Ancient History

# Proto history

**Techniques of dating:**

1. radio-carbon dating (Carbon-14), based on measuring the loss of carbon in organic material;
2. dendro-chronology, which refers to the number of tree rings in wood; and
3. thermoluminescence (TL), which can be applied to artefacts of particular materials that have been put through fire, such as pottery

## Paleolithic Age/Old stone Age

### Background:

First discovery of rock paintings in the world was made in India (1867-68) by an Archaeologist, Archibold Carlleyle, twelve years before the discovery **of Altamira in Spain (site of oldest rock paintings in the world)**

### Technology

Hand size Large stone tools,Pebbles

Rock shelters

### Livelihood

Hunting and gathering

### Art

Paintings found here can be divided into three categories: Man, Animal, and Geometric symbols

Some of the characteristics of these early paintings are:

* 1. Human beings are represented in a stick-like form.
  2. A long-snouted animal, a fox, a multi-legged lizard are main animal motifs in the early paintings (later many animals were drawn).
  3. Wavy lines, rectangular filled geometric designs and a group of dots also can be seen.
  4. **Superimposition of paintings – earliest is Black, then red and later White**

### Sites

Scattered in subcontinent

Madhya Pradesh as at Bhimbetka(Paintings as well reflect a concern with success in hunting and with fertility)

Jogimara caves, Amarnath, Madhya Pradesh

Kurnoor(A.P)

Madhya Pradesh, Uttar Pradesh, Andhra Pradesh, Telangana, Karnataka, Bihar, and Uttarakhand.

## Mesolithic Age

### Technology

**Small size tools called as Microliths 5cm in size.**

**Knifes and sickels**

**Bow and arrow use**

**Made of Quartzite, sandstone and chalcedony material**

Ochre colored crayon discovered in England from Mesolithic period(in India evidence is from ochre colored pottery from around 2000 bc late Harrapan north India)

### Livelihood

**wild grains and plants as food**

**domestication of animals**

### Society

Burials are occasionally within the habitation area and grave goods - such as microliths, shells and an ivory pendant - are placed in the grave

### Art

The largest number of paintings belongs to this period

**Rock shelters in MP Bhimbetka**

scenes depicting horses and elephants in processions and in battle, hunting scenes

**A Mesolithic boar painted in dark red, animals like: elephant, rhinoceros, boar, barasingha, spotted deer and cattle and snake, etc**

Later paintings include battle **scenes painted in red and an elephant painted in white**

### Sites

Microlithism is totally absent in north India

Mesolithic remains have also been found in **Langhnaj (Gujarat), Adamgarh (Madhya Pradesh), Rajasthan, Sarai Nahar Rai and Mahadaha (Uttar Pradesh), and in Bihar**.

## Neolithic Age

### The beginnings of agriculture:

Beginging of sedentary occupation like agriculture

Agriculture provided some predictability to the supply of food

Wheat, barley, rice and millet began to be cultivated in different areas and at different times

**The use of non-kin labour**

**the domestication of sheep, goats and cattle was established**

**Pastoralism and agriculture were interdependent at this stage**

### Technology

**Polished stone tools smaller in size, polished stone axes**

**wheel-thrown pottery was introduced near 4th millennium bc**

### Art

**Rock engraings in Edakal cave in the Western Ghats in Kerala.**

**painted designs on the pottery at Kot Diji**

### Sites

In India, Neolithic sites of Kashmir, Madhya Pradesh, Chotonagpur, Orissa, Andhra Pradesh, Assam, Mysore, Gujarat, Madras, and West Bengal.

Mostly in central India

**Most important Neolithic site Mehrgarh near Quetta baluchistan,** because of the extensive horizontal excavations, show a well-demarcated transition from early agriculture to the preliminaries of urbanization

in the loess plateau of **the Kashmir Valley that allowed pit dwellings**;

in **Chirand in Bihar** and

in sites in the **Belan Valley of Uttar Pradesh, such as Chopani Mando and Koldihva**;

in a cluster of sites spreading out from th**e Raichur doab and the Godavari and Krishna Valleys in the peninsula**.

### Culture:

The cultivation of wheat and barley,

the herding of cattle, sheep and goats,

habitation in mud-brick huts with hearths,

a possible granary,

pit burials with personal effects, beads of turquoise and lapis, and a scatter of clay figurines.

From village to urbanization

**precursors of Harappan urbanization**

## Bhimbetka Rock shelter:

In 1957 Indian archaeologist Dr. Vishnu Wakankar discovered these rock shelters

Bhimbetka Caves have recorded the human history over some 300,000 years - or may be even 700,000 and more years!

One of the oldest paintings in India and the world

These caves contain the **oldest known petroglyphs in the world,**

some of the most impressive galleries of ancient paintings and even the remnants of Buddhist temples and paintings from the 11th - 14th century AD.

Artists in Bhimbetka used mainly **white and red color of diiferent shades, occasionally also green, yellow and orange**

begins with the Lower Paleolithic age (C. 100,000 to 40,000) and ranges through the Middle Paleolithic (C. 40,000-20,000), Upper Paleolithic (C. 20,000 – 10,000) to the Mesolithic (C. 10,000-2,500) and beyond into the period of documented history

## Chalcolithic Age/Bronze age/Copper Age

Use of bronze and copper

technology of smelting metal ore and crafting metal artefacts.

###### Use of stone tools was not abandoned ,microliths still important

### Sites:

Bhimbetka painting the cave dwellers of this area were in contact with the agricultural communities of the [Malwa](https://en.wikipedia.org/wiki/Malwa) plains, exchanging goods with them.

Malwa Plateau

Inamgaon (Maharashtra), dating to the second millennium BC

people of Inamgaon practised **both farming and livestock breeding**, with barley and millet as commonly grown crops, in a system of crop rotation.

**Embankments for water storage**

**Jorwe (Maharashtra),**

# Early Civilization

## IVC

Indus Valley Civilization

### Time line

Pre Harrappan

Mature Harrappan

Late Harrappan

### Contemporaries

with Egyptian and

Mesopotamian civilization(Presence of Harrapan seals, beads and weights)

Sumerian

### Indian Contemporaries

contemporaries were the people of the **Sothi cultures in Rajasthan**

Siswal in Haryana

Kayatha culture in central India

**Orche color pottery culture 🡪late harappan**

Language not yet deciphered

Inscription right to left then **left to right**

Seals used **bull, bison and unicorn, rhinoceros and elephant**

**Pashupati seal**

### Technology

Semi-precious stones were available in large quantities

Copper mines in Rajasthan and Baluchistan

**Use of Sea Shells**

**Use of gold**

**Pottery -Wheel pottery using clay as raw material with fine prints of leaves**

**Bead making industry**

**Lapis lazuli and carnelian beads in Late harrapan**

Sophisticated weights and measures

Transportation

Urban planning

Grid pattern Right angle roads

**Water re­servoir**

**Food storage granaries**

**Store only used in Dholavira(More storage for water here)**

**Sewerage**

**Bifurcation in cities**

**Lower and upper town**

**Burnt bricks**

No weaponary

### Agriculture

Wheat and barley were the staple crops, although rice and millet were also grown where possible.

Pre Harrapan site of **Kalibangan had ploughed fields**.

### Religion

Protoshiva/pashupati

pipal - as a leaf decoration on pottery and as a tree on seals

female figures in trees on some seals

### Art

human and animal figures was highly realistic in nature.

Bearded man’s figure made of Steatite found in Mohenjodaro

Male Torso Found in Harappa (only major art element found in Harappa) made of Red Sandstone.

Bronze casting was practiced in wide scale in almost all major sites of the civilization

**Dancing Girl and bull from Mohenjo daro**

**Copper dog and bird of Lothal and the Bronze figure of a bull from Kalibangan**

#### Terracota

**Terracotta figures are more realistic in Gujarat sites and Kalibangan.**

**most important terracotta figures are those represent Mother Goddess(Mohnjodaro)**

#### Seals

Seals of Pashupati or Protoshiva

Elephant and tiger on right

Rhinoceros and bull in left

Antelope or deer on feet

### Sites

Two major sites of Indus Valley civilization, along the river Indus are: North – cities of Harappa; South – Mohenjo-Daro

Harrappa(Punjab),Mohenjodaro(Pakistan),Kalibangan(Rajasthan),Rupar(Punjba),Ports of Lothal, Dholavira and **Surkotada (only site with horse remains) in Gujrat.**

## Orche colored pottery culture

2000 BC culture, Bronze age culture,

Along side late Harrapan phase

**Last stage of bronze age in India**.

Ochre Colour Pottery (OCP) also found in the watershed of **Indo-Gangetic planes on western side**, and this has been excavated at sites such as **Atranjikhera, Lai Qila and Hulas.**

Mostly Northern part

## Red and Black Pottery culture

Started around 1450 BCE -1200 BCE

Continued till 700-500 BCE

**Early Iron age culture**

Wheel turned pottery

**Central and eastern Gangetic plain in India and Central India**

Sites particularly in **eastern Punjab and Gujrat**

Ornaments, terracotta , copper, shell

## Painted Grey Ware Pottery culture

Iron age culture

1200 BCE to 600 BCE

Associated **with Mahabharata period**

**Western Gangetic plain**

#### Features:

* 1. village and town settlements,
  2. **Rice, wheat and barley cultivation(Rice in Belan valley in UP)**
  3. **domesticated horses,**
  4. ivory-working, and
  5. the advent of iron metallurgy
  6. **Mathura largest site**
  7. **Ropar(Punjab), Hastinapur,Ahicchatra in UP**

## Megalithic Culture(South India)

Around 1000 BC to 1 AD in South India

### Sites

Eastern andhra and Tamil nadu more concenteration

South of Narmada (Deccan)

Mostly Deccan and south of Godavari

Also founded in **NI in j&k; Manipur in NE**

### Features

Rock cut caves for **burial(specially in kerela)**

Presence of Horse

Full Fleged Iron age culture

Wheel turned pottery

Paddy agriculture but not widely practised

Grave furnishings were primarily **Black-and-Red pottery and impressive iron artefacts, such as hoes and sickles for agriculture, small weapons and horse trappings,**

**carnelian beads**

Early roman coins

Rouletted ware(Roman Indian ware)

**Tank irrigation introduced**

**Agriculture, Pastoralism, hunting ,fishing**

Sangam period contemporary to later megalith culture

**Still prevalent among**

**Gonds of Maharashtra,**

**Bondos and Gabas in Odisha,**

**Oraons and Mundas of chotanagpur/Jharkhand,**

**Khasis and Nagas in Assam**

## Northern Black Polished ware

Urban Iron age culture

700 BCE -200BCE

Luxury ware items

Coincides with 16 Mahajan Padas and Mauryan Empire

### Features

**massive embankments and fortifications,**

significant population growth,

increased social stratification,

wide-ranging trade networks,

specialized craft industries (e.g., carving of ivory, conch shells, and semi-precious stones),

a system of weights,

[**punch-marked coins**](https://en.wikipedia.org/wiki/Punch-marked_coins)**,**

### Sites

**Most in UP Hastinapur, Varanasi, Mathura, Ayodhya, Saraswati.**

**Delhi**

**Vaishali, Rajgir, Champa in Bihar**

# Vedic Age

Started around 1300 BCE

### Advent of Aryans and formulation Of Rig veda

**Aryan meaning people speaking indo-aryan language.**

Indo Aryans gradually migrated to northern parts of India in search of greater pasture and arable land.

Initial settlements were rural

Dominant deities are Agni and INDRA

The animal central to the Rig-Veda, the horse and cow

Sense of varna arya varna and dasa varna

Dasa and dasyus

**Varna means skin color**

Activities pastoralism

Cattle raids

The N**ishka** is also mentioned as a measure of value, perhaps of gold, since later it came to be the name of a gold coin.

### Society:

Gathering Sabha exclusive meeting and samiti assembly of clan

The vidatha was the gathering at which, among other things, the booty acquired in a raid was distributed.

Dakshina-fee as a gift

### Polity

**Raja is chief of clan selected hereditarily.**

**Purohita chief priest**

**Senani Military commander**

**Ashvamedha-horse sacrifice**

**Formation of JANAPADS**

Justice done by king or priest,

**no capital punishment**

**Transition from Kinship to Kingship in LVA**

Strengthening of varna system

Kshatriyas

Bhramanas

Vaishyas

Shudras-one who labour for others,Arya varnas

# Magadha Mahajanapada 554 to 185 BC

Magadha emerged as a powerful MJP and consolidated its control over the other MJP’s.

### Dynasties

Haryanka fouded by Bimbisara Ist Maghdhan Empire,Ajatashatru

Sishunaga founded by shishunaga

Nanda-found by Mahapadmananda,last ruler was Dhananada

Mauryan found by Chandragupta maurya 321-185 BCE

Ashoka the great

Last Brihadratha assassinated by Pashyamitra shunga in 185

### Religions

Worship of Yakshas and Mother Goddess was prevalent during that time.

Yaksha worship was very popular before and after the advent of Buddhism and it was assimilated in Buddhism and Jainism.

Spread of Budhism , Jainism and Ajeevikas sect.

Jainism by Chandragupta maurya

Ajeevika by Bindusar

Budhism by Ashoka

Ashoka’s Dhamma

### Polity

Kautilya’s Arthashastra

**Rules for administration of empire,revenue,war ethic and morals etc**

Discovered by R.shamashastri

### Trade

Trade with greeks

### Mauryan Architecture

Features

* + 1. Earlier use of wood for palaces
       1. The Mauryan wooden palace survived for about 700 years because **at the end of the 4th century AD when** **Fa Hien saw, it was astounding**
    2. Construction of stupas and viharas (residence of monks) and chaityas(prayer hall of monks) became part of the Buddhist tradition.
    3. stone pillars, rock cut caves and monumental figure sculptures were carved in several places
    4. Seven rock-cut caves in the Barabar and Nagarjuni hills show that the tradition of rock-cut caves in India began with the Mauryas
    5. **High relief show well developed craftsmanshi**p.

#### Stone Pillars:

Mauryan pillars are different from the pillars in the other parts of the world (like Achaemenian pillars) as they are rock cut pillars

The uppermost elements of a pillar or column is known a capital.

The top po­­rtion of the pillar was carved with figures like a bull, lion, elephant and horses.

Abacuses are decorated with stylized lotuses

Mauryan pillar capital found at Sarnath popularly known as **the Lion Capital is the finest example**

**Sarnath Pillar:**

was built by Ashoka in commemoration of **‘Dhammachakrapravartana’ or the first sermon of Buddha.**

**Features**:

The pillar shaft.

The lotus bell or base.

A drum on the bell base with four animals proceeding clockwise (abacus).

Figure of four majestic addorsed (back to back) lions

The crowning element, Dharamchakra/Dharmachakra

The capital has four **Asiatic lions seated back to back**

Abacus (drum on the bell base) has the depiction of a chakra (wheel) in all four directions and **a bull, a horse, an elephant and a lion** between every chakra.

Each chakra has 24 spokes in it.

**National Emblem:**

In the emblem **adopted by Madhav Sawhey,**

only three Lions are visible, the fourth being hidden from view.

only one chakra can be seen in the middle, with the bull on the right and horse on the left

A lion capital has also been found at Sanchi

A pillar found at Vaishali is facing towards the north, which is the direction of Buddha’s last voyage

#### Yaksha’s and Yakshinis

They are mostly in the standing position.

Their polished surface is distinguished element.

Finest example is Yakshi figure from Didarganj, Patna.

#### Rock Cut architectures

The majority of these belongs to Buddhism.

The oldest rock-cut cave carved at **Barabar hills**

**Barabar Caves**

Rock-cut cave carved at Barabar Hills near Gaya in Bihar **is known as Lomus Rishi Cave**.

Highly polished

Wooden prototypes used

**It is patronized by Ashoka for Ajeevika sect**

An elephant frieze carved in high relief on the chaitya

Nagarjuni caves similar to barabar

Nagarjuni hill there are three more caves, each bearing an inscription of the Mauryan king **Dasaratha son of Ashoka for ajeevika sect**

The white lime stone of the sculptures creates the illusion of marble

**Chaityas**

The themes were Buddha’s life and Jatakas tales

#### Stupas, chaityas and Viharas

In Karnataka**, Sannati is the largest stupa excavated yet**

Sanchi stupa most famous.

in the central hall was preserved some **relics of Buddha in a casket**.

Also upgraded after Mauryan dynasty by satavahanas and others

The Stupas were solid domes constructed of brick or stone, varying in sizes

**Dhamek Stupa sarnath to commemorate Budha’s 1st sermon**

**Types of stup**as

Built for a variety of reasons, Buddhist stupas are classified based on form and function into types:

Relic stupa, in which the relics or remains of the Buddha, his disciples, and lay saints are interred.

Object stupa, in which the items interred are objects belonged to the Buddha or his disciples, such as a begging bowl or robe, or important Buddhist scriptures.

Commemorative stupa, built to commemorate events in the lives of Buddha or his disciples.

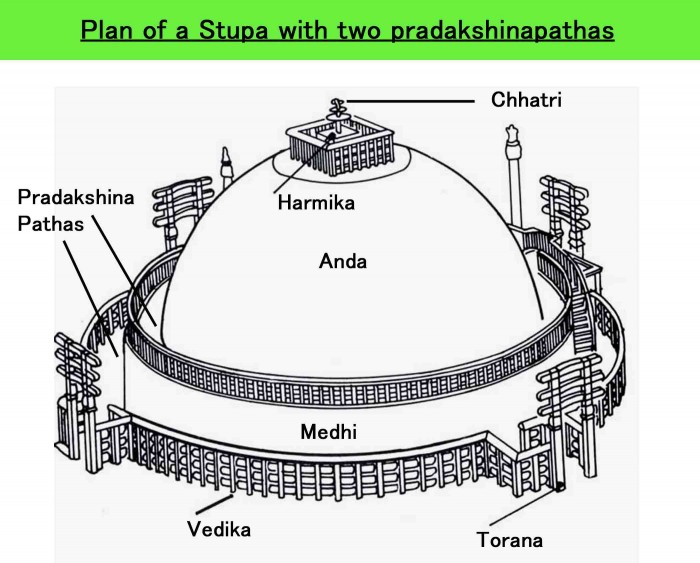
Amravati and Nagarjunikonda in AP

Amaravati has a Mahachaitya

**Amaravati stupa also has pradakshinapatha enclosed within a vedika on which many narrative sculptures are depicted.**

**Chaitya at Karle(maha rashtra) is the largest.**

These were rectangular in shape. They often enclosed stupas



# Magadh Contemporary 6th century BC to 1st Century BC:

Contemporary were

In North West

## Achaemenid empire(Iranian empire) early 512 BC

### Context

Then Magadh was ruled by Haryanka Dynasty.(Bimbisara 558-491 BC)

NW Became part of Achaemenid empire under King Cyrus and expanded under Darius.

Later ruler by Xerces 1.

A certain number of Hindus were recruited to the Persian army at that time, and Achaemenid ruler Xerxes I employed them in his wars against the Greeks.

By about 380 BC, the Persian hold on the region was weakening, but the area continued to be a part of the Achaemenid Empire until Alexander's invasion after Xerces was defeated in Greece by Alexander.

### Impact

The administrative structure of the Mauryan empire was influenced in some measure by that of the Achaemenid rulers of Persia

**Development of Kharoshti script.**

**Many of Asoka’s inscriptions found in north western India are witten in kharoshthi.**

**The monolithic pillar edicts of Asoka with their bell-shaped capitals are somewhat like the victory pillars of the Achaemenid emperors**

Trade between Iran and India

## Alexander the great(While magadh was ruled by Nanda’s dynasty)

Alexander’s invasion brought Europe, for the first time, in close contact with India, as routes, by sea and by land, were opened between India and the West.

### Impact

paved the way for political unification of north western India by conquering the warring tribes of this region.

it seems that by his campaigns Alexander made Chandragupta Maurya’s work of annexing this area easier.

Soon after Alexander’s departure, Chandragupta defeated one of his generals, Seleucus Nikator and brought the whole of north western India upto Afghanistan under his control.

The combination of the Greek and the Indian style formed the Gandhara School of art.

As the Greek writers left dated records of Alexander’s campaign, it helped us a great deal to frame the chronology of ancient Indian history.

The date of Alexander’s invasion - 326 BC provides a definite ‘marker’ for arranging the sequence of historical events in India.

Battle of Hydaspes 326 BC between Porus and Alexander.

## In South:

Megalithic age ended in c. 300 BC followed by Sangam age (300BC to 300AD)

### Sangam Age

The Tamil Sangam was an academy of poets and bards who flourished in three different periods and in different places under the patronage of the Pandyan kings

Three kingdoms Chola, KerelaPutra’s (cheras) and Pandyas mentioned in ashoka’s inscriptions

#### Source of Information

1. the Greek authors like Megasthenes, Ptolemy mention the commercial contacts between the West and South India
2. The Asokan inscriptions mention the Chera, Chola and Pandya rulers on the south of the Mauryan empire
3. Hathikumpha inscription of Kharavela of Kalinga also mentions about Tamil kingdoms.

#### Three Sangams:

1. First Sangam:
   1. the first Sangam was attended by gods and legendary sages, and
   2. its seat was Ten Madurai.
   3. All the works of the first Sangam have perished.
2. Second Sangam
   1. The seat of the second Sangam was Kapatpuram, another capital of the Pandyas.
   2. It was attended by several poets and produced a large mass of literature
   3. only Tolkappiyam (the early Tamil grammar) has survived.
3. Third Sangam
   1. The seat of the third Sangam was the present Madurai
   2. Max sangam literature from this phase
   3. During Pandyas

#### Sangam Litreature:

Men and women both contributed

Theme topics such as love, war, governance, trade and bereavement

**Thiruvalluvar, who wrote on ethics, and on the various issues of life like virtue, wealth and love**

Tolkapiyyam:

Most early work

**Written by Tolkappiyar is the earliest of the Tamil literature.**

It is a work on Tamil grammar

It also provides information on the political and socio-economic conditions of the Sangam period.

Ettutogai (8 poems)and Pattupattu(10 scenes)

Both deals with poems of Love and Valour.

Pathinenkilkanakku

Work on ethic and morals

Manimekalayi

the Tamil Buddhist epic of the **post-Sangam era of Tamil literature** 2nd century AD By poet Sathanar story how maumekleyi converted to buddhism

Silappadikaram

By ILANGO AGIDAL:

Earliest epic poem in tamil,

love story and poetic rendition with details of Tamil culture; its varied religions; its town plans and city types; the mingling of different people; and the arts of dance and music

#### Sangam Polity

##### Cholas

The Chola kingdom which came to be called Cholamandalam (Coromandel) in early medieval times

**Capital in Uraiyur a place famous for cotton trade**

Later shifted to Puhar

Chola king named Elara conquered Sri Lanka and ruled over it for nearly 50 years

famous king Karikala

He founded Puhar and constructed 160 km of embankment along the Kaveri River.

The Cholas maintained an efficient navy

##### Cheras

Located in Kerala

The capital of the Cheras was Vanji

Important for Roman contacts

The Romans set up two regiments at Muziris Port identical to protect their interests.

It is said that they also built there a temple of Augustus.

Continuous fight with cholas and pandyas

##### Pandyas

It had its capital at Madurai

The Pandyas are rightly famous for patronising the poets and scholars of the Tamil Sangams.

The most reputed Pandyan ruler was Nedunjhelian, who ruled from Madurai and was a great poet

The Pandyan kings profited from trade with the Roman Empire and sent embassies to the Roman emperor Augustus.

korkai port important

The brahmanas enjoyed considerable influence, and **the Pandya kings performed Vedic sacrifices.**

#### Sangam Administration

The royal emblems:

**Pandyas was the carp (fish),**

**the bow of the Cheras**

**the Cholas was the tiger**

The sabha or manram of the king in the capital was the highest court of justice.

The king was assisted by a large body of officials:

Amaichchar or ministers

Purohitas or priests,

Senapati or military commanders,

Dutar or envoys,

**Arrar or spies,**

The entire kingdom was called **mandalam**

Below the mandalam was a major division**, nadu/province**

The **administration of nadus** was generally carried on by hereditary chiefs

The village was the fundamental unit of administration which was administered by local assemblies called manrams

##### Revenue:

1. **Largest source of income from trade**
2. **The commonest source of revenue was land-tax called Karai**
3. A well-known unit of territory yielding tax was a variyam (Vari meant tax) and an officer **in-charge of collecting the tax from that unit of land was called a Variyar**

##### Military

1. Horses were imported by sea into the Pandyan kingdom
2. **The institution of virakkal or nadukul (hero-stone), which was a practice** of erecting monuments for the dead soldiers and worshiping them, was prevalent at that time
3. The institution of Kavalmaram or Kadimaram was also prevalent. Under it, each ruler had a great tree in his palace as a symbol of power

##### Economy

1. Barter System
2. Agriculture was the main occupation
3. **the chief crops were rice, cotton, ragi, sugarcane pepper, ginger, turmeric, cardamom, cinnamon etc.**
4. **The Sangam period witnessed the rise of maritime activity.**
5. External trade was carried on between South India and Hellenistic kingdom of Egypt and Arabia as well as the Malay Archipelago
6. The main exports were: pepper, pearls, ivory, silk etc
7. **Uraiyur main center for perls.**
8. **The imported coins were mostly used as bullions.**
9. Weaving, ship-building, metal working, carpentry, rope-making, ornament-making, making of ivory products, tanning etc were some of the handicrafts, which were widely practiced
10. The market place was known as avanam. This period also witnessed the emergence of various towns like Puhar, Uraiyur,Muzuris, Madurai, Kanchi, etc.
11. Trade, both inland and foreign, was well organized

## East India

In Oddisha Khervada kingdom of Kalinga during 2nd Century BC

HathiGumpha(elephant cave) in Udaygiri caves near bhumbhneshwar.

The Hathigumpha Inscription consists of seventeen lines in a Central-Western form of

**Prakrit incised in a deep-cut Brahmi script**

Deciphered by James Princep.

# Post Mauryan Period

## North West India

## Indo-Greeks:

Invasions around 200 BC

From **Parthia and Bactria** due to pressure of **Scythians of china**

Ruled upto patliputra

**Meander king or milinda most famous**

Capital in Sialkot punjab

**Impact of Indo Greeks :**

**Gold coins issued for the first time and they can be attributed to king** earlier punch marked coins cannot be attributed to any king

**Gave rise Gandhara art(Hellenistic art indian art)**

## Sakas

Followed Indo-Greeks

**Much larger part under shakas than indo greeks**

**58 Bc Ujjain king defeated shakas and called himself vikramaditya and started vikrama samvat era**

**Important ruler Rudradaman 1.**

## Kushans

After Parthians

**Conquered greater part of gangetic plain**

**Kanishka important ruler**

**Started Saka era🡪official indian calendar**

**Capital Mathura**

**Started Mahayana budhism**

**Stretched from afganistan,j&K,upper Gangetic plain.**

## Impact of ISPK:

**Structures and pottery:**

1. Burnt bricks used for flooring cielling etc.
2. **Red polished pottery started in India**
3. harut stupa,headless kanishka etc

**Trade:**

1. **Kushans first rulers to issue gold coins on large scale**
2. controlled the ancient silk route and benefitted through it.
3. **Embassies to Roman emperor Augustus.**

**Polity**

1. **concept of King of kings emerged in India**
2. Idea of divine Kingship.comparing kings to dieties.
3. **Introduced Satrap system of government. administrative units**
4. **Heriditory dual rule-2 kings ruling same kindom introduced**
5. **established military governors in Satraps.**

**Religion**

1. Some of them c**onverted to Vaishnavism**
2. **Heliodorus set up Vishnu pillar at vidisha.**
3. Meander King adopted budhism🡪question ans in **Milinda panhu** between meander and Nagsena.
4. Mahayana budhism under kushans image of budha was worshiped
5. **Kanishka convened the 4th budhist council in Kashmir.**

**Gandhara Art**

1. Indian craftsmen came in contact with greek and romans
2. During same time **budhist caves in Maharashtra developed,Amaravati and nagarjunikonda became centers of budhism**
3. **Greaco-roman style budha**
4. Mathura school of art came in contact with Gandhara school of art

**Literature and language**

1. **Asvaghosha wrote Budhacharita biography of budha under kushans**
2. Budhist-hybrid Sanskrit texts wriiten to propagate budhism in people
   1. Divyavandana and mahavastu
3. **Yavnika introduced in theater i.e curtains**

**Science and tech**

1. Indian astrology came in contact with Greeks.
2. Long coats and boots, practice of making leather shoes
3. Glass making industry emerged due to contacts with Roman and greek empires
4. Better military capabilities

## Deccan

## Satavahnas 3c BCE to 1c AD

**Context:**

**Satvahans were the successor of Mauryans in Deccan and central india**

Called themselves brahmanas

**Also known as Andhra’s.**

1c BC Satvahas beat Kanavs in North India.

Sakas greatest competitors

**Important Ruler Gautami putra satkarni**

**Defeated sakas**

**Extended empire to malwa in north and Karnatka in south and in Andhra**

Ruled till 220 Ad

**Saka Ruler RudraDaman 1 defeated them twice but did not destroy them due to matrimonial alliance**

**Polity**

Empire Stretched from AP, to Maharashtra ,M.P,Rajasthan,Gujrat

Large army maintained

Kept Feudatories for administration and control

**Technology**

**From megalith technology to Pure Iron age.**

**Paddy agriculture**

**Andhra famous for Cotton production**

**Fire baked bricks and tiles were first used in Deccan came from northern areas**

**Economy**

Advanced Rural economy developed

Small towns developed later

Coins

**Issue coins in lead, copper and bronze**

No gold coins issues but gold used as bullions.

Overseas trade developed with Romans

**Shopkeepers known as Gandhika’s : Gandhi is derived from it**

**Social**

**GPS started varna system in deccan**

Opposite to patriarchy , Matrilineal lines

Started Brahminism

**First to make Land grants to brahmins.**

Also made grants to monks

**Absorbed sakas as kshatryas in Hindu society by matrimonial alliance.**

**Religion**

Practise of ashvamegha and vajpiya(soma yajna basically)

Tolerant to other religions

**Mahayana Buddhism support**

Amaravati and Nagarjuniconda became important centers

Developed in Mharashtra and western deccan followed by traders

Traders gave donations to monks

**Vaishnavi gods Vishnu ,Krishna,vasudeva**

**Administration**

Based on Ashokan lines

**District known as Ahara as in ashokan times**

Senapati, Amatyas and mahamatyas.

Rural admin. Under military leaders

Tax free villages to brahmins and monks

**Architecture**

Chaitya and viharas developed.

Chaitya was large hall with columns

Vihara was the central hall with a doorway and verandah

**Karle chaitya in Maharastra the largest in India**

Theme related to buddhism

High relief architecture

**Ajanta caves developed initially under satvahnas**

**These Hinayana Buddhism**

**Later under vakatakas caves with Mahayana theme added.**

**Language**

Prakrit

**Prakrit Text gathaspatasati attributed to satavhna king Halla.(Bhakti poet)**

**psychological understanding of women’s mind and heart, and apart from its excellence as metrical poetry**

**Brahmi script as used in ashokan times**

# Into the Christian era(1 century AD onwards)

Kushans and Satavahnas ended around mid 3rd century AD(200-300 AD)

Guptas emerged

## GUPTA”S

Founded by Sri gupta

**Context:**

Origins from bihar and UP

**Originally feudatories of Kushans**

Operated from UP and conquered most of North India

**Polity**

Maharajadhiraja-King of Kings

Kept feudatories

Hereditary kingship

**Important rulers**

**Chandragupta 1**

**Started Gupta era**

SamudraGupta

Son of Chandra gupta Expanded gupta empire

**Known as Napolean of India**

**Samudra gupta’s prashasti**

Chandra Gupta 2

**Marriage alliance with vakatakas**

Conquered Gujrat and Maharashtra from sakas

Ujjain main city

**Administration**

Land taxation increased

Most important officers were **Kumaramatyas**

System of provincial and local admin.

Empire divided into

**Divisions(Bhuktis)**

Bhuktis🡪Vishayas🡪vithis🡪villages

**Grants to priests and administrators(wich was started by stavahnas now regularly practised)**

**Justice System**

**Justice system developed**

**First time civil and criminal law books written**

**Inheritance laws**

**Technology**

More use of horses in military than elephants and chariots ceased.

**Economy**

Overall decline of trade and Land class emerged

trade and commerce low taxed

**Issued gold Coins**

Silk trade with Romans using silk route

**Society**

**Forced labour called vishti**

Heavy land grants to priests

**New Land classes emerged**

**Rigid varna system**

**Many sub castes emerged**

**Foreigners merged into hindu castes example Huns as kshatriyas.**

**Untouchables increased**

**Women and shudras allowed to listen to puranas and epics**

**Literature**

Most work was religious in nature

**Sanskrit became court language**

**Indian works translated to European works**

**Ramayana and Mahabharata compiled**

Compilation of law books or smritis started

Sanskrit grammar based on Panini and Patanjili

**Grammar of Sanskrit by Panini, the Ashtadhyayi in 4th century BC**

**Patanjali wrote Patanjalatantra medical book.**

Patañjali wrote treatises on grammar, medicine and yoga

**Mahabhasya(commentary) on Panini's sutras**

**Yoga Sūtras of Patañjali are 196 Indian sutras (aphorisms) on Yoga.**

**It was the most translated ancient Indian text in the medieval era,** having been translated into about forty Indian languages and two non-Indian languages(old yavan and arabic)

**Fa -hien visited in Chandragupta reign.**

Navaratnas 9 great poets under Chandra Gupta 2 court

Kalidasa: He wrote abhijnanasakumtalam(considered in the best 100 literary works of world love story between a king and shakuntala),

**Malvika Agnimitram(story of malvika and agni mitra king),**

Meghdoot(poem about clouds)

Memorable compilation of Amarakosa written in Sanskrit by Amarsimha, Amarkosha is a vocabulary of Sanskrit roots, homonyms and synonyms.

**Varaha Mihira’s Panchasidhantika on astrology**

**Brihat Samhita(book on regional beliefs), and Brihat Jataka book on**

**Astrology**

**Harisena is known to have composed the Prayag Prasasti or Allahabad Pillar Inscription**

Vishnu purana compiled

Bhagwat-Gita appeared: teach about devotion to Krishna and stressed on performance of functions assigned to each varna

Plays produced during gupta’s

All of them were comedies, no tragedies.

**Samudragupta’s prasasti**

**Science and technology**

Mathematics work **Arayabhatiya by AryaBhatta of patliputra**

Astrology work **Romaka Siddhanta influenced by Roman astrology authored by Varaha Mihira and listed in Panchasidhantika which is an Indian astronomical treatise**

Advance knowledge of bronze and iron

**Bronze idols of Buddha**

**Iron pillar at Mehruli in Delhi**

**Religion**

Patrons of Brahmanism

Two gods Shiva and Vishnu

Buddhism not important religion now

**Idol worship in temple became common**

Agricultural festivals were given religious garb

**Art**

Golden age in art and literature sense only not as economic and social

Large number of gold coins issued

**Samudra Gupta introduced coins with his icon playing vena**

Chandra Gupta 2 had 9 great poet in is courts.

**Bronze statues of buddha**

Life like painting of Buddha at Ajanta caves, sarnath and Mathura

**First time images of Hindu gods of Vishnu,shiva**

**Bad at architecture**, few temples brick made

Bhitargaon temple in UP

Vishnu shiva and durga worship

Room Where deity was kept🡪Garbhgriha

Tower above Garhbriha🡪shikara

Hall where devotees sit togather🡪mandapa

**Nalanda university setup also brick made**

## Harshavardhan

King to rule North india after gupta’s period

**Capital Kanau**j

Land grants to officials started under his rule as coins were scarce

Patliputra and Vaishali in decline

**Kanauj and Pryag became centers**

**Nobles and priests luxurious life**

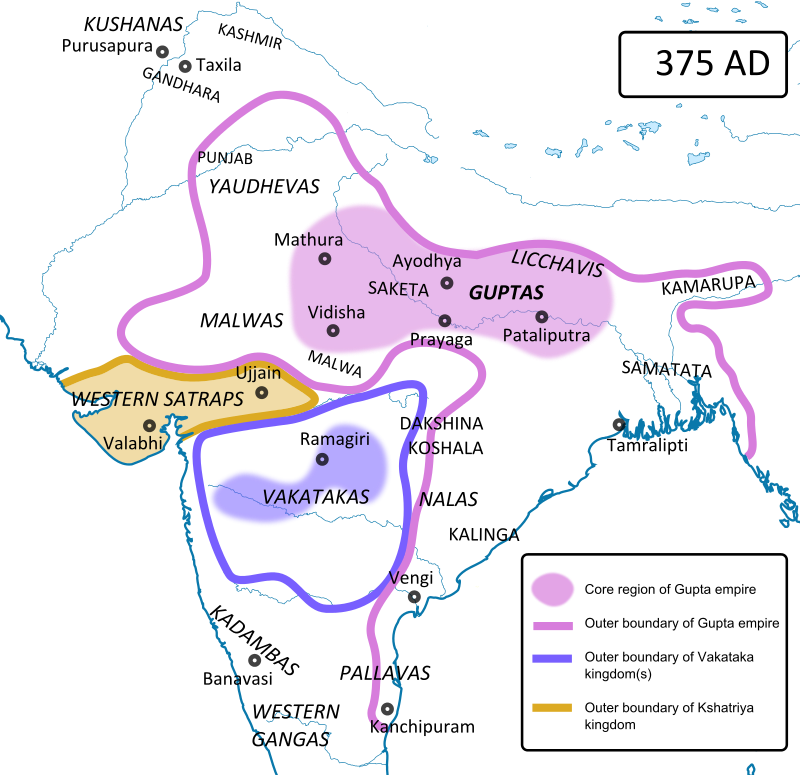
Most important Buddhist place was Nalanda University

**Harshacharita by banabhatta.**

**Xang Xuang visited india**

## Deccan India(300-750)

### Vakatakas



**Context**

**Satavahnas were succeeded by vakatakas.**

Vakatakas were Brahmans and issued **copper grants to brahmans**

**Polity**

More important to north India than south India

**Gupta link Prabhavati gupta married vakataka king and they defeated sakas of Gujrat**

Art

**The Mahayana Buddhist phase of Ajanta caves was spearheaded by Vakataka Dynasty.**

### Chalukyas of Badami

**Context**

Contemporaries of Pallavs;

were subordinates of Kadambas and after their decline rose to power

**Capital at vatapi(Karnatka)**

Vedic sacrifices

Important Kings

Pulasken 1 establishes chalukyas

Puleskin 2(609-642 Ad)

Conquered eastern deccan i.e AP

Defeated Kadambas,Gangas and **harshavardhan at narmada**

Defeat pallavas and **set up eastern chalukya of vengi in region** between Krishna and Godawari

**Vikramaditya 2** (733-745 AD)

**Completely destroyed pallavas in 740 AD**

**Literature and religion**

Chinese traveller, **Hiuen Tsang visited India during the reign of Pulakesin II**

Brahmans but tolerant to budhism and jainism

**Chalukya temples**

Most temples At Aihole about 70 temples

Most famous are **Virupaksha tempe and Papanatha temple at Pattakadal**

Dravidian style

Theme stories of Ramayana and of lord Siva and the Nagas

It consists of a high vimana, mandaps and smaller shrines around the courtyard enclosed by a wall

the main square structure has a **tall four-storeyed vimana**

Very high square tower or shikharas

**Gopura entrance**

**Theme were scenes of Ramayana**

**The cave templ**es especially those at Badami contain fine sculptures of Vishnu reclining on Sesha Nag,

Varaha the Boar,

Narasimha or the half-lion and half-man and

Vamana the dwarf.

The Vaishnava cave temple at Badami is the earliest cave temple of Southern India

Cave temples contained relief sculptures of Ganesha, Brahma, Vishnu, Linga and Nandi

**Some Jain temples by traders also erected**

### Ikshavakus in East

After satavahanas ruled around Krishna river

Later succeeded by Pallavas

Monuments built by them in Nagarjuniconda

### Pallavas

**Context**

**Capital at Kanchi or knachipuram**

Patronized brahmans

**Vedic sacrifices of ashvamegha and vajpeya**

**Brahmans important at expense of peasants**

**This led to revolt against all contemporaries by Kalabhars**

Kalabhars were called as evil rulers

**They ended brahmadeya**

**Patronized Buddhism**

Pallavas,Chalukyas and kadamba’s made confederacy against kalabhars

Conflict between Chalukyas and pallavas

Both quarreled for supremacy over Krishna and tungbhadra doab.

**Important kings:**

**Narsimhavarman (630-668AD) defeated and killed pulaskin 2 in 642 AD and established capital at vatapi and called himself vatapikonda**

**Also defeated chola,cheras and pandyas**

**Pallavas Temples and Art**

Temple classification:

**Rock-cut temples.( Pallava rock-cut temples as Mahendravarman style)**

The rock cut temples of Mahendravarman I are found at various places of Tamil Nadu.

Monolithic Rathas and Sculptural Mandapas and Mamalla style of architecture.

**The Pallava king, Narasimhavarman I was known as Mamalla**

**The Monolithic rathas at Mamallapuram are now called as Pancha Pandava Rathas**

Monolithic Mandapas or halls

**Themes Puranic stories of ganga,Durga**

Structural temples.

From the reign of Rajasimha, the construction of structural temples had started.

These temple structures were built with the use of granite slabs.

Hence, they are known as structural temples.

**The earliest among the Pallava structural temples were the Kailasanatha** Temple at Kanchipuram and

**the Shore Temple at Mamallapuram.**

Seven Ratha temples of Mahabaliuram or Mamlapuram by king Narsimhavarman

Shore temple in Mamlapuram

**Kailasnath temple Kanchi This temple is considered as the Crown of Pallava architecture**

**Music drama and Paintings**

**Yaazhi, Mridhangam and Murasu** were some of the musical instruments of the Pallava period

Mahendravarman I was the author of the satirical drama Maththavilasam Prakasanam

The paintings at Chittannavasal illustrate the nature of Pallava painting Mahendravarman It was known as **Chittirakkarapuli.**

**Literature**

**Dhandin was a great Sanskrit scholar who lived during the Pallava rule. He wrote Kavyadharsha**.

Another Sanskrit scholar Bharavi had visited Kanchipuram during the Pallava period.

**the Nayanmars and Alwars had composed their hymns in Tamil**

Kalladanar had **composed a grammar hook called Kalladam**.

**the Pallava rule had witnessed the growth of both Sanskrit and Tamil literature.**

### Western Gangas

Gangas contemporary of pallavas

Rule region between pallavas and kadambas

**Land grants mostly to Jains.**

### Polity

Chalukya **empire was divided into *Maharashtrakas* (provinces),**

**then into smaller *Rashtrakas* (*Mandala*), *Vishaya* (district), *Bhoga* (group of 10 villages)**

### Religion,society and art and architecture during during Chalukyas and Pallavas and vakatakas

**Religion**

Worship brahama,Vishnu and shiva

Alvar saints popularized Vishnu

Nayannars popularized Shiva cult

S**ociety**

Varna system

Burden on agrarian society for resources, revenue needed for art and architecture

Apart from land tax ,

benevolence in form of gold and cereals demanded by kings

**Forced labour vishti**

Advancement of rural society and agriculture

**Mahajana village elders running villages under chalukyas**

Title **of dharma-maharaja adopted by most of the rulers** as according to them king had responsibility to cure diseases in society or Kali yuga.

# Medieval India

## Initial Kingdoms:



### Features:

Prashasties of kings

King adopted titles Maharaji adiraja,

**Land grants to brahmans and copper plates records**

**Tripartite struggle for kanauj**

Samanta system:

**Subordinate to kings.**

**Samanta’s gained power** and found new kingdoms like in Rashtrakutas

### Rashtrakutas

**Context**

descendants of Satyaki.

Maharashtra,Karnatka

**Initially fiduciary under Chalukyas od Badami**

Founded by DantiDurga

**Contemporary to Pulakesin 2(chalukya king)**

**Harinya garbha ritual performed(Golden rebirth).(**conversion to kshatrya)

Krishana 1 after dantidurga

Amogavarsha 1 greatest rashrakuta king

**Converted into Jainism by jinasena**

Capital Manyakheta

Suleman arab merchant said he is one of the 4 greatest kings of the world

Dhruva

Defeated Palas (Dharampala) and Gurjara pratihara kings

Trade and friendly relations with Arabs of sind

**Polity**

Provinces divided in rashtras and headed by Rashtrapati’s

Village men local administrators

District known as vishayas and headed by vishayapati

Then bhukti headed by Bhogpatis

**Religion**

Vaishnavism and Saivism flourished during their period

Tolerant to other religions

**Literature**

**Viracharya – a Great mathematician of this period wrote Ganitasaram**

**Kannad literature began**

**Krishana Wrote 1st Kannada book → Kavirajmarga**

**Pampa was the greatest of the Kannada poets and Vikramasenavijaya is his famous work**

Gunabhadra wrote the Adipurana, the life stories of various Jain saints

**Art and Architecture**

Dravidian style architecture

Ellora caves contribution , **Krishana 1 built kailashanatha temple at ellora.**

Monolithic

Nandi shrine

Use of elephant sculpture

Dravidian or pallavas inscription

Theme Shiva and Durga

Elephanta

Three headed shiva Trimurthi

Ellora and elephanta structures similar

### Gurjara Pratiharas

Ujjain and later Kanauj capital

From Gujrat and Rajasthan

**Maharajidhiraja of Aryavarta**

Nagabhatta prashasti written in Sanskrit

**Importance to history**

**They defended India against raids from Arabs of Sindh**

**Nagabhatta 2 rebuilt Somanath temple**

### Palas

Followers of **Mahayana Buddhism**

Found by Gopala from West Bengal

Fist Buddhist king of WB

Conquered North India also

Important king Dharmapala

**Art and Culture**

Established **vikramshila university(by Dharamapala)**

**Developed Nalanda university**

Buddhist Tantric works developed

The f**irst Bengali literary work Charyapada is attributed to this period**

**Pioneers of Miniature paintings (later achieved heights under Mughals)**

Somapura Mahavihara in Bangladesh most famous architecture

Gaudapada composed Agama Shastra during the time of the Palas.

**International links**

Link with Tibet Bhutan and Nepal

Ambassadors with with Shrivijaya empire of Sumatra,and sailendra kings of Java

### Chauhans(Chahmanas)

**Main rajput dynasty**

**Delhi became important city**

Rajasthan area

1st battle of tarain P Dhauhan won it and retakes bathinda from a Ghurid force led by Mu'izz al-Din under **Muhammad of Ghor** who earlier captured it

**Prithviraj Chauhan beaten at 2nd battle of tarain (thanesar haryana)by Mohammad of gaur**

Coins minted called **as Delhiwals**

### Gahadawalas

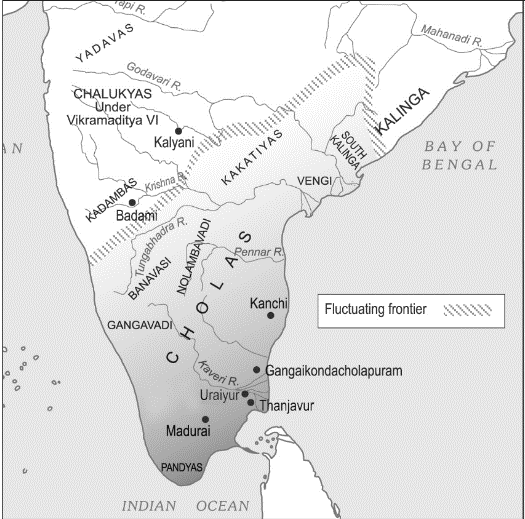
UP Bihar

Founded by Chandra deva

Vaisnavites

Tolerant to buddhism

### Imperial Cholas



**Context:**

Found by **Vijayalya**

Muttariayar controlled kaveri delta under Pallavas

Vi**jayalaya an old chola chief captures delta by defeating Muttariayar**

Pandyan and Pallavas territories later subsumed into it

**He built town of Thanjavur and temples(Durga).**

Important Kings

RajaRaja 1 chola

Shaivist

**Conquered Maldives**

**Brihadeshwara temple thanjavur(Dravida style)**

Rajendra chola

Shaivist

**Conquered Srilanka**

**Assumed title gangaikonda after beating Palas in patliputra**

Both built temples at cholapuram,gangaikondapuram,thanjavur

**Polity**

**Empire divided into Mandalams(province)**

**Further into Nadus**

**Local govt. by UR or sabha**

**Mahasabha assembly of elders of village**

**Rank of supereme commander of navy was Chakravarti ie emperor**

**Trade**

trade with china and arabs

Link with **srivijaya kingdom of sumatra**

**Art and Architecture**

**Dravida style reached zenith**

5-7 storey vimanas above mandaps

Temples

**Bridheshawara temple thanjavur(Raja raja 1)**

Unesco world heritage site

Gopurams

**World famous Chola bronze sculpture famous**

Nataraja staute

**Society**

**Devadasis**

Villages grew around temples

Temples Centers for craft production

**Temples became hub of economic social and cultural life**

**Cultivation of Rice important source**

**Religion**

Followers of shaivism

**Land grants**

**Brahmans🡪 brahamdeya**

**non brahamans 🡪vallenvagai**

**school 🡪shalabhaga**

**temples 🡪devadana**

Tolerant towards other religions

**Patronized Buddhist monastries**

### Dravida style architecture

Tamizhian architecture

Hindu temples in Tamil Nadu from the 7th to 18th century, characterized by its pyramidal tower

**Features**

**Temple entrances Gopurams were built**

**4-5 storey Vimana(stepped pyramid) over mandapas**

**Top dome shaped cupola**

**Large water reservoir**

**Origins**

Traced back to gupta empire

Earliest temples:

**Rock cut shore temple at Mamlapuram by pallavas under narsimhavarman**

Finest example

**Brihadheshwara temple in Thanjavur(By raja raja 1 chola)**

**Evolution**

**Vijaynagar contribution**

**High enclosure walls added**

**Decoration on gopurams**

**Concept of secular building (lotus Mahal)**

Nayaka Contribution

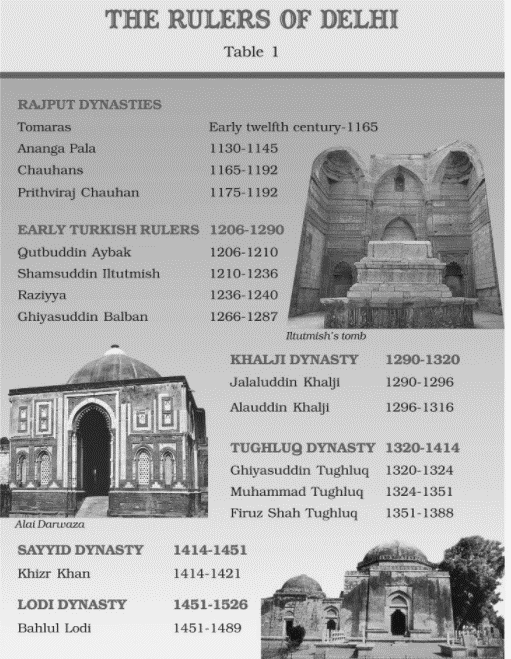
After fall of VNE Nayakas emerge

Famous temple **Meenakshi temple Madurai**

Dedicated to shiva and Meenakshi his wife

Dravida style plus **Prakrams(connect various part of temples)**

## Delhi Sultanate



Features

Turkish people

Bandagam system (slaves purchased for military purpose)(specially under Iltutmish)

Iqtas and Iqtadars or Muqti

Revenue collection,lead military conquest and law and order in iqta.

Mongol raids forced leaders to maintain large armies in strategic location of Delhi

### Mahmood of gazini

Contemporary to Rajendra 1 chola

### Mohammad of Ghor

Defeated prithviraj Chauhan in 2nd battle of tarain

### Art and Architecture under delhi sultanate

**Architecture**

Introduced Turkish architecture in India

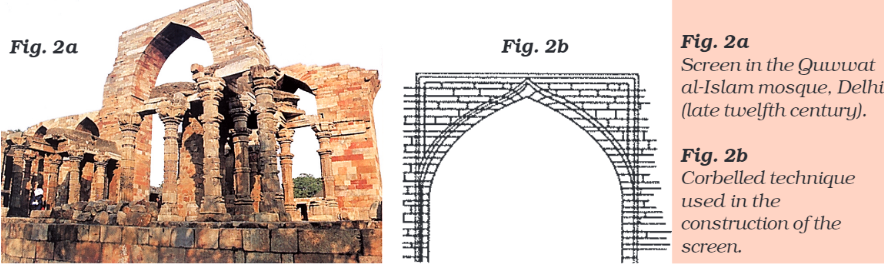
arches, domes, lofty towers or minarets and decorations using the Arabic script

use of marbles, red and yellow sand stones

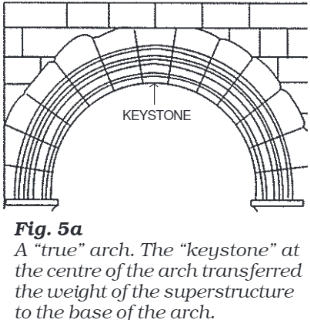
projected balconies

destruction of Hindu, Buddhist, and Jain temples

Trabeate or Corbelled architecture used i.e beam across two vertical columns.



**Use of ‘’arcuate‘ style of architecture** i.e weight of superstructure above doors and windows was carried by arches to base of the arch



**High quality Limestone cement increasingly used in construction ,Mixed with stone chips to form concrete**

**Qutb Minar** :

red sandstone and marble

minaret is covered with Indian floral motifs and verses from the Quran

**Alai Darwaza**

Alaudin Khilji

**Entrance to qutb minar**

Combination of arch and dome

**Tomb of the sultan Balban**

**the first known building in India to feature a true arch**

**Art**

New musical instruments introduced

Sarangi

Rabab

**Amir Khusrau**

created a new style of Persian poetry called **Sabaqi**- Hind or the Indian style

**wrote Khazain-ul-Futuh speaks about Alauddin’s conquests**

**Quwalis developed by Amir Khusrau mixture of hindu and Iranian systems**

**invented Tabla and sitar**

**Ibn Batuta (1333-1347 AD)**:

Ibn Batuta was A Morrish traveler, he wrote the book ‘Rehla’ (The Travelogue).

In his book he explained the **dynasty of Muhammad-bin-Thuglak** and also the economical, social and geographical status of his time.

**Literature**

Indian classical work **Ragadarpan** was translated into Persian **under feroz Tughlaq**

\*\***Shahnama, or Book of Kings**, created under Lodi rule. This work of art bears a close relationship to contemporary Jain paintings.

**Zia Nakshabi** was the first to translate Sanskrit stories into Persian. his book Tutu Nama

\*\*The famous **Rajatarangini** written by **Kalhana** belonged to the period in J&K

**\*\*Alberuni’s** **Kitab-ul-Hind is the most famous work.**

Many other works converted into persian

\*\*Bengali literature had also developed and

Nusrat Shah patronized the **translation of Mahabaratha into Bengali**

The Bhakti cult led to development of Gujarati and Marathi languages.

The Vijayanagar Empire patronized Telugu and Kannada literature.

**Painting**

**Indo-Persian style** of painting that drew heavily from schools in Iran and Jain paintings

Theme

Indian traditions

**groups of people standing in rows and identical poses,**

**narrow bands of decoration running across the width of the painting, and**

**bright and unusual colors**

**Language**

Persian(official) and Arabic

## Mughals

****

Mughals introduced Artillery and gun powder in india

**Babur**

**1526 Battle of Panipat: defeated Ibrahim lodhi and his afghan followers**

**1527 Battle of khanua: Defeated Rana Sangha**

**1528 Battle of Chanderi: defeated Rajputs confederacy under rana sangha ;captured the Fortress of Chanderi.**

BaburNama biography in Turkish

Babur is also known to have written a didactic work **Mathnaui Mubin**.

Language

Turkish

**Humayun**

The school of Mughal painting began under him

Humanyun nama

**Akbar**

**Context**

**2nd BOP: defeated Hemu the last hindu king**

**Administration**

Subas governed by subedars

Military paymaster🡪Bakhsi

Minister of religious matters🡪Sadr

Military commanders🡪Faujdars

Town Police🡪Kotwal

**Revenue**

Mansabdars and jagirs(revenuew )

Zamindars(all intermediatories example: local headman of villages etc)

**Religious**

Kings used to take the name of gods so that they may appear as god to their subjects

Persians described ruler as Shadow of God

Tolerant towards other religions.

**Ibadat khana at fatehpur sikri:**

Religious discussions with Christians,ulema’s,brhamans and zoroashtrians

**Sulh-i-kul🡪universal peace governance idea-tolerant to all**

**Literature**

Abul Fazal’s Akbarnama:

First part: akbar ancestors

2nd part:events of akbar reign

3rd part called Ain-e abkari: **Geography,revenue,administration,**

**,households,crops,yields,prices,festivals and culture of india**

**Social**

Land of wealth but

Country wide poverty

Peasants and artisans condition poor

Merchants were wealthier

**Decline**

As authority at center weakened, the servants or regions subedars became powerful.

New dynasties emerge and held command of provinces like hydrabad and Awadh.

**Art and architecture During Mughal period**

Construction of places of worship rulers got chance to proclaim their close relation ship with god

the pre-Mughal architecture was well known for its massiveness and simplicity, the Mughal architecture was known for its decoration and delicacy

In Mughal architecture we notice a fusion of Persian and Indian techniques

**Two Kinds of structures**

Structure for residence,like forts with gardens and tombs for rest in next life.

Structures for public activity like bazaars, temples, mosques, tanks ,wells (baolis) etc.

**Under Akbar**

**Agra Fort(AKBAR) renovated**

**Fatehpur sikri** architecture influenced by malwa and gujrati styles

**Buland Darwaja** or the lofty gate. It was built to celebrate the victory over Gujarat

**Humayun’s tomb** delhi,

Tomb is at center of **Chahar bagh**

**Hasht bisht** (8-paradises ) Central hall surrounded by 8 rooms

Red sandstone and white marble

**Under shah jahan**

all feature of Mughal architecture can be seen

**Diwan-I am and diwan -i-khas placed within large courtyards**

Also called as **Chihil sutun or 40 pillared halls**

King representative of god is suggested by the fact that

Audience halls constructed similar to mosques

Pedestal on which throne was placed was described as qibla

**Red fort:**

Behind the throne series of **pieta-dura** depicted greek legendary god Orpheus

playing the lute

**Agra fort**

**Agra was found by sikandar lodhi**

renovated by shah jahan as new capital

nobles constructed on banks of Yamuna and Houses were at center of chahar baghs. Only special nobles to control access of river water

River front garden , a Chahar bagh with house at edge not at center

**Taj Mahal**

Method of decoration called ‘**pietra dura**’ became very common during the rule of Shahjahan and was used extensively in the Taj Mahal

Taj mahal constructed on similar lines of river front gardens

**Moti Masjid**

**Jama Masjid**

**Chahar bagh’s**

They were the Square Gardens divided into quarter by 4 channels of water

**Under Jahangir**

the first English East India Company ships reached Surat

William Hawkins was an ambassador of British King James I.

commander of the Hector, landed in surat

Mission failed

He sent him to court of Jahangir the Mughal Emperor (1609).

Set up factory at surat

Sir Thomas Roe (British) (1615-1619 AD):

He was an ambassador of James I (The King of England) at the court of Jahangir.

The English factory protection

**Temple Construction**

**Kandaria Mahadeva** temple by chandella rulers

Highly Decorated with carved structures

Large halls Mahamandapas

**Rajeshwara** temple Thanjavur

Very tall shikhara

Made of stone

**Temples of Mathura very similar to Mughal palaces in fatehpur sikri** like

**Khurasan style of architecture from Iran**

High ceilings roof with intersecting arches

Use of red sand stone and marble

Example Govind deva temple in vrindavan

**VNE architecture influenced by sulatans of bijapur and golconda**

**All larger temples were made by kings and they compared themselves with gods**

Because kings constructed temple to show their divine connection and power over subjects the temples were the target of Muslim rulers to defy this position.

**Language**

Arabic, Persian and Urdu.

Persian court language

Arabic language was employed to compose philosophical treatises relating to religious and spiritual matters

Punjabi, Sindhi flourished

Sanskrit was patronized by the Mughals, in particular by Dara Shuhkoh

**Literature**

Baburnama in Turkish

Indian style of Persian literature known **as Sabaq Hindi**

Faizi, Urfi famous poest in sabaq hindi

Abdul Rahim Khan-i-Khanan, a great poet lived in the court of Akbar,

the **greatest poet of this age in Persian was Mirja Muhammed Ali Saib of Tabriz**.

classical Indian texts were translated into Persian

**Ramayana and Rajatarangini of Kalhana were translated to Persian**

Mahakavyas, Sreshta kavyas, Champukavyas, Natakas and historical ‘kavyas’ along with various genres of Sanskrit literature flourished

Women Sanskrit poets of this age that deserve special mention are Tirumalamba and Ramabhadramba, who wrote Varadambikaparinaya and Ragkinathabhyudaya respectively

The earliest text in Punjabi was the Adigrandh written by Guru Arjun Dev in 1604

**Music**

Tansen was patronized by Akbar and

he is said to be the disciple of **Haridas of Brindavan**.

Tansen is given credit for the introduction of the famous ragas

Mian Ki Malhar,

Miyan ki Todi and

Darbari.

Raja Man Singh of Gwalior is credited with the perfecting of Dhrupad,

**incorporation of folk music into classical music of the court and to that category belong Thumri and Tappa**

Paintings

**Mughal paintings Began under Humayun**

The place where the painters worked was known as **Tasveerkhana**

Miniature painting reached zenith

Portrait painting and animal painting reached its climax under Jahangir

Mansur famous painter

Scenes of court, battles, weddings etc

No oil painting

**feature to be noticed in the Mughal paintings is their attempt to make them three dimensional.**

European painting technique was adopted.

Paintings in Rajasthan

**Mewar School,**

**Bundi School**

**Kishangarh School.**

The Rajasthani paintings contain pictures on hunting scenes, portraits and musical seasons. Nature was focused in their paintings

### Other kingdoms contemporary to Mughals

Ottoman empire in Turkey

Queen elizabeth1 in England

Safavid dynasty in Iran

Gothic style of churches in france

Taller churches

High pointed arches

Use of stained glass depicting scenes of bible

**Later in Mughal period vasco de gama will reach india Calicut 1498**

Followed by English French and dutch sailors

## Trade and important cities of Medieval india

****

**Thanjavur**

**Built by imperial cholas**

Kaveri flows near this city

Rajeshwara temple

Massive shiv linga

Massive mandapas

King hold court in these mandapas

Example of temple towns

Thanjavur,Somnath in Gujrat,Kanchipuram ,madhurai,tirupati

Vrindhavan,

Advance Bronze sculpture

Copper+tin

Bell metal contains more tin and produces bell like sound

**Lost wax technique:**

Prototype of wax made

Then surfacing with clay and allow it to solidify

With small hole on heating clay wax melts and bronze in poured into it

**Kabul and Qandahar linked with ancient silk route**

**Hampi**

**Found in 1336** Capital of VNE

**Tungbhadra and Krishna basin**

Well fortified city

No cementing agent on walls rather **bricks were wedged with interlockings**

**Domingo paes portugese traveler in Hampi**

Splendid arches in royal buildings

Moors or muslims and portugese traders traded

**Temples hub of cultural activities**

Devadasis(dancers of temples) prevalent

**Virupaksha temple(shiva)**

Mahanavi or Navaratri celebrated in Hampi

Dance music wrestling

King accepted tributes from tribes and subordinated

Fell into ruins by 1565 after defeat by deccan sultans-golconda,bijapur,berar and Ahmadnagar

**Gate way to west SURAT**

Under Mughals became emporium of west

Along with cambay or khambat

And later ahemdabad

Trade with wes asia via gulf of ormuz

Also called as **gate to mecca** due to pilgrims travelled from here to mecca

**Cotton textiles flourished**

**Famous for zari work(gold lace borders)**

Mahajans main community

**Surat Hundi system🡪record of deposit made by a person**

Decline in 17th century due to loass of trade to portugese,enlish and decline of Mughals

**Masulipatnam**

**Or Machlipatnam(fish town)(Andhra pradesh)**

Delta of Krishna river

Both dutch and enlish tried to control this important port

**Masulipatnam fort by dutch**

Factor🡪official of east india company

Trade of textile and spices

Aurangzeb annexed masulipatnam in 16th century

English moved to Calcutta in bengal due to this

**Trade**

Mandapika or mandi selling and buying of produce

**Haths or haat-market streets lined with shops**

Products traded:

Horses,spices(peper),campor,saffron,salt and beetle nut

**Usually samanta’s or zamindars buit fortified palaces near towns**

They levied taxes on peasants,artisans,traders

**Trade guild in south india**

Manigramam and Nanadesi

Gujrati traders mostly trade with red sea,Persian gulf ,east Africa

Spices and clothes sold

**Cotton famous in Europe**

**Crafts**

**Crftsman of bidar known as bidris famous for silver and copper work.**

**Vishwakarmas: goldsmiths,masons,carpentars, blacksmiths,bronzesmiths**

**Saliyars and kaikolars:weavers**

Cotton cleaning,spinning and dyeing became specialized

**Murshidabad in Bengal on banks of bagirathi became center of silk**

In 18th century weavers started working on system of advances i.e weaved cloth was already promised to European agents.

# Indian Culture

## **Religions**

### Buddhism

#### Teachings

**1st Sermon in Deer Park in Sarnath, in UP (Sarnath famous for confluence of river ganga and varuna) to five disciples as “Dhammacakkappavattana Sutta” (Setting the Wheel of Truth Rolling) which contains set of 4 truths.**

**He did “Bhumisparsa” mudra here to show that he is the “Enlightened One”**

Four Teachings:

* 1. Dukkha
  2. Samudaya –(Origin of Dukha)
  3. Nirodha-(Prevention of dukkha or salvation)
  4. Magga(Path to attain salvation).(8 fold Nobel Path)

**Three pillars of the Buddha**,

himself – the Enlightened One ,

the Dhamma (the teachings) and

**the Sangha (the community of monks and nuns).**

Died at age of 80 at kushinagar

#### BUDHIST COUNCILS

**1st council:**

Immediately after mahaParinirvana of Buddha .

Place: Sattapanni Cave, Rajgir,Bihar(Rajgraha)

King: Ajatshatru.

Leader Monk: Mahakasyapa

Result:

1. **Vinaya pittaka:Rule and codes of Buddhism**
2. **Sutta pittaka : Direct teachings of Buddha**

**2nd council:**

100 years after mahaParinirvana of Buddha between conservatives and liberal monks(monks of vaishali)

Place: Vaishali

King: Kalasoka.

Leader Monk: Mahakasyapa

Result:

1. Split in Conservatives (**Theravadas**)and liberal(**Mahasangikas**) monks
2. council ended with the rejection of the Mahasanghikas.
3. Two sects of **Theravadas and Mahasanghikas formed.**

**3rd council:**

During Ahsoka’s rein.

Place: Patliputra,Bihar(Patna)

King:Ashoka.

Leader Monk: **Moggaliputta Tissa**

Result:

1. Formation of **Abhidhamma Pittaka**
2. **Two sects merged again.**
3. **Tipitaka or Pali Cannon or Three Baskets** (Vinaya Pitaka,Sutta Pitaka,Abhidhamma Pitaka).

**4th council:**

around 100 AD(to edit Tipitaka,it took 12 years to complete).

Place: Jalandhar or Kashmir

King: Kushana emperor Kanishka.

**Leader Monk :Vasumitra,**

Result:

1. **Formation of Mahayana sect (new sect based on idol worship)**
2. **Hinayana(original Theravada’s(worshiping symbols like lotus,elephant,people tree etc)) and Mahayana formed**
3. New scripture in Sanskrit followed by Mahayana
4. Most recent form of budhism.
5. God-like treatment of the Buddha

Latest council was held in 1954 at Yangoon or Rangoon after fifth in Mandalay to celebrate 2500 years of mahaParinirvana.

First Buddhist Nun was **Gautami** massi of Buddha.

### Jainism

**Teachings:**

* 1. Ahimsa(Non violence)
  2. Satya(Truth)
  3. Asteya(Non stealing)
  4. Brahmacharya(celibacy)
  5. Apigraha (Non possession of things)

**Tirthankara:**

1st Rishabhanatha -lived millions of years ago

24th Mahavira 500 BCE

**Mahavira:**

Also known as **Vardhamana**

Born at Kundagrama , Bihar to king Sidharta and queen Trishala of Ikshvaku Dynasty

Left home at 30

12 years of meditation and severe austerities

**Omniscience at age of 42 under Sala tree on  banks of River Rijupalika near Jrimbhikagrama**

**Mahavira's first disciples were eleven Brahmins who are traditionally called the eleven Ganadharas or Jain Agamas**

Died at age of 72

**Two sects:**

Digambara: Digambara monks live completely naked. This is because Digambaras believe that one can only lead the life of a true monk, by having no worldly possessions. Nuns wear clothes.

Svetambra: can have some possessions like simple white clothing, a begging bowl, a brush to remove insects from their path, books and writing materials

### Hinduism

Hindu texts: Shruti – that which is heard, and Smriti – that which is remembered.

Shruti consists of the four [Vedas](https://en.wikipedia.org/wiki/Vedas) including its four types of embedded texts - the [Samhitas](https://en.wikipedia.org/wiki/Samhita), the [Brahmanas](https://en.wikipedia.org/wiki/Brahmana), the [Aranyakas](https://en.wikipedia.org/wiki/Aranyaka) and the early [Upanishads](https://en.wikipedia.org/wiki/Upanishads).

Smriti: **Post vedic texts vedangas and puranas**

Vedas

Rig,🡪hyms to god

SAM,

Yajur,

Atharva🡪spells and charms

**Upanishads:** Philosophical concepts, Contain conversations between teachers and students:

Most famous **chandogaya Upanishad**

**women thinker Gargi famous**

Shankarcharya

The doctrine of karma came to be systematized in the broader concept of dharma - social and sacred obligations - which in conservative circles was seen as maintaining the social order, in fact the laws of varna

**DharmaShastras**: social codes

**Puranas**: simple sankrit works meant to be heard by everone including shudras and women

### Islam

Masjid (temple)

Namaz(prayer)

Imam(male priest)

Khutba(Sermon)

Qibla(standing to west facing mecca)

## Rivers

Indus and tributaries Jhelum, Chenab, Ravi, Sutlej and Beas and Ganga

The Son, Betwa and Chambal (theravines of which have been famous as dacoit country) flow northwards from the Vindhyan Plateau

the Brahmaputra flows west to east across Tibet, as the Tsang-po

Early Civilization around 3000 BCE along Indus and around Ganga around 1000 BCE

The Peninsular India Lying to the south of the Vindhya Mountains, the Satpura Ranges and the Narmada River-Deccan lies in North of this region known as Dakhinapatha

Mahanadi at the eastern end of the peninsula

the Narmada and the Tapti - run east to west

the Godavari, Krishna, Tungabhadra and Kaveri flow the other way, west to east

## Societies

### Tribes in India

#### Tribals and society in Medival times:

Medieval society became organized by **Jattis** at base level not by varna

Jattis small castes within varna

Example rajputs emerge in kshatriyas

Hunas ,chandelas and chalukyas

**Khokhar tribe in Punjab in 13th century**

**Later Gakkars became more important made mansabdar by akbar**

**Langha and arguns in multan and sind ,Balochis in pakistan**

### North east

Nagas,ahoms etc



**Ahoms**

Migrated to Brahmaputra valley from Myanmar

Large kingdom

Used fire arms as early as 1536

Use to make high quality gun powder

Centralized administration

Sib SINGH

**Society**

Forced labour 🡪**paiks**

Society divided into **clans or khels**

Khel control several villages

Scholars and poets given land grants

**Literature**

Sanskrit works translated into local language

Historical texts known as **Bhuranjis written in Ahom language a**nd later in Assamese

Defeated by **Mughals in 1636 by mir jumla**

### Central India

Jharkhand 🡪cheros defeated by Raja Man singh of akbar

Mundas, kutiya kond in Oddhisha

Bronze crocodile by **kutiya kond tribe**

Santhals in Bengal

Maharashtra and karnatka and parts of gujrat highland Kolis

**Gonds**

Mostly in M.P

in parts of chattisgarh,AP,Maharashtra

Contemporary to akbar

They lived in region Gondwana

**Polity**

Tribe was further divided into small clans

Centralized administrative system

**Garha Katanga Kingdom**

**divided into garhs**

**Garhs divided into chaurasis (group of 84 villages)**

**Chaurasis divided into bharots (group of 12 villages)**

**Society**

Land grants to brahmans

King assumed title of sangram shah and his son married Rajput daughter

Ie inter caste marriage

**Rani durgawati** became queen after king died

Defeated by Mughals but showed valor : performed johar with her son

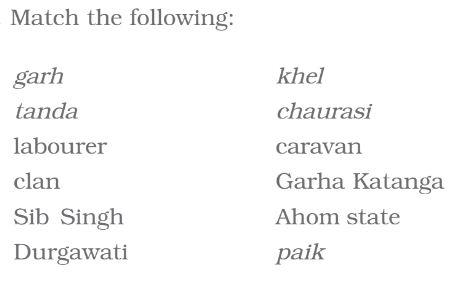
Bhils across central and western areas

**Banjaras**

used carvans to travel

Carvans were called T**anda**

Muslim rulers used them to transfer grain to markets and military garrisons.



Khel is clan Pashtun

Tanda🡪carvan

Labourer🡪paik

Sib singh🡪ahom

Garh🡪chaurasi group of 84 villages forts gond empire

Rani durgavati🡪chandel princess to gond tribe king of garha katanga

### Current Tribal societies

the Onge in the Andaman Islands,

the Munda, 🡪 jharkhand

Oraon,

Bhil, 🡪rajasthan

Gond, 🡪 Madya pradesh

Santhal and 🡪bihar

Mina

## Religious Movements/Reforms

### Bhakti Tradition

Idea of supreme god who will help in breaking the bondage of cycle of birth and rebith if approached with devotion or Bhakti advocated in bhagwat gita

Shiva Vishnu and durga worshiped as supreme gods during early Christian era

Idea of Bhakti became popular and even jains and Buddhists adopted it

Bhakti was a pan-Indian subcontinental social and cultural movement that extended itself in different parts of India for more than 1,500 years

people from different regions, religions and professions and backgrounds participated in it

**For instance, Kabīr was a weaver, Raidas a cobbler, Mīrabai from royal background**

**Malik Muhammad Jayasi and Bulleh Shah Muslims**

**nirguṇa (non-attributive) and saguṇa (attributive).**

**Narsi Mehta from Gujarat composed poems in both saguṇa and nirguṇa traditions**

the bhakta poets made use of different metrical forms like **dohās, pada, caupāyī, soraṭhā, sākhī and śabad**

### Bhakti in south India

**Bhakti poets composed, sang and performed their poems through which they presented knowledge and devotion of Upanishads, Purānas written in Sanskrit in simple languages of people**

6th and 7th century,

**emergence of Alvar Saints(worshipped vishnu) and Nayanar Saints(worshipped shiva)**

**Belong to all castes including untouchables**

**Criticized Buddhism and Jainism and and preached that love for shiva or Vishnu will attain salvation**

**Drew upon idols of love and valor found in Sangam texts**

**Used music and poems**

**Source of information**

**Hegiographies(religious biographies of alvars and nayanars) written during pandyas and cholas**

**Bhakti Saints**

**Nayanars**

Total 63 saints

Most famous are Manikkavasagar,

Appar,

Sundarar

Composed 2 types of religious songs

**Tevaram**

The Tevaram denotes the first seven volumes of the **Tirumurai**,

**the twelve-volume collection of Śaiva devotional poetry**.

All seven volumes are dedicated to the works of the three most prominent Tamil poets of the 7th century, the Nayanars - Sambandar, Tirunavukkarasar and Sundarar

The **singing of Tevaram is continued as a hereditary practise in many Shiva temples in Tamil Nadu.**

**Tiruvacakam**

Thiruvasagam is a volume of **Tamil hymns** composed by the ninth century poet **Manikkavasagar.**

Most of the portions in Thiruvasagam is first sung in **Thillai Nataraja Temple at Chidambaram**.

It is considered one of the profound works of Tamil literature and it discusses every phase of spiritual path from doubt and anguish to perfect understanding in Shiva.

**Alvars**

12 alwar saints

**Important**

Periyalvar

**His daughter Andal(Women poet)**

Nammalvar

Tondaradipoddi alvar

Composed songs are in **Divya Prabandham** which is compiled by **Nathamuni**

In 9th and 10th century

**Tamil verses in praise of Vishnu**

Alvars sing these songs in **Divya Dessams even today**

The Tamil Vaishnavites are also known as **Ubhaya Vedanti** (those that follow both Vedas, i.e., the Sanskrit Rigveda, Yajurveda, Samaveda and Atharvaveda, as well as the Tamil-language

**Tiruvaymoli, a work which many South Indian devotees regard as the Tamil Veda)** by **Nammalvar is third part of Divya Prabandham**

**Nammalvar self-identifies as a lovelorn gopi pining for Krishna**

**A Divya Desam** is one of the 108 Vishnu temples that are mentioned in the works of the Alvars (saints).

**Of the 108 temples, 105 are in India, one is in Nepal, and last two are believed to be outside the Earthly realms.**

In India they are spread over states of Tamil Nadu(84), Kerala(14), Andhra Pradesh(2), Gujarat(1), Uttar Pradesh(4), Uttarakhand(3).

The last two are Thirupalkadal and Paramapadam.

Tirupalkaddal is the ocean of milk and

**paramapadam is the Vaikuntha where lord Vishnu presides.**

**Women Bhakti saints**

Theme

**Women bhaktas wrote of the obstacles of home, family tensions,meaningless household chores, and restrictions of married life, including their status as married women.**

In many cases, **they rejected traditional women’s roles and societal norms.**

Their new **focus was utter devotion and worship of their divine husbands.**

Andal

In Tamil nadu in 7th century

Alvar saint

Called Proto-Mira

In **praise of vishnu** wrote **30 hymes Tirupavai** for each day in month of **Mardai(Holy month)**

**Bhakti philosophy**

**Shankara**

**Shankara most famous philosopher born in Kerela in 8th century**

Doctrine of oneness of individual soul and supreme god which is ultimate reality known as **Advaita**

**Gave Concept of Maya: world around us full of distractions**

Preached renunciation of world

**Ramanuja**

11th century in Tamil nadu

**Influenced by Alvars**

Gave idea to Attain salvation **through intense devotion to Vishnu**

Gave doctrine of **Vishishtadvaita** ie soul even united with supreme god remains distinct

**Ramanujam’s doctrine inspire bhakti saints in north in later centuries**

**Basavanna’s ViraShaivism**

**In Reaction to Bhakti movement**

By Basavanna, Allama prabhu and Akkamahadevi

**Began in Karnatka in mid 12th century**

**Against brahaminical ideas of caste and treatment of women**

**Against all forms of Rituals and Idol worship**

Popular for **Vachanas**

**Founder of Lingayats**

**Kannad language poet**

He is also known as **Bhaktibhandari** (literally, the treasurer of devotion)

**The Basava Purana**, a Telugu biographical epic poem, **first written by Palkuriki Somanatha in 13th-century Later updated by updated in 14th century Kannada version, by Bhima Kavi** important **Lingayat Tex**t

**Devotees wear a necklace with Linga and Rudraksha**

**Basaveshwar's statue on 28 April 2003 in the Parliament of India.**

**Basaveshwara is the first Kannadiga in whose honour a commemorative coin has been minted in recognition of his social reforms, Manmohan singh released these coins in bangluru**

**Narendra Modi inaugurated the statue of Basaveshwara along the bank of the river Thames at Lambeth in London.**

**Basaveshwara temple bengluru or Bull temple or Nandi temple**

### Saints of Maharashtra

13th to 17th century many sainsts in Maharashtra

Male:

Namdev

Tukaram

Jnaneshwar

Eknath

Family of chokhamela(untouchables)

Female

**Sakhubai(belonged to untouchable Mahar caste)**

Focus on **Vithala(form of vishnu)**

**Vithala temple**

**Disregards all form of rituals and caste**

**Rejected ideas of renunciation and lived with families**

**Idea of Bhakti lay in sharing other’s pain**

**Abhang of Tukaram**

### Nathapanthis,Sidhas/Sidhacharas and yogis:

Renunciation of world

Meditation of Ultimate reality and realization of oneness with it

Rejected caste and rituals

**Intense training of mind and body using yogasanas**

**Popular among low caste goups**

**Polular in North India**

### Sufis

**Sufis were muslim mystics of central asia**

Rejected rituals and code of behavior or **Shariat**

**Emphasized on love and devotion to god and compassion towards fellow human beings**

Composed poems expressing their feelings

**Rich literature including anecdotes and fables developed around them**

Famous sufi were **Ghazali ,jalaludin Rumi and Sadi**

Developed method of training body and mind known as

**ZIKR(chanting name)**

**SAMA(singing)**

**Raqs(dancing)**

**Silsilas:** **spiritual genealogy" where one Sufi Master transfers his khilfat to his spiritual descendant.**

**Tariqa:** **or order of Sufism, or specifically a concept for the mystical teaching and spiritual practices of such an order with the aim of seeking Haqiqa, which translates as "ultimate truth".**

**Sufis with different tariqa of instruction and rituals forms Silsilas**

After 11th century many came to India or Hindustan **during Delhi Sultanate**

Sufi centers around Delhi developed

**Chisti Silsila**

Sunni

most popular order

Examples: **Khawaja Muinudi Chisti of ajmer**

**Baba farid of Punjab**

**The Chishti Order is known for its emphasis on love, tolerance, and openness.**

**NaqshBandi silsila**

Sunni

**founded by Baha-ud-Din Naqshband Bukhari**

**Baqi Billah Berang** braught it to india

**Comply with law**

Sufi Assemblies known as **Khanqahs or Hospices**

Miraculous powers attributed to sufi saints

**Tomb of Sufi or Dargah became place of pilgrimage**

### North India Bhakti

The Turkish conquests brought the supremacy of this alliance to an end.

The advent of Islam with the Turkish conquest also caused a setback to the power and prestige commanded by the Brahmans:

Thus, **the way was paved for the growth of non­conformist movements, with anti-caste and anti-Brahmanical ideology**

**The loss of power and influence by the Brahmans and the new political situation ultimately created conditions for the rise of the popular monotheistic movements and other bhakti movements in Northern India**

**I**slam, Nathapanthis, brahamanism, sufism**,** Bhakti influenced each other

**Some** Rejected all orthodox religions like Kabir and Guru Nanak

Others **accepted religion** like **Tulsidas but wanted to make religion accessible to all**

**Composed in regional languages**

Immensely popular among poor and deprived communities and women

**Saints**

**Kabir**

From family of **Muslim Julahas or weavers**

**Benaras UP**

**Sakhis and Pads composed by him sang by bhajan singers**

Later collected in Guru Granth sahib, Panch Vani and Bijak

**Rejection of major religious traditions**

**Reject both brahaminical hinduism and islam**

Reject caste system

Hindi language used

**Preached formless supreme god and salvation by bhakti**

Followers from both hindu and muslims

**Guru Nanak**

Born at Talwandi

Then moved to Kartarpur Punjab on Ravi

Worship of one god

Rejected casteism

**Preached pursuit of active life with sense of social commitment**

Nam, Daan, Isnan🡪Teachings

**Nam japna(worship),Kirt karna(honest living) and vand Chakhna(help others)**

Wrote **Arti which is considered by Rabindranath Tagore as one of the best examples of suggestive poetry**

Followers ate food in common **kitchen called Langars**

**Sacred space created for worship called as Dharamsal/Gurudwara**

**Guru Angad dev started Gurmukhi script compiled teachings of Guru Nanak and his own under the name NANAK**

**All other compilations by Guru Arjan dev in 1604 in ADI granth**

Further Other compilations of Kabir, Namdev and Guru Teg Bahadur added into it

**1706 Guru Gobind singh authenticated and called it Guru Granth Sahib**

17th century Ramdaspur developed around Harmandar Sahib later known as Amritsar self governing city sometimes called as State within a state

**1606 Mughal emperor jahagir executed Guru Arjan dev**

**1699 Institution of Khalsa by guru gobind singh.**

Community of Sikhs Khalsa Panth

**Tulsidas**

UP

**Ramacharitamanas in awadhi**

**Surdas**

**Krishna follower**

Composed **Sursagara, Surasavali, Sahitya lahri**

**Shankardeva**

Assam

Vishnu bhakti

Composed **plays and poems in Assamese**

Started tradition of **Namghars**

**Houses of recitation and prayers continue till date**

**Chaitanyadeva**

Bengal

**Selfless devotion of Krishana and Radha**

**Ecstatic Dancing and singing**

**Ravidas**

**An untouchable saint**

**Mirabai**

Rajput princess

Mewar

**Disciple of Ravidas**

**Composed bhajans devoted to Krishna**

**Openly challenged norms of upper caste and became popular in common man.**

### Contemporaries in Europe:

Martin Luther:

German

Felt many teachings of Roman catholic church went against Bible

**Used common language than Latin**

**Translated Bible into German**

**Rejected practice of Indulgences i.e donation to church to get forgiveness from sins**

**Protestants trace their origin to Martin Luther**

### Bhakti movements in map



## Regional cultures

**Kerela Culture:**

Malayalam: Spoken in kerela before 9th century as local language,

Under kingdom of cheras it’s literature developed

Initial texts **mixture of sanskrit and local language i.d Manipravalam**

**Lilatilakam** composed in **Manipravalam** i.e diamonds and corals referring to two languages. It deals with Grammar and poetics

Manipravala style of poetery devloped

**Cult of Jaganath:**

At Puri in Oddisha

Initial worship of local god , later identified as vishnu

**Ganga dynasty ruler Anantavarman build temple at puri for Vishnu**

Balabhadra, Subhadra and jagannath image

Anangabhima 2 dedicated his kingdom to Vishnu and proclaimed himself as ”Deputy of God”

**Rajputs**

Initially lived in whole of Rajasthan

**Heroism developed here**

Prithviraj Chauhan chesrished as ideal hero who fought valiantly and died in battle field

Stories of heroism compiled in form of poems

Women did not feature but sometimes called as source of conflicts and misery

**Peers and Temples of Bengal**

16th century spread of agriculture in Bengal

**Mughals also conquered it and setup capital in Dhaka**

People got stable income, they donate money to **local community leaders who functioned as teachers, adjudicators and sometimes attributed with supernatural powers**

They came to be referred as **Pirs.**

Mughals build mosques.

**Pirs** included sufi saints, religious personalities, Hindu and Buddhist deities as well as animalistic spirits

**Pirs** became popular all over Bengal

Features of temples of Bengal:

Double roofed thatched hut(dauchala)🡪

2 sloping roofs and curved edges

Best preserved bangla temples

Four roofed temples (chauchala)🡪

4sloping roofs and curved edges

Rare in India

Inner walls plain outer walls decorated with paintings

Example vishnupur temple west Benga

**Evolution**

Mixture of Mughal and Bengal architecture led to development of

**Bangla Dome style**

Four slanting roofs converging at center and having dome at top of it

Other

**Bridha-dharma-purana of Brahmanical text allowed brahamans of Bengal to eat fish.**

**Terracota plaques of fish on walls of temple**

## Festivals

**Pongal -**is a harvest festival dedicated to the Sun,

in January

Harvest festival

Tamil Nadu,Puducherry

Associated with Makar sakranti

Associated with Jallikattu -bull taming event

Rice kheer main dish served both sweet and salty.

## Architecture

### Ellora caves:

12 buddhist,17 hindu and 5 jain caves

**buddhist and hindu caves under rashtrakutas,kalichuris,chalukyas and**

**Jain caves under Yadava dynasty**

Buddhist theme: Mahayana budhhism

Hindu theme: Shiva,Durga,Ganga,Shakti, Dashaavtara temple or Raaven ki Khai

Jain theme: **Digambra sect**

|  |  |  |
| --- | --- | --- |
| **Kingdom** | **Buildings** | **Features** |
| Satavahnas | Ajanta caves  Karle chaitya(maharashtra) Largest in India | Hinayana Budhism |
| Guptas | Nalanda university;;started first temples. |  |
| Vakatakas | Ajanta caves | Mahayana Budhism |
| Kalachuri’s | Ellora caves🡪hindu caves | Shiva inspired |
| Chalukyas of badami | Virupaksha temple;  **Cave temples**🡪shesh nag,Narsimha,varaha(boar),Vamana dwarf  Ellora caves🡪budhist caves | **Started Dravida style**  Theme: stories of Ramayana  Vishnu avatars |
| Pallavas | Monolithic raths at mamlapuram  Based on panch pandavs  Kailasnath temple at Kanchipuram  Shore temple at mamlapuram  7 rath temples at mamlapuram🡪narsimhavarman | Rock cut temples/ Mahendravarman style  Theme:Stories of durga  Structural temple |
| Rashtrakutas | Kailashnath temple at ellore🡪krishana1  Elephant caves🡪three headed shiva trimurti  Ellora caves🡪hindu and jain caves | Shiva and durga;  Dravidian style |
| Yadvas | Ellora caes🡪jain caves | Digambra sect |
| Gurjara pratihara | Rebuilt Somnath temple gujarat |  |
| **Palas** | **Vikramshila university**  **Miniature paintings** |  |
| Imperial cholas | Brideshwara temple🡪 By raja raja 1 chola  Bronze natraja  Rajeshwara temple🡪 | Zenith of dravida style  Massive shiva linga |
| Nayakas | After fall of VNE  **Meenakshi temple madhurai** | Dravida style+prakrams(path connecting different parts of temple) |

## Literature

Asiatic Society of Bengal established in 1784

Manusmriti written in Sanskrit between 2 century BC and 3 century AD, is ancient legal text.

Containts rules regarding marriage,war,ethics and morals

First converted by sir William Jones in 1794

Grammar of Sanskrit by **Panini, the Ashtadhyayi in 4th century BC**

Patanjali wrote Patanjalatantra medical book.

Patañjali wrote treatises on grammar, medicine and yoga

**a Mahabhasya(commentary) on Panini's sutras**

Yoga Sūtras of Patañjali are 196 Indian sutras (aphorisms) on Yoga.

**It was the most translated ancient Indian text in the medieval era, having been translated into about forty Indian languages and two non-Indian languages(old yavan and arabic)**

**Paper was invented in china by Cai Lun.**

## Painting

Painting, citra kala in Hindi and **anciently called varṇana**.

### Early Paintings

Paleolithic Bhimbetka rock shelters in Madhya Pradesh whose almost 10,000-year-old rock paintings

Theme: early man — food, survival in a difficult environment and struggle in subduing animals.

The colors used are mostly of mineral origin and have survived because the

paintings were deep inside the caves or on inner walls.

**Bhimbetka** was declared a Unesco World Heritage Site in 2003.

Bhimbetka drawings and paintings can be classified under different periods:

**Upper Paleolithic:**

in green and dark red, of **huge figures** of animals such as bison, tigers and rhinoceroses.

**Mesolithic:**

**smaller figures, with linear decorations on the body of both**

**animals and human figures a**nd of **hunting scenes and communal**

**dancing.**

**Chalcolithic:**

**drawings of the hunting cave dwellers, exchanging goods**

**with food-producing communities**.

**Early historic:**

figures painted mainly **in red, white and yellow of horse**

riders and of religious symbols,

**figures of yakṣas (supernatural beings),**

**and sky chariots.**

**Medieval:**

linear and more schematic paintings that show a certain

degeneration and crudeness of style in colors prepared by combining

manganese, hematite and wooden coal.

### Classical Paintings

Early literary compositions of India such as Ramayaṇa and Mahabharata,

Kalidasa’s shakuntala and Daṇḍin’s Dashakumarcharita make many references to art galleries or **Citrashalas**

**Texts**

**shilpa shastra**

texts of art and architecture deal with the **art of mural and miniature painting and also paintings executed on wood and cloth**.

**Vishnudharmottara Purana**

One of the 35 Upapuranas deals with the interdependence of dance, music and the visual arts

**Sadanga (six limbs of painting)**

**Vatsyayana, author of Kamasutra, a text dated to the 2nd century CE,**

**Rules of Painting**

1. Rupabheda, the perception of difference in appearance;
2. Pramaṇa, valid perception, measure and structure;
3. Bhava, feelings expressed in forms;
4. Lavaṇya yojana, infusion of grace in artistic representation;
5. Sadṛishya, similarities;
6. V­­­­­­arṇikabhanga, identification and analysis of color and hue.

**It became basis of Indian Painting**

### Classification of Indian painting

#### Mural Painting

Murals are large works executed on walls of solid structures

**Famous paintings of Ajanta, Ellora**

natural caves or rock-cut chambers.

The paintings have both religious and other themes

**The Ajanta caves**

consist of 30 rock-cut Buddhist caityas and viharas which date from the 2 nd century BCE to the 7th century CE and include A rare 7th century Sittanavasal painting in Tamil Nadu

paintings and sculptures described as “the finest surviving examples of Indian art, particularly painting”,

**depictions of the Buddha and the Jataka tales.**

The Ajanta Caves are a **Unesco World Heritage Site**.

Ajanta murals were painted on coat of plaster

The paintings survive to this day because the painting material holds together the pigment and the plaster

**Huan tsang visited india**

**Caves of the First or Satavahana Period**

earliest group of caves built probably under the patronage of the Sātavāhana230 BCE–220 CE who ruled the region.

caitya halls with stūpas

**Caves of the Second or Vakațaka Period**

The second phase began in the 5th century and is often called the **Mahāyāna phase**.

majority of images represent the Buddha alone or scenes of his previous lives as well

**Bodhisatva and jataka stories**

**Bagh Caves**

These paintings depict some aspects of Buddhist life and rituals besides scenes from ordinary life.

One of the most famous paintings depicts a procession of elephants

a dancer and women musicians

150 km from Ajanta

**Chalukyas of Badami**

Paintings influenced form Ajanta

**Pallava**

**Mahendravarman I, who lived in the 7th century CE, was known as “Citrakāra puli”, or “tiger among painters”**

Talagiriśvara temple at Panamalai Tamil nadu mural painting of an exquisite female figure, her leg bent, standing against a wall and with an umbrella above her

The Kailāsanātha temple at Kanchipuram contains nearly fifty cells around the inner courtyard, with traces of **paintings in red, yellow, green, and black vegetable colours**

**Pandyas**

Sittanavāsal in Pudukottai district is the location of a Jain monastery of the 7th

century.

Walls painted with mineral colours

Use of frescosecco technique.

Themes: Jain theme

a beautiful lotus pond and flowers, people

collecting lotuses from the pond, dancing figures, lilies, fish, geese, buffaloes andelephants.

The ceiling of the ardhamaṇḍapa is decorated with murals and sculptures of

**Jaina tīrthaṅkaras**

**Chola**

**Chola paintings in Tanjavur’s Bṛhadīśvara temple**

**The paintings celebrate Lord Śiva**

**Fresco style**

Themes

Shiva: as **Dakṣiṇamurti** - being worshipped by the Tamil Shaivite

**saint Sundarar;**

as Naṭaraja at the Chidambaram temple,worshipped by Raja Raja Choḻa and his family.

**Vijayanagara**

paintings all over South India

**best examples in the Vīrabhadra temple at Lepakshi**

**on the ceilings of the Virupakṣa temple at Hampi**

**on the walls Varadaraja temple at Kanchipuram**

Theme:

Life and court scenes

Religious

**Nayaka Painting**

After the fall of the Vijayanagara Empire in 1565, the Nāyakas ruled from the

16th to the 18th century and left behind a prolific collection of mural and wall

Paintings

best example is the painted ceiling of the Thiruvarur temple in Tamil

Nadu,

Theme : depicting the story of **Mucukunda**, a legendary Choḻa king

#### Miniature Paintings

Miniature paintings are executed on books and albums, and on perishable material

such as paper and cloth

These are small paintings which are done on cloth using water colors

**The Palas of Bengal were the pioneers of miniature painting in India.**

**Reached zenith under Mughals**

With decline of Mughals painters moved to other parts

The Ragamala paintings also belong to this school, as do the Company paintings produced during the British Raj

**Evolution**

**Early Pala paintings**

**Buddhist traditions**

Buddhist miniatures portray Buddhist deities such as **Prajnaparamita**, as the mother of all the Buddhas,

The Buddhist paintings were drawn in red and white, forming colour planes

The inspiration came from the metal images, giving an illusion of relief

Rule of Mural paintings observed

earliest extant miniatures are found in the manuscript **Aṣṭasshasrika**

**Prajnaparamita**, dated to the rule of Mahipala . This style disappeared

from India by the late 12th century.

**Miniatures of Gujrat**

seen in mini-books of the Vaiṣṇavas and Jains

**Jain paintings gave rise to the Gujarat School**

from where it spread further to Rajasthan and Malwa.

**This evolved into Rajput painting and the subsequent fusion of the Indian and Persian styles in Mughal art.**

**Miniature under Mughals:**

The Ain-i-Akbari shows the importance the art had attained during this period. Persian in style

The subjects depicted were scenes of warfare, hunting and trials of strength

two-dimensional miniatures

amalgamation of many influences:

landscape details of Far Eastern art;

clouds out of Chinese paintings;

mountains and water of Central Asian art

encouraged the illustration of epics and histories, Ramayaṇa, Mahabharata, Akbarnama and Hamzanama

Deccan style :mixture of Persian and India

**Mughal painting brought a fusion between Indian and European styles**

**Rajput School and the Kṛiṣhṇa Cult**

The Rajput School of miniature painting was spontaneous and vital in opposition to the heraldic court style of the Mughal School.

Themes

**depicted festivals, mythological subjects and the important episodes from the life of Lord Kṛiṣhṇa.**

coincided with the spread of the Kṛiṣhṇa cult as a part of the Bhakti movement in medieval northern India

Derived from the Gujarat School of painting

**Rajput miniatures are based on drawings with bright splashes of color**

**This school is divided into two main branches: Rajasthani and Pahaṛi**

**Paintings in Rajasthan**

**Mewar School,🡪Paintings of Krishna in krishan lila(pastoral scenes of krishna)**

**Bundi School**

**Kishangarh School.**

The Rajasthani paintings contain pictures on hunting scenes, portraits and musical seasons.

Nature was focused in their paintings

**Pahari school**

The important centres of the Pahāṛi School were at **Basholi, Jammu, Guler** and

**Kangra**

superior with soft tonal shading, exquisitely created backgrounds that merged with the theme, and attitudes and

postures highly evocative of the moods they were to convey

**Basohli**

Considered **first school of Pahari paintings**

Developed in lower parts of Himachal Pradesh

**Features:**

**Geometrical designs**

**Glossy**

**Bold use of colors**

**Theme:**

paintings of **Bhanudatta’s** **Rasmanjari**,Radha krishna ,Ramayana,bhagvat purana

**Kangra school of Painting**

Indian miniature paintings reached the zenith in the depiction of the **Kṛiṣhṇa and shiva legends**

Paintings of vaishnavite traditions

**Features**

**Soft colors :use of blue ,green**

colours were extracted from minerals, plant sources, conch shells, and even by processing precious stones; gold and silver were also used

lyrical treatment

**Vijaynagar Miniature paintings**

**Tanjavur and Mysore Paintings**

Tanjore and Mysore paintings are of popular Hindu deities and scenes from Hindu epics

**Gold foil used**

**Thin brushes**

**Water colors**

#### Folk Paintings

**Madhubani**

Madhubani painting is practised in the **Mithila region of Bihar.**

**Themes**

Hindu deities and epic tales, especially tales of Lord Kṛṣṇa, and scenes of social events like weddings.

No space is left empty: gaps are filled in with paintings of flowers, animals, birds and geometric designs.

Use of natural dyes and pigment extracted from leaves, herbs and flowers

On cloth also

**Paṭṭacitra**

Paṭṭacitra (meaning “cloth painting”) is **a folk style of Odisha**

closely linked with the **worship of Lord Jagannath of Puri.**

The earliest indigenous paintings from Odisha are the Paṭṭacitra done by the Chitrakars.

**The themes**

centered around the Vaiṣhṇava cult, Lord Jagannath and Lord Kṛiṣhṇa,

use vegetable and mineral colors.

**Kalamkari**

Kalamkāri or “pen craft” of **Srikalahasti Andhra pradesh**

Use of kalam or pen, for free hand drawing of the subject and filling in the colors

**Painted on cotton textile**

**Machilipatnam style of kalamkari in blocks**

**Theme**

Religious, deities

#### Tribal Painting

Warli art, Gond art, Bhil and Kurumba, among others.

Painting like most Indian art reflects the religious passion of the people, their joys and aspirations. It is also a documentation of the life and times, of kings and courts, nature, plants and animals.

## Language

Six Classical Languages:

1. Tamil (since 2004)
2. Sanskrit (since 2005)
3. Telugu (since 2008)
4. Kannada (Since 2008)
5. Malayalam (since 2013)
6. Odiya (since 2014)

**Malayalam**:

Spoken in kerela from 9th century,

Under kingdom of cheras

Initial texts **mixture of sanskrit and local language**

Lilatilakam composed in **Manipravalam** i.e diamonds and corals referring to two languages. It deals with Grammar and poetics

**Manipravala** style of poetry developed

Use of sanskrit and local language

**Bengali:**

**Language derived from sanskrit**

Influence under Gupta rulers led to spread of sanskrit in Bengal as brahmans started living here

Influence from other languages like Persian, European under delhi sultunate ,Mughals led to mixture of non sanskrit words in it

Literature divided into 2 categories:

Based on sanskrit:

Translations of **MangalKavyas**(auspicious poems for local deities)

Bhakti literature🡪Biographies of Chaitanyadeva

Independent

Nath literature🡪 Songs of Maynamati, Gopichandra(how maynamati a queen inspired her son gopichandra to become nath ascetic)

Stories worship of Dharma Thakur(popular deity)

fairy tails,folk tails

## Dance

**History of Dance**

we have a bronze ‘dancing girl’ figurine from Mohenjo-daro and a broken torso from

Harappa in a dance pose. For convenience,

the history of dance into three periods —

classical,

middle and

modern

### Classical

The first still available classical manual on dance is Bharata Muni’s **Naṭyashastra(2nd BCE)**

**Natyashastra:**

Apsaras (celestial dancers) were made to perform in the earliest drama to make the performance interesting for the audience.

Grammar of Indian dance

The dance came to be called **tandava🡪** stands for the vigorous expression and actions and feelings

The parallel dance performed by women is known as **lasya🡪** stands for elements of grace and softness and gentle emotions

Example Kṛiṣhṇa’s dance with gopis is in lasya mode

**Abhinaya Darpan**

By Nandikeshvar 2nd Centure CE

Indian dance has a grammar.

Each dance form is a system of structures at different levels

Units in a dance are

(1) sthana, standing position;

(2) cari, foot and leg movements;

(3) nryttahasta, hands in a dancing position.

A configuration of these constitutes a **karana**

There are 108 karanas;

Any two karanas constitute a **matrika;**

a combination of two, three or four matrikas constitutes, in turn, an **angahara**,

an organized sequence of postures.

Finally, an arranged sequence of angaharas constitutes a dance.

There are three main components —

naṭya,

nṛtya and

nṛtta

which together with other makes an classical dance

Both Rasa and bhava are conveyed through abhinaya or dramatic expression —

angika (gestures of the body),

vacika (verbal),

aharya (costume and make-up) and

sattvika (physical manifestations of mental and emotional states) — dancer depicts emotions

**Devdasi system:**

Girl married to deity and lived,danced and performed in temple only

enjoy great religious prestige

### Middle Period

Contribution of regional developments in dance

Many regional manuals developed

Temple sculpture show various dance positions mentioned in Natyashastra

Gharanas i.e regional schools of dance developed(or families)

masters were the repositories of an invaluable oral tradition.

Now dances started to be performed in royal courts as well

**Sarangadeva**,

wrote **Sangitaratnakara**

introduced the concept of **paddhati (style)** and the movements,

spoke of basic movements under two categories:

shuddha (purely classical or academic form) and

deshi (regional variants).

### Modern India

Britishers payed no heed to classical dance forms of India

Temple dancing banned

Practice only in seclusion of Gharanas

Uday Shankar laid the foundation of what may be termed **modern Indian dance**

his style came to be known as oriental dance

Others revived classical dance forms such as Rukmani Devi, Menaka, Gopinath and Ragini Devi

Hindi cinema contributed in spread of dance forms at global level

### Classical dance forms in India

**Kathak:**

Kathak derived from word Katha in sanskrit which means story

Originally **Kathaks were caste of story tellers in North India**

With spread of bhakti movement it evolved into dance form

**Themes:**

legends of Radha-Krishana

Folk plays of Radha-Krishna called as Rasa lila

Under Mughals It was performed in courts

Under Wajid ali Shah last Nawab of awadh it grew into **an art form**

Spread to Punjab,Haryana,MP and J&K.

Recognised as one of the **Six Classical dance forms** in India

There are **three major gharanas** (schools) of Kathak from which performers today generally draw their lineage:

the gharana of Benares (born in the courts of the Kachwaha Rajput kings, the Nawab of Oudh, and Varanasi respectively),

the gharana of Jaipur and

the gharana of Lucknow;

there is also a less prominent Raigarh gharana which amalgamated the technique from all three preceding gharana but became famous for its own distinctive compositions.

performed to a bhajan, ghazal or ṭhumri

The traditional Hindu costume for women sometimes consists of a sari

more commonly, the costume is a lehanga-choli combination

chudidar-kameez,

Dhoti for men

Both men and women perfom

**Bharatanatyam**

Tamil Nadu

Around 1000 bce

In ancient times Bharatanaṭyam was performed **as sadiraṭṭam** (court dance) by temple devadasis

E. Krishna Iyer and Rukmini Devi Arundale renamed sadiraṭṭam as Bharatanaṭyam in the 1930s

Bharatanaṭyam was codified and documented as a performing art in the 19th century by the Tanjore Quartet of Chinnayya, Ponniah, shivanandam and Vadivelu of the Tanjore Court, during the rule of Maratha King Saraboji II

Costumes like Sari important as their purpose is to project the dancer’s sukṣma sarira (subtle body) into the material world.

inspirations from the sculptures of the ancient temple of Chidambaram

**KathaKali**

Kerela

Kathakali is a play based on a story

Origins in Natyshastra

Vallathol Narayana Menon who established Kerala Kalamanḍalam in 1930

Theme:

art form, is a blend of dance, music and acting and dramatizes stories mostly adapted from the Indian epics.

All the four aspects of abhinaya angika, vacika, aharya, sattvika — and the three components of the dance — naṭya, nṛtta and nṛtya — are unified flawlessly in this form

The large overcoats, the flowing scarves, the bulging skirts, the antique ornaments, the strikingly opulent head dresses with streaming hair flowing down to the waist and covering the back — all create enlarged figures well befitting the sculptured facial features

**Oddissi**

Oldest classical dance form from Oddisha

Found in caves of udaygiri

Initially performed by devadasis

Later a class of boys called gotipuas

They dance in temple as well as in pub;ic

Themes **from gita govinda by jayadeva**

Rules of nattyashastra and abhinaya darpan followed

**Kuchipudi**

Named after a village in Andhra Pradesh

Kucipudī is non-narrative and abstract dancing.

Kucipudī recital is usually concluded with taraṅgam

Themes: Earlier shiva

**Later Vishnu aslo included(Dashavatara)**

Ornaments made of wood are used

Earlier male only ,male impersonated as females

**Manipuri**

Originated in manipur

The dance was performed earlier **by maibas and maibis (priests and priestesse**s)

Theme: **Shiva and Parvati creation of universe**

**Later Radha and Krishna also included and rasa lila was performed**

Patloi is the typical costume of the female dancers

**Cone shaped cap also weared**

**Manipuri with Kirtan is known as sanKirtana**

Child birth marriage celebrated with santakirtana

Both male and female dancers

**Sattriya**

From assam

**Founded by vaishnavite saint shakardeva**

Earlier Only perfomed **by bhokos i.e male monks**

Modern form by both men and women

**Mohiniattam**

Kerela

Derived from Natyashastra

The dance includes

Solo dance

nritta (pure dance, solo),

nritya (expressive dance, solo)

plain white or off-white such as ivory or cream colored sari embroidered with bright golden

Vaishnavite themes

### Folk dances

|  |  |
| --- | --- |
| **State** | Dance |
| **GHOOMAR** | Rajasthan |
| KALBELIA(Unesco intangible) | RAJASTHAN |
| Rauff | Kashmir |
| Nati | Himachal |
| Bhangra | Punjab |
| Raslila | Up |
| Garhba | Gujrat |
| Bihu | Assam |
| Lavani | Maharashtr |
| raut nacha | chattisgarh |
| Ghumura | Odisha |
| Puli kali | Kerela |
| Matki dance | MP |
| Dholu kunita | Karnatka |
| Veeranatyam | AP |
| Chau | WB |
| Perini shivatandavam | Telangana |
| Dhampoo dance or Tamang Selo | Sikkim |
| Jat | Bihar |
| Barada Nati. | Uttrakhand |
| **Bardo Chham** | Arunachal pardesh |
| **Cheraw dance or bamboo** dance | Mizoram |
| **Hojagiri** | tripura |

## Martial Arts

‘Martial Arts’, as the name suggests, are popular art forms that give training in different kinds and dimensions of fighting — fighting with a spear or a sword, physical combat,resisting cavalry attack, single combat or combat with many, etc

### Ancient Texts

**Dhanurveda**,

an ancient treatise on the science of archery and the art of warfare, enumerates the rules of archery, rules of bow- and arrow-making, and describes the uses of weapons and the training of the army

**Yajurveda**

**science of archery.**

**Mahabharata**

Bhima about wrestling

**Mallapuraṇa**,

composed in Gujarat, listed various types and techniques of wrestling

**Manasollasa**,

**By chalukya king**

work in Sanskrit,

**gives a detailed description of the wrestling pit**

gives detailed information about various types of wrestlers and their training methods.

**bharashrama**

weightlifting both by hands and feet

### Types

**Stambasarma or Mallakhamba:**

performed on a wooden pole (stambha) firmly fixed on the ground

**Muṣṭiyuddha**:

a traditional form of boxing,Varanasi UP

Varanasi center of wrestling since ancient times

**Kushti**:

derived from mallayudha in varanasi UP

**Lathi khela**:

popular in north, stick play.

**kuruṇṭaḍi** :

short bamboo sticks.accompanied with drums and music

**Valari vicu** :

uses a kind of boomerang made of wood, ivory or iron.

It is a training in remote resistance of or attack on an enemy

Popular in Tamil Nadu

**Gatka**:

Professional training in swords in punjab

Similar to kalarippayattu

A wooden stick and a shield are usually used in the sparring match and points are scored when vital spots in the body are touched.

\*\*\***Kaḷarippayaṯṯu** :

one of the oldest martial arts in existence

Most flexible of martial art

originated in Kerala

The practice of kaḷari involves training with sharp and dangerous weapons such as dagger, mace, sword, spear, fist dagger

Uṟumī or the curling sword

Both men and women does it

## Music

The origin of Indian music is conventionally traced back to the Vedic period.

The Vedic hymns are intended to be recited with great modulation of voice and intermediate pauses

**Ancient references**

**Vālmiki Rāmāyaṇa deals extensively with music.**

Rāvaṇa is described as accomplished musician;

Sarasvatī with her vīṇā is the goddess of music

**The first still available classical manual on music is Bharat muni’s Nāṭyaśāstra**

It gives a clear and detailed account of music, both instrumental music and vocal music

classification instruments:

1. tata (stringed instruments or chordophones);
2. anavaddha (percussion or stretched instruments or membrophones);
3. ghana (metallic instruments or ideophones); and
4. suṣira (wind or reed-type instruments or aerophones).

**Compositions were known as Jatis**

Kālidāsa mentions several kinds of instruments like the **parivādini** and **vipañcī** **vīnas**, the **mṛdaṅga**, the flute and conch

Music also finds mention in Buddhist and Jain texts from a few centuries BCE

**Classical Music**

It appears that rāgas came into being after Bharata and their coming marks a new era in the history of Indian music

The earliest and most reliable reference to the **rāga system is found in Bṛhatdeśī of Mataṅga (4th century CE)**

Thereafter, we have Nārada’s Saṅgīta Makarandha (11th century), which has rules similar to those of current Hindustānī classical music

**Jayadeva’s Gīta Govinda of the 12th century was perhaps the earliest musical composition sung in the classical tradition called aṣṭapadī music**

The next authoritative work on music**, Śārñgadeva’s Saṅgīta Ratnākara, belongs to the 13th century**. **Śārñgadeva lived at the court of the Yādava kings of Devagiri.**

**His treatise deals with in all three aspects of music — vocal, instrumental and dance.**

This text is the last to be mentioned by both the Carnatic and the Hindustani traditions and is often thought to mark the start of a divergence between the two

**Classification of instuments**

Plucked-string instruments include rubāb, santūr, sītar, mohan vīṇā, raudra vīnā.

Bowed-string instruments include esrāj, mayūrī vīṇā or taus, folk sāraṅgī, classical sāraṅgī.

Wind instruments include bāṅsurī, puṅgī or bīn,śehnāī, bagpipes, śruti box and harmonium.

Percussion instruments include

hand drums ( damrū, dholak, duggī, ghat, tabalā),

hand-frame drums (daff, dimdī or dimrī, kāṅsī),

stickand-hand drums (dollu, dhol, dholi),

stick drums (chande, nagāḍā, pambai, sambal), ideophones (tāśā, a type of kettledrum), cord percussion (jhāllari, gubgubā),

ideophones (cimptā, ghatam and matkam, ghuṅgrū, jhāṅj or tāl), melodic (jal taraṅg) and electronic (electronic tānpurā, tāla meter).

**Ustad Biismillah Khan the śehnāī**

**Medieval period**

Two styles developed

**North Indian(Hindustani)**

**Simple and subtle**

**Influence of Amir Khusrau**

Fusion of ragas with persian music

Flourished in darbaras of royality

Drhupada composition developed

**Tansen akbar’s court musician excelled in dhrupada**

**Sung by bhakti movement saints with string instruments**

**Example mira bai and guru nanak**

**Composition by bhakti poets known as Bhajans**

Bhaja Govindam by adi shankarcharya divinely rendered by M.S. Subbulakṣmī

**Carnatic classical**

**Complex mathematical variations of notes**

Used druta

**Composition by bhakti poets called as kīrtanam in Carnatic music**

**Both followed system of Raga,Tala,and Laya**

All Bhakti poets and singers from the northern and southern parts of the country sang in praise of the gods like Kṛṣṇa, Rāma, Śiva, Devī, viewing the power of nāda (sound) as a cosmic principle and a means to attain yogic consciousness

**Modern Era**

after the dissolution of the Mughal Empire, the musician families became thoroughly disgusted with the classifications and conventions of music

gave rise to the diversity of styles that is today **known as gharānā, named after Gwalior Agra , Dilli , Jaipur , Patiala , Kirānā and finally Banaras and Lucknow**

not possible for people to learn Indian classical music easily because the music was imparted through the guru-śiṣya paramparā.

**Gandharva Mahavidalya at Lahore fomed by Pt.Balkrishnabhuva to impart formal training in classical music on Gurukula based system**

**Indian classical music have 7 notes 5 half notes**

**Different from western music as base frequency in indian music varies**

The performance is set to a rāga characterized in part by specific ascent (āroha) and descent (avaroha) sequences

**Rāgas are the basic unity of Indian classical music**

The musicologists assign rasa or bhāva (emotional appeal) to rāgas on the basis of their vādī (dominant note)

**Tāla (time-measure) and laya (tempo) are the other unities of music.**

Tāla means the singing or playing of every piece strictly to a chosen measure of time,

The important tālas are ektāla, tritāla, cārtāla, jhaptāl, rūpaka, jhūmarā, tilwārā, dīpacandī, dādrā and kaharwā

Laya is the ability to maintain precisely the unity of the time span of each mātrā (time-unit). It is the soul of every tāla (time-measure).

vilambit (slow), the madhyam (medium) and the drut (fast)

**Evolution of compositions**

Dhrupada remains a respected form today. I

**Khyāla(North Iida), derived from dhrupada, is called a bandiśa**. Every singer generally renders the same bandiśa differently, with only the text and the raga remaining the same

Khyāla bandiśas cover diverse topics, such as romantic or divine love, praise of kings or gods, the dusk and dawn

Varnama in Carnatic similar to khayal

**Thumari began in UP**

Three types

Purab ang

Lucknabi

Punjabi

Lyrics in proto hindi language brjbhasa

Usually romantic

Sringara rasa erotic theme love

**Ghazal**

**Originally Persian**

Deal with unattainable love

Most common form of poetry in india in Urdu language

**Mohammad Iqbal mirza Ghalib**

**Pankaj udhas**

**Tappa**

**Folk song from Punjabi camel riders**

**Developed as classical form**

**Tarana**

**Sung in Madhya laya and drut laya**

Thillana in Carnatic music is based on tarana

Sung at end of concerts

Folk Music

folk is also a living and integral part of Indian classical music culture.

Folk instruments and styles have also influenced classical rāgas

Rāga Māṅda is very popular in the Rājasthānī folk music. A Rājasthānī folk song, ‘kesariyā bālama’, is sung in rāga māṅda in a festive mood.

Despite of similarities folk music has its own wide appeal.

Film music

Film music, which is also a form of popular music, though it lacks many times selfidentification and has weak moods, is a mass of rāgas.

Even composers like AR Rahman,sankaran Mahadevan are very conscious of the use of classic music in films

## Theatre

### Ancient traditions:

Four constituents of drama:

* + - 1. Plot or text
      2. Music,
      3. Production or acting
      4. Rasa--.sentiment

These are believed to be derived from Rig,sam yajur and athrva veda

Reference of Nataka in ramayana and Mahabharata

**Ancient play house at Khandagiri caves in Bhubaneshwa**r

### Classical

**Bharata muni’s Natyshastra**

Also known as Natyaveda or 5th veda

Describes theory and practice of drama and theater

**Nata**: one who performs natya

**Nataka**: where Nata performs natya

Theater designs provided

3 types of theater designs

Vikrashta: oblongated

Caturasara: square

Tryasara: traiangular

**Rangapitha**:stage

**Rangamandala:**auditoriam

**Nepathya**:Make up room

**ABHINAYA**

Types of abhinaya (expression):

angikabhinaya

(voluntary non-verbal expression) to depict the emotions or feelings of the character being played;

vacikabhinaya

(verbal expression) to express emotions / feelings, tone, diction, pitch of a particular character;

aharyabhinaya

(costume and stage expression) to enhance expression;

sattvikabhinaya

(involuntary nonverbal expression) expressed by the presence of tears, change of facial color etc

Natyashastra also describes various kind of dramas

**Two types of Plays:**

**Lokadharmi:**

**Reproduction of human behavior on stage and natural representation of objects**

**More realistic**

**Natyadharmi**

**Drama using stylized gestures**

**More artistic**

Important dramatists:

**Bhasa**

**Abhishekanatkam written by him**

**kutiyaṭṭam**, the only surviving form of Sanskrit drama

Themes: from indian epics of Mahabharata and Ramayana

Both on happiness and tragedies

Contain violence also

Vaguely followed Natyashastra rules

**Kalidasa**

Court poet under gupta’s and vikramaditya

Wrote abhjanamshakuntalam(translated into French,grman,Italian and danish)

Malvikaagnimitram

Followed principles laid in natyashastra

Mixed language

Both sanskrit and Prakrit

**Bhavabhutti**

Emerged in later classical period 700 ce

Uttararamacharita best drama of it’s time

**Sanskrit Plays dominant in classical period**

The basic plot in most Sanskrit plays centred around the hero who struggled for

the object of his desire.

There were five avasthas (stages):

arambha (beginning),

yatna(effort),

praptyasa (prospect of success),

niyatapti (certainty of success) and

phalagama(attainment of the object).

These five stages were intimately related to the hero’s mental stages and were milestones in his march towards his attainment of object

**The dominant sentiment was love and heroism**

**No convention of death or sorrow or tragedy except bhasa**

### Medieval period

Apart from sanskrit plays which were for royalty

Folk plays emerged for common people in rural area

Second phase of theater evolution in india

**Themes:**

from indian mythology,love,valour,social culture

Language of people

Folk theater is total theater as it uses dance,music,poetry,speech and mimes

**Kutiyattam**

in kerela

only surviving sanskrit theater

**UNESCO world heritage intangible**

Attaprakarna most important book for kutiyattam

By Kulasekhar varma kerela king in 11th century

Use of makeup and costumes

**Language**

Sanskrit

Malayalam

Prakrit

**Themes:**

**Mostly played on Bhasa’s abhishekanatakam**

**Kulsekhara varma’s Subhadra Dhananjyam**

**Story line from Mahabharata and Ramayana**

**Male performers**

**Yaksagana**

**in AP**

Bahunatak developed into Yasagana around 12th century

Theme

Stories based on Mahabharata and Ramayana

**Popular dramas:**

Sugrivavijayam

Gurudacalam

**Bhavai**

14th century Popular form of Gujrat and rajasthan

Theme

Criticism with pungent humor is specialty of bhavai

Ancient times performed on Navaratra in temples

**Jatra**

in Bengal,odidha and assam

**Means pilgrimage**

**During bhakti movement**

**Themes:**

Puranic legends,

Folk tales

Episodes from Ramayana and Mahabharata

Music key element in this form

Most popular folk theater in India now

Jatra competition during durga puja

**Nautanki**

Popular form in North India

**Themes:**

**Folk stories,**

**Mythological**

Performed whole night

Kanpur nautanki famous

**Swang**

Popular in Haryana and UP

Musical folk drama

Sangeet natak academy in UP preserves this form till today

Sarangi,harmonium, Nagara,dholak chimta instruments used

**Rama lila**

Important folk theater

About 10 day battle between Rama and Ravana

Played once a year

**Tomasa**

**Marathi folk art**

**Means fun or play**

**in Maharashtra**

performed by local travelling people

themes related to Krishna rasa lila

**Lavani** songs performed with it are naughty and erotic

**Two types**

**Dholkibari**

old form

**Sangitabari**

new form more dance and music than older form

**Kolhati and Mahars** of Maharashtra associated with it

**Nacha**

Most popular in chattisgarh

**Theme:**

Battle between cowherds of Yadav community()krishana followers and King Kamsa

Social awareness

**Pandavani**

Storytelling

By tribes of Chattisgarh

**Theme:**

About 5 pandava brothers

Habib Tanvir popularized Nacha and Pandavani at national and international level

**Modern Era**

**Sangeet natak akademi**

**National school of Drama**

## UNESCO HERITAGE INTANGILBLES INDIA

Latest addition is Kumbh mela

**Kumbh Mela**

Kumbh Mela (the festival of the sacred Pitcher) is the largest peaceful congregation of pilgrims on earth, during which participants bathe or take a dip in a sacred river**.**

**The festival is held at Allahabad, Haridwar, Ujjain and Nasik every four years by rotation**

**Nooruz**

New Year is often a time when people wish for prosperity and new beginnings**.**

**March 21 marks the start of the year in Afghanistan, Azerbaijan, India etc in other countries**

**Yoga**

Practice Based on unifying the mind with the body and soul to allow for greater mental, spiritual and physical wellbeing

using the Guru-Shishya model (master-pupil) with yoga gurus as the main custodians of associated knowledge and skills.

**Brass and copper craft**

**Guru ka Jandiala**

The craft of the **Thatheras** of Jandiala Guru Ka

constitutes the traditional technique of manufacturing **brass and copper utensils in Punjab**

The metals used – copper, brass and certain alloys

are believed to be beneficial for health

The process of manufacturing is transmitted orally from father to son

**Sankirtana**

**Dancing and singing of Manipur**

arts performed to mark religious occasions and various stages in the life of the Vaishnava people of the Manipur plains

narrate the lives and deeds of Krishna through song and dance

**The Sankirtana of Manipur is a vibrant practice promoting an organic relationship with people**

Men only ?

**Buddhist chanting**

In the monasteries and villages of the Ladakh region, Buddhist lamas (priests) chant sacred texts representing the spirit, philosophy and teachings of the Buddha.

**Two forms of Buddhism are practised in Ladakh –**

**Mahayana and Vajrayana – and**

there are four major sects, namely Nyngma, Kagyud, Shakya and Geluk

The monks wear special costumes and make hand gestures (mudras) representing the divine Buddha, and instruments such as bells, drums, cymbals and trumpets lend musicality and rhythm to the chanting.

Acolytes are trained under the rigorous supervision of senior monks, reciting texts **frequently until they are memorized**

**Chhau dance**

Chhau dance is a tradition from eastern India Oddhisha,wb,Jharkhand

**Theme**

**episodes from epics including the Mahabharata and Ramayana,**

**local folklore and abstract themes**

Its three distinct styles hail from the regions of

**Seraikella,**

**Purulia and**

**Mayurbhanj, the first two using masks**

Connected with festival of  the spring festival **Chaitra Parva.**

**Kalbelia**

Songs and dances

Kalbelia community’s traditional way of life

**Snake dance**

women in flowing black skirts dance and swirl, replicating the movements of a serpent, while men accompany them on the ''khanjari'' percussion instrument and

the **''poongi**,'' a woodwind instrument traditionally played to capture snakes.

During Holi festivals

**Mudiyettu**

Mudiyettu is a ritual dance drama from **Kerala**

**Theme:**

based on the mythological tale of a battle between the goddess Kali and the demon Darika.

It is a community ritual in which the entire village participates.

After the summer crops have been harvested

**Ramman**

**Uttrakhand**

**a religious festival in honour of the tutelary god, Bhumiyal Devta, a local divinity**

Brahmans lead the prayers and perform the rituals, and

the Bhandaris – representing locals of the Kshatriya caste – are alone entitled to wear **one of the most sacred masks, that of the half-man, half-lion Hindu deity, Narasimha**

**Vishnu avatar Narsimha**

**Kuttiyattam**

**Sanskrit theater**

**practised in the province of Kerala,**

one of India’s oldest living theatrical traditions

**Kutiyattam is traditionally performed in theatres called Kuttampalams**

**MALE ACTORS**

**Vedic chanting**

The Vedas comprise a vast corpus of Sanskrit poetry, philosophical dialogue, myth, and ritual incantations developed and composed by Aryans over 3,500 years ago

one of the world’s oldest surviving cultural traditions

The Rig Veda

anthology of sacred hymns;

the Sama Veda

features musical arrangements of hymns from the Rig Veda and other sources;

the Yajur Veda

abounds in prayers and sacrificial formulae used by priests; and

the Atharva Veda

includes incantations and spells

four noted schools –

in Maharashtra ,

Kerala

Karnataka

Orissa

are considered under imminent threat.

**Ramlila**

North India

Ramayana based on Ramcharitmanas

Ramlila, literally “Rama’s play”, is a performance of then Ramayana epic in a series of scenes that include song, narration, recital and dialogue

During Dusherhra