula is the classic example for Vihar. The place with Sthupa, chaitya and vihar, put together in Buddhism is called Mahasangharama.

### **Buddhist art:**

It was developed under three different schools, Gandhara, Mathura and Amaravati.

**Gandhara School of Art:** it developed with Indo-Greeks and reached its highest stage of development with Kushans. It flourished in present Afghanistan and Pakistan with its main centers, Kandhar, Kabul and Sialkot (Pakistan).

It was Greco-Roman art with Indian theme. Images of the Buddha were made with Greek ethnic features, Roman dress practices and the Indian Buddhist spirit reflects in the image. The Buddha is seen with Greek ethnic features like well-built body, sharp nose, thin lips, square face, wide opened eyes, elongated ears and thick curled hair touching the shoulders. The Buddha looks like Greek God Appolous.

In some of the images he appears as Greek philosopher with dress of Roman tradition. Buddha appears in standing posture looking like a philosopher, covering his left shoulder with an over garment having foldings (draping). The dress pattern is called Italian Tango. We find the Buddha with the sign (Mudra) of pointed fingers indicating his command over the subject addressing.

With Mahayana Buddhism developed from Kushans times we see the image of the Bodhistvas also being built. The art reflects the contemporary dress practices. In some of the images we see body covered with pyjamas, Kurtas and feet with shoes.

The classic example of the art was the gigantic Bamiyan Buddha statues destroyed by the Talibans, recently.

**Mathura School of Art:** developed in and around U.P with Mathura as the main center. The art developed by Shunga Dynasty. It was essentially native and folk in theme and tradition.

In the art, the Buddha is seen in deep meditation in the sitting posture. The unique aspect of the art being Gyan Chakra (Wisdom Wheel) behind the head. In contrast to the Gandhara art, the Buddha is found with very thin body.

The Shunga Dynasty being Bramhin, in the art we see the images of Bramhanical deities and celestial bodies such as Yaksha, Yakshini, Naga and Nagini.

**Amravati School of Art:** it started with the Satvahanas Dynasty and reached its highest stage with the Ikshvaku Dynasty. It was the most beautiful, decorative and highly expressive of the three art forms.

All the major events in the life of the Buddha are depicted beautifully on the costly white limestone slabs making the art look naturally beautiful. Extensive use of flowers and creepers made the art look like highly decorative. Amravati sculptors, known for depicting the inner emotions and they also excelled in giving the effect with regarding movement of the body as we see it in the images with Yakshas and Gandharvas dancing around the Buddha. The art is also known for beautiful symbolic expression, Purnakumba (basket full of rice), a sign of prosperity often found in the Amaravati art had become the emblem of the state government of A.P. The historic importance of the art- it had become the basis for Hindu the temple art and architecture.

### **Buddhist art and architecture and its impact on Hindu temple art and architecture:**

The way Buddhism developed its architecture on the basis of the principles of Chullavagga of Buddha Gosha, Hindu temple art and architecture developed on the basis of Agama-Shastra.

The Buddhist architectural form, chaityas had become the basis for Hindu temple. As a matter of fact, most of the Hindu temples particularly in South India, were Buddhist chaityas, converted. The Garbagriha (Sanctum Sanctorum) and the vedika in the chaitya with the hall called Mantapa are just the same in the Hindu temple architecture. The Ayuka Stambha, at the entrance of the sthupa had become the basis for Dhwaja Stambha at the entrance of the temple. As enough space is provided in the sthupa for Parikrama around the Anda, enough space is provided in the temple for the same purpose. Harmika on the top portion of the sthupa gave way for Amalaka in the Nagara style of temple architecture. Kalisa on the top most part of the temple replaced the Chattar in the Buddhist sthupa.

The Buddhist signs and symbols did have their influence on Hindu temple art. Particularly the Abhaya Mudra, the sign actually started with the images of the Buddha is found invariably used in the idols of Hindu God and Goddesses. Similarly, the Buddhist symbols such as elephant and lotus standing as the sign for the birth of the Buddha are found on the walls of the Hindu temples.

The very fact that Ikshvaku Dynasty the first to construct temples in India by employing Amaravati sculptors and craftsmen establishes the fact that the Hindu temple art was the result of the Buddhist art and architecture.

# MAURYAN ART FORMS

The age of the Mauryans witnessed the emergence of a distinct school of art and culture.

The Mauryan art can be classified into court art and popular art. The court art consists of palace architecture, columns and Ashokan pillars, cave architecture, sculpture and calligraphy. Whereas popular arts consists of pottery and terracotta figurines.

**Palace Architecture:** The Graeco- Indian contacts influenced the art. The remains of royal residence at Kumrahar, outskirts of Patliputra bear the evidence for it, particularly a pillared hall supported on high substratum of wood. Similarly, Ashokan palace, three storey wooden structure, with a central pillar and decorated walls with carvings and sculptures was also found. Both Megasthenes and Strabo talk about the royal palace. The pillared hall of Mauryan palace has been compared to the world renowned Hall of Hundred columns erected by Darius, the great of Persepolis.

The Mauryans are under the direct influence of Achaemenian art and culture. This was why art objects of durable materials like stone and non-perishable materials like wood were used.

**Columns and Ashokan Pillars:** The highly polished, tall and well proportioned columns with monolithic shafts standing independently are the best specimens of Mauryan art.

The pillars that bear the edicts of Ashoka includes those of Delhi-Meerut, Allahabad, Lauriya-Araraj , Lauriya Nandangarh, Rampurwa (with lion capital), Delhi-Topra, Sankissa, Sanchi and Saranath.

The non-edict bearing columns includes Rampurwa (with Bull capital), Besra-Bakhira (with single lion capital).

Columns containing dedicatory inscriptions- in the memory of a person or palace are Rummindei and Nagali Sagar. The Lauriya Nandangarh, Besra-Bakhira pillars and one of the Rampurwa columns are crowned by single lion seated on its hunches. The other Rampurwa columns is crowned by a standing Bull. The Sankissa pillar by elephant and Sanchi, Saranath columns by



four miniature lions united back to back. Rummindei pillar seems to be crowned by a horse.

The animal figurines crowning Mauryan capitals- elephant, horse, bull and lion represent four cardinal points. All sculptured are not Buddhist motifs. Some of them like Bull and Garuda are associated with brahmanical tradition as well.

The pillars were usually made of Black and Grey spotted sandstones of Chunar and Mathura, comprised of four parts- a shaft made of single stone or monolith forming the base, with lotus or bell shaped capital at the top, a circular or rectangular base known as abacus on which an animal figure was placed. The most beautiful pillar is found at Laurya Nandangarh.

The pillars are the most beautiful and artistic of all the Mauryan art forms for the symbolic expressions. The Saranath pillar formed the National emblem of India. The four animals horse, bull, elephant and a lion found in four directions West, East, South and North respectively. They seem to follow each other turning the wheel of existence till eternity.

Symbolically, Elephant stands for the birth, the bull depicts the zodiac sign Taurus in which the Buddha was born, Mahabali Nishkramana and the lion for enlightenment. Below the abacus, the National Slogan “Satyameva Jayate” derived Mundakas Upanishad inscribed in Devanagiri script. The capital is crowned by Dharma Chakra and the lions symbolize Buddha spreading Dharma in all directions.

### **Asokan pillars and Achaemenian pillars**

The mauryan pillars are often compared with their Achaemenian Counterparts.

The shaft of the Asokan pillars was monolithic, inscribed from a single piece of stone whereas Achaemenian pillars were made up of various pieces of sandstone cemented together.

The Asokan pillars were independently erected whereas the Achaemenian pillars were attached to state buildings.

1. The stone columns of the Mauryan palace were without capitals, whereas the columns of the Hall of perpolis are provided with intricately Carved capitals.

2. The Achaemenian columns stand either on bell shaped bases or on plain rectangular blocks while the independent Mauryan columns have no base at all.
3. The bell form used as supporting base in Persian served as capital in Mauryan pillars.

### **CAVE ARCHITECTURE:**

The earliest rock-cut cave architecture belong to the Mauryan times. The Barabar and Nagarjuni caves in Bihar were formed during the time of Dasarath of which Sudhama cave seems to be the earliest.

Decorative gateways and an extremely lustrous polish, typical of Mauryan art characterise the cave architecture.

### **SCULPTURES**

Loose sculptures or free standing sculptures of the Maurya period are very few. A notes example of this is the elephant sculpture of Dhauli in Orissa. A good number of them are animal figurines crowing the Maurya pillars. Such bull, horse lion etc.

Large statues of Ykshaws and Yakshinis are found at places like Patna, Vidisha and Mathura with polished surface as the distinguishing element. The finest example is Yakshi figure from Didarganj, Patna showing sensitivity towards depicting the human physique.

**Stupas and Viharas** : Due to the popularity of Buddhism and Jainism, Stupas and Viharas were constructed on a large scale. According to the Buddhist tradition Samrat Ashoka built 84,000 stupas, of which Sanchi stupa is the most important. The others being Saranath in U.P, Soneri and Sasaram in Bihar.

Terracotta figurines of animals and humans of mauryan times have been found at Taxila. They are short and stout and are not with well defined anatomical features and poor artistic merit.

**Calligraphy** – One of the outstanding achievements of the Mauryan art is their mastery of calligraphy – stylized writing. The Mauryas were indeed master calligraphists. The epigraphs are not only beautifully excuted but are remarkable for clarity and precision.

**Pottery**- The art of making pottery reached its perfection called Northern Black polished ware (N. B.P.W.), characterised by highly lustrous finish used generally as luxury item.

### **Conclusions:**

1. In spite of advancement of a very high order made by the Mauryas in different fields, the art has been regarded as of a very basic and elementary nature.
2. Mauryan art produced limited quantity of sculptures, coins and monuments. Though they were the products of the patronage of the royal court, the art had not become mass based. It remained as court art not the art of the people.
3. As the court was under the influence of foreign elements such as Greek and Persian, the art too turned out to be unique amalgamation of Greek and Iranian elements.

## Ajanta Cave Paintings

Painting is one of the most delicate forms of art giving expressions to human thoughts and feeling through the media of line and colour.

The Ajanta Cave Paintings tradition started from Sathavahana times and continued to flourish under Guptas, Vakatakas, Western Chalukyas and Rastrakutas. The caves (29) inscribed by Buddhist monks under the patronage of Vakataka kings of whom Harisena being prominent. The importance of the art being, they are the oldest surviving mural paintings of the world.

Generally, the theme of the paintings is Buddhism and Jataka stories. Of the 29 caves, 5 developed during Hinayana phase and the remaining during Mahayana phase. Murals in cave 9 and 10 belong to the Sunga period, rest belong to the Gupta times. The paintings in cave 1 and 2 are the most recent.

Technique wise the painters used tempera style. i.e, use of pigments called Fresco method a three- stage technique.

(1) In the first stage a layer of clay, mixed with cow dung and rice husk was applied on the surface of the rock. Then lime plaster was applied on the top of it. Finally, colours and pigments were applied on the moist surface- so that pigments would seep in and create a lasting image on the rock surface.

(2) Adaption of line is one of the greatest achievements of Ajanta artists. In the paintings the movement of line is sure and firm. The other advanced techniques like “three dimension” effect and “fore shortening” were also exhibited.

(3) Long sweeping brush strokes highlighting nose, eyelids, lips and chin making the figures emerge from the flat wall surface, reflect technical perfection.

The paintings are both Mural and Fresco (painted on wet plaster). The paintings portray human values and social fabric along with styles, costumes and ornaments of that period.

Emotions and pathos are expressed by controlled turn and poise of the body and eloquent gestures of the hands.

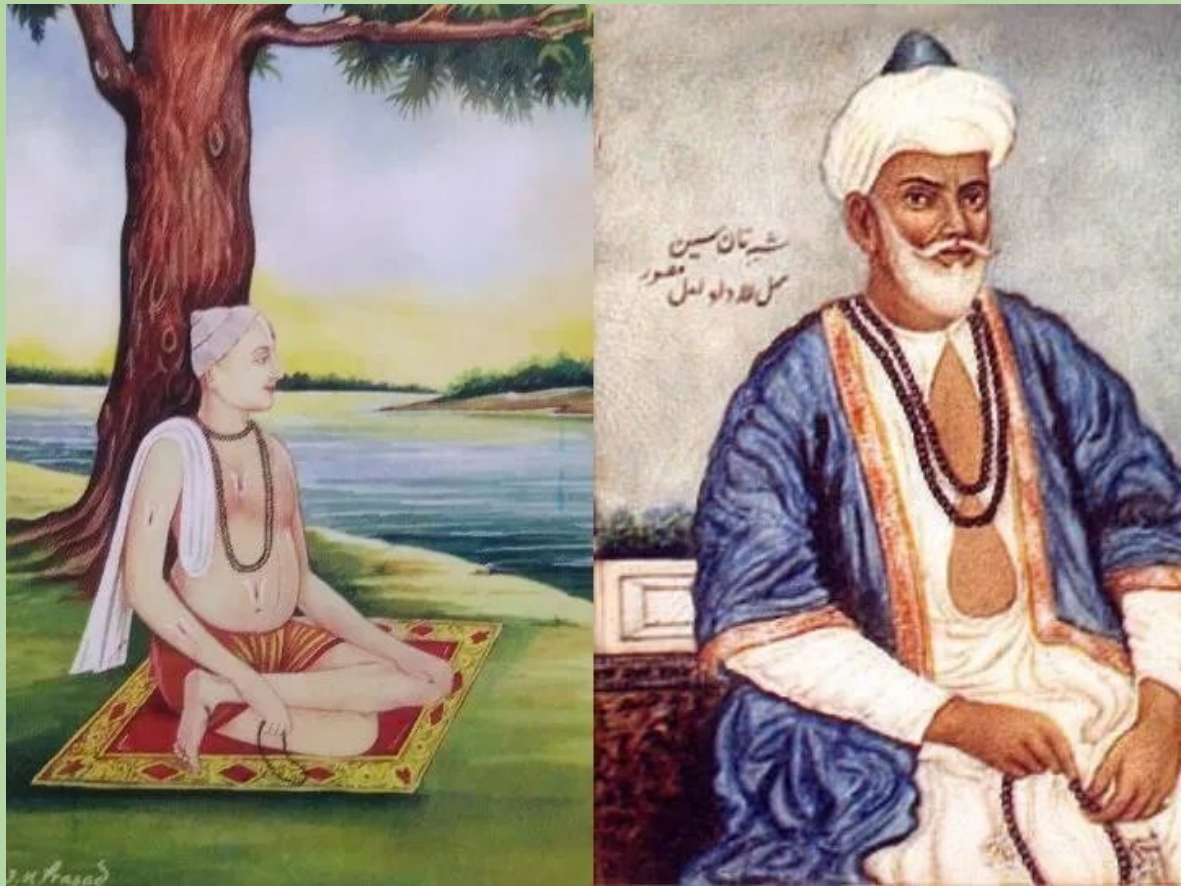
Unique features of the painting are - each female figure has unique hair style and even animals and birds are shown with emotions.

Colour composition- the colours were obtained from local vegetarian and minerals. The outlines were done in red colours. Striking feature is absence of blue colour.

**Important Paintings are: -**

1. The earliest paintings are in cave IX and X; of this the only surviving one is found in cave X, it portrays a king with attendants in front of a tree decked with flags.
2. The paintings of Bodhisatva padmapani in cave I is one of the masterpieces of Ajanta paintings.
3. The paintings of cave I is unparalleled in the history of art. In this we find the Buddha standing before his own house. Yashodara offering Son Rahul to him.
4. In cave I, paintings of various Bodhisatvas in Tribhanga pose- Vajrapani (protector and guide, a symbol of Buddha's power) Manjusri (Buddha's Wisdom) and Padmapani Avalokitesvara (compassionate Buddha) are found.
5. In cave no.2, Pulakesin II welcoming Persian ambassador is depicted.
6. The paintings of dying princess in cave 16 is world famous for the inner emotions depicted by Sundari wife of Nanda, a cousin of Buddha.
7. The story of Mahajanaka Jataka in cave I and flying Apsaras in cave X are the other worth mentioning paintings.

## Indo – Islamic Culture



Abdur Rahim Khankhana, famous Muslim poet who was one of the Navaratnas (nine-gems) in the court of the Mughal emperor Akbar, was a friend of Tulsidas.

## Bhakti Movement

The movement emerged in response to the challenges posed by Islam. It developed under two different schools of thought-

1. Nirguna Bhakti which believed in formless worship. It was introduced first by Adi Shankara and later followed by Kabir, Guru Nanak, Malak Das, Dadu Dayal, Birban and Ghora.
2. Sagunabhakti believed in the worship of form. It believed that God is the highest manifestation of everything perfect. It was championed by the Vaishnava philosophers like Ramanuja, Nimbaraka, Madhva, Vallabha, Meera Bai, Chaitanya, Tulsidas, Surdas and Sundharadas.

### ◆ Adi Shankara / Shankaracharya

He was born at Kaladi in Kerala and became a saint at the age of five. He was the disciple of Govindacharya. He wrote commentaries on Brahma Sutras. His popular works were Vivekachudamani, Saundaryalahari, Bhaja Govindam, Shivanandalahari and Yogataravali. He founded the philosophy Advaitasiddhant. To preach and protect the Sanatan dharma, he founded Ashramas/Mathas at Sringeri in Karnataka, Dwaraka in Gujarat, Puri and Badrinath. He died at the age of 32. The followers of Shankara were called Smarthas.

### ◆ Ramanujacharya [1060-1118 A.D.]

He was born at Sriperumbudur. He was the disciple of Yamuna Muni and Vedprakash. He founded the philosophy called Vishishtadvaita and preached Vaishnavism. He was banished from Sriperumbudur by Kulottanga Chola. He wrote Sri Bashya and was the head of Srirangam Vaishnava Math.

### ◆ Nimbarka

He was the disciple of Ramanuja. He was the first to introduce Radha Madhav Cult which was centred on the worship of Radha and Madhav. He founded the philosophy called Dvaita Advaita also called as Bhed and Abhedanuvada. He composed Dasasloki

### ◆ Madhvacharya [1238-1317 A.D.]

He was born in Udupi. He was the first to compose commentaries on Brahma Sutras in the Kannada language. He founded the philosophy called Dwita Siddhanta.

### ◆ Vallabhacharya [1479-1531 A.D.]

His other name was Achinitabhadra. He was the first to preach and promote Krishna bhakti on the basis of Maha Bhagwat Puran. He founded the philosophy

Shuddhadvaita which believed in the absolute union. He prescribed Pushtimarg as the means for salvation (extreme devotion to God). He also founded a school called Rudrasampradaya

### ◆ Ramanand [1300- 1380 A.D.]

He was the most popular Bhakti reformer from Uttar Pradesh. He was the first to preach Ramabhakti and the first to preach in Hindi. Also, he was the first reformer to accept disciples from the lower castes. His disciples were Dhana (a Jat farmer); Sena (a Barber); Ravi Das (a Cobbler), Kabir (Weaver), Sadhana (a butcher), Narahari (Goldsmith) and Pipa (a rajput king). He composed Ananda Bhasya.

### ◆ Kabir Das [1448-1518 A.D.]

Born at Varanasi, he was the most popular Bhakti reformer. He was the first reformer to preach Universal Religion and Hindu-Muslim unity. He was the most important disciple of Ramanand and also accepted a Sufi Saint, Pir Taqvi as his Guru. He was persecuted by Sikander Lodi for preaching Hindu-Muslim unity. The sayings of Kabir are popular as Dohas. Bijaks were the compiled works of Dohas. They were composed in the language Bhojpuri. The followers of Kabir were called Kabir Panthis.

### ◆ Guru Nanak [1469-1538 A.D.]

Born at Talwandi, he was influenced by Kabir. ‘Sach Akhand’ (Ultimate Truth) was the main theme of his teachings. Nanak preached Universal Brotherhood and Monotheism. The followers of Nanaks are called ‘Sikhs’.

### ◆ Meera Bai [ 1498-1546 A.D.]

The most popular woman Bhakti reformer, Meera, was born in Kudki in Rajasthan. She belonged to the family of Sisodias and was the wife of Rana Bhojraj. She was the first to introduce Giridhara Gopala Cult of Brindavan and also the first to introduce Bhajans in Bhakti movement. She composed them in Brajbhasha. Her verses have been included in Adi Granth. She was influenced by Vallabhacharya.

### ◆ Chaitanya [ 1436-1534 A.D.]

He was the most popular Bhakti reformer from Bengal. He was born at Nabadwip (Nadia). He was the disciple of Keshav Bhakti. His other names were Gouranga and Vishwambar. He was the first to preach Vaishnavism in Bengal and Orissa. Puri was the main centre of his activities and he was first to introduce Kirtans in Bhakti movement. His form of Vaishnavism became popular as Gudiya [Use of song and dance along with instruments. He wrote Siksastakm in Sanskrit.



### ◆ Tulsidas [1532-1623 A.D.]

He was a contemporary of Akbar and he wrote the all-time great Ramcharitmanas in the language Awadhi, hindi version of Ramayana.

### ◆ Surdas [1478-1580 A.D.]

He preached Krishna Bhakti and wrote Sursagar and Sursaravali.

### ◆ Sundardas [1596-1689 A.D.]

He wrote Sundara Vilasam that deals with Six Indian philosophical systems.

### ◆ Dadu Dayal [1544-1605 A.D.]

Born in the community of weavers at Ahmedabad, he preached Nirgunabhakti. His teachings were compiled in the form of Dadu Dayaram Ki Bani.

### ◆ Birbhan

Born at Karnal in Haryana in the community of farmers, he preached Nirgunabhakti and emphasized on Satyam or Truth. His followers were called Satnamis. Pothi is the sacred text of Satnamis.

### ◆ Shankar Dev [1449-1568 A.D.]

He was the first to preach Vaishnavism in Brahmaputra Valley (Assam). He was the founder of Ekasarana Dharma or Movement [Neo Vaishnavite movement]

His most famous work is Kirtana Ghosha.

### Narsi Mehta [1409-1488 A.D.]

He was a Gujarati poet and belonged to Vaishnavite sect. His most famous Bhajan “Vaishnava Jana To” inspired Mahatma Gandhi.

### Guru Ghasidas [1756-1836 A.D.]

He founded Satnami community in Chattisgarh. He condemned caste system and idol worship.



Saint-Poets across India played Important role in Development of Regional culture and Languages.

## Maratha Bhakti Reform Movement

The main theme of the movement was **Maratha-dharma**, which essentially meant the protection of Maratha culture. Its ultimate aim was to secure an independent state for the Marathas called Swaraj.

### ◆ Dnyaneshwar - [Jnanadev] [ 1275-1296 A.D.]

The first and earliest of Maratha reformer, wrote a commentary on Bhagavad Gita called Gnaneswari, popular as Maratha Bhagavad Gita and also called Bhavardha Deepika. He was a follower of Nath yogi tradition. He founded Varkari Sect, the worshippers of Vittal Swamy.

### Muktabai

Sister of Dnyaneshwar wrote 41 Abhangas [Devotional songs]

### ◆ Namdev

He was a tailor by profession (was earlier a dacoit). He emphasized on cultural unity of the Marathas by introducing a tradition called Mahapurusha Sampradaya (worshipping the great saints). He is one of the 50 holi men whose verses have been included by Guru Nanak.

### ◆ Eknath [1533- 1599 A.D.]

He was the first Maratha reformer to emphasize on the Marathi language. His famous work is Eknathi Bhagavata

### ◆ Tukaram Bhakth [ 1608-1650 A.D.]

He was the greatest Marathi bhakti reformer, who made the popular Vittoba Cult (worshipping Vittalaswami of Pandharpur). He composed devotional songs on Vittalaswami called Abhangs. He was contemporary of Shivaji Maharaj.

### ◆ Guru Ramdas [1608-1681 A.D.]

As the Guru of Shivaji, he inspired Shivaji to found Swaraj. The messages of Guru Ramdas were compiled in the form of the text called Dasabodha. Balgangadhar Tilak drew inspiration from his work. Ramdas founded Dharkari sect combining spiritual life with worldly life.

### ◆ Ghora

A pot-maker by profession, he preached monotheism.

## Sufi Movement



**Ajmer Sharif: Dargah of Sheikh Moinuddin Chisti**

(The word Suf meant wool which implied simplicity). Sufism can be defined as Islamic mysticism. Its main theme was Wahadat-ul-Wajud (Unity of God). It developed first in Iraq. The first Sufi saint was Begum Rabia of Basra in Iraq. Sufi orders were called Silsilas. The maximum number of orders were founded in Afghanistan which spread to India.

The Sufi orders were divided into Beshara (Those who were not bound by it) and Bashara (Who followed Islamic law). In Sufism the link between the teacher (Pir) under disciples (Murids) was vital.

### ☐ Silsilas

#### ☒ Chisti

It was founded by Sheikh Abdul Chisti. It was introduced in India by Sheikh Moinuddin Chisti. His dargah is at Ajmer. Qutubuddin Bakhtiar Kaki was the chief disciple of Moinuddin. Iltutmish dedicated Qutub Minar to Bakhtiar Kaki. Baba Farid-ud-din ShakarGanj was quite popular. His outlook was so broad that some of his verses are quoted in Adi Granth of the Sikhs.

Sheikh Nizamuddin was the most popular Sufi saint in India. He mastered Yogic practices, that he was called Sidh or Perfect. He became popular as Mahboob-i-illahi. Amir Khusro, the greatest musician and literary giant was the disciple of Sheikh Nizamuddin.

Sheikh Salim Chisti was the last great saint of the Chisti order. He was held in great respect by Akbar.

Khanqah were hermitages of Chisti saints outside the city.

#### ■ **Suhrawardi**

It was founded by Shihabuddin Suhrawardi and introduced in India by Bahauddin. It was the richest order and very soon became unpopular. The most well known saints of the order were Sheikh Shihabuddin Suhrawardi & Hamid-ud-din Nagori.

#### ■ **Pirdausia**

It was the only Sufi order which was founded and developed within India. Founded by Sharafuddin, it was confined to Bihar. He composed Maktubat and Malfuzat literature (it dealt with the lives and teachings of Sufi Saints).

#### ■ **Qadri**

This most secular order was founded by Sheikh Abdul Qadri Jilani of Baghdad. Shah Nizamtullah the first Qadri to come to India. Dara Shikoh, son of Shahjahan, followed this order.

#### ■ **Naqshbandi**

It was founded by Sheikh Baqi Billah. Sheikh Ahmad Sir Hindi of this order influenced Aurangzeb, and it was a highly conservative order. Aurangzeb followed this order.

#### **Other Orders:**

1. Mahdavi order was founded by Mohammed Madhi of Jaunpur.
2. Raushaniya order was founded by Buwazid Ansari of Jalendhar.
3. Shattaria order founded by Abdulla Shattari.

#### **Impact of Sufism:**

1. The humanistic approach of Sufis inspired Arabic philosophers Ibn-i-Arabi. He founded the concept Tauhid-i-wazudi (Unity of Being). It became the basis for Akbar's Tauhid-i-illahi.
2. Sufis accepted Hindi language. Malik Mohammed Jayasi wrote Padmavat, the story of Rani Padmini. Abul hamid Bilgrami wrote Haqiq-i-Hind. In which he explained the legendary figures Radha & Krishna, Murali & Gopi etc.

## Critical Appraisal of Bhakti and Sufi Movement

Both movements were quite powerful ones dealing with every aspect of human life. As such they influenced changes in every sphere.

The drawbacks of both the movements were:

1. They sought solution within the framework of religion. In other words, they asked for relief and not a solution.
2. Though they preached tolerance they could not overcome sectarian rivalries. Shaiva and Vaishnava in Hinduism and Shia-Sunni conflict in Islam continued to persist.
3. Devotion to God and urge to spiritual perfection definitely made the medieval society turn indifferent for the development of sciences, technology and materialistic progress. It was an established fact that after Bhakti and Sufi movements in medieval India the progress of materialistic development definitely got affected.

However, in spite of above drawbacks both had significant achievements to their credit:- In social sphere, both generated consciousness inspiring lower-caste movements. Most of the reformers came from the lower sections of the society.

In economic front both the movements inculcated a sense of dignity of labour removing the idea condemned profession or Neechavriti. Secondly, Bhakti Movement opposed economic exploitation of agricultural labour by Vaishnava landlords in Karnataka during Lingayat Movement of Basaveshwar.

In the realm of polity particularly Bhakti Movement inspired the formation of new kingdoms like the Vijayanagara Empire and Swaraj of Shivaji Maharaj. The Sufi Movement on its part liberated the stigma attached to the Islamic State that it belonged only to Muslims. Both were responsible for inspiring great monarchs of medieval times like Md. Bin Tughlaq, Akbar, Alauddin Hussain of Bengal, Ibrahim Shah, Jagadguru of Bijapur, Jai-ul-Abdeen (Akbar of Kashmir).

In cultural sphere the profound impact is felt in the development of local languages. Braj Bhasha developed by Vallabha and Meera, Bhojpuri by Kabir Das, Awadhi by Tulsidas, Magadhi by Vidhyapati and Chandidas, Bengali by Chaitanya Prabhu, Assami by Shankar Dev, Marathi reformers for Marathi, Tamil Shaiva saints called Nayanars and Vaishnava saints Alvars were all responsible for the development of Tamil language.

The Hindustani and Carnatic music traditions were influenced by and perfected. Meera Bai introduced Bhajans, Chaitanya Prabhu Kirthans and great Amir Khusro under the influence of Sufism introduced Sama (congregational music) and devotional music Qawali. The Carnatic music in its form and content is devotional, the essence of Bhakti Movement.

Both Bhakti and Sufi Movements influenced the Classical Dance with the idea of Devotion. Both the movements left behind them a permanent legacy in the form of a composite culture which is still followed in India.

### **Comparative Study between the two:**

#### **Similarities:**

1. Both accepted the idea 'Guru' a must.
2. Both Movements followed common man's language.
3. Both accepted popular means like music, dance in preaching out to the common man.
4. Both accepted scriptures as the basis.

#### **Differences:**

1. Sufism- more universal in the form of content when compared to Bhakti.
2. The concept Saguna Bhakti is totally absent in Sufism.
3. The Bhakti reformers moved as one amongst the society whereas Sufis preferred to live a secluded life away from the society.
4. In Sufism, a deviation from the scriptures has taken place dividing the movement into Bashara (followers of the scriptures) and Beshara (non-followers of scriptures). This tendency is not seen in Bhakti movement.



## INDO-ISLAMIC ARCHITECTURE



**Jahaz Mahal Mandu**

The Islamic style is called Dome and Arch method. The native Hindu style that was prevalent during that time is called Slab and Beam method. The other aspects of Islamic style were huge buildings with lofty gateways and wide entrances. The Muslims also introduced floral designs. They borrowed decorative elements like Kalisa, Swastika and Lotus from the Hindus. Hindus adopted the domes and arches.

The study of Indo-Islamic architecture is conventionally categorised into the Imperial Style (Delhi Sultanate), the Provincial Style (Mandu, Gujarat, Bengal, and Jaunpur), the Mughal Style (Delhi, Agra, and Lahore) and the Deccani Style (Bijapur, Golconda). These categories help in understanding better the specificities of architectural styles rather than putting them in immutable slots. Deccani styles are also included in the Regional/provincial category.

### ☐ Imperial Architecture

It is witnessed in Delhi, Agra and Fatehpur Sikri. The architecture reflects the personal taste and interest of the Sultan and Mughal Badshah.

#### ◆ Slave Dynasty:

Qutubuddin Aibak constructed Quwat-ul-Islam mosque, the first pure Islamic construction and Adhai-din-ka-Jhopra (made by destroying a monastery). It was the place where he gave darshan at Ajmer. He laid the foundation for Qutub Minar to commemorate the victory of Islam on Indian soil. He could complete only the first two storeys. The remainder was completed by Iltutmish and dedicated to Bakhtiar Kaki. In Qutub Minar, black limestone with Sanskrit verses in praise of Lord Vishnu is found at the base. Balban constructed Lal Mahal in Delhi.

## ◆ Khilji Dynasty

The simple Islamic style became decorative and grand under Alauddin Khilji. He constructed Alai Darwaza, an entrance to Qutub Minar; Hauz-i-Alai; Jamat Khana Masjid and also a city called Siri in Delhi (this was the first time Delhi was expanded). Alai Darwaza contains a dome which for the first time was built on scientific lines. It was also the earliest dome built in pure Islamic style. In the construction of the darwaza Alauddin Khilji borrowed a new technique called “Horse shoe Arch” from Persia.

## ◆ Tughlaq Dynasty

Under Tughlaqs, for the first time, thick sloping walls were built called Batter (for protection against extreme weather and for strength). They made extensive use of cheaply available grey sandstones.

Ghiazuddin Tughlaq constructed the city of Tughlaqabad. His tomb in Tughlaqabad is the first tomb built in pure Islamic style. It marked a new trend in Architecture to have a good skyline, the building was built on a high platform. Md.Bin Tughlaq built Swargadwari on the banks of river Ganga and stayed there for two and half years, when Delhi was affected by Cholera.

Feroz Shah Tughlaq constructed five cities (Firozpur, Firozbad, Fathehpur, Fatehbad & Jaunpur in memory of cousin Jauna- Mo. Bin Tuglaq) apart from Feroz Shah Kotla, the tomb of his finance minister Telangana and Hauz-i-Khas in Delhi. He beautified the city Delhi with 1200 Gardens. In all his buildings the decorative device found is The Lotus.

## ◆ Lodhi Dynasty

Significant changes in architecture took place under the Lodis. They were the first to construct structures on grafted platforms. They were the first to construct double domed structures, angular and octagonal structures and structures in Garden setting (e.g. Lodi Gardens in Delhi). Balconies & Kiosks of Rajasthan and Gujrati styles are also used. Many of these features were adopted by the Mughals and the Culmination is used to be found in The Taj Mahal built by Shahjaha. The best example of Lodi architecture is the Jamat Khana Masjid constructed by Sikandar Lodi in Agra.



## Temple Architecture

The origin of Indian temple goes back to the pre-Christian era and its evolution into a monument of great architectural merit is marked by conscious efforts on the part of several ruling dynasties, making it an institution of enduring importance in the social, political and economic integration of the subcontinent.

The practice of creating sanctuaries for the images probably goes back to the second century B.C. Several Deva-Gvrihas (houses of Gods) of pre-Christian times have been found. Built in perishable materials, they provided little scope for the application of principles of architecture as an art.

Though the Gupta period marks the beginning of Structural temple architecture, the process actually started from the IKSHVAKU dynasty. They were the first to build the temples for Pushpabadra Swamy, Astabhuja Swamy, Karthikeya, Navagraha and Harithi (the goddess for protecting children) at Nagarjuna Konda in Telangana State during 2<sup>nd</sup> century A.D.

The Temple Styles: The AGAMA SHASTRA described the major temple styles as Nagara, Dravida and Vasara of which the prime position assigned to the Nagara style.

NAGARA STYLE: Nagara style of temple architecture, under the patronage of imperial Guptas Nagara Style of temple architecture developed in North India with certain characteristic features-

- a) The temples were built on a raised platform in square or rectangular shape.
- b) The walls of the temples converge gradually inwards. These temples are characterized by a flat roof.
- c) The main building is known as GARBHAGRIHA, Sanctum Sanctorum is a small room, generally a cubicle which houses the principle deity of the temple.
  - (1) In the Garbhagriha on the seat called pita, the idols of the God and Goddess are placed.
  - (2) The ambulatory passage way called Pradakshinapath is ambulatory passage around the Garbhagriha.
  - (3) Outside Garbhagriha images of Goddess Ganga and Yamuna are placed.
- d) On Garbhagriha a mountain like spire called SHIKHARA is built. Its shapes vary from pyramidal to curvilinear. It is curvilinear tower Shikhara the essential characteristic feature of the Nagara Style.

The Shikaras are of three types- 1) Shikaras with square at the base and the walls curve inward to a point on the top called Latina or Rekha-prasad, 2) Shikaras with a broader base, short in height than the Latina. They slope upwards on a straight line called phamsana, 3) Shikaras with rectangular base with the roof rising into valuated chambers called valabhi.

- e) At the top of the temple the spherical or square structure is built called Amalaka, on the top of Amalaka Kalash is placed.
- f) At the entrance of the temple a portico or a hall called MANDAPA is built for the gathering of the devotees.
- g) The Mandapa is connected to the main temple by a narrow passage called ANTARALA.
- h) Inside the Temple, wall was divided vertical planes called Rathas. They were used as different planes to make narrative sculptures. These temples were called TRIRATHA, PANCHARATHA, SAPTARATHA and NAVARATHA Temples.
- i) Generally, temples in this style were built in PANCHAYATAN STYLE which consisted of UPALAYAS or subsidiary shrines with respect to principle shrine.
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The essential characteristics features are:

- 1) the temples built in square complex with high boundary walls.
- 2) the lofty entrance gate ways are GOPURAMS.
- 3) the spire in the form of a stepped pyramid that rises up linearly rather carved called VIMANA.
- 4) one unique aspect is the Upalayas of the subsidiary shrines do not have Vimanas, unlike in Nagara architecture. We see only one VIMANA.
- 5) the other unique aspects being WATERTANKS, YAGNASALAS (meant for performing rituals) are part of the temples.
- 6) the hall facing the presiding deity called Mukha Mantapa connected to Garbagriha by a narrow passage called Antarala.
- 7) the entrance of Garbagriha had Dwarapalas and Yakhas.
- 8) PANCHAYATAN tradition is also followed with temple for presiding deity and four subsidiary shrines called UPALAYAS.
- 9) in subsequent stages of development, we also find MANTAPAS of different types like RANGA MANTAPAS, KALYANA MANDAPAS, BHOGA MANTAPAS and NATYA MANTAPS added.

**II. (A) DRAVIDIAN ARCHITECTURE UNDER PALLAVAS:** the temples developed under pallavas reflected the stylistic taste of the individual rulers and the architecture developed under four stages-

1<sup>st</sup> Stage started with Mahendravarman. The Mahendravarman group of temples are basically rock-cut. Example- Bairava Konda cave temple and Ananteshvara temple at Undavalli cave temple both in A.P. These were known as Mandapas unlike the Nagara style in which they are meant only to be assembly halls.

2<sup>nd</sup> Stage called Narasimha Group Comprises monolithic temples or Rathas at Mahabalipuram each of which hewn out of a single rock boulder. The rathas popularly called seven pagodas are actually eight in number. They are Dharmaraja, Bhima, Arjuna, Sahadeva, Draupadi, Ganesh, Pidari and Valaiyankuttai of them, Dharmaraja the biggest and Draupadi smallest. The Dharmaraja ratha must have provided the basis for Dravidian temple architecture.

3<sup>rd</sup> Rajasimha Group (Other name Narsimhavarman II)- with this the real structural temples started in the place of rock-cut temples. The shore temple at Mahabalipuram, Ishvara and Mukunda temples and the Kailasanath temple at Kanchi the shore temple dedicated to Martanda. Kailasanath temple at Kanchi represents the most mature phase of this style.

4<sup>th</sup> Nandivarman Group of temples- most of them are very small, but are more ornate resembles the Chola architecture. The classic example for the style is magnificent Vaikuntaperumal temple built by Nandivarman at Kanchi.

The other temples of the same group are Muktesvara and Matangesvara temples at Kanchi, Vadamalishvara at Orgadam (T.N) and the Parasurameshvar temple at Gudimallam near Renigunta (A.P).

**II (B) The Chola Architecture:** The temple architecture, particularly Dravida style reached the pinnacle of its glory under the Cholas. Large number of early Chola temples built in Pudukkottai district gives us the idea of the growth of Dravida style from Pallavas to the Chola times. Most important among them is VIJAYALA CHOLESWARA temple at NARTHAMALAI. It was built by Satyan Palayalli, the subordinate ruler of Mutturaiars.

The main feature of the Chola temple is VIMANA which was later eclipsed by the richly ornamented GOPURAM.

Secondly, Chola temple had become the center of social and cultural life of South India particularly in rural areas. The village assembly invariably held its meetings in the temple Mandapa.

The Brihadeesvara or Rajarajeswara temple at Tanjore built in 1009 A.D by Rajaraja I marks the best example of the style. Apart from being the tallest (216 feet) of all the medieval temples, it is a master piece of the South Indian architecture.

The temple of GANGAIKONDA CHOLAPURAM built by RAJENDRA I was meant to excel Brihadeesvara temple in every conceivable way. It is larger in plan, though not as tall as the previous one.

The AIRAVATESVARA temple at Darasuram in Tanjore distinct was built by Rajya chola II and KAMPAHARESHVARA temple at Tribhuvanam built by Kulottunga III represent the last stage of the grand Chola style.

**II (C) HOYASALA STYLE:** it developed in Karnataka with its main centers Belur, Halebid and Sringeri.

Its Characteristics features are:

- 1) the temple itself appears to be the work of a sculptor and not of builder, as such called Sculptors architecture.
- 2) The ground plan star shaped or polygonal within which the entire temple accommodated. The star shaped plan provided more wall space for sculptures than a rectangular plan.
- 3) The temples were built on a raised platform called Jagati.
- 4) The wide, squat pillars is the most curious aspect of the style.
- 5) Great emphasis was laid on the decoration of the temple with sculptures and intricately carved designs in both the interior and exterior walls. The temples exhibit arraying display of sculptural exuberance.
- 6) Building material used was soft soap stone.

The most well-known examples of the style are KESAVA temple at Somnathpur, CHENNA KESAVA and VIJAYANARAYANA temples at Belur and HOYASALESVARA temple at Halebid all built by Vishnu Vardhana.

**II (D) NAYAKA STYLE:** this style of architecture developed by the Nayakas of Madurai, Jinji Tanjore and Mysore.

The utmost unique aspect of the style is the art of building GOPURAMS reached its highest stage in this style. The MEENAKSHI temple Madurai has the tallest GOPURAM in the world.

Secondly, PRAKARAMS (Huge corridors) in the Portico around GARBHAGRIHA with roofed ambulatory passage ways.

Apart from the grand Madurai Meenakshi temple built by King Kulasekara Pandya, the Chidambaram temple built by Rajendra chola and Rameshvaram temples also come under the same style.

**II (E) VIJAYANAGARA SCHOOL:** the Vijayanagara empire (1336-1565) with capital city Hampi became a major center for a distinct style called VIJAYANAGARA.

Its unique aspects:

- 1) It was a mixed style, combining the regional styles of Chola, Hoyasala, Kakatiya and Pandya. The towering GOPURAMS of Cholas, temples built on elevated platforms as found under Hoyasala style. Extensive use of stone pillars with beautifully carved designs like that of Kakatiyas and huge Vimanas of Pandyas all found their way into this style.

- 2) However, it did have its own unique features- Extensive construction Mandapas- Kalyana mandapas, UJJALA MANDAPAS, NATYA MANDAPAS and VASANTOSTAV MANDAPAS were built.
- 3) Along with the Mandapas, Amman Gudis, the temples were the consorts of the God with in the main complex.
- 4) RAJA GOPURAMS or Kings Towers in memory of the visit of the emperors built.
- 5) The temples pillars with most commonly found animal-horse.
- 6) The impact of Islamic architecture is also found.

The classic examples of the style Vittalswamy and Hazar Rama and Krishna Swamy temples in Hampi built by Krishnadevara. With the first reached a high point in florid magnificence. The TADAPATRI and PARVATHI temple at Chidambaram, VARADARAJA and EKAMBARANATHA temples at Kanchipuram are the other good examples.

PADMA MAHAL built by Krishnadevaraya at Humpi is a classic example for Indo-Islamic architecture.

Part of the architecture Secular Constructions like BAZARS, Elephant stable (Humpi) prisons and palaces were built. Krishnadevaraya built the town NAGAPURAM (Hospet) in memory of his mother Nagamba.

**(III) VESARA STYLE:** Also known as Deccan and Chalukyan style had its beginnings under Western Chalukyas with its main centers AIHOLE, BADAMI and PATTADAKAL.

#### CHARACTERISTICS FEATURES:

- 1) It is a mixed style of Nagara and Dravida styles. The influence of Nagara style is in curvilinear shikhara and square base of the temple. The influence of Dravida style is in design of Vimana and Intrinsic carvings and sculptures.
  - 2) Some of the temples were built in circular shape.
  - 3) In the construction of temple huge stone slabs were aligned without any mortar or cement in between.
  - 4) Open ambulatory passage way, pillars and doorways decorated with intrinsic carvings.
- (a) The VESARA style under Chalukyas developed under two different stages: the first stage represented by temples at AIHOLE and BADAMI.

In Aihole, LADH KHAN temple one of the oldest took its name after a pious Muslim who stayed there. It was dedicated to Shiva.

(b) Durga temple was an experiment seeking to adopt the Buddhist Chaitya to a Bramhanical temple.



(c) The Jain temple of Meguti shows progress in the erection of structural temples, but is unfinished. Built by Ravi Kirti, the temple has the famous AIHOLE inscription which talks about the greatness of Pulakesin II. In Badami, the MELAGITTI SIVALAYA is finely proportioned and magnificently located temple.

The second stage is represented by temples at PATTADAKAL of the ten, four in Nagara and six in the Dravida Style, a tendency to make the style mixed is found here. A Jain temple is also found here-

- a) The Papanath temple is the most notable. It reveals the attempts to combine Nagara and Dravida styles. It was built by Vijayaditya. Satyasreya.
- b) The VIRUPAKSHA temple built by Lokamahadevi one of the Queens of Vikramaditya II is a direct imitation of Kailasanath temple, Kanchi, as such it is more Dravidian in appearance.

The DODDABASAPPA temple at DAMBAL also comes under the same school. It was built by Ajjayya Nayaka, actually called Ajjayeswara Temple built in 1124 AD.

## INDO-ISLAMIC ARCHITECTURE



**Jahaz Mahal Mandu**

The Islamic style is called Dome and Arch method. The native Hindu style that was prevalent during that time is called Slab and Beam method. The other aspects of Islamic style were huge buildings with lofty gateways and wide entrances. The Muslims also introduced floral designs. They borrowed decorative elements like Kalisa, Swastika and Lotus from the Hindus. Hindus adopted the domes and arches.

The study of Indo-Islamic architecture is conventionally categorised into the Imperial Style (Delhi Sultanate), the Provincial Style (Mandu, Gujarat, Bengal, and Jaunpur), the Mughal Style (Delhi, Agra, and Lahore) and the Deccani Style (Bijapur, Golconda). These categories help in understanding better the specificities of architectural styles rather than putting them in immutable slots. Deccani styles are also included in the Regional/provincial category.

### ☐ Imperial Architecture

It is witnessed in Delhi, Agra and Fatehpur Sikri. The architecture reflects the personal taste and interest of the Sultan and Mughal Badshah.

#### ◆ Slave Dynasty:

Qutubuddin Aibak constructed Quwat-ul-Islam mosque, the first pure Islamic construction and Adhai-din-ka-Jhopra (made by destroying a monastery). It was the place where he gave darshan at Ajmer. He laid the foundation for Qutub Minar to commemorate the victory of Islam on Indian soil. He could complete only the first two storeys. The remainder was completed by Iltutmish and dedicated to Bakhtiar Kaki. In Qutub Minar, black limestone with Sanskrit verses in praise of Lord Vishnu is found at the base. Balban constructed Lal Mahal in Delhi.

## ◆ Khilji Dynasty

The simple Islamic style became decorative and grand under Alauddin Khilji. He constructed Alai Darwaza, an entrance to Qutub Minar; Hauz-i-Alai; Jamat Khana Masjid and also a city called Siri in Delhi (this was the first time Delhi was expanded). Alai Darwaza contains a dome which for the first time was built on scientific lines. It was also the earliest dome built in pure Islamic style. In the construction of the darwaza Alauddin Khilji borrowed a new technique called “Horse shoe Arch” from Persia.

## ◆ Tughlaq Dynasty

Under Tughlaqs, for the first time, thick sloping walls were built called Batter (for protection against extreme weather and for strength). They made extensive use of cheaply available grey sandstones.

Ghiazuddin Tughlaq constructed the city of Tughlaqabad. His tomb in Tughlaqabad is the first tomb built in pure Islamic style. It marked a new trend in Architecture to have a good skyline, the building was built on a high platform. Md.Bin Tughlaq built Swargadwari on the banks of river Ganga and stayed there for two and half years, when Delhi was affected by Cholera.

Feroz Shah Tughlaq constructed five cities (Firozpur, Firozbad, Fathehpur, Fatehbad & Jaunpur in memory of cousin Jauna- Mo. Bin Tuglaq) apart from Feroz Shah Kotla, the tomb of his finance minister Telangana and Hauz-i-Khas in Delhi. He beautified the city Delhi with 1200 Gardens. In all his buildings the decorative device found is The Lotus.

## ◆ Lodhi Dynasty

Significant changes in architecture took place under the Lodis. They were the first to construct structures on grafted platforms. They were the first to construct double domed structures, angular and octagonal structures and structures in Garden setting (e.g. Lodi Gardens in Delhi). Balconies & Kiosks of Rajasthan and Gujrati styles are also used. Many of these features were adopted by the Mughals and the Culmination is used to be found in The Taj Mahal built by Shahjaha. The best example of Lodi architecture is the Jamat Khana Masjid constructed by Sikandar Lodi in Agra.

## Temple Architecture

The origin of Indian temple goes back to the pre-Christian era and its evolution into a monument of great architectural merit is marked by conscious efforts on the part of several ruling dynasties, making it an institution of enduring importance in the social, political and economic integration of the subcontinent.

The practice of creating sanctuaries for the images probably goes back to the second century B.C. Several Deva-Gvrihas (houses of Gods) of pre-Christian times have been found. Built in perishable materials, they provided little scope for the application of principles of architecture as an art.

Though the Gupta period marks the beginning of Structural temple architecture, the process actually started from the IKSHVAKU dynasty. They were the first to build the temples for Pushpabadra Swamy, Astabhuja Swamy, Karthikeya, Navagraha and Harithi (the goddess for protecting children) at Nagarjuna Konda in Telangana State during 2<sup>nd</sup> century A.D.

The Temple Styles: The AGAMA SHASTRA described the major temple styles as Nagara, Dravida and Vasara of which the prime position assigned to the Nagara style.

NAGARA STYLE: Nagara style of temple architecture, under the patronage of imperial Guptas Nagara Style of temple architecture developed in North India with certain characteristic features-

- a) The temples were built on a raised platform in square or rectangular shape.
- b) The walls of the temples converge gradually inwards. These temples are characterized by a flat roof.
- c) The main building is known as GARBHAGRIHA, Sanctum Sanctorum is a small room, generally a cubicle which houses the principle deity of the temple.
  - (1) In the Garbhagriha on the seat called pita, the idols of the God and Goddess are placed.
  - (2) The ambulatory passage way called Pradakshinapath is ambulatory passage around the Garbhagriha.
  - (3) Outside Garbhagriha images of Goddess Ganga and Yamuna are placed.
- d) On Garbhagriha a mountain like spire called SHIKHARA is built. Its shapes vary from pyramidal to curvilinear. It is curvilinear tower Shikhara the essential characteristic feature of the Nagara Style.

The Shikaras are of three types- 1) Shikaras with square at the base and the walls curve inward to a point on the top called Latina or Rekha-prasad, 2) Shikaras with a broader base, short in height than the Latina. They slope upwards on a straight line called phamsana, 3) Shikaras with rectangular base with the roof rising into valuated chambers called valabhi.

- e) At the top of the temple the spherical or square structure is built called Amalaka, on the top of Amalaka Kalash is placed.
- f) At the entrance of the temple a portico or a hall called MANDAPA is built for the gathering of the devotees.
- g) The Mandapa is connected to the main temple by a narrow passage called ANTARALA.
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The essential characteristics features are:

- 1) the temples built in square complex with high boundary walls.
- 2) the lofty entrance gate ways are GOPURAMS.
- 3) the spire in the form of a stepped pyramid that rises up linearly rather carved called VIMANA.
- 4) one unique aspect is the Upalayas of the subsidiary shrines do not have Vimanas, unlike in Nagara architecture. We see only one VIMANA.
- 5) the other unique aspects being WATERTANKS, YAGNASALAS (meant for performing rituals) are part of the temples.
- 6) the hall facing the presiding deity called Mukha Mantapa connected to Garbagriha by a narrow passage called Antarala.
- 7) the entrance of Garbagriha had Dwarapalas and Yakhas.
- 8) PANCHAYATAN tradition is also followed with temple for presiding deity and four subsidiary shrines called UPALAYAS.
- 9) in subsequent stages of development, we also find MANTAPAS of different types like RANGA MANTAPAS, KALYANA MANDAPAS, BHOGA MANTAPAS and NATYA MANTAPS added.

**II. (A) DRAVIDIAN ARCHITECTURE UNDER PALLAVAS:** the temples developed under pallavas reflected the stylistic taste of the individual rulers and the architecture developed under four stages-

1<sup>st</sup> Stage started with Mahendravarman. The Mahendravarman group of temples are basically rock-cut. Example- Bairava Konda cave temple and Ananteshvara temple at Undavalli cave temple both in A.P. These were known as Mandapas unlike the Nagara style in which they are meant only to be assembly halls.



2<sup>nd</sup> Stage called Narasimha Group Comprises monolithic temples or Rathas at Mahabalipuram each of which hewn out of a single rock boulder. The rathas popularly called seven pagodas are actually eight in number. They are Dharmaraja, Bhima, Arjuna, Sahadeva, Draupadi, Ganesh, Pidari and Valaiyankuttai of them, Dharmaraja the biggest and Draupadi smallest. The Dharmaraja ratha must have provided the basis for Dravidian temple architecture.

3<sup>rd</sup> Rajasimha Group (Other name Narsimhavarman II)- with this the real structural temples started in the place of rock-cut temples. The shore temple at Mahabalipuram, Ishvara and Mukunda temples and the Kailasanath temple at Kanchi the shore temple dedicated to Martanda. Kailasanath temple at Kanchi represents the most mature phase of this style.

4<sup>th</sup> Nandivarman Group of temples- most of them are very small, but are more ornate resembles the Chola architecture. The classic example for the style is magnificent Vaikuntaperumal temple built by Nandivarman at Kanchi.

The other temples of the same group are Muktesvara and Matangesvara temples at Kanchi, Vadamalishvara at Orgadam (T.N) and the Parasurameshvar temple at Gudimallam near Renigunta (A.P).

**II (B) The Chola Architecture:** The temple architecture, particularly Dravida style reached the pinnacle of its glory under the Cholas. Large number of early Chola temples built in Pudukkottai district gives us the idea of the growth of Dravida style from Pallavas to the Chola times. Most important among them is VIJAYALA CHOLESWARA temple at NARTHAMALAI. It was built by Satyan Palayalli, the subordinate ruler of Mutturaiars.

The main feature of the Chola temple is VIMANA which was later eclipsed by the richly ornamented GOPURAM.

Secondly, Chola temple had become the center of social and cultural life of South India particularly in rural areas. The village assembly invariably held its meetings in the temple Mandapa.

The Brihadeesvara or Rajarajeswara temple at Tanjore built in 1009 A.D by Rajaraja I marks the best example of the style. Apart from being the tallest (216 feet) of all the medieval temples, it is a master piece of the South Indian architecture.

The temple of GANGAIKONDA CHOLAPURAM built by RAJENDRA I was meant to excel Brihadeesvara temple in every conceivable way. It is larger in plan, though not as tall as the previous one.

The AIRAVATESVARA temple at Darasuram in Tanjore distinct was built by Rajya chola II and KAMPAHARESHVARA temple at Tribhuvanam built by Kulottunga III represent the last stage of the grand Chola style.

**II (C) HOYASALA STYLE:** it developed in Karnataka with its main centers Belur, Halebid and Sringeri.

Its Characteristics features are:

- 1) the temple itself appears to be the work of a sculptor and not of builder, as such called Sculptors architecture.
- 2) The ground plan star shaped or polygonal within which the entire temple accommodated. The star shaped plan provided more wall space for sculptures than a rectangular plan.
- 3) The temples were built on a raised platform called Jagati.
- 4) The wide, squat pillars is the most curious aspect of the style.
- 5) Great emphasis was laid on the decoration of the temple with sculptures and intricately carved designs in both the interior and exterior walls. The temples exhibit arraying display of sculptural exuberance.
- 6) Building material used was soft soap stone.

The most well-known examples of the style are KESAVA temple at Somnathpur, CHENNA KESAVA and VIJAYANARAYANA temples at Belur and HOYASALESVARA temple at Halebid all built by Vishnu Vardhana.

**II (D) NAYAKA STYLE:** this style of architecture developed by the Nayakas of Madurai, Jinji Tanjore and Mysore.

The utmost unique aspect of the style is the art of building GOPURAMS reached its highest stage in this style. The MEENAKSHI temple Madurai has the tallest GOPURAM in the world.

Secondly, PRAKARAMS (Huge corridors) in the Portico around GARBHAGRIHA with roofed ambulatory passage ways.

Apart from the grand Madurai Meenakshi temple built by King Kulasekara Pandya, the Chidambaram temple built by Rajendra chola and Rameshvaram temples also come under the same style.

**II (E) VIJAYANAGARA SCHOOL:** the Vijayanagara empire (1336-1565) with capital city Hampi became a major center for a distinct style called VIJAYANAGARA.

Its unique aspects:

- 1) It was a mixed style, combining the regional styles of Chola, Hoyasala, Kakatiya and Pandya. The towering GOPURAMS of Cholas, temples built on elevated platforms as found under Hoyasala style. Extensive use of stone pillars with beautifully carved designs like that of Kakatiyas and huge Vimanas of Pandyas all found their way into this style.

- 2) However, it did have its own unique features- Extensive construction Mandapas- Kalyana mandapas, UJJALA MANDAPAS, NATYA MANDAPAS and VASANTOSTAV MANDAPAS were built.
- 3) Along with the Mandapas, Amman Gudis, the temples were the consorts of the God with in the main complex.
- 4) RAJA GOPURAMS or Kings Towers in memory of the visit of the emperors built.
- 5) The temples pillars with most commonly found animal-horse.
- 6) The impact of Islamic architecture is also found.

The classic examples of the style Vittalswamy and Hazar Rama and Krishna Swamy temples in Hampi built by Krishnadevara. With the first reached a high point in florid magnificence. The TADAPATRI and PARVATHI temple at Chidambaram, VARADARAJA and EKAMBARANATHA temples at Kanchipuram are the other good examples.

PADMA MAHAL built by Krishnadevaraya at Humpi is a classic example for Indo-Islamic architecture.

Part of the architecture Secular Constructions like BAZARS, Elephant stable (Humpi) prisons and palaces were built. Krishnadevaraya built the town NAGAPURAM (Hospet) in memory of his mother Nagamba.

**(III) VESARA STYLE:** Also known as Deccan and Chalukyan style had its beginnings under Western Chalukyas with its main centers AIHOLE, BADAMI and PATTADAKAL.

#### CHARACTERISTICS FEATURES:

- 1) It is a mixed style of Nagara and Dravida styles. The influence of Nagara style is in curvilinear shikhara and square base of the temple. The influence of Dravida style is in design of Vimana and Intrinsic carvings and sculptures.
  - 2) Some of the temples were built in circular shape.
  - 3) In the construction of temple huge stone slabs were aligned without any mortar or cement in between.
  - 4) Open ambulatory passage way, pillars and doorways decorated with intrinsic carvings.
- (a) The VESARA style under Chalukyas developed under two different stages: the first stage represented by temples at AIHOLE and BADAMI.

In Aihole, LADH KHAN temple one of the oldest took its name after a pious Muslim who stayed there. It was dedicated to Shiva.

(b) Durga temple was an experiment seeking to adopt the Buddhist Chaitya to a Bramhanical temple.

(c) The Jain temple of Meguti shows progress in the erection of structural temples, but is unfinished. Built by Ravi Kirti, the temple has the famous AIHOLE inscription which talks about the greatness of Pulakesin II. In Badami, the MELAGITTI SIVALAYA is finely proportioned and magnificently located temple.

The second stage is represented by temples at PATTADAKAL of the ten, four in Nagara and six in the Dravida Style, a tendency to make the style mixed is found here. A Jain temple is also found here-

- a) The Papanath temple is the most notable. It reveals the attempts to combine Nagara and Dravida styles. It was built by Vijayaditya. Satyasreya.
- b) The VIRUPAKSHA temple built by Lokamahadevi one of the Queens of Vikramaditya II is a direct imitation of Kailasanath temple, Kanchi, as such it is more Dravidian in appearance.

The DODDABASAPPA temple at DAMBAL also comes under the same school. It was built by Ajjayya Nayaka, actually called Ajjayeswara Temple built in 1124 AD.

## TANDAVA & LASYA DANCES

Tandava nritya is a divine dance performed by the Lord Shiva. Shiva's Tandava is described as a vigorous dance that is the source of the cycle of creation, preservation and dissolution of Universe. While the Rudra Tandava depicts his violent nature, first as the creator and later as the destroyer of the universe, the Ananda Tandava depicts him as enjoying.

In the Hindu texts, atleast seven types of Tandava are found : Ananda Tandava, Tripura Tandava, Sandhya Tandava,, Samhara Tandava, Kali (Kalika) Tandava, Uma Tandava and Gauri Tandava. However, some people believe that there are 16 types of Tandava.

The Hindu scriptures narrate various occasions when Shiva or other Gods have performed the Tandava. When Sati (first wife of Shiva, who was reborn as Parvati) jumped into the Agni Kunda (sacrificial fire) in Daksha's Yajna and gave up her life, Shiva is said to have performed the Rudra Tandava to express his grief and anger. The Shivapradosha stotra says when Shiva performs the Sandhya Tandava, the other Gods like Brahma, Vishnu, Sarasvati, Lakshmi and Indra play musical instruments and sing Shiva's praises. Ganesha, the son of Shiva, is depicted as Ashtabhuja tandavas nritya murtis (Eight armed form of Ganesha dancing the Tandava) in temple sculptures. The Bhagavata Purana talks of Krishna dancing his Tandava on the head of the serpent Kaliya. According to Jain traditions, Indra is said to have performed the Tandava in honour of Rishabha (Jain tirthankar) on the latter's birth.

The dance performed by Shiva's wife Parvati in response to Shiva's Tandava is known as Lasya, in which the movements are gentle, graceful and sometimes erotic. Some scholars consider Lasya to be the feminine version of Tandava. Lasya has 2 kinds, Jarita Lasya and Yauvaka Lasya.

**ART AND CULTURE:** The traditional form has remained that actors who are young Brahmacharis will join a group led by the Swami of that group. The music remains the typical Dhrupada style of the Vraja Acharyas who penned the songs they heard to the accompaniment of Sitar and Pakhawaj and the songs are sung in Vraja Language, a parent to modern Hindi.

The dance takes place at night to show us that the union with Paramatma is beyond time and space. Night here represents the inscendental nature of the union of a jeeva atma with Paramatma.

**FOLK DANCES IN INDIA:** Folk dance is a form of dance developed by a group of people that reflects the traditional life of the people certain country or region.

The terms "ethnic" and "traditional" are used when it is required to emphasize the cultural roots of a folk dance. In this sense, nearly all folk dances are ethnic ones. Not all ethnic dances are folk dances.

Dances performed at social functions by people with little or no professional training, open to traditionally based music.

Dances not generally designed for public performance or the stage, though they may later be arranged and set for stage performances.

Execution dominated by an inherited tradition rather than innovation (though folk traditions change over time).

## Mughal Architecture

With the advent of Mughals the grand Persian style entered India characterized by huge constructions in square complexes, surrounded by line of Arches called Arcades, couplets, inside the building well extended balconies, and on the top portion of the building Kiosks (Chhatris), turret with crowning & parapet. We also find a highly decorative style of inscribing holy versus (Calligraphy) on the walls, Arabesque, a decorative style of continuous stem originating from leaves which splits regularly producing a series of stems which split further or may reintegrate with the main stem. Geometrical designs, a new technique called Pietra Dura & a style of building structures with gardening around divided into four square blocks called Charbagh style & constant water flowing systems for religious and decorative purposes are the other aspects.

Babur was responsible for Noor-ul-Afshan gardens & Arambagh gardens in Agra. Babur's tomb was built at Kabul in Afghanistan.

Humayun built Din Panha & his personal library called Sher Mahal. Humayun's tomb in Delhi was constructed by his wife Salima Begum. It was the first structure in India reflecting the Grand Persian Style under the Mughals. It comes very close to Taj in all the regards except white marble & minarets.

### ◆ Akbar

Akbar was the real founder of Mughal architecture. His attempt was to synthesize the native style with the grand Islamic styles. Particularly in his Mahal construction, Akbar was influenced by Buddhist Stupas. In Agra, he completed the fortification of the Red fort. Inside the Red fort he constructed Akbari Mahal, Jahangiri Mahal and Birbal Mahal. Diwan-i-Aam and Diwan-i-Khas in Agra were also built by him.

Fatehpur Sikri was actually a Jain settlement. However, Akbar constructed the Moti Masjid and the tomb of Sheikh Salim Chisti inside the complex. Ibadat Khana are the hall of prayer was built in 1575. The secular constructions here were Buland Darwaza constructed in 1572 to mark his victory against Gujarat. In the construction, Akbar used a new technique called Half-Dome Portal borrowed from Persia. It became a constant feature of Mughal buildings later. Jodha Bai

Palace, Mariam Mahal and Panch Mahal were the other structures. In the construction Jodha Bai Palace he was influenced by Rajput style and in the Panch Mahal buddhist Sthupas.

### ◆ Jahangir

Jahangir constructed the tomb of his father Akbar at Sikandra near Agra. He was responsible for Shalimar Bagh Gardens in Kashmir. Noorjahan constructed the tomb of Abdur Rahim Khan, son of Bairam Khan in Delhi; the tomb of Itimad-ud-Daulah (her father) in Agra and the tomb of Jahangir at Shahdara near Lahore.

A new technique called Petra Dura (inlaid mosaic work) was introduced for the first time under Jahangir and was used in Itimad-ud-Daula's tomb for the first time. The tomb of Itimad-ud-Daula was also the basis for Taj Mahal.

### ◆ Shahjahan

Shahjahan's reign was the Golden age in Mughal architecture. He was called Engineer and the Architect for his technical perfection. In Agra inside the Red Fort he constructed Khas Mahal, Sheesh Mahal, Angoori Bagh, Machehi Mahal, Mausambari and also built Moti Masjid for the sake of his daughter Jaha Nara.

Taj Mahal, built from 1631 to 1653, took 22 years to complete. Till then Mumtaz Mahal's coffin was kept in Burhanpur where she was born. It is the only pure white marble building constructed with an estimated cost of 3 crore Dams. Ustad Isa Khan, the chief architect of Shahjahan had drawn the plan of Taj. A Venician engineer, Zerimono Veranneo was also consulted. The most beautiful part of the Taj is the bulbus dome.

In Delhi, Shahjahan constructed the Red Fort and within the fort, Diwan-i-Khas, Diwan-i-Aam and Rang mahal were built. Amir khusrao's popular quote "The most beautiful place in the Universe is this, is this and it is this" found inscribed on the walls of Diwan-i-khas. Rang Mahal is best known for its floral design.

The Jama Masjid, the biggest mosque of India was also built by him in Delhi in Red sandstone.

### ◆ Aurangzeb

Aurangzeb was highly conservative and never encouraged Art & Architecture. The grand Mughal Architecture declined during his times. However, his second son Mohammed Azam Shah built Biwi ka Maqbara at Aurangabad in memory of his mother Rabia-ud-Durrani, wife of Aurangazeb. It is called Mini Taj Mahal as it is a poor imitation of Taj.

□ **Regional / Provincial Architecture:** - It refers to the architecture that developed in different provinces where the Muslims founded the regional kingdoms. It is in this style, we find more the local traditions incorporated into the Islamic style.

### ◆ **Jaunpur:**

The Jaunpur School of architecture was developed by the Sharqi dynasty. Its unique aspect was the absence of minarets. The Ataladevi Masjid, constructed by Ibrahim Shah Sharqi is the best example. Lal darwaja masjid built by Rajye Biwi queen of Mohammed Shah Sharqi was dedicated to the Sufi saint Syyyid Ali Qutubuddin.

### ◆ **Bengal**

In Bengal, the Iliyaz Shahi style developed within the capital city Pondua. Its unique aspect was that minarets were smaller than the main structure. Sikander Shah constructed Adina Masjid at Pondua, the biggest mosque in North-East, constructed on the model of the Great Damascus Masjid (Syria).

The other importance structures are:

1. Eklakhi Mausoleum built in Pondua in 1425 by Sultan Jalluddin Mohammed Shah, Qutub Shahi Masjid built by Mohammed Al Khaleedi in 1582 named after The great Sufi saint Qutub Alam, Sona Barah Masjid which literally means Large Golden Mosque built by Sultan Nusrat Shah in 1526 in Gaur with 12 gates, Kadam Rasool Masjid in gaur built by the same sultan in 1530 has the footprints of Prophet Mohhamed on stones & Gumti Darwaja built by Alluddin Husain Shah in 1512. The Chika Mosque built in 1475 by Sultan Yusuf Shah at Gaur called so as it used to shelter Large number of Bats.

**Mandu (M.P):** - The Khilji's of Mandu developed their own distinct style with its main centre Mandu, the capital city. Dilawar Khan's Mosque is the earliest Indo-Islamic construction at Mandu with the ceilings in Hindu style. Hushang Shah's Tomb was also influenced by Hindu style regarded as India's first marble structure. Jahaj Mahal or Ship palace was built by Sultan Ghiyazuddin Khilji. Hindola Mahal, a singing palace built by Hushamg Shah around 1425, Baj Bahadur and his queen Roopmati palaces are the structures worth mentioning.

**Gujrat:** Bahadur Shahi style of Architecture flourished in Gujrat with its main centres Ahmedabad & Champaner. It was characterised by incorporating the local Rajput traditions and the beautiful Jali work.

Ahmad Shah built his tomb & Jama Masjid in Ahmedabad. Mohammed Shah Begra built Nagina Mosque or Pearl Mosque & Laila Gumbaz ki Masjid at Champaner. Rani Sipiri palace in Ahmedabad built by Rani Sipri herself, (Hindu



wife of Mohammed Shah Begra) in 1514 is known for wonderful jali work (Ornamental pattern constructed through the use of Calligraphy and Geometry).

**Kasmir**: - The regional dynasties of Kashmir Karkotaka & Utpala developed their own style. It was influenced by Gandhara, Chinese and the Guptan Styles. The Martanda temple at Anantnag built by Lalitaditya Muktapada and Avatisvamin temple at Avantipora built by King Awanti Varman of Utpala dynasty are the classic examples for the early style.

In medieval times under the influence of Muslim rule the architecture witnessed change. A blend of Islamic and native Kashmiri styles had taken place. Absence of domes and cloisters is seen, instead multi-level sloping roofs and tall spires are built.

The Jama masjid in Srinagar is a classic example of the style without dome. In the Aali masjid in Srinagar, one of the largest mosque in Kashmir valley is also characterized by absence of dome. The Pari Mahal built by Dara Shikoh is another structure worth mentioning.

## ◆ **Bahmani**

In the Bahmani style of architecture flourished in Deccan, Red Sandstone was extensively used. Very huge domes were built. Minarets were part of the structure. Gol Gumbaz in Bijapur was built in 1660, by Mohammed Adil Shah II is the world's second-biggest dome (The first being The Dome of Vatican City).

Ibrahim Rauza was the mausoleum for Ibrahim Adil Shah and it shows the style at its best.

The grand Qutub Shahi style of Golconda flourished in the present Hyderabad with its Magnificent structures, Charminar & Mecca Masjid built by sultan Mohammed Quli.

## **Medieval India Painting: -**

The Miniature paintings of Early Medieval India can be divided into two prominent schools.

1. **The Pala School of Art** flourished in Bengal. It was basically the Buddhist art of the school Vajrayana. The paintings were drawn on palm leaves or Vellam paper. The prominent painters of the school were Dhimman & Vitapala.
2. **The Apabhramsa School of Art**: It flourished in Gujrat and Mewar region of Rajasthan. It was essentially Jain in theme, however later came under the influence of Vaishnavism. The paintings were drawn on both Palm leaves & paper.

The colours used were Red, Yellow and Ochre and each had symbolic meaning.

The human figures were depicted with fish shaped bulging eyes, pointed nose and a double chin.

The classic examples of the art or Kalpasutra and Kalakachara Katha.

**During The Delhi Sultanath times**, Paintings was not encouraged much due to conservative outlook of the Sultans. Firoz Shah Tuglaq got the Mural paintings of his palace erased. However, illustrated manuscripts were developed during this period like Nimat Nama, which deals with Cookery, which was compiled during the times of Nasir Shah of Mandu. It also reflex the synthesis of the native and persian styles. Another style called Lodi Khuladar also developed during this period.

## **The Mughal Painting Tradition**

With the advent of the mughals, the grand persian painting tradition entered India. The marked changes were a shift from depicting the glory of God to the personal glory of the King. Secondly, themes centred around court, palace life, hunting scenes and historical events.

## **The Other characteristic features:**

1. It was an exclusive combination of Indian, Persian and European traditions.
2. Extensive drawing of miniature paintings with precise measurements.
3. Use of brilliant colours like Peacock blue, Gold & Red.
4. The painters created a living tradition of painting which continued to work in different parts of the country long after the glory of the Mughals disappeared.
5. Painters excelled in portraiture paintings.
6. It is highly aristocratic without any reference to the life of common man.

The beginnings of the Mughals painting tradition started with Humayun's interactions with the great Persian painters Mir Syyyid Ali & Abdus Samad. With

them started the persian influence on the Mughal paintings and the tradition of compiling albums started. The earliest Mughal illustrated manuscript, Dastan-i-Amir Hamza. Began under Humayun in 1550 and took 25 years for completion. The series consist of 14 volumes.

The real founder of the Mughal school of painting was Akbar. He founded a separate artistic studio called Tasvir Khana where painters were employed and developed their own styles. For Akbar “Painting is the means to realize the God”

1. He encouraged more Murals & Frescoes. Under Akbar painting became more a craft than a fine art. Two or more than two artist worked together - One drawing the sketch (Tarrah) another painting (Ami) third one portrait (Chirnuma) and the forth figure drawing (Sural).
2. The persian painters joined the court were Khorasan Quli & Farukka Beg. However majority of the painters were the Hindus, who included Lal, Basawan, Daswanth, Mukund and Kesu.
3. The spiritual works illustrated were the translated version of Mahabharat called Razm Namah which contained 169 full page illustrations. The celebrated painter Baswan was mentioned in 12 of the illustrations. The other works include Persian version of Ramayan, Yoga Vasistha & a prose treatise by Jami on sufi saints.
4. The Indians themes, scenes and landscapes helped to free the school from Persian influence. Secondly, The Indian colours Peacock blue and Red began to be used. Thirdly, above all the some what flat effect of the persian style began to be replaced by roundness of the Indian brush, giving the picture of a three dimensional effect.
5. The historical manuscripts illustrated were Akbar-Namah, Darab-Namah, Shah-Namah, Babur-Namah, Anvar-i-Suhaili and Ghulistan of Sadi (Moral tales).
6. By 1595, the Mughal paintings revealed the Western Influence- modeling of three dimensional figures by means of shading and the new technique of “Fore Shortening” introduced by the Portugese. Fore Shortening was used for driving the effect with regarding either a distance or the size.

Western influence may be seen in the fables another favorite topic of Akbar. The Tuti Namah (The parrot's tales) by Zia Naqshabi show each bird and animal with detailed realism. This portrayal of animals reached its perfection under Jahangir.

7. The notable contribution to the Indian art by Akbar was, he encouraged the paintings of realistic portraits. On Akbar’s orders, the portraits of all important personages of the court were drawn. This tradition later exerted great influence on the Rajput school of paintings.

Under Jahangir the Mughal painting has seen its climax. He himself a good artist and had the rare ability to distinguished the work of each artist in a picture.

1. During his times Muraqqas (Albums) were compiled. The idea of decorated borders came from Persia in 1570 but reached its perfection under Jahangir. Arabesque or floral and animal motives around the borders, all richly interspersed with gold frame appeared for the first time.
2. He was naturalist by nature, preferred paintings of flora and fauna i.e birds, animals, trees and flowers. In portrait paintings also he emphasized on naturalism. The classic examples, the miniature painting of Zebra and animal Fable called “Ayar-i-Danish”.
3. The Mughal painter learned the technique of drawing straight face and the art of drawing portature, both became perfect under Jahangir.
4. The European influence manifested itself more and more. The colours became softer and less enamel like, found more in naturalistic representation of landscapes.

The renowned painters of his times included Bishan Das, Madhu, Anant, Manohar, Gowardhan and Ustad Mansur. Mansur the greatest painter, an expert in drawing birds and animals exuberating life and rigour. As his paintings come close to Raphael of Renaissance times, he was called The Raphael of The east.

During Shah Jahan’s times, though the patronage continued, paintings lacked both the dynamic energy of Akbar's time and the keen love for nature shown by Jahangir.

1. A new technique called Siyahi Qalam was introduced. Literally it meant black pen. It was a technique of drawing fine delicate lines tinted with washes of pale colours and gold.
2. Shah Jahan avoided use of Charcoal, instead encouraged the artists to draw and sketch using a pencil.

One of the best known Mughal miniatures “Emperor Shah Jahan on Peacock throne” was drawn during his times.

During the times of Aurangzeb, paintings lost its patronage. The Mughal court painters scattered and settled in different parts of India. As a result the regionals styles like Basholi School in Kashmir, Kangra school in Himanchal pradesh and Rajput School in Rajasthan developed.

## Regional Styles: -

Though the Mughal school of painting dominated the medieval times, regional styles developed in different parts of India with the native Indian roots with strong liking for colourful paintings as opposed to the naturalistic Mughal style.

1. **The Rajasthani Or Rajput school of Paintings:-** These paintings developed on the basis of Indian traditions. They were inspired by Epics, Puranas, Love poems & Indian folklore. They were drawn on the walls of palaces, inner chambers of forts and Havellis. The surface of the painting is divided into several compartments of different colours in order to separate one scene from the other.

On the basis of the centres of the painting developed, the school was further subdivided into different sub styles.

1. **Malwa:-** The use of contrasting colours is an important characteristic feature of Malwa school. The refinement of drawing is due to the influence of the Mughal painting. Malwa paintings show a fondness for flat compositions.
2. **Mewar:-** The main centres of this style were Udaipur, Nathwada & Chavand. They are also known as Ragamala paintings. They are pictorial representations of musical moods. They portray the life of Krishna and Gopis. Bright and brilliant Red, Orange, Green and Blue colors have been profusely used. The females are relatively smaller than males in these paintings.

The early Mewar painting was dominated by Tales connected to person Sahibdin. The other unique aspect being Tamasha painting, showing court ceremonies.

3. **Bondi School:** - The Mughal influence is exceptionally strong on this school and it also has close affinities with The Deccan school of painting. It has rich and glowing colours, the Sun is shown in golden colour. Human figures are with slim bodies, faces were rounded with pointed nose.
4. **Kota School:** - It is quite similar to Bondi school. The themes are portraits of Princesses, Court & hunting scenes. The hilly jungles render a unique charm to these paintings. The special feature was stout bodies, shining faces with bulging eyes.
5. **Amber-Jaipur School:** - It started in Amber later shifted to Jaipur. It has large number of portraits of the rulers of the Jaipur. Generally, the theme is the life of Lord Krishna.

The Amber school is also called the Dhundar school & the earliest evidence comes from the wall paintings of Bairat. The school reached its zenith during the times of Sawai Pratap Singh in the 18th century.

6. **Marwar School:** - It remained uninfluenced by The Mughal style. The style includes bold expressions and fish eyes in human faces. It shows tall masculine figures wearing pointed caps. It has seen its highest stage under Raja Man Singh who commissioned extensive series of paintings including Shiva Purana, Natacharitra & Panchatantra.
  7. **Bikaner School:** - Of all the Rajasthani schools, it bears maximum resemblance to the Mughal school. The reason being close relations between The Raja of Bikaner and the Mughals. The theme was portraits, Bhagwat purana and Krishnaleelas. The human figures were shown with tight lips, eyes half open, small chin and thin wrist.
  8. **Kishangarh School:-** It flourished under Raja Sawant Singh, the theme was Radha & Krishna. The renowned painter was Nihal Chand who mastered the art of depicting Radha and Krishna. The paintings were of large size. Bani-Thani, a famous painting comes under this school.
2. **The Pahari school of Paintings :-** The style of painting developed in the Sub Himalayan states of the Mughal empire which included Jammu, Himanchal & Punjab and Garhwal in Uttrakhand. It evolved under two groups:
1. The Jammu or Dogra School called Northern series.
  2. Basholi and Kangra School of the southern series.

The school had both the Rajasthani and Mughal traditions. The themes included poetry of Bhakti saints, Lord Krishna childhoods & colourful depiction of the seasons. The two great painter of the school were Nainsukh & Manaku.

1. **Basholi School:** - Of Jammu & Kashmir developed under the patronage of Raja Kripal (1678 - 1693). The style is characterized by bold lines and strong glowing colours. The unique aspect being use of strong & contrasting colours, geometrical patrons & monochrome background. The most famous painter of the school was Devidas who was known for depiction of Radha Krishna.
2. **Guler School of Himachal:** - Is the early stage of Kangra school, developed under Raja Dalip Singh (1695-1741). It consists of the portraits of Raja Balwant Singh of Jasrota painted by Master Nainsukh.
3. **Kangra School:** - It developed in Kangra during the times of Raja Gowardhan Singh in 1774 as a result of the settlement of the Mughal painters. The school reached its zenith under the patronage of Raja Sansar Chand.

The popular subjects were Gita Govind, Bhagwat Purana and the story of Naldamyanti. Another popular groups of painting is “Twelve Months”, in which the artist tried to bring the effect of twelve months on human emotions.

4. **Kulli-Mandi School Himachal:** - It was basically a local tradition, characterized by bold drawings and the use of dark and dull colours. It also depicts the typical features of women.

### **Folk Paintings: -**

1. **Madhubani Paintings, (Bihar) :-** They are traditionally undertaken on the mud walls of huts. Of late they are done on cloth, hand made paper or canvas. It uses three dimensional images. The colours used are derived from the plants. The themes include nature and methodological events. Generally, no space is left empty in these paintings as the gaps are filled with the paintings of flowers, animals, birds and even geometrical designs. The figures are symbolic, for example fish depicts good luck and fertility.
2. **Phad; Scroll paintings of Bhilwada Rajasthan:** - The term Phad is derived from sanskrit word Patt which means cloth. It can be drawn either on a large or smaller piece of cloth. The unique aspect is characters face each other with no space is left out without figures. Generally, colours are derived from the vegetable. The most popular Phad is of 15 to 30 feet long with the local deities Devnarayan ji & Babuji depicted.
3. **Warli paintings:** - It is the tribal art created by the Adivasis of the Sayadhari range. It depicts the daily life activities such as Fishing, Hunting, Festival Dancing and so on. The use of circles, triangles and square shapes is mainly found in these paintings. The unique feature is human shape, which is depicted through one circle and two triangles. These shapes are inspired from nature, circle symbolically standing for Sun or Moon, Triangle for trees or mountains and the squares for land.
4. **Pattachitra:** - The traditional painting of Orissa which means paintings drawn on Patta, Canvas or Cloth. It is a combination of classical and folk elements. No pencil or charcoal is used to draw the outlines. Once the lines are drawn, the painting is given a coating of Lacquer to give it a glossy finish. The Pattachitra on palm leaves is known as Talapattachitra. The themes are derived from Vaishanava cult.
5. **Patua Art:** - The traditional art of Bengal, in which the painters depict Mangal kavyas or auspicious stories of Gods and Goddesses. Traditionally they are painted on cloth with main center Midnapore.
6. **Paitkar Painting:** - The tradition belonged to the tribes of Jharkhand, depicting the story of Ma Mansa, the tribal Goddesses. The common theme of the paintings is life after death.
7. **Thangka:** - The traditional painting of North Eastern states with the themes of Buddhism. Paintings are drawn on cotton canvas with paints made of vegetable and mineral dyes. The colours symbolically represent different qualities such as red for intensive passion, gold for life, white for serenity,

black for anger, and yellow for compassion. Painting is framed in Silk brocade.

8. **Manjusha Painting:** - The art form belongs to Bhagalpur region of Bihar also known as Angika Art. As snake motifs are often found, it is also called snake paintings. Paintings are generally drawn on boxes of Jute and Paper.
9. **Pithora Paintings:** - The tribal art of Gujarat and Madhya Pradesh. Often found animals depicted are Horses and Elephants. Paintings drawn on the walls of houses are said to bring peace and prosperity.
10. **Saura Paintings of Orissa:** - They are essentially mural paintings for ritualistic purpose. They are dedicated to Idital, the main deity of Sauras. The human shapes are geometric and stick-like, influencing modern fashion designing, called Saura designs.

### **Independent Paintings: -**

They were undertaken by common people in the absence of patronage of either the aristocrats or the state.

1. **Kalighat paintings:** - They are the short lived water coloured paintings, produced by the artists in Calcutta. Generally, the theme is Goddesses Kali. However, of late the paintings are depicting social sentiments.
2. **Kolam:** - It is a free hand drawing with a symmetrical and geometrical designs generally drawn by women in South India during important festivals and events in women's life such as birth and marriage.
3. **Kalamkari Paintings (A.P):** - It literally means the pen work. Kalam meant Pen & Kari, work. Its main centres Srikalahasti & Machilipatnam in Andhra Pradesh. The work mainly consists of Hindu mythology. It was primarily used for Temple festivals. Colours were derived from vegetables and minerals. Different colours were used for Gods and Demons. Blue for God, red and green for Demons and Evils. Yellow is used for female figures and ornaments.

### **Deccan School of Painting: -**

It broadly denotes the miniature paintings of Bahamani kingdoms of the Deccan, particularly Bijapur, Golconda and Ahmednagar.

It was initially the result of the diffusion of Northern tradition of the Pre-Mughal paintings of Malwa and the Southern tradition of Vijaynagar School of Painting. In the beginning it developed independently from the Mughal School, with the firm establishment of Mughal Empire in the South. It came under the influence of the Mughal Style.



### **Main Features: -**

1. Paintings are rich and brilliant in colour composition and are different from those of the North. The fundamental difference being, the Deccani painters were less interested in realism than the Mughals.
2. The Deccani speciality is “Composite Animal “a large animal made up of many smaller images or other animals. A composite Buraq and an Elephant are the best illustrated paintings of this type.
3. The African Influence is also seen, reflecting the composite culture of the Deccan. The portraits of Malik Amber of Ahmednagar and Ikhlas Khan of Bijapur are worth mentioning.

**Bijapur School:** - It was patronised by Ali Adil Shah-I [ 1558-1580 A.D] and his successor Ibrahim Shah -II [ 1580- 1627 A.D]. Important works are Najum - Al -Ulum [Stars of Science] which has as many as 400 miniatures.

Maximum number of miniature paintings were produced during the times of Sultan Ibrahim Adil Shah -II. He himself an accomplished painter, poet and a musician. The influence of Lepakshi Temple murals is also seen particularly in the depiction of Women.

**Golconda School:** - It developed under Qutub Shahis. The first important work belonged to the times of Mohammad Quli Qutub Shah. The theme was dancing girls entertaining the nobles. Notable paintings include “Lady with Mina bird” and “Lady smoking hookah”.

Hyderabadi style was an extended one of Qutub Shahis, well developed by the Asaf Jahi dynasty. The typical characteristic feature is the rich colours, deccan facial types and costumes. The painting worth mentioning is “Princess in the company of Maids”.

**Ahmednagar School of Painting:** - It started with Hussain Nizam Shah. The important illustrated manuscript is “Tarif - I- Hussain Shahi”.

### **Other South Indian Schools of Paintings**

**Tanjore School of Painting:** - Developed from the times of the Nayakas of Tanjore, it reached its zenith under Sarfoji Maharaj. The dense composition, surface richness and vibrant colours distinguish the Tanjore Paintings from the other types. They are mostly drawn on glass and board. The unique aspect being, brilliant colour pattern and liberal use of Gold Leaf.

Generally, the theme is the Hindu Mythology particularly that of child Krishna and his various pranks. The deity is found with almond shaped eyes and well-rounded body.

**Mysore Paintings:** - The tradition started with Maharajas of Mysore and continued during the British times. The Paintings are drawn to inspire feelings of devotion and humility in the viewer. Painters individual skill in giving expression to various emotions is of permanent importance in this style. The other unique aspect is one figure predominates all other figures in size and colour. The main theme is Hindu Mythology. Material used is Jesso Paste, a mixture of zinc oxide and Arabic gum.

**Travancore School:** - A distinctive style of painting developed in Travancore under Raja Ravi Varma. He belonged to the court of Raja Martanda Varma of Travancore. Called father of modern Indian painting Ravi Varma combined the south Indian painting with Western techniques of colour and style. Known for his brilliant brush strokes he was called the Raphel of the East. His masterpieces include, The Lady in The Moon Light and Mother India. He got nationwide recognition for depicting the themes of Ramayana, particularly the one titled “Ravana kidnapping Sita”.

## Indo-Islamic Music



Miniature: Akbar and Tansen Visit Haridas - Guru of Tansen

- ◆ The Muslims introduced instruments like Rahab, Shehnai and Sarangi. They borrowed Mridangam and Nadaswaram from the Hindus. Gunyat-al-Munya is the earliest text on Hindustani Music. Hindustani developed under four forms of music - Dhrupad, Khayal, Thumri and Tappa.
- ◆ Amir Khusrau called the „Parrot of India“ was the greatest musician of his times, introduced new ragas – Sanam, Ghora and Aiman. Instruments like Sitar and Tabla were also introduced by him. Qawwali, the devotional form of music also started with Amir Khusrau.
- ◆ Feroz Shah Tughlaq got the text Rajdarpan, which dealt with native music traditions translated into Persian. Sultan Hussain Shah of Jaunpur was the first to introduce Khayal. Baz Bahadur, the king of Malwa and his queen Roopmati were experts in Hindustani music.
- ◆ According to Abul Fazal, there were 27 great musicians in the court of Akbar, the greatest being Mian Tansen. He was an expert in Ragas Deepak, Darbari and Meghamallar. He belonged to the Gwalior Gharana, a disciple of Haridas.
- ◆ Akbar was an expert in playing Nagara (drums). Of all the Mughals, Jahangir composed the maximum number of songs. Shahjahan was the best-known singer and was an expert in Dhrupad. Jagannath Pandit Roy was the greatest singer in the court of Shahjahan. His son Lal Khan was given the title „Gunasagar“ by Shahjahan. Aurangzeb banned music but was an accomplished Veena player.
- ◆ Raja Man Singh of Gwalior was responsible for the composition of Mankutuhl, the text that deals with all the nodes of Hindustani music.



## Indo-Islamic Painting



**A Painting by Ustad Mansur painter in the court of the Jahangir. He is also known as ‘Raphael Of The East’.**

It started under Humayun. The great Persian Painters in his court were Mir Sayyid Ali and Abdus Samad. They were responsible for the text on Mughal painting Daftar-i-Hamza or Hamzanama, which contained 1200 paintings. The Mughal painters used green, blue and gold colours for outlines. The themes of the paintings were either Court proceedings or palace life. Humayun encouraged more miniatures.

Akbar was the real founder of the Mughal School of painting. For him, „painting was the means to realize God“. Khorasan Quli and Farukka Beg were the great Persian painters. Lal, Basavan, Daswant and Mukund were the Hindu painters. A new technique called “For Shortening” was introduced (influenced by Renaissance) during Akbar’s time. Akbar encouraged more frescoes and mural paintings.

During the reign of Jahangir, the painting received maximum patronage. His mastery in painting was such that he could name the painter on seeing the painting. Ustad Mansoor was the greatest painter in the court of Jahangir, popular as the „Raphael of the East“. He was good at drawing birds, animals and natural objects. He was invited by the Persian emperor. The two developments under Jahangir were that the life-size portraits were drawn for the first time and the technique of drawing the straight face was introduced for the first time.

## Indo-Islamic Literature

1. The Arab historians were the first to introduce the tradition of writing chronicles, autobiographies and regional history. Ardhakathanaka, written by Banarsi, a Jain monk, was the first autobiography by an Indian. Hasan Nizami wrote Taj-ul-Mahatir, a text on slave dynasty. Isami wrote Futuf-us-Salatin, a text on Bahmani Sultans.
2. Amir Khusrau was the greatest literary giant of his times. He introduced a new literary style called Sabaqath-i-Hind by mixing Persian with Hindavi (classical Hindi). He wrote the famous Miftah-ul-Futah on the conquests of Alauddin Khilji, Futuh-us-Khazain (on Khiljis coming to power), Tughlaqnama and a collection of five short stories called Khamsa. The story Laila-Majnu is one of the five short stories. In the text called Lucifer, while describing the beauty of Kashmir, he observed that “the most beautiful place in the Universe is Kashmir”.
3. Gulbadan Begum, sister of Humayun wrote Humayunnama. Akbar got Mahabharata translated into Persian and called it Razamnama.

## Biographies of Mughal kings

Biography	Writer	Language
Baburnama	Babur	Turkish
Humayun Nama	Gulbadan Begum	Persian
Akbar Nama	Abul Fazl	Persian
Jahangir Nama	Jahangir	Persian
Shahjahan Nama (also known as Padshah Nama)	Abdul Hamid Lahori	Persian
Alamgir Nama (Aurangzeb)	Mirza Muhammad Kazim	Persian



## Library: Ain-i-Akbari



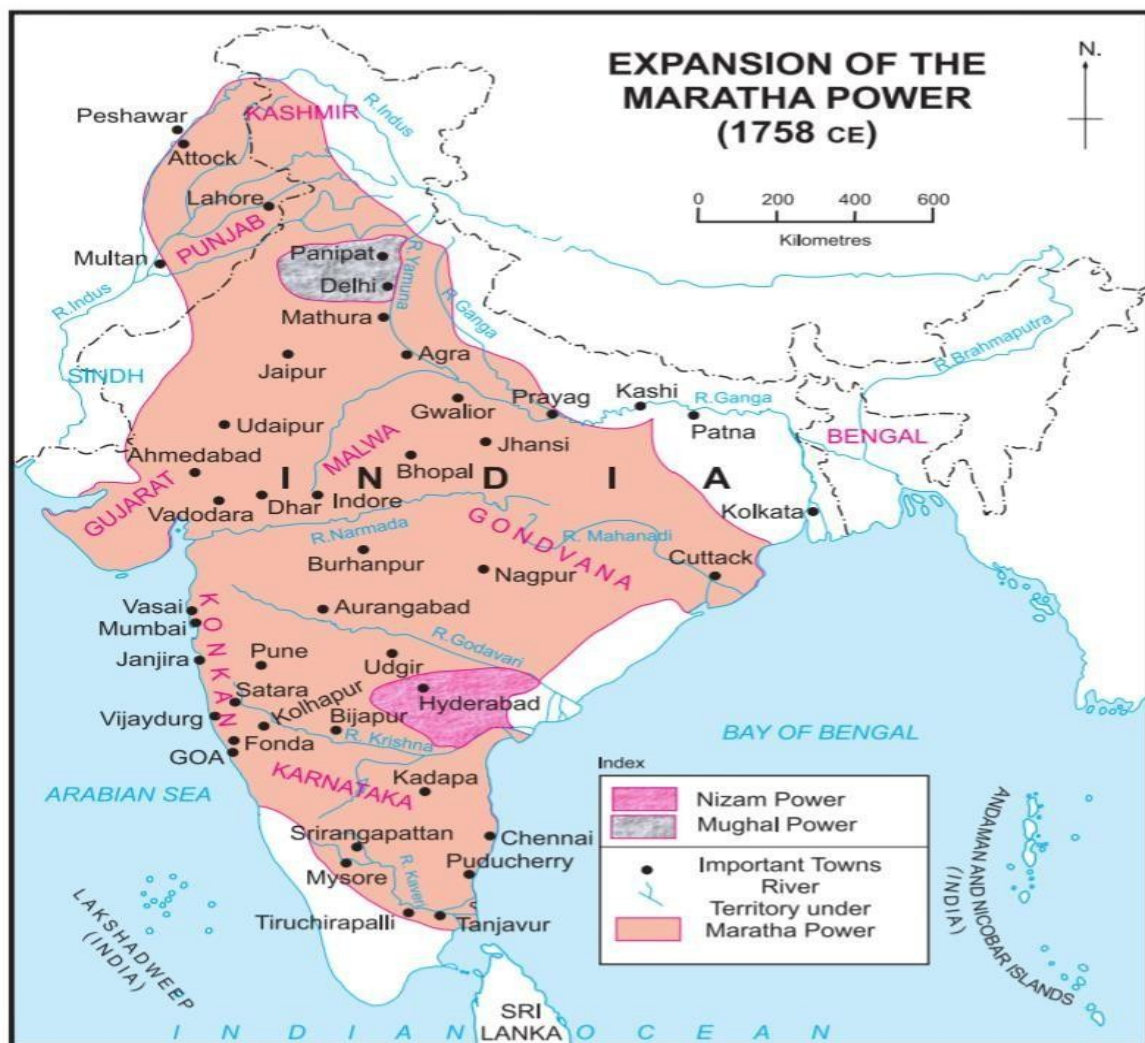
### **Ain is the third and last part of larger work Akbarnama**

The first volume of Akbarnama deals with the birth of Akbar, the history of Timur's family and the reigns of Babur and Humayun and the Suri sultans of Delhi. Volume one of Akbarnama encompasses Akbar's birth and his upbringings.

The second volume describes the detailed history of the reign of Akbar till 1602 and records the events during Akbar's reign. It also deals with how Bairam Khan and Akbar won the battle of Panipat against Hemu, an Indian warrior.

The third volume, called the Ain-i-Akbari, describes the administrative system of the Empire as well as containing the famous *Account of the Hindu Sciences*. It also deals with Akbar's household, army, the revenues and the geography of the empire. It also produces rich details about the traditions and culture of the people living in India. It is famous for its rich statistical details about things as diverse as crop yields, prices, wages and revenues. In this section, he expounds the major beliefs of the six major Hindu philosophical schools of thought, and those of the Jains, Buddhists, and Nāstikas. He also gives several Indian accounts of geography, cosmography, and some titbits on Indian aesthetic thought. Most of this information is derived from Sanskrit texts and knowledge systems. Abul Fazl admits that he did not know Sanskrit and it is thought that he accessed this information through intermediaries, likely Jains who were favoured at Akbar's court.

## Maratha State and Confederacy



### Biography of Shivaji

Shivaji (1627 – 1680) was born at Shivnir in 1627. His parents were Shahji Bhonsle (Sisodia) and Jijabai. Dadaji Khondev was the tutor of Shivaji and Samarth Ramdas, his Guru. At the age of 19, Shivaji became the Jagirdar of Pune. He conquered the forts of Bijapur – Torna, Kondana, Mahuli and Mahud; constructed the fort Raigarh near Torna which became his capital city. Chandrakant More, the head of the Muvali tribes, was his close friend. The Sultan of Bijapur sent Afzal Khan against Shivaji. Krishnaji Bhaskar was the mediator between the two. Shivaji killed Afzal Khan at Pratapgarh. He defeated the

Mughal armies sent by Aurangzeb under the leadership of Shasita Khan in 1663. In 1664, he attacked Surat, the richest city in 17th Century India. In 1665, Shivaji was defeated by Raja Jai Singh sent by Aurangzeb and was forced to sign the Treaty of Purandar. As per the treaty, Shivaji surrendered 22 Mughal forts (out of 35 that he had captured).

Sambhaji, son of Shivaji became the Mughal Mansabdar. Both Shivaji and Sambhaji were to pay a personal visit to the Emperor. In 1666, both Shivaji and Sambhuji visited Agra but they were imprisoned. They escaped from Agra jail and returned to the Maratha State via Mathura, Allahabad, Varanasi, Patna, Bhubaneshwar and Telangana. In 1670, Shivaji attacked Surat for the second time. Surat lost its importance and Bombay rose to prominence.

In 1674, Shivaji declared the formation of Swaraj, performed his coronation and took the titles „Chatrapati“ and Haindava Dharmoddarak. A priest named Gagabhatt officiated the ceremony. Lohan Nischal Puri, another priest conferred the status of Kshatriya upon Shivaji.

In 1675, Shivaji conquered Zinzi, Tiruvannamalai and Vellore forts with the cooperation from the Sultan of Golconda, Abul Hasan Tanisha. In 1680, Shivaji died of cancer.

### **Shivaji’s Administration:**

Shivaji was influenced by the famous Wazir of Ahmednagar Malik Ambar in his administration. There were 27 departments at the Central level. Chatrapati was assisted by a Council of 8 ministers called Ashtapradhan-

S. No.	Minster	Department
1	Peshwa	Prime Minister
2	Amatya	Finance Minister, also known as Majumdar.
3	Mantri	Chronicler; also known as Waqa-i-Navis.
4	Senapati	Chief Commander; also known as Sari-Naubath.
5	Sachiva	For internal affairs. He was also known as Shrunavis.
6	Suman	In-charge of external affairs and also known as Dabir.
7	Pandit Rao	In-charge of ceremonies, education and religious affairs, also known as Danadakshya.
8	Nyayadhish	In-charge of law.



The last two were exempted from participating in wars. Swaraj was divided into – Pranth (provinces), Tarafs, Paraganahs and Gramas (Gaoms).

## **REVENUE ADMINISTRATION-**

Kathi was the yardstick for measuring the land, first introduced by Malik Ambar. Shivaji first introduced the Ryotwari System and later replaced it with the Jagirdari system.

The land tax in Swaraj was initially 30% but later made 40%. The two controversial taxes collected by Shivaji were Chauth and Sardeshmukhi. Both were collected from the Marathas and Non Marathas outside Swaraj. However, Chauth was exclusively from the Maratha states under the control of Mughals or the Sultan of Bijapur. Sardeshmukhi was from the territories where the influence of Marathas was felt and their authority acknowledged. Chauth was 1/4th of the land tax whereas Sardeshmukhi was 1/10th of the individual income per annum.

The nature of the two taxes was not clear. However Chauth can said to be the tax collected by Shivaji for not attacking on his own, whereas Sardeshmukhi was collected by Shivaji for protecting from the third party.

## **Military Administration**

There were two types of armies:

1. Berzis – Standing or permanent army.
2. Shiledars – Mercenaries.

The military officers were Nayak (10), Hawaldar (50), Jamadar (250), Hazari (1000) and Panchhazari (5000). Khafi Khan, a Mughal historian says that Shivaji commanded 200 warships stationed at Colaba. Shivaji suppressed the pirates called Zinziras and Angrias in the Konkan Coast with his navy.

## **Shivaji's Welfare Measures-**

Secularism was the declared State policy. Forced conversions were banned throughout the empire. Child-marriages and money lending by Marwari money lenders were also banned.

## **Sambhaji (1680 – 1689)**

He was the first son of Shivaji. He gave shelter to Prince Akbar, who had revolted against Aurangzeb. He was captured at Sangameshwar bank of river Ravdi in 1689 and killed by Mukarab Khan on 11th March 1689, one day before Gudipadwa, New Year festival. Yesubai, wife and Sahu son of Samba Ji were sent away to Agra as prisoners.

## **Rajaram (1689 – 1700)**

For eight years, he took shelter in Zinzi. For the first time, he introduced a new office called Pratinidhi (representative). The council of 8 ministers called

Astapradhans became Navpradhans. He was killed by Aurangzeb in 1700 and was buried at Satara.

### **Tarabai (1700 – 1714)**

She was the wife of Rajaram and the most popular woman leader of the Marathas. In 1707 A.D., Sahu was released by the Mughal emperor Bahadur Shah I. Sahu defeated Tarabai in the Battle of Khed (1707) with the support of Danaji Jadav and Balaji Vishwanath. The Maratha State was divided into two parts. Sahu became Chhatrapati at Satara and Tarabai remained powerful at Kolhapur.

## **Age Of The Peshwas (1713 – 1818)**

### **Balaji Vishwanath (1713 – 1720)**

An accountant in the Court of Danaji Jadav, he was given the title „Senakarta“ by Sahu and was made Peshwa in 1713. The office of Peshwa was made hereditary on the request of Balaji Vishwanath. In 1719, Balaji struck a treaty with Sayyid Brothers called The Delhi Treaty. Under the treaty, the Marathas on behalf of the Mughals were to maintain law and order in Deccan and for that, they would collect Chauth in 6 Mughal subahs in Deccan.

Yesubai, the mother of Sahu, was released from Agra jail under the treaty.

The First Peshwa founded the Maratha Confederacy of 5 states with himself as the Head of the Confederacy. The 5 States were –

S. No.	Maratha Clan	Capital
1	Peshwa	Pune
2	Bhonsle	Nagpur
3	Scindias	Gwalior
4	Holkars	Indore
5	Gaekwads	Baroda

The Peshwa also revived the Saranjama System. Under the system, Jagirs were granted to the powerful Maratha families called Mokkasas (Mokkasadars).

### **Bajirao I (1720 – 1740)**

He became the Peshwa at the age of 19. He was the founder of the idea „Hindupad Padshahi“ (Hindus to rule India) and further declared that it was his ambition to

see the Maratha Empire spread upto Attok in Sind. The Peshwa defeated the Nizam of Hyderabad twice in 1728 and in 1738. He forced him to sign Mungishgaom and Durulsarai treaties. In 1739, the Peshwa defeated the Portuguese and occupied their settlements, Salesette and Bassain.

In 1739, when Nadir Shah, the king of Persia attacked Delhi, the Mughal Emperor Md. Shah requested for the services of Bajirao I. The Peshwa, on his own, occupied Malwa and Bundelkhand. He was called second Shivaji for his expertise in Guerilla warfare. An excellent painter, he was connected with Mastani episode. He defeated Sambhaji II of Kolhapur and united the Maratha State.

### **Balaji Bajirao (1740– 1761)**

He became Peshwa at the age of 18. His actual name was Nana Sahib. Raghunath Rao Bhonsle of Nagpur conquered Carnatic, Mysore, crossed river Mahanadi, defeated Alvardi Khan (the ruler of Bengal) and collected Chauth from all defeated States.

#### **Third Battle Of Panipat: Jan 14, 1761**

It was fought between Marathas and Ahmad Shah Abdali of Persia. Abdali attacked India for the first time in 1757 A.D. The Mughal Emperor, Alamgir II, requested for the help of the Marathas. The Maratha leaders who participated in the Battle were Dhanaji Gaikwad, Malhar Rao Holkar, Jankoji Scindia, Vishwas Rao (Son of Peshwa) and Sadashiv Rao Bahu (cousin of Peshwa). Bahu was the supreme commander. Malhar Rao Holkar withdrew from the participation. Ibrahim Gardi was the Commander of Maratha artillery forces. The main cause for the defeat of Marathas was the lack of support from the Sikhs and Jats. The English were the ones who benefited most from the third battle of Panipat. The Peshwa died of shock. He was called the founder of the greater Maratha empire.

However, the battle had not decided the question who should rule india.

### **Madhav Rao (1761– 1771)**

He was the last great Peshwa, popular for his administrative reforms. The death of Peshwa Madhav Rao was felt more disastrous than the Third Battle of Panipat as per Joseph Mastyne.

### **Narayan Rao**

Narayan Rao was murdered by Raghunath Rao Bhonsle (Raghuba).

### **Madhav Narayan**

The posthumous son of Narayan Rao was declared Sixth Peshwa by Nana Phadnavis.

## **Anglo-Maratha Struggle for Supremacy**

### **First Anglo Maratha War (1779– 1782 A.D.)**

In 1775, Raghuba signed the Surat Treaty with General Goddard of Bombay. In 1776, Nana signed the Purandar Treaty with Governor-General Warren Hastings, promising to give Salsette if the English maintained neutrality. In 1779, the Bombay Government under Goddard declared war on the Pune Government of Peshwa. Nana was supported by Mahdaji Scindia. They defeated General Goddard and forced him to sign the Wedgaon Convention in 1779, by which the English lost all their settlements. The war ended with the Salbai Treaty in 1782. Warren Hastings agreed to recognize Madhav Narayan as Peshwa. Raghuba was deposed. As promised, Marathas surrendered Salsette and agreed to support the English in the Second Anglo-Mysore War.

### **Second Anglo Maratha War (1803 – 1805 A.D.)**

After the First Anglo Maratha war, Marathas succeeded in gaining their lost power and prestige. It was Mahdaji Scindia that escorted the Mughal Emperor Shah Alam II from Ayodhya to Delhi.

Nana Phadnavis supported the English in the Anglo-Mysore Wars. In 1798, Peshwa Madhav Narayan died. Bajirao II, grandson of Raghuba was made the Peshwa. In 1800 Nana Phadnavis, the last great statesman in the history of Marathas died. Peshwa Bajirao II, with the support of Scindia, got the brother of Jaswant Rao Holkar murdered. Holkar retaliated by defeating the Peshwa and by looting Pune. In 1802, the Peshwa signed a treaty with Lord Wellesley called Bessain Treaty, requesting the help of the English. In 1803, Bhonsle and Scindia declared war on Peshwa. Bhonsle was defeated by Arthur Wellsley, brother of Governor-General Lord Wellesley and signed the Subsidiary Alliance System. Scindia was defeated by Lord Lake. Lake entered Delhi and imprisoned Mughal Emperor, Shah Alam II. However, Lake was defeated by Jaswant Rao Holkar. In the second expedition, Lake defeated Holkar. Holkar took shelter in the court of Raja Ranjit Singh and was the last to sign the Subsidiary Alliance System.

### **Third Anglo Maratha War (1818)**

Peshwa Bajirao II got the ambassador of Gaekwads, Gangadhar Shashtri murdered by Triambakji Denge. Peshwa refused to hand over Trimbak to the English and declared war. He was defeated in the Battles of Kirki, Asti and Koregaon.

### **Results of the Anglo-Maratha War**

The Maratha confederacy got dissolved. A State called Satara was created and Pratap Singh, a distant relative of Shivaji was made King of Satara.

The last Peshwa, Bajirao II was granted a pension of 6 lacs per annum and was deported to Bethur near Kanpur.

## INDIAN MUSIC

Indian music is an accumulated heritage of centuries. Musical instruments like seven holed flutes, varieties of drums found in Terracotta figures and the bronze image of dancing girl testify the presence of music from Indus valley times.

It is believed that sage Narada introduced music and the sound Nada Bramha itself represents the divinity. The Samaveda has all the seven notes of the Raga **Kharaharapriya**. For that matter, the science of music called **Gandharvaveda** is the Uparveda of Samaveda.

During the later vedic period, a form of music called **Samgana** was prevalent which involved chanting of verses to musical patterns. Various forms of music like **Jatigan** was also evolved to narrate the epics.

The first reference to music was made by Panini in his **Astadyavei**. Bharathas' **Natya Shastra** is the first elaborate work on Indian music. Another important work was **Brihaddesi** written by Matanga, in which raga was defined for the first time. **Sangeetha Makaranda** written by Narada refers to ninety three ragas and classifies them into masculine and feminine species. Saranga Dheva, in his **Sangeetha Ratnakara** defined 264 ragas, including Dravidian and North Indian ones. **Swaramela Kalanidhi** of Ramamatya of Ramaraya of vijayanagar empire and **Chaturdandi Prakasika** of Venkatamakhin deal with primarily with ragas.

The Indian music with ritualistic folk traditions amalgamated and under the influence of Persian tradition developed into **two unique styles**- Hindustani in the North and Carnatic in the the South. Though both the traditions started to diverge around 14<sup>th</sup> century, their roots stem from **Bharathas' Natya Shastra**.

### Anatomy of Indian Music

The main components of Indian music are **Raga**, **Tala** and **Swara**. In the Indian classical music, Raga is the basis of melody and Tala is the basis of rhythm.

The basic element necessary for the Raga is the note. As per the number of notes in the Raga, there are three main Jatis or categories, **Odava** Raga with five notes, **Shadava** Raga with six notes and **Sampurna** Raga with seven notes.

In the **Raga Bhed**, the three main types are **Shudda Raag**, the nature and form of which does not change, **Chhayalag Raag** of which nature and form changes and **Sankeerna Raag** is the one in which a combination of two or more Ragas is found.

**The main Ragas of Hindustani Music:** Although there are **72 Melas** or parent scales on which the ragas are based, there are six main Ragas in Hindustani music which are time and season based and evoke a particular type of emotion; **Bhairav** (for any season, time-dawn and for mood-peace) **Hindol** (for spring, time-morning, evokes sweetness of young couple) **Shree** (for winter, time-evening,

mood-gladness) **Deepak** (for summer, time-night, mood-compassion) **Megh** (for rainy season, time-late night, mood-courage) and **Malkaush** (for winter time midnight and for the mood vir or brave).

The other Ragas are derived from these six Ragas. The first derivatives of the Ragas are **Raginis** and each of the six **Ragas** have five **Raginis** under them.

The other Ragas include **Dabari** (for winter, time-midnight and meditative) **Bageshwari** (for winter, time-midnight and mood romantic) and **Bahar** (for spring, time-day and for mood gay).

**Ragas created by different persons:** The first North Indian music conference was held at Jaunpur by **Sultan Hussain Shah** Sharqi. In the conference, the Ragas made by the Sultan like **Jaunpuri Todi** and **Hussaini Konada** were made authentic.

**Tansen** created the Ragas Miyan-ki-Todi, Miyan-ki-Malha, Miyan-ki-sarang, Darbari Konada and Darbari Todi, all considered as foremost Ragas of Hindustani Classical Music.

**Amir Khussau**, the legendary poet cum singer, created the new Ragas such as- Sarfarda, Zilaph, Hemant, Prabhat Kali, Sanam, Aiman and Ghora.

**Kumar Gandharva** created Sanjari, Malavati, Saheli Todi and Gandhi Raga.

**Ali Akbar Khan** introduced Ragas such as- Chandra Nandan, Gauri Manjari and Hem Hindol.

**Pandit Ravi Shankar** was credited with the Ragas like **Kameshwari**, **Ganeshwari**, **Komeshwari**, **Parameshwari** and **Nat Bhairav**. He also composed Raga Mohan Kauns in Honour of Mahatma Gandhi. V.D. Pulaskar composed **Raghupathi Raghav Raja Ram**, the most favourite of Gandhi.

**Ragas of the Carnatic Music-** They fall into two categories-

- 1) The base are **Melakarta** Ragas
- 2) The derived of **Janya** Ragas

Melakarta Ragas have a formal structure and follow a rigid scheme of scientific organization whereas, the Janya Ragas are rested in usage and are liable to evolve with the music. The present Carnatic music is based on a system of 72 Melakarta Ragas. Venaka Makhi of 17<sup>th</sup> century appears to be the first to use the 72 Melakartas.

There is an **important feature** to the Ragas in Carnatic music, namely- The appropriate Gamakams (micro-tones) associated with the Ragas. The Gamakams are of 10 types and their mastery is considered a must for effective recital of Ragas.

**Important Ragas in Carnatic music-** Dharmavati, Dhenuka, Gouri Manohari, Hanuma Todi, Hemavathi, Jyothi Swarupini, Kanakangi, Karaharpriya, Natakapriya, Ramapriya, Rasikapriya, Rathnangi and Yogapriya.

**Tala-** It is the rhythmical groupings of beats. These rhythmic cycles range from 3 to 10 beats. It is the theory of time measure and has the same principle in Hindustani and Carnatic music, though the names differ. Though it is believed that there are more than Hundred Talas, only thirty Talas are currently known and about ten to twelve are actually used. The most commonly used one is the one with sixteen beats called **Teen Tal**.

The Carnatic music has a rigid Thala Structure, with basic units like Laghu, Drutam and Anudrutam. Though there are 175 Talas in the Carnatic music with the most common thala is the Adi Thala with the Repeating measure of eight beats.

**Alap:** It is the first movement of Ragas. It is slow, serene movement acting as an invocation and gradually develops the Raga.

**Jor:** It begins with added element of rhythm, combined with melodic patterns, it gradually gains in tempo and brings the Raga to the final movement.

**Jhala:** It is the final movement, climax played with fast action of the plectrum worn on the right index finger.

**Gat:** It is the fixed composition, generally divided into two sections **Pallavi** and **Anupallavi** in Carnatic and **Asthaji** and **Antaraj** in Hindustani.

**Different forms of Hindustani Music:** In Hindustani there are ten main forms styles and compositions

- I. **DHRUPAD:** It is the earliest and grandest of Hindustani vocal music. It is consolidated itself as a classical music towards the beginning of 13<sup>th</sup> century. It reached its glory under Mughal Emperor Akbar with masters like Baba Gopal Das, Swami Haridas, Tansen and Baiji Bawra. It was adapted for court performance during the reign of Raja Man Singh Tomar of Gwalior.

It is essentially a poetic form incorporated into an extended presentation style marked by precise and orderly elaboration of a raga. It starts with Alap which is sung without words. It rises the tempo gradually evoking a mood in the audience coinciding with the mood of the Raga chosen. It has usually 4 to 5 stanzas, performed by two male vocalists, usually accompanied by instruments Tanpura and Pankhawaj.

The recital is further divided into **four forms** on the basis of **Banis** they perform. **Dagar Bani** or Gharana is the most popular school today preserving its originality.

It emphasizes on Alap. The other forms include Khandaar Bani, Nauhar Bani and Gauhar Bani.

II. **KHAYAL**: Literally it means idea or imagination. It is the most prominent genre of Hindustani music depicting romantic style of singing.

The **origin** of Khayal is a matter of debate while some attribute it to Amir Khusrau some give credit to Hussain Shah Sharqi of Jaunpur. However it became popular with sadarang Nyamat Khan of the court of Mohammad Shah Rangela.

Khayal **composition** is generally referred to as Bandish with the theme romantic in nature. The unique feature of Khayal is the use of Taan in the composition. As a result Alap is given much less room when compared to Drupad. It goes with a particular Raga, Tala and a brief test ranging from two to eight times.

In its recital there are two ways: **Bada Khayal**- sung in the slow tempo and chhota Khayal sung in the fast tempo. Its performance is accompanied by Tanpura tabla, sarangi, harmonium and violin.

### **Gharanas-**

1) **The Gwalior Gharana** in M.P is the oldest and mother of all other Gharanas. It is given equal importance for melody and rhythm. Nathu Khan and Vishnu Palushkar connected with this Gharana.

2) **The Kirana Gharana** of U.P is known for precise tuning and expression of notes. Pandit Bhimsen Joshi and Gangubai Hangal are the famous singers connected with the Garana.

3) **Agra Gharana**: Otherwise called Rangeela Gharana is a blend of Drupad and Khayal. The major exponents include Mohsin Khan and Vijay Kichlu.

4) **Patiala Gharana**: Developed by Bade Fateh Ali Khan and Ali Baksh Khan, it stresses on greater rhythm. The most well known composer of this Gharana Bade Ghulam Ali Khan.

5) **Bhendibazzar Gharana**: The singers of this Gharana known for controlling their breath for longer period. It was founded in 19<sup>th</sup> century by Chhaju Khan, Nazir Khan and Khadim Hussain Khan.

III. **THUMRI**: It is a romantic and erotic style of singing with subjects of love, separation and devotion. This is more because of the influence of Bhakti movement. Thumris are composed in lighter Ragas and simpler Talas usually sung in slower tempo. The lyrics are generally written in Braja Bhasha, Khari Bholi and urdu.

The three main Gharanas of Thumri are **Benaras**, **Lucknow** and **Patiala**.

Rasoolan Bai, Janki Bai, Kashi Bai, Bade Moti and Chhoti Moti are the exponents of Benaras Gharana. Qadar Piya, Samad Piya, Lallan Piya, Rang Piya and Nawab Wagid Ali Shah are all well known Thumri singers of



Lucknow Gharana whereas Ustad Bade Ghulam Ali Khan belonged to Patiala Gharana.

- IV. **TAPPA**: It originated from the folk songs of the camel riders in the desserts. Credit for its development goes to Shorey Mian or Ghulam Nabi of Multan. The compositions are very short and are based on Sharingara Rasa. Even though the Tappas are in Punjabi, Gwalior and Varanasi became their main centers.

The eminent Tappa singers include Krishna Rao, Shankar Pandit, Nawab Hussain Ali Khan and Girija Devi.

- V. **TARANA**: It is usually sung in faster tempo, emphasis on rhythm. Imitates Persian and Arabic words. For this form, tabla and Sitar are the stroke providers.
- VI. **DADRA**: It bears a close resemblance to Thumri. The major difference is that Dadras have more than one antara.
- VII. **DHAMAR-HORI**: It comes closer to Drupad, mainly connected with the festival of Holi, with the theme in praise of Lord Krishna.
- VIII. **RAGA SAGAR**: It consists of different parts of musical passages in different Ragas as one song composition, with eight to twelve different Ragas with lyrics indicating the change of Ragas.
- IX. **CHATURANG**: A composition of a song in four parts- Khayal, Tarana, Sargam and a “Paran” of Tabla or Pakhawaj.
- X. **GHAZAL**: It is more poetic than musical in form and content. Originated in Iran, it grew out of Persian **Qasida**, a poem written in praise of a king or benefactor. It never exceeds twelve couplets, on an average. It deals with just one subject-love. Though it began with Amir Khusrau, it developed more in the courts of Bahamani Sultans of Deccan, with its main centers Golconda and Bijapur.

The 18<sup>th</sup> and 19<sup>th</sup> centuries are regarded as the golden age of Ghazal with Delhi and Lucknow as its main centers. Rumi of 13<sup>th</sup> century, Hafez of 14<sup>th</sup> century and Mirza Ghalib were the ones associated with Ghazals.

**CARNATIC MUSIC**: The tradition traces the origin of Carnatic music to state Karnataka itself. The usage of the term Carnatic music seems to date from Swami Vidyananda who wrote **Sangeeta Sara**. The earliest exponent of tradition was Purandardasa, who gave new meaning and impetus to Carnatic music. He was regarded as **Sangeet Pitamaha**, the father of Carnatic music. He laid the foundation for the South Indian school which was enriched and perfected by **the trio of Carnatic music**- Muttu Swami Deetishitar, Shyama Shastri and Tyaga Raju.

The basic elements of **Sruti** (the relative musical pitch), **Swara** (the musical sound of a single note), **Raga** (The melodic formula) and **Tala** (The rhythmic cycles) form the basis for composition in both Hindustani and Carnatic music.

The basis of Carnatic music is the system of **Ragas** (melodic scales) and **Talas** (rhythmic scale). the 7 fundamental Ragas and Talas are Sa, Re, Ga, Ma, Pa, Da, Ni.

The Carnatic music is mainly based on **Kriti** or Kirtanam, a form developed by Purandara Dasa and the Trinity of Carnatic music. It is based on Sahitya and is a highly evolved musical song, set to a certain Raga and fixed Tala.

Every composition in Carnatic music has several parts.

1. **PALLAVI**: The first or two thematic lines of the song, which are often repeated in each stanza.
2. **ANU PALLAVI**: The two lines of a stanza following Pallavi which is either sung in the beginning or sometimes towards end of the song. Not necessarily repeated after each stanza or Charanam.
3. **VARNAM**: Usually sung at the beginning of the recital. It reveals the Raga of the recital to the audience.
4. **RAGAMALIKA**: is the concluding part. It is an important part as the singer freely indulges in improvisation and reverts to the original theme at the end.
5. **THANAM**: is the melodic improvisation in free rhythm with Mridangam. The same without Mridangam is called Ragam.
6. The other important part is **SWARA KALPANA**: which is an improvised section, performed with the drummer in medium and fast speeds. The voice is usually performed by ensemble of musicians who include principal performer (vocalist) a melodic accompaniment, a violinist, a rhythm (mridangam) and a tambura. The other instruments include Ghatam, Kanjira, Keera and Chitraveena.

### **CLASSIFICATION OF MUSICAL INSTRUMENTS:**

According to Bharathas muni's **Natya Shastra**, instruments are of four types:

- 1) Tata or Tantu (stringed)
- 2) Avanaddha (percussion or drums)
- 3) Ghana (bells or cymbals)
- 4) Sishira (wind)

**Tatavadya** (chordophones or stringed instruments) they include sitar, sarod, santoor, sarangi, veena, violin, gottuvadyam, tanpura, dilruba, surbhahar, esraj, ektara, kamaicha, mayuri, tarshehnai, gopichand, rahab, banjo, tambi and tantuna.

- A. **SITAR**: The word is derived from the Persian word SEHTAR where SE means six and TAR means strings. Perhaps the most popular stringed instruments in India, mainly used for solo performances and is also played with Sarod and Jugalbandi. History credits **Amir Khusrau for inventing sitar** and for making it more flexible. Pandit Ravi Shankar made several changes and gave a new perspective to it.
- B. **SAROD**: The present form of Sarod was developed around 250 years ago as adaptations of Rahab, Sursinger and Veena, it has 8-10 main playing strings and 11-16 sympathetic strings. Sursingar, a modified instrument of Rahab by Jafar Khan, a descendant of Tansen, became a forerunner of Sarod. Ustad Ali Akbar Khan made a definite change in the shape of instrument for improving its tonal quality.
- C. **SANTOOR**: The Vedic Shatantru, the hundred strings is the precursor of Santoor. This was associated with the religious singing of Shaivites and the Sufi music in Kashmir. It is played solo, with Tabla or Pakhawaj as accompaniment. It is versatile instrument which can even produce complicated musical embellishments like Gamaka and Meend.
- D. **SARANGI**: Its origin is not clear. The ancient Ghoshak Veena Comes closer to Sarangi in terms of shape and structure. The Pinaki Veena mentioned by Saranga Deva's **Sangeeta Ratnakar** bears close resemblance to the modern Sarangi. Its name derived from Sau Rangi meaning hundred colours, has four strings and upto forty resonant strings played with bow. It remained as a premier musical instrument in Hindustani music until the mid 17<sup>th</sup> century and lost its importance as it became identified with the Mehfil and Tawaifs. Today it is largely replaced by Harmonium.
- E. **VEENA**: It is the most ancient and revered instruments in Indian music called as the divine instrument of Saraswathi, "the Goddess of learning". Narada's **sangeeta makaranda** and Bharata's Natya Shastra describe various types of veenas. It is played as a solo instrument accompanied by Mridangam and Flute. The different kinds of Veenas are: Carnatic Veena, Vichitra Veena, Mahaveena, Saraswathi Veena and Rudra Veena which differ in their size and number of strings. Many recent instruments like Sitar and Tampura owe their origin to Veena.
- F. **VIOLIN**: The Stringed instrument, was brought to India in the 18<sup>th</sup> century by the Europeans. Though western in origin, it has become an integral part of Indian music both in Hindustani and Carnatic.
- G. **GOTTU VADHYAM**: Actually called Chitra Veena is an instrument with 21 strings. Earlier it was played only during mourning, now in all occasions.
- H. **TANPURA**: The Hindu mythological texts credit Narada for its creation. However, it is believed to have been brought from Persia where it was called

Tambur. It is a four or five stringed instruments, provides a reference pitch for the singer and instrumentalist to follow.

- I. **DILRUBA/ESRAJ**: They are widespread bowed stringed instruments in classical, folk and popular music. While Dilruba is mostly found in North, Esraj in central and Eastern India particularly in West Bengal. Eashraj, a favourite instrument of Ravindranath Tagore.
- J. **SURBAHAR**: It has four rhythm strings, four play strings and fifteen to seventeen unplayed Sympathetic strings.

**Differences between Hindustani and Carnatic music**: They differ with each other in their background, spirit, theme, composition and instrumentation.

- 1) **Background** wise Hindustani was influenced by Arab, Persian and Turkish traditions, whereas Carnatic is indigenous- free from Islamic influence.
- 2) **Spirit** wise Hindustani is democratic, within the reach of the common people whereas Carnatic is highly aristocratic and elitist.
- 3) **Theme** wise Hindustani is secular. It deals with various aspects of human life, whereas Carnatic is highly devotional in its essence.
- 4) **Composition** wise Hindustani is very liberal, permits experimentation, whereas Carnatic is highly rigid. Bhava, Raga, Thana, Pallavi and Anupallavi are highly synchronized in Carnatic. **Secondly**, Hindustani adheres to time and season. The same is not followed in Carnatic. **Thirdly**, in Ragas Hindustani has six major Ragas, whereas in Carnatic 72. **Fourthly**, in Hindustani instrument equally important as vocal, whereas in Carnatic more emphasis would be on vocal part and theme.
- 5) In **Instrumentation**, Hindustani goes with Tabla, Sarangi, Sitar and Santoor. Whereas Carnatic goes with Violin, Veena, Mridangam and Mandolin.
- 6) **Gharanas/Samsthans** wise Hindustani has more whereas Carnatic is mainly centered around Tanjore and Madurai.

## **FOLK DANCES**

Folk dance is the form of dance that reflects the traditional life of people of a region or a locality. The terms “ethnic” and “traditional” are used when it is required to emphasize the cultural roots of a folk dance.

Common characteristic features of the dance forms include; dance performed with little or no professional training, not designed for public performance and execution dominated by an inherited tradition rather than innovation. Folk dances can broadly be classified into (i) Occupational (ii) Seasonal (iii) Martial (iv) Devotional and (v) Ritualistic.

### **FOLK DANCES OF NORTHERN INDIA**

#### **(a) JAMMU & KASHMIR:**

Dumhal (Ras Dhamali): This dance is performed by Wattal tribes.

Hikat: It is a harvest and spring dance performed by girls and boys in pairs and groups.

Kud: This dance, which is typical of Jammu, exhibits swaying, sinuous movements.

Rauf: It is a seasonal dance in which dancers link their arms and glide forward and backward.

#### **(b) PUNJAB:**

The major folk dance forms of Punjab are Bhangra, Dankara, Dhamal, Gatka, Gidda, Jaago, Jhummir (Jhumar), Julli, Luddi, Kikli and Saami.

Bhangra: It is one of most popular folk dances of India, which is associated with the harvest festival of Baisakhi. The costumes worn by the dancers are very colourful, depicting the spring season.

Gidda: It is the counterpart of Bhangra and is danced by womenfolk.

Jhummir (Jhumar): Unlike the fast-paced and vigorous Bhangra, Jhummir is a slower, more rhythmic dance and is usually performed by men. It is an old dialectical folk dance form of Punjab that originated in Baluchistan in Pakistan. After Partition, the dance faded away from the Indian Punjab, except in parts of Ferozepur district, where it is practiced by some Rai Sikh migrants from Pakistan.

The other popular folk dances of Punjab include Dankara or Gaatka, Dhamal and Jago, Jhulli, Kikli, Luddi and Sammi.

#### **(c) HARYANA: Dhamal (or Daph): This dance is performed during the sowing season.**

**(d) UTTAR PRADESH:** Diwali and Pai Danda: These are typical of the Bundelkhand region.

Kajri: It is a peasant dance offered as thanks giving after a good crop.

Rai and Shaira: These are folk dances of the Bundelkhand region. Karan, Nautanki and Raslila are other popular dance forms of Uttar Pradesh.

**(e) UTTARAKHAND:**

Jhumeila: It is generally performed by women but sometimes both by men and women.

Chaunfla: It is spinning dance performed at nights by groups of men and women in the Garhwal region.

Chholiya: It is a famous dance of the Kumaon region performed during marriages.

Hurka Baul: This dance gets its name from the Hurka or the drum used as accompaniment to the Baul or song. It is performed during the cultivation of paddy and maize in the Kumaon region.

**(f) HIMACHAL PRADESH:** Some of the important folk dances of Himachal Pradesh include Ujagjama and Chadhgebrikar, martial dances of men in Kullu.

## **FOLK DANCES OF WESTERN INDIA**

**(1) RAJASTHAN:**

The „Bhils“ have a variety of dances like Ghumar.

Chakri Dance: Chakri dance is performed by the Kanjar girls, generally during weddings. The dancers, who whirl round and round in circles in flowering skirts, appear like spinning tops.

Chari Dance: This is popular dance form in the Kishangarh region and involves dancing with a pot (Chari) on one's head.

Gair Ghumar: This is typical of the Bhil tribes and is performed during the Holi festival together by men and women, dressed in traditional costumes.

Ghumar: This is a community dance of Bhil women, performed on auspicious occasions.

Tera Taali: Tera Taali or Terathal is performed by the „Kamar“ community of Pokhran, especially during the „Ramdevra“ Festival. It is a rather unusual performance where the men play a four-stringed instrument called chau-tara, while the women strike the cymbals.

**(2) GUJARAT:**

Bhavai, Garba, Dandiya, Raas, Tippomi and Gomph are the popular ones.

Bhavai - The most colorful and skillful seven pots folk dance.

Garba - (women dance during Navaratri and Holi) is enacted before the temples of the mother Goddess Amba. They perform on circular stage with saragis. ASAIT THAKORE a Gujarati Brahmin is said to have created this dance.

Dandiya Raas: Simple, rhythmic dance performed by young people moving around in imaginary circle to the beat of dandiya sticks that they carry in their hands.

- (3) **GOA:** Ghode Modni: It is a dummy horse presentation, where the dancers, attired gorgeously and armed with swords, recapitulate the valour and deeds of the Goan warriors of olden days.

Mando: It is another folk dance of Goa.

Samai Dance: Samai Dance is performed with traditional metallic lamps (deepaks), especially during the „Shigmo Festival“.

- (4) **MAHARASHTRA:** Tamasha was an 18<sup>th</sup> century form of entertainment for the Maharashtrian and derived its name from the Persian word for „spectacle“. It was patronized by the Maratha rulers.

Katha, Keertan, Lavani and Lezim, Gafa, Korku, Mauni, Thasadhar are the other popular dances.

## **CENTRAL PART OF INDIA**

**MADHYA PRADESH:** Dagla and Ghera are the popular dances.

### **(1) JHARKHAND:**

The most popular dances of Jharkhand include:

Agni: It is a religious dance, which is usually performed on the occasion of „Bipu“ or „Manda“ worship.

Jhumar: This dance is performed at the time of harvest season. It is performed in a circle by dancers who wear very colorful costumes.

Phagua: This is a dance that is performed by males during Holi.

Santhal: This is a group dance performed by the Santhal tribes.

### **(2) CHHATTISGARH:**

There are numerous tribal dance forms in Chhattisgarh, which include the Dandari, Gendi, Bhagoriya, Sela, Karma, Panthi, Damkach and Nacha among many others.

Saila: This dance is performed with wooden sticks or poles. The dances are performed to the enchanting tunes of love songs with the accompaniment of

tabla, thali and flute. Some of them are named as the Chakramar Saila (lizard's dance), Baithiki Saila, Thadi Saila, Chamka Kunda Saila, Artari Saila and the Shikari Saila.

**(3) ORISSA** The important dance forms of Orissa:

**Bandha:** „Bandha“ is considered as “the forgotten forerunner of the lyrical Odissi.” Practised by Gotipua dancers and characterised by acrobatic poses, bandha is now flourishing in places like Raghurajpur, Konark and Pithapur in Puri district and some akhadas (gymnasia) in Orissa. Aloka Kanungo, the renowned Odissi danseuse, is involved in the fusion of bandha with Odissi.

**Dalkhai:** This vigorous dance is performed by tribal women in Sambalpur, Bargarh and Sonepur districts in the month of Ashwin, Chaiti Ghorha is the dummy horse version of the dance.

**Goti Pua:** Goti Pua is the 16<sup>th</sup> century old tradition of boy dancers who dress up as girls and dance in pairs. These boys are students of the akhadas found in the areas adjoining the Puri Temple. Therefore, this dance is also referred as akhada pilas.

Other important folk dances of Orissa include Jadur, Magha, Ranapa Dance and Sambhalpuri.

**(5) WEST BENGAL:**

- (i) Brita or Vrita an important traditional folk dance of Bengal, performed by barren women as a mark of gratitude to God after their wish of conceiving a child is fulfilled.
- (ii) Gudiya Nritya revived by Dr. Mahua Mukherjee. Essentially a dance form connected with devotional music of Vaishnavism.
- (iii) Other two popular dance were Kalinach, performed during Gajan in honour of Goddess Kali and Rava dance, performed by the women of Rava community.

**TRIBAL DANCES OF NORTH EAST**

- (i) **MANIPUR:** 1) Laiharaoba an ancient village dance considered as the fountain head of Modern Manipuri.  
2) Ras Dances: (a) Maha Ras (b) Nitya Ras (c) Vasanta Ras - celebrates the season and depicts the life of Sri Krishna.  
3) Khamba Thoibi: Depicts the love story of Radha and Krishna  
4) Pung Cholam: Dance and Drums. Playing the Mridangam, the dancer executes amazing and energetic movements in unique combination of dance and movement.



**(ii) Meghalaya:**

Bendiengkhalam: i) This is the most important festival dance of the „Jaintias“, celebrated annually in July at Jowai in the Jaintia Hills.

Nongkrem Dance: ii) This is the most important dance of the „Khasis“, celebrated during autumn season essentially as a thanks-giving to God.

**(iii) Mizoram:**

Chheihlam and Chiraw of Mizoram, Aaluattu, Akhu and Kuki dances of Nagaland, Cha – a masked ritual dance of Arunachal Pradesh, Yak Chham, the colourful tribal dance of Sikkim, Lehang Bommni and Maimta (harvest dances) of Tripura.

## **FOLK DANCES OF SOUTH INDIA**

**(1) ANDHRA PRADESH:**

Andhranatyam: Dance performed by devadasis as a form of worship.

Dappu Dance: This dance owes its name to the use of dappu, a percussion instrument.

Kolatam: „Kolatom“ or Kol Kolannalu is a form of “stick dance” performed by men and women, which can be traced back to 7<sup>th</sup> century A.D.

Perini: This dance gained popularity under the rule of the Kakatiyas performed by emotionally charged Veera Saivas.

Puli Vesham: Puli Vesham is performed in open-air during festivals.

Tappetagullu: It is a festival dance performed dominantly by the „yadava“ men, mainly in the north coastal districts of Srikakulam, Vizianagaram and Visakhapatnam.

Veer Natyam: Veer Natyam is performed to worship Veerbhadra. It is commonly performed in Draksharama, which is supposed to be the birthplace of Veerbhadra.

**(2) KARNATAKA:**

Balakat Dance: It is performed by the „Dodava“ tribes during harvest time.

Bhoota (or Kola): This ritual dance, typical of the South Kanara district of Karnataka.

Kavadis: These are ritual dances revolving around worship of Lord Subrahmanya.

**(3) KERALA:**

Chakiarkoothu: It is originally performed only in temples by members of the Chakiar caste. The dance is staged in theatre halls known as Koothambalam.

Cherumarkali: It is a harvest dance in which the dancers, both men and women move in a swift rhythm.

Kavadiyattam: It is a ritual dance offering in the Subrahmanya temples.

Kuthiottam: It is a song and dance ritual exclusive to the Devi temples of South Kerala.

Ottantullal: It is a solo dance form referred as „poor man’s Kathakali”.

Padayani or Padeni: It is one of the most colorful and spectacular folk dances associated with the festivals of certain temples in Alleppey, Kollam and Kottayam districts of Southern Kerala. It involves impersonating divine and semi-divine figures by wearing huge masks (kolams) of different shapes colours and designs.

Theyyam: „Theyyam” or Kaliyattom is a ritual dance typical of northern Malabar.

Thiruvathirakali: It is a dance form which is a pointer to the old customs followed in Nair tharawads (joint families) where the women of the house perform the dance.

Thullal: This dance form, which owes its origin to Kunjan Nambiar, one of the leading Malayali poets, is characterised by simplicity of presentation, wit and humour.

#### **(4) TAMILNADU:**

Kolattam: Stick dance by girls.

Kavadi attam: Temple dance.

Karagam: Temple dance.

Kummi: Female dance (involves circular movement / clapping).

Dummy: Horse dance in temples.

### **MARTIAL DANCES**

They have their roots in Bharata’s Natyashastra. The various martial dances are:

**Gatka:** In Punjab is performed by Nihang community. It encompass Veer Ras Shakti and Bhakti.

**Paika:** In Bihar where the performers wear multi coloured costumes.

**Thag-ta:** of Manipur, involves rhythmic display of decorative swords.

**Kalaripayattu:** a dynamic dance of Kerala.

**Choliya Naritya:** in Pithoragarh. (U.P.)

**Panglhabosol:** In Sikkim, the performers dance with swords in their hands which manifests equality of sexes.

**Padidanda:** Bundelkhand (M.P.)