General Studies Manual for UPSC and State Public Services Examinations 2014

Salient Features of Indian Culture
Module-8: Ancient Indian Literature

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Chapter 1. Vedic Literature

The Vedas are said to have been passed on from one generation to the next through verbal transmission and are, therefore, also known as Shruti (to hear) or revelation. The term Vedic literature means the four Vedas in their Samhita and the allied literature based on or derived from the Vedas. We classify the Vedic literature into the following categories:

- The four Vedas i.e. the Rig, Sama, Yajur and Atharva and their Samhitas.
- The Brahmanas attached to each Samhita.
- The Aranyakas.
- The Upanishads.

What is Samhita?
The basic material or mantra text of each of the Vedas is called "Samhita". Some post Vedic texts are also known as "Samhitas" such as *Ashtavakra Gita, Bhrigu Samhita, Brahma Samhita, Deva Samhita, Garga Samhita, Kashyap Samhita, Shiva Samhita* and *Yogayajnavalkya Samhita.* Samhita literally means "compilation" of Suktas (Hymns).

Shruti Literature and Smriti Literature

The Vedic literature is broadly divided into two categories viz. Shruti and Smriti.

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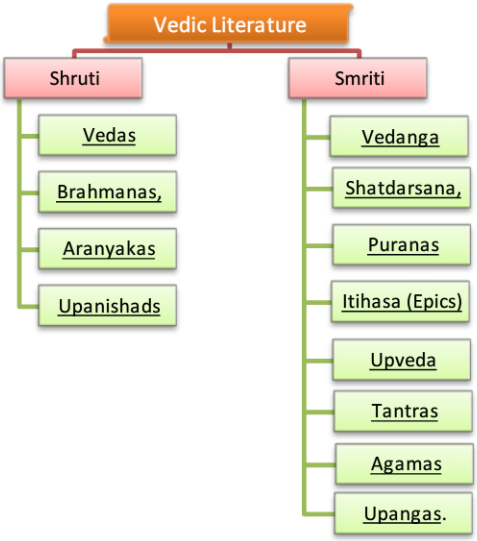
Shruti is "that which has been heard" and is canonical, consisting of revelation and unquestionable truth, and is considered eternal. Shruti describes the sacred texts comprising the central canon of Hinduism viz. **Vedas, Brahmanas, Aranyakas, & Upanishads**.

There is no distinct division between Shruti and Smriti. Both Shruti and Smriti can be represented as a continuum, with some texts more canonical than others.

Smiriti literally means "*that which is remembered, supplementary and may change over time*". It is authoritative only to the extent that it conforms to the bedrock of Shruti and it is **entire body of the post Vedic Classical Sanskrit literature**. It comprises **Vedanga, Shad darsana, Puranas, Itihasa, Upveda, Tantras, Agamas, Upangas**.



Rig-Veda

Rig-Veda is known as the oldest religious text in the world. It is also known as "First testament" of mankind. It was composed around 1700 BC. Last hymns were composed between 1500-1200 BC. It's a collection of hymns by a number of priest families. It is organized in 10 books which are called Mandalas. The first and 10th Mandalas are the youngest and the longest books. Second to Seventh Mandalas are oldest parts of Rig-Veda but the shortest books. 8th and 9th books are of mixed ages.

Rig-Veda is neither a historical nor a heroic poem but is mainly a collection of hymns by a number of priestly families. These were recited at the time of sacrificial rites and other rituals with utmost devotion. The Rig-Veda contains 1017 (1028, including 11 hymns of the Valakhilya recession) hymns (Sukta) and is divided into ten mandalas. The first and the tenth Mandalas are said to have been added later as their language differs slightly from the other eight Mandalas.

Yajurveda

"Yajus" means "sacrificial formula" and Yajurveda is the book of sacrificial prayers. It contains the **rituals of the Yajnas**. It is estimated to have been composed between 1,400 and 1000 BC. It prescribes the rituals for performing different sacrifices. It was the manual of the **Adhvaryus**.

Adhvarus were the people prepared the ground and the altar offered the sacrificial victims and poured out the libations.

Distinction between Black and White Yajurveda

- There are two distant forms of this Veda. In the oldest, the instructions about rituals are mingled with the verses from the Rig-Veda. The chief recession of this is that taught by a school of teachers called the Taitttiriyans. This was called **Black Yajurveda**.

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- At a later date other scholars called the Vajasaneyins separated the explanatory matter from the verses to be recited and hence were called white (Shukla) Yajur-Veda, the other being called the black **(Krishna) Yajur-Veda**.

World's oldest prose literature of the Indo-Europeans is contained in Yajurveda.

- This implies that the Krishna Yajurveda includes the Brahmana prose discussions within the Samhita (i.e. it has no Brahman) while the Shukla Yajurveda has separately a Brahmana text, the Shatapatha Brahmana.

Sam Veda:

"Saman" means melody and it contains the Rhythmic compilation of Hymns of Rigveda. It ranks next in sanctity and liturgical importance to the Rigveda. It contains 1549 hymns which are meant to be sung at the soma sacrifice by a special class of Brahmans called "Udgatris". It has three shakhas or recensions:

- Kauthuma : Panchvish Brahmana
- The Jaiminiya : Jaiminiya Brahmana
- Rāvāyanīya : Shadvish Brahmana

There are two Aranyakas: Chadogya Aranyaka and jaiminiya Aranyaka. Chadogya Aranyaka has Chadogya Upnishad and Jaiminiya Aranyaka has Jaiminiya Upnishad. .

Gandharveveda is Samveda's Upveda is is a technical treatise on Music, Dance and Drama. Bharat's Natyashashtra is based upon Gandharvaveda.

Atharva Veda:

Atharva-Veda is entirely different from the other three Vedas and is chronologtically the last of the four. It is important and interesting as it describes the popular beliefs and superstitions of the humble folk. Atharvaveda contains the magic spells, incorporates much of early traditions of healing and magic that are paralleled in other Indo-European literatures.

For a very long time it was not included in the category of the Vedas.' Atharvan' was a legendary Rishi and is considered to have sung the Atharvaveda. He is also said to have first instituted the fire-sacrifice or yagna. Atharvaveda was mainly composed by two groups of rishis known as the Atharvanas and the Angirasa, hence its oldest name is Ātharvāṅgirasa.

- There are two surviving recensions or Shakhas known as Śaunakīya (AVS) and Paippalāda (AVP).
- Gopath Brahmana is the Brahmana of Yajurveda.
- There are three Unishads viz. Prasna, Mundaka and Mandukya.
- Satyamev Jayate, India's Motto comes from Mundaka Upanishad.

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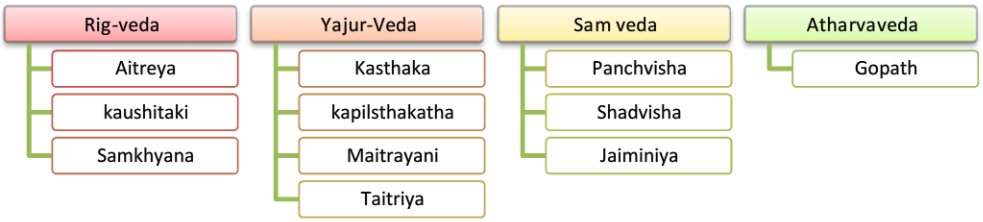
Brahmanas:

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

The following diagram shows the Brahmans of Vedas.



Aranyakas

The Aranyakas were written in Forests and are concluding parts of the Brahmans.

Importance of Aranyakas

Aranyakas don't lay much emphasis on rites, ritual and sacrifices but have philosophy and mysticism. So they have moral science and philosophy. It also provides the details of the Rishis who lived in jungles.

- Aranyakas were written mainly for the hermits and students living in the jungles. Please note that Aranyakas are the concluding portion of the Brahmanas or their appendices. They lay emphasis not on sacrifices but on meditation. They are in fact, opposed to sacrifices and many of the early rituals. Their stress is on moral values. They form a bridge between way of work (karma marga) which was the sole concern of the Brahmanas and the way of knowledge (gyan marga) which the Upanishads advocated.

The Upanishads

"Upa" means nearby and "sada" means sit. So Upanishads contain the knowledge imparted by the gurus to their disciples.

Eventually the word began to be used for the secret knowledge imparted by the guru to his selected pupils. A number of treatises were prepared, first orally and then in writing, and were called by the same name of Upanishad. Today Upanishads specify philosophical knowledge and spiritual learning.

MukhyaUpnishad	Veda
Aitareya	Rig-Veda
Bṛhadāraṇyaka	Shukla Yajurveda
Taittirīya	Krishna Yajurveda
Chāndogya	Sam Veda
Kena	Sam Veda
Īṣa	Shukla Yajurveda
Śvetāśvatara	Krishna Yajurveda
Kaṭha	Krishna Yajurveda
Muṇḍaka	Atharva Veda
Māṇḍūkya	Atharva Veda
Praśna	Atharva Veda

Why Upanishads are called Vedanta?

The main motto of the Upanishads is "Knowledge Awards Salvation"

Upanishads are called Vedanta (the end of the Veda) firstly, because they denote the last phase of the Vedic period and secondly, because they reveal the final aim of the Veda.

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The Oldest Upanishads are Brhadaranyaka and Chandogya Upanishads which date as back as the first millennium BC. Latest were composed in the medieval and early modern period. The latest Upnishad is Muktikā Upnishad and was recorded by Dara Shikoh. It dates to 1656. Dara Shikoh was son of Mughal emperor Shah Jahan and is known to have translated fifty Upanishads into Persian. There are 108 Upanishads. *11 are predominant and they are called "Mukhya Upanishads*".

Smriti Texts: Vedangas

Vedangas are the first series in the Smriti Literature. These refer to six auxiliary disciplines associated with the study and understanding of the Vedas. They are as follows:

Shiksha (Phonetics)

- Its aim is the teaching of the **correct pronunciation** of the Vedic hymns and mantras. The oldest phonetic textbooks are the Pratishakyas (prātiśākhya), describing pronunciation, intonation of Sanskrit, as well as the Sanskrit rules of sandhi (word combination), specific to individual schools or Shakhas of the Vedas.

Kalpa (Ritual Canon)

- It contains the sacrificial practice and systematic sutras. There are three kinds of Sutras part of Kalpa:
  - **Śrautasūtras,** which are based on the Shruti, and teach the performance of the great sacrifices, requiring three or five sacrificial fires
  - **Smartasūtras,** or rules based on the Smriti or tradition. The Smartasūtras have two classes viz.
    - **Grhyasutras**, or domestic rules : They are basically treating the rites of passage, such as marriage, birth, namegiving, etc., connected with simple offerings into the domestic fire.
    - **Dharmasutras** or customs and social duties: The Dharmasūtras are the first four texts of the Dharmasastra tradition and they focus on the idea of dharma, the principal guide by which Hindus strive to live their lives. The Dharmasūtras are written in *concise prose, leaving much up to the educated reader to interpret. The most important of these texts are the sutras of Āpastamba, Gautama, Baudhāyana, and Vasiṣṭha.*

The Dharmasūtras can be called the guidebooks of dharma as they contain the rules of conduct and rites as practiced in the Vedic schools. They discuss about the duties of people at different stages of life like student life, householding, retirement and renunciation. These stages are also called āśramas. They also discuss about the rites and duties of kings, judicial matters, and even personal practices like the regulations in diet, offenses and expiations, daily oblations, and funerary practice.

There are four Dharmasutras as follows:

- **Apastamba's Dharmasutra:** This was composed in 5th century BC and is large part of Kalpasūtra of Apastamba.

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- **Gautama's Dharmasutra** : It was composed in 5-6th century BC
- **Baudhāyana's Dharmasutra:** It was composed sometimes between 5th to 3rd century BC.
- **Vāsiṣṭha's Dharmasutra:** It was composed between 4th to 1st century BC and is an independent treatise.

Vyakaran (Grammar)

Vyakaran includes the Aṣṭādhyāyī, of Panini. Most of the work of very early Indian grammarians ranging to 8th century BC is lost. There are 4 parts of Panini's Grammar:

- Śivasūtra: Contains phonology (notations for phonemes specified in 14 lines)
- Aṣṭadhyāyī: Contains morphology (construction rules for complexes)
- Dhātupāṭha:Contains list of roots (classes of verbal roots)
- Gaṇapāṭha: Contains list of classes of primitive nominal stems
- Nirukta (explanation)

It is traditionally attributed to Yāska, an ancient Sanskrit grammarian. It deals with etymology, particularly of obscure words, especially those occurring in the Veda

Chhanda (Vedic meter)

- It measures and divides Vedic Mantras by number of padas in a verse, which is called Padas. Number of padas divides each verse, hymn, or mantra and number of syllables divides each pada. There is a distinct taxonomy on this basis. For example a Gayatri Chhanda has 3 padas of 8 syllables containing 24 syllables in each stanza. Similarly, Anuṣṭup has 4 padas of 8 syllables containing 32 syllables in each stanza. Anustup is the typical shloka of classical Sanskrit poetry

Jyotisha (Astrology)

- It describes rules for tracking the motions of the sun and the moon and the foundation of Vedic Jyotish.

Epics (Itihasa)

Ramayan

- Created by Maharishi Valmiki. Consists of 24,000 verses in seven books (Kandas) and 500 sargas) and tells the story of Rama. Verses in the Ramayana are written in a 32-syllable meter called anustubh and ranges in 50000 lines in total.
- Valmiki is also regarded as India's First Poet. Father *Kamil Bulke*, author of Ramakatha, has identified over 300 variants of Ramayana. It inspired Tulsikrita Ramayan "Ram Charit Manas" in 1576 by Tulsi Das.

Mahabharta

- The Mahabharta is attributed to Maharishi Vyas and the tale known as Bharta is a shorter version of 24,000 verses, while the Mahabharta contains 1 Lakh verses and 1.8 million

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words which makes it 10 times longer than "Iliad and Odyssey combined" and 4 times of Ramayana.

Puranas:

They are late descriptions of ancient legends and consist of history of the universe from creation to destruction, genealogies of kings, heroes, sages, and demigods, and descriptions of Hindu cosmology, philosophy, and geography. They are colored with superstitions and also represent a corrupt form of Hindu Philosophy. There are 18 major Puranas.

Upaveda

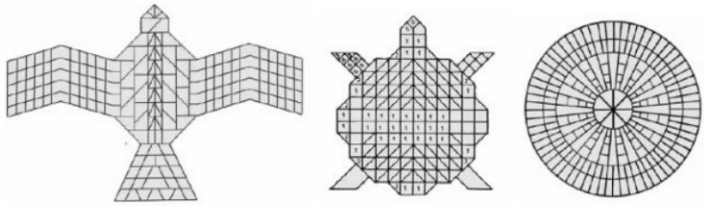
Upaveda means applied knowledge and are traditional literatures which contain the subjects of certain technical works. They are as follows:

- Āyurveda: Deals in Medicine and associated with the Rigveda
- Dhanurveda: Deals in Archery and associated with the Yajurveda
- Gāndharvaveda: Deals with Music and Dance and associated with the Samaveda
- Shastrashastra: Deals with military technology and associated with the Atharvaveda.

Chapter 2. Notable Early Scholars in Sanskrit and Their Works

Baudhayana, Manava, Apastamba and Katyayana - Salbasutras

Some scholars have shown on the basis of evidence in Shatapatha Brahmana that Indian geometry predates Greek geometry by centuries. It has been argued that Geometry and Mathematics had a ritualistic beginning in India centuries before Greeks or Babylon. In these rituals, Earth was represented by Circular altar and heavens were represented in Square altar. There were eagle shaped altars also. The examples are as follows:



The Ritual consisted of converting the Circle into a square of identical area. As per a paper by Seidenberg: Babylonia [1700 BC] got the theorem of Pythagoras from India or that both Old-Babylonia and India got it from a third source. *The source quoted was Sulvasutras.*

Sulvasutras deal with complex fire altars of various shapes constructed with bricks of specific shapes and area: the total area of the altar must always be carefully respected. This proves that despite of no existence of algebra, there was an awareness of precise purely geometrical calculations.

Seidenberg's conclusion of India being the source of the geometric and mathematical knowledge of the ancient world has been included now in chronology of the texts. Please note that *Sulva sutras belong to a bigger text Shrauta Sutras.*

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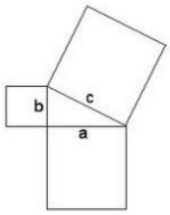
The four major Sulva Sutras, which are mathematically the most significant, are those composed by **Baudhayana, Manava, Apastamba and Katyayana**. Out of them the oldest belongs to Baudhayana and dates back to 600BC. They discuss the cases of the Pythagorean Theorem and Pythagorean triples.

The Baudhayan Sulbasutra 1.48 says: *The diagonal of a rectangle produces both areas produced separately by its two sides.*

It is represented as follows



In the Baudhayan's Sulva Sutras we should note that the Right angles were made by ropes marked to give the triads 3, 4, 5 and 5, 12, 13 ($3^2 + 4^2 = 5^2$, $5^2 + 12^2 = 13^2$) ☺

Sulva Sutra also mentions a ritual which included "Squaring the circle" (and vice-versa), thus geometrically constructing a square having the same area as a given area. It has worked out the square root of 2 to 1.414215, up to last 5 decimals.

Manusmriti

Manusmriti is one of the earliest and most authoritative law texts followed by the Hindus, covering a wide range of topics such as creation of the world, sacraments like 'Upanayana' and marriage; duties of men and women placed in different strata of society and stages of life; penitential rites for violation of codes of conduct; and so on.

There is no philosopher or religious teacher who does not rely upon Manu. It is a metrical (one that is written in poetic verses) text, which presents a discourse given by the Prajapati Manu, to a congregation of seers after a Mahapralaya (great Floods) in ancient India. The discourse was recorded and preserved in memory as a dialog between himself and the sage Bhrigu in some 2700 Shlokas.

Manusmriti remained the standard point of reference for all future Dharmaśāstras. It was translated in 1794 by Sir William Jones. The contents of Manusmriti are as follows:

1. The genesis of the universe.
2. Procedures of performing ceremonies, the methods of fulfilling vows.
3. Holy baths, sexual life, performing marriages, Mahayagya (religious sacrifices), method of pacifying deceased ancestors etc.
4. Regular ablutions and routines, Sutak Vrata.
5. Edible and non-edible things, cleanliness, impurity, the duty of the wife.
6. Vanaprastha, liberation, Detachment.
7. The duty of Royal people.
8. The relegation of duty.
9. The duty of women and men, the duty of departments, the annihilation of the wicked, etc.
10. The narrow, parochial castes, the duty in emergency

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11. Repentance.

Manusmriti and the Concept of Varna

In line with the ancient Indian tradition, Manu distinguished between various human beings on the basis of their basic tendencies and inclinations. The element of desire, action and knowledge was found among persons varying according to the proportion of three gunas of Rajas, Tamas and Sattvik in them. The human beings were classified on the basis of the preponderance of a particular guna. Thus in according to Manusmriti, the *Satvik guna preponderates in Brahmins, Rajas Guna dominates in Kshatriyas and Tamas Guna dominates in the Vaishyas and Shudras*. Further, in the ancient texts, the four Varnas were compared with the limbs of human body. Thus, Brahmin was represented by mouth; the Kshatriya by arms; the vaishya by navel and the shudra by feet. This is why Brahmins got the top status. They used to teach, preach and advise, that is, the functions of higher intellect were their prerogative. The kshatriyas were the protectors of dharma, while vaishyas performed trade and agriculture. The shudras used to serve the higher varnas. Though the possession of quality and **not the accident of birth** was said to determine one's varna; but in actual fact this salutary advice was followed more in breach than in observance. Therefore, it is not surprising that many thinkers have held that Manusmriti is partial to Brahmins.

Manusmriti and Dr. Bhimrao Ambedkar
According to Dr. Bhimrao Ambedkar, the Hindu Dharmashastras gave legitimacy to the doctrine of Chaturvana and the caste system. Manusmriti dehumanised the Shudras and untouchables, ruled the Hindu psyche for centuries and created the greatest obstacle to any serious attempt at eradicating the caste system.
This made Ambedkar publicly **burn the Manusmriti** on the occasion of his historical **Mahad Satyagraha in 1927** for establishing the right of untouchables to drink the water of the Chawdar tank in Mahad town in Maharashtra.

Manusmriti and position of Women

(View is personal) Contrary to the common belief that Manusmriti is anti-women, it holds women in high esteem. According to it, the land where women are honoured becomes the favourite abode of gods. The famous shloka "*Yatra naryastu pujyante ramante tatra Devata, yatraitaastu na pujyante sarvaastatrafalaah kriyaah*"comes from Manusmriti only. At the same time, there is one shloka which mentions "*Na stree svaatantryam arhati*", which has been translated as "woman does not deserve independence". This shloka has been taken as the anti-woman stance of Manu.
However, "svaatantryam" here actually refers to "depending on one's own self for sustenance", which was correct in the prevalent conditions in those times. In Manu's perception, a woman is, by her very nature, so divine and unique that she should never be left to fend for herself. It is the duty of society to protect and take good care of her — by her father during childhood, husband in her youth, and son in her old age.

Chapter 3. Selected Topics in Buddhist Literature

Tripitaka

Tripitaka or Three Baskets is a traditional term used for various Buddhist scriptures. It is known as pali Canon in English. The three pitakas are *Sutta Pitaka, Vinaya Pitaka and Abhidhamma Pitaka*.

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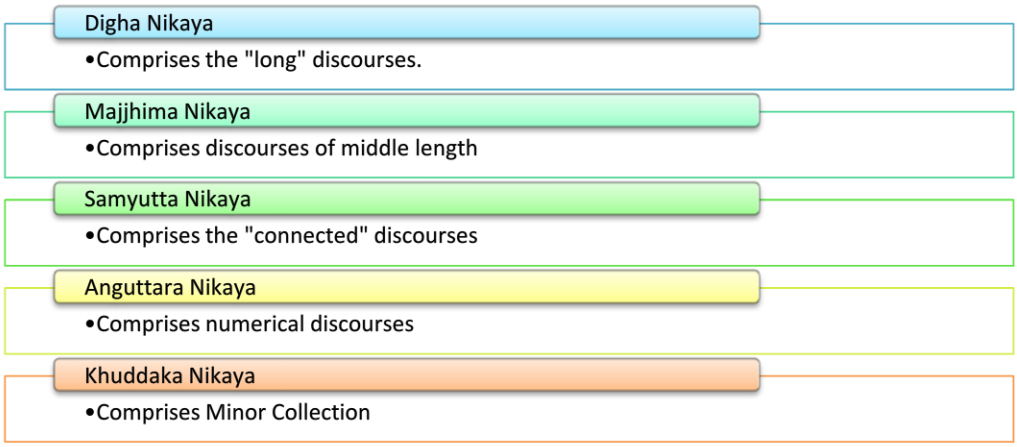
Sutta Pitaka:

It contains over 10 thousand suttas or sutras related to Buddha and his close companions. This also deals *with the first Buddhist council which was held shortly after Buddha's death*, dated by the majority of recent scholars around *400 BC, under the patronage of king Ajatasatru with the monk Mahakasyapa presiding, at Rajgir. It is divided into various sections as shown in following graphics:*



Vinaya Pitaka

The subject matter of Vinay Pitaka is the monastic rules for monks and nuns. It can also be called as Book of Discipline. Its three books are Suttavibhanga, Khandaka and Parivara.

Suttavibhanga

- The basic code of Monastic discipline is known as Patimokkha. It contains 227 rules for fully ordained Monks called bikkhus (Maha vibhanga) and 311 rules for fully ordained nuns called Bikkhunis (Bikkhuni Vibhanga) They are contained in Suttavibhanga, one of the parts of Vinay Pitaka.

Khandhaka

- Khandhaka is the second book of Vinay Pitaka. It has two volumes viz. *Mahavagga and Cullavagga.* Mahavagga deals with the awakening of Buddha and his great disciples. Cullavagga deals with the first and second Buddhist councils and establishments of community of Buddhist nuns and rules for Buddhist community.

Parivara

- Parivara is the last book of Vinaya Pitaka. It covers the summary of analysis of rules mentioned in first two books of Vinay Pitaka. It is latest book and seems to be later than the Fourth Buddhist Coincil in Ceylon. It also contains questions and answers.

Abhidhammapitaka

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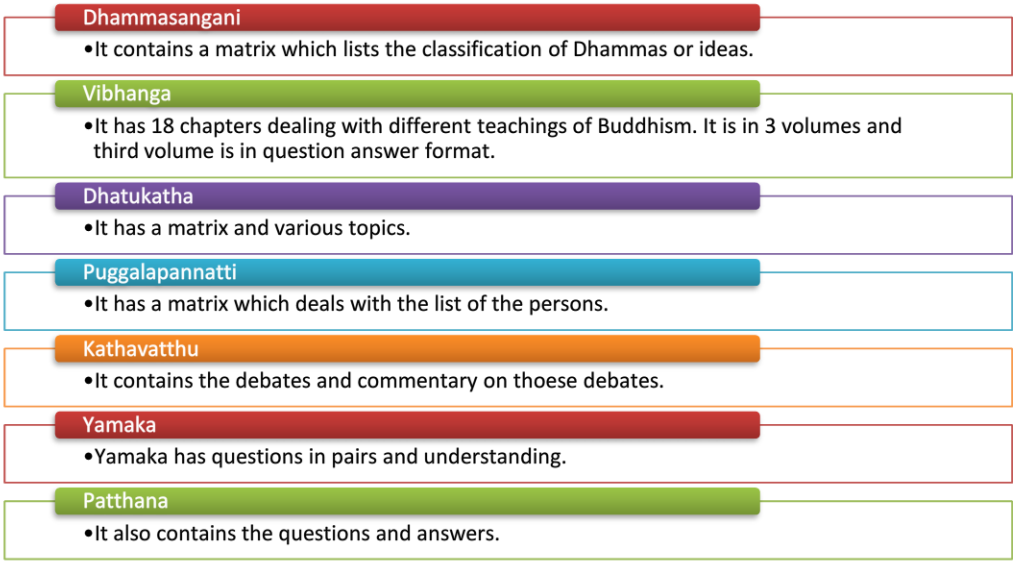
Abhidhammapitaka deals with the philosophy and doctrine of Buddhism appearing in the suttas. However, it does not contain the systematic philosophical treatises. There are 7 works of Abhidhamma Pitaka which most scholars agree that don't represent the words of Buddha himself. The 7 books are shown in the following graphics. No need to cram this info.



Jatakas

Jatakas are very much close to folklore literature and they contain the tales of previous births of Buddha in poems. The Jataka have also been mentioned in the *Khuddaka Nikaya*. There are 547 poems. In Sanskrit it is called *Jatakamala,* In Khmer they are known as *cietak,* and in Chinese they are called *Sadok.*

Milinda Panha:

Milinda Panha means "Questions of Milinda". It contains the dialogue of Indo-Greek king *Meander and Buddhist monk Nagasena.* It has been written in second to first century BC and initially written in Sanskrit. There is only one copy in Sri Lankan Pali of this work. *It was printed in the 6th Buddhist council in 1954.*

Dipavamsa

The meaning of Dipavamsa is "Chronicle of Island". It is the oldest historical record of Sri Lanka. It is believed to have been compiled around 3rd or 4th century BC somewhere in Anuradhapura in Sri Lanka during the reign of **King Dhatusena of Sri Lanka**, the first Mauryan King of Sri Lanka. *The Avukana Buddha statue was erected by King Dhatusena in Sri Lanka.*

Dipavamsa is one of the most important works in Pali Literature. It details the tooth relic and Bodhi Tree's arrival in Sri Lanka. It also deals with the arrival of Buddha's teaching and preachers in Sri Lanka. It mentions that Buddha visited Kelaniya and Dighavapi in Sri Lanka.

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Mahavamsa:

- *Mahavamsa* is the most important Pali epic poem. Mahavamsa means "Great Chronicle". It's a historical poem in Pali Language which deals about the Kings of Sri Lanka. The first version of Mahavamsa dates back to 3-4th century BC during the reign of King Vijaya.
- The Mahavamsa, Dipavamsa, Culavamsa (small chronicle) all together are sometimes known as Mahavamsa. It deals with the royal dynasties of not only Sri Lanka but the whole Indian subcontinent and *is known as world's longest unbroken historical accounts*. The consecration of Asoka and details of Selucus and Alexander have been detailed in it.

Mahavastu:

- Mahavastu means the "Great Event". It's a work in prose and verse and is written in Sanskrit, Pali and Prakrit. It details the miracles & earlier lives of Buddha.

Buddha Charita:

- *Buddha Charita* is an epic style Sanskrit work by **Ashavaghosa**. *Dharmaraksa* who is known to have translated many works of Buddhism in Chinese, translated this work in Chinese in 420AD. It mainly deals with Buddha's Life. Asvaghosa also wrote a Sanskrit Drama "Sariputra Prakaran" which deals about Sariputta or Sariputra the disciple of Buddha.

Mahāvibhāsa Śāstra

- Its an early Sanskrit work on Buddhism. Vibhasa means a compendium and has 3 prongs. It is attributed to vasumitra and deals with not only Buddhism but also Vaisheshika and Samkya philosophies.

Lalitavistara

- In Sanskrit Lalit is a Lotus. Lalitvistara is a Sanskrit text that deals with the biography of Buddha.

Divyavadana:

- Divyavadana means divine tales. It contains anthology in 38 stories and is a Sanskrit text which deals with Mauryan and Sunga History. The *Asokavadana* is a story in it which deals with the legends of Asoka.

Udanavarga

- Udanavarga is an early Buddhist Sanskrit text. It has verses attributed to Buddha and his disciples.

Udana

- Udana is a Pali text included there in the *Sutta Pitaka's Khuddaka Nikaya*. It contains the story of "Blind men and Elephant".

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Bodhi Vamsa

- Bodhi Vamsa is a mix Sanskrit Pali text which was composed by Upatissa under the rule of Mahinda IV of Sri Lanka in 10th century AD. It describes the arrival of branch of Bodhi tree in Sri Lanka and many other things which mentioned in Mahavamsa.

Chapter 4. Select Buddhist Scholars

Moggaliputta Tissa

- The most important turning point in the expansion of Buddhism in India was the emergence and conversion of Asoka the Great (304–232 BC). He embraced Buddhism after 8 years of his coronation; he became a Buddhist and made it his state religion in 260 BC.
- He convened the third Buddhist council, which was held in Pataliputra in the presidency of *Moggaliputta Tissa*. He launched a vigorous campaign to propagate Buddhism which could be called Asoka's Dhamma.

Aśvaghosa

- Aśvaghosa is the greatest Indian Poet Prior to Kalidasa. He is known as *first Sanskrit Dramatist of the world.* His epics rivalled the contemporary Ramayana. He wrote Buddhist texts in Classical Sanskrit. He was the court writer and religious advisor of Kushana king Kanishka. His main works are Buddhacharita, Mahalankara (Book of Glory) and Saundaranandakavya (details the life of Nanda).

Nagarjuna

- Nagarjuna founded the Madhyamika school of Mahayan Buddhism. He was contemporary of Satavahana King Gautamiputra. He was born in a Brahmin family in Nagarjunkonda in modern Andhra Pradesh.
- Due to his birth in Brahmin family and later conversion in Buddhism, it can be justified that his early work was in Sanskrit and not in Pali or Hybrid Sanskrit. Most important work is *Mūlamadhyamakakārikā* , which means *Fundamental Verses on the Middle Way*.
- His theory is also known as *Shunyavad* "emptiness".

Asanga & Vasubandhu

- Both were half brothers and proponents of *Yogachara* and *Abhidhamma* Teachings. They were from modern Peshawar in Pakistan. Most important work of Vasubandhu was *Abhidharmamoksha*.

Buddhaghosa

- *Buddhaghosa* lived the 5th century AD and is known to be one of the greatest Pali scholar. His name means "Voice of Buddha". Considered to be most important commentator of the Theravada.
- Details of his life have been described in Mahavamsa and *Buddhaghosuppatti.* Please note *Buddhaghosuppatti* was not his work. He is said to have gone to Sri Lanka from India's Magadha and settled in Anuradhapura. The most important work is *Visuddhimagga.*

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Dignāga or Dinnaga

- He is considered to be the founder of Buddhist logic.

Candrakīrti or Chandrakirti

- He was a disciple of Nagarjuna and a scholar at the Nalanda University. Prasannapadā is his main work which means happy words or clear words

Dharmakirti

- Dharmakirti lived in 7th century AD and was primary theorist of Buddhist Sankya. He was a teacher at the Nalanda University and a poet. He has written Seven Treatises on Valid Cognition. He has been called "Kant of India'.

Chapter 5. Select Topics in Jain Literature

Purva, Agama, Bhadrabahu, Sthulbhadra & Vishaka

- The canonical literature of Jainism is claimed to have started from Adinatha, the first tirthankara. It is said that these teachings were forgotten and revived by the Tirthankaras from time to time.
- The teachings of the Tirthankaras before Mahavir are known as **Purva.** There were total 14 Purvas which were memorized and passed on through the ages, but later lost into oblivion.
- Some Jain traditions say that Jain Scholar Bhadrabahu, who was also a *Sutra Kevali* (one who can recite all sutras), could recite the 14 Purvas. His disciple Sthulbhadra learnt all but last four Purvas. Thus, Bhadrabahu is considered to be the last expert of fourteen Purvas. He later migrated to South India, where he would later become guru of Chandragupta Maurya.
- After Bhadrabahu, the Jainism split into Digambara and Svetambara. The Digambara belong to the lineage of *Acharya Vishakha* and Shvetambar follow the tradition of Acharya Sthulabhadra. In around 1500 AD, the Swetambar sect divided into three sub-sects known as Swetambar Murtipujak, Sthanakvasi, and Terapanthi.
- Jain Literature is called **Jain Agamas**. They are canonical texts of Jainism based on Mahavira's teachings. There are in all 46 texts.
    - 12 Angas
    - 12 Upangas
    - 6 Chedasutras
    - 4 Mūlasūtras
    - 10 Prakīrnaka sūtras
    - 2 Cūlikasūtras

Jain Religious Canon

They are as follows:

1. Ācāranga sūtra
2. Sūtrakrtanga
3. Sthānānga
4. Samavāyānga
5. Vyākhyāprajñapti or Bhagavati sūtra

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6. Jnātrdhārmakathāh
7. Upāsakadaśāh
8. Antakrddaaśāh
9. Anuttaraupapātikadaśāh
10. Praśnavyākaranani
11. Vipākaśruta
12. Drstivāda (This Anga had disappeared by the time second sangeeti was organized in 512 AD. The remaining Angas were written down in Ardhamagadhi (Jain Prakrit) Language.

- ***12 Upanga Agams:*** *Upanga Agamas are explanations to Angas*
- *6* ***Chedasutras:*** *These are texts related to behavior of Monks and Nuns.*
- ***4 Mūlasūtras:*** *These are texts which provide a base in the earlier stages of the monkhood*
- ***10 Prakīrnaka sūtras:*** *These are texts on Independent or miscellaneous subjects*
- ***2 Cūlikasūtras:*** *These are texts which further enhance or decorate the meaning of Angas.*

Acharang Sutra (Acaranga Sutra)

Acharanga Sutra is the first of the eleven (or 12) Anga Agamas. It is the first text that was studied by the Jain monks. This agam describes the conduct and behaviour of ascetic life and the description of the penance of Lord Mahavir. This is the oldest agam from a linguistic point of view. It was written in Ardhamagadhi *Prakrit*.

Kalpa Sūtra

Kalpa Sutra (कल्पसूत्र) was written by Bhadrabahu. It contains the biographies of the Jain Tirthankaras, most notably Parshvanath and Mahavira, including the latter's Nirvana. Since Bhadrabahu was a teacher of Chandragupta Maurya, we can say that it was compiled in Mauryan Era.

Chapter 6. Classic Sanskrit Literature

The classical period of Sanskrit literature dates to the Gupta period and the successive pre-Islamic Middle kingdoms of India. This roughly corresponds to 4th century AD till arrival of Mohammedans. This period is known for development of Sanskrit literature in all genres viz. Drama, Scholarly treatises, Stories, Epic Poems, Literature related to Science and Technology and the Puranas. We discuss this part with reference to the contribution made by various playwrights. UPSC has generally asked smaller 1 or 2 markers on this section.

Asvaghosha

Aśvaghoṣa (Circa. 80 – 150 AD) is considered to be the first Sanskrit Dramatist of the world. He was a born Brahmin, but later turned into a Buddhist Monk. He was the court poet of the Kushana king Kanishka.

Contribution & Works

Asvaghosha wrote in Classical Sanskrit.

- Buddhacharita: His work, Buddha Charita is an epic style Sanskrit work. It mainly deals with Buddha's Life.

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- Sariputra Prakaran: Asvaghosa also wrote a Sanskrit Drama "Sariputra Prakaran" which deals about Sariputta or Sariputra the disciple of Buddha.
- Saundandkavya: Asvaghosha also wrote the Saundaranandakavya, a kāvya poem with the theme of conversion of Nanda, Buddha's half-brother, so that he might reach salvation. The first half of the work describes Nanda's life, and the second half of the work describes Buddhist doctrines and ascetic practices.

Śūdraka

The real name of Śūdraka was Indranigupta and he was an Abhira King of first or second century AD. The Abhiras were contemporary and vassals of the Saatavahans. Śūdraka has become immortal in the form of three Sanskrit Plays ascribed to him viz. Mricchakatika (The Little Clay Cart), Vinavasavadatta, and a bhana (short one-act monologue), Padmaprabhritaka.

Mṛcchakaṭika

Rekha (Vasantsena) Movie Utsav (1984)

Mṛcchakaṭika is a play set in the ancient city of Ujjayanai during the reign of a King Pālaka of the Pradyota dynasty. The hero (Nayaka) is Charudatta, a noble but impoverished Brahmin and heroine is Nagaravadhu Vasantsena. The villain is a courtier called Samsthanka, who uses all his tricks but unable to get Vasantsena. He finally tries to kill her, but she escapes and is saved by a Buddhist monk. Charudatta is prosecuted for the murder because the Vasantsena had put her jewellery in the clay cart of his little son, who was playing with it. He is convicted by the foolish king Palaka and his execution is ordered. But before he is executed, Vasantsena appears all of a sudden and tells the reality about the misdeeds of Samsthanka. At the same time, the King Palaka is removed from the throne by a Prince in *coupe de etat* and Samanthaka is arrested and put in jail. Thereafter, she becomes second wife of Charudatta and live happily ever after.

Thus, the play is full of romance, comedy, sex, intrigue and political subplots. Hindi Movie *Utsav (1984) was based upon this drama*. Among the Sanskrit dramas, Mṛcchakaṭika remains one of the most widely celebrated and oft-performed in the West, in part *because its plot structure more closely resembles that of Western classics* than other Indian plays.

Bhāsa

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A very little is known about Bhāsa. He is most probably senior to Kalidasa and is one of the earliest and most celebrated Indian playwrights. His works were lost but rediscovered in 1910s in Kerala. His most important works are *Swapnavāsavadattam, Panch-ratra, Madhyama-vyayoga, Duta-Ghattotkacha, Duta-Vakya, Urubhanga, Karna-bhara and Bal Charita*.

Svapnavasavadattam

- Svapnavasavadattam is the best known work of Bhasa. It was lost and rediscovered in 1912 in Kerala. This play is around the Vatsa king Udayana and his queen Vasavadatta, the daughter of Pradyota, the ruler of Avanti.

Kalidasa

Kalidasa is the immortal poet and playwright of India and a peerless genius whose works became famous worldwide in modern world. Translation of Kalidasa's works in numerous Indian and Foreign Languages have spread his fame all of the word and now he ranks among the top poets of all times.

- Rabindranath Tagore, not only propagated the works of Kalidasa but also expounded their meanings and philosophy that made him an immortal poet dramatists.

Popular Story of Kalidasa

There are several stories about life of Kalidasa, though none of them seems to be authentic. However, the most famous story about life of Kalidasa says that Kalidasa was an illiterate idiot and was a dumb fool to start with. A king's daughter was a very learned lady and the story goes as she wanted to marry only a person who will defeat her in "Shastarthaa" (scriptural debate). However, if anyone is not able to defeat her, would be black faced and kicked out of the country.

The idea was enough to irk the Pundits. Nobody wanted to get his face blackened and sent out of the country, so these witty people took Kalidasa to her. These Pundits spotted Kalidasa cutting a branch of a tree on which he was sitting himself.

They told the princess that Kalidasa does only mute or symbolic debates. The debate started and the princess showed him one finger, which she meant that "Shakti is One". However, Kalidasa took its meaning that she will poke his one eye and he showed him two fingers. The princess took this answer to be a valid one manifesting that Shakti is in duality (Shiva and Shakti).

Continuing the debate, princess showed her five fingers manifesting that there are 5 elements earth, water, fire, air, and void. Kalidasa manifested it as that she will slap him. So, in answer he showed her his Fist. The princess again took this as a valid answer as she manifested that all five elements combine and make the body or srusti.

Thus, she married with Kalidasa. But after marriage she came to know that it was a fraudulent marriage and thus kicked him out of the house. After this humiliation, Kalidasa straightaway went to Kali's temple and dedicated himself to Kali. Goddess Kali was appeased and granted him profound wisdom and art and speaking ability. He returned home and his wife spoke these words:

asti kashchit vaag-vishesha

Which literally mean you are an expert now in speaking?

These three words spoken by his wife are the opening words of his three great works as follows:

- **Asti :** Kumarasambhavam starts with asti-uttarasyaam dishi
- **Kashchit :** Meghdoot starts with kashchit kaantaa
- **Vaag :** Raghuvamsha starts with vaagarthaaviva

This is a popular story, may not be truth, but it goes as it is.

Works of Kalidasa

Mālavikāgnimitram

- Mālavikāgnimitram is the Sanskrit play, which depicts Agnimitra as its hero. Malvika is a maid servant whom Agnimitra falls in love. This was known to his chief queen, who imprisons her. Later it was known that Malvika was of a royal birth and she was accepted as queen of Agnimitra.
- Mālavikāgnimitram gives account of Rajsuya Yajna of Pushyamitra Shunga, father of Agnimitra.

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Abhijñānaśākuntalam

- Abhijñānaśākuntalam is a Sanskrit play which depicts the story of Dushyanta, king of Hastinapur, and Shakuntala, daughter of the sage Vishwamitra and the apsara Menaka.

Vikramōrvaśīyam

- Vikramōrvaśīyam is a Sanskrit Drama which depicts the love story of Puruvas a Vedic King and Urvashi. Puruvas is chosen to reflect the qualitites of Chandragupta Vikramaditya. Pururavas is a mythological entity representing Sun and Vikramaditya means the "Glory of Sun".

Raghuvamśa

- Raghuvamśa is a Sanskrit epic poem that is a long (19 Sargas) narration of genealogy of Lord Rama's Raghu Vamsa beginning with King Dileep up to Agnivarna.

Kumārasambhava

- Kumārasambhava is an epic poem which has 17 sirgs, ot of which only 8 are accepted as his authorship. Kumara or prince is Kartikeya and it refers to birth of Kartikeya, son of shiva and Parvati after a lot of Tapasya to win Shiva who had already won Kamdeva (God of Love). Kartikeya later killed Tarakasur demon who was blessed that he would not be killed by any other than son os Shiva and Parvati.

Ritusamhara

- Ritusamhara is again a mini epic poem in Sanskrit which has 6 Sargas. These Sargas refer to 6 seaosns (Ritu) viz, Grisma (Summer) , varsha (Rains), Sharad (Autumn), Hemanta (Cool), Sisira (Winter) and Vasantha (Spring). It mentions the feelings, emotions and experiences of lovers in 6 seasons. Ritusamhara is considered to be the earliest work of Kalidasa.

Meghaduta

- Meghaduta means a messenger of Clouds. It's a poem with 11 stanzas. The theme of Meghaduta is a Yaksha, who is subject of Lord Kubera (King of Wealth). His wife is waiting for him at Mount Kalidasa. Kubera at some place in central India exiled the Yaksha and he wishes to send his message to his wife. For that, he convinces a cloud to take his message and pass it on to his wife. The poem narrates about the beautiful sights and visual perceptions he would come across while going northwards to take this message to his wife.

Bhāravi

- Bhāravi is best known for **Kiratarjuniya**, written around 550 CE. Kirat is Shiva who speaks to Arjuna in for form of a mountain dwelling hunter. This epic style Kavya is considered to be among the greatest works in Sanskrit which is known for complexity of the Sanskrit.

Bhatti

- Bhatti or Batsabhatti is best known for **Bhaṭṭikāvya** which is also known as Rāvaṇavadha and was written in the 7th century CE.

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Magha

- Śiśupāla-vadha was written by Magha in 7th century AD and is one of the 6 Sanskrit Mahakavyas. It was inspired by the works of Kalidasa, Bharavi and Dandin, all of them, as the author says but surpasses Bharavi in his style and wordplay.

Vishakhadatta

- We know about only two plays of Vishakhadatta viz. **Mudrārākṣasa** and the Devichandraguptam. Out of them Mudrārāksasa is the only surviving play. Devichandraguptam is survived in fragments only. Mudrarakshasha means "Ring of the Demon". It narrates the ascent of Chandragupta Maurya to throne. Rakshasha is the last Minister of Nandas who is lured in Chandragupta's side, by Chanakya.

Dandin

- Dandin had written Kavyadarshana and Dasakumarcharita. He lived in Kanchi and is best known for Dasakumarcharita "The Tale of the Ten Princes" which depicts the adventures of 10 princes. Dasakumarcharita was first translated in 1927 as Hindoo Tales and The Adventures of the Ten Princes

Bhatrihari

- Bhartṛhari was a fifth century Sanskrit author who wrote Vakyapadiya , a treatise on Sanskrit Grammar and Satakatraya which is also known as **Nitishatak** and has 100 verses on philosophy. Batrihari seems to be a King but many scholars say that he was not a king but a courtier serving the king.

Ishwar Krishna

- His main work is Sankyakarika. It was a commentary on Sankya Philosophy.

Vyasa

- Vyasa has written Vyasabhasya , it was a commentary on Yoga philosophy

Vatsyayana

Vatsyayana was the author of Nyaya Sutra Bhashya, which was the first commentary on Gautama's Nyaya Sutras. Kamasutra is a treatise on Human Sexual behaviour and makes the part of the Kamashashtra. The first transmission of the Kamashashra is attributed to Nandi, the bull of Shiva, as per the traditions. The Nandi bull is Shiva's doorkeeper and he overheard the lovemaking of the Gods and recorded his utterances, for benefit of humankind. However, Kama sutra seems to be the first treatise on the principles / advices in sexuality.

Chapter 7. Sanskrit Literature in Science and Technology

Aryabhatta

Aryabhatta was the legendary mathematician of the Gupta Era. He wrote Aryabhattiya at the age of 23 years and later, Arya-Siddhanta. He worked on the approximation for pi to 3.1416. In trigonometry, he concluded for a triangle, the result of a perpendicular with the half-side is the area. He also worked on the motions of the solar system and calculated the length of the solar year to 365.8586805 days. Aryabhatta lived in Kusumpur in Pataliputra.

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Contributions of Aryabhata (476 AD)

Aryabhattiyam

- Aryabhata is the author Aryabhatiyam which sketches his mathematical, planetary, and cosmic theories. This book is divided into four chapters:
  - The astronomical constants and the sine table
  - Mathematics required for computations,
  - Division of time and rules for computing the longitudes of planets using eccentrics and epicycles,
  - The armillary sphere, rules relating to problems of trigonometry and the computation of eclipses.
- Aryabhatta took the earth to spin on its axis; this idea appears to have been his innovation. He also considered the heavenly motions to go through a cycle of 4.32 billion years; here he went with an older tradition, but he introduced a new scheme of subdivisions within this great cycle. According to the historian Hugh Thurston, Not only did Aryabhata believe that the earth rotates, but there are glimmerings in his system (and other similar systems) of a possible underlying theory in which the earth (and the planets) orbits the sun, rather than the sun orbiting the earth. The evidence is that the basic planetary periods are relative to the sun. That Aryabhata was aware of the relativity of motion is clear from this passage in his book "Just as a man in a boat sees the trees on the bank move in the opposite direction, so an observer on the equator sees the stationary stars as moving precisely toward the west."

In his book named 'Aryabhattium', Aryabhatta has given lot of references of Suryasidhanta. He had developed instruments like chakra yantra (disk instrument), Gola yantra (type of armillery sphere) and shadow instruments.

Aryabhatta deduced that earth is a rotating sphere: the stars do not move, it is the earth that rotates. Its diameter is 1,050 yojanas. Its circumference is therefore 1050 x 13.6 x π = 44,860 km.

Aryabhatta also deduced that: "*The moon eclipses the sun, and the great shadow of the earth eclipses the moon*."

Varahamihira

- Varahamihira lived in Ujjain and was one of the nine jewels (Navaratnas) of the court of Chandragupta II. He wrote *Panchasiddhantak*a, the five treatises on astronomy (NOT astrology). It summarises five earlier astronomical treatises, namely the *Surya Siddhanta, Romaka Siddhanta, Paulisa Siddhanta, Vasishtha*

Surya Siddhanta

- In India people had started the use of the astronomical instruments before 1000 BC. During this period one of the prominent books 'Suryasidhanta' was written for astronomical calculations. There are several works with the same name, BUT the Original writer of Surya Siddhanta is UNKNOWN.
- The title 'Suryasidhanta' means sun theory and it highlights the calculations of positions of stars and planets. Some of the Indian mathematicians later have developed their own instruments and developed their own methods to facilitate the theory of 'Suryasidhanta'. Introduction of zero in mathematics and the decimal method of calculation is one of such invaluable contribution. We should note that Varahamihira had contrasted Surya Siddhanta along with his 4 other treatises in the panchsiddhantika viz. Paitamaha Siddhantas, Paulisha , Romaka Siddhantas and Vasishta Siddhanta. Citation of the Surya Siddhanta is also found in the works of Aryabhata.

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Siddhanta and Paitamaha Siddhantas

Panchasiddhanta

Varahamihira has done a valuable job of compilation of five astronomical theories, which were in use before Crist, and suryasidhanta is one of them. This compiled book is known as 'Panchasidhanta'. He had developed some ring and string instruments.

Lalla

Lalla was an Indian astronomer and mathematician who followed the tradition of Aryabhata I. Lalla's most famous work was entitled *Shishyadhividdhidatantra*. He was well known because of twelve instruments which he brought into practice.

One of the most discussed shloka of Lalla is

गोलो भगणश्चक्रं धनघटी शङ्कुशकटकर्तर्यः ।
पीष्टक पालशलाका द्वादशयन्त्राणिसह यष्टया ॥

In the above Shloka, Lalla describes the 12 Instruments as follows: Sphere, ring, dial, bow, time measuring water vessel, Gnomon, divider, scissor. Circular seat with central stick, semicircle with stick, combination of sticks, are the twelve instruments along with a stick.

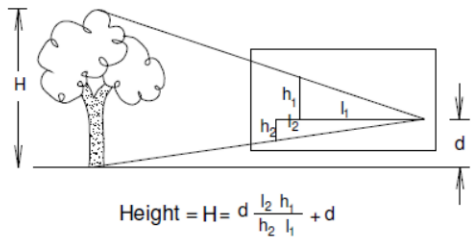
Bhaskaracharya

Bhaskaracharya was one of the prominent Indian mathematician and astronomer, who wrote a book 'Sidhantshiromani'. In his book he has documented valuable ancient literature and given the references of many of the instruments used by the astronomers before him. Similarly he has documented the various methods for the use of these instruments.

Yashtiyantra

Yasti Yantra was developed by Bhaskaracharya and has also been referred to as Dhi Yantra. The same type of instrument has also been described by ancient sages and astronomers, but Bhaskaracharya has developed this Yantra as unique methods to calculate the height of terrestrial objects like trees and mountains. The usage and principles have been described in the 'Shidhantashiromani' of Bhaskaracharya.

The concept of this Yantra is to mount a stick on a pivot at a height d above the ground, and take sightings of the top and bottom of the object such as a tree using the stick.



The projected length of the stick on a horizontal line at the two sightings, L1 and L2, and the heights to which the stick is raised, h1 and h2, can be marked on an adjoining board. If the overall height of the object is H, and the horizontal line at the height at which the stick is mounted splits it into H1 and H2, the lengths form similar triangles, and we can write

h1/L1 = H1/L and h2/L2 = H2/L,

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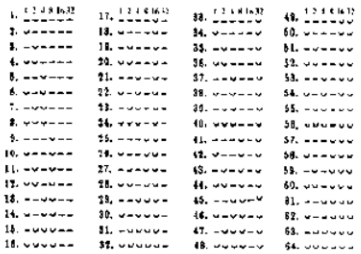
where L is the distance to the object. Eliminating L from the equations using L = H2 (L2/h2), and since H2=d, we get

H = H1 + H2 = (h1/L1) L + H2 == ((h1/L1) (L2/h2) + 1) d .

Pingala

The Indian scholar Pingala (circa. 5th-2nd century BC) used binary numbers in the form of short and long syllables (the latter equal in length to two short syllables). This was very much similar to today's Morse code, shown in the following picture. Kindly compare them:

Morse Code



Pingala's Binary numbers

Pingala used the above in his Chhandahshastra. The knowledge of binary numbers indicates his deep understanding of arithmetic. Binary repersentation has now become the basis of information storage in terms of sequences of 0s and 1s in modern-day computers.

Bhaskara

Bhaskara (born 1114), who was from the Karnataka region, was an outstanding mathematician and astronomer. Amongst his mathematical contributions is the concept of diffeentials. He was the author of Siddhanta Shiromani, a book in four parts:

- Lilavati on arithmetic
- Bijaganita on algebra
- Ganitadhyaya on astronomy
- Goladhyaya on astronomy

Bhaskara's epicyclic eccentric theories of planetary motions are more developed than in the earlier siddhantas.

Madhava

- Madhava (c. 1340-1425) developed a procedure to determine the positions of the moon every 36 minutes. He also provided methods to estimate the motions of the planets. He gave power series expansions for trigonometric functions, and for pi correct to eleven decimal places.

Chapter 8. Sanskrit Literature in Early Medieval India

During early medieval period, there was a considerable development in the literature. However, the quality of the content in them was not of a high order. It was basically of general imitative and

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reproductive character. The list is very big; however, here we note some of the most significant artworks.

Shriharsha

- ***Naishadhiyacharitam*** of **Shriharsha** is the most outstanding epic of this period, written under the patronage of Gahadawala king Jayachandra of Kannauj.

Kalhana

- ***Rajatarangini*** of Kalhana is unique as the only known attempt at true history in the whole of surviving Sanskrit literature. A few short poems were also written during this period.

Jayadeva

- The *Gita-Govindam* of Jayadeva is known as the most musical song ever written in Sanskrit.

Govardhanacharya

- The **Aryasaptashati** of Govardhanacharya is an erotic poem following the tradition of Gathasaptashati of Hala.

Other works

Rasarnava and Dakarnava

- The ***Rasarnava*** is a work on Tantra, which deals with metallic preparations and alchemy. The ***Dakarnava*** is a Buddhist tantric work composed in Apabhramsha. The ***Sadhanamala***, a Buddhist tantric work belongs to the twelfth century.

Erotic Literature and miscellaneous

- The field of erotic literature saw some development. *Ratirahasya* by Kokkaka, *Haramekhala* by Mahuka, *Rativilasa by* Jayamangal etc. are some important works on Kamashastra.
- In the field of music we have *Matanga, Dhatupatha* as codified by Bhimasena, Kuttanimatam of Damodargupta etc.
- Bhatta utpala wrote a work on Vastuvidya.
- On cosmetics we have Gandhashatra by Padmashri in his work on erotics. The Vishnudharmottara gives much attention to painting was the chitrasutra mentioned by Damodargupta. The Aparajita-Prichcha is a work on architecture which appears to have been written in Gujarata in AD 1200. The Sangita-Ratnakara of Sharangadeva was written in the 13th century in the south. The *Laghvarhannitishastra* of Hemachandra is a work on political science. Another work on the duties and obligations of princes was the Rajaniti-Kamadhenu of Gopala.

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