

No change through ages is discussed.

① Architecture

Temples

Jainism

Buddhist

goal is to know true nature of soul.

Indo Islamic

only keval gyani know this.

Sculpture

② Philosophy

Astika

Nastika

③ Dance

classical

folk

④ Music

Hindustani

Carnatic

Folk

⑤ Language

tree

Indo European Dravidian Indo Indian

⑤ Paintings

⑥ Religions



⑦ Religious movements

Heterodox 6th c BC

Bhakti & Sufi movements (11th - 15th c)

19th c movements (revivalist & reformist)

① Advaita (Shankara) Brahman, maya, atman

difference due to mithya & avidya.

knowledge is moksha.

② Dvaita (madhava)

Brahman - vishnu or shiva

bhakti is moksha.

③ Vishishta advaita (ramanuj) every thing is part of it but can't be

(critique of Shankara) compared. It is vishita (perfect)

→ maya can't subdue Brahman.

no gyan w/o Bhakti

④ Dvaito-advait (nimbarak)

Brahman, Chit, Achit.

(sun & planet)

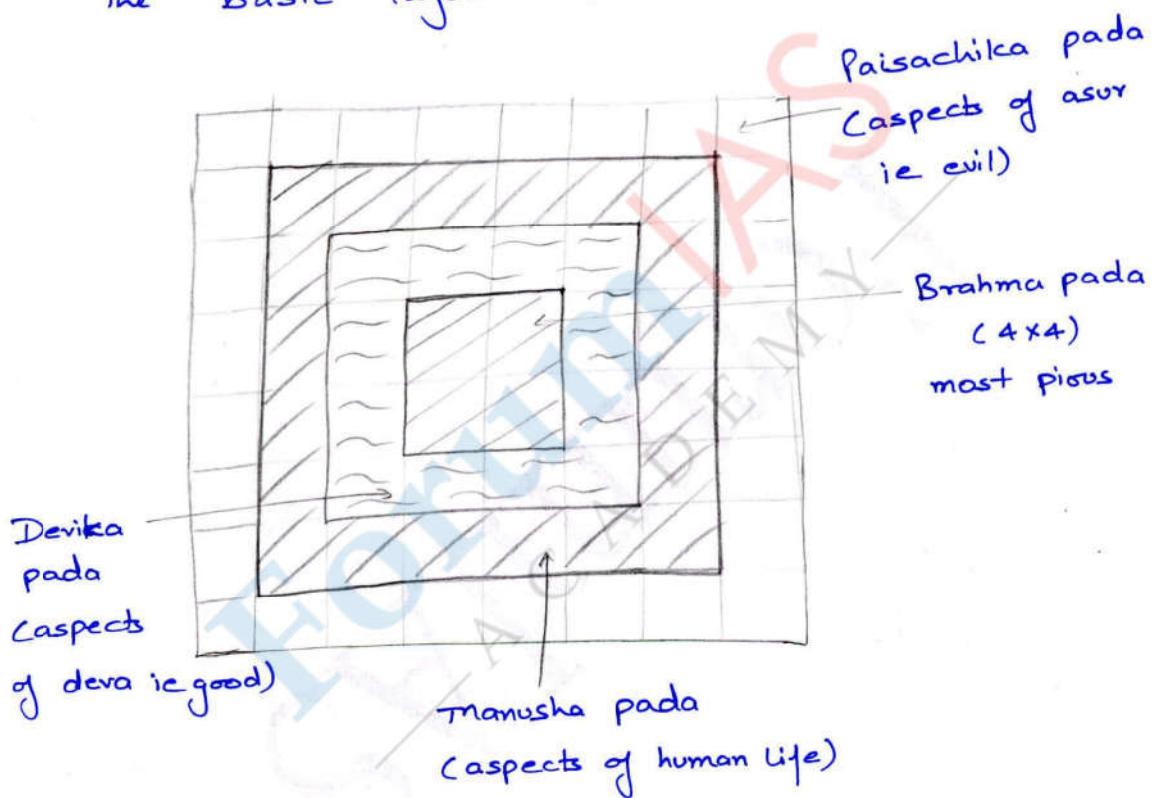
different but no different existence.

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Temple Architecture -

- Vastu - purusha - mandala (8×8 grid)

The basic layout on which the temple is built.



above Brahma pada - Garbhagriha (main deity)
above Shikhara / Vimana.

devika pada - temple structure

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manusha pada - pradakshina pada (or all the area inside boundary wall.)

paisachika pada - may be enclosed by boundary wall or may not be, however no temple building is built over it.

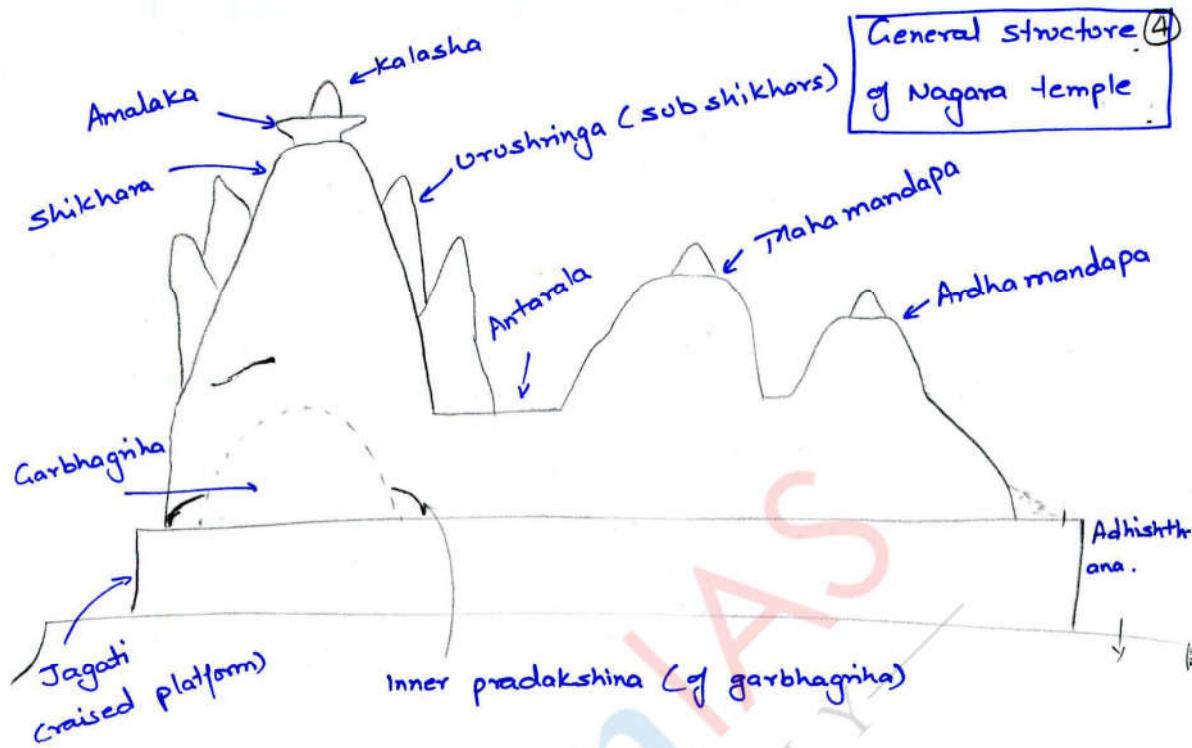
Three major types of temple architecture -

- ① **Nagara Architecture** (prevalent in Northern India)
- ② **Dravida Architecture** (prevalent in Southern India)
- ③ **Vesara Architecture** (hybrid style found in Central India)

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① Nagara Architecture can be divided into following
major styles -

- ① Odisha school / style
- ② Chandel school
- ③ Solanki style
- ④ Hoysala style



Nandi - bull (in Shiva temples) may be inside main structure or maybe outside with its own mandapa called 'Nandi-mandapa'.

Adhishtana - On which vastu purusha mandala is based.

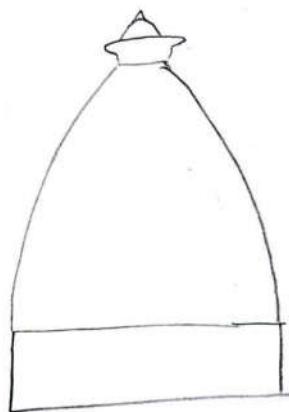
Water pond - If a temple is not situated near natural water source. A water pond is created. It may be called poshkarini, kalyani, kund, sarovar, pukhuri, tirtha, talab etc.

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Three major types of Shikhara -

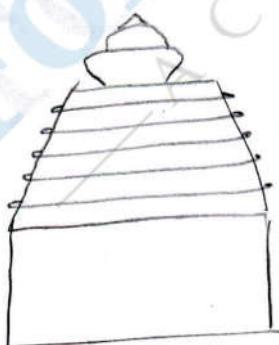
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① Rekha prasad / Latina type.



← Inward sloping
most common to use atop
garbhagriha.

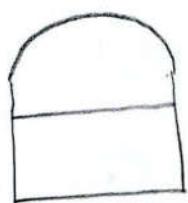
② Phamsana type.



← Several slabs, shorter in size
moving upwards.
not common for garbhagriha but
for mandapas

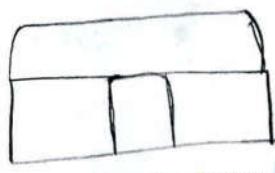
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③ Valabhi type -



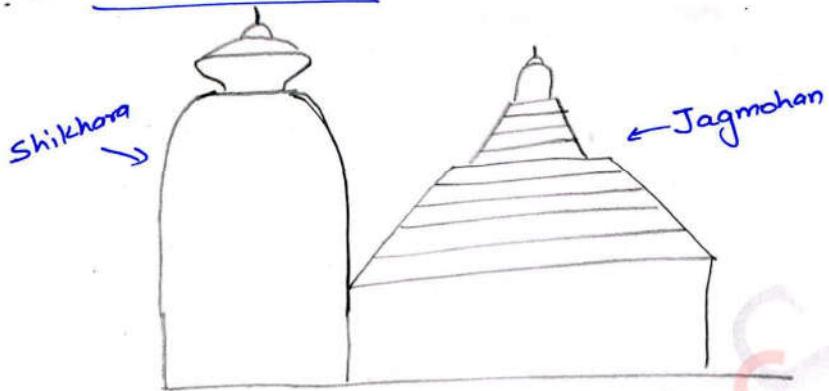
side view

← rectangular building with roof as
vaulted chamber



front view

① Odisha school -



- Shikhara (called deol) is vertical till nearing the top and sudden inward curve.
- Jagmohan (mandapa) as ornate as shikhara.
shikhara follows latina style whereas jagmohan follows phamsana style.
- Very much like the kalyan mandap in Vijaynagar style, Bhog mandir is a pillared hall created outside the main building. eg - Jagannath temple, Puri.
Sun temple Konark.

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② Chandel school -

Found at Bundelkhand, the Chandel temples are also known as Khajuraho temple.

The basic plan of Khajuraho temple is shown in the characteristic model of Nagara style (under heading "General structure of Nagara temple").

Total 22 temples, mainly attributed to Shiva and Vishnu.

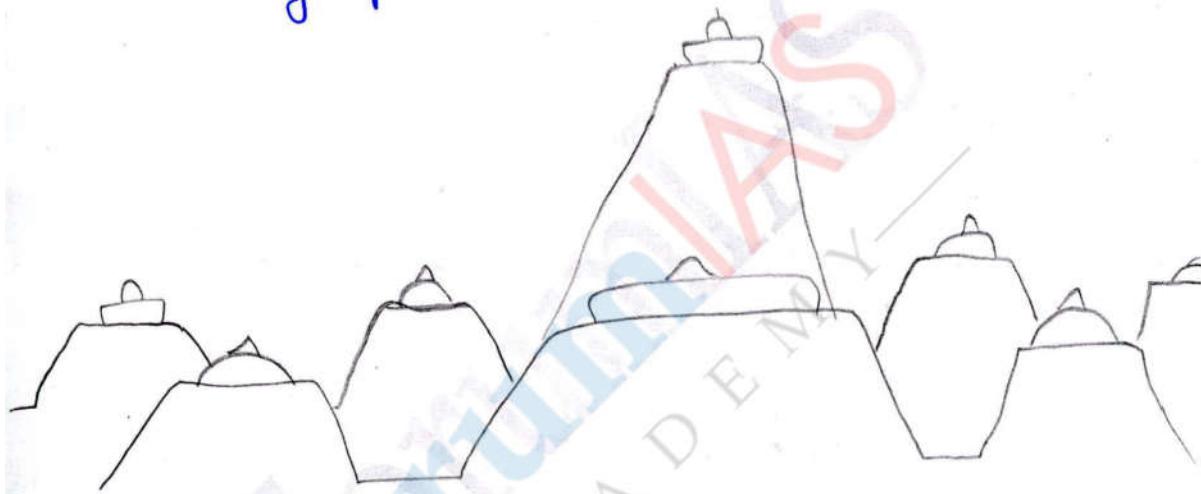
The most famous attribute of the temples are the erotic sculptures on walls. Various theories are put forward to explain their presence.

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③ Solanki style

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Consists of a Garbhagriha, a closed hall (mandapa) and many porches connected internally and externally.

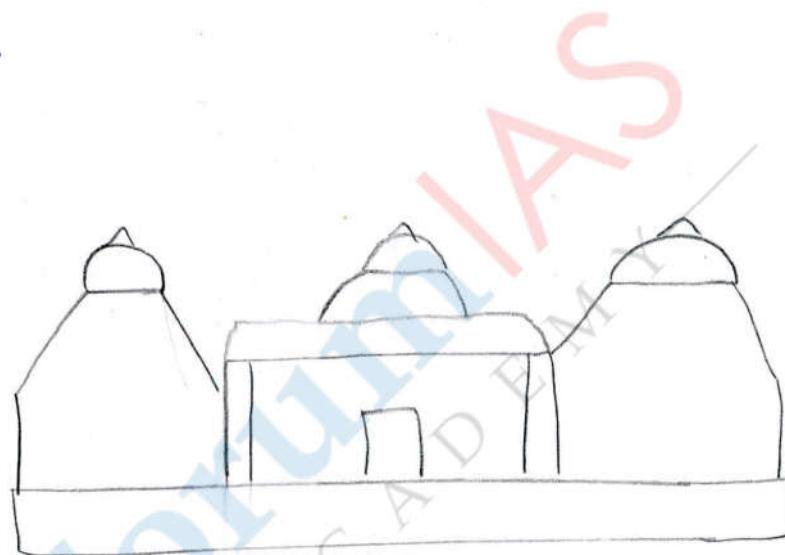


The most famous of the Solanki style is the temples at Dilwara (Jain temples).

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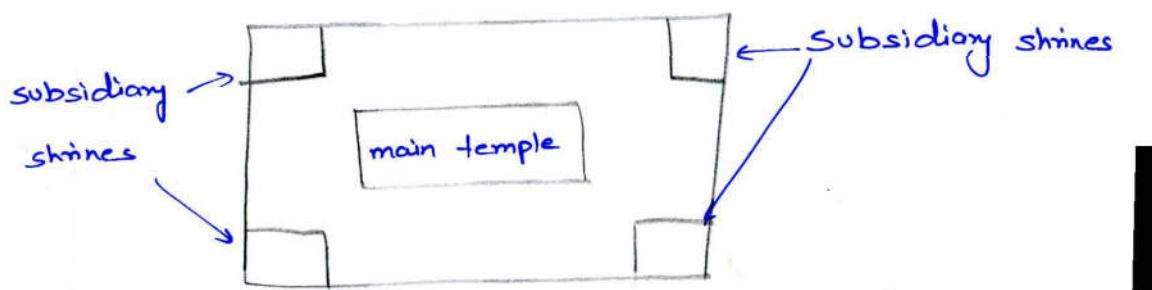
④ Hoysala Architecture

Built in 12th & 13th C AD in Central India. It is marked by its symmetrical style built on a raised jagati.



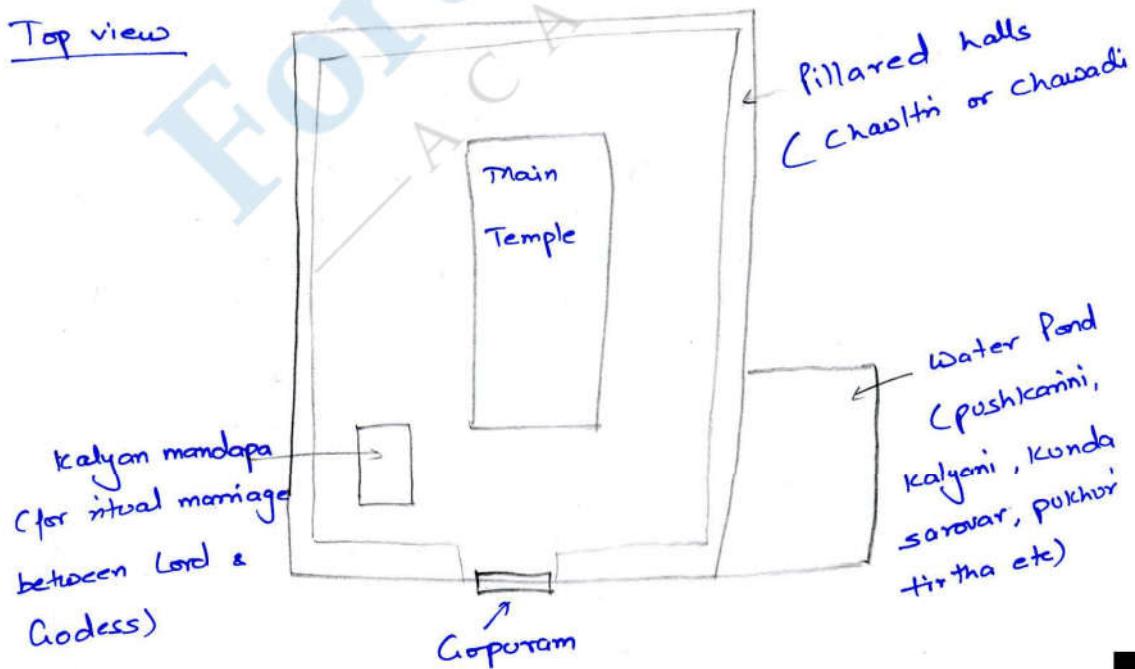
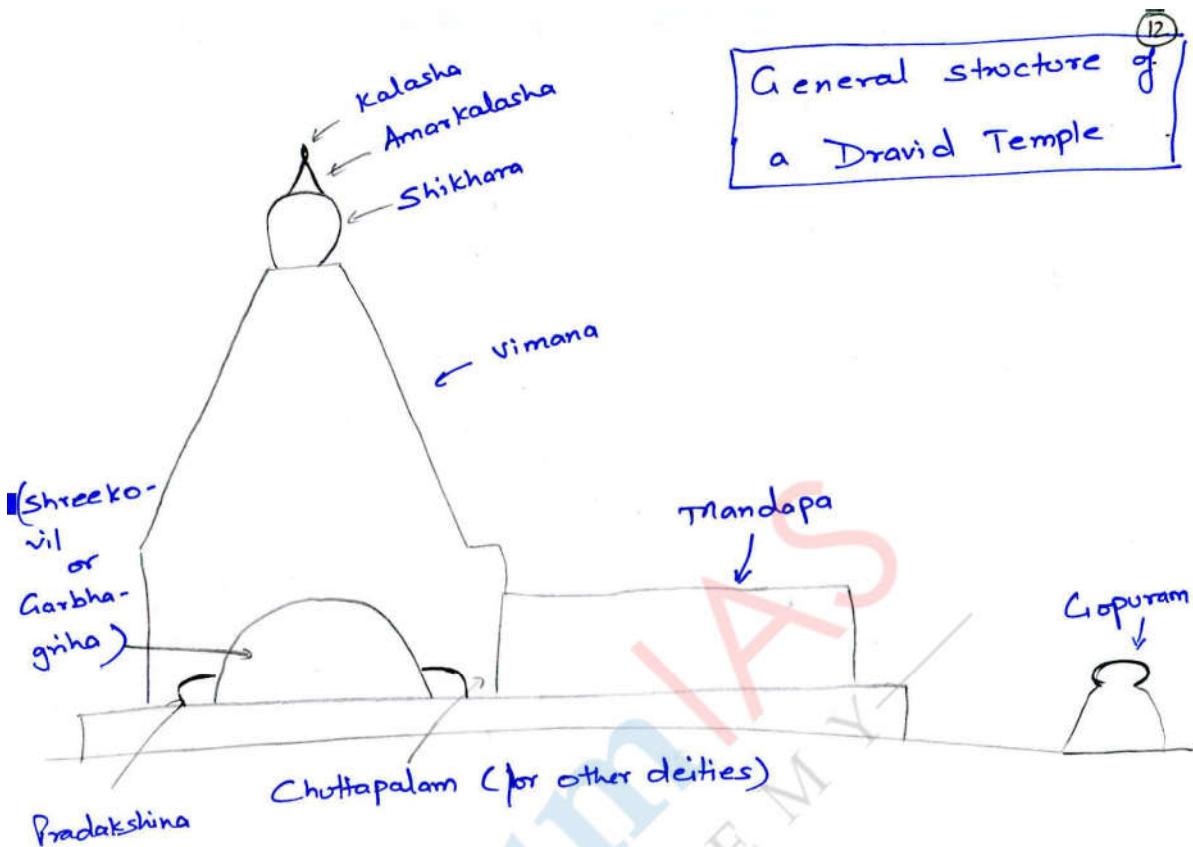
⑤ Panchayatana architecture -

In such temples main shrine is surrounded by four subsidiary shrines at four corners.



② Dravidian Architecture can be divided into, following major styles. (1)

- ① Pallava style
- ② Chola style
- ③ Pandya style
- ④ Vijaynagar style
- ⑤ Madura style (late Pandya)



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① Pallava Architecture - (7th - 9th C AD)

Features (only distinguishing ones)

① Rathas - The earliest Pallava temples are in 'Ratha' style, ie small shrines carved out of a rock (or built) as a chariot. The Ratha carries Vimana, shikharas and in most cases mandapa. It is pulled by various animals, sculpted to give the shape of Ratha.

eg - Shore temples of Mahabalipuram.

② Later Temples -

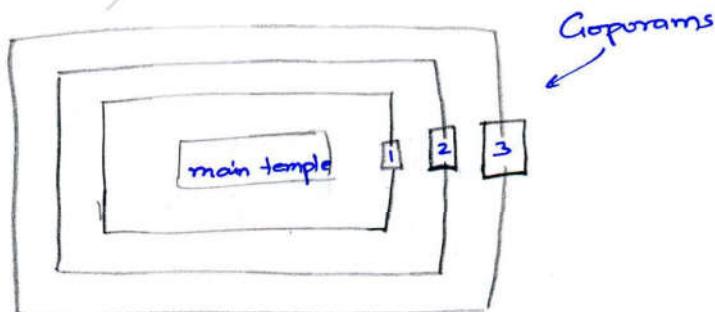
Later temples grew larger in size and gave the basic feature which became the Dravidian style like pyramidal vimana, shikharas, mandapa, gopuram etc. Chola temples are elaboration of Pallava style.

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② Chola Architecture - (9th - 13th C AD)

Chola architecture took Pallava architecture and took it to the colossal size. The temples grew in size. The temple now contained many mandapas and kalyan mandapas. The gopuram not only grew in size but also contains sculptures atop it of dwarapals, yakshas & mithun.

The temples of Cholas were centre of social activity and amassed huge wealth. In many temples, there are concentric walls as the size & wealth of the temple grew, making more than one gopuram later ones higher than the earlier ones.



In many cases temples are identified with name of king & his statue rising speculation that king was worshipped too.

③ Pandya style - (11th to 13th c AD)

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Pandyas followed the basic rules of Dravidian architecture, however, Pandya rulers and architects emphasized on the Gopuram, which in this period grew much larger and in many cases, larger than the main temple itself.

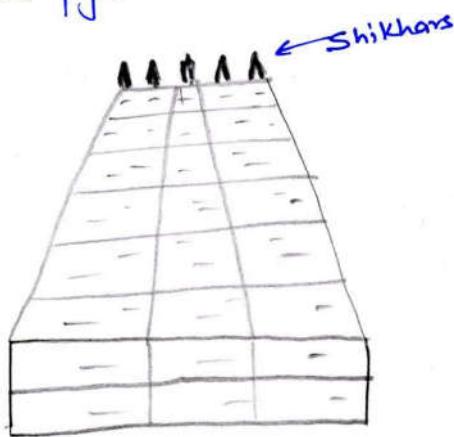
Gopuram - • rectangular at base.

• first floor & ground floor - rectangular & vertical.

• above floors - pyramidal with inward inclination.

• the top had shikharas, always odd in number.

• Entire Gopuram was carved by mythological figures.



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In many Pandya temples, two gopurams are connected to each other by mandapas & main vimana.



There are temples like Meenakshi temple, where Gopurams are visible on all 4 sides with sub gopurams inside main gopurams.

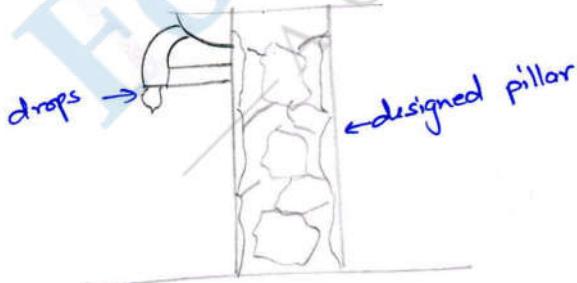


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④ Vijayanagar style (15th C - 17th C AD)

The Vijayanagar temples were of modest size in comparison to Chola and Pandya temples. However the area of temple, surrounded by the compound walls is larger than all predecessors.

- Use of designed pillars is the trademark feature of the temples, with carvings of different shapes and are decorated by elaborate drops.



- The pillared mandap was created out of the main structure and called Kalyan mandapa, elaborate & ornate

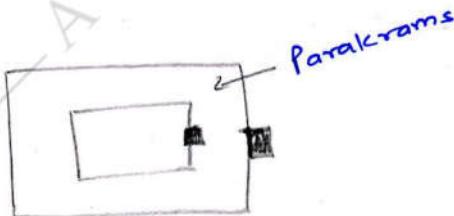
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- Independent stone chariots are created inside the main temple, drawn by a miniature animal. However, unlike Pallava ratha temple, do not carry garbhagriha.
- The pillared halls along the boundary wall became more decorated and ornate.

⑤ Madura style -

After the decline of Vijaynagar, the Nayaks of the Empire made their centre at Central Tamil Nadu and developed their own style called Madura style.

- The Madura style contained an enclosure surrounding the whole temple and a subsidiary shrine with a pillared hall.
- The wide parakrams, i.e. areas between concentric walls.



- In many temples, the parakrams are enclosed by a roof with pillars on either side.

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- Madura style continued the tradition of high Gopurams of Pandya style with 4 gopurams on each side. eg - Meenakshi temple.
- The water pond is also enclosed with pillared rooms around it.

③ Vesara Architecture

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It is combination of Nagara & Dravida styles and found mainly in Karnataka, and built during later Chalukyas.

- The temples had Shikharas of Nagara style.
either Latina or phamsana
- The temples contains gopuram and pillared halls around the boundary wall on dravida style.

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Buddhist buildings

Following are the major types of Buddhist buildings found in India -

- ① Rock cut caves
- ② stupas
- ③ Viharas
- ④ Chaityas
- ⑤ Stambhas

① Rock cut caves -

The rock cut caves are carved out of rock by and decorated from inside via timber and wood to add strength and to provide usefulness to cave.

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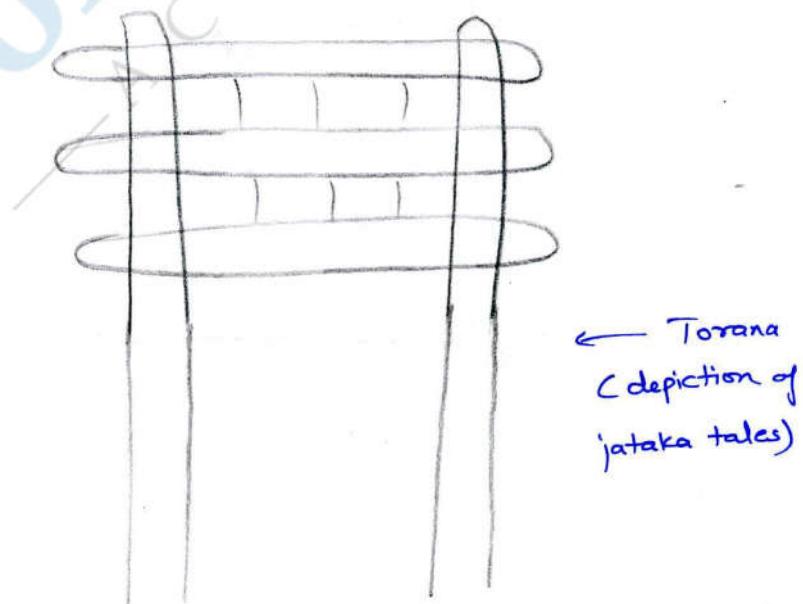
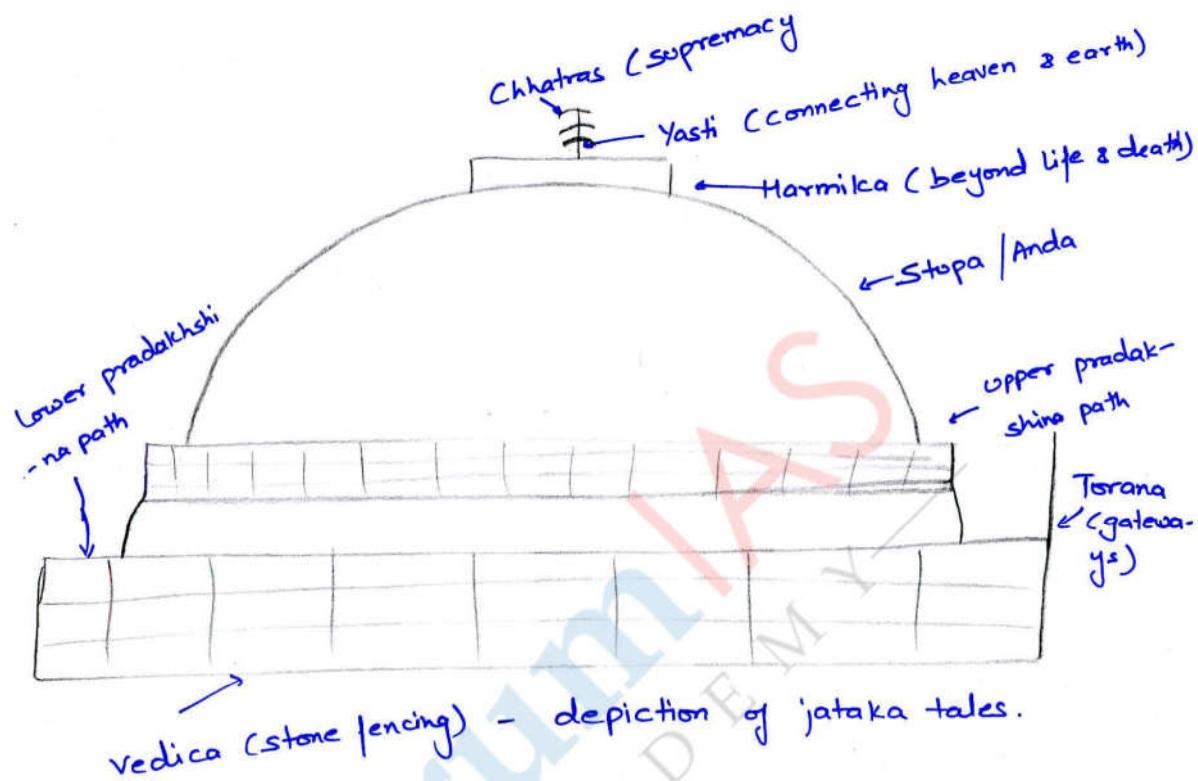
The Barabar caves are the oldest (3rd BC) and simplest. However later caves were decorated by wall paintings & murals like Ajanta & Ellora.

Later caves are multi storied, held by pillars.

② Stupas -

Buddhist stupa is a mound like structure containing relics of Buddhist monks and nuns and used for meditation. Life is seen as bubble in Buddhism, hence the shape of stupa.

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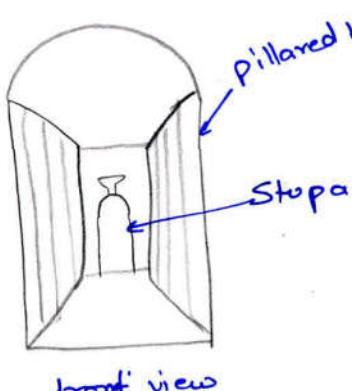
③ Viharas -

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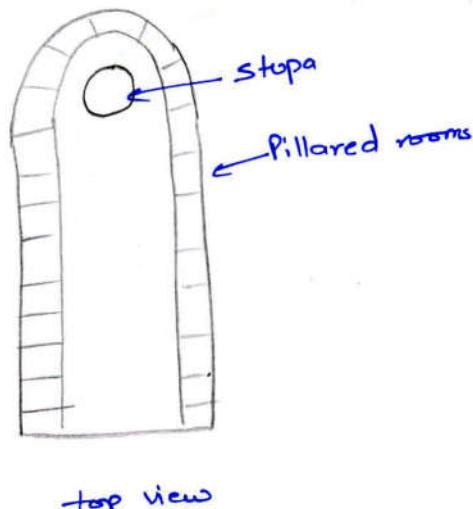
It is the term used for Buddhist monastery and meant for living or used for refuge during the monsoon season. They are generally cut in caves in old times and free standing structure in later times. In fact, Ajanta caves are one example of Vihara. viharas do not have uniform structure unlike stupas.

④ Chaityas

It is a prayer hall with stupa at one end.



front view

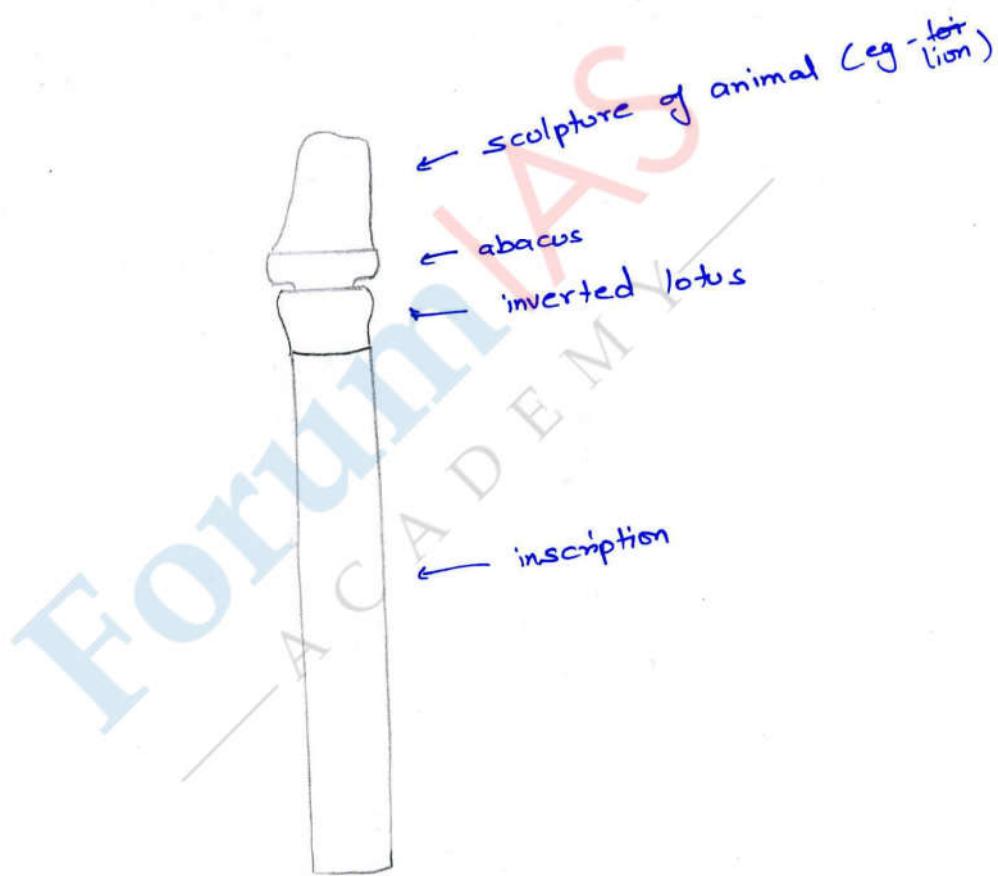


top view

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⑤ Stambhas -

The Stambhas (pillars) were made to bear the inscriptions , with animal on their capital.



Indo - Islamic Architecture -

Reasons of Indian style in Indo Islamic architecture -

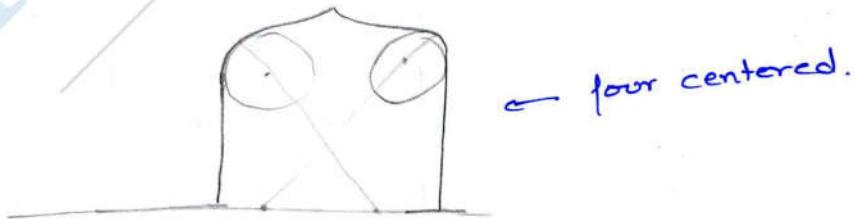
- ① use of Indian artisans & masons.
- ② use of pre existing buildings & material.
- ③ influence of such pre existing building over the Central Asian semi cultured warriors.

Major features -

- ① use of bricks and mortar.
- ② Introduction of domes and arches, which were made possible only by the use of mortar.
However this accurate style (of dome & arch)
existed at was used along with pre existing
trabeate style (of pillars & beams)
- ③ The tall towers (minars) and half dome portals
were introduced. Rajasthani school added kiosks
ie chhatris to the Indo Islamic architecture.

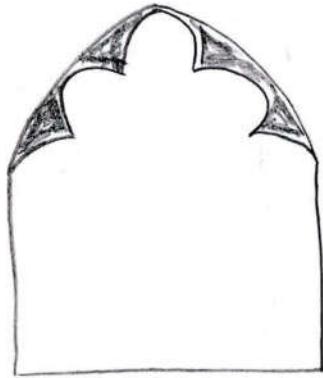
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- ④ No human figure was pictured in such buildings as it's not allowed in Islam.
- ⑤ Mughals added gardens to the buildings. This added the Central Asian feature to the building.
- ⑥ The addition of pietra - dura style of inlay decoration
- ⑦ In initial stages false domes and arches were made. (ogee arches)
- ⑧ The system of double dome came in later stages.
- ⑨ Tughlaqs introduced four centred arches.

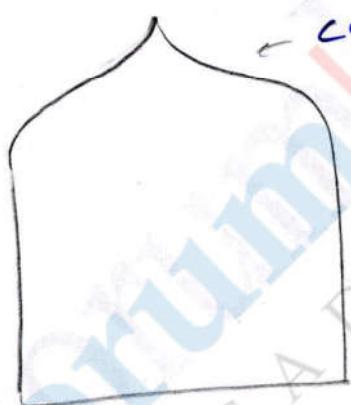


- ⑩ Mughals employed more complex arches called cinquefoil arches.

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← cinqefoil arches



Concave (false arch)

← logee arch

- ⑪ Stone is most abundantly used. Red sandstone is used in buildings around Delhi. After Akbar, who widespread use of white marble.
- ⑫ Quranic verses are written, generally in Kufi script.

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① Early Sultanate Architecture -

Mainly buildings were built on pre existing Hindu or Jaina buildings. The technology used was archaic and false domes or arches were used, which cannot last too long. Kufi calligraphy is widely used.

The tomb of Balban (1288) was first example of true dome in India.

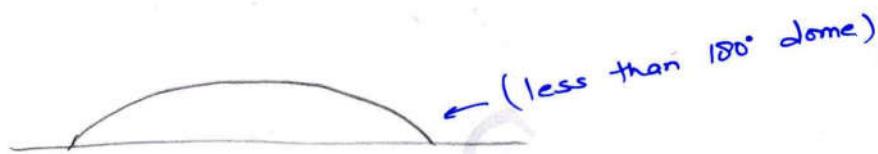
② Khaljis -

- Use of true arch and domes eg Alai Darwaza (1305) and Jamat Khanah Masjid (1325).
- Use of red sandstone
- lotus bud fringes were carved in the arches.



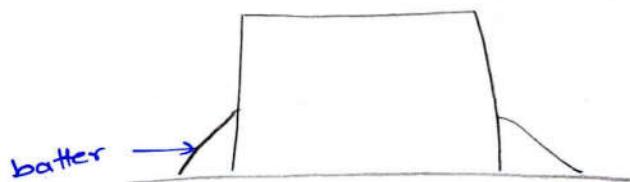
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- The domes made were less than semi-spherical in nature (less than 180°), ie stiffled dome.



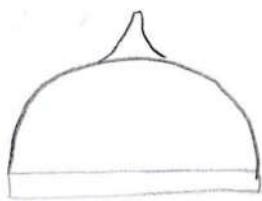
③ Tughlaqs -

- The main building material in this time was stone rubble and boulders.
- The walls are plastered in most cases.
- The walls are battered, to give them added strength.



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- The domes grew mature and pointed with a visible neck.



- The use of tiles over the walls for decoration.
- The walls of the buildings are generally sloping inwards.
- The tombs of this period were built on octagonal plan (not all). This design was perfected by the Mughals.

④ Later Sultanate -

The main architecture of this time was tombs.

- Octagonal tombs surrounded by arched verandah.
- Square tombs without verandah.

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⑤ Mughal Architecture -

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① Babur -

- Added Gardens into Indian architecture. Being Central Asian, he built gardens resembling oasis in the desert. He built pavilions adjoining the gardens.

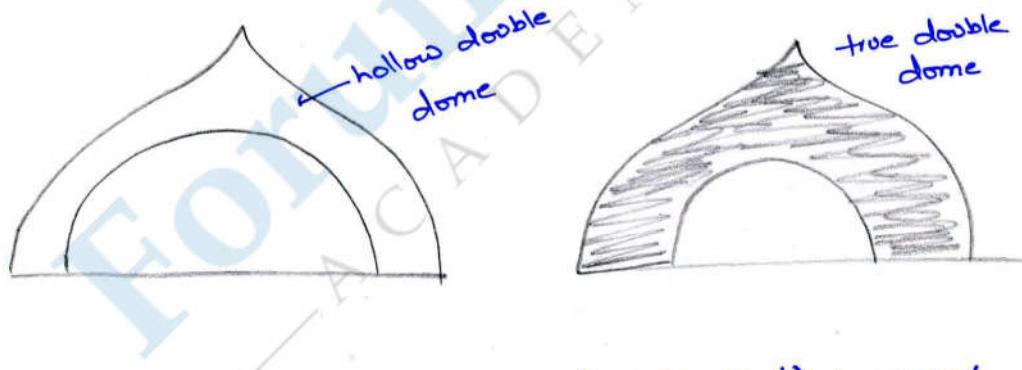
② Humayun -

He added the Persian characters in the buildings

- Humayun tomb - Raised on arcaded sandstone platform.
- Octagonal plan
- Addition of kiosks (chhatris) of Rajasthani style.
- high double dome.
- first building to be enclosed by elaborate garden.

③ Akbar -

- He added the indigenous & foreign element into the existing style.
- The building mainly were built on red sandstone
- Widespread use of indigenous trabeate style.
- The appearance of cinquefoil arches.
- Hollow double dome instead of true one.



- Addition of pietra dura (parchin kari), in panel decoration.
- The earlier buildings like Agra fort are made for strength with thick walls.

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- In the later phase, buildings like Fatehpur Sikri were made on symmetry and for beauty.

④ Jehangir -

He was a great painter but no builder.

- He used white marble instead of red sandstone.
- The use of semi precious stone in buildings began.

⑤ Shah Jahan -

He took the Mughal architecture to its zenith.

- The cinquefoil arches became even more elaborate.
- The domes developed into bulbous form with neck.



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- The work of stone window panels (jaali) were used widely.
- The use of semi precious stone in pietradura.
- The remaining work on in Akbar's buildings of red sandstone was done by white marble.
- The minarets became very prominent eg- Taj Mahal.
- The pillar enclosin verandah enclosing the main building grew much detailed.

⑥ Aurangzeb -

He did not ^{inherit} share any passion of architecture ~~of his father~~. He withdrew all encouragement to building construction. He funded only three major projects.

- Bibi ka makbara at Aurangabad - An attempt to

emulate Taj Mahal but far from it. The structure
look narrow and ill planned with ~~apparent~~ apparent
mis calculations in minarets.

- Badshahi masjid - replica of Jama Masjid, Delhi
(in Lahore) but larger in size.
- Moti Masjid, Delhi - replica of Moti Masjid, Agra.

Therefore no innovation was done during his time in
Imperial buildings.

⑦ Later Mughals -

The minarets becomes the part of main structure,
visible in Char Minar and Safdarjung's tomb. There
are rarely any building commissioned by Mughal rulers
of the time.

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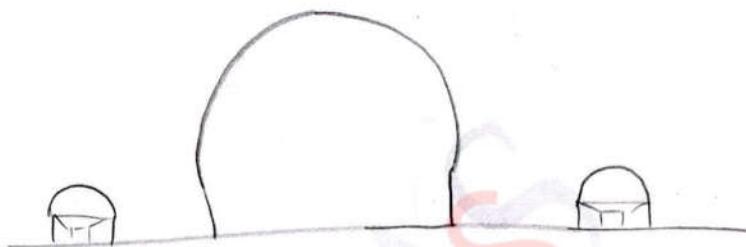
List of Islamic influences over Indo Islamic architecture.

- ① Use of mortar , which made dome & arch possible.
Brought to India by Turks.
- ② Domes and arches , both false & true - by Turks.
- ③ Gardens around main building - by Mughals
- ④ Addition of minarets into the building.
- ⑤ Use of brick, lime & mortar as main material.
- ⑥ More than 4 sides of a structure.
- ⑦ Carving of religious scriptures on the walls.

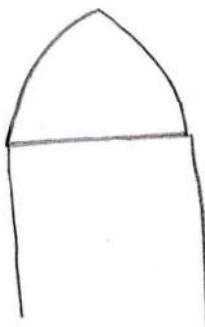
List of Indian (pre Islamic) influences over Indo Islamic
architecture -

- ① Non human carvings on the wall.
- ② Icalash over the tombs (mainly Tughlaq domes)

- ③ Hexagonal chhatris (Ciosks) from Rajasthani architecture.



- ④ Pillar, beam & lintel method. The earlier sultante architecture is simply putting a dome over lintel and beam structure.
- ⑤ Creation of a baoli beside the building - from Rajput architecture.
- ⑥ The doorways were amalgamation of hindu beam & an added arch.



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⑦ Use of stone as main building material.

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Indian Philosophy

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Indian Philosophy

- Astika (orthodox)
- ① Nyaya
- ② Vaisheshika
- ③ Sankhya
- ④ Yoga
- ⑤ Purna Mimansa / Mimansa
- ⑥ Uttar Mimansa / Vedanta

Sad -
darshana

Nastika (heterodox)

- ① Jain philosophy
- ② Buddhist philosophy
- ③ Lokayata
- ④ Ajivika
- ⑤ Uchchhedavada
- ⑥ Samsatavada
- ⑦ Agyana (Ajñana)

6.1 Advaitavada (Monism / Non Dualism)

6.2 Dvaitavada (Dualism)

6.3 Vishishta advaitavada (Qualified monism)

6.4 Dvaita Advaitavada (Dualism - Non Dualism)

6.5 Shuddha advaita vada (purely non dual)

6.6 Achintya bheda abheda vada

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— A C A D E M Y —

Basic definitions -

- Astika schools of philosophy - 'Astika' literally means 'there is' ie acceptance of 'existence' of something super natural. The Astika schools of philosophy ^{accepts} consider following -
 - a. Authority of 'Vedas' as true source of knowledge.
 - b. The existence of Atman ie soul / inner self.
 - c. The existence of 'Ishvara'. Different schools of Astika philosophy interprets the Ishvara differently ie with attributes, without attributes etc. For vaishnavites its Vishnu, for shivism its 'shiva' and so on.

- Nastika schools of philosophy - Nastika literally means 'not astika'. Therefore this categorisation is in contrast

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with the astika schools of philosophy. Perhaps the only principle binding the nastika schools of philosophy is their rejection of the 'authority of Vedas'.

A. Sad - darshana

The six major schools of Astika philosophy are collectively called Sad / shad darshana (Six philosophies)

• Pramana -

The schools of Indian philosophy (mainly Astika but also many others) consider 6 pramana (ie ways to gain accurate knowledge, also called 'epistemology')

- ① Pratyaksha - perception
- ② Anumana - Inference
- ③ Upmana - Comparison and analogy

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- ④ Artha patti - postulation or derivation from the circumstances
- ⑤ An uplabdhi - non perception or negative proof.
- ⑥ Shabda - testimony or experiences of experts.

① Nyaya -

The founder of this school of philosophy was Gautam Munि (Akshapada Gautam), whose collection of work 'Nyaya sutras' are considered as foundational text of this school (written between 6th C BC to 2nd C AD).

Nyaya means method or judgement. This school states

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that moksha is gained through 'right knowledge' and there exists a reliable means to gain this right knowledge which can be done by debating and logic. Nyaya philosophy developed the theory of logic. This school rejects 'arthapatti' (postulation) and Anuplabdhi (negative proof) as reliable means of gaining knowledge.

This school states that suffering results from ignorance & delusion (similar to Buddhism, which however rejects soul, Ishvara etc).

② Vaisheshika -

Rish Kanada is considered as the founder of this school of philosophy (2nd - 1st C BC). This school can be equated with 'Atomism' in its principles.

All the objects of this universe can be reduced to Parmanu (atom) which forms the four basic substances (earth, water, air & fire). Vaisheshika school says that knowledge and ultimately liberation can be achieved by understanding the experiences of the world.

This school accepts only two reliable means of knowledge ie Pratyaksha (perception) and anumana (Inference).

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③ Sankhya -

Kapila Muni is considered as the founder of this system.

According to this school, the Universe consists of two constituents / realities ie Purusha (consciousness which is unchanged) and Prakriti (matter). When both ^{Purusha} ~~five~~ and prakriti are bound together give rise to jiva (living being). However, they are in a constant imbalance where one overwhelms the other. The perfect balance is the end of every bondage and ~~is~~ is attainment of liberation.

Every feeling, matter, activity etc exists in three qualities called 'gunas' (गुण) -

- a. Sattva - Positive, Good, constructive etc.
- b. Rajas - Impulsive, passionate, potential of being both good and bad.

c. Tamas - Darkness, destructive , negative etc.

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This school accepts Pratyaksha (perception), Anumana (inference) and shabd shabda (testimony) as reliable means of knowledge.

④ Yoga-

Patanjali Rishi is considered as the earliest proposer of this school and his work 'Yoga sutra' is considered as the earliest work of this school.

Yoga school follows all the assumptions of the Nyaya Sankhya school about purusha & prakiti and jiva etc.

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It also accepts pratyaksha, anumana & shabd as reliable means of knowledge.

Sankhya school says that gyana (knowledge) of all this is sufficient to achieve the liberation (moksha).

Yoga school says that apart from the knowledge, the personal experimentation ie systematic techniques helps one to attain a higher mental, physical and spiritual state and leads to liberation ie Moksha. Therefore this school is also called school of 'experimental mysticism'.

⑤ Mimansa (or Uttar Mimansa)

The literal meaning of mimansa means 'investigation'.

The mimansa philosophy is the analysis of interpretation & application of the Vedic corpus. Vedas are considered eternal and possess all knowledge.

The school emphasises on Karma-kanda ie rituals and dharma, according to this school, is to follow the rituals of the four Vedas with the help of Samhitा and Brahmana portion of Vedas.

This school emphasises the ritual importance of the Vedic hymn and not the philosophical meanings and discourses on them.

The foundational text on mimansa school is the mimansa sutra of Rishi Jaimini (5th - 4th C BC).

⑥ Uttar Mimansa (Vedanta)

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Vedanta school do not agree with mimansa that the rituals are the most important aspect of the vedas and the utility of hymns are only to serve the ritualistic needs.

Vedanta means at the end of vedas and is about the deliberations, speculations and discourses of the vedas and compiled in the texts after vedas. The major texts are called 'Prasthan-trai', they are Upanishads, Brahma sutras and Bhagvad Gita.

Vedanta is not a monolithic school and consists of various sub schools. All the sub schools deliberate about the relations of three entities -

- ① Brahman - Ultimate reality / Supreme metaphysical entity
- ② Atman - the soul / individual self.

- ③ Prakriti - The ever changing world and its physical constituents.

The schools of vedanta philosophy are foundational to the principles of Hinduism during its evolution into a philosophical doctrine.

Sub schools of vedanta philosophy -

- ① Advaita-vada (Monism / non dualism)

main proponent - Shankaracharya (8th c AD)

The only truth exists is Brahman, which appears as the physical world because of its creative energy 'maya', however, this world has no separate existence

Atman (self) in reality is identical to, in fact is indeed

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the Brahman . " Brahman alone is true and this world of plurality is an error". This plurality is experienced due to mithya (error in judgements) and avidya (ignorance).

Knowledge of Brahman removes these errors and causes liberation (moksha) from the cycle of transmigration and worldly bondage.

Critics blame this philosophy as that of 'Akarma' ie inaction.

② Dvaita-vada (Dualism)

main proponent - Madhava Charya (13th C AD)

Brahman (or God) and individual souls (atman) exists exists and distinct and independent realities.

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Madhavacharya identified Brahman with Vishnu whereas
Shaivites identified Brahman with Shiva.

For Dvaitavada, it is blasphemous to accept that the all perfect Brahman, changes himself into an imperfect world.

Ignorance can be removed by devotion ie Bhakti, which is accompanied by an intuitive insight into the God's nature.

for Bhakti school, which borrowed its doctrines from dvaitavada, this bhakti (devotion) becomes bigger goal than moksha (liberation) itself.

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③ Vishishta -advaita - vada (Qualified Monism)

main proponent - Ramanuja Charya (11th C AD)

This school says that nothing exists apart from Brahman but he is characterised by multiplicity.

Everything apart from Brahman ^{are} is the different modes in which the Brahman exists.

Unlike Advaitavada, this school says that 'jivatmas' i.e Universe can never be compared to Brahman, though everything is a part of it. Brahman is a qualified perfect (vishishta) being.

Material Universe is not false or illusion (maya) because if Maya can subdue Brahman, it would be greater than Brahman.

Unlike Jvaita school, it says Gyanam indeed is important for Moksha but cannot be attained without Bhakti.

④ Dvaita - Advaita vada (Dualism - Non Dualism)

main proponent - Nimbarkacharya (7th c AD)

This philosophy is also called Bheda-Abheda philosophy
(Indeed this is a sub school of Bheda-Abheda which
itself is a sub school of Vedanta.)

This school identifies three categories of existence -

① Brahman (or Ishvara) - The supreme reality, controller
of everything, the perfect being.

② Chit (jiva) - individual soul who can gain knowledge with experiences through sense organs.

③ Achit - the material universe.

The guna (Attributes) and nature of Chit & Achit are

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different from Brahman (dvaita), however the existence of Chit and Achit are not possible without Brahman and they have no separate existence, i.e. they are different but there is no different existence. (dvaita - Advaita)

⑤ Shuddha-advaita (purely non dualism)

main proponent - Vallabha Charya (15th C AD)

This school denies any difference between Brahman and atman/jiva, real (dvaita) or apparent (advaita)

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The atman is not the Brahman clouded by avidya (ignorance) as told by advaita school, but they are indeed one and the same.

Although Brahman appears to be different, it is not because of maya, but its the desire of Brahman to become many. Brahman is the fire whereas chit & achit is the heat emanating by the fire, ie manifestation of the Brahman.

Unlike Advaita, this school do not accept that moksha is the cessation of all karma, indeed the liberated one also performs karma. It's not the knowledge (gyan) but Bhakti which is the means of liberation.

The shuddha dvaita became the foundation of Pushtimarg, which says Lord is accessible through his own grace, for this one need to convert himself into pusthi (complete).

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⑥ Achintya bheda - abheda

main proponent - Chaitanya Mahaprabhu (16th AD)

Achintya - inconceivable (cannot be comprehended or understood).

Like the Dvaita school, it accepts the separate existence of Brahman (Ishvara) in his own personal form and chita- achita cannot be separated from him. The Brahman controls the Universe and its beings, sometimes directly whereas sometimes indirectly. One cannot comprehend the extent of control.

Jiva & Brahman are simultaneously one (jiva made from Brahman) and different. They have same qualities with different intensity / magnitude / quantity.

Bhakti or kirtan is to feel the oneness.

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Nastika schools of Philosophy - (Heterodox)

① Jaina philosophy -

- The goal of human is not moksha, but realisation of the true nature of soul, ie Keval Gyana.
- Only Keval Gyanis know the true answer, all others know the only a part of answer. This is the basic principle of the theory of Anekantvada (Subjectivism)
- Cardinal principles of Jainism -
 - ① Ahinsa (non violence)
 - ② Anekantvada (multiplicity of views)
 - ③ Aparigraha (non-possessiveness)
 - ④ Non stealing
 - ⑤ Brahmacharya (chastity)

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- H believes in jiva and Ajiva (like Chitta & Achita) but unlike vedanta school, it rejects the concept of creation (Brahman).

H divides ajiva into 5 categories -

- ① matter (pudgala)
- ② motion (dharma)
- ③ rest (adharma)
- ④ space (akasha)
- ⑤ time (kala)

H divides jiva into 2 categories -

- ① Mukta (Liberated) - achieved nirvana.
- ② Sansari (embodied) - they go through the cycle of birth & death.

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- Theory of Karma & Nirvana -

Karma is a subtle matter flows through the soul, upon which soul comes under the influence of Raga and dvesha.

There are two types of karma -

(a) Bhava Karmas - of feelings, emotion & passion.

(b) Dravya Karmas - of all material forms.

One can achieve Nirvana when he frees itself

from the karmic matter which clings to the person.

This can be done by performing 'satvic' actions, like in Hinduism. However, here nirvana do not mean any merger with the Brahman.

No karma means no consequences or affinity, hence nirvan

• Divinity - Every soul which frees itself from karmic matter is divine. Two divinities are -

① Siddhas - absolutely liberated.

② Arhats - who obtains emancipation from life.
called Kevalins or Jinas.

• Three jewels of Jainism - The liberation can be achieved by following a path containing three principles.

① Right faith

② Right knowledge

③ Right conduct

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• Anekantvada -

This refers to the principle of the multiplicity of viewpoints and states that no single point of view is completely true. It's only when all views are taken we can hope to achieve the complete truth.

an - not , ekant - certain.

This theory is the true solution of extremism, terrorism or all the modern philosophies which assert their superiority over others.

• Syadvada -

This theory is an append to Anekantvada. It states that every phrase or statement can be expressed

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in a certain mood, analysing only a part of the picture, or one of the many characteristics of the situation.

All these different viewpoints needs to be synthesised by the ~~the~~ doctrine of conditional predication, that is called Syadavada.

• Nyayvada -

Nyay - logic / reason. Every object or statement has infinite aspects, however when we describe it, we speak of only relative aspects and ignore the irrelevant ones. It doesn't mean that other qualities are not present and they may be relevant for others.

② Buddha philosophy -

The philosophy of Buddhism is based on 4 noble truths - (called "Chattan Ariya'sacchani")

- ① Life is suffering.
- ② Suffering is caused by craving (desire/ignorance).
- ③ Suffering can have end.
- ④ There is a path which leads to the end of suffering.

All the feelings are cause of suffering. These feelings are impermanent and a man moves from one feeling to other. The ultimate aim is to end the cycle of suffering ie of death & birth & achieve Nirvana.

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In Buddhist thought, when a person die, he is reincarnated into a new form of deity, human, animal etc which is also decided by him 'Karma' - which means thoughts and actions.

'Kushala Karma' gives higher birth whereas 'Akushala Karma' give lower form of birth.

Nirvana - The concept of Nirvana do not mean unification of atman with Brahman. Nirvana is a 'state of mind free from suffering'. (here suffering means every feeling, passion or emotion). It is achieved by inculcating 'upekkha bhav' (from upreksha ie ignoring everything or non-passion). After achieving this state, a person becomes enlightened

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Nirvana is achieved upon the death of the enlightened being and he gets freedom from the cycle of reincarnation & death.

- The way to achieve nirvana is called 'middle way' ie path of moderation | non passion | non extremes. The middle way /path is eight fold, consists of three broad categories.

The Middle way /path (Eight fold path)

Moral conduct

- ① Right speech
- ② Right Actions
- ③ Right livelihood.

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Concentration

- ④ Right effort (to get rid of evil)
- ⑤ Right mindfullness (to be aware & attentive)
- ⑥ Right Concentration (get rid of unwholesome thoughts)

wisdom

- ⑦ Right thought (selflessness & detachment)
- ⑧ Right Understanding (of four noble truths)

③ Lokayata philosophy -

This school is the prime among Indian schools of materialism. This school is also called 'Charvaka' or Brahspatya. Charvaka means 'uncertain' ie every thing is uncertain, therefore speculation takes you nowhere and happiness in present is the only truth. It is also stated that Charvaka, the propounder of this school was desciple of Rishi Brihaspati.

Lokayata - Lok (people) or ayat (prevalent)

basic literature - Brihaspati Sutra

This school says that all the knowledge one infers from his observation is conditional and therefore one must acknowledge doubt. This school rejects all the epistemological schools who claim metaphysical truths or Universal knowledge.

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The main known proponent of Charvaka school was
Ait Kesakambalin (contemporary of Buddha & Mahavir)

This school rejects all the Vedic knowledge as
self contradictory and tautology. It also rejects
the conclusions of Buddhism & Jainism.

This school rejects all the metaphysical concepts
like Nirvana, Atman, Karma etc. It says that
there can be no supernatural explanations to the
natural phenomena. The only world is where one lives.

The prime aim of a man is to seek pleasure while
avoiding the pain. Not doing it for some hypothesis is
foolishness. "Yavat jivet sukham jivet --- rinam kritva
ghritam pivet" (Be happy as long as you live. Drink
ghee even if it means persistent borrowing)

④ Ajivika -

This sect was founded prior to Buddhism & Jainism but lost completely today. The main proponent of this sect was Maekhalī Ghosha (5th C BC).

This school believes in Niyati (fate) ie 'Absolute Determinism' ie. there is no free will and every thing that has happened or happening is entirely predetermined and is guided by cosmic principles.

The theory of Karma, which is foundational to Hinduism. Buddhism, Jainism etc or is completely rejected by this school. Human can change nothing, its the cosmic principles.

It is an atheist philosophy and do not worship any god or eon and do not consider any final resting place.

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Similar to Vaisheshika school, it believes that all the matter is made up of atoms, but ruled by the cosmic principles.

The Ascetics of the sect wander naked with extreme passivity. The term Ajivika itself means 'Lifelessness'. However it may be term given to them by rival sect because majority of our knowledge is derived by the rival sects like Jainism & Buddhism.

⑤ Uchchhedavada —

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This is also called the theory of Annihilationism

i.e. nothing lasts forever. The world as we see

today consists of matter, which is annihilated

or without leaving a trace. There is no such thing

as transmigration, Brahman etc.

Ajita Keskambli is considered as the main propagator

of this school. This school by many is considered

as a sub school or sister school of Lokayata.

The counter school of this was Sastavada (shashvatavada)

(ie eternalism) says nothing is ever destroyed.

⑥ Agyana (Añana)

This is a nastik school, identified with western

school of skepticism. It says that it is absolutely

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impossible to obtain knowledge of metaphysical nature and reach the truth via philosophical deliberations.

Even if it is possible, there is no use of it for the final salvation.

This school did not create any metaphysical doctrine of its own but refuted the doctrines of all other philosophies.

Classical Dance (Shastriya Natya)

All the dance forms which trace their roots from the principles laid down by Natya shastra are called classical dances. Sangeet Natak Academy has identified 8 classical dance forms -

- ① Bharatnatyam - Tamil Nadu
- ② Kathak - Northern & western India
- ③ Kathakali - Kerala
- ④ Kuchipudi - Andhra Pradesh
- ⑤ Odissi - Odisha
- ⑥ Sattriya - Assam
- ⑦ Manipuri - Manipur
- ⑧ Mohiniyattam - Kerala.

Natya shastra - The text on performing arts written

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by Bharat Muni between 2nd C BC to 2nd C AD.

Three categories of performance in Natya Shastra -

- ① Nritta - the rhythmic aspect of dance based on movement.
- ② Nritya - the expressive aspect of dance, where the performer convey the expression through emotion.
- ③ Natya - the story part of the dance ie the performer follows a story line from start to culmination of the dance.

four aspects of a performance -

- ① Angika - body gestures
- ② Vachika - song or music
- ③ Aharya - stage, costume, make up

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- ④ Sattvika - the emotional connection of artist with story and audience.

Brief description of classical dances -

- ① Bharatnatyam - originated at temples of Tamil Nadu (Tamil Nadu)



- performed by women
- themes of mainly Shaivism but also Vaishnavism.
- style → fixed upper torso, bent knees and ^{hands} legs flexed out.
- dance is accompanied by music & singer.
- facial expressions are most important part of performance.

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- ② Sattriya (Assam) -
- originated in the Vaishnava monasteries of Assam & based on Krishna bhakti.
 - themes are generally Radha Krishna and other avatars like Sita Rama.
 - main emphasis during dance is - hand movement and facial expression.
 - one act play of sattriya are called 'Ankiya Nat'.
 - named on the place where it originated ie monastery temple called 'Sattrai'.
 - Dance performance contains both 'purush bhangi' and 'stree bhangi'.

- ③ Mohiniyattam (Kerala) -
- mohini, the feminine avatar of Vishnu.
 - The dances are stree bhangi ie follows the lasya style - delicate & feminine.

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- the performance includes music in the Carnatic style. The songs are in malyalam - sanskrit & called Mani pravala.
 - Costume is white saree with golden borders, with minimum jewellery and flower gajra and no mask (unlike kathakali). Chunghroo are wore on feet.
 - A basic posture - bent knees, erect torso & gentle swaying of upper body making shape of 8 (ie body waves moving upwards), this movement is called 'ati bhangi'.
- ④ Kathakali (Kerala)
- originated as temple dance, which over the time borrowed from the folk arts like Kutiyattam.
 - Kathakali means katha - story and kala - art.

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- the signature feature of Icathakali is the elaborate face masks and colorful makeup & costume.
- Nearly all the artists of Icathakali are males, who portrays both purush bhangi and stree bhangi performances.
- Performance includes music, vocal (by backstage artists), hand & facial gestures and footwork.
- Although originated as temple art, it flourished as court & theatre art, therefore have elaborate 'natya' (storyline) in it.
- themes are folk mythologies, religious legends and story from epics & puranas.

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- ⑤ Kathak - (Northern India)
- originated from travelling bands of northern Indians in ancient times.
 - Katha - story.
 - Katha is performed through music, song and most importantly dance.
 - This dance form reached its peak during the Bhakti movement, especially performing the dances of Krishna Bhakti.
 - The legs are not bent (unlike Bharatnatyam) and torso is kept straight too. the main movement is by foot on the rhythm of music. The ghungroo tied through feet are central part of costume.
 - the story is told through gestures of arms while body taking bends and turns tapping feet to the rhythm of music.

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- the nitya part (facial expressions) and foot movements are the signature of this style.

- ⑥ Kuchipudi -
- developed as a religious art
(Andhra Pradesh)
 - linked to traveling bards and as temple art.
 - the earliest instances of this artform was found in a village in Krishna district, Andhra Pradesh.
 - the performance begins with a prayer or invocation to god, followed by the introduction of actors.
 - In Kuchipudi, Nritta is performed before nitya (Nritta is generally faster and nitya slower and expressive).

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- Natya, if included, is played at last and it incorporates nritya in it.
- The themes are generally of Vaishnav tradition based on Krishna bhakti.
- male artist wears dhoti whereas female wears colorful saree with light makeup.
- The orchestra of kuchipudi performance is elaborate and consists many types of instruments like Tridangam, flute, violin etc.

- ⑦ Odissi
- originated in the hindu temples of (Odisha) Orissa.
 - generally performed by women and children.
 - Themes are related to Vaishnavism (Lord Jagannath) but also of Shiva & Shakti.

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- the religious story is expressed by nritta, nritya & natya and moksha (dance climax at the end signifying the liberation).
- the dance uses all the three bhangas (parts of body) i.e. lower (feet) middle (torso) and upper.
- ~~Three~~ Two major styles of Odissi
 - ① Mahari - temple dance performed by women
 - ② Gotipua - dance by boys dressed as girls and performed in folk setting.
 - ③ Nartaki - dance of royal courts performed by women.
- Costumes are bright colored with make up and jewellery.

⑧ Manipuri
(Manipur)

- . also called Jagoi in local areas.

- believed to be originated from Candharvas ie dance experts mentioned in Hindu epics.

- This dance, along with Indian features (of Natya shastra), have southeast Asian features too ie fusion of both.

- Themes are of Vaishnavism based on Krishna bhakti (raas leela) along with that of Shaivism & Shaktism.

- Dance is performed with a team, women dancers wears 'kumil', which is a barrel shaped long skirt.
Kumil is the signature feature of this dance.

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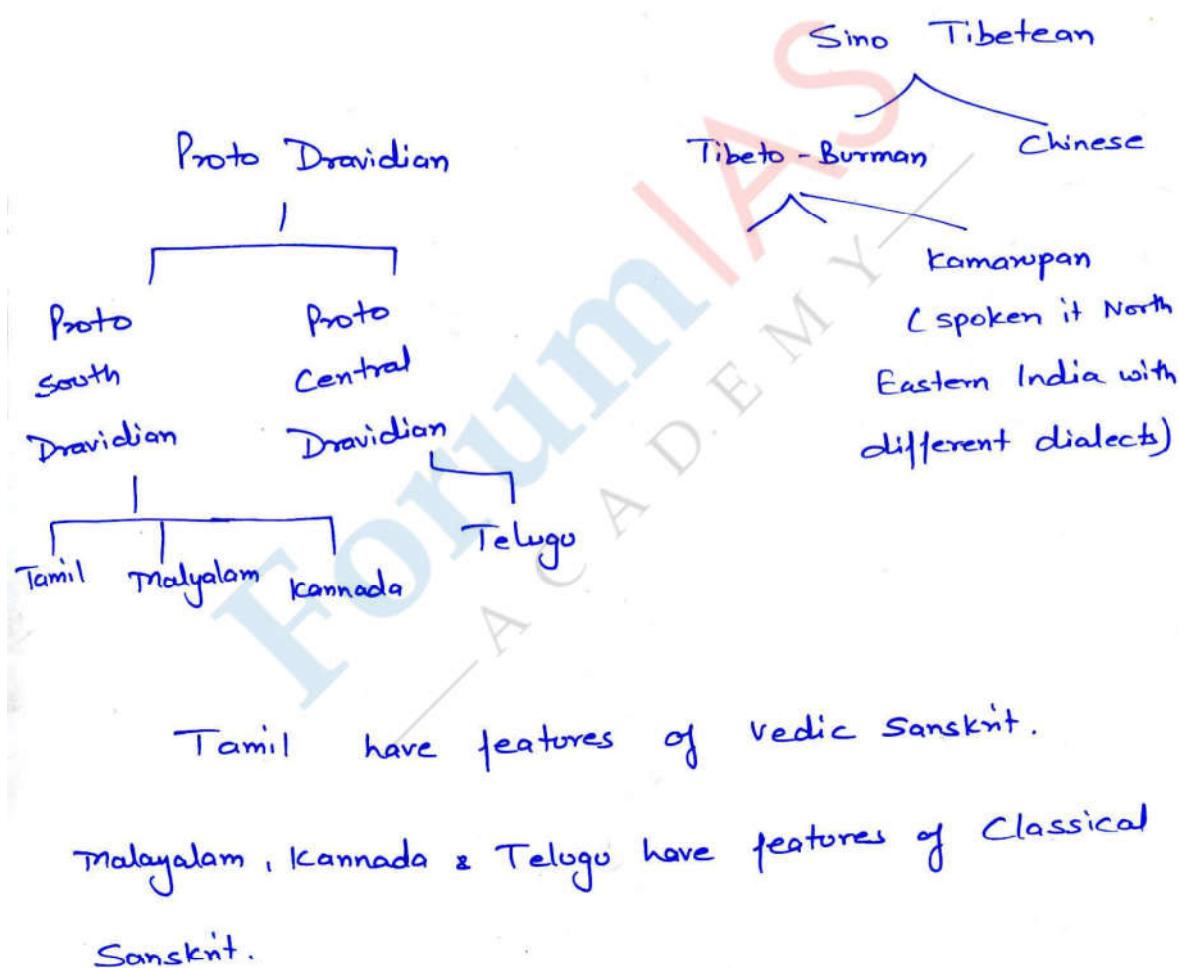
- male characters wear dhoti.
- the dance is categorised as
 - tandav - angry dance showing power
 - lasya - delicate.

Two dance feature of Classical dance -

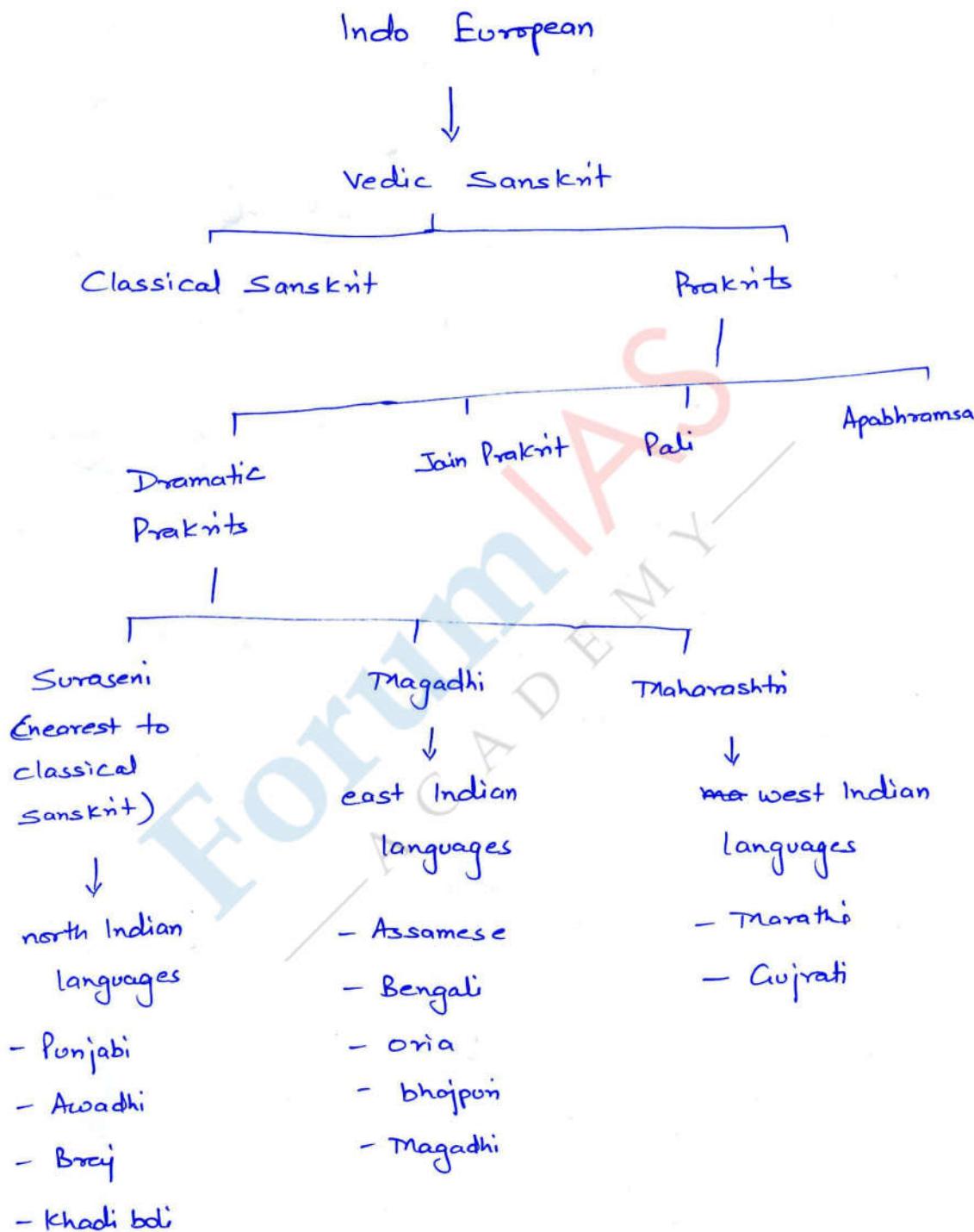
- ① stri bhangi - feminine dance with delicacy and beauty. Also called 'lasya'.
- ② Purush bhangi - masculine dance with energy & jumps representing power.

Indian Languages

- ① Dravidian
- ② Indo European
- ③ Sino Tibetan



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Hinduism

- ① vedic Brahmanism (Arya Samaj)
- ② Puranic hinduism (Sanatan dharma)
- ③ Tantricism (lower caste movement)
- ④ Erotic mysticism (a devotional method in Puranic Hinduism)

Major sects

- ① Shaivism
- ② Vaishnavism
- ③ Shaktism
- ④ Smartism - saguna Panchdevata are manifestation of Nirguna Brahman.
- ⑤ Shrautism - rejects Vedanta and follows the Karma kanda of mimansa school.

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⑥ Saurism - worship of sunya.

⑦ Ganpatism

⑧ Kaumaram - worship of Kartikeya.

modern Hinduism is overlap of all sects.

• Shramanic religions-

Shramanism is a practice that involves the practices where the individual seek to achieve a level of consciousness for various purposes.

Shaman is the one who practices it.

① Buddhism -

• Bodhisattvas - who have achieved Nirvana but take rebirth for nirvana of all.

- Sangha - religious order. on admission one becomes monk. women are allowed but not criminals, slaves, ill with infection diseases etc.

sects

① Hinayana (Theravada) -

All the original teachings of Buddha and no addition is allowed.

② Mahayana

Bodhisattvas are introduced. All the canons of Hinayana are accepted by it. Buddha's death was an illusion. Monks are permitted to add 'new truths'.

③ Vajrayana -

Tantric Buddhism . It has emerged from Mahayana.

Also called 'Tantrayana' or 'Mantrayana'.

By tantra - mantra one can attain nirvana in short amount of time, as less as two to three years.

Councils

1st → 483 BC (Rajagriha)

2nd → 383 BC (Vaishali)

3rd → 250 BC (Pataliputra)

4th → 1st c BC (Sri Lanka)

or 1st c AD (Kashmir)

② Jainism -

24 Tirthankars .

1st - Rishabha

23rd - Parshvanath

24th - Mahavira

Jaina sects

① Digambaras (sky clad) - followers of Bhadrabahu

who do not wear clothes.

② Shvetambaras - who wear white cloths.

③ Those who rejected idol worship & study and
worship scriptures.

in Shvetambaras they are - Therapantis

in Digambaras they are - Samaiyas

Jain Councils

1st - 300 BC (Pataliputra)

2nd - 500 AD (Vallabhi - Gujarat)

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- Abrahamic religions

trace their origin from Abraham.

Concept of prophet and a book and code of conduct.

① Judaism - started by Moses. One of the earliest monotheistic religion.

book - Torah

② Christianity - started by Jesus.

Orthodox x Catholic

~~Orthodox~~

Later Catholic Protestant
 Jesuits | Lutherans Calvinists

book - Bible

③ Islam - started by Prophet Muhammad

book - Quran

Shia & Sunni

Wahabi (Ahle Hadees)

Takfir

- Khwarij
- Deobandi
- Barevi
- Ahmediya

- Other religion

- Zoroastrianism (Parsi)
- Sikhism

system of Guru

First Guru - Nanak Dev

book - Adi Granth by 5th Guru Ajan Dev

Guru Granth Sahib (addition of the verses
of 9th Guru Tegh Bahadur into Adi Granth)

is the 10th & eternal guru.

misl system - tribal like division of Sikh society.

Ichadsa - military brotherhood of Sikhs.

ForumIAS
— A C A D E M Y —

Mughal paintings

① Humayun - Persian influence
large formats (influenced from tent
paintings of Mongols)

- ② Akbar -
- built Tasvir Khana for paintings
 - more than one artists worked on a single painting
 - sketching & filling color became separate task of painting making.
 - Hamzanama is the earliest work of his reign, which is not as refined and stylish as the later work Tutinama
 - Themes are largely secular
 - Themes from other religion were also created

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most notably Ramayana & Mahabharat.

- Majority of paintings depict animal, person or sceneries.
- depictions are symmetrical and flat.

③ Jehangir -

- he emphasised a lot on portraits
- main themes were hunting scenes, birds and flowers.
- the reality of the surrounding became as important as the main figure of the painting.
- the floral beauty of the paintings of this time are unmatched.
- the brush became lighter and finer whereas colors became very vibrant and refined.
- European influences are clearly visible.
- oil painting are created in large number.

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- single point perspective picture paintings are created.
- the border grew elaborate, in few, painting more than half of the total space is devoted to border.

- ④ Shah Jahan - . Colors became dull (or too realistic)
- The older themes continued but with the addition of love scenes & increase in the number of female characters.
 - Apart from old painting style of royal court , paintings of open parties and garden gathering was introduced.
- ⑤ After Aurangzeb - No Emperor , apart from Muhammad Shah took any interest and art of painting migrated towards provincial capitals.

ForumIAS
— A C A D E M Y —

- The Sufi movement

Sufi - wool / pure) sofi (knowledge)

aim → to travel from 'ishq-mazizi' (worldly love)
to ishq-haqiqi (spiritual love).

doctrines -

Ihsan - worship in a way that either you are
watching allah or he is watching you.

- Rejection of master-slave relation.
, those who practise - 'awliyah-e-allah'.

Pir wali → spiritual guru

wali - successor (Khalifa) of Guru

mard - disciples.

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Khangah - hospice , resting place where langar for everyone

Tana - annihilation (mystical) , shedding of 'i'.
highest form of worship.

Silsila - Spiritual chain (order)

- Two types of orders
 - ① Be shara
 - ② Ba shara

basic principles -

- ① Oneness of God (monotheism)
- ② world is real not illusionary
- ③ man is supreme creature of God.
- ④ Some be-shara ~~saints~~ believe in soul.
- ⑤ One must not fear 'qahar' of God . He is loving.

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- ⑥ Nothing can be achieved without Pir.
- ⑦ God is mashaqq, and love is above namaz or raza (for be-shara)

major silsilahs -

- ① Chishti - . no royal support or any links.
. undergo fasting and ascetic hardships.
. help for downtrodden
. very prime place to senna 'musical gatherings'.
- ② Suhrawardi - . do not believe in poverty or torturing body.
. Not allowed to bow in front of anyone.
. Saints had big jagirs and royal patronage.
. wealth is not harmful if one knows the right use .
- ③ Firdawi - . branch of Suhrawardi with moderate relaxation ~~from~~ strict laws
. help needy by wealth, tongue, pen & position

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④ Nakshabandi - . The most orthodox of all.

- Against orders like Chishti and kings like Ab Akbar & sects like Shia.
- Took royal patronage.
- Strongest advocates of Sharia.

⑤ Qadri - . Do not identify distinction between hell or heaven , non believer or believer etc.

- opposed to music & singing.
- Dara Shikoh was follower of this order.

The Bhakti movement -

The roots of movements are from Vedanta philosophy.
However in Southern India it started in 6th - 7th C AD
among Alvar & Nayyar saints.

- ① Alvars - Tamil poet saints who are devoted into the bhakti of Supreme God Vishnu. Their hymns are called - Divya Prabandha (book)
- ② Nayyars - Group of 63 saints (Tamil) devoted to Shiva Bhakti. Their hymns are called as Tirumurai (book).

The ~~Vedanta~~ ideological basis.

~~Vishishtadvaitavada~~ ^{Vedanta} talks of moksha by three paths.

- ① Karma marga - pure karma qualified us for moksha.

This is advocated by Vishishta dvaitavada (Ramanuj)

② Bhakti marg - moksha by Bhakti. Advocated by dvaita. ~~advaitavada~~ (Nimbarka)

③ Gyan marg - moksha by true knowledge. Advocated by Dvaitavada (Madhavacharya).

Two schools of Bhakti -

① Nirguna bhakti

② Saguna bhakti

① Nirguna bhakti (popular in urban areas & among down trodden)
basic tenents -

① Belief in one Supreme God without attributes

② Self surrender to God

③ Belief in Karma.

④ no belief in caste system, idol worship & ritualism.

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major saints -

① Guru Nanak (15th c)

② Kabir (15th c) - weaver

③ Raidas (15th c) - cobbler

④ Namadev (13th c) - wrote abhangas.

⑤ Ramananda (15th c) - propounded Bhakti in south India.

② Saguna Bhakti -

popular in rural areas & equally popular in higher & lower castes.

basic tenents

① Belief in a particular God with attributes

② ~~Be~~ varied views over caste system.

③ Almost no support of vedic rituals.

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- ④ popularisation of vedic local languages through devotional songs.

major saints -

- ① Ramanuja, Madhava, Vallabha. Frontrunners of Bhakti movement.
- ② Cyanadeva (13th c) - marathi saint
- ③ Eknath - saint of varkari sect (16th c)
- ④ Tukaram - devotee of Vitthal.
- ⑤ Ramdas - smarth ideology. Guru of Shivaji
- ⑥ Surdas - blind saint (16th c)
- ⑦ Tulsidas - believer of caste system.

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- Women saints of Bhakti / Sufi movement

① Akkamahadevi - (12th c) Shiva devotee of Karnataka
(erotic mysticism)

② Gyanabai - (13th c) from shudra family in Maharashtra. wrote about problems of lower caste women.

③ Mirabai - (16th c) from Rajput family. devotee of Krishna. (erotic mysticism)

④ Bahinabai - (17th c) Maharashtra. wrote abhangs about 'work in agricultural fields' and 'love for Vithoba'.

⑤ Lal ded (Lalleshwar) - (14th c) Kashmir wrote 'vakhs' on Lord Shiva.

⑥ Habba Khatoon (16th c) Kashmir . called 'nightangle of Kashmir'

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