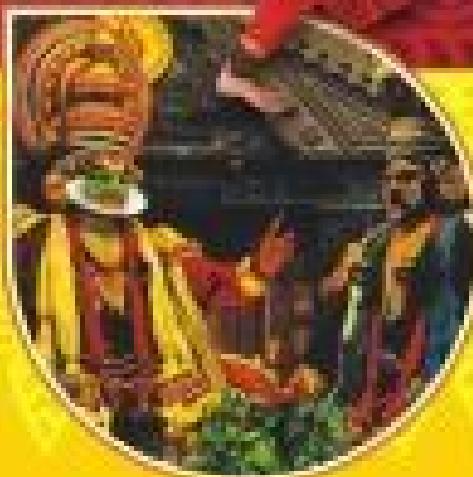
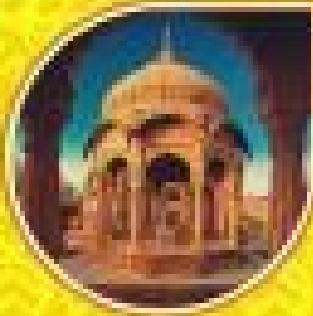
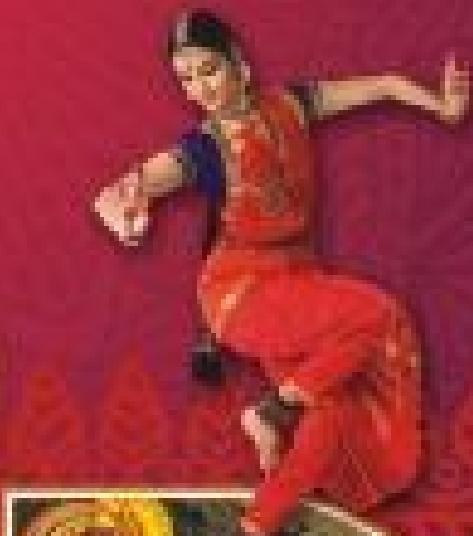
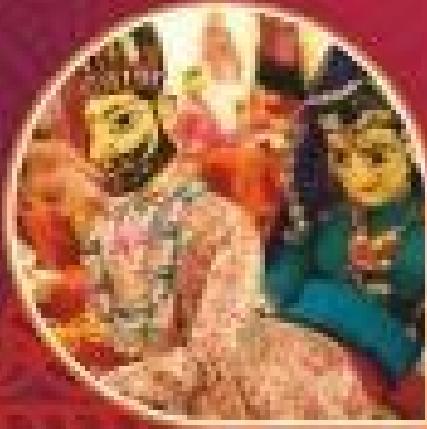


INDIAN ART AND CULTURE

for Civil Services Preliminary and
Main Examinations



Mc
Graw
Hill
Education

NITIN SINGHANIA

INDIAN ART and CULTURE

**FOR CIVIL SERVICES PRELIMINARY AND MAIN
EXAMINATIONS**

Second Edition

About the Author



Nitin Singhania holds a Bachelor's and a Master's degree in Economics from Presidency College, Kolkata. He is also a Chartered Accountant and Company Secretary. He worked in Coal India Ltd. before joining the Indian Administrative Services (IAS) in 2013 in West Bengal Cadre.

He has deep interest in Indian Art and Culture and is known for guiding students in this area.

Presently, he is posted as Sub divisional Officer in Purba Bardhaman District of West Bengal. Earlier he has worked as Assistant Secretary in Ministry of Home Affairs, Government of India and as Assistant Collector in Burdwan, West Bengal.

INDIAN ART and CULTURE

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Nitin Singhania



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**To
*Dadiji and Dadaji
and
Maa and Papaji***

Preface to the Second Edition

It gives me immense pleasure to find acceptance of the first edition of *Indian Art and Culture* among the readers. I thank everyone who found this book useful in the pursuit of their aims.

I am indebted to all the readers who took the pain of providing important feedbacks for the rectification of inadvertent mistakes and suggesting new topics, keeping in mind the changing trend of questions asked by the UPSC in the Civil Services examination and other State level examinations in 2016 and 2017.

This new edition incorporates additional information from various e-sources and books read over the past several years, which are too many to mention. I express my sincere thanks to each one of them.

In the second edition, the following **two new chapters** and **an appendix** have been added:

Chapter 23: Coins in Ancient and Medieval India

Chapter 24: Indian Culture Abroad

Appendix 05: Recent Geographical Indications in India

Furthermore, many relevant topics have been added in the existing 22 chapters and four appendices to make the title more focused and comprehensive.

An illustrative list of the **new topics** is given below:

Indian Architecture, Sculpture and Pottery: Various mudras related to Buddha, Greek and Roman art under Gandhara School, Udayagiri and Khandagiri caves, ancient inscriptions and edicts, ancient universities, extensive list of Buddhist and Jain pilgrimage sites, list of Sun temples and

fire temples, list of other important temples in India and abroad and 12 jyotirlingas, Shershah's contribution to medieval architecture, architecture in Jammu and Kashmir, contributions by Charles Correa, etc.

Indian Paintings: Bhimbetka rock paintings, Jogimara cave paintings, Murals at Badami cave temples, Phad painting, Cheriyal Scroll painting, Pithora painting and Saura painting.

Indian Handicrafts: A detailed list of traditional regional sarees, a list of embroideries and a list of various region specific floor designs.

Indian Music: Mando and Kollatam folk music, extended list of other folk music traditions, list of prominent folk instruments and various regional communities related to music.

Indian Dance Forms: More detailed information in each of the eight classical dances, extended list of folk dances, etc.

Indian Theatre Forms: Characters in ancient Sanskrit plays, extended list of folk theatres, Modern Indian theatre, and recent additions to the UNESCO's list of intangible cultural heritage.

Languages in India: Detailed note on Prakrit, Pali and Apabhramsa languages, an illustrative list of ancient scripts in India.

Religions in India: Detailed note on various concepts under Buddhism and Jainism, sub-sects of Jainism and Buddhism, prominent bodhisattvas and ascetics, cults and sects under Hinduism, various avatars of Vishnu and a brief note on Islam, Judaism, Zoroastrianism and Christianity.

Indian Literature: Buddhist literature, Jain literature, Zoroastrian literature, Sikh literature.

Indian Cinema: A brief note on South Indian Cinema.

Fairs and Festivals: Festivals related to Jainism, Buddhism and Zoroastrianism and an extensive list of fairs held in India.

Calendars in India: Detailed notes on different eras.

Famous Personalities: Prominent personalities of ancient and medieval India.

In addition to above, the questions and answers of the recent civil services

examinations have also been incorporated for ready reference.

There are so many people whom I wish to thank for this second edition.

First, I am beholden to Shri Ankit Jalan and Shri Neeraj Rao for their kind assistance in improving the content.

Sincere regards are also due to Maa and Papaji for allowing me time and support to complete this second edition in time.

To dear Sudipta, Nancy and Noyal – this second edition would not have been possible without your hand holding. I am deeply indebted to your loving support.

I am equally thankful to Shri Tanmoy Roychowdhury, Ms. Shukti Mukherjee, Janab Suhaib Ali and all the members of McGraw Hill Education who so patiently and cheerfully goaded, prodded, pushed and cajoled me to finish this second edition in time.

I hope this revised book will prove handy and useful to the aspirants and other readers. Comments and suggestions are most welcome for further improvement of the book.

October, 2017

NITIN SINGHANIA
e-mail: nitinsinghania.ca@gmail.com

Preface to the First Edition

This book **offers comprehensive and latest information covering the broad field of knowledge on Indian art and culture.** The main purpose for writing this book is to ease the learning process for educators and civil services aspirants who need relevant information.

Reflecting the beauty of Indian culture, this book tries to provide the readers with productive, knowledgeable and integrated information about topics as broad as Indian art, paintings and architecture. Several new topics such as northeastern festivals, festivals in remote parts of the country and recent debates on art and culture have been included in the book. **The chapters on Indian Law and Culture, Martial Arts, and Calendar Forms are add-ons. In every chapter, the keywords have been highlighted so that it becomes easy for the reader to make a note of important points.**

The book also hopes to provide information to readers who wish to delve deeply into specific subject areas. The book contains standard material drawn from various primary sources and has been written primarily for students preparing for the Civil Services examination and other competitive examinations. It is hoped that the book will also be useful to students focusing on Indian culture.

The need for such a book arises in view of the fact that Indian culture has become one of the major topics to be covered in the Civil Services examination. The chapters in this book collectively constitute a **comprehensive, dependable and impressive source of knowledge for answering the questions asked in the examination.**

I sincerely hope that all the readers of the book will appreciate its content.

Any comments/suggestions towards enhancing the content and its richness will be most welcome. Your valuable suggestions will go a long way in making this book error-free in the future.

All the Best!

NITIN SINGHANIA

e-mail: nitinsinghania.ca@gmail.com

Acknowledgements

It is a matter of immense pleasure to know that the handwritten notes developed by me in the past years have received such appreciation amongst the aspirants involved in the preparation of the Civil Services Examination. My humble thanks to all of them.

I am indebted to my parents, and wife Sudipta for allowing me time away from them to research and write.

“Maa and Papaji, my respect and deepest gratitude to you for being my idols. When the time got demanding, your support and encouragement were the only pillars of strength for me.”

Every project, big or small, is the fruit of hard work put up by many people who give their valuable advice and lend a helping hand. The contributions of my friends Dr. Gaurav Kumar Singh, IAS and Shri Somesh Mishra, IAS cannot be expressed in words.

My sincere thanks to Ms. Sonia Wigh and Shri Shounak Chakroborty without whose assistance the project could not have been completed on time.

I offer my appreciation for the learning opportunities provided by Shri R.S. Agrawal (Ranker's Classes), Vajiram and Ravi, ALS and Vision IAS which motivated me to write this book. Acknowledgements are also due to scholars of repute whose valuable works were highly useful in writing this piece of work.

The contribution of Gandhi Smriti Library, Lal Bahadur Shastri National Academy of Administration (LBSNAA), Mussoorie and Atul Photostat,

Mukherjee Nagar is immense as they provided me the sources to enrich my thoughts and ideas.

Finally I would like to express my gratitude to Mr. Tanmoy Roychowdhury, Ms. Shukti Mukherjee, Ms. Jubi Borkakoti, and the entire support team of McGraw Hill Education India for their unstinted cooperation and support in making this task interesting and as trouble-free as possible.

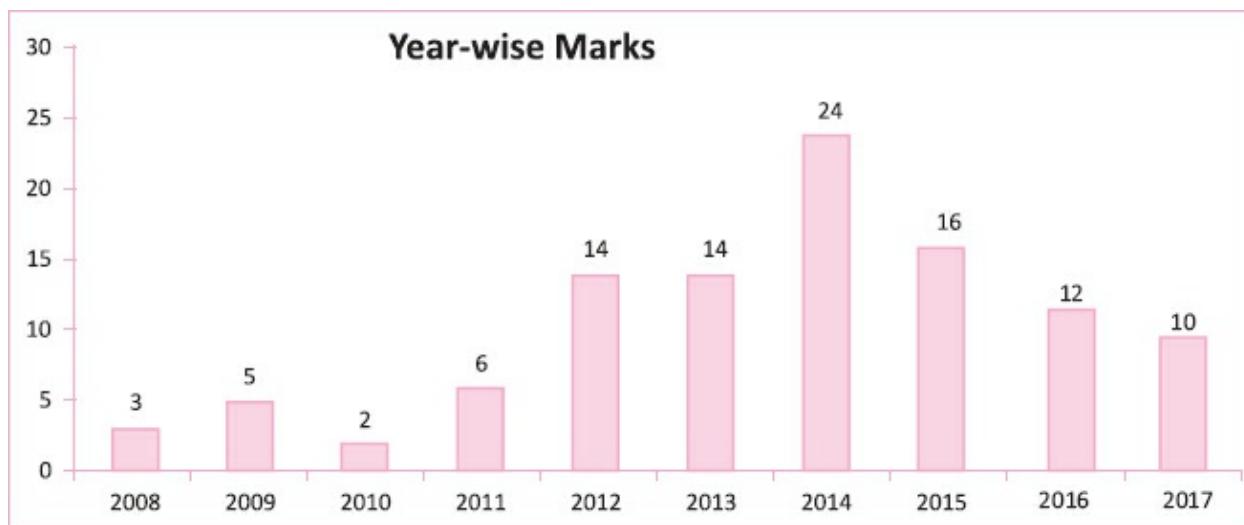
I finally hope that this book will help the readers in a better understanding of the Culture of India.

NITIN SINGHANIA

TRENDS ANALYSIS



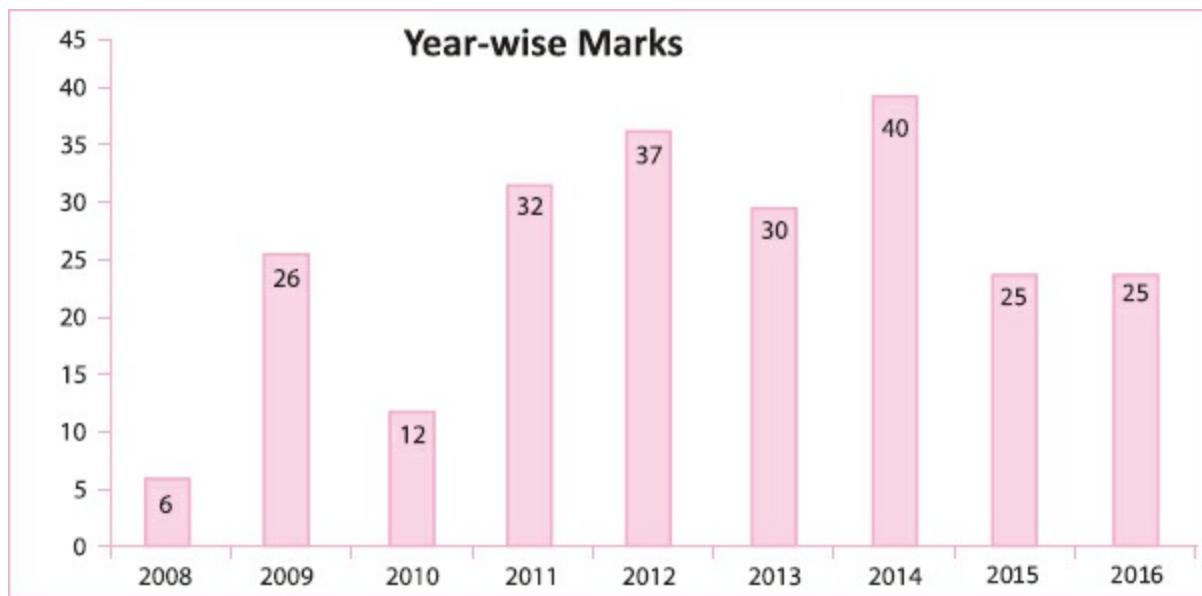
Year-wise Marks in Preliminary Examination



Note: In 2011, UPSC changed the pattern and syllabus of the preliminary examination. In the new scheme, Indian Art and Culture is included in General Studies Paper-I where every question carries 2 marks each.



Year-wise Marks in Main Examination



Note: In 2013, UPSC changed the pattern and syllabus of the main examination. In the new scheme, Indian Culture and Heritage is included in General Studies Paper-I which carries 250 marks.

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2017

**PRELIMINARY
EXAMINATION
QUESTIONS**



Preliminary Examination Questions - 2017

1. With reference to the religious history of India, consider the following statements:
 1. Sautrantika and Sammitiya were the sects of **Jainism**.
 2. Sarvastivadin held that the constituents of phenomena were not wholly momentary but existed forever in a latent form.

Which of the statements given above is/are correct?

 - (a) 1 only
 - (b) 2 only
 - (c) Both 1 and 2
 - (d) Neither 1 nor 2
2. The painting of **Bodhisattva Padmapani** is one of the most famous and oft-illustrated paintings at:
 - (a) Ajanta
 - (b) Badami
 - (c) Bagh
 - (d) Ellora
3. Consider the following pairs:

Traditions	Communities
1. Chaliha Festival	Sahib
2. Nanda Raj Jaat Yatra	-
3. Wari-Warkari	-

Which of the pairs given above is/are correctly matched?

- (a) 1 only
(b) 2 and 3 only
(c) 1 and 3 only
(d) None of the above
4. Which of the following is/are famous for **Sun temples**?
1. Arasavalli
2. Amarakantak
3. Omkareshwar
- Select the correct answer using the code given below:
- (a) 1 only
(b) 2 and 3 only
(c) 1 and 3 only
(d) 1, 2 and 3
5. With reference to **Manipuri Sankirtana**, consider the following statements:
1. It is a song and dance performance.
2. Cymbals are the only musical instruments used in the performance.
3. It is performed to narrate the life and deeds of Lord Krishna.
- Which of the statements given above is/are correct?
- (a) 1, 2 and 3
(b) 1 and 3 only
(c) 2 and 3 only
(d) 1 only



Answers

1. (b)

Explanation: Sautrantika and Sammitiya were one of the 18

or 20 early schools or sub-sects of Buddhism that originated around 100 AD – 200 AD under Hinayana school. Under Jainism, there are two major sects namely Digambara and Svetambara. The major sub-sects of Digambara include Mula Sangh, Kashtha Sangh, Terapantha and Taranapath. Sub-sects of Svetambara are Sthanakavasi and Murtipujaka.

2. (a)

Explanation: The famous paintings of Padmapani and Vajrapani Bodhisattvas under Buddhism are found in Ajanta Caves near Aurangabad. All 29 caves in Ajanta are Buddhist caves.

3. (a)

Explanation: Chaliha Sahib, a 40-day-long sindhi festival, is a thanks-giving ceremony in honor of Varuna Deva and Jhulelal for listening to their prayers which generally occur in July-August. It is a unique festival which is celebrated by Hindu community in Sindh province of Pakistan and thereby promotes communal harmony.

Nanda Devi Raj Jaat Yatra is a pilgrimage and festival of Uttarakhand where Goddess Nanda Devi is worshipped.

Wari is an annual pilgrimage to Pandharpur in Maharashtra, the seat of the Hindu god Vithoba, celebrated by the Warkari community.

4. (a)

Explanation: Arasavalli in Andhra Pradesh has one of the prominent Sun temple or suryanarayan temple. Temple at Amarkantak is dedicated to Goddess Narmada and Lord Shiva. Moreover, Omkareshwar temple on the banks of Narmada River in Madhya Pradesh is one of the 12 jyotirlingas dedicated to lord shiva.

5. (b)

Explanation: It is singing and dance performance based on

the life and deeds of Lord Krishna. It has been included in the UNESCO's representative list of intangible cultural heritage in 2013. Along with cymbals, drums are also used during the performance.



Section-A

VISUAL ARTS



1

INDIAN ARCHITECTURE, SCULPTURE AND POTTERY



INTRODUCTION

The word ‘architecture’ is derived from the Latin word ‘tekton’ which means **builder**. So, as soon as the early man began to build his or her shelter to live in, the science of architecture started. Sculpture, on the other hand, is derived from Proto-Indo-European (PIE) root ‘kel’ which means ‘to cut or cleave’. Sculptures are smaller works of art, either handmade or with tools and are more related to aesthetics than engineering and measurements.

Difference between Architecture and Sculpture

Point of difference	Architecture	Sculpture
Size and scope	Architecture refers to the design and construction of buildings	Sculptures are relatively smaller 3-dimensional works of art.
Material used	Architecture generally uses a mixture of various type of materials like stone, wood, glass, metal, sand, etc.	A single piece of sculpture is usually made of a single type of material.
Principle	Architecture involves study of engineering and engineering mathematics. It requires detailed and accurate measurements.	Sculpture involves creativity and imagination and may not depend as heavily on accurate measurements.

Example	Taj Mahal, Red fort, etc.	Nataraj's Image, Dancing Girl, etc.
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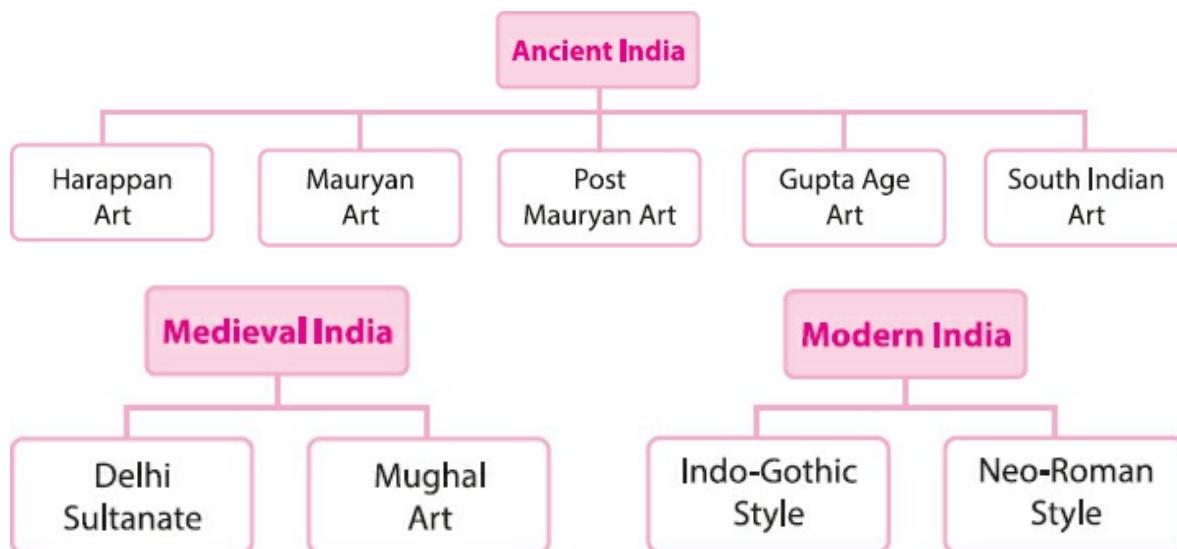


INDIAN ARCHITECTURE

The story of Indian art and architecture is a story of evolution. From the ancient Harappa valley civilisation to the British rule, the buildings and sculptures have a narrative of their own. The emergence and decay of great empires, the invasion of foreign rulers who gradually became indigenous, the confluence of different cultures and styles, etc. are all reflected in the evolution of Indian architecture and sculpture.



Classification of Indian Architecture



Harappan Art and Architecture

A flourishing civilisation emerged on the banks of the river Indus in the second half of the third millennium BCE and spread across large parts of North-western and Western India. This is what we know as

Harappan civilisation or Indus Valley civilisation. A marked feature of this ancient civilisation was the vivid imagination and artistic sensibilities exuded by the numerous **sculptures, seals, potteries, jewelleries** found at the excavation sites. Harappa and Mohenjo-daro – the two major sites of this civilisation – are among the earliest and finest examples of **urban civic planning**. The planned network of roads, houses and drainage systems indicate the planning and engineering skills that developed during those times.

Some of the **important sites of the Indus Valley civilisation** and their **archaeological findings** are:

- **Harappa** in present Pakistan on the bank of River Ravi – 2 row of six granaries with big platform, stone symbol of lingam and yoni, mother goddess figure, wheat and barley in wooden mortar, dice, copper scale and mirror. Moreover, sculpture of dog chasing a deer in bronze metal, and a red sand stone male torso have been excavated.
- **Mohenjo-daro** in present Pakistan on the River Indus – the citadel, the great bath, the great granary, post cremation burial, sculpture of bearded priest, the famous bronze statue of the Dancing Girl and Pashupati seal.
- **Dholavira** in Gujarat – giant water reservoir, unique water harnessing system, stadium, dams and embankments, inscription comprising 10 large sized signs like an advertisement board.
- **Lothal (Manchester of Indus Valley civilisation)** in Gujarat – important site for naval trade, had a Dockyard, practice of burial of cremated remains, rice husk, fire altars, painted jar, modern day chess, terracotta figure of horse and ship, instruments for measuring 45, 90 and 180 degree angles, practice of burial of cremated remains.
- **Rakhigarhi** in Haryana is considered to be the largest site of Indus Valley civilization. Granary, cemetery, drains, terracotta bricks have been found.
- **Ropar** is located on the banks of Sutlej in Punjab, India – Dog buried with human oval pit burials, copper axe.
- **Balathal** and **Kalibangan** in Rajasthan – bangle factory, toy

carts, bones of camel, decorated bricks, citadel and lower town, Fire altar.

- **Surkotada** in Gujarat – first actual remains of the horse bones.
- **Banawali** in Haryana on the dried-up Saraswati river – toy plough, barley grains, lapis lazuli, fire altars oval shaped settlement, only city with radial streets.
- **Alamgirpur** in Meerut, Uttar Pradesh on the banks of Yamuna – Eastern most site of IVC. Major findings are broken blade made of copper, ceramic items and Impression of a cloth on a trough.
- **Mehrgarh** in Pakistan, considered precursor to Indus Valley Civilisation, Pottery, copper tools have been found.

Architecture in Harappan Civilisation

The remains of Harappa and Mohenjo-daro reveal a remarkable sense of town planning. The towns were laid out in a **rectangular grid pattern**. The roads ran in north-south and east-west direction and cut each other at **right angles**. The big roads divided the city into a number of blocks, while the smaller lanes were used to connect the individual houses and apartments to the main roads.

Mainly **three types of buildings** have been found in the excavation sites – *dwelling houses, public buildings and public baths*. The Harappans used **burnt mud bricks** of standardised dimensions for the purpose of construction. Many layers of well-baked brick were laid out and then joined together using gypsum mortar.

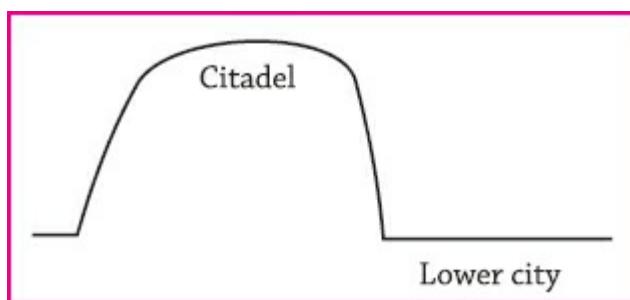


Fig. 1.1: Citadel and lower city

The city was divided into two parts—An **upraised citadel** and the

lower-part of the city. An **upraised citadel** in the western part was used for constructing buildings of large dimensions, such as *granaries*, *administrative buildings*, *pillared halls* and *courtyard*. Some of the buildings in the citadel might have been the *residence of the rulers* and *aristocrats*. However, Indus Valley civilization sites do not have large monumental structures such as temples or palaces for rulers unlike Egyptian and Mesopotamian civilization. The granaries were intelligently designed with **strategic air ducts** and **raised platforms** which helped in storage of grains and protecting them from pests.

An important feature of the Harappan cities is the prevalence of **public baths**, which indicate the importance of ritualistic cleansing in their culture. These baths also had an array of *galleries* and *rooms* surrounding it. The most famous example of a public bath is the '**Great Bath**' in the excavated remains of Mohenjo-daro. That there are no cracks or leaks in the Great Bath speaks volumes about the engineering capabilities of the Harappan civilisation.

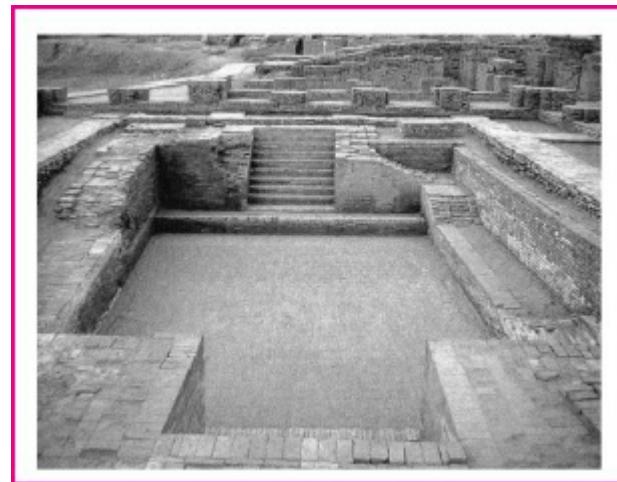


Fig. 1.2: The Great Bath at Mohenjo-daro

In the **lower part of the city**, small one-roomed houses have been found which might have been used as quarters by the *working class people*. Some of the houses have stairs which indicate they might have been *double storied*. Most buildings have private wells and bathrooms and are properly ventilated.

The most striking feature of Harappan civilisation is the **advanced drainage system**. Small drains ran from each house and were connected to larger drains running alongside the main roads. The drains were covered loosely to allow regular cleaning and maintenance. **Cesspits** were placed at regular intervals. The importance placed on *hygiene* – both personal and public, is quite impressive. Presence of wells has also been observed at many sites.

Many scholars argue that the Mesopotamian people of Tigris-Euphrates valley called Indus Valley Civilization as ‘Meluha’. Many Indus Valley seals have been found in Mesopotamia.

Sculptures of Harappan Civilisation

The Harappan sculptors were extremely adept at handling three-dimensional volumes. The most commonly found were seals, bronze figures and potteries.

Seals:



Archaeologists have found numerous seals of different shapes and sizes all across the excavation sites. While *most seals are square*, it was found that triangular, rectangular and circular seals were also used. **Steatite**, a soft stone found in the river beds, was although the most common material used to make seals, yet agate, chert, copper, faience and terracotta seals have also been found. Some instances of copper, gold and ivory seals have also been found.

Most seals have inscriptions in a **pictographic script** that is *yet to be deciphered*. The script was written mostly from right to left, but, **bi-directional writing style** i.e right to left on one line and left to right on another line has also been found. *Animal impressions* were also there, generally five, which were carved

intaglio on the surfaces. The common animal motifs were unicorn, humped bull, rhinoceros, tiger, elephant, buffalo, bison, goat, markour, ibex, crocodile, etc. However, **no evidence of cow** has been found on any seal. Generally, the seals had an animal or human figure on one side and an inscription on the opposite side or **inscriptions on both the sides**. Some seals had inscriptions on a **third side as well**. Some seals have imagined animals as well such as half-man and half-animal.

Seals were primarily used for commercial purposes and helped in communication. Discovery of various seals in Mesopotamia and various sites such as Lothal points to the fact that seals were extensively used for trade. Some seals with a hole on them have been found on dead bodies. This indicates they might have **used as amulets**, carried on the persons of their owners, probably used as some form of identification. *Mathematical images* have also been found on some seals, which might have been **used for educational purposes** as well. Seals with symbol similar to ‘Swastika’ design have also been found.

Example: Pashupati seal, Unicorn seal

Pashupati Seal: A steatite seal discovered at Mohenjo-daro depicts a **human figure** or a **deity** seating cross-legged. The figure, referred to as Pashupati wears a three-horned headgear and is surrounded by animals. An **elephant** and a **tiger** are there on the left side of the figure while a **rhinoceros** and a **buffalo** are seen on the right side. Two **antelopes** are shown below the seat of the figure.



Fig. 1.3: Unicorn seal

Bronze figures:



The Harappan civilisation saw a wide scale practise of bronze casting. The bronze statues were made using “**lost wax technique**” or “**Cire Perdue**”. In this technique, wax figures are first coated with wet clay and allowed to dry. The clay coated figures are then heated, allowing the wax inside to melt. The wax is then poured out through a tiny hole and liquid metal is poured inside the hollow mould. After the metal has cooled down and solidified, the clay coat is removed and a metal figure of the same shape as the wax figure is obtained. *Even now, the same technique is practiced in many parts of the country.*

Example: Bronze dancing girl of Mohenjo-daro, bronze bull of Kalibangan, etc.

The Dancing Girl is the world's oldest bronze sculpture. Found in Mohenjo-daro, this four inch figure depicts a naked girl

wearing only ornaments, which include bangles in the left arm, and amulet and bracelet on the right arm. She stands in a ‘tribhang’ dancing posture with the right hand on her hip.



Terracotta



Terracotta refers to the use of fire baked clay for making sculptures. Compared to the bronze figures, the terracotta sculptures are less in number and crude in shape and form. They were made using pinching method and have been found mostly in the sites of Gujarat and Kalibangan. Terracotta was generally used to make toys, animal figures, miniature carts and wheels, etc.

Example: Mother Goddess, mask of horned deity, etc.

The mother goddess figures have been found in many Indus sites, which highlights its importance. It is a crude figure of a standing female adorned with necklaces hanging over prominent breasts. She wears a loincloth and a girdle. She also wears a fan-shaped headgear. The facial features are also shown very crudely and lacks finesse. She was probably worshipped for prosperity. She might also have been a goddess of fertility cults.



Pottery:



The potteries found at the excavation sites can be broadly classified into **two kinds – plain pottery** and **painted pottery**. The painted pottery is **also known as Red and Black pottery** as it used red colour to paint the background and glossy black paint was used to draw designs and figures on the red background. Trees, birds, animal figures and geometrical patterns were the recurring themes of the paintings.

Most of the potteries that have been found are very fine **wheel-made wares**, with a very few being handmade. Some examples of polychrome pottery have also been found, though very rare. The potteries were used for **three main purposes**:

1. Plain pottery was used for **household purposes**, mainly storage of grains and water.
2. Miniature vessels, generally less than half an inch in size, were used for **decorative purposes**. They are so marvellously crafted, even now they evoke awe.
3. Some of the potteries were **perforated** – with a large hole in the bottom and small holes across the sides. They might have been used for *straining liquor*.

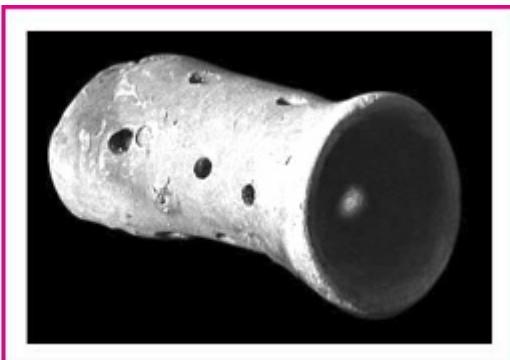


Fig. 1.4: Red and Black pottery (left) and Perforated pottery (right)

Ornaments:



The Harappans used a large variety of materials, from precious metals and gemstones to bones and even baked clay, to make ornaments. **Both** men and women wore ornaments like necklaces, fillets, armlets and finger rings. *Girdles, earrings and anklets were worn only by women.*

Beads made from cornelian, amethyst, quartz, steatite, etc. were quite popular and were produced on a large scale, as is evident from the factories discovered in **Chanhudaro** and **Lothal**. For fabric, the Harappans used **cotton** and **wool**, which were spun by rich and poor alike. Spindles and whorls were made from expensive faience as well as cheap clay. The people of the time **were conscious of fashion as well**, as can be inferred from the different styles of hair and beard.

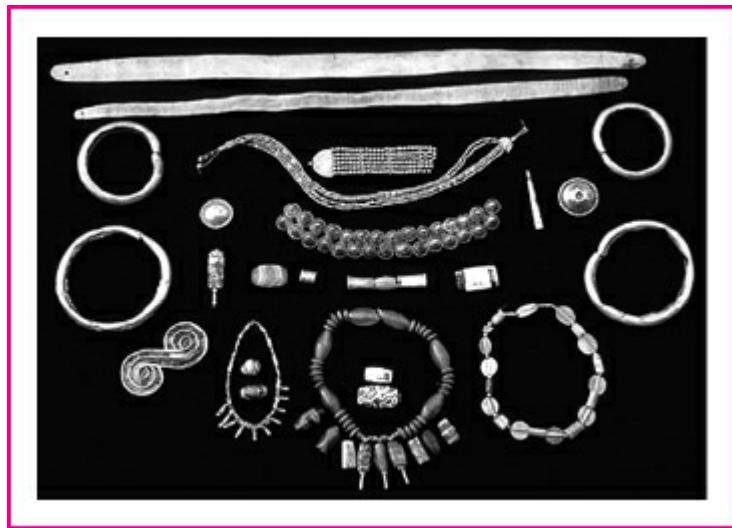
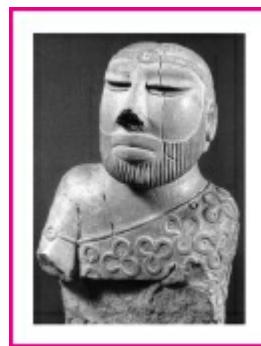


Fig. 1.5: Various ornaments found in the Harappan civilisation

Thus, we see that the artisans and sculptors of the Harappan civilisation made giant strides in the field of architecture and sculpture. From a scientific city plan to artistic figures, this ancient civilisation has left behind a legacy of skill and craftsmanship.

The bust of the **bearded priest** is one of the excellent examples of stone figures found in the Indus Valley civilisation. It is the figure of a bearded man, draped in a shawl with trefoil patterns. The eyes are elongated, and half closed as in meditation. The figure has an armlet on the right hand and a plain woven fillet across the head.



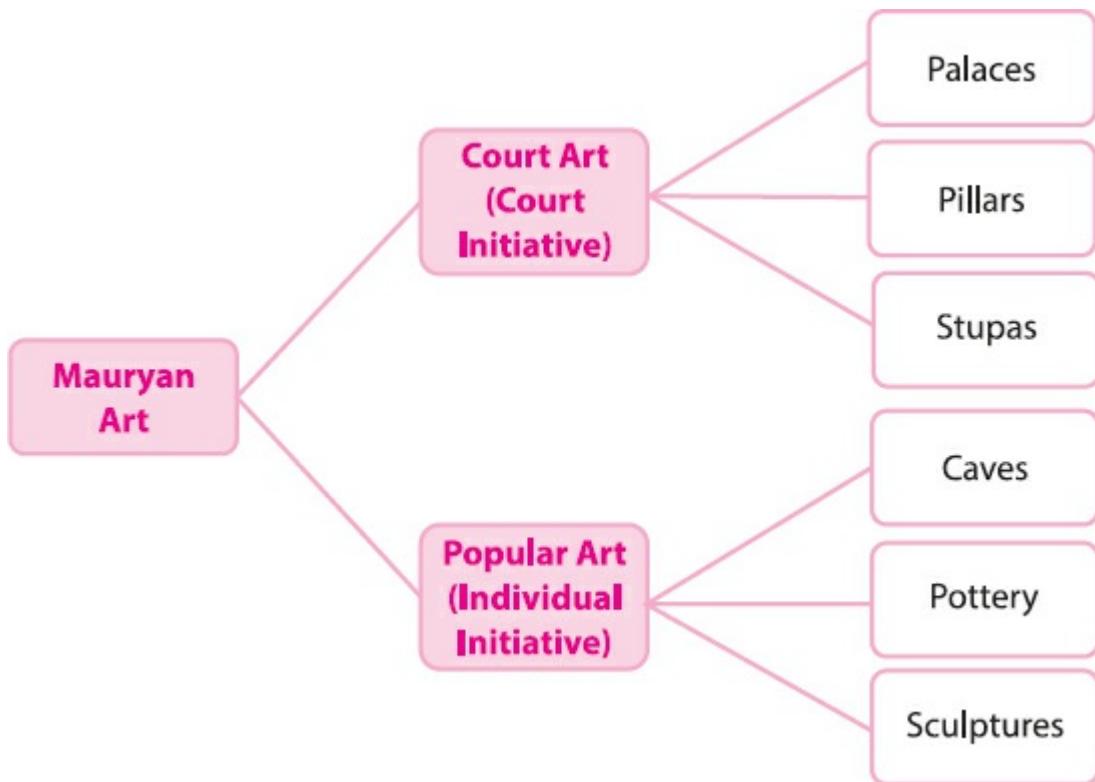
The **red sandstone figure** of a **male torso** is another specimen of rock sculpture. The torso has a frontal

posture with well baked shoulders and a prominent abdomen. There are socket holes in the neck and shoulders, probably for the attachment of head and arms.



Mauryan Art and Architecture

With the advent of the *Buddhism* and *Jainism*, which were part of the shramana tradition, in **4th century BCE**, the religious and social scenario of gangetic valley began to undergo changes. As both the religions were opposed to the ‘varna’ and ‘jati’ system of Vedic age, they gained patronage of the **kshatriya rulers** who had grown wary of brahmanical supremacy. As the Mauryas established their power, we see a clear demarcation of architecture and sculpture developed under state patronage and those that were developed by individual initiative. Thus, Mauryan art can be classified as follows:



Court Art

The **Mauryan rulers** commissioned a large number of architectural works for political as well as religious reasons. These works are referred to as Court Art.

Palaces:



The Mauryan Empire was the first powerful empire to come to power in India. The **capital at Pataliputra** and the palaces at **Kumrahar** were created to reflect the splendour of the Mauryan Empire. The palace of Chandragupta Maurya was inspired by the Achaemenid palaces at Persepolis in Iran. **Wood was the principal building material.** Megasthenes described the palace as one of the greatest creations of mankind.



Fig. 1.6: Site of Palace at Kumrahar

Similarly, *Ashoka's palace at Kumrahar* was a massive structure. It had a high central pillar and was a three-storey wooden structure. The palace walls were decorated with carvings and sculptures.

Pillars



During the time of Ashoka, the inscription of pillars – as a symbol of the state or to commemorate battle victories – assumed a great significance. He also used pillars to propagate imperial sermons as well.

On an average of 40 feet high, the pillars were usually made of **chunar sandstone** and comprised of **four parts**. A long **Shaft** formed the base and was made up of a **single piece of stone** or **monolith**. On top of it lay the **capital**, which was either *lotus shaped* or *bell shaped*. The bell shaped capitals were influenced by the Iranian pillars, as was the highly polished and lustrous finish of the pillars. Above the capital, there was a *circular or rectangular base* known on the **abacus** on which an **animal figure** was placed.

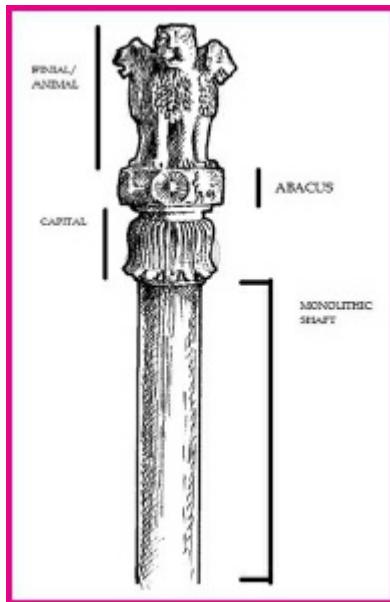


Fig. 1.7: Basic structure of Ashokan pillars

Example: Lauria Nandangarh pillar in Champaran, Sarnath pillar near Varanasi, etc.

National Emblem

The abacus and the animal part of the Sarnath pillar forms the official **national emblem** of India. In the abacus of the Sarnath pillar, four animals are shown representing four directions – **a galloping horse** (west), **a bull** (east), **an elephant** (south) and **a lion** (north). The animals seem to follow each other turning the wheel of existence till eternity.

The Elephant depicts the dream of Queen Maya, a white elephant entering her womb. The Bull depicts the zodiac sign of Taurus, the month in which Buddha was born. The Horse represents the horse Kanthaka, which Buddha is said to have used for going away from princely life. The Lion shows the attainment of enlightenment.

In the National Emblem of India, the words **Satyameva Jayate** from **Mundaka Upanishad**, meaning ‘Truth Alone Triumphs’, are inscribed below the abacus in **Devanagari script**. The Capital is crowned by the Wheel of the Law (**Dharma Chakra**).

The Lions symbolize Buddha spreading Dhamma in all directions. It was built in the commemoration of the first sermon by Buddha or the Dhammachakraparivartana.

Stupa:



Stupas were **burial mounds** prevalent in India from the **Vedic period**. It is a conventional representation of a funeral cumulus in which **relics and ashes of the dead were kept**. During the period of Ashoka, the art of stupas reached its climax. Almost 84000 stupas were erected during his period.

Although a Vedic tradition, stupas were popularised by the Buddhists. **After the death of Buddha, 9 stupas were erected.** 8 of them had the relics of Buddha at their **medhi** while the **ninth** had the pot in which the **relics were originally kept**. A basic diagram representing the various parts of a stupa is given below.

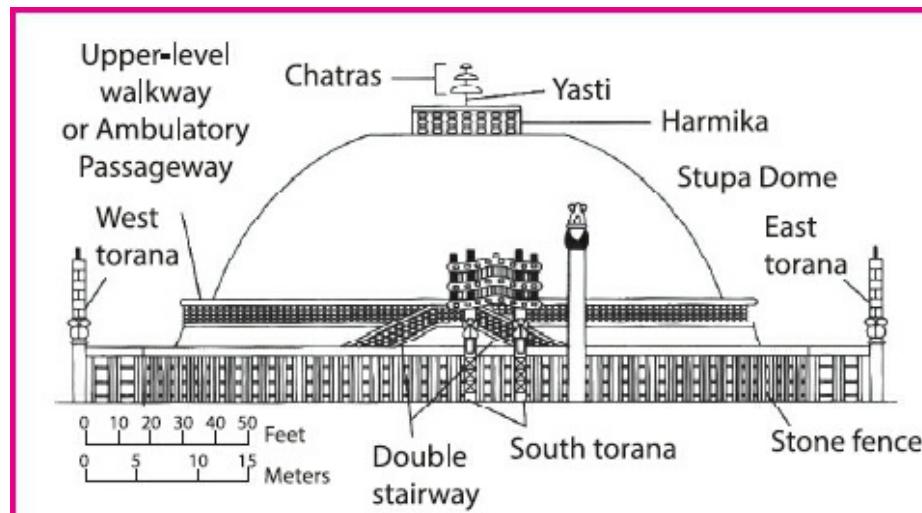


Fig. 1.8: Basic structure of a stupa with different parts

The **core of the stupa** was made of unburnt brick while the outer surface was made by using burnt bricks, which were then covered with a thick layer of

plaster. The **medhi** and the **toran** were decorated by wooden sculptures. Devotees walk around the pradakshina patha or open ambulatory passageway as a token of worship.

Example: **Sanchi Stupa** in Madhya Pradesh is the most famous of the Ashokan stupas. Piprahwa stupa in Uttar Pradesh is the oldest one.

The locations of the 9 stupas built after the death of Buddha are Rajagriha, Vaishali, Kapilavastu, Allakappa, Ramagrama, Vethapida, Pava, Kushinagar and Pippalivana.

Difference between Ashokan Pillars and Achaemenian Pillars

Basis	Ashokan pillars	Achaemenian pillars
Composition	The shaft of the Ashokan pillars were monolithic , i.e. they were inscribed from a single piece of stone, mainly chunar sandstones.	The shaft of Achaemenian pillars were made up of various pieces of sandstone cemented together.
Location	The Ashokan pillars were independently erected by royal diction.	The Achaemenian pillars were generally attached to state buildings.

Popular Art

Apart from the royal patronage, cave-architecture, sculpture and pottery took the expressions of art by **individual effort**. These were grouped together as popular forms of art and architectures.

Cave Architecture



This period saw the emergence of rock-cut cave architectures. During the Mauryan period, these caves were generally used as **viharas**, i.e. living quarters, by the Jain and Buddhist monks. While the early caves were used by the ajivika sect, later, they became popular as Buddhist monasteries. The caves during Mauryan period were marked by a **highly polished finish** of the interior walls and **decorative gateways**.



Fig. 1.9: Decorated entrance to Barabar caves

Example: **Barabar** and **Nagarjuni** caves in Bihar were formed during the time of Dasharath, grandson of Ashoka.

Sculptures



Sculptures were used primarily for the decoration of stupas, in the *torana* and *medhi* and as the form of religious expression. Two of the famous sculptures of the Mauryan period are those of **Yaksha** and **Yakshi**. They were objects of worship **related to all three religions** – Jainism, Hinduism and Buddhism. The earliest mention of yakshi can be found in *Silppadikaram*, a Tamil text. Similarly, *all of the Jain*

tirthankars were associated with a Yakshi.

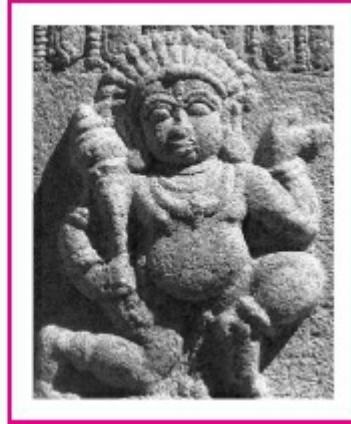


Fig. 1.10: (from left) Yaskshini sculpture in a torana at Sanchi Stupa, Yaksha sculpture

Pottery:



Pottery of the Mauryan period is generally referred to as **Northern Black Polished Ware** (NBPW). They were characterised by the **black paint** and **highly lustrous finish** and were generally used as **luxury items**. They have often been referred to as the *highest level of pottery*.



Fig. 1.11: Specimen of Northern Black Polished Ware

Post Mauryan Art

After the decline of the Mauryan Empire in **2nd century BC**, small dynasties sprang up in various parts of India. Among them, **Shungas, Kanvas, Kushanas and Shakas** in the north and **Satvahanas, Ikshavakus, Abhiras and Vakatakas** in Southern and

Western India gained prominence. Similarly, the religious scene saw the emergence of Brahmanical sects such as the **Shaivites**, **Vaishnavites** and **Shaktites**. The art of this period started reflecting the changing socio-political scenario as well. The architecture in the form of rock-cut caves and stupas continued, with each dynasty introducing some unique features of their own. Similarly, different schools of sculpture emerged and the art of sculpture reached its **climax** in the post-Mauryan period.

Architecture

Rock-cut Caves:



The construction of rock caves continued as in the Mauryan period. However, this period saw the development of **two** types of rock caves – **Chaitya** and **Vihar**. While the Vihars were **residential halls** for the Buddhist and Jain monks and were developed during the time of the Mauryan Empire, the Chaitya halls were developed during this time. They were mainly quadrangular chambers with flat roofs and used as **prayer halls**. The caves also had open courtyards and stone screen walls to shield from rain. They were also decorated with human and animal figures.

Examples: Karle Chaitya hall, Ajanta caves (29 caves – 25 Vihars + 4 Chaitya), etc.

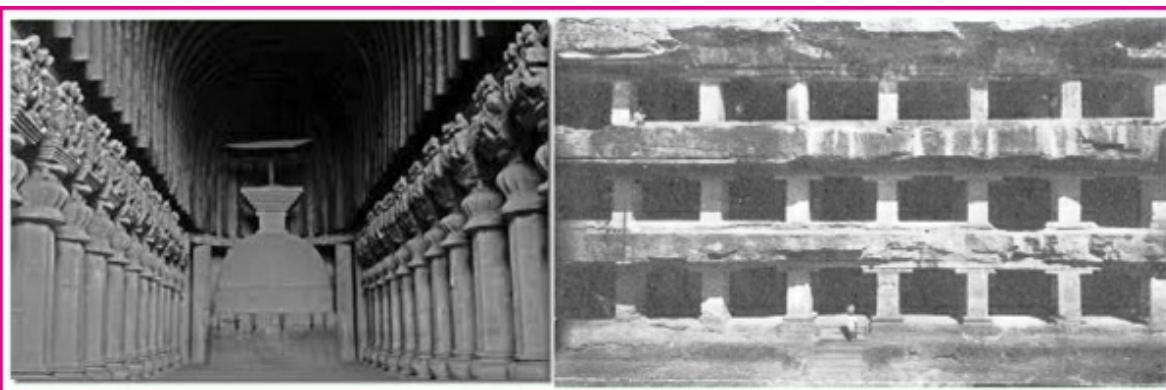


Fig. 1.12: (from left) Karle Chaitya,

Vihar at Ellora

Udayagiri and Khandagiri Caves, Odisha



They were made under the Kalinga King Kharavela in 1st-2nd century BC near modern-day Bhubaneswar. The cave complex has both man-made and natural caves. They were possibly carved out for residence of Jain monks. There are 18 caves in Udayagiri and 15 in Khandagiri.

Udayagiri caves are famous for the **Hathigumpha inscription** which is carved out in **Brahmi script**. The inscription starts out with “Jain Namokar Mantra” and highlights various military campaigns undertaken by the King Kharavela. There are inscriptions in other caves also.

Ranigumpha cave in Udayagiri is double-storied and has some beautiful sculptures.

Stupas:



Stupas became *larger* and *more decorative* in the post-Mauryan period. Stone was increasingly used in place of wood and brick. The Shunga dynasty introduced the idea of **torans as beautifully decorated gateways** to the stupas. The torans were intricately carved with figures and patterns and were evidence of **Hellenistic influence**.

Examples: Bharhut stupa in Madhya Pradesh, the toran at Sanchi stupa in Madhya Pradesh, etc.

Sculpture

Three prominent schools of sculpture developed in this period at three different regions of India – centred at Gandhara, Mathura and Amaravati.

Gandhara School



The Gandhara School of Art developed in the **western frontiers** of Punjab, near modern day Peshawar and Afghanistan. The Greek invaders brought with them the traditions of the **Greek and Roman sculptors**, which influenced the local traditions of the region. Thus, Gandhara School also came to be known as **Greco-Indian School of Art**.

The Gandhara School flourished in *two stages* in the period from 50 B.C. to 500 A.D. While the former school was known for its use of **bluish-grey sandstone**, the later school **used mud and stucco** for making the sculptures. The images of **Buddha** and Bodhisattvas were based on the **Greco-Roman pantheon** and *resembled that of Apollo*.

Mathura School



The Mathura School flourished on the **banks of the river Yamuna** in the period between *1st and 3rd centuries B.C.* The sculptures of the Mathura School were influenced by the stories and imageries of **all three religions** of the time – *Buddhism, Hinduism and Jainism*. The images were modelled on the earlier Yaksha images found during the Mauryan period.

The Mathura School showed a striking use of **symbolism** in the images. The Hindu Gods were represented using their avayudhas. For example, Shiva is shown through linga and mukhalinga. Similarly, the halo around the head of Buddha is larger than in Gandhara School and decorated with geometrical patterns. Buddha is shown to be surrounded by two Bodhisattvas – Padmapani holding a lotus and Vajrapani holding a thunderbolt.

Amaravati School



In the southern parts of India, the Amaravati School developed on the **banks of Krishna river**, under the patronage of the **Satvahana rulers**. While the other two schools focused on single images, Amaravati School put more emphasis on the use of **dynamic images** or **narrative art**. The sculptures of this school made excessive use of the **Tribhanga posture**, i.e. the body with three bends.

Differences Between Gandhara, Mathura and Amaravati Schools

Basis	Gandhara School	Mathura School	Amaravati School
External influence	Heavy influence of Greek or Hellenistic sculpture, so it is also known as Indo-Greek art.	It was developed indigenously and not influenced by external cultures.	It was developed indigenously and not influenced by external cultures.
Ingredient used	Early Gandhara School used bluish-grey sandstone while the later period saw the use of mud and stucco .	The sculptures of Mathura School were made using spotted red sandstone .	The sculptures of Amaravati School were made using white marbles .

Religious influence	Mainly Buddhist imagery, influenced by the Greco-Roman pantheon.	Influence of all three religions of the time, i.e. Hinduism, Jainism and Buddhism.	Mainly Buddhist influence.
Patronage	Patronised by Kushana rulers.	Patronised by Kushana rulers.	Patronised by Satvahana rulers.
Area of development	Developed in the North West Frontier , in the modern day area of Kandahar.	Developed in and around Mathura, Sonkh and Kankalitila . Kankalitila was famous for Jain sculptures.	Developed in the Krishna-Godavari lower valley , in and around Amaravati and Nagarjunakonda.
Features of Buddha sculpture	The Buddha is shown in a spiritual state , with wavy hair. He wears fewer ornaments and seated in the position of a yogi . The eyes are half-closed as in meditation. A protuberance	Buddha is shown in delighted mood with a smiling face. The body symbolises masculinity, wearing tight dress. The face and head are shaven . Buddha is seated in padmasana with different	Since the sculptures are generally part of a narrative art , there is less emphasis on the individual features of Buddha. The sculptures generally depict life stories of Buddha and the Jataka tales ,

is shown on the head signifying the omniscience of Buddha. mudras and his face reflects grace. A similar **protuberance** is shown on the head. i.e., previous lives of Buddha in both human and animal form.



Fig. 1.13: (from left) Gandhara school of art, Mathura school of art, Amaravati school of art

Greek Art and Roman Art



There exists some difference between Greek and Roman styles and Gandhara School integrates both the styles. The **idealistic** style of Greeks is reflected in the muscular depictions of Gods and other men showing strength and beauty. Lots of Greek mythological figures from the Greek Parthenon have been sculpted using **marble**.

On the other hand, Romans used art for ornamentation and decoration and is realistic in nature as opposed to Greek idealism. The Roman art projects **realism** and depicts real people and major historical events. The Romans used **concrete** in their sculptures. They were also famous for their mural paintings.



Fig. 1.14: Buddha in Greco-Roman style and a Roman Portraiture points out the similarities.

VARIOUS MUDRAS RELATED TO BUDDHA

1. *Bhumisparsha Mudra*

- One of the most common Mudras found in statues of Buddha.
- It depicts the Buddha sitting in meditation with his left hand, palm upright, in his lap, and his **right hand touching the earth**.
- This mudra is commonly associated with the blue Buddha known as **Akshobya**.
- **Significance:** ‘Calling the Earth to Witness the Truth’ Mudra, and it represents the moment of Buddha’s attaining enlightenment.



2. *Dhyana Mudra*

- Indicates Meditation and is also called ‘Samadhi’ or ‘Yoga’ Mudra.

- It depicts Buddha with both the hands in the lap, with the back of the right hand resting on the palm of the left hand with fingers extended. In many statues the thumbs of **both hands are shown touching at the tips, thus forming a mystic triangle.**



- It signifies **attainment of spiritual perfection**.
- This Mudra was used by Buddha during the final meditation under the **bodhi tree**.

3. **Vitarka Mudra**

- It indicates **teaching and discussion** or intellectual debate.
- The **tips of the thumb and index finger touch each other**, forming a circle. The right hand is positioned at shoulder level and the left hand at the hip level, in the lap, with palm facing upwards.



- It signifies the teaching phase of preaching in Buddhism. The circle formed by the thumb and index finger maintains the constant flow of energy, as there is no beginning or end, only perfection.

4. **Abhaya Mudra**

- It indicates **fearlessness**.
- The right hand is raised to shoulder height with arm bent. The

palm of the right hand faces outwards and the fingers are upright and joined. The left hand hangs downwards by the side of the body.

- This gesture was shown by Buddha immediately after attaining enlightenment.



- It symbolizes strength and inner security. It is a gesture which instills a sense of fearlessness to others as well.

5. *Dharmachakra Mudra*

- It means ‘Turning the Wheel of the Dharma or Law’, i.e., setting into motion the wheel of Dharma
- This Mudra involves both hands.
- The right hand is held at chest level with the palm facing outwards. A mystic circle is formed by joining the tips of the index finger and the thumb. The left hand is turned inward and the index finger and thumb of this hand join to touch the right hand’s circle.



- This gesture was exhibited by Lord Buddha while he preached the first sermon to a companion after his enlightenment in the Deer Park of Sarnath.

6. *Anjali Mudra*

- Greetings, devotion, and adoration.
- Both hands close to the chest, palms and fingers joined against each other vertically.

- It is common gesture used in India to greet people (**Namaste**). It
- signifies adoration of the superior and considered a sign of regards with deep respect.



- It is believed that true Buddhas (those who are enlightened) do not make this hand gesture and this gesture should not be shown in Buddha statues. **This is for Bodhisattvas** (who aim and prepare to attain perfect knowledge).

7. *Uttarabodhi Mudra*

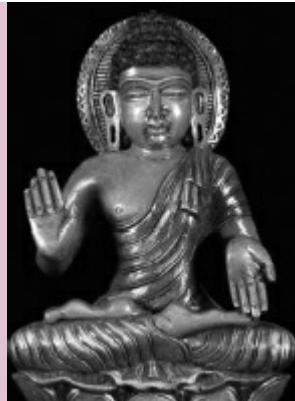
- It means **supreme enlightenment**.
- Holding both hands at the level of the chest, intertwining all the fingers except index fingers, extending index fingers straight up and touching each other.
- This Mudra is known for charging one with energy. It **symbolises perfection**.



- Shakyamuni Buddha**, the liberator of Nagas, presents this Mudra.

8. *Varada Mudra*

- It indicates charity, compassion or granting wishes.
- The right arm is extended in a natural position all the way down, with the palm of the open hand facing outwards towards onlookers. If standing, the arm is held slightly extended to the front. Can be a left-hand gesture as well.
- This Mudra signifies five perfections: Generosity, Morality, Patience, Effort and Meditative Concentration, through the five extended fingers.



9. *Karana Mudra*

- It indicates **warding off evil**.
- Hand is stretched out, either horizontally or vertically, with the palm forward. The thumb presses the folded two middle fingers but the index and little fingers are raised straight upwards.
- It signifies expelling demons and negative energy. The energy created by this Mudra **helps remove obstacles such as sickness or negative thoughts**.



10. *Vajra Mudra*

- It indicates **knowledge**.
- This mudra is better known in Korea and Japan.
- In this mudra, the erect forefinger of the left hand is held in the fist of the right hand. It is seen in the mirror-inverted form also.
- This mudra signifies the importance of **knowledge or supreme wisdom**. Knowledge is represented by the forefinger and the fist of the right hand protects it.



Gupta Age

The emergence of the Gupta Empire in 4th century A.D. is often hailed as the “**Golden period of Indian Architecture**”. While the earlier Gupta rulers were Buddhists and continued the traditions of Buddhist architecture, temple architecture came to the fore front under the patronage of the Hindu rulers of the later Gupta phase. Temple architecture reached its **climax** during this period. Similarly, Buddhist and Jain art also reached its peak during the Gupta Age.

The Gupta rulers, especially in the later phase, were Brahmanical rulers. However, they showed exemplary tolerance for all other religions. **Three principal deities** were worshipped – *Vishnu* in the Northern and Central part of India, *Shiva* in the Southern part and *Shakti* in the Eastern part of India as well as in the Malabar coast or South-west part of India.

Architecture

Caves:



During the Gupta period, architectural development of the caves remained constant. However, the use of **mural paintings** on the walls of the caves became an added feature. Some of the finest examples of mural paintings can be found in the caves of Ajanta and Ellora.

Ajanta Caves:



Ajanta is a series of rock-cut caves in the Sahyadri ranges on Waghora river near **Aurangabad** in Maharashtra. There are a total of **29 caves** of which 25 were used as Viharas or residential caves while 4 were used as Chaitya or prayer halls. The caves were developed in the period **between 200 B.C. to 650 A.D.**

The Ajanta caves were inscribed by the Buddhist monks, under the patronage of the Vakataka kings – Harishena being a prominent one. The figures in these caves were done using **fresco painting** and demonstrate considerable naturalism. The colours were obtained from local vegetation and minerals. The **outlines of the paintings were done in red colour** and then the inside was painted. One of the striking features is the **absence of blue colour** in the paintings. Cave No. 16 is one of the most elegant specimens of cave architecture.

The paintings are generally **themed around Buddhism** – the life of Buddha and Jataka stories. Of the 29 caves, 5 were developed during the Hinayana phase while the remaining 24 were developed during the Mahayana phase of Buddhism. Reference of the Ajanta caves can be found in the travel accounts of Chinese Buddhist travellers Fa Hien and Hieun Tsang.



Fig. 1.15: *The Dying Princess, Ajanta*

Some prominent sculptures of Ajanta Caves are:

- Mahaparinirvana of Buddha in Cave.no 26.
- Naga king and his consort in Cave.no 19

Technique of Painting

The paintings were done using the *Fresco method*. It involved a three-step technique:

- A layer of clay, mixed with cow dung and rice husk was applied on the surface of the rock.
- A coating of lime plaster was then applied on the top of it.
- Colours and pigments were then applied on the **moist surface**. This allowed the pigments to seep in and create a lasting image on the rock surface.

Example: Dying princess, Flying apsara, etc.

Ellora Caves:



Ellora caves are another important site of cave architecture. It's located nearly 100 Kms away from Ajanta caves in the Sahyadri ranges of Maharashtra. It is a **group of 34 caves** – 17 Brahmanical, 12 Buddhist and 5 Jain. These set of caves were developed during

the period between **5th and 11th centuries A.D.** (newer as compared to Ajanta Caves) by various guilds from Vidarbha, Karnataka and Tamil Nadu. Hence, the caves reflect a natural **diversity in terms of theme** and architectural styles.

Caves 1–12: Buddhist

Caves 13–29: Hindu

Caves 30–34: Jain (Digambara sect)

Some of the prominent caves in Ellora are:

- Cave No. 10 is a Buddhist Chaitya cave known as Vishwakarma Cave or carpenter's cave. Buddha is seated in Vyakhyana Mudra here and Bodhi tree is carved at his back.
- Cave No. 14 is themed “Raavan ki khai”.
- Cave No. 15 is Dashavatara temple.
- Cave No. 16 is Kailash temple dedicated to Lord Shiva. It was developed under the patronage of Rashtrakuta king Krishna I and was carved out of a monolith, and even has a courtyard. In cave.no 16, there is also a sculpture on the wall of Kailash temple depicting **Ravana shaking Mount Kailasha**. It is considered one of the masterpieces of Indian sculpture.
- Dhumar Lena in Cave 29
- Rameshwar temple in Cave 21
- Two famous Jain caves are Indra Sabha (Cave 32) and Jagannath Sabha (Cave 33).



Bagh Caves:



Located on the bank of the Bagh river in Madhya Pradesh, it is a group of **9 Buddhist caves** developed around **6th Century A.D.** It is architecturally very similar to the Ajanta caves.

Junagadh Caves:



These are Buddhist caves located in Junagadh district of Gujarat. There are not actually caves here, but three different sites can be found. (1) Khapra Kodiya, (2) Baba Pyare, (3) Uparkot. A unique feature of the Junagadh caves is the presence of a 30-50 ft high citadel known as “**Upar Kot**” in front of the prayer hall.

Nasik Caves:



It is a group of 24 Buddhist caves, also known as **“Pandav Leni”**. They were developed during 1st century A.D. and belong to the Hinayana period. However, later, the influence of Mahayana sect can also be found in these caves. Under hinayana sect, his presence is indicated through the use of **motifs and symbols** like throne and footprints. And later, the idols of Buddha were also carved inside these caves representing influence of Mahayana Buddhism. The site also depicts an excellent **system of water management** indicated through presence of water tanks carved out of solid rocks.

Mandapeshwar Caves:



Located in Borivalli near Mumbai and also known as Montperir caves, it was developed in late gupta period as a **Brahmanical cave**. However, it was later **converted into a Christian cave**. The remains of the site include sculptures of Natraja, Sada shiva and ardhanarishwara. The church and its graveyard are situated above the cave precincts.

Udayagiri caves



(not to be confused with Udayagiri-Khandagiri Caves in Odisha) It is located in Vidisha, Madhya Pradesh. Created in early 5th century AD under the patronage of Chandragupta II, it is famous for having numerous **sculptures** on the hill walls. The **sculpture of Varaha** or **Boar incarnation of the Vishnu** is notable. The caves have **one of the earliest Hindu sculptures**. It also has caves dedicated to Shiva, Narasimha (half-lion, half-man), Narayana (resting Vishnu) and Skanda.

Stupas:



The Gupta age saw a decline in the development of stupas. However, **Dhamek stupa at Sarnath** near Varanasi is a fine example of stupa developed during this period.

Sculptures

During the Gupta period, a new school of sculpture developed around **Sarnath**. It was characterised by the use of **cream coloured sandstone** and the **use of metal**. The sculptures of this school were immaculately dressed and **lacked** any form of nakedness. The **halo** around the head of Buddha was intricately decorated.

Example: Sultanganj Buddha (7.5 ft high)



Fig. 1.16: Sultanganj Buddha

IMPORTANT ANCIENT INSCRIPTIONS AND EDICTS

1. **Sohgaura Copper Plate:** The earliest known copper-plate, known as the Sohgaura copper-plate, is a Mauryan record that mentions **famine relief efforts**. It is one of the very few pre-Ashoka Brahmi inscriptions in India.
2. **Ashokan Edicts:** The Edicts of Ashoka are a collection of 33 inscriptions on the Pillars of Ashoka as well as boulders and cave walls made by the Emperor Ashoka of the Mauryan Empire during his reign from 269 BCE to 232 BCE. These inscriptions were dispersed throughout the country and **it represents the first tangible evidence of Buddhism**. The edicts describe in detail the Ashoka's view about dharma, to solve the severe problems faced

by the complex society.

The Edicts are divided into:

- *Pillar Edicts*
- *Major Rock Edicts*: 14 Edicts (termed 1st to 14th) and 2 separate ones found in Odisha.
- *Major Rock Inscriptions*: Minor Rock Edicts, the Queen's Edict, Barabar cave inscriptions and the Kandahar bilingual inscription.

These inscriptions show Ashoka's devotion towards the Buddhist philosophy. The inscriptions show his efforts to spread and develop the Buddhist dharma throughout his kingdom. The edicts mainly focus on **social and moral precepts rather than specific religious practices or the philosophical dimension of Buddhism.**

The inscriptions revolve around a few themes: Ashoka's conversion to Buddhism, the description of his efforts to spread Buddhism, his moral and religious precepts, and his social and animal welfare programmes. In these inscriptions, Ashoka refers to himself as "Beloved servant of the God" (*Devanampiyadasi*). The identification of Devanampiyadasi with Ashoka was confirmed by an inscription at Maski. The inscriptions found in the eastern part of India were written in Magadhi Prakrit using the Brahmi script.

3. **Rummindei Pillar Edicts (Lumbini)**: These inscriptions come under the Minor Pillar Inscriptions. These contain inscriptions recording their dedication. **The inscriptions mentions Ashoka's visit to Lumbini** (Rummindei), Rupandehi district, Nepal, the birthplace of Lord Buddha. Ashoka exempted Lumbini from paying tax, and fixed its contribution of grain at one – eighth. The inscriptions are written in Brahmi script.
4. **Prayag-Prashasti**: Prayag-Prashasti is the name given to the Allahabad Pillar. "Prayag" means a meeting place for something or someone. Prayag is an ancient name of Allahabad as it is the meeting place or 'Sangam' of rivers Ganga, Yamuna and the mythical Saraswati. Prashasti means "in praise of someone" and is a eulogy. The Allahabad Prasasti was originally engraved on the Ashokan Pillar in Kausambi near Allahabad. Later it was removed to the Allahabad fort. . It is an Ashokan Stambh but has 4 different inscriptions i.e.

- a) The usual Ashokan inscriptions in **Brahmi script** as in all pillars.
 - b) The Queen's edict regaling the charitable deeds of Ashoka's wife Kaurwaki.
 - c) Samudragupta's (335AD – 375 AD) inscriptions written by Harisena in Sanskrit language and Brahmi script. It mentions about the **conquests of Samudragupta** and boundaries of the Gupta Empire.
 - d) Jahangir's inscriptions in Persian.
5. **Mehrauli Inscription:** The **Mehrauli Iron Pillar** is located in Delhi in the Qutub Minar complex. It is notable for the rust-resistant composition of the metals used in its construction. This pillar was established by Chandragupta-II of Gupta dynasty as Vishnupada in the honor of Lord Vishnu. This pillar credits **Chandragupta with conquest of the Vanga Countries** by his battling alone against the confederacy of the enemies united against him. It also credits him for conquest of Vakatakas in a fight that ran across seven mouths of Indus River.
6. **Kalsi Inscription:** Kalsi town is known for its heritage importance. It is a small town located in between Chakrata and Dehradun on the banks of Yamuna river. The site of **Ashoka's inscriptions** at Kalsi is singularly unique as it is the only place in North India where the great Mauryan emperor has inscribed the set of the fourteen rock edicts. The language of these edicts is **Prakrit** and the script is **Brahmi**. The Rock edict was written around **450 B.C** and is made of quartz which is 8 feet broad and 10 feet long. These rock edicts reflect **Asoka's human approach in his internal administration** when he converted himself to Buddhism. It also reflects the policies for the commitment to non-violence and restriction of war. The inscription also tells about his life when he took the path of spirituality.
7. **Maski Inscription:** Maski is a village and an archaeological site in Raichur district of **Karnataka**. It lies on the bank of the Maski river which is a tributary of the Tungabhadra. The site has a **minor rock edict of Emperor Ashoka**. It was the **first edict of Emperor Ashoka that contained the name Ashoka** in it instead of 'Devanampriya' or 'Piyadassi'. The inscription remains a dharma shasana, and tells the people to follow the **tenets of**

Buddhism. Moreover the inscription also suggests the spread of Mauryan rule up to the Krishna valley of north-eastern Karnataka.

8. **Kalinga Edicts:** Kalinga in present Odisha still stands tall as a witness of its thousand year old legacy. The Kalinga War was the turning point in Ashoka's career and he not only gave up his ambition of "Digvijaya" but also decided to take the path of non – violence and to follow Buddhism.

The **set of Rock Edicts contain eleven out of the well known fourteen Rock Edicts of Ashoka.** The language of the edicts is Magadhi Prakrita and the script being the early Brahmi. In place of the eleventh, twelfth and thirteenth rock edicts, two special edicts known as Separate Rock Edicts or Kalinga Edicts have been incorporated, which are peace-making in nature and meant for the pacification of the newly conquered people of Kalinga.

9. **Aihole Inscription:** Aihole in **Karnataka** was the **first capital of Chalukyas.** Many inscriptions were found at Aihole, but the inscription found at **Meguti Temple** popularly known as Aihole inscription witnessed many historical events of Chalukyas. The inscription is written in **Sanskrit** and it is in **Kannada script**.

There is a mention about the **defeat of Harshavardhana by Pulakeshin II** and the victory of Chalukyas over Pallavas. It also mentions about the **shifting of the capital from Aihole to Badami.** They were written by Ravikirti, the court poet of Pulakeshi II who reigned from 610 to 642 CE.

10. **Hathigumpha Inscription:** The Hathigumpha Inscription also known as Elephant Cave Inscription from **Udayagiri-Khandagiri Caves in Odisha**, were inscribed by **King Kharavela** during 2nd century BCE. The Hathigumpha Inscription consists of **seventeen lines** in Prakrit language and in **Brahmi script**. Hathigumpha Inscription at Udayagiri Caves is the main source of information about Kalinga ruler Kharavela.

The Hathigumpha Inscription is like the **history of Kharavela** as a king, a conqueror, a patron of culture and a champion of Jainism.

TEMPLE ARCHITECTURE



Temple architecture, with the development of a square sanctum and a pillared portico emerged during the Gupta period. There was a gradual progression from the flat-roofed, monolithic temples in the initial stages to the sculptured ‘shikhara’ in the later years. The progression can be distinguished into **five stages**:

First Stage:



The features of the temple developed during this phase are:

- The temples had **flat roof**.
- The temples were **square** in shape.
- The portico was developed on **shallow pillars**.
- The entire structure was built on **low platforms**.

Example: Temple No. 17 at Sanchi.



Fig. 1.17: Temple No. 17, Sanchi

Second Stage:



The temples built during this phase continued most of the features of the earlier phase. However, the **platforms were higher or upraised**. Some instances of **two-storied temples** have also been found. Another important addition of this phase was a **covered ambulatory passageway** around the sanctum sanctorum or *garbhagriha*. The passageway was used as a *pradakshina path*.

Example: Parvati temple at Nachna kuthara in Madhya Pradesh.



Fig.1.18: Parvati temple, Nachna Kuthara



Third Stage:

This stage saw the **emergence of shikharas** in place of a flat roof. However, they were still quite low and almost square, i.e. curvilinear. **Panchayatan style** of temple making was introduced.

In the **Panchayatan style** of temple making, there were **four subsidiary shrines along with the temple of the principal deity**. The main temple was square with an elongated mandap in front of it, giving it a

rectangular shape. The subsidiary shrines were placed opposite to each other on either side of the mandap, giving the **ground plan a crucified shape**.

Example: Dashavatar temple at Deogarh (U.P.), Durga temple at Aihole (Karnataka), etc.



Fig.1.19: Dashavtar temple, Deogarh

Fourth Stage:



The temples of this stage were almost similar, except the **main shrine became more rectangular**.

Example: Ter temple at Sholapur.

Fifth Stage:



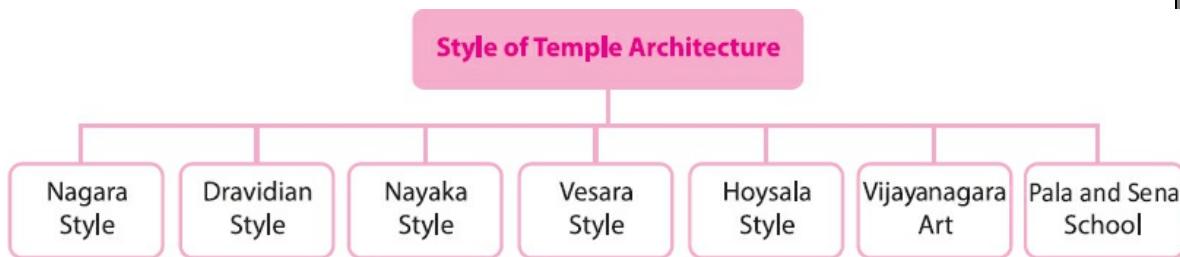
In this stage, there was the introduction of **circular temples** with **shallow rectangular projections**. Rest of the features of the previous stage continued.

Example: Maniyar Math at Rajgir.



Fig. 1.20: Maniyar Math, Rajgir

Styles of Temple Architecture



The basic form of the Hindu temple comprises the following:

- **Sanctum Sanctorum:** Also known as *Garbhagriha* (literally womb-house) is a small room, generally cubicle, which houses the principal deity of the temple.
- **Mandapa:** It is the entrance to the temple. It may be a portico or a hall and is generally designed to house a large number of worshippers.
- **Shikhara:** It is a mountain like spire. The shapes varied from pyramidal to curvilinear.
- **Vahana:** It is the mount or vehicle of the main deity and was placed just before the sanctum sanctorum.

However, under the patronage of the local rulers, different styles of architecture developed in the different regions of India.

Nagara School of Architecture

From fifth century A.D. onwards, a distinct style of temple architecture developed in the northern part of India, known as the **Nagara style of architecture**. Even in the Nagara school, different sub-schools emerged in western, central and eastern parts of the country. Some of the features of Nagara style are:

- The temples generally followed the **Panchayatan style** of temple making, which consisted of subsidiary shrines laid out in a crucified ground plan with respect to the principal shrine.
- **Presence of assembly** halls or mandaps in front of the principal shrine.
- Outside the *garbhagriha*, images of the river goddesses, **Ganga** and **Yamuna**, were placed.
- There were **no water tanks** or reservoirs present in the temple premises.
- The temples were generally built on **upraised platforms**.
- The porticos had a **pillared approach**.
- The **Shikharas** were generally of **three types**:
 - ❖ **Latina or rekha-prasad**: They were *square* at the base and the walls curve inward to a point on the top.
 - ❖ **Phamsana**: They had a *broader base* and were *shorter in height* than the Latina ones. They slope upwards on a straight line.
 - ❖ **Valabhi**: They had a *rectangular base* with the roof rising into *vaulted* chambers. They were also called wagon-vaulted roofs.
- The vertical end of the *shikhara* ended in a horizontal fluted disc, known as the **Amalak**. On top of that, a spherical shape was placed known as the **kalash**.
- Inside the temple, the wall was **divided into three vertical planes** called *rathas*. These were known as *triratha* temples. Later, *pancharatha*, *saptaratha* and even *navaratha* temples came into existence. The vertical planes were used as

different panels to make narrative sculptures.

- The ambulatory passageway or the *pradakshina path* around the sanctum sanctorum was covered.
- Generally, the temple premises did **not** have elaborate boundary walls or gateways.

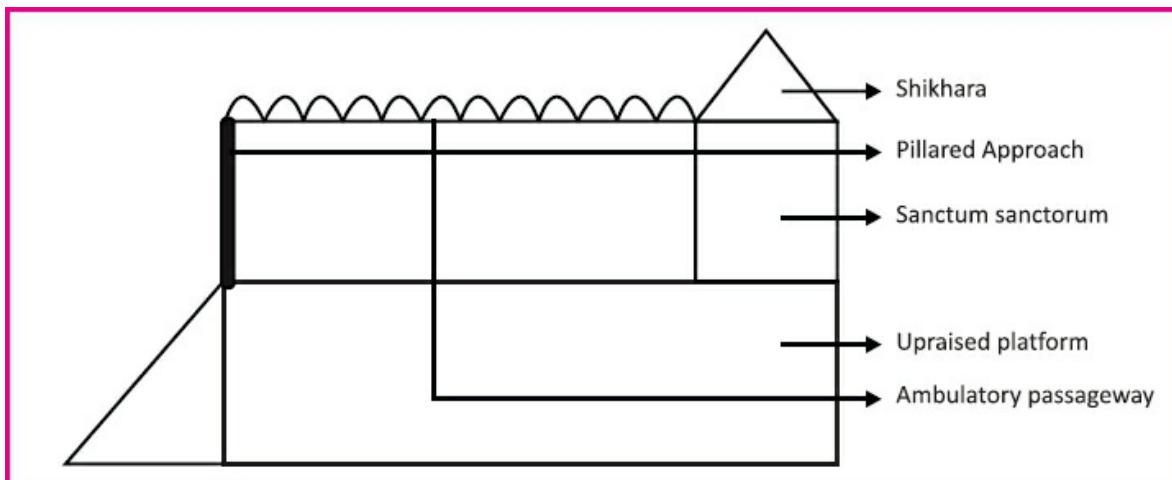


Fig. 1.21: Basic Nagara architecture

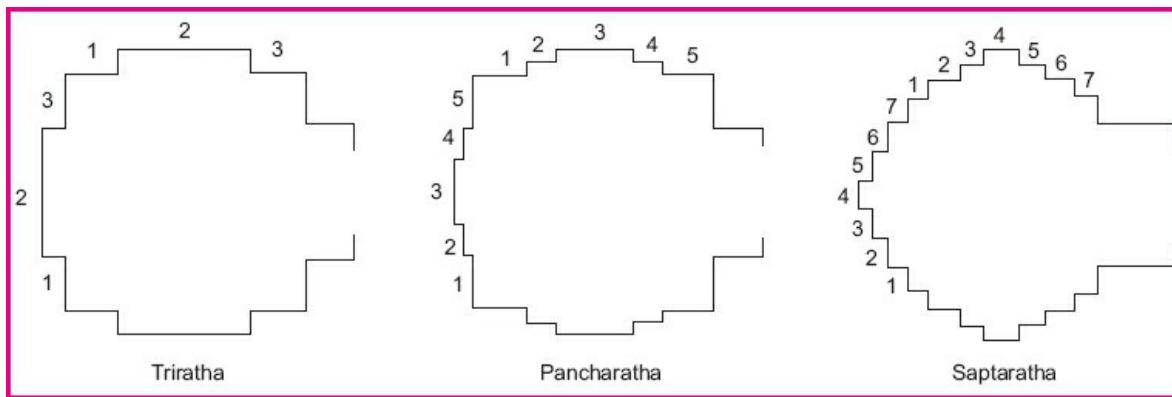


Fig. 1.22: Triratha, Pancharatha and Saptratha walls in Temples.

Under the Nagara School, the following **three sub-schools** emerged:

1. Odisha School:



In different parts of the Kalinga empire, a distinct style of temple architecture developed. Some of its features are:

- The *exterior walls* were **lavishly decorated** with intricate carvings, but *interior walls* were plain.

- There was **no use of pillars** in the porch. Iron girders were used instead to support the roof.
- The shikharas in the Odisha school were known as **rekhadeuls**. They were almost vertical roofs which suddenly curved inwards sharply.
- The mandap was known as **jagmohan** in this region.
- The ground plan of the main temple was **square**.
- Temples were surrounded by a **boundary wall** as in Dravidian style of temple architecture.

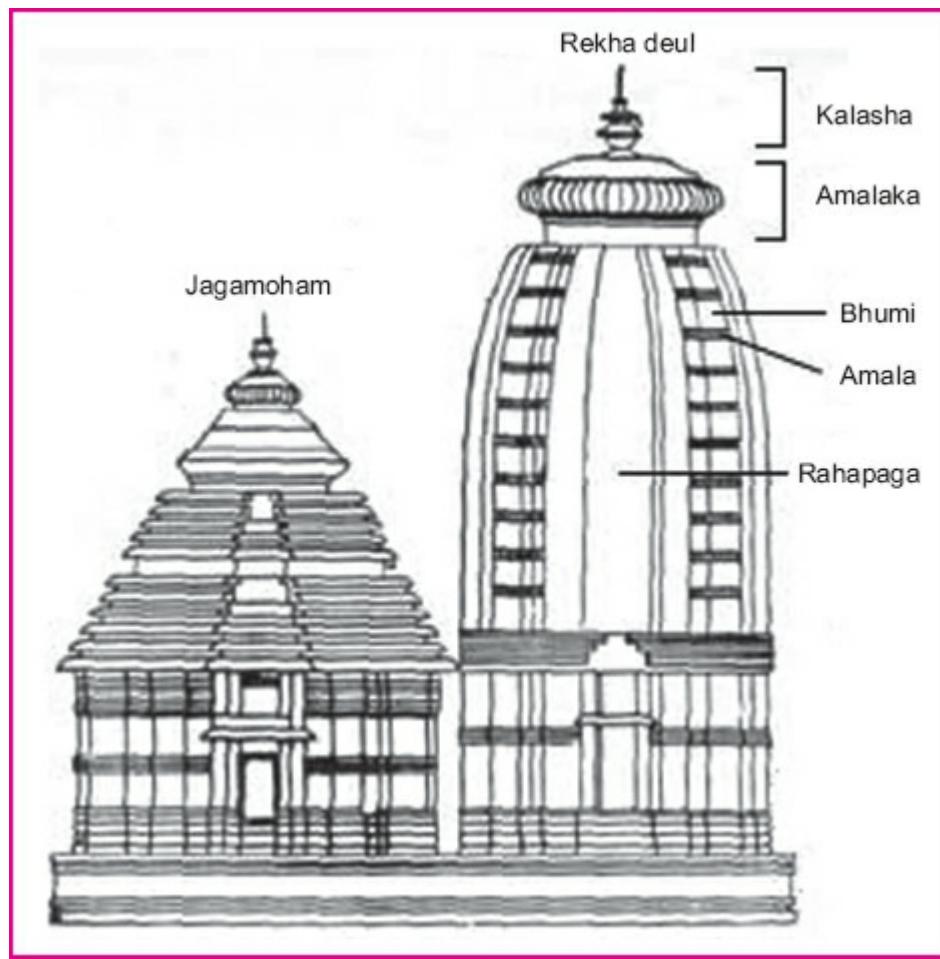


Fig. 1.23: Basic structure of a temple in Odisha school of architecture.

Example: Sun Temple at Konark (also known as Black Pagoda as the first rays of the Sun entered the

garbhagriha through the sea-facing pagoda), Jagannath temple at Puri, Lingaraj temple at Bhubaneswar, etc.



Fig 1.24: Lingaraj temple, Bhubaneswar

2. Khajuraho School:



In the central part of India, the **Chandela rulers** developed a distinct style of temple making of their own – known as Khajuraho school or Chandel school. The features of the temples here include:

- In these temples, **both the interior and exterior walls were lavishly decorated** with carvings.
- The sculptures were generally **erotic** in their themes and drew inspiration from Vatsyayana's Kamasutra.
- The temples were made of **sandstone**.
- The temples had **three chambers** – garbhagriha, mandapa and *ardha-mandapa*. Some temples had a vestibular entrance to the *garbhagriha* known as *antarala*.
- The temples were generally **north or east facing**.
- **Panchayatan style** of temple making was followed. Even the subsidiary shrines had *rekha-*

prasad shikharas. This created an impression of a mountain range.

- The temples were built on **relatively high platform** and belong to Hindu as well as Jain religion.

Example: Kandariya Mahadeva temple, Lakshman temple at Khajuraho, etc.



Fig. 1.25: (from left) Vishwanath temple, Khajuraho; erotic sculptures at Khajuraho

3. Solanki School: (also known as Maru-Gurjara style)



In the north-western parts of India including **Gujarat** and **Rajasthan**, this school developed under the patronage of the **Solanki rulers**. The features of this school are:

- The temple walls were **devoid** of any carvings.
- The *garbhagriha* is connected with the *mandapa* both internally as well as externally
- The porticos have decorative arched gateways known as *torans*.
- A unique feature of this school is the **presence of step-tank**, known as *surya-kund* in the proximity of the temple.
- The steps of the tank are full of **small temples**. There are **wooden carvings** present in these

temples.

- The Solankis used a variety of material to make temples including sandstone, black basalt and soft-marble.
- Most of the temples are east-facing and designed such that every year, during the equinoxes, the sun-rays fall directly into the central shrine.

Example: Modhera Sun temple, Gujarat (built in 1026–27 by Bhima-I).



Fig 1.26: Sun temple, Modhera

South Indian Art

Temple Architecture in South India

Just as the Nagara school of architecture with the different sub-schools emerged in the northern part of India, a distinct style of temple architecture emerged in peninsular India as well.

Temple architecture in South India began under the Pallava ruler Mahendravarman. The temples developed during the Pallava dynasty reflected the stylistic taste of the individual rulers and can be classified into four stages chronologically.

1. Mahendra group:



This was the first stage of Pallava temple architecture. The temples built under Mahendravarman were basically **rock-cut temples**. Under him, the temples were known as *mandapas*, unlike the *Nagara* style in which the *mandapas* meant only the assembly hall.

2. Narasimha group:



This represented the second stage of the development of temple architecture in South India. The rock-cut temples were decorated by intricate sculptures. Under Narasimhavarman, the *mandapas* were now divided into separate **rathas**. The biggest one was called the *Dharmaraja ratha* while the smallest one was called the *Draupadi ratha*. The design of a temple in the **Dravidian style of architecture** is a successor of the Dharmaraja ratha.



Fig. 1.27: The Pancha-rathas, i.e., 5 temples at Mahabalipuram, Tamil Nadu.

3. Rajsimha group:



Rajsimhavarman led the third stage of temple development. Under him, development of **real structural temples** was started in the place of rock-cut temples.

Example: Shore temple at Mahabalipuram, Kailashnath temple at Kanchipuram, etc.

4. Nandivarman group:



This was the fourth stage of temple development during the Pallava dynasty. The temples built under him were smaller in size. The features were almost similar to the Dravidian style of temple architecture.

After the decline of Pallava dynasty, temple architecture acquired a **new style under the Chola kingdom**, known as the Dravidian style of temple

architecture. This marked a new era in the development of temples in the Southern India. In the later periods, three other styles – Vesara style, Nayaka style and Vijaynagar style – also emerged in this region.

ARCHITECTURE AT MAHABALIPURAM

The ancient port city of Mamallapuram under Pallava dynasty in Tamil Nadu, flourished with a number of marvelous architecture. These seventh century **Pallava sites** have been declared as UNESCO World Heritage Site in 1984 by the name “Group of Monuments at Mahabalipuram”.

They include:

1. **Ratha temples or Pancha Ratha:** Also known as Pandava Rathas, they are the earliest rock cut temples in India, comprising of **Dharmaraja Ratha, Bhima Ratha, Arjuna Ratha, Nakula and Sahadeva Ratha, and Draupadi Ratha**, dated around 7th century AD. Dharmaraja Ratha is the largest structure among the five.
2. **Rock-cut caves:** which include **Varaha Cave Temple, Krishna Cave Temple, Panchapandava Cave Temple, and the Mahishasuramardini Mandapa** (Bas-relief of Goddess Durga killing Mahishasura).
3. **Open Air Rock Reliefs:** which include **Descent of the Ganges** which is also known as **Arjuna's Penance or Bhagiratha's Penance** carved on two huge boulders. It narrates the story of descent of River Ganga on earth from heaven by the efforts of Bhagiratha.
4. **Shore Temple complex:** which includes which has two small and one large temple enclosed within a two tier compound wall studded with images of Nandi, the vahana of Shiva. The temple is **predominantly dedicated to Lord Shiva** with a sculpture of **Anantashayana Vishnu** in one of the three temples within the complex.



Fig. 1.28: (1) Descent of the Ganges or Arjuna's Penance, (2) Shore Temple Complex

Chola Art

Dravidian Style of Temple Architecture



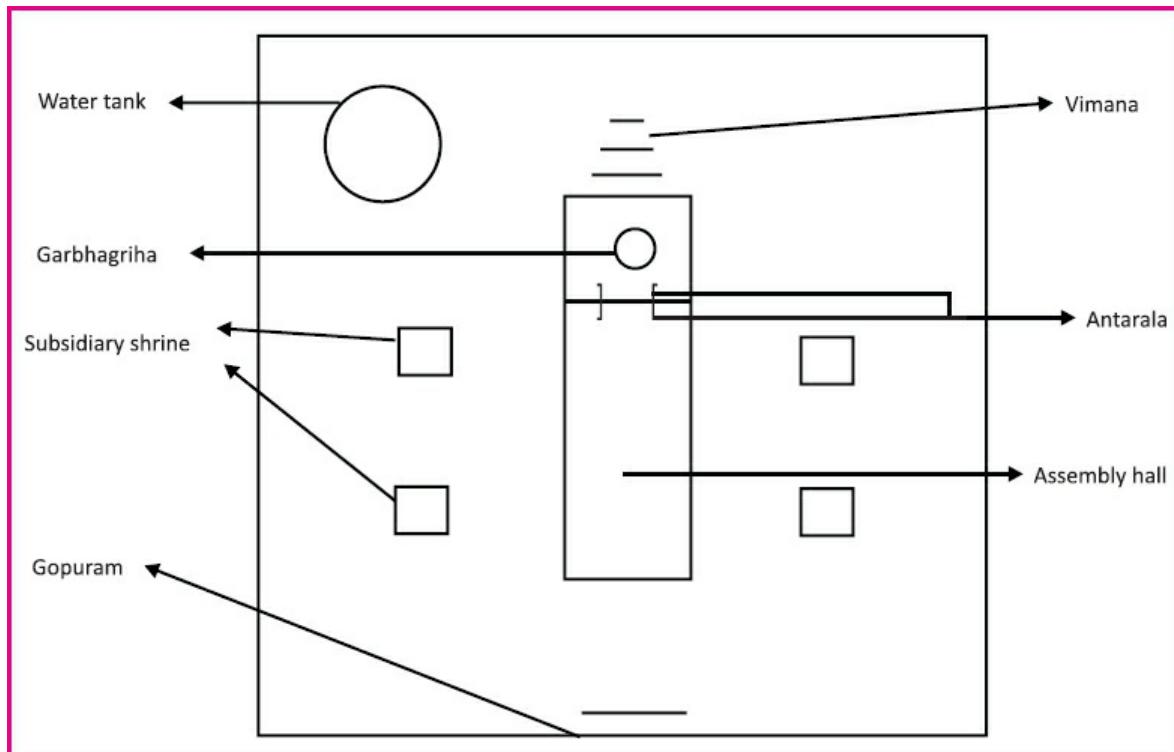
Under the patronage of the **Chola rulers**, hundreds of temples were built in South India. It was a continuation of the previous Pallava architecture, with some variations. This is what came to be known as the Dravidian style of temple architecture. The **features of the Dravidian style or chola style** are:

- Unlike the Nagara temples, the Dravidian temples were surrounded by **high boundary walls**.
- The front wall had a high entrance **gateway** known as the **gopuram**.
- The temple premise was laid out in the **panchayatan style** with a principal temple and four subsidiary shrines.
- In the Dravidian style, the spire is in the form of a stepped pyramid that rises up linearly rather than curved. It is known as **vimana**.
- The crowning element is shaped in the form of an octagon and is known as *shikhara*. It is similar to the *kalash* of the Nagara temple, but not spherical.
- There is **only one vimana** in the Dravidian architecture on top of the main temple. The subsidiary shrines do not have

vimanas, unlike in Nagara architecture.

- The assembly hall was connected with the *garbhagriha* by a **vestibular tunnel** known as **antarala**.
- The entrance of the *garbhagriha* had sculptures of **Dwaarpal**, **mithun** and **yakshas**.
- The presence of a **water tank** inside the temple enclosure was a unique feature of the Dravidian style.

Example: Brihadeswara temple at Tanjore (built by Raja Raja I in 1011 A.D.), Gangaikondacholapuram temple (built by Rajendra I to commemorate his victory in the Gangetic delta), etc.



Chola Sculpture

An important feature of the Chola temples was the importance placed on the decoration through sculptures. An important piece of Chola sculpture was the sculpture of **Nataraja** in the Tandava dance posture. Though the earliest known Nataraja sculpture, which has been excavated at Ravana phadi cave at Aihole, was made during the early Chalukya rule, the sculpture reached its peak under the Cholas.

Some of the **features** of the Nataraja sculpture are:

- The *upper right hand* holds the drum, which signifies the sound of creation. All creations spring from the great sound of the *damru*.



Fig.1.29: Brihadeswara temple, Thanjavur

- The *upper left hand* holds the eternal fire, which represents the destruction. Destruction is the precursor and inevitable counterpart of creation.
- The *lower right hand* is raised in the gesture of *abhay mudra* signifying benediction and reassuring the devotee to not be afraid.
- The *lower left hand* points towards the upraised foot and indicates the path of salvation.
- Shiva is dancing on the figure of a small dwarf. The dwarf symbolises ignorance and the ego of an individual.
- The matted and flowing locks of Shiva represent the flow of river Ganges.
- In ornamentation, one ear of Shiva has a male earring while the other has female. This represents the fusion of male and

female and is often referred to as **ardhanarishwar**.

- A snake is twisted around the arm of Shiva. The snake symbolises the **kundalini power**, which resides in the human spine in dormant stage. If aroused, one can attain true consciousness.
- The Nataraja is surrounded by a nimbus of glowing lights which symbolises the vast unending cycles of time.

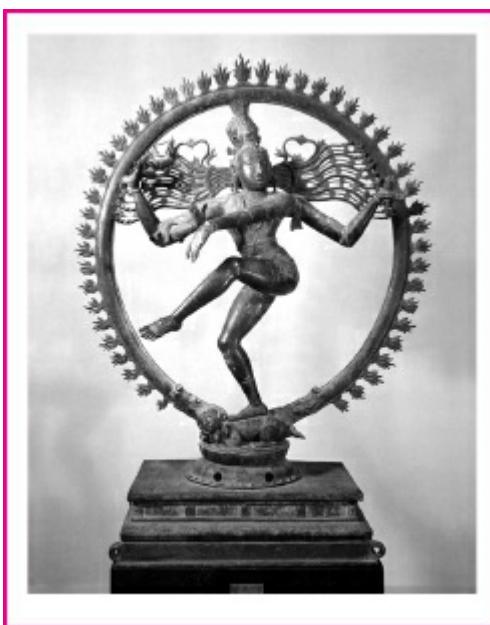


Fig. 1.30: Bronze Nataraja of Chola period

Other Schools of Art

Nayaka School:



The Nayaka school of architecture flourished under the Nayaka rulers in the period between **16th centuries** and **18th centuries A.D.** It was also known as **Madurai school**. It was architecturally similar to the Dravidian style, but much larger in scope. It also has Islamic influence. Some of the unique **features** are:

- Presence of **Prakarms** or huge corridors in the portico, around the *garbhagriha*, along with roofed ambulatory passageways.

- The *gopurams* built under the Nayaka rulers were some of the **largest gopurams**. The Meenakshi temple in Madurai has the tallest *gopuram* in the world. The art of *gopuram* reached its climax in the Nayaka style.
- The temple structure was filled with *intricate carvings*.

Example: Meenakshi temple, Madurai, etc.



Fig. 1.31: Meenakshi temple, Madurai

Vesara School:



Also known as the Karnataka school of architecture, it was conceptualised under the later Chalukya rulers in the mid-seventh century A.D. It **combined features of both Nagara school and Dravidian school** and resulted in a **hybridised style**. Some of its features are:

- Emphasis on vimana and mandapa
- Open ambulatory passageway
- The pillars, doorways and the ceilings were

decorated with intricate carvings.

Three prominent dynasties who made Vesara style temples are:

- **Chalukyas** of Badami and Kalyani.
- **Rashtrakutas** (750-983 AD). For Example, Kailashnath temple in Ellora, etc.
- **Hoysala Dynasty** (1050-1300 AD). For example, temples at Halebid, Belur etc.

Influence of Nagara style is in Curvilinear Shikhara and square base of Vesara temples.

Influence of Dravida style is seen in intricate carvings and sculptures, design of Vimana and Step or terraced Shikara of Vesara temples.

Example: Doddabasappa temple at Dambal, Ladkhan temple at Aihole, temples at Badami etc.



Fig. 1.32: Doddabasappa temple, Dambal

Vijayanagara School:



The rulers of the Vijayanagara Empire (1335-1565 AD) were great patrons of art and architecture with capital at Hampi (Karnataka). **They combined the features of Chola, Hoysalas, Pandya, Chalukyas architectural styles.** Under them, the architectural style started to be influenced by the Indo-Islamic style of Bijapur, which in turn was reflected in the temples built during this period. The features of the temples were:

- The walls of the temples were highly decorated with carvings and geometrical patterns.
- Gouparams, which were previously present on the front side, were now built on all the sides.
- Monolithic rock pillars
- Generally, temple pillars have a mythical creature Yali (Horse) engraved in them
- The enclosing walls were larger
- More than one mandaps were built in each temple. The central mandap came to be known as kalyan mandap.
- The concept of **secular buildings** inside the temple premises was also introduced during this period.
- Temple complex is enclosed by boundaries

Example: Vittalsami temple, Lotus Mahal, Virupaksha temple in Hampi, Raghunatha Temple in Hampi etc. Rock-cut idol of Narasimha on Shesha (snake) near Hampi is a marvel in itself.



Fig. 1.33: *Lotus Mahal, Hampi*

Hoysala Art:



In the region of **Karnataka** near Mysore, the temples built under the Hoysala rulers developed a distinct style of their own known as the Hoysala School of art. It developed in the period from **1050-1300 A.D** with the prominent seats being **Belur, Halebid** and **Sringeri**.

Some of the **features** of the architecture are:

- **Multiple shrines** were built around a **central pillared hall**.
- Unlike the crucified ground plan of the Panchayatan style, the shrines led out in the shape of an intricately designed **star**. This was known as the **Stellate** plan.
- **Soft soap stone** (Chorite schist) was the main building material.
- Massive emphasis was laid on the **decoration** of the temple through sculptures. Both the interior and exterior walls, even the jewelleries worn by the

deities were intricately carved.

- All the chambers had *Shikharas* which were interconnected by an arrangement of horizontal lines and mouldings. This resolved the tower into an orderly succession of tiers.

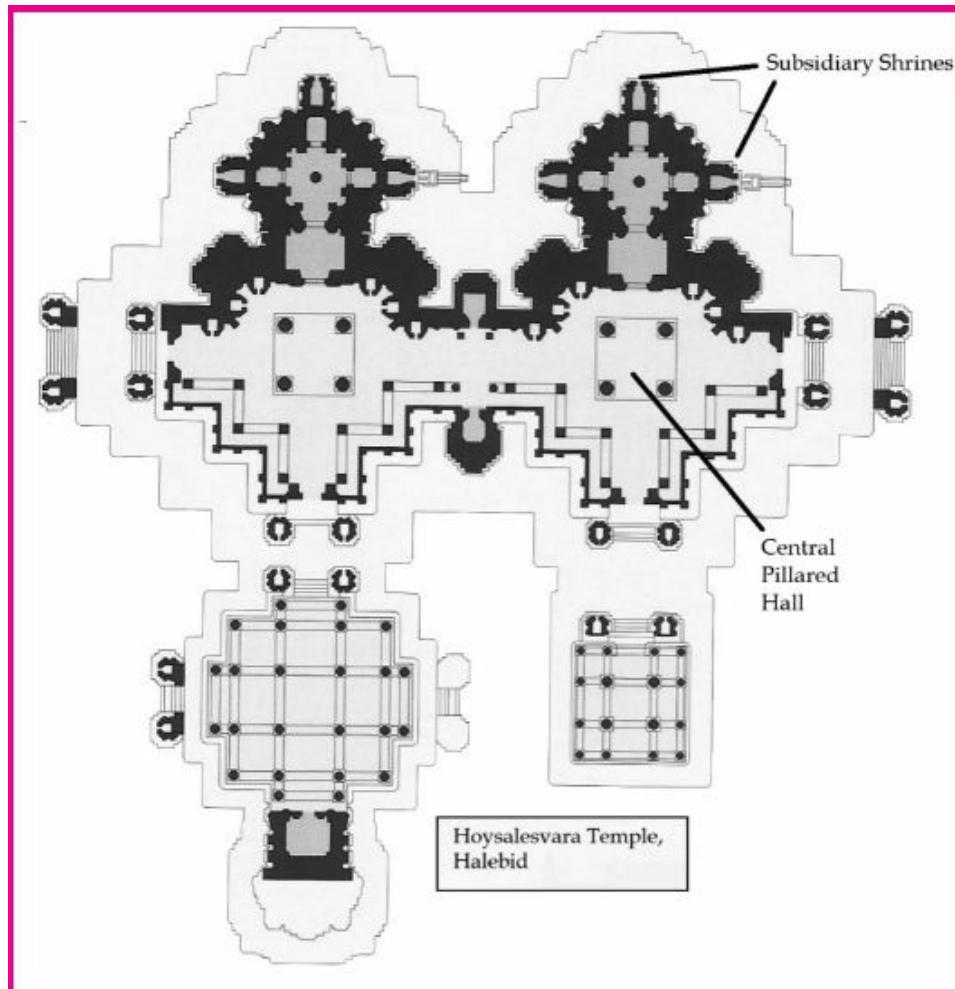


Fig. 1.34: Ground Plan of Hoyasalesvara Temple, Halebid.

- The temples were built on an upraised platform known as **Jagati**, which was about 1 metre high.
- The walls and stairs of the temple followed a zigzag pattern.

Example: Hoyasalesvara temple at Halebid, Vijayanarayana temple at Belur.



Fig. 1.35: Chennakesava temple, Somanathapura

Pala and Sena School:



In **Bengal region**, the style of architecture came to be known as Pala and Sena School of Architecture. It developed in the period between 8th and 12th century A.D. under the patronage of Pala dynasty and Sena dynasty. The Palas were primarily Buddhist rulers following Mahayana tradition, but were very tolerant and patronized both the religions. Pala Kings built lots of Viharas, Chaityas and Stupas. The Senas were Hindus and built temples of Hindu gods, and also sustained Buddhist architectures. Thus, the architecture reflected the **influence of both the religions**.

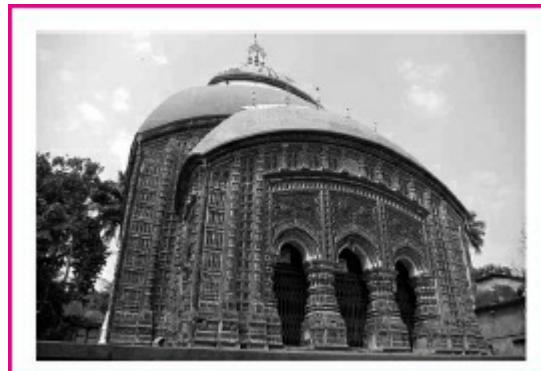


Fig. 1.36: A specimen of Pala art**Monuments under Pala rulers are:**

- Universities of Nalanda, Jagaddala, Odantapuri and Vikramshila were developed under Pala rulers.
- Somapura Mahavihara is a magnificent monastery in Bangladesh developed by them.

Monuments under Sena rulers are:

- Dhakeshwari temple in Bangladesh

The architecture of this region is featured by:

- The buildings had a **curve or sloping roof**, as in bamboo huts. This became popularly known as “Bangla roof” and was later adopted by the Mughal architects.
- Burnt bricks and clay, known as **terracotta bricks**, was the principal building material used.
- The temples of this region had a **tall, curving shikhara** crowned by a large amalaka, similar to the Odisha School.
- For the sculptures of this region, both stone as well as metal was used. Stone was the major component.
- The figures were unique in their **highly lustrous finish**.

Example: Siddhesvara Mahadeva temple in Barakar, temples around Vishnupur etc.

FAMOUS UNIVERSITIES OF ANCIENT INDIA

- **Odantapuri:** It is located in **Bihar** and was made under the patronage of Pala dynasty King Gopala I. It was a Buddhist mahavihara. It was destroyed by Bakhtiyar Khilji.
- **Vikramshila:** It is located in present-day Bhagalpur district of **Bihar**. It was established by King Dharmapala of Pala dynasty, primarily as a Buddhist learning centre. The scholars were invited by kings outside India to spread Buddhist teachings. The Vajrayana sect flourished here and Tantric teachings were taught. Other subjects like logic, Vedas, astronomy, urban development, law, grammar, philosophy, etc were also taught.

- **Jaggadala:** A centre of learning for the Vajrayana sect of Buddhism, in Bengal. Many scholars took shelter here after Nalanda and Vikramshila declined. It was probably established by King Ramapala of Pala dynasty.
- **Valabhi:** It was situated in Saurashtra, Gujarat. It was an important centre of learning for the Hinayana Buddhism. Various disciplines like administration and statecraft, laws, philosophy etc were taught here. It was visited by the Chinese scholar, Hseun Tsang. It was supported by the grants of rulers of Maitraka Dynasty of Gujarat.
- **Nalanda:** The most renowned university of South Asia. It is not clear as to who established it; it was in existence during Gupta period. It gained prominence under Harshavardhana's reign and Pala kings. All three Buddhist doctrines were taught here, however, it was a major site for Mahayana Buddhist teachings. Subjects like Vedas, fine arts, grammar, philosophy, logic, medicine, etc were also taught here. It had eight separate compounds and even had dormitories for students. It attracted scholars from Central Asia, South-East Asia and other parts of the world. The teachings in the university deeply influenced Tibetan Buddhism. Famous scholars of Nalanda are **Nagarjuna** (Madhyamika Shunyavad) and **Aryabhatta** the astronomer. **Hsuan Tsang** spent two years at the university. Another Chinese scholar **I-Tsing**, spent ten years at Nalanda in late 7th century.
- **Takshashila:** It was located in modern-day Pakistan. It is estimated to exist around 5th century BC. It is believed that Chanakya composed the Arthashastra at this place. Both Buddhist and Hindu theologies were taught here. Subjects like Political Science, Hunting, medicine, law, military tactics were taught here. Noted teachers and students from Takshashila include **Chanakya, Charaka, Panini, Jivaka, Prasenajit**, etc.
- **Kancheepuram:** It was a centre of learning for Hinduism, Jainism and Buddhism from 1st century AD and achieved great name under the rule of Pallavas.
- **Manyakheta:** now called Malkhed (Karnataka). It rose to prominence under the Rashtrakuta rule. Scholars of Jainism, Buddhism and Hinduism studied here. It has a 'matha' of Dvaita school of thought.
- **Pushpagiri Vihara and Lalitagiri (Odisha):** It was established

by Kalinga kings around 3rd century AD near the Udayagiri hills. It was mainly a Buddhist learning centre.

- **Sharada Peeth:** It is located in present-day Pakistan-occupied-Kashmir. It was an important place for the Sanskrit scholars and many important texts were written here. It also has a Sharda Devi temple.
- **Nagarjunakonda:** It is situated 160 km from Amaravathi in Andhra Pradesh and it was a major Buddhist centre with scholars from Sri Lanka, China, etc coming for higher-education. It had many Viharas, Stupas, etc. It was named after Nagarjuna, a south Indian scholar of Mahayana Buddhism.

A List of Prominent Temples in India

Name of the Temple	Location (Place)	Dedicated to	Built By Dynasty Period
Venkateswara Temple (Also known as Temple of Seven Hills)	Tirumala at Tirupati in Chittoor District, Andhra Pradesh	Lord Sri Venkateswara (Incarnation of Vishnu)	King Thondaiman Tamil rule Later developed by Chola Dynasty King Krishnadevaraya
Varaha Lakshmi Narasimha Temple (also known as Simahachalam Temple)	Simahachalam Hill, Andhra Pradesh	Lord Varaha Narasimha (a lion man incarnation of Lord Vishnu)	

Sri Bramarambha Mallikarjuna Temple	Srisailam, Andhra Pradesh	Lord Shiva & Parvati	Inscription evidences the Satvah Dynasty. Additions done during time of king Harihara of Vijayanagara Empire.
Suryanarayana Temple (also known as Arasavalli Sun Temple)	Arasavalli, Andhra Pradesh	Sun God	Creator of temple was ruler Deva Sarma, (7th century AD)
Sri Ranganthaswami Temple	Nellore, Andhra Pradesh	Lord Ranganatha (a resting form of Lord Vishnu)	12th century AD

Veerabhadra Temple	Lepakshi in the Anantapur district, Andhra Pradesh	Lord Shiva	Built in 15th century by Virupanna Nayaka and his brothers who were Governors under the Vijayanagara Empire.
Malinithan	Northern bank of the Brahmaputra River, Arunachal Pradesh	Deity Durga in her Shakti form.	14-15th Century
Kamakhya Temple (also known as Kamrup Kamakhya)	Nilachal Hill in western part of Guwahati, Assam	Mother Kamakhya	8th-17th Century
Umananda Devaloi	Peacock Island on river Brahmaputra in Guwahati, Assam	Umananda (Shiva)	Ahom King Gadadhar (1681–1697)

	Navagraha Temple	Chitrasal Hill in Guwahati, Assam	Navagraha	Ahom King Rajeswar Singh built it in the late 17th century.
	Negheriting Shiva Doul	Dergaon, Assam	Lord Shiva	Kacharis built it in 8th –9th century AD. In 1687 it was reconstructed by an Ahom King.
	Hayagriva Madhava Temple	Monikut Hill in Hajo, Assam	Narasimha	The present temple structure was constructed by the King Raghudeva Narayan in 1687. According to some historians, the King of the dynasty constructed it.
	Mundeshwari Devi Temple	Kaura in Kaimur district, Bihar	Lord Shiva and Shakti	105 AD
	Somnath Temple	Veraval, Gujarat	Lord Shiva	First temple unknown.

			2nd temple around 64 AD
Dwarkadheesh Temple	Dwarka, Gujarat	Lord Krishna	Around 22 years old
Bahuchara Mata	Bahucharaji town in Mehsana district, Gujarat	Goddess Bahuchara Mata	1783 AD
Nageshvara Jyotirlinga	Dwarka, Gujarat	Lord Shiva	-
Modhera Sun Temple	Modhera, Gujarat	Sun God	It was built during the period of Bhima Dev of Chalukya

				dynasty.
Bhoramdeo Temple	Chaura Village Chattisgarh	Lord Shiva	1089 AD	Chandela dynasty.
Danteshwari Temple	Dantewada Bastar district Chattisgarh	Goddess Danteshwari	It was built in 14th century	Kalachuri dynasty.
Mahamaya Temple	Ratanpur Chattisgarh	Goddess Lakshmi & Saraswati	Built in the 13th century during the rule of Ratnadev Kalachuri Dynasty at Ratnapura	Kalachuri dynasty.
Jawalamukhi Devi Temple	Kangra district Himachal Pradesh	Goddess Jwalamukhi		

		(deity of fla`ming mouth)	
Baba Balak Nath Temple	Hamirpur district, Himachal Pradesh	Incarnation of Lord Shiva in Kaliyuga.	-
Baidyanath Temple	Jharkhand	Lord Shiva	-
Durga Temple	Aihole, Karnataka	Goddess Durga	7th-8th century by the Chalukya Dynasty
Virupaksha Temple	Hampi Karnataka	A form of Lord Shiva	By Vijayanagara empire.
Vittala Temple	Hampi Karnataka		
Hoysaleshwara	Halebidu Karnataka	Lord Shiva	By Hoysala

Temple			empire in century
Chennakesava Temple	Belur Karnataka	Lord Vishnu	By Hoysala empire in century
Chennakesava Temple	Somanathapura, Karnataka	Three forms of lord Vishnu	By Hoysala empire in century
Padmanabhaswamy Temple	Thiruvananthapuram, Kerala	Lord Vishnu	

Sabarimala Temple	Periyar Tiger Reserve Kerala	Ayyappan, an incarnation of Vishnu and Shiva	Before 12th century AD
Kandariya Mahadeva Temple	Khajuraho, Madhya Pradesh	Lord Shiva	11th century AD Chandela
Sas-Bahu Temple (also called Sahastrabahu temple)	Gwalior, Madhya Pradesh	Lord Vishnu and Lord Shiva in two separate temples	11th century AD King Mahadeva Kachchhapaghata dynasty.
Omkareshwar Temple	Khandwa, Madhya Pradesh	Lord Shiva	-
Mahakaleshwar Temple	Ujjain, Madhya Pradesh	Lord Shiva	Before 13th Century
Vitthal Temple or	Pandharpur,	Lord Vitthal,	By Hoysala

Vithoba Temple	Maharashtra	believed to be a form of Vishnu and his consort Rakhumai.	empire in century
Trimbakeshwar Temple	Nashik, Maharashtra	Lord Shiva	By Balaji Rao
Konark Sun Temple	Konark, Odisha	Sun God	By Eastern Ganga dynasty in 13th century
Lingaraja Temple	Bhubaneswar Odisha	Harihara, form of Shiva and Vishnu	By Somavatiya dynasty in 11th century
Karni Mata Temple	Deshnoke, Rajasthan	Goddess Durga	By Mahadevi Ganga Singh
Thousand Pillar Temple	Hanamakonda Telangana	Vishnu, Shiva and Surya	By Kakatiya Dynasty in 11th century
Ramappa	Near Warangal,	Ramalingeswara	By Kakatiya

	Telangana		Dynasty in century
Shore Temple	Mahabalipuram Tamil Nadu	Lord Shiva	8th Century by the Pallavas
Meenakshi Temple	Madurai, Tamil nadu	Goddess Parvati	16th Century
Murugan Temple	Palani Tamil Nadu	Murugan (Lord Kartikeya)	-
Brihadeeswarar Temple	Thanjavur, Tamil Nadu	Lord Shiva	By Raja Raja Chola I 1010 AD.

Ranganathaswamy Temple	Srirangam, Tamil Nadu	Lord Vishnu	-
Unakoti Cave Temple	Unakoti Caves, Tripura	Lord Shiva	600-700 AD
Vishvanath Temple	Varanasi, Uttar Pradesh	Lord Shiva	1780 AD
Dakshineswar Temple	Kolkata, West Bengal	Goddess Kali	1855 AD

12 Jyotirlingas in India

Jyotirlinga	Location	State
Somnath Temple	Saurashtra	Gujarat
Nageshvara Jyotirlinga	Jamnagar	Gujarat
Mallikārjuna Swāmi	Srisailam	Andhra Pradesh
Mahakaleshwar	Ujjain	Madhya Pradesh

Omkareswar	Khandwa district	Madhya Pradesh
Kashi Vishwanath Temple	Varanasi	Uttar Pradesh
Kedarnath	Kedarnath	Uttarakhand
Baidyanath Temple	Deoghar	Jharkhand
Rameshwar	Rameswaram	Tamil Nadu
Grishneshwar	Near Ellora, Aurangabad	Maharashtra
Trimbakeshwar Shiva Temple	Nasik	Maharashtra
Bhimashankar	Pune	Maharashtra

TEMPLES OUTSIDE INDIA

Angkor Vat, Cambodia

Deep in the jungles of Cambodia, the world's largest Hindu temple – the **Angkor Vat is situated**. However, it is just one of the many Hindu temples in South East Asia. The sea-faring activities of the Chola Empire, Kaling Empire etc. brought the religion in these parts and gave rise to many Hindu dynasties – the Champa civilisation in Vietnam, the Khmer empire in Indochina and the Majapahit Empire in Java.



The Angkor group of temples were built in the period between 800-1300 A.D. by the **Khmer rulers**. Suryavarman II is however credited with building most of the monuments. The architecture is very closely related to the Chola architecture, but has some distinct local flavours as well.

Prambanan Temple, Java-Indonesia

The largest Hindu temple in **Indonesia**, a UNESCO World Heritage Site, is dedicated to the ‘**Trimurti**’ gods of the Hindu pantheon namely Brahma (Creator), Vishnu (Preserver) and Shiva (Destroyer). It has around 240 small temples and shrines in its compound. It was built in 9th Century AD by the Sanjaya Kings of the Mataram or Medang Kingdom who were mainly Shiva worshippers.



Fig. 1.37: Prambanan temple, Indonesia.

Pashupatinath Temple, Kathmandu, Nepal

The temple is built in the Nepalese Pagoda style of architecture on the banks of River Bagmati. It is dedicated to Lord Pashupatinath or Shiva. Its shape is cubical and is two-tiered. It has two Garbhagrihas- Inner and Outer. Inner sanctum contains Shiva linga with four faces.

The temple compound also houses Vasukinath temple and sacred Arya Ghat. It is not clear as to who constructed the temple.

Preah Vihear Temple, Cambodia

The temple is dedicated to mountain gods Sikkharesvara and Bhadresvara (manifestations of Lord Shiva). The temple symbolically represents the mythological "Mount Meru", the abode of gods. Although the construction began in the 9th century AD, it was mainly built by the Khmer kings Suyavarman I and Suryavarman II in 11th and 12th centuries. It is included in the UNESCO's World Heritage Site list. Being located on the border, its ownership and management was a matter of **dispute between Thailand and Cambodia** with ICJ ruling in favour of Cambodia in 1962.



Fig. 1.38: Preah Vihear Temple Cambodia

Katas Raj Temple, Pakistan

The ancient temple is dedicated to Shiva and is built in the Kashmiri architectural style of Varma and Karkota dynasties. It is made up of soft sandstone and has trefoil arches, dentiles & pointed roofs. It is believed that Pandavas visited the temple during their exile. It is mentioned in the travelogues of Hsuan Tsang, the 7th century Chinese traveller. The complex has 'Satgraha' (seven temples), a sacred lake and ruins of a Buddhist stupa.

Aditya Sun Temple of Multan, Pakistan

It is one of the oldest and revered temples of South Asia and was mentioned by the 5th century historian Herodotus, Chinese traveller Hsuan Tsang and 10th century Persian geographer al- Istakhri. The temple famous for its riches was raided constantly by invaders, and notably Mahmud of Ghazni. It had an idol of Sun god made up in gold with eyes of beautiful red rubies.



Fig. 1.39: *Katas Raj Temple, Pakistan.*

Munneswaram Temple, Sri Lanka

It is believed to thousand years old with re-construction done in phases by Sri Lankan kings in 15th century and 16th century following destruction done by Portuguese Jesuits in early 16th century.

It is mainly dedicated to Shiva with shrines of Ganesha, Kali and Ayyanayake (Sinhalese Buddhist deity) also present.

BUDDHIST PILGRIMAGE SITES IN INDIA

1. Mahabodhi temple, Bodh Gaya (Bihar)
2. The Mahaviharas of Nalanda, Vikramshila, Sompura, Odantapuri, Pushpagiri and Jagaddala
3. Sirpur in Chhattisgarh.
4. Lalitagiri, Vajragiri and Ratnagiri in Odisha
5. Sarnath, near Varanasi (Uttar Pradesh). Site of first sermon of Buddha.
6. Kushinagar, Uttar Pradesh
7. Piprahwa, (UP) on the Nepal border.
8. Sanchi and Bharhut in Madhya Pradesh
9. Nagapattinam in Tamil Nadu
10. Bhaja & Karla caves, Pune(Maharashtra)
11. Ajanta, Ellora and Pithalkora caves, Aurangabad (Maharashtra)

12. Kanheri caves, Mumbai. Pandavleni caves, Nashik in Maharashtra.
13. Ghum monastery, West Bengal
14. Rumtek, Pemayangtse and Enchay Monastery, Sikkim
15. Alchi Monastery, Spituk Monastery, Shey Monastery etc. in Ladakh
16. Dhankar Monastery, Nako Monastery(Kinnaur), Kye Monastery, Tabo Monastery(Spiti valley) etc. in Himachal Pradesh
17. Tawang Monastery (largest monastery in India), Bomdila Monastery Arunachal Pradesh
18. Namdroling Monastery, Bylakuppe, Karnataka.
19. Rock-cut elephant and Ashokan edicts at Dhauli, Odisha

JAIN PILGRIMAGE SITES IN INDIA

1. **Palitana** temples, Shatrunjay hills in Kathiawar, Gujarat. It is regarded as the holiest site, especially by Svetambara sect. It is mainly dedicated to Rishabha, the first tirthankara. It has more than 800 marble temples.
2. **Shikarji, Parasnath** in Jharkhand. One of the holiest site and it is believed that 20 tirthankars attained Moksha here.
3. **Girnar** temples, Junagadh district (Gujarat). Among the 16 temples, the largest temple is of Neminath(22nd Tirthankar)
4. **Pawapuri**, Nalanda district in Bihar. The last tirthankar Mahavira was cremated here after attaining Moksha.
5. **Dilwara temples, Mount Abu** in Rajasthan has five marvellous temples built of marble with intricate carvings. The oldest of which Vimal Vasahi temple was built by Vimal Shah in 11th century AD. The other temples are Luna Vasahi, Pittalhar, Parshvanath and Mahavir Swami, built through 13th-17th century.
6. **Shravanabelagola** in Karnataka. The Gomateswara statute is of Lord Bahubali, the son of the first Jain Tirthankar. It was built in 10th century AD by a minister in Ganga dynasty empire, Chamundaraya. It has several 'Basadis' or Jain temples.
7. **Shantinath** temple complex in **Deogarh**, Lalitpur district in Bundelkhand region of Uttar Pradesh. It has 31 temples with beautiful iconography.
8. **Bawangaja**, Barwani district in Madhya Pradesh. It has a 84 feet tall statue of Lord Adinath carved out of a single rock.

- Various temples at Gwalior, Chanderi and Khajuraho in Madhya Pradesh.
9. Pradesha.
10. **Ranakpur** temples, Pali district in Rajasthan. It was built in 15th century and has got some similarities with Hoysala architecture and not Nagara. There are over 1400 pillars and are carved in great detail and are unique to each other.
11. Discovery of Jain bronze statues in **Chausa (Bihar)** and **Hansi (Hissar, Haryana), Akota (Vadodara, Gujarat)**.
12. **Kankali Tila**, near Mathura in Uttar Pradesh: Discovery of a type of votive tablets known as **Ayagapata** used for donation and worship in Jainism in early centuries. These tablets are decorated with objects and designs central to Jain worship such as the stupa, dharmacakra and triratna. They present simultaneous trends or image and symbol worship. The practice of donating these tablets is documented from 1st century BCE to 3rd century CE.
13. **Udayagiri and Khandagiri Caves in Odisha**: They date back to the 2nd–1st century BCE and are dedicated to Jainism and carved out during the reign of King Kharavela. The number of existing caves at Udayagiri is 18, while Khandagiri has 15. Famous caves here include Hathi Gumpha, Rani Gumpha and Ganesh Gumpha. They are rich with carvings of Jain tirthankaras and deities with inscriptions including the **Hathigumpha inscription**. The Hathigumpha inscription, written by Raja Kharavela, consists of seventeen lines incised in deep cut Brahmi letters and mainly mentions the various conquests of this king.
14. **Nasiyan Temple in Ajmer**, also known as Soniji Ki Nasiyan: It was constructed in 19th century and dedicated to Lord Rishabhdev, the first Jain tirthankara.
15. **Hathhee Singh Jain Temple**, Ahmedabad.
16. **Sittanavasal Caves** in Tamil Nadu.
17. **Mangi-Tungi** located near Tahrabhad in Maharashtra: It is a twin-pinnacled peak with plateau in between and dedicated to Jainism and considered as a gateway to the state of enlightenment. It enshrines images of Tirthankaras in several postures including Padmasana and kayotsarga and were made around 6th century AD. **Recently, in 2016**, The Statue of Ahimsa, an 108 ft idol carved in monolithic stone was consecrated here. It is recorded in the Guinness Book of World Records as the tallest Jain idol in the world.

Architecture in Medieval India

With the Arab conquest of Sind in 712 A.D., the arrival of the Islamic rulers to the western frontiers of India had started. By 12th century A.D., the throne of Delhi had been occupied by an Islamic ruler, which marked the onset of the medieval period of Indian history. In the subsequent years, Indian architecture underwent a massive change. New elements, such as calligraphy, ornamentation using inlay work, etc. were introduced to reflect the tastes and preferences of the new rulers.

However, the local architects retained certain flavours of the local architectural traditions as well. Thus, in the architecture of this following period, we see a confluence of Persian style with the Indian style. Hence, it is known as **Indo-Islamic architecture or Indo-Saracenic architecture**.

Some of the **features** of Indo-Islamic architecture are given as follows:

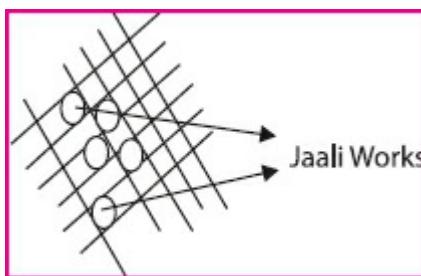
- The use of arch and domes gained prominence during this period. It was known as '**arcuate**' style of architecture and replaced the traditional *Trabeat style* of architecture.
- The Islamic rulers introduced the **use of minars** around the mosques and the mausoleums.
- **Mortar** was used as a cementing agent in their constructions.
- The Indo-Islamic architecture **avoided** the use of human and animal figures.
- While the Hindu architecture had become too congested, the Indo-Islamic architecture introduced **spaciousness, massiveness** and **breadth** to it.
- While the previous structures used sculptures as means of decoration, the Indo-Islamic architecture **used calligraphy** as means of decoration.

- **Arabesque method** was also used for decoration.
Arabesque meant the use of geometrical vegetal ornamentation and was characterised by a continuous stem which split regularly, producing a series of counterpoised, leafy, secondary stems. The secondary stems, in turn, split again or returned to merge with the main stem creating a decorative pattern.



Fig. 1.40: Arabesque design

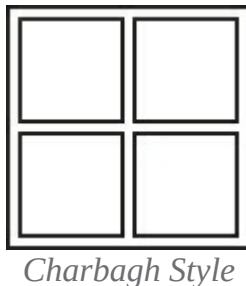
- The architecture of this period heavily used the principles of geometry - from decorative pattern to imbuing a sense of **symmetry**.
- The buildings had intricate **jaali works**, which signifies the *importance of light* in Islamic religion.



- An important feature of the architecture during this period was the **use of water** in the premises of the constructions in

the form of courtyard pools, fountains and small drains. Water was used primarily for *three purposes*:

- ❖ Religious purpose
- ❖ Cooling the premises
- ❖ Decorative purpose.



Charbagh Style

- The Islamic rulers introduced the **Charbagh style of gardening**, in which a square block was divided into four adjacent identical gardens.
- The architectures of these times also used the **pietra-dura** technique for the inlay of precious stones and gems into the stone walls.

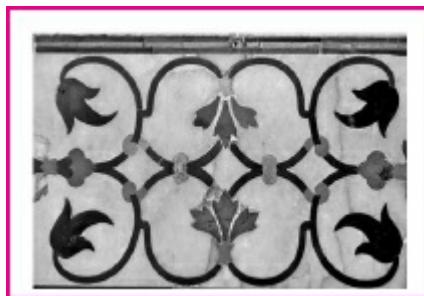
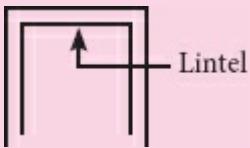


Fig. 1.41: *Pietra dura specimen*

- Another unique feature was the use of **foreshortening technique** in the buildings, such that the inscriptions appear to be closer than it really is.

Difference between Arcuade Style and Trabeat Style

Basis	Trabeat	Arcuade
Entrance	Characterised by the use of	Characterised by the use

	Lintel.	of arches and domes.
	 A diagram showing a rectangular opening in a wall with a horizontal beam labeled "Lintel" resting across it.	
Top	The use of <i>shikhara</i> on top of the temples. They were generally conical or curvilinear.	The use of domes on top of the mosques. Domes were generally hemispherical.
<i>Minar</i>	<i>Minars were absent.</i>	<i>Minars</i> were present on the four corners of the mosques.
Building material	Stone was the primary component of all constructions.	Brick, lime plaster and mortar started being used for constructions.

Architecture during Delhi Sultanate Period

During the period of Delhi Sultanate, i.e. 1206-1526 A.D., architecture can be categorised into two broad categories:

- Imperial Style:** Patronised by the rulers of the Delhi.
- Provincial Style:** Patronised by local rulers and fiefs.

Imperial Style



The Imperial style of architecture flourished from 1191 to 1557 A.D. under the various dynasties that ruled during this period. Each ruler imparted certain flavours of his own, but the broad stylisation remained the same.

- **Slave dynasty:** The Slave dynasty or the Ilbari dynasty remained in power from **1206 to 1290 A.D.** During that period, the style of architecture

came to be known as the **Mameluke style** of architecture.

- During this period, most of the constructions were *remodellings of the existing Hindu structures*. They also started the erection of a number of monuments, **Qutub Minar** being a prime example. It is a 5-storey structure initiated by Qutb-ud-din Aibak, who did only the ground floor. The next three storeys were completed by Iltutmish and the 5th storey was done by Feroze Shah Tughlaq.

Example: Quwat-ul-Islam mosque in the Qutub Minar Premises, which was converted from a Jain temple, Arhai-din-ka-Jhopra, etc.

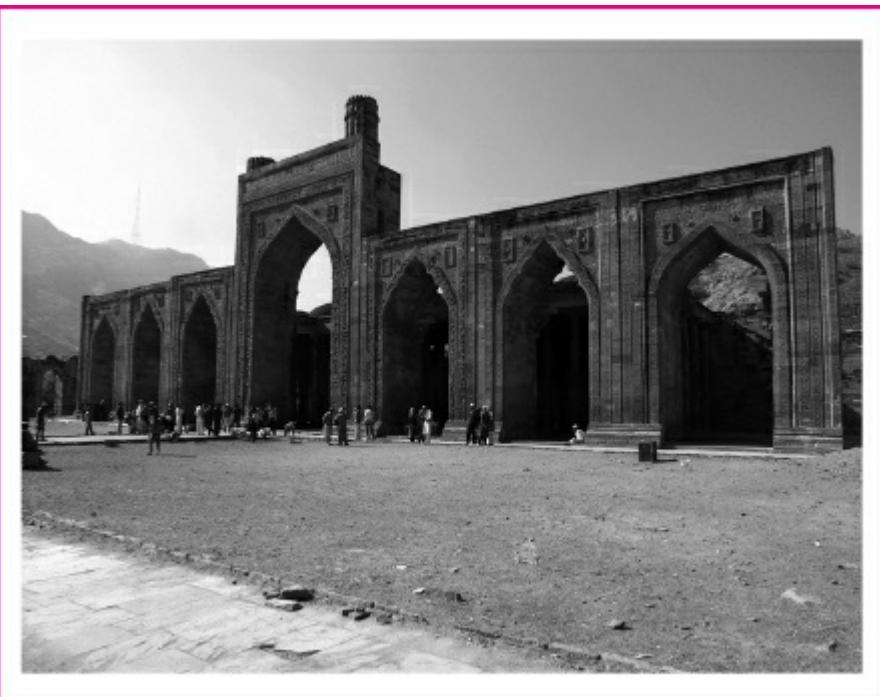


Fig. 1.42: Arhai din ka Jhopra, Ajmer

- Khilji dynasty:** They ruled from 1290 A.D. to 1320 A.D. and established the **Seljuk style** of architecture. The constructions of this period are marked by the use of **red sandstone**. Also, the prominence of **Arcuate style** began from this

period. **Mortar** began to be used prominently in all the constructions as a cementing agent.

Example: Alai Darwaza by Ala-ud-din Khilji, Siri fort, etc.

- **Tughlaq dynasty:** It was the **crisis period** for architecture during the Delhi Sultanate period. However, some construction works were still undertaken, which used **grey sandstone**. During this period, the focus was more on *strength* of the building and so, there was less emphasis on decoration. The constructions combined both arch and lintel method of entrance design. They also introduced a style of construction known as **“batter”** which was characterised by *sloping walls* to give more strength to the building.

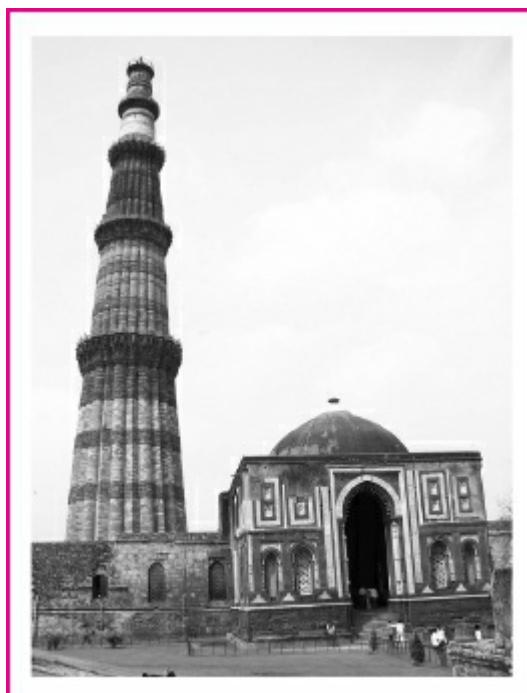


Fig. 1.43: Qutb minar and Alai Darwaza, Delhi

Example: Cities of Tughlaqabaad, Jahaanpanah and Ferozabad.

- **Lodi dynasty:** Under the Lodi dynasty, architecture continued to take a back seat. **Only tombs** were commissioned during this period. However, one important feature of architecture during this period was the introduction of **double domes**. It consisted of a hollow dome inside the top dome.



Fig.1.44: Double dome architecture

The *reasons* for the use of double domes were:

- ❖ To give strength to the structure, and
- ❖ To lower the inner height of the dome.

The tombs built during this phase were **hard and bare**, without any lavish decorations. They were built in octagonal shapes, with a diameter of roughly 15 metres. They were supported by a sloping *verandah*.

Example: Lodi gardens, the city of Agra was established by Sikandar Lodi, etc.

Provincial Schools of Architecture



During this period, the Indo-Islamic style started to influence the local architectural styles as well. Bengal, Bijapur, Jaunpur and Mandu became important seats of architectural development.

- **Bengal School:** The Bengal school of architecture

was characterised in its use of **bricks and black marble**. The mosques built during this period continued the use of sloping '**Bangla roofs**', which was previously used for temples.

Examples: Qadam Rasul mosque in Gaur, Adina mosque in Pandua, etc.



Fig. 1.45: Qadam Rasul mosque, Gaur (West Bengal)

- **Malwa School:** The cities of Dhar and Mandu in the Malwa plateau became prominent seats of architecture. The most prominent feature of the buildings here is the use of **different coloured stones** and marbles. The buildings had *large windows*, which could be as result of **European influence** and were decorated by a stylised use of arches and pillars.

Even the *stairs* were used to enhance the aesthetics of the construction. However, *minars were not*

used in this school of architecture.

The Malwa School of architecture, also known as the **Pathan School of architecture** is also one of the **finest specimens of environmental adaptation** of the period because of the following features:

- ❖ The use of **large windows** made the buildings and rooms well-ventilated.
- ❖ The pavilions were **lightly arched** which made them airy and allowed the buildings to remain cool in the heat.
- ❖ **Artificial reservoirs** known as ‘baulis’ were constructed in the premises for storage of water.
- ❖ **Locally available materials** were used.
- ❖ The use of **batter system** introduced by the Tughlaqs made the buildings strong.

Example: Raani Roopmati pavilion, Jahaz Mahal, Ashrafi Mahal etc.



Fig. 1.46: (from left) Raani Roopmati pavilion, Mandu; Hindola Mahal, Mandu



Fig. 1.47: Atala Mosque, Jaunpur

- **Jaunpur School:** Patronised by the **Sharqi rulers**, Jaunpur became a centre of great art and cultural activity. This style of architecture also came to be known as **Sharqi style** and also *avoided the use of minars*, as the Pathan style. A **unique feature** of the buildings here is the use of bold and forceful characters painted on huge screens in the centre and side bays of the prayer hall.

Example: Atala Mosque, Jaunpur etc.

- **Bijapur School:** Under the patronage of Adil Shah, the Bijapur style or the *Deccan style* of architecture developed. He constructed a number of mosques, tombs and palaces which were unique in the use of **3-arched facade** and **bulbous dome**, which were almost spherical and with a narrow neck. He also introduced the **use of cornices**. A special feature of the Bijapur school was the *treatment of its ceilings*, which were without any apparent support. **Iron clamps** and a strong plaster of mortar were used to give strength to the buildings. The walls were decorated by **rich carvings**.

Example: Gol Gumbaj, the mausoleum of Adil Shah, in Bijapur

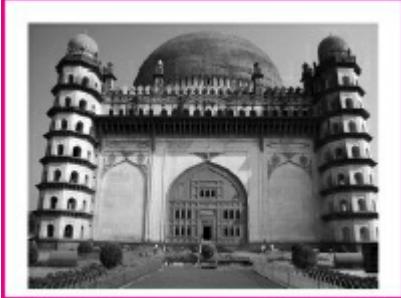


Fig. 1.48: *Gol Gumbaj, Bijapur*

Mughal Architecture

The Mughals were great patrons of art and architecture. Under them, architecture regained its place of importance, as new buildings were built with great vision and artistic inspiration.

Babur

Babur undertook the construction of mosques in Panipat and Rohilkhand, both constructed in 1526 A.D. However, his reign was too short-lived to inspire any new style or technique.

Humayun

Humayun's reign was marked with constant power struggle with Sher Shah Suri. So, he couldn't focus much on art and architecture. He led the foundation of a city named **Dinpanah**, but couldn't finish it. Persian style became prominent in the architecture of this period.

Sher Shah

During his brief reign, Sher Shah built few monuments. He built the **Qila-e-Quhunah (Mosque of the Old Fort) mosque** in Delhi. He built the famous **Rohtas Fort** in Pakistan. He constructed the **Sher Shah Suri Masjid in Patna** in Afghan style to mark his reign.

His period is a transition from Lodhi style to Mughal style of architecture. He also undertook the re-construction and extension of an old Mauryan route and renamed it as Sadak-e-Azam (Great Road)

which was later called as **Grand Trunk Road**. He ensured adequate presence of sarais and trees for travellers. Sher Shah Suri's tomb was built at his birthplace **Sasaram**. It is made up of red sandstone and is situated inside a lake. The constructions under Sher Shah continued the traditions of the Delhi Sultanate period.

After Akbar ascended the throne of Delhi in 1556, the golden period of Mughal art and architecture started.

Akbar

Akbar took a keen interest in the development of art and architecture during his reign. The principal feature of the constructions during Akbar's reign was the use of **red sandstone**. He also introduced the use of '**Tudor arch**' (four centred arch). Some of the prominent construction works undertaken during Akbar's reign are described below:

Agra Fort



It was one of the first constructions started during the reign of Akbar. However, most of the structures present inside the fort were done during the reign of Shah Jahan. Some of the prominent buildings here are:

- Moti Masjid, made by Shah Jahan.
- Diwan-i-aam (Hall of Public audience) by Shah Jahan.
- Diwan-i-khas (Hall of Private audience) by Shah Jahan.
- Jahangiri Mahal
- Sheesh Mahal (Turkish Bath)

The gardens inside the fort are built using the **Charbagh style**. During the reign of Akbar, more than 5000 women stayed in his harem inside this fort.



Fig. 1.49: Agra fort

Fatehpur Sikri



One of the highlights of Indo-Islamic architecture was the creation of a new capital city by Akbar at Fatehpur Sikri. It has been described as a “*frozen moment in history*” as the buildings here represent a unique blend of Hindu and Persian styles.

Some of the important buildings inside the city are:

- **Buland Darwaza** the imposing 40 metre red sandstone structure was built in 1576 AD, to commemorate Akbar’s victory over Gujarat. It is the largest gateway of the world.
- **Salim Chisti’s tomb** was built in 1581 AD. It has beautiful Jaali work in white marble. It has arabesque patterns with inscriptions of Quranic verses on the walls. It is in the imperial complex which also has Buland Darwaza and Jama Masjid. It was further decorated by Jahangir in 1606 AD.
- **Panch Mahal** is a five-storied structure made of columns and is inspired by the concept of Persian badgir (wind-catcher)
- **Jodha Bai’s palace or Mariam-uz-Zamani’s palace** (Mary of the Age) has beautiful interiors

with Hindu motifs of bell and flowers.

- **Ibadat Khana** Akbar used to meet the leaders of different religions here to have discussion.
- **Pachisi Court** in the courtyard where Akbar is said to have played chess.
- **Hiran Minar** was built in memory of Akbar's favourite elephant, named Hiran. It also served as lighthouse for travellers. It is uniquely designed and its exterior wall contains tusk like spikes.

Akbar also built a **temple of Govind Dev** in Vrindavan.



Fig. 1.50: (from left) Buland Darwaza, Fatehpur Sikri ; Humayun's tomb, Delhi

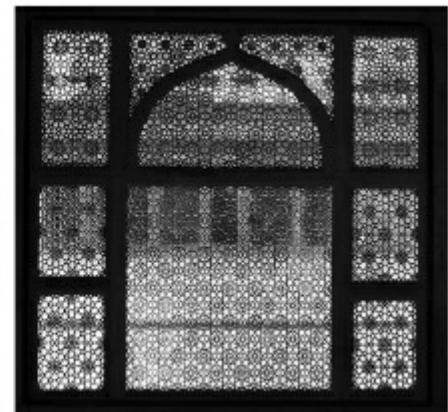


Fig. 1.51: (from left) Salim Chisti's tomb, Fatehpur Sikri ; specimen of Jaali work in the tomb

Jahangir

During the reign of Jahangir, architecture took a **back seat** as he focused more on paintings and other forms of art. However, he oversaw the construction of some noteworthy monuments including **Akbar's tomb** in **Sikandra**. He also built his **own tomb at Lahore**. Further, he developed a number of gardens during his reign, e.g. the **Shalimar Bagh** in **Kashmir**. He also built the **Moti Masjid** at **Lahore**.

During the reign of Jahangir, his wife *Noor Jahan* also undertook some major construction projects, the **tomb of Itmad-ud-daulah**, father of Noor Jahan, being an excellent example. It was during this time that *white marble* became the chief building material, replacing red sandstone which had been used till now. The tomb of Itmad-ud-daulah was the first Mughal work made completely of *white marble*. It also has some of the **finest pietra-dura works**.



Fig. 1.52: Itmad-ud-daulah's tomb, Agra

Shah Jahan

Under Shah Jahan, Mughal architecture reached its *climax*. Some of his principal works are described below.

Taj Mahal



Taj Mahal is the finest specimen of Mughal architecture, exhibiting the full range of grandeur and opulence. It was constructed in the memory of **Arzuman Bano Begum** or Mumtaz Mahal. It had all the features of Mughal architecture including the use

of calligraphy, pietra dura works, foresighting technique, Charbagh style gardens and the use of water in the premises for decoration. Apart from this, some of the unique features of Taj Mahal are:

- The **jaali work** in Taj Mahal is lace like and extremely fine.
- The carvings on the marble were low relief.

Apart from Taj Mahal, Shah Jahan constructed a number of other monuments, gardens and buildings such as:

- **Red Fort in Delhi**
- **Jama Masjid in Delhi**
- **Shalimar Bagh in Lahore**
- **City of Shahjahanabad.**

Besides such large scale constructions, one of his finest works was the construction of **Peacock Throne** that is one of the finest examples of metal work in this period.

Aurangzeb

During the reign of Aurangzeb, Mughal architecture **declined**. Being a puritanical, he didn't take an active interest in the pursuit of art and architecture.

Muhammad Azam Shah

He was the last of the Mughals to undertake architectural constructions. He built **Biwi-ka-Maqbara** in memory of his mother Begum Rabia Durani, wife of Aurangzeb. It is situated in Aurangabad and has been described as a poor imitation of Taj Mahal. He also built **Zinat Mahal** in Delhi in memory of his wife.

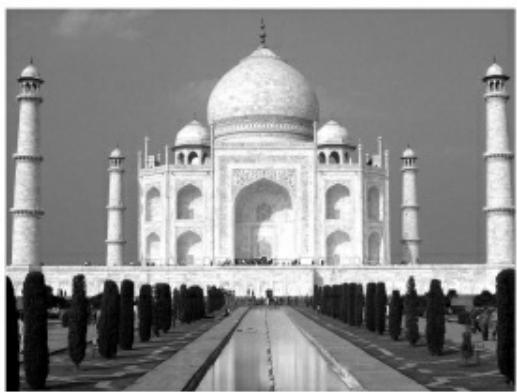


Fig. 1.53: A comparison of Taj Mahal (left) and Bibi-ka-maqbara (right)

During the Mughal period, two other styles of architecture developed in the region of Rajasthan and Punjab.

Sikh Style:

Sikh style of architecture developed in the region of modern day Punjab. It was heavily influenced by the Mughal style of architecture. Some of the features of the Sikh school are:

- The use of *multiple Chhatris* or kiosks on the top of the construction.
- Use of *shallow cornices*.
- The buildings had *fluted domes*, which were generally covered by *brass and copper guilds* for decoration and support.
- The arches were decorated by the use of numerous foliations.

Example: Shri Harmandir Sahib or Golden temple. It was initiated in 1585 and completed by Arjan Dev in 1604.



Fig. 1.54: Harminder Sahib, Amritsar

Rajput Style

The Rajput constructions of the period were also influenced by the Mughal style, but were unique in the size and scope of their constructions. They generally undertook the building of imposing palaces and forts. Some of the unique features of Rajput architecture are as follows:

- They introduced the concept of **hanging balcony**, which were constructed in all shapes and sizes.
- The **cornices** were built in the **shape of an arch** such that the shadow took the shape of a bow.



Fig. 1.55: Hawa Mahal, Jaipur with hanging balconies

Architecture in Kashmir

Development of Kashmiri architecture can be broadly divided into two important phases of its political rule, early medieval Hindu phase and 14th century onwards Muslim rule.

No major monuments that were made prior to 600 AD exist, except few Buddhist monuments like monastery and stupas, now in ruins, were discovered at Harwan and Ushkar.

Temples in Kashmir

The Kashmiri temple architecture has its unique features suited to local geography and are renowned for its exquisite stone carvings. Due to its location on the important trade routes, the architectural style is inspired by many foreign sources. Temple making reached a great height under the rulers of **Karakota dynasty and Utpala dynasty**.

The **main features** of Kashmir style of architecture are:

- Trefoil arches (Gandhara influence)
- Cellular layout and Enclosed courtyard
- Straight-edged Pyramidal roof
- Column walls (Greek influence)
- Triangular pediments (Greek influence)
- Relatively more number of steps.

Martand Sun Temple



It is located in Anantnag, Kashmir and was built in 8th century AD under the aegis of **Karkota Dynasty** ruler Lalitaditya Muktapida.

It is considered to be a synthesis of various schools of architecture. There are Gandhara, Chinese and Gupta influences on the monuments. The complex is in a shape of courtyard, surrounded by columns. The main temple has a pyramidal top and carvings of gods like Vishnu, river goddess Ganga and Yamuna, and Sun God.



Fig. 1.56: Martand Sun Temple (Left) and Artistic recreation of Martand Temple (right).

Temples at Awantipora



There are two temples namely **Avantisvamin** for Lord Vishnu and **Avantisvara** dedicated to Lord Shiva. It was built by the king Awantivarman, the first king of Utpala dynasty, in 9th century AD. The temple is inside a paved courtyard and has four shrines in its four corners. The gateway has two chambers and is carved out eloquently. Roman and Gandharan influence is clearly seen.

Pandrethan Temple



It is also called Meru Vardha Swami and is dedicated to Vishnu, but Shiva images are also there. It was carved out of a single block of stone and has exquisite carvings on its walls. It was made in early 10th century AD and is located near Srinagar. It has domed roof and arches.



Fig. 1.57: Pandrethan temple, Kashmir.

Mamleshwara Shiva temple



It is located in Pahalgam and was built in around 400 AD. It finds mention in the classic Sanskrit text Rajatarangini.

Monuments in Paraspore



It is located in modern-day Paraspore. It was built by Lalitaditya Muktapida who made Parishaspura his capital. It has temples dedicated to Lord Vishnu and Lord Parihaskesana. It also had few Buddhist monasteries.

Architectural development under Islamic rule



Establishment of Muslim rule led to blend of existing Kashmiri style and Islamic sensibilities. The monuments were mostly square in shape. The mosques were made of wood, brick and stone masonry. There is an absence of cloisters and domes, instead multi-levelled sloping roofs and tall spires are seen.

Jama Masjid, Srinagar



The iconic mosque was constructed in 14th century. It has a large courtyard and has 370 wooden pillars. Curved dome is notably absent following the Kashmiri style of architecture.



Fig. 1.58: Jama Masjid, Srinagar.

Aali Masjid, Srinagar



It was built in 15th century by Shahmiri king, Sultan Hassan Shah. It is one of the largest mosque in Kashmir valley. Absence of dome is seen in this monument made of timber and stone. the building has a pyramidal top with arch shaped windows.

Pari Mahal



It was made by the Mughal prince Dara Shikoh in mid-17th century. It also had an observatory. It is marvellous terraced structure situated on a hill, overlooking Dal Lake. It is near Chasm-e-Shahi garden.

Other important monuments are Madin Sahib Mosque, Dastagir Sahib, Mosque of Naqshband Sahib, Khanaqa of Shah-Hamadan, Tomb of mother of Zain-ul-Abidin, etc.

Gardens in Kashmir



The Mughal kings built a lot of gardens and were inspired by the Persian designs. They have been constructed in Char Bagh style. Water streams, fountains and trees form an important part of the gardens.

- Chasm-e-Shahi, built around a fresh spring in Persian style.
- Shalimar Bagh, made by Jahangir in 1619 AD. It was the royal residence of Emperor Jahangir during summer months. It has three terraces namely

Diwan-e Aam, Diwan-e-Khas and Zenana garden.

- Nishat Bagh, the 2nd largest mughal garden in the valley. It is near Dal Lake and has 12 terraces.
- Badamwari Garden in Srinagar.
- Verinag, Kokernag and Achabal Garden in Anantnag.

Temples of Parsi community in India

There are three major types of **fire temples** of the Parsi faith. The first is Atash Behram, (“Fire of Victory”), second is Adarian, and the third is Atash Dadgah or Dar-e -Mehr. There are eight Atash Behrams in India and more than 100 Dadgahs, mostly located in Maharashtra and Gujarat.

Atash Behram



The exterior is generally kept simple because idea is to hold a sacred fire and Yasna ceremony (prayers) rather than glorification of the faith. It has an inner sanctum where fire is kept. The structures have vents for the smoke to escape. The performance of ceremony is considered to be of the highest order and involves elaborate arrangements. They are performed by the high priests called Dasturs.

Eight Atash Behrams (Fire Temples) in India are:

- Iranshah Atash Behram, Udvada (Gujarat), built in 8th century.
- Desai Atash Behram in Navsari (Gujarat), built in 18th century.
- Dadiseth, Wadia, Banaji and Anjuman Atash Behram in

Mumbai

- Modi and Vakil Atash Behram in Surat

Sun Temples in India

Sun has been revered since Vedic age with many hymns written for the celestial body. It is worshipped as Aditya or Surya. There are many rituals in practice for worshiping the deity. Many temples have also been constructed with Sun as the chief deity. Sun temples are even found in Japan, Egypt, China, etc. Some of the Rajput clans, namely “Suryavanshi”, worship Sun and claim themselves to be the descendants of the deity. Some of the major temples in India are:

- **Modhera Sun Temple, Gujarat.** It was built in 11th century
- **Konark Sun temple, Odisha.** It was made by Narasimhadeva I, the Eastern Ganga king in 13th century. It is in a shape of “Rath”(Chariot) with mandapa on a raised platform.
- **Brahmanya Dev Temple, Unao (Madhya Pradesh)**
- **Suryanaar Kovil, Kumbakonam (Tamil Nadu)** was built in 11th century in Dravidian style. It also has shrines of eight celestial bodies, together called ‘Navagraha’. It has beautiful five-layered Gopuram.
- **Suryanarayana Swamy temple, Arasavalli (Andhra Pradesh).** It is said to be made by a Kalinga king in 7th century. The idol is made of granite and holds a lotus.
- **Dakshinaarka Temple, Gaya (Bihar)** is said to be built by King Prataparuda of Warangal in 13th century AD. The deity is made in granite and the idol wears Persian attire like waist girdle, boots and a jacket. It has a Surya Kund (water reservoir) nearby.
- **Navalakha Temple, Ghumli (Gujarat)** was made in 11th century. It is built in Solanki and Maru-Gurjara style. It faces east and is built on a large platform.
- **Surya Pahar Temple, Goalpara (Assam)**
- **Martand Sun temple, Kashmir.**

Modern Architecture

The arrival of the European colonists coincided with the decline of the Mughal empire which started a power struggle among the Portuguese, French, Dutch, Danish and the British, which culminated in the British rule of India till 1947. However, the Europeans also brought with them a wealth of architectural styles, which can be seen in the numerous constructions they undertook.

Portuguese Influence

The Portuguese brought with them the **Iberian style** of architecture. They initially built trading posts and ware houses, which were later remodelled into fortified town along the coastlines. They also introduced the concept of '**patio houses**' and 'Baroque style' developed in late-16th century in Europe to express the strength of the Church. It had elaborate, detailed and theatrical design to create a dramatic effect. It involved use of contrasting colours.



Fig. 1.59: Sé Cathedral, Goa

Some of the notable constructions are:

- **Sé Cathedral in Goa** was completed in 1619 AD. It has been built in the Portuguese late-Gothic style. It has a large bell called "Golden Bell".
- **Basilica of Bom Jesus** (Holy Jesus), Goa. It is a World Heritage Site built in Baroque style and was completed in 1604 AD. It has the body of revered St Francis Xavier.

- **Castella de Aguanda** in Mumbai.
- **St Paul's Church, Diu**. It is built in the Baroque style and was completed in 1610 AD.
- **Diu Fort** was built in 1535 AD on the coast of Diu island. The fort has a lighthouse and canons were placed on the walls. It has three churches inside the fort complex namely: St. Thomas Church, St. Pauls Church, and Church of St. Francis of Assisi.
- **Church of St. Anne, Talaulim in Goa**. It was completed in 1695 AD and is built in Baroque style.

French influence

The French brought the concept of urban city planning with them. The French towns of **Pondicherry and Chandernagore (now Chandannagar, West Bengal)** were built using the Cartesian grid plans and scientific architectural designs. They built imposing buildings as a show of power. They also introduced the concept of anonymous architecture which involves simple facade without much ornamentation or design, much like modern buildings. French also developed coastal towns of Mahe (Kerala), Karaikal (Tamil Nadu) and Yanam (Andhra Pradesh).



Fig. 1.60: (1) A French building, Pondicherry (2) Church of Sacred Heart of Jesus, Puducherry

Example: Church of Sacred Heart of Jesus in Puducherry, the

Sacred Heart Church of Chandannagar

British Influence:

The British brought with them the **Gothic style** of architecture. It merged with the Indian architecture and resulted in the **Indo-Gothic style** of architecture. Post-1911, a new style of architecture known as the **Neo-Roman architecture** emerged.

Indo-Gothic Style



Also known as the *Victorian style*, it was a unique blend of Indian, Persian and Gothic styles of architecture. Some of the features of Indo-Gothic style are:

- The constructions were *extremely large* and *elaborate* in their execution.
- The *walls were thinner* than in the Indo-Islamic constructions.
- The *arches were pointed*, unlike the curving arches of Indo-Islamic era.
- One of the unique features of the Victorian style was the use of *large windows*.
- The churches had a *crucified ground plan*.
- It adhered to advanced structural engineering standards of Britain. Steel, iron and poured concrete started being used.

Example: Victoria Memorial in Kolkata, Gateway of India in Mumbai, etc.



Fig. 1.61: Victoria Memorial (left) and St. Paul's Cathedral (right), Kolkata

Difference between Iberian and Gothic Architecture

BASIS	IBERIAN ARCHITECTURE	GOTHIC ARCHITECTURE
Material used	Brick was the main material used by the Portuguese. Wood was used for roofs and stairs.	Red sandstone and coarse limestone were primarily used.
Structural variations	The Portuguese continued with their western traditions and did not introduce any structural variations.	The British adopted Indian motifs and styles, giving rise to the Indo-Gothic style of architecture.

Neo-Roman Style



Post-1911, the constructions undertaken by the British Raj were done according to Neo-Roman style or Neo-classical style. The architecture of New Delhi, done by **Edwin Lutyens** and **Herbert Baker** was the finest example of this style. It has been often described as the “Rome of Hindustan”. The features of this phase are:

- The constructions were **anonymous** and **without** any interesting features.

- It was a confluence of all styles of architecture which made the style *congested* and cramped the space of artistic expression.
- Simplicity, modernity and utility were highly compromised due to the hybrid nature of the constructions.
- There was a focus on **circular buildings**.
- There was an overuse of oriental motifs to realise western architectural designs.
- The concept of **upturned dome**, as can be seen in the top of Supreme Court and Rashtrapati Bhavan, was introduced during this phase.

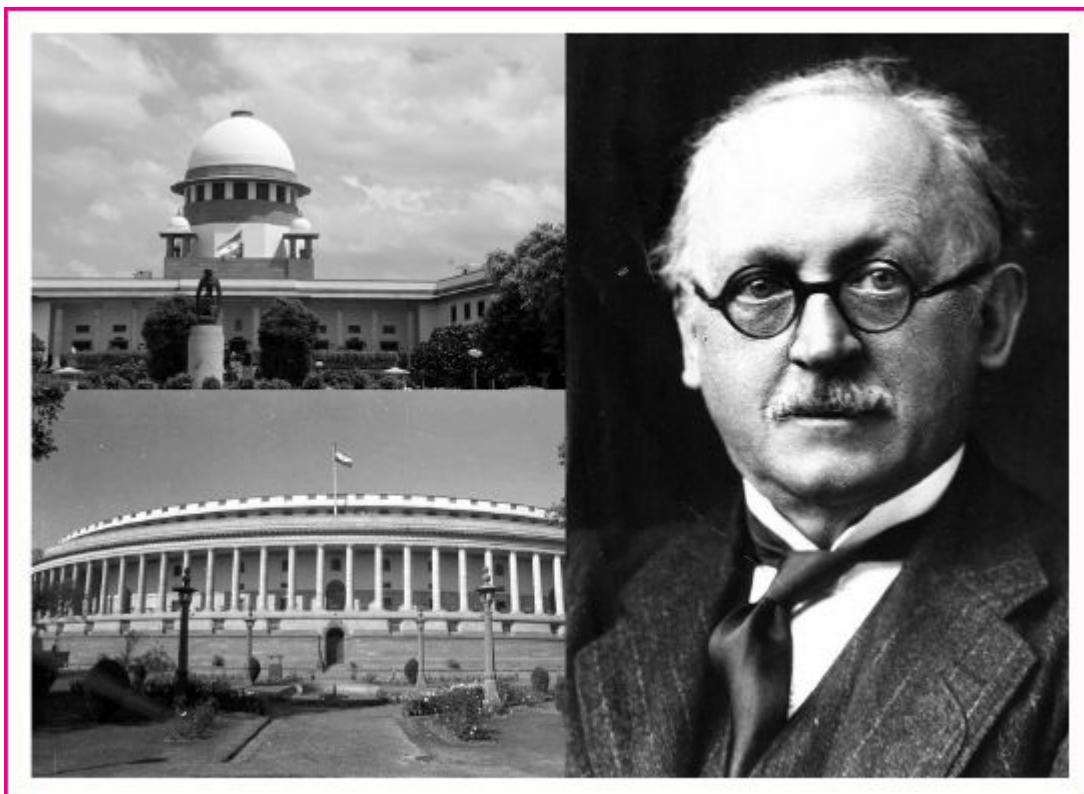


Fig. 1.62: (clockwise from top) Supreme Court, Edwin Lutyens and Parliament, Delhi

Post-independence Architecture

After 1947, two schools of architecture emerged – the **Revivalist** and the **Modernist**. However, both the schools could not break away from the colonial hangover. This has caused a decline in the standard of the architectural traditions of India.

For Example, the Punjab government hired **Le Corbusier**, a French architect to design the city of Chandigarh.

Laurie Baker



Known as the **“Architect of the poor”**, Laurie Baker was responsible for the revolutionised **mass housing concept in Kerala**. In 2006, he was nominated for **Pritzker Prize** dubbed as Nobel Prize for architecture. Some of the features of his architectural style are:

- Construction of environment-friendly buildings by using **locally available material**.
- Introduced the concept of **filler slab construction** to reduce the consumption of steel and cement.
- He also laid emphasis on **ventilation** and **thermal comfort** arrangements.

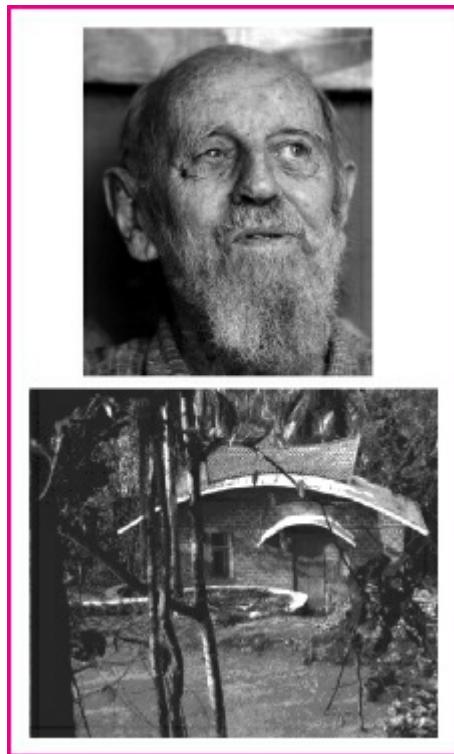


Fig. 1.63: Laurie Baker and his mass housing project

Charles Correa



He is known for his work in urban architecture and spatial planning. He adopted modern architectural principles to local sensibilities and need. He has designed buildings like Madhya Pradesh Assembly building, Mahatma Gandhi Memorial Museum in Ahmedabad, LIC building, Connaught Place in Delhi, etc. He was awarded Padma Vibhusan in 2006.

Thus, we see that from the pre-historic times, art and architecture has found a unique expression in the life and leisure of the people of India. Greeks, Arabs, Persians and Europeans – each of them has contributed in their own little way to the existing traditions and the result is the splendid potpourri that is Indian art and architecture.



Fig. 1.64: Kanchanjunga Apartments, Mumbai.



Previous Years' Questions - Prelims

2016

1. Consider the following pairs:

Famous place	Region
1. Bodhgaya	Baghelkhand
2. Khajuraho	Bundelkhand
3. Shirdi	Vidarbha
4. Nasik (Nashik)	Malwa
5. Tirupati	Rayalaseema

Which of the pairs given above are correctly matched?

Codes

- (a) 1, 2 and 4
 - (b) 2, 3, 4 and 5
 - (c) 2 and 5 only
 - (d) 1, 3, 4 and 5
2. What is/are common to the two historical places known as Ajanta and Mahabalipuram?
- 1. Both were built in the same period.
 - 2. Both belong to the same religious denomination.
 - 3. Both have rock-cut monuments.
- Select the correct answer using the code given below.
- (a) 1 and 2 only
 - (b) 3 only
 - (c) 1 and 3 only
 - (d) None of the statements given above is correct

2015

3. The arrival of Babur into India led to the
- 1. introduction of gunpowder in the subcontinent
 - 2. introduction of the arch and dome in the region's architecture
 - 3. establishment of Timurid dynasty in the region
- Select the correct answer using the code given below.
- (a) 1 and 2 only
 - (b) 3 only
 - (c) 1 and 3 only
 - (d) 1, 2 and 3
4. With reference to the art and archaeological history of India, which one among the following was made earliest?

- (a) Lingaraja Temple at Bhubaneswar
(b) Rock-cut Elephant at Dhauli
(c) Rock-cut Monuments at Mahabalipuram
(d) Varaha Image at Udayagiri
5. Consider the following pairs:

Place of Pilgrimage	Location
1. Srisailam	Nallamala Hills
2. Omkareshwar	Satmala Hills
3. Pushkar	Mahadeo Hills

Which of the above pairs is/are correctly matched?

Codes

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

2014

6. With reference to Buddhist history, tradition and culture in India, which of the following pairs is/are correctly matched?

Famous Shrine	Location
(i) Tabo monastery and temple complex	Spiti valley
(ii) Lhotsava Lakhang temple, Nako	Zanskar valley
(iii) Alchi temple complex	Ladakh

Codes

- (a) Only (i)
(b) (ii) & (iii)

- (c) (i) & (iii)
(d) All of these
7. With reference to the cultural history of India, the term *Panchayatan* refers to?
- (a) An assembly of village elders
(b) A religious sect
(c) A style of temple construction
(d) An administrative functionary
8. With reference to the Indian history of art and culture, which of the following pairs is/are correctly matched?

Famous Work of Sculpture	Site
(i) A grand image of Buddha's Mahapariniravara with numerous celestial musicians above and the sorrowful figures of his followers below	Ajanta
(ii) A huge of <i>Varaha</i> avatar (Boar incarnation) of Vishnu as he rescues goddess earth from the deep and chaotic waters, sculpted on rock	Mt. Abu
(iii) Arjuna's penance/Descent of Ganga sculpted on the surface of huge boulders	Mamallapuram

Codes

- (a) (i) & (ii)
(b) Only (iii)
(c) (i) & (iii)
(d) All of these
9. Ibadat Khana of Fatehpur Sikri was

- (a) The mosque for the use of royal family
- (b) Akbar's private chamber for prayer
- (c) The hall in which Akbar held discussions with scholars of various religions
- (d) The room in which the nobles belonging to different religions gathered to discuss religious affairs.

2013

10. With reference to history of Indian rock-cut architecture, consider the following statements:

- (i) The caves at Badami are the oldest surviving rock-cut caves in India.
- (ii) The Barabar rock-cut caves were originally made for Ajivikas by the emperor Chandragupta Maurya.
- (iii) At Ellora, caves were made for different faiths.

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

- (a) Only (i)
- (b) (ii) & (iii)
- (c) Only (iii)
- (d) All of these

11. Consider the following historical places.

- (i) Ajanta caves
- (ii) Lepakshi temple
- (iii) Sanchi stupa

Which of the above place(s) is/are also known for mural paintings?

- (a) Only (i)
- (b) (i) & (ii)
- (c) All of these
- (d) None of these

12. Which of the following characterise(s) the people of Indus civilisation?

- (i) They possessed great palaces and temples.
- (ii) They worshipped both male and female deities.
- (iii) They employed horse-drawn chariot for warfares.

Codes

- (a) (i) & (ii)
- (b) Only (ii)
- (c) All of these
- (d) None of these

13. Some Buddhist rock-cut caves are called Chaityas while the others are called Viharas. What is the difference between the two?

- (a) Vihar is a place of worship while Chaitya is the dwelling place of the monks.
- (b) Chaitya is a place of worship while Vihara is the dwelling place of monks.
- (c) Chaitya is a stupa at the far end of the cave while Vihar is the hall axial to it.
- (d) There is no material difference between the two.

2012

14. The Nagara, the Dravida and the Vesara are the:

- (a) Three main racial groups of the Indian sub-continent
- (b) Three main linguistic divisions into which the languages of India can be classified
- (c) Three main styles of Indian temple architecture
- (d) Three main musical gharanas prevalent in India

2011

15. Regarding the Indus Valley civilisation, consider the following statements:

- (i) It was predominantly a secular civilisation and the religious element, though present, did not dominate the scene.
- (ii) During this period cotton was used for manufacturing textiles in India.

Which of the statements given above is/are correct?

- (a) Only (i)
- (b) Only (ii)
- (c) Both (i) & (ii)
- (d) Neither (i) & (ii)

2009

16. There are only 2 known examples of cave painting of the Gupta period in ancient India. One of these is paintings of Ajanta caves. Where is the other surviving example?

- (a) Bagh caves
- (b) Ellora caves
- (c) Lomash rishi caves
- (d) Nasik caves

17. Where is the famous Virupaksha temple located?

- (a) Bhadrachalam
- (b) Chidambaram
- (c) Hampi
- (d) Shrikalahasti

2007

18. Where is the famous Vijaya-Vittala temple having its 56 carved pillars emitting musical notes located?

- (a) Belur
- (b) Bhadrachalam
- (c) Hampi
- (d) Srirangam

2006

19. The Allahabad pillar inscription is associated with which one of the following?
- (a) Mahapadmananda
 - (b) Chandragupta Maurya
 - (c) Ashoka
 - (d) Samudragupta
20. The initial design and construction of which massive temple took place during the reign of Suryavarman II?
- (a) Sri Mariamman temple
 - (b) Angkor Vat temple
 - (c) Batu Caves temple
 - (d) Kamakhya temple
21. Which of the following pairs is correctly matched?
- (a) Vikramshila University – Uttar Pradesh
 - (b) Hemkund Gurudwara – Himachal Pradesh
 - (c) Udaigiri Caves – Maharashtra
 - (d) Amaravati Buddhist Stupa – Andhra Pradesh
22. Which one the following pairs is not correctly matched?

Monastery	State
(a) Dhankar monastery	Himachal Pradesh
(b) Rumtek monastery	Sikkim
(c) Tabo monastery	Himachal Pradesh

(d) Kye monastery

Arunachal Pradesh

2002

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

List I (ancient site)	List II (archaeological finding)
A. Lothal	1. Plough field
B. Kalibangan	2. Dockyard
C. Dholavira	3. Terracotta replica of a plough
D. Banawali	4. An inscription comprising 10 large sized signs of the Harappan script

Codes

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

24. Which of the following statements is not correct?

- (a) The statue of Gomateswara at Shravana-Belagola represents the last tirthankar of the Jains.
- (b) India's largest Buddhist monastery is in Arunachal Pradesh.
- (c) Khajuraho temples were built under Chandela kings.
- (d) Hoysaleswara temple is dedicated to Shiva.

2001

25. Hoysala monuments are found in

- (a) Hampi and Hospet

- (b) Halebid and Belur
(c) Mysore and Bangalore
(d) Sringeri and Dharwar
26. In which of the following cities is the Lingaraja temple located?
(a) Bhubaneswar
(b) Bijapur
(c) Kolkata
(d) Shravana-Belgola
27. Which of the following animals was not represented in seals and terracotta art of Harappan sculpture?
(a) Cow
(b) Elephant
(c) Rhinoceros
(d) Tiger
28. Which of the following pairs is correctly matched?
(a) Harappan civilisation – Painted grey ware
(b) The Kushanas – Gandhara school of art
(c) The Mughals – Ajanta paintings
(d) The Marathas – Pahari school of painting



Answers

1. (c)
2. (b)
3. (b)
4. (b)
5. (a)
6. (c) Lhotsava Lhakhang temple is located in Nako village in Kinnaur district.

7. (c) Panchayatan is a style of temple construction where there are four shrines at the four corners and the main shrine is in the centre of the podium, which comprises their base.
8. (c) Temples to the Varaha avatar of lord Vishnu is found in Udaygiri caves, Madhya Pradesh.
9. (c) Ibadat Khana at Fatehpur Sikri is a place where Akbar held discussions with scholars of various religions. It was originally built as a debating house open only to sunni muslims.
10. (c) Badami caves are not the oldest caves in India, but caves at Bhimbetka is the oldest surviving example. Moreover, the Barabar caves built during 3rd century BCE belonged to the period of Ashoka and his son Dasaratha.
11. (b) The Sanchi stupa does not have mural painitings.
12. (b) The concept of temple flourished during Gupta age in 4th century AD. Under Harappan civilisation, both male and female deities were worshipped. However, evidences of horse drawn chariots have not been found. Horse remains though have been found at Surkotada, but are very rare in Indus Valley civilisation.
13. (b) Chaitya is a place of worship in the form of an assembly hall inside the cave whereas Viharas are the resident places for Buddhist monks and ajivikas.
14. (c) Nagara, Dravida and Vesara are the styles of temple architecture in various regions of India. They have been widely discussed in the chapter.
15. (c) Harappan civilisation was a secular civilisation with no trace of theocratic or organised religion being practiced. The textiles of cotton have been commonly found in the excavations.
16. (a) Bagh caves in the Dhar district of Madhya Pradesh were

built by Dattaka, a Buddhist monk during 6th century AD ,i.e. during Gupta period. Lomas Rishi caves and Nasik caves before the Gupta period and Ellora caves after the Gupta period.

17. (c) The Virupaksha temple at Hampi was built by Krishnadev Rai under Vijaynagara empire in 1509.
18. (c) The Vijaya Vittala temple having its 56 carved pillars emitting musical notes, is located at Hampi, the capital of the Vijaynagara empire.
19. (d) The Allahabad pillar inscription is associated with Samudra Gupta is a historical document of the Gupta age. Harisena there praises Samudra Gupta and lists the extent of empire that he built during his reign.
20. (b) Angkor Vat temple in Cambodia dedicated to Lord Vishnu was built in 1113-1150 by Suryavarman II. It was firstly a Hindu temple but later it went under Buddhist regime.
21. (d) Vikramasila monastery is in Bihar whereas Hemkund Gurudwara is in Uttarakhand. Udayagiri caves are in Odisha. Udaigiri cave is in Madhya Pradesh.
22. (d) Kye monastery is situated in Himachal Pradesh, north of Kaza.
23. (b) A dockyard at Lothal and a ploughed field mark at Kalibangan have been found. An inscription comprising 10 large sized signs was found in Dholavira which is thought to be advertisement board of the shop. At Banawali, terracotta replica of a plough has been found in excavation.
24. (a) The statue of Gomateshwara at Sravana-belagola in Karnataka represents the son of the first Tirthankara Rishava.
25. (b) Hoysala temples are found in Halebid and Belur in Karnataka. Halebid was the capital of Hoysalas at the

later stage, initially being Belur.

26. (a) Lingraja temple is situated in Bhubaneshwar dedicated to lord Shiva, made by the Kalinga dynasty.
27. (a) Cow was missing in the seals of the Harappan civilisation.
28. (b) The Gandhara school of sculpture was patronised by the Kushan rulers. Red and black pottery was famous during Harappan civilisation and the Ajanta paintings were made during the Gupta period. Painted grey ware was during the vedic period. Pahari paintings belong to Mughal and post-Mughal periods.



Practice Questions - Prelims

1. Consider the following statements about Harappan seals:
 - I. The script used in seals is Prakrit.
 - II. The script was written from right to left.
 - III. The seals were used as amulets for spiritual purposes.Which of the above statements is/are correct ?
 - (a) I & II
 - (b) II & III
 - (c) Only II
 - (d) I & III
2. Which of the following ornaments were worn exclusively by women but not men under Indus Valley civilisation?
 - (a) Necklace
 - (b) Finger ring
 - (c) Ear ring
 - (d) Armlet
3. Yaksh and Yakshini sculptures relate to

- (a) Buddhism
(c) Jainism
(b) Hinduism
(d) All of the above
4. Consider the following statements about Greco-Indian art:
- I. Use of bluish-grey sandstone.
 - II. Theme based on Buddhism and Jainism.
 - III. Patronised by Satavahana rulers.
- Which of the above statements is/are correct?
- (a) Only I
(b) I & II
(c) II & III
(d) None of these
5. Which of the following is/ are not present in a stupa?
- I. Medhi
 - II. Shaft
 - III. Abacus
 - IV. Hermika
- (a) I & II
(b) II & III
(c) Only III
(d) Only IV
6. Which of the following are not the features of sculpture making in Amaravati school?
- I. Themes based on the life of Buddha.
 - II. Buddha is seated in the position of a yogi.
 - III. Muscularity of Buddha.
- (a) I & III
(b) I & II
(c) II & III

- (d) I, II & III
7. Which of the following is/are not the example of Fresco painting of Ellora cave?
- Dying princess
 - Flying Apsara
 - Preaching Buddha
- (a) I & II
(b) II & III
(c) Only III
(d) None of these
8. Which of the following is/are not correct?
- Panchayatan style of temple making was developed during the third stage.
 - Covered ambulatory and flat roof continued till the third stage.
- (a) Only I
(b) Only II
(c) Both I & II
(d) Neither I nor II
9. Uparkot is the main feature of
- Bagh cave
 - Junagarh cave
 - Ellora cave
 - Nashik cave
10. Which of the following statements is/are correct?
- Mauryan pillars have Achaemenian influence.
 - Edicts are inscribed on pillars.
- (a) Only I
(b) Only II
(c) Both I & II

- (d) Neither I nor II



Answers

1. (b)
2. (c)
3. (d)
4. (a)
5. (b)
6. (c)
7. (d)
8. (b)
9. (b)
10. (c)



Previous Years' Questions - Mains

2016

1. Early Buddhist Stupa-art, while depicting folk motifs and narratives successfully expounds Buddhist ideals. Elucidate.

2015

1. The ancient civilization in Indian sub-continent differed from those of Egypt, Mesopotamia and Greece in that its culture and traditions have been preserved without a breakdown to the present day. Comment.
2. Mesolithic rock cut architecture of India not only reflects the cultural life of the times but also a fine aesthetic sense comparable to modern painting. Critically evaluate this comment.

2014

1. To what extent has the urban planning and culture of the Indus Valley civilisation provided inputs to the present day urbanisation?
2. Gandhara sculpture owed as much to the Romans as to the Greeks. Explain.

2013

3. Chola architecture represents a high watermark in the evolution of temple architecture. Discuss.

2011

4. What are the major different styles of unglazed pottery making in India?

2007

5. Write about Gandhara art.

2003

6. Write about Sarnath pillar.

2000

7. Write about Gandhara school of art.

1999

8. Write about Chola architecture.

1996

9. Write about the chief features of the town planning in Indus

Valley civilisation?

1995

10. Write about Dravidian architecture.

1993

11. Write about Mathura school of art.

12. Write about Mughal architecture at Fatehpur Sikri.

1991

13. Write about Chandela school of architecture.

1989

14. Write about Nagara style of architecture.



Practice Questions - Mains

1. Seals form the most elegant creations of the Harappan civilisation. Elucidate.
2. Gupta age is called the golden age of Indian architecture. Explain.
3. Distinguish between Nagara and Dravidian style of architecture.
4. What are the different purposes of seals used in Indus Valley civilisation?
5. Laurie baker was the Architect of the Poor. Elucidate.
6. Neo-Roman style of architecture was a congested style. Critically examine.



2

INDIAN PAINTINGS



INTRODUCTION

India has a long tradition of artistic excellence and painting is one of the major mediums that have been used to express it. There are several evidences that suggest that painting flourished in India since ancient times. Archaeologists have found wall paintings in parts of India, which suggest that even the early historic man in India was engaged in activities of art and leisure.

The history of painting can be traced through the ancient and medieval period where the books were illustrated with paintings. Then came the miniature style that dominated the Mughal and Rajput courts. With the coming of the Europeans, the art of painting and engraving took a western turn. Modern painters experimented with styles, colours and designs. Many Indian painters have gained worldwide recognition and are winning prizes and accolades for their vision.



PRINCIPLES OF PAINTING

The history of paintings can be known from **primitive rock paintings** of *Bhimbetaka*, *Mirzapur* and *Panchmarhi*. They were followed by the **painted pottery** of the Indus Valley Civilisation, but the real beginning of the art of painting begun from the Gupta Age. In the third century AD, **Vatsyayana** in his book *Kamasutra* mentioned about 6 main principles/limbs or **shadanga** of paintings. They are:

Variety of form

Rupabhedha

Portrayal of likeliness of the subject	Sadrisyan
Creation of luster and gleam with the colours	Bhava
Mixing of colours to resemble the effects of modelling	Varnikabhangha
Proportion of the object or subject	Pramanam
Immersion of emotions	Lavanyayoganam

There are numerous references to art of painting in the Brahmanical and Buddhist literature, for example, the representation of the myths and lore **on textiles** is known as **Lepya Chitra**. We also find references to the art of **Lekhya Chitra**, which has line drawings and sketches. Other types are **Dhuli Chitra**, **Pata Chitra**, etc.

The play, *Mudrarakshasa* by Vishakhadutta, also facilitated the reader by mentioning the name of various paintings or **patas**, which are important to understand the different style of paintings and to observe all the principles of paintings. Some of the styles were:

Styles of Paintings	Major features
Cauka Pitaka	Isolated framed drawings
Dighala Pitaka	Long scrolls of paintings
Yama Pitaka	Isolated paintings



PRE-HISTORIC PAINTINGS

The pre-historic paintings were generally executed on rocks and these rock engravings were called **Petroglyphs**. The first set of pre-historic paintings was discovered in **Bhimbetaka** caves in Madhya Pradesh. The Bhimbetaka paintings were discovered in 1957-58 by

an archaeologist named V.S. Wakankar. These paintings generally depict animals like bison, beers and tigers etc. They have been called the '**Zoo Rock Shelter**' because it depicts elephant, rhinoceros, cattle, snake, spotted deer, *barasingha*, etc. There are **three major phases** of pre-historic paintings:



Upper Paleolithic Period (40000–10000 BC)

The walls of the rock shelter caves were made of quartzite and so they used minerals for pigments. One of the most common mineral was **ochre or geru** mixed with lime and water. They used different minerals to make colours like red, white, yellow and green, which widened their palette. The white, dark red and green were used to depict large animals like bison, elephant, rhino, tigers etc. For the **human figurines**, **red** was used for hunters and the **green mostly for dancers**.



Mesolithic Period (10000–4000 BC)

This period mainly saw the **use of red colour**. In comparison to the Upper Paleolithic period, the size of the paintings also became **smaller** during this period. One of the most common scenes depicted in these paintings is of **group hunting** and several other paintings depict grazing activity and riding scenes.



Chalcolithic Period

This period saw the increase in the number of paintings using the **green** and **yellow colour**. Most of the paintings concentrate on depicting **battle scenes**. There are many paintings of **men riding horses** and **elephants**. Some of them even **carry bow and arrow** which might indicate preparedness for skirmishes.

We know that these cave sites were inhabited in the late historical periods as we have paintings and samples of writing in the Ashokan and Gupta **Brahmi scripts**. The other set of paintings from this period are at **Narsinghgarh** in Madhya Pradesh.

They have paintings to show skins of spotted deer left for drying that provides credence to the theory that the **art of tanning skins** was perfected by man for providing shelter and clothing. Other paintings from this period also have depictions of musical instruments like the harp. Some of the paintings have complex geometrical shapes like the spiral, rhomboid and circle.



Fig. 2.1: Pre-historic paintings

Some of the paintings from the later period can be seen in the **Jogimara caves** in the Ramgarh hills in Surguja district of Chhattisgarh. These are dated to be painted around **1000 BCE**. Chhattisgarh is also home to the variety of caves in the district of Kanker like the shelter of Udkuda, Garagodi, Khairkheda, Gotitola, Kulgaon, etc. These shelters depict the human figurines, animals, palm prints, bullock carts, etc. which show a higher and sedentary type of living.

Similar paintings can be seen in the **Ghodsar** and **Kohabaur rock art sites** in the district of Koriya. Another interesting site is in **Chitwa Dongri** (Durg district) where we find a **chinese figure riding a donkey**, pictures of dragons and agricultural sceneries. Several interesting rock paintings have also been found in Limdariha

in Bastar district and Oogdi, Sitalekhni in Sarguja district.

BHIMBETKA ROCK PAINTINGS

It is located south of Bhopal in Vidhyan ranges of Madhya Pradesh. The rock shelters have more than 500 rock paintings. It was declared a UNESCO World Heritage Site in 2003.

The oldest paintings are estimated to be 30,000 years old and have survived due to its location deep inside the caves.

There is marked continuity in occupancy of the caves from 100,000 BC to 1000 AD with many paintings being painted on top of another. The paintings at Bhimbetka belong to Upper Paleolithic, Mesolithic, Chalcolithic, early historic and medieval period. However, most of the paintings belong to the Mesolithic age.

The paintings generally portray **every-day life** of pre-historic men often in stick-like human figures. Various **animals** like elephant, bison, deer, peacock and snake are depicted. The paintings also show **hunting** scenes and war scenes with men carrying weapons like bows, arrows, spears, shields and swords. Some paintings also have simple **geometric** designs and symbols. The other themes of the paintings are dancing, playing music, animal fighting, honey collection, etc.

Social life is well-depicted with presence of children playing, women making food, community dancing, etc. Various colours like red ochre, purple, brown, white, yellow and green are used. Colours were obtained from natural resources, for example, Haematite ores were used for red colour.



CLASSIFICATION OF INDIAN PAINTINGS



Mural paintings in India

The works on the **walls** or a solid structure are referred to as *Murals*.

These have existed in India since ancient times and can be dated between **10th century BC** and **10th century AD**.

The evidence of such paintings can be found at several locations in India. The beauty and the exquisiteness of mural paintings can be seen in places like *Ajanta*, *Armamalai Cave*, *Ravan Chhaya Rock shelter*, *Bagh caves*, *Sittanavasal caves* and *Kailasanatha temple* in *Ellora*. Most of the mural paintings are either in natural caves or in rock-cut chambers. The paintings follow a theme, the most common being **Hindu**, **Buddhist** and **Jain**. Apart from this, such paintings were also made to adorn any mundane premise. An example of such a work can be seen in the **ancient theatre room** in **Jogimara Cave**.



Fig. 2.2: Mural paintings

The Mural paintings are unique because of their **sheer size**. They cannot be contained on paper and need to be executed on the walls of large structures, usually **caves** and **temple walls**. In ancient period, these were utilised by three major religions: Buddhism, Jainism and Hinduism. Some of the best examples are murals in the Ajanta- Ellora Caves.

Ajanta Cave Paintings

One of the oldest surviving murals of Indian subcontinent, Ajanta caves were carved in **4th century AD** out of volcanic rocks. It consists of a set of **29 caves**, carved in a horse-shoe shape. These

caves are quite popular for their exquisite mural paintings that took around four to five centuries to complete under the reign of *Mauryan Empire*. Murals in cave no. 9 and 10 belong to the *Sunga period*, while the rest belong to the *Gupta period*. The paintings in cave no. 1 and 2 are the most recent of the caves in Ajanta.

The walls of the caves have both **murals** and **fresco paintings** (painted on wet plaster). They use **tempera style**, i.e. use of pigments. The paintings portray human values and social fabric along with styles, costumes and ornaments of that period. The emotions are expressed through hand gestures. The unique feature of the paintings is that **each female figure** has a **unique hairstyle**. Even animals and birds are shown with **emotions**. The common themes of these paintings range from **Jataka stories** to life of **Buddha** to elaborate decorative patterns of flora and fauna. Graceful poses of humans and animals adorn the walls of the caves. The medium of painting was vegetable and mineral dyes. The **outline of the figures is red ochre**, with contours of brown, black or deep red.



Fig. 2.3: Mural of Padmapani in Ajanta cave.

Some important paintings at Ajanta are:

- Scenes from the **Jataka stories** of the Buddha's former lives as a bodhisattva, the life of the Gautama Buddha, etc.
- Paintings of various Bodhisattvas in tribhanga pose in Cave 1: **Vajrapani** (protector and guide, a symbol of Buddha's

power), **Manjusri** (manifestation of Buddha's wisdom) and **Padmapani (Avalokitesvara)** (symbol of Buddha's compassion).

- The **Dying Princess** in Cave.no 16.
- Scene of **Shibi Jataka**, where King Shibi offered his own flesh to save the pigeon.
- Scene of **Matri-Poshaka Jataka** where the ungrateful person saved by an **elephant**, gives out his whereabouts to the king.

JATAKA STORIES

The Jataka tales relate to the **previous births of Gautama Buddha in both human and animal form**. The future Buddha may appear as a king, an outcast, a god, an elephant—but, in whatever form, he exhibits some virtue that the tale thereby inculcates. Famous Jataka tales include:

- The Ass in the Lion's Skin (Sihacamma Jātaka)
- The Cock and the Cat (Kukkuṭa Jataka)
- The Foolish, Timid Rabbit (Daddabha Jataka)
- The Jackal the Crow (Jambu-Khadaka Jataka)
- The Lion and the Woodpecker (Javasakuṇa Jataka)
- The Ox Who Envied the Pig (Muṇika-Jataka)
- The Swan with Golden Feathers (Suvaṇṇahamṣa Jataka)
- King Shibi (Shibi-Jataka)
- The Turtle Who Couldn't Stop Talking (Kacchapa Jataka)

Ellora Cave Paintings

The mural paintings in the Ellora caves are found in five caves, mostly limited to **Kailasa temple**. These murals were done in two phases. The first phase paintings were done during the carving of the caves, while the second phase ones were done several centuries later.

The earlier paintings show Vishnu with his consort Lakshmi borne through the clouds by Garuda, the celestial bird. The later paintings, made in *Gujrati* style, depict procession of *Shaiva* holy men. The paintings are related to all three religoins (Buddhism, Jainism and Hinduism).



Fig. 2.4: Ellora cave paintings

Some prominent Ellora cave paintings are:

- Images of Goddess Lakshmi and Lord Vishnu
- Images of Lord Shiva with his followers.
- Beautiful and gracious Apsaras.

Bagh cave paintings

Representing an extension to the Ajanta school, Bagh caves in Madhya Pradesh with their exquisite work rank quite **close to the actual Ajanta caves** in terms of their design, execution and decoration. The main difference is that the figures are more tightly modeled, have stronger outline, and are more earthly and human.



Fig. 2.5: Bagh cave paintings

Cave no. 4, known as *Rang Mahal*, has beautiful murals on the walls depicting Buddhist and **Jataka tales**, just like those in Ajanta. Although scanty and decayed now, these paintings depict religious themes in the light of contemporary lifestyle of people, thus are more **secular** in nature.

■ **Armamalai Cave Paintings**

Situated in Vellore district of **Tamil Nadu**, these natural caves were converted into **Jain** temple in 8th century. Unbaked mud structures are located within the cave, which acted like the place of rest for Jain saints. The beautiful colourful paintings on the walls and roof depict the tales of *Astathik Palakas* (deities protecting eight corners) and Jainism.



Fig. 2.6: Armamalai cave paintings

■ **Sittanavasal Cave (Arivar Koil) Paintings**

Located 16 km northwest of Pudukkottai town in **Tamil Nadu**, these

famous rock-cut caves are known for the paintings in the **Jain temples**. These murals have close resemblance to Bagh and Ajanta paintings. The paintings are not only on the **walls** but also on the **ceiling** and **pillars**. The paintings are with the theme of Jain Samavasarana (Preaching hall).

Some scholars believe that these caves belong to the **Pallava period**, when king *Mahendravarman I* excavated the temple, while the others attribute them to when **Pandya ruler** renovated the shrine in the 7th century. The medium used for painting is vegetable and mineral dyes, and is done by putting colours on surface of thin wet lime plaster. The common colours include yellow, green, orange, blue, black and white.

The central element of the paintings in Sittanavasal is **a pond with lotuses**. Flowers in this pond are collected by monks, there are shown ducks, swans, fishes and animals. This scene shows **Samava-sarana** - important scene in Jain religion. Samava-sarana is special, beautiful audience hall where Tirthankaras delivered sermons after they reached realisation (kevala-gnana). Bulls, elephants, apsaras and gods gathered in this audience hall to witness this grand scene.

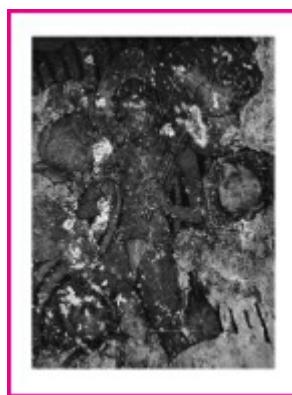


Fig. 2.7: Sittanavasal cave paintings

Ravan Chhaya Rock Shelter

Located in the Keonjhar district of **Odisha**, these ancient fresco paintings on a rock shelter are in a shape of half-opened umbrella. It is believed that this shelter acted like the **royal hunting lodge**. The

most noticeable painting is that of a **royal procession** that dates back to **7th century**. The remains of *Chola* period paintings, belonging to 11th century, are also of importance.

Lepakshi Paintings

Located in the Anantapur district of **Andhra Pradesh**, these mural paintings were executed on **Veerabhadra temple walls** at **Lepakshi** in 16th Century. Made during the Vijaynagara period, they follow a religious theme, based on Ramayana, Mahabharata and incarnations of Vishnu. The paintings show a **complete absence of primary colours**, especially blue. They depict a **decline** in painting in terms of **quality**. The forms, figures and details of their costumes are **outlined with black colour**.

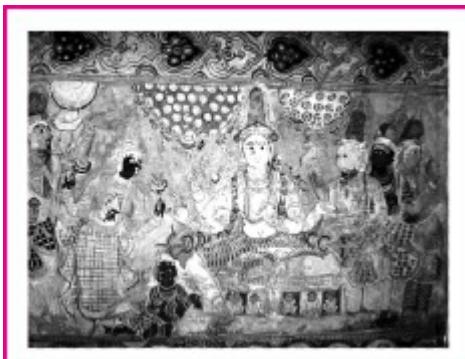


Fig. 2.8: Lepakshi painting

Jogimara Cave Paintings

It is an artificially carved out cave located in **Surguja district of Chattisgarh**. It is dated back around 1000-300 BC and has few paintings and inscriptions of a love story in **Brahmi script**. The cave is said to be an attachment to amphitheatre and paintings were made to decorate the room. Paintings are of dancing couples, animals like elephant and fish. The paintings have a distinct red outline. Other colours like white, yellow and black are also used. **Rock-cut theatre of Sitabenga** is also located nearby.

Murals at Badami Cave Temples, Karnataka.

Though the Badami cave temples are famous for its sculptures, there are beautiful paintings too. Murals at Badami Caves having lost their original grandeur and charm, still offer a glimpse into the artistic capabilities of people of that era. They are **one of the earliest surviving Hindu paintings**. The murals belonging to 6-7th century AD are of different subjects and resemble the tradition of Ajanta and Bagh. **The human subjects have a graceful and compassionate look in them and have big, half-closed eyes with protruding lips.** **Paintings of Chalukyan kings, Jain saints giving up worldly life, Shiva and Parvati, Puranic events and deities are depicted.** Cave 3 still is adorned with beautiful ancient mural showing four-armed Brahma on his swan.



Miniature Paintings

The word ‘miniature’ is derived from the Latin word ‘Minium’, which means **red lead paint**. This paint was used in the **illuminated manuscripts** during the Renaissance period. It is generally confused with the word **minimum**, which would mean that they were small in size. The Indian subcontinent has long traditions of these miniature paintings and many schools developed that have difference in composition and perspective. Miniatures are **small** and **detailed** paintings.



Fig. 2.9: Miniature painting

Techniques of Miniature Paintings

There are several **preconditions** that are necessary to be fulfilled for making Miniature paintings.

- The painting should not be larger than **25 square inch**.
- The subject of the painting should be painted in not more than **1/6th** of the actual size.

For example, an adult head of 9 inches would not be painted larger than 1.5 inches.

In most of the Indian miniature paintings, the human figurine is seen with the **side profile**. They usually have **bulging eyes**, **pointed nose** and **slim waist**. In the Rajasthani miniatures the **skin colour** of the characters is **brown**, while in the Mughal paintings they are generally fairer. Furthermore, the colour of divine beings like **Lord Krishna** is **blue**. The women figurines have **long hair** and the **colour of their eyes** and **hair** are generally **black**. Men generally wear traditional clothes and have a turban on their head.



Fig. 2.10: Miniature Painting

Early Miniature

As discussed earlier, miniature paintings are small paintings with minute details. They were often painted for either books or albums, on perishable material including paper, palm leaves and cloth. Developed almost as a reaction to the enormous wall paintings, the art of miniature painting developed between **8th and 12th centuries**. This kind of painting can be attributed to the eastern and western regions. **Two prominent schools are:**

1. Pala School of Art
2. Apabhramsa School of Art.



Fig. 2.11: Early miniature painting

Pala School of Art

This school was flourishing during 750-1150 AD. These paintings are generally found as a part of **manuscripts** and were generally executed on **palm leaf** or **vellum paper**. The Buddhist monks mostly used them and as their religion practiced non-violence against all living beings, there was a stipulation to only banana or coconut tree leaves.

These paintings are characterised by **sinuous lines** and **subdued tones** of the background imagery. There are **lonely single figures** in the paintings and one **rarely finds group paintings**. They have simple compositions and were patronised by some of those rulers who promoted **Buddhism**. The proponents of the **Vajrayana school of Buddhism** also used and patronised these paintings. The prominent painters were **Dhimman** and **Vitapala**.



Fig. 2.12: Pala school of art

Apabhramsa School of Art

This school traces its origin to **Gujarat and Mewar region in Rajasthan**. It was the predominant school of painting in western India during **11th to 15th century**. The most common themes of these paintings were **Jain** and in the later period the Vaishanava School appropriated them too. They brought in the concept of Gita Govinda and **secular love** into these paintings that were otherwise dominated by the **Jain iconography**.

In the early Jain phase, the paintings were made on **Palm leaf** but in

the later period they were made on **paper**. Even though the paintings were made as illustrations for books, they did not develop a different style but were **mural paintings in a reduced dimension**. The colours used in the paintings had **symbolic** meaning and they usually used red, yellow and ochre. In the later phase, they used bright and gold colours.



Fig. 2.13: Apabhramsa school of art

Furthermore, the features of the human figures depicted in the paintings have **fish-shaped bulging eyes**; a **pointed nose** and a **double chin**. They tried to begin the trend to make **angular faces** in the third and fourth profile. The figures are usually **stiff** and even the ornamentation is carefully done. The female figurines have enlarged hips and breasts. The **animal** and **bird figurines** in the paintings are represented as **toys**. The most famous example is of *Kalpasutra* and the *Kalakacharya Katha* from 15th century.

Transition Period Miniature

The coming of the Muslims on the Indian subcontinent was a harbinger of change and brought forth a cultural renaissance in the 14th century. One should not say that the Islamic styles took over as the traditional styles of paintings survived in the western Indian courts and a cultural synthesis took place. In the southern states of Vijaynagara, a different style was emerging that was closer to the

Deccan style of painting.

The colours were applied in a **flat manner** and the dress and human outlines are demarcated in black. The view of the faces is from a **three quarter angle** and gives a **detached appearance**. The landscapes are full of trees, rocks and other designs that do not try to replicate the natural appearance of the subject.



Fig. 2.14: Transition period miniature

Miniature Art during Delhi Sultanate

These paintings tried to bring together the persian elements of their origins with the Indian traditional elements. They gave preference to **illustrated manuscripts** and one of the finest examples from this period is the **Nimatnama** (a book on cookery) during the reign of Nasir Shah who ruled over Mandu. This manuscript shows the **synthesis** of the indigenous and Persian styles.



Fig. 2.15: Miniature art during Delhi Sultanate

Apart from this another style called the **Lodi Khuladar** was also prevalent in this period that was followed in many of the Sultanate dominated regions between Delhi and Jaunpur. This also became the basis of the sultanate formulae. Later, three major styles emerged that dominated the medieval landscape – Mughal, Rajput and Deccan. They took from the sultanate precedents but developed their own individuality.

Mughal Era Miniature Painting

The paintings made in the Mughal period had a distinctive style as they were drawing from Persian antecedents. There was a change in colour palette, themes and forms. The focus shifted from depicting the god to **glorifying the ruler** and showing his life. They focused on **hunting scenes, historical events** and other **court** related paintings. The Mughal paintings brought together Persian naturalistic style with the opulence of a great dynasty and created some beautifully illustrated folios.

These paintings were considered unique because of the use of **brilliant colours**. The painters were supposed to concentrate on ensuring the accuracy of line drawing. Except religious paintings, the Mughals were known for their diverse themes. Even though they **made only miniature paintings**, the illustration in paintings are considered amongst the most unique paintings in the world.



Fig. 2.16: Mughal Era miniature painting

They brought the technique of *foreshortening* to the Indian painter's repertoire. Under this technique, "objects were drawn in a way that they look closer and smaller than they really are." The styles of paintings under the successive rulers are as follows:

Early Mughal Painters

Babur established the Mughal dynasty after fighting a series of wars. He **did not have much time** to commission paintings, but he is said to have patronised the Persian artist called **Bihzad** who made some illustrations of the Mughal family tree. **Humayun** who was a great patron of arts came to the throne at a young age. He was interested in paintings and building beautiful monuments, but his atelier was disrupted when he lost the throne to Sher Shah Suri and was exiled to Persia.

While he was at Shah Abbas's court in Persia, he acquired the services of two main painters called **Abdus Samad** and **Mir Sayyid Ali** who came back with him after he won his throne back and established the Mughal dynasty in India. These artists were responsible for bringing Persian influence in the Mughal paintings and created many successful illustrated albums. During Akbar's reign, they created an illustrated manuscript called **Tutinama** (Tale of a parrot).

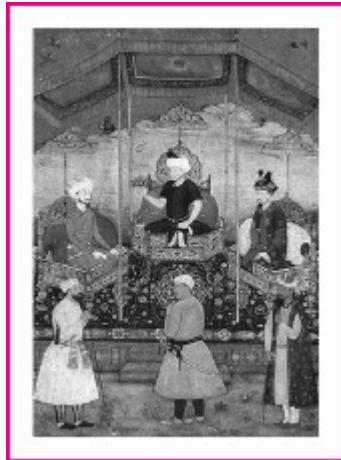


Fig. 2.17: Early Mughal Painters

Akbar



Akbar was responsible for establishment of an **entire department** devoted to the paintings and scribing of his documents. He established a formal artistic studio called **Tasvir Khana** where the artists were hired on salary and they developed their own styles. Akbar looked upon paintings as a means of study and amusement. He believed that a painting could show the demeanor of the subject and regularly **gave awards** to those painters who created lifelike images.

Akbar also recognised the beauty of those Indian artists who had worked for previous rulers and invited them to work in his tasvir khana. Hence, the '**Indian influence**' started in the Mughal paintings. The defining features of paintings in Akbar's period are the use of **3 dimensional figures** and the continued use of foreshortening.

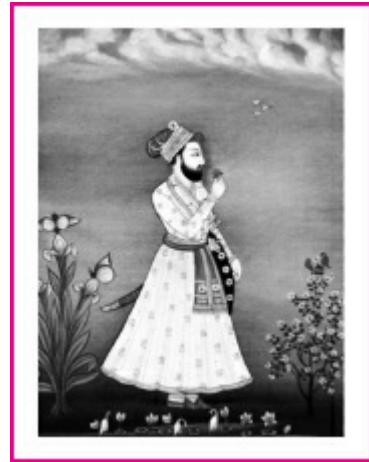


Fig. 2.18: Akbar

Furthermore, the artists encouraged the use of **calligraphy** in the paintings. One of the distinguishing features of this period was the transformation of *popular art* to the *court art*, i.e. the artist was more focused at depicting the scenes of **court life** than the life of the masses. Famous painters of this period include: **Daswant, Basawan** and **Kesu**. Prominent illustrated manuscripts during Akbar's reign are **Tutinama, Hamzanama, Anvar-i-Suhaili and Gulistan of Sadi**.

Jahangir



The Mughal paintings reached its zenith in the period of Jahangir. He was a **naturalist** by nature and preferred the paintings of **flora and fauna**, i.e. birds, animals, trees and flowers. He emphasised on bringing naturalism to **portrait painting**. One of the unique trends that developed in this period was of **decorated margins** around the paintings that were sometimes as elaborate as the paintings themselves.

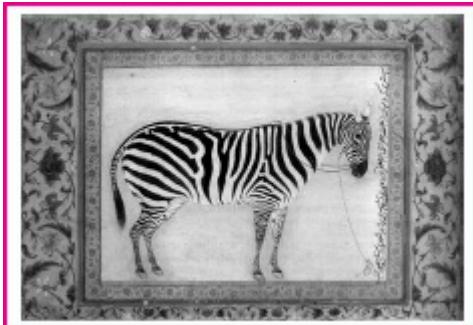


Fig. 2.19: Jahangir

Jahangir was himself considered to be a **good artist** and he had his **own private workshop** although no major work by him survives. His atelier mostly created miniature paintings and the most famous amongst them were the naturalistic paintings of the **Zebra**, the **turkey** and the **cock**. One of the most famous artist from his period was **Ustad Mansoor** who was an expert in drawing the features of the most complex faces. An animal fable called **Ayar-i-Danish** (Touchstone of Knowledge) was illustrated during his reign.

Shah Jahan



The tenor of the Mughal paintings changed rapidly in the period of Shah Jahan. Unlike his father and grandfather who liked naturalistic depictions, **Shah Jahan** liked to create **artificial elements** in the paintings. It is said that he tried to **reduce the liveliness** of the paintings and bring in unnatural stillness as he was inspired by the **European influence**.

He brought a change in the technique of drawing and painting from the earlier period. He eschewed the **use of charcoal** to draw and encouraged the artists to draw and **sketch using a pencil**. He also ordered to increase the use of **gold and silver** in the paintings. He also

liked brighter colour palettes as compared to his predecessors. Hence, we can say that the Mughal atelier was enlarged during his reign but changed a lot in style and technique.

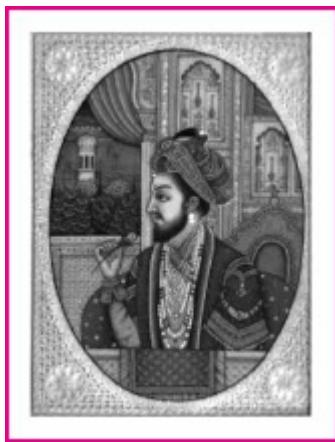


Fig. 2.20: Shah Jahan

Aurangzeb



Aurangzeb did not encourage painting and as a result, large number of mughal court painters started migrating to the provincial courts in Rajasthan, etc. Hence, during the reign of Aurangzeb, there was a sharp decline in the activities of paintings.

Regional Schools of Art

Even though the medieval period was dominated by the Mughal style of painting, the sub-imperial Schools developed a space for them by developing their own styles. They remembered their Indian roots and a penchant for colourful paintings as opposed to the more naturalistic Mughal style. The different schools and styles that developed in this period were:

Rajasthani Schools of Painting

The Rajasthani School of painting is more or less synonymous to the Rajput school of paintings as they were the dominant ruling class in this period and patronised most of the artists. How does the phenomenon of Rajput painting come about, and what are its sources?

Some say Rajput courts began to patronise painting in emulation of the practices of the Mughal court. Moreover, it was the arrival in Bikaner, Jodhpur, or Kishangarh of artists from the Mughal atelier that sowed the seeds of local Rajput schools. Others say that the influx of artists and artworks from the Deccan sultanates played a decisive role. Yet others say that local and indigenous artistic traditions pre-dated the arrival of Mughal influence in these centres. And yet others point to the '**ganga-jamni**' confluence of cultures in Sultanate courts. There are several sub- genres of Rajasthani paintings which correspond to their princely state of origin.



Fig. 2.21: Rajasthani Schools of painting

Mewar School of Painting

The kingdom of Mewar resisted Mughal suzerainty for the longest time, eventually acceding to Mughal power in the reign of Shah Jahan. The kingdom's capital moved from **Ranthambhore** and **Chittorgarh** – as these forts fell – to shifting bases in the wilderness. Later, in more peaceful times, the city of Udaipur was established. Mewar rulers seem to have patronised art even in times of adversity, though the years of relative peace and prosperity saw

an extraordinary efflorescence.

If one looks at the early Mewar painting, we shall realise it is dominated by the extraordinary figure of **Sahibdin**. This period of Mewari painting focuses on Sahibdin's depiction of literary texts – the Rasikapriya, the Ramayana and the Bhagavata Purana. After Sahibdin's death, the style of Mewari paintings changed. Most of the paintings depicted the life at court in Mewar. The unique point of this period is the extraordinary '**tamasha**' paintings that show court ceremonial and city views in unprecedented detail.



Fig. 2.22: Mewar School of painting

Kishangarh School of Painting

Paintings at Kishangarh is associated with the most romantic legends – **Sawant Singh** and his beloved **Bani Thani**, and of the intertwining of lives and myths, romance and bhakti. After surveying earlier developments in Kishangarh, we focus on the interplay between Sawant Singh the prince and lover, Nagari Das the poet, and **Nihal Chand** the painter who created some of the most legendary paintings by this school.

It is sometimes argued that the women in 'bani thani' is said to resemble the character of Radha. She has a distinctive profile and has large and lustrous eyes, thin lips and a pointed chin. Her odhni or headgear defines her side profile. This became the unique painting

associated with the Kishangarh School. They also made many paintings on the devotional and amorous relations between **Radha and Krishna**.



Fig. 2.23: *Bani-Thani*

Bundi School of Painting

The twin kingdoms of Bundi and Kota are collectively known as **Hadoti**. The sister states, formed by splitting the older Bundi kingdom between two brothers, have closely intertwined histories and artistic traditions. Most of our focus is on the art of Kota, the younger of the two kingdoms, and home to some remarkable art and some remarkably eccentric patrons.

Bundi and Kota's kings were devout devotees of Krishna and in the 18th century, they declared themselves to be mere regents, ruling on behalf of the god who was the true king (similar patterns of worship are seen in several other centres, including Udaipur and Jaipur). Their Krishna-bhakti plays a role in painting – or perhaps painting plays a role in their Krishna bhakti. In addition, we will see the special paintings made for later rulers including Rao Ram Singh II.

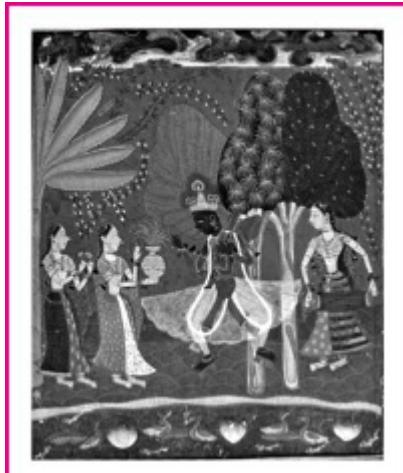


Fig. 2.24: Bundi School of painting

In Bundi school, paintings of **local vegetation** were in detail. Human faces were round with pointed nose in the paintings. Colour of **sky** is painted in different colours and mostly a **red ribbon** is visible in the sky.

Amber-Jaipur School of Painting

The Amber rulers were another dynasty that was closely associated with the **Mughals**. It is known that they were major patrons and avid collectors of painting, yet the identity of an “Amber School” is not as well etched in our minds as that of other schools. Much of the collection has remained in private hands and is unpublished.

The Amber school is also called the ‘**Dhundar**’ school and their earliest evidences come from the wall paintings at Bairat in Rajasthan. Some paintings can also be seen from the **palace walls** and **mausoleum of Amer palace** in Rajasthan. Even though some of the menfolk are shown wearing mughal style clothing and headgear, the overall finish of the paintings is **folk-styled**.

This school reached its zenith in the period of **Sawai Pratap Singh** in the **18th century**. He was a deeply religious man and a passionate patron of art. These two strains combined to ensure that his **suratkhana** or the department of painting made miniatures to illustrate Bhagwata Purana, Ramayana, Ragamala and several

portraits.

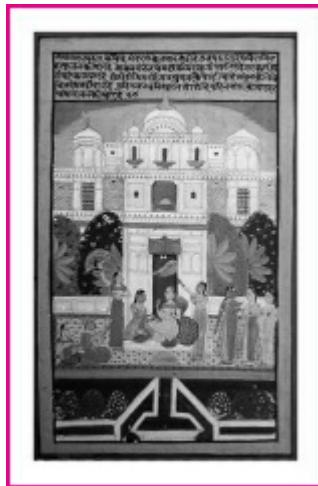


Fig. 2.25: Amber-Jaipur School of painting

Marwar School of Painting

It is one of the most extensive schools of painting as it includes **Jodhpur** and **Bikaner**, both ruled by the Rathods and **Jaisalmer** that was ruled by the Bhatis. Like Bikaner, Jodhpur too was a desert kingdom that prospered through its close links with the Mughals. In the paintings produced in the **15th and 16th century**, the men wore **colourful clothing** and so did the women.

In this period, they followed the Mughal patterns but after the 18th century, the Rajput element became predominant, for example, there was an influx of paintings that contained linear rhythm coupled with bright colours. The Jodhpur atelier has many brilliant paintings but the focus has always been on the extraordinary paintings in the time of **Man Singh** (1803-1843) and after. He commissioned extensive series of paintings including the *Shiva Purana*, *Natacharitra*, *Durgacharitra*, *Panchtantra*, etc.



Fig. 2.26: Marwar School of painting

Points of Difference	Rajput Style	Mughal Style
Type	Initially based on mural and fresco forms. In the later period, the miniature painting form became dominant.	It is based on the Persian miniature painting style.
Themes	It is usually devotional or religious in nature	It usually depicts the Mughal emperor and his household. The royal pomp and show, the battles and the hunting scenes are also very popular.
Peculiarity	It uses Hindu symbols like the lotus, peacock and swan very frequently.	They focus either on the person in the picture or on trees, camels and falcons.
Time period	17-18 th century was the major period.	16 th to 18 th century.

Pahari Styles of Painting

This style of painting developed in the **sub-himalayan states** that were also under the umbrella of Mughal over lordship. There were many schools that were flourishing in smaller kingdoms, which came under the blanket of ‘Pahari Paintings’. These consisted ateliers in the court of around 22 princely states stretching from **Jammu to Almora**. Hence, the Pahari paintings can be grouped into **two groups**:

- **Jammu or Dogra School:** Northern Series
- **Basholi and Kangra School:** Southern Series

The themes that were painted ranged from **mythology to literature** and brought new techniques to the fore. A typical Pahari painting would bring several figures into the canvas and they would all be full of movement. Each figure is different in composition, colour and pigmentation. Two of the greatest painters of this school were **Nainsukh** and **Manaku**.



Fig. 2.27: Pahari styles of painting

Basholi School

The paintings created in the Pahari School in the **17th century** were called the Basholi School. This was the early phase and **expressive faces** with a receding hairline and **big eyes** that are shaped like **lotus petals** characterise it. These paintings use a lot of **primary colours**,

i.e. red, yellow and green. They used the Mughal technique of painting on **clothing** but developed their own styles and techniques.

The first patron of this school was **Raja Kirpal Singh** who ordered the illustration of Bhanudatta's **Rasamajari**, *Gita Govinda* and the *Ramayana* drawings. The most famous painter of this school was **Devi Das** who was famous for his depiction of **Radha Krishna** and the portrait of kings in their livery and in white garments. The contrast of colours is associated with this school and they are **borrowed from the Malwa paintings**.



Fig. 2.28: *Basholi School*

Kangra School

After the decline of the Mughal empire, many artists trained in the Mughal style migrated to the Kangra region as they got patronage by **Raja Govardhan Singh** in 1774. It led to the birth of Guler- Kangra School of paintings. It first evolved in **Guler** then came to **Kangra**. This school reached its zenith under the patronage of **Raja Sansar Chand**. His paintings were marked with a **sensuality** and **intelligence** that the other schools lack.

The popular subjects were the *Gita Govinda*, *Bhagwata Purana*, *Satsai* of Biharilal and *Nal Damyanti*. **Love scenes of Krishna** was very prominent theme. All the paintings had an other worldly feel about them. Another very famous group of paintings is the '**Twelve**

months' where the artist tried to bring forth the effect of the twelve months on the emotions of human beings. This emotive style was popular till the 19th century. The Kangra school became the parent school to the other ateliers which developed in the region of Kullu, Chamba and Mandi.



Fig. 2.29: Kangra School

RAGAMALA PAINTINGS

Ragamala Paintings are a series of illustrative paintings from medieval India based on Ragamala or the ‘Garland of Ragas’, depicting various Indian musical Ragas. They stand as a classical example of the amalgamation of art, poetry and classical music in medieval India.

Ragamala paintings were created in most Indian schools of painting, starting in the 16th and 17th centuries and are today named accordingly, as Pahari Ragamala, Rajasthan or Rajput Ragamala, Deccan Ragamala, and Mughal Ragamala.

In these painting, each raga is personified by a colour describing the story of a hero and heroine (nayaka and nayika) in a particular mood. It also elucidates the season and the time of day and night in which a particular raga is to be sung. Moreover, many paintings also demarcate the specific Hindu deities attached with the raga, like Bhairava or Bhairavi to Shiva, Sri to Devi etc. The six principal ragas present in the Ragamala are Bhairava, Deepak, Sri, Malkaush, Megha and Hindola.

Miniatures in South India

The trend of making miniature paintings was already prevalent in the South Indian states and it developed in the early medieval period. These were different from the north Indian schools owing to the **heavy use of gold** in these paintings. Furthermore, they concentrated on painting **divine creatures** much more than painting the rulers who patronized them. Some of the major schools are:

Tanjore Paintings

The Thanjavur or Tanjore School is famous for the special style of **decorative paintings**. The Maratha rulers patronized them during the 18th century. These paintings are unique as they are mostly created on **glass** and **board** instead of cloth and vellum preferred in north India. They are unique because of the use of **brilliant colour** patterns and the liberal use of **gold leaf**.

They used many types of **gemstones** and cut **glasses** for embellishments to create larger than life images. Most of the paintings depicted **smiling Krishna** in various poses and various major events in his life. These paintings reached their zenith under the patronage of **Sarfoji Maharaj** who was a great patron of arts. Currently, this school is still operational but they have moved towards experimenting with diverse subjects like birds, animals, buildings etc.

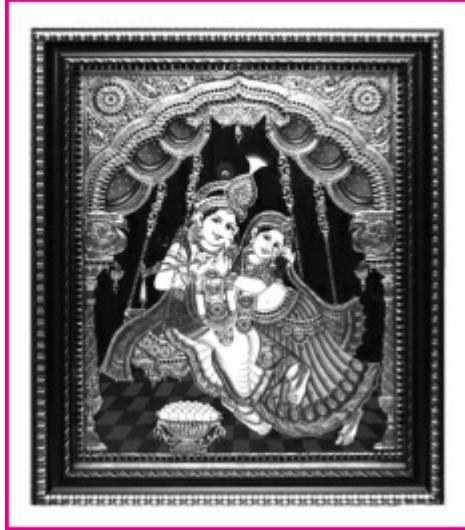


Fig. 2.30: Tanjore paintings

Mysore Paintings

These paintings were patronised by the rulers of the Mysore province and continued in the British period too. The major theme of the Mysore paintings is the depiction of Hindu gods and goddesses. The unique part of these paintings is that they had two or more figures in each painting and one figure predominates all the others in size and colour.

Furthermore, even the technique of making these paintings is very different from the north Indian styles. They use the 'gesso paste', which is a mixture of zinc oxide and Arabic gum. This gives a particular base to the painting that develops sheen on the background. They counter it with the use of muted colours that are not so bright so as to counteract the background.



Fig. 2.31: Mysore paintings

Modern Paintings

Company Paintings

In the colonial period, a hybrid style of painting emerged that combined the elements of Rajput, Mughal and other Indian styles of painting with European elements. They brought in European styles and techniques to the painting. These paintings evolved when the British Company officers employed painters who had been trained in Indian styles.

Hence, they mixed their employers European tastes with their Indian training. This was called the ‘Company Paintings’. They were distinguished by the use of water colour and in technique by the appearance of linear perspective and shading. This style of painting originated in Kolkata, Chennai, Delhi, Patna, Varanasi and Thanjavur.

Lord Impey and Marquess Wellesley patronised the painters; several painters were engaged in painting the ‘exotic’ flora and fauna of India. The most famous of this school were Sewak Ram, Ishwari Prasad and Ghulam Ali Khan. These genre of paintings were prevalent till the 20th century.



Fig. 2.32: *Company paintings*

Bazaar Paintings

This school was also influenced by the **European encounter** in India. They were different from the Company paintings as that school mixed European techniques and themes with Indian ones. The Bazaar school **did not** take any Indian influence but took the Roman and Greek influence. They made the painters to copy the **Greek and Roman statues**.

This school was prevalent in the **Bengal** and **Bihar** region. Apart from the Greco-roman heritage, they made paintings on **everyday bazaar** that showed Indian bazaars with European background. One of the most famous genres was of depicting Indian courtesans dancing before the British officials. They also painted **religious themes** but the figures of Indian Gods and Goddesses with more than two axes and elephant faces like that of **Lord Ganesha** were **prohibited** as they deviated from the European notion of natural human figurine.



Fig. 2.33: Bazaar Painting

Raja Ravi Verma

Raja Ravi Verma is one of India's greatest painters. He is considered to be the originator of the school of modern painting. The school was called 'modern' because of the heavy influence of western techniques and themes. He was unique as he brought together elements of South Indian painting with the western techniques of colour and style.

He belonged to the state of **Kerala** and was dubbed as the '**Raphael of the East**' because of his brilliant brush strokes and almost lifelike paintings. Some of his very famous works include *Lady in the Moonlight*, *Mother India*, etc. He gained nationwide recognition for his paintings from the epic Ramayana especially the one titled '*Ravana Kidnapping Sita*'. A film has been made recently on him named "*Rang Rasiya*".



Fig. 2.34: A Raja Ravi Verma painting

Bengal School of Art

The Bengal school is supposed to have a reactionary approach to the existing styles of paintings in the 1940–1960. This school is unique as they use **simple colours**. The idea of the Bengal school came up with the works of **Abhanindranath Tagore** in early 20th century. His *Arabian night series* made a mark on a global scale as it broke away from the previous schools of Indian painting and brought in something new. He tried to incorporate **Swadeshi** values in India art and tried to reduce the influence of Western art style among artists. He is known for his painting **Bharat Mata** and various Mughal-themed paintings.

The other notable painter of this school is **Nandalal Bose** whose works led to further development of modern Indian art. He was also associated with **Santiniketan**. He is known for his white-on-black Gandhi sketch, which became iconic during 1930s. He was also entrusted with the task of **illuminating** the original document of the Constitution of India.



Fig. 2.35: Bengal School of Art

One of the most famous painters of this school was **Rabindranath Tagore**. His paintings are unique as they used **dominant black** lines that made the subject look very prominent. He made small sized paintings. Some art historians argue that his paintings can be linked to his writings. **He wrote very evocative poems and the same sense of rhythm could be detected in the paintings.** Rabindranath Tagore was a deeply spiritual person and that is reflected in many of his paintings. Many of his students went on to become famous painters of the Bengal school.

Other famous painters of Bengal school are Asit Kumar Haldar, Manishi Dey, Mukul Dey, Hemen Majumdar Sunayani Devi etc.

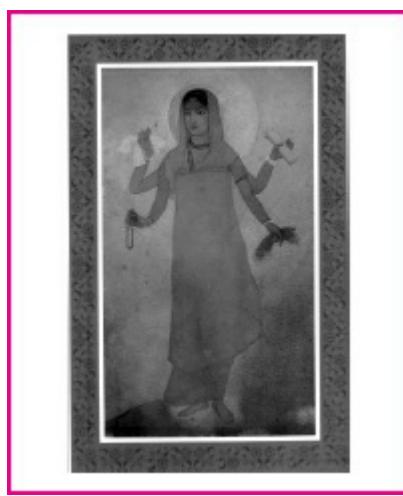


Fig. 2.36: "Bharat Mata" (1905) by Abanindranath Tagore.

Cubist Style of Painting

The cubist movement of Painting took its inspiration from the European Cubist movement. Under this style, the **objects were broken, analysed and then reassembled**. The artist reconstructed this process on the canvas through the use of abstract art forms. They tried to achieve the perfect balance between line and colour.

One of the most popular cubist artists in India was **M.F Hussain**, who made a series of paintings called the '*Personification of Romance*'. In the paintings that used abstract connotations, he used the **motif of a horse** frequently as it was best to depict the fluidity of motion.

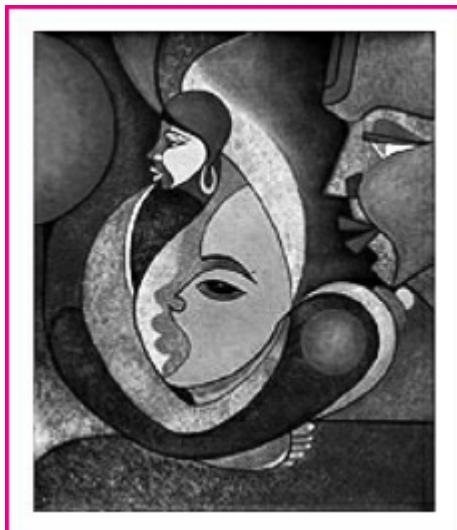


Fig. 2.37: Cubist style of painting

Progressive Artists Group

In 1947, another group of painters grabbed the attention of the art world by their use of **progressive** and **bold themes**. They amalgamated these themes with softer and more abstract themes. They lacked any uniformity among themselves but were inspired by European Modernism. The founder of this group was **Francis Newton Souza** but the more famous members were **S.H Raza**, H.A Gade, Ara etc. Even the famous cubist painter **M.F Hussain** was a member of the Progressive Artist Group.

They organised their first art exhibition in 1948 and were patronised by *Mulk Raj Anand*. Since then, they became a large collective and opened many galleries in Delhi and Mumbai. They have also given opportunities to many talented young painters like Balraj Khanna, V.S Gaitonde, Biren De, Akbar Padamsee and Tyeb Mehta.

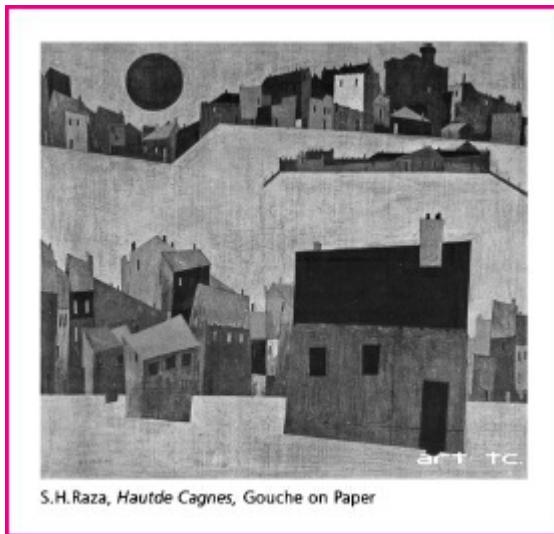


Fig. 2.38: Progressive Art



FOLK PAINTINGS

Madhubani Paintings

Traditionally done by the women of villages around Madhubani town, it is also called *Mithila paintings*. The art extends to the adjoining parts of Terai region in Nepal. The paintings have a common theme and are usually drawn from **religious motifs** of the Hindus, including Krishna, Rama, Durga, Lakshmi and Shiva. The figures in the painting are **symbolic**, for example, **fish depicts good luck and fertility**.

The paintings are also made depicting *auspicious occasions* like birth, marriage and festivals. Flowers, trees, animals, etc. are used to **fill any gaps** in the painting. Traditionally, these were painted on walls using **rice paste** and vegetable colours on a base of cow dung

and mud. With time, the base changed to handmade paper, clothes and canvas, still the natural colours were used. Since there is **no shading**, the paintings are **two-dimensional**. Some of the common features of these paintings include **double line border**, bold use of colours, ornate floral patterns and exaggerated facial features.



Fig. 2.39: Madhubani paintings

The origin of Madhubani paintings is believed to be during the period of Ramayana, when the king of Mithila told people of his kingdom to paint walls and floors of their houses on the marriage of Sita and Rama. The people believed that doing so should please the Gods. Mostly **women** have passed on the skill of Madhubani painting from generations and generations. In 1970, this art got recognition, when the President of India honoured Jagdamba Devi of Jitbarpur village with an award. Apart from her, other famous painters associated with this include Bua Devi, Bhati Dayal, Ganga Devi and Sita Devi. Since the art has remained confined to a specific geographical area, it has been given **GI (geographical indication)** status.

Pattachitra

A traditional painting of **Odisha**, the name Pattachitra comes from a Sanskrit word *patta*, which means canvas/cloth and *chitra* means picture. The paintings show a mix of classical and folk elements,

with a bias towards the latter.

The base of the painting is treated **cloth** while the colours used comes from natural sources including burnt coconut shells, Hingula, Ramaraja and lamp black. **No pencil** or charcoal is used, rather brush is used to draw the outlines in red or yellow after which the colours are filled. The background is decorated with foliage and flowers and the paintings have a intricately worked frame. Once the final lines are drawn, the painting is given a **coating of lacquer** to give it a glossy finish.

The themes of these paintings are inspired from **Jagannath and Vaishnava cult**, sometimes from Shakti and Shaiva cults. Raghurajpur in Odisha is known for this art form. The pattachitra paintings depict images that are similar to the old murals of the state, especially the ones in Puri and Konark. Pattachitra on palm leaf is known as **talapattachitra**. The hard dried leaves of palm trees are sewn together as a canvas on which images are drawn using white or black ink. A number of superimposing layers are glued together and some areas are left so that there are small window like openings that reveal second images under the first layer of the leaf.



Fig. 2.40: Pattachitra

Patua Art

The art of **Bengal**, Patua art dates back around a thousand years. It started out as a village tradition by painters telling *Mangal Kavyas* or

auspicious stories of Gods and Goddesses. These paintings are done on pats or scrolls and for generations, the scroll painters or *patuas* have been going to different villages to sing their stories in lieu of food or money.

Traditionally these were painted on cloth and told **religious stories**; today they are painted with poster paints on sheets of paper sown together, usually used to comment on **political** and **social issues**. These patuas mostly come from **Midnapur district** of the state, while those who call themselves *chitrakar* are from North and South 24 Parganas and Birbhum districts.



Fig. 2.41: Patua art

Kalighat Painting

A product of the changing urban society of Calcutta (now Kolkata) in **19th century**, Kalighat paintings were done by the **rural migrants** who settled around the Kalighat temple in the then British capital (Calcutta). **Watercolours** were used on mill paper using brushes made of calf and squirrel hair. The painted figures has a plaque-like effect on neutral background given the shaded contours and articulated movements.

Originally, the paintings depicted **religious note**, especially Hindu Gods and Goddesses. Over time, these paintings were used to

express **social sentiments**, Kalighat paintings are considered first of its kind in the country to express **subaltern sentiments** and **address customers directly**. In the more recent works one can see changing roles of women and men, romantic depictions of women and satirical paintings indicating the hypocrisies of newly rich.

Some believe that these paintings have been influenced by the distinctive painting style of the British, while the others focus on the importance of social context and local technique playing a major role in the style of the paintings. This legacy of painting was long ignored by scholars, however it gained importance and appreciation in the 20th century.



Fig. 2.42: Kalighat painting

Paitkar Painting

Practiced by the tribal people of **Jharkhand**, Paitkar paintings or **scroll paintings** are considered one of the ancient schools of painting in the country. This old form of painting has cultural association with **Ma Mansa**, one of the most popular goddesses in tribal household.

These paintings are linked to the social and religious customs including giving alms and holding yajnas. The common theme of Paitkar paintings is '**What happens to human life post death**'. Although an ancient art, it is on the *verge of extinction* given the rate

of its decline.



Fig. 2.43: Paitkar painting

Kalamkari Paintings

The name comes from *kalam*, i.e. a pen, which is used to paint these exquisite paintings. The pen used is made of **sharp pointed bamboo**, used to regulate the flow of colours. The base is **cotton fabric** while the colours used are vegetable dyes. The pen is soaked in a mixture of fermented jaggery and water; one by one these are applied and then the vegetable dyes.

The main centers for this art are Srikalahasti and Machilipatnam in the state of **Andhra Pradesh**. The artists in the former create beautiful wall hangings. The images are drawn free hand and the inspiration comes from **hindu mythology**. Textiles with handwork are also produced here. The artists in the latter area use different designs including the cartwheel, lotus flower, animals and interlacing patterns of flowers and leaves among other things.



Fig. 2.44: *Kalamkari paintings*

Warli Painting

The name of the painting comes from the people who have been carrying the painting tradition that goes back to **2500-3000 BC**. They are called the **Warlis**, indigenous people that occupy mainly the **Gujarat-Maharashtra border**. These paintings have close resemblance to the mural paintings of Bhimbetka in Madhya Pradesh that date back to the pre-historic period.

These **ritualistic paintings** have a central motif of a chaukat or chauk, which is surrounded by scenes portraying fishing, hunting, farming, dances, animals, trees and festivals. Among the Goddesses, **Palaghata (goddess of fertility)** is drawn and among the male gods, **those spirits that have taken human form** are represented.

Traditionally, the paintings are **done on the walls** using very basic graphic vocabulary, including a **triangle**, a **circle** and a **square**. These shapes are inspired from nature, i.e. circle from sun or moon, triangle from conical shaped trees or mountains and square from sacred enclosure or piece of land. To represent a human or animal, two triangles are joined at the tip, with circles acting like their head. The base is made of a mixture of **mud, branches and cow dung** that gives it a **red ochre colour**. For painting only **white pigment is used**, which is made of a **mixture of gum and rice powder**. The wall paintings are usually done for auspicious occasions like

harvests and wedding. With time, the popularity of Warli painting has resulted in these being painted on a cloth on a base of red or black background using white poster colour.

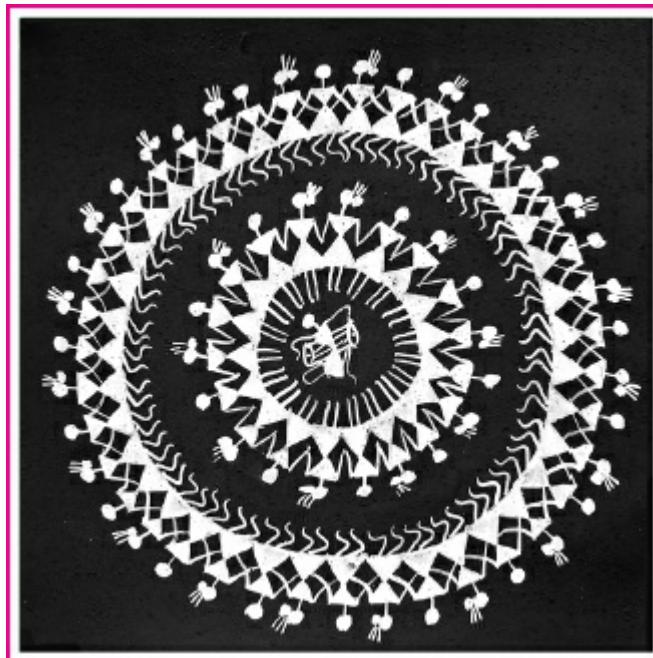


Fig. 2.45: Warli paintings

Thangka Painting

Presently belonging to the Indian States of **Sikkim, Himachal Pradesh, Ladakh region** and **Arunachal Pradesh**, Thangka were originally used as a medium of reverence that evoked the highest ideals of **Buddhism**. Traditionally made by Buddhist monks and particular ethnic group, the skill of these paintings has been passed from one generation to the other. It has now spread a greater number of people and to an extent been commercialised. The earnings from the paintings are used not only to keep the art form alive and sustain the artist but also to help the monasteries.

Thangkas are painted on a base of **cotton canvas** (white background) with paints made from natural vegetable dyes or mineral dyes. The **colours** used in the paintings have their **own significance**. For example, red stands for intensity of passion, be it love or hatred, golden is for life or birth, white is for serenity, black

depicts anger, green represents consciousness and yellow shows compassion. Once the painting is done, it is often framed in colourful **silk brocade**. Thangkas can be divided into **three types** according to their depiction and meaning. The first kind shows the life of Buddha from his birth to his enlightenment. The second kind is more abstract; it represents Buddhist beliefs of life and death including '**Wheel of Life**'. The third kind represents paintings that are used for offerings to the deities or meditation.



Fig. 2.46: *Thangka painting*

Manjusha Painting

This art form belongs to **Bhagalpur region of Bihar**. It is also known as **Angika art**, where 'ang' refers to one of the *Mahajan Pada*. Since **snake motifs** are always present, it is also called **snake painting**. These paintings are executed on **boxes of jute and paper**.

Phad Painting

It is predominantly found in **Rajasthan** and is a scroll-type art. It is religious in nature and comprises of drawings of local deities, **Pabuji and Devnarayan**. Painted with vegetable colours **on a long**

piece of cloth called phad, they are 15 feet or 30 feet long. The subjects have large eyes and round faces. They are of pompous and joyful narrative and scenes of procession are common.



Fig. 2.47: *Manjusha painting*

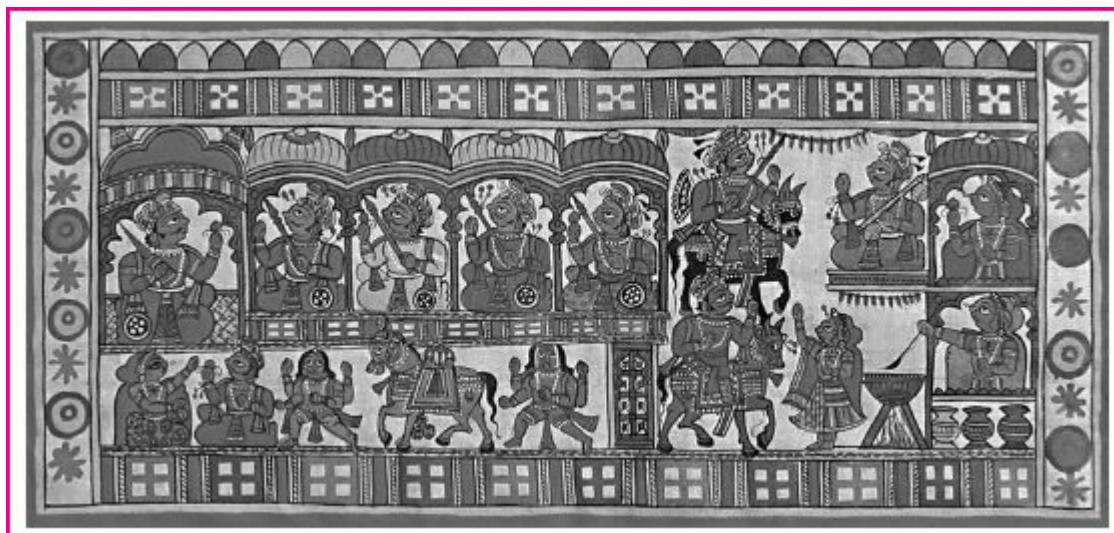


Fig. 2.48: *Phad painting*

Cheriyal Scroll paintings

Indigenous to **Telangana** state, it is type of **Nakashi art**. The scrolls are depicted as a continuous story like comics or ballad by the **Balladeer community**. The common themes are Hindu Epics and Puranic stories. The artists use the **scroll painting** to narrate stories along with music, as they move to different places. They are often

huge in size, going upto 45 feet in height.

It has been accorded the Geographical Indication status in 2007.

Pithora Paintings

The paintings are done by some tribal communities of **Gujarat and Madhya Pradesh** and is said to serve religious and spiritual purpose. They are painted in the walls of the houses to bring peace and prosperity. They are drawn on special family-occasions as a ritual. Depiction of animals are common especially **horses**.



Fig. 2.49: A Pithora painting

Saura Paintings, Orissa

They are made by **Saura tribe of Odisha** and are similar to Warli paintings. It is essentially a **wall mural painting** and is ritualistic. The Saura wall paintings are called italons or ikons and are dedicated to Idital, the main deity of the Sauras. The painting is done mostly in white, while the backdrop of painting is red or yellow. The colours are extracted from minerals and plants. The **human shapes are geometrical and stick -like**.

The designs have gained fashion in recent times with lots of T-shirts, female clothing, etc., featuring Saura style designs.

Hence, we can see that India has a long tradition of art and paintings which depict the essential things about our culture. There are various

schools, some even overlap, and the artists who are involved in the making of these paintings are skilled beings. Currently, some of the arts have a larger scope of survival as they have a market, but very few middle class Indians want to invest in good quality art.

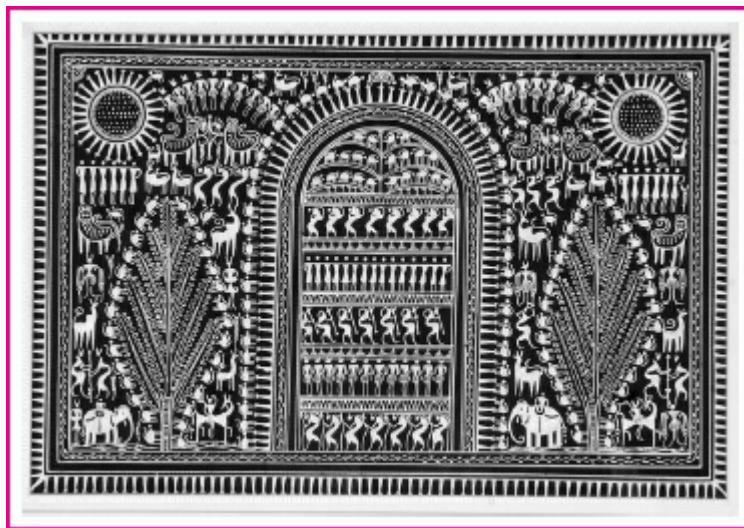


Fig. 2.50: *Saura art, Orissa*

It is being polarised and has become a commodity in the hands of either intellectuals and academicians or rich people who can indulge in their taste. The government and various centres for the arts need to step up and make arts and paintings a matter of cultural heritage that should be disseminated amongst people.



Previous Years' Questions - Prelims

2013

1. Consider the following historical places:
 - (i) Ajanta caves
 - (ii) Lepakshi temple
 - (iii) Sanchi stupa

Which of the above places is/ are also known for mural paintings?

- (a) Only (i)
- (b) (i) and (ii)
- (c) All of these
- (d) None of these



Answers

1. (b)



Practice Questions - Prelims

1. Considering the following principles

- (i) Sadrisyam
- (ii) Bhava
- (iii) Rupabheda

Which of the above is/are among the shadanga of painting as per Vatsayayana?

- (a) (i) and (ii)
- (b) (i) and (iii)
- (c) (i), (ii) and (iii)
- (d) (iii) only

2. Petroglyphs are -

- (a) Pre historic manuscripts
- (b) Pre historic rock paintings
- (c) Pre historic architectural designs
- (d) None of these

3. Considering the following locations-

- (i) Ajanta caves
- (ii) Ellora caves
- (iii) Ravan chhaya rock shelter

- In which of the above place(s), mural paintings have been found?
- Only (i)
 - (i) and (ii)
 - Only (iii)
 - (i), (ii) and (iii)
4. Which of the following is not correctly matched?
- Ellora caves – Maharashtra
 - Sittanavasal caves – Tamil Nadu
 - Lepakshi temples – Karnataka
 - Ravan Chhaya rock shelter – Odisha
5. This folk painting has the exclusive monopoly of women artists and symbolic figures are found in it. Paintings are 2D in effect and gaps are filled with figures and patterns. It is –
- Warli painting
 - Madhubani painting
 - Manjusha painting
 - Thangka painting
6. “What happens to human life after death” is a theme used in
- Paitkar paintings
 - Warli paintings
 - Madhubani paintings
 - Thangka paintings
7. Which of the following is also called snake painting?
- Cubist style of painting
 - Manjusha painting
 - Warli painting
 - Patua art
8. Which of the following is not correctly matched?
- Warli painting – Maharashtra

- (b) Thangka painting – Sikkim
- (c) Manjusha painting – Bihar
- (d) Kalamkari painting – Kerala



Answers

- 1. (c)
- 2. (b)
- 3. (d)
- 4. (c)
- 5. (b)
- 6. (a)
- 7. (b)
- 8. (d)



Previous Years' Questions - Mains

2012

- 1. The “flute playing Krishna” theme is very popular in Indian art. Discuss.

2011

- 2. While banged out their salient features, distinguish between either ‘Madhubani’ Art and ‘Manjusha’ Art or’ Rajasthani’ schools of painting and the’ Pahari’ school of Painting.

1993

- 3. Write about the chief features of the Bundi school of painting.

1990

4. Write about the chief features of:
 - (a) Kishangarh style of painting
 - (b) Neo art movement of Rabindra Nath Tagore
 - (c) Kangra school of painting

1986

5. Write a note on the origin and development of Oriental school of art.

1985

6. What are the basic differences between Mughal style of painting and Rajput style of painting?



Practice Questions - Mains

1. Describe in brief the Shadanga of Indian Painting.
2. Pre historic paintings of Paleolithic, Mesolithic and Chalcolithic age differ in terms of theme and colours used in it. Elucidate.
3. Distinguish between mural and miniature paintings.
4. Ajanta and Ellora cave paintings are similar. Critically examine the statement.
5. Discuss the contribution of Mughals in the development of Rajasthani style of paintings.
6. Ragamala paintings are unique to India. Elucidate.



3

INDIAN HANDICRAFTS



INTRODUCTION

Handicrafts are an amalgamation of all the things that are crafted by a man/woman's hands. Many States in India have their own handicrafts that reflect the skill and artistic proficiency. Artists use their skill to create various types of goods that might be decorative or functional. These are a unique kind of craft as these items are solely handmade without the use of any machine. People in India, not only take handicrafts as a way to earn their livelihood but as an art to be preserved for the coming generations. Handicrafts hold special importance to tribal and rural communities who depend on them for their livelihood. Some of the major handicrafts of India are:



Glassware

The **first reference** to glass making was found in the Indian epic, **Mahabharata**. However, material evidence does not give any indication of glass beads in the early Harappan civilisation. The first material evidence is found in the form of beautiful glass beads from the Painted Grey Ware culture of the Ganges Valley (c. 1000 BC). In the Vedic text called **Satapatha Brahmana**, the term used for glass was **kanch** or **kaca**.

We have found archaeological evidences of a **glass industry** in **Brahmapuri** and **Kolhapur** in Maharashtra, which was operational between 2 B.C.-2 A.D. and produced specialised glassware, called **lenticular beads**. It seems that the glass industry had made a foray in optical lenses as we find references of **spectacles** in the Sanskrit text, **Vyasayogacharita**.

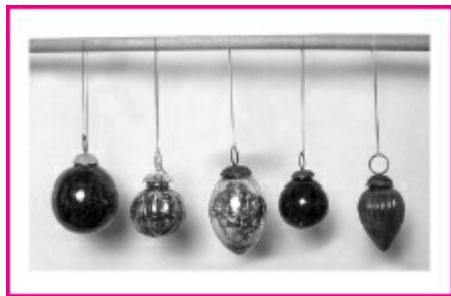


Fig. 3.1: Glass beads

In the southern part of India, we have found archaeological evidence of glass at **Maski**, which is a Chalcolithic site in Deccan. Other sites that have yielded evidences of glass are Ahar (Rajasthan), Hastinapur and Ahichchatra (Uttar Pradesh), Eran and Ujjain (Madhya Pradesh), etc. During the **medieval period**, the Mughals gave patronage to the art of glassware and utilised it as decoration in their monuments like the **Sheesh Mahal**. Other glass items that were famously manufactured for Mughals were glass *hukkas*, perfume boxes or **ittardans** and engraved glasses.

Currently, the glass industry has many facets but the most famous one is of **glass bangles**. The most exquisite ones are made in Hyderabad and are called '**Churikajodas**'. Apart from this, Firozabad is famous for glass chandeliers and other decorative pieces. Another centre for glass in Uttar Pradesh is the city of Saharanpur that produces '**panchkora**' or glass toys for children. Similarly, Patna, Bihar also produces a peculiar kind of decorative glass beads called '**Tikuli**'. This craft has been almost lost in the corridors of industrialisation. However, it is still worn by the Santhal tribes of Bihar.



Handicrafts on Cloth

There are various types of handicraft techniques that are used on cloth like weaving and printing. The artists use wooden blocks or printed cloths to make patterns on other materials. The technique of tie and dye gives beautiful designs on fabrics and there are different

techniques in India. One of the most important art is of **Bandhani** or **Bandhej** that is referred to as the technique of '**Tie and Dye**' in English. There is evidence of the use of this ancient technique even presently in Rajasthan and Gujarat. It is popular in Andhra Pradesh and Tamil Nadu also. It is also called resist dyeing process where the portions tied do not take on the colour in which the fabric is dipped. Making a series of knots, it is dipped in the colour and the artists design the fabric.

A special kind of tie and dye that leads to ripples or wave like patterns in the fabric is called **Laharia**. This is usually made in **Jaipur and Jodhpur**. Another kind of tie and dye is called '**Ikat**', which is also called the 'resist dyeing' method. In this method the resist dying on yarn is repeatedly applied before the cloth is woven. The major centres for this work are **Telangana, Odisha, Gujarat and Andhra Pradesh**.

Other processes from the ancient period that are still being used are **Kalamkari**, which utilise the art of hand painting on fabrics using vegetable dyes of the deep colours. It is commonly practiced in Andhra Pradesh. Another beautiful technique of fabric decoration is called **Batik Art**, in which one end of the fabric is permeated with molten wax and then dyed in cold to produced batik saris and dupattas that are multicoloured. Batik art is famous in **Madhya Pradesh and West Bengal**.



Fig. 3.2: Handicrafts on cloth

Some techniques for fabric patterns came to India from abroad via trade routes, for example, the **Tanchoi** weaving is said to be derived from Chinese inspiration. This might have come to **Surat in Gujarat** via the trading communities. This weave resembles a fine miniature painting. Another ancient art is of **Jamdani** (West Bengal) that weaves muslin with opaque patterns on a transparent background in different styles. Thus we get to know that India has a plethora of regional handicrafts based on different varieties of fabric.

Traditional Regional Sarees of India

Name	Produced mainly in	Details
Pochampalli	Andhra Pradesh	Silk and cotton saree with intricate motifs and geometric ikat style of dyeing. Air India airlines crew wears this saree.
Patola	Patan, Gujarat	Rich handloom sarees
Baluchari	Murshidabad, West Bengal	Depicts ancient stories on its border and pallu. Silk threads are

		extensively used.
Jamdani	West Bengal	Finest muslin with opaque patterns woven on a transparent background.
Tanchoi Brocades	Varanasi	A kind of banarasi saree where weaving technique involves a single or double warp and two to five colors on the weft on Silk fabric.
Chanderi	Madhya Pradesh	Silk, zari and cotton woven together to make a fabric that is lighter than a feather. It is a see through saree.
Ilkal	Karnataka	Use of kasuti embroidery with chariot and elephant as common motifs.
Tant	West Bengal	Crisp cotton, printed saree.
Nauvari	Maharashtra	A single nine yard sari also known as Kasta saree.
Bomkai	Odisha	Silk and cotton saree with ikat, embroidery and intricate thread work.
Konrad	Tamil Nadu	Fabric usually has either stripes or checks and a wide border and with motifs of animals and natural elements. It is also called a temple saree.
Kosa	Chhattisgarh	A silk saree
Paithani	Maharashtra	Silk saree embroidered with gold colour thread and use of parrot as motif.

Kalamkari	Andhra Pradesh	Use of pen for painting designs.
Kasavu	Kerala	Saree characterized by thick golden border.
Dabu	Chittorgarh, Rajasthan	Dabu is an ancient mud resist hand block printing technique used on cotton fabric.



Ivory Crafting

The practice of ivory carving has been prevalent in India since the Vedic period where it was referred to as '**danta**' probably as a signifier to the elephant's tusk, which was the source of ivory. Recent excavations have shown that during the **Harappan period**, ivory and objects made of ivory like ivory dice, etc. **were exported from India** to Turkmenistan, Afghanistan and parts of Persian Gulf.

We find an inscription from Sanchi that dates back to 2 BCE. It mentions the guild of ivory workers hailing from Vidisa and carved sculptures in the Sanchi Stupa. Apart from these literary references, we have found archaeological remains of an **ivory comb from Taxila**, which shows that ivory, was in vogue even in 2 A.D. We find many ivory artifacts from the Mughal period that used it for combs, dagger's handles and in other ornaments.

The traditional centres for the carving of ivory are Delhi, Jaipur and parts of **West Bengal**. They have produced beautiful objects of art, caskets, palanquin and the famous **Ambari Hathi**. Other specialist areas are:

- **Kerala:** Well known for **painting on ivory**.
- **Jodhpur:** **Bangles** made of Ivory.
- **Jaipur:** Famous for its ivory **jali work** used in homes and small art objects.



Terracotta Crafts

Terracotta literally means '**Baked earth**' and is a type of **ceramic clay** that has been semi-fired. This process makes it waterproof and hard, which makes it perfect for use in sculpting and architectural edifices. It has also been extensively used to make pottery and bricks.

One of the best specimens of terracotta craftsmanship is **Bankura Horse**, the **Panchmura Horse** and the Terracotta temples situated in the Bankura district in the State of **West Bengal**. From the ancient Pala period, the Buddhist viharas are the best specimen of terracotta art in India.



Fig. 3.3: Terracotta-crafts



Silver Jewellery

One of the most famous techniques used by Silver jewellery artists is called **Filigree work**. Odisha is also well known for its silver anklets called **painri** and **paijam**. They have uniquely knitted ornaments made of silver called **gunchi**.

The **Bidri** work done in the Bidri village of Karnataka is also very famous for its beauty. It uses silver to create inlay work against dark backgrounds. This creates an elusive and stark contrast for the shining silver work.



Clay & Pottery Work

Pottery has been known as the '**Lyric of handicrafts**' as it is molded like a poetic composition and has a sensual appeal to the senses. Making objects out of clay has been one of the earliest crafts begun by man. The earliest evidence has been found in the Neolithic site of **Mehrgarh**, now situated in Pakistan. The remnants show that the art of clay pottery making was highly developed in 6000 BC. The most famous pottery from the ancient period is the **Painted Grey Ware** pottery, which is typically grey in colour and was related to Vedic period (1500-600 BC).

In some parts of the country, we find evidences of **red and black pottery** that has been dated from 1500- 300 BC. These were found in large parts of **West Bengal**. Another type of ancient pottery was the **Northern Black Polished Ware**, which was made in two phases: first in 700-400 BC and next during 400-100 BC. These phases partially coincided with the Mauryan period. Furthermore, in the southern parts of India, we find remnants of '**Roulette Pottery**' that can be dated to 200-100 BCE. Most of the evidences have been found from Arikamedu near Puducherry.



Fig. 3.4: Pottery

After the beginning of the Gupta period (300-600 AD), we find newer decorative techniques like embellishments, painting, stamping and molding. With the coming of Indo-Islamic traditions, we find evidences of **glazed pottery**. Currently, every part of India specialises in a particular type of clay work. A brief list would be:

Name of Pottery	Place of Origin	Features
<i>Khurja Pottery</i>	UP	Colourful and sturdy, used to make household items.
<i>Black Pottery</i>	Azamgarh, UP	Special dark tint
<i>Glazed Tiles</i>	Chunar and Chinhat	Special techniques of glazing.
<i>Blue Pottery</i>	Jaipur	Made of <i>Multani Mitti</i>
<i>Kagzi Pottery</i>	Alwar	Delicate pottery, thin and slightly brittle
<i>Pokhran Pottery</i>	Pokhran	Used for household items

Dalgate Pottery	Jammu and Kashmir	Special glaze used
Karigari Pottery	Tamil Nadu	Special centres in South Arcot
Surai	West Bengal	Common jugware
Black Pottery	Ukhrul/ Manipur	Special black tint in the glaze
Gopichandan	Saurashtra	Art objects made of clay



Bronze Crafts

In ancient India, metals were used for spears and arrows more than they were used for art. Yet, metal casting has been useful for craftsmanship for more than 5000 years. One of the oldest art form is of bronze work as evinced by the bronze statue of a **Dancing Girl** from Mohenjodaro, which has been dated around 3500-3000 BCE.

We know that the earliest non-ferrous metals used by man were copper and tin and these two were mixed to form Bronze. The earliest literary evidence about different methods of casting bronze can be found in the **Matasya Purana**. Later texts like Nagarjuna's **Rasa Ratnakar** also mentioned about metal purity and distillation of zinc.

Amongst the bronze craft producing areas, Uttar Pradesh takes precedence as it has major centres like Etawah, Sitapur, Varanasi and Moradabad.



Fig. 3.5: Bronze-statue

They produce decorative items like flower pots, images of Gods and Goddesses. They are also famous for producing ritual objects like **tamrapatra**, **kanchantal** and **panchpatra**.

Another major centre is Tamil Nadu, which focuses on producing beautiful ancient statutes resembling the art forms from Pallava, Chola, Pandyan and Nayaka period. Important centres of Brass work are:

Gaja Tandava	Shiva dancing in the <i>Tandava</i> position.	Kerela
Rare Jain imagery and icons	Reflects the need of ancient Jain pilgrim centres in Karnataka.	Karnataka
Dokra Casting	Used for ornaments made of brass.	Odisha and West Bengal
Pahaldar Lamps	Copper and brass lamps in different styles and shapes.	Jaipur and parts of Uttar Pradesh.
Pembarthi craft	Exquisite sheet metal (brass) art to adorn Chariots and temples.	Warangal district, Telangana



Crafts from Metals

There are various types of metal casting that can be achieved in iron, copper, bell metal, etc. Creating ornamentation on metal using techniques like engraving, embossing and damascening makes these crafts unique. One of the most famous techniques is the **Marori** work of **Rajasthan**, which uses metal to create etchings on the base metal and filling the gaps with resin.

Most of the major crafts use techniques like embossing or repoussé that creates a raised design in relief. Other crafts use the technique of engraving, which is created by scratching and cutting lines into the other metal. Most of the metal work is used for making pots and pans like the **badla**, which are semi-circular or rounded pots made in Marwar region of Rajasthan by using zinc. Other major work on metal is done in Moradabad who perfects the technique of **Baarik Kaam** or delicate work. They use the **Nakasshi** style or the engraving style to create pots.

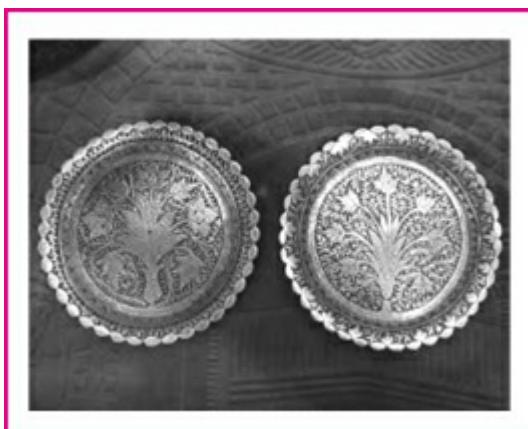


Fig. 3.6: Marori work of Rajasthan

Another amazing technique is of using fine copper or brass wires to create patterns in finely chiseled grooves in the metallic base. This technique is called **Tarkashi** (Rajasthan). Rajasthani artists have also perfected the technique of **Koftagiri** or damascening that involves inlaying a light metal on a dark side. Artists in Jaipur and Alwar usually make it.



Fig. 3.7: Tarkashi work from Rajasthan



Leather Products

The art of leather tanning is known to have existed since 3000 BCE. Although the first few animals whose skins were tanned were tigers and deers, the most popular animal for the skinning became camels. It is said that in the ancient period, the *rishis* or the wise men dwelling in the forest used animal skins as mats. Even though leather was used in the Mughal period, the degenerative nature of leather makes it difficult for us to find material evidence for it.

Currently, leather is mostly used to make footwear, bags and wallets. The biggest market of leather is in Rajasthan where camel leather is used to make bags of various shapes and sizes. Apart from these, **Jaipur** and **Jodhpur** are famous for **Mojadis**, which are specific types of leather footwear. Another major centre in Uttar Pradesh is **Kanpur** whose economy is sustained to a large level by leather and tanned products. Maharashtra is also famous for its **kolhapuri chappals**.



Fig. 3.8: Jutti – a leather footwear

Apart from these, Chennai and Kolkata are also major centres for leather bags and footwear. Punjabi **juttis** are also famous as they used applique technique on the footwear that makes them very beautiful. Another major technique of art on leather is practiced in Bikaner called **Manoti Art**, which involves **decorating articles with camel skin**.

Wooden Work

India has a large forest cover and wood is one the major products derived from these resources. One of the biggest commodities made from the wood is the furniture. We find different kind of exquisitely carved woodwork furniture in **sheesham** wood, pinewood, etc.

One of the largest centres for making wooden furniture is **Kashmir** where this art form has flourished since 13th century. They use **walnut** and **deodar wood** extensively. Kashmiri artists are also adept at making wooden houses, houseboats, etc owing to the cold and wet climate that is prevalent there. Some of the most exquisite woodwork are the Kashmiri lattice work such as **acche-dar**, **khatamband** and **azlipinjra**.

Another major centre is **Gujarat** where wooden latticework is used on the windows and wooden doors. Moreover, most of the hilly areas that have access to abundant wood, excel at carving techniques. For example, in Himachal Pradesh, towns like Brahmour and Chatrahi, excel at woodcarving techniques used in temples like the naghbela, kutheripholo, jali and dori. Other major centres for

woodwork are:

Karnataka	Sandalwood	Making of various carved wood items
Andhra Pradesh	Raktachandan (Typical Red Sandalwood)	Carved dolls and figurines
Kerala	Teakwood	Used to make Tharavad Houses that are famous for their deep brown colour and intricate woodwork.
Nagaland	Kumisyng	Local wood found in most parts of the North-eastern states and noteworthy for huge log drums.
Rajasthan	Rohilda	Used to make decorative items like sindoor boxes and turned bowls.
Ratnagiri, Maharashtra	Hale and Pangora Woods	Lacquered imitation fruits



VARIOUS TYPES OF TOYS

Toy making is as much an art as it a flourishing business. The first evidence for **toy carts** are found in the Harappan civilisation and continue till the early historic period. Sites where models from which toy carts of copper, bronze and terracotta can be made were found in several archeological sites belonging to the Harappan period like Alamgirpur, Ambkheri, Kalibangan and Lothal.



Fig. 3.9: Toy cart

Similar cart models are found in early historic sites like Atranjikhera, Nagarjunakonda, Sambhar, Sonapur, Ujjain and Brahmpuri. In the ancient and medieval period, toys were made of different types of material like clay, paper, papier-mâché and painted or lacquered wood. Beautiful dolls were made of **Red wood**, for example, the **Tirupati dolls** that are prevalent in Andhra Pradesh.

Rajasthan is famous for dolls and stuffed toys made of colourful cloth. In Assam, the traditional dolls are made out of **pith** or Indian cork. Southern Indian states specialise in making toys out of different types of wood. In Mysore and Chennapatna, special toys made of lacquered wood are also substituted for crafts as they are so exquisite. In Kondapalli, situated in Andhra Pradesh, local soft wood known as **ponki** is used to make a very popular toy called the **Ambari Hathi**.



Stoneware

Following the topical and geographical situation of India, we realise that stone **masonry** and crafting is one of the most popular art in India. In the ancient period, to create exquisite monuments, the artisans needed skills in carving and sculpting. The best examples of stonework can be seen in South Indian towns. The artisans used a range of stones to create their masterpieces like the soft-brittle sandstone to patchy red stone to hard granite.

The task was to create lifelike structures that resemble natural postures exhibited by people. We can see the evidence of the sculptures and the architectural façade from the monuments dated to the **Mauryan** Period. The best examples would be the rock-cut caves of Ajanta and Ellora, the erotic sculptures of Khajuraho, Buddhist carvings of Sanchi and Bharhut. In the hilly areas, a good example can be seen from the monolithic carving of the rock cut temple at **Masrur** in the Kangra district.



Fig. 3.10: Stonework

This trend changed considerably in the Mughal period that moved from stone to the marble stonework. They focused on **inlay** work with colourful stones on marble known as Pietra Dura Work. They also built lot of monuments using sandstone. Some of the grandest monuments are Taj Mahal and Itmad-ud-Daulah's tomb, made of white marble. One of the main centres of procuring marble are Rajasthan, which produces the renowned '**Sang-e- Marmar**' or the white **Makrana** marble. Another major place is Jhansi in Uttar Pradesh, which make articles out of dark brown stone called **Sang-e-Rathak**.



Embroidery Crafts

Amongst the crafts used on textiles, the art of working raised designs using threads or wooden blocks is unique. This art is called

embroidery and can be performed by using threads of gold, silver, silk or cotton on cloth using needles. There are several types of arts of embroidery, a list of which is given in a table later in the Chapter.

Embroidery arts like **Applique or Pipli** work is practiced in Pipli village in Odisha. It is a type of patchwork made of embroidered colourful fabric that is sewed together to make a single piece. They use this technique to make beautiful lamps. Another famous technique is called **Phulkari**, which literally means ‘making flowers’. This process uses the technique of darning to create colourful flower like patterns on the cloth. It is produced in Punjab, Haryana and Delhi.



Fig. 3.11: Applique patterns

Furthermore, there have been medieval yet innovative techniques like **Bagh**, which use silk threads to embroider on a green cloth to make flower like patterns. Other techniques like the **Gota** (Rajasthan) use gold threads to embroider and to create applique like patterns on the cloth. Khandela and Jaipur are two famous works for **Zari** work. Another technique related to Zari is called **Karchobi** (Rajasthan), which is created by sewing flat stitches on cotton stuffing to create a raised zari like metallic thread pattern.

The **Chikankari** or Chikan embroidery defines the culture and cloth making process of Lucknow. It uses the white thread to make flowers and other beautiful patterns. It can be done on much type of clothes like cotton, *mulmul* ka cotton, polyester and voile.

Kashmir is famous for the fine workmanship of the **Kashida** embroidery that is generally done on the famous Cashmere Shawls.

Banaras Brocade is famous for their silver and golden zari (embroidery) work on the sarees. They have floral motifs and generally silk sarees are used. It takes 2-8 weeks to make them.

In the courts of Muslim rulers in the medieval period, Himroo material was used for royal dresses and shawls. Even today, **Himroo** shawls are very popular. They are made in Aurangabad (Maharashtra).



Fig. 3.12: Kashida Embroidery

The royal **Maheswari sarees** of Madhya Pradesh also use a mixture of cotton and silk yarns. They are embellished with golden zari work. They are famous for their reversible borders, that can be worn either side.

The **Chamba Rumals** (handkerchiefs) of Himachal Pradesh in which the influence of Chamba Pahari painting is evident, are delicately embroidered in shades of green, yellow and ochre with themes of Krishna's tales. It is commonly used as an item of gift during marriages. All of nature including trees, flowers etc. are depicted in these rumals.

Kutch in Gujarat is known for **mirror work** embroidery, called **Shisha**, in which tiny pieces of mirror are fixed to the fabric using herringbone and satin stitch.

In West Bengal and Odisha, layers of old pieces of cloth are stitched together and embroidered. These are known as **Kanthas** and are used in the homes for different purposes like cushion covers, etc. They also used old saris and cloth for making some different item of use. Today, they are valued as decorative pieces.

In **Manipur**, delicate muga silk thread embroidery in dark colours is done on the borders of **phaneks** (traditional shawl) worn by women during auspicious occasions like marriages.

In **Kasuti**, beautiful geometrical motifs are created in cross stitch in the folk embroidery of Karnataka. They are hand-made and possibly belong to the Chalukyan era.

Hence, to sum up, a list of embroideries found at the various corners of India are given below:

A list of embroideries in India

Name of Embroidery	Produced mainly in	Details
Chikankari	Lucknow, Uttar Pradesh	Created by block printing patterns on the fabric at first and then the embroider stitches along the pattern, and the finished piece is later washed to remove traces of the prints.
Kantha	West Bengal and Odisha	The thread used to do that is generally drawn from the border threads of the used cloth and involves different motifs.
Phulkari	Punjab	Embroidery of flower motifs with contrast of bright colours on light colored fabric. The stitches are embroidered on the reverse of the cloth
Bagh	Punjab	It is similar to phulkari but has

		embroidery work throughout the whole surface of the fabric
Zardozi	Uttar Pradesh	Uses combination of gold, silver or copper wire with silver or golden polish and silk threads.
Kashidakari	J&K	Simple chain stitches involving flora patterns. Human and animal figures are generally absent.
Aari	J&K and Gujarat	Created in fine, concentric rings of chain stitch using a long hooked needle called the crewel and involve floral motifs.
Mirror work	Rajasthan and Gujarat	Use of small pieces of mirrors of various shapes and sizes, stitched in between colourful embroidery.
Dharaniya	Gujarat	Embroidered wall hangings used at the homes
Heer	Gujarat	Bold geometric patterns worked in silk
Gota	Rajasthan	Small pieces of gold zari ribbon are applied onto the fabric with the edges sewn down to create elaborate patterns.
Akshida	Bihar	Similar to Bagh
Kasuti	Karnataka	Kasuti is done with a single thread and involves counting of each thread on the cloth. The patterns are stitched without knots, so that both sides of the cloth look alike.

Rabari	Gujarat	Embroidered animal decorations by the Rabari tribe of Gujarat.
Pichwai	Rajasthan and Gujarat	Beautiful and colorful hangings used as a backdrop to religious idols.
Shamilami	Manipur	It mixes weaving and embroidery.
Phool Patti ka Kaam	Aligarh, Uttar Pradesh	Use of flower petals and leaves as motifs in the embroidery.
Toda	Toda tribes of Tamil Nadu	Similar to Kantha work.
Banni	Gujarat	By the Lohana community. Use of silk floss for embroidery of geometrical motifs including use of glass works
Banjara	Lambada tribes of Andhra and Banjara tribes of MP.	Mix of applique with mirrors and beadwork.
Mukesh	Uttar Pradesh	Involves twisting thin metallic threads to create patterns all over the fabric.
Karchobi	Rajasthan	Raised zari metallic thread embroidery created by sewing flat stitches on cotton padding.
Pipli	Pipli	Based on patchwork where brightly

village,
Odisha

coloured and patterned fabric pieces
are sewn together on a plain
background.



FLOOR DESIGNS

Floor designs have a universal appeal. This diverse art form cuts across regional boundaries and are seen in many states. They are often made during religious or family auspices.

Generally, the designs are made freehand, beginning at the centre with a dot and then expanding in concentric patterns of geometrical shapes of circles, squares, triangles, straight lines and curves. It is a natural way of drawing, beginning at the centre, growing larger with repetition of a pattern.

Natural materials and colours which do not stain the floor and can be easily erased are generally used. Therefore, they are not meant to be permanent. For white colour, dry white chalk or lime powder (limestone/chuna), powdered marble or a mixture of rice powder and lime is used.

The **Chowkpurna** of Punjab and Uttar Pradesh and the **Aipan** designs of Himachal Pradesh adopt squares, circles and triangles as the basic motif. The word chowk (square) is derived from the word chowki (seat) of Lakshmi (goddess of wealth and prosperity). They are made during auspicious festivals and occasions.

The **Mandana** of Rajasthan and Madhya Pradesh literally means mandan (decoration). The patterns again vary from squares, hexagons, triangles and circles. For preparing a mandana, the ground is cleaned with cowdung and on several occasions finished with crimson red which is obtained by mixing reti (red earth). The Mandanas of Madhya Pradesh use a variety of shapes and designs according to the occasion.

Santhias are made in Gujarat to decorate the entrance of houses on

important occasions. **Rangoli** of Maharashtra uses elegant shapes and motifs like lotus, swastik, etc.



Fig. 3.13: *Mandana of Rajasthan*

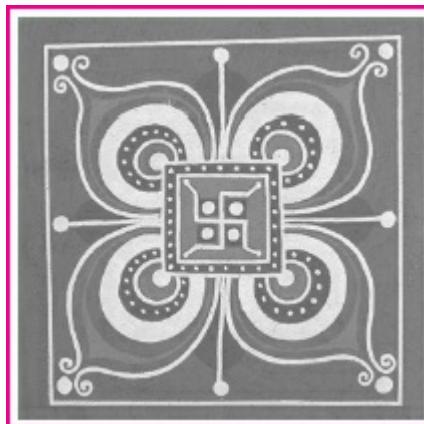


Fig. 3.14: *Rangoli, Maharashtra.*



Fig. 3.15: *Santhias*

The **Kolam** designs of South India are drawn to link an array of dots which vary in number, combination and form. The thin lines are

done with powdered rice or the white powder of crushed stone on a wet ground. Kolam designs are outlined with red geru. It is also called **Hase in Karnataka, Muggulu in Andhra Pradesh, Golam in Kerala.**

Cosmological bodies are also drawn, especially the Sun and the Moon. Mandapa Kolams are the large floor designs drawn exclusively for marriage ceremonies. Made with wet rice paste, these kolams add sanctity to the marriage hall. In many households, space for worship in homes is sanctified every morning with a Graha Kolam.

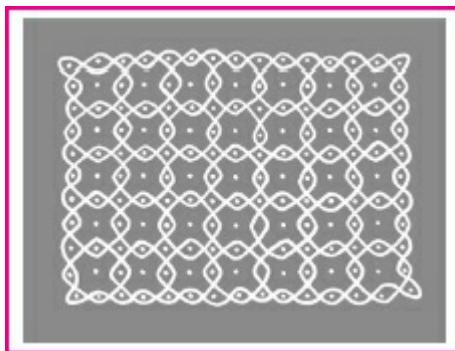


Fig. 3.16: Kolam

The **Jhonti** of Odisha and the **Aripana** designs of West Bengal and Assam are highly stylised. Conch shells, fish motifs, serpents, flowers, etc. are commonly used. The designs are drawn on the floor with chalk powder and filled with coloured powder or rice paste coloured with alta (sindoor) for red and turmeric for yellow. It is customary to place a flower before each Aripana design.



Previous Years' Questions - Prelims

2015

1. Kalamkari painting refers to
 - (a) a hand-painted cotton textile in South India
 - (b) a handmade drawing on bamboo handicrafts in North-

East India

- (c) a block-painted woollen cloth in Western Himalayan region of India
- (d) a hand-painted decorative silk cloth in North-Western India



Answers

1. (a)



Practice Questions - Prelims

1. Bandhani, a “Tie and Dye” art for cloth printing is dominated in -
 - (a) Punjab
 - (b) Uttar Pradesh (Lucknow region)
 - (c) Varanasi
 - (d) Rajasthan
2. Which of following in respect of “Tie & Dye” art for cloth printing is not correct?
 - (a) Laharia – Rajasthan
 - (b) Kalamkari – Andhra Pradesh
 - (c) Ikat – Kerala
 - (d) Bandhani – Gujarat
3. Consider the following –
 - (i) Kerala is famous for ivory paintings
 - (ii) In Jodhpur, ivory bangles are produced.Which of the above is/are correct?
 - (a) Only (i)
 - (b) Only (ii)

- (c) Both (i) & (ii)
(d) Neither (i) nor (ii)
4. Which State is famous for special type of leather footwear called Mojadis?
- (a) Rajasthan
(b) Gujarat
(c) Maharashtra
(d) Jammu & Kashmir
5. Manoti Art, which involves decorating articles with camel skin is famous in -
- (a) Udaipur
(b) Jaipur
(c) Bikaner
(d) Jodhpur
6. Tirupati dolls, which are quite famous in India use –
- (a) Sandalwood
(b) Teakwood
(c) Red Sandalwood
(d) Sheesham wood
7. Phulkari work, related to embroidery is famous in –
- (a) Rajasthan
(b) Gujarat
(c) Andhra Pradesh
(d) Punjab
8. This embroidery uses white thread to make flowers and other beautiful patterns and is famous in Lucknow. It is –
- (a) Phulkari
(b) Kashida
(c) Kalamkari
(d) Chikankari



Answers

1. (d)
2. (c)
3. (c)
4. (a)
5. (c)
6. (c)
7. (d)
8. (d)



4

UNESCO'S LIST OF TANGIBLE WORLD HERITAGE SITES IN INDIA



CRITERIA FOR SELECTION

The nominated sites must be of “*outstanding universal value*” and should meet **at least one** of the ten mentioned criteria:



Criteria for Cultural Sites

1. Represents a masterpiece of human creative genius.
2. Exhibits an important interchange of human values over a span of time, or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design.
3. Bears a unique or exceptional testimony to a cultural tradition or to a civilisation which is living or which has disappeared.
4. Is an outstanding example of a type of building, architectural, or technological ensemble or landscape which illustrates a significant stage in human history.
5. Is an outstanding example of a traditional human settlement, land-use or sea-use which is representative of a culture or human-interaction with the environment especially when it has become vulnerable under the impact of irreversible change.
6. Is directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance.



Criteria for Natural Sites

7. Contains superlative natural phenomena or areas of exceptional natural beauty and aesthetic importance.
8. Is an outstanding example representing major stages of the Earth's history, including the record of life, significant on-going geological processes in the development of landforms, or significant geomorphic or physiographic features.
9. Is an outstanding example representing significant on-going ecological and biological processes in the evolution and development of terrestrial, fresh water, coastal and marine ecosystems, and communities of plants and animals.
10. Contains the most important and significant natural habitats for in-situ conservation of biological diversity, including those containing threatened species of outstanding universal values from the point of view of science or conservation.



LEGAL STATUS OF DESIGNATED SITES

If a site is declared as a World Heritage Site by UNESCO, it is accepted as *prima facie* evidence that such a site is culturally sensitive and warrants legal protection pursuant to the **Law of War** under the Geneva Convention, its Articles, protocols and customs, together with the other treaties including the Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict and International Law.

Article 53 of Geneva Convention treaty promulgates:

“PROTECTION OF CULTURAL OBJECTS AND PLACES OF WORSHIP: Without prejudice to the provisions of the ‘Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict of 14 May 1954’ and other relevant international

instruments, it is prohibited:

- To commit any act of hostility directed against the historic monuments, works of art or places of worship which constitute the cultural or spiritual heritage of people;
- To use such objects in support of the military effort;
- To make such objects the object of reprisal.



UNESCO World Heritage Sites In India



Cultural Sites

1983

1. Ajanta Caves (Maharashtra)
2. Ellora Caves (Maharashtra)
3. Taj Mahal (Uttar Pradesh)
4. Agra Fort (Uttar Pradesh)

1984

5. Sun Temple, Konark (Odisha)
6. Group of Monuments at Mahabalipuram (Pancha Ratha, Shore Temple, Arjuna's Penance or Descent of the Ganges, Caves Temples, etc) (Tamil Nadu)

1986

7. Churches and Convents of Goa
8. Khajuraho group of Monuments (Madhya Pradesh) (Group of Hindu and Jain temples which include Kandariya Mahadeva

- temple, Vishvanatha temple, Lakshmana temple, Chausath Yogini temple, etc of Hindu origin and Parshvanatha, Adinath and Shantinatha temples, etc of Jain origin)
9. Fatehpur Sikri (Uttar Pradesh)
 10. Group of Monuments at Hampi, Karnataka (Krishna temple complex, Narasimha, Ganesa, Hemakuta group of temples, Achyutaraya temple complex, Vitthala temple complex, Pattabhirama temple complex, Lotus Mahal complex, etc)

1987

11. Elephanta Caves (Maharashtra)
12. Group of Monuments at Pattadakal (Karnataka) (Nine Hindu temples and one Jain temple which includes Virupaksha temple, Papanatha temple, etc.)
13. Great Chola Temples [Brihadeshwara Temple, Thanjavur (Tamil Nadu), Airavatesvara Temple, Darasuram (Tamil Nadu)]

1989

14. Buddhist Monuments at Sanchi, Madhya Pradesh (Great Stupa, Ashokan Pillar, Shunga Pillar, Siri Satakarni inscriptions of Satavahana period, various other Stupas, etc.)

1993

15. Humayun's Tomb (Delhi)
16. Qutub Minar and its Monuments (Delhi)

1999

17. Darjeeling Himalayan Railway (West Bengal)
(Under Mountain Railways of India)

2002

18. Mahabodhi Temple Complex, Bodh Gaya (Bihar)

2003

19. Rock shelters of Bhimbetka (Madhya Pradesh)

2004

20. Chhatrapati Shivaji Terminus or Victoria Terminus, Mumbai (Maharashtra)

21. Champaner-Pavagadh Archaeological Park (Gujarat)

2005

- Nilgiri Mountain Railways (under Mountain Railways of India)

2007

22. Red Fort Complex (Delhi)

2008

- Kalka-Shimla Railway (Himachal Pradesh) (under Mountain Railways of India)

2010

23. Jantar Mantar, Jaipur (Rajasthan)

2013

24. Six hill forts of Rajasthan

- Chittorgarh
- Ranthambhore

- Jaisalmer
- Kumbhalgarh
- Amber
- Gagron

2014

25. Rani ki Vav (The Queen's Stepwell), (Gujarat)

2016

26. The Architectural work of Le Corbusier (Capital Complex, Chandigarh)

27. Archeological site of Nalanda Mahavihara (Nalanda University), (Bihar)

2017

28. Historic city of Ahmedabad.



Natural Sites

1. Manas Wildlife Sanctuary (Assam), 1985
2. Kaziranga National Park (Assam), 1985
3. Keoladeo National Park, Bharatpur (Rajasthan), 1985
4. Sundarban National Park (West Bengal), 1987
5. Nanda Devi National Park (1988) and Valley of Flowers (Uttarakhand), 2005
6. Western Ghats, 2012 (Sub-clusters include Agasthyamalai, Periyar, Anamalai, Nilgiri, Talakaveri, Kudremukh and Sahyadri)
7. Great Himalayan National Park (Himachal Pradesh), 2014
8. Khangchendzonga National Park (Sikkim) (2016)

(Note: Khangchendzonga National Park is under the mixed category)



Benefits of the World Heritage Site Status

- Brings international attention to the need for the preservation and conservation of the site.
- Brings tourism to the site ensuring economic benefits.
- UNESCO can provide funds for restoration, preservation, and training, if required.
- Promotes close ties with the United Nations system and the prestige and support it provides.
- Enables access to global project management resources.
- Facilitates creating partnerships between government, the private sector, and NGOs to achieve conservation goals.
- Site becomes protected under the Geneva Convention against destruction or misuse during wartime.



Practice Questions - Prelims

1. Which of the following is not a UNESCO Heritage Site?
 - (a) Ajanta Caves
 - (b) Ellora Caves
 - (c) Bagh Caves
 - (d) Elephanta Caves
2. Consider the following sites:
 - (i) Sun temple, Konark
 - (ii) Pattadakal Temple, Karnataka
 - (iii) Mahabodhi Temple, Bodhgaya

Which of the above is/are UNESCO heritage site?

- (a) (i) only
(b) (i) & (iii)
(c) (i), (ii) & (iii)
(d) None of the above
3. Arrange the following sites in the ascending order of year in which they were listed as a UNESCO heritage site:
- (i) Taj Mahal
(ii) Sanchi Stupa
(iii) Qutub Minar
(iv) Brihadeshwara temple
(a) (i)-(iv)-(ii)-(iii)
(b) (iii)-(i)-(ii)-(iv)
(c) (iii)-(i)-(iv)-(ii)
(d) (i)-(iii)-(ii)-(iv)
4. Which of the following is not correctly matched?

	UNESCO Heritage Site	State
(a)	Rock Shelters of Bhimbetka	Madhya Pradesh
(b)	Airavatesvara temple	Tamil Nadu
(c)	Jantar Mantar	Rajasthan
(d)	Pattadakal temples	Andhra Pradesh

5. Which of the following is a criteria for selection of a site as UNESCO heritage site?
- (a) Masterpiece of human creative genius.
(b) Outstanding example of a type of building, architectural or technological ensemble or landscape.
(c) Both (a) & (b)
(d) Neither (a) nor (b)

6. Which of the following is the last site till now to be enlisted as UNESCO Heritage site?
 - (a) Hill Forts of Rajasthan
 - (b) Historic city of Ahmedabad
 - (c) Kalka-Shimla Railway
 - (d) Airavateswarar temple



Answers

1. (c)
2. (c)
3. (a)
4. (d)
5. (c)
6. (b)



Previous Years' Questions - Mains

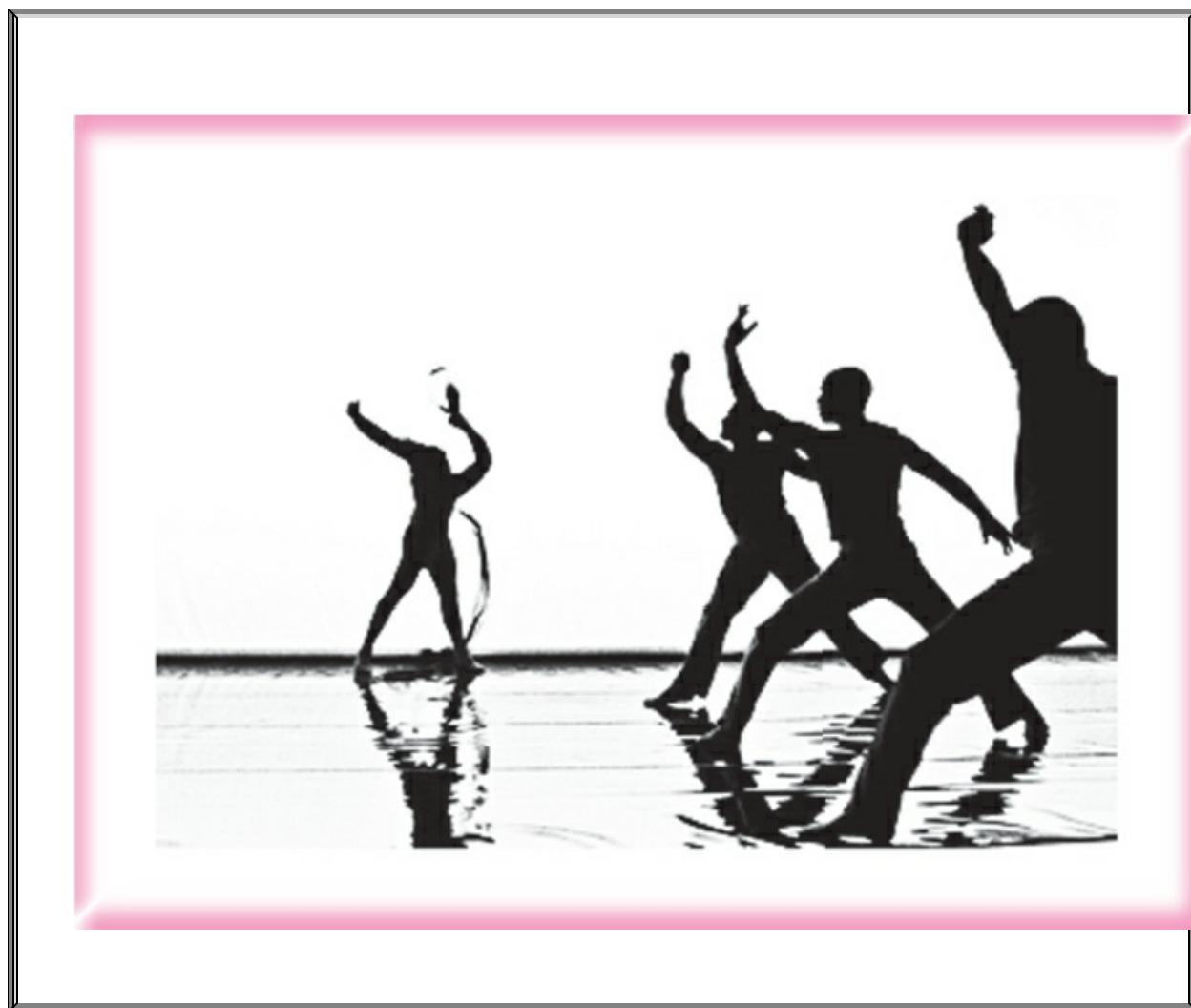
2013

1. Differentiate between cultural and natural heritage.



Practice Questions - Mains

1. What are the criteria for the selection of a site as the UNESCO Heritage site?
2. What are the benefits that accrue to a site after its selection as UNESCO heritage site?



Section-B

PERFORMING ARTS



5

INDIAN MUSIC



INTRODUCTION

Music is the soul of any culture and India has had a long tradition of musical ingenuity. It is said that Narada Muni (sage) introduced the art of music to earth. He also taught the inhabitants about the sound that pervades the whole universe called ***Naada brahma***.

Musical instruments like **seven-holed flute and Ravanahatha**, have been recovered from the sites of Indus Valley Civilization.

We find the literary traces of music for the first time two thousand years ago in the Vedic times. All the seven notes of the raga ***Kharaharapriya*** can be found in the descending order in the ***Sama Veda***. The science of music called the ***Gandharva Veda*** is an Upaveda of the Sama Veda. The parts of the instrument Veena are mentioned in ***Aitareya Aranyaka***. The ***Jaimini Brahmana*** speaks collectively of dance and music. The ***Kausitaki Brahmana*** puts dance, vocal and instrumental music together as an art. Musicologists purport theories about the word **Om** being the source of all ragas and notes. Panini in 500 BCE made the first proper reference to the art of making music but the first reference to musical theory was discussed in Bharata's ***Natyashastra*** written and compiled between 200 BC and 200 AD.



HISTORY OF INDIAN MUSIC

A lot of development in music stemmed from being played at devotional sites. This type of ritualistic music was displayed in the later Vedic period through a type of music called ***Sangama***, which

involved chanting of verses that were usually set to musical patterns. Even the epics were set to narrative type of music called the **Jatigan**. The first work that clarified and elaborated on the subject of musicology was Bharata's **Natyashastra**. It contains several important chapters on music, especially the ones that identified the octave and elaborated on its 22 keys. These 22 keys were recognised as *shrutis* or *srutis*. This distinction was made in Dathilam, a text that endorsed the existence of 22 *srutis* per octave and made the suggestion that may be these were the only one that a human body could make. **Sarangadeva**, a 13th century musicologist who wrote the classic text on music, the *Sangeet Ratnakara*, seconded this view.



Fig. 5.1

The **Sangeet Ratnakara** defined about 264 ragas including some from the North Indian and the Dravidian repertoires. Its greatest contribution was to identify and describe the various 'microtones' and classify them into different categories. Later, some medieval texts on musicology focused on particular themes, for example, **Brihaddeshi** written in the 9th century by Matanga focused on the definition of the word 'raga'.

Similarly, the 11th century text, **Sangeeta Makaranda** was composed by Nanda who enumerated 93 ragas and classified them into feminine and masculine forms. Other important texts of this

period were ***Swaramela-Kalanidhi*** written by **Ramamatya** in the 16th century which again deals primarily with ragas.

Chaturdandi-prakasika written by Venkatamakhin in the 17th century is also famous for the important information on musicology. During the ancient and early medieval period, we find evidences of the existence of **Gurukuls** where students lived with the teacher in order to become a master in the art of music.

GURUKUL SYSTEM

- It is also known as ***Ashram*** (hermitage system) and it embodied the *Guru-shishya* tradition, i.e. the teacher and student relationship was very close.
- In ancient period, the teachers or masters were sages and the students had to live in the hermitage for **12 years** and get the knowledge by serving the master.
- Hermitage was given **patronage by the kings** and wealthy persons of the society.
- Life in the hermitage was rigorous, pensive and full of knowledge through direct experience.
- All students, whether a prince or a commoner, were meted out with the same treatment and there was **no discrimination**.

The change in the tenor of music came with the effect of the Persian elements. This influx of Islamic and Persian elements changed the face of North Indian music, for example, the *Dhruvapad* or the devotional style of singing patronised by the rulers transformed into the ***Dhrupad*** style by the 15th century. By the 17th century, a new form of Hindustani music had evolved which was called the *Khayal* style. Furthermore, more and more styles of ‘folk’ singing emerged in this period.



ANATOMY OF INDIAN MUSIC

Before one delves into the different types and kinds of Indian music it is necessary to understand the anatomy of Indian classical music. There are three main pillars of Indian classical music: **Raga**, **tala** and **swara**. These elements can be seen as:



Swara

In the ancient period, the term “Swara” was associated with the recitation of the Vedas. Over time, the term is used to define the ‘note’ or ‘scale degree’ in a composition. In the *Natyashastra*, **Bharata** has divided the swaras into **twenty-two notes scale**. Currently, the notational system of the Hindustani music is defined by these abbreviated swaras – **Sa, re, ga, ma, pa, dha, ni**. The Seven Swaras together are called **Saptak or Sargam**. He listed each **pitch** using the following names:

Name of the pitch	Function	Abbreviation
Sadaja	Tonic	Sa
Rishabha	Supertonic	re
Gandhara	Mediant	Ga
Madhyama	Sub-dominant	Ma
Panchama	Dominant	Pa
Dhaivata	Sub-mediant	Dha
Nishada	Subtonic	Ni

The Swara differs from Shruti. A **Shruti is the smallest gradation of pitch** representing the quality of frequency. There are **22 Shrutis**

or microtones out of which only 12 are audible. These 12 are seven *Suddha Swaras* and five *Vikrita Swaras*.



Raga

The word ‘raga’ comes from the Sanskrit word ‘Ranj’, which literally means to delight or to make happy and satisfy a person. The ragas form the **basis of the melody**, while the *tala* becomes the basis of the rhythm. Each melodic structure of the raga has something similar to the **distinct personality subject** and the **mood** evoked by the sounds.

The basic element necessary for the working of a raga is the note on which they are based. According to the number of notes in the raga, there are three main *jaatis* or categories:

- **Audav/Odava Raga:** is the ‘pentatonic’ raga, contains **5 notes**
- **Shadava Raga:** is the ‘hexatonic’ raga, contains **6 notes**
- **Sampurna Raga:** is a ‘heptatonic’ raga, contains **7 notes**

A raga is neither a scale nor a mode but it is a scientific, precise, subtle and aesthetic melodic form with its own peculiar ascending and descending movement, which consists of either a full octave, or a series of 5 or 6 or 7 notes. There are three major types of Raga or **Raga Bhed**.

Shuddha Raag

This is the raga in which if any notes that are absent from the composition are played, its nature and form does not change.

Chhayalag Raag

This is the raga in which if any notes that are not present in the original composition are played, its nature and form changes.

Sankeerna Raag

This is the raga in which there is a combination of two or more ragas.

Hence, every raga should have the basic 5 notes. Amongst these ragas:

- The ‘King’ is the **principal note** on which raga is built. This is called the **‘Vaadi’** and it is used most often in the composition.
- The next important note is the ‘queen’ that corresponds as the fourth or fifth note in relation to the principal raga. This second most important note of the ‘raga’ is called **‘Samvaadi’**.
- All the other notes in the composition apart from the *vaadi* and *samvaadi* are called the **Anuvaadi**.
- Lastly, the notes that are not present in the composition are called **Vivadi**.

Furthermore, the ascent of the notes means that each note is higher than the preceding note, for example, *Sa re ga ma pa dha ni*. This ascent is called the **Aaroha**. Similarly, the descent is called **Aavaroha**, where each note is lower than the preceding notes. For example, *ni, dha, pa, ma, ga, re, sa*. Depending on the ascent and descent of the notes, the ragas can be divided into three speeds or Laya: **vilambit** (slow); **Madhya** (medium) and **drut** (fast).



Fig. 5.2: Veena

Although there are 72 **melas** or parent scales on which ragas are based, these all lead to the **six main ragas** in the Hindustani music repertoire and all of these are **time** and **season** specific and evoke a particular type of **emotion**:

Raga	Time	Season	Mood
Bhairav	Dawn	Any season	Peace
Hindol	Morning	Spring	Evokes sweetness of a young couple
Deepak	Night	Summer	Compassion
Megh	Late Night	Rainy	Courage
Shree	Evening	Winter	Gladness
Malkaush	Midnight	Winter	Vir or Brave



Tala

The rhythmic **groupings of beats** are called Tala. These rhythmical

cycles range from three to **108 beats**. According to the concept of tala, the musical time is divided into simple and complicated metres. This theory of **time measurement** is not similar in Hindustani and Carnatic music. The unique point about the concept of tala is that it is independent of the music that accompanies it and has its own divisions. The tempo of the tala, which keeps the uniformity of the time span, is called the **laya**.



Fig. 5.3: Sarod

Several musicologists have argued that there are more than hundred talas, but only thirty **talas** are currently known and even within that only 10 to 12 talas are actually used. Different kinds of recognized and used talas are *dadra*, *kaharba*, *rupak*, *ektal*, *jhaptal*, *Teental* and *Ada chautal*. Amongst these, music composers usually use teen-tal that uses sixteen beats.

Unlike the Hindustani music, the Carnatic music has a much more rigid structure. The Tala (thala) are made of three components: *laghu*, *dhrutam* and *anu dhrutam*. There are original 35 thalas and each one of them can be further split into 5 ‘ghaatis’. Hence, there are 175 (35×5) thalas in Carnatic music.



Rasa

The reason behind the creation of ragas was to evoke **emotional responses** in the performer and the audience. These emotions, which are evoked through the singing and playing of instruments, are called Rasas. The rasas have also been called the '**aesthetic delight**' as they are consciously made to feel an emotion through someone else's art, even though they are free from the limitations of personal feelings. Initially, there were eight rasas, but later another rasa called the '**shanta**' rasa was added to make **nine rasas or 'Nauras'**. These are:

Type of Rasa	Mood it Evokes
<i>Shringara</i>	Love
<i>Haasya</i>	Humour/Laughter
<i>Karuna</i>	Pathos
<i>Roudra</i>	Anger
<i>Bhayanak</i>	Horror
<i>Veer</i>	Bravery
<i>Adbhuta</i>	Wonder
<i>Bibhatsa</i>	Disgust
<i>Shant</i>	Peaceful or calm

However, after the 15th century, **Bhakti** or the rasa of devotion to God became widely accepted into the initial corpus of the nine rasas. Some musicologists argue that Bhakti and Shant rasa were one and the same. Another intervention into what moods are evoked by different notes has been made in the *Natyashastra*. Bharata argues that different moods evoked by the notes are: *Madhyam* evokes humorous instincts; *Pancham* will evoke erotic feelings; *Shadja* notes would evoke heroic feelings and last the wrathful instincts are

evoked by *Rishabh* notes.



Thaat

Thaat is a system of **classification** of the ragas in different groups. Presently, in Hindustani classical music, **10-Thaat classification** has been adopted. According to V.N Bhatkhande, one of the most important musicologists in the field of North Indian classical music, each one of the several traditional ragas is based on, or is a variation of 10 basic thaats or **musical scales** or frameworks. A thaat can **only be sung in aaroha** as the notes are composed in the ascending order.



Fig. 5.4

A thaat should have **seven notes** out of the 12 notes (7 Suddha Swaras and 5 Vikrata Swaras) and they should **necessarily be placed in an ascending order**. The 10 thaats are: *Bilawal*, *Khamaj*, *Kafi*, *Asavari*, *Bhairavi*, *Bhairav*, *Kalyan*, *Marwa*, *Poorvi* and *Todi*. Thaat has **no emotional quality** unlike raga and it is not sung. The ragas produced from the thaat are sung.



Samay

Each raga has a specific time at which it is performed. This is because those notes are supposed to be more effective at that particular time. The 24 hours of the day can be divided into two parts:

- From 12 AM to 12 PM: this is called the **Poorva Bhaag** and the ragas sung in this period are called **poorva raga**.
- From 12 PM to 12 AM: this is called the **Uttar Bhaag** and the ragas sung in this time frame are called **Uttar raga**.

Furthermore, the **saptak** also changes according to the period of the day. For example, in the Poorvang period, the saptak is from Sa to Ma (Sa, re, ga, ma). On the contrary, in the Uttarang period, the saptak is from Pa to Sa (pa, dha, ni, sa).



Fig. 5.5: Tabla

❖ Other Components of The Raga

The **gradual exposition** of the raga that emphasizes on Vaadi, Samvaadi and other silent features of the raga in **slow tempo** is called an **Alap**. It is sung in the **beginning** of the raga at the time of the performance typically in North Indian classical music. It is usually sung in the *Aakaar*, i.e., without pronouncing any syllables, only using the sound ‘aa’ of the vowels.

Secondly, the composition can be divided into two parts in

Hindustani classical music:

Sthayee/Mukhda	First part of the composition-maximum used
Antara	Second part of the composition

Thirdly, the basic notes in a *fast tempo* are called **taan**. These are very technical and show the training, practice and dexterity in weaving complicated pattern of the notes with variations in rhythm. Speed is an important factor in singing taans. Some particular taans are sung in the Akaar notes. Within the corpus of taans, a short taan of 3 or 4 notes is called **Murki**. These are sung very fast and require considerable musical skill from the singer.

Lastly, during the composition of a musical piece, ornamentation is required in the form of '**Alankara**'. It is a specific melodic presentation in succession in which a pattern is followed. For example, the combination of notes 'Sa re ga', 'ga ma pa', 'ma pa dha', etc. In these combinations we see an *alankar* in which 3 notes in succession are used each time.

Points of Difference	Thaat	Raga
Origin	These are scales which are produced from 12 swar (notes).	Ragas belong to the genre of thaats.
Number of Notes	Thaat must have 7 notes in it.	Raga must have atleast 5 notes in it.
Types of Notes	Thaat only has Aaroha or ascending notes.	Raga must have Aaroha and Avaroha notes.
Melody	It is not necessary for thaat to be melodious as they are not sung.	Ragas are sung and hence they need to be melodious .

Important notes	Thaats don't have <i>vaadi</i> and <i>samvaadi</i> .	Ragas have <i>vaadi</i> and <i>samvaadi</i> .
Naming	Thaats are named after the popular ragas.	Ragas are named after the emotion they evoke.



CLASSIFICATION OF INDIAN MUSIC

There are many types of music prevalent in the Indian subcontinent that belongs to different categories. Some are closer to the classical bent and some are experimenting with the global music. Recently, there has been a trend to create a fusion of the classical heritage with newer musical strands like pop, jazz, etc. and this is garnering attention of the masses. The classification of Indian music is as follows:

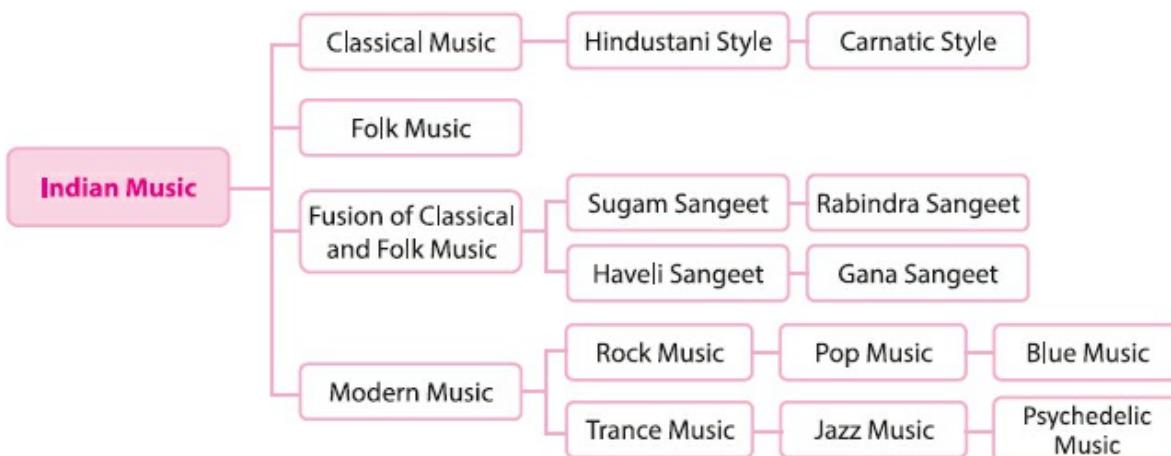


Fig. 5.6: Classification of Indian music



Classical Music

Over time, two distinct schools of Indian classical music evolved:

- **Hindustani** music: practiced in the northern parts of India.
- **Carnatic** music: practiced in the southern parts of India.

Hindustani Music

While the historical roots of both the music types belong to the Bharata's *Natyasastra*, they diverged in the 14th century. The Hindustani branch of music focuses more on the musical structure and the **possibilities of improvisation** in it. The Hindustani branch adopted a scale of *Shudha Swara Saptaka* or the 'Octave of Natural notes'.

There are ten main styles of singing in Hindustani music like the 'Dhrupad', 'Dhamar', 'Hori', 'Khayal', 'Tappa', 'Chaturang', 'Ragasagar', 'Tarana', 'Sargam' and 'Thumri'. Some of the major schools are:

Dhrupad

It is one of the **oldest and grandest forms** of Hindustani classical music and finds it mention even in **Natyashastra** (200 BC–200 AD). It is said that dhrupad owes its roots to older forms like *Prabhabda* and *Dhruvapada*. The name is derived from 'dhruva' and 'pada,' which means that it denotes both verse form of the poetry and the style in which it is sung. Although Dhrupad consolidated its position as a classical form of music in the 13th century, it reached its zenith in the court of emperor **Akbar**.

He employed and patronised musical masters like Baba **Gopal Das**, Swami **Haridas** and **Tansen**, who was considered to be one of the Navaratna or nine gems of the Mughal court. It is also speculated that **Baiju Bawra** sang at the court of Akbar. We find evidences of singers who mastered Dhrupad in the court of **Raja Man Singh Tomar** situated in Gwalior. It became the major form of singing in the medieval period but fell in a state of decline in the 18th century.



Fig. 5.7: Miyan Tansen

Dhrupad is essentially a **poetic form** that is incorporated into an extended presentation style that is marked by **precise and overt elaboration of a raga**. Dhruva literally means ‘unmoving’. It implies the return of the Swara (tonal), Kala (time) and Shabda (textual) trajectories to a fixed point.

Dhrupad **starts with Alap** which is sung without words. The tempo rises gradually, and it is the major part of the performance. The alap evokes a mood in the audience that coincides with the mood of the raga that is chosen. It is *pure music without distraction of words*. Then after some time Dhrupad begins and Pakhawaj is played.

Dhrupad includes use of **sanskrit syllables** and is of **temple origin**. Dhrupad compositions usually have **4 to 5 stanzas** and are performed by a duo. Generally two male vocalists perform Dhrupad style of performances. **Tanpura** and **Pankhawaj** usually accompany them. Dhrupad singing can be further divided into four forms on the basis of *vanis* or *banis* that they perform:

- **Dagari Gharana:** The Dagar family sings in the **Dagar Vani**. This style puts great emphasis on **alap**. For several generations, men of their family have trained and performed in pairs. Dagars are **Muslims** but usually **sing Hindu texts** of Gods and Goddesses. For example, the *Gundecha*

Brothers from Jaipur.

- **Darbhanga Gharana:** They sing the **Khandar Vani** and **Gauhar Vani**. They emphasise on the **raga alap** as well as composed songs over an improvised alap. They improvise it by incorporating a variety of **layakari**. The exponents of this school are the **Mallik family**. Currently, the performing members include Ram Chatur Mallik, Prem Kumar Mallik and Siyaram Tewari.
- **Bettiah Gharana:** They perform the **Nauhar** and **Khandar** vani styles with some unique techniques that only those trained within the families know. The famous family who expounds the system is the Mishras. The living member who performs regularly is Indra Kishore Mishra. Furthermore, the form of Dhrupad prevalent in the Bettiah and Darbhanga schools is known as the **Haveli style**.
- **Talwandi Gharana:** They sing the Khandar vani but as the family is based in Pakistan it has become difficult to keep that within the system of Indian music.



Fig. 5.8: Pt. Siyaram Tiwari of Darbhanga Gharana

GHARANA SYSTEM

- A **gharana** is a system of social organisation linking musicians or dancers by **lineage or apprenticeship**, and by adherence to a particular musical style.
- The word *gharana* comes from the Urdu/Hindi word ‘ghar’, which means **‘family’ or ‘house’**. It typically refers to the place where the musical ideology originated.
- A *gharana* also indicates a comprehensive musicological ideology and differentiates one school from another.
- It directly affects the thinking, teaching, performance and appreciation of music.
- Some of the *gharanas* well known for singing Hindustani classical music are: Agra, Gwalior, Indore, Jaipur, Kirana, and Patiala.

Khyal

The word ‘Khyal’ is derived from Persian and means **“idea or imagination”**. The origin of this style was attributed to **Amir Khusrau**. This form is popular amongst the artists as this provides greater scope for improvisation. Khyal is based on the repertoire of **short songs** ranging from two to eight lines. Generally, a Khyal composition is also referred to as a ‘*Bandish*’.



Fig. 5.9: Exponents of Khyal music.

Sultan Mohammad Sharqi gave the biggest patronage to Khyal in the 15th century. One of the most *unique features* of Khyal is the *use of taan* in the composition. Because of this, Alap is given much less room in the Khyal music as compared to Dhrupad. A typical Khyal performance uses two songs:

- **Bada Khyal:** sung in the slow tempo
- **Chhota Khyal:** sung in the fast tempo

In most cases, every singer renders the same bandish differently, while keeping the text and raga as constant. Usually, the theme for these Khyal bandish is **romantic** in nature. They sing about love, even if they are related to the divine creatures. It may be praising God or a particular king. Exceptional Khyal compositions are composed in the praise of **Lord Krishna**. The major Gharanas under Khyal music are:

- **Gwalior Gharana:** It is one of the **oldest** and the most elaborate Khyal Gharana. It is very rigorous as there is equal emphasis on **melody** and **rhythm**. Although the singing is very complex, they still prefer to perform **simple ragas**. The most popular expounder of this Gharana is **Nathu Khan** and **Vishnu Palushkar**.

- **Kirana Gharana:** This gharana is named after the town named Kirana in Uttar Pradesh. Nayak Gopal founded it but the real credit of making this popular lies with Abdul Karim Khan and Abdul Wahid Khan in the early 20th century. The Kirana Gharana is famous for their concern towards **precise tuning and expression of notes.**



Fig. 5.10: Musicians from Kirana Gharana

The **Kirana** gharana is better known for their mastery over the **slow tempo ragas**. They emphasise much more on the **melody** of the composition and the clarity of the pronunciation of the text in the song. They also prefer the use of traditional ragas or the Sargam. They have had a long line of great singers but the most famous are **Pandit Bhimsen Joshi** and **Gangubai Hangal**. The Carnatic exponents from the border regions of Maharashtra and Karnataka are well associated with Kirana Gharana.

- **Agra Gharana:** Historians argue that Khuda Baksh

established this Gharana in the 19th century but the musicologists argue that Haji Sujan Khan founded it. Faiyaz Khan revived the Gharana by giving it a fresh and lyrical touch. Since then it has been renamed as the **Rangeela Gharana**. The composition under Agra Gharana is a blend of Khyal and Dhrupad style. The artists give special emphasis to **Bandish** in the composition. Currently, the major expounders of this school are Mohsin Khan Niazi and Vijay Kichlu.



Fig. 5.11: *Ustad Latafat Hussain Khan, a gem of Agra Gharana*

- **Patiala Gharana:** Bade Fateh Ali khan and Ali Baksh khan started the Gharana in the 19th century. It received initial sponsorship by the Maharaja of Patiala in Punjab. They soon gathered a reputation for ghazal, thumri and khayal. They stress on the use of **greater rhythm**. As their compositions stress on **emotions** they tend to use ornamentation or **alankaras** in their music. They stress on **intricate tanas**.

The most well known composer from this Gharana is Bade Ghulam Ali Khan Sahab who was one of India's greatest Hindustani classical vocalists who bridged the gap between vocals being limited to an elite audience. He was well known for his rendition of the **Raga Darbari**. The Gharana

is unique as it uses unique taans, gamak and gayaki of tarana style.



Fig.5.12: Bade Ghulam Ali Khan of Patiala Gharana

- **Bhendibazaar Gharana:** Chhajju Khan, Nazir Khan and Khadim Hussain Khan founded it in the 19th century. They gained popularity and fame as the singers were trained to **control their breath** for a long period. Using this technique, these artists could sing **long passages in a single breath**. Furthermore, they are unique as they use some **Carnatic ragas** in their envious repertoire.

Tarana Style

In this style the rhythm plays a very crucial role. The structure consists of a mainly **melody**, usually short, repeated many times, with variation and elaboration at the performer's discretion. There is a second, contrasting melody, usually with higher notes, which is introduced once before returning to the main melody.

It uses many words that are sung at a **fast tempo**. They focus on producing rhythmic matters and hence, the singers need specialised training and skills in rhythmic manipulation. Currently, the Worlds Fastest Tarana Singer is **Pandit Rattan Mohan Sharma** of the Mewati Gharana. In 2011, the audience at Pandit Motiram Sangeet

Samaroh in Hyderabad gave him the title of “**Tarana ke Baadshah**” (King of Tarana).



SEMI-CLASSICAL STYLES OF HINDUSTANI MUSIC

Semi-classical style of music is also based on **swara** (note). However, they slightly deviate from the standard structure of the raga in the way that **lighter** version of **ragas** like Bhoopali or Malkaush are used. They employ **lighter version** of **tala** and use **madhyam or dhrut** laya, i.e., they are faster in tempo. They emphasize more on **bhava and lyrics** than **alap-jod-tan-jhala**. Some of the prominent semi-classical styles like thumri, tappa and ghazal are discussed below:

Thumri

It is based on **mixed ragas** and is commonly considered to be semi-classical Indian music. The compositions are either **romantic or devotional** in nature. This was inspired by the **Bhakti movement** so much that the text usually revolves around the girl’s love for Krishna. The language of the composition is usually **Hindi or Awadhi dialect or the Braj Bhasha dialect**.

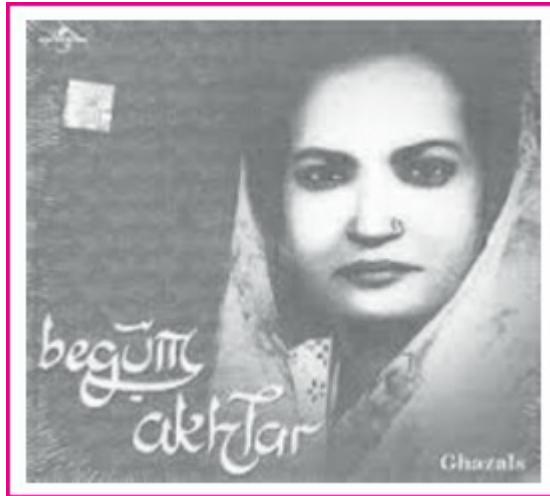


Fig. 5.13: Begum Akhtar

The compositions are usually sung in a **female voice**. This is different than the other forms as thumri is characterized by its inherent sensuality. It also allows the singer to improvise during the performance and so they have greater flexibility with the use of raga. Thumrī is also used as a generic name for some other, even lighter, forms such as Dadra, Hori, Kajari, Saavan, Jhoola, and Chaiti. Furthermore, there are two main types of thumri:

- **Purbi thumri:** It is sung in slower tempo.
- **Punjabi thumri:** it is sung in a fast and lively tempo.

The main Gharanas of thumri are based in Banaras and Lucknow and one of the most timeless voice of singing thumri is of **Begum Akhtar** who is a household name for her husky voice and boundless range in singing.

Tappa

In this style the **rhythm** plays a very important role as the compositions are based on fast, subtle and knotty constructions. It originated from the folk songs of the **camel riders of North-West India** but it gained legitimacy as a semi-classical vocal specialty once it was brought to the Mughal court of emperor **Muhammad Shah**.



Fig. 5.14: Tappa

There is a great use of **very quick turn of phrases**. Tappa was the genre of choice of the wealthy elite as well as the classes with more modest means. The “baithaki” style, evolved under the direct patronage of the landed elites of the zamindari classes of the late 19th and early 20th centuries in their baithak-khanas (literally, baithak - assembly, khana - halls or salons) and jalsaghar (literally, halls for entertainment, mujra or nautch halls)

Today, the style is getting extinct and no one is getting involved with it. One of the very few expounders of this style are *Mian Sodi*, *Pandit Laxman Rao of Gwalior* and *Shanno Khurana*.

Ghazal

It is a poetic form that consists of **rhyming couplets** and a refrain, with each line sharing the same meter. A Ghazal may be understood as a poetic expression of both the pain of loss or separation and the beauty of love in spite of that pain. It is said to have originated in Iran in the 10th century AD. A Ghazal **never exceeds the 12 ashaar or couplets**.

The Ghazal spread in South Asia in the 12th century due to the influence of Sufi mystics and the courts of the new Islamic Sultanate, but it reached its zenith in the Mughal period. It is said that **Amir Khusrau** was one of the first expounders of the art of

making Ghazal. Many of the major historical Ghazal poets were either avowed Sufis themselves (like Rumi or Hafiz), or were sympathizers with Sufi ideas and beliefs.



Fig. 5.15: Ghazal Singing

Ghazal not only has a specific form, but traditionally **deals with just one subject: love**, specifically an unconditional and superior love. Ghazals from the Indian sub-continent have an influence of Islamic Mysticism. The object of love is often written in a manner that makes it open to interpretation, it may be divine or humanly. It depends on the listener what he construes. Gods are often personified too.

Understanding the complex lyrics of ghazals required education, typically available only to the upper classes. The traditional classical rāgas in which the lyrics were rendered were also difficult to understand. As years passed, the ghazal has undergone some simplification in terms of words and phrasings, which helps it to reach a larger audience around the world. Most of the ghazals are now sung in styles that are not limited to *khyal*, *thumri*, *raga* and other classical and light classical genres. Some of the famous persons associated with Ghazals are *Muhammad Iqbal*, *Mirza Ghalib*, *Rumi (13th century)*, *Hafez (14th century)*, *Kazi Nazrul Islam*, etc.



Fig. 5.16: Ghulam Ali

Carnatic Music

The Carnatic branch creates music that is played in the traditional octave. The music is **kriti** based and focuses more on the saahitya or the lyric quality of the musical piece. The Kriti is a highly evolved musical song set to a certain raga and fixed tala or rhythmic cycle. Every composition in the Carnatic style has several parts to it:

- **Pallavi:** The first or the second thematic lines of the composition are referred to as ‘Pallavi’. This portion is often **repeated** in each stanza. This is considered to be the ‘Piece de Resistance’ or the best part of the Carnatic composition called ‘Ragam Thanam Pallavi’ where the artist has great scope for improvisation.
- **Anu Pallavi:** Two lines called Anu Pallavi **follow the Pallavi** or the first line. It is sung in the beginning and sometimes also towards the end of the song, but it is not necessary to repeat it after every stanza or Charanam.
- **Varnam:** This is the composition usually sung at the **beginning** of a recital. This reveals the raga of the recital to the audience. It is further made up of two parts: **Purvanga** or the first half and **Uttaranga** or the second half.

- **Ragamalika:** This is usually the **concluding part** of the performance. This part is extremely important as the soloist is allowed to freely indulge in improvisation. But all the artists have to return to the original theme at the end of the composition.



Fig. 5.17: Carnatic music

There are several other components of Carnatic music for example, the Swara-Kalpana, which is an improvised section performed with the drummer in medium and fast paces. Carnatic music is usually played with **mridangam**. The piece of melodic improvisation in free rhythm with mridangam is called '**Thanam**'. But those pieces which do not have a mridangam are called '**Ragam**'.

Points of Difference	Hindustani Music	Carnatic Music
Influence	Arab, Persian and Afghan	Indigenous.
Freedom	Scope for artists to improvise. Hence scope for variations.	No freedom to improvise.
Sub-styles	There are several sub-styles which lead to emergence of 'Gharanas'	Only one particular prescribed style of singing
Need for Instruments	Instruments equally important as vocals.	More emphasis on vocal music.

Ragas	6 major ragas.	72 ragas.
Time	Adheres to time.	Doesn't adhere to any time.
Major Instruments used	Tabla, Sarangi, Sitar and Santoor.	Veena, Mrindangum and Mandolin.
Association to Parts of India	North India.	Usually South India.
Commonality between the two	Flute and Violin	Flute and Violin

Folk Music

India is a geographically diverse nation and that diversity is also reflected in the Indian culture. Each state of this country has its own form of music that is the basis of their cultural affirmation. While the classical music follow the rules as laid in the *Natyashastra* and cultivate a *guru-shishya* (student-mentor) tradition; the folk tradition is the music of the people and has no hard and fast rules.

They are based on diverse themes and are full of musical rhythm. They are also set on beats so that they can be dance oriented. There are several type of folk music associated with a particular State:

Baul

It is not only a type of music, but a **Bengali** religious sect. The music of the Bauls, Baul Sangeet, is a particular type of folk song. Its lyrics carry influences of the Hindu Bhakti movements and the Suphi, a

form of Sufi song exemplified by the songs of Kabir and is called ‘Baul Gaan’ or Baul song.

Their music represents a long heritage of preaching **mysticism** through songs in Bengal, as in the Shahebdhoni or Bolahadi sects. The prominent propounder of this music are: *Yotin Das, Purno Chandra Das, Lalon Phakir, Naboni Das and Sanatan Das Thakur Baul*.



Fig. 5.18: A Baul Singer

Wanawan

It is the folk music from the State of **Kashmir**. It is specially sung during **wedding** ceremonies and is considered very auspicious.

Pandavani

This type of folk music is based on the grand epic-**Mahabharata** and **Bhima as hero**. It is all inclusive of *gayan* (singing) and *vadan* (playing an instrument). Usually the songs are set to the rhythm of a **tambura**. One of the most well known artists is **Tijanbai** from the state of **Chhattisgarh** who won the Padma Shri and the Padma Bhushan for her contribution to this musical field.



Fig. 5.19: Tijanbai

Alha

This form is from **Madhya Pradesh** and is a **heroic ballad song** with intricate words. It is usually sung in different languages like Braj, Awadhi and Bhojpuri. This form is also related to the epic Mahabharata as they try to glorify the heroes who are seen as the reincarnations of the Pandavas. The five brothers of the Pandavas are substituted here as Alha, Udal, Malkhan, Lakhan and Deva.

Panihari

This form is from the State of **Rajasthan** and is thematically **related to water**. The songs are generally about **women fetching water** from the nearby well and carrying the water back to their households in *matkas* over their head. The songs are usually about scarcity of water and the long distance between the well and the village. Sometimes the songs also talk about the daily concerns of the village women who are clustered near the village well.

Some other time, the songs also concentrate on chance encounter between lovers, hence they are also romantic in nature. They also talk about the contentious relationship between the mother in law and the daughter in law.



Fig. 5.20: Panihari

Ovi

This form of music is from **Maharashtra** and **Goa**. They are usually the **songs of women** i.e., they are sung by women during leisure time and when they are completing their household work. They usually contain four small lines of poetry. These are usually songs written for marriages, pregnancy and as lullabies for children.

Pai Song

These songs are mostly from **Madhya Pradesh**. They are sung during the **festivals**, especially those festivals that fall during the **rainy season**. These songs generally plead for a '*good monsoon and a good harvest*' as these are the songs of the farmer communities. Generally, the *Saira dance* is performed on the Pai music.

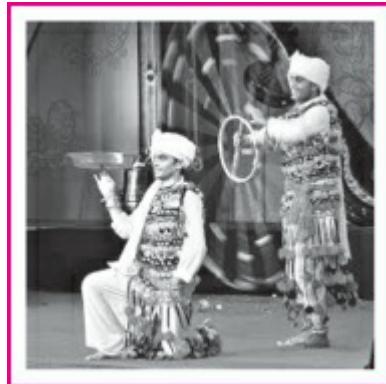


Fig. 5.21

Lavani

This is one of the most famous folk dance forms from **Maharashtra**. It is also one of the most popular genre of music that is popular in Maharashtra.

It is a combination of traditional dance and song that is performed usually on the beats of the Dholki, which is a **percussion instrument**. The music is unique as it is perfect for dancing. It has a **powerful rhythm** and beats which ensures that everyone dances merrily.



Fig. 5.22: Lavani

Maand

This folk music is from the state of **Rajasthan**. It is said to have developed in the royal courts and hence is also recognised in the classical circles. This is neither accepted as a full-fledged Raga nor

is it reckoned among the freely rendered folk songs. The songs are usually about the bards singing the **glory of the Rajput rulers**. It is near to Thumri or Ghazal. The famous song Kesariya Balam is in Maand style.

Dandiya

Raas or **Dandiya Raas** is the traditional folk dance form of **Gujarat** and is associated with scenes of Holi and *lila* of Krishna and Radha at Vrindavan. Along with Garba, it is the featured dance of Navratri evenings in Western India.

There are several forms of Raas, but “Dandiya Raas”, performed during Navaratri in Gujarat is the most popular form. Other forms of Raas include Dang Lila from Rajasthan where only one large stick is used, and “Rasa lila” from North India. Raas Lila and Dandiya Raas are similar. Some even consider “Garba” as a form of Raas, namely “Raas Garba”. In Dandiya Raas men and women dance in two circles, with sticks in their hands.



Fig. 5.23: Dandiya Raas

Powada

This is also a folk type emerging from the state of **Maharashtra**. They are usually ballads sung for the **heros** of the past like Shivaji. These songs describe the events of their glorious past and their heroic deeds.

Khongjom Parva

It is an important folk music from the state of **Manipur**. It is a popular ballad genre which is a musical narration of the **battle of Khongjom** fought between the British army and the Manipuri resistance forces in 1891.



Fig. 5.24: *Khongjom Parva*

Bhavageete

These are emotional songs that are very popular amongst the masses in **Karnataka** and **Maharashtra**. Musically, they are very **close to the Ghazals** and are sung on a **slower pitch**. They are usually composed on themes around nature, love and philosophy.

Mando

It is popular in **Goa** and is a unique blend of Indian and western musical traditions. The music has elements of both Indian and western culture. Instruments used in Mando music include guitars, violins and the ghumot drum.

Kolannalu or Kolattam

It is popular in **Andhra Pradesh, Karnataka and Tamil Nadu**. It is **similar to “Dandiya”**. It is an ancient dance form and involves movement in a rhythmic fashion. Songs and music is played along with dance.

Other major **folk music traditions** from the country are:

Name of the Music	State of Origin	Major themes
Sohar	Bihar	Sung during childbirth
Tikir	Assam	It embodies the teaching of Islam
Ja-jin-ja	Arunachal Pradesh	Sung during marriages
Nyioga	Arunachal Pradesh	Sung at the end of the marriage ceremony
Heliamleu	Nagaland	Dancing songs
Neuleu	Nagaland	Songs about legends and myths
Hereileu	Nagaland	War songs
Hekaileu	Nagaland	Songs about oneself
Dollu Kunita	Karnataka	Named after Dollu-a percussion instrument and performed by men folk of Kuruba community
Naatupura Paatu	Tamil Nadu	Consists of village folk music and city folk music
Veeragase	Karnataka	Based on Hindu Mythology
Pala and Daskathia	Odisha	Ballads of religious nature

Manganiars	North West India	Songs of Alexander, local kings and battles
Dhadi	Punjab	They sing ballads of bravery
Basant Geet	Garhwal, Uttarakhand	During Basant Panchami festival
Villu Pattu	Tamil Nadu	Religious; Conquest of good over evil
Sukar ke Biah	Bihar	Celebrating love between cosmological deities-Shukra & Brihaspati
Saikuti Zai	Mizoram	Praise of brave men, hunters, etc.
Lai Haroba Festival	Manipur	Religious. For Umang-Lai, the forest deity
Veeragase	Karnataka	During Dusshera procession
Chhakri	Kashmir	Fairy tales, love stories
Bhuta song	Kerala	Songs against evils and ghosts
Khubakeshei	Manipur	A song accompanied entirely by clapping

Fusion of Classical and Folk

Over time, the classical and folk music intermingle and other forms emerge, which take elements from both classical and folk. Usually it takes devotional music to bring these two together as the royalty and the commoners patronise the deities, hence the songs combine both genres. Some of the styles are:

Sugam Sangeet

This is the genre of devotional music, which brings classical and folk together. This takes cue from earlier forms of music like Prabandha Sangeet and Dhruvapada as they were all devotional in nature too. There are **sub-categories** in this genre:

Bhajan

They are one of the most popular types of devotional singing present in north India. It owes its origin to **Bhakti movement**, as the saints would take the message of god to the people through oral means, i.e., through **singing hymns**. The lyrics are set to simple melodies, generally sung in one or more raga. The stories from the life of the god and goddess or from the Mahabharata and the Ramayana are popular subjects for bhajans.

The Bhajans are usually accompanied by musical instruments like the chimta, dholak, dhaphli and manjira. The major expounders of the bhajans in the medieval period were **Mirabai, Tulsidas, Surdas, Kabir**, etc. Currently, people get together in temples or even concerts like functions at home to sing devotional music. Amongst the most famous bhajan singers of all times are Anup Jalota and Anuradha Paudwal.

Shabad

With the rise of **Sikhism**, we saw many devotional songs dedicated to the gurus were sung in the **Gurudwaras**. Historians suggest that Guru Nanak and his disciple Mardana were responsible for the development and popularity of Shabd. Currently, there are three types of Shabad singing, raga-based Shabad singing; traditional shabds as mentioned in the Adi Granth and the lighter ones. Now-a-days, the Singh Bandhus - Tejpal Singh, Surinder Singh and Bhai Santa Singh are amongst the best-known Shabad singers.

Qawwali

This is also a kind of devotional music as they are **in praise of** the Allah or the Prophet Muhammad or any other major Sufi or Islamic saint.

It is **composed in a single raga** and is generally written in Urdu, Punjabi or Hindi. Some words of Brajbhasa and Awadhi are also used.

They are performed in Sufi shrines.

Qawwali is usually sung as a solo or in groups of two leads singers and a team comprises of around eight members.



Fig. 5.25: Qawwali

Musical instruments like tabla, dholak and harmonium are used. The intensity or **tempo gradually builds up**, seeking to induce transcendental state.

It is said that Amir Khusrau can be credited with the origin of Qawwali but it is severely disputed. Major Qawwals are the Sabri Brothers, Nusrat Fateh Ali Khan, Aziz Warisi etc.

Some other types of Sugam Sangeet	State of Origin	Purpose
<i>Abhang</i>	Maharashtra	In praise of Vithobha God. Songs composed and sung by Tukaram, Namdev, etc.

Bhatiali	Bengal	About nature and daily life and sung by the boat drivers.
Tevaram	Tamil Nadu	Sung by the Shaivite community like Oduyars.
Kirtan	Bengal	Involves singing and dancing and takes inspiration from the Gita Govinda.

Rabindra Sangeet

This is one of the most famous forms of composing music in Bengal. It recreates the music produced by the Nobel Laureate **Rabindranath Tagore**. The music is a mixture of classical elements and Bengali folk strains. There are more than **2000** Rabindra Sangeet presently sung and performed by music lovers in Bengal. The themes of this sangeet range from worship of the one true god, devotion to nature and its beauty, love and a celebration of life. One of the most prominent emotions in the Rabindra Sangeet was also the strain of patriotism and to keep one's nation above one's own needs.

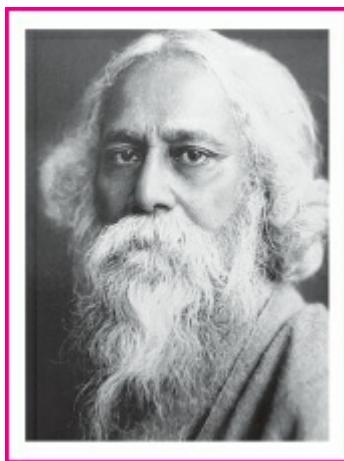


Fig. 5.26: Nobel Laureate Rabindranath Tagore

Gana Sangeet

This is the form of fusion music that is sung in **chorus or groups** and in large numbers. The most common form of Gana Sangeet is to sing about the **patriotic feelings**. They also include songs of **protest** against the malpractices in the society. They generally try to bring in a **social message**, for example, to urge people to stop the exploitation of women and children etc. One of the most popular examples of Gana Sangeet is our national song: *Vande Mataram*, which is sung in praise of the nation.

Haveli Sangeet

This genre of music developed mostly in **Rajasthan and Gujarat** but now is seen in many parts of the country. It was originally meant to be sung in the temple premises but now are performed outside of the temple. It is currently practiced by a community known as the **Pushtimarg Sampradaya** or the community that believes in Pushtimarg as the way to salvation.



Fig. 5.27: Haveli Sangeet



Modern Music

Rock

The rock music prevalent in the Indian subcontinent is called Indian Rock, as it is the music that incorporates the elements of Indian music with mainstream rock music. It is often topically India-centric but still retains the elements of globally recognized rock music. The Indian rock scene has produced many bands and artist, including the score of non-resident Indian musicians who have formed bands rooted in the Indian culture.



Fig. 5.28: Rock music

One of the first rock singers from India is **Usha Uthup** who has done many original songs and some famous covers of the western classical rock songs. One of the unique features of Indian rock is that Indian musicians began fusing rock with traditional Indian music from the mid-1960s onwards. Many of these songs were often filmi songs produced for popular Bollywood films, which often overshadowed the country's independent rock scene.

It is interesting to see that it is not only the western music that has influenced Indian rock seen but the cultural interaction has been two ways. The influence of Indian classical music on 1960s rock began in earnest with George Harrison's **Ravi Shankar** inspired raga rock song "Norwegian Wood (This Bird Has Flown)" in 1965 and The

Beatles' very public sojourn with the Maharishi Mahesh Yogi at his ashram in Rishikesh in 1968, following the release of Sgt. Pepper's Lonely Hearts Club Band in 1967.

Jazz

The origin of Jazz music in India is traced in the 1920s in Bombay, when African-American jazz musicians performed to private audiences in posh hotels. The **Goan** musicians took cue from them and this music slowly percolated to the Hindi film and music industry. According to modern musicologist the period between 1930 and 1950 is considered to be the 'Golden age of Jazz music in India'.

Several black musicians came to India as they wanted to avoid the racial discrimination they faced in USA. The major names were: Leon Abbey, Crickett Smith, Creighton Thompson, Ken Mac, Roy Butler, Teddy Weatherford. The jazz scene became predominant in Bombay and centres like the Taj Mahal hotel ballroom became the experiment ground between Indian elements and jazz.



Fig. 5.29

Jazz and Indian classical music share some similarities, one of them being that they both involve **improvisation**. Musicians realised this and collaborations between Indian classical musicians and Western

jazz musicians, which had commenced in the 1940s led to the development of a new genre of music called **Indo jazz**. It consisted of jazz, classical and Indian influences. **Ravi Shankar**, **John Coltrane**, etc. were some of the pioneers of the fusion of jazz and Indian music. Conversely, Indian classical music has also had a significant impact on a subgenre of jazz music known as **free jazz**.

Pop Music

The combination of Indian elements with Pop music has generally been categorised as **Indi-pop** or Indipop or even Hindipop. The British-Indian fusion band Monsoon in their album released in 1981 first used the term ‘Indipop’ for the first time. Indian pop music was further popularised in the early 1990s with grass-root efforts made by Alisha Chinai, in collaboration with Biddu, and MTV India.

Currently, there is a sub-genre of Bollywood pop as most of the Indian pop music comes from the Indian film industry. Facing severe competition from the commercial music from Indian film industry, Indipop has taken an interesting turn with the “remixing” of old Indian movie songs by adding new beats to them.

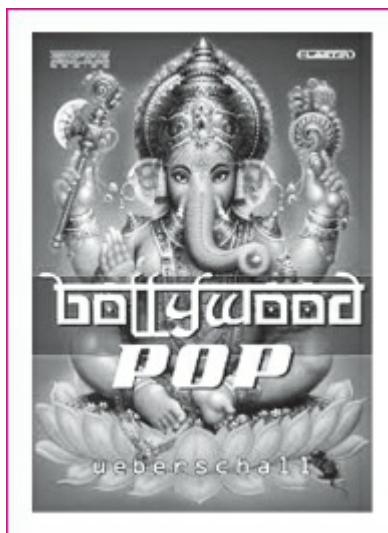


Fig. 5.30

This was an attempt to reinvent IndiPop but this faced severe

criticism from old music lovers. This eventually resulted in the end of the IndiPop phase of music in India. Presently, we have pop musicians like Mohit Chauhan, Mika Singh, Raghav Sachar, Papon, etc.



MUSICAL INSTRUMENTS

For any music to be created, one needs to have some semblance of music instruments. There are four major traditional categories of musical instruments depending upon the type of instruments that are included in it. They are:



Awanad/Avanaddha Vadya

These are the **membranophone** instruments as they contain an outer membrane, which is beaten to take out particular musical sounds. These are also known as **percussion instruments** as one has to **strike** them to generate musical sound.

They generally have one or two faces covered with hide or skin. The most ancient amongst this class are the Bhumi Dundubhi or the earth drum.

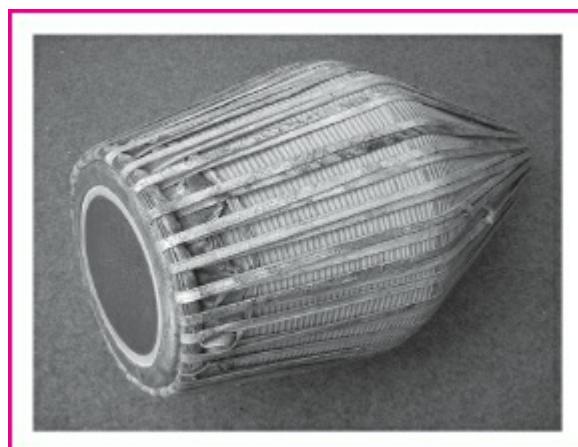


Fig. 5.31: Membranophone

Generally, the musical instruments included in this category are *Tabla*, *Drum*, *Dhol*, *Congo*, *Mridangam*, etc. While the Tabla is usually the accompaniment of most Hindustani classical vocals, the Mridangam is the instrument that accompanies the Carnatic music performances.



Sushira Vadya

These are the **aerophones**, i.e. this category includes all the **wind instruments**. Most common instruments include Bansuri (flute), Shehnai, Pungi, Ninkirns, etc.

One of the most common yet difficult to play instrument in this category is the **Shehnai**, which is a double reeded wind instrument with a widening tube towards the end. It is one of the oldest wind instruments in India.



Fig. 5.32: Wind Instrument

The exalted title of the ‘Shehnai King’ has been given to the legendary **Ustad Bismillah Khan**, who took the Shehnai to its zenith through his soulful play. One of the most common instrument that can be found in every household is the flute, which has been in use since the Vedic period. It was initially called *Nadi or Tunava*. It became a revered object when the image of Lord Krishna playing a flute became an icon of Hindu imagination. One of the most famous

flutist of India is **Pandit Hariprasad Chaurasia**.

Ghana Vadya

It is the genre of the **solid instruments** that do not require any tuning. They are also called the **Idiophone instruments**. The most popular examples of Ghana Vadya are **Manjira**, **Jaltarang**, Kanchtarang, Jhanj, Khartal, etc.



Fig. 5.33: Manjira

The Manjira is a small brass cymbal that is generally used in temples. Archaeological excavations have dated Manjira to be as old as the Harappan civilisation. The function of these instruments is to keep rhythm and time with the song that is being sung.

Tata Vadya

These are the **Chordophones** or the **string instruments** that function best when their sound is modified by hand. There are three major types of tata instruments:

- Bowed:** The instruments where the sound is drawn from drawing a bow across the strings. For example, Sarangi, Esraj and Violin.
- Plectral:** The instruments where the strings are plucked by the fingers or by a plectrum of wire or horn. For example, Sitar, Veena and Tamboora.

- (c) Those instruments that are struck by small hammer or a pair of sticks. For example, Gotuvadyam and Swaramandal.

India has produced several outstanding artists in the field of *tata* instruments. The Bhangash family are considered to be the pioneers of Sarod in the 20th century. There are several Gharanas for playing Sitar, for example, Jaipur, Varanasi, Etawah (Imaad Khani) Gharanas. The Veena, which is one of the most ancient and revered instrument that belongs to Goddess Saraswati, also belongs to this category of musical instruments.



Fig. 5.34: Sitar

FOLK MUSICAL INSTRUMENTS

Chordophones

1. **Tumbi:** It is played during Bhangra in Punjab.
2. **Ektara or Tun Tuna:** It is a one-stringed instrument played by wandering monks.
3. **Dotara:** two-stringed instrument used by Bauls
4. **Chikara:** bowed instrument used in Rajasthan, Uttar Pradesh and Madhya Pradesh.
5. **Dilruba or Esraj:** accompanying instrument used in

Punjab and during Rabindra sangeet in eastern India.

6. **Onavillu:** Kerala. Made of bamboo.
7. **Sarinda:** Important tribal instrument and is used by Santhals in Eastern India and also used in Rajasthan and Assam. It is like Sarangi.

Aerophones

1. **Pungi or Been:** It is used by snake charmers. It is made up of dried bottle gourd and two bamboo sticks.
2. **Algoza:** It is a double flute and is a popular folk instrument of North West India, especially Punjab.
3. **Tangmuri:** It is folk instrument of Khasi hill people of Meghalaya.
4. **Titti:** It is like bagpiper, made of goat skin. It is made in south India especially Kerala and Andhra Pradesh.
5. **Mashak:** An important folk instrument of Garhwal region in Uttarakhand. in Rajasthan and Uttar Pradesh.
6. **Gogona:** It is made up of bamboo, used in Bihu festival in Assam.

Membranophones

1. **Ghumot:** It is like a drum and is played during Ganesh festival in Goa.
2. **Idakka:** It is like Damru and is from Kerala.
3. **Udukai:** It is a hour-glass shaped instrument like damru from Tamil Nadu.
4. **Sambal:** It is like drum. It is played with sticks in Konkan region of Maharashtra.
5. **Tamak:** It is an important instrument of Santhal tribe and is a two headed drum. It is beaten with drum sticks.
6. **Diggi:** It is a folk drum from Ghariya village of Uttar Pradesh.

Idiophones

1. **Chimpta:** evolved from fire tongs, used in Punjab.
2. **Gharha:** These are earthen pots, used in folk music of Punjab
3. **Andelu:** It is used in Burra-Katha. It is a pair of hollow metal rings.



MODERN DEVELOPMENTS IN MUSIC

The process of development of music has been unending since its inception during the early historic period. In the 21st century, many upgrades have been made to the booming industry of music. There are institutions that teach music to students and provide them with the theoretical and academic background in the subject. We also see a rise in the institutions that try to showcase the artist's genius to the masses by holding open shows for the public. Some of the important developments are:



Gandharva Mahavidyalaya

V.D. Palushkar set up the school in **1901** with the express purpose of teaching and transmitting the knowledge of **Indian classical music and dance** to the coming generations. Initially, it was opened in **Lahore** but was **shifted to Mumbai** in 1915. The focus of the *mahavidyalaya* is on the Hindustani and Carnatic classical forms of music. They also have a devotional bend of mind and so they opened the **Prayag Samiti** in Allahabad.



Fig. 5.35: *Gandharva Mahavidyalaya*



Sangeet Natak Academy

The Sangeet Natak Academy was the first national academy set up for the Arts by the Government of India in **1952**. The major focus of the academy was to create a set-up for **music, drama** and **dances** in India. It was supposed to be the primary body for the showcasing of the **performing** arts in the country. They also had the ardent task of promoting the enormous intangible heritage of India as demonstrated through the forms of music, dance and drama.

They are not only supposed to be the central agency to monitor the preservation of our **cultural heritage** but they need to collaborate with the State and Union Territory governments to preserve and promote their culture on a national platform. The Sangeet Natak Academy also looks after several institutions, which focus primarily on either dance or music or drama. For example, they administer the **National School of Drama** that was set up in 1959 for focused work on dramatics in India.



Marris College of Music

This is one of the premier institute for studying classical music in India. The legendary musicologist **Vishnu Narayan Bhatkhande**

founded it in **1926**. He went back to his place of origin in **Lucknow** to establish this school, which would concentrate on the theory of music as well as the practice of singing and playing instruments. It was later renamed as the **Bhatkhande Music Institute**.



Spic Macay

Kiran Seth established the community of SPIC MACAY in **1977**. The full form of this organisation is “*Society for Promotion of Indian classical music and culture amongst the youth.*” It began as a voluntary youth movement that grew into a platform to showcase the culture of India to the masses, especially the younger generations who are losing touch with Indian classical roots.



Fig. 5.36: SPIC MACAY

The basic reasoning behind the organisation is to promote Indian classical music, dance and other aspects of Indian culture. They target the lay people and the youth by holding many free entry events. It has slowly grown into a behemoth organisation that has **more than 200 chapters or branches all across the globe**.

Communities Related to Music

Community	State	Details
Langha (muslim tribal community)	Gujarat and Rajasthan	Entertain muslim Rajputs by praising them through songs.

Manganiar or Merasi (muslim community)	Rajasthan	Use an instrument Kamaicha to sing classical folk music.
Karta bhajas	West Bengal	They have four classes and are indulged in chanting mantras leading to perfection as per their belief.
Bauls	West Bengal	Mystic group of singers in the countryside. They are one of the classes of Kartabhaja.
Jogi	Rajasthan	
Bhopa	Rajasthan	
Barot, Charan, Gadhvi	Gujarat	
Muria tribes	Madhya Pradesh	Sing songs called Relo.
Kamar community	Chhattisgarh	Marriage song
Baghela	Madhya Pradesh	Semi-historical songs devoted to hardaul deity.
Pulayar hill tribes	Tamil Nadu	They perform melodies called talams.
Idu Mishmis	Arunachal Pradesh	Perform ritual dance and fertility dance
Moken Tribe	Andaman & Nicobar Is.	They have no religion and perform only ancestor worship. They perform a ritual tribal dance.

Bazigar (Goaar) community	Punjab	They perform in festivals and occasions and display strength, balance and courage.
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CHATURPRAHAR

Chaturprahar is an annual Indian classical music festival held at National Centre for Performing Arts in Mumbai. It is based on the concept of association of time with the ragas.



Previous Years' Questions - Prelims

2014

1. A community of people called Manganiyars is well-known for their
 - (a) Martial arts in North-East India
 - (b) Musical tradition in North-West India
 - (c) Classical vocal music in South India
 - (d) Pietra dura tradition in Central India

2012

2. With reference to Dhrupad, one of the major traditions of India that has been kept alive for centuries, which of the following statements are correct?
 - (i) Dhrupad originated and developed in the Rajput kingdoms during the Mughal period.
 - (ii) Dhrupad is primarily a devotional and spiritual music.

(iii) Dhrupad Map uses Sanskrit syllables from mantras.

Select the correct answer using the codes given below

- (a) (i) and (ii)
- (b) (ii) and (iii)
- (c) (i), (ii) and (iii)
- (d) None of these



Answers

1. (b)
2. (b)



Practice Questions - Prelims

1. Consider the following statements:

- (i) There are five swaras or notes in total in Indian music.
- (ii) Odava raga contains five notes or swaras.

Which of the above is/are correct?

- (a) Only (i)
- (b) Only (ii)
- (c) Both (i) & (ii)
- (d) Neither (i) nor (ii)

2. Consider the following statements:

- (i) Raga forms the basis of Rhythm.
- (ii) Tala becomes the basis of melody.

Which of the above is/are correct?

- (a) Only (i)
- (b) Only (ii)
- (c) Both (i) & (ii)
- (d) Neither (i) nor (ii)

3. Consider the following statements:
- (i) In Aaroha, each note is higher than the preceding note.
 - (ii) In Avaroha, each note is lower than the preceding note.
- Which of the above is/are correct?
- (a) Only (i)
 - (b) Only (ii)
 - (c) Both (i) & (ii)
 - (d) Neither (i) nor (ii)
4. In the Indian classical music, ragas are -
- (a) Time specific
 - (b) Mood specific
 - (c) Season specific
 - (d) All of the above
5. Which of the following is not among the nine rasas or emotional responses?
- (a) Hasya
 - (b) Rudra
 - (c) Vir
 - (d) Ananda
6. Consider the following statements:
- (i) Antara is the first part of a musical composition.
 - (ii) Mukhada is the first line of a musical composition.
- Which of the above is/are correct?
- (a) Only (i)
 - (b) Only (ii)
 - (c) Both (i) & (ii)
 - (d) Neither (i) nor (ii)
7. Consider the following statements:
- (i) A raga must have atleast five notes or swaras in it.
 - (ii) Raga has only Aaroha or ascending notes.

- Which of the above is/are correct?
- Only (i)
 - Only (ii)
 - Both (i) & (ii)
 - Neither (i) nor (ii)
8. Consider the following statements:
- Pandit Bhimsen Joshi
 - Gangu Bhai Hangal
 - Vishnu Palushkar
- Who of the above belong to Kirana gharana of Dhrupad style of music?
- (i) and (ii)
 - Only (i)
 - (i), (ii) & (iii)
 - Only (iii)
9. Which of the following folk music is not correctly matched?
- Alha – Maharashtra
 - Baul – West Bengal
 - Panihari – Rajasthan
 - Sohar – Bihar
10. Which of the following is not a Sushir vadya?
- Shehnai
 - Flute
 - Ninkirns
 - Jaltarang



Answers

- (b)
- (d)

- 3. (c)
- 4. (d)
- 5. (d)
- 6. (b)
- 7. (a)
- 8. (a)
- 9. (a)
- 10. (d)



Previous Years' Questions - Mains

2012

- 1. What are the groups into which musical instruments in India have traditionally been classified?

2009

- 2. What are the important similarities and differences between the Hindustani and the Carnatic styles of classical music?

1997

- 3. Write about Khayal music?

1990

- 4. What are the chief characteristics of Classical music?

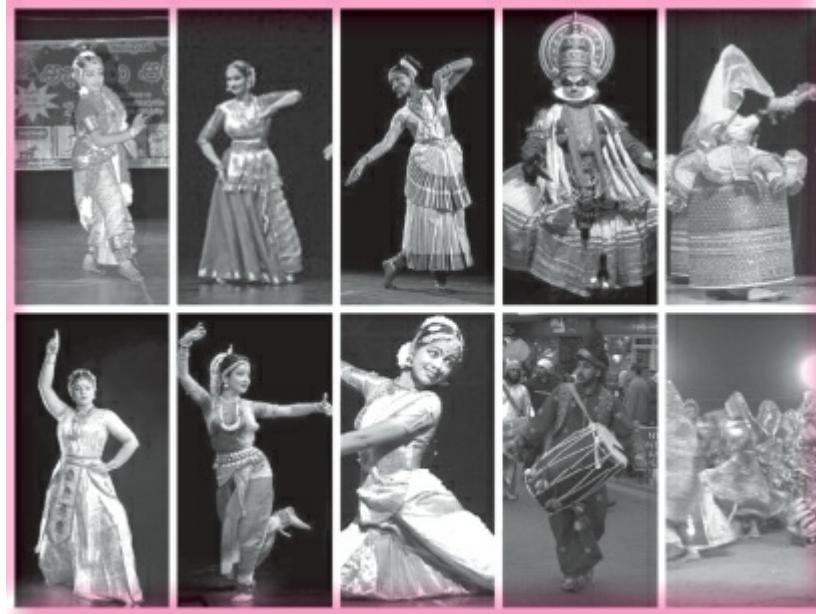
1982

- 5. On what instrument does Ustad Amjad Ali Khan play?



Practice Questions - Mains

1. Discuss the contribution of SPICMACAY in the development of Indian Classical music.
2. What are the pillars of Indian classical music?
3. Gharana concept is prevalent in Hindustani style of music but not in Carnatic style. Elucidate.
4. What are the six principle ragas in Indian classical music?



6

INDIAN DANCE FORMS



BACKGROUND

As the story goes in **Bharata's Natya Shastra**, when Lord Brahma was requested by the Gods to create a pastime, he combined certain aspects of the four Vedas and created a fifth Veda known as **Natya Veda**. *Natya* is an amalgamation of dance, drama and music and included *Pathya* (words) from Rig Veda, *Abhinaya* (gestures) from Yajur Veda, *Geet* (music) from Sam Veda and *Rasa* (emotions) from Atharva Veda.

This highlights the divine importance attached to dance in the Indian cultural tradition. From Shiva's *tandava* dance, which signifies the cycle of creation, preservation and destruction, to the feminine response of Parvati, Indian mythology is replete with examples of dance forms and expressions. Similarly, the engravings of **community dancing at Bhimbetka** and the sculpture of **Bronze dancing girl** of the Harappan civilisation highlights the importance of dance as means of social entertainment.

The **first formal mention** of dance is found in Bharata Muni's famous work **Natya Shastra** which gives a most comprehensive and vivid treatise on the various facets of Indian classical dance. The work was compiled in between **200 bce** and **2nd century A.D.** and describes in detail the techniques, postures, emotions, ornaments, stage and even the audience. Bharata Muni describes dance as the '**complete art**' encompassing within its scope all other forms of art – music, sculpture, poetry and drama.



ASPECTS OF DANCE

As per *Natya Shastra*, there are two basic aspects of Indian classical dance.

- **Lasya** – It denotes grace, *bhava*, *rasa* and *abhinaya*. It is symbolic to the **feminine features** of dance as an art form.
- **Tandava** – This is symbolic to the **male aspects** of dance and has more emphasis on *rhythm* and *movement*.

As per *Abhinaya Darpan*, Nandikeshwara's famous treatise on dance, an act has been broken into **three basic elements**:

- **Nritta** – It refers to the basic dance steps, performed rhythmically but **devoid of any expression** or mood.
- **Natya** - It means **dramatic representations** and refers to the story that is elaborated through the dance recital.
- **Nritya** - Nritya refers to the sentiment and the emotions evoked through dance. It includes the mime and the different methods of expression including *mudras* in the dance.

Nandikeshwara further elaborates the *Nayaka-Nayika Bhav*, in which the eternal deity is seen as the hero or *Nayaka* and the devotee who performs the dance is the heroine of the act, the *Nayika*. There are **nine rasas** or emotions that are expressed through the dance.

- **Shringaara** for love
- **Roudra** for anger
- **Bibhatsa** for disgust
- **Veera** for heroism
- **Shaant** for peace and tranquillity
- **Haasya** for laughter and comedy
- **Karuna** for tragedy
- **Bhayank** for horror
- **Adbhuta** for wonder

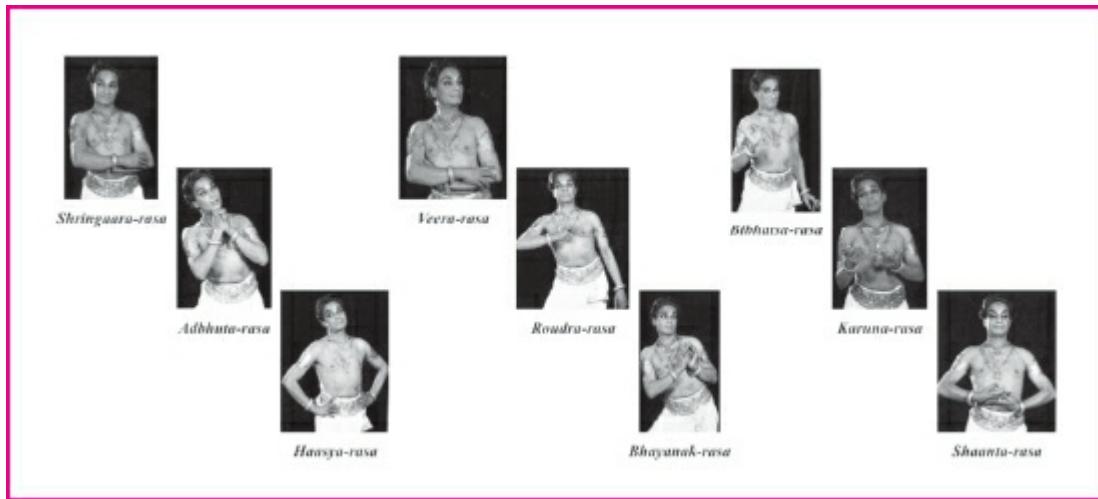


Fig. 6.1: Different mudras involved in Indian dance forms

These **moods and expressions** are emoted through the use of **mudras** – a combination of **hand gestures** and **body postures**. There are **108 fundamental mudras**, a combination of which is used to depict a particular emotion.



INDIAN CLASSICAL DANCE FORMS

Distinct styles of dance have evolved in the different regions of India, each with their own specific nuances. However, all these dance forms are **governed by the basic rules and guidelines** laid down in the *Natya Shastra*, the principal rule being that true transfer of knowledge can only come through a guru. The guru passes on the knowledge of the different traditions – *sampradayas* – onto the disciple. This '*guru-shisya parampara*' forms the core of Indian classical art form.

Presently, **Sangeet Natak Akademi**, there exists **eight classical dance forms** in India, which have been described as follows:

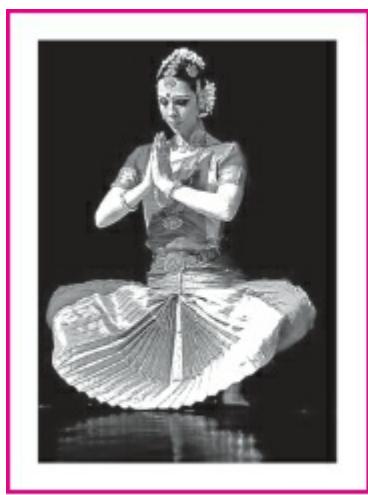


Bharatnatyam

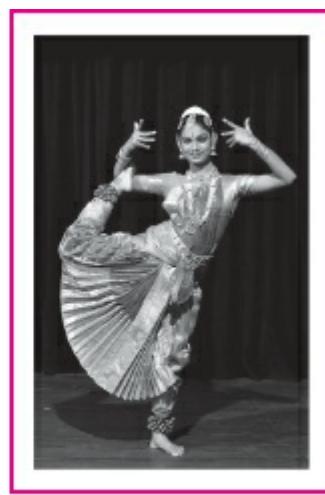
Oldest among all classical dance forms, Bharatnatyam derives its name from Bharata Muni and ‘natyam’ which means dance in Tamil. However, other scholars have ascribed the name ‘Bharata’ to ‘Bhava’, ‘Raga’ and ‘Taal’.

The origins of this dance form can be traced back to ‘Sadir’ – the solo dance performance of the **temple dancers** or ‘**devadasis**’ in **Tamil Nadu**, hence it was also referred to as ‘Dashiattam’.

With the decline of the Devadasi system, the art too became nearly extinct. However, the efforts of **E. Krishna Iyer**, a prominent freedom fighter, revived this dance form. Previously, this dance form was performed by solo female dancers; it has since become increasingly popular among male and group artists as well. **Rukmini Devi Arundale**, another famous proponent of Bharatnatyam, is remembered for giving global recognition to the dance.



(a)



(b)

Fig. 6.2: (a), (b) Bharatnatyam

Some of the important **features** of Bharatnatyam are:

In the early nineteenth century, **four dance teachers of Thanjavur** defined the elements of a Bharatnatyam recital. They are:

- **Alarippu** – It is an invocatory piece of performance which includes basic dance postures and is accompanied with **rhythmic syllables**. It is meant to seek the blessings of God.

- **Jatiswaram** – It is the Nritta component and is devoid of expressions, it includes the different poses and movements.
- **Shabdam** – It is the **dramatic element with expressed words**, which includes the *abhinaya* in the song. It is generally in praise of the glory of God.
- **Varnam** – It is the Nritya component. It is a combination of **dance and emotions**, and is the most important part of the whole performance. It is synchronised with tala and raag, to express the story.
- **Padam** – It refers to a mastery over the abhinaya (expression) of the spiritual message, by the artist. Music becomes light, dance becomes emotional.
- **Jawali** – These are **short love-lyrics** performed at a **faster tempo**.
- **Thillana** – It is the **concluding stage** of the performance, and comprises pure dance (Nritta) with exuberant movement and intricate rhythmic variations.

The four Thanjavur teachers, known as the '**Tanjor quartet**', are *Chiniah, Ponniah, Vadivelu* and *Shivanandam*. Under them, Bharatnatyam also came to be known as **Tanjore natyam**.

- Bharatnatyam is often referred to as the '**fire dance**', as it is the manifestation of fire in the human body. Most of the movements in Bharatnatyam resemble to that of a *dancing flame*.
- In this dance form, **equal emphasis** is given on **both the Tandava and Lasya aspects** of dance, with major emphasis on 'mudras'.
- One of the principal *mudras* is '**Kataka Mukha Hasta**' in which the three fingers are joined to symbolise 'Om'.
- In a Bharatnatyam recital, the **knees are mostly bent** and the weight is equally distributed across both the feet.
- It is also characterised by the '**Ekcharya lasyam**' style in which one dancer plays many different roles.

Famous proponents: Yamini Krishnamurthy, Lakshmi Viswanathan, Padma Subramaniam, Mrinalini Sarabhai, Mallika Sarabhai, etc.

Kuchipudi

Originally performed by group of actors going from village to village, known as *Kusselavas*, Kuchipudi derives its name from the **Andhra** village of Kusselavapuri or Kuchelapuram. In 17th century, Siddhendra Yogi formalized and systematized the tradition. He authored ‘Bhama Kalapam’ and many other plays.

With the advent of Vaishnavism, the dance form became a monopoly of the *male Brahmins* and began to be performed at temples. Stories of *Bhagavat purana* became a central theme of the recitals, and the dancers came to be known as *Bhagavathalus*. The dance form gained prominence under the patronage of the Vijayanagar and Golconda rulers.

However, it remained confined to villages and remained obscure till the advent of twentieth century, when **Balasaraswati** and **Ragini Devi** revived this dance form. Lakshminarayan Shastry, in early 20th century, brought in new practices such as solo recitals and female participation.



(a) Kuchipudi



(b) Tarangam in Kuchipudi

Fig. 6.3:

Some of the **features** of Kuchipudi dance are:

- It involves difficult foot movements, and is generally a team performance.
- Most of the Kuchipudi recitals are based on **stories of Bhagwata purana** but have a **secular theme**. There is a **predominance of Shringara ras**.
- Each principal character introduces itself on the stage with a **“daaru”**, which is a small composition of dance and song, specifically choreographed for the revelation of each character.
- The dance involves all three components of classical dances: Nritta, Nritya and Natya. It is similar to Bharatnatyam but has its own features.
- The performance has :
 - ❖ Sollakath or Patakshara : the Nritta part, where movement of the body is made.
 - ❖ Kavutvams : The Nritya part which involves extensive acrobatics. It may also be performed as Nritta(pure dance)
- The Kuchipudi dance style is a manifestation of the earthly elements in the human body.
- In a Kuchipudi recital, the dancer may **combine the role of a singer** into himself/herself as well. Hence, it becomes a dance-drama performance.
- **Both Lasya and Tandava elements** are important in the Kuchipudi dance form.
- Apart from group performances, there are some popular *solo elements* in Kuchipudi as well. Some of them are:
 - ❖ **Manduk shabdam** – Tells the **story of a frog**.
 - ❖ **Tarangam** – The dancer performs with his/her **feet on the edges of a brass plate** and balancing a pot of water on the head or a set of diyas.
 - ❖ **Jala Chitra Nrityam** – In this item, the dancer **draws**

pictures on the floor with his or her toes while dancing.

- A Kuchipudi recital is generally accompanied with **Carnatic music**; *Violin* and *Mridangam* being the principal instruments. The recital is in Telugu language.

Famous proponents: Radha Reddy and Raja Reddy, Yamini Krishnamurthy, Indrani Rehman etc.



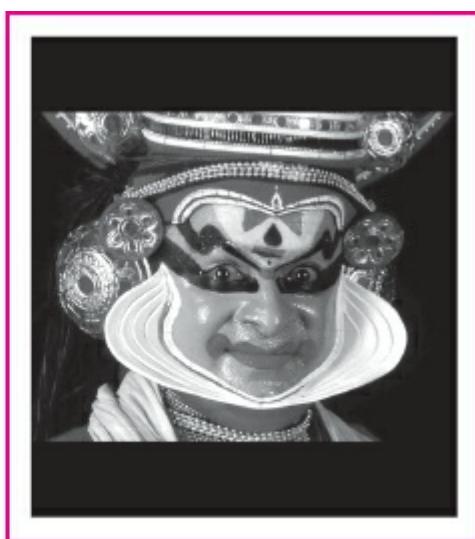
Kathakali

In the temples of **Kerala**, two forms of dance-drama, Ramanattam and Krishnattam, evolved under the patronage of feudal lords, narrating episodes from **Ramayana and Mahabharata**. These folk drama traditions latter became the source of Kathakali, which derived its name from the words ‘Katha’ meaning story and ‘Kali’ meaning drama. It is closely related to Koodiyattam (Sanskrit darama tradition) and other ancient martial-arts performance also. It is a wonderful combination of music, dance and drama.

However, with the breakdown of the feudal set up, Kathakali strated to decline as an art form. It was revived in the 1930s by the famous Malayali poet **V. N. Menon** under the patronage of **Mukunda Raja**.



(a)



(b)

Fig. 6.4: (a), (b) Kathakali

Some of the **features** of Kathakali dance are:

- Kathakali is essentially an all-male troupe performance.
- There is **minimal use of props** in the Kathakali recital. However, very **elaborate facial make up** along with a **head gear** is used for different characters. Different colours have their own significance:
 - ❖ **Green** indicates nobility, divinity and virtue.
 - ❖ **Red** patches beside the nose indicate royalty.
 - ❖ **Black** colour is used to indicate evil and wickedness.
 - ❖ **Yellow** colour is for saints and women.
 - ❖ **Completely Red painted face** indicates evil
 - ❖ **White beard** indicates beings with higher consciousness and divinity.
- It involves both dance and drama and the two cannot be clearly separated.
- Most Kathakali recitals are a grand representation of the **eternal conflict between good and evil**. It draws its themes from the stories narrated in the **epics and the puranas**. It is also called as the '**ballad of the east**'.
- The **language used** for Kathakali songs is **Manipravalam**, i.e., a mixture of Malayalam and Sanskrit.
- **Music** is important to rightfully convey the entire drama to the viewers. Different compositions of music are used during performance to give depth to the drama.
- **Gestures** are perhaps the crown jewel of the entire dance-drama. Kathakali is remarkable in the representation of the rasas through **movements of eye and eye brows**, through which the story is conveyed. Nine important facial expressions called '**Navarasas**' are taught to convey the different emotions. Extensive hand gestures are also used. Therefore, this dance form calls for strenuous training.
- Kathakali is generally performed in **open air theatres**.

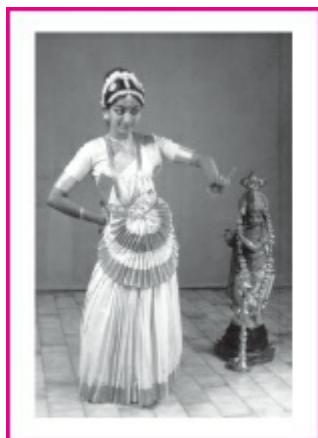
covered with coarse mats or temple premises with lush green trees of Kerala providing a backdrop. A brass lamp is used for lighting.

- The arrival of dawn, accompanied with a continuous sound of drums, **chhenda and maddala** marks the beginning and end of a Kathakali recital.
- Kathakali symbolises the element of **sky** or ether.

Famous proponents: Guru Kunchu Kurup, Gopi Nath, Kottakal Sivaraman, Rita Ganguly etc.

Mohiniattam

Mohiniattam or the **Dance of an Enchantress** ('Mohini' meaning beautiful woman and 'attam' means dance), is essentially a **solo dance** performance by women that was further developed by Vadivelu in 19th century and gained prominence under the rulers of Travancore in the present state of **Kerala**. The patronage of Swathi Thirunal the Travancore ruler in 19th century, is notable. After it had fallen to obscurity, the famous Malayali poet **V. N. Menon** revived it along with **Kalyani Amma**.



(a)



(b)

Fig. 6.5: (a), (b) Mohiniattam

Some of the **features** of Mohiniattam are:

- Mohiniattam combines the **grace** and **elegance** of Bharatnatyam with the vigour of Kathakali. There is a marked absence of thumping of footsteps and the **footwork is gentle**.
- Mohiniattam generally narrates the story of the **feminine dance of Vishnu**.
 - It has its own Nritta and Nritya aspects like that of other classical dances.
 - The **Lasya aspect (beauty, grace) of dance is dominant** in a Mohiniattam recital. Hence, it is mainly performed by female dancers.
 - The dance is accompanied by music and songs.
 - Costume is of special importance in Mohiniattam, with **white and off-white** being the principal colours and presence of gold coloured brocade designs. There is no elaborate facial make-up. The dancer wears a leather strap with bells (Ghungroo) on her ankles.
 - The **element of air** is symbolised through a Mohiniattam performance.
 - ‘**Atavakul or Atavus**’ is the collection of fourty basic dance movements.
 - Musical instruments used are: cymbals, veena, drums, flute, etc.

Famous proponents: Sunanda Nair, Kalamandalam Kshemavathy, Madhuri Amma, Jayaprabha Menon etc.



Odissi

The caves of **Udayagiri-Khandagiri** provide some of the earliest examples of Odissi dance. The dance form derives its name from the ‘Odra nritya’ mentioned in Natya Shastra. It was primarily practised by the ‘**maharis**’ and patronised by the Jain king Kheravela.

With the advent of Vaishnavism in the region, the Mahari system became defunct. Instead, young boys were recruited and dressed as females to continue the art form. They came to be known as ‘**Gotipuas**’. Another variant of this art, ‘**Nartala**’ continued to be practised at the royal courts.



(a)



(b)

Fig. 6.6: (a), (b) Odissi

In the mid-twentieth century, Odissi gained international acclaim due to the efforts of Charles Fabri and Indrani Rehman. Some of the **features** of Odissi are:

- It is similar to Bharatnatyam in the use of Mudras and postures to express emotions.
- The **tribhang** posture, i.e. the three-bended form of the body is innate to Odissi dance form. Also the ‘**Chowk**’ posture with hands spread out depicts masculinity.
- During the dance, the lower body remains largely static and there is movement of the torso. Hand gestures play an important role to convey expressions during Nritya part.
- Odissi dance form is unique in its representation of **gracefulness, sensuality and beauty**. The dancers create intricate **geometrical shapes** and patterns with her body. Hence, it is known as ‘**mobile sculpture**’.
- The **elements** of Odissi dance form include:

- ❖ **Mangalacharan** or the beginning where a flower is offered to mother earth.
- ❖ **Batu nritya** comprising of the dance. It has the Tribhang and the Chowk postures.
- ❖ **Pallavi** which includes the facial expressions and the representation of the song.
- ❖ **Tharijham** consisting of pure dance before the conclusion.



Fig. 6.7: Tribhang posture

- ❖ The concluding item is of two types. **Moksha** includes joyous movements signifying liberation. **Trikhanda majura** is another way of concluding, in which the performer takes leave from the gods, the audience and the stage.
- Odissi dance is accompanied by **Hindustani classical music** and instruments generally used are Manjira (Cymbals), Pakhawaj (Drums), Sitar, Flute, etc.
- The dance form **symbolises the element of water**.
- The lyrics of Gita Govinda, written by Jayadeva, is used along with compositions of some local poets.
- The woman dancer wears an **elaborate hair-style, silver jewellery, long necklace**, etc.

Famous proponents: Guru Pankaj Charan Das, Guru Kelu Charan Mohapatra, Sonal Mansingh, Sharon Lowen (USA), Myrla Barvie (Argentina).



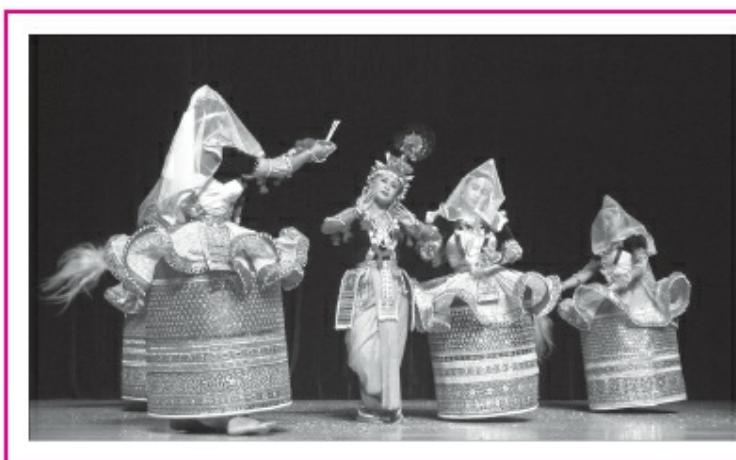
Manipuri

Manipuri dance form finds its mythological origin to the celestial dance of Shiva and Parvati in the valleys of **Manipur** along with the local ‘Gandharvas’. The dance form traces its origin to the festival of **Lai Haraoba** where many dances were performed. However, the dance gained prominence with the advent of **Vaishnavism in 15th century**. Then, Krishna became the central theme of this dance form. It is performed **generally by females**.

In the modern times, **Raja Bhag Chandra** of Manipur in 18th century tried to revive Manipuri dance. **Rabindranth Tagore** brought back the dance form into limelight when he introduced it in Santiniketan.



(a)



(b)

Fig. 6.8: (a), (b) Manipuri dance

Some of the **features** of Manipuri dance are as follows:

- Manipuri dance is unique in its emphasis on **devotion and not sensuality**.
- The faces are covered with a thin veil and facial expression is of lesser importance, Hand gestures and gentle movement of feet are important.
- While the dance incorporates **both Tandava and Lasya**, **emphasis is laid on the latter**.

- The females wear unique long skirts. The focus is mainly on slow and gracious movements of hand and knee positions.
- **Naga Bandha mudra**, in which the body is connected through curves in the shape of ‘8’ is an important posture in Manipuri dance form.
- **Ras Leela** (Radha-Krishna love story) is a recurring theme of the Manipuri dance recital.
- The drum – **pung** – is an intricate element of the recital. Flute, Khartals (wood clapper), dhols ,etc also accompany music. Compositions of Jayadeva and Chandidas are used extensively.
- **Thang-Ta and Sankirtana** are also influenced by Manipuri dance.

Famous proponents: Jhaveri sisters-Nayana, Suverna, Ranjana and Darshana, Guru Bipin Singha etc.

Kathak

Tracing its origins from the Ras Leela of Brajbhoomi, **Kathak** is the traditional dance form of **Uttar Pradesh**. Kathak derived its name from the ‘Kathika’ or the **story-tellers** who recited verses from the epics, with gestures and music.



(a)



(b)



(c)

Fig. 6.9: (a), (b) and (c) Kathak

During the Mughal era, the dance form degenerated into lascivious style and branched off into court dance. It was also influenced by **Persian costumes** and styles of dancing. The classical style of Kathak was revived by **Lady Leela Sokhey** in the twentieth century. Some of the features of Kathak are:

- An important feature of Kathak is the development of **different gharanas** as it is based on Hindustani style of music:
 - ❖ **Lucknow:** Reached its peak under the reign of Nawab Wajid Ali Khan. It puts more importance on *expression* and *grace*.
 - ❖ **Jaipur:** Initiated by Bhanuji, it emphasised fluency, speed and long *rhythmic* patterns.
 - ❖ **Raigarh:** It developed under the patronage of Raja Chakradhar Singh. It is unique in its emphasis on *percussion* music.
 - ❖ **Banaras:** It developed under Janakiprasad. It sees a greater use of **floorwork** and lays special emphasis on **symmetry**.
- Kathak dance form is characterised by the use of intricate **footworks** and pirouettes.
- The **elements** of a Kathak recital are:
 - ❖ *Ananda* or the introductory item through which the dancer enters the stage.
 - ❖ Thaat comprising soft and varied movements.
 - ❖ *Todas* and *Tukdas* are small pieces of fast rhythm.
 - ❖ **Jugalbandi** is the main attraction of kathak recital which shows a **competitive play** between the dancer and the table player.
 - ❖ *Padhant* is a special feature in which the dancer recites complicated bols and demonstrates them.
 - ❖ *Tarana* is similar to thillana, which comprises of pure

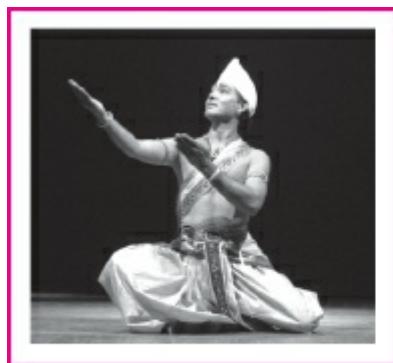
rhythmic movements before the end.

- ❖ *Kramalaya* is the concluding piece comprising of intricate and fast footwork.
- ❖ **Gat bhaav** is dance **without any music or chanting**. This is used to outline different mythological episodes.
- Kathak is generally accompanied with **dhrupad music**. Taranas, thumris and ghazals were also introduced during the Mughal period.

Famous proponents: Birju Maharaj, Lacchu Maharaj, Sitara Devi, Damayanti Joshi etc.

Sattriya

Sattriya dance in modern-form was introduced by the **Vaishnava saint Shankaradeva** in the 15th century A.D in **Assam**. The art form derives its name from the **Vaishnava monasteries known as ‘Sattras’**, where it was primarily practised. It finds mention in the ancient text ‘Natya Shastra’ of sage Bharat Muni. It is inspired from **Bhakti Movement**.



(a)



(b)

Fig. 6.10: (a), (b) Sattriya

Some of the **features** of Sattriya dance include:

- The dance form was an amalgamation of various dance forms prevalent in **Assam**, mainly Ojapali and Devdasi.

- The focus of the Sattriya recitals is own the **devotional** aspect of dance and narrates **mythological stories of Vishnu**.
- Sattriya dance also includes Nritta, Nritya and Natya.
 - The dance is generally performed in **group** by **male monks** known as ‘Bhokots’ as part of their daily rituals or even on festivals.
 - **Khol** (drum), **Cymbals** (**Manjira**) and **flute** form the major accompanying instruments of this dance form. The songs are composition of Shankaradeva known as ‘Borgeets’.
 - There is great emphasis on **rhythmic syllables** and **dance postures along with footwork**. It combines both Lasya and Tandava elements.
 - The Sattriya dance tradition has strictly laid down rules in respect of **hand gestures and footwork**, and it plays a very important role.
 - Costumes worn by male dancers are **Dhoti**, and ‘**Paguri**’ (**turban**). While, females wear traditional Assamese jewellery, ‘**Ghuri**’ and ‘**Chador**’ made in Pat silk. Waist cloth is worn by both men and women.
 - In the modern times, Sattriya dance has evolved into **two separate streams** – the Gayan-Bhayanar Nach and the Kharmanar Nach.
 - **Ankia Naat:** a type of Sattriya, it involves play or musical-drama. It was originally written in Assamese-Maithili mix language called Brajavali. It is also called ‘**Bhaona**’, and involves stories of Lord Krishna.

Please Note: Till now, Sangeet Natak Akademi has recognised 08 classical dance forms whereas the **Ministry of Culture has recognised 09 classical dance forms including Chhau**.



FOLK DANCES OF INDIA

The multitude of folklore, legends and myth prevalent in various parts of India, combined with local song and dance traditions, results in a rich mix of composite art. The folk dance forms are generally spontaneous, crude and performed by the masses without any formal training. This simplicity gives the art form an inherent beauty. However, these art forms have remained **confined to a certain sect of people** or at a **particular locality**, to whom the knowledge has been passed down the ages. Some of the well known folk dances of India are:



Chhau

The word Chhau originates from ‘Chhaya’ meaning shadow. It is a form of mask dance that uses vigorous martial movements to narrate mythological stories. Some narrations also use natural themes such as *Sarpa nritya* (serpent dance) or *Mayur Nritya* (peacock dance).



Fig. 6.11: Chhau dance

There are **three main styles of Chhau** dance – **Saraikella Chhau** in Jharkhand, **Mayurbhanj Chhau** in Odisha and **Purulia Chhau** in West Bengal. Of these, Mayurbhanj Chhau artists don't wear masks. In 2010, **UNESCO** inscribed Chhau in the Representative List of

Intangible Cultural Heritage of Humanity.

Garba

Garba is a popular folk dance of **Gujarat**, held at the time of **Navaratra**. Garba actually refers to “Garbha deep” - an **earthern pot with holes**, in which a lamp is lit and women dance around it in *circular movements with rhythmic clapping*.



Fig. 6.12: Garba dance

Dandiya Raas

It is an energetic, lively dance form in which polished **sticks** or **dandiya**s are used. It represents a mock fight between *Durga and Mahishasura*.

Tarangamel

It is the folk dance of **Goa** that celebrates the youthfulness of the region. It is performed during **Dussehra** and **Holi**. The use of **rainbow-like costumes** with multi coloured flags and streamers make it a visual spectacle.



Ghoomar or Gangore

It is a traditional folk dance performed by the **women** of the **Bhil tribe** in **Rajasthan**. It is characterised by the pirouetting movements of the women, which brings into prominence the multi-coloured vibrancies of the flowing *Ghaghra*.



Kalbelia

It is a sensuous folk dance performed by the **women of the Kalbelia community of Rajasthan**. The costumes and dance movement are similar to that of the **serpents**. ‘**Been**’ (wind instrument played by snake charmers) is the popular musical instrument of this dance form. The UNESCO has inscribed Kalbelia folk songs and dances in the Representative List of the Intangible Cultural Heritage of Humanity in 2010.

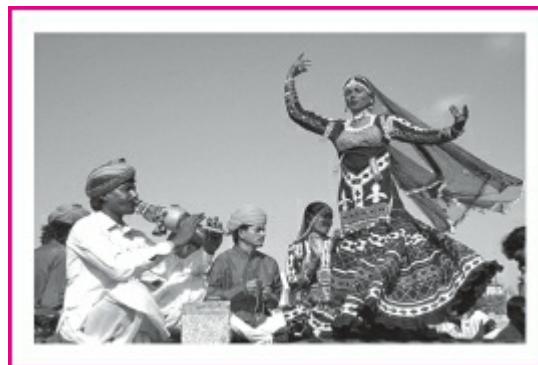


Fig. 6.13: Kalbelia Dance



Fig. 6.14: Bhangra dance

Charba

It is the popular folk dance of **Himachal Pradesh**, performed during the **Dussehra** festivities.

Bhangra/Giddha

Bhangra is the highly energetic folk dance of **Punjab**. Accompanied with infectious and catchy drum beats, it is a popular form of celebration during festivities. **Giddha** is the *female counterpart* of the male Bhangra.

Raslila

Braj Raslila is a popular folk dance of the region of **Uttar Pradesh**, revolving around the adolescent love stories of Radha and Krishna.

Dadra

It is the semi-classical form of dance popular in **Uttar Pradesh**, accompanied by the music of the same style. It was extremely popular among the *courtesans* of the Lucknow region.

Jawara

Jawara is the **harvest dance** popular in the Bundelkhand region of **Madhya Pradesh**. The dance, which includes *balancing a basket full of jawar* on the head, is accompanied by a **heavy instrumental**

music.

Matki

Matki is performed by the **women** of **Malwa region** on the occasions of **wedding** and other **festivities**. It is mainly performed **solo**, while balancing a number of **earthen pots** on the head. *Aada* and *Khada Nach* are popular variants of the Matki dance.

Gaur Maria

Gaur Maria is an important ritualistic dance form of the **Bison Horn Maria tribes** who live in the Bastar region of **Chhattisgarh**. The dance imitates the *movements of a bison* and is performed in group by *both* men and women.

Alkap

Alkap is a rural dance-drama performance prevalent in the Rajmahal hills of **Jharkhand** and Rajshahi, Murshidabad and Malda regions of **West Bengal**. It is **performed by troops** of 10-12 dancers, accompanied by one or two lead singers known as *gayens*. The troops perform popular folk lore and **mythological stories**, in which the dance is interspersed with comical sketches known as *kap*. The dance is generally associated with the **Gajan festival of Shiva**.

Biraha

Biraha dance along with its variant, Bidesia, is a popular form of entertainment in rural **Bihar**. It is a portrayal of **pain of the women**, whose partners are away from home. However, this dance form is

practised **solely by males**, who play the role of female characters as well.

❖ Paika

Paika is a **martial** folk dance performed in the southern parts of **Odisha**. Paika is a form of **long spear**. The dancers are armed with wooden spears and shields, and show off their skills and agility in infantry like formations. It has a martial art character. The word **Paika** signifies battle.



Fig. 6.15: Paika folk dance

❖ Jat-Jatin

Jat-Jatin is popular in the northern parts of **Bihar**, especially in the regions of Mithila. This dance form is unique in its representation of the **tender love and quarrel of a married couple**.

❖ Jhumar

Jhumar is a popular **harvest dance**, performed by the tribal people of **Jharkhand** and **Odisha**. It has two variations – Janani Jhumar, performed by women and Mardana Jhumar, performed by men. It is a major attraction at many fairs and festivals.



Danda-Jatra

The Danda Nata or the Danda Jatra is one of the oldest folk arts of India. Mainly popular in **Odisha**, it is a unique blend of dance, drama and music. While it mainly narrates stories and lore about **Shiva**, the theme is generally **social harmony and brotherhood**.



Bihu

Bihu is the popular dance of **Assam**, performed **in group** by **both** men and women. The dancers are dressed in colourful traditional dresses to celebrate the pomp and gaiety. The dance performance includes group formations, **rapid hand movements** and brisk footsteps.



Fig. 6.16: Bihu dance



Thang Ta

Thang Ta is the exclusive **martial dance** form of **Manipur**. *Thang* means sword and *Ta* means spear. The dance performance is a unique **display of skill**, creativity and agility in which the performers enact a mock fight sequence – leaping to **attack and defend**.



Rangma/Bamboo dance

The Rangma is the **war dance** of the **Nagas**. Dressed in colourful costumes, jewellery and colourful headgears, the dancers enact mock war formations and traditions.

Singhi Chham

The Singhi Chham is a popular mask dance of **Sikkim**. The dancers are dressed in **furry costumes**, symbolising the snow lion and pay tribute to *Khang-Chen Dzong Pa* (*Kanchenjunga* peak).

Kummi

Kummi is a popular folk dance in the region of **Tamil Nadu** and **Kerala**. The dance is performed by the **women**, standing in a circular formation. A unique feature of the dance performance is the **absence of any accompanying music**. The beats are generated by the *rhythmic clapping*. The dance is generally performed **during Pongal** and other religious festivities. Kolattam and Pinnal Kolattam are close variants of this dance form.

Mayilattam

Mayilattam is a folk dance of **Kerala and Tamil Nadu** in which **young girls** are **dressed as peacocks**, with colourful headgears, beaks and feathers. It is also known as **peacock dance**. Similar dances include *Kaalai Attam* (bull dance), *Karadi Attam* (bear dance), *Aali Attam* (demon dance), and *Pampu Attam* (snake dance).

Burrakatha

Burrakatha or Jangam Katha, is a form of **dance narration** from

Andhra Pradesh, in which a **single performer** narrates stories from the puranas.

Butta Bommalu

Butta Bommalu literally means **basket toys** and is a popular dance form of the **West Godavari district of Andhra Pradesh**. The dancers wear **masks** of different characters, resembling toy like shapes, and entertain through delicate movements and **non-verbal music**.

Kaikottikali

Kaikottikali is a popular temple dance of **Kerala**. It is performed by **both** men and women at the time of **Onam** to celebrate the rich harvest. *Airukali* and *Tattamakali* are similar forms of this dance.

Padayani

Padayani is a **martial dance** performed in the temples of southern **Kerala**. Padayani literally means rows of infantry, and it's a very rich and **colourful affair**. The dancers wear **huge masks** known as kolams, and present interpretations of divine and semi divine narratives. Some of the popular characters are *Bhairavi*, *Kalan* (god of death), *Yakshi* and *Pakshi*, etc.

Kolkali-Parichakali

It is a popular martial dance in the areas of southern **Kerala** and **Lakshwadeep**. *Kol* means stick and *Paricha* means shield. The dancers use **mock weapons** made of wood and enact **fight sequences**. The performance **starts at a slow pace**, but slowly

builds up the tempo and reaches climax in a frenzy.



Fig. 6.17: Kolkali-Parichakali Dance



Bhootha Aradhane

Bhootha Aradhane or **devil worship** is a popular dance form of **Karnataka**. Prior to the performance, idols depicting devils are placed on a plinth and the performer then dances vigorously, as if a possessed person.



Pata Kunitha

It is the dance form popular in the **Mysore** region. It is primarily a religious dance performed by **men** who **use long bamboo poles** decorated with colourful ribbons, known as *pata*. The colourful exuberance makes it a visual spectacle and is extremely popular among the masses of **all religion**. *Puja Kunitha* is a variant of this dance form popular in the region around Bengaluru and Mandya districts.



Fig. 6.18: Bhootha Aradhane Dance



Chakyar Koothu

It is an art form of **Kerala**. It is a solo performance, where the performer dresses himself as a **snake**. It is combination of prose and poetry, and is generally a narration in Malayalam. It has been traditionally performed by the Chakyar community (a priestly caste). The performer wears a colourful **headgear**, a large black **moustache** and red spots all over his body.



Jhoomar

It is performed by **tribal Sikhs in Punjab** and adjoining areas during the harvest season. It is performed in a circle. **Movement of arms** is the most important part, on the tune of the drums. Costumes are same as in Bhangra. It was carried to India by the traders from Balochistan.



Karma Naach

It is performed during the **tribal festival of ‘Karma’** by many tribes of Eastern India especially in the **Chota Nagpur plateau**. Dancers form circle and dance with arms around each other’s waist.



Raut Naach

Performed in **Chhattisgarh** by the Yadav community, especially during the festival of Diwali.



Dumhal

It is performed in **Jammu & Kashmir**, by the Wattal tribe. It involves colourful costumes with a tall conical hat for men. Performers dance and sing to the drum beats.



Fugdi

it is performed in the **Konkan region of Goa** during festivals by women. They dance in varied formations, mostly in circles or rows. It has many sub-types according to local customs.



Cheraw

It is folk dance of **Mizoram** and is performed using bamboo sticks. It is likely to have a foreign origin. Men tap **long pairs of bamboo** in rhythmic beats, and girls dance to the beats of bamboo.



Dalkhai

Mostly performed during the **festival of Dussehra in Odisha**. It is performed by the tribes and many musical instruments are used. Events from Ramayana and Mahabharata, stories of Lord Krishna, etc are represented.



Previous Years' Questions - Prelims

2014

1. Consider the following pairs:

- (i) Garba : Gujarat
- (ii) Mohiniattam : Odisha
- (iii) Yakshagana : Karnataka

Which of the pairs given above is/are correctly matched?

- (a) (i) only
- (b) (ii) and (iii) only
- (c) (i) and (iii) only
- (d) (i), (ii) and (iii)

2. With reference to the famous Sattriya dance, consider the following statements:

- (i) Sattriya is a combination of music, dance and drama.
- (ii) It is a centuries-old living tradition of Vaishnavites of Assam.
- (iii) It is based on classical Ragas and Talas of devotional songs composed by Tulsidas, Kabir and Mirabai.

Which of the statements given above is /are correct?

- (a) (i) only
- (b) (i) and (ii) only
- (d) (i), (ii) and (iii)
- (d) (ii) and (iii) only

2013

3. In the context of cultural history of India, a pose in dance and dramatics called 'Tribhanga' has been a favourite of Indian artists from ancient times till today. Which one of the

following statements best describes this pose?

- (a) One leg is bent and the body is slightly but oppositely curved at waist and neck
- (b) Facial expressions, hand gestures and make-up are combined to symbolize certain epic or historic characters
- (c) Movements of body, face and hands are used to express oneself or to tell a story
- (d) A little smile, slightly curved waist and certain hand gestures are emphasized to express the feelings of love or eroticism

2012

4. How do you distinguish between Kuchipudi and Bharatnatyam dances?

- (i) Dancers occasionally speaking dialogues are found in Kuchipudi dance but not in Bharatnatyam.
- (ii) Dancing on the brass plate by keeping the feet on its edges is a feature of Bharatnatyam but Kuchipudi dance does not have such a form of movements.

Which of the statements given above is/are correct?

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

2001

5. Match List I with List II and select the correct Codes

	List-I (Dancer)		List-II (Dance)
A.	Kalamandalam Kshemavaty	1.	Kathakali

B.	Kottakkal Sivaraman	2.	Manipuri
C.	Lakshmi Viswanathan	3.	Mohiniattam
D.	N Madhabi Devi	4.	Bharatnatyam

A B C D

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



Answers

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



Practice Questions - Prelims

1. Reference of Indian dance forms is found in:
 - (a) Kamasutra
 - (b) Natyashastra
 - (c) Both (a) & (b)
 - (d) Neither (a) nor (b)
2. Nandikeshwara's Abhinaya Darpan is related to:
 - (a) Music
 - (b) Dance
 - (c) Puppetry
 - (d) Paintings

3. Which of the following is not among the nine rasas?
- (a) Bibhatsa
 - (b) Adbhuta
 - (c) Roudra
 - (d) Lavanya
4. Which of the following is a classical dance form of India?
- (i) Mohiniattam
 - (ii) Sattriya
 - (iii) Chhau
 - (iv) Kathak
- (a) Only (i)
 - (b) (i) and (iv)
 - (c) (i), (ii) and (iii)
 - (d) (i), (ii) and (iv)
5. How many classical dance forms are there in India?
- (a) 6
 - (b) 7
 - (c) 8
 - (d) 9
6. Which of the following is not correctly matched?
- (a) Bharatnatyam – Rukmini Arundale
 - (b) Manipuri Dance – Zaveri Sisters
 - (c) Kuchipudi – Sitara Devi
 - (d) Odissi – Sonal Man Singh
7. Consider the following statements:
- (i) Lady Leela Sokhey revived the classical style of Kathak.
 - (ii) There are different gharanas in Kathak dance form.
- Which of the above is/are correct?
- (a) Only (i)

- (b) Only (ii)
(c) Both (i) & (ii)
(d) Neither (i) nor (ii)
8. Jugalbandi, a competitive play between the dancer and tabla player is related to which classical dance form?
(a) Mohiniattam
(b) Kuchipudi
(c) Odissi
(d) Kathak
9. Which of the following dances is/are in the UNESCO Intangible Heritage list?
(a) Kalbelia
(b) Chhau
(c) Both (a) & (b)
(d) Neither (a) nor (b)



Answers

1. (b)
2. (b)
3. (d)
4. (d)
5. (c)
6. (c)
7. (c)
8. (d)
9. (c)



Previous Years' Questions - Mains

2013

1. Discuss the ‘Tandava’ dance as recorded in early Indian inscriptions.

2012

2. Describe Bagurumba folk dance.

2011

3. List the classical dance forms of India as per Sangeet Natak Academi?

2009

4. List the salient features of the important folk dances of Central India or North Eastern India.

2008

5. Write about Perini Shiva Tandavam.

1994

6. Write about Indian Ballet.

1992

7. Write about Kathakali.

1991

8. Write short notes: Manipur dance.

1988

9. What are the main forms of classical dance in India? Indicate

two features of each.

1985

10. With which State are the following folk dances associated?

- (a) DandiaRas
- (b) Suisini
- (c) Bhangra
- (d) Mauni
- (e) Karagam

1984

11. With which regions of India are the following dances associated?

- (a) Odissi
- (b) Kuchipudi
- (c) Kathakall
- (d) Manipuri
- (e) Kathak

1983

12. Where did the following folk dances/songs originate? What are their usual themes?

- (a) Kathakeertans also known as Harikatha and Kathakata
- (b) Gidda
- (c) Baul
- (d) Chhau
- (e) Yakshagana

1981

13. In which regions of India did the following dances originate?

- (a) Bhangra
- (b) Garba
- (c) Mohiniattam
- (d) Kathak
- (e) Bamboo dance

1980

14. Which are the classical dances of India? Where did they originate? Name one distinguished dancer (who is living) of each school of classical dance. Are the efforts adequate for promotion for such dances in India? If not, what further measures would you suggest for the promotion of classical dances.



Practice Questions - Mains

1. What are the different aspects and elements of Dance as per ancient traditions of India?
2. Explain the Navrasas expressed through gestures and postures in various performing arts in India?
3. Odissi Dance portrays a mobile sculpture. Elucidate?
4. Describe the elements of Manipuri Dance?
5. Do you think folk dance Chhau should be given the status of the Classical dance form? Examine.



7

INDIAN THEATRE



INTRODUCTION

It has been postulated that the excavated ruins at **Sitabena and Jogimara caves** represent the world's oldest amphitheatres. This is just one of the instances that highlight the long tradition of theatre in Indian cultural scenario. In **Bharat Muni's *Natya Shastra***, Brahma created the *Natya Veda* for the pastime of Gods, combining elements of the four Vedas. *Natya shastra* itself was written in the period between 200 BC and 200 AD and is the first formal treatise on dramaturgy. In it, **ten types of play** – from one-act play to ten acts – has been described and covers all aspects of classical Sanskrit literature.



CLASSICAL SANSKRIT THEATRE

Theatre in India **began as a narrative art form**, which encompassed a concoction of music, dance and acting. Recitation, dance and music were integral parts of theatre. The Sanskrit word 'nataka' was derived from the root word 'nata' which actually meant a dancer. **Rupaka, Drishyakvya** and **Preksakavya** were others also used to describe drama. In ancient India, plays were generally of **two types**:

- **Lokadharmi:** These were realistic depictions of daily life.
- **Natyadharmi:** These were conventional plays with a more stylised narration and overt symbolism.

Sariputraprakarana by **Ashvaghosh**, an eminent philosopher, is considered the first example of classical Sanskrit drama. It was a

nine act play. Another important playwright of the time was **Bhasa**, who composed thirteen plays in the period between 4th-5th century B.C. **Sudraka** was the first to introduce the essence of conflict in his play *Mricchakatika*. Apart from a hero and a heroine, this play features an antagonist for the first time. **Kalidasa** is perhaps the most popular among the Sanskrit playwrights. His three works – *Malavikagnimitra*, *Vikramorvashi* and *Shakuntalam* – are some of the finest examples of classical Sanskrit drama. Kalidasa was unparalleled in his portrayal of the eternal **conflict between desire and duty**. Some of the other examples of plays are *Uttaramacharitra* and *Mahaviracharitra* by **Bhavabhuti**, *Mudrarakshasa* by **Visakhadatta** and *Ratnavali* by **Harshavardhan**.

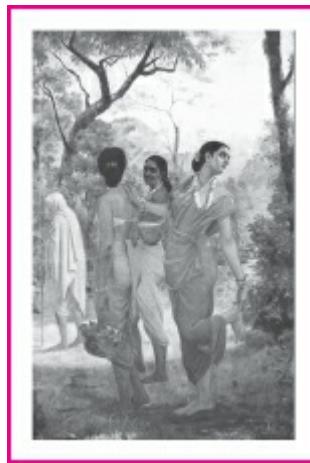


Fig. 7.1: Scene from *Shakuntalam*



Fig. 7.2: Scene from *Mudrarakshasa*

In the classical Sanskrit tradition, plays were categorised into **ten types** – namely *Anka*, *Bhana*, *Dima*, *Ithamgra*, *Nataka*, *Prahasana*, *Prakarna*, *Svakarna*, *Vithi* and *Vyayog*. *Natya Shastra* describes only two of these – *Nataka* and *Prakarna*. Classical Sanskrit play was bound by some rigid **conventions**:

- They were generally **four to seven-act** plays.
- They always had **happy-endings**. (unlike the Greek tragedies), where the hero wins or does not die. Portrayal of tragedy was almost rare.
- The **protagonist was male** who would always achieve the object of his desire at the end.
- The plays had **well defined** opening, progression, development, pause and conclusion.

Sanskrit plays followed an almost **ritualistic progression** as well, described as below:

- The play started with a number of **pre-play rituals**, also known as *purva-raga*, most of which were performed behind the curtain.
- Following this, the *Sutradhar*, who was the stage manager and director, entered the stage with his assistants. Dressed in white, he would offer **worship to the deity** and seek his blessings.
- After that, the **leading lady** was summoned and the **time and place** of the play was announced by the *Sutradhar*. He also gave a brief introduction of the playwright.
- The theatre, as per Bharata, could accommodate around **four hundred persons**.
- The stages were **two-storeyed**. While the upper floor was used for representing celestial sphere, the lower one represented the terrestrial sphere.
- **Curtains were used** to intensify the impact of play. However, **masks were not used**.

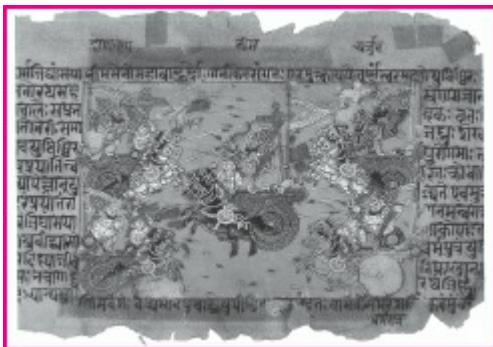


Fig. 7.3: Sanskrit plays

Characters in Sanskrit plays were important. They were broadly classified into three kinds which are Nayaka (Hero or the Protagonist), Nayika (Heroine) and the Vidusaka (Clown).

- **Nayaka** (Hero), played by males may be of different personalities like Lalita (Kind-hearted), Shanta (Calm & composed), Uddhata (Agitated or arrogant) etc. Hero may also be ‘Pratinayaka’ (Anantagonist) like Ravana, Duryodhana, etc.
- **Nayika** (Herione), played by females are queens, friends, courtesans (ganika), divine lady (Divya).
- **Vidusaka** (Clown), the **comic character** plays a vital role in the plays. He is the noble and good-hearted, often a friend of hero. He questions the prevailing social norms through satire. Traditionally, he spoke in Prakrit while others in Sanskrit.

Thus, the Sanskrit play became an amalgamation of entertainment and religious traditions.



Reasons for decline of Sanskrit Theatre

The reasons for decline of Sanskrit theatre include:

- As Sanskrit dramatists began to **diverge towards poetry**, the lyrical writings started gaining popularity over the dramatic works.

The **rigid orthodoxy** of the Sanskrit theatre **restricted the**

- **creative space** of new playwrights who turned to other forms.
- As Sanskrit became more and more embellished, it **lost popularity** among the masses. It was increasingly confined to the **religious sphere** and among the Brahmins, while other languages such as Pali and Prakrit took its place.
- With the **advent of Muslim rulers**, Sanskrit theatre took a definite backseat, as dance and music gained patronage.

Koothiyattam (Koodiyattam) is India's **oldest** continuing form of theatre that has survived since **10th century A.D.** in **Kerala**. It completely adheres to the rules laid down in Natya Shastra and is the traditional privilege of the Chakyar and Nambiar castes of Kerala.

The play is performed in **Sanskrit, Prakrit and Malayalam**, with Mizhavu and Edakka providing the background music. All the characters begin the play with **Nirvahana**, a recollection of the past events of the story. After this, the story unfolds in a leisurely fashion with commentaries on social, philosophical, and political behaviour.

Margi Madhu Chakyar is a leading exponent of this art form.



FOLK THEATRE

India boasts of a rich tradition of folk theatre in various parts of India. The traditional folk theatre reflects the various aspects of the local lifestyle including social norms, beliefs and customs. While the Sanskrit theatre was more urban-oriented and sophisticated in its treatment of the play, folk theatre had **rural roots** and the **rustic flavour** was reflected in the dramatic style involved.

Most of the folk theatres that still exist, emerged in the period around 15th – 16th century A.D. with **devotional themes**. However, with time it started adopting love ballads and accounts of local heroes and thus **adopted more secular tones**. In the post-

independence period, the folk theatre became a popular method of dissemination of social wisdom than mere social entertainment.

Indian folk theatre can be broadly classified into **three categories** as follows:

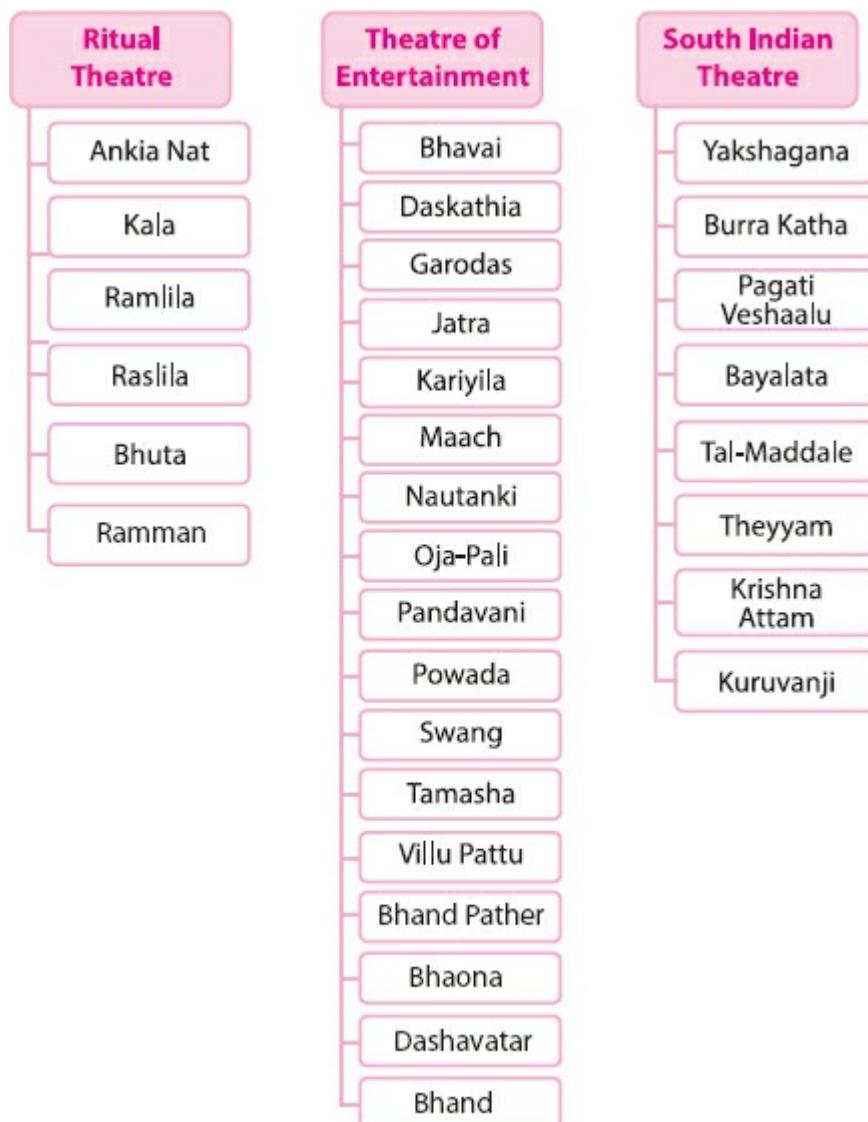


Fig. 7.4: Classification of Indian folk theatre

Ritual Theatre

During the period of Bhakti movement, folk theatre became a popular means for **communicating faith to God**, both for the

performer as well as audience. Some of the popular examples of such theatre are given below.

Ankia Nat

It is the traditional **one-act play** of **Assam**. It was started by the famous Vaishnava Saint **Shankaradeva** and his disciple Mahadeva in the 16th century A.D. It is performed in the style of an opera and depicts incidents from the life of **Krishna**.

The *Sutradhar* or narrator is accompanied by a group of musicians known as *Gayan-Bayan Mandali* who play the ‘khol’ and cymbals. One of the unique features of this form of theatre is the **use of masks** to depict special expressions.

Kala

Kala is an ancient folk theatre of the **Vaishanvite** tradition. It is mainly based around the lives and incarnations of **Vishnu**. Some of the popular branches of Kala are Dashavtar Kala, Gopal Kala and Gaulan Kala.

Ramlila

Ramlila is a popular folk theatre in the region of **Uttar Pradesh**. It is an enactment of **Ramayana** using songs, dances and dialogues, mainly during the period before **Dussehra**. It is generally performed by **male actors**, who perform the role of Sita as well.

Raslila

Raslila is a dance drama enactment of the adolescent **love stories** of **Krishna and Radha**, popular in the region of **Gujarat**.

Bhuta

Bhuta, which means spirit, is a traditional practise of worshipping the **dead ancestors**, prevalent in the Kannara district of **Karnataka**.

Ramman

It is a ritualistic theatre of Garhwal region of Uttarakhand. It is dedicated to Bhumiyal Devta, the local deity. It is listed in the UNESCO's Representative list of the Intangible Cultural Heritage of Humanity. People of the Bhandari caste wear the sacred mask symbolizing Narasimha (half-man and half lion). Dances are performed and various songs are sung. Stories of Lord Rama are also narrated.



Theatres of Entertainment

This form of theatre was **more secular** in its narration and story-telling. They focused more on stories of **love, valour and the socio-cultural traditions** and were meant primarily as means of entertainment for the rural masses.

Bhavai

Bhavai is a popular folk theatre form of **Gujarat and Rajasthan**, mainly in the regions of Kutchh and Kathiawar. This form incorporates an extensive use of dance to narrate a **series of small plays**, known as Vesha or Swanga, each with its own plot. The theme of the play is generally **romantic**.

The play is accompanied by a **semi-classical music**, played in a distinct folk style with instruments such as Bhungala, Jhanjha and tabla. The *sutradhara* is known as **Nayaka** in the Bhavai theatre.

Daskathia

Daskathia is a form of folk theatre popular in the region of **Odisha**.

In this form, there are **two narrators** – Gayaka, who is the chief singer and Palia, who is the co-narrator. The narration is accompanied by a **dramatic music** composed using a wooden musical instrument called **kathia**.

A close variant of this form is the Chhaiti Ghoda, which uses two musical instruments – dhol and mohuri – and three narrators.

Garodas

This is a popular art form of the ‘Garoda’ community of **Gujarat**. It uses **painted pictures** to narrate stories of **romance and valour**.

Jatra

Jatra is a popular folk theatre of **Eastern India**. It is generally an **open-air performance** that was initiated by Vaishnava saint Sri Chaitanya. During his travels through rural Bengal, he used the medium of Jatra to propagate the **teachings of Krishna**. Later, variants such as Rama Jatra, Shiv Jatra and Chandi Jatra also came into existence that narrated stories of Puranic legends.

In the modern times, Jatra was used to narrate stories of secular, historical and even patriotic themes. In Odisha, a popular form of **street theatre** known as **Sahi Jatra** is prevalent.

Kariyila

It is another form of **open-air theatre** that is popular in the foothills of **Himachal Pradesh**. Generally staged during **village fairs and festivals**, the performance occurs through the **night** and comprises of a series of small plays and skits.

Maach

Maach is the folk theatre of the region of **Malwa in Madhya**

Pradesh. It originated in Ujjain around 17th century A.D. and was based on **mythological themes**. Later, romantic folk tales were included into its repertoire. The unique feature of this form is the **dialogues**, which are delivered in the form of **couplets** known as Rangat Dohas.

Nautanki

An **offshoot of Swang**, Nautanki is the most popular form of theatre in **North India**, which finds mention in Abul Fazl's **Ain-e-Akbari**. The plays are themed around historical, social and folk tales and delivered through **dance and music**. Dialogues are delivered in a **lyrical fashion**, accompanied by the beats of a drum called **Nagara**. In the later period, **two schools of Nautanki** seated around Kanpur and Lucknow gained importance.

Oja-Pali

Oja-Pali is a unique narrative theatre form of **Assam**, primarily associated with the **festival of Manasa** or the **serpent goddess**. The narration is a prolonged affair, with three distinct parts – Baniya Khanda, Bhatiyali Khanda and Deva Khanda. **Oja** is the main narrator and Palis are the members of the chorus.

Powada

When Shivaji killed his adversary Afzal Khan, a play was written lauding the **heroic deeds of Shivaji**, which later came to be known as Powada. They are **operatic ballads** depicting stories of **valour** and sung by the folk musicians known as Gondhalis and Shahirs. It is popular mainly in the region of **Maharashtra**.

Swang

Swangs are another popular source of entertainment in the region of

Punjab and **Haryana**. They are mainly **musical dramas**, sung through **verses**, accompanied by the music of ektara, harmonium, sarangi, dholak and khartal.

Tamasha

Tamasha is form of folk theatre in the region of **Maharashtra**, known for its **humour** and **erotic content**. The unique feature of Tamasha is the presence of **female actors**, who play even the male roles. The Tamasha performances are generally accompanied by **Lavani songs**.

Villu Pattu

The term ‘Villu Pattu’ means **bow-song**. It is a form of musical theatre popular in the **Deccan**, in which stories of **Ramayana** are narrated using **bow-shaped instruments**.

Bhand Pather

It is a folk theatre of **Jammu and Kashmir**. It involves contemporary social satire or even mythical stories. It is secular in outlook, although it is performed by Muslims. It has music, dance and drama.

Bhaona

It is a folk theatre of **Assam**, especially the Majuli Island. The idea is to spread religious and moral messages to people through entertainment and drama. It is a presentation of Ankia Naat and **Vaishnavite themes** are common. Sutradhar (Narrator) narrates the play and sings verses from holy texts. Songs and music are also a part of it.

Dashavatar

It is a popular form of drama by the farmers of **Konkan region**, notably Sindhudurg (Maharashtra) and North Goa. It is to honour the **ten incarnations of Lord Vishnu**. It has two parts: ‘poorva-ranga’(initial part) and ‘uttara-ranga’(second part). The second session is the main act and is based on mythological stories.

Naqal or Bhand

It is **mimicry based performance**, based in **Punjab** and adjoining areas. The performing artist is often called ‘Behroopiya’ or ‘Naqalchi’ (impersonator). He uses comedy, absurdities, wit and humour to get across the social or political message. It is performed by two artists.



Theatres of South India

When Sanskrit classical theatre started to decline in North India around the period of **8th century A.D.**, it gained popularity in the southern parts India. The speciality of the theatrical traditions of South India is the **emphasis on dance** as compared to the emphasis on music in Northern India. Some of the popular theatres of South India are:

Yakshagana

It is perhaps the **oldest** theatre traditions, which is prevalent till date in the regions of **Andhra Pradesh and Karnataka**. It originated in the royal courts of the **Vijaynagar empire** and was performed by a particular community known as **Jakkula Varu**.

Originally, it was largely a descriptive **dance-drama** enacted by a **single artist**. Later forms adopted further variations and became a typical dance drama. Some of the popular variants of Yakshagana are Lalita in Maharashtra, Bhavai in Gujarat and Gandharva Gana in

Nepal.

Popular Yakshagana Plays

Garudachalam by Obayya Mantri, *Krishna-Hiramani* by Srindha and *Sugriva Vijayam* by Rudra Kavi.

Burra Katha

Burra Katha is a popular dance-drama tradition of **Andhra Pradesh**. It derives its name from *Burra* – the **percussion instrument** used extensively during the performance. The performance consists of a main artist or narrator and two *vanthas* or co-artists who provide the rhythm as well as the chorus.

Pagati Veshalu

It is the folk tradition popular in the **Telangana** region as well as the Krishna district of **Andhra Pradesh**. It is primarily a **role-playing act**, revolving around a principal character known as *vesham* (**disguise**) and other sub characters.

Bayalata

It is an **open-air theatre** tradition of **Karnataka** that is performed during the **worship of the local deity**. There are generally five types of Bayalatas – Dasarat, Sannata, Doddata, Parijata and Yakshagana. The stories are based on the **love of Radha-Krishna**. Parijata and Yakshagana are narrated by a single *Sutradhar* while the other three forms are performed in a chorus of three-four, aided by a *Vidushaka*.

Tal-Maddale

Tal is a kind of cymbal and Maddale is a kind of drum. It is generally considered as the **predecessor of Yakshagana**. The play

is **performed while sitting** and **without any costumes, dance or acting**. The narration is done by a Bhagavata who is aided by a group of *Arthatdharis*.

Theyyam

Theyyams are performed in **Kerala**. It is similar to a practice in **Karnataka**, called **Bhuta Kola**. It is an **open theatre** and is performed in front of the local temples to mainly honour the spirit of the ancestors besides gods. Themes of Vaishnavism, Shaktism and Shaivism are now common. The actors wear elaborate **headgear and colourful costumes**.

Krishna Attam

It is **colourful dance-drama** tradition of **Kerala** that originated in the mid 17th century. Based on the works of *Krishna Geethi*, it is a carnival that lasts for **eight days**, with performances in eight consecutive nights narrating the life story of **Sri Krishna**.

Kuruvanji

Originated around 300 years ago, Kuruvanji is characterised by classical **Tamil poetry and songs**. The first Kuruvanji was composed by Thirukutarajappa Kaviyar. The basic theme revolves around a **love-struck heroine**. Kuruvanji literally means ‘fortune-teller’ who predicts the **fate of the heroine**. Kuruvanji is performed in a **dance ballet form** with Bharatnatyam being the principal dance form in **Tamil Nadu**.



MODERN INDIAN THEATRE

India's post-medieval or modern theatre got shape during the

colonial era. Translations of both ancient Sanskrit texts and Western classics became available which gave an impetus to theatre. Works of **Gotthold Ephraim Lessing** and **Shakespeare** were adapted. Rise of cities like Calcutta and Madras created a need for new forms of entertainment. Thus, the Western Proscenium style of theatre emerged in the 18th and 19th Century. Many theatres sprang up in **Calcutta** in 19th century like Belgachia Natyashala, Shobhabazar Natyashala, etc.

During the British era, Indians developed their own theatrical style combining the features of both Western and the Indian style. Theatres also became **commercialized**, with cost being imposed on viewership unlike the ancient past where theatre was mostly open to all. Common themes were social evils like dowry, caste system, religious hypocrisy and even political affairs. The British Government even imposed the **Dramatic Performances Act in 1876** to counter the growing political awareness.

Parsi Theatres were famous in Western India during 1850s-1920s, with plays being written in regional languages like Gujarati and Marathi. Colourful backdrops and music were essential. The themes were romance, humour, melodrama, etc. From 1930s, with the advent of cinema, many Parsi producers went into film-making.

Regional theatres of Bengal, Maharashtra etc, also gained prominence. **Rabindranath Tagore** was a celebrated playwright. He wrote his first play at the age of twenty, **Valmiki Pratibha**. His famous works are **Roktokoribi (Red Oleanders)**, **Chitrangada**, **Post-Office**, etc. His themes included nationalism, spirituality, socio-political situation, etc. Other noted personalities were Prasanna Kumar Thakur, Girishchandra Ghosh, Deenabandhu Mitra (Nildarpan), etc.

Prithvi Theatre was established in **1942**, by Prithviraj Kapoor. It was a moving theatre with an entourage of 150 artists and held more than 2000 plays. It was only in 1978 when a permanent theatre was opened in Mumbai and it still exists.

In 1943, Indian People's Theatre Association (ITPA) was formed, as a cultural wing of Communist Party. Although it was **disbanded in 1947**, it played an important role in further development of theatre. They wrote plays on various social themes like Bengal Famines, etc. Notable personalities associated with ITPA were Balraj Sahni, Prithviraj Kapoor, Bijon Bhattacharya, Ritwik Ghatak, Utpal Dutt, etc. IPTA now exists in Chattisgarh, Punjab and West Bengal.

Kalakshetra Manipur was formed by Heisnam Kanhailal in 1969 in Manipur to keep the traditional theatre alive. Ratan Thiyam established the famous **Chorus Repertory Theatre in 1976**.

Establishment of **Sangeet Natak Akademi** (Music and Performing Arts Akademi) in 1952 for promoting performing arts including theatre gave a further impetus to the development of theatre in India. **National School of Drama** under Ibrahim Alkazi also contributed in producing great theatre personalities.

Samsa (Sami Venkatadri Iyer) and Adya Rangachary are noted Kannada dramatist and playwright. Kuppali Venkatappa Puttappa, better known as Kuvempu is another noted actor-playwright of Karnataka. Other eminent theatre personalities are Subrahmanyam Bharathiar of Tamil Nadu, Veeresalingam Pantulu of Andhra Pradesh. Sreekandan Nair of Kerala, Bharatendu Harishchandra and Jaishankar Prasad.

BV Karanth is known for his contribution to Andhra, Karnataka and Madhya Pradesh theatre. **KV Subbanna** formed the acclaimed NINASAM theatre group and is also a winner of Ramon Magsaysay award.

Other noted modern personalities are Indira Parthasarathy, Girish Karnad, Habib Tanvir, Vijay Tendulkar, Badal Sarkar, Vijaya Mehta, Dharmavir Bharati, Mohan Rakesh, Chandrashekhar Kambar and P Lankesh.



Practice Questions - Prelims

1. Which of the following is not correctly matched?
 - (a) Mricchakatika – Sudraka
 - (b) Malavikagnimitra – Kalidasa
 - (c) Mudrarakshasa – Visakhadatta
 - (d) Ratnavali – Ashvaghosha
2. Consider the following about classical Sanskrit theatre?
 - (i) They always had happy endings.
 - (ii) The protagonist was male.

Which of the above is/are true:

 - (a) Only (i)
 - (b) Only (ii)
 - (c) Both (i) & (ii)
 - (d) Neither (i) nor (ii)
3. Which of the following is a reason for decline in Sanskrit theatre?
 - (a) Divergence towards poetry
 - (b) Confinement of Sanskrit to religious sphere
 - (c) Advent of muslim rulers
 - (d) All of the above
4. Which is the oldest continuing form of theatre in India?
 - (a) Koodiyattam
 - (b) Yakshagana
 - (c) Nautanki
 - (d) Tamasha
5. Which of the following is not correctly matched?
 - (a) Ankia Nat – Assam
 - (b) Bhuta – Karnataka

- (c) Bhavai – Odisha
(d) Jatra – West Bengal
6. Tamasha is the folk theatre of:
- (a) Madhya Pradesh
(b) Uttar Pradesh
(c) J & K
(d) Maharashtra
7. Which of the following theatre form finds its mention in Sangam literature?
- (a) Burra Katha
(b) Theyyam
(c) Bayalata
(d) Yakshagana
8. In which of the following theatre form, even the males roles are played by female actors?
- (a) Tamasha
(b) Nautanki
(c) Theyyam
(d) Swang



Answers

1. (d)
2. (c)
3. (d)
4. (a)
5. (c)
6. (d)
7. (b)
8. (a)



Previous Years' Questions - Mains

2011

1. Write a sentence each on any five of the following traditional theatre forms:
 - (a) Bhand Pather
 - (b) Swang
 - (c) Maach
 - (d) Bhaona
 - (e) Mudiyettu
 - (f) Dhashavatar

1995, 2005, 2007

2. Write about Yakshagana.

1987

3. Where did the following traditional Folk Theatres originate?
 - (a) Jatra
 - (b) Tamasha
 - (c) Koodiyattam
 - (d) Bhavai
 - (e) Nautanki

1985

4. What efforts have been made to develop theatre in India? Name any two important persons associated with the development of this art.

1982

5. Who wrote the play - Ghasiram Kotwal?



Practice Questions - Mains

1. Sanskrit play became an amalgamation of traditional and religious traditions during ancient times. Explain.
2. What were the causes for the decline of Sanskrit theatre?
3. Write a brief note on the oldest continuing theatre form of India?
4. Write a short note on any five ritual theatres in India?



8

INDIAN PUPPETRY



INTRODUCTION

Puppetry is one of the ancient forms of entertainment. The suggestive element of a puppet being controlled by a master makes it a captivating experience, while the low cost of animation and production of a performance makes it popular among freelance artists. The form gives unrestricted freedom to the artist in form, design, colour and movement and makes it one of the most ingenious inventions of mankind.



INDIAN ORIGIN

Puppetry has long been of interest in India, both for entertainment and educational purposes. The excavation sites at **Harappa** and **Mohenjo-daro** have yielded puppets with sockets attached to them, which suggest the presence of puppetry as an art form. Some references of **marionette theatre** have been found in the period around 500 B.C. However, the **oldest written reference** to puppetry is found in the Tamil classic **Silappadikaram**, written around 1st and 2nd century B.C.

Apart from the art form, puppetry has been of philosophical importance in the Indian culture. In the Bhagwata, God has been described as a puppeteer, controlling the universe with the three strings – **Satta, Raja** and **Tama**. Similarly, in the Indian theatre, the narrator was called *Sutradhar*, or the ‘holder of strings’.

A large variety of puppetry traditions have developed in various parts across India, each with their own distinct form of puppets.

Stories from mythology, folk lore and local legends were adopted. Puppetry has imbibed elements of painting, sculpture, music, dance and drama and has created a unique avenue of artistic expression. However, the **lack of devoted audience** and **financial security** has led to a steady decline of this art form in the modern times.

Puppetry in India can be broadly classified into **four categories**. A brief outline of each with some prominent examples are given as follows:

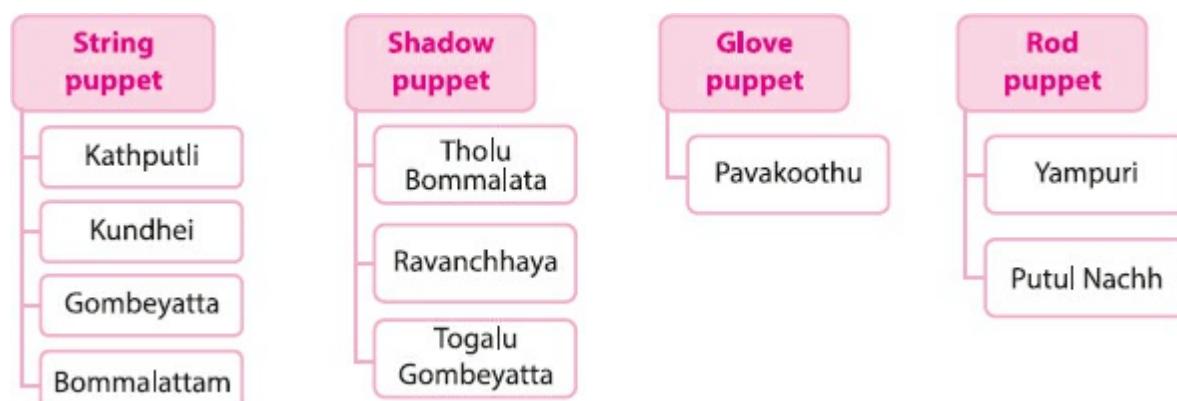


Fig. 8.1: Classification of puppetry in India

String Puppets

String puppets or marionettes have a prominent presence in the Indian cultural traditions. The **features** of string puppets are:

- The puppets are generally **8-9** inch miniature figures chiselled out of **wood**.
 - Oil colour is used to paint the wood with skin colour and add other facial features such as eyes, lips, nose, etc.
 - Small wooden pipes are created with the body to form the limbs. The body is then covered with colourful miniature dress and stitched.
 - Miniature jewelleries and other accessories are attached to give a realistic feel.
 - Strings are attached to **small holes in the hands, head** and

back of the body which are then controlled by the puppeteer.

Some of the popular examples of string puppetry in India are:

Kathputli

The traditional string puppets of the **Rajasthan** area known as Kathputli, which derives its name from 'kath' meaning wood and 'putli' meaning doll. The puppets are covered in traditionally bright Rajasthani dress. The show is accompanied by a dramatic folk music. A unique feature of the puppets is the **absence of legs**. The strings are attached to the finger of the puppeteer.



Fig. 8.2: A Kathputli performance

Kundhei

The string puppets of **Odisha** are known as Kundhei. They are made of light wood and are dressed in **long skirts**. The puppets have **more joints**, thus giving the puppeteer **more flexibility**. The strings are attached to a triangular prop. There is a marked influence of Odissi dance on Kundhei puppet shows.



Fig. 8.3: Kundhei

Gombeyatta

It is the traditional puppet show of **Karnataka**. They are styled and designed on the various characters of the **Yakshagana theatres**. A unique feature of this puppetry is that **more than one puppeteer** is used to manipulate the puppets.



Fig. 8.4: Gombeyatta

Bommalattam

Bommalattam is the puppetry indigenous to the region of **Tamil Nadu**. It combines features of **rod and string puppetry**. The strings are attached to an iron ring which is worn by the puppeteer on his **head**. The Bommalattam puppets are the **largest and heaviest**

mariionettes found in India, with some of them as large as **4.5 ft in height** and **10 kg in weight**. The Bommalattam theatre has four distinct stages – Vinayak Puja, Komali, Amanattam and Pusenkanattam.



Fig. 8.5: (1) *Vinayaka Puja, Bommalattam* (2) *A Bommalattam performance*

Shadow Puppets

India has a rich tradition in shadow puppetry, which has survived till now. Some of the **features** of shadow puppetry are:

- Shadow puppets are **flat figures** cut out of **leather**.
- The figures are painted identically on **both sides** of the leather.
- The puppets are placed on a **white screen** with light falling from behind, creating a **shadow** on the screen.
- The figures are manipulated so that the silhouettes created on the blank screen create telling imagery.

Some of the popular examples of shadow puppetry are:

Togalu Gombeyatta

It is the popular shadow theatre of **Karnataka**. A unique feature of the Togalu Gombayetta puppets is the **variation of puppet size** based on social status, i.e. kings and religious figures are

characterised by large puppets while common people and servants are shown by smaller puppets.



Fig. 8.6: Togalu Gombeyatta

Ravanchhaya

It is the most theatrical of shadow puppetry and is a popular form of entertainment in the **Odisha** region. The puppets are made of **deer skin** and depict bold, dramatic postures. They **do not have any joints** attached to them, making it a more complex art. There is use of **non-human puppets**, such as trees and animals as well. The Ravanchhaya artists are thus extremely trained in their art – creating a lyrical and sensitive theatrical narration.



Fig. 8.7: Ravanchhaya

Tholu Bommalata

It is the shadow theatre of **Andhra Pradesh**. The show is

accompanied by a classical background in the music and themed around **mythological and devotional tales** of the epics and Puranas. The puppets are larger in size and coloured on both sides.



Fig. 8.8: Tholu Bommalata

Glove Puppets

Glove puppets are also known as sleeve, hand or palm puppets. They are small figures with head and arms wearing a long, flowing skirt as costume. The puppets are generally made of **cloth or wood**, but some variations of paper puppet has also been seen. The puppeteer wears the puppet as glove, manipulating the head with his index finger. The two hands are manipulated using the thumb and the middle finger – giving life and expression to the originally limp puppet.

Glove puppets are popular all across India, with the performance usually accompanied by rhythmic beats of drum or dholak. A popular example of glove puppetry in India is:

Pavakoothu

It is the traditional glove puppet show of **Kerala**. It originated in the period around 18th century A.D. The puppets are decorated with colourful headgears, feathers and face paints, which is evidence of a heavy **influence of Kathakali dance** form. The plays are themed around narrations of **Ramayana** and **Mahabharata**.

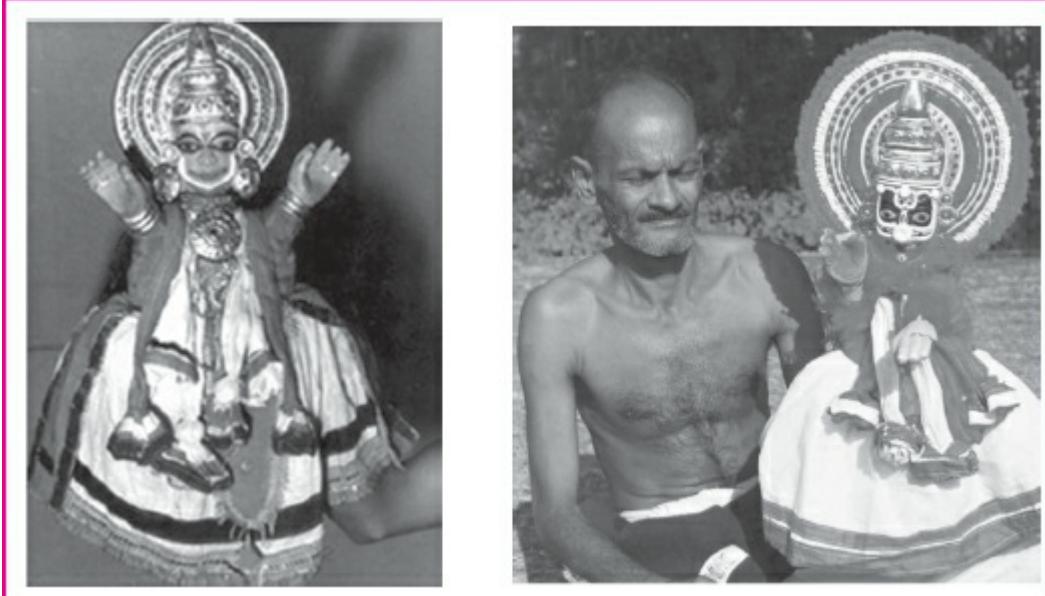


Fig. 8.9: Pavakoothu

Rod Puppets

Rod puppets are larger variations of glove puppet and are controlled by rods by the puppeteer from behind a screen. It is mainly popular in the region of **Eastern India**. Some of the popular examples are:



Fig. 8.10: Yampuri

Yampuri

It is the traditional rod puppet of **Bihar**. The puppets are generally made of wood and are **without any joints**. They are carved out of a single piece of wood and then painted and dressed in bright colours.

Putul Nachh

It is the traditional rod puppet dance of **Bengal-Odisha-Assam region**. The figures are generally 3-4 ft. high and dressed like characters of Jatra. They generally have **three joints** – at the neck and at the shoulders.

The puppeteers, each of whom control a single puppet by means of a rod attached to his **waist**, are placed behind a high curtain. The puppeteers move around behind the curtain, imparting similar movements to the puppets. The performance is accompanied by a **musical troop** of 3-4 musicians playing harmonium, cymbals and tabla.



Fig. 8.11: Putul Nachh, West Bengal



Practice Questions – Prelims

1. The oldest written reference to puppeting is found in -
 - (a) Silappadikaaram
 - (b) Natyashastra
 - (c) Sama veda
 - (d) Shakuntalam
2. Consider the following statements about Indian puppetry
 - (i) The narrator is called sutradhar
 - (ii) Kathputli is a string puppet

Which of the above is/ are correct?

 - (a) Only (i)
 - (b) Only (ii)
 - (c) Both (i) & (ii)
 - (d) Neither (i) nor (ii)
3. Which of the following is not correctly matched?
 - (a) Kathputli – String Puppet
 - (b) Kundhei – Rod Puppet
 - (c) Ravanchhaya – Shadow Puppet
 - (d) Pavakoothu – Glove Puppet
4. Which of the following is not correctly matched?
 - (a) Kathputli – Rajasthan
 - (b) Bommalattam – Andhra Pradesh
 - (c) Ravan Chhaya – Odisha
 - (d) Pavakoothu - Kerala
5. Yampuri is a
 - (a) Martial art
 - (b) Puppetry form
 - (c) Folk dance

- (d) Folk music
- 6. Absence of legs is a unique feature of
 - (a) Gombeyatta
 - (b) Putul nacch
 - (c) Bommalattam
 - (d) Kathputli



Answers

- 1. (a)
- 2. (c)
- 3. (b)
- 4. (b)
- 5. (b)
- 6. (d)



Practice Questions – Mains

- 1. There is a lot of scope for the growth of puppet industry in India. Examine.
- 2. What are the classifications of Puppetry in India?



9

INDIAN CIRCUS

India has a long tradition of street performers and artists who would go from town to town. However, circus in the modern sense of the term is fairly a new industry. According to Philip Astley, a English circus master, the first Indian circus was born around **1880**.



THE GREAT INDIAN CIRCUS

The Great Indian circus was the first modern Indian circus, founded by **Vishnupant Chatre**, an accomplished equestrian and singer. It flourished under the patronage of the Raja of Kurduwadi, under whom Chatre worked as a stable master. The first performance of The Great Indian Circus was held on March 20, 1880, following which it toured extensively throughout the country as well as in foreign shores such as Ceylon and South East Asia. He gained appreciation everywhere. However, his tour to North America was a failure where he couldn't match the size and grandiose of his competitors.



KEELERI KUNHIKANNAN

Back in India, Chatre met Keeleri Kunhikannan during his tour in the city of Tellicherry on the Malabar Coast. Keeleri Kunhikannan worked as a martial art and gymnastics teacher. On Chatre's insistence, Keeleri started training acrobats at his academy. In **1901**, he opened a **circus** school at **Chirakkara** near **Tellicherry (Kerala)**, which became the epicentre of the circus revolution in India.

In 1904, one of Kunhikannan's students, Pariyali Kannan started his

own circus company by the name of Grand Malabar Circus. Other companies such as Whiteway Circus (1922), Great Ramayan Circus (1924), The Great Lion Circus, the Eastern Circus, the Fairy Circus, etc. were started by the students of Kunhikannan. Thus, **Kerala** came to be known as the '**Cradle of Indian Circus**'.

Kunhikannan's academy also gave rise to a number of acrobats who gained national and international acclaim. Kannan Bombayo, a ropedancer, graduated from Kunhikannan's academy in 1910 and later went on to perform for several European and American circus companies.

After Kunhikannan's death in 1939, his student M. K. Raman continued his legacy. **In 2010**, the Government of Kerala started a **Circus Academy** in **Thalassery** in the honour of Keeleri Kunhikannan. He has rightly been conferred the epithet of '**The father of Indian Circus**'.



MAJOR CIRCUS COMPANIES IN INDIA

Even though Indian circus companies failed to compete with American and European competitors, nonetheless, they remained a major source of entertainment for the Indians till the late 1990s. Some of the major Indian circuses are:



Three Ring Circus

K. Damodaran started his fledgling circus as a two-pole circus in 1930s. It gained popularity all over South India and later became the **first and only** six-pole three-ring circus of Asia.



Great Royal Circus

It is one of the oldest circus troupes in India, having started as Madhuskar's Circus in 1909. Later it was taken over by N.R. Walawalker and was renamed as Great Royal Circus. It toured successfully through Africa, the Middle East and South-East Asia.



Great Bombay Circus

Started in 1920 by Baburao Kadam, it was initially known as Grand Bombay Circus. In 1947, K. M. Kunhikannan, the nephew of Keeleri Kunhikannan, merged his circus company with the Grand Bombay Circus, and renamed it as Great Bombay Circus. It became one of the largest circus companies of India, with a troupe comprising of 300 performers and 60 animals.



Gemini Circus

In 1951, Gemini circus came into existence at Bilimora in Gujarat. It was helmed by M. V. Shankaran, an ex-army man. A master aerialist and acrobat, he became popular as Gemini Shankarettan.

In 1964, Gemini Circus became the **first Indian circus** to attend the **International Circus Festival in USSR**. They held shows at Moscow, Sochi and Yalta. Gemini Circus also became the backdrop of many Indian movies such as **Raj Kapoor's Mera Naam Joker**.



Jumbo Circus

Jumbo Circus, "**The Pride of India**" is the largest Indian circus of modern times. It started in Bihar in 1977 and was later acquired by the Shankaran family. It generally included Russian acrobats and

performers.

Damoo Dhotre is one of the most popular Indian **ring masters** of all time. Born to a poor family in Pune in 1902, he joined Isako's Russian Circus as a proprietor. In 1939, he moved to France with the Bertram Mills Circus and then on to the world famous Ringling Brothers and Barnum and Bailey Circus in USA. Their show was known as "**The Greatest Show on Earth**." He later went on to serve in the US army from 1943 to 1946. He came to be known as the "**Wild Animal man**" and was granted US citizenship in 1960. However, he returned back to Pune after serving in the Circus Industry for 40 years and breathed his last in 1973.



CIRCUS:A MARGINAL INDUSTRY

Since the late 90s, circus industry has dwindled and declined owing to a variety of reasons. While there were around 300 Indian circuses in 1990, the number has come down to just 30 in 2017. Some of the **reasons for the decline** of India's circus industry are as follows:

- Indian circus companies try to keep their trade a **guarded secret**. This has made it a hereditary affair and kept it within the confines of a select few. This has prevented good managers from entering the circus business.
- The Indian circus companies feel that circus acrobatics require **intensive training from childhood**. With the **Supreme Court's ban on hiring children** below the age of 14 in 2011, this limited the resource pool of the circus companies.
- With the Government of India enforcing **ban on the use of**

wild animals for the purpose of entertainment in 1997, a typical genre of performance and attraction for the audience ceased to exist.

- Among the Indian masses, circus is generally seen as a **dangerous profession**. So, families are unwilling to let their children choose it as a viable professional career. This has also prevented the development of dynasties of circus performers, unlike in the west.
- With access to world class gymnastics and other forms of **e-entertainments**, the younger generation has lost interest in the traditional Indian circus. The circus companies also failed to match up to their expectations.



POSSIBLE REMEDIES

With the opening of **Indian Circus Academy** at Thalassery in 2010, it was a step in the right direction. Sadly, the academy is on the verge of closure due to less number of trainees and financial constraints. However, some other possible remedies for the revival of Circus Industry could be:

- An **increased emphasis on the safety regulations** and strict enforcing of the same would help in improving the perception of circus as a career opportunity.
- Circus can be used to promote the dying arts among the masses. This would also increase the attraction quotient of the circuses.
- **Government protection for the circus performers** and the companies would also help in reviving the dying industry. Most artists retire by the age of 40, after which they have to work as manual labourers. Security and compensation for them is a necessity.
- **Presently** circuses are under the ambit of the **Department**

of Sports and Youth Affairs. Bringing it under the **Ministry of Culture** would help in a better strategising for its revival. It would also be an acknowledgement of circus as an art form.



Practice Questions - Prelims

1. Which of the following personalities is/are related to circus?
 - (a) Keeleri Kunhikannan
 - (b) Vishupant Chatre
 - (c) Both (a) and (b)
 - (d) Neither (a) nor (b)
2. Considering the following statements –
 - (i) Circus Academy is located at Thalassery, Kerala.
 - (ii) Keeleri Kunhikanan is known as the father of Indian Circus.

Which of the above statements is/are correct?

 - (a) Only (i)
 - (b) Only (ii)
 - (c) Both (i) & (ii)
 - (d) Neither (i) nor (ii)



Answers

1. (c)
2. (c)



Practice Questions - Mains

1. Circus Industry in India has become a marginal Industry.

Suggest the measures in this regard?

2. Write a brief note on the Circus Industry in India.
3. Indian Circus Academy is on the verge of closure. Elucidate.



10

UNESCO'S

List of Intangible Cultural Heritage



INTRODUCTION

The term Cultural Heritage has changed considerably in recent decades, partially owing to the instruments developed by UNESCO. Cultural heritage does not end at monuments and collection of objects. It also includes **traditions** or **living expressions** inherited from ancestors and passed on to our descendants, such as *oral traditions, performing arts, social practices, rituals, festive events, knowledge and practices concerning nature and the universe or the knowledge and skills to produce traditional crafts.*

UNESCO established its lists of Intangible Cultural Heritage with the aim of ensuring the better protection of important intangible cultural heritages worldwide and to create awareness of their significance. Through a compendium of the different oral and intangible treasures of humankind worldwide, the programme aims to draw attention to the importance of safeguarding intangible heritage, which UNESCO has identified as an essential component and as a repository of cultural diversity and of creative expression.

Intangible Cultural Heritage means the practices, representations, expressions, knowledge, skills as well as instruments, objects, artefacts associated therewith that communities, groups and in some cases individuals recognise as part of their cultural heritage.

Intangible cultural heritage is:

- **Traditional, contemporary and living at the same time:**
Intangible cultural heritage represents not only inherited traditions from the past but also contemporary rural and urban practices in which diverse cultural groups take part.
- **Inclusive:** We may share expressions of intangible cultural

heritage that are similar to those practiced by others. Whether they are from the neighbouring village, from a city on the opposite side of the world, or have been adapted by peoples who have migrated and settled in a different region, they all are intangible cultural heritage: they have been passed from **one generation to another**, have evolved in response to their environments and they contribute by giving us a sense of identity and continuity, providing a link from our past, through the present, and into our future. Intangible cultural heritage does not give rise to questions of whether or not certain practices are specific to a culture. It contributes to social cohesion, encouraging a sense of identity and responsibility which helps individuals to feel part of one or different communities and to feel part of the society at large;

- **Representative:** Intangible cultural heritage is not merely valued as a cultural good on a comparative basis, for its exclusivity or its exceptional value. It thrives on its basis in communities and depends on those whose knowledge of traditions, skills and customs are passed on to the rest of the community, from generation to generation, or to other communities;
- **Community-based:** Intangible cultural heritage can only be a heritage when it is recognized as such by the communities, groups or individuals that create, maintain and transmit it – without their recognition, nobody else can decide for them that a given expression or practice is their heritage.

As of 2010, the programme has compiled two lists.

- **The Representative List of the Intangible Cultural Heritage of Humanity** – It comprises of cultural practices and expressions that help demonstrate the diversity of this heritage and raise awareness about its importance.
- **The List of Intangible Cultural Heritage in Need of Urgent Safeguarding** – It is composed of those cultural

elements that concerned communities and countries consider vulnerable and require urgent measures to keep them alive.



REPRESENTATIVE LIST OF THE INTANGIBLE CULTURAL HERITAGE OF HUMANITY

India has the following ten intangibles in the Representative List of the Intangible Cultural Heritage of Humanity:



Koodiyattam (Sanskrit theatre), included in 2008

It is a combined dance drama conducted by the **Chakyars** (a sub-caste among Hindus) who play the male caste traditionally in the State of **Kerala**. The **women of the Nambiar caste** play the female roles. The performance lasts from **6 to 20 days**. They are mainly enacted **inside the temples** and the theme is based on **Hindu mythology**.



Fig.10.1: Koodiyattam Theatre

The character “**Vidushaka**” explains in simple Malayalam the

background of the story and gives a live image of the characters in the minds of the audiences. All other characters perform using the Sanskrit language. **Mizhavu** is the major musical instrument used here.

Ramlila, included in 2008

It is a popular folk theatre in the region of **Uttar Pradesh**. It is an enactment of **Ramayana** using songs, dances and dialogues, mainly during the period **before Dussehra**. It is generally performed by **male actors**, who do the role of Sita as well. The play is staged annually over **ten or more successive nights**, during the auspicious period of “Sharad Navaratas”.

Another **unique Ramlila** is being staged since 1972, at **Bakshi ka Talab near Lucknow**, where lead characters like Rama, Lakshman and Hanuman are played by **Muslim youths**, a clear departure in a region known for communal flare-ups. This play has also been adapted into a radio play, ‘**Us gaon ki ramlila**’ to promote **communal harmony** among the masses.

The Tradition in Vedic chanting, included in 2008

The oral tradition of the Vedas consists of several *pathas*, “recitations” or ways of chanting Vedic mantras. Such traditions of Vedic chant are often considered as the **oldest unbroken oral tradition** in existence, the fixation of the Vedic texts as preserved dating roughly to the early Iron Age. UNESCO proclaimed the tradition of Vedic chanting a Masterpiece of the Oral and Intangible Heritage of Humanity.



Ramman, included in 2009

A religious festival and **ritual theatre** of the **Garhwal region**, it is celebrated by the Hindu Community in the Saloor-Dungra villages of the Painkhanda Valley in the **Chamoli district** of **Uttarakhand**. The villagers pay their offerings to the village deity, **Bhumiyal Devta**, in the courtyard of the village temple. This festival is unique to this village and is not performed elsewhere in the Himalayan region. A particular caste/group hosts Bhumiyal Devta during a particular year. Each caste and occupational group has a distinct role in the festival and an important aspect is the singing of the **Jagar**, a musical rendition of local legends.



Mudiyettu, included in 2010:

A traditional **ritual theatre**, Mudiyettu, is a folk dance and drama performed in the State of **Kerala**. It depicts the mythological tale of a battle between the Goddess Kali and the demon Darika. The dance is performed in the **village temples**, called Bhagavati Kavus, in between February and May after the harvesting season. The performers do heavy make-up and wear gorgeous attire with conventional facial painting, tall headgear, etc to give the touch of the supernatural. Mutual cooperation and collective participation of each caste in the ritual strengthens their common identity and bonding.



Fig. 10.2: *Mudiyettu Theatre*



Kalbelia, included in 2010

Performed by the tribe of the same name in the State of **Rajasthan**, Kalbelia dance movements resembles that of a **serpent**. Traditionally, Kalbelia tribe was known for its frequent movement from one place to another and the occupation of catching snakes and trading snake venom. The songs are based on mythology and it involves composing lyrics spontaneously and improvising songs during performance.



Fig. 10.3: *Kalbelia Performance*



Chhau, included in 2010

It is a tribal **martial** art dance performed mainly in the States of **Odisha, Jharkhand** and **West Bengal**. There are three subgenres of this dance based on the place of their origin and development, Purulia Chhau (West Bengal), Seraikella Chhau (Jharkhand) and Mayurbhanj Chhau (Odisha). The dance is mainly performed during the spring festival and lasts for 13 days. The **whole community participates** in it. The dance is performed by the **male dancers** during **night time** at an **open space**. It is a blend of both dance and martial practices employing mock combat techniques. The theme of the Chhau dance is based on Hindu mythology. **Mask** is worn by the dancers during performance except for Mayurbhanj Chhau.



Fig.10.4: Chhau performance

Buddhist Chanting of Ladakh, included in 2012

It refers to the recitation of sacred Buddhist texts in the trans-Himalayan Ladakh region in the state of **Jammu and Kashmir**.

Sankirtana, included in 2013

It is a ritual singing, drumming and dancing art form of **Manipur**. This art form is performed to mark religious occasions and various stages in the life of Manipuri **Vaishnavites**. Practised at **temples**, the

performers here narrate the life and deeds of **Lord Krishna** through songs and dances. Sankirtana brings people together on festive occasions and reinforces the relationship between the individual and the community through life cycle ceremonies. In a typical Sankirtana performance, two drummers and 10 singers-dancers perform in the hall of a domestic courtyard encircled by the devotees. Musical instruments mainly used are Cymbals and Drums.

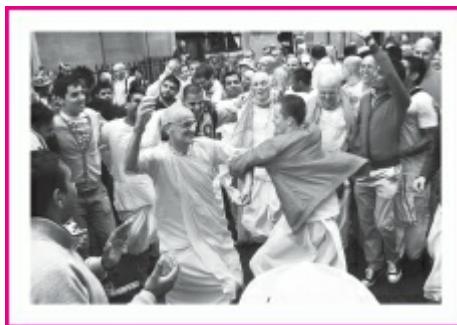


Fig.10.5: Sankirtana performance

Traditional Brass and Copper craft of Utensil making among the Thatheras of Jandiala Guru in Punjab, included in 2014

This is an oral tradition that is passed on to generations of the '**Thathera**' community. The metals are heated and moulded into thin plates with curved shapes. The utensils have functional as well as ritualistic purpose. Metals used are brass, copper and Kansa (an alloy of zinc, tin and copper). It is recommended for medicinal purposes in several Ayurveda texts. It was patronized and **encouraged by Maharaja Ranjit Singh** in the 19th century. The utensils are of wide variety like those used in household and community kitchens (langar) of Sikh Gurudwaras.



Fig. 10.6: Utensil making by Thathera community

❖ **Nuvroz, included in 2016**

It indicates the beginning of the **New Year for the Parsis** and is also celebrated as the Spring festival by the Kashmiri community. It denotes **Zoroastrian respect for the environment**. In this festival, there is a custom to lay down a table and place a copy of the *Gathas*, lit a lamp or a candle, put a shallow ceramic plate with sprouted wheat or beans, small bowl with a silver coin, flowers, painted eggs, sweets and a **bowl of water containing goldfish** in it. All this signify prosperity, wealth, colour, sweetness and happiness.

❖ **Yoga, included in 2016**

It consists of a series of poses, meditation, controlled breathing, word chanting and other techniques to help a person build self-realisation. Traditionally, it was transmitted through **Guru-Shishya parampara**.



Practice Questions - Prelims

1. Which of the following is not in the UNESCO's intangible

- list?
- (a) Koodiyattam
 - (b) Ramlila
 - (c) Nuvroz
 - (d) Patna Qalam
2. Sankirtana is a ritual singing in the State of -
 - (a) Assam
 - (b) West Bengal
 - (c) Manipur
 - (d) Odisha
 3. Consider the following statements:
 - (i) Sankirtana is a ritual singing from Manipur.
 - (ii) It is included in the UNESCO list
 - (iii) It is related to Vaishnavism.

Which of the above is/are true?

 - (a) Only (i)
 - (b) Only (ii)
 - (c) (i), (ii) and (iii)
 - (d) (i) & (iii)
 4. Arrange the following according to the year in ascending order in terms of their inclusion in UNESCO's heritage list?
 - (i) Koodiyattam
 - (ii) Kalbelia
 - (iii) Sankirtana
 - (iv) Nuvroz
 - (a) (i)-(ii)-(iii)-(iv)
 - (b) (i)-(iv)-(ii)-(iii)
 - (c) (ii)-(iv)-(i)-(iii)
 - (d) (ii)-(i)-(iii)-(iv)
 5. Which of the following art form depicts mythological battle

between Goddess Kali and Demon Darika?

- (a) Koodiyattam
- (b) Mudiyettu
- (c) Ramman
- (d) Sankirtana



Answers

1. (d)
2. (c)
3. (c)
4. (a)
5. (b)

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Section-C

CULTURE OF INDIA



11

LANGUAGES IN INDIA



INTRODUCTION

The writings of the human beings during the entire era of history have reflected the culture, lifestyle, society and the polity of contemporary society. In this process, each culture evolved its own language and created a huge literary base. This enormous base of literature provides us a glimpse of the evolution of each of its languages and culture through the span of centuries.

Language in its *literary meaning* is a system of communication through speech, a collection of sounds that a group of people understand to have the same meaning.

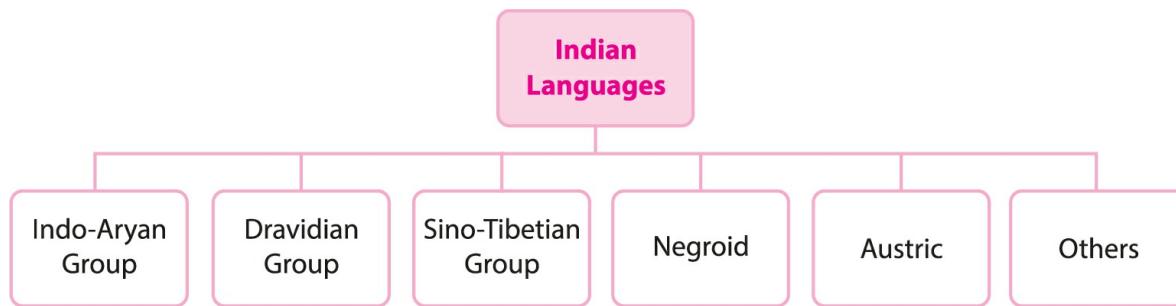
- **A language family** includes individual languages related through a *common ancestor* that existed before the recorded history.
- **Dialect** is a form of language spoken in a *local area*. It should be noted that several dialects can be derived from a particular language.

The languages spoken around the various corners of India belong to several languages families where most of them belong to the *Indo-Aryan group* of languages. This Indo-Aryan group has been born out the Indo-European family. However, there are some language groups which are indigenous to the Indian sub-continent.



CLASSIFICATION OF INDIAN LANGUAGES

Languages in India are classified into the following major sub-groups:



Indo-Aryan Group of Languages

It is a branch of the larger Indo-European family which came to India with the advent of the Aryans. It is the largest language group of India and around **74%** of the Indians speak those languages which belong to this group. This language group is again sub-divided into *three groups* depending upon the *time period* of their origin.

Old Indo-Aryan Group

This group had its development around **1500 B.C.** and **Sanskrit** was born out of this group. The ancient form of Sanskrit is what we find in the Vedas. Even Upanishads, Puranas and Dharmasutras were all written in Sanskrit. It can be said that **Sanskrit is the mother of many Indian languages.** The understanding of the diversity and richness of our culture has been possible all because of the development of Sanskrit language during those times. It is the most ancient language of our country and is one of the 22 scheduled languages listed in the Constitution.

Development of Sanskrit

The development of Sanskrit grammar began with *Panini* in **400 B.C.** with his book ***Asthadhyayi*** being the oldest book in Sanskrit

grammar. Some of the Buddhist literature belonging to Mahayana and the Hinayana school are even written in Sanskrit language. The book ***Mahavastu*** of the Hinayana school is a treasure of stories. ***Lalitavistara***, the most sacred Mahayana text and Ashvagosha's ***Buddhacharita*** were also written in Sanskrit.

Sanskrit is the only language that transcended the barriers of region and boundaries. From north to south and from east to west, there is no part in India that has not contributed to or been not affected by the Sanskrit language. The various literatures in Sanskrit language have been discussed in the chapter on literature.

The chaste form of Sanskrit developed in between 300 BC to 200 BC. It was a refined version of Vedic Sanskrit. The **first evidence** of the use of Sanskrit can be found in the inscriptions of *Rudradamana at Junagarh* in the present Southern Gujarat region.

However it was the Gupta period when the use of Sanskrit in poetries can be traced. This is totally a period of creation of pure literature which is evident in the works as *Mahakavyas* (epics) and *Khandakavyas* (semi-epics).

In the field of Sanskrit literature, this period is known as the period of unique creation. This is because of the fact that there has been a variety of literary works developed during this reign. Another important aspect of it is related to ornate style in literary works. Many of the places developed during Gupta period is also written in Sanskrit. However, it is to be noted that one of the features of these places was the **use of Sanskrit language by the characters of high varna** and the **use of Prakrit language by women and shudras**.

Middle Indo-Aryan Group

The period of development of this sub-group is between 600 BC to 1000 AD and started with the development of Prakrit language. Prakrit is understood to mean natural, original, casual, etc, and which explains to us that it did not have strict rules of usage and was the common tongue. Prakrit is a **broader term** under which all the

Middle Indo-Aryan group languages are generally clubbed together. Many languages such as **Ardha-Magadhi**, **Pali** (used by Theravada Buddhists), **Apabhransha**, find their origin from the Prakrit.

Prakrit was associated with the common people. On the other hand, Sanskrit was orthodox, had fixed rules and was used by learned people or the elites, especially Brahmins. The writing of texts in Prakrit is relatively a late development, as compared to Sanskrit.

Prakrit and **Ardha-Magadhi** language were used in the Jain ‘**Agamas**’.

It is important to note that the period of transition from one language or dialect to another is slow and cannot be separated into strict chronological periods.

Prakrit includes:

- **Pali:** It was widely spoken in Magadha. It was popular during 5th- 1st century BC. It is closely related to Sanskrit, and the texts in Pali were written generally in Brahmi script. The **Tripitaka of Buddhism were also written in Pali**. It serves as the lingua franca of **Theravada Buddhism**. It is believed that Buddha himself did not speak in Pali but gave his preachings in **ardha-magadhi language**.
- **Magadhi Prakrit or Ardha-Magadhi:** It is the most important kind of Prakrit. Its literary use increased after the decline of Sanskrit and Pali. 1000 AD and started with the development of Prakrit language. **Buddha and Mahavira** perhaps spoke in Ardha-Magadhi. It was the court language of few Mahajanapadas and also the Mauryan dynasty. Several Jain texts and Rock edicts of Ashoka were also written in Ardha-Magadhi. It later evolved into languages of Eastern India namely Bengali, Assamese, Odia, Maithili, Bhojpuri, etc.
- **Shauraseni:** It was widely used to write dramas in the medieval India. It is a predecessor to Northern Indian languages. **Jain monks** wrote mainly in this version of

Prakrit. An important text of Digambars, ‘**Shatkhandgama**’ is written in Shauraseni.

- **Maharashtri Prakrit:** Spoken till 9th century AD, it was a predecessor to Marathi and Konkani. It was used widely in western and southern India. It was the **official language of Satavahana dynasty**. Several dramas were written in it like ‘Gaha Kosha’ by King Hala, ‘Gaudavaho’ (slaying of the king of Gauda) by Vakpati.
- **Elu:** ancient form of modern **Sinhala language** of Sri Lanka, it is similar to Pali.
- **Paishachi:** It is also called ‘**Bhuta-Bhasa**’ (dead language) and it is often regarded as Prakrit. Gunadhyā’s Brihatkatha (6th century), an ancient epic is written in Paishachi. It is regarded as an unimportant dialect.

Apabhramsa

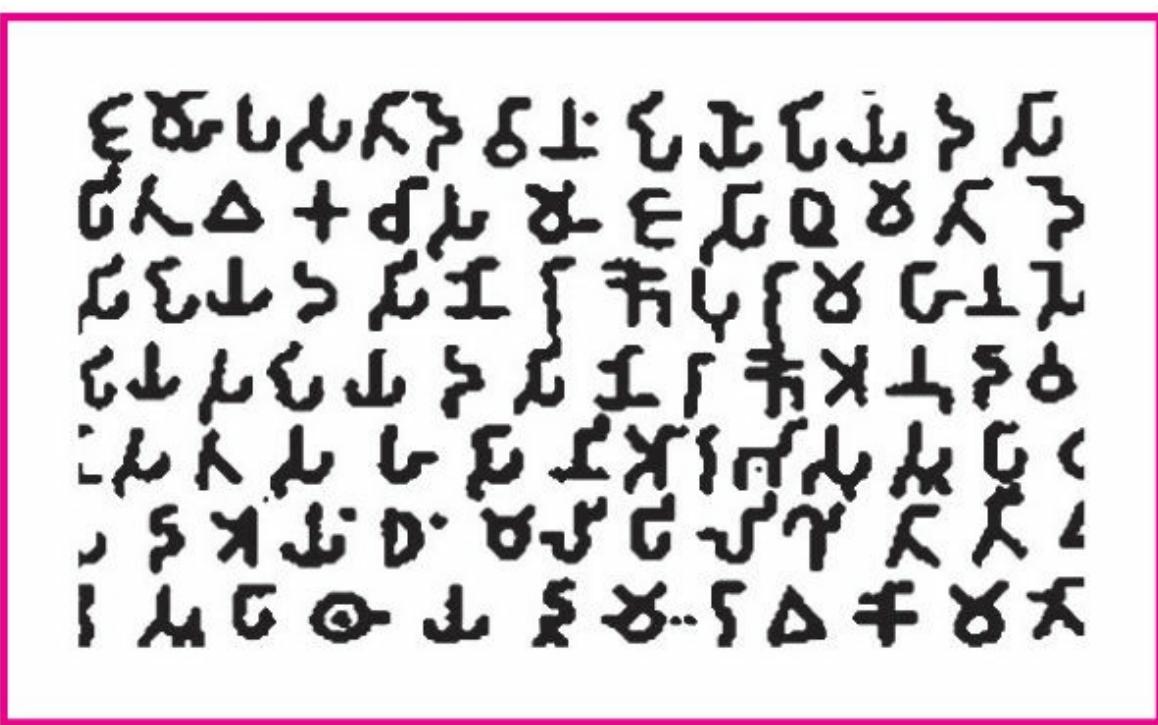
By 6th-7th century, the development of ‘Apabhramsa’ (corrupt or non-grammatical) took place. Apabhramsa is also an umbrella term which means **dialects other than Sanskrit or even Prakrit**. It represents a transition from Middle to Modern Indo-Aryan Group of languages.

Apabhramsa gradually became a literary language and was used to write several texts, legends, etc. By the 7th century, Apabhramsa developed its own identity. This can be highlighted by the fact that Bhamaha, a renowned poet of the 6th or 7th century of Kashmir, divided poetry into Sanskrit, Prakrit, and Apabhramsa. And, Dandin said that Apabhramsa is the dialect of the common folk. Many Jain monks and scholars wrote extensively in Apabhramsa and sustained it.

Major texts and writers are: Pushpadanta’s Mahapurana (Digambara Jain text), Dhanapala’s Bhavisayattakaha, etc.



Pali script



Prakrit Alphabets

Modern Indo-Aryan Group

The languages belonging to this group are *Hindi, Assamese, Bengali, Gujrati, Marathi, Punjabi, Rajasthani, Sindhi, Odia, Urdu* etc. The languages under this sub-group developed gradually **after 1000 AD**. These languages are mainly spoken in the northern, western and the eastern parts of India.



Dravidian Group

This group comprises mainly of the languages spoken in the southern part of India. Around **25%** of the Indian population is covered under this group. Proto Dravidian gave rise to *21 Dravidian languages*. They can be broadly classified into *three groups*: Northern group, Central group and Southern group.

1. Northern Group

It consist of *three* languages, i.e., **Brahui, Malto** and **Kurukh**. Brahui is spoken in Baluchistan, Malto in the tribal areas of Bengal and Odisha while Kurukh in Bengal, Odisha, Bihar and Madhya Pradesh.

2. Central Group

It consist of eleven languages i.e., Gondi, Khond, Kui, Manda, Parji, Gadaba, Kolami, Pengo, Naiki, Kuvi and Telugu. Only Telugu became a civilised language and is spoken in the state of Andhra Pradesh and Telangana whereas others are tribal languages.

3. Southern Group

Seven languages belong this group. They are Kannada, Tamil, Malayalam, Tulu, Kodagu, Toda and Kota. **Tamil** is the *oldest* among all these.

Among these 21 languages of the Dravidian Group, the **four major languages** of the Dravidian group are:

- **Telugu** (numerically the largest of all Dravidian languages)
- **Tamil** (oldest and purest form of language)
- **Kannada**
- **Malayalam** (smallest and the youngest of the Dravidian group).

Sino-Tibetan Group

Languages under this group belong to Mongoloid family and stretch to all over the Himalayas, North Bihar, North Bengal, Assam and up to the North-Eastern frontiers of the nation. These languages are considered to be older than the Indo-Aryan languages and are referred to in the oldest Sanskrit literature as *Kiratas*. **0.6%** of the Indian population speaks languages belonging to this group.

The Sino-Tibetan group is *further divided into*:

1. Tibeto-Burman

Languages under Tibeto-Burman are further divided into *four* groups.

- (a) Tibetan: Sikkimese, Bhutia, Balti, Sherpa, Lahuli and Ladakhi
- (b) Himalayan-Kinnauri and Limbu
- (c) North Assam-Abor, Miri, Aka, Dafla and Mishmi
- (d) Assam-Burmese-Kuki-chin, Mikir, Bodo and Naga. Manipuri or *Meithi* is the most important language spoken under Kuki-chin under the sub-group.

2. Siamese-Chinese

Ahom is one of the languages belonging to this group. However this language has already been *extinct* from the Indian sub continent.



Austro-asiatic

Languages under this group belong to Austro-asiatic sub-family which are represented by the languages of Munda or Kol group and spoken in Central, Eastern and North-Eastern India. Some of them also belong to Mon-Khmer group, viz. Khasi and Nicobarese.

The existence of these languages have been much before the advent of the Aryans and were referred to in ancient Sanskrit literature as **Nisadas**.

Santhali is the most important language under this group which is spoken among by Santhal tribals of Jharkhand, Bihar and Bengal.

With the exceptions of Khasi and Santhali, all Austro-asiatic languages on Indian territory are *endangered*.



Others

This group includes several Dravidian adivasi languages like Gondi, Oraon, Praji, etc. which are very distinct and cannot be classified in the groups mentioned above.

Difference between Indo-Aryan Group and the Dravidian Group of Languages

1. *The root words in the two language families are different.*
2. *There is a different grammatical structure in the two groups.*
 - (a) *Grammatical structure of Dravidian family is **agglutinative**, i.e. the combinations in which roots words are united with little or no change of form or loss of words.*

(b) *The grammatical structure of Indo-Aryan group is inflected, i.e. the words ending or its spelling changes according to its grammatical function in a sentence.*



OFFICIAL LANGUAGES OF INDIA

Article 343 (1) of the Constitution of India states that “The Official Language of the Union Government shall be Hindi in Devanagari script.” “*Unless Parliament decided otherwise, the use of English for official purposes was to cease 15 years after the Constitution came into effect*”, i.e. on 26 January 1965. It means over a period of fifteen years since the commencement of the Indian Constitution, Hindi will replace English as the official language. However, Parliament can decide whether to use English as the official language or not.

This led to **protests** across the nation by the non-Hindi speaking communities against the change in official language from English to Hindi.

The protest resulted in the enactment of the **Official Language Act, 1963**. This Act declares **Hindi in Devanagari script** as the official language of the Union. **English** has been given the status of “**subsidiary official language**” of the union.

The Constitution of India made a provision for each of the Indian states to choose their own official language for communications at the State level. There are many languages listed in the Eighth Schedule of the Constitution which may be used by the States for the official purpose. **Initially 14 languages** were selected under Eighth Schedule. They were:

- Assamese
- Hindi
- Malayalam
- Punjabi
- Telugu
- Bengali
- Kannada
- Marathi
- Sanskrit
- Urdu
- Gujarati
- Kashmiri
- Odia
- Tamil

Later **Sindhi** was added as the 15th language through **21st Amendment Act of 1967**. Three more languages were added by **71st Amendment Act, 1992**. They are **Konkani, Manipuri, and Nepali**. **92nd Amendment Act, 2003** added four more languages to the Eighth Schedule. They are **Bodo, Maithili, Dogri** and **Santhali**. At present there are **22 languages** in total listed under the eighth schedule of the Indian Constitution.

Note:

- There is **no national language** of India. Hindi is not a national language. Neither does the Constitution nor any Act defines the national language.
- The Constitution does not specify the official language to be used by the States for the conduct of official function. States are free to adopt it.
- The language to be adopted by the States need not be one of those listed in the Eighth Schedule, and several States have adopted

official language which are not listed.

Example:

- ❖ *Tripura-Kokborok* (belongs to Sino-Tibetan family)
- ❖ *Puducherry - French*
- ❖ *Mizoram-Mizo*
- *English* is the official language of **Nagaland & Meghalaya**.
- **English is not in the list of 22 scheduled languages** as per the Eighth schedule.



STATUS OF CLASSICAL LANGUAGE

In 2004, the Government of India declared that languages that meet certain requirements would be accorded the status of a “Classical Language in India”.



Criteria

The following **criteria** were laid down to determine the eligibility of languages to be considered for classification as a “*Classical Language*”.

1. High antiquity of its early texts/recorded history over a period of 1500–2000 years;
2. A body of ancient literature/texts, which is considered a valuable heritage by generations of speakers;
3. The literary tradition be original and not borrowed from another speech community;
4. The classical language and literature being distinct from modern, there may also be a discontinuity between the classical language and its later forms or its offshoots.

Languages so far **declared** to be Classical language are:

- **Tamil** in the year 2004
- **Telugu** in the year 2008
- **Malayalam** in the year 2013
- **Sanskrit** in the year 2005
- **Kannada** in the year 2008
- **Odia** in the year 2014

The Government has been criticised for not including **Pali** as a classical language as experts argue that it fits all the above mentioned criteria.

Benefits

Government of India's resolution states that the following *benefits* will accrue to a language declared as a "Classical Language":

- Two major international awards for scholars of eminence in Classical Indian Languages to be awarded annually.
- A 'Centre of Excellence for Studies in Classical Languages' will be set up.
- The University Grants Commission will be requested to create and to start with at least in the Central Universities, a certain number of Professional Chairs for Classical Languages for scholars of eminence in Classical Indian Languages.



NATIONAL TRANSLATION MISSION

National Translation Mission (NTM) is a Government of India scheme to facilitate higher education by making knowledge texts accessible to students and academies in Indian languages. NTM aims to *disseminate knowledge in all Indian languages listed* in the Eighth

Schedule of the Constitution through translation.

A combination of efforts is made to orient translators, encourage publishers to publish translations, maintain databases of published translations from, into and between Indian languages and to become a clearing house of information on translation to establish translation as an industry in India. It is expected to facilitate the modernisation of languages by developing new terminologies and discourse styles through translation.

Knowledge text translation is the first step towards the goal of establishing translation as an industry. All textual materials meant for the dissemination of knowledge constitute the corpus of Knowledge Texts for NTM. At present, NTM is engaged in the translation of all pedagogic materials related to higher education in **22 Indian languages**. NTM aims to open up the vast body of knowledge by translating the higher education texts, available mostly in English, into Indian languages. It is expected that this process will eventually pave the way for the constitution of an inclusive knowledge society.

Objectives of the Mission

- *Certification and training* of translators in different areas.
- Generation and maintenance of *databases*.
- Conducting *short-term orientation courses* under the Translator Education Programme.
- Promotion of *machine aided translation* between English and Indian languages.
- Development of translation tools such as *ictionaries* and *thesauri*.
- Offer *fellowships & grants* for Natural Language Processing and translation related research projects.
- Promote *visibility* to translators and translation activities by

organising events like book launches for translations, regional translation festivals, discussions, book exhibitions, etc.



Linguistic Diversity Index

Linguistic diversity index (LDI) is the *probability* that two people selected from the population at random will have **different mother tongues**; it, therefore, ranges from **0 (everyone has the same mother tongue)** to **1 (no two people have the same mother tongue)**. The Index of Linguistic Diversity (ILD) measures how the LDI has changed over time; a global ILD of 0.8 indicates a 20% loss of diversity since 1970, but ratios above 1 are possible, and have appeared in regional indexes.

The computation of the diversity index is based on the *population of each language* as a proportion of the total population. The index cannot fully account for the vitality of languages. Also, the distinction between a language and a dialect is fluid and often political. A great number of languages are considered to be dialects of another language by some experts and separate languages by others. The index does not consider how different the languages are from each other, nor does it account for second language usage; it considers only the total number of distinct languages and their *relative frequency* as mother tongues.



Lingua Franca

A *lingua franca*, also known as a **bridge language**, common language, trade language or vehicular language, is a language or dialect systematically used to make communication possible between persons **not sharing a native language or dialect**, in particular when it is a **third language**, distinct from both native

languages.

Lingua franca have been developed around the world throughout human history, sometimes for commercial reasons but also for cultural, religious, diplomatic and administrative convenience, and as a means of exchanging information between scientists and other scholars of different nationalities.



ANCIENT SCRIPTS OF INDIA

A script is also known as writing system or orthography. It is a standard for representing the parts of a spoken language by making specific marks on a medium (Paper, rocks, birch-bark, etc). The two ancient scripts in India comprise *Brahmi script* and *Kharosthi script*. Most of the ancient and modern scripts in India are developed from Brahmi script be it Devanagari, Tamil, Telugu, Kannada, Odia, Assamese/Bengali, etc. Hence, It can very much be contended that **Brahmi is the mother of scripts**.

However, Urdu is written in a script derived from Arabic, and a few minor languages such as Santhali use independent scripts.

Let us discuss them in brief:



1. Indus script

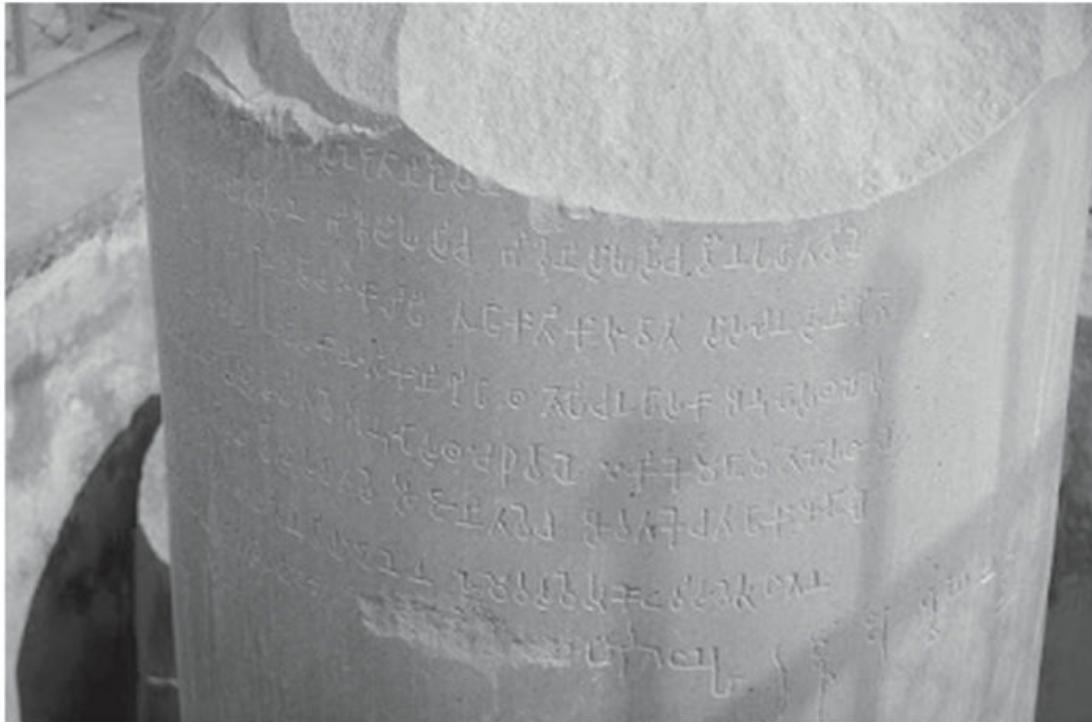
The Indus script is a corpus of symbols produced by the Indus Valley Civilization. Most inscriptions are **extremely short**. It is not clear if these symbols constitute a script used to record a language.





2. Brahmi script

Brahmi is the **oldest writing systems** used in the Indian subcontinent and in Central Asia during the final centuries BCE and the early centuries CE. Some believe that Brahmi was derived from contemporary Semitic script or may be Indus script. All surviving Indic scripts in South East asia are descendants of the Brahmi.



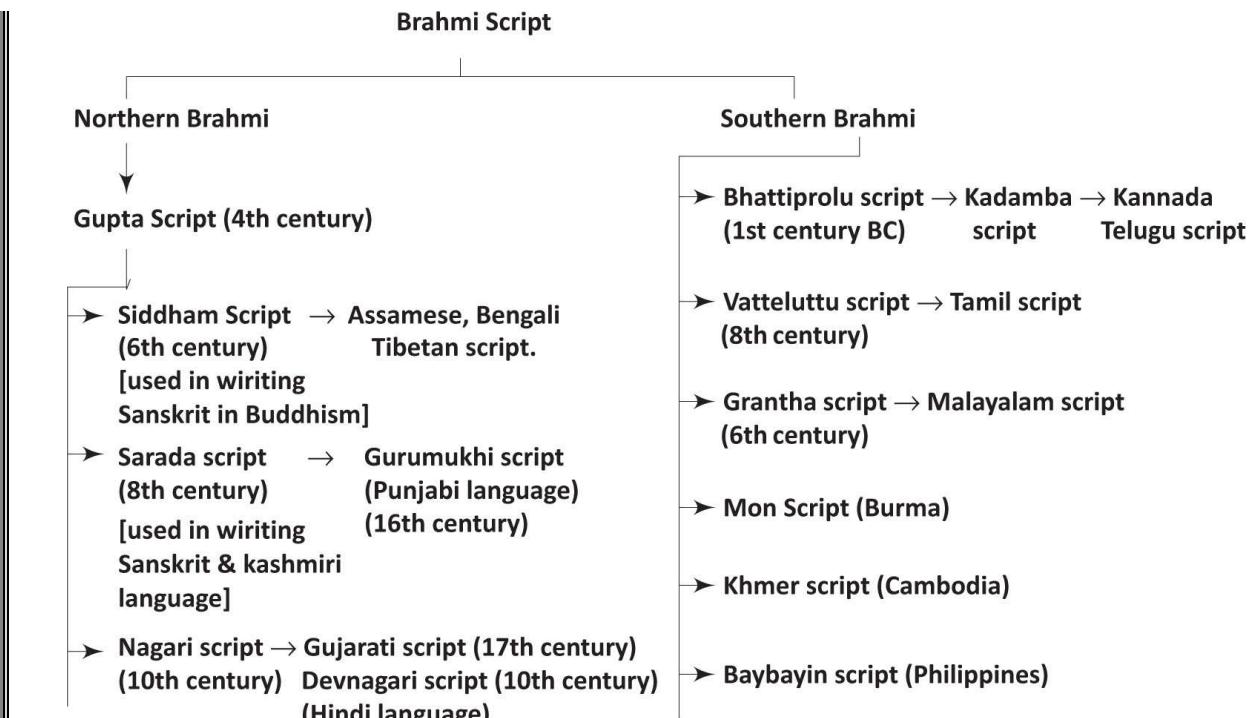
Brahmi script on Ashoka Pillar

The best-known Brahmi inscriptions are the **rock-cut edicts of Ashoka** in north-central India, dated to 250–232 BCE. The script was **deciphered in 1837 by James Prinsep**.

Brahmi is usually written from **left to right**. Brahmi is an **abugida**, meaning that each letter represents a consonant, while vowels are written with obligatory diacritics called matras in Sanskrit, except when the vowels commence a word.



3. Gupta script

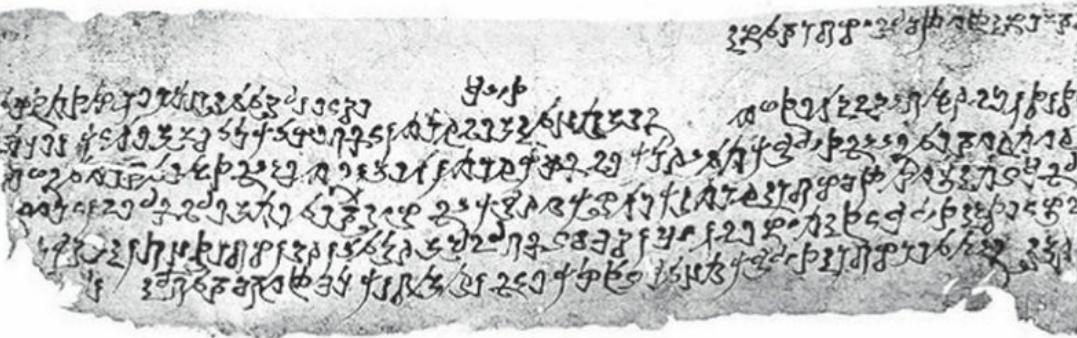


It belongs to Gupta Empire and was used to write **Sanskrit**. Gupta script descended from Brahmi and **gave rise to the Nagari, Sharada and Siddham scripts**. These scripts in turn gave rise to many of the most important scripts of India, including **Devanagari, Gurmukhi script for Punjabi Language, Assamese script, Bengali script and the Tibetan script**.

All these descendants of Brahmi script are collectively called **Brahmic scripts**.

4. Kharosthi script

The Kharosthi script (3rd Century BC – 3rd Century AD) is an ancient script used in ancient Gandhara (present Afghanistan and Pakistan) to write the Gandhari Prakrit and Sanskrit. It is a **sister script of Brahmi** and was **deciphered by James Princep again**.



Kharosthi manuscript

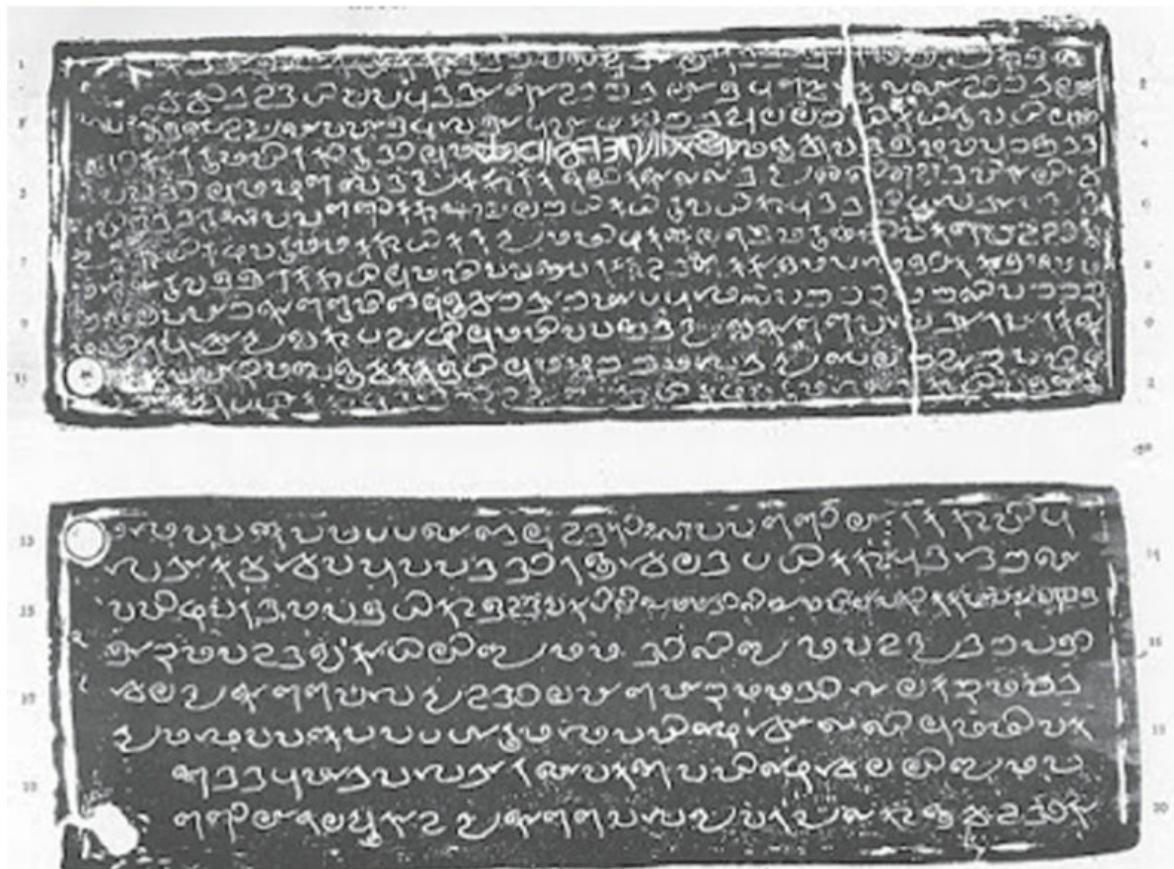
Brahmi is also an **abugida** like Brahmi. Kharosthi includes a set of numerals that are similar to Roman numerals like I, X, etc.

Kharosthi is mostly written **right to left** but some inscriptions also show the left to right direction of Kharosthi.



5. Vatteluttu script

The Vatteluttu alphabet is an abugida writing system originating in **South India**. Developed from Tamil-Brahmi, Vatteluttu is one of the three main alphabet systems developed by Tamil people to write the Granthi or Pallava alphabet and the **Tamil script**.



Vattelutu script on copper plate



6. Kadamba script

The Kadamba script marks the birth of a dedicated script for writing **Kannada**. It is also a descendant of the Brahmi script and developed during the reign of the Kadamba dynasty in the **4th-6th centuries**. This script later became **Kannada-Telegu script**.



Coins of kadamba king written in Kadamba script



7. Grantha script

The Grantha script was widely-used between the sixth century and the 20th centuries by **Tamil speakers in South India**, particularly in Tamil Nadu and Kerala, to write **Sanskrit** and the classical language **Manipravalam**, and is still in restricted use in traditional Vedic schools. It is a Brahmic script, having evolved from the Brahmi script in Tamil Nadu. The **Malayalam script is a direct descendant of Grantha** as are the Tigalari and Sinhala alphabets.



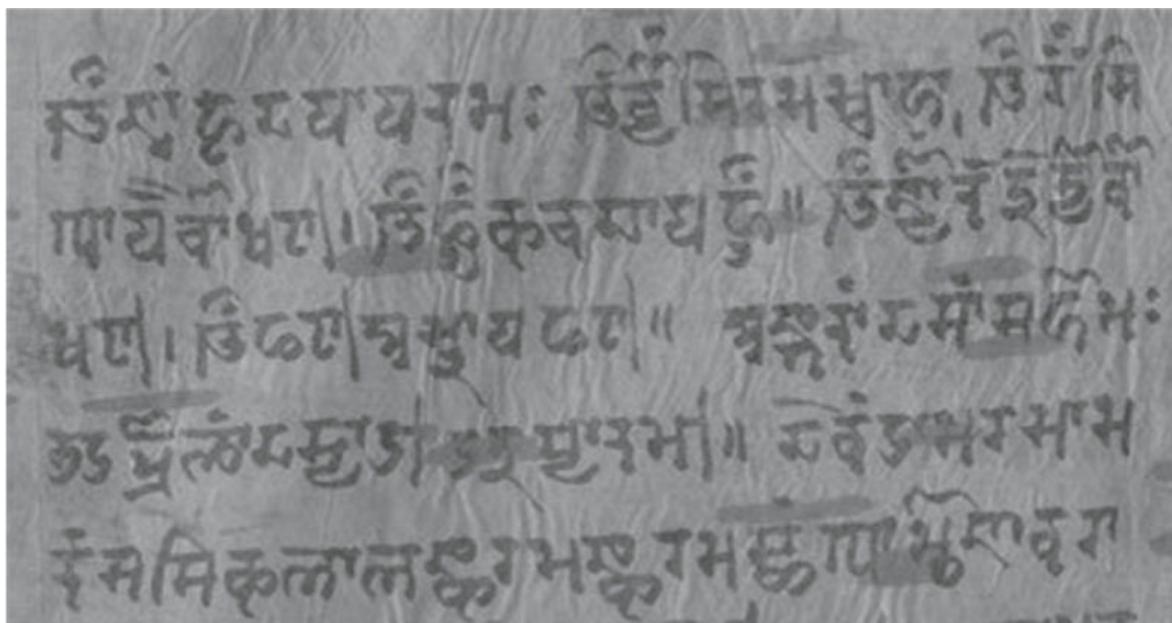
Grantha script found at Brihadeeshvarar Temple



8. Sarada script

The Sarada or Sharada script is an abugida writing system of the Brahmic family of scripts, developed around the **8th century**. It was

used for writing Sanskrit and Kashmiri. Originally more widespread, its use became later restricted to Kashmir, and it is now rarely used except by the Kashmiri Pandit community for ceremonial purposes.



Kashmiri Sarada manuscript

9. Gurmukhi script

Gurmukhi is developed from the Sarada script and was standardised during the 16th century by Guru Angad. The whole of the **Guru Granth Sahib** is written in this script, and it is the script most commonly used by Sikhs and Hindus for writing the Punjabi language.

10. Devanagari script

Devanagari is an **abugida** alphabet of India and Nepal. It is written from **left to right**.

The Devanagari script is used for over 120 languages, including

Hindi, Marathi, Nepali, Pali, Konkani, Bodo, Sindhi and Maithili among other languages and dialects, making it one of the most used and adopted writing systems in the world. The Devanagari script is also used for classical Sanskrit texts.

11. Modi script

Modi is a script used to write the **Marathi language**. Modi was an official script used to write Marathi until the 20th century when the Balbodh style of the Devanagari script was promoted as the standard writing system for Marathi. Although Modi was primarily used to write Marathi, other languages such as Urdu, Kannada, Gujarati, Hindi and Tamil are also known to have been written in Modi.

ॐ शङ्कराचार्य
एष प्रतिपाद्या।
जए जए साहंपेद्या।
पत्न्मलुपा॥

Modi manuscript



12. Urdu script

The Urdu alphabet is the **right-to-left** alphabet used for the Urdu language. It is a modification of the Persian alphabet, which is itself a **derivative of the Arabic alphabet** and has its origins in **13th century**. It is closely related to the development of the Nastaliq style of Perso-Arabic script. Urdu script in its extended form is known as **Shahmukhi script** and is used for writing other Indo-Aryan languages of North Indian subcontinent like Punjabi and Saraiki as well.

Thus, we see that Indian literary styles have undergone considerable changes over a long period of time. Spread of Buddhism from India to various countries has influenced their scripts also, especially Sri Lanka, Tibet and South-East Asia. And, Indian writing tradition has also been changed due to advent of Islam in India. However, it remains to be seen how the scripts and languages of the country survive and evolve in the era of globalization where English is the lingua franca.



Previous Years' Questions - Prelims

2015

1. Which one of the following was given classical language status recently?
 - (a) Odia
 - (b) Konkani
 - (c) Bhojpuri
 - (d) Assamese

2014

2. Consider the following languages:

- (i) Gujarati
- (ii) Kannada
- (iii) Telugu

Which of the above has/have been declared as ‘Classical Language/Languages’ by the Government?

- (a) (i) and (ii) only
- (b) (iii) only
- (c) (ii) and (iii) only
- (d) (i), (ii) and (iii)



Answers

- 1. (a)
- 2. (c)



Practice Questions - Prelims

1. Majority of the languages spoken across India belong to -

- (a) Dravidian group
- (b) Indo-Aryan Group
- (c) Sino-Tibetan Group
- (d) Indo-Austic Group

2. Consider the following statements –

- (i) Sanskrit language belongs to the Dravidian Group.
- (ii) It is among the 22 languages listed in the Constitution.

Which of the above statement(s) is/are correct?

- (a) Only (i)
- (b) Only (ii)
- (c) Both (i) & (ii)

- (d) Neither (i) nor (ii)
3. Which of the following is the most ancient language of India?
- (a) Pali
 - (b) Prakrit
 - (c) Ardhamagadhi
 - (d) Sanskrit
4. Consider the following
- (i) Prakrit has been derived out of Pali.
 - (ii) Pali language is older than Sanskrit
- Which of the above statement is/are correct?
- (a) Only (i)
 - (b) Only (ii)
 - (c) Both (i) & (ii)
 - (d) Neither (i) nor (ii)
5. Which of the following did not find its origin from Prakrit language?
- (a) Pali
 - (b) Apabhransha
 - (c) Sanskrit
 - (d) Ardha – magadhi
6. Buddhist scripts were mainly written in
- (a) Pali
 - (b) Prakrit
 - (c) Ardha – magadhi
 - (d) Sanskrit
7. Consider the following languages:
- (i) Telugu
 - (ii) Tamil
 - (iii) Kannada
 - (iv) Malayalam

(v) Konkani

Which of the above languages belong to Dravidian Group?

- (a) (i) & (ii)
- (b) (i), (ii) & (iv)
- (c) (ii), (iii), (iv) & (v)
- (d) (i), (ii), (iii) & (iv)

8. Consider the following statements –

- (i) Tamil is numerically the largest of all Dravidian languages.
- (ii) Telugu is the smallest and youngest of the Dravidian Group.

which of the above is/are correct?

- (a) Only (i)
- (b) Only (ii)
- (c) Both (i) & (ii)
- (d) Neither (i) nor (ii)

9. Which is the oldest language belonging to Dravidian Group?

- (a) Tamil
- (b) Telugu
- (c) Malayalam
- (d) Kannada

10. What is the National language of India?

- (a) Hindi
- (b) English
- (c) Sanskrit
- (d) None of the above

11. Which of the following language is not listed in the Eight schedule of the Constitution?

- (a) English
- (b) Hindi

- (c) Sanskrit
(d) None of the above
12. By the 92nd amendment Act, 2003 which of the following language was not added to the eighth schedule?
- (a) Konkani
(b) Maithili
(c) Dogri
(d) Santhali
13. Considering the following –
- (i) Tamil
(ii) Telugu
(iii) Kannada
(iv) Malayalam
(v) Odia
- Which of the following have been declared as classical language?
- (a) (i), (ii), (iv) & (v)
(b) (i), (iii) & (v)
(c) (i), (ii), (iii), (iv) & (v)
(d) (i) & (v)



Answers

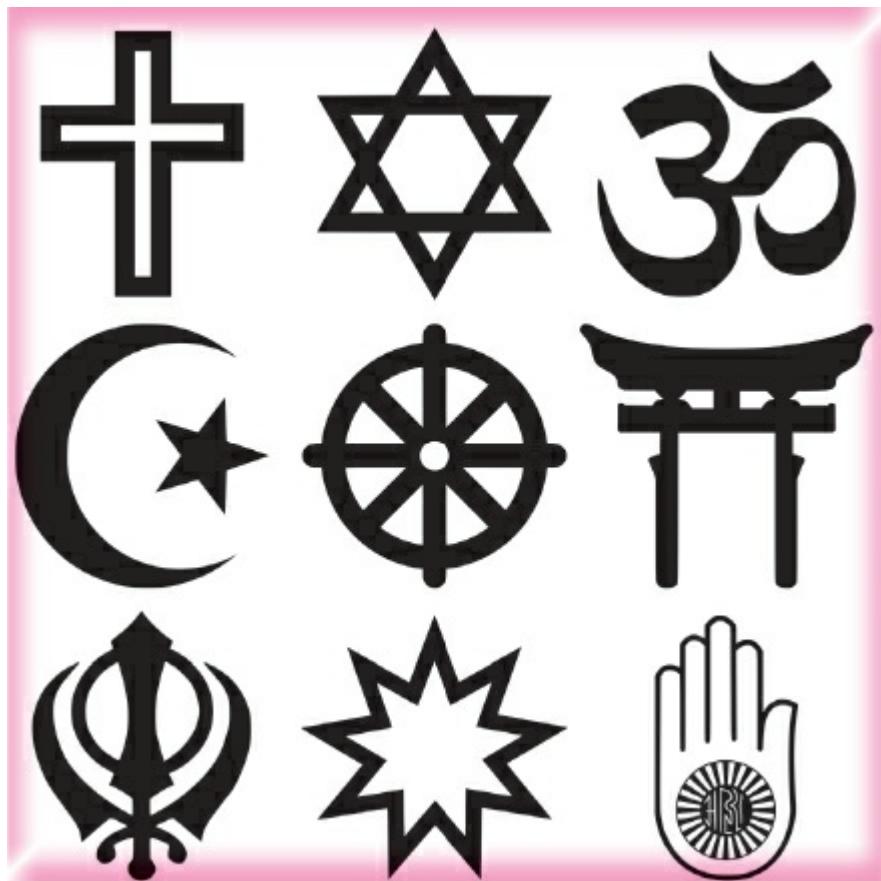
1. (b)
2. (b)
3. (d)
4. (d)
5. (c)
6. (a)
7. (d)

8. (d)
9. (a)
10. (d)
11. (a)
12. (a)
13. (c)



Practice Questions - Mains

1. Describe the evolution of the Dravidian group of languages?
2. Distinguish between Indo-Aryan group and Dravidian group of languages?
3. What are the criterion for the selection of a language as a “Classical language” of India?
4. What are the objectives of National Translation Mission?
5. Sanskrit is the mother of all Indian languages. Critically examine?



12

RELIGIONS IN INDIA



INTRODUCTION

The Indian sub-continent has a wide range of religions that define the morality and ethics of the people who follow it. Several communities live together and we have a range of religions. As *Swami Vivekananda* said while addressing an audience at the **World Parliament of Religions** in Chicago in **1893**:

"I am proud to belong to a religion which has taught the world tolerance and universal acceptance. We believe not only in universal toleration, but we accept all religions as true."

The spirituality of each religion is vested in the sacred books and physical spaces where people get together to pray. Religion is a very powerful tool in the hands of the powerful and they use it to break and make communal ties, but usually India has had more years of religious peace than the instances of communal tensions.



HINDUISM

Hinduism is one of the biggest religions in this country but has a variety of cults and sects within its purview. Hinduism is a word that is drawn from '**Hindu**', which was meant as a term to connote people who lived in the **geographical area around the river Indus**. At the most basic level, Hinduism borrows its basic principles from pre-Vedic and Vedic religious philosophies.

The Srutis were revealed to the sages or the *rishis*. The oldest Veda

is the **Rig Veda** and it consists of about 1,000 hymns about various Gods like Agni, Indra, Vayu, Soma, etc. The **Sama Veda** is about music and hymns; the **Yajur Veda** is related to sacrificial hymns related to the Rig Veda. The Atharva Veda is about the magic and medicine. All the Vedas have several commentaries attached to it like Brahmanas. Other literature attached to it are called Aranyakas, which are mystical teachings and the Upanishads were speculations on the human being and his lived reality.

These religious sacrifices and offerings were done in open air but later the ‘puja’ or worship of the divine power’s image began. Soon there was a need to make temples and through the assimilation of various ideas, Hinduism became a proper religion with holy books, areas of worship and priests to mediate with God. According to Hindu traditions, *kama* (pleasure, sometimes sexual) and *artha* are goals to strive for but after achieving these one has to look towards getting *Dharma* (righteousness).

In the Upanishads, it is specified that there are four stages in life: **Brahmachari** (celibate students) who then graduates into **grihasta** (a householder). After an age he becomes a **vanaprastha** (a hermit), the last stage in life is of a **sanyasi** (an ascetic). Once a person becomes an ascetic, he strives for the achievement of moksha or salvation.

FOUR SECTS UNDER HINDUISM

1. **Vaishnavism:** Followers consider Vishnu as the Supreme Lord. The tradition has traceable roots to the 1st millennium BCE, as Bhagavatism, also called Krishnaism. The Vaishnava tradition has many sampradayas or sub-schools.
2. **Shaivism:** It considers Shiva as the Supreme Lord. Shaivism traces its origin before Vaishnaism in 2nd millennium BCE in the form of the Vedic deity Rudra.

3. **Shaktism:** It considers feminine and the Devi or goddess as supreme. It is known for its various sub-traditions of Tantra.
4. **Smartism:** It is based on the teachings of Puranas. They believe in domestic worship of five shrines with five deities, all treated as equals: *Shiva, Shakti, Ganesh, Vishnu and Surya*. Smartism accepts two concepts of Brahman, namely Saguna Brahman – the Brahman with attributes, and Nirguna Brahman – the Brahman without attributes.

PROMINENT SECTS UNDER HINDUISM

Hinduism revolves around four major traditions: **Vaishnavism, Shaivism, Shaktism and Smartism**.

Under these four major traditions, there are various sects or **Sampradayas**. These sects are teaching traditions with autonomous practices and monastic centers, with a guru lineage, with ideas developed and transmitted by each successive generation of followers. Let us discuss the prominent sects under Vaishnavism and Shaivism in detail:

Prominent Sects under Vaishnavism

Varkari Panth or Varkari Sampradaya: The followers in this community are devotees of Lord **Vishnu**, in his manifestation as **Vithoba** and the worship is centered on Vithoba's temple at **Pandharpur** in **Maharashtra**. The sect has a strict avoidance towards alcohol and tobacco. Their annual pilgrimage **Vari** undertakes interesting events. In the Vari, the Varkaris carry the padukas of the saints in palkhis from Samadhi to Pandharpur. Events Ringan and Dhava are held during pilgrimage. Under Ringan, a sacred horse runs through the rows of pilgrims, who try catching the dust particles kicked off and smear their head with the same. Prominent figures under this sect include Jnaneshvar (1275–1296), Namdev (1270–1350), Eknath (1533–1599), and Tukaram (1598–1650).

Ramanandi Sampradaya: They adhere to the teachings of the Advaita scholar **Ramananda**. This is the largest monastic group within Hinduism in Asia, and these Vaishnava monks are known as

Ramanandis, Vairagis or Bairagis. They **worship Rama**, one of the ten incarnations of Vishnu. These ascetics perform meditation and follow strict ascetic practices, but they also believe that the grace of god is required to achieve liberation. They are mainly settled around Gangetic plains. Its two sub-groups are Tyagi and Naga.

Brahma Sampradaya: It is associated with Lord Vishnu, the Para-Brahma or Universal Creator (not to be confused with the Brahma deity). The founder was **Madhvacharya**. Gaudiya Vaishnavism promoted by **Chaitanya Mahaprabhu** is associated with Brahma Sampradaya. The **ISKCON** belongs to this sampradaya.

Pushti marg Sampradaya: It is a Vaishnav sect founded by **Vallabhacharya** around 1500 AD. Their philosophy is that the ultimate truth is one & only one Brahm. The devotion is based on pure love for Lord Krishna. All followers are expected to do Seva to their personal icon of **Krishna**.

Nimbarka Sampradaya: Also known as the **Hamsa Sampradaya** and **Kumara Sampradāya**, the followers worship Radha and Krishna deities.

Prominent Sects under Shaivism

Siddhas: They broadly refer to siddhars, naths, ascetics, sadhus, or yogis because they all practice sadhana. Siddhas allegedly attain physical immortality through spiritual perfection.

Nathpanthi: Also known as Siddha Siddhanta, they adhere to the teachings of **Gorakhnath and Matsyendranath** and worship Adinath, a form of Shiva. They use the technique of **Hatha Yoga** to transform one's body into a state of awakened self's identity with absolute reality. The monks never stay in the same place for long and are floating group of wanderers. They wear loin cloths and *dhotis* and also cover themselves with ashes, tie up their hair in dreadlocks, and when they stop walking, they keep a sacred fire called *dhuni*.

Lingayatism: Also known as *Veershaivism*, it is a distinct Shaivite tradition which believes in **monotheism** through worship centered on Lord Shiva in the form of linga. It **rejects the authority of the Vedas and the caste system**. The tradition was established in the 12th century AD by Basavanna.

Dashanami Sanyasis: They are associated with the **Advaita Vedanta tradition** and are the disciples of Adi Shankaracharya. They are also called “Dash Nam Sanyasi” as they are further divided into ten groups.

Aghoris: They are the devotees of Shiva manifested as **Bhairava** and are monists who seek salvation from the cycle of reincarnation through **sadhana** in cremation grounds and removal of bonds from their life which are sensual pleasure, anger, greed, obsession, fear and hatred. They indulge in extreme, tamasic ritual practices.

Siddhars or Siddhas: Siddhars were saints, doctors, alchemists and mystics all in one from **Tamil Nadu**. They attain spiritual perfection through special secret **rasayanas** to perfect their bodies, in order to be able to sustain prolonged meditation along with a form of pranayama which considerably reduces the number of breaths they take. Siddhars were said to have special eight powers. Siddhars are also believed to be the founders of **Varmam** - a martial art for self-defence and a medical treatment at the same time.

Other Hindu Traditions

Shrautism: This rare community includes **ultra-orthodox** Nambudiri Brahmins of Kerala. They follow the “Purva-Mimamsa” school of philosophy in contrast to Vedanta followed by other Brahmins. They place importance on the performance of Vedic Sacrifice (Yajna). The Nambudiri Brahmins are famous for their preservation of the ancient Somayaagam, Agnicayana rituals which have vanished in other parts of India.

In the medieval period, Hinduism went through **Bhakti movement** in North India where the saints translated the Sanskrit texts into vernacular languages and took the message of Bhakti or devotion to the Gods, to the masses.

In South India, the **Vaishnavite** movement was very strong and it reigned till the end of 13th century. These saints, called **Alvars**, were the devotees of Vishnu and they sang songs which were collected and made into **prabhandas**. Another powerful group in the South was the **Shaivites** or those who worshipped **Shiva**. The saints who followed this were called '**Nayanars**' and we know of 63 major saints there.

In the modern period there was a need to change the highly ritualistic nature of Hinduism. Many problems like the domination of **Brahmans**, **Sati**, Child marriage, etc had crept into Hinduism and

the caste system led to large scale discrimination. After the coming of the British and western ideals of equality, several thinkers propelled to change the situation and they started some movements to change the problems in Hinduism such as:

The Brahmo Movement

This began with **Raja Rammohan Roy** who wanted to question the problems in Hinduism. To solve these issues and to find the truth of Vedanta, he started the **Brahmo Samaj** in 1828. It **rejected iconography** or the worship of any kind of imagery. It spoke against the **evil practices of Sati**, which was abolished later after sustained campaigning. He also established two schools to bring **education to the masses**.

After his death the mission was taken over by Devendranath Tagore in 1843. He was a fierce writer who criticised the British and Christian missionaries who were converting poor people. He also urged Hinduism to bring large scale changes so that people would not leave their religion and convert.

Another member **Keshabchandra Sen** started advocating against **child marriage, polygamy** and **caste system**. He and some of his followers were very radical and broke from the Brahmo Samaj to form the '**Bharatiya Brahmo Samaj**'. This movement could not sustain itself and led to another break into '**Sadharan Brahmo Samaj**'. After all these splits they could not sustain the movement.

Movements by Swami Vivekananda and Ramakrishna Mission

There were some movements that concentrated on changing the Hindu philosophies from within like Ramakrishna mission. It advocated **supreme devotion to god**. It said that god could be

formless or in an object but the purpose of man is to find him. This is sometimes called '**neo-Hinduism**'.

One of his major followers was **Swami Vivekananda** or **Narendra Nath Dutta**. They wanted man to combine his bodily strength with that of the mind and bring a change to Hinduism. The **Ramakrishna Mission** was established in 1897 and its three-fold philosophy was: to spread the **Vedantic spirituality**; to strive for a **harmonious existence** of **all world religions** and to consider the **service to mankind** as a service to god.



The Arya Samaj

They wanted to revive Hinduism from within and **Swami Dayanand Saraswati** founded it. They believed in the **supremacy of the Vedas** and they said that they formed the repository of all values and knowledge. One of their major policy was to work for the welfare of the mankind. They believed in **good education** for the masses and established many schools. They followed **iconoclasm** and wanted to **convert non-Hindus** into this religion. He started the **Suddhi** or purification movement through which the conversion could be done.

SHRAMANA SCHOOLS

The word Shramana means **one who performs acts of austerity and ascetic**. It refers to several Indian religious movements parallel to Vedic religion.

The various Shramana schools include:

1. Jainism (*discussed later*)
2. Buddhism (*discussed later*)
3. Ajivikas
4. Ajnanas

5. Charvakas (*discussed in Chapter 14*)

All above five belong to **Nastika or Heterodox school** of philosophy.

Ajivikas:

- The school was founded by **Makkhali Gosala** in **5th century BC**.
- The school revolves around the **Niyati (Fate) doctrine** of absolute determinism. It believes that there is **no free will** and whatever has happened, is happening or will happen is entirely pre-ordained or **pre-decided** and is based on cosmic principles. Hence there was **no use of Karma**.
- It is based on the **theory of atoms** and believes that everything is composed of atoms and the various qualities emerge from the aggregates of atoms which is pre-determined.
- Ajivikas led a simple ascetic life, without clothes and any material possession.
- They **opposed Buddhism and Jainism** and were **atheists**.
- They don't believe in Karma doctrine unlike Jainism and Buddhism. They **consider Karma a fallacy**.
- They also **rejected the authority of Vedas** like Buddhism and Jainism.
- However, they **believed in the existence of soul (atman)** in every living being like Jainism. But they believed **existence of soul in material form** whereas Jainism propounds formless soul.
- **Bindusara (4th Century BC)** was one of its followers.
- **Savathi (Sravasti)** in Uttar Pradesh is believed to be the centre of Ajivikas.
- **Ashoka's 7th pillar edicts** mention about Ajivikas.
- The texts of Ajivika sect is non-existing at present. This sect has also lost its glamour in the present era.

Ajnanas:

- The ajnana sect believed in **radical skepticism**.
- The school believed that it is **impossible to attain knowledge** about nature. Even if it is possible, it is useless for attaining salvation.
- This school was a **major rival of Jainism and Buddhism**.

- They specialized in refutation and were considered ignorant.
- They believed that “**Ignorance is Best**”.



BUDDHISM

It is one of the major religions of the world that originated from the Indian subcontinent and has now spread to large parts of South-east Asia. The origin of Buddhism is attached to the story of **Siddhartha** who came to be known as **Buddha**. The traditions, beliefs and practices in Buddhism are attributed to Buddha. It is the **world's fourth largest religion** after Christianity, Islam and Hinduism. Around **7%** of the world's population embraces Buddhism. Buddhists make up **0.7%** of India's population, or 8.4 million individuals, with majority being in **Maharashtra**.



Basics about Buddha

Gautam Buddha was born at **Lumbini** (in present Nepal) in **563 BC** as Siddhartha Gautam, to **mother Maya and father King Suddhodana** of the **Sakyan** kingdom under **Kshatriya clan**. He was born on the auspicious day of **Vaishakhi Purnima**. He was **married to Princess Yashodhara** and had a son named **Rahul**.

At the age of **29**, he left his house riding on his **horse Kanthaka** and along with the **charioteer Channa**, to find the truth of life and he wandered as an ascetic for next 6 years. Then, he came to Gaya (Bihar) and sat under a pipal tree. There he thought about everything and freed himself from all attachments and discovered the truth, the secret of happiness. At the age of **35** on the same day of his birth, he attained **enlightenment (Nirvana)** under that pipal tree and became the Buddha, the Enlightened One.

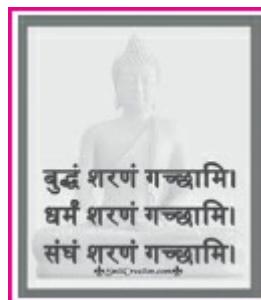
After attaining Nirvana in Bodh Gaya, he gave his **first sermon** to

his five companions at the **Deer Park in Sarnath** near Varanasi. This event was called **Dharma-chakra-pravartana** (Turning the wheel of Law).

The **Three Jewels (triratnas)** embraced under Buddhism are :

Buddha	Dhamma	Sangha
<i>The enlightened one</i>	<i>Teachings of Buddha (doctrine)</i>	<i>The monastic order</i>

Out of the three jewels or triratnas, the concept of **Sangha (the Order)** was initiated by Buddha at the time of giving first sermon. These 5 companions along with Buddha became a Sangha (a group).



Buddha attained **Mahaparinirvana** at **Kushinagar** (Malla Mahajanapada) in Uttar Pradesh at the age of 80 in **483 BC**. He is said to be contemporary for major part of his life to King **Bimbisara** and for last few years to **Ajatashatru** of Haryanka Dynasty.

Buddha is known in various Buddhist texts also as **Tathagata and Sakyamuni**. The predecessor of Buddha under Buddhism was **Kassapa Buddha** and his successor will be **Maitreya**.

EARLY BUDDHIST SCHOOLS

After passing of Buddha, The original Sangha is believed to have split into the two early schools in between 383 BC and 250 BC:

1. **Sthavira nikaya** (sub-sects included Mahisasaka, Sarvastivada, Sankrantika, Sautrantika, Dharmaguptaka, Vatsiputriya, Dharmottariya, Bhadrayaniya, Sannagarika and Sammitiya)
2. **Mahasamghika** (sub-sects included Gokulika, Prajnaptivada, Bahusrutiya, Ekavyaharikas, Caitika)

Other sub-sects not identified under above two schools were Hemavatika, Rajagiriya, Siddhatthaka, Pubbaseliya, Aparaseliya, and Apararajagirika.

Later Buddhist schools included Theravada, Mahayana, Vajrayana, etc.



Concepts and Philosophy under Buddhism

The basic tenets of Buddhism are explained through the **four major Noble truths**. They are:

1. The truth of suffering (Dukkha)
2. The truth of the origin of suffering (Samudāya)
3. The truth of the cessation of suffering (Nirodha)
4. The truth of the path to the cessation of suffering (Magga)

i.e., Life is full of suffering (*dukkha*). All aspects of life contained the seeds of sorrow. Sorrow was caused by desires. This keeps us caught in *samsara*, the endless cycle of repeated rebirth, *dukkha* and dying again. If one could get rid of desires and needs, then one could be free and at peace. This can be attained through following the '**Noble Eightfold Path**'. They include:

1. Kind, truthful and Right speech
2. Honest, peaceful and Right action
3. To find the right livelihood which does not harm any being
4. Right effort and cultivating self-control
5. Right mindfulness

6. Right meditation and concentrating on the meaning of life
7. The worth of the sincere and intelligent man is through right thoughts
8. One should avoid superstition and cultivate right understanding.

According to Buddha, **the Middle Path (Madhyam Marg) or Middle Way** describes the character of the Noble Eightfold Path that leads to liberation.

Buddhism **rejects the authencity of the Vedas**, i.e. it does not accept it. It also **rejects the concept of existence of Soul (atman) unlike Jainism**.

Once Buddha attained Mahaparinirvana at Kushinagar in 483 BC, there was a need to compile his teachings, and hence four Buddhist Councils were held in a span of next 500 years to collate this material into **Pitakas**. The result was writing of three major pitakas- **Vinaya, Sutta** and **Abhidhamma**, that when combined were called **Tripitaka**. All of these have been written in **Pali language**.

It is recorded that in the fourth council in King Kanishka's reign, there was a split in Buddhism and two sects were born: **Hinayana** and **Mahayana** Buddhism. In the later periods, we find that Hinayana school declined and two new schools under Buddhism were born. Thus, the four major schools developed so far under Buddhism are:

1. **Hinayana Buddhism**
2. **Mahayana Buddhism**
3. **Theravada Buddhism**
4. **Vajrayana Buddhism**

Practices of Buddhism include taking refuge in the Buddha, the Dharma and the Sangha, study of scriptures, observance of moral precepts, renunciation of craving and attachment, the practice of meditation, the cultivation of wisdom, loving-kindness and compassion, the **Mahayana practice of bodhicitta** and the

Vajrayana practices of generation stage and completion stage.

In Theravada the ultimate goal is the **cessation of the kleshas** and the attainment of the sublime state of Nirvana, achieved by practicing the Noble Eightfold Path, thus escaping what is seen as a cycle of suffering and rebirth.

Rather than Nirvana, Mahayana sect instead aspires for Buddhahood via the bodhisattva path, a state wherein one remains in the cycle of rebirth to help other beings to reach awakening.

Let us discuss the four schools or sects in detail:

Hinayana Buddhism

- It means the **lesser vehicle**.
- The school includes the followers of the **original preaching** of the Buddha. It is more of an **orthodox school**.
- They **did not believe in idol or image worship** of Buddha.
- They believe in individual salvation and try to attain **individual salvation** through self discipline and meditation. Ultimate aim of Hinayana is thus nirvana.
- One of the sub-sects of Hinayana is **Sthaviravada or Theravada**.
- The Hinayana scholars used **Pali language** to interact with the masses.
- **Emperor Ashoka** patronised **Hinayana sect** as Mahayana school came into being much later.
- Hinayana school in its original form is almost non-existent in the present age.

Mahayana Buddhism:

- It means the **greater vehicle**.
- The school is more liberal and believes in the heavenliness of Buddha and **Bodhisattvas** embodying Buddha Nature.

- The ultimate goal under Mahayana is “spiritual upliftment”.
- The Mahayana followers **believe in idol or image worship** of Buddha.
 - The concept of **Bodhisattva** is the result of Mahayana Buddhism.
 - Mahayana is also called “**Bodhisattvayana**”, or the **“Bodhisattva Vehicle”**.
 - That is to say, the followers believe in Bodhisattva concept of salvation of all conscious individual.
 - In other words, they believe in *universal liberation from suffering of all beings*.
 - A bodhisattva seeks complete enlightenment for the benefit of all beings. A bodhisattva who has accomplished this goal is called a **Samyaksambuddha**.
 - Prominent Mahayana texts include **Lotus Sutra, Mahavamsa**, etc.
 - As per Lotus Sutra, Mahayana school believes in **six perfections (or paramitas)** to be followed by an individual:
 - i. *Dana (generosity)*
 - ii. *Sila (virtue, morality, discipline and proper conduct)*
 - iii. *Kṣanti (patience, tolerance, acceptance)*
 - iv. *Virya (energy, diligence, vigor, effort)*
 - v. *Dhyana (one-pointed concentration)*
 - vi. *Prajna (wisdom and insight)*
 - As per scholars, one of the sub-sects of Mahayana being developed in the later periods was **Vajrayana**.
 - The Mahayana scholars predominantly used **Sanskrit** as a language.
 - **Emperor Kanishka** of Kushana dynasty is said to be the founder of Mahayana sect of Buddhism in 1st century AD.
 - Presently, the majority of the Buddhist followers in the world belong to Mahayana sect. (around **53.2%** as per 2010

report)

- Other countries following it includes Nepal, Bangladesh, Japan, Vietnam, Indonesia, Malaysia, Singapore, Mongolia, China, Bhutan, Tibet, etc.

BODHISATTVA IN MAHAYANA BUDDHISM

Bodhisattva is the one who has generated **Bodhicitta** (a spontaneous wish and a compassionate mind) to attain **Buddhahood** for the benefit of all sentient beings. It believes in **Universal liberation** and is a concept under **Mahayana Buddhism**.

Buddha in his previous births was Bodhisattva as contemplated in Jataka tales and the stories depict the various attempts of the bodhisattva to embrace qualities like self-sacrifice and morality.

Under Theravada Buddhism, a person whose aim is to become fully enlightened is still subject to birth, illness, death, sorrow, defilement, and delusion.

On the path to become a Buddha, a bodhisattva proceeds through **ten grounds or bhumis** namely *Great Joy, Stainless, luminous, radiant, very difficult to train, obviously transcendent, gone afar, immovable, Good discriminating wisdom, and Cloud of Dharma*.

By passing these 10 bhumis, he becomes an enlightened one.

Prominent Bodhisattvas under Buddhism include:

1. **Avalokitesvara:** One of the three protective deities around Buddha. He is described as **holding Lotus flower** and is also known as **Padmapani**. The painting can be found at **Ajanta Caves**. He is the most acknowledged among all the Bodhisattvas. The **bodhisattva of compassion**, the listener of the world's cries who uses skillful means to come to their aid. He appears unofficially in Theravada Buddhism in Cambodia under the name **Lokesvara**. He is depicted as a female also and is said to incarnate in his holiness the Dalai Lama.

2. **Vajrapani:** One of three protective deities around Buddha and is also depicted in Ajanta Caves. Vajrapani is contemplated to manifest all the **powers** of Buddha as well as the power of all five tathagatas namely Vairocana, Akshobhya, Amitabha, Ratnasambhava and Amoghasiddhi.
3. **Manjusri:** One of three protective deities around Buddha is also depicted in Ajanta Caves. He is associated with **the Wisdom** of Buddha and is a male Bodhisattva with a wielding sword in his hand.

To conclude, Avalokitesvara manifests Buddha's compassion, Vajrapani manifests Buddha's Power and Manjusri contemplates Buddha's wisdom.



Padmapani and Vajrapani at Ajanta

4. **Samantabhadra:** associated with practice and meditation. Together with the Buddha and Manjusri, he forms the **Shakyamuni trinity** in Buddhism.
5. **Ksitigarbha:** He is depicted a Buddhist monk and took vow not to achieve Buddhahood till the hell is completely emptied.
6. **Maitreya:** A **future Buddha** who will appear on Earth in the future, achieve complete enlightenment, and teach the pure dharma. **Laughing Buddha** is said to be an incarnation of Maitreya.
7. **Akasagarbha:** associated with element of space.
8. **Tara:** associated only with **Vajrayana Buddhism** and

represents the virtues of success in work and achievements.

9. **Vasudhara**: associated with wealth, prosperity, and abundance. Popular in **Nepal**.
10. **Skanda**: Guardian of viharas and the Buddhist teachings.
11. **Sitatapatra**: She is contemplated as a protector against supernatural danger and is worshipped in both Mahayana and Vajrayana traditions.

Theravada Buddhism

- It refers to the school of **elder monks**.
- The school uses the Buddha's teaching preserved in the **Pali Canon** (only existing complete Buddhist canon) as its doctrinal core.
- In Theravada, the ultimate goal is the **cessation of the kleshas** and the attainment of the sublime state of Nirvana, achieved by practicing the Noble Eightfold Path, thus escaping what is seen as a cycle of suffering and rebirth. **Kleshas include states of mind such as anxiety, fear, anger, jealousy, desire, depression, etc.**
- According to the Theravada tradition, **Samatha** and **Vipassana** form an integral part of the *Noble Eightfold Path* as described by the Buddha. Samatha deals with **calming the mind** and Vipassana means insight into the three marks of existence: **impermanence, suffering, and the realisation of non-self**.
- Theravada believes in the concept of **vibhajjavada** i.e., "teaching of analysis".
- **Visuddhimagga (The Path of Purification)** is the great treatise on Theravada Buddhisst school, written by

Buddhaghosa in the 5th Century AD in Sri Lanka.

- It discusses **seven stages of purification** (*satta-visuddhi*) to be followed under Theravada Buddhism to attain salvation.
- **Pali** is sacred language of Theravada Buddhism.
- Theravada is contemplated to be a **successor of Hinayana school**.
- Around **35.8%** Buddhists in the world belong to Theravada school.
- Other countries following it includes Sri Lanka, Cambodia, Laos, Thailand, Myanmar, etc.

Vajrayana Buddhism (Tantric Buddhism)

- Scholars contemplate that Vajrayana school developed as a result of royal courts sponsoring both Buddhism and Shaivism, i.e., they say, it was **influenced by Hinduism**.
- The **main deity is Tara** (a lady)
- It involved combining Brahmanical (Veda based) rituals with Buddhist philosophies.
- Vajrayana is **based on Mahayana Buddhist philosophy**.
- This school believes in **Tantra's, Mantras and Yantras** superiority due to being a faster vehicle to liberation containing many skillful methods of tantric ritual.
- According to this school, the mantra is an easy path to achieve Buddhahood without the difficulties as compared to striving for six perfections or Paramitas under Mahayana.
- **5.7 %** of the world Buddhist population follows it.
- Other countries following it include **Tibet, Bhutan, Mongolia, Kalmykia**, etc.

PLACES VISITED BY BUDDHA

The kingdoms he visited are **Kosala and Magadha Kingdom**. The places visited under these two kingdoms include *Kapilavastu, Rajgriha, Vaishali, Gaya, Bodh Gaya, Sarnath, Kosambi, Shravasti(capital of Kosala Kingdom), Kushinagar, Nalanda, Mathura, Varanasi, Saket, Champapuri, etc.*

Prominent disciples of Buddha in ancient period

1. Sariputta – chief disciple
2. Mahamoggallana - chief disciple
3. Ananda – listened to Buddha teachings the most among others.
4. Mahakasyapa
5. Purna Maitrayani-putra
6. Anuruddha
7. Rahul
8. Katyayana
9. Upali
10. Ananthapindaka
11. Subhuti
12. Jivaka

Other Prominent personalities associated with Buddhism

1. **Nagasena:** He answered to questions about Buddhism posed by Menander I (or Milinda), the Indo-Greek king, and the conversation is recorded in the book *Milinda Panho* around 150 BC.
2. **Nagarjuna:** lived around 150 AD-250 AD and founder of the Madhyamaka school of Mahayana Buddhism
3. **Vasubandhu:** A proponent of Mahayana Buddhism in 4th-5th century AD from Gandhara and wrote from the perspectives of the Sarvastivada and Sautrantika schools.
4. **Bodhidharma:** lived around 5th or 6th century AD and transmitted Buddhism to China.
5. **Buddhaghosa:** A 5th-century Indian Theravada Buddhist commentator and scholar famous for his work

Visuddhimagga (Path of Purification)

6. **Padmasambhava**: A 8th century monk and is contemplated as ‘second Buddha’ across Tibet, Nepal, Bhutan, and the Himalayan States of India.
7. **Atisa**: a Buddhist Bengali religious leader and master and is one of the major figures in the spread of 11th-century Mahayana and Vajrayana Buddhism in Asia. He inspired Buddhist thought from Tibet to Sumatra
8. **Dalai Lama**: They are modern spiritual leaders of the Yellow Hat school of Tibetan Buddhism.

NAVAYANA BUDDHISM

Navayana School is considered to be a new branch of Buddhism propounded by **Dr. B.R. Ambedkar**. It is different from the traditionally recognized branches of Theravada, Mahayana and Vajrayana and **rejects them**. It discards the practices and precepts such as renouncing monk and monasticism, karma, rebirth in afterlife, samsara, meditation, enlightenment and Four Noble Truths considered to be the foundation in the Buddhist traditions. It radically re-interprets Buddhism by revising the **original teachings of Buddha to be about class struggle and social equality**.



JAINISM

The word ‘Jain’ is derived from **jina** or **jaina** which means the ‘**Conqueror**’. They believe that their religion is comprised of people who have managed to control and conquer their desires. Jainism does not have a single founder, instead of that the truth comes to the world in difficult and different times by a teacher who shows the way or a **Tirthankara**.

There were 23 *Tirthankaras* or great-learned men in Jain religion before Mahavira. It is commonly mistaken that **Mahavira** was the founder of Jainism, instead he was the last and 24th *tirthankara*. He would achieve the goal of spirituality and teach the others the right way to get moksha or liberation. He is like an incarnation of god who is in the form of a human body and has to go through penance and meditation to reach the pure stage of the soul.

Jainism, like Buddhism, **rejects the authority of Vedas**.

However, unlike Buddhism, it **believes in the existence of soul (atman)**. Soul is the core and the fundamental focus of the Jain philosophy. It is the soul that experiences existence and gains knowledge, not mind nor body as both are believed to be a heap of matter.

Major Jain pilgrimages in India include Dilwara temple in **Mount Abu** (Rajasthan), **Palitana temples** (Gujarat), **Girnar** (Gujarat), **Shikharji** (Jharkhand) and **Shravanabelagola** (Karnataka).

The 24 tirthankaras under Jainism are:

Rishabhanatha or Adinatha, Ajita, Sambhava, Abhinandana, Sumati, Padmaprabha, Suparshva, Chandraprabha, Suvidhi, Shital, Shreyansa, Vasupujya, Vimala, Ananta, Dharma, Shanti, Kunthu, Ara, Malli, Muni Suvrata, Nami, Nemi, Parshvanatha and Mahavira.



Basics about Vardhamana Mahavira

In around 540 BC, Prince **Vardhamana** was born at Kundalgram in Vaishali to King Siddhartha and Queen Trishala, who ruled over the **Jnatrika** clan. At the age of 30, he went through a touching journey and left his home to live the life of an ascetic. According to Jain Holy books, on the 10th day of *Vaishakha*, he reached the town of Pava near Patna where he found the truth of life, i.e., Kevalya.

He was given the title ‘**Mahavira**’ or the great hero. Some of the other titles given to him are jaina or **jitendriya** i.e., one who conquers all his senses and **nirgrantha** or the one who is free from all bonds.



Jaina Teachings and Philosophy

Mahavira has taught the Jains the right path or Dharma and stressed on renunciation of the world, strict asceticism and moral cultivation. The Jains are morally bound by their religion to live in such a way that would not harm any being.

Anekantavada, the fundamental doctrine of Jainism emphasises that the ultimate truth and reality is complex, and has multiple-aspects. Hence, there exists **non-absolutism**, that means no single, specific statement can describe the nature of existence and the absolute truth.

They believe that through **three-jewel** (fold) path of: right belief (**samyakdarshana**), right knowledge (**samyakjnana**) and right conduct (**samyakcharita**), one can get rid of the bad karma and also pull themselves out of the cycle of rebirth and achieve salvation.

Jains need to follow these **five constraints** in life:

- *Ahimsa (non-violence);*
- *Satya (truthfulness);*
- *Asteya (not stealing);*
- *Aparigraha (non-acquisition) and*
- *Brahmacharya (chaste living).*

The fifth tenet was propounded by Mahavira.

Sectarian lists the following eight auspicious symbols under Jainism:

Swastika

It signifies peace and well being of the humans.

Nandyavartya	It is a large swastika with nine end points.
Bhadrasana	A throne which is said to be sanctified by the jaina's feet.
Shrivasta	A mark which manifested on the Jain's chest and signified his pure soul.
Darpana	The mirror which reflects the inner self
Minayugala	A couple of fish which signifies the conquest over sexual urges
Vardhamanaka	A shallow dish used as lamp which shows the increase in the wealth, due and merit.
Kalasha	A pot filled with pure water signifying water.

Please Note: The symbol **hand with a wheel on the palm** symbolizes **Ahimsa** in Jainism. There is a word *ahimsa* written in the middle of it.

Two major Schools or Sects under Jainism

Jainism has two major ancient sub traditions:

1. **Digambaras** [Sub-sects include Mula Sangh (original community) and Terapanthi, Taranpathi and Bispanthi (these three are modern communities)]
2. **Svetambaras** (Sub-sects include Sthanakavasi and Murtipujaka)

There are several other smaller sub-traditions that emerged in the 2nd millennium CE.

Digambara School:

- Monks of the *Digambara* tradition **do not wear clothes** as this sect believes in complete nudity.

- Female monks wear unstitched plain white sarees and are called **Aryikas**.
- Digambaras **follow all the five constraints** (*Ahimsa, Satya, Asteya, Aparigraha and Brahmacharya*) as per the teachings of Mahavira, unlike Svetambaras.
 - **Bhadrabahu** was an exponent of Digambara sect and he moved to Karnataka along with his disciples after predicting a long famine.
 - The earliest record of *Digambara* beliefs is contained in the Prakrit **Sutrapahuda** of Kundakunda.
 - Digambara Jains believe that **women can't be tirthankaras** and that Malli was a man.
 - Monasticism rules are **more rigid** under Digambara School.

Svetambara School:

- Svetambaras follow the **preachings of Prasvanatha**, i.e. they believe in **only four restraints** (except Brahmacharya) to be followed to attain **Kevalya**.
- *Svetambara* believe that the 23rd and 24th tirthankara did marry, unlike thought by Digambara.
- *Sthulabhadra* was a great exponent of this school and stayed in Magadha unlike Bhadrabahu who went to Karnataka.
- The monks of Svetambara School can have **simple white clothing**, a begging bowl, a brush to remove insects from their path, books and writing materials with them.
- They believe **tirthankaras can be men or women**, and say that Malli began her life as a princess.
- Svetambara tradition of Jainism **indicates five eternal substances in existence**: Soul (*jiva*), Matter (*pudgala*), Space (*akash*), motion (*Dharma*) and rest (*Adharma*), **unlike Digambaras** which add the sixth eternal substance as time (*Kala*).



Sub-sects under Digambara and Svetambara Schools

Digambara School: It has two major sub sects:

1. **Mula Sangh:** the original community
2. **Bispanthi, Terapanthi and Taranpanthi:** the modern community

TERAPANTHI VS BISPANTHI

Digambara Terapanthis worship the idols with ashta-dravya just like the Bispanthis, **but replace flowers and fruits with dry substitutes.** The Bispanthis worship **tirthankaras as well as Yaksha and Yakshini** like Bhairava and Kshetrapala. Their religious practices include aarti and offerings of flowers, fruits and prasad. **Bhattarakas are their dharma-gurus** and they are concentrated in **Rajasthan and Gujarat.**

On the other hand, Digambara **Tera Panthi** sect opposes **Bhattarakas** and **worship only tirthankaras.**

Svetambara School: Its three sub-sects include:

1. **Sthanakavasi:** They believe in **praying to Saints rather than to an idol** in a temple. The saints **wear a muhapatti** near their mouth to cover it unlike Murtipujakas
2. **Murtipujaka (Deravasi):** They **keep idols of the tirthankaras at their temples** and worship them and the saints **do not wear a muhapatti.**
3. **Terapanthi:** They pray to saints rather than to an idol in a temple, like Sthanakavasi. Terapanthi saints also wear a muhapatti near their mouth to cover it.

POPULAR PRACTICES UNDER JAINISM

- **Sallekhana** – It is a religious practice of **voluntarily fasting to death** by gradually reducing the intake of food and liquids. It is **not considered as a suicide by Jain scholars** because it is not an act of passion, nor does it deploy poisons or weapons. It can be performed by both for Jain ascetics and householders.
In 2015, the Rajasthan High Court banned the practice, considering it suicide. Later that year, the Supreme Court of India stayed the decision of the Rajasthan High Court and lifted the ban on *Sallekhana*.
- **Pratikraman** – It is a process during which **Jains repent for their sins during their daily life**, and remind themselves not to repeat them. The five types of Pratikraman include Devasi, Rayi, Pakhi, Chaumasi and Samvatsari.



ISLAM

Islam originated in the Arabian Peninsula in the **7th century AD** and spread over the world through a large empire. The word ‘Islam’ connotes **‘submission’ to God**. Those who submit to God and follow the preaching of Prophet Muhammad are called Muslims. Prophet Muhammad was the last in the long lines of messengers sent by God on earth like Abraham, Moses, etc. Both the **Christians** and **Muslims** share **Abraham** as a **common ancestor**.

It is said that an angel revealed the message of God to Prophet Muhammad on the mountains. He recited these injunctions to his followers. Initially he faced many problems and had to leave his **home in Mecca** and **migrate to Madina**. After a successful coup, he managed to come back to Mecca. This travel back to Mecca is the **holy route** that became the **Hajj** (holy pilgrimage) and every Muslim is ordered to conduct this Pilgrimage **once** in their lifetime. The sayings or day to day teachings of Prophet Muhammad were

compiled by his followers after his death and is called **Hadith**, which is the holy book of the Muslims. The holy book of Quran was compiled before prophet's death and it was verified twice by him before being transformed into book form after his death. This book and **Sunnah** form the basis for Islamic laws or **Sharia**. In India, there are four major schools of thought and law in Islam: **Hanafi**, **Shafei**, **Maliki** and **Hambali**.

The basic tenants of Islam are that there is only **one Allah** (manifestation of god) who sent his messenger to help the people on Earth and Prophet Muhammad was the last Prophet.

They also believe in the **Day of Judgment** where the merits and bad deeds will be judged and one would be sent to the hell or heaven accordingly. The Muslims should offer **namaz** or prayer five times a day. The prayers on Friday are supposed to be in the community mosque and it is called the **Juma Namaz**. It is necessary for the Muslims to keep fast from sunrise to sunset during the month of **Ramzan**, which ends with **Eid** celebrations. According to Prophet, one has to give a portion of their earnings to the needy and the poor that is called **Zakat** or charity.

Although there are various sects in Islam, two major sub-divisions are: **Shia** (those who were partisans of Ali) and **Sunni** (those who follow the *Sunnah*). The difference between the two is based on who should be the **successor** to Prophet Muhammad. The Sunnis believed that it should be from those close to the Prophet and who were his initial followers like **Abu Bakr**. On the contrary the Shia's claimed that Prophet's successor should be from his own flesh and blood and supported the claim of **Ali, his son-in law**.

Although the **majority** of Muslims in India are **Sunni**, the presence of Shia's is made known on Muharram when they reenact the gruesome death of Ali. There were some moments in history when the religion went through changes and movements, which affected the shape of Islam in the subcontinent. Some of the major movements are:

Movement	Founder	Reasons
Ahmadiya Movement	Mirza Ghulam Ahmad who called himself a Mahdi (guide)	It started in Punjab to create a community of people who would uphold true Islamic values.
Faraizi Movement (19th century)	Haji Shariatullah began the movement. Prominent leaders were Naya Miyan and Dudu Miyan	He called for the coming back of pure Islam and urged Muslims to perform the obligatory duties of Islam called Faraiz. He wanted people not to go to saints and follow their rituals.
Tariqh-i-Muhammadiya Movement	Sayyid Ahmad Barelvi	It was essentially an armed movement to establish a proper Islamic state.
Aligarh Movement	Sir Sayyid Ahmad Khan	He propagated modern education for the Muslims, which would allow them to work with the British, and in turn the Muslims will also prosper.



CHRISTIANITY

One of the largest religions of the world, Christianity has a lot of followers in India. It was founded by Jesus Christ in **Jerusalem** and after his prosecution and resurrection after three days, it started to

get more and more followers. After some time, it became the State religion of the Roman Empire and started spreading rapidly. The basis of the **Roman Catholic Christianity** became **Vatican City**. After some time, there were several reform movements in Christianity and sects like **Protestants**, **Methodists**, etc. became widespread.

The basic philosophy of Christianity is the existence of **one God** who created the Universe. God sends messengers or **messiah(s)** when necessary, to help his creation. Jesus was a messenger who wanted to help people to find God and become their ‘saviour’. They also believe that after Jesus left earth, God’s presence was retained on Earth in the form of the Holy ghost or **Holy spirit**. In fact, Christians worship the **Holy Trinity**: the father (God), the son (Jesus) and the Holy ghost.

The sacred text of the Christians is the **Bible**. It contains portions of the **Old Testament** of the Jews and a collection of new writings defined by the Roman Catholic Church headed by a Pope. This collection was called the **New Testament** and together **both** made the **Bible**. They celebrate the birth of Christ on Christmas and urge people to congregate in the holy place to pray, called Church. One of their main practices is **Baptism** where a child or any individual **enters the church's service**. Another practice is called **Eucharist** or breaking bread and wine with God which signifies unity with the being.

There were **two stages** of the spread of Christianity in India: the first was in the **medieval period** and the second was during the **18th century Missionary work** under the aegis of the British. Some historians argue that one of Jesus’s apostle, **St. Thomas**, reached India in 52 AD and worked in Kerela and Tamil Nadu. This led to a lot of conversion in Kerela from all the classes. It is believed that he is buried in Mylapore at the Cathedral of St. Thomas in Chennai. The **Portuguese** also brought Christian missionaries with them who took permission from the Emperor Akbar and subsequently Jahangir to preach their teachings. The major turning point came in 1557

when the Jesuit, **St. Francis Xavier**, made Goa an Archbishopsric.

The second phase or that of the missionaries began in the 18th century when they reached Bengal and affected the religious atmosphere by converting people. The missionaries started concentrating in bringing modern (English) education to those who converted and gave them medical assistance. Even today institutions like the Young Men's Christian Association (**YMCA**) and **YWCA** (for women) take the message of Christ to smaller tribal parts of India where they convert locals and provide them with education and medicines. There are several smaller denominations like the Syrian Christians of Kerala, Protestant groups, etc. which are active and flourishing.



SIKHISM

The history of Sikhism commences with the life, times and teachings of Guru Nanak (1469-1539). He was a **non-conformist** with a different vision. He gave an organised fight to the Hindu religion. He not only critiqued the existing life of the people of Punjab but also gave an alternative way of socio-religious organisation of his followers. He regulated the community life of his followers by bringing in congregational worship in a *dharamsala* and dining together to bring people together.

Guru Nanak did not merely denounce or condemn the existing **social order** but he gave an alternative to it. For him, the **supreme purpose** of human existence was **salvation** which can be attained by getting relieved from the endless cycles of birth and rebirth. This salvation was a prerogative of all humankind irrespective of birth, creed, caste and sex. This salvation could not be achieved by worshipping idols or the book as mediated by the pandits and the maulavis. Nor could it be achieved through renunciation of one's worldly possessions and of one's home. It would be achieved by **right belief, right worship** and **right conduct** which are all taught

by the guru. He developed new forms of worship like community kitchen (*langar*).

Nanak's religion is a very practical one, he does **not** ask for ascetism, leaving the household and comfort as a means to achieve salvation. On the contrary, he asks his followers to live like an ideal man who runs his household on the basis of his own labour, attends the *sangat* (community gatherings) and *kirtan* (community singing of songs for praising god) at the *gurudwara* or *dharamsala* which became the basic places of worship.

One of his main couplets is '*they who eat the fruit of their labour, Nanak, recognise the right way.*' The follower is supposed to be closer to God without disrupting his livelihood. This seemed to be one of the major attractions to the **khattari traders** and the merchant class who were one of the major followers in the initial phase.

Initially the Mughal-Sikh relations were very cordial, but the execution of **Guru Arjan Dev** on Jahangir's orders became a cause of dispute. Some scholars like Khushwant Singh looked at this incident as the 'First martyrdom of the Sikhs'. Guru Hargobind (1606-44) set a trend of militancy and organised an army of his own at Ramdaspur for resistance. The Guru transformed the Sikh CULT into Sikh CORPS in which the adherents would act as the 'saint soldiers' or 'soldier saints' who would attain heaven.

Guru Hargobind was the first one to gird the two swords as the symbol for Sikhs, which symbolised the spiritual (*piri*) and temporal (*miri*) authority and represented the combination of the *Bhakti* and *Shakti*. He constructed the **Akal Takht** and Lohagarh fort as symbols of his temporal authority, to conduct daily business and defence.

The next two Gurus, **Guru Har Rai** and **Guru Har Krishan** were in constant conflict and were eventually detained by Aurangzeb. **Guru Teg Bahadur** was also one of those in line for establishing the sovereign authority of the Sikhs in the dominions. He was also in

conflict with the Mughal emperor **Aurangzeb** and was put to death in 1675 in Delhi.

The last physical guru was **Guru Gobind Singh** after whose death, the system of '**personal guruship**' came to an end and the authority of the Gurus was transferred to **Guru Granth** and Guru Panth. This was done because in skirmishes against the Mughals and the hill chiefs, Guru Gobind Singh lost his four sons and the line finished after him. Just before his death, he transferred the authority to take decisions for the Sikhs to the **Guru Granth Sahib/Adi Granth** which was the *bani* of the Sikh saints and hence, had their moral backing. It was finally compiled in 1678.

Guru Gobind Singh also started through the rite of initiation the **KHALSA** who were markedly different from the non-Khalsa Sikhs who came to be called Sahajdhari Sikhs, they constituted the Nanak-Panthis, the Bhallas and the Udasis. These were the groups who followed the authority of either the words of Nanak or were followers of the alternative authority holders in the Sikh religion apart from the guru tradition. The *panjpyare* who were the first five initiates were then asked to initiate Guru Gobind Singh.

The baptised Sikhs were called '**Singh**' and the women were called '**Kaur**'. By adopting the uniform external appearance, they got another level of uniformity. The Khalsa Sikhs were not allowed to cut their hair and they possessed the **5 k's** (*kachcha, kesh, kangha, kirpan, kara*). This kind of differentiation at a very physical level gave uniformity to the movement and made them different than their own co-religionists.



ZOROASTRIANISM

This religion has its origin in Persia by the prophet **Zarathustra** around **6-7 BCE**. They are a monotheistic religion who believe in **one eternal god** whose name is **Ahura Mazda** who is the epitome

of just behaviour and goodness. There is a spirit of malice and bad behaviour called **Angra Mainyu**. These two keep fighting with each other and this is an eternal struggle and one day good will win over evil and that will be the last day.

The first contact of the Zoroastrians with **India** was in **936 AD** when they fled from Iran because of the Islamic invasions. They are commonly known as **Parsis** and are presently amongst the smallest (and rapidly shrinking) communities in India. They live mostly in Mumbai, Goa and Ahmedabad. Their **fire temples** called **Atash Bahram** are rare and only **eight** known temples exist in the entire country.

Their sacred text called **Zend Avesta** is written in Old Avestan and consists of 17 sacred songs (**gathas**) and the **Athuna Vairyo** (sacred chant), which was supposedly written by Zarathustra himself. The translations of these texts and compiled glossaries are called **Zend**. This collection is divided into **five parts**:

- *Yasna*: Worship with ceremony and offerings
- *Videvdat*: Laws against the demons
- *Yashts*: to worship through praise
- *Khordeh Avesta*: Book on Daily prayers
- *Gathas*: These are further divided into five parts called the *Ahunavaiti, Ushtavaiti, Spenta-Mainyu, Vohu-Khshathra and Vashishta-Ishti*.

They **worship fire** but also consider *air, water* and *earth* to be sacred elements. They believe that dead matter is a corrupting element to everything and hence, they place the **dead bodies in the open** to be eaten by the vultures. These open spaces are called '**Dakhma**' and the vultures that eat them are called '**Dakhma Nashini**'. The only space known in India where they are left are the '**Towers of Silence**' in Mumbai. Now-a-days, people have even started cremating or burying their dead.

There are **three major sects** amongst the Parsis:

Shahenshai	Calculate their Calendar from the Last Sassanian king, Yasdegard III
Kadmi	Claim to have the oldest and the most accurate Calendar
Fasli	They follow the traditional Persian Calendar.



JUDAISM

It is one of the oldest religions and yet it has been prosecuted the most. The followers of Judaism are called **Jews** and several empires had targeted them. The worst case was by **Hitler** who systematically killed and tortured several millions of **Jews** in Germany. This is also a monotheistic religion that believes in **one God**. Their religion **predates** Christianity and Islam, in fact, these two religions have borrowed a lot from Judaic philosophies.

The Jews believe in **Yahweh** or the one true God who was instituted by **Abraham**.

Their religious book is called the **Torah**, which is also the first five books of the Old Testament or Bible. Apart from these another set of compilations of legal and ethical writings and a brief history of Jewish history is called the **Talmud**. They have separate prayer halls and **synagogues** (place for worship). They follow religious services called the **Eliyahu-hanavi** or the thanksgiving to Elijah the Prophet.

Abraham was the ancestor of all Jews and propounded that those who followed the injunctions of God would be blessed. His son **Isaac** and grandson **Jacob** (who was also called Israel) were also blessed by God. God sent **Moses** to the Earth and gave him the **Ten Commandments** or the **Sefer Torah** at the Mt. Sinai, which clarified how **Israelis** (it is a term used for Jews who were the children of Jacob or Israel) should live. Jacob had 12 children who became the ancestors of the 12 tribes referred to as **Bene Israel** or

the ‘**Children of Israel**’.

The *Sefer Torah* has 613 percepts, which explain how to live a pious Jewish life, and this also forms the first five sections of the Old Testament. During the prayers, all male Jews have to wear a *tsisith* or the thread of prayer shawls. The Jews also believe in the **day of judgment** when the Messiah would come to take the pious to the heaven and the evil would be relegated to hell. Jews have **three main sects**:

Orthodox	They adhere to all the ancient customs, religious practices and traditions.
Conservative	The follow a middle path, i.e. they are conservative about some traditional aspects but are more relaxed about other things.
Reformists	They have changed their religious ceremonies and rituals to adapt to the recent times.

The first Jewish settlers came to the western coast of India and although they are numerically small, there are five major Jewish communities in India - the Malayalam-speaking **Cochinis** and the Marathi-speaking **Bene Israel**. The third group is of the **Baghdadi Jews** who came from West Asia as traders and settled mainly around Mumbai, Pune and Kolkata.

The fourth group is the **Bnei Menashe** or the **Manipuri** Jews. They have created genealogies to the Menashe or the Menasseh Tribe, which was one of the 10 lost tribes of the Jews. They live on the border of India and Myanmar in Manipur and Mizoram and they claim that they were enslaved and sold to the Assyrians and managed to escape to China from where they came and settled on the border of India. They call themselves the ‘**Children of Menasseh**’ or those who believe in Jesus Christ. These Bnei Menashe comprise Mizo, Kuki and Chin tribes there. The last amongst them is of the **Bene Ephraim** which is a small group of

Telugu-speaking Jews who converted to Judaism in the 1980's.



Previous Years' Questions - Prelims

2016

1. With reference to the cultural history of medieval India, consider the following statements:
 1. Siddhas (Sittars) of Tamil region were monotheistic and condemned idolatry.
 2. Lingayats of Kannada region questioned the theory of rebirth and rejected the caste hierarchy.

Which of the statements given above is/are correct?

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

2015

2. Which of the following kingdoms were associated with the life of the Buddha?
 1. Avanti
 2. Gandhara
 3. Kosala
 4. Magadha

Select the correct answer using the code given below.

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

2012

3. With reference to the history of ancient India, which of the following was/were common to both Buddhism and Jainism?
- (i) Avoidance of extremities of penance and enjoyment.
 - (ii) Indifference to the authority of the Vedas.
 - (iii) Denial of efficacy of rituals.

Select the correct answer using the codes given below

- (a) Only (i)
- (b) (ii) and (iii)
- (c) (i) and (iii)
- (d) (i), (ii) and (iii)

4. Which of the following statements is/are correct about Brahmo samaj?
- (i) It opposed Idolatry
 - (ii) It denied the need of a priestly class for interpreting the religious texts.
 - (iii) It popularised the doctrine that the Vedas are infallible.

Select the correct answer using the code given below:

- (a) Only (i)
- (b) (i) and (ii)
- (c) Only (iii)
- (d) (i), (ii) and (iii)

2011

5. The ‘Dharma’ and ‘Rita’ depict a central idea of ancient Vedic civilization of India. In this context, consider the following statements
- (i) ‘Dharma’ was a conception of obligations and of the discharge of one’s duties to oneself and to others.
 - (ii) ‘Rita’ was the fundamental moral law governing the

functioning of the Universe and all it contained.

Which of the statements given above is/are correct?

- (a) Only (i)
- (b) Only (ii)
- (c) Both (i) and (ii)
- (d) Neither (i) nor (ii)

2009

6. Anekantavada is a core theory and philosophy of which one of the following?
- (a) Buddhism
 - (b) Jainism
 - (c) Sikhism
 - (d) Vaishnavism

2001

7. Consider the following statements:
- (i) Arya samaj was founded in 1835.
 - (ii) Lala Lajpat Rai opposed the appeal of Arya samaj to the authority of the Vedas in support of its social reform programme.
 - (iii) Under Keshab Chandra sen, the Brahmo Samaj campaigned for women's education.
 - (iv) Vinoba Bhave founded the Sarvodaya Samaj to work among refugees.

Which of these statements are correct?

- (a) (i) and (ii)
- (b) (ii) and (iii)
- (c) (ii) and (iv)
- (d) (iii) and (iv)



Answers

1. (c)
2. (d)
3. (b)
4. (b)
5. (c)
6. (b)
7. (d)



Practice Questions - Prelims

1. Consider the following statements about Hinduism:
 - (i) In Vedic age, the religious sacrifices and offerings were done in open air.
 - (ii) Vanaprastha is the last stage in the life of a man as per Upanishads.Which of the above is/are correct?
 - (a) Only (i)
 - (b) Only (ii)
 - (c) Both (i) & (ii)
 - (d) Neither (i) nor (ii)
2. Consider the following stages of life:
 - (i) Grihasta
 - (ii) Brahmachari
 - (iii) Vanaprastha
 - (iv) SanyasiWhich is the order in which they occur in the life of a man?
 - (a) (i)-(ii)-(iii)-(iv)
 - (b) (ii)-(i)-(iii)-(iv)

- (c) (ii)-(i)-(iv)-(iii)
(d) (iii)-(ii)-(i)-(iv)
3. Consider the following statements:
- (i) Shaivites in North India are called Nayanars.
(ii) Vaishnavites in South India are called Alvars.
- Which of the above is/are correct?
- (a) Only (i)
(b) Only (ii)
(c) Both (i) & (ii)
(d) Neither (i) nor (ii)
4. Brahmo samaj was started by-
- (a) Dayanand Saraswati
(b) Keshavchandra Sen
(c) Swami Vivekananda
(d) Raja Ram Mohan Roy
5. Which of the following is not among the 24 tirthankaras in Jainism?
- (a) Abhinandana
(b) Shanti
(c) Ananda
(d) Parshva
6. Consider the following statements about Jainism-
- (i) Digambaras believed that even women can become Tirthankara.
(ii) Shvetambara monks used a brush to remove insects from their path.
- Which of the above is/are correct?
- (a) Only (i)
(b) Only (ii)
(c) Both (i) & (ii)

- (d) Neither (i) nor (ii)
7. Which of the following is not among the three major treatise of Buddhism?
- (a) Vinaya Pitaka
 - (b) Sutta Pitaka
 - (c) Tri Pitaka
 - (d) Abhidhamma Pitaka
8. Consider the following principles:
- (i) Ahimsa
 - (ii) Satya
 - (iii) Asteya
 - (iv) Aparigraha
 - (v) Brahmacharya
- Which of the above are followed under Jainism?
- (a) (i), (ii) and (iii)
 - (b) (i) and (ii)
 - (c) (i), (iii) and (iv)
 - (d) (i), (ii), (iii), (iv) and (v)
9. Consider the following statements about Buddhism-
- (i) Hinayana sect believed in idol worship of Buddha.
 - (ii) Mahayana sect followed the Bodhisattva concept of salvation.
- Which of the above is/are correct?
- (a) Only (i)
 - (b) Only (ii)
 - (c) Both (i) & (ii)
 - (d) Neither (i) nor (ii)
10. The concept of fire temples is related to -
- (a) Hinduism
 - (b) Zoroastrianism

- (c) Judaism
- (d) Jainism



Answers

1. (a)
2. (b)
3. (b)
4. (d)
5. (c)
6. (b)
7. (c)
8. (d)
9. (b)
10. (b)



Previous Years' Questions - Mains

2012

1. Comment on the significance of fire in Zoroastrianism.

2008

2. Write about Bodhisattva.

2007

3. Write about Lingayats.

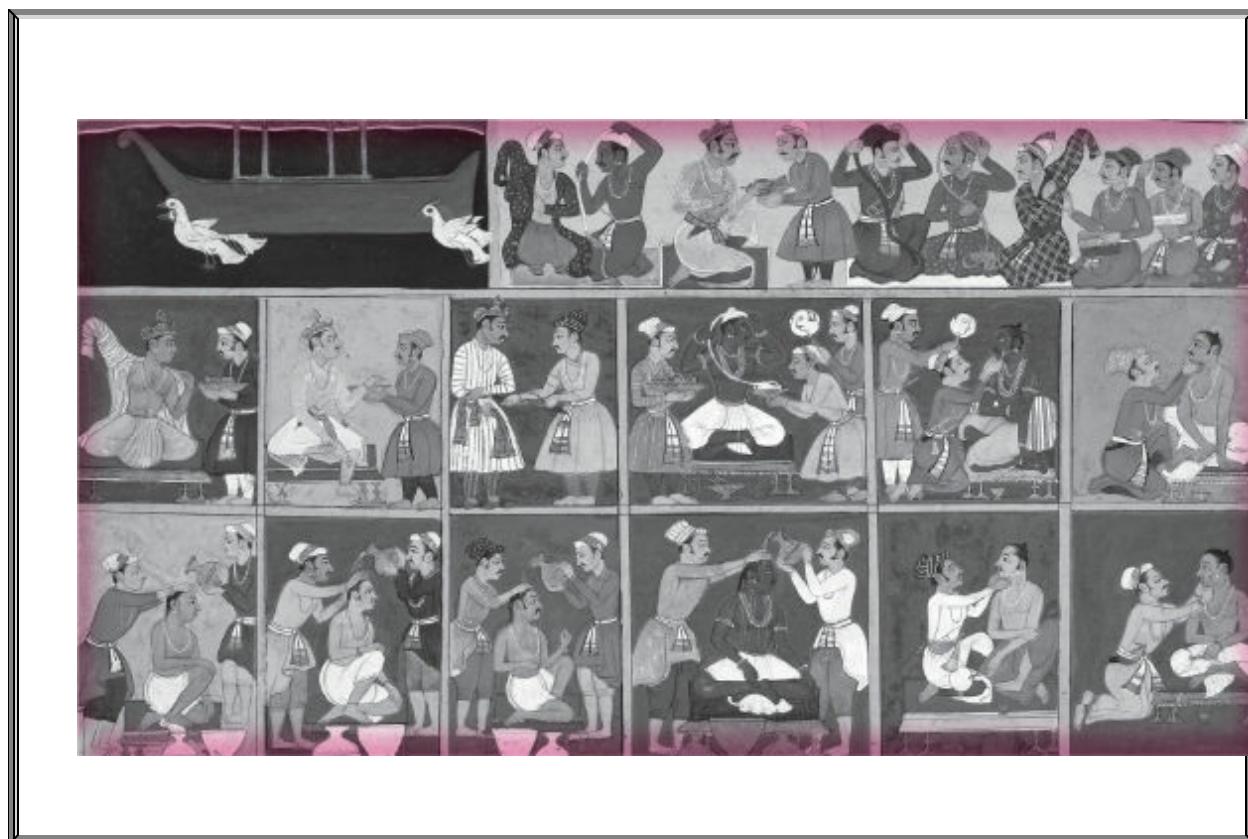
2005

4. Write about Sutta Pitaka.



Practice Questions - Mains

1. Discuss the four stages of a human life as indicated in Upanishads.
2. Discuss in brief the impact of Brahmo movement in bringing religious reforms?
3. What are the philosophical differences between Buddhism and Jainism?
4. Distinguish between the ideals of the Hinayana and Mahayana sect of Buddhism.
5. The beliefs of Digambaras were more rigid than Svetambaras. Critically examine the statement.



13

INDIAN LITERATURE



INTRODUCTION

The word ‘Literature’ has been derived from the Latin *litteratura* or ‘writing formed with letters’. It refers to any form of writing that has some literary merit. It is classified broadly into **fiction** and **non-fiction**. Further classifications are made between poetry and prose. Within these broad categories, distinctions can be made between novels, short stories, drama, novella, etc. Some of the most popular literature from Greco-Roman times has been epics which were transmitted orally and were later compiled in the written form with the development of complex languages.

The distribution and dissemination of language took a major step ahead in the eighteenth century with the development of the print technology, which led more and more people to read and appreciate literature. Currently, electronic literature has taken the center stage and more and more people read through this medium.

Difference between Didactic and Narrative Text

Points of Difference	Didactic	Narrative
Type of text	This is also known as Directive texts as it tries to influence the reasoning, thinking and conduct of the	This text gives all the essential information about the topic so that whatever is discussed in the narration is explained or makes sense to

	reader.	the reader.
Objectives	The writer intends to persuade, coax and compel the reader into thinking a particular way.	The writer intends to enhance and sustain the interest and inquisitiveness of the readers about the topic.
Commonly used for	It is usually used for writing about political or moral issues ; specifically in sermons, and religious treatises.	It is the most common type of prose and is used mostly in story writing and novels .

In India, four major speech groups are followed, i.e. the Austric, Dravidian, Sino-Tibetan and Indo-European. The following discussion focuses on literature from a major language of the Indo-European group: Sanskrit.



LITERATURE IN ANCIENT INDIA

Ancient Indian literature defies a common perception that it was confined to sacred texts like the Vedas and the Upanishads. There is a lot of literature in Prakrit, which is full of realism and moral values without religious connotations being attached to it. The most popular set of works from ancient period are the Vedas that are sacred texts used in religious rituals as well as in daily situations.

But this section will also cover the epics and lyrical works composed in this period in two major languages of the ancient period-Sanskrit and Prakrit.



Vedas

The word ‘Veda’ signifies **knowledge** and the texts are actually about providing humans about **knowledge to conduct** their entire life on earth and beyond. It is written in highly stylised poetic style and the language is **full of symbols** and **myths**. The Vedas were initially handed down orally by generations of Brahmin families but it is estimated by historians that they were **compiled** around **1500 BC-1000 BC**. In the Hindu tradition, they are considered sacred because they are the divine revelations, which were determined by gods to guide humans eternally. They also have larger implications on our lives as they treat the universe and its inhabitants as one big family and preach **Vasudhaiva Kutumbakam**.

There are **four major Vedas**: **Rig Veda**, **Yajur Veda**, **Sama Veda** and **Atharva Veda**. These were mostly written by vedic seers and poets called the rishis who envisioned the cosmic mysteries and wrote them in the form of Sanskrit poetry. All the Vedas give prominence to **yagna** (sacrifice). The *Brahmanas*, the *Upanishads* and the *Aranyakas* accompany each Veda.

Rig Veda

The Rig Veda is the **oldest** existing Veda amongst the other four. It consists of 1028 individual Sanskrit hymns. It is said to be one of the first extensive composition in any Indo-European language that has survived for our perusal. Historians argue that it was compiled around **1200-900 BC**. The focus of this Veda is on **worldly prosperity** and **natural beauty**. The text is organised in 10 books, known as **Mandalas**, of varying age and length. Furthermore, each mandala comprises of several **Suktas** or hymns, which are usually for sacrificial purposes.

Most of the hymns concentrate on the themes of life, death, creation, sacrifice and for seeking godly pleasure or **soma**. The entire Rig

vedic hymns are dedicated to several deities, in particular to their **chief deity, Indra**. The other prominent Gods mentioned in the Rig Veda are *Agni* (God of fire), *Varuna* (God of water), *Rudra* (God of wind/storm), *Aditya* (a form of Sun God), *Vayu* (God of air) and the *Ashwini* twins. There are several hymns dedicated to female Goddesses too; like *Usha* (Goddess of dawn), *Prithvi* (Goddess of earth) and *Vak* (the Goddess of speech).

Atharva Veda

This Veda is also known as **Brahma Veda** and has been attributed to two *rishis* called **Atharvah** and **Angira**, respectively. Because of its association with the two *rishis*, in the olden times it was also called **Atharvangirasa**. While it is mostly concerned with **peace** and **prosperity** of the human society and covers all aspects of a **man's daily life**, it specifically focuses on **treatment of several ailments**. The book is known to prescribe treatment for almost 99 diseases.

There are two major recensions (*sakhas*) of the text called the **Paippalada** and **Saunakiya**. Most of the text deals with healing and **black and white magic**; speculation on the **changes in the universe**; and even touches upon issues of the **everyday problems** in a householder's life.

Yajur Veda

The name 'Yajus' signifies 'sacrifice' and this Veda concentrates on **rites and mantras** of different types of **sacrifices** that were prevalent in the Vedic times. There are two major recensions (**samhita**) of the Yajur Veda: **Shukla** (white/pure) and **Krishna** (black/dark). These samhita's are also called: **Vajasaneyi Samhita** and **Taittiriya Samhita**. The Yajur Veda is predominantly a **ritual Veda** as it acts like a guide book for the rishis/priests who conduct **sacrificial rituals**.

Sama Veda

Sama Veda has been named after ‘Saman’ (melody) and it concentrates on **melody or songs**. While the entire text has 1875 hymns, historians argue that 75 are original and the rest have been taken from the Sakala branch of the Rig Veda.

It consists of hymns, detached verses and 16,000 raga (musical notes) and raginis. It is because of the lyrical nature of the text that it has also been called the ‘**book of chants**’. It also shows us how **Indian music** has developed in the Vedic period.

*To fully understand the Vedas, it is necessary to read the **Vedangas** or the branches/limbs of the Veda. They are like a supplement to the original Veda and concentrate on topics like **siksha (education)**, **nirukta** (etymology or the origin of words), **Chhanda** (metrics in Sanskrit grammar), **jyotisha** (astronomy) and **vyakarana** (grammar). In the later period, several authors picked these subjects and wrote treatises on them, called **Sutra**. These were written in the form of a precept or a text that defines the general rule that regulates the thought and behaviour of mankind. One of the most striking examples of such literature is **Panini's Ashtadhyayi** which is a text to define the rules of Sanskrit grammar.*

Brahmanas

The Brahmanas are part of the Hindu *sruti* (revealed knowledge) literature. Each Veda has a Brahmana attached to it, which is essentially a collection of texts with **commentaries** on the particular Veda. They are usually a mixture of legends, facts, philosophy and detailed explanations of Vedic rituals.

They also consist of **instructions** as to how to properly conduct

rituals and enunciate the science of sacrifice. They also **explain the symbolic significance** of the sacred words used in the rituals.

Although historians disagree on the dating of the Brahmanas, it is usually pegged to be composed and compiled between 900-700 BC. As mentioned above, each Veda has its accompanying Brahmana.

Rig Veda	Aitareya Brahmana	Kaushitaki Brahmana	
Sama Veda	Tandya Mahabrahmana	Sadvimsha Brahmana	
Yajur Veda	Taittiriya Brahmana	Shatpatha Brahmana	
Atharva Veda	Gopatha Brahmana	Jaimaniya Brahmana	Panchvish Brahmana

Arayankas

The Arayankas are also texts attached to the Vedas and they describe the **rituals** and **sacrifices** involved in the Vedas from various perspectives. They are said to be compilations of ritualistic information on the birth and death cycles as well as the complexity of the soul. It is argued that holy and learned men, called *Munis*, who preferred to dwell within the limits of the **forests**, taught them.

Upanishads

Interestingly, the term Upanishad or *u* (at), *pa* (foot), *ni* (down) and *s(h)ad* (to sit), i.e. **to sit down near** (the teacher), describes the text completely. We have more than 200 known Upanishads and the teacher usually passed them down verbally to his students in the forest while they sat in front of him. This tradition was part of the **guru-shishya parampara**.

These are treatises written in **Sanskrit** and give an account of the Vedas in predominantly monastic and mystical terms. As they are generally the **last part of the Vedas**, they are also known as **Vedanta** or ‘end (*anta*) of the Veda’. The Upanishads are said to have the ‘**truth**’ about human life and show the way towards human salvation or **moksha**. They continue to talk about the *abstract* and *philosophical problems* faced by mankind, especially about the origin of this universe, supposed origin of the mankind, life and death cycle and the material and spiritual quests of man.

Out of the above-mentioned 200 Upanishads, a set of **108 Upanishads** has been called the **Muktika** Canon. This is supposed to be an important canon as the number 108 is equivalent to the number of beads on a Hindu rosary or *mala*.

The teachings propounded in the Upanishads have been part of the founding rituals of Hinduism.

There is a minor difference between Upanishads and Aranyakas, which is classified as:

Upanishad	<i>Jnana-kanda</i>	Knowledge/spirituality section
Arayanka	<i>Karma-kanda</i>	Ritualistic actions/sacrifice section



The Mahabharata and The Ramayana

These two great epics are also called **Mahakavya** as they have become a part of the collective memory of those who follow the Hindu religion. Both the texts have been compiled and added to through the ages and what we see today is an amalgamation of several transmissions made by sages as well as bards or story-tellers.

Ramayana

The most famous and revered recension of the Ramayana is by the

sage **Valmiki** who is also called as **Adikavi** or the first amongst the poets. By the same logic Ramayana is called **Adikavya** or the first amongst the poetry. Although there is a great debate on the dating of Ramayana, most historians argue that it was first compiled around 1500 BC.

In this epic, through the story of Rama who is projected as the ideal man, we are instructed on how to achieve the *four-fold objectives* (**Purushartha**) of mankind:

Dharma	Religion or righteousness
Artha	(monetary) Achievements in the worldly sphere
Kama	Fulfilling worldly desires
Moksha	Liberation from these desires

The Ramayana consists of 24,000 verses and is divided into seven books, called **Khandas**. It is considered as an epic as it presents the details of the war between Lord Rama and demon king Ravana over the kidnapping of Rama's wife, Sita. There are several major characters like Hanuman, Lakshmana, Vibhishana, etc who were instrumental in the fight that was fought in Lanka (modern Sri Lanka), where Rama triumphed over Ravana and brought back his wife. This success has been considered to be the **victory of good over evil**.

Mahabharata

The Mahabharata has several versions, but the most popular one is penned by **Ved Vyas**. It was written in **Sanskrit** and initially had 8,800 verses. This version was called '**Jaya**' or the story of 'victory'. After that several stories were complied and added to this collection. The number of verses increased to 24,000 and it was renamed as '**Bharata**' after the earliest Vedic tribes. The current form consists of **1,00,000 verses** and is divided into 10 **parvas**

(chapters) with insets in the texts which are called ***Itihas Purana*** (mythical history).

The story is based on the conflict between the **Kauravas** and the **Pandavas** over the right to claim the throne of Hastinapur. The **sutradhar** of the story is Lord Krishna. The Mahabharata also consists of an important didactical text of Hindus, i.e., the **Bhagwata Gita**. This text is like a concise guide to Hindu religions' philosophical dilemmas and even acts like a guide to mankind on how to live a righteous life. Most of the text is a dialogue between Lord Krishna and the Pandava prince Arjuna about the duties of a man, warrior and prince.

He also elaborates on the problem of violence versus non-violence; action versus non-action and in the end about the **Dharma**. He even makes distinction between various kinds of *Dharma* and prefers that Arjuna and mankind should follow **Nishkama Karma**, i.e. to perform one's duty to the family and the world in a selfless way.

Both the above-mentioned epics have been retold in several Indian and foreign languages. It has been dramatised by theatres as well as by television. It is not only because both the stories have a universal appeal, but because they show the right way of human existence and of the necessity of positiveness of human actions.

The Puranas

As the word '**Purana**' suggests, these texts talk about 'that which renews the old'. These are ancient Indian mythological texts, which consist of the narrative stories about the **creation of the universe** and illustrate its history till the supposed **destruction** of the universe. It contains the stories of the kings, heroes, sages, and demi-Gods, but it focuses on the divine Hindu **trimurti** or trinity/ three Gods: Brahma, Vishnu and Mahesh.

There are 18 major *Puranas* (**Mahapuranas**) and each gives prominence to a particular deity and expound on the philosophical

and religious concepts related to them. Some of the more prominent and well-known *Puranas* are **Bhagvata, Brahma, Vayu, Agni, Garuda, Padma, Vishnu and Matsya**. These contain anecdotes about the social, cultural and religious life of post-Vedic India and provide the historians with critical information about the geography, history and the dynastic genealogies.

These *Puranas* are written in the form of **stories**, which combine myths, legends and sermons about the deities and this **easy form** of story-writing made it very popular amongst the masses who did not always understand the complex Vedas.

Hence, the *Puranas* were translated and distributed in various vernacular languages. The *Puranas* use parables and fables to spread their message:

Parable	Short stories that in prose or verse, illustrates a spiritual, moral or religious lesson. It usually features a human character .
Fable	Short stories that in prose or verse, illustrates a ‘moral’ through a pithy maxim or clever story. It features animals, inanimate objects, mythical creatures, plants who are given human like qualities.

All of us have at some point of time heard a story from the **Panchtantra** written by **Vishnu Sharma**. This didactic fable comprises of several stories with morals and knowledge about the world through animals. Another well-known work from the same genre is **Hitopadesha**, written by **Narayan Pandit**. This also has several non-human and animal elements imparting the wisdom to humans.



The Upa-Puranas

The *Puranas* were so popular with the masses that they gave rise to

another sub-genre called ***Upa-Puranas*** or minor *Puranas*. There are about 19 minor *Puranas* and are based on five major subjects as dictated by the Sanskrit lexicographer from the Gupta period, **Amarasimha**:

Sarga	The creation of the universe
Pratisarga	The periodic cycle of destruction and re-creation
Manvantra	The periods of Manu's lifetime
Vamsa (Chandra and Surya)	Genealogies of solar and lunar dynasties of Gods and sages
Vamshanucharita	Dynastic histories of kings.

Classical Sanskrit Literature

Most of the literature in Sanskrit has been divided into the **Vedic** and the **Classical** categories. The two epics: *Mahabharata* and *Ramayana* are also part of the classical category but are discussed separately because of their religious importance. Irrespective of their centrality to the Hindu religion, these epics can also be considered to be the pre-cursors of Sanskrit *Kavya* (epic poetry), *nataka* (classical drama) and other treatises on medicine, statecraft, grammar, astronomy, mathematics, etc. Most of this Sanskrit literature was bound by the rules of grammar that have been explained brilliantly in **Panini's Ashtadhyayi**, a treatise on the rigid rules which bind the Sanskrit language.

Sanskrit Drama

One of the most popular genres of lyric poetry and prose is the popular romantic tales whose sole purpose was to entertain the

public or *Lokaranjana*. These were usually written in the form of stories and yet they gave a unique perspective on life. These were usually written in the form of elaborate dramas. The rules regarding the performance, acting, gestures, stage direction and acting have been illustrated in the **Natyashastra** by **Bharata** (1 BC–1 AD). Major dramas written in this period are:

Kalidasa	Malavikagnimitra (The love story of Malavika a maiden of Queen and Agnimitra the son of Pushyamitra Shunga) Vikramorvasiya (Love story of Vikram and Urvashi) Abhigyan Shakuntala (the recognition of Shakuntala)
Sudraka	Mricchakatika (The Little Clay Cart) Love affair of young brahmin Charudatta with a wealthy courtesan.
Vishakhadutta	Mudra Rakshasa (is a political drama and narrates ascent of king Chandragupta Maurya to power in India) Devi Chandraguptam
Bhavabhuti	Uttara Ramacharitam (the later life of Rama). It was written in 700 AD.
Bhasa	Swapnavasavadatta (Vasavadatta in dream), Pancharatra, Urubhang (story of Duryodhana during and after his fight with Bhima).
Harshavardhana (wrote 3 Sanskrit plays)	Ratnavali (about the love story of princess Ratnavali, daughter of the king of Ceylon and king Udayana. We find here, the mention of celebration of Holi for the first time).

Nagananda (story of how prince Jimutavahana gives up his own body to stop a sacrifice of serpents to the divine Garuda. One unique character in this drama is invocation to lord Buddha in the Nandi verse)
Priyadarsika (union of Udayana and Priyadarshika, daughter of King Dridhavarman)

Sanskrit Poetry

This genre is also called *Kavya* or poetry. Unlike the drama section where the story is the main focus of the text, poetry concentrates more on the form, style, figure of speech, etc. One of the greatest Sanskrit poets is **Kalidasa** who wrote *Kumara Sambhava* (the birth of Kumar), and *Raghuvamsa* (the dynasty of the Raghus). He also wrote two smaller epics called *Meghaduta* (the cloud messenger) and *Ritusamhara* (medley of seasons).

One should not forget to mention the contribution of poets like **Harisena** who wrote during the Gupta period. He wrote several poems in praise of valour of **Samudra Gupta** and it was so well appreciated that it was inscribed on the **Allahabad** pillar. Another extremely popular Sanskrit poet was **Jayadeva** who wrote **Gita Govinda** in the 12th century. It concentrates on the life and escapades of Lord Krishna. The text combines elements of devotion to Lord Krishna, his love for Radha and the beauty of nature.

Other major poets are:

Bharavi (550 A.D.)	<i>Kiratarjuniyam</i> (Kirat and Arjun)
Magha (65-700 A.D.)	<i>Sishupalavadha</i> (the killing of Shishupal)

Other Major Sanskrit texts:

There were several books written about the sciences and state

governance in Sanskrit for the benefit of the learned men. Historians argue that between 500 and 200 BC, several major **books on law** were written and complied, which are called the **Dharamsutras**. These were compiled alongside the *smritis* that are known as **Dharamshastras**. These are the basis of the laws governing the subjects of most Hindu kingdoms. These not only elucidate the rules according to which **property** could be held, sold or transferred but also elaborated on the **punishments** for offences ranging from fraud to murder.

Another major text is **Manusmriti** (laws of Manu), which defines the **role of man and woman** in a society, their interaction at a social plane and the code of conduct that they were supposed to follow. The text is written as a discourse given by Manu, the ancestor of mankind. The *Manusmriti* might have been written and compiled during 200 BC and 200 AD.

One of the most famous texts about statecraft from the Mauryan period is Kautilya's **Arthashastra**. It concentrates on the **economic** and **social conditions** of the Mauryan empire. Due focus was given to the **military strategy** which should be employed by the state. The text mentions that 'Kautilya' or 'Vishnugupta' wrote it. Historians argue that both these names were an alias for **Chanakya** who was a learned scholar at the court of Emperor **Chandragupta Maurya**.

While Sanskrit was the preferred language of the courts in ancient period, it got an impetus in the Gupta period, who employed many great poets, dramatists and scholars of various subjects. In this period Sanskrit became the preferred language of communication of cultured and educated people. In the later **Kushana** period, several major Sanskrit scholars received patronage. For example, **Ashvagosha** wrote **Buddhacharita**, which elucidates the biography of Buddha. He also composed several poetic works and *Saundarananda* is one of the best examples of his poems.

Some of the scientific texts written in this period are:

Charak

Charak Samhita (Book on Medicine)

Sushruta	Sushruta Samhita (Book on surgery)
Madhava	Madhava Nidana (Book on pathology)
Varamihira	Pancha-Siddhantika (Book on astrology) Brihat Samhita (book on wide ranging subjects like planetary movements, geology, architecture, etc.)
Aryabhatta	Aryabhatiya (Book on astronomy and mathematics)
Lagdhacharya	Book on astrology
Pingala	Book on Mathematics
Bhaskara	Siddhanta Shiromani

Although literature in Sanskrit was not as predominant in the **medieval period**, some excellent works were composed in Rajasthan and Kashmir. Two of the most notable works from medieval Kashmir are **Kalhan's Rajatarangani** which gives a detailed account of the *kings of Kashmir* and **Somadeva's Kathasarit-sagar** which is a poetic work. Shriharsha's Naishadhiyacharitram,



Literature in Pali and Prakrit

During the post-Vedic period, apart from Sanskrit, literature was also composed in Prakrit and Pali. Prakrit is a term which is loosely attached to any language from the standard one, i.e. Sanskrit. Pali is usually used to indicate the archaic or old form of Prakrit and it combines several existing dialects. These languages gained prominence when religious literature of the **Buddhists** and **Jains** were composed in this language.

It is said that **Lord Buddha used Pali** to give his sermons and it is in the same language that they have been recorded.

The Buddhist literature can be divided into Canonical and Non-canonical works. The **Canonical** literature consists of '**Triptikas**' or baskets (of knowledge). The three Tripitakas are:

- **Vinaya Pitaka**, which covers the *rules and regulations*, which should be followed by the Buddhist monks.
- The **Sutta Pitaka** contains dialogues and speeches of the Buddha that deal with *morality* and *righteous dharma*.
- Lastly, the **Abhidhamma Pitaka** that concentrates on the *philosophy and metaphysics*. It also contains discussions on various topics like ethics, theory of knowledge and psychology.

The **Jatakas** are the best example of Buddhist **non-canonical** literature. These are compilation of the stories from the **previous births of Buddha**. The stories of the **Bodhisattva** or the (future) would-be Buddha are also discussed in these *Jatakas*. Although these stories propagate Buddhist religious doctrines, they are available in Sanskrit and Pali. Each story of the birth of the Buddha is equivalent to a Jataka tale. It was believed that Buddha passed through **550 births** before he was born as **Gautama**. These tales combine the popular tales, ancient mythology as well as socio-political conditions in North India between 600 BC and 200 BC. The great epic **Buddhacharita by Aswaghosha** (78 A.D.) is another example of **Buddhist literature in Sanskrit**.

Another major religion, **Jainism**, produced texts in **Prakrit**. They form the basis of the Jain canonical literature. Some of the Jain texts were also written in Sanskrit like the **Upamitibhava Prapancha Katha** of **Siddharasi** (906 A.D.). The most important Jain texts written in **Prakrit** are the **Angas**, the **Upangas** and the **Parikramas**. Apart from these the **Chhedab Sutra** and the **Malasutra** are also considered to be sacred by the Jains.

Amongst the secular writers attached to the Jains were

Hemachandra who wrote a treatise on **lexicography** and **grammar**. Mention could also be made of **Haribhadra Suri** who wrote in the eighth century. These treatises help us to expound on the socio-political history of areas densely populated by the Jaina community, which mostly comprised of traders.

Lastly, Prakrit poetry has some elements of erotica through texts like the **Gathasaptashati** (700 verses) by **Hala** written in 300 A.D. While Hala has only contributed 44 verses in this volume, what sets this apart is a large number of **female poetesses** who have contributed to this work. The most prominent amongst them are Pahai, Roha, Sasippaha, Mahavi and Reva.

Other Buddhist literary texts:

- **Dipavamsa:** It was probably written in 3rd-4th centuries BCE in Anuradhapur (Sri Lanka), during the reign of King Dhatusena. It literally means “Chronicle of the Island”. It mentions about the visit of Buddha to Sri Lanka and the relics of Buddha.
- **Milinda Panha:** It contains a dialogue between King Meander (or Milinda) and Buddhist monk Nagasena. It means “Questions of Milinda”. These are one of the highest philosophical enquiries.
- **Mahavamsa:** It is an epic poem written in Pali language. It dates back to 3rd-4th centuries BCE during the reign of King Vijaya. It is a historical account of various kingdoms of South Asia.
- **Mahavastu:** It contains Jakata and Avadana tales. It is written in mixed Sanskrit, Pali and Prakrit. It is said to compiled between 2nd century BC-4th century AD.
- **Lalitavistara Sutra:** meaning “The play in full”, it is an important **Mahayana text**. It contains various stories associated with the life of Buddha till his first sermon at Sarnath.
- **Udana:** It is one of the oldest Theravada (Old School)

Buddhist text. It contains the famous story of “Blind Men and the Elephant”.

- **Bodhi Vamsa:** It was prose-poem, written in century 10th century in Sri Lanka. It was translated from a Sinhalese version. It was written by Upatissa and is written in Pali.
- **Udanavarga:** It is a compilation which contains utterances of Buddha and his disciples. It is written in Sanskrit.
- **Mahavibhasa Shastra:** It is said to be written around 150CE. It contains discussions about other non-Buddhist philosophies also. It is essentially a Mahayan text.
- **Abhidharmamoksha:** It is written by Vasubandhu and is a widely respected text. It is written in Sanskrit. It contains discussion on Abhidharma.
- **Visuddhimagga:** It is written by Buddhagosha in 5th century. It is a text of Theravada doctrine. It contains discussions on various teachings of Buddha.



JAIN LITERATURE

Apart from writing in **Prakrit and Ardha Magadhi**, Jain monks wrote in many other languages depending on the era, region and the patrons who supported them. They **wrote in Tamil during the Sangam Age** in south India. They also wrote in **Sanskrit, Shauraseni, Gujarati, and Marathi**.

They can be broadly divided into **two major categories; Canonical or religious texts** called Jain Agamas or Agam and **non-canonical literary works**.



Jain Agamas

They are the sacred texts and are said to be the teachings of the Jain

tirthankars. They are said to be originally compiled by the **Gandharas** who were immediate disciples of Mahavira. These texts are important for **Svetambaras**.

The present Angas are said to re-compiled in a council of **monks of Svetambaras** sect held in **Vallabhi (Gujarat)** during mid-5th century AD. The Digambara sect believes that original teachings were lost long ago and they do not accept the authority of Agamas compiled in Valabhi.

Agamas comprised of 46 texts. They are 12 Angas, 12 Upanga, 10 Prakirnakas, 4 Mulasutras, 6 Chedasutras, 2 Chulika Sutra.

They were **written in Ardha-Magadhi Prakrit language**. The *Angas teach reverence for all forms of life, strict codes of vegetarianism, asceticism, compassion and non-violence*. The 12 Angas are:

1. *Acharanga Sutra: Oldest agama.*
2. *Sutrakritanga: describes code of conduct for Jain monks, metaphysics etc*
3. *Sthananga Sutra.*
4. *Samavayanga Sutra: discussion on essence of Jainism, astronomy, mathematics, etc.*
5. *Vyakhyaprajnapti or Bhagavati Sūtra:*
6. *Jnatrdharma Katha.*
7. *Upasakadasa*
8. *Antakrddaaasah*
9. *Anuttaraupapatikadasah.*
10. *Prasnavyakaranani: Description of sins.*
11. *Vipakasruta: stories and illustrations.*
12. *Drstivada: contained 14 Purvas.*

Digambaras gave sacred status to two works: the **Karmaprabhrita** (discussion on Karma) or **Shatkhandaagama** and the **Kashayaprabhrita**.

Some **other important Jain works** and authors are:

- **Bhadrabahu** (3rd century BC) is one of the greatest Jain

monks and was the **teacher of Chandragupta Maurya**. He wrote the sacred **Uvasaggaharam Stotra, Kalpa Sutra** (Biographies of Jain Tirthankars). He was the pioneer of the **Digambara sect**.

- Acharya Kundkund's **Samayasara and Niyamasara** discusses the Jain philosophy.
- Samanta Bhadra's **Ratna Karanda Sravakachara** (Life of a Jaina householder) and **Aptamimansa** was written around 2nd century AD.
- Ilango Adigal's **Silappadikaram** considered one of the greatest epics of Tamil literature written in 2nd century AD, is a moralistic discourse. It revolves around **Kannagi**, who having lost her husband to a miscarriage of justice at the court of the Pandyan Dynasty, **wreaks her revenge on his kingdom**.
- Tirutakkatevar's **Civaka Cintamani** is also one of the epics of Tamil literature.
- **Nalatiyar**, an ancient Tamil text was written by Jain monks.
- Umasvati's **Tattvartha-sutra** (1st -2nd century AD) is an important jain work in Sanskrit on logic, epistemology, ethics, and astronomy.
- **Jinasena** (8th-9th centuries) was a revered Digambara monk. He wrote **Mahapurana and Harivamshapurana**. He was the disciple of another famous Jain monk Virasena.
- **Haribhadra Suri** (6th century AD) a Jain author wrote in Sanskrit.
- **Hemachandra Suri** (12th century), a famous scholar wrote grammars of Sanskrit and Prakrit.

Universities of Valabhi and Kalinga were important centers of learning for Jains before they declined.

Between 9th-12th centuries, Jain monks wrote extensively in **Kannada**. The three gems of Kannada literature **Pampa, Ponna and Ranna** are the famous writers related to Jainism.

With the revival of Hinduism and spreading of **Lingayats in Karnataka**, popularity of Jainism declined thus a reduction in literary works was seen after 12th -13th centuries.

ZOROASTRIAN LITERATURE

Zoroastrianism refers to the religion developed from the teachings of the Persian prophet Zoroaster or **Zarathushtra**. Zoroastrianism was influential on the history, culture, and art of Persia, as well as on the development of other religions. According to scholars, Zoroastrianism was the first religion to believe in angels, a day of judgment, a Demonic figure, and **a battle between forces of good and evil**.

During the reign of Sassanid Empire in Iran, the religion went through reforms and lots of texts were written and re-interpreted.

The most important text is called **Avesta**, which is a collection of various texts written and compiled over a period of time dealing with **religious beliefs, practices and instruction**. It was **written in the Avestan language** which is now extinct. It is **similar to Sanskrit**. It was compiled in its final form during the Sasanian rule of Iran, probably in **4th century CE**.

In the Avesta, **Yasna** is a collection of texts and has 72 chapters and is of great importance. Among them, the five chapters “**Gathas**” containing 17 hymns are the most revered ones, supposed to be written by Zoroaster himself. Yasna is the most important ceremony of the faith.

Other parts of the Avesta are Visperad, Yashts, Siroza, Nyayeshes, etc.

Some other important texts other than Avesta are:

- **Denkard**: It is a collection of books and contains various aspects of the faith. It is regarded as the **Encyclopedia of the Zoroastrianism**. It does not have a divine status. It was written in **10th century**.
- **Bundahishn**: It literally means “**Primal Creations**”. It gives details about the theory of creation in the religion. It contains astronomical ideas and theories. The battles of ‘Ahura Mazda’

and ‘Angra Mainyu’ are also mentioned. Most of the chapters were written in the **8th and 9th centuries**.

- **Mainog-i-Khirad, Sad-Dar (A Hundred doors)**
- **Book of Arda Viraf:** It is a story of a devotee written during the Sassanian era.

Sikh Literature

Sikhism is relatively a new religion established in 15th century, and is based on the teachings of Guru Nanak. The beliefs and philosophies of Sikhism are written in the sacred scripture, **Guru Granth Sahib**. **Gurbani** is the composition and hymns of Sikh Gurus and the Guru Granth Sahib.

The important literary works related to Sikhism are:

- **Adi Granth:** It was compiled by **Bhai Gurdas** under the aegis of the fifth guru, **Guru Arjan Dev in 1604**. It is written in **Gurumukhi script**. It is a predecessor to Guru Granth Sahib. The book contains the teachings of the Sikh Gurus and fifteen Bhagats of Bhakti and Sufi traditions.
- **Guru Granth Sahib:** Adi Granth was further expanded in 1678 under the tenth guru **Guru Gobind Singh**. It is of great regard to the Sikhs. It is regarded as the **Eleventh and final spiritual authority** of the Sikhs.

It is written in **Gurumukhi script** and is in a language called ‘**Sant Bhasa**’. Sant Bhasa contains words from various languages like Punjabi, Apabhramsa, Hindi, Braj Bhasa, Sanskrit, Khadiboli and Persian.

The book contains the **teachings of thirteen Bhakti saints, called ‘Bhagats’**, like Ramananda, Namadev, Ravidas, Parmanand, Sain, Surdas etc and two Muslim Bhagats-Kabir and Baba Farid.

- **Dasam Granth:** It is believed that the hymns written by

Guru Gobind Singh (Tenth Guru) are compiled in this book, however many do not agree with this. These contain fables and Puranic stories. Some hymns of the book are supposed to be offered in the daily prayers called “Nit-Nem”.

- **Janamsakhis:** These books contain the mythological and exaggerated stories of the first guru, Guru Nanak. The most popular book is “Bhai Bala Janamsakhi”. Others are Miharban Janam Sakhi and Adi Janam Sakhi.

Role of Sanskrit

- *It is one of the **oldest** recorded languages in the world and has been instrumental in lending continuity to Indian/Vedic civilisation.*
- *Sanskrit has been the **mother** of several Indo-Aryan languages that draw heavily from its grammatical base and vocabulary.*
- *Several texts written in Sanskrit like the **Dharamsastra** and the **Manusmriti** form the basis of many laws followed in our country even today.*

Dravidian Literature

This section comprises of literature in **four major** Dravidian languages: **Tamil**, **Kannada**, **Telugu** and **Malayalam**. Amongst these four languages **Tamil** is supposed to be the oldest and is supposedly very **close to Sanskrit**, especially in terms of the grammar and borrowing of words. The most famous literature in Tamil is the classical works or **Sangam literature**.

Tamil (Sangam) Literature

‘Sangam’ means fraternity and this literature was very popular amongst the masses. This literature is a **collection of works** that contains approximately 2381 poems that have been attributed to 473

poets and there is a corpus of literature written by 102 poets that remains anonymous. The poets included men and women from different classes of society. The literary tradition was so popular that the period between **300 BC and 300 AD**, during which most of these were composed and compiled, is often called Sangam period.

There are **two major schools** of Sangam literature:

- **aham/agam** which is the ‘inner field’ and concentrates on the abstract discussion of human aspects like **love, sexual relations**, etc.
- The second school is the ‘**puram**’ or the ‘outer field’ which discusses the **human experiences** like social life, ethics, valour, customs, etc.

This literature bears the name ‘Sangam’ because the kingdom of Pandya organised assemblies where poets, bards and writers would flock from various parts of South India. These **assemblies** were called ‘**Sangamas**’ and the literature produced in the duration of these assemblies was called Sangam literature. There were three Sangams organized over a period of 600-700 years. However, the conclusive historical account of the first two Sangams are not available. The first and second Sangams are considered legends and myths by many scholars. There were **three major Sangams** organised:

Sangam	Kingdom	Place of organisation	Chairman	Books
First or Head	Pandya	Madurai	Agastya or Shiva	No book has survived. Used Agattiyam as grammar.
Second or Middle Sangam	Pandya	Kapatapuram	Initially it was Agastya and then his	Around 2,000 poems were collected and compiled into

period			disciple Tolkappiyar took over.	Tolkappiyam. <i>Tolkappiyam is a textbook on Tamil grammar giving the inflection and syntax of words and sentences and also includes classification of habitats, animals, plants and human beings.</i>
Third	Pandya	Madurai	Nakkirar	Most of the existing corpus of Sangam literature was written.

It is also interesting to see that in the extant Sangam literature, around 30,000 lines of poetry, has been arranged in eight anthologies called ***Ettuttokoi***. These were further divided into two groups; the older and the more historically relevant group is called the ***Patinenkil Kanakku*** (eighteen lower collections) and the second is ***Pattupattu*** (the ten songs).

The very famous and revered Tamil saint **Thiruvallurar** had contributed the '**Kural**' to the Sangam literature. It has been now translated in several languages and is divided into three parts which discuss the epics, polity-governance and love. Another famous **female saint** who contributed to Sangam literature is **Avvaiyar**.

Apart from the Sangam literature, there are many well-known texts written in Tamil. The *Tolkappiyam* was written to elaborate on the nuances of Tamil grammar and poetry. Like the twin Sanskrit epics, *Ramayana* and *Mahabharata*, even Tamil has two major texts written in sixth century AD, i.e. **Silappadikaram** (story of an anklet) which was written by **Ilango-Adigal**. The second text is **Manimekalai** (the story of Manimekalai) written by **Sattanar**. These texts focus on the *Tamil society* and the *economic and political changes* it was experiencing.

The final turn came during the early medieval period when the Vaishnava Bhakti sentiments began to colour Tamil literature. Texts composed between seventh to twelfth centuries were highly devotional in nature. In Tamil speaking regions, the twelve **Alvars** or saint poets who were immersed in the devotion of God, wrote several texts. One of the Alvar saints was a woman, called **Andal**. This was supposed to be a step ahead of the misogyny of that time. Another important *Bhakti* group was of the **Nayanars** or those who sang the praise of **Shaivism**. Besides these, in the **secular Tamil writing**, two major poets called **Periya Puranam** and **Kambaramayanam**, were very popular.

Malayalam Literature

This language is usually spoken in **Kerala** and surrounding areas. Although linguists argue that the language originated in the 11th century, within a span of four hundred years, it had developed a corpus of literature rich enough to call it an independent language. Two of the major Malayalam works of the medieval period are **Kokasandisan** and **Bhasa Kautilya**, which is a commentary on *Arthashastra*. Another major literary work in Malayalam is **Ramacharitam**, an epic poem written by **Cheeraman** in 13th century. **Ezhuthachan**, a strong proponent of Bhakti movement, is known as the **father of Malayalam literature**.

Telugu Literature

Linguists have argued the **Nannaya** (11th century) was the first poet in Telugu. Several great works have been written in Telugu but it reached its zenith during the **Vijayanagara period** that is also known as the **golden age of Telugu literature**. One of the most successful works in this period is titled ***Uttarahaarivamsam*** which was composed by **Nachana Somanatha**, a well-known court poet of **King Bukka I**. Not only were the court poets producing outstanding literature, even the kings like **Krishnadevaraya** (1509-1529) were composing exceptional poetry titled ***Amuktamalyada***.

During Krishnadevaraya's reign, eight learned literary personages were attached to his court. They were called ***ashtadiggajas***. Out of these, some of them deserve special attention:

Poet	Name of the work
Allasani Peddana (also known as Andhra kavita pitamaha)	<i>Manucharitam</i>
Nandi Thimmana	<i>Parijathapaharanam</i>
Tenali Ramakrishna (Court jester and poet. He is said to have been a duo with the king and the stories of <i>Tenali Raman</i> have been circulated even in modern times.)	<i>Panduranga Mahatmayam</i>
Ramaraja Bhushanudu (also known as Bhattumurti)	<i>Vasucharitram</i>
	<i>NarasabhuPaliyam</i>
	<i>Harishchandra</i>
	<i>Nalopakhyanam</i>
Madayyagari Mallana	<i>Rajashekharacharitra</i> (about the love and war

	of the King Rajasekhara of the kingdom of Avanti)
Ayyalaraju Ramabhadrudu	<i>Ramabhyudayam</i>
	<i>Akalakathasara</i>

KRISHNA DEVA RAYA – A GREAT SCHOLAR AND PATRON OF LITERATURE

- He was a scholar and patron of many languages which includes **Telugu, Kannada, Tamil and Sanskrit**.
- The reign of **Krishna Deva Raya (1509-1529)** in Vijayanagara Empire is known as the **Golden age of Telugu literature**.
- He was fluent in many languages.
- **Eight learned literary persons** were attached to his court and they were called **ashtadiggajas**, the most important one being **Allasani Peddana**.
- He **patronised Kannada poets** Mallanarya, Chatu Vittalanatha, Timmanna Kavi. **Vyasatirtha, a kannada saint was his Rajaguru**.
- **Krishna Deva Rayana Dinachari** in Kannada is another work on him.
- He while travelling via Vijayawada during his Kalinga campaign, himself **wrote Amuktamalyada** which is a treatise stating the instance of Lord Vishnu in his dream.
- He **also wrote treatise in Sanskrit** which includes *Madalasa Charita, Satyavadu Parinaya* and *Rasamanjari* and *Jambavati Kalyana*.
- He **patronised the Tamil poet Haridasa**.

Kannada Literature

The Jain scholars made the first foray into the Kannada literature. The best example of a Jain-influenced text is *Dharmanathapurana* written by **Madhava** on the life of the fifteenth Tirthankara. Several other scholars like **Uritta Vilasa** wrote *Dharma Parikshe* on the Jain teachings of this period. One of the first recorded texts in Kannada is called *Kavirajamarga*, which was written by **Nripatunga Amoghavarsha I**, in the tenth century. He was also a very powerful Rashtrakuta king.

Kannada language has many great scholars but the ‘**ratnatraya**’ or ‘the three gems’ were unparalleled. The *ratnatraya* consisted of three poets called

- **Pampa**
- **Ponna** and
- **Ranna**.

It is also in the tenth century that Pampa, better known as the ‘**father of Kannada**’ wrote two of his greatest poetic works, *Adipurana* and *Vikramarjuna Vijaya*. Pampa who was renowned for his mastery over the *rasa* involved in the poetic compositions, was attached to the court of **Chalukya Arikesari**. The second gem or **Ponna** has written a famous treatise, titled *Shanti Purana* and the third gem, **Ranna** has authored *Ajitanatha Purano*. These two poets were attached to the court of the Rashtrakuta king Krishna III.

Other major texts in Kannada literature are:

Poets	Texts
Harishvara	<i>Harishchandra Kavya</i>
	<i>Somanatha Charita</i>
Bandhuvarma	<i>Harivamshabhyudaya</i>
	<i>Jiva Sambodhana</i>
Rudra Bhata	<i>Jagannathavijaya</i>

Andayya

Madana Vijaya or *Kabbigara Kava* (This text was celebrated as it was the first pure Kannada text which **did not have any Sanskrit word**)

Although Kannada became a full-fledged language by the tenth century, the growth of Kannada literature has been closely attributed to the patronage from Vijayanagara empire. Once the literature flourished several books clarifying the grammar of the language were written like ***Shabdamanidarpana*** by Kesirja. Another major anthology from this period is by the famous Kannada author **Mallikarjuna**, titled ***Suktisudharnava***.

Several quasi-religious texts were also composed in this period. **Narahari** composed ***Tarave Ramayana***, which is said to be the first story on Rama inspired by the *Valmiki Ramayana* and written entirely in Kannada. Another famous text was ***Jaimini Bharata***. It was written by **Lakshamisha** and became so famous that it is also called the ***Kamata-Karicutavana-Chaitra*** (the spring of the Karnataka mango grove).

What sets Kannada apart was the close association with the people who read it. The title of being the people's poet was given to **Sarvajna** who composed ***tripadi*** (three-lined poems). Even more exceptional is the **first poetess** of some repute in Kannada called **Honnamma** who wrote the ***Hadibadeya Dharma*** (Duty of a devout wife).



MEDIEVAL LITERATURE

Several different trends emerged in the medieval period, which affected the languages, and dialects that emerged. The major change was the emergence of Persian as the writing of the Delhi Sultanate and Mughal courts. This period also sees the **development of Hindi** from the ancient ***apabhramsa*** language.



Persian

Although the roots of Persian language are as old as Sanskrit, it came to India with the coming of **Turks and Mongols** in the **twelfth century**. It is during their rule that Persian became the mode of communication of the court. One of the finest Persian poets is **Amir Khusrau Dehlavi** (Amir Khusrau of Delhi). Apart from his **Diwan** (collection of poetry in Persian), he also wrote **Nuh Siphr** and the **Masnavi Duwal Rani Khizr Khan**, that is a tragic love poem.

In the Delhi Sultanate, multiple texts were written in Persian. Most of them were concerned with creating histories for the rulers. Zia-ud din **Barani** is amongst the top historians of that period and he wrote **Tarikh-e-Firuz Shahi**. Another famous historian was Minhajus-Siraj. There are several travel accounts written by famous travellers like **Ibn Batuta** (Moroccan traveller) that explain the socio-political scenario of the period.

The production and dissemination of literature in Persian shot up in the Mughal period. Mughal emperor **Babar** wrote **Tuzuk-I-Babari** in Turkish, which is his *autobiography* and gives us important information about the Mughal conquest of India. One of the greatest sources about the period of Jahangir was **Tuzuk-I-Jahangiri**. Another important work is **Humayun-nama** which gives an account of his life and struggles to get the throne, written by half-sister of Humayun, **Gulbadan Begum**.

The greatest emperor of this period was **Akbar** and **Ain-e Akbari and Akbarnama** written by his court historian **Abul Fazl**, are the best examples of literature of this period. He ordered several translations of Sanskrit texts like *Ramayana*, *Bhagwata Gita* and several *Upanishads* into Persian. Two major examples are the *Mahabharata* which when translated into Persian was called **Razmnama**. One of highly illustrated works from this period is called **Hamzanama**, which depicts the story of the mythical Persian hero, Amir Hamza. Malik Muhammad Jayasi also composed his

Padmavat in this period. Other major writers of this period include **Badauni**, who wrote on ethics of political rule and **Faizi** who was considered a master of Persian poetry.

Several texts were produced in the period of **Shah Jahan**, especially about the emperor like the **Shah Jahan-nama** of Inayat Khan. In Aurangzeb's period, several satirists like **Mir Jafar Zatalli** wrote their **Kulliyat** (collection of verses). Texts like **Tabqat-i-Alamgiri** give us a good idea about the period of eighteenth century. **Padshahnama** was written by Abdul Hamid Lahori. It **is about Shah Jahan**.



Urdu

The linguists have debated that Urdu developed through the interaction of Persian and Hindi, especially in the barracks of the Turkish army. Amir Khusrau also wrote several texts in Urdu, which was in its nascent stage in this period.

The language mostly *follows the grammar of Hindi* and the form and *script of Persian*. As it was used by the Bahamani state of Ahmedabad, Golconda, Bijapur and Berar, it was initially also called *Dakkani* (southern).

One of the greatest Urdu poets is **Mirza Ghalib** who composed **Diwan** (collection of poetry) in Urdu. Several other Urdu poets were Sauda, Dard and Mir Taqi Mir. In the twentieth century, a major figure in Urdu literary writing was **Iqbal** who wrote **Bang-i-Dara**. He is famous for writing '**Saare jahan se achcha**', which has become a celebrated nationalistic song.

Apart from the last emperors of the Mughal empire like Bahadur Shah Zafar, who also wrote in Urdu; the Nawabs of Awadh patronised several scholars who composed in Urdu. In the twentieth century, it was given uplift by the moderniser Sir Sayyid Ahmad Khan who wrote several didactic and nationalist texts in Urdu and English.



Hindi and its Dialects

Hindi as we know it today, evolved between 7th and 14th century from **Apabhramsa**, which was evolved from Prakrit. The language got its biggest boost with the **Bhakti movement**, which *shunned the use of Sanskrit* as it was the language of the *Brahmins* and common people did not use it. Hence, they started writing in the language of the people and the twelfth century onwards we see a sharp rise in regional languages like Bengali, Hindi, Marathi, Gujarati, etc. For a long time, Hindi literature was in the shadow of its Sanskrit antecedents, but **Prithviraj Raso** was the **first Hindi book** and it documents the life and challenges faced by Prithviraj Chauhan.

The bulk of the work is poetry by Bhakti writers like **Kabir** who is famous for his **dohas** (couplets) that are used by the common people of India even today. **Tulsidas** produced couplets in Braj and was peppered by Persian. He became immortal by writing **Ramcharitmanas**, one the most revered Hindu texts. Lord Krishna's life also became the subject of various medieval poets like **Surdas** who wrote **Sur Sagar** about Krishna's infancy and adolescent affairs with the *gopis*. Rahim, Bhushan and Raskhan also wrote about the devotion to Lord Krishna.

Mirabai is also famous as the woman who renounced the world for Lord Krishna and wrote *Bhakti* poetry for him. **Bihari's Satsai** is also famous in this regard.



MODERN LITERATURE

The period of modern literature has been called Adhunik kaal (a term used mostly in context of Hindi). Hindi emerged as one of the major languages in Northern India and yet several other languages made their mark, especially Bengali.



Hindi

With the coming of the British, the focus of literature changed. This change occurred phenomenally in Hindi prose writing where there was a zest to go back to the classics and be inspired by Sanskrit. This zest was combined with the nationalistic fervour. **Bharatendu Harishchandra** wrote his most famous drama *Andher Nagari* (City of Darkness) in 1850s and this became a major play, which has been reproduced several times. Another very famous nationalist work is *Bharat Durdasha*.

Another major writer from this period is **Mahavir Prasad Dwivedi** after whom an entire phase of Hindi writing has been named. In the modern period of Hindi called Adhunik kaal, there are four sub-sections called:

Bhartendu Yug	1868-1893
Dwivedi Yug	1893-1918
Chhayavad Yug	1918-1937
Contemporary period	1937-today

The movement to make Hindi the national language, which would link all regions, was spearheaded by **Swami Dayanand**. Although he wrote quite a lot in Gujarati, his most famous work in Hindi is **Satyartha Prakash**. Several Hindi authors like Munshi Prem Chand, Surya Kant Tripathi ‘**Nirala**’, Maithili Sharan Gupt questioned the orthodoxies in the society. Prem Chand wrote many anthologies in Hindi and Urdu and his famous works include **Godan**, **Bade Bhaiya**, etc.

Other notable writers in Hindi include Sumitranandan Pant, Ramdhari Singh ‘Dinkar’ and Harivansha Rai Bachchan who wrote **Madhushala**. One of the most famous female writers of Hindi in the twentieth century was **Mahadevi Verma**. She was the recipient of

Padma Vibhushan in Hindi because of her writing and how it highlighted the condition of women in the society.



Bengali, Odia and Assamese Literature

In the twentieth century, the development of Bengali literature rivaled with Urdu and Hindi. The distribution of this literature was facilitated by the establishment of the **Baptist Mission Press** at Serampore, Bengal by the Englishman, William Carey in 1800. Carey was also responsible for writing a book about the grammar of Bengali and also published an English-Bengali dictionary. His press inspired wealthy local Bengalis to open their own press and disseminate literature in Bengali. Although a lot of ancient and medieval literature in Bengali like the **Mangal Kavyas** existed, before the nineteenth century it had not been widely published.

It was with the nationalist fervour reaching Bengal that the literature took a definite turn towards the concerns of the common man's suffering and the nation's plight under the British rule. **Raja Ram Mohan Roy** was amongst the first to write in Bengali and English and his work was read widely. His contemporary writers were **Ishwar Chandra Vidyasagar** and Akshay Kumar Dutta. But the zenith of nationalist Bengali literature was achieved by the writing of **Bankim Chandra Chatterjee**. His work **Anand Math** was hugely popular, so much so that **Vande Mataram**, our national song, is an excerpt taken from this novel.

The first Indian to win a Nobel Prize was also a writer in Bengali, **Rabindranath Tagore**. He got this award for his Bengali masterpiece **Geetanjali** in 1913. Sharat Chandra Chatterjee, Qazi Nazrul Islam and R. C Dutta made important contributions to Bengali literature.

In the medieval period, **Assamese** literature was dominated by **buranjis** (court chronicles). Apart from these official works, **Shankardev** composed devotional poetry in Assamese. In context of

the modern Assamese literature, two major scholars namely Padmanaba Gohain Barua and Lakshmi Nath Bezbarua, have made their mark.

From the east of India, a sizeable corpus comes from Odia literature. The first work came from **Sarala Das**. In the Medieval period, one of the outstanding writers was **Upendra Bhanja** who wrote in 1700. In the modern period, **Radha Nath Ray** and **Fakirmohan Senapati** have made their mark with the nationalistic tenor to their work.



Gujarati, Rajasthani and Sindhi Literature

As mentioned earlier *Bhakti* movement was at its peak in Gujarat and that affected the literature composed there. **Narsinh Mehta** is a very popular name in this area as he combined devotional songs for Lord Krishna with local folk traditions. The later period saw poetry by **Narmad** and prose by **Govardhan Ram** who wrote the classic Gujarati novel, **Saraswati Chandra**, which has been made into a television series recently.

The pinnacle of success in Gujarati literature was achieved by **Dr K.M Munshi** who has written fiction and non-fiction (historical) work too. One of his finest novels is **Prithvi Vallabha**.

The medieval Rajasthani literature was ridden with several dialects and has two main forms of fictional writing called **Dingal** and **Pingal**. The most famous text in this context is **Dhola Maru**. The writings of Mirabai in Braj have been very famous. Several other saints composed devotional poetry in this region. The stories of Rajasthani writers were usually oral in nature and were spread by the bards who sang the **virkavya** (victory poetic songs).

The literature in **Sindhi** has been deeply influenced by the two regions surrounding it: Rajasthan and Gujarat. As Sindh was always on the border of India, it was amongst the first to come in contact with Islamic settlers in India, which also explains the influence of Islam and Sufism on the poetry. The poetry is very lyrical and meant

to be sung. Two prominent names in Sindhi Literature are **Dewan Kauramal** and **Mirza Kalish Beg**.



Kashmiri Literature

As mentioned earlier, one of the earliest texts from Kashmir was Kalhan's **Rajatarangani** written in **Sanskrit**. The local people used Kashmiri and it had influences from Persian and Hindi dialects. In the early medieval period when the *Bhakti* movement was at its peak, Kashmiri language saw its first female poetess called **Lal Ded**, who was a Shaivite mystic.

But the major spread happened after the coming of Islam and Sufism to Kashmir and several major writers like Sufi Ghulam Muhammad, Zinda Kaul, Mahjoor, etc. Another interesting person in Kashmiri literature is Noor Din who was also known as **Nand Rishi** and was purported to bring the Hindi and Islamic elements together in his poetry. With the political power passing to the Dogra family in Jammu in 1846, Kashmiri has been eclipsed by **Dogri** language. Recently, some interest has again begun in reviving the language.



Punjabi Literature

Several regional and geographical influences have not only affected the politics of Punjab but also its literature and it was composed in two major scripts: Persian and Gurmukhi. One of the greatest texts of the world is the religious book of the Sikhs: the **Adi Granth** and a majority of it is in **Gurmukhi**. It also comprises of Dohas of Kabir, Dadu and Nanak in Hindi or Braj, but it is a very composite text.

Guru Gobind Singh, who contributed to the Adi Granth, had also written **Savaiyyas** (poetry) in Punjabi. The local literature took heavily to love stories and epics like *Sohni-Mahiwal*, *Sassi-Punnu* and the very famous **Heer-Ranjha**, which was composed by **Waris**

Shah. The Sufi poetry of **Baba Farid** and **Bulley Shah** became popular with the masses as well as with the rulers of this region. They composed many songs or classical compositions called **Kafi(s)** that were usually sung by people.

Modern Punjabi literature was also affected by nationalistic writing and **Bhagat Singh's** legendary '**Rang de Basanti Chola**' is a classic example of this trend. There was a trend to also remember the past rulers who might have repelled the British and Bhai Vir Singh wrote the **Rana Surat Singh** keeping such sentiments in mind. Contemporary writers include Dr. Mohan Singh and Puran Singh.



Marathi Literature

Although we categorise it as the Marathi language, there are several dialects in Maharashtra and the literature is composed in all of them. The oldest known work in Marathi is from the 13th century by Saint **Jnaneshwar** (also known as Gyaneshwar). He is credited to begin the *kirtan* in Maharashtra and has written a detailed commentary on the *Bhagvata Gita* in Marathi. Apart from him, several saints like Namdev, Sena and Gora were popular from the same period. The oldest known female writer is **Janabai**.

But the most famous saint from Maharashtra from the sixteenth century was **Eknath** who wrote commentaries on *Bhagwata Purana* and *Ramayana* and as he also composed works in the vernacular language. He became very popular with the masses that still sing his songs. **Tukaram** and **Ramdas** are the other notable *Bhakti* poets.

The nationalist movement affected the Marathi poetry and prose writing too. One of our greatest nationalistic figures, **Bal Gangadhar Tilak**, published his regional news paper **Kesari** in Marathi. This paper criticised the British and their policies and published tracts by leading revolutionaries of that time. Marathi prose writing took a turn for the better with the works of Hari Narayan Apte, V.S. Chiplunkar and Keshav Sut. Contemporary lots

of Marathi poets include M.G Ranade, G.T. Madholkar and K.T Telang.



Previous Years' Questions - Prelims

2016

1. With reference to the cultural history of India, the memorizing of chronicles, dynastic histories and epic tales was the profession of who of the following?
 - (a) Shramana
 - (b) Parivraajaka
 - (c) Agrahaarika
 - (d) Maagadha
2. Which one of the following books of ancient India has the love story of the son of the founder of Sunga dynasty?
 - (a) Swapnavasavadatta
 - (b) Malavikagnimitra
 - (c) Meghadoota
 - (d) Ratnavali
3. Who of the following had first deciphered the edicts of Emperor Ashoka?
 - (a) Georg Buhler
 - (b) James Prinsep
 - (c) Max Muller
 - (d) William Jones

2004

4. Which of the following four Vedas contains note on magical charms and spells?

- (a) Rigveda
- (b) Yajurveda
- (c) Atharva veda
- (d) Samaveda

2003

5. ‘Mrichchhakatika’ an ancient Indian book written by Shudraka deals with
- (a) the love affair of a rich merchant with the daughter of a courtesan
 - (b) the victory of Chandragupta II over the Shaka Kshatrapas of Western India
 - (c) the military expeditions and exploits of Samudragupta
 - (d) the love affairs between a Gupta King and a princess of Kamarupa



Answers

1. (a)
2. (b)
3. (b)
4. (c) The earliest description of magical charms and spell could be found in Atharvaveda.
5. (a) Mrichchhakatika is a ten act Sanskrit drama attributed to Sudraka, and is generally thought to have lived sometime between the 2nd century BC and AD 5th century. The play is set in the ancient city of Ujjain during the reign of the king Pataka. The central story is that of noble that a young Brahmin Charudatta fails in love with a wealthy courtesan vasantasena.



Practice Questions - Prelims

1. Consider the following statements:
 - (i) Didactic text is usually used for story writing and novels.
 - (ii) Narrative text is used for writing on political or moral issues.

Which of the above is/are correct?

 - (a) Only (i)
 - (b) Only (ii)
 - (c) Both (i) & (ii)
 - (d) Neither (i) nor (ii)
2. Which of the following texts preaches Vasudhaiva kutumbakam?
 - (a) Vedas
 - (b) Puranas
 - (c) Upanishads
 - (d) Brahmanas
3. Which of the following is not a major veda?
 - (a) Yajur
 - (b) Atharva
 - (c) Sama
 - (d) Gandharva
4. Sama Veda is written in:
 - (a) Sanskrit
 - (b) Pali
 - (c) Prakrit
 - (d) Ardha Magadhi
5. Who is chief deity under Rig Veda?
 - (a) Indra

- (b) Varun
(c) Agni
(d) Vayu
6. Which of the following goddess find their mention in Rig Veda?
(a) Usha
(b) Prithvi
(c) Vak
(d) All of these
7. Which Veda focuses on the treatment of various ailments?
(a) Rig
(b) Yajur
(c) Atharva
(d) Gandharva
8. The compilation of ritualistic information on the birth and death cycles as well as the complexity of the soul are:
(a) Vedas
(b) Upanishads
(c) Brahmanas
(d) Ayankas
9. Consider the following statements:
(i) Parable is a compilation of short stories which usually feature animals, in animal objects, mythical creatures, plants, etc who are given human life qualities.
(ii) Fables are the short stories which usually features a human character.
- Which of the above statement/statements is/are correct?
- (a) Only (i)
(b) Only (ii)
(c) Both (i) & (ii)

- (d) Neither (i) nor (ii)

10. Consider the following statements:

- (i) Sushruta Samita deals with medicine.
(ii) Madhava Nidana deals with Pathology.

Which of the above statement/statements is/are correct?

- (a) Only (i)
(b) Only (ii)
(c) Both (i) & (ii)
(d) Neither (i) nor (ii)

11. Which of the following is not correctly matched?

- (a) Charak Samhita – Medicine
(b) Madhava Nidana – Pathology
(c) Lagdhcharya – Astrology
(d) Panch Siddhantika – Astronomy



Answers

1. (d)
2. (a)
3. (d)
4. (a)
5. (a)
6. (d)
7. (c)
8. (d)
9. (d)
10. (b)
11. (d)



Previous Years' Questions - Mains

2016

1. Krishnadeva Raya, the King of Vijayanagar, was not only an accomplished scholar himself but was also a great patron of learning and literature. Discuss.

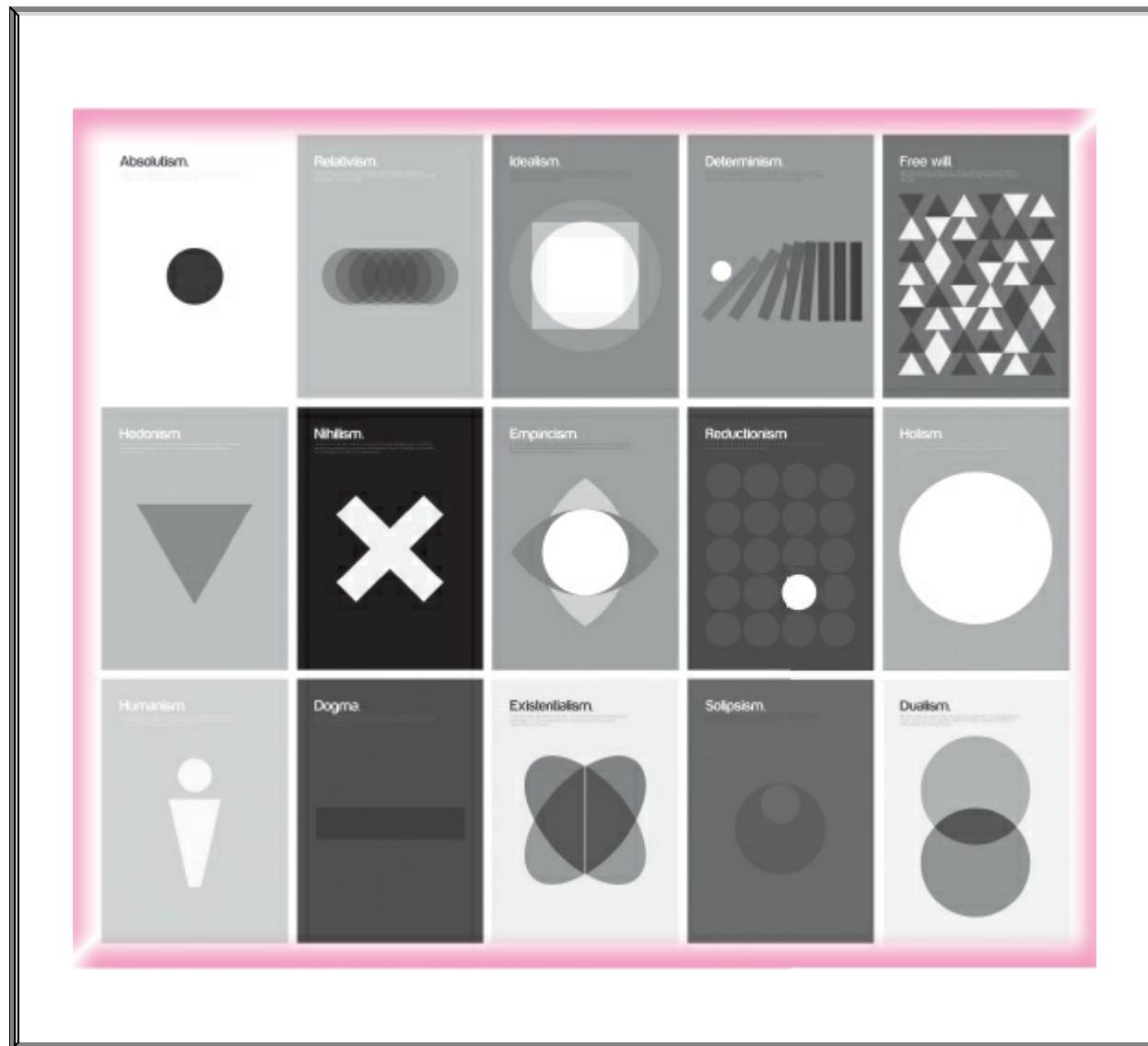
2013

1. Though not very useful from the point of view of a connected political history of South India, the Sangam literature portrays the social and economic conditions of its time with remarkable vividness. Comment.



Practice Questions - Mains

1. Distinguish between didactic and narrative texts with reference to Literature?
2. Most of the ancient literary works is in Sanskrit language. Elucidate.
3. Write a brief note on the use of Pali and Prakrit in ancient literature.
4. Why is Tamil Literature known as Sangam Literature?
5. Describe the role of Sanskrit in the development of literature in ancient India.
6. Modern literature has found its dominance in Eastern and Northern part of India. Examine.



14

SCHOOLS OF PHILOSOPHY



INTRODUCTION

Philosophy has a long tradition in the literature of ancient India. Several philosophers were engaged with the mysteries of life and death and what is beyond these two forces. More often than not there are overlaps between the religious denominations and the philosophy that they propound. The difference between various philosophical schools crystallised once the state and varna- divided social order became the mainstay of the Indian sub-continent. All the schools agreed that man should strive for the fulfillment of **four goals**:

Goals for Life	Meaning	Treatise on the Goal
Artha	Economic means or wealth	Matters related to the economy were discussed in <i>Arthashastras</i> .
Dharma	Regulation of social orders	Matters related to the State were discussed in the <i>Dharamsastra</i> .
Kama	Physical pleasures or love	The <i>Kamasutra/Kamasutra</i> were written to elaborate on sexual matters.
Moksha	Salvation	There are several texts on <i>Darshana</i> or philosophy that deal with salvation too.

Even though everyone propounded these four to be the goals that a person should strive to attain, the main aim of life was to achieve

deliverance from the constant circle of life and death. Slowly there were differences amongst some schools about the means to achieve salvation and by the beginning of the Christian Era, two different schools of philosophy were on ascension. These schools were:

Orthodox Schools

This school believed that **Vedas were the supreme revealed scriptures** that hold the secrets to salvation. They did **not** question the *authenticity of the Vedas*. They had six sub-schools that were called the **Shada Darshana**.

Heterodox Schools

They **do not believe** in the originality of the Vedas and **questioned the existence of God**. They are divided into three major sub schools. The six major sub-schools of the **Orthodox School** are:

Samkhya School

This is the oldest school of philosophy and was founded by Kapil Muni who is supposed to have written the **Samkhya Sutra**. The word ‘Samkhya’ or ‘Sankhya’ literally means ‘count’. This school went through two phases of development that were:

Original Samkhya View	New Samkhya View
This view is considered to be the early Samkhya philosophy and dates around 1 st century AD.	This view emerged when newer elements merged with the older Samkhya view during the 4 th century AD.
They believed that the presence of any divine agency	They argued that along with the element of nature, Purusha or

was not necessary for the creation of the universe.	spirit was necessary for the creation of the universe.
They propounded a rational and scientific view of creation of the universe.	They propounded a spiritual view of the creation of the universe.
They also argued that the world owed its existence to nature or Prakriti .	They argued that the coming together of nature and spiritual elements created the world.
This view is considered to be a materialistic school of philosophy.	This view is considered to be belonging to the more spiritual school of philosophy.

Both the schools argued that salvation could be attained through the acquisition of **knowledge**. Lack of knowledge is also supposed to be the root cause for the misery of man.

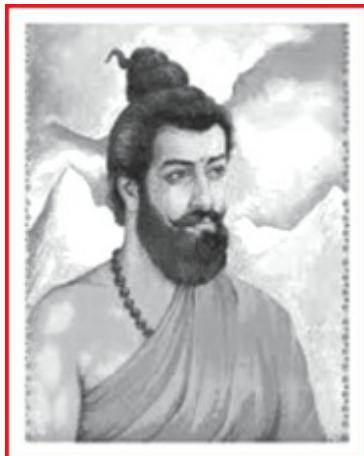


Fig.14.1: Kapil Muni

This school believed in **dualism or dvaitavada**, i.e. *the soul and the matter are separate entities*. This concept is the basis of all **real knowledge**. This knowledge can be acquired through three main concepts:

- **Pratyaksha:** Perception
- **Anumana:** Inference

- **Shabda:** Hearing

This school has been famous for their scientific system of inquiry. The final philosophy argued that *Prakriti* and *Purusha* are the basis of reality and they are absolute and independent. As **Purusha** is closer to the attributes of a **male**, it is associated with the consciousness and cannot be changed or altered. Conversely, the **Prakriti** consists of **three major attributes**: thought, movement and transformation. These attributes make it closer to the physiognomy of a **woman**.

Yoga School

The Yoga school literally means the **union of two major entities**. They argue that human being can achieve salvation by combining **meditation** and **physical application** of yogic techniques. It is argued that these techniques lead to the **release of the Purusha from the Prakriti** and would eventually lead to salvation. This origin of Yoga and the school have been expounded in the ***Yogasutra*** of **Patanjali** that is attributed tentatively to the 2nd century BCE.

The physical aspect of this school deals primarily with exercises in various postures that are also called **asanas**. There are several types of breathing exercises that are called **pranayams**. Other means of achieving *mukti* or freedom are:

Means of Achieving Freedom	Meanings/Ways of achieving it
<i>Yama</i>	Practicing self-control
<i>Niyama</i>	Observation of the rules governing one's life
<i>Pratyahara</i>	Choosing an object
<i>Dharna</i>	Fixing the mind (over the chosen object)

Dhyana	Concentrating on the (above-mentioned) chosen object
Samadhi	It is the merging of the mind and the object that leads to the final dissolution of the self

The Yoga school favours these techniques as they help humans to **control their mind, body and sensory organs**. They propound that these exercises can help if one believes in the existence of god as a guide, mentor and teacher. They would help the individual to move away from worldly matter and achieve the concentration required to get salvation.

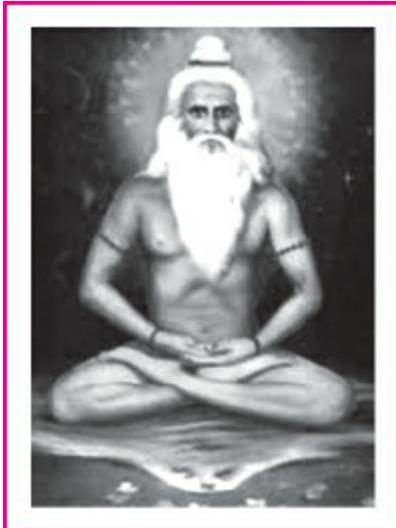


Fig. 14.2: Yoga posture

Nyaya School

As the name of the school suggests, they believe in the technique of **logical thinking** to achieve salvation. They consider the life, death and salvation to be like mysteries that can be solved through logical and analytical thinking. Furthermore, they argue that acquiring '**real knowledge**' can only accrue salvation. This school of thought was supposed to be founded by **Gautama** who is also identified as the author of the **Nyaya Sutra**.

They argue that by using logical tools like **inference, hearing and analogy**; a human being could verify the truth of a proposition or statement. For example, when faced with a problem like:

- There is fire in the jungle
- Because there is emission of smoke
- Everything that emits smoke has a component of fire in it.



Fig. 14.3: Nyaya Sutra

On the concept of God, they argue that the creation of the Universe was through God's hands. They also believe that God not only created the Universe but also sustained and destroyed it. This philosophy constantly stressed on **systematic reasoning and thinking**.

Vaisheshika School

The Vaisheshika school believes in the **physicality of the Universe** and is considered to be the realistic and objective philosophy that governs the universe. The **Kanada** who also wrote the basic text governing the Vaisheshika philosophy is often considered the founder of this school. They argue that everything in the universe was created by the **five main elements: fire, air, water, earth** and

ether (sky). These material elements are also called **Dravya**. They also argue that reality has many categories, for example, action, attribute, genus, inherence, substance and distinct quality.

As this school has a very scientific approach, they also developed the **atomic theory**, i.e. all material objects are made of atoms. They explain the phenomenon of this universe by arguing that the atoms and molecules combined to make matter, which is the basis for everything that can be physically touched or seen. This school was also responsible for the beginning of **physics** in Indian sub-continent. They are considered to be the propounders of the mechanical process of formation of this Universe.

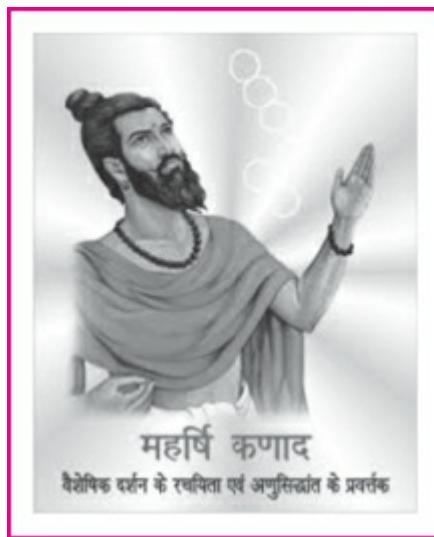


Fig. 14.4: *Maharshi Kanada*

- On the subject of god, even though they argue for scientific thinking, they **believe in god** and consider him the guiding principal.
- They also believe that the **laws of karma guide this universe**, i.e. everything is based on the actions of the human beings. We are rewarded or punished according to our actions.
- God decides the merits and the demerits of our actions and man is sent to heaven or hell accordingly.
- They also believed in salvation, but it was parallel to the

creation and destruction of the universe, which was a cyclic process and was decided by the wishes of the God.

Mimamsa School

The word ‘Mimamsa’ literally means the art of **reasoning, interpretation** and **application**. This school focuses on the analysis of the texts of *Samhita* and *Brahmana* that are portions of the Vedas. They argue that the **Vedas contain the eternal truth** and they are the repositories of all knowledge. If one has to attain religious merit, acquire heaven and salvation, they would have to **fulfill all the duties** which are **prescribed by the Vedas**.

The texts that describe the Mimamsa philosophy in detail, are the *Sutras* of **Jaimini**, which were supposedly composed in the 3rd century BCE. Further inroads into the philosophy were made by two of their greatest proponents: **Sabar Swami** and **Kumarila Bhatta**.

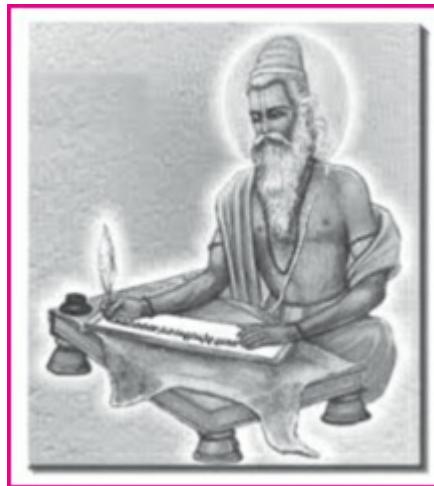


Fig. 14.5: Rishi Jaimini

They argue that salvation is possible through **performing rituals** but it is also necessary to understand the justification and reasoning behind Vedic rituals. It was necessary to understand this reasoning if one wanted to perform the rituals perfectly, which will allow them to attain salvation. One's actions were responsible for their merits and demerits and a person would enjoy the bliss of heaven as long as

their meritorious acts lasted. But they would **not be free** of the **cycle of life and death**. Once they achieve salvation, they would be able to break free from this unending cycle.

The **main focus** of this philosophy was on the **ritualistic part of the Vedas**, i.e. to achieve salvation one has to perform the **Vedic rituals**. As most humans did not understand the rituals properly they would have to take **assistance of the priests**. Therefore, this philosophy **inherently legitimized the social distance** between the various classes. This was used as a device by the **Brahmans** to maintain their clout over people and they continued to dominate the social hierarchy.

Vedanta School

Vedanta is made of two words- ‘Veda’ and ‘ant’, i.e. the **end of the Vedas**. This school upholds the philosophies of life as elaborated in the **Upanishads**. The oldest text that formed the basis of this philosophy was **Brahmasutra** of **Badrayana** that was written and compiled in 2nd century BCE. The philosophy propounds that **Brahma** is the reality of life and everything else is unreal or **Maya**.

Furthermore, the *atma* or the consciousness of self is similar to the *brahma*. This argument **equalizes atma and brahma** and if a person attains the **knowledge of the self**, he would automatically understand *brahma* and would achieve salvation.

This argument would make *brahma* and *atma* **indestructible** and eternal. There were social implications of this philosophy, i.e. that true spirituality was also implicit in the unchanging social and material situation in which a person is born and placed.

But the philosophy evolved in the 9th century AD through the philosophical intervention of **Shankaracharya** who wrote commentaries on the Upanishads and the Bhagavad Gita. His changes led to the development of **Advaita Vedanta**. Another major philosopher of this school was **Ramanujan** who wrote in the 12th century AD. His intervention led to some differences in Vedanta

school:

Shankaracharya's View	Ramanujan's View
He considers <i>brahma</i> to be without any attributes.	He considers <i>brahma</i> to possess certain attributes.
He considers Knowledge or <i>jnana/gyan</i> to be the main means of attaining salvation	He considers loving the faith and practicing devotion as the path to attain salvation

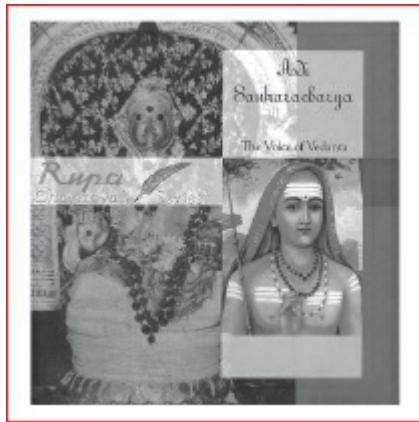


Fig. 14.6: Shankaracharya

The Vedanta theory also gave credence to the *Theory of Karma*. They believed in the theory of **Punarjanama** or rebirth. They also argued that a person would have to bear the brunt of their actions from the previous birth in the next one. This philosophy would also allow people to argue that sometimes they suffer in their present birth because of a misdeed of the past and the remedy is beyond their means except through the finding of one's *brahma*.

The three sub-divisions of the **Heterodox** School are:

Buddhist Philosophy

The founder of this school is supposed to be Gautama Buddha who was born in 563 BCE at Lumbini in the foothills of Nepal. He underwent life-altering experiences and by the age of 29 he renounced the world to go on a search for the truth of life. He is said

to have found salvation while meditating under a pipal tree in Bodhgaya. From then until his death at the age of 80, he spent his life travelling and helping people find salvation and freedom from the trappings of this life. It is after his death that his disciples called a council at Rajagriha where the main teachings of Buddhism were codified. These were:

Name of the Disciple who write it	Buddhas' Pitakas
Upali	Vinaya Pitaka (Rules of order for Buddhists)
Ananda	Sutta Pitaka (Buddha's sermons and doctrines)
Mahakashyap	Abhidhamma Pitaka (Buddhist philosophy)

According to Buddhist philosophy, the traditional teachings imbued in the **Vedas** might not be useful for humans to achieve salvation and one **should not trust them blindly**. Following his experiences in life, Buddha realised that the world is full of misery and every human being should try to seek liberation through realisation of **four noble truths**.

First, there is **suffering** in human life, which is reflected in the form of sickness, pain and subsequent death. Even the circle of life and death is full of pain. Separation from one's beloved also brings pain to humans. **Second**, the fundamental cause of all the suffering is **desire**. **Third**, he advises man to **destroy** the passions, desires and love for materialistic things that govern his life. The destruction of these passions, attachments, jealousy, sorrow, doubt and ego would lead to the end of sorrow and pain from the life of human beings. This will lead to the state of complete peace and *nirvana*.

Finally, from the constant suffering and pessimism that dominates

the life of an individual, one has to move towards liberation and optimism. Buddhist philosophy argues that the way to liberation (*nirvana*) is through an **eight-fold path**. This path is as follows:

- **Right Vision:** This path ensures that human beings remove ignorance from their vision. One should envision the relationship between oneself and the world to be non-permanent and hence we should try to achieve salvation and move out of the cycle of rebirth.
- **Right Resolve:** Through this path, one has to develop a strong will-power to destroy the desires, passions and ill-thoughts that would harm oneself and others. One should cultivate sacrifice, sympathy and kindness towards others.
- **Right Speech:** This is related to the preceding path to control one's speech though cultivating right speech. One should not say ill words to others and not criticise anyone.
- **Right Conduct:** One should try to stay away from all activities that harm life. Man should start to move away from the desire for materialistic things.
- **Right Means of Livelihood:** This path advises man to ensure that they do not use any unfair means to earn their livelihood. They should not indulge in fraud, theft or bribery.
- **Right effort:** Man should make an effort to avoid bad feelings and impressions. They should not only try to avoid negative thoughts but keep away thoughts of sensual or sexual nature. Anything that distracts a person from their path to salvation should be avoided.
- **Right Mindfulness:** One has to keep one's body, mind and health in the correct form. When the body is not in its right form one experiences bad thoughts, which leads to wrong actions and eventual pain.
- **Right Concentration:** If any human being would follow the above-mentioned seven paths, he would be able to

concentrate rightly and properly and achieve salvation or **nirvana**.

Jain Philosophy

The Jain philosophy was first elaborated by the Jain **tirthankar** or wise person **Rishabha Deva**. He was one amongst the 24 *tirthankars* who govern the Jain religion. The first amongst them realised that the **Adinath** was the source of all Jain philosophy. Others who were important to develop and disseminate the Jain philosophy were **Aristanemi** and **AjitNath**.

Like the Buddhist philosophy, the Jains **also oppose the primacy of Vedas** to achieve salvation. They also argue that man is surrounded by pain and controlling the mind and regulating one's conduct can stop the suffering faced by human beings. They argued that a man should control his mind by seeking **right perception and knowledge**. If coupled by the **right conduct**, he would be able to go on the path of salvation.

According to the Jain philosophy, man should practice **brahmacharya** or celibacy, if he wants to achieve liberation from the cycle of birth and death on the earth. Several other major fundamentals of Jain philosophy are:

- They believed that all the natural and supernatural things in this universe are based on **seven fundamental elements**, i.e. *jiva, ajivaa, asrava, bandha, samvara, nirjara and moksha*.
- There are two basic types of existences: One, **Astikaya** or something that has a physical shape like body. It can embrace and envelope a person. Second, **Anastakiya**, i.e. that which has no physical shape, like 'time'.
- The Jain philosophy argues that everything that has a substance is called *dharma*. These substances are the basis of the qualities possessed by the object or man. These attributes or qualities are essential for existence.

- Furthermore, while the **substance** is eternal and unchangeable; the qualities or the attributes keep changing. For example, consciousness is the substance of the soul but one can be happy or sad depending on the mood, this ‘mood’ is the attribute that keeps changing.

Charvaka School or Lokayata Philosophy

Brihaspati laid the foundation stone of this school and it was supposed to be one of the earliest schools that developed a philosophical theory. The philosophy is old enough to find mention in the Vedas and **Brihadaranyka** Upanishad. The Charvaka School was the main propounder of the **materialistic view to achieve salvation**. As it was geared towards the common people, the philosophy was soon dubbed as **Lokayata** or something derived from the *common people*.

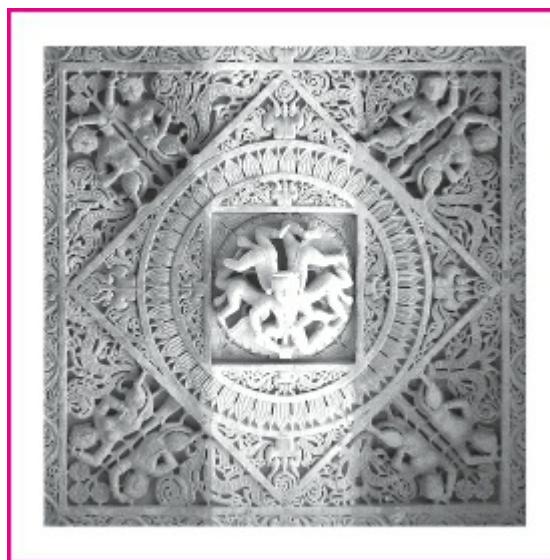


Fig. 14.7: Charvaka School

The word ‘Lokayata’ also meant a keen attachment to the physical and material world (*loka*). They argued for a complete disregard of any world beyond this world that was inhabited by a person. They denied the existence of any supernatural or divine agent who could regulate our conduct on earth. They argued **against the need to**

achieve salvation and also denied the existence of *brahma* and God. They believed in anything that could be touched and be experienced by the human senses. Some of their main teachings are:

- They argued against Gods and their representatives on the earth – the priestly class. They argued that a Brahman manufactures false rituals so as to acquire gifts (*dakshina*) from the followers.
- Man is the centre of all activities and he should enjoy himself as long as he lives. He should consume all earthly goods and indulge in sensual pleasure.
- The Charvakas do not consider '**ether**' as one of the five essential elements as it cannot be experienced through the perception. Hence, they say the universe consists of **only four elements**: fire, earth, water and air.
- This school argues that there is no other world after this one, hence death is the end of a human being and pleasure should be the ultimate objective of life. Hence, they propound the theory of '**eat, drink and make merry**'.

The materialistic philosophies dominated over the idealist ones. The idealist philosophers responded by critiquing the indulgences recommended by the former group. They recommended that man should follow the path of God and rituals towards salvation. Yet, both the schools grew and many more texts discussing their theories were produced in the coming decades.



Previous Years' Questions - Prelims

2014

1. Which one of the following pairs does not form part of the six systems of Indian Philosophy?
 - (a) Mimamsa and Vedanta
 - (b) Nyaya and Vaisheshika

- (c) Lokayata and Kapalika
- (d) Samkhya and Yoga

2013

2. With reference to the history of philosophical thought in India, consider the following statements regarding Samkhya School:
- (i) Samkhya does not accept the theory of rebirth or transmigration of soul.
 - (ii) Samkhya holds that it is the self-knowledge that leads to liberation and not any exterior influence or agent.

Which of the statements given above is/are correct?

- (a) Only (i)
- (b) Only (ii)
- (c) Both (i) and (ii)
- (d) Neither (i) nor (ii)



Answers

1. (c) Lokayata and Kapalika are not among the six orthodox schools of philosophy.
2. (b) The Samkhya School denies the existence of God. However, rebirth and transmigration of soul are inherent in the Samkhya School. Liberation results from the disappearance of the limitations of self-awareness.



Practice Questions - Prelims

1. Which of the following do not belong to Heterodox school of Philosophy?
 - (a) Buddhist school
 - (b) Jaina school

- (c) Charvaka school
(d) Vedanta school
2. Which school of philosophy has a view that Salvation can be attained through acquisition of knowledge?
- (a) Samkhya school
(b) Nyaya school
(c) Vaisheshika school
(d) Mimamsa school
3. Consider the following
- (i) Samkhya school believes in Advaitavada
(ii) Ramanujan was its major philosopher
- Which of the above is/are correct?
- (a) Only (i)
(b) Only (ii)
(c) Both (i) & (ii)
(d) Neither (i) nor (ii)
4. Which of the following is not correctly matched?
- (a) Samkhya – Kapilmuni
(b) Vaisheshika – Kanada
(c) Mimamsa – Shankaracharya
(d) Nyaya – Gautama
5. Consider the following about Vedanta school –
- (i) Shankaracharya considered knowledge to be the main means of attaining salvation.
(ii) Ramanujan considered loving the faith and practicing devotion as the path of salvation.
- Which of the above is/are correct?
- (a) Only (i)
(b) Only (ii)
(c) Both (i) & (ii)

- (d) Neither (i) nor (ii)



Answers

1. (d)
2. (a)
3. (d)
4. (c)
5. (c)



Previous Years' Questions - Mains

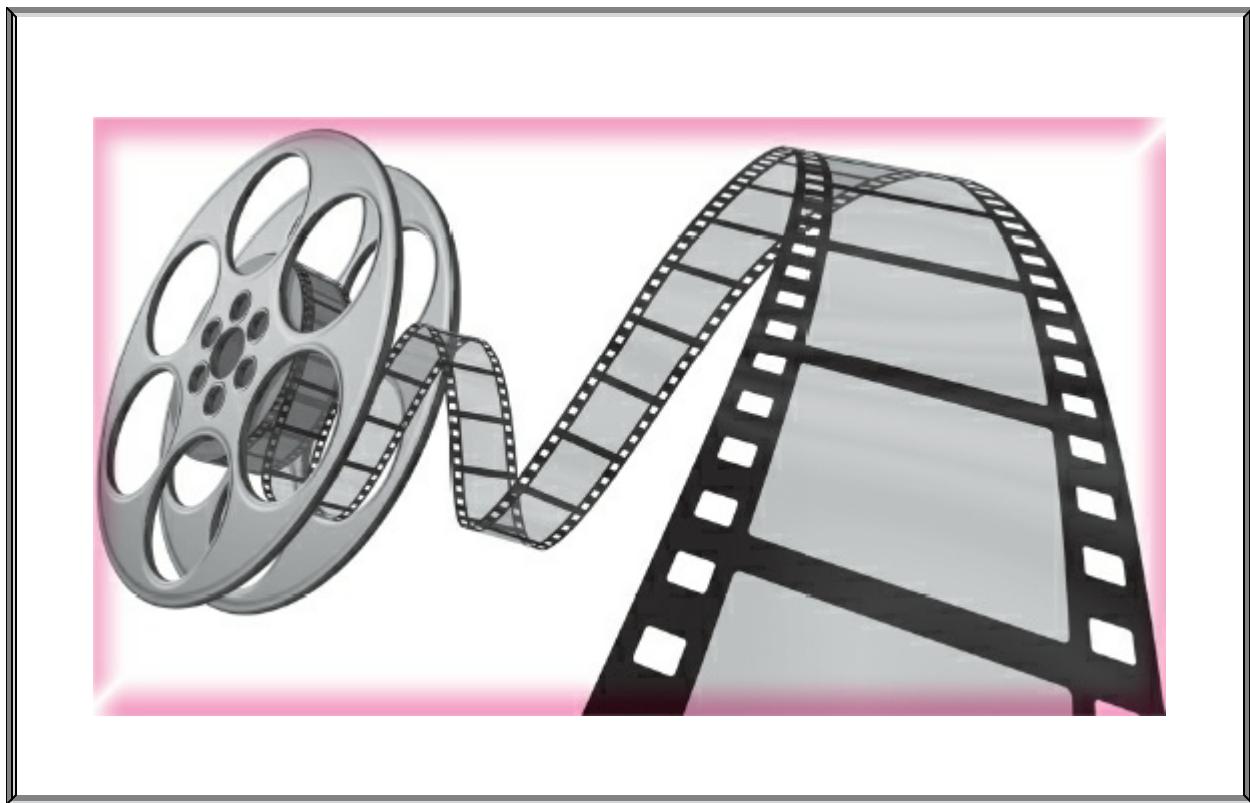
2007

1. Write a short note on Charvaka?



Practice Questions - Mains

1. Explain in brief the six orthodox schools of philosophy?
2. How is the orthodox school different from the heterodox school?
3. Point out the differences between the Shankaracharya's view and Ramanujan's view about Vedanta School?
4. Describe the eight fold paths propounded by the Buddhist philosophy?
5. Distinguish between Buddhist philosophy and Jaina philosophy?
6. Is the young generation of India thinking on the lines of Charvaka school of Philosophy?



15

INDIAN CINEMA



INTRODUCTION

India has one of the **largest film industries** in Asia. Thousands of people get employment not only as actors and music directors but also as extras, spot boys, etc. The Indian film Industry is also well known for producing the *largest number of films in the world*. It produces films in Hindi, Telugu, Tamil, Bhojpuri, etc. In the survey conducted in 2014, India produces nearly **3000 celluloid films**, which were further classified into around 1000 short films and 1969 feature films.

Recently, a provision was passed to allow **full Foreign Direct Investment** in the film sector which led major international media houses like the 20th Century Fox, Warner Bros., etc to invest in Indian films. This has also led major foreign directors to pick up socio-cultural issues relevant to India.

IMPORTANCE OF INDIAN CINEMA

- Most films produced in the post-independence era have shaped our *identity as a nation* and also of an individual living in India.
- They have helped us to portray and understand the *socio-economic* and *political* existence of Indians and how it has changed with changing times.
- Most empirical studies show that films have a deep impact on the common man's psyche and people associate themselves with the hero heroine and empathise with their characters as they are real.
- It is not only *entertainment* for three hours but something that people usually carry with themselves and like to remain

associated with.

- In most cases there are two types of cinema: one for entertainment and the other for *showing the realities* of day-to-day life that is called ‘alternate’ or ‘parallel’ cinema.
- It is not only available in urban metropolitan areas but has also percolated to rural areas and smaller cities.



HISTORY OF INDIAN CINEMA

The **Lumiere Brothers** who are famous as the inventors of Cinematograph brought the concept of motion pictures to India. They exhibited six-soundless short films in Bombay in 1896, which managed to engross the audience. The first film was titled ***Coconut Fair*** and ***Our Indian Empire*** and it was shot by an unknown photographer in 1897.

The Italian duo, **Colorello** and **Cornaglia**, who made an exhibition in tents at the Azad Maidan in Bombay, started the next big venture. These were followed by a spate of short films like *The Death of Nelson*, *Call on the London Fire Brigade and Noah's Ark* was exhibited in Bombay in 1898.

But these were all foreign ventures, which were focusing on the British or their empire in India. The *first motion venture by an Indian* was by **Harishchandra Bhatvadekar**, who was popularly known as *Save Dada*. He made two short films in 1899 and exhibited them to the audience by using the Edison Projecting Kinetoscope. In the 1900s there were very few Indian filmmakers but notable amongst them was **F.B Thanawalla** who made *Taboot Procession* and *Splendid New Views of Bombay*. Apart from him, **Hiralal Sen** was very well known for his picture *Indian Life and Scenes* made in 1903.

Slowly the market for these pictures increased and as these were temporary exhibits, there was an urgent need for a cinema house.

This need was fulfilled by **Major Warwick**, who established the *first cinema house* in **Madras** (now Chennai) in 1900. Later a wealthy Indian businessman, **Jamshedjee Madan** established the **Elphinstone Picture House** in Calcutta (now Kolkata) in 1907. Looking at the profits in the budding Indian market, **Universal Studios** established the first Hollywood based agency in India in 1916.



The Era of Silent Films

The decade of **1910 to 1920** was dominated by the silent films. Although they were called silent films, yet they were **not totally mute** and were accompanied by **music and dance**. Even when they were being screened in the theatres, they were accompanied with live musical instruments like sarangi, tabla, harmonium and violin. The first Indo-British collaboration for making a silent movie was in 1912 by N.G Chitre and R. G Torney. Their film was titled **Pundalik**.

Dadasaheb Phalke who produced the film titled **Raja Harishchandra** in 1913 made the first indigenous Indian silent film. He is known as the *father of Indian cinema* and is credited with films like *Mohini Bhasmasur* and *Satyavan Savitri*. He is also credited for making the first box office hit titled **Lanka Dahan** in 1917.

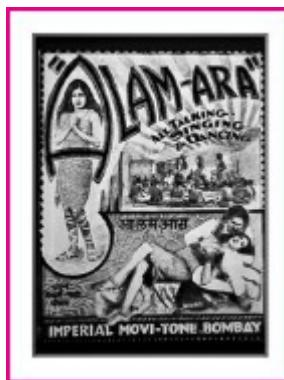


Fig. 15.1: Poster of *Alam-Ara*

The process of film-making got an impetus in 1918 by the opening

of **two** film companies, i.e. Kohinoor Film Company and Dadasaheb Phalke's Hindustan Cinema Films Company. Once films began to make a decent amount of money, the government imposed '**Entertainment tax**' in Calcutta in 1922 and next year in Bombay. The film companies gave an opportunity to many filmmakers like Baburao Painter, Suchet Singh and V. Shantaram. Some of their outstanding works were:

Period	Director/ Producer	Name of the movie
1920	Suchet Singh	<i>Mrichhakatik</i>
		<i>Rama Or Maya</i>
		<i>Doctor Pagal</i>
		<i>Narsinh Mehta</i>
1921	Madan	<i>Nala Damayanti</i>
		<i>Noor Jehan</i>
1923	Baburao Painter	<i>Maya Bazaar</i>
1928	Ardeshir Irani	<i>Anarkali</i>
1929	V. Shantaram	<i>Gopal Krishna</i>
1929	Jagdish Co	<i>Chandramukhi</i>
1936	Bombay Talkies	<i>Achhut Kanya</i>
1938	New Theatre	<i>Street Singer</i>

As this was the beginning of cinema in India, the filmmakers explored several different subjects. The most popular subjects were *mythology* and *history* as the stories from history and folklore had a great appeal to the audience's sense of a shared past.

Some writers and directors also picked up *social issues* like **V. Shantaram** who made *Amar Jyoti*, a film about women's

emancipation. During this period there were very few notable women filmmakers. **Fatima Begum** was the first Indian woman who produced and directed her own film in 1926, titled *Bulbul-e-Parastan*. The **first film controversy** regarding censorship was over the film *Bhakta Vidhur*, which was banned in Madras in 1921.

Several international collaborations were also made during this period. One of the most popular movies made in collaboration with Italy was Madan's *Nala Damayanti*. Himanshu Ray who directed successful films like *A Throw of Dice* and *Prem Sanyas*, used Indo-German sponsorship.



The Epoch of Talkies

The first talking film was **Alam Ara**, which was produced by the Imperial Film Company and directed by **Ardeshir Irani**. It was screened at Majestic Cinema in Bombay in 1931. This film had a few memorable songs by W.M. Khan, who was India's first singer and his song *De de khuda ke naam par* was the **first recorded song** in Indian cinematic history.

While the talkie films managed to create a revolution that wiped out the silent films altogether, they faced a lot of problems in their technical production. As there was no pre-recording facilities available during the 1930s, the movies could not have dialogue writers and even the songs had to be sung during the shooting of the movie. These singers had to be hidden behind the actors and the less possible musical instruments were used. But slowly people moved over these difficulties and serious filmmaking became a byword by late thirties.

Several big banners like *Bombay Talkies*, *New Theatres* and *Prabhat* emerged in the late thirties and they were also responsible for the coming of the **Studio System**. The first film to use the studio system in 1935 was P.C Barua's *Devdas*. The production houses started experimenting with the content of the films and the production

styles.

This experimentation led to the coming of colour films like *Sairandhri* made by Prabhat in 1933, which is the **first Indian colour film**, but it was processed and printed in Germany. Mention should be made of films like *Kisan Kanya*, produced by Ardashir Irani in 1937, which has the distinction of being the first indigenously made **colour** film. Some of the other distinctive films were:

1935	J.B.H and Wadia	Wadia Homi Wadia	<i>Hunterwali</i>	These were the first Indian stunt films. They had an Australian actress <i>Mary Evans</i> who earned an Indian nickname ' Fearless Nadia '.
			<i>Toofan Mail</i>	
			<i>Punjab Mail</i>	
1937	J.B.H Wadia		<i>Flying Rani</i>	First film without any songs.
			<i>Naujawan</i>	
1939	K. Subrahmanyam		<i>Premsagar</i>	First South Indian film.

War Ravaged 1940s

The forties were a period of turmoil in Indian politics and it was reflected in the films produced during that period. The **fervour for independence** was displayed in the films like *Dharti ke Lal*, *Do Aankhen Baarah Haath*, etc. Several films were made on **tragic love stories** and fictional historical tales like *Chandrakekha*, *Laila Majnu*, *Sikander*, *Chitralekha*, etc. Even though India was struggling with post-independence troubles, the film industry was growing leaps and bounds.



Fig. 15.2:

There were several films about social issues like Chetan Anand's *Neecha Nagar*; *Aurat* made by Mehboob; *Pukar* made by Sohrab Modi, etc. The extremely skilled lyricist **V. Shantaram** who made classic films like *Dr. Kotnis ki Atma Katha*, *Pinjra*, *Padosi*, *Geet Gaya Patharo Ne*, etc. dominated this period. Another distinctive development was the establishment of the **RK Films** by the Kapoor family in 1948. The launch of their production house was accompanied by the screening of their first film titled *Aag*.



Coming of Age - 1950s

The Indian cinema came of age in the 1950s with the setting up of the **Central Board of Film Certification**, which was established to regulate the content of the large number of films, which were being produced in north and south India. This period saw the rise of 'film stars' who became household names and achieved unprecedented levels of fame. The '**trinity**' of Hindi cinema-Dilip Kumar, Dev Anand and Raj Kapoor, came up during this period. The first technicolour film was made in 1953 by Sohrab Modi, titled *Jhansi Ki Rani*.

This was also the period when international film festivals turned towards India as a destination. The first **International Film Festival of India**. (IFFI) was held in Bombay in 1952. This also opened doors for more Indian films to gain recognition abroad. Bimal Roy's *Do Bigha Zameen* was the *first Indian film* to win an award at

Cannes film festival. Another famous film to win a Cannes award was Satyajit Ray's *Pather Panchali*. Mother India was nominated in **Best Foreign Language** films category in 1957 for **Oscar** Award. Taking a cue from the international scenario, the Government of India instituted the **National Film Awards**, which was first given to the feature film titled *Shyamchi Aai*. The best short film award was given to *Mahabalipuram* produced by Jagat Murari. The first film to win the **President's Gold Medal** was made by Sohrab Modi in 1954, titled *Mirza Ghalib*. Other distinguished films were:

1954	S.K Ojha	<i>Naaz</i>	First film to shoot at foreign locations
1957	K. A. Abbas	<i>Pardesi</i>	First Indo-Soviet collaboration
1958	Guru Dutt	<i>Kagaz Ke Phool</i>	First Indian film in Cinemascope

The Golden Era - 1960s

The music industry became an integral part of the film fraternity in the sixties. Several movies started using music as their unique selling point (USP). Some of the notable ones were *Jis Desh main Ganga Behti hai*, starring Raj Kapoor, Dev Anand's *Guide*, Yash Chopra's *Waqt*, etc. This period also witnessed two wars of 1962 and 1965, which became the subject of several nationalistic films. Notable amongst this genre was Chetan Anand's *Haqeeqat*, Shakti Samanta's Rajesh Khanna Starring **Aradhana** and Raj Kapoor starring **Sangam**. All these movies achieved cult status.



Fig. 15.3: Dadasaheb Phalke Award

With the firm establishment of the film industry, there was a need for an institution to train various people involved in the complicated film process. This motive propelled the government to establish the **Film and Television Institute of India** in *Pune* in 1960. This institute trained writers, directors and actors in their craft. It was in 1969 that the doyen of Indian cinema and theatre *Dadasaheb Phalke* passed away and the **Dadasaheb Phalke Award** for *lifetime achievement* was instituted in his honour.



The ‘Angry Young man’ Phase - 1970-80

This period was dominated by the need to produce and direct film around the young man who was finding his feet in industrial *Bombay*. The successful formula was to make ‘rags to riches’ stories, which would allow people to live their dreams on screen. **Amitabh Bachchan** became the poster boy for most of these movies and this can be considered the ‘era of Amitabh Bachchan’. His successful movies include *Zanjeer*, *Agnipath*, *Amar Akbar and Anthony*, etc.

Another major genre in this period was of horror movies and the Ramsay Brothers pioneered this through movies like *Do Gaz*

Zameen ke Neeche. Other filmmakers picked this up and the Censor Board came up with the term '**B-grade' movies**' for this genre, which combined the horror with the erotic. There was also a flush of religious films, which were centered on the life and distinctive episodes of deities like *Jai Santoshi Maa*, etc.

Other films that need a special mention is the classic *Sholay* that was the *first film* to be made on the **70 mm** scale. It broke all existing records and was the longest running film in cinemas till the 1990s. Kaifi Azmi and Javed Akhtar wrote the screenplay and dialogues of this iconic movie. This duo also worked on several successful projects. **Kaifi Azmi** is also known for being the first to write an entire film in rhyming lyrics. This film was an adaptation of a Punjabi love story and was titled *Heer Ranjha*.



Phase of Romantic cinema - 1980-2000

The face of Indian cinema changed rapidly from 1980 onwards. There was a spate of movies about *social issues*. *Romantic* movies and *family dramas* were also getting a huge audience. Three major actors of this period were Anil Kapoor, Jackie Shroff and Govinda. They acted in successful blockbusters like *Tezaab*, *Ram Lakhan*, *Phool aur Kante*, *Hum*, etc. The late 80s saw the emergence of 'anti-hero' through films like *Baazigar* and *Darr*, which launched the stardom of **Shah Rukh Khan**.

With the coming of Liberalisation, Globalisation and Privatisation (**LPG**) in the 1990s, people had more access to films and televisions. This revolutionised the industry as more money came in through foreign companies. People wanted to see films about the rich urban youth. Filmmakers like Aditya Chopra who made *Dilwale Dulhaniya Le Jayenge*, *Dil to Pagal hai*, etc. and capitalised on this need. This period saw the rise of the second triumvirate of Indian cinema which is currently dominating Bollywood – the **Khans** – Shahrukh Khan, Salman Khan and Aamir Khan.

LPG allowed for advanced technology to come to India. For example, **My Dear Kuttichatan** was India's **first 3D** movie that was made in Malayalam. This film was dubbed in Hindi and titled *Chhota Chetan*. Another major technology was the **Dolby sound system** that was introduced to the Indian audience through the film titled *1942-A Love Story* made by Vidhu Vinod Chopra.

In the current decade, the industry has branched out to several subjects. There have been several international collaborations by filmmakers like Gurinder Chadha and Shekhar Kapur who have made films like *Bend it Like Beckham*, *Bride and Prejudice* and *Elizabeth*. Filmmakers like Imtiaz Ali, Raju Hirani, Sanjay Leela Bhansali and Karan Johar dominate the scene. A new lot of actors who are not conventionally good looking but can act beautifully have been dominating the industry like Irfan Khan, Nawazuddin Siddiqui, etc.



The Parallel Cinema

There has always been a parallel industry from late 1940s, which made hard-hitting movies whose sole purpose was to create good cinema and experiment with the craft even if they were not extremely commercially viable. This movement started in the regional cinema first with the production of **Mrinal Sen's Bhuvan Shome in 1969**. This opened a wave of '**new cinema**', which has been focusing on *artistic excellence* and had a *humanist perspective* that was in contradiction of the fantasy based world of popular mainstream cinema.

The **causative factors** for the coming of parallel cinema in India were: **Firstly**, the global trend after World War II had shifted towards **neo-realism** and the depiction of the human errors. This was reflected in the Indian cinema by remarkable movies, which focused on social problems like *Mother India*, *Shree 420*, etc. **Secondly**, there was now a plethora of institutions related to study of films that were available to people like the **National Film Archive**

of India that was opened in 1964 and FTII. **Lastly**, as India became a hotspot for international film festivals more and more Indian directors were able to have access to global cinematic trends that were reflected in their own work.

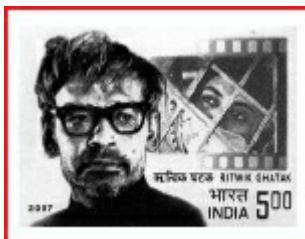


Fig.15.4: Postage stamp released in honour of Ritwik Ghatak

The foremost name in the parallel cinema movement was of **Satyajit Ray** who made the **Appu Trilogy**-*PatherPanchali*, *Apur Sansar* and *Aparajito*. These films got him global critical acclaim and several awards. Other distinguished names were **Ritwik Ghatak** who concentrated on the problems of the lower middle-class through his films like *Nagarik*, *Aajantrik* and *Meghe Dhaka Tara*.

In the 1980s, parallel cinema moved towards bringing the *role of women* to the forefront. Several women directors became very famous in this period. The most notable are Sai Paranjpye (*Chasme Baddoor*, *Sparsh*), Kalpana Lajmi (*Ek Pal*) and Aparna Sen (*36 Chowringhee Lane*). Some even got recognition at the global level like **Meera Nair** whose film *Salaam Bombay* won the Golden Cannes Award in 1989. Most of these movies discussed the changing role of women in our society. The box given below highlights the role of women according to the cinematic experience:

Role of women in Indian Cinema

- The image of women as portrayed in films has changed with changing times. During the period of silent movies, the directors focused on the restrictions placed on a woman's life.
- During the period 1920-40, most directors like V. Shantaram,

Dhiren Ganguli and Baburao Painter made movies that touched upon women emancipation issues like ban on child marriages, abolition of sati, etc.

- Slowly the cinematic approach changed and they also supported widow remarriage, women's education and the right to equality to women in workspace.
- During 1960-80, the cinematic approach to the woman was extremely stereotypical. When showing the heroine or the 'ideal woman', they glorified motherhood, fidelity among women and to make absurd sacrifices for her family.
- In opposition to the heroine, the filmmakers invented the anti-heroine or the vamp. She was shown to drink, have relations with married men, be cruel or unscrupulous.
- It is only in the parallel cinema that filmmakers with a strong need to push women's liberation have shown us the life of an Indian woman. Notable directors of this genre are Satyajit Ray, Ritwik Ghatak, Guru Dutt, Shyam Bengal, etc.
- Current age of cinema is also experimenting with the image of a 'modern' woman who works for a living, has a child and a career to balance and is still trying to find her own footing.



SOUTH INDIAN CINEMA

The Cinema of South India can be used to refer collectively to the **five film industries** of South India, the Tamil, the Telugu, the Kannada, the Malayalam, and the Tulu (Coastal Karnataka) film industries, as a single entity. According to 2010 statistics, 723 films were produced in South Indian languages as compared with 588 films in all other Indian languages.

Telugu and the Tamil film industries are the biggest among them. While Kannada and Telugu films cater to domestic audiences mostly, Tamil and Malayalam have sizeable diaspora abroad. South Indian cinema has adopted themes from the various classics of literature, mythology and folklore.

Telugu cinema produced numerous films based on mythological themes. The stories of epics like Ramayana and the Mahabharata are very popular in Andhra Pradesh. **N.T. Rama Rao** was famous mainly from his portrayals of the characters of Krishna, Rama, Shiva, Arjuna and Bhima. NTR played Krishna's role in 17 movies in his career. He went to become a successful political leader.

Mythological stories are also depicted in **Kannada and Tamil films**. Successful Kannada mythological films are ‘*Babruvahana*’ and ‘*Ramanjaneya Yuddha*’ in which Rajkumar, the legendary actor was the protagonist. ‘Tiruvilaiyadal’, a Tamil film directed by acclaimed A.P. Nagrajan was an immensely successful film. Shivaji Ganeshan, the acclaimed actor played the role of Shiva in that classic with great dexterity.

However, films based on **socio-economic issues** form a **major component** of South Indian cinema. Plots involving: corruption, asymmetric power structures prevalent social structures and its problems, unemployment, dowry, remarriages, violence on women etc brought out the problems from the closet and challenged people to re-think their views. Movies in 1940s-1960s also had political overtones and were used to drive propaganda.

Themes also include love, revenge, crimes, fight between good and evil, family dramas, etc. The actors of such movies are roughly of two types: aggressive and comical. The comical character often is shown as a friend of the lead character. The characters still retain their dogmatic classification such as heroes, heroines, villains and clowns. In the recent times, strong female characters have also been depicted.

Illustrative list of notable superstars include M.G. Ramachandran, NT Rama Rao, Shivaji Ganesan, Gemini Ganesan, Rajkumar, Vishnuvardhan, Rajinikanth, Thilakan, Prem Nazir, Mohan Lal, Kamal Hasan, Mammootty, Ajith Kumar, Chiranjeevi, Mahesh Babu, Joseph Vijay and many more.



RECENT FILM CONTROVERSIES

One of the most controversial movies made by Shekhar Kapoor was titled **Bandit Queen** in 1994. The Censor Board on the grounds of nudity and obscene content banned this film.

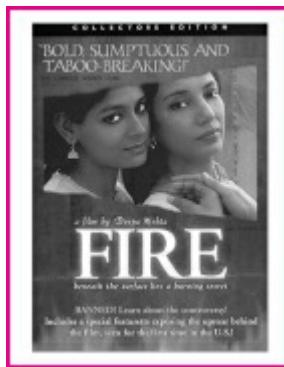


Fig. 15.5: *Fire becoming the cover story of a magazine*

Deepa Mehta's **Water** that portrayed the lives of widows in the 1930s and their exclusion from society created one of the most important controversies of this millennium. This was banned in various cinema halls in India. Another movie by Deepa Mehta titled **Fire**, which was made in 1996 was banned by Censor Board on the ground of showing 'unnatural' lesbian relations between two sister-in-laws played by Shabana Azmi and Nandita Das. The director and both the female leads got death threats by Hindu extremist groups like Shiv Sena, etc.

Films like **Madras Cafe** were banned in Sri Lanka and parts of United Kingdom as it was made on the Sri Lankan Civil War and garnered flak from the Sri Lankan government. Another director called Anurag Kashyap has courted many controversies. His film **Paanch** was banned by the Censor Board as it was high on drug abuse, violence and obscene language. Another film titled **Black Friday** that was based on the Mumbai bomb blasts, was stopped from release by the Bombay High Court. It was, however, released

in limited theatre halls after the trial was over.

Several movies have been banned by the Government of India for hurting religious sentiments. In 2014, the film by *Baba Ram Rahim* titled **Messenger of God** created chaos in parts of North India. Similarly, Muslim groups created agitation in parts of Tamil Nadu against Kamal Haasan's **Vishwaroopam** as it supposedly hurt their religious sentiments. But the Censor Board of India gave it a go ahead and the movie was released even though there were cases of violence reported against it. **Parzania (2005)** was made on the Gujarat riots. Even though it won a National Award, it was not screened in Gujarat and in few halls all over India.

The role of **Central Board of Film Certification or “Censor Board”** has come under great scrutiny in recent times. The appointment of Chairpersons and members and their conformity to an ideology remains controversial. There are serious questions with regard to the definition and interpretation of taste, morality and public sentiment. It is known that preferences of society changes with time, thus, CBFC should appreciate these changes and greater transparency is needed in its functioning. Artistic creativity and freedom has to be encouraged to create a truly vibrant democracy.



INDIAN CINEMATOGRAPH ACT OF 1952

The Government of India instituted the Indian Cinematograph Act, 1952 to certify films. The major *function* of the Act was to flesh out the constitution and the functioning of the **Central Board of Film Certification (CBFC)**, or the ‘Censor Board of India’.

The Act provides for *appointment of a Chairman* of the Censor Board and also a team of people (not less than twelve and not more than twenty five) to be appointed by the Central Government, to help the Chairman in his functioning. The Board has to *examine a film*

and decide if the film should not be exhibited on the grounds of offense to a certain geographical area, age group, religious denomination or political group. It can also direct the applicant of the movie to make modifications and excisions in the film before it can be given a certificate. If such changes are not made, then the Censor Board can refuse to sanction the film for public exhibition.

Although the certification of films is a subject under the Central Government, the enforcement of the censorship in their respective domains lies with the State governments. The certification is done on the **following basis**:

Category	Certification
U	Universal exhibition
A	Restricted to adult audience only

In 1983, there was an up gradation in the **Cinematograph (Certification) Rules**, which added two more certification categories to the existing ones. They are:

UA	Unrestricted public exhibition subject to parental guidance for children under the age of 12
S	Public exhibition restricted to specialised audience like doctors, engineers etc.

Another major provision of the 1952 Act was the establishment of the **Film Certification Appellate Tribunal** (FCAT). This was set up under section 5D of the Act and is specifically created for hearing appeals of those disgruntled parties who ask for a re-examination of the decision of Censor Board (CBFC).

Censorship in India

The government body that governs and directs censorship in India is

called the **Central Board of Film Certification** (CBFC). It was set up in 1950 under the name Central Board of Film Censors, but the same was changed under the Act of 1952. It is directly under the directive of the **Ministry of Information and Broadcasting**. Although the head office is in *Mumbai*, it has many regional offices that deal specifically with the regional films. These offices are in Delhi, Kolkata, Chennai, Bangalore, Guwahati, Cuttack, Thiruvananthapuram and Hyderabad. All of these institutions provide the certificate to a film without which they cannot be screened in the cinema theatres.



Fig. 15.6: Logo of Central Board of Film Certification

The CBFC is a well-structured organisation and it has a Chairman and governing members who are appointed by the government through the **Ministry of Information and Broadcasting**. They can be appointed for a term of three years or more, as per the government directive. The members are usually famous and talented personalities from the film industry or other intellectuals.

They also have an advisory panel in their regional office that is headed by the **Regional officers**. In case of any disagreement between the filmmakers and the Censor Board, there are two-tier committees that can be approached. These are the **Examining Committee** and the **Revising Committee**.

All films have to get a Censor Board certificate. Even the foreign films that are imported to India have to get a CBFC certification. All the films that are **dubbed** from one language to another have to get a fresh certificate to ensure that the language change is not offensive in any manner. The only **exception** to the CBFC certificate are films

made especially for **Doordarshan** as they are the official broadcaster for the Government of India and they have their own set of rules for examining such films. CBFC certification is also not required for television programmes and serials.

In 2016, the Government of India had constituted **Shyam Benegal Committee** to lay down norms for film certification that take note of best practices in various parts of the world and give sufficient and adequate space for artistic and creative expression.

The Committee submitted major part of their recommendation to Union Minister of Information & Broadcasting. Some **major highlights of the report** are:

- CBFC should only be a film certification body whose scope should be restricted to categorizing the suitability of the film to audience groups on the basis of age and maturity.
- The committee has also made certain recommendations regarding the functioning of the board and has stated that the Board, including Chairman, should only play the role of a guiding mechanism for the CBFC, and not be involved in the day-to-day affairs of certification of films.
- Online submission of applications as well as simplification of forms and accompanying documentation.
- Recertification of a film for purposes of telecast on television or for any other purpose should be permitted.
- Regarding the categorization of films, the committee recommends that it should be more specific and apart from U category, the UA Category can be broken up into further sub-categories – UA12+ & UA15+. The A category should also be sub-divided into A and AC (Adult with Caution) categories.

Does India need a National Film Policy?

- It seems **necessary** that India should have a national film policy because we have the *world's largest film producing industry*. More than a thousand movies are made per year and their

contribution to the GDP of India has been significant.

- The industry is facing a paradox as the growth of industry is uncontrolled while the contents of the films produced are rigidly controlled by the government through the Censor Board. Hence, there should be a *limit to the government's intervention* for sustained growth.
- *Regional cinema* gets pushed to the fringes and a policy is required to bring it at par with the mainstream Hindi cinema.
- The art of filmmaking and photography should be taught and this should be promoted through opening more *film schools* on the lines of FTII.
- There is a need for *global promotion* of Indian cinema and a national policy can guide it in the right direction.
- A national film policy can ensure that incentives are given for *digitisation* of the content.
- New guidelines are required for *censorship* issues that would keep up with the changing socio-cultural scenario.
- As *piracy* through the Internet is the biggest concern that the industry faces, amendments need to be made to prohibit piracy. Strict punitive and monetary action against the offenders would be effective.



Practice Questions - Prelims

1. What is the percentage of FDI allowed in Indian Cinema?
 - (a) 26 %
 - (b) 51%
 - (c) 74%
 - (d) 100%
2. Entertainment tax was first levied on the Indian cinemas in –
 - (a) 1920s
 - (b) 1930s
 - (c) 1940s

- (d) 1950s
3. Which was the first Indian film to be nominated for Oscar for best foreign language film?
- (a) Pather Panchali
 - (b) Mother India
 - (c) Mirza Ghalib
 - (d) Kagaz ke phool
4. The parallel cinema begun its journey in -
- (a) 1950s
 - (b) 1940s
 - (c) 1970s
 - (d) 1980s
5. Which of the following Director is not associated with Parallel Cinema?
- (a) Mrinal Sen
 - (b) Satyajit Ray
 - (c) Ritwik Ghatak
 - (d) V. Shantaram
6. Which of the following statements is correct?
- (i) U/A category certificate relates to parental guidance for children under the age of 14 years.
 - (ii) S category certificate films are restricted to specialized audiences.
- (a) Only (i)
 - (b) Only (ii)
 - (c) Both (i) & (ii)
 - (d) Neither (i) nor (ii)
7. Consider the following statement –
- (i) A foreign film imported to India does not need a CBFC certification

- (ii) Dubbed film from one language to another needs CBFC certification.
- (a) Only (i)
(b) Only (ii)
(c) Both (i) & (ii)
(d) Neither (i) nor (ii)



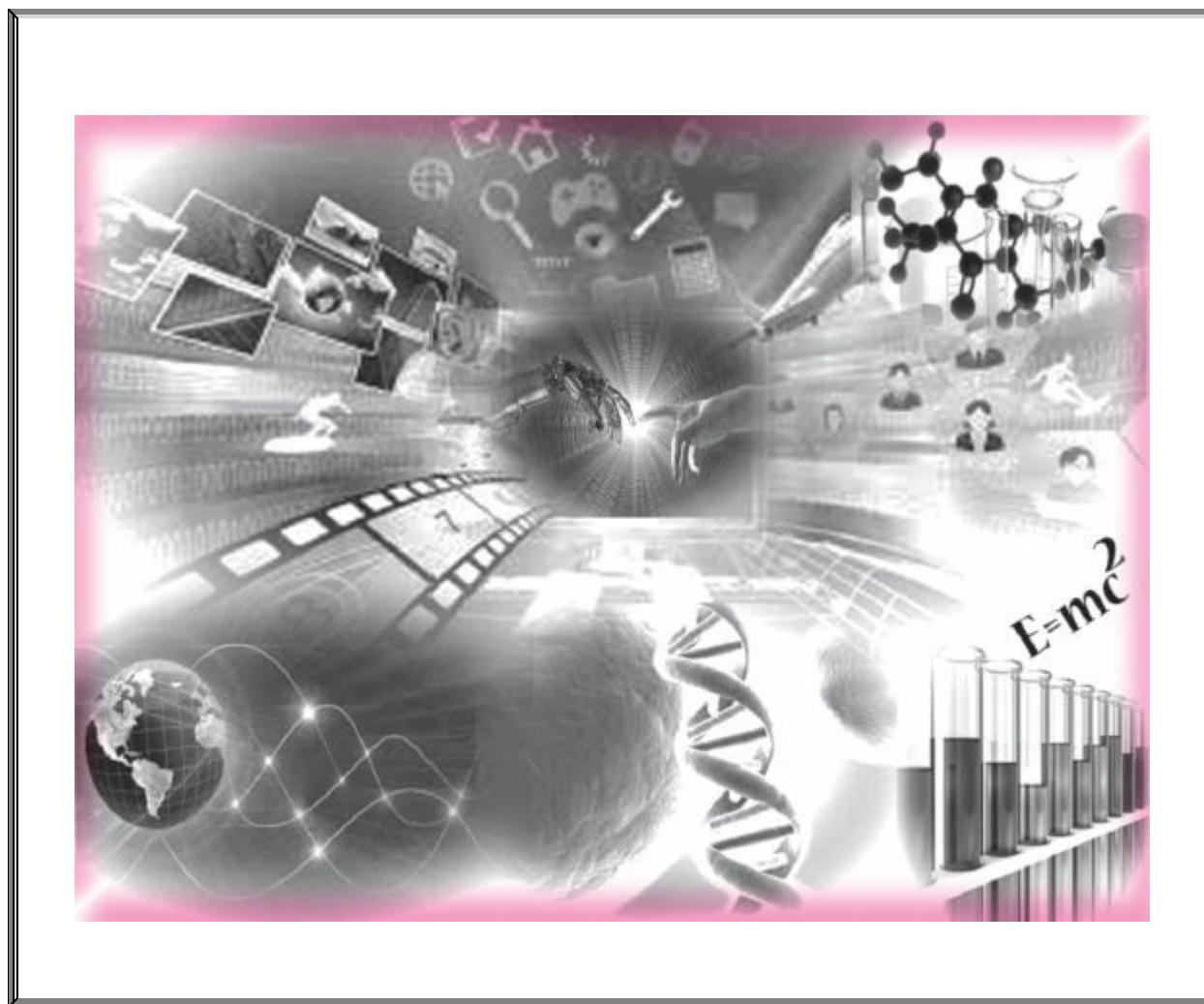
Answers

1. (d)
2. (a)
3. (b)
4. (b)
5. (d)
6. (b)
7. (b)



Practice Questions - Mains

1. Does India need a Film policy? Critically analyze.
2. What are the different categories of certificates given to films by CBFC?
3. Describe the evolution of Indian Cinema?
4. Discuss the emergence and role of Parallel Cinema in India?



16

SCIENCE AND TECHNOLOGY THROUGH THE AGES



INTRODUCTION

The spiritual development at the corners of the Indian sub-continent has been prevailing since ancient times and many foreign nations have been enamoured of it. The invaders of this nation embraced many Indian religions such as Buddhism, Jainism and Hinduism they included Greeks, Persians, Huns and Mongols. India also has a fair share in enriching the world's material culture. Be it distillation of perfumes, the making of dyes, the extraction of sugar, the weaving of cotton and even the techniques of algebra and algorithm, the concept of zero, the technique of surgery, the concepts of atom and relativity, the herbal system of medicine, the technique of alchemy, the smelting of metals, the game of Chess, the martial art of Karate, etc. are to be found in ancient India and there are evidences which indicate that they might have originated here.

This indicates the fact that India carries a *rich legacy* of scientific ideas. Let us unfold the various areas in which we find the contribution of the scientists from various parts of India.



MATHEMATICS

Also called *Ganita* by the general name, it includes:

- **Arithmetic** (Pattin Ganita/Anka Ganita)
- **Algebra** (Bija ganita)
- **Geometry** (Rekha Ganita)
- **Astronomy** (Khagolshastra)
- **Astrology** (Jyotisa)

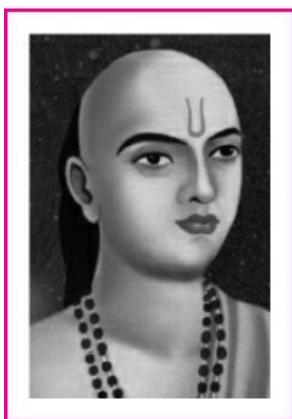
• In between 1000 BC and 1000 AD, a number of treatise on mathematics were authorised by Indian mathematicians who relate to the above mentioned areas. The technique of **algebra** and the concept of zero originated in India.

The **town planning of Harappa** indicates that the people in those times had a good knowledge of measurement and geometry. The use of **geometric patterns** can also be found in the temples in the form of geometrical motifs.

Bijaganita means ‘the other mathematics’ as the word *Bija* means ‘another’ or ‘second’ and Ganita means mathematics. The fact that this name was chosen for this system of computation implies that it was recognised as a **parallel system of computation**, different from the conventional one which was used since the past and was till then the only one. It led to this view of the existence of mathematics in the Vedic literature which was also shorthand method of computation.

The earliest book on mathematics was **Sulvasutra** written by **Baudhayana** in the 6th century BC. There is a mention of ‘Pi’ and even some concepts very similar to **Pythagoras theorem** in the *Sulvasutra*. Pi is presently used to calculate the area and circumference of the circle.

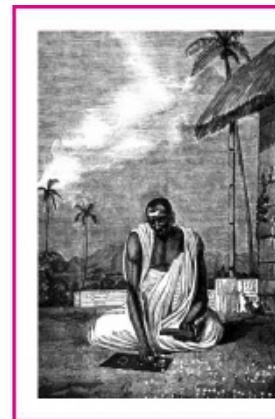
Apastamba, in the **second century BC**, introduced the concepts of **practical geometry** involving **acute angles, obtuse angles** and **right angles**. This knowledge of angles helped in the constructions of **fire altars** in those times.



(b)

Bhaskaracharya's Magic Square

2	4	6	8	1	3	5	7	9
3	5	7	9	2	4	6	8	1
4	6	8	1	3	5	7	9	2
5	7	9	2	4	6	8	1	3
6	8	1	3	5	7	9	2	4
7	9	2	4	6	8	1	3	5
8	1	3	5	7	9	2	4	6
9	2	4	6	8	1	3	5	7
1	3	5	7	9	2	4	6	8



(a)

Fig. 16.1: (a) Aryabhatta, (b) Bhaskaracharya's Magic Square, (c) Brahmagupta

(b)

(c)



Aryabhatta

Aryabhatta in around **499 AD** wrote *Aryabhattiya* in which the concepts of mathematics as well as astronomy were explicitly mentioned. The book had **four sections**:

1. Method of denoting big decimal numbers by alphabets
2. Number theory, geometry, trigonometry and Bijaganita
- 3 & 4. On Astronomy

Astronomy was also called *khagol shastra* in those days. *Khagol* was the famous astronomical laboratory in Nalanda where Aryabhatta studied.

In the Aryabhatta's book, the **aims** of studying astronomy were:

- To get the accuracy of Calendars.
- To know about the climate and rainfall patterns.
- Navigation.
- To look at the horoscope.
- To have the knowledge about the **tides** and **stars**. This helped in crossing deserts and seas by indicating the direction during night times.

Aryabhatta in his book stated that the **earth is round** and **rotates on**

its own axis. He formulated the **area of a triangle** and discovered **algebra**. The value of Pi given by Aryabhatta is much more accurate than that given by the Greeks.

The *Jyotisa* part of *Aryabhattiya* also deals with astronomical definitions, method of determining the **true position of the planets**, **movement of the Sun and the Moon** and the **calculation of the eclipses**. In his book, the reasons for the eclipses given are that when the shadow of the Earth falls on the Moon while rotating on its own axis, the lunar eclipse occurs, and when the Moon's shadow falls on the Earth, it results in solar eclipse. However, the **orthodox theory** previously explained that it was a process where the demon swallowed the planet. Thus, we can say that Aryabhatta's theories were a distinct departure from the orthodox theories of astrology and it stressed on scientific explanations than on beliefs.

It is to be noted that Arabs called mathematics "**Hindisat**" or the Indian art which was learnt by them from India. The whole western world is indebted to India in this respect.



Brahmagupta

Brahmagupta in the **7th century AD** in his book *Brahmasputa Siddhantika* mentioned **Zero for the first time as a number**. In his book, he also introduced **negative numbers** and described them as debts and **positive numbers** as fortunes.

The concept of Zero

'Zero' or *Shunya* is derived from the concept of a void. The concept of void existed in Hindu Philosophy hence the derivation of a symbol for it. The concept of *Shunya*, influenced South-east asian culture through the Buddhist concept of *Nirvana* 'attaining salvation by merging into the void of eternity'.

In the **9th century AD**, **Mahaviracharya** wrote **Ganit Sara Sangraha** which is the first textbook on arithmetic in present day

form. In his book, he described in details the current method of finding **Lowest common multiple**. Therefore, it was an invention not by the John Napier but by Mahaviracharya in its actual form.

Bhaskaracharya

Bhaskaracharya was one of the leading mathematicians in the **12th century AD**. His book *Siddhanta Shiromani* is divided into **four sections**:

- *Lilavati* (dealing with Arithmetic)
- *Beejganita* (dealing with Algebra)
- *Goladhyaya* (about spheres)
- *Grahaganita* (mathematics of planets.)

A *chakrawat* method or the **cyclic method** to solve algebraic equations was introduced by him in his book *Lilavati*. In the nineteenth century, **James Taylor** translated *Lilavati* and made it known to the people across the globe.

In the *Medieval period*, **Narayan Pandit** produced works of mathematics which include *Ganitakaumudi* and *Bijaganitavatamsa*. **Nilakantha Somasutvan** wrote *Tantrasamgraha*, which contains the rules of **trigonometric functions**. **Nilakantha Jyotirvida** compiled **Tajik**, dealing with a large number of Persian technical terms.

Lilavati was translated into Persian by **Faizi**. **Faizi**, in the court of Akbar, translated Bhaskara's *Beejaganita*. Moreover, **Akbar** ordered to make mathematics as a subject of study in the education system during those times.

In the field of astronomy, **Feroz Shah Tughlaq** established an **observatory in Delhi** and **Feroz Shah Bahamani** at *Daulatabad*. The court astronomer of Feroz shah Bahmani, **Mahendra Suri**, invented an astronomical instrument known as **Yantaraja**.

Moreover, **Sawai Jai Singh** set up 5 astronomical observatories at

Delhi, Jaipur, Varanasi, Ujjain and Mathura.



MEDICINE

During the Vedic times, **Ashwini Kumars** were the practitioners of medicine and were given the divine status. **Dhanvantari** was the God of medicine.

Atharva Veda was the first book where we find mention about the diseases, its cure and medicines. According to it, the diseases were caused by the demons and spirits entering into the human body and can be cured by **magical charms and spells**. Atharva Veda mentioned cure for many of the diseases which include *diarrhoea, sores, cough, leprosy, fever and seizure*.

However, the era of practical and more rational cure to diseases emerged around 600 BC. **Takshila** and **Varanasi** emerged as the **centres for medicinal learning**.

The two important treaties during this time were:

- **Charak Samhita** (deals with **Ayurveda**) by Charak
- **Sushruta Samhita** (deals with **Surgery**) by Sushruta

Before them, **Atreya** and **Agnivesa** had already dealt with principles of Ayurveda way back in 800 BCE.



Charak Samhita

Charak Samhita mainly deals with **use of plants and herbs** for medicinal purposes. In a way, it mainly deals with **Ayurveda** as a science having the following **eight components**:

- *Kaya Chikitsa* (General Medicine)
- *Kaumara-Bhrtya* (Paediatrics)
- *Shalya Chikitsa* (Surgery)
- *Salakya Tantra* (Ophthalmology/ENT)

- *Buta Vidya* (Demonology/Psychiatry)
- *Agada Tantra* (Toxicology)
- *Rasayana Tantra* (Elixirs)
- *Vajikarana Tantra* (Aphrodisiacs)

In Charak Samhita, extensive note on **digestion, metabolism and immune system** is written. Charaka emphasises that the functioning of a human body depends on **three Doshas: 1. Bile, 2. Phlegm and 3. Wind**. These *doshas* are produced with the help of blood, flesh and marrow and the body becomes sick due to an imbalance between these three doshas. Drugs can be used to restore this balance. Charaka in his book has put more emphasis on *prevention rather than cure*. Genetics also finds a mention in Charaka Samhita.



Sushruta Samhita

Sushruta Samhita deals with practical problems of **Surgery and Obstetrics**. Sushruta studied **anatomy** in great detail with the aid of a human dead body. His forte was mainly:

- **Rhinoplasty** (plastic surgery)
- **Ophthalmology** (ejection of Cataract)

Surgery was termed as *Sastrakarma* during those times. The book Sushruta Samhita records in detail the steps to be taken for the performance of a surgery. In this field, one of the greatest contributions of Shushruta was **Rhinoplasty** which means restoration of a **mutilated nose through plastic surgery**. The **ejection of cataracts** from eye was even done by Sushruta with ease and using simple surgical tools. Hence, it can be inferred that India also saw best of the developments in medicine when compared to the world.

The Buddhist monks from India took the **Ayurveda system to Tibet and China**. The translation of the two books also took place in Arabic language. Even the Greeks were influenced by the Indian

medicines during the Indo-Greek rule in India in 180 BC-10 AD.

In the *medieval* period, **Sarangdhara Samhita** written in 13th century emphasised on the **use of opium in medicines and for urine examination** in laboratories.

The **Rasachikitsa system** dealt with treatment of diseases using **mineral medicines**.

The **Unani system** of medicine came to India from **Greece** with the book *Firdausu hikmat* written by Ali-bin-Rabban.



PHYSICS AND CHEMISTRY

From the Vedic times, the materials on the Earth have been classified into **panchbhootas**. These **panchmahabhootas** were identified with **human senses of perception**.

- Earth (*prithvi*) with **smell**
- Fire (*agni*) with **vision**
- Air (*maya*) with **feeling**
- Water (*apa*) with **taste**
- Ether (*akasha*) with **sound**.

It has been perceived that the material world comprises of these five elements. The **Buddhist philosophers** who came later **rejected ether** as one of the element and replaced it with **life, joy and sorrow**. Philosophers were of the view that except ether, all other four were physically palpable and therefore comprised minuscule particles of matter. The last minuscule matter which could not be further subdivided was called **Parmanu**. There are five different types of *parmanu* for five different elements. Hence it can be inferred that Indian philosophers conceived the idea of **splitting an atom**. Indian philosophers Kanada and Pakudha Katyayana in 6th century BC, first coined the idea of atoms and the material world being constituted of atoms. **Kanada** explained that material world is made up of *kana* which cannot be seen through human organ. They cannot

be further subdivided and are **indestructible** as even said by the modern atomic theory.



Chemistry

The development of **Chemistry** in India was in phases through experimentation. The **areas of application of chemistry** were:

- Metallurgy (smelting of metals)
- Distillation of perfumes
- Making of dyes and pigments
- Extraction of sugar
- Production of paper.
- Production of gunpowder.
- Casting of canons, etc.

In India, Chemistry was called *Rasayan Shastra*, *Rasatantra*, *Rasa Vidya* and *Rasakriya*, all of which means **science of liquids**. Chemical laboratories were called *Rasakriya Shala* and chemist was referred to as *rasadanya*.

The development of **metallurgy** started in India from the Bronze Age. In fact, the progress from Bronze Age to Iron Age to the present owes a great contribution to developments in metallurgy. In the area of smelting of metals, Indians had an expertise in extraction of metals from ore and its casting. It is possible that India had borrowed this idea from **Mesopotamia**. Indians in the Persian army used weapons tipped with iron. The best evidences of Indian metallurgy are **Iron pillar of Mehrauli** in Delhi and an **idol of Gautama Buddha** in Sultanganj, Bihar. They have **not caught rust** yet even after their manufacture more than thousands of years back.

One of the famous **alchemist** of ancient times was **Nagarjuna**. He was an expert in transforming the base metals into gold. Born in Gujarat in **931 AD**, Nagarjuna was blessed with this power of **changing base metals into gold** and extraction of "**Elixir of life**" as

per the beliefs of the people.

He wrote a treatise **Rasaratnakara**, a book on chemistry and is in the form of **dialogue** between him and the Gods. The treatise mainly deals with **preparation of liquids (mainly mercury)**. The book also emphasised on the survey of metallurgy and alchemy.

To prepare the **elixir of life from mercury**, Nagarjuna used animal and vegetable products apart from minerals and alkalis. He also discussed the **transmutation of base metals into gold**. The gold could not be produced but the method has been useful in producing metals with gold like yellowish brilliance which even helps in manufacturing imitation jewellery.

Nagarjuna also wrote **Uttaratatantra** which is a supplement to Sushruta Samhita and deals with preparation of **medicinal drugs**. Four ayurvedic treatises have also been written by him in the later years when his interest shifted in organic chemistry and medicine.

The contribution of Nagarjuna in the field of chemistry had been immense as the idea of transformation of metals seems to be taken by Arabs from the Indian books.

Another treatise **Rasarnava** is a sanskrit text written in medieval period (12th century) and deals with **Tantrism**. Its work on tantra deals with **metallic preparations** and **alchemy** under chemistry

The preservation of ancient literature was generally done on **palm leaves**. However, the **use of paper begun in the medieval period**. Kashmir, Patna, Murshidabad, Ahmedabad, Aurangabad, Mysore, etc were well known centres of paper production. The process of paper making was almost same throughout the nation.

After the advent of Mughals, the manufacture of **gunpowder** and its use in guns also started in India. Saltpetre, sulphur and charcoal were used in different ratios to produce different varieties of gunpowder. The **casting of cannons** is explicitly mentioned in **Tujuk-i-Baburi**.

Ain-i-Akbari discusses the “**regulation of perfume office**” of Akbar. Mother of Noorjahan is credited with the discovery of **attar** of roses.

In the field of *geology, hydrology and ecology*, the contribution of **Varahamihira** cannot be forgotten. He lived in the Gupta period and was among the nine gems in the court of Vikramaditya. His predictions were so accurate that king **Vikramaditya awarded him with the title of “Varaha”**. He claimed that **presence of termites (Deemak)** and **plants** could indicate the **presence of water** in that particular area. A list of six animals and thirty-six plants was given by him who could indicate the presence of water.

The **earth cloud theory** was also propounded by him in his book **Brihat Samhita**. He related earthquake to the influence of plants, behaviour of animals, underground water, undersea activities and the unusual cloud formation. He also made contributions in Astrology or *Jyotish shastra*.



SHIP BUILDING AND NAVIGATION

There have been many references of maritime activities by Indians during ancient times. Sanskrit and Pali literature had a mention of ship building and navigation activities. In the theological folklore of Hinduism, the **Satyanarayan Puja** talks of a sea merchant who was caught in a storm and prayed to the lord that if he is saved then he will offer puja to Lord Satyanarayana.

Yukti Kalpa Taru is a treatise in **Sanskrit** which deals with the various **techniques used in ship building** during ancient times. The book contains minute details about the types of ships, their sizes and the types of material used to build those ships. Indian builders possessed good knowledge about the materials used for ship building during ancient times. The ships were primarily classified into **two classes**:

- *Samanya* (Ordinary class)
Vishesha (special class)

- The ordinary class is for a **sea voyage** and had two types of ships:

- **Dirgha** type of ship – long and narrow hull
- **Unnata** type of ship – higher hull

According to **length and the position of cabins**, the ships were classified into:

- **Sarvamandira** vessels - cabins extending from one end of the deck to another, used for transportation of **royal voyage and horses**.
- **Madhyamandira** - cabins in the middle part of the deck, for **pleasure trips**.
- **Agramandira** - vessels used for **warfare**.

Some of the Sanskrit terminologies used during ancient times for various parts of the ship are:

- Anchor of the ship - *Nava bandhan kilaha*
- Sail – *Vata vastra*
- Rudder of the ship - *Jeni pata* or *karna*
- Keel of the ship - *Nava tala*
- Compass of the ship – *Machayantra* or fish machine(in the shape of a fish).

Two famous **Sports of India** during ancient times:

- **Kalaripayat:** It was a martial art from **Kerala** which was transmitted to China in 5th century BC by a sage called Bodhidharma. The present form of **Judo** and **karate** did originate from Kalaripayat.
- **Chess:** The game was known as “**Chaturanga**” meaning four bodies. It was played with counters and Aksha (dice). It was also called **Astapada** meaning game of eight steps. Chaturanga finds its mention in the famous epic **Mahabharata** where this game was played between Kauravas and the Pandavas.



Practice Questions - Prelims

1. Which branch of mathematics was called Bijaganita during ancient times?
 - (a) Arithmetic
 - (b) Algebra
 - (c) Astronomy
 - (d) Geometry
2. Consider the following ancient texts:
 - (i) Lilavati
 - (ii) Rasaratnakara
 - (iii) Yukti Kalpa TaruWhich of the above is/ are related to shipbuilding?
 - (a) Only (i)
 - (b) Only (iii)
 - (c) (i) & (iii)
 - (d) (i) & (ii)
3. Which of the following is the earliest treatise on mathematics?
 - (a) Sulvasutra
 - (b) Aryabhattiya
 - (c) Brahmasputa Siddhantika
 - (d) Siddhanta Shiromani
4. Which of the following vessel(s) or ship(s) was/were used in warfare during ancient times?
 - (a) Sarvamandira
 - (b) Madhyamandira
 - (c) Agramandira
 - (d) Both (a) & (b)
5. The compass of the ship used for navigation in ancient times was called-

- (a) Vata Vastra
(b) Jeni Pata
(c) Nava Tala
(d) Machayantra
6. Chaturanga, a sport in ancient times is presently played by the name-
- (a) Judo
(b) Karate
(c) Wrestling
(d) Chess
7. Who of the following was an alchemist or chemist by profession in ancient era?
- (a) Apastamba
(b) Varahamihira
(c) Brahmagupta
(d) Nagarjuna
8. Consider the following areas related to chemistry:
- (i) Metallurgy
(ii) Extraction of sugar
(iii) Production of paper
(iv) Distillation of perfumes
- Which of the above were applied in ancient times?
- (a) (i) and (iii)
(b) (i), (ii) and (iv)
(c) (i), (ii), (iii) and (iv)
(d) (iii) and (iv)
9. Which of the following was/were centres of medicinal learning during ancient times?
- (a) Takshila
(b) Varanasi

- (c) Both (a) & (b)
(d) Neither (a) nor (b)
10. Sushrutasamhita which deals with surgery elaborately discusses about?
- (a) Rhinoplasty
(b) Ophthalmology
(c) Both (a) & (b)
(d) Neither (a) nor (b)



Answers

1. (b)
2. (b)
3. (a)
4. (c)
5. (d)
6. (d)
7. (d)
8. (b)
9. (c)
10. (c)



Previous Years' Questions - Mains

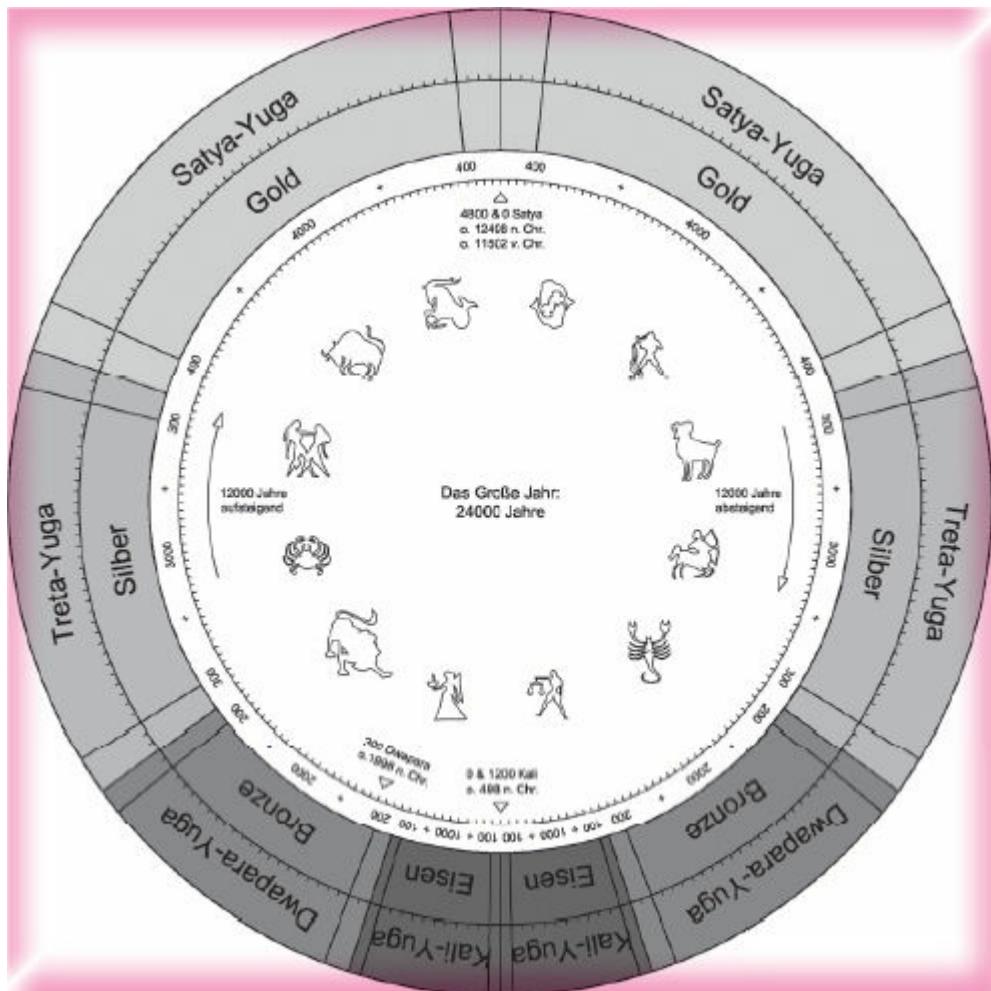
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1. Comment on the significance of Rasarnava in studying the history of Indian Chemistry.



Practice Questions - Mains

1. Discuss in brief about the developments of ship building and navigation during ancient times.
2. India has been far ahead of other countries in Science and Technology during ancient and medieval times. Critically examine the statement.
3. The method to identify presence of water in a particular area had been explained by Varahamihira in ancient period. Discuss?



17

CALENDARS IN INDIA



INTRODUCTION

A **calendar** is a system of organising days for social, religious, commercial or administrative purposes. This is done by giving names to periods of **time**, typically **day**, **week**, **month**, and **year**. A **date** is the designation of a single, specific day within such a system. A calendar is also a physical record (often paper) of such a system. A calendar can also mean a list of planned events, such as a **court calendar**.

In India, various systems of time reckoning have come into vogue at different times to mark the commencement of new years. The system adopted to frame calendars across various regions of India belong to any of the following three types:

- Solar system
- Lunar system
- Luni-Solar system

These systems followed in the various calendars are based on astronomical years, which follows the movement of celestial bodies. It is these systems which provide names as discussed below:

- **Solar Year** – It represents the time taken by the Earth while revolving in its orbit around the Sun, going through a point of the ecliptic, i.e. solstice or equinox to which it returns after completing its journey. The solar year consists of 365 days, 5 hours, 48 minutes and 46 seconds. This system maintains the closest correspondence between the year and the seasons. The solar year has 12 months in total.
- **Lunar Year** – The lunar year, like the solar year, consists of 12 months or lunations. However, each lunation is a syndic

month as measured by the period falling between two successive full moons or new moons. Since a lunar month varies from 29.26 to 29.80 days, it gives a period of 354 days, necessarily short of 11 days to the solar year. This difference is accounted for by an intercalation or suppression, to make the lunar year confirm to the solar year. An intercalary month is introduced every 2.5 years in the lunar year to adjust it to the solar year. This extra month or intercalary month is called **Adhik Masa**.

- **Luni-Solar Year** – Here the year is calculated by the solar cycle and the months by the lunar divisions as in the Hindu calendars, the adjustment between the two being brought about by intercalation and suppression of days and months.

Let us now discuss the **various months** which exist within these three systems of calendar–

- **Solar month** – In the solar year, the months are 12 in number and bear the names of the twelve zodiac signs called *Rashis* or mansions by which they are also known in some parts of India. These twelve *rashis* are *Mesh* (Aries); *Vrishabham* (Taurus); *Mithuna*, the pairs (Gemini); *Karka*, the crab (Cancer); *Simha*, the lion (Leo); *Kanya*, the maiden (Virgo); *Tula*, the scales (Libra); *Vrischika*, the scorpion (Scorpio); *Dhanus*, the bow (Sagittarius); *Makara*, the sea monster (Capricorn); *Kumbha*, the water pot (Aquarius); *Mina*, the fish (Pisces).



Fig. 17.1: Twelve zodiac signs

- **Lunar month** – It ends either with new-moon (*amavasya*) or full-moon (*purnima*). There are two methods in vogue for the commencement of the month under lunar system. They are either *Amasanta* or *Purnimanta*, i.e. they commence either with the bright fortnight (Bright-half) or with the dark fortnight (dark-half) on the day following either the new moon or the full moon, respectively.

Out of the two types of months described above, it is the lunar month or the moon month which is followed in the greater part of the nation.

ADHIK MASA

Adhik Masa is the **intercalary month** added to a lunar year after every 2.5 years in order to **adjust the difference** of the lunar year with the solar year to ensure that the natural events and cycle of seasons which occurred in particular months were not upset by falling into different months. *Lunar year comprises of 354 days* and hence falls shorter of 11 days every year with regard to a solar year. In order to adjust these 11 days, an intercalary month is added to the Lunar Calendar after every 2.5 years, known as *Adhik Masa* or *Mala Masa*.

The Sun passes from one rashi to another every month. The apparent motion of the Sun not being uniform, the time by which the Sun passes through different rashis is not always the same. This entry of the Sun into a zodiac sign is called a *Sankraman* or *Sankranti*, which occurs every month. There are 12 such sankramans during a year. It, however, so happens sometimes that the Sun does not pass through any of the rashis during one of the lunar months, and consecutive two moon days come between the two – one sankranti and another, when the Adhik Masa is introduced. In other words, we can say that Adhik Masa is that month during which there is **no sankranti**.

Conversely, the month during which there are two surya-sankrantis is called **Kshaya Masa**, i.e. the month which is *deleted* or dropped.

The months in the various calendar forms are divided into *Pakshas* or fortnights, weeks and days. The **two Pakshas or fortnights** under Lunar calendar are:

- **Shukla Paksha** (the bright half) which starts with the day following the new moon, and
- **Krishna Paksha** (the dark half) which starts with the day following the full moon.

The **lunar day is called Tithi or Vasara** whereas **the solar day is called Divasa**.

The duration of a *tithi* or the lunar day is **shorter than** the *divasa* or solar day covering day and night from one sunrise to another. The average duration of tithi is 23 hours and 37 minutes, i.e. **23 minutes less** than a divasa or solar day.

The **Tithi** is further divided into *Ghatika*, *Pala* and *Vipala* and is related to Gregorian calendar in the following manner:

- One day and night = 1 divasa = 24 hours = 60 *ghatikas*
- One *ghatika* = 60 *palas* = 24 minutes
- One *pala* = 60 *vipalas* = 24 seconds
- Two *ghatikas* = 1 *Muhurta* = 48 minutes

Thus, 2.5 *muhurtas* are equal to two hours.

HINDU CALENDAR

Panchanga or the Hindu Calendar takes into account panch, i.e. five angas or limbs, viz., year, month, paksha, tithi and ghatika or alternatively, tithi, vaara, nakshatra, yoga and karana.

The twelve places or ecliptic or rashis through which the Sun passes during a year are named after group of stars called Nakshatras. There are **28 nakshatras or constellations** in total. Nakshatras being unequal in size do not have the same number of stars, some having even one or two. *Each rashi consists of two to three nakshatras.*

The solar year is divided into two halves under Hindu calendar:

- Uttarayana - First six months from Makara Sankranti to Karka Sankranti ,i.e. from Paush (January) to Ashadh (June) – is the God's Day.
- Dakshinayana – the last six months from July to December is the God's night.

One solar year thus equals one day and one night of the God.

THE FOUR ERAS OR YUGAS

According to Hindu beliefs, Yuga refers to an epoch or era with a four age-cycle. The four age cycles or Yugas in ascending order are:

1. Satya Yuga or Krta Yuga equals 1,728,000 years
2. Treta Yuga equals 1,296,000 years
3. Dvapara Yuga equals 864,000 years
4. Kali Yuga equals 432,000 years

The presently running Yuga is Kali Yuga, which started at 3102 BC. These four Yugas constitute one Mahayuga and equals 4.32 million human years. There are 1,000 Mahayugas in one day of Brahma or 4.32 billion human years. A Mahakalpa consists of 100 years of Brahma.

1. **Krta Yuga or Satya Yuga:** It is the first and the golden Yuga. It was the age of truth and perfection as there existed one religion, and all men were saintly and hence no requirement of performing religious ceremonies. All mankind could attain supreme blessedness. There was no agriculture or mining as the earth yielded those riches on its own. Weather was pleasant and everyone was happy. There were no religious sects. There was no disease or fear of anything.
2. **Treta Yuga:** Virtue diminished slightly in this second Yuga. Many emperors rose to dominance and conquered the world. Wars became frequent and weather began to change to extremities. Oceans and desert were formed. Agriculture, labour and mining became existent. Average lifespan of humans reduced to 1000-10,000 years.
3. **Dvapara Yuga:** People become tainted with Tamasic qualities and were not as strong as their ancestors. Diseases became rampant. Humans were discontent and fought each other. Average lifespan of humans reduced to a few centuries.
4. **Kali Yuga:** The final age. It is the age of darkness and ignorance. People become sinners and lack virtue. They become slaves to their passions and are barely as powerful as their earliest ancestors in the Satya or Krta Yuga. Average lifespan of people is barely 100 years, though, by the end of the Yuga, it will be as low as 20 years.



CLASSIFICATION OF INDIAN CALENDAR FORMS

In India, various forms of calendars came into picture based on the various eras to which it relates. They are discussed below:

Vikram Samvat: The Vikram era started 56 years before

- the Christian era, i.e. around **56 BC** and is in force in almost all of India except the region of Bengal. This era as historians believe, is said to have been established by King Vikramaditya of Ujjain to commemorate his victory over the Saka rulers. Many historians, however believe that Vikram Samvat was originally instituted by the Malawa Ganarajya and hence known as Malawa Gana era, and that it was named after Chandragupta Vikramaditya when he conquered Malwa around 400 AD. It is a **lunar calendar** based on **ancient Hindu calendar**.

The Calendar is 56.7 years ahead of the solar Gregorian calendar. The new year begins with the first day after the new moon, in the month of *Chaitra* which usually falls in the month of March–April in the Gregorian calendar. In Nepal, it begins in mid-April and marks the start of the solar new year. It has **354 days** in a year divided into **12 months** namely *Chaitra*, *Vaisakha*, *Jyeshtha*, *Ashadha*, *Sravana*, *Bhadrapada*, *Asvina*, *Kartika*, *Margasirhsa*, *Pausha*, *Magha* and *Phalguna*. For most of the parts of Indian territory, the Vikram era starts with *Kartika* as the first year.

Each month is divided into **two halves (fortnight)** – the *bright half* and the *dark half*. To adjust the **difference of 11 days** with the solar year, vikram samvat has after a cycle of every 3 years and every 5 years 13 months and an extra month added is known as **Adhik Masa**. The **zero year** under Vikram Samvat is **56 BC**.

- **Saka Samvat:** This calendar form was initiated by King Shalivahan in **78 AD**. It was also known as the Saka era as it is to this tribe that Shalivahan belonged. Historians do have a confusion of whether Shalivahan was Saka himself or conquered Sakas.

The Saka Calendar is **both solar and lunar** with lunar months and solar year and has the same number of months

as the Vikram era has. However, the months commence in different periods here. Its year zero begins near the vernal equinox of the year 78. Saka Calendar begins on **22nd March every year** except in gregorian leap years when it starts on **21st March**.

Saka calendar has a year with a fixed number of days in each month. However, the *names of months in both calendars are the same*. Saka calendar starts with *Chaitra* followed by *Vaisakha, Jyeshtha, Ashadha, Shravana, Bhadrapada, Ashwina, Kartika, Margshisha, Pausha, Magha* and *Phalgun*. The number of days in a saka year is **365**.

- **Hijri Calendar:** This calendar has *Arabic* origin. Previously termed as *Amulfil*, it changed to *Hijri* or *hejira* after the death of Prophet Mohammed to commemorate his *hijrat*, from Mecca to Madina, which took place in the 52nd year of his life in **622 A.D.** This year became the *zero year* for the *hijri* era. A year under this calendar is **lunar** and is divided into **12 months**, having **354 days** in a year.

The *day commences with a sunset* in this calendar. This calendar was adopted in India during the reign of the Muslims rulers. The **12 months** under *Hijri* era are:

Muharram – first month, during which any business or travel is prohibited.

Safar – good for travel, business and fighting.

Rabi-al-Awwal – commencement of the spring.

Rabi-ath-thani – indicates end of the spring.

Jumada-al-ula – commencement of the cold season.

Jumada-al-akhirah – conclusion of the cold season.

Rajab – to make preparation to fence the fields.

Shaban – the month of harvesting.

Ramadan – ninth month with excessive heat when people keep fasts for purification of soul.

Shawwal – a month to go out for hunting.

Dhu – al – Qadah – month to get the camels ready for travel.

Dhu – al – Hijjah – last month, dedicated to pilgrimage.

Out of these 12 months, **four months are considered sacred: 1st, 7th, 11th and 12th.**

The months are completely lunar and occur in such a sequence that there is no relation whatsoever either to the cycle of the seasons or the solar year, as the difference between the solar year and the lunar year is *not adjusted* under hijri calendar. Thus, it *falls short of one year every 33 years* compared to the Gregorian calendar which is based on solar year.

- **Gregorian Calendar** – This calendar is based on the birthday of the founder of Christianity, Jesus Christ. It is a **solar year** commencing from the first day of January and consists of **365 days, 5 hours, 48 minutes and 46 seconds.**

Since these extra hours could not be included in the calendar for a year, the device of intercalation was adopted and the system of adding one day every four years to the month of February came into vogue. The year under this calendar form is known as a civil year.

The Zoroastrian Calendar era commenced from 632 A.D. and the Parsis have two new years, viz., (i) Jamshedi Navroz, corresponding with the equinox on March 21, and (ii) Kadmi new year or the Pateti, which falls on August 31st.



NATIONAL CALENDAR OF INDIA

The **Saka calendar** used as the official civil calendar in the country is the National Calendar of India. It is used, through notification in the Official Gazette by the Government of India, in news broadcasts by All India Radio, calendars and communication documents issued under the control of Government of India. The Saka calendar which is one of the Hindu calendar was originally named as Saka Samvat. It is also used for the calculation of days of religious significance in the Hindu Religion.

The Saka calendar was adopted as the National Calendar in the year **1957** by the **Calendar Reforms Committee** set up by the Government of India. The Committee made efforts to co-incide the astronomical data and harmonise the usage of this calendar after rectification of some local errors.

It came into use from **March 22, 1957** according to the Gregorian calendar which was actually **Chaitra 1, 1879** according to the Saka Samvat. It was adopted as the National Calendar of India in order to synchronise the usage of 30 different kinds of calendars used in India at that time.



Previous Years' Questions - Prelims

2004

1. Consider the following statements:
 - (i) Islamic calendar is 12 days shorter than the Gregorian calendar.
 - (ii) The Islamic calendar begun in AD 632.
 - (iii) Gregorian calendar is a solar calendar.

Which of the above is/are correct?

- (a) (i) only
- (b) (i) and (ii)
- (c) (i) and (iii)

- (d) (iii) only



Answer

1. (d)



Practice Questions - Prelims

1. Consider the following statements:
 - (i) A Lunar year comprises of 354 days.
 - (ii) A Lunar year has 12 months.

Which of the above statement / statements is/are correct?

 - (a) Only (i)
 - (b) Only (ii)
 - (c) Both (i) & (ii)
 - (d) Neither (i) nor (ii)
2. Consider the following statements:
 - (i) A Lunar month starts in the Amasanta (dark half).
 - (ii) Solar month is followed in most part of the country.

Which of the above statement/statements is/are correct?

 - (a) Only (i)
 - (b) Only (ii)
 - (c) Both (i) & (ii)
 - (d) Neither (i) nor (ii)
3. Lunar year falls short of solar year by:
 - (a) 10 days
 - (b) 11 days
 - (c) 12 days
 - (d) 13 days
4. The intercalary month added to a Lunar year to adjust the

- difference of the Lunar year with the solar year is called:
- Mala Masa
 - Kshaya Masa
 - Adhik Masa
 - None of the above
5. An intercalary month is added to a Lunar year in the gap of:
- 2-3 years
 - 3-4 years
 - 5 years
 - 1-2 years
6. Consider the following statements:
- Krishnapaksha starts with the day following the new moon.
 - The Lunar day is called Tithi.
- Which of the above statement/statements is/are correct?
- Only (i)
 - Only (ii)
 - Both (i) & (ii)
 - Neither (i) nor (ii)
7. Under the Lunar Calendar, 1 Muhurta comprises of –
- 45 minutes
 - 48 minutes
 - 60 minutes
 - 150 minutes
8. Which of the following are the limb(s) of Panchanga under Hindu Calendar?
- Nakshatra
 - Yoga
 - Karana
- Only (i)

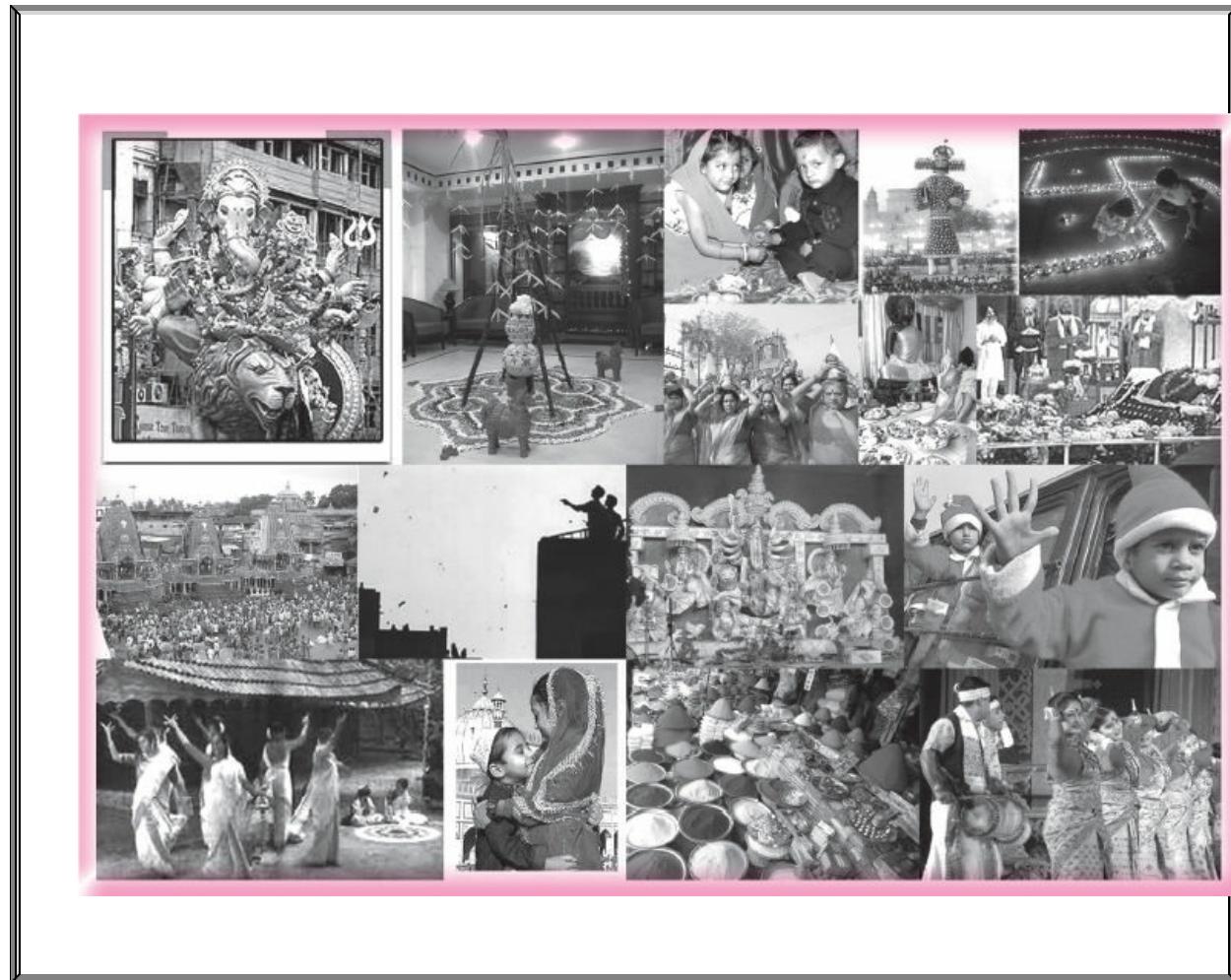
- (b) (i) & (iii)
(c) (i), (ii) & (iii)
(d) Only (iii)
9. Consider the following statements about Vikram Samvat-
- (i) It is based on Lunar year.
(ii) The zero year is 78 A.D.
- Which of the above statement/statements is/are correct?
- (a) Only (i)
(b) Only (ii)
(c) Both (i) & (ii)
(d) Neither (i) nor (ii)
10. Consider the following statements:
- (i) Saka Samvat has 365 days in a year.
(ii) The year under Saka Samvat begins on 22nd March.
- Which of the above statement/statements is/are correct?
- (a) Only (i)
(b) Only (ii)
(c) Both (i) & (ii)
(d) Neither (i) nor (ii)



Answers

1. (c)
2. (d)
3. (b)
4. (c)
5. (a)
6. (b)
7. (b)
8. (c)

9. (a)
10. (c)



18

FAIRS AND FESTIVALS OF INDIA



INTRODUCTION

Festivals and fairs forms an intrinsic part of Indian culture being an outpouring medium of our beliefs and emotions. Each community has their own festivals and holy days but that does not stop other religious groups from enjoying these festive days. India is a secular country and holidays are declared for a number of festivals belonging to different faith and community.

Some festivals come under the '**restricted list**', which implies that the employer can choose to make it a holiday or not. Festivals are inimical to understand the culture of India and even people from abroad make it a part of their travel experience when they come to India. There are **two types** of festivals:

Religious Festivals	Secular Festivals
Religious festivals are celebrated by those who believe in a particular religion and practice their rituals.	Secular festivals are celebrated by the entire nation irrespective of their religious denominations.
Most religious denominations have particular festivals that are vital to their culture.	Most States have particular festivals and fairs that are essential to their culture.
For Example, the Hindu community all over the world celebrates the festival	For example, the Pushkar fair is celebrated in the city of Pushkar in Rajasthan. It is a cattle fair and is not

of Diwali. restricted to any community.

NATIONAL FESTIVALS

National festivals are celebrated on the occurrence of great historical events of national importance. A strong feeling of patriotism in the minds of Indians is inculcated through these festivals. India celebrates **three National Festivals** namely:

Sl. No	Date	Day
1	26 th January	Republic Day
2	15 th August	Independence Day
3	2 nd October	Gandhi Jayanti



RELIGIOUS FESTIVALS

These are the festivals that are celebrated by **specific communities** that believe in a particular belief system or religion. Although there are no restrictions for people from different religions to enjoy a festival, it is usually restricted to the communities that believe in the particular God or phenomenon. For example, **Holi is primarily a religious festival celebrated by Hindus, but in a secular country like India, even non-Hindus enjoy it.** We have compiled a list of festivals, which are celebrated by particular communities across the country.



Hindu Festivals

Diwali or Deepawali

It is more commonly known as the ‘Festival of Lights’ and is celebrated by all Hindu sects across the country and abroad. It falls on the auspicious day of the ‘new moon’ or **Amavasya** in the month of Karthik that usually falls in October or November. There are several Hindu clerics who call it ‘Krishna Chaturdashi’. The ritualistic cleansing of the house or place of business and lightening them up is a way of celebrating the festival. Furthermore, people purchase new clothing and exchange gifts on the day.

There are several auspicious days that mark the coming of Diwali, i.e. the day before the festival is called **Naraka Chaturdasi**. This marks the win of Lord Krishna over the demon Naraka. The next day is the big day of Diwali or the day of Lakshmi Puja. This day is holy for two reasons: it is the day when Lord Rama came back to Ayodhya from his fourteen-year long exile to the forest. It signifies the victory of light over darkness.



Fig. 18.1: Picture of Goddess Lakshmi

During the Puja in the evening, **Goddess Lakshmi** is worshipped, as she is the harbinger of wealth. This is to signify the emergence of Lakshmi from the sea during the ‘Samudra Manthan’. According to this myth, during the war between the demons and Gods, the oceans

churned out several holy objects and Goddess Lakshmi was one of them. In Bengal, Goddess Kali is worshipped, as she is the patron Goddess for most of the Hindus living in this region.

Most households light up their houses during the festival. The day of Diwali is also known for the **Chopad Puja** as Lord Krishna preached the *Karma Yoga* to Arjuna in the battlefield in Kurukshetra. According to the Jain philosophy, this was also the day when Mahavira attained Nirvana.

Sharad Purnima

This festival falls 15 days before Diwali and is related to the harvest season. It falls on the full moon night called the **Navanna Purnima**. The unique point about this festival is that people drink saffron coloured milk during the moonlit night and this ritual is called **Kojagiri**. In some parts of India, this ritual is attached to the Goddess Durga. The idol of the Goddess is taken around the premises of the temple in a torch-lit procession called **Chhabina**.

Holi

It is called the '**Festival of Colours**' and is celebrated across the nation with colour and vigour. It defines the culture of India and is celebrated by people from various religions and communities. The festival is celebrated in the month of Phalgun and falls during end of February and early March. It also marks the beginning of spring and the end of winter. It is celebrated on two days, Chhoti (small) Holi and 'Rang' or the Day of colour. According to the legend, the **Chhoti Holi** is also called '**Holika Dahan**' or the day of burning demoness 'Holika'. This burning signifies the win of good over evil and represents the burning of **Holika** and saving of **Bhakt Prahlad**.

Another legend attached to the main day of Holi is of the eternal love of Lord Krishna and Radha. The colours and festivity are representative of the 'God of Love' or *Kama*. Most people use

'gulal' or colour and water to play with each other. Now-a-days, people use chemical colours that cause skin diseases and are harmful for the eyes.

Holi has different versions in different parts of the country, for example, in Vrindavan and Mathura, **Lathmar Holi** is celebrated in which the women of the families come out and beat their men with sticks. It is done in a playful manner and is accompanied with lots of gaiety. It is called **Rangapanchami** in many parts of rural Maharashtra.



Fig.18.2: *Holi*

In West Bengal and parts of Assam it is called **Basant Utsav** or **Dhol Jatra**. Some people also indulge in *Bhang* or *thandai* which are made of marijuana or a particular type of weed. In the evening after playing with colours, people dress up and visit friends and family.

Makar Sankranti

It is a festival dedicated to the Sun God, who is also considered to be the king of all planets. Makar Sankranti celebrates the movement of the Sun to the northern hemisphere. The words are also a mix of two Sanskrit words: **Makar**- Capricorn and **Sankranti**- transition. The festival is also bound to the agricultural cycle followed by most rural agriculture based communities. It is celebrated as a form of thanks

giving to the Mother Nature for a good crop that brings prosperity and well-being to the community.

During this period, the holy day of Uttarayan is also observed in many parts of the country. It marks the end of winter as the days become longer and the nights become shorter. Many worshippers also take a trip to Ganga Sagar and Prayag to take a dip in the holy water. In some parts of the country, this day is considered auspicious for the buying of cattle and hence Cattle/Bullock fairs are conducted in many part of the country.

Usually, the festival of Makar Sankranti falls on 14th of January. Although the festival is related to harvesting, it is also celebrated across the country as a kite-flying festival.

Janmashtami

It is the **birth anniversary** of Lord Krishna and is celebrated across the nation by the Hindu community. It falls in the month of **Shravan** (July/August) and the date is calculated according to the lunar calendar and the position of the moon. The festival is marked by the performance of **Ras Leela** or the playful acts of Radha-Krishna. Several *Krishna Leelas* are also performed, which depict the childhood and adolescence escapades of Lord Krishna.

In Dwarka, which is one of the major Dhams or religious places for the Hindus dedicated to Lord Krishna, this day is celebrated with lots of programmes and many people make pilgrimage to this town in Gujarat. Similar celebrations are seen in Mathura and Vrindavan, which are associated with the birthplace of Lord Krishna.

In Maharashtra, this festival is called **Dahi-handi** and is celebrated by an elaborate manner. Each locality collects money and a *matki* (earthen vessel to hold water/ milk) is hung several feet in the air. Young men gather and make a human ladder and try to break the *matki*, that is representative of Lord Krishna breaking a *matki* to get butter. There is considerable monetary award attached to the breaking of the pot.



Fig.18.3: *Dahi-handi festival*

Dussehra

Dussehra is also known as '**Vijaydashami**' and is celebrated all over India in the honour of Lord Rama's victory over Ravana. Before the culmination of the festival, Hindus in north India keep fast for nine days, which is called '**Navratri**'. It is on the tenth day that the festival of Vijay-Dashmi or the Victory on the tenth day, is celebrated. The unique point about the Dussehra celebrations is the burning of the effigies of **Ravana** and his son **Meghnad** and brother **Kumbhkaran**.

Usually, a child or a young boy is made to dress as Lord Rama and he points the arrows in the effigies which signify the act of **Rama killing Ravana**. In such public gatherings, version of 'Ram-lila' or Story of Lord Rama is also showcased to the public. It takes an episode from the life of Lord Rama as depicted in the Ramayana and they are shown to the enrapt public. Some major scenes are '**Lanka Dahan**' or the Battle in Lanka and the Dialogue between Gods and Lord Rama. Fairs or 'Melas' are organised in all cities and towns in India.

In other parts of India, like Mysore, it is celebrated with great enthusiasm at the Chamundi Temple. In other southern states like Andhra Pradesh and Karnataka, Bommai Kulu (dolls), lamps and flowers are used to create elaborate decorations and these are

preserved for a while after the ceremony is over. In the hilly state of Himachal Pradesh, the villagers perform the ritualistic ‘**Natti Dance**’ for nine days after worshipping Lord Raghunath (another name for Rama).

Ram Navami

This festival is celebrated in honour of the birth anniversary of Lord Rama. The festival falls in the month of March/ April or **Chaitra**. The festival is celebrated all over the country but the two special areas of celebration are in **Ayodhya** and **Puducherry**, as they are closely related to the story of Lord Rama. Thousands of pilgrims congregate to the Ram Janambhoomi/ Babri Masjid in Ayodhya and pay pilgrimage to the alleged birthplace of Lord Rama. In Puducherry, the Kanaka Bhawan Temple is the centre of all the rituals and celebrations on this auspicious day.

Durga Puja

The festival of Dussehra has similarities to the festival of Durga Puja celebrated by the community of Bengali, Assamese, etc. This festival is celebrated in honour of Goddess Durga’s triumph over the demon ‘Mahisasura’. The festival falls during the month of September/October every year and is celebrated with a lot of pomp and show. The festival is essentially the win of good over evil.



Fig.18.4: Bengali Durga Puja

In Bengal, Maa Durga is worshipped for five days and festivities begin from ‘Shashti’ (6th day) onwards and culminates in the famous ‘DурgoPujo’ on the tenth day. The unique ritual attached to the Bengali Durga Puja is that on the last day of the Pujo, the massive idol of the Durga made of clay is immersed in the sea or the river. This immersion of the idol signifies the return of Goddess Durga to the home of Lord Shiva who is her husband after her ten-day stay at her parental home.

In other parts of India like Mysore, it is called ‘**Dasara**’ and in Gujarat, people refer to the festival as ‘**Navratri**’ and celebrate it with dances like **Garba** and **Dandia**. In Tamil Nadu, the festival is celebrated for nine days and the first three days are dedicated to Goddess Lakshmi, the next three to Goddess Durga and the last three days are spent in the worship of Goddess Saraswati.

Ganesh Chaturthi

The festival is celebrated to commemorate the birth anniversary of **Lord Ganesha**. It falls on the fourth day of the month of Bhadra (August/September). While it is a national festival, it is extensively celebrated in **Maharashtra**, Andhra Pradesh, Karnataka and Tamil Nadu. Lord Ganesha, is the son of Lord Shiva and Goddess Parvati. He is said to have the face of an elephant and is the **first God** to be

worshipped amongst the pantheon of Hindu Gods.

It is said that the festival was **initiated by Shivaji** to promote Hinduism in his reign as opposed to the Mughals. The modernist national movement thinker **Bal Gangadhar Tilak** who wanted to bring people together under the spirit of nationalism and fight for independence from the British who imposed a ban on public gatherings of any kind, revived the festival in 1893.

During the festival, most people bring an idol of Lord Ganesha and establish him temporarily in their house. He is worshipped and ritual food offerings are made on daily basis. On the last day of the festival or the Chaturthi, thousands of people make a procession to carry the idols to be immersed in the nearest waterbodies. This immersion of the idol is called ‘Visarjan’. Currently, the toxic nature of these idols harm the waterbodies and lead to deaths of the water creatures and creates a problem of drinking water.

Karva Chauth

This is a festival celebrated by Hindu women all over the world as it is related to the well-being of their husbands. Karva Chauth falls on the fourth day after the full moon in the month of October or November, which is also known as **Karthikki Chauth**. The festival was instituted to ensure the well-being, long life and prosperity of the husband.

The fast starts before sunrise where women take Sargi, a ritual food offering from their mothers-in law and after consuming this, they have to remain without water and food for the entire day. It is only with the sighting of the moon that they are allowed to partake any food. The women try to see the reflection of the moon in a plate full of water and invoke the Goddess ‘**Gaur Mata**’ during their puja before breaking their fasts.

Rath Yatra of Lord Jagannath

This is one of the biggest festivals of the state of **Odisha**. The *Rath Yatra* or the Chariot festival of Lord Jagannath takes place once in a year in the holy town of Puri, the **Neelachal Srikshetra**. The festival falls on the second day of the month of Ashadha (June/July).. The festival is dedicated to three main deities Lord **Balabhadra**, Goddess **Subhadra** and Lord **Jagannath**.

Name of the Rath	Name of the God
Nandighosha	Lord Jagannath
Taladhwaja	Shree Balabhadra
Devadalana	Devi Subhadra

During the festival, the three idols made of wood representing Lord Krishna, his brother Balabhadra and sister Subhadra are taken on a cart. These three idols are taken out of the **Sri Mandir** and put on heavily decorated carts that are dragged by millions of visitors. They take it to the **Shri Gundicha** temple, where the idols are kept for a week on a sojourn.

The return journey or the **Bahuda Yatra** is also very grand and commences on the ninth day or the **Asadha Sukla Dasami**. Some scholars argue that the *Rath Yatra* predates the construction of the current temple at **Puri** and were celebrated as early as in the 9th century.



Fig.18.5: Wooden idols of Lord Balabhadra, Maa Subhadra and Lord Jagannath (left to right)

Mahashivratri

This festival is celebrated annually in the honour of **Lord Shiva**. Maha Shivratri is the day to rejoice and pray to the almighty for wellness. It falls on the fourteenth day of the month of Magha that according to the Gregorian calendar falls in February or March. As Lord Shiva is eternal, this day is significant of the fact that on this day he manifested himself in the form of a huge flaming lingam, which is called **Jyotirlinga**.

This day is also significant as Lord Shiva is said to have performed the Tandava or the ritual dance that signifies the creation, preservation and destruction of the earth. The devotees take holy water from the Ganga and walk to far away temples where they can make the ritual offering to the **Shivalinga**. Furthermore, all devotees keep a fast during the day and maintain a vigil in the night. It falls on the darkest day of the month.

Chhath

Chhath is a popular Hindu festival celebrated since the Vedic times. It is dedicated to the **Sun God (Surya)** who sustains all life on Earth. It is celebrated on the sixth day of the lunar fortnight of Kartik

month i.e, six days after Diwali. It is the State festival of Bihar and is observed for a period of four days with rigorous fasting. It includes a holy bath and making offerings to the rising and the setting Sun. Chhath is celebrated in the northern and eastern parts of India along with Nepal.



Muslim Festivals

Eid-ul-Fitr

This is one the festivals celebrated by the Muslim community worldwide. The festival falls on the last day of the holy month of **Ramadan (Ramzan)**, which is the **ninth month** of the Islamic calendar. During the month of Ramadan, people fast for the entire day, beginning from the sunrise to the sunset. This process of fasting is ordained in the Muslim law or the Sharia. The date of the festival of Eid-ul-Fitr is calculated after a complicated process, it is set to be on the **first day of the month of Shawwal** and after the appearance of the moon at the end of the month of Ramadan.

According to the Muslim traditions, the Holy Quran was revealed on one of the odd nights during the last days of the holy month of Ramadan. It is usually calculated to be the 27th day of the Ramadan month. This month is also important for the Muslim calendar because historically **Prophet Muhammad** achieved victory during the **Battle of Badr** that led to the victory of the city of Mecca. Furthermore, the martyrdom of the prophet's son-in-law, **Ali** occurred on the 21st day of Ramadan (Ramzan).

Id-ul-Zuha or Id-ul-Azha

This is also known as Bakr-Eid or the Id that involves the sacrifice of a goat or *Bakra*. This is celebrated on the tenth day of the Dhu-al-Hijjah, that is the **twelfth month** of the Islamic calendar. It is

celebrated in honour of the **Prophet Ibrahim's** devotion to Allah, which was tested when god asked him to sacrifice his son. It is said that Ibrahim readily agreed to cut off his son's head but God was merciful and took the sacrifice of a goat's head.

Hence, on the day of Id-ul-Azha, a ram's head is sacrificed and the meat is distributed as ritual offerings amongst the family members and neighbours. 1/3rd of the sacrificial meat is also given to the poor. This Eid also marks the **beginning** of the sacred period when many people undertake the **pilgrimage to Mecca**, which is called **Hajj**.

Milad-Un-Nabi

This festival is also known as the *Barah-wafat* and is the **birth anniversary** of the **Prophet Muhammad**. According to the Quran, the Prophet was born on the twelfth day of *Rabi-al-Awwal*, which is the third month of the Muslim calendar. The day of his birth is called *Milad-un-Nabi* or *Mawlid-un-Nabi*. This is also **supposed to be the day** when the Prophet **departed the earth** and hence, the celebrations on this day are very subdued.

The day is part of the cache of national holidays. It is celebrated with deep reverence and solemnity. People gather to the mosques where the Holy Quran is read out. In some special gatherings, the religious scholars recite the *Qasida al-Burda Sharif*, the very sacred poem by Arabic Sufi *Busiri* written in the 13th century. They also sing **Nats**, which are traditional poems written in honour of the Prophet and illustrating his good deeds.

The festival is called **Barah (twelve) wafat (death)** as it signifies the twelve days of sickness that led to the Prophet Muhammad's death. It holds special significance in places like Kashmir, where the relics of the Prophet are displayed in the **Hazratbal Shrine**, which is situated in Srinagar. Thousands of devotees flock the area and take part in the procession.

Muharram

The festival of Muharram is a sad one, as it is associated with the **death of Hussain, son of Ali**. The festival falls in the **first month** of the Islamic calendar that is called Muharram. Incidentally, the **Islamic New Year** falls on the first day of the first month of the Islamic calendar. The tenth day of the month of Muharram, is known as the **Yaum-al-ashura**, which is observed as the day of mourning by the **Shia Muslims** all over the world.

It is observed in the memory of the martyrdom of **Hussain Bin Ali**, the grandson of the prophet in the war at Karbala in 61 Hijri (680 AD). In India, people take out processions called **Tajia** and beat themselves with chains to replicate the pains taken by Hussain. In most parts of India, people wear black clothes and distribute **sherbet** or juice to everyone.

Shab-e-Barat

It is also known as the '**Night of Emancipation**' and is observed on the night falling between 14th and 15th day of the month of **Shaban**. According to the Muslim tradition, the **destiny** of every person is determined on this night. Most Shia Muslims, celebrate the 15th day of **Shaban** as the birth anniversary of **Imam Muhammad Al-Mahdi** who was the twelfth imam. He is credited with ridding the world from oppression and injustice.

Shab-e-Miraj

Shab-e-Miraj means the "**night of Ascent**". It was believed that the Holy Prophet continues his journey and reaches to the nearness to Almighty. This took place on 27th day or Rajab, 2 years before Hijra. The journey was not with a physical body. It was on this journey, that five daily prayers were made obligatory upon Muslims. The mosques are decorated and lighted with lights and candles and all the Muslims engage themselves in singing hymns and praising

Holy prophet. The spiritual stories of Holy prophet is narrated in detail. Muslims give money in charity and also distribute food among the poor. The devoted ones spend the whole night in the remembrance of God.



Christian Festivals

Christmas

This day is celebrated all across the world as the **birth anniversary** of **Jesus Christ**. It falls on the 25th of December every year. The celebrations begin with the Midnight mass that is held at all the churches on the night of the 24th - 25th December, which signifies the birth of Christ at midnight. People visit the church where several programmes are arranged for the devotees to remember the good work of Christ.

People visit each other's houses and exchange gifts. The two rituals attached to the festival are of the **Christmas Tree**, which is set in everyone's house. It is decorated with lamps, lights and holly. The other myth is of **Santa Claus** who is supposed to be a harbinger of gifts. People sing carols and distribute sweets and cakes on this day.

Easter & Good Friday

This is the day celebrated for the **resurrection of Jesus Christ**. According to the Bible, three days after Jesus was crucified, he was resurrected and hence, Easter is supposed to signify the triumph of life over death. There are some similarities in the Christian and Jewish traditions on the occasion of the Easter.

For example, during the early years of Christianity, the Jewish Christians celebrated Easter on the 14th day of the Jewish month of Nisan. But the ordinary Christians celebrated it on the Sunday closest to the 14th day of Nisan. This confusion was solved after the

historic Council of Nicene held in 325 AD fixed the date of Easter on the **first Sunday** after the first full moon following the vernal Equinox, which roughly falls on the 21st March or the Paschal full moon.

The festival of **Good Friday** is to commemorate the day of **crucifixion of Jesus Christ**. It falls in the month of April each year. The death of Jesus is considered necessary for his rebirth and hence, it is good sign and gives hope to human beings. It also shows Jesus's love for the mankind. Masses are held in all the churches in the country.



Sikhs Festivals

Gurpurab

The Sikh community all over the world celebrates it. Although Gurpurabs are celebrated for the birth anniversaries of all the 10 Sikh gurus but the most important are the **Guru Nanak** and **Guru Gobind Singh**. Other important Gurpurabs are to commemorate the martyrdom of **Guru Arjan Dev** and **Guru Tegh Bahadur**, who lost their lives to the **Mughals** in service to the Sikh dharma.

The Sikh community celebrates Guru Nanak Jayanti on the occasion of Guru Nanak's birthday. All the Gurudwaras hold special services and langar is distributed to people on this day. All the Gurpurabs are cause for celebration and remembering the lord.

Hence, **Akhand Path** is held and people take out **Prabhat Pheris** or congregational singing of **shabds** or hymns that praise the lord. The festivities are concluded by carrying the Guru Granth Sahib in a procession on a decorated floral float that is led at the front by the five-armed guards carrying Sikh flags (**Nishan Sahibs**). These five men are representatives of the **Panj Pyare** or the 'five beloved men' to the Guru Gobind Singh.

Parkash Utsav Dasveh Patshah

This festival is celebrated on the birthday of 10th Sikh guru Guru Gobind Singh. It also means the birth celebration of the 10th Divine Light or divine knowledge. This occasion is widely celebrated by the Sikhs on 31st January every year.

Maghi

It is the seasonal gathering of the Sikhs and it is celebrated annually. It is celebrated in Muktsar in the memory of forty **Sikh martyrs (Chalis Mukte)** who fought with the Mughals. The 10th Guru Govind Singh died while fighting with Wazir khan, the mughal emperor in 1705. The Sikhs take a procession to the site of this Sikh – Muslim War and take a bath in the sacred water of Muktsar. It is celebrated on 14th of January every year.

Hola Mohalla

It is the big festival event for the sikhs and also the beginning of the Sikh New Year. It often takes place in the month of March on the second day of the lunar month Chett and held in **Anandpur Sahib**. It was started by Guru Govind Singh for mock battles and military exercises followed by kirtan and other poetry competitions. It is also known as “**Sikh Olympics**” for the events and competitions of horse riding, swordmanship, etc.

Vaisakhi

It's a religious festival celebrated on **13th or 14th April** every year. This festival is the celebration of sikh new year and birthday of **Khalsa Panth**. This is the spring harvest festival for the Sikhs. Gurudwaras are decorated and hold kirtans. Sikhs take a bath in the sacred river, visit temples, meet friends and party over festive foods.

Lohri

This occasion is celebrated on **13th of January** in the month of Magh, a day before Makar Sankranti. Lohri celebrates fertility and the spark of life. People gather around the bonfires, throw sweets, puffed rice and popcorn into the flames, sing popular songs and exchange greetings. It also signifies the **victory of light over the darkness**.

Sodal Mela

It is one of the main fairs of **Punja** and it is organized **to pay homage to baba Sodal**, a great soul. Each year, the Mela is organized in the month of Bhadon (September) in **Jalandhar**.

The followers of Sikhism consider this day, a very auspicious one. The fair takes place on the Samadhi of the Baba, where his painted portrait is placed decorated with rosaries and flowers. A holy tank is there in the name of Sodal ka Sarovar. People take a dip in the holy waters of the Sarovar and present offerings to the Samadhi.



Jain Festivals

Mahavir Jayanti

The **Jain community** celebrates the festival. It is held to celebrate the birth anniversary of Lord Mahavira who was the **24th Tirthankara** and one of the founders of Jainism. It falls on the thirteenth day of the month of rising moon called Chaitra. The festival is celebrated with great pomp and all the Jain temples are decorated with the **saffron flag**. The idol of Mahavira is washed with milk and given a ceremonial bath (*abhishek*). It is then carried in a procession.

On this particular day, the Jain devotees visit the sacred spots of

Jainism; worship their religious teachers and *tirthankaras*. The festival has special relevance in Jain shrines like Parshvanath Temple in Kolkata, Hastinapur in Uttar Pradesh and Pawapuri in Bihar. Other major sites for celebration are in Gujarat and Rajasthan where a vast majority of Jain population resides.

Paryushana

The annual festival of Jains is called Paryushana. It is celebrated for *eight days* in the month of *Bhadrapada* (August/September) by the **Svetambara sect**. The *Digambara sect celebrates the festival for ten days*. The festival marks the movement of the nomadic Jain monks to their retreats because of the torrential rain and monsoon showers that makes their residence in forests and caves to be impossible. The festivities include the ritual visit to the temples or the *Upashravas* and listening to the discourses on the Kalpa Sutra. Most devotees are asked to perform the *Pratikraman* or the meditation kriya. The festival ends with the celebration of **Kshamavami (forgiveness day)**. Forgiveness is asked by saying “*Micchami Dukkadam*” to others. It means if I had hurt you knowingly or unknowingly in word or action, then I seek your forgiveness.

Mahamastakabhisheka

It is one of the Jain festival held once in twelve years in the town of **Shravanabelagola** in Karnataka. This festival is the holy bathing ceremony of 57 ft high statue of **Siddha Bahubali, son of Rishabhdev**. The concentrated water is sprinkled by the devotees carrying specially prepared vessels. The statue is bathed with milk, sugarcane juice and saffron paste, and sprinkled with powders of sandalwood, turmeric, and vermillion. Offerings of petals, gold and silver coins, and precious stones are made.

Gyana Panchami

The fifth day of Kartika is known as “**Gyana Panchami**”. It is considered knowledge day. On this day Holy Scriptures are displayed and worshipped.

Varshi Tapa or Akshay Tritiya Tapa

This festival is related with first Jain Tirthankara **Rishabhdev** who went for a fasting of 13 months and 13 days continuously. His fasting came to an end on 3rd day of the bright fortnight of Vaishakh month of Jain Calendar. People who perform this fasting are known as **Varshi tapa**.

Maun-Agiyara

This occasion is celebrated on 11th day of Magshar month of Jain Calendar (October/November). On this day, **complete silence is observed** and fasting is kept. Meditation is also performed.

Navapad Oli

The **nine-day Oli is a period of semi-fasting**. During this period, Jains take only one meal a day of very plain food. It comes twice a year during March/April and September/October.



Buddhist Festivals

Buddha Purnima

The Buddha Purnima or the Buddha Jayanti is celebrated as the birth anniversary of Lord Buddha. It falls in the month of April/ May and is celebrated widely in the parts of North-east India. It is called **Saga Dawa** (Dasa) in Sikkim and **Vishakha Puja** in the **Theravada** tradition. The main areas of celebration in northern India, is in Sarnath in Uttar Pradesh and Bodh Gaya in Bihar.

The celebrations include ritualistic prayers and listening to sermons on the life of Gautam Buddha. The day also includes chanting of Buddhist scriptures, worshipping the image of Buddha and the Bodhi tree and meditation. Different sects follow different rules like:

- **Mahayana Buddhists** organize a large procession with *gyalings* and *rabdungs*. They also read *Kangyur* texts.
- The **Theravada Buddhists** only concentrate on offering ceremonial prayers to the idols of Buddha.

Songkran

This Buddhist festival is observed as like a *spring cleaning*. It is celebrated for several days during the middle of April. The people *clean their house*, wash clothes and enjoy sprinkling perfumed water on the monks.

Ploughing Festival

This festival is celebrated on *Buddha's first moment of enlightenment* when he was 7 years old and he *went with his father to watch ploughing*. This is celebrated in the month of May, and the two white oxen pull a gold painted plough, followed by four girls dressed in white who throw rice seeds from baskets.

Ulambana

This occasion is celebrated from the first to the fifteenth days of the eighth lunar month. It is believed that the *gates of Hell are opened* on the first day and the *ghosts may visit* the world for fifteen days. Food offerings are made during this time to relieve the sufferings of these ghosts. On the fifteenth day, *Ulambana* or *Ancestor Day*, people visit cemeteries to make offerings to the departed souls.

Hemis Gompa

The festival is held at the Hemis Gompa Monastery in **Ladakh** to celebrate the **birth anniversary of Guru Rinpoche (Padmasambhava)**. In order to protect his people, the founder of Tibetan Buddhism, Guru Padmanasambhava fought the evil forces and this festival celebrates the **victory of good over evil**. The main attraction of the festival is the **mask dance performed by the Lamas**. Numerous musicians play the traditional music using four pairs of cymbals, large-pan drums, small trumpets and large size wind instruments.

Losar Festival

It is one of the main festivals celebrated across **Arunachal Pradesh** as it marks the **Tibetan New year** that resonated with the large Tibetan and Buddhist communities that inhabit the region. It is usually celebrated by the tribes who believe in the **Mahayana sect of Buddhism** like the Sherdukpens, Khamba, Memba, Monpa tribe, etc. The festival is spread over three days and begins on 11 February every year. There are specific tasks and events assigned to each day, like:

- On the first day, the priests make ritualistic offerings to Palden Lhamo or the Dharampala, who is considered to be the High priest. All the people visit each other and wish them best of luck or Tashi Delek.
- The second day is called the ‘Gyalpo Losar, where the national leaders and past and present kings of the community are remembered and honoured.
- On the final day, people offer spiritual observances to the elders of the community and make offerings to the Dharampala. This day is called the ‘Choe-Kyong Losar’ and is a very cheerful part of the festival as people tie prayer flags to their rooftops and the entire locality is filled with color.



Sindhi Festivals

Chaliho Sahib

It is the festival of the Sindhi Community. It's a **forty day fast** observed by the Sindhis in the months of July-August. They pray to **Lord Jhulelal** for forty days and after the fast is over they celebrate the occasion as **Thanks Giving Day**. Mirkshah Badshah, a Muslim invader of Sindh troubled the people of Thatta and wanted them to convert to Islam. The Hindus prayed to Varun Devta or the God of Water by observing penance on the banks of the river for forty days. On the fortieth day, Varun Devta heard their prayers and promised them to save them from the tyrant. The answer to the prayers of Hindus was Jhulelal.

Cheti Chand

This is the occasion of **Sindhi New Year** and it is celebrated all around the world. It is celebrated on the first day of Chaitra. Cheti Chand is celebrated in honour of the **birth of Jhulelal**, the patron saint of the Sindhis. It is celebrated with pomp and gaiety by the Sindhi Community. Many people take Baharana Sahib consisting of Jyot, Misiri, Phota, Fal, Akha to the nearby river. An idol of Jhulelal Devta is also carried along.



Parsi Festivals (Zoroastrian)

Jamshedi Navroz

The festival of Navroz is to celebrate the festival of New Year for the Parsi Community. It falls on the **Roj Hormuzd** or the first day of the first month (**MahFravardin**) as shown by the **Shehanshahi** calendar. It is supposed to be the beginning of the Universal Dawn

as this is the end of winter and the beginning of the New Year.

Traditionally Parsis pay respect to ***Khorshed*** and ***MeherYazads*** who are the two divine beings that are the harbinger of Sun. People visit each other and visit the Fire Temple. Other festivals of the Parsis are:

Name of the Festival	Falls on the day	Occasion	Rituals observed
Zarthosht No Deeso	On the 11 th day of the 10 th month (<i>Khorshedroz, Daemah</i>) of the month of June	Death anniversary of Prophet Zoroaster	Zoroastrians go to the Fire Temple and offer prayers and listen to the life and works of the Prophet
<i>Khordad Sal</i>	On the sixth day of the Parsi month of <i>Farvardin</i> (August/September)	On the birth anniversary of Prophet.	Zoroastrians offer prayers and hold special grand feasts.
<i>Pateti</i>	On the last Gatha day on the Parsi Calendar.	To offer repentance for the crimes committed during the year	Parsis offer prayers, give alms to the poor and make feasts at home



SECULAR FESTIVALS



Gangaur Festival

The festival is amongst the most important spring festivals celebrated in the country. It is most popularly celebrated in Rajasthan and has roots in medieval Rajput times. It is celebrated in the honour of Goddess Parvati or Gauri the wife of Lord Shiva but the community as a whole irrespective of the religion celebrates it. It is the celebration of spring, harvest and marital fidelity. On this day, the unmarried women worships for being blessed with a good husband and married woman do for the welfare, good health and long life of their husband.



Khajuraho Dance Festival

The **Government of India** in collaboration with the **Madhya Pradesh Kala Parishad** instituted this festival in **1975**. This festival of Dance was supposed to **promote tourism** in the State and highlight the beauty and eroticism inherent in the Khajuraho temples. The festival is also supposed to reflect the spirit of eternal glory and perseverance of dance and architectural monuments, which reflect our cultural heritage.



New Year

According to local traditions, **Lord Brahma** began the creation of the world on this day and hence it is used to mark the beginning of a new Hindu calendar. In different parts of the country it is celebrated under different names like:

Ugadi or Chaitra Shudhdha Paadyami	Andhra Pradesh and Karnataka
Gudi Pahwa or Gudi Pava	Maharashtra
Samvatsar Padvo	Goa

Naba Barsha (Poila Boisakh)	West Bengal
Puthandu	Tamil Nadu
Vishu	Kerala

Teej

It is one of the most colorful festivals celebrated in Northern India. It falls on the third day of the month of **Shravan** (July/August). It is celebrated for the **women** of the household who apply *mehendi* or **henna** on their hands and wear new clothes. It is celebrated in Rajasthan, Bihar and Uttar Pradesh. Three types of Teej i.e Haryali Teej, Kajari Teej and Hartalika Teej.

Sair-e-Gulzaroshan

The festival is also known as Phool Walon Ki Sair and is the **annual festival of flowers** conducted in **Old Delhi**. It is a symbol of **communal harmony** that the procession of pankhas or palm leaf fans which are heavily decorated with flowers are taken from the tomb of Khwaja Bakhtiyar Kaki in Mehrauli to the Jog Maya Temple. The festival owes its origin to Queen Mumtaz Mahal who was the wife of Mughal emperor Akbarshah II (19th century). It was **banned by the British** but reinstated in 1962.

Tyagaraja Aradhana

It is held annually to commemorate the '**Samadhi**' day of the famous Tamil saint and composer Tyagaraja. It is held in the month of January **near Thanjavur** on the banks of the river Kaveri. The festival is attended by leading exponents of Carnatic music who

come to pay their tribute to the saint. Saint Tyagaraja along with Muthuswami Dikshitar and Shyama Sastri, comprise the Trinity of Carnatic music. It is eagerly awaited by thousands of Carnatic music lovers who come to watch the performances.



Raksha Bandhan

This festival celebrates the relationship between brothers and sisters. It literally means '**bond of protection**'. It is a day when sisters tie silk threads on their brother's wrist and pray for his well-being and prosperity. In turn, the brother takes a pledge to protect their sisters in every way. It is celebrated on the full moon day in the month of Shravan. It is celebrated across India. It also holds significance for the Jain community.



Onam

Onam, the state festival of **Kerala** falls in the beginning of the month of Chigam, the first month of the Malayalam calendar. It is mainly a **harvest festival** but it also celebrates the homecoming of mighty asura King **Mahabali** from Patala (the Underground). Elaborate feasts, dances, flowers, boats and elephants are a part of the colourful and vibrant festival of Onam. A prominent feature of Onam is the **Vallamkali (the Snake Boat race)**. The most popular Vallamkali is held in the **Punnamada Lake** and the winners are awarded the Nehru Boat Race Trophy. Traditional games, known as Onakanikal also form a part of the Onam celebrations.



Pongal

Pongal is a **harvest festival** celebrated by **Tamils** around the world. It is celebrated from 13-16 January and marks the beginning of

Uttarayan i.e. six month northward journey of the Sun. The word ‘Pongal’ means ‘to boil’ in Tamil and the boiling of the first rice is an important ritual obeyed during the festival. It is held in the month of ‘Thai’, a time when various crops like rice, sugarcane, turmeric etc are harvested. It is an occasion for giving thanks to nature and celebrating the life cycles that give us grain.



Sarhul

Sarhul marks the beginning of the **New Year** for the **tribals of Jharkhand**. It is mainly celebrated by the **Munda, Oraon and Ho tribes**. Sarhul literally means ‘Worship of Sal’. It is celebrated in the spring season i.e. in the month of Phagun according to the Hindu calendar. Tribals hold **nature** in great reverence and Mother Earth is worshipped during the festival. Sarhul is celebrated for several days during which the main traditional dance Sarhul is performed.



FESTIVALS OF NORTH-EAST INDIA



Saga Dawa

It is mostly celebrated in the **Buddhist** communities living in the State of **Sikkim**. It is celebrated on the full moon day that falls in the middle of the Tibetan lunar month called the Saga Dawa. This day is considered to be a very auspicious day for the **Tibetan community**. This falls between May and June and this month is called the Saga Dawa or the ‘Month of merits’.

The festival is celebrated to commemorate the birth, enlightenment and death (**parinirvana**) of the Buddha. Most people make a pilgrimage to the monasteries and offer incense sticks, *Dhog* and

water. People also circumambulate the Gompas of the monastery and chant mantras, recite the religious texts and turn the prayer wheels. All through the month of Saga Dawa, the community of Buddhists has to follow **three teachings** of Buddhism: **generosity** (*dana*), **morality** (*sila*), and **meditation** or good feelings (*bhavana*).



Losoong Festival

Losoong festival is celebrated in honour of the **Sikkimese New year**. It is celebrated all across the State of Sikkim during the month of December every year. As mentioned earlier, the major occupation in the State of Sikkim is agriculture and it is the celebration of the **harvest season** by the farmers and other occupational communities.

Traditionally, it is considered to be the festival of the Bhutia tribe but now-a-days even the Lepchas celebrate it with equal vigour and joy. The unique point of the festival is that people drink the **locally brewed wine**, called **Chaang**, as part of the celebration. They also get together to perform traditional dances like the Cham Dance and the Black Hat dance at the monasteries. The spirit also reflects the warrior sentiments of the Sikkimese community through the Archery festivals, etc.



Bihu Festival

Bohag Bihu is one of the most popular festivals of **Assam** and holds for celebrating the **Assamese New year**. Although the Assamese celebrate Bihu **thrice** in a year, the Bohag Bihu is the most anticipated one. The three Bihu's are:

- Bohag or Rongali Bihu
- Kati or Kongali Bihu
- Maagh or Bhogali Bihu

The festival of Bihu is traditionally tied to the **changing**

seasons and **harvests**. The Bohag Bihu is celebrated for many days beginning from 14th of April every year. The celebrations range from one week to almost a month depending on the communities and tribes' decision.

On the first day of the festival, cows and bulls that are the main stay of the community are bathed and fed. This ceremony is called the 'Gora Bihu'.

The second day is the main day of the celebrations that constitute Bihu, as people greet one another and they exchange **Gamosa** (a hand woven cotton towel) with their relatives. All the houses prepare **Pitha** or a traditional dish made of rice powder, flour, sesame, coconut and jaggery. They also organise stages where men and women from all communities come together to perform the Bihu Dance.



Fig.18.6: Bihu festival



Hornbill Festival

It is one of the major **agricultural festivals** celebrated in the State of **Nagaland**. Its a week-long festival that begins on **1st December** every year. All the major Naga tribes attend this festival and

congregate at the **Kisama Heritage village**. All the tribes showcase their talent and cultural vividness through costumes, weapons, bows and arrows and headgears of the clans.

This is also a good opportunity to bring all the tribes together and for the younger generation to form cultural ties. Further celebrations are held during the Kohima Night Bazaar where all the crafts are displayed. There are interesting events like the pork eating and King Chilli **eating competitions**.



Kharchi Puja

This festival primarily originates from the State of **Tripura**. While it began as a festival of the **royal family** of Tripura, currently even the common households celebrate this festival. It is celebrated over a period of 10 days and takes place in the month of July each year. The festival is celebrated in the honour of **Lord Shiva** who had ordered the people to worship 14 other deities.

These fourteen deities are housed in the Puran Haveli situated in the Old Agartala. Each year thousands of people make the trek to this temple in Agartala so that they can pay obeisance to the deities. The temple committee also organise cultural programmes and fairs for the enjoyment of the masses.



Fig.18.7: *Kharchi Puja*



Cheiraoba Festival

This festival is celebrated all across the State of **Manipur**, as it is the **New Year** according to the Manipuri tribes. It is celebrated in the month of April (it means the first day of the month *Sajibu*). The festival is also related to the domestic deity called **Sanamahi** worshipped by the Manipuri people. The festival is usually conducted in the temple of Sanamahi but every household cleans, buys new utensils and new clothes for the family members.

A peculiar tradition attached to the Cheiraoba festival is that on this day, people select a person to be the '**Chahitaba**' who is responsible for the sins of the people for the entire year. He also bears responsibility for all the good and ill luck that comes to the community and his name is given to that particular year. The Maiba community selects him after consulting the horoscope. Another unique ritual attached to this festival is that most people **climb on the nearest hill** on this day as they believe it will help them reach greater heights in their worldly life.



Wangala Festival

The dominant **Garo Tribe** primarily celebrates the Wangala festival in **Meghalaya**. The festival indicates the **beginning of winter** and is celebrated as a nod to the **post harvest** season. The festival is held in the Asanang near Tura in the Garo Hills. It usually falls in the second week of November each year. The festival is celebrated in the honour of '**Misi Saljong**', a local deity who is considered to be a generous. He is supposed to be the force behind the good things that happen to the community.



Fig. 18.8: Wangala festival

One day before the festival, the village chief who is also known as the “**Nokma**” performs several rituals like making ritual offerings to the deity. Several things like freshly brewed beer, cooked rice and vegetables are offered to the deity-Misi Saljong. This festival is also unique as **music** forms a main stay of their celebrations.

Drums, flutes and other orchestra instruments are played to create a festive ambience. It is also known as the ‘**100 Drum Wangala festival**’ as loud drum noises herald the beginning of the festival. The day is also set apart by the wonderful costumes worn by the participants. An extraordinary feature is the **feathered head-gear** that is worn by everyone celebrating the festival and also reflects their clan colours.



Kang Chingba

The festival of Kang Chingba is one of the biggest Hindu festivals celebrated in the State of **Manipur**. It is **similar** to the ‘**Jagannath Puri Rath Yatra**’ and draws many antecedents from the same. It is an 8-day long festival that is celebrated in the month of July every year. The festival includes a **Rath Yatra**, which re-enacts the journey of Lord Jagannath along with his brother Balabhadra and his

sister Subhadra.

The festival attracts thousands of devotees from all over India who flock to Imphal to be a part of this journey. The *Yatra* begins from the very famous holy temple of Sri Govindajee situated in Imphal. The idols carved of wood and heavily decorated are carted around in massive chariots that are called ‘Kang’. These deities are then carried to another temple and people dance through the night to celebrate the journey.



Ambubachi Mela

It is held in the premises of the **Kamakhya temple** in Guwahati in the State of **Assam**. The festival falls in the month of June and is one of the major festivals in North-East India, so much so that it has been dubbed as the ‘**Mahakumbh of the East**’. The festival has been associated with **fertility rituals** and many devotees come to seek the blessing of a child from the Goddess. The temple has courted controversy because of the alleged **Tantric activities** conducted during this *mela*.



Fig. 18.9: Ambubachi Mela

During the festival, the patron Goddess Kamakhya is said to be undergoing her annual menstrual cycle. Hence, the temple remains closed for three days as it is considered unclean. Once the door reopens, thousands of devotees come to take blessings from the

Goddess. During this period, the number of incidents related to *Tantrik* activities are also high and they are said to perform unusual rites.



Sekrenyi Festival

The festival of Sekrenyi is celebrated in the month of February by the **Angami tribe** of **Nagaland**. According to the Angami tribe, it falls on the 25th of the ‘Kezei’ month or February. It is celebrated for over 10 days and is also called ‘Phousanyi’ by the Angamis. Every day of the festival has specific tasks like:

- The **well is cleaned** one day before the ceremony begins and the youth of the village guard the well so that no one takes water from it. On the first day, all the men of the village, irrespective of their age bathe in the village well. This ritual is called the ‘Dzuseva’.
- After they come home from the bathing ceremony, a **cock is strangled** to death with bare hands. This death is considered to ward off evil spirits. Further, if the right leg of the cock falls first, it is supposed to bring good luck.
- The dead bird is then hung outside the house and the elders of the village come to inspect it.
- The fourth day onwards the session of singing and feasting begins and carries on for the next three days.

The young people of the village get together to sing songs and communal feasting on rice beer and meat is organised. On the seventh day of the festival, all the young men go on hunting trips to the nearby forests and on the eighth day before the culmination of the festival, the village gathers for the **bridge pulling** or gate pulling ceremony. During the festival, all works in the fields are stopped and on the tenth day it is resumed again.



Majuli Festival

This is one of the more modern festivals held in Majuli that is in the State of **Assam**. The festival is organised in November, as it is the best time considering the alternating climatic conditions in Assam. The **Department for Culture** under the State ministry of Assam organises various events during the festival like the seminars, which highlight the traditional history and glory of Assam in general, and Majuli in particular.

Further, the festival is organised on a huge scale in an open space or Namghar. The tribal dishes of Majuli and Assam are displayed and put on sale. Several arts and crafts like Bamboo artifacts, shawls; beads jewellery is put for sale. Some famous artists are also invited to showcase their art and public demonstrations. The local patron deity is also invoked during the opening and closing ceremony. Several dance and singing competitions are organised for the entertainment of the fair goers.



Lui-Ngai-Ni Festival

Almost all branches of the **Naga tribes** celebrate this festival. It is celebrated all over in **Nagaland** and in some of the Naga inhabited parts of Manipur State too. The festival is celebrated after the **end of the harvest season**. It falls on the 15th of February every year. It is also rejoiced as the mark for **seed-sowing season**. The festival brings the agricultural branches of Naga tribes closer to the non-agricultural based communities of Nagas.

The festival is marked with huge amount of celebration and pomp and show. It is a festival to bring communities closer and spread the message of **peace and harmony**. There are several rituals that revolve around the blessing of the seeds before sowing them, so that the harvest would be plenty and safe from diseases. Further, the

community gets together to make different delicacies and perform traditional dances and show-off the colours of their particular tribe or clan.

Dree Festival

The **Apatani tribe** that resides in **Arunachal Pradesh** primarily celebrates the festival. Currently, more and more tribes have started observing the rituals of the Dree festival. It is celebrated on the 5th of July each year, but the preparations and rituals begin a few days before the actual festival. The festival is one of the biggest celebrations held in the Ziro valley and hundreds of people from villages around the valley congregate here to celebrate.

During the festival, people offer prayers and offerings to four main Gods: **Tamu, Metii, Danyi** and **Harniang**. These offerings are given to pray for a good and plentiful harvest. People gather around the valley and perform traditional dances. One of the most unique points of this festival is that **cucumber is distributed** to all the attendees as a symbol of good harvest. Delicacies from Arunachali cuisine are prepared along with home brewed wine and rice/millet beer.



FAIRS OF INDIA

A Fair is a temporary gathering of people for a variety of activities which may be religious, entertainment or commercial. In India, fairs of different kinds are organized in different parts of the country. Some of them are discussed below.

Kumbh Mela

The Kumbh Mela is the largest religious gathering in the world.

Every day millions of people come to take a dip in the holy river. The mela (gathering) is held on a rotational basis at **four auspicious Hindu pilgrimage sites-Allahabad, Haridwar, Nashik-Trimbak and Ujjain**. According to Hindu mythology, during the ‘Samudra Manthan’ i.e. churning of the ocean, ‘Amrit’ i.e. drink of immortality was produced and stored in a ‘Kumbh’ (pot). In the battle of the Devas and the Asuras, Lord Vishnu dropped drops of Amrit while transporting the Kumbh. These places are the four sites where the Kumbh Mela is held.

The **mela is held once in three years** at different places and at any given place **after a time interval of twelve years**. The exact dates are determined according to the zodiac positions of the Sun, Moon and the planet Jupiter. At **Nashik and Ujjain**, if the mela is held when a planet is in Leo (Simha in Hindu astrology), it is called as **Simhastha Kumbh**.

At Haridwar and Allahabad, Ardh-Kumbh Mela is held every sixth year and a **Maha Kumbh takes place once in 144 years**.

Maagh Kumbh is celebrated every year in the month of Maagh (Jan-Feb) in Allahabad.

Places where the Kumbh is held:

Place	River
Allahabad (UP)	At the confluence of the Ganga, Yamuna and the mythical Saraswati
Haridwar (Uttarakhand)	Ganga
Nashik-Trimbak (Maharashtra)	Godavari
Ujjain (Madhya Pradesh)	Shipra



Sonepur Mela

It is one of the largest cattle fairs in Asia. The mela is held in Sonepur, Bihar at the confluence of the River Ganga and the Gandak. It usually takes place in November on the Kartik Poornima, a day considered auspicious by the Hindus. It is the only fair where large numbers of elephants are sold and legend says Chandragupta Maurya used to buy elephants and horse during this fair.



Chitra Vichitra Fair

It is the largest **tribal fair in Gujarat** celebrated mainly by the '**Gharasia**' and '**Bhil tribes**'. The tribals wear their traditional costumes and showcase the local tribal culture. On the 'Amavasya' after Holi, the tribal women go to the river to mourn for their near and dear departed ones. The festivities start from the next day. Lively dance performances, best of rural handicrafts and exquisite silver jewelry attract thousands of tourists every year.



Shamlaji Fair

It is celebrated by a **tribal community in Gujarat to revere Lord Shamlaji** “the Dark Divine” who is thought to be the incarnate of Krishna or Vishnu. Devotees come in large numbers to worship the deity and take a holy bath in the Meshno river. The '**Bhils**' have immense faith in powers of Shamlaji who they lovingly call ‘Kaliyo Dev’. It lasts for about three weeks in the month of November, with Kartik Poornima being the most important day of the fair.



Pushkar Fair

Pushkar Mela is an annual fair in Rajasthan starting on the day of ‘Kartik Poornima’ and lasts for about a week. It is one of the largest **camel and cattle fairs** in the world. It is a time when the Rajasthani farmers buy and sell their cattle but most of the trading is completed in the days leading to the fair. When the festival actually begins, events like camel races, moustache competitions, turban tying competitions, dancing and camel riding, etc take centre stage. The fair attracts thousands of visitors and is quite popular among the foreign tourists as well.



Desert Festival

This three day extravaganza takes place in **Jaisalmer** in the month of February. The festival showcases the vibrant culture of Rajasthan. It gives the tourists a local flavour and showcases different facets of the Rajasthani culture. Among the golden sands of Rajasthan, tourists can enjoy colourful folk dances, trip to the sand dunes, tying competitions, camel rides, etc. The festival ends with a musical performance by the folk singers under the moonlit sky. No wonder, the desert festival features on every foreigner’s to do list.



Kolayat Fair (Kapil Muni Fair)

Kolayat fair is held in Bikaner, Rajasthan. On the day of Kartik Poornima, people come to take a dip in the holy Kolayat Lake to get respite from all their sins. The fair is named after the great sage Kapil Muni who undertook intense meditation for the benefit of humanity. A large **cattle fair is also organized**. Tourists throng the place in thousands to witness the enchanting display of colourful Rajasthani culture and tradition.



Surajkund Crafts Fair

This is an international crafts fair held annually for a fortnight from 1st February onwards near Faridabad, **Haryana**. It showcases the regional as well as international crafts and cultural heritage. Traditional craftsmen from all parts of India participate in this festival. The stalls not only sell crafts but also conduct workshops to enable the public to see how the crafts are made. Pottery, weaving, sculpture, embroidery, Paper Mache, bamboo and cane crafts along with metal and wooden works attract a lot of attention. To give the fair a complete Indian touch, traditional cultural programs are held and regional cuisines are served.



Gangasagar Mela

It is conducted in the month of January-February at the mouth of the river Hooghly in **West Bengal**. A holy dip in the Ganges especially on the day of Makar Sankranti is considered very auspicious by the Hindus. Thousands of pilgrims throng the site. The presences of Naga sadhus lend a unique identity to the fair.



Goa Carnival

The **Portuguese introduced** the Goa Carnival in India. It takes place 40 days before the Lent, a period of abstinence and spirituality. It involves feasting and merry making. People wear masks and come onto the streets to party. It showcases the rich Goan heritage and culture and has a distinct Portuguese influence. The Goan streets are decorated with colourful floats and parades, live bands and dances mark the event, attracting thousands of tourists every year.



Practice Questions - Prelims

1. Consider the following –

- (i) Diwali falls on the auspicious day of Poornima, i.e. full moon.
- (ii) It is based on Mahabharata
- Which of the above is/are correct?
- (a) Only (i)
- (b) Only (ii)
- (c) Both (i) & (ii)
- (d) Neither (i) nor (ii)
2. Ganesh Chaturthi falls in which month as per Saka Samvat?
- (a) Ashadh
- (b) Sawan
- (c) Bhadra
- (d) Kartik
3. Which Muslim festival marks the beginning of the sacred period for Hajj?
- (a) Id-ul-Juha
- (b) Eid-ul-fitr
- (c) Milad-ul-nabi
- (d) Muharram
4. The festival of Good Friday is to commemorate the day of -
- (a) Crucifixion of Jesus Christ
- (b) Resurrection of Jesus Christ
- (c) Birth of Jesus Christ
- (d) None of the above
5. Which of the following Sikh Gurus lost their lives to the Mughals?
- (a) Guru Arjun Dev
- (b) Guru Teg Bahadur
- (c) Both a & b
- (d) Neither a nor b

6. Congregational singing of Shabds is related to
 - (a) Muharram
 - (b) Guru Parab
 - (c) Mahavir Jayanti
 - (d) Buddha Poornima
7. On this festive day, men and women select their life partners and marry by eloping with them.
 - (a) Gangaur festival
 - (b) Khajuraho festival
 - (c) Karwa Chauth
 - (d) Navroz
8. Which of the following is not correctly matched?
 - (a) Hornbill festival – Nagaland
 - (b) Kharchi Puja – Assam
 - (c) Cheiraoba festival – Manipur
 - (d) Wangala festival – Meghalaya



Answers

1. (d)
2. (c)
3. (a)
4. (a)
5. (c)
6. (b)
7. (a)
8. (b)



Previous Years' Questions - Mains

2011

1. Distinguish either between the ‘Moatsu’ and ‘Yemshe’ festivals of Nagaland or the Losar’ and ‘Khan’ festivals of Arunachal Pradesh.

1995

2. Short note on Shab-e-Barat.

1995

3. Short note on Ganesh Chaturthi.

1994

4. Short note on Dev Devali.

1992

5. Short note on Ram Navami.

1991

6. Short note on Baisakhi.

1991

7. Short note on Janmashtami.

1987

8. What is the significance of Kumbh fair? Where are they held?

1981

9. In which State/States of India are the following festivals celebrated by a large number of people?

- (i) Baisakhi
- (ii) Rath Yatra
- (iii) Bihu
- (iv) Pongal
- (v) Onam.



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AWARDS AND HONOURS



INTRODUCTION

Awards and honours are given both at individual and group level as a token of appreciation or recognition for an extraordinary work. It therefore becomes a pre-requisite of the cultural sphere that any individual artist, writer or creative person who is excellent in their chosen field should be awarded and honoured for their work. The Government of India gives several honours every year to those who have achieved outstanding merit in their field. This chapter has been divided into two sections: first, awards and honours given by the Government of India and second, those given by other major institutions.



AWARDS GIVEN BY GOVERNMENT OF INDIA



Bharat Ratna

The title *Bharat Ratna* literally means '**Jewel of India**' and it is the **highest Civilian award** bestowed by the Republic of India. *Bharat Ratna* is awarded to exceptional individuals who have performed in the highest order. It was *first given* in **1954**. Although this award was originally given to those artists who had outstanding achievements in art, science, literature and public service, but in December **2011**, the criteria was expanded to include '**any field of human endeavour**'.

The Prime Minister of India makes the recommendations to the

President of India who chooses **not more than three people in a particular year** for the award. Although **no money** is given to the awardees, those who are chosen are given a **peepal-leaf** shaped medal and a certificate (*sanad*). According to the Indian Order of Precedence, those who are given *Bharat Ratna* are ranked **seventh**. The award cannot be used as a prefix or suffix to the recipients name, in terms of Article 18(1) of the Constitution.

Some of the prominent awardees are as follows:

Year	Name of the Awardee	About the Awardee
1954 (First Awardees)	C. Rajagopalachari	Freedom fighter and last Governor-General of India
	Dr. C.V Raman	Physicist
	Dr. S. Radhakrishnan	Philosopher as well as first Vice President and second President of India
1955	Jawaharlal Nehru	Freedom fighter, writer and first Prime Minister of India
1962	Rajendra Prasad	Jurist, freedom fighter and first President of India
1966 (First Posthumous awardee)	Lal Bahadur Shastri	Freedom fighter and second Prime Minister of India
1971	Indira Gandhi	Third Prime Minister of India
1980	Mother Teresa	Social worker, founder of Missionaries of Charity and a Catholic nun
1990	B.R Ambedkar	Crusader against untouchability,

		chief architect of Indian Constitution, social reformer, historian, economist and politician
1997	Dr. A.P.J Abdul Kalam	Scientist and eleventh President of India
1999	Prof. Amartya Sen	Economist
2014	Sachin Tendulkar	Cricketer
2014	C.N.R Rao	Chemist & Scientist
2015	Madan Mohan Malviya Atal Bihari Vajpayee	Scholar & Educational Reformer. Was Prime Minister of India for three terms.

Padma Awards

These awards were introduced in 1954 and are being given to deserving individuals for their exceptional services in their chosen fields like *Sports, Art, Social work, Civil Service, Literature and Education, Public Affairs, Science and Technology, Trade and Industry*, etc. The names of the awardees are announced every year on **Republic Day**.

*The Padma Awards have been given every year **expect** three times:*

- *In the year 1977*
- *In the year 1980*
- *Between the ears 1993-1997*

There are **several rules** concerning the Padma awards, for example,

if someone is a recipient of a lesser degree of the Padma awards, they can be awarded a **higher degree** of award **only after five or more years** since the last conferment. Secondly, the awards are **rarely given posthumously**, but exceptions can be made, if the case highly deserves. Thirdly, there ought to be an element of public service in the achievements of the person to be selected. It should not be merely on the basis of excellence in any field, but it should be based on excellence plus. Fourthly, **Government servants** including those working in PSUs, except doctors and scientists, are not eligible for these awards. According to the Government of India, the awards are of **three categories**:

Padma Vibhushan	For exceptional and distinguished service (Second Degree Honour)
Padma Bhushan	For distinguished service of a high order (Third Degree Honour)
Padma Shri	For distinguished service (Fourth Degree Honour)

Padma Vibhushan

It is the second highest civilian award given by the Republic of India. Those privileged to get the award are given a citation certificate and a medal, which has a lotus flower in the middle and the words '**Desh Seva**', embossed on the obverse.

Padma Bhushan

It is the third highest civilian award given by the government of India for those who have contributed to *India's reputation in the global scenario*. The President of India confers the award in an elaborate ceremony held at the Rashtrapati Bhawan in March or April.

Padma Shri

It is the fourth highest civilian award in the Republic of India and is given by the Government of India for distinguished contribution to various subjects like arts, literature, sports, politics, industry, medicine, social service, etc. The awardee is not given cash but is given a certificate and a medallion with a three-leaved flower on one side and on the obverse Padma (lotus) and Shri (Mr. or Ms.) is written in Devanagiri script.





National Film Awards

These are amongst the most prominent awards given to those who have created cinematic excellence. These are **annual awards** and had started in 1954. It was in the year 1973 that the **Directorate of Film Festivals** was made responsible for organising these awards. The Government appoints a national selection panel, which decides the winners. The President of India presents the awards and the films that win are showcased to the public.

The awards are not only given to the best amongst Indian Bollywood Cinema but even to the best films from the regional categories. Following are the **five** major categories, which receive this award:

Swarna Kamal Or the Golden Lotus Award (5 categories)	Best Feature Film Best Direction Best Children's Film Best Popular film providing wholesome entertainment Indira Gandhi Award for Best Debutant Director
Rajat Kamal or Silver Lotus Award	It has 25 major categories of best feature film, etc.
Best Feature film in the languages specified in the Schedule VIII of the Constitution	12 Categories including Hindi, Bengali etc.
Best Feature film specified in the Languages other than those specified	5 categories including English, Bhojpuri,

in Schedule VIII of the Constitution

Kokborok, Monpa and Tulu

The National Film Awards also include the very prestigious **Dadasaheb Phalke Lifetime Achievement Award** which is presented to those who have spent their entire career to contribute to the Indian Cinema. Besides, several awards are presented in the non-feature film category like the *Best Book on Cinema Award* and *Best Film Critic on Cinema Award*.



Sahitya Akademi Award

This is an honour given to those who achieve brilliance in literature. This award was instituted in 1954 and is given by the '**Sahitya Akademi**' that is the **National Academy of Letters** of our country. It is given annually to those who have achieved literary merit and created new trends by publishing their works, prose or poetry, in any of the **24 major languages** recognised by the Akademi. Besides the 22 languages enumerated in the Constitution of India, Sahitya Akademi has recognised **English** and **Rajasthani** as languages in which programmes can be implemented and hence can be considered for the award.

The award comprises a cash prize of 1 lakh rupees and a plaque which says '**Sahitya**' in the Devanagiri script. The very famous Indian filmmaker Satyajit Ray designed the plaque.

Some of the most outstanding individuals who received this award are:

1959	Ramdhari Singh Dinkar	Hindi
1960	R.K Narayan	English
1968	Harivansh Rai Bachchan	Hindi

1956	Amrita Pritam	Punjabi
1988	Vikram Seth	English
1975	Kaifi Azmi	Urdu
2004	Ghulam Nabi Firaq	Kashmiri
1967	Buddhadeb Basu	Bengali
2012	K. Satchidanandan	Malayalam



Other Literary Honours

Sahitya Akademi Fellowship

The Akademi also offers a prestigious fellowship called the '**Sahitya Akademi Fellowship**'. This is the highest honour conferred by the Akademi where they select the '**Fellows and Honorary fellows**' who are chosen only because of their outstanding contribution to the literary arts. Becoming a fellow of the Sahitya Akademi is a higher honour than even receiving the Sahitya Akademi award.

Bhasha Samman

These awards are also given by the Sahitya Akademi. Every year the Akademi chooses writers who have made **significant contribution to Indian languages** other than the 24 major languages covered by the Sahitya Akademi award, and also for contribution to classical and medieval literature. The Bhasha Samman comprises a plaque and a cash prize of one lakh twenty thousand rupees.

The first **Bhasha Sammans** were awarded to Sri Dharikshan Mishra for Bhojpuri, Sri Chandra Kanta Mura Singh for Kokborok, Sri Bansi Ram Sharma and Sri M.R. Thakur for Pahari (Himachali), Sri K. Jathappa Rai and Sri Mandara Keshava Bhat for Tulu for their

contribution to the development of their respective languages.

Translation Awards

These are also given by the Sahitya Akademi to those who have attempted **translation** of major works from other languages to the 24 major languages. Special importance is given to those who attempt translation of the ancient and medieval literature. The prize consists of a cash prize of rupees fifty thousand and a plaque.

Jnanpith Award

It is also known as the **Gyanpeeth Award** (Seat of Knowledge) and is given for outstanding literary achievement. It was instituted in 1961 by the Bharitya Jnanpith, a trust run by the Jain family famous for founding the newspaper **The Times of India**.

It is given to those **Indian citizens** who compose literature in **one of the 22 languages** listed in the Schedule VIII of the Indian Constitution and English. Apart from a plaque and a cash prize of 11 lakh rupees, the winner is also given a bronze statue of *Goddess Saraswati*.

This award is not given posthumously. Hence, there are 23 languages in which Jnanpith Award is given.

Saraswati Samman

The **Saraswati Samman** is an annual award for outstanding prose or poetry literary works in any of the **22 Indian languages** listed in Schedule VIII of the Constitution of India. It is named after an Indian goddess of learning and is considered to be among the highest literary awards in India.

The **Saraswati Samman** was instituted in **1991** by the **K. K. Birla Foundation**. It consists of Rs 15 lakh, a citation and a plaque. Candidates are selected from literary works published in the previous

ten years by a panel that includes scholars and former award winners.

Vyas Samman

The **Vyas Samman** is a literary award in India, first awarded in 1991. It is awarded annually by the K. K. Birla Foundation and includes a cash payout of Rs. 250,000. To be eligible for the award, the literary work must be in Hindi language and has been published in the past 10 years.

Dada Saheb Phalke Award

Introduced in **1969**, the Dada Saheb Phalke Award is India's **highest award in cinema** to commemorate Dada Saheb Phalke (1870–1944), the legendary film-maker who made India's first full-length feature film, Raja Harishchandra (1913).

It is awarded by the **Directorate of Film Festivals**, an organization set up by the Ministry of Information and Broadcasting. It is given for outstanding contribution to the growth and development of Indian cinema and is selected by a committee consisting of eminent personalities from the Indian film industry.

As of 2017, the award comprises a Swarna Kamal (Golden Lotus) medallion, and a cash prize of Rs 10 lakhs.

The Fukuoka Prize

It is an award established by the city of Fukuoka (Japan) to honor the outstanding work of individuals or organizations in **preserving or creating Asian culture**. There are three prize categories: Grand Prize, Academic Prize, and Arts & Culture Prize.

Few Indian winners are A.R. Rahman(2016), Ramchandra Guha(2015), Romila Thapar (1997), Amjad Ali Khan (2004) etc.



Practice Questions - Prelims

1. Consider the following –
 - (i) Bharat Ratna awardees are given a peepal leaf shaped medal and a certificate
 - (ii) President chooses not more than three people as the Bharat Ratna awardees every year.
 - (iii) Rs. 10 lakhs each is given to Bharat Ratna Awardees.

Which of the above is/are correct?

 - (a) Only (i)
 - (b) (i) & (iii)
 - (c) (i) & (ii)
 - (d) (i), (ii) & (iii)
2. Who of the following is not a Bharat Ratna Awardee?
 - (a) Dr. Rajendra Prasad
 - (b) Mahatma Gandhi
 - (c) Dr. B.R. Ambedkar
 - (d) Dr. A.P.J Abdul Kalam
3. Consider the following fields –
 - (i) Sports
 - (ii) Art
 - (iii) Social work
 - (iv) Civil Service
 - (v) Literature and Education

In which of the above field(s), Padma Award is given?

 - (a) (ii), (iv) and (v)
 - (b) (i), (ii), (iii), (iv) & (v)
 - (c) (ii), (iii), (iv) & (v)
 - (d) (ii), (iii) & (v)

4. Consider the following about Padma Awards –
- (i) A recipient of lesser degree of Padma award can be awarded a higher degree of awards only after 5 or more years.
 - (ii) The award is not given posthumously
- Which of the above is/are true?
- (a) Only (i)
 - (b) Only (ii)
 - (c) Both (i) & (ii)
 - (d) Neither (i) nor (ii)
5. Which award is also called Golden Lotus Award?
- (a) Bharat Ratna
 - (b) Padma Vibhusan
 - (c) National Film Award
 - (d) Dada Saheb Phalke Award



Answers

- 1. (c)
- 2. (b)
- 3. (b)
- 4. (a)
- 5. (c)



Previous Years' Questions - Mains

2010

1. Distinguish between the following four literary awards.
- (a) Jnanpith Award

- (b) Sahitya Akademi Award
- (c) Vyas Samman
- (d) Saraswati Samman



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LAW AND CULTURE



INTRODUCTION

The Constitution of India has three sections specifically designated for the preservation of Indian culture. The Government and the Constitution go into the specifics of the preservation because the history, fine arts, literary artifacts impress upon the world about our nation's heritage and importance. We shall first discuss the three articles for the protection of the national heritage and then list and elaborate on some acts of the Constitution, which have been instituted to protect our art and antiquities.



ARTICLE 29: ‘Protection of interests of Minorities’

This article focuses solely on the defence of the culture of those communities that constitute the minority according to the Constitution of India. According to the Constitution:

“Any section of the citizens residing in the territory of India or any part thereof having a distinct language, script or culture of its own shall have the right to conserve the same”.

As this quote clarifies, this allows communities like the tribal populations of Chattisgarh, Rajasthan, North-Eastern regions, Odisha and numerically small groups like the **Parsis** to take steps to preserve their culture, language and literature.

It also confirms that their **right to receive help from the State** and any state-funded agency to receive grants and State funds to conserve their heritage. It also makes the distinction that no citizen

shall be denied assistance from an institution maintained by the state on grounds of their religion, caste, language, race or any of them.



ARTICLE 49: ‘Protection of Monuments and Places and Objects of National Value’

This article of the Constitution restates the importance of all those monuments and objects, which belong to India’s heritage. These pieces of national significance would be under the protection of the State, if they were under harm. The Constitution states that:

1. It shall be the **obligation of the State to protect** every monument or place or object of artistic or historic interest.
2. Any monument that is declared by or under law made by the Parliament to be of national importance should be saved from spoilage, **disfigurement**, destruction, removal, disposal or **export**, as the case may be.



Article 51 A (f) ‘ Value and preserve the rich heritage of Indian culture’.

Unlike the two articles mentioned above that enumerate the duties of the State; Article 51(A) is part of the **Fundamental duties** of every citizen of India. The Constitution directs the people to value and preserve the tangible and intangible heritage of our composite culture. This also points out that there is a link between the traditions of our society and the laws made to govern it. The culture reflects the ever-changing society and the law shall preserve it and the citizens should play their part in it.

Apart from these articles, the Constitution and our lawmakers have devised several Acts, which punish those who break the laws concerning our culture. **Some of the primary Acts are:**

1) Indian Treasure Trove Act, 1878:

The British Government instituted this Act to protect and preserve treasures found accidentally as once the Britishers took over any principality, they would loot and capture the erstwhile ruler's treasury. All the goods, which had an archeological and historical value, were protected, so that a directory could be created of the treasures accumulated and they could be lawfully disposed.

Some of the more important concerns addressed in the Act were:

- Whatever treasures were discovered, were to be declared to the concerned **District Collector** or the nearest Government treasury and all the relevant information about the artefact(s) should be submitted to the Government.
- If someone does not follow this directive to inform the concerned authority or attempts to alter the treasure or conceal the identity and value of the treasure, then he would have to face several penalties like a hefty fine or even be jailed.
- If the owner of the place where the treasure is found *fails to share a percentage* of the treasure with the British Government, he would be convicted in front of the Magistrate and jailed for six months or fined, or both.

2) **Ancient Monuments Preservation Act, 1904**

The British Government instituted this Act to provide effective preservation and authority over the monument to the government so that it can protect the national heritage. This Act was particularly concerned with those monuments that were in the **custody of individual or private ownership**.

The Central Government and the owner shall sign an agreement for the conservation of any protected monument. This also stops the owner from adding on to, demolishing, altering or disfiguring the monument. In case of **selling the land** on which the monument stands, the government would have the **first right** to purchase the land.

The *Ancient Monuments Preservation Act*, which was first enacted

in 1904, was amended in 1932 to be Ancient Monuments Preservation (Amendment) Act. Furthermore in 1958, the Central Government enacted The Ancient Monuments and Archaeological Site and Remains Act to broaden the kind of sites in urban and rural archeological settlements, which can be covered under this law. Further, the Parliament also formulated The Ancient Monuments and Archaeological Sites and Remains (Amendment and Validation) Act, 2010 to better preserve the historic monuments and archeological sites of national importance.

3) Antiquities Export Control Act, 1947

During the time of Independence when the Britishers were going out of India in droves, they were also taking several important artefacts which they had hoarded over the years. After independence, the Government of India enacted the Antiquity Export Control Act of 1947 to provide a form of regulation over what can or cannot be shipped outside the boundaries of India. Two of the major concerns were:

- The **Director General** has to issue a license for any object that is being exported from India.
- The **Director General** also has the power to decide if any article, thing or object is an antiquity or not. His decision about the status of the object under purview of this Act would be binding.

4) The Ancient and Historical Monuments and Archaeological Sites and Remains (Declaration of National Importance) Act, 1951

Under this Act, all the monuments of historical importance and archeological sites, which were earlier covered under the ‘Ancient Monument Preservation Act’ were re-declared as objects of national importance. In 1951, around 450 monuments and archeological sites were added to the original list of 1904.

This Act had some loopholes and to bring parity to the preservation of archeological affulence of India; a revised version titled ‘**The Ancient Monuments and Archaeological Sites and Remains Act**

1958', i.e. (No 24 of 1958) was created in August 1958. This version of the Act was specially enacted keeping in mind the need to preserve the **physical artifacts** like sculptures, carvings and other such objects.

The recent amendment to this Act was made in 2010 and it was titled as ‘The Ancient monument and Archeological Sites and Remains (Amended and Validation) Act, 2010. The main provisions of this Act are:

- The Central Government has the power to **declare** any monument or archeological site of ancient and medieval times as a repository of national importance.
- The Director General will have the authority from the Central government to presume the guardianship, **purchase or take lease** of any such site or monument and ensure its preservation and maintenance.
- The Act also provides the Government and Director General the power to **acquire** antiquities for their preservation; control the movement of the objects; demand compensation or levy penalties for damage to land, object, monument, etc.

5) Delivery of Books (Public Libraries) Act of 1954

This Act applies to whole of India with the exception of Jammu and Kashmir. The Act defines what constitutes a ‘book’ and ‘newspaper’. The Act directs that it is the responsibility of the publisher to ensure that a complete copy of every book and newspaper should be *submitted* to the **four National libraries**, for example, the National libraries in Delhi and Kolkata. The government could fine any publisher who does not follow this provision.

6) Antiquities and Art Treasures Act, 1972

This Act was enacted for the effective control over the **movable** cultural property consisting of any type of art objects and antiquities. The Act is one step forward to control the export trade in Indian antiquities and to prevent smuggling and fraudulent dealings. Some

of the most important points from the Act are:

- Any object; sculpture in stone, terracotta, metal, ivory; manuscripts and paintings in paper, wood, cloth, skin, etc. which have been produced **before 100 years** or more, are considered to be '**Antiquities**'.
- Any person, other than an emissary of the Central Government or someone with the authority from the Central Government, **cannot export antiquity**. If caught doing so, it would be considered illegal.
- Those who want to sell, purchase or rent antiquities have to **obtain a license** from the Central Government. They should also register their business with the registering officer and obtain a certificate.
- If anyone is caught exporting an art treasure or an antiquity without the right licenses, they are liable for punishment. Usually the punishment will include a **minimum three-month jail term** which can stretch to three years along with a hefty amount of fine.

7) **Public Records Act, 1993**

The Act has been enacted at the behest of the Department of Culture, which empowers the government to permanently preserve records in public domain.

This Act also tries to regulate the preservation and management of public records and decisions taken by the government and its various statutory bodies. Some of the major decisions taken by this Act are:

- Any *document, file, manuscript, microfilm, image or any other form of documents* in relation to the Central Government, any Ministry or any Department related to the government is under the purview of the Public Records Act.
- Every agency mentioned above will create its own records and shall nominate one of its own officers as the '**Records Officer**' and a '**Record Room**' in their office space.

- Furthermore, the Records Officer will be responsible for the maintenance of the records. **In every twenty-five years**, there shall be an appraisal in consultation with the National Archives of India and those documents that have some value shall be preserved.
- In case of unauthorised removal, destruction or alteration of the records, the Record Officers would be responsible for any action taken against the perpetrator and they would seek assistance from the government body to retrieve or restore such documents.

Hence, we see that the Constitution and the Government of India have taken several steps for the preservation of the cultural values of India. These Acts also show us that the tradition, culture and the values of the society form the basis of the laws that govern the said society. In the same instance, the ever-changing laws also try to keep up with the changing society and challenges faced by our tangible and in-tangible heritage. This shows the ever-present link between our law and Culture.



Practice Questions - Prelims

1. Which article deals with “Protection of Monuments and places and objects of National Value”?
 - (a) Article 43
 - (b) Article 47
 - (c) Article 48
 - (d) Article 49
2. Under *Antiquities and Art Treasure Act, 1972*, objects are considered “Antiquities” only if they have been produced before -
 - (a) 100 years
 - (b) 300 years

- (c) 500 years
- (d) 1000 years



Answers

- 1. (d)
- 2. (a)



Practice Questions - Mains

- 1. Discuss the constitutional provisions related to the protection and promotion of Indian culture and heritage?
- 2. What are the salient provisions of *Antiquities and Art Treasure Act, 1972*?



21

MARTIAL ARTS IN INDIA



INTRODUCTION

India, the land of diverse culture and ethnicities, is known for its wide variety of martial arts that have developed since the ancient times. Earlier used for warfare, these art forms are today usually used for demonstration, as a part of a ritual, achieving physical fitness or as a means of self-defence. Martial art literally means ‘arts associated with the waging of war’. A number of martial arts in the country are closely related to dance, yoga and performing arts. Some of the art forms were banned during the British rule, including Kalaripayattu and Silambam, but they resurfaced and gained popularity post independence. Some of the popular and prevalent types of martial arts in India are discussed below:



Kalaripayattu

One of the oldest martial arts in India, Kalaripayattu, although practiced in most parts of southern India, originated in the state of **Kerala** in the 4th century A. D. Kalari, a Malayalam word, refers to a specific type of school/gymnasium/training hall where martial arts are practiced or taught (in this case it's Kalaripayattu). According to legends, **sage Parasurama**, who built temples and introduced martial arts, started Kalaripayattu.



Fig.21.1: *Kalaripayattu*

This art form includes mock duels (armed and unarmed combat) and physical exercises. Not accompanied by any drumming or song, the most important aspect is the style of fighting. Kalaripayattu's most important key is **footwork**; it also includes kicks, strikes and weapon-based practice. Its popularity in the country can be easily seen when one looks at Indian movies including Ashoka and the Myth. Even women practice this art. Unniyarcha, a legendary heroine, won many battles using this martial art. Even though Kalaripayattu is used as a means of unarmed self-defence and a way to achieve physical fitness today, it is still rooted in the traditional rituals and ceremonies.

Kalaripayattu includes a number of techniques and aspects. Some of them are: Uzhichil or the massage with Gingli oil, Fighting with Otta (an 'S' shaped stick), Maipayattu or body exercises, Puliyankam or sword fight, Verumkai or bare-handed fight, AngaThari or use of metal weapons and sticks of Kolthari.



Silambam

Silambam, a kind of **staff fencing**, is a modern and scientific martial art of **Tamil Nadu**. The kings which ruled in **Tamil Nadu**, including Pandya, Chola and Chera, had promoted it during their reign. The reference to the sale of *silambam* staves, pearls, swords and armour to foreign traders can be found in a Tamil literature known as *Silappadikaram*, which dates back to second century A.D. The silambam bamboo staff was one of the most popular trading items with the traders and visitors from Rome, Greece and Egypt. This art is believed to have travelled to Malaysia from its originating State, where it is a famous sport apart from being a mode of self-defence.

The long-staff was used for both **mock fighting** and **self-defence**. This was one of the highly organized and popular games of the state since the first century A.D. The record of its origin can be traced to divine sources, for example Lord *Murugan* (in Tamil mythology) and sage *Agastya* are credited with the creation of Silambam. During the Vedic age, training was imparted to young men as a ritual and for an emergency. From a pure defense art, Silambam has transformed into a combat exercise.

There are four different **kinds of staves** used in this art. The first, called ‘torch silambam’, has lighted balls of cloth at one end of the staff, second produces a sonorous swishing sound, the third is a non-elastic staff that gives clattering sounds and the fourth is quite short yet powerful staff. As far as the dress is concerned, the players wear *langots* of different colors, turbans, sleeveless vests, canvas shoes, and chest guard and use wickerwork shields.

There are different **kinds of techniques** that are used in Silambam including swift movements of the foot, use of both hands to wield staff, use of thrust, cut, chop and sweep to achieve mastery and development of force, momentum and precision at different levels of the body (head, shoulder, hip and leg level). The player must be trained to diffuse an uncontrollable mob by using strokes like snake

hits, monkey hits, hawk hits and also deflect stones thrown by them. There are three **ways to win** at Silambam contest. The first involves dispossessing a player of his staff. The second requires counting of the number of ‘touches’ (that are indicated by the number of markings on the body of the opponent) made by one contestant on the other. The third is by judging the skill shown by each contestant in protecting money pouch that is either kept at or between contestant’s feet. The contestant who succeeds in marking the forehead of his opponent wins the contest.



Thang-ta and Sarit Sarak

Created by the Meitei people of **Manipur**, **Thang-ta is an armed martial art** that finds its mention in the most lethal combat forms. **Sarit Sarak**, on the other hand, is an **unarmed art** form that uses hand-to-hand combat. Their history can be traced back to the 17th century when it was used successfully used by the Manipuri kings to fight the British for quite sometime. The capture of this region by the British witnessed the ban on these art forms, however post independence there was a resurfacing of the same.

Thang refers to a ‘**sword**’, while Ta refers to a ‘**spear**’, thus sword and spear are the two main elements of Thang-ta.

The two components thang-ta and sarit sarak are together called **Huyen Langlon**. This popular and ancient martial art uses other weapons including an axe and a shield. It is practiced in *three different ways*. The *first* is completely ritualistic in nature, linked with tantric practices. The *second* consists of a mesmerising performance of spear and sword dances. The *third* and last involves actual techniques of fighting.



Fig.21.2: *Thang-ta*

Distinct from other martial art forms, *Sarit Sarak* is an unarmed combat. When compared to any other existing art form of the same school, it is quite flawless for its offensive and evasive action.

Cheibi Gad-ga

One of the most ancient martial arts of **Manipur**, *Cheibi Gad-ga* involves fighting using a sword and a shield. It has now been modified to a stick encased in soft leather in place of a sword and a leather shield. The contest takes place in a circle of 7 metre diameter, on a flat surface. Within the circle, there are two lines, 2 metre apart. The ‘Cheibi’ stick is between 2 to 2.5 feet in length, while the shield is around 1 metre in diameter. Victory in this contest is achieved according to the points earned during a duel. The points are given based on **skills** and brute force.

Pari-khanda

Pari-khanda, created by **Rajputs**, is a form of martial art from **Bihar**. It involves fighting using sword and shield. Still practiced in many parts of Bihar, its steps and techniques are widely used in

Chhau dance. In fact this martial art forms the basis of *Chhau* dance in which all its elements are absorbed. The name of this martial art consists of two words, ‘Pari’ that means shield while ‘khanda’ refers to sword, thus the use of both sword and shield in this art.



Thoda

Originating in the State of **Himachal Pradesh**, *Thoda* is a mixture of martial arts, sport and culture. It takes place during **Baisakhi** (13th and 14th April) every year. A number of community prayers are done so as to invoke the blessings of Goddesses Mashoo and Durga, the principal deities. The game is quite popular in various parts of the State including Narkanda block, Theong division (Shimla district), Chopal division, Solan and Sirmaur district.

The martial art relies on a player’s **skill of archery**. *Thoda* can be dated back to Mahabharata, the times when **bows and arrows** were used in the epic battle, in the valleys of Kullu and Manali. Hence, *Thoda* finds its genesis in Kullu. Its name is derived from the round wooden piece attached to the head of an arrow to minimise its lethal potential. The equipment required for this game, i.e. wooden bows and arrows, are prepared by traditional skilled artisans. The bow’s range is from 1.5 to 2 meters, depending on the height of the archer. The arrows are in proportion to the bow.

In the game, there are two groups of roughly 500 people each. Most of these are not archers but dancers who come along to boost the morale of their respective teams. The game is played in a marked court so as to ensure a certain degree of discipline. The two teams are called **Pashis** and **Saathis**, who are believed to be the descendants of Pandavas and Kauravas of Mahabharata. The archers aim for the leg, below the knee, as there are negative points for striking any other parts of the body.



Gatka

Gatka is a weapon based martial art form, performed by the **Sikhs of Punjab**. The name ‘Gatka’ refers to the one whose freedom belongs to grace. Some also say that the word ‘Gatka’ comes from a Sanskrit word ‘Gadha’, which means mace. Gatka features the skillful use of weapons, including stick, **Kirpan**, **Talwar** and **Kataar**. The attack and defence in this art form is determined by the various positions of hands and feet and the nature of weapon used. It is displayed on a number of celebrations in the state including fairs.



Fig. 21.3: *Gatka*



Mardani Khel

This is a traditional **Maharashtrian** armed martial art, which is practiced widely in the district of **Kolhapur**. *Mardani Khel* focuses primarily on skills of weaponry, especially swords, swift movements and use of low stances that is suited to its originating place, the hill ranges. It is known for the use of the unique Indian **Pata** (sword) and **Vita** (corded lance).



Lathi

An ancient armed martial art form of the country, Lathi also denotes one of the **world's oldest weapons** used in martial arts. *Lathi* refers to a ‘stick’ (usually cane sticks), which is generally 6 to 8 feet in length and sometimes metal tipped. Indian police can be seen using such *Lathis* to control crowd. Majorly practiced in **Punjab and Bengal**, it still is one of the popular sports in villages of the country.



Fig. 21.4: *Lathi*



Inbuan Wrestling

A native martial art form of **Mizoram**, Inbuan Wrestling is believed to have its genesis in 1750 A.D. in Dungtlang village. It has very strict rules that prohibit stepping out of the circle, kicking and knee bending. The way to win this is by lifting the opponent off their feet, while stringently adhering to the rules. It also involves catching of the belt (worn around their waist) by the wrestlers. This art form was regarded as a sport only after the people of Mizoram migrated from Burma to Lushai hills.



Kuttu Varisai

First mentioned in **Sangam literature** (first or second century B.C.), **Kuttu Varisai** translates to ‘empty hand combat’. **Kuttu Varisai** is mainly practiced in **Tamil Nadu**, although it is quite popular in north-eastern part of **Sri Lanka** and **Malaysia** too. An **unarmed** Dravidian martial art, it is used to advance athleticism and footwork through starching, yoga, gymnastics and breathing exercises. The major techniques used in this art include grappling, striking and locking. It also uses animal based sets including snake, eagle, tiger, elephant and monkey. It is considered as an **unarmed component of silambam**.



Musti Yuddha

Originated in one of the oldest city of the country, **Varanasi**, **Musti Yuddha** is an unarmed martial art form **resembling boxing**. It used techniques like kicks, punches, knee and elbow strikes. Although rarely visible now, it was quite a popular art during 1960s. **Musti Yuddha** incorporated the development of all three aspects, physical, mental and spiritual.

The fights in this art are divided into four categories and are named according to the **Hindu Gods** that excelled that particular kind of art from. The first one is called *Jambuvanti* that refers to the forcing the opponent into submission through locking and holding. The second is *Hanumanti*, which is for technical superiority. The third refers to *Bhimaseni*, which focuses on sheer strength while the last one is called *Jarasandhi* that concentrates on limb and joint breaking.

Name of the Martial Art	Place of Origin	Description

<i>Paika Akhadha</i>	Odisha	A combination of dance and combat. Earlier used by warriors, now practiced as a performing art.
<i>Sqay</i>	Kashmir	Use of swords and shields
<i>Kathi Samu</i>	Andhra Pradesh	Ancient skill mastered by royal armies of the State.
<i>Bandesh</i>	India	Ancient unarmed art uses various lock holds against an armed opponent without killing them.
<i>Malla Yuddha</i>	South India	Traditional combat wrestling related to other Southeast Asian wrestling styles including Naban. Famous practitioners include Siddhartha Gautama, Krishna Deva Raya, etc.
<i>Malla Khamb</i>	12 th century in Maharashtra	Use of pole, rope and requires great concentration.
<i>Insu Knawr</i>	Mizoram	Players use round wooden rod to play this game within a circle.
<i>Kirip, Saldu</i>	Nicobar	Also known as Nicobarese wrestling
<i>Varma Ati</i>	Tamil Nadu	Attacks are aimed at body's vital spots



Previous Years' Questions - Prelims

2014

- With reference to India's culture and tradition, what is
1. 'Kalaripayattu'?
 - (a) It is an ancient Bhakti cult of Shaivism still prevalent in some parts of South India.
 - (b) It is an ancient style bronze and brass work still found in Southern part of Coromandel area.
 - (c) It is an ancient form of dance, drama and a living tradition in the Northern part of Malabar.
 - (d) It is an ancient martial art and a living tradition in some parts of South India.



Answers

1. (d) Kalaripayattu is an ancient martial art practiced in Kerala, Tamil Nadu and Malayali community of Malaysia.



Practice Questions - Prelims

1. Consider the following Martial Arts of India:

- (i) Kalaripayattu
- (ii) Silambam
- (iii) Gatka

Which of the above were banned during the British rule?

- (a) (i) & (ii)
- (b) (i) only
- (c) (ii) only
- (d) (i), (ii) and (iii)

2. Which of the following is not correctly matched?

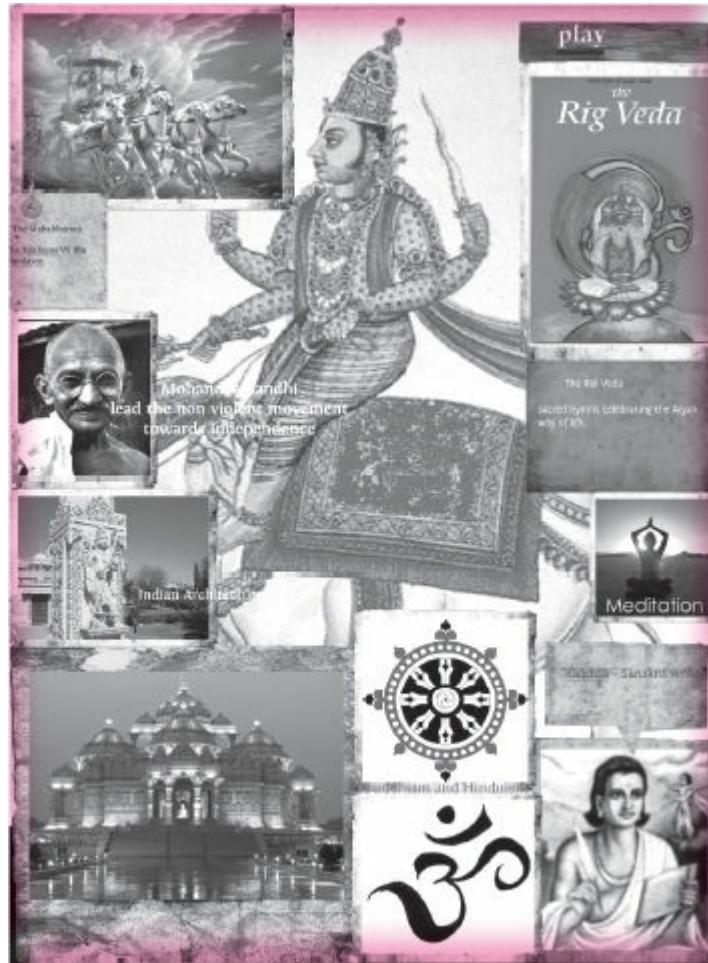
- (a) Kalaripayattu – Kerala
- (b) Gatka – Punjab

- (c) Silambam – Karnataka
(d) Kathi Samu – Andhra Pradesh
3. Consider the following statements about Thang-ta martial Art:
- (i) It originated in the state of Arunachal Pradesh
(ii) It was banned by the British government.
(iii) Its origin can be traced back to around 500 BC.
- Which of the above statement/statements is/are correct?
- (a) (i) & (ii)
(b) (ii) only
(c) (iii) only
(d) (i), (ii) and (iii)
4. Which of the following martial art forms the basis of Chhau folk dance?
- (a) Cheibi Gad-ga
(b) Thoda
(c) Pari-khanda
(d) Thangta
5. Which of the following Martial Art uses Bow & Arrow as a prop?
- (a) Gatka
(b) Musti Yuddha
(c) Kuttu Varisai
(d) Thoda
6. Which of the following martial arts finds its mention in the Sangam literature?
- (a) Kuttu Varisai
(b) Kathi Samu
(c) Bandesh
(d) Kalaripayattu



Answers

1. (a)
2. (c)
3. (b)
4. (c)
5. (d)
6. (a)



22

CULTURAL INSTITUTIONS IN INDIA



INTRODUCTION

The Constitution of India has vested upon the Government of India with the responsibility to preserve, conserve and propagate the Indian culture and there are various government and non-Government organisations that specialise in safeguarding the long cultural traditions of India. There is a need for revival of the Indian culture and to ensure that the coming generations would understand the importance of India's past, society, culture and politics. There are several institutions in India whose existence depends upon the preservation of our heritage. Some of these institutions are:



THE ARCHAEOLOGICAL SURVEY OF INDIA

The Archaeological Survey of India (ASI) is directly under the aegis of the **Ministry of Culture** and it is the foremost institution for archaeological researches conducted across India. It has been charged with preservation of the cultural heritage of our nation. Its focus is on the preservation of **physical and tangible heritage** that is accumulated in the ancient monuments and archaeological sites.

The provisions of the *Ancient Monuments and Archaeological Sites and Remains Act, 1958*, guide ASI. Another major legislation that directs the working of the ASI, is the *Antiquities and Art Treasure Act, 1972*. This Act directs ASI to prevent the illegal export of Indian antiquities from our nation. Although the ASI is charged with the control over all heritage sites across the nation, for the smooth

functioning, the entire country has been divided into 24 Circles, which concentrate on preservation of monuments under their jurisdiction.



Fig. 22.1: Logo of Archaeological Survey of India

ASI employs many trained archaeologists, architects, conservators, epigraphists, etc. They have other institutions under their aegis like the *Museums*, *Excavation branches*, *Epigraphy branches*, *Building Survey Projects*, *Horticulture branch*, *Temple Survey Projects*, etc. One of the more specialised and one in the kind project by the ASI is their Underwater Archaeology Wing. The ASI also has several diplomas and degrees for studying archaeology from the **Institute of Archaeology in New Delhi**.



CRAFTS COUNCIL OF INDIA

The Crafts Council of India or CCI is a non-profit organisation that promotes activities to preserve and develop **handicraft industry** in India. **Kamala Devi Chattopadhyay** who wanted to help the craft persons to get regular work and recognition for their craft, established the CCI in **1976**. Although their headquarter is located in **Chennai**, they have over ten State Councils that are affiliated to the parent organisation. They achieved a global platform after being affiliated to the **World Crafts Council**.

Their **main objective** is to safeguard the interests of crafts personnel and to preserve craft traditions. Over the years they have established a series of shops that display the arts and crafts patronised by the Crafts Council. This shop has been named '**Kamala**' after the founder of the CCI. One of their current objectives is to find

innovative ways to blend ancient handicraft techniques with contemporary ideas and demands.

The **Craft Fair Council** is the main body behind organising the **All India Craft Fair**. The Department of Culture and the Zonal Cultural Centres are responsible for organising craft fairs in their respective areas. They are also responsible for organising cultural events during the Republic Day celebrations every year. Their responsibility is to ensure that the unique artistic traditions of various parts of India are represented in globally recognised platforms.



INDIRA GANDHI NATIONAL CENTRE FOR THE ARTS

The late Prime Minister Rajiv Gandhi, in memory of his mother Smt. Indira Gandhi, launched the Indira Gandhi National Centre for the Arts (IGNCA) in **1985**.

The functioning of the IGNCA was governed by the Indira Gandhi National Centre for the Arts Trust which was constituted and registered on 24 March 1987 at New Delhi. It has a Board of Trustees which meet frequently to decide the work of the Centre. IGNCA is headed by a Chairman who is assisted by an Executive Committee. They direct the functioning of the academic and administrative division.

The IGNCA is an **autonomous institution** that concentrates on *research, conservation, display and dissemination* of arts. Although they concentrate on the **visual and performing art**, yet they also promote critical and creative literature. The IGNCA has **six functional units** as given hereunder:

Units	Functions
Kala Nidhi	The multi-form library

Kala Kosa	Devoted mainly to the study and publication of fundamental texts in Indian languages.
Janapada Sampada	Engaged in lifestyle studies
Cultural Informatics	Apply technology-based tools for cultural preservation and propagation
Sutradhara	Administrative section that acts as a spine supporting and coordinating all the activities
Kala Darsana	The executive unit which transforms researches and studies emanating from the IGNCA into visible forms through exhibitions

Their **main objective** is to be the **major resource centre** for the oral and visual art forms in India. They need to accumulate and preserve art and crafts. They need to conduct researches on arts and humanities and publish their findings in the form of reference works, glossaries, encyclopedia and dictionaries. They should also cultivate linkages and webs of interaction with different strata of the society and different communities and regions.



ALL INDIA RADIO

The All India Radio is the premier public service radio broadcaster in India. They are under the **Ministry of Information and Broadcasting**, Government of India. Their motto is '**'Bahujan Hitaya: Bahujan Sukhaya'**', that literally means that their sole objective is to serve, educate and entertain the audience.



Fig. 22.2: Logo of All India Radio (AIR)

Currently, AIR has 414 stations around the country and these stations cover nearly 92% of India's landmass. Demographically, they reach out to almost 99.19% of the population. Since its inception, AIR has tried to safeguard the citizen's rights by keeping them informed on all matters of public interest. This can only be achieved by giving them a fair and balanced flow of information.

They create programmes in about **23 languages** and cover 146 dialects. The content, aims and objectives of AIR are governed by the **Prasar Bharati Act**, which was amended in 1990. According to the Act, the **main objectives** of AIR are:

- create programmes to promote national integration and uphold the values enshrined in the Indian Constitution;
- pay greater attention to the dissemination of education and spread of literacy, environment, health and family welfare, agriculture, rural development, etc;
- bring the issues about women to the forefront as well as concentrate on the issues of children, disabled, minority community, tribal or any other vulnerable section of the society;

- endeavour to promote research and expand broadcasting faculties and develop new broadcast technology; and
- focus on showcasing the diversity of Indian culture, promote youth affairs like sports and other games.



NEHRU MEMORIAL MUSEUM AND LIBRARY

The Nehru Memorial Museum and Library (NMML) was built in **1929-30** as part of the Lutyens' designs for the imperial capital. Its building was called the **Teen Murti House** and it was the official residence of the last British Commander-in-Chief. After the British left India, it became the residence of the first Prime Minister of India, Pandit Jawaharlal Nehru. He lived in this house for 16 years and after he passed away in 1964, the government made Teen Murti House a museum and library in his honour.

Although the library was set up in 1964, there was a great amount of data collected that needed to be housed in the library and an exclusive library was built in 1974.

The Museum was established with the express purpose of creating a space to exhibit personalia, memorabilia, mementos and any other object related to Pt. Nehru's life and India's freedom struggle. Other major objectives of the NMML are:

- They should collect and acquire all the historical materials and personal papers related to Jawaharlal Nehru and his life. They should also collect any papers pertaining to his family, close associates and friends.
- All administrative documents related to officials who had worked in Nehru's administration and were intimately connected with his work should also be collected and documented.

They should establish a LIBRARY to store the books,

- pamphlets, periodicals, microfilms, newspapers and administrative papers bearing the history of Modern India, with special reference to Nehru's papers.
- They should also make all these documents available to the researchers through the library and to the public through exhibitions of the museum collections all over India and abroad.
- Currently, NMML organises weekly and monthly lectures, seminars, conferences, symposiums, etc. in India and abroad to promote the study of Indian history in general and Jawaharlal Nehru in particular.



CENTRE FOR CULTURAL RESOURCES AND TRAINING

The Ministry of Culture, Government of India, has instituted the Centre for Cultural Resources and Training (CCRT) for **linking education with culture**. It was established in 1979 at the behest of Dr. Kapila Vatsyayan and Smt. Kamala Devi Chattopadhyay. Although an **autonomous body**, CCRT has been mandated by the government to strengthen the foundation of the nation by making education, culture based and meaningful. CCRT has its **headquarters in New Delhi** and three Regional Centres at Udaipur in the west, Hyderabad in the south and Guwahati in the north-east, to facilitate the widespread dissemination of Indian art and culture.

CCRT has a holistic approach towards education and they focus on the emotional, spiritual and cognitive development of children. They want to do this through reframing education and making it more meaningful.



Fig. 22.3: Logo of Centre for Cultural Resources and Training (CCRT)

CCRT not only focuses on the students but creates an awareness amongst teachers, principals and non-teaching/ administrative actors about the multiplicity of regional cultures and languages in India. This plurality has to be incorporated amongst the syllabus and enforced through new and innovative teaching methods. Some of these **new methodologies** suggested are:

- To organise workshops to equip teachers with practical training and knowledge in crafts that can be taught as part of the school curriculum. These activities can range from classical dance to music and even varied art forms that showcase the diversity of Indian culture.
- To create a curriculum on Indian art and culture for teachers who would consequently teach them to the students.
- To create a library to house the scripts, digital photographs, audio and visual recordings, which would be culturally-oriented educational aids and would focus on the arts and crafts of rural India and means to revive and keep them alive.

The Government of India provides funds to CCRT to offer scholarships to students, teachers and artists helping them in their endeavour in interlinking education with culture. These scholarships are given to Young Artists, Junior and Senior Fellowships for deeper researches. They also organise the Cultural Heritage Young Leadership Programme that aims at promoting social values and

community participation amongst the pro-active young people of India.



NATIONAL ARCHIVES OF INDIA

This is one of the oldest institutions that was created by the British to keep the **administrative records** pertaining to the Indian state. The idea of its establishment is attributed to the British Civil Auditor, Sandeman, who wanted a ‘Grand Central Archive’ to protect all the valuable records in 1860. The archive or the ‘Imperial Records Department’ (IRD) was first established in **1891** in the old British capital-Calcutta under the auspices of Prof. G.W. Forrest.

The IRD was **shifted to New Delhi in 1911** as the British changed the national capital from Calcutta to Delhi. After India gained its independence, the IRD was renamed as the National Archives of India (NAI). Soon after this rechristening, there was a change in the administrative set-up and a Director of the Archives headed the NAI. The archives were opened to the public for research in 1939.

Furthermore, a Conservation Research Laboratory (CRL) was added to the archives in 1940 for the express purpose of conserving and preserving these important documents about Indian history. Slowly, the ambit of responsibility of the Archives was increased to include acquisition of the public records and private papers/collections that were added to the library. They also started research and reference programmes and formalised training for conservation. They also opened **regional centres** at Jaipur, Bhubaneswar and Puducherry.

According to the Memorandum concerning the National Archives of India, issued by the **Ministry of Culture**, the main **objectives** of NAI are as given below:

- The vision that guides the National Archives of India is to help in the preservation of the Indian documentary cultural

heritage and ensure that it is handed to the coming generations and they can be given greater access to the archival holdings.

- Their mission is to collect large amount of documents and to manage them scientifically. They also promote the administration and conservation of records in all the regional centres.
- They want to create and nurture closer relations between the archival institutions and archivists especially at the national and international level.
- Lastly, the NAI wants to develop a scientific temper amongst the archivists, custodians and users of the records about the rich documentary heritage of India.



INDIAN COUNCIL FOR CULTURAL RELATIONS

The Indian Council for Cultural Relations (ICCR) is under the aegis of the **Ministry of Culture** and was established to conduct programmes that promote Indian culture on an **international platform**. Maulana Abul Kalam Azad, who firmly believed in promoting cultural exchanges with other countries and cultures, established it in **1950**.

ICCR focuses on the formulation and implementation of the programmes and policies that are deeply rooted in the **external cultural relations** between India and other nations. With globalisation, the platforms of cultural exchanges among nations have taken various forms.



Fig. 22.4: Logo of Indian Council for Cultural Relations (ICCR)

ICCR funds various programmes relating to visual and performing arts that are international in their appeal. They provide grants in support of programmes like the **Jazz Festival in New Delhi**, the **North-East Music Festival in Guwahati**, etc. The programmes are an integral way of establishing and developing relations with similar national and international organisations that focus in the field of culture.

The major focus of ICCR is to **promote international friendship**, **promote cultural exchange** between nations, generate **healthy competition** and exchange, and in turn blend the new and old features of the Indian culture.



DIRECTORATE OF FILM FESTIVALS

The Directorate of Film Festivals (DFF) was set up by the Government of India in **1973** for the express purpose of **organising National and International Film festivals** in India. They ensure that Indian films find recognition at global platforms and that a lot of

brilliant foreign films are showcased to the Indian audience. DFF has also been given the additional charge to organise the **National Film Award Functions**.

Major Functions of the Directorate of Film Festivals (DFF)	Organisation of International Film Festival of India .
	Organising and choosing the winners of the Dadasaheb Phalke Award .
	Selection of the entries for the ' Indian Panorama '.
	Organising special Film Expositions as directed by the Government of India.

As their main motto is to promote cultural exchange between nations and cultures through the medium of film, they are given the responsibility of organising the Cultural Exchange programmes. They do this through the screenings of Indian films through the missions abroad. As they have such a large archive of films, the government has directed them to create a **Print Collection** and **Documentation Centre** for the use of those studying cinema and want to study film art appreciation.

The major usage of the DFF is to open international dialogue between the nations. It opens several commercial opportunities for the Indian filmmakers. They also allow all the latest global cinematic trends to percolate to the Indian audience, film industry and students of cinema.



**INDIAN COUNCIL OF
HISTORICAL RESEARCH**

The Indian Council of Historical Research (ICHR) was established under the promulgation of the **Societies Registration Act in 1972**. It is an **autonomous organisation**, which draws funds from the University Grants Commission (UGC). It was created with the express purpose to **promote and preserve the history** of India. It was a platform for the historians to come together and discuss new ideas or their current work.

The **main objectives** of establishing ICHR as enumerated by the Memorandum of Association are:

- The ICHR should give a platform for the historians to write an objective and scientific history and to create and unbiased and rational interpretation of history.
- They will promote the studies in areas that have been neglected so far. They would ensure the promotion of research with special emphasis on areas like the Borders, North-East regions, women, etc.
- They would also ensure that there is no regional disparity and a balanced distribution of research effort is made all over the country.
- The ICHR would also need to provide funds, elicit support and garner recognition for historical research from all concerned areas. They would also ensure that all the information collected by them is also disseminated amongst students who would benefit from the guidance.

The ICHR is a very active body that conducts seminars, conferences, etc which would promote historical knowledge. They also provide Junior and Senior fellowships and financial assistance to the scholars and historians for their research. They publish journals like the **Indian Historical Review** in English and the '**Itihas**' in Hindi, which contain scholarly research articles on history. They also maintain a library and documentation centre for the purpose of reading and circulation of books. They have two regional centres in Bangalore (South) and Guwahati (North-East) that cover the

functions in their specific areas.



NATIONAL MISSION FOR MANUSCRIPTS

The Archaeological Survey of India and the National Archives of India had encountered a large number of manuscripts that are the repositories of the ancient and medieval heritage of India. It is on their recommendation that the Government of India has ordered for the establishment of the National Mission for Manuscripts (NMM). The foremost task of the NMM was to create the '**National Electronic Database**'. This database has about one million manuscripts, which makes it the largest database of Indian manuscripts in the world.

Another major task of the NMM was to conserve the manuscripts using indigenous and modern methods so as to preserve documents while retaining its ancient heritage. Other important tasks for the NMM are:

- It has to train the coming generation of manuscript conservators through diploma and degree courses.
- NMM trains those working with manuscripts on issues of languages, scripts and critical editing.
- Equal importance should be placed on the cataloguing of texts and conservation of the manuscripts.
- They are given funds by the Government of India to procure the best techniques and to **digitise** the rare and the most endangered manuscripts.
- They want the readers, scholars, linguists, historians to engage with the manuscripts through lectures, seminars and publication of the critical editions of the unpublished manuscripts and catalogues.



INDIAN NATIONAL TRUST FOR ART AND CULTURAL HERITAGE (INTACH)

The Indian National Trust for Art and Cultural Heritage or INTACH is a **non-profit NGO**, which was founded in **1984** in **New Delhi**. The primary purpose of the organisation was to **spearhead awareness** regarding our heritage and to take steps to conserve it. The organization has various branches that are called '**Chapters**'. Currently, they have Chapters in about 170 Indian cities and several international ones too.



Fig. 22.5: Logo of Indian National Trust for Art and Cultural Heritage (INTACH)

The first governing council of the INTACH consisted of noted people like the former Prime Minister Rajiv Gandhi, M.G.K Menon, Dr. Kapila Vatsyayan, Madhavrao Scindia etc. According to the Memorandum of Rules and Regulations of INTACH they are supposed to:

- **Restore** the monuments and ruins to their original state and then help with the subsequent management and sustenance of the monument.
- They have to create **awareness** amongst the masses about conservation of heritage property. They have to create awareness programs like awareness drive in schools, workshops for various groups about conservation etc.

- They are to create and support **Heritage Walks** that would cover major areas of historic cities and create awareness amongst the citizens about the living cultural heritage that surrounds them.
- They should specifically focus on monuments that fall **out of the purview** of the Archaeological survey of India and work with the local authorities in terms of preservation and maintenance.

The work done by INTACH is appreciated and supported by various other governmental agencies and several foreign countries have signed Memorandum of Understanding (MoU) with them. The most famous example is the **INTACH UK Trust** that was established in 1987 through a bequest from the **Charles Wallace** foundation. They fund projects in India that focus on heritage conservation. They also help people reconcile tourism activities and conservation of monuments, as they are necessary both for the preservation of our culture and its dissemination to the world.



SAHITYA ACADEMY

The Government of India established the “**National Academy of Letters**” or the Sahitya Academi in **1954**. The primary function of this organisation was to work as a national organisation to promote literary culture in India, to foster and co-ordinate literature in all the Indian languages and to overall promote the national unity of the country.

It is an autonomous organisation, which undertakes literary activities in over **24 Indian languages**. Apart from the 22 languages that are mentioned in the Constitution of India, the Sahitya Academi gives recognition to two more languages: **English** and **Rajasthani**. They have several awards and fellowships that honor the great contribution made to linguistic development by writers. Some of

these awards are:

Name of Award	Purpose of the Award
Bhasha Samman	For Significant contribution to the languages not recognised by the Academi. To those who have contributed to Ancient and Medieval literature.
Dr. Anand Coomaraswamy Fellowship	Those who have worked on the field of art especially in Ancient India.
Premchand Fellowship	Those who have contributed to the literature in Hindi.

For the last few years their collective focus has shifted to the preservation of the **Oral** and **tribal literature**. Our ancient society and traditional knowledge was transferred as oral knowledge and that needs to be preserved for the coming generations. It has also tried to reach to a wider audience through the organization of literary gatherings like: *Samvad*, Meet the Author, *Kathasandi*, *Mulakat*, *Asmita*, etc.



SANGEET NATAK ACADEMI

The Sangeet Natak Akademi was the first national academy set up for the Arts by the Government of India in **1952**. The first President of India, Dr. Rajendra Prasad, inaugurated it. The major focus of the academy was to create a set-up for **music**, **drama** and **dances** of India. It was supposed to be the primary body for showcasing the **performing** arts in the country. They also had the ardent task of promoting the enormous intangible heritage of India as demonstrated through the forms of music, dance and drama.

They are not only supposed to be the central agency to monitor the preservation of our **cultural heritage** but they need to collaborate with the State and Union territory governments to preserve and promote their culture on a national platform. The Sangeet Natak Akademi also looks after several institutions, which focus primarily of either dance or music or drama. For example, they administer the **National School of Drama** that was set up in 1959 for focused work on dramatics in India.

They also collaborate with international organizations like **UNESCO** to save the cultural heritage of India.



Fig. 22.6: Logo of Sangeet Natak Academi

Sangeet Natak Akademi has launched a decade long project to work on the dance form of Koodiyattam.

They have several aims and objectives like:

- To promote **research** and performances in the fields of music, dance and drama.
- To encourage the **establishment** of centres for theatres, especially for regional theatres and to promote teaching acting, study of stagecraft and play production and direction.
- To conduct and **promote literature** on Indian music, dance and drama. Special emphasis should be given to create handbooks and illustrated dictionaries that explain technical terms.
- To revive, promote and preserve the **folk** dance, music and drama especially community art, martial music and any other type of music.
- To foster cultural contacts with **international** community in

the fields of dance, music and drama.



LALIT KALA ACADEMY

The **National Academy of Art** or the Lalit Kala Academy was set up by the Government of India in **1954** with the sole object to promote **fine arts** in India.

The academy is an autonomous body that is funded by the **Ministry of Culture**. They focus on the **encouragement** and **understanding of fine arts**. Although they deal with national and international art, their focus is on the promotion and preservation of Indian art. Their main centre is in Delhi and they have **Regional Centres** in Chennai, Kolkata, Lucknow, Shimla, Shillong and Bhubaneswar.

They organize national and international exhibitions and event showcasing the works of the artists patronized by the Lalit Kala Academy. Important exhibitions include the **National Exhibition of Art, International Triennale India** etc. They also have the task to preserve the long tradition of visual arts in India. They have established centres to preserve and document a permanent collection, which focuses on the modern and contemporary art in India. This collection features the art of many contemporary Indian legends.



Fig. 22.7: Logo of Lalit Kala Academy

Apart from this they have also created an archive and a library that has a substantial art collection. They now have a conservation laboratory and are materially sound. They also try to promote visual culture by providing **scholarships** and grants to artists and art

organizations. They give financial assistance and grants to deserving and needy artists. They also organise several functions that would bring the varied visual cultures of India together to get a panoramic view of Indian cultural heritage.



Practice Questions - Prelims

1. Archeological survey of India is under the aegis of -
 - (a) Ministry of Culture
 - (b) Ministry of Tourism
 - (c) Ministry of Home Affairs
 - (d) None of the above
2. Which of the following is not a part of IGNCA?
 - (a) Kala Nidhi
 - (b) Kala Kosa
 - (c) Kala Darsana
 - (d) Kala Sampada
3. ‘Bahujan Hitaya Bahujan Sukhaya’ is the motto of -
 - (a) All India Radio
 - (b) Craft Council of India
 - (c) ICCR
 - (d) Sahitya Academi
4. Apart from 22 languages listed in 8th schedule, Sahitya Academi gives recognition to-
 - (a) English
 - (b) Rajasthani
 - (c) Both (a) & (b)
 - (d) Neither (a) nor (b)
5. Lalit Kala Academy is headquartered in -
 - (a) Varanasi

- (b) Lucknow
- (c) Jaipur
- (d) Delhi



Answers

- 1. (a)
- 2. (d)
- 3. (a)
- 4. (c)
- 5. (d)



Previous Years' Questions - Mains

1985

1. What measures have been taken by the Government of India for the protection and preservation of historic monuments and relics? What are the responsibilities of the Archaeological Survey of India in this regard?



23

COINS IN ANCIENT AND MEDIEVAL INDIA

The word **Coin** is derived from the Latin word **Cuneus** and it is believed that the first recorded use of coins was in China and Greece around 700 B.C. and in India in the sixth century BC. The study of coins and medallions is known as **Numismatics**.

Early coins were die-struck manually and therefore were not uniform in shape and design.



PUNCH MARKED COINS

The earliest coins were casted coins and were die-struck only on one side. One to five marks or symbols incused on single side and termed as '**Punch Marked**' coins. Panini's *Ashtadhyayi* cites that in punch marked coins, the metallic pieces were stamped with symbols. Each unit was called '**Ratti**' weighing **0.11 gram**. The first trace of this coin was available in the period between sixth and second century BC. Following **two of its classifications are available**:

- **Punch marked coins issued by various Mahajanapadas (around 6th century BC):** The first Indian punch marked coins called **Puranas, Karshapanas** or **Pana** were minted in the **6th century BC** by the various **Janapadas and Mahajanapadas** of the Indo-Gangetic Plain.

These coins had **irregular shapes, standard weight and were made up of silver** with different markings like Saurashtra had a humped bull, Dakshin Panchala had a Swastika and **Magadha had generally five symbols. Magadhan punch-marked coins became the most circulated coins in South Asia.**

They are mentioned in the Manusmriti and Buddhist Jataka

stories and lasted three centuries longer in the south than in the north.



A magadha coin (five symbols)

- **Punch marked coins during Mauryan Period (322–185 BC):** Chanakya, the prime minister to the first Mauryan emperor Chandragupta Maurya, mentioned the minting of punch marked coins such as **rupyarupa** (silver), **suvarnarupa** (gold), **tamrarupa** (copper) and **sisarupa** (lead) in his ***Arthashastra*** treatise. Out of the various symbols used, sun and six armed wheel were most consistent. The coin contained an average of **50–54 grains of silver** and 32 rattis in weight and termed as **Karshapanas**.



Mauryan Karshapana with symbols of wheel and elephant. 3rd century BC.



INDO-GREEK COINS

The reign of Indo-Greeks was from 180 BC to around 10 AD. The Indo-Greeks introduced the fashion of showing the bust or head of the ruler on the coins. The legends on their Indian coins were mentioned in **two languages** – in Greek on one side and in Kharosthi on the other side of the coin. The Greek gods and goddesses commonly shown on the Indo-Greek coins were **Zeus, Hercules, Apollo** and **Pallas Athene**. The initial series used images of Greek deities but later coins had images of Indian deities as well.

These coins are significant because they **carried detailed information about the issuing monarch**, the year of issue and sometimes an image of the reigning king. Coins were mainly made of **silver, copper, nickel and lead**. The coins of the Greek kings in India were bilingual, i.e., written in Greek on the front side and in Pali language (in Kharosthi script) on the back.

Later, Indo-Greek **Kushan kings** introduced the Greek custom of engraving **portrait heads on the coins**. Kushan coins were adorned with **helmeted bust of the king on one side, and the king's favourite deity on the reverse**. The coins issued by Kanishka employed only Greek characters.



A Kushan period Coin

The extensive coinage of the Kushan Empire also influenced a large number of tribes, dynasties and kingdoms, which began issuing their own coins.



COINS BY SATAVAHANAS

Satavahanas rule started after 232 BC and lasted up to 227 AD. The Satavahana kings **mostly used lead** as a material for their coins. Silver coins were rare. Next to lead, they used an alloy of silver and copper called ‘potin’. Many copper coins are also available. Although the Satavahana coins are devoid of any beauty or artistic merit, they constitute a valuable source-material for the dynastic history of the Satavahanas. Most of the Satavahana coins had on one side, the figure of an elephant, horse, lion or Chaitya. The other side showed the **Ujjain symbol** – a cross with four circles at the end of the two crossing lines. The dialect used was **Prakrit**.



Satavahana lead coin with Ujjain symbol

Cowrie Shell

Apart from the coins another major medium of exchange in the early Indian market was the Cowrie Shell. Cowrie shells were used in large numbers by the ordinary masses for small scale economic transactions. It is said that the

cowrie shells carried definite value in the market just as the coins.



COINS OF THE WESTERN SATRAPS OR THE INDO-SCYTHIANS

The Western Satraps (35–405 AD) had their dominion in Western India, originally comprising Malwa, Gujarat and Kathiawar. They were all of **Saka origin**. The coins of Western Satraps are of great historical importance. **They bear dates in the Saka era**, which started from 78 AD. The coins of the Western Satraps have the **head of the king on one side** and on the other side, they carry the **device of the Buddhist chaitya or stupa** evidently borrowed from Satavahanas. **Prakrit language** has been generally used being written in many scripts.



King and Buddhist Stupa



COINS ISSUED IN GUPTA AGE

The Gupta age (319 AD–550 AD) marked a period of great Hindu revival. The Gupta coins were **mainly made of gold**, although they **issued silver and copper coins** too.



Silver coins were issued only after Chandragupta II overthrew the Western Satraps. There were many types and varieties of Gupta gold coins.

On one side of these coins, we find the king standing and making oblations before an altar, playing the veena, performing *ashvamedha*, riding a horse or an elephant, slaying a lion or a tiger

or a rhinoceros with a sword or bow, or sitting on a couch. **On the other side** is the goddess Lakshmi seated on a throne or a lotus seal, or the figure of the queen herself. The inscriptions on the coins were all in **Sanskrit (Brahmi script)** for the first time in the history of coins.

Gupta rulers issued coins depicting the emperors not only in **martial activities** like hunting lions/tigers, posing with weapons, etc., but also in **leisurely activities** like playing a Veena, with reverse side of the coin having images of goddess Lakshmi, Durga, Ganga, Garuda and Kartikeya.

Note:

The **end of Gupta rule in the sixth century due** to a Hun invasion ushered in a period of uncertainty when again a number of **local kingdoms rose in different regions issuing region-specific coins** which were poor in both metallic content and artistic design. Thus, during a long period stretching till the thirteenth century, a mix of designs borrowed not only from the *Kushana-Gupta* pattern but also from foreign designs, were employed by these dynasties in Western, Eastern, Northern and Central India. **South India** developed a different coin paradigm moving towards a **gold standard** which was **inspired from the Roman gold coins**, which arrived in the region during the first three centuries of the first millennium.



COINS OF THE VARDHANAS

The Varadhanas of Taneshwar and Kannauj were responsible for turning out the Hun invaders from India in the **late 6th century**. The most powerful of their kings was **Harshavardhana** whose empire comprised almost the whole of Northern India. The **silver coins** of the Vardhanas had **on one side the head of the king and on the other side, the figure of a peacock**. The dates on the coins of

Harshavardhana are reckoned in a new era, which most probably began in AD 606, the year of his coronation.



Head of the king and peacock on two of the sides



COINS OF CHALUKYAN KINGS

The **Western Chalukyan dynasty** (6th century AD) was founded by Pulakesin I with its capital at Badami in Karnataka. One side of the coin had **image of a temple or a lion and legends**. The other side was left blank. The coins of **Eastern Chalukyan dynasty** (7th century AD) had **symbol of the boar at the centre**, round which, each letter of the king's name was inscribed by a separate punch. The other side here also was left blank.



Eastern Chalukyan coin with boar image



COINS OF THE RAJPUT DYNASTIES

The coins issued by the Rajput dynasties (11th–12th century) were **mostly of gold**, copper or billon (an alloy of silver and copper) but very rarely silver. There were **two types of Rajput coinage**. One type showed the ‘**name of the king in Sanskrit on one side and a goddess on the other side**’. The coins of the Kalachuris, the Chandellas of Bundelkhand, the Tomars of Ajmer and Delhi and of the Rathores of Kannauj were of this type. The kings of Gandhara or Sindh introduced the other type of silver coins that had a **seated bull on one side and a horseman on the other**.



COINS OF THE PANDYAN AND CHOLA DYNASTY

The coins issued by Pandyan dynasty were square shaped with an image of elephant in the early period. Later, **fish** became a very important symbol in the coins. The gold and silver coins had inscriptions in Sanskrit and copper coins in tamil.



Coin by Raja Raja -I

The coins of the Chola king Raja Raja-I had the **standing king on one side and seated goddess on the other side** with inscriptions generally in Sanskrit. Rajendra-I’s coins had the legend ‘**Sri**

Rajendra' or 'Gangaikonda Chola' inscribed with the emblems of tiger and fish. The coins of the **Pallava dynasty** had the figure of a **lion**.



TURKISH AND DELHI SULTANATE COINS

The coins had inscriptions in the form of **king's name, title and the date** as per Hijri calendar. **The coins did not bear any image of the issuing monarch** as there was a prohibition of idolatry in Islam. For the first time, the name of the mint was also inscribed in the coins.

The Sultans of Delhi issued gold, silver, copper and billon coins. **Silver Tanka and Copper Jital** was introduced by Iltutmish. Alauddin Khilji changed the existing design by dropping the name of the Khalif and replaced it by self-praising titles. **Muhammad bin Tughlaq** circulated **bronze and copper coins** and also issued token paper currency which was a flop. **Sher Shah Suri** (1540–1545) introduced two standards of weight—one of 178 grains for silver coins and one of 330 grains for copper coins. These were later known as the **rupee** and the **dam** respectively.

Vijayanagara Empire Coins

The Vijayanagara Empire (14th–17th century) issued large quantities of gold coins; other metals used in their coinage were pure silver and copper.

1. **Pagodas**—higher denomination –figure of running warrior along with dagger symbol
2. Gold **fanams** - fractional units
3. Silver **taras** - fractional units
4. Copper coins - day to day transactions.

The earlier Vijayanagara coinage were produced in different mints and were called by different names such as **Barkur gadyanas**,

Bhatkal gadyanas, etc. The inscriptions were in Kannada or Sanskrit. Images found are a double-headed eagle holding an elephant in each beak and claw, a bull, an elephant and various Hindu deities. The **gold varahan coin** issued by **Krishna Deva Raya (1509–1529)** had a **seated Vishnu on one side** and a three-line legend **Shri Pratap Krishna Raya** in Sanskrit on the other side.



MUGHAL COINAGE

The standard gold coin of the Mughals was the **Mohur** of about 170 to 175 grains. Abul Fazl in his ‘Ain-i-Akbari’ indicated that a Mohur was equivalent to nine rupees. Half and quarter mohurs are also known. The **silver rupee** which was an adoption from Sher Shah’s currency, was the most famous of all Mughal coins. The Mughal copper coin was adopted from Sher Shah’s **dam** which weighed 320 to 330 grains.



Akbar's Ilahi Coin

Akbar issued **both round and square coins**. In 1579, he issued gold coins called **Ilahi coins to propagate his new religious creed ‘Din-i-Illahi’**. On this coin, it was written ‘God is great, may his glory be glorified’. The value of an ilahi coin was equal to 10 rupees. Sahansah was the largest gold coin. These coins bore the names of the persian solar months.

Jahangir showed the **legend in a couplet** in the coins. In some of

his coins, he added the name of his beloved wife Noorjahan. The most famous of his coins had images of **Zodiac signs**.



Jahangir's coin with a Libra zodiac sign

Important Facts

- The earliest reference of coins in the Indian context can be found in the Vedas. **Nishka** was the term used for coins made up of metals.
- **Sher Shah Suri**, a 16th century ruler of Afghan lineage introduced the **Rupee**. It was a **silver currency**. At that moment one rupee was equal to four coins made of copper. The Indian currency is still called Rupee. **Rupya** was made of silver which weighed almost **11.34 grams** during that period.
- In ancient India, people used **money trees to store their coins**. A money tree was a flat piece of metal, shaped like a tree, with metal branches. At the end of each branch was a round disk with a hole in the centre. Each of these disks was an ancient Indian coin. When you needed money, you simply broke off a coin from your money tree.
- Gupta kings stamped their **given names** on the front of their coin and **assumed names** ending with “**aditya**,” or **sun at the back side of the coin**.
- **Chhatrapati Shivaji** issued gold huns and copper Shivarais with his titles in the Nagari script.
- The Wodeyar dynasty (Mysore: 1399–1947) coins of King Kanthiraya Narasa bore the image of the **Narasimha avatar of Vishnu** and weighed six to eight grains.
- **Haidar Ali** who overthrew Wodeyar dynasty for some time

continued their coinage with the figures of Shiva and Parvati on the earlier gold pagodas. Tipu Sultan used **two eras** in his coins.



Practice Questions - Prelims

1. Consider the following two statements:
 1. Use of Sanskrit and Greek language on Indo-Greek coins.
 2. Kanishka mostly issued lead coins.Which of the above is/are true?
 - (a) Only 1
 - (b) Only 2
 - (c) Both 1 and 2
 - (d) Neither 1 nor 2
2. Ujjain symbol was a common feature of
 - (a) Kushana
 - (b) Gupta
 - (c) Satavahana
 - (d) Vijayanagara
3. Consider the following:
 1. Peacock was usually present in Gupta coins
 2. Western Chalukyan kings used image of boar as a common symbol in coins.Which of the above is/are true?
 - (a) Only 1
 - (b) Only 2
 - (c) Both 1 and 2
 - (d) Neither 1 nor 2
4. Ilahi coins were issued by:
 - (a) Humayun

- (b) Akbar
- (c) Jahangir
- (d) Shah Jahan



Answers

1. (d)
2. (c)
3. (d)
4. (b)



24

INDIAN CULTURE ABROAD

India never invaded any country in her last 10,000 years of history but still there is a vast influence of Indian culture abroad. Many small cultures were formed but they were confined to small regions. Indian Culture can be known as the First World Culture.



WHO TOOK INDIAN CULTURE ABROAD?

As per available sources, from the period of Indus valley civilisation, India is in contact with the outside world.

- The **Romas** (wanderers) went abroad to Turkey and other far flung places via Iran and Iraq. They also went to Europe where they came to be known as **Gypsies**.
- **Trade activities** started with Vietnam, Italy and China. In the pursuit of the same, many migrated to these countries carrying the legacy of our affluent culture.
- **Ashoka** took the effort of sending his son and daughter to Sri Lanka to spread Buddhism.
- In 1st century BC, Indian traders travelled to countries like Indonesia and Cambodia in search of gold.
- **Kalinga dynasty** established trade relations with Sri Lanka.

Visits of various foreign travellers to India and other monks and missionaries abroad also led to cross culture exchange across the geographical territories.



PROMINENT ANCIENT PORTS

OF INDIA

The naval trade with various countries during the ancient and medieval times played a great role in the spread of Indian culture abroad. The detailed account of the ports in ancient India can be found from the books **Periplus of the Erythraean Sea** and **Geographia**. During Mauryan rule, the **Navadyaksha**, i.e., Superintendent of Shipping used to look after the shipping administration. The **coins** of the last Satavahana king **Yajna Sri Satakarni** contained the **figure of ships**, probably indicating the naval strength of the dynasty. Let us now look at an illustrative list of prominent ports in ancient times.

Name of the Port	Region	Associated Dynasty and the Time Period	Brief Details
Lothal	Gujarat (near present Ahmedabad)	Indus Valley Civilisation; 2400 BC.	Export of copper, hardwoods, ivory, pearls, carnelian and gold to Mesopotamia and timber wood and Lapis Lazuli to Sumeria.
Barygaza	Present Bharuch in Gujarat	3rd century BC onwards: Major trade	Spice and silk trade with Arab countries.

		centre of Roman trade under Western Satraps.	Plundered twice in 17 th century but resurged quickly. Import of wheat, rice, sesame oil, cotton and cloth.
Muziris	Malabar Coast, Kerala(near present day Kochi)	1 st century BC onwards: Chera Kingdom	Mentioned in Sangam literature. Export of spices, semi-precious stones like beryl, pearls, diamonds, sapphires, ivory, Chinese silk, Gangetic spikenard and tortoise shells to Persia, Rome, Greece and Egypt.
Korkai	Tamil Nadu	Early Pandyan Kingdom	Well known centre of pearl fishery and finds mention in the Sangam literature.
Puhar (also)	Tamil Nadu(at	Early Chola	Import of

known as Kaveri poompattinam)	the mouth of Cauveri river)	Dynasty; 400 BC – 200 AD	various articles. Mentioned in Silappadikaram.
Podouke	Present Arikamedu near Puducherry	2nd century BC – 8th century AD	Greek trading port to trade with Rome. Items of export included gems, pearls and spices and silk. Import of wine was prevalent.
Barbarikon	Near Karachi, Pakistan	Parthians and Scythians	Import of linens, topaz, coral, storax, frankincense, vessels of glass, silver and gold plate and wine. Exports included turquoise, lapis lazuli, Seric skins, cotton cloth, silk yarn and indigo.
Sounagora	Wari (Bateshwar in present Bangladesh	450 BC; Mauryan dynasty	Mathematician Ptolemy mentioned in his book Geographia.
Maisolia or	Machilipatnam,	From 3rd	Muslin clothes

Masulipatnam	Andhra Pradesh	century BC onwards during Satavahana's reign	were traded by ancient Greeks. Principal sea port of the Golconda Kingdom from 15 th to 17 th centuries.
Tamralipti	Present day Tamluk, West Bengal	Mauryan Dynasty	Exit point of the Mauryan trade route for the south and south-east. Dudhpani rock inscription of Udaymana of 8 th century AD contains the last record of Tamralipti as a port of ancient South Asia. Greek geographer Ptolemy mentioned about Tamralipti in his book Geographia. Chinese pilgrim hiuen-tsang calls the town Tan-mo-lih-ti. It

			visited by Xuanzang in 639 AD. Fahien stayed here for two years.
Palur	Odisha	2nd century AD; Kalinga Dynasty	Place of voyage to South-east Asia and China and trade of pottery. It was mentioned by Ptolemy and Xuan Xang in the 2nd century AD and 7th century AD respectively.



MATHEMATICS FROM INDIA TO ABROAD

- India invented the Number System. **Zero was invented by Aryabhatta**. The value of “Pi” was first calculated by Baudhayana and he also explained the concept of **Pythagoras theorem**. The concept of **Algebra, Geometry and Trigonometry** also went abroad from India.
- Indians, as early as 500 BCE, had devised a system of different symbols for every number from **one to nine**. This notation system was adopted by the Arabs who called it the numerals. Moreover, the maritime traders took the decimal system to Arabia. The Arabs acknowledged their debt to

India by calling mathematics ‘**hindisat**’ (pertaining to India). The concepts were later adopted by the western world from there.

- The **binary number system** was first described by the Vedic scholar Pingala, in his book **Chandahsastra** which is the earliest known Sanskrit treatise on prosody (the study of poetic metres and verse) in the 3rd/2nd century BC.
- The Fibonacci numbers and their sequence first appeared in Indian mathematics as **matrameru** mentioned by Pingala in connection with the Sanskrit tradition of prosody. Later on, the methods for the formation of these numbers were given by mathematicians Virahanka, Gopala and Hemacandra, much before the Italian mathematician Fibonacci introduced the fascinating sequence to Western European mathematics.



INDIAN SCIENCE AND TECHNOLOGY ABROAD

India was actively contributing to the field of science and technology centuries long before modern laboratories were set up. Many theories and techniques discovered by the ancient Indians have created and strengthened the fundamentals of modern science and technology.

- Indian scientist Bhaskaracharya (5th century) contributed to world by rightly calculating the time taken by the earth to orbit the sun hundreds of years before the astronomer Smart. His calculation was – **Time taken by earth to orbit the sun** is 365.258756484 days.
- **Kanad** devised the **atomic theory** centuries before John Dalton was born. He speculated the existence of Anu or a small indestructible particles, much like an atom.

Extraction of Zinc from Zinc ore was known to Indians

- 4000 years before the British invention.
- The **first seamless celestial globe** was made in Kashmir by Ali Kashmiri ibn Luqman in the reign of the Emperor Akbar. Global world got attracted to this invention in the field of metallurgy.
- Ancient Indians developed **Wootz Steel** which was used to make the famous Damascus swords of yore that could cleave a free-falling silk scarf or a block of wood with the same ease. It was known by different names such as Ukku, Hindwani and Seric Iron.
- The ancient Indians had given the world the idea of the smallest and largest measuring **units of Time**. The smallest is the 34,000th of a second (krati) and the largest is the 4.32 Billion years (mahayuga).
- Indians were first to use and invent **buttons**. Ornamental buttons made from seashell were used in the Indus Valley Civilisation by 2000 BCE. Some buttons were carved into geometric shapes and had holes pierced into them.
- The **first iron-cased rockets** were developed in the 1780s by Tipu Sultan of Mysore who successfully used these rockets against the larger forces of the British East India Company during the Anglo-Mysore Wars.
- **Shampoo** originated from India. The word shampoo is derived from Hindi word chāmpo and dates to 1762. The shampoo itself originated in the eastern regions of the Mughal Empire where it was introduced as a head massage, usually consisting of alkali, natural oils and fragrances. Shampoo was first introduced in Britain by a Bengali entrepreneur from Bihar named **Sake Dean Mahomed**.
- **Sushruta** is the father of surgery. 2600 years ago, he and health scientists of his time conducted complicated surgeries like cesareans, cataract, artificial limbs, fractures, urinary stones and even plastic surgery and brain surgery. **Usage of anesthesia** was well known in ancient India.

- The **first mention of leprosy** is described in the Indian medical treatise Sushruta Samhita (6th century BC).
- **Cataract surgery** was first found in ancient India. In India, cataract surgery was performed with a curved needle used to loosen the lens and push the cataract out of the field of vision. These methods were later spread in the outside world.
- **Ayurveda** is the earliest school of medicine known to humans. The concept of Ayurveda was prevalent even in the pre-Vedic period, as early as 5000 BC. Charaka, the father of medicine consolidated Ayurveda 2500 years ago. Today Ayurveda is fast regaining its rightful place all over the world. Foreign travellers studied Ayurveda along with religion and philosophy at premier Universities like Nalanda, Taxila and Kashi.
- **Siddha system** was known to world by Indians. It is basically a regional variant of Ayurveda, nurtured by the local Indian Tamil culture and tradition. In the Siddha medicine system, the use of metals, minerals and chemical products is predominant. Alchemy actually has its origin in the Siddha system. A branch of Siddha medicine dealing with traumatology and injuries, is called '**Varmam**'.
- **'Karela' (bitter melon)** fruits look like the human pancreas and ancient literature mentions that it is the best remedy for diabetes mellitus. Modern day scientists have proved that diabetes is a result of disturbed functioning of pancreas.
- **Kernel of 'Akhrot' (walnut)** resembles the structure of human brain and ancient Indian herbalists used it as brain tonic.



INFLUENCE OF INDIAN RELIGION ABROAD

Contacts between India and other cultures have led to the spread of Indian religions throughout the world, resulting in the extensive influence of Indian thought and practice on Southeast and East Asia in ancient times and, more recently, in the diffusion of Indian religions to Europe and North America.



Hinduism Abroad

- In **Thailand**, Brahminical images and Hindu temples began to be constructed in third and 4th century AD. The earliest images found from Thailand are those of Lord Vishnu.
- In **Vietnam**, the Cham people built a large number of Hindu temples. The Cham people worshipped Shiva, Ganesha, Saraswati, Lakshmi, Parvati and Lokeswara. Images of these deities and Shivalingas were housed in the temples.
- In **Cambodia**, the famous kingdoms of Champa (Annam) and Kamhuja (Cambodia) were ruled by the Hindu kings of Indian origins. Indian Brahmins assumed the highest position. The government was run according to the Hindu polity and Brahminical jurisprudence.
- In **Malaysia**, Evidence of Shaivism has been found in Kedah and in the province of Wellesly. Female figurines with trident have been unearthed. The Head of a Nandi made of granite stone, a relief of Durga image, Ganesha and Shivalinga have also been excavated.
- Hinduism has over 1.15 billion adherents worldwide (15–16% of world's population) with the **majority living in India and Nepal**. Along with Christianity (31.5%), Islam (23.2%) and Buddhism (7.1%), Hinduism is one of the four major religions of the world by percentage of population.



Buddhism Abroad

- The head of the Vikramashila University was **Acharya Ateesha**, also known as Dipankara Shreejnana. He went to Tibet in the 11th century and gave a strong foundation to Buddhism in Tibet.
- **King Ashoka** made great efforts to propagate Buddhism outside India. He sent his **son Mahendra and daughter Sanghamitra** to Sri Lanka to spread the message of the Buddha. The teachings of the Buddha were transmitted orally by the Srilankan people who had gone from India. For around 200 years, the people of Sri Lanka preserved the recitation of Buddhist scriptures as transmitted by Mahendra. The **first monasteries built there are Mahavihara and Abhayagiri**. The **Dipvamsa and Mahavamsa** are well known Sri Lankan Buddhist sources.
- **Thonmi Sambhota**, a Tibetan minister was a student at Nalanda. Thonmi Sambhota studied there and after going back, he **preached Buddhism in Tibet**. A large number of Tibetans embraced Buddhism. Even the king became a Buddhist. He declared Buddhism as the State religion.
- Many Chinese and Indian scholars travelled through **ancient Silk routes** to propagate the philosophy of Buddhism.
- People from all over the world came to visit the land of the Buddha. They stayed in India and collected Buddhist relics and manuscripts related to Buddhism and learnt about its sayings at the various educational centres.
- Buddhism went to Korea through China. **Sundo** was the first **Buddhist Monk who entered Korea**, carrying a Buddha image and sutras in AD 352. He was followed by **Acharya Mallananda**, who reached there in AD 384. Out of devotion to wisdom, Buddhist texts were printed by the Koreans in six thousand volumes.
- **In Japan**, Buddhism is given the status of State Religion. Thousands of Japanese became monks and nuns.

- In **Myanmar**, **Pagan** was a great centre of Buddhist culture from 11th to 13th century.
- Buddhism sent out missionaries from India who established **Theravada Buddhism** in Southeast Asia, **Mahayana Buddhism** in East Asia and **Vajrayana Buddhism** in Central Asia.



Jainism Abroad

The Jain religion originated more than 2500 years ago in India. The records of **Strabo** (64 BC–23 CE), the Greek geographer, describes the prevalence of Jainism in India.

The Jain community has also participated in an extensive diaspora, with several tens of thousands living in various parts of the world. Jain business families settled in East Africa several decades ago. After Indian independence, some Jains settled in Great Britain, with a **great influx from East Africa** during the expulsion of all South Asians from Uganda under the rule of Idi Amin. In **Kobe, Japan**, Jains participate in the diamond trade. Jains began migrating to North America after the changes in immigration law in 1965, inspired by the Civil Rights movement. These new immigrants have built temples and organised several networks and organisations for maintaining Jain identity. Jainism offers world a view that in many ways seems readily compatible with core values associated with environmental activism.



INDIAN LANGUAGES ABROAD

- India (780 languages) has the world's second highest number of languages, after Papua New Guinea (839).
- **Sanskrit** which originated from India is the mother of all **European** languages.

- Thousands of Sanskrit books were translated into **Chinese**.
- Sanskrit was accepted as the sacred language in **Japan**. Even today, there is a keen desire among the Japanese scholars to learn Sanskrit.
- **Bengali Language** is also the official language of **Bangladesh**.
- **Tamil Language** is also the official language of **Sri Lanka and Singapore**.
- In **Myanmar**, people developed their own Pali language and translated both Buddhist and Hindu scriptures in their version of Pali.
- In **Tibet**, **Thonmi Sambhot** wrote Sanskrit Grammar which is said to be based on the grammar written by Panini. Also, 9600 Sanskrit books were translated into Tibetan.
- In **Sri Lanka**, **Pali** became their literary language.
- In **Thailand**, the Thai kingdoms were given Sanskrit names such as Dwaravati, Shrivijay, Sukhodaya and Ayutthiya. And names of the cities in Thailand like Prachinaburi, Singhaburi are all derived from Sanskrit.
- In **Cambodia**, Sanskrit remained their language for administration till the 14th century.
- In **Malaysia**, **Brahmi**, in its late form, was the script of ancient Malaysia. Tablets of Buddhist texts written in a script that resembles old Tamil have been found at Kedah. Sanskrit was one of the source languages for them. A large number of Sanskrit words can be seen in their language, for example, svarga, rasa, guna, dahda, mantri and laksha.
- In **Indonesia**, Sanskrit hymns are recited at the time of puja.



INDIAN TEMPLE ARCHITECTURAL TRADITION

ABROAD

- The Science of Architecture and Civil Construction was known in Ancient India as **Sthapatya-Shastra**.
- Indian techniques of art and architecture spread both westwards and eastwards.
- During the reign of Ashoka; **Afghanistan, Baluchistan and Seistan** were parts of the Mauryan empire. Buddhist Stupas were constructed in these Mauryan provinces. Unfortunately, very few of them have survived till today.
- **Indian art blended with Greek and Kushana styles** and spread into central Asia. Thus, India's cultural frontiers at one time extended upto Balkh (referred to as Vahalika in Vedic texts) on the River Oxus (Akshu) and beyond, and played an important role in shaping the art traditions which flourished between the 1st and the 8th centuries in Central Asia. The **Gandhara school of art of Afghanistan and Central Asia** was actually derived from Indian art styles. In fact, even the portrait art of the Oxus region claimed by some scholars to have been an independent school is actually an extension of Indian art forms.
- Besides Central Asia, the **whole of Southeast Asia** received most its art and architectural traditions from India. Indian traders brought Indian architecture to South east Asia through various trade routes. Along with Buddhism, Indian art and architecture also travelled to countries like Indonesia, Malaysia, Vietnam, Laos, Cambodia, Thailand, Burma as also to China, Korea and Japan. **Cultural contact with Europe under Manuel I of Portugal** (reign: 25 October 1495–13 December 1521) resulted in exchange of architectural influences.
- With the spread of Indian culture abroad, **China** began to build Indian style of cave temples and monastic complexes

on a large scale. Colossal images were carved on the rocks and caves were beautifully painted from the inside. Dunhuang, Yun-kang and Lung-men are among the most famous cave complexes in the world.

- In **Indonesia**, there is an Indian style temple Prambanan, the largest Shiva temple in Indonesia is situated on the island of Java. The famous 108-metre-high statue of Buddha at Dong Duong closely resembles the Amravati sculptures. The presence of curly hair especially, indicates Indian origin in a country where people have straight hair. In the Bali islands in Indonesia many idols of Ganesha have been found.
- In **Thailand**, at every place a number of temples were built. Ayutthiya (Ayodhya) is one such place where large number of temples still stand though today most of the temples are in ruins. There are 400 Indian style of temples in Bangkok, the present capital of Thailand.
- In AD 404, an Indian monk built two temples in the Pyongyang city in **Korea**. Indian Monasteries and temples acted as centres of devotion and learning all over Korea.
- In **Myanmar**, King Aniruddha was a great builder who adopted Indian style of temple architecture and built Shwezegon Pagoda and about a thousand other temples.
- In **Cambodia**, huge monuments and temple of Indian style are constructed and Cambodians embellished them with sculptural representations of Shiva, Vishnu. Angkor Wat is supposed to be the abode of Vishnu, that is, Vaikunthadhama. Another grand Indian style temple constructed at Yashodharapura in the 11th century, known as Baphuon.
- In **Malaysia**, there is a place called Ligor where over 50 Indian temples are found.
- Bodhisattvas (huge Buddha Statues) at Bamiyan in **Afghanistan**. These statues were carved out of this hillside in the 1st century under the patronage of the Kushana

emperor Kanishka (these are the statues which the Taliban has vowed to blow up)

- **Sri Lanka** being on our back door was heavily influenced by Indian art and architecture. The Stupas in Sri Lanka which belong to the period between the 3rd century BC to 4th century AD followed the Indian pattern of a hemispherical Stupa which shaped like an egg and called Anda.
- Indian influences have also felt in **Europe Christian Basilicas** have similarities with the Buddhist Stupas. Their mosaics seem have borrowed ideas from, the Buddhist chaityas.
- Indian motifs can also be traced in **Gothic sculpture** in the carvings in the cathedrals of Bayeux, Achen and Trier.
- More pervading influence of Indian art and architecture through Buddhism was in countries of **South-east Asia**.
- The **dome mosques in all Islamic Countries** are derived from the Indian style of Stupa. The hemispherical construction of the stupas also seems to have influenced Byzantine architecture perhaps through Pre-Islamic, Sassanian Persia. The famous **Sophia mosque at Istanbul** overlooking the Bosphorous Straits has domes which closely resemble the Buddhist Stupa. In fact, the minarets in the mosque were erected late when the Ottoman Turks captured Istanbul (then called Constantinople) from the Byzantine Empire in the 15th century.

GLOBAL INFLUENCE OF INDIAN EPICS

- A shadow play called **Wayung** where the themes are derived mainly from the epics – Ramayana and Mahabharata is very popular in **South East Asia**.
- In the great epic called Ramayana, Lord Rama, King of Ayodhya went to **Sri Lanka** to bring back Sita.

In **Thailand**, the names of the streets like Rajaram, Rajajrani,

- Mahajaya and Cakravamsha indicate the popularity of the Indian epic Ramayana.
- In **Cambodia**, the stories of Ramayana and Krishna are carved on the walls of the temple,
- There are references of **Malaysia** in the **Ramayana, the Jataka stories, Milind Panha, Silappadikaram, Raghuvamsha** and many other works.
- Shiva, Vishnu, Buddha and other divinities from Indian Epics and the Puranas have great amount of influence upon the people of **Cambodia**. Scenes from Ramayana and Mahabharata are engraved on the walls of Angkor Wat temple. In Baphuon temple, scenes from the epics such as the battle between Rama and Ravana, Shiva on mount Kailasha with Parvati and the destruction of Kamadeva are engraved on the wall.



ROLE OF INDIAN UNIVERSITIES AND SCHOLARS

- The Indian universities were the most important centres of cultural interaction.
- The world's first University was **Takshila** established around 700 BC. More than 10,500 students from all over the world studied more than 60 subjects there and that's how the influence of Indian Universities went abroad.
- The **Nalanda Mahavihara** established in the 5th century AD, was one of the greatest achievements of India in the field of Education. **Hiuen Tsang**, a Chinese Buddhist traveller, studied at Nalanda for two years under the guidance of **Shilabhadra**. He was given an Indian name **Mokshadeva** here. **I-Tsing, a Chinese Buddhist traveller**

stayed at Nalanda for 10 years. **Shantarakshita**, who pioneered the propagation of Buddhism in Tibet in the 8th century, was a scholar of Nalanda. Other scholars associated with Nalanda Mahavihara included **Aryabhatta, Atisha, Dignaga, Dharmapala and Nagarjuna**.

- **Vikramashila** was another university that was situated on the right bank of the Ganges. Teachers and scholars of this university were so famous that the Tibetan king is stated to have sent a mission to invite the head of the university to promote interest in common culture and indigenous wisdom.
- Another university was **Odantapuri in Bihar** which grew in stature under the patronage of the Pala kings. A number of monks migrated from this university and settled in Tibet.
- Two Indian teachers went to China on an invitation from the Chinese Emperor in 67 AD. Their names are **Kashyapa Martanga and Dharmarakshita**. After that a lot of teachers from these Indian Universities went abroad to teach.
- **Acharya Kamalasheel** – Nalanda University – invited by the king of Tibet. The Tibetan king Naradeva is believed to have sent his minister Thonmi Sambhot accompanied by 16 outstanding scholars to Magadha where they studied under Indian teachers.
- The scholar **Bodhidharma**, who specialised in the philosophy of **Yoga** is still venerated in China and Japan. Bodhidharma became such an eminent figure that people began to worship him in China and Japan.
- **In Korea**, the kings and queens, princes and ministers, even warriors began to practice yoga to be brave and fearless.
- The Indian sages carried this powerful yogic science to different parts of the world, including Asia, the Middle East, Northern Africa and South America.
- **Agastya**, the Saptarishi who travelled across the Indian

subcontinent, crafted this culture around a core yogic way of life.

Prominent Foreign Travellers to India in Ancient and Medieval Period

Name	Country and Timeline	Contemporary to	Brief Details
Megasthenes	Greece; 302–298 BC	Chandragupta Maurya	Ambassador of Seleucus Nikator of Syria and visited the court of Chandragupta Maurya. He wrote a book Indica which explains the reign of Chandragupta Maurya. He was the first foreign envoy.
Deimachus	Greece; 300–273 BC	Bindusara	Apparently wrote extensively on India and is quoted as a reference in geographical matters.
Fa-hien	China; 405–411 AD	Chandragupta II	First Chinese pilgrim to visit India. He compiled a travelogue “Record of Buddhist Kingdoms”.

Hieun Tsang (originally known as Xuanzang)	China; 630–645 AD	Harshavardhana	He wrote his experiences in his book Si-yu-ki or the ‘Records of Western World.
I-Tsing (originally known as Yijing)	China; 671–695 AD	—	He translated a large number of Buddhist texts from Sanskrit into Chinese. He studied in Nalanda for 10 years.
Al-Masudi	Arab; 957 AD	—	Explained about India in his book Muruj-ul-Zehab.
Al-Biruni	Persia; 1024–1030 AD	Came to India along with Mahmud of Ghazni	His book was ‘Tahqiq-i-Hind’ which is an encyclopedic work on India and deals with various aspects of Indian life aspect of Indian life including religion, history, geography, geology, science and mathematics. He also wrote Kitab-ul-Hind.
Marco Polo	Italy; 1254–1324 AD	Rudramadevi (Kakatiya Dynasty)	Visited Kakatiya Kingdom under Rudramadevi. Wrote his experiences in

			the book ‘The Book of Sir Marco Polo’ which explains the economic history of India.
Ibn Batuta	Morocco; 1333– 1347 AD	Muhammad-bin-Tughlaq	He wrote the book ‘Rehla’. which explained the dynasty of Muhammad-bin-Tughlaq and also the economical, social and geographical status of his time.
Shihabuddin al-Umari	Damascus; 1348 AD	—	His book Masalik albsar fi-mamalik alamsar He explained the Indian history.
Nicolo Conti	Italy; 1420– 1421 AD	Devaraya I of Vijayanagara empire	He referred Telugu language as ‘Italian of the East’.
Abdur Razzaq	Persia; 1443– 1444 AD	Devaraya II of Vijayanagara empire	Ambassador of Shahrukh of Timurid Dynasty, he stayed at the court of the Zamorin at Calicut. He gave a clear account of the Vijayanagara empire in his book.

Athanasius Nikitin	Russia; 1470– 1474 AD	Muhammad III (Bahmani Kingdom)	He explained the living conditions of the Bahmani kingdom which is under Muhammad III.
Dominigo Paes	Portugul; 1520– 1522 AD	Sri Krishna Deva Raya	He visited the court of Sri Krishnadeva Raya of Vijayanagara of Tuluva Dynasty.
William Hawkins	Britain; 1608– 1611 AD	Jahangir	Ambassador of British King James-I and was sent to court of Jahangir.
Sir Thomas Roe	Britain; 1615– 1619 AD	Jahangir	Ambassador of British King James-I and was sent to court of Jahangir.
Peter Mundy	Italy; 1630– 1634 AD	Shah Jahan	He gave account of the living conditions of the people in Mughal Empire.

Indian Sports and Games Abroad

- Chess, snakes and ladder, playing cards, Polo, the martial arts of Judo and Karate which is played worldwide actually originated in ancient India.
- The **game of snakes and ladders** was created by the 13th

century poet saint **Gyandev**. It was originally called '**Mokshapat**'. The ladders in the game represented virtues and the snakes indicated vices. The game was played with cowrie shells and dices. As time passed, the game underwent several modifications but the meaning remained the same, i.e., good deeds take us to heaven and evil to a cycle of re-births.

- **Chess** is believed to have originated in Eastern India in the Gupta Empire, where its early form was known as **Chaturanga**. It also finds its mention in Mahabharata.
- **Kho-Kho** originated in Maharashtra in ancient times where Kho-Kho was played on 'raths' or chariots, and was known as Rathera. It is now played in different countries.
- India invented **card game** called Suits. **Kridapatram** which also means 'painted rags for playing', is an ancient suits game.



Practice Questions - Prelims

1. Consider the following places:

1. Barygaza
2. Muziris
3. Tamralipti
4. Maisolia

Which of the above was/were an ancient port?

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

2. Consider the following:

1. The concept of shampoo originated in India in 5th century

BC.

2. Leprosy finds its first mention in Sushruta Samhita.

Which of the above is/are true?

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

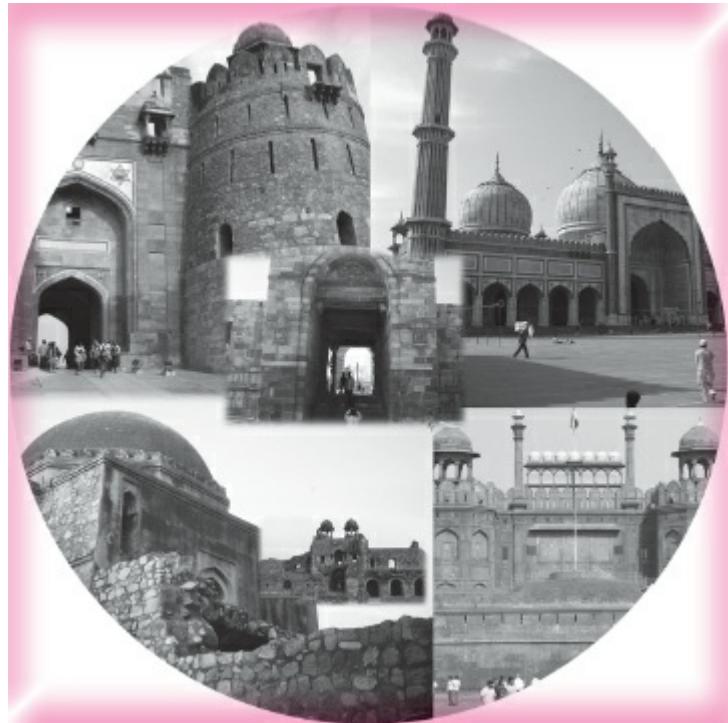
3. The texts Dipavamsa and Mahavamsa are related to

- (a) Mahayana Buddhism
- (b) Theravada Buddhism
- (c) Digambara sect of Jainism
- (d) Svetambara sect of Jainism



Answers

- 1. (d)
- 2. (b)
- 3. (b)



Section-D

APPENDICES



Appendix-1

DELHI - A CITY OF SEVEN SISTERS



INTRODUCTION

The Indian capital city, Delhi, has been the centre of succession of mighty empires and powerful kingdoms, thereby being the longest serving capitals and one of the oldest inhabited cities in the world. It is considered to be a city built, destroyed and rebuilt several times, as outsiders who successfully invaded the Indian Subcontinent had ransacked the existing capital city in Delhi, and those who came to conquer and stay would be so impressed by the city's strategic location as to make it their capital and rebuild it in their own way. The core of Delhi's tangible heritage is Hindu, Islamic (spanning over seven centuries of Islamic rule over the city) with some British-era architecture in Lutyens' Delhi dating to the British rule in India.

References to Delhi's history in ancient literature are based on myths and legends. According to the Hindu epic Mahabharata, a city called Indraprastha, "City of the God Indra", was the capital of the Pandavas. There is a strong belief that Purana Qila was built over the site of ancient Indraprastha. Northern Black Polished Ware (700-200 BC) has been excavated at the site, and pieces of Painted Grey Ware were found on the surface, suggesting an even older settlement, possibly going back to 1000 B.C. Seven cities in Delhi have been recognised so far as per the historical records.



SEVEN CITIES OF DELHI

The seven cities of Delhi are:

- QILA RAI PITHORA or LALKOT

- SIRI
- TUGHLUQABAD
- JAHANPANAH
- FIROZABAD
- SHERGARH or DILLI SHER-SHAHI
- SHAHJAHANABAD



Qila Rai Pithora or Lalkot

Dating back to 10th century, the first city of Delhi got its recognition due to the availability of recorded historical facts. The city was established by Prithviraj Chauhan, who was also known as Rai Pithora. Delhi was initially in the hands of Tomar Rajputs from whose hands it was captured by Prithviraj's ancestors. Anangpal, a Tomar ruler possibly created the first known regular defence – Lal Kot, which was captured by Prithviraj Chauhan and he extended it to Qila Rai Pithora. However, Prithvi Raj Chauhan did not rule from Delhi. The capital of his kingdom was located in Ajmer. The ruins of the rampant fort of Qila Rai Pithora is located near Qutub Minar.



Siri

Among the various rulers of the Khilji dynasty, Alauddin Khilji is the most well known. He is given the credit of creating the second city of Delhi, i.e. Siri in the beginning of 14th century. The saljuk style's influence dominated the architecture created in this period. This came about as craftsmen from the sejuqian dynasty in West-Asia reeling under Mongol invasions took refuge in the Delhi court and contributed to its architecture. The Siri fort is represented today by stretches of thick stone walls and a reservoir called Hauz Khas.



Tughluqabad

Ghiyasuddin Tughlaq established the majestic and imposing Tughluqabad in the second decade of the 14th century. He created a fort here the remnants of which still remain. He was the first among the various rulers of the Tughlaq dynasty.



Jahanpanah

Muhammad-Bin-Tughlaq, the son of Ghiyasuddin Tughlaq built Jahanpanah in the first half of the 14th century. A man with a vision, however, a little unusual, he tried to do things differently. Out of many decisions he took, not all of them were successful. Jahanpanah is a wall enclosure in between Qila Rai Pithora and Siri. This is many time called the fourth city of Delhi.



Firozabad

The next ruler of the Tughlaq dynasty, the cousin of Muhammad-Bin-Tughlaq, Firuz Shah Tughlaq created the 5th city of Delhi by the name Firozabad or Firoze Shah Kotla. It was created in the 2nd half of the 14th century next to the river Yamuna. It is enclosure of high walls, containing palaces, pillared halls, mosques, a pigeon tower and a water tank. On the top of the Palace, an Ashokan pillar is erected. Firuz Shah also undertook large scale restoration and repair work of Qutub Minar, the Sultan-e-Garhi Tomb of Nasiruddin Mahmood and the Hauz Khas. He also built a step well and a hunting lodge on the North Delhi ridge.



Shergarh

The present Purana Qila is the creation of Sher Shah when he captured Delhi from Humayun in 1540 AD. Humayun originally built the city by the name Dinpanah. It was razed by Sher Shah who renamed it to Shergarh or Dilli Sher Shahi. The ruins of Humayun and Sher Shah are a big tourist attraction in Delhi today.



Shahjahanabad

Mughal emperor Shah Jahan brought back the capital to Delhi and built a fort and a new city that he called Shahjahanabad. This new city was inaugurated on Navroz in 1642. The area of Shahjahanabad is now known as Old Delhi where magnificent monuments like Red Fort, Jama Masjid, etc are present.

The present form of Delhi has gone through several transformations from Tomars to the Mughals to the British. The contribution of Edwin Lutyen and Edward Baker in creating a well-planned administrative capital is also worth-mentioning.



Appendix-2

BHAKTI AND SUFI MOVEMENT



THE SUFI MOVEMENT



Origin

Sufism is the mystical arm of Islam. Sufis represent the inner side of the Islam creed (tasawwuf). It stresses on self realisation, tolerance, righteousness and universal love for all. The word finds its roots in Arabic word for wool (*suf*), indicative of the garments of rough wool worn by the ascetics and even the prophets. The word Sufism is sometimes also traced to root word *safā* which in Arabic means purity.

In beginning of 12 AD, some religious people in Persia turned to asceticism due to the increasing materialism of the Caliphate. They came to be called the ‘Sufis’.



Characteristics

- The Sufis tried to purify their inner self by rigid introspection and mental struggle so as to remove even the smallest sign of selfishness and attain *ikhlās*, absolute purity of intention and act.
- The mystics realized that beyond the knowledge of outward sciences, intuitive knowledge was required in order to receive that illumination to which reason has no access. Dhawq, direct “tasting” of experience, was essential for them.

Sufism strictly follow the concept of pir-murshidie. Guru

- Shisya tradition. Sufis emphasise that Islamic knowledge should be learned from teachers and not exclusively from books.
- The ultimate goal of Sufism is Union with God.
- According to Sufism, Love of God meant love of humanity, they believe service to humanity equals service of God
- Sufism inculcated a spirit of tolerance among its followers.
- The essential characteristics of Sufism are
 - ❖ **Fana:** Spiritual merger of devotee with Allah
 - ❖ **Insan-e-kamil:** Perfect human with all good virtues,
 - ❖ **Zikr-tauba:** remembrance of god all the time(zikr),
 - ❖ **Wahadatul-wazudi:** one god for entire universe; unity of god and being.
 - ❖ **Sama:** spiritual dance and music to promote their concepts, though music is un-Islamic.
- They rejected elaborate rituals but didn't promote strict asceticism like the Bhakti saints.
- Their religious outlook borrowed not only from Islam but Buddhism, Christianity, Hinduism etc. Most of the Sufis in India conceived and preached divine unity in terms of idealistic monoism and many Hindus found the Sufi ideas very similar to those of Vedantic philosophy.
- They believed in the essential unity of all religions.
- They believed in the equality of all human beings and universal brotherhood of man.
- The early Sufis were not only ascetics but also lived a life of voluntary poverty shunning all types of worldly pleasures
- Most Sufis use the vocabulary of love and intimate affection while describing their experience with god. It was a badge of honor for the Sufi to be known as the lover of god or of their Sufi masters. They were even called ‘ahl-I dil or master of the heart’.

The Sufi saints are *Fakirs* (poor man) or *Dervishes* (standing by the

door for alms). According to some historians, there are three stages in the history of Sufism:

Stage	Period	Character
1 st stage: Khanqah	10 th century	Also called the age of Golden Mysticism
2 nd Stage: Tariqa	11-14 th century	When Sufism was being institutionalised and traditions and symbols started being attached to it.
3 rd stage: Tarifa	15 th century onwards	The stage when Sufism became a popular movement.

These three stages occurred simultaneously too and happened till the saint's successors also became associated with his **barkat** and **karamat**. The lands which were the abode of war after coming under the Sufi's spiritual authority and the king's political authority became the land of peace (Dar-al Islam).

The basic tenants of Sufism included the concept of '**Purity**'. Sufism became the process of purification of hearts (*tasfiyat al-qulub*) which means a rigorous ethical discipline based on **meditative exercises**. The basic point in the Sufic philosophy is the primacy of the inner reality and believing that God was the first, the last and the outer and the inner.

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The Sufi khanqah was not without its hierarchies. While the Sufi saint had obtained *wilaya* or the Islamic doctrine of sainthood, which made him close to God and was protected by the grace of God. There are many terms for the teacher and guide like *pir* or *sheikh*.

whose main task was to transmit the teachings to the student, i.e. the ***murid***. Chief disciples are chosen to act as the successor (*khalifa*) or representative (*muqqaddam*) of the master. There was an unspoken and invisible spiritual and territorial authority of the saints. Those who were from all ordinary classes and castes occupied the outer level but were not *murids*.



Objectives

There are two different philosophies in Sufi mystical thought. One is the concept of *Wahadat al-Wujud* or the '**Oneness of Existence**' which was coined by Ibn Arabi. The philosophy emphasises that '*there is no true existence except the Ultimate Truth (God)*' and that the only truth within the universe is God, and that all things exist within God only.

The other is the concept of *Wahadat ul-shujud* or the '**unity of appearance**'. This school was formulated by `Ala al-Dawlah Simnānī, was to attract many followers in India, including Ahmed Sirhindi who provided some of the most widely accepted formulations of this doctrine in the Indian sub-continent. He held that **God and creation are not identical**; rather, the latter is a shadow or reflection of the Divines Name and Attributes when they are reflected in the mirrors of their opposite non-beings.



Different Sufi Orders in India

The Sufis came to be organized into orders or 'silsilas'. **Ain-I – Akbari** mentions a dozen silsilahs. They were divided into 'Be-shara' and 'Ba-shara'.

The Bashara Sufis followed the law of Islam (ie Sharia) and the silsilah (continuity) founded by one saint was continued by his disciples. There were 12 such silsilahs. They include silsilahs like

Chishti, Suhrawardi, Firdausi, Qadariya, Naqshbandi, etc.

The Be-shara did not believe in sharia. They came to be called ‘Mast kalandars/Malangs/Haidaris’. These wandering saints were commonly known as ‘babas’. They hardly left any written accounts. Usually, they followed very harsh forms of asceticism and defied or ignored the rituals.

Chishti Silsilah

The **Chishti** order was founded in India by Khwaja Muinuddin Chishti (1143-1223 AD). It began in Chist, a small town near Herat in Afghanistan in 930 AD. **Khwaja Muinuddin Chishti** established his khanqah in Ajmer to work for the poorest sections of the society. After his demise, every year an annual congregation (Urs) is held at **Ajmer**. It is the most widespread among the Sufi orders.

They usually stayed away from State powers. However, they were intrinsically linked and established khanqahs and dargahs in far flung areas like Bengal and Multan. Their philosophy was based on the concept of “**panthetic monoism**” ie **Wahadat-ul-wajud**, which is very similar to the Vedantic philosophy.

Some of the other renowned Sufi saints of this order include:

- Qutubuddin Bakhtiyar Kaki: He was the direct disciple of Khwaja Moinuddin Chisti. Politics was so deeply interlinked with religion that Qutub-ud-din Aibak started building the Qutub Minar in his memory. Later, Sultan Iltutmish dedicated the architectural marvel to his saint, Khwaja Qutubuddin Bakhtiyar Kaki.
- Fariduddin Ganjshakar: He is popularly known as Baba Farid and propagated Sufism mainly in the Punjab region. He used to say that hunger is the root cause of trouble. Sheikh Nizammuddin Auliya became his disciple at the young age of 20. One of Farīd’s most important contributions to Punjabi literature was his development of the language for literary purposes. By using Punjabi as the

language of poetry, Farīd laid the basis for a vernacular Punjabi literature that developed later. His poetry was included in the Guru Granth Sahib, the most sacred text of the Sikhs.

- Sheikh Nizamuddin Auliya: Known as Mahboob -e-ilahi. He believed in drawing close to God through renunciation of the world and service to humanity. Amir Khusrau was his most famous disciple.
- Sheikh Nasiruddin Mahmud: He was given the title ‘chiraag-e-Dilli’ or Lamp of Delhi.
- Sheikh Hamiduddin of Nagaur: He was given the title of ‘Sultan-e-Tarkeen’ and he translated many Persian books into Hindi.
- Sheikh Burhanuddin Garib: Laid the foundation of Chishti community in South India. The city of Bijapur emerged as an important centre for the Sufi movement. The next important figure for Sufis in the Deccan was Saiyid Muhammad Husaini Gisu Daraz (1321-1422).

Suhrawardi Silsilah

This Silsilah was founded by Sheikh Shihabuddin Suhrawardi in Baghdad but it was established in India by Sheikh Bahauddin Zakariya (1182-1262) who was given the title of ‘Sheikh-ul-islam’ by Iltutmish. He opened his first khanqah in **Multan**.

They accepted royal patronage and amassed a lot of property. They believed that a Sufi should own the three attributes of property, knowledge and hal (mystical enlightenment). They observed religious rituals and advocated fusion of mysticism and ‘ilm’ (scholarship). Chisti practices like bowing before initiation onto the silsilah were rejected by the Suhrawardis. They became popular in Punjab, Sindh, Kashmir and parts of Bengal. It reached its zenith under Sheikh Ruknuddin (1335 AD). Other notable Suhrawardi saints are Saiyid Nuruddin Mubarak, etc.

Qadariya Silsilah

It's founder was Abdul Qadir Gilani (Pir Dastagir). Shah Namatullah introduced the silsilah in India. It became popular in Punjab (esp. Sindh) The pirs of this order supported the concept of Wahadat al wajud. Miyan Mir was one of the famous pirs of this silsilah and enrolled prince Dara Shikoh. His influence can be seen in the writing of Dara. Urdu poets Hasrat Mohani and Muhammad Iqbal belonged to this order.

Naqshbandi Silsilah

The Naqshbandi order was established by Khwaja Bahauddin Naqshbandi in India. The most popular saint of the silsila was Sheikh Ahmed Sarhindi. He gave himself the title of 'Mujeddid Ali Saffani' or the reformer of the new millennium. It became popular during the reign of Akbar. It was radical in nature and had Aurangzeb as one of its followers.

Shattari Silsilah

It was established by Sheikh Sirajuddin Abdullah Shattar (d. 1406 AD) and became popular in Malwa, Jaunpur and Bengal. Tansen, the legendary musician of Akbar's court was also a follower of this order.

Kubrawiya Order

It was found by Sheikh Nadjm ed-Din Kubra in modern Uzbekistan. It remained confined to these areas and it did not undergo any major expansion. It is also known as Firdausia Silsila and is popular in Eastern India, Bangladesh and Mauritius.

IMPORTANCE OF SUFIS

- Most of the Sufi saints were given land grants or *inam* grant, which **they could pass**, to the descendants of the *sheikh*. These actions institutionalised the cult of the sheikh and gave an economic base to his descendants to move up the social ladder.
- The literature of this time is full of instances of a Sufi sheikh predicting the future kingship for a civilian, with the prediction actually serving as a veiled form of royal appointment; the Sufis extended their **spiritual authority** over the world and leased their **political sovereignty** to kings, charging them with the worldly business of administration, warfare, taxation and so forth.
- The fact that some Sufis wrote in **vernacular languages** to get their message across to a wider audience, shows their willingness to create a working relationship with the non-elite Hindu elements.
- Although the Sufi shrines had important economic socio-political effects on the masses of villagers to the sultans of the realm, yet its main reason was to be a **religious institution**.
- Hence, we would like to conclude that they might **not** have the power of *sharia* to back them up legally but in the sphere of customs and masses, the Sufis **won hearts and allegiance** more than the *Ulema* or the priests would.
- They promoted **religious brotherhood** and **equality** amongst the masses. They also wrote in vernacular or local languages so that more and more people could hear or read their songs and messages.



THE BHAKTI MOVEMENT

An important feature of the cultural history of medieval India was the silent revolution in society brought about by a galaxy of socio-religious reformers, a revolution known as the Bhakti Movement. It refers to the theistic devotional trend that emerged in medieval age in India and later revolutionized the society. Certain factors necessitated the emergence of Bhaktism. Hinduism had become extremely ritualistic and was ridden by the caste system. Both

Jainism and Buddhism preached extreme austerity and suffered from lack of patronage. On the other hand Sufi movement was gaining popularity because of its egalitarian values, ease of worship. The people were seeking an avenue to satisfy their emotions and spiritual needs. These factors led to the rise and growth of the Bhakti tradition within the fold of Hinduism. Bhakti saints rejected institutionalized religion and proposed several reforms.



Origin

The Bhakti movement originated in the Southern parts of India, especially Tamil Nadu between 7th and 12th century; it slowly percolated to the northern belt by the end of 15th century.

In South India, there were two main groups of Bhakti saints: Nayanars (Shiva devotees) and Alvars (Vishnu Devotees) who preached devotion to God as a means of salvation and disregarded the austerities preached by Buddhism and Jainism. Most of their poetries were focused on the love between the devotee and God. They spoke and wrote in vernaculars like Tamil and Telugu so that the common people could easily read and recite it. Presence of priest was not required in Bhakti tradition. This made their movement immensely popular.

The word ‘Bhakti’ is derived from the Sanskrit word “bhaj” which means to share, participate and belong to. In contrast to erotic love, Bhakti is spiritual and refers to complete devotion.



Textual Influences

Ancient Indian texts, as early as 1st millennium BCE, such as the Shvetashvatara Upanishad, the Katha Upanishad and the Bhagavad Gita mention Bhakti. The Bhagwat Gita mentions ‘Bhakti’ as one of the means to attain salvation apart from ‘GyanMarg’ and ‘Karma

Marg'. The sutras also mention 'Bhakti'. It is specifically mentioned in the Narada Sutra and Sandilya Sutra.

Main Features of the Bhakti Movement

- Intense love and devotion as the means of salvation.
- Unity of God (Universalism) and repeating the one true name again and again
- Rejection of rituals and ceremonies
- No caste discrimination and keeping an open mind on religious and gender issues. They allowed both men and women to seek salvation. They even took their meals together from the common kitchen.
- Using local and regional languages to spread their messages
- They stressed on the idea of a personal God
- Need of a true Guru (teacher)to realize God
- They propagated equality and spirit of brotherhood like the Sufis
- They despised priests who they thought were middlemen and instead focused on establishing a personal connection with God



The two Schools of Bhakti

The Bhakti saints were divided into two schools depending on the way they imagined God. One school of thought imagined God as formless with no attributes or quality. This school of thought is the **Nirguna School**. They are more focused on acquiring knowledge. They rejected the scriptures and condemned every form of idol worship. The prominent figures of this school of thought were **Kabir, Guru Nanak and Dadu Dayal**.

On the other hand, the Saguna School thought of God as having a definite form, quality and positive attributes and the god manifests himself in incarnations such as Rama and Krishna. His spirit is to be

found in the **idols and images** worshipped at home and in temples. The **Saguna School** emphasizes on love and devotion. They accept the spiritual **authority** of the Vedas and the need of a human Guru as mediator between God and his devotee. Ramanuja, Ramananda and Chaitanya Mahaprabhu belonged to this school of thought.

Bhakti Cult and Women

The Bhakti saints believed in equality and encouraged women to come forward and participate. They condemned women infanticide and sati practice. They also asked the women to leave their worldly bindings and join the community-based kirtans. The most famous women Bhakti saint was Meerabai and her songs devoted to 'Krishna' are very popular in India.

Bhakti and the Vaishnavite movement

In the northern part of the subcontinent, the Bhakti Movement became heavily influenced by the Vaishnavite movement, which saw 'Krishna' as the focal point of devotion. They concentrated on his early childhood and younger follies that became part of the Bhagavata Purana.

Surge in Vernacular Literature

The Bhakti saints translated works of Sanskrit into the local languages so that they could be accessed by the masses. This made the work accessible to the wider audience. Notable examples of this trend:

Hindi	Kabir, Surdas, Tulsidas, etc.

Marathi	Jnandeva, Namdev, etc.
Bengali	Chaitanya Mahaprabhu and Chandidas
Rajasthani (Braj)	Meerabai, Bihari, etc.
Punjabi	Guru Nanak
Kashmiri	Lalla
Assamese	Shankaradeva



BHAKTI MOVEMENT IN SOUTH INDIA



Alwars

The Alvars, which literally means “those immersed in God”, were Vaishnava poet-saints who sang praises of Vishnu or his avatar Krishna as they travelled from one place to another. They were propagators of Vaishnavism and regarded Vishnu or Krishna as the Supreme being. There were 12 Alwars. They composed hymns in the praise of Vishnu and his avatars which are compiled in the ‘Divya Prabandha’. They also praised the ‘Divya Deshams’ which refer to the 108 abodes of the Vaishnavite deities. **Andal** is the only female Alwar saint who is referred to as the ‘Meera of the South’.



Nayannars

They were originally a group of **63 Tamil saints** devoted to Lord Shiva. The details of the lives and of the saints are described in the work ‘**Tevaram**’ which is also called the Dravida Veda. On the request of the Chola king Raja Raja I, his priest, started collecting

the hymns composed by the Nayyanars into a series of volume called ‘Tirumurai’. The Nayyannars came from various backgrounds. Among them were Brahmins and nobles but they also included the oil-mongers and the Vellalas.

The Alwars and Nayyanars were opposed to Bramanical domination and were opposed to Jainism and Buddhism. Together, they laid the foundation of the Bhakti movement in India.



Virshaiva Movement/ Lingayats

The Virshaivas are a Shaivite sect in Hinduism that emerged in the 12th Century AD in Karnataka during the reign of Kalachuri dynasty. They opposed the elaborate rituals prescribed by Hindu priests. They also **rejected the caste system** and various social practices of Hindus. It was initiated by Basavanna and was assisted by Allamaprabhu and Akkamaha Devi. They wanted a more egalitarian society and greater individual freedom. The followers are called Virshaiva (heroes of Shiva) or the Lingayats (wearers of Shivalinga).

Some other important Bhakti saints in India are mentioned below:

Ramanuja (1060-1118 AD)

He was a Tamil Brahmin and one of the most important exponents of **Vaishnavism**. He travelled to different places to spread his message of love and devotion and finally settled in Srirangam. He was the founder of ‘Vishist Advaita’ philosophy i.e., qualified monoism. According to him, salvation can be attained through Karma, Gyan or Bhakti. He wrote Sri Bhasya and Gita Bhasya. His disciple Ramananda spread his guru’s message in the northern parts of India.

Nimbarka (around 13th Century)

He was the founder of ‘Dvaitadvaita’ i.e., dualistic monoism. He wrote Vedanta-Parijata-Saurabha, a commentary on Brahmasutras. He was a Radha-Krishna devotee and settled down in Mathura. He referred to five methods of salvation-Karma, Vidya (Not an independent factor), Dhyana (meditation), Prapatti (devotion) and Gurupasatti (devotion and self-surrender to guru).

Madhvacharya (1238-1317 AD)

He is the founder of Dvaitavada (ie dualism) school of Vedanta. He was a critic of Adi Shankaracharya’s philosophy of Advaitavada and said that the Atman (individual soul) and Brahman (ultimate reality ie Lord Vishnu) are fundamentally different and the individual soul is dependent on the Brahman and can never be identical. According to him, salvation can be achieved only through the grace of God. His philosophy of ‘dualism’ had a profound influence on the Bhakti movement.

Ramananda (1300-1380 AD)

He was a great worshipper of Rama and was the pioneer of Bhakti movement in northern India. He was a social reformer and opened the door of Bhaktism to all without any discrimination on the basis of birth, caste, creed or sex. He composed and discussed his teachings in Hindi, making religion accessible to the common people. His verses are mentioned in the Adi Granth also. He was the Guru of many poet saints.

His disciples included:

- Kabir, a Muslim weaver;
- Ravidas, a cobbler;
- Sena, a barber;

- Dhanna, a Jat peasant;
- Sadhana, a butcher;
- Narahari, a goldsmith; and
- Pipa, a Rajput prince.

Ramananda has been described as “the bridge between the Bhakti movement of the South and the North.”

Vallabhacharya (1479-1531 AD)

He was the founder of Suddhadvaita (Pure Non dualism) and his philosophy is known as ‘**Pushti Marg**’. This sect was Krishna centered, especially his child manifestation, and is enriched with the use of traditions, music and festivals. He also founded a school called Rudra Sampradaya.

He identified Brahman with Sri Krishna, characterised by Sat (Being), Chit (consciousness) and Ananda (bliss). According to him, salvation is possible through Sneha (deep rooted love for God). He was the author of a number of scholarly works in Sanskrit and Braj bhasa, the important ones being Subodhini and Siddhant Rahasya.

Kabir Das (1398 or 1440-1518)

Kabir was born in a Hindu family but was raised by a Muslim family. He was a **disciple of Ramananda**. He is one of the greatest Bhakti saints and his ideas percolated to every section of the society. He drove a major reform movement through his ideas and conceptions about God. He was a **Nirguna saint** and openly criticised the orthodox ideas of major religions like Hinduism and Islam.

He emphasised the idea of unity of Gods whom he calls by several names interchangeably, such as Allah, Rama, Rahim, Hari, etc. He strongly **criticised the discriminatory caste system**, especially untouchability.

His poems are called **Banis** (utterances). His works are compiled in

the famous book **Bijak**. He wrote in Hindi and borrowed words from Avadhi, Braj and Bhojpuri. His works are also included in the sacred Sikh scripture, Guru Granth Sahib.

His ideas are carried forward by the Kabir Panth.

Guru Nanak (1469-1539)

He was born in Talwandi (Pakistan). He had spiritual inclination from childhood. He was inspired by Kabir Das and he was the proponent of **Nirguna School**. He emphasized “Nam Japna”, that is repeated utterances of God’s name to feel his presence. However, it has to be noted that Sikhism is not an extension of Bhakti movement. He also criticized the discriminatory caste practices and wished for equality of all. Everybody irrespective of their caste or creed was welcome to come and have meals in the community kitchens (langars). His teachings can be found in Guru Granth Sahib, the revered Sikh scripture.

Chaitanya Mahaprabhu (1486-1534)

He was an ardent **Krishna devotee** and popularized the chanting of “Hare Rama, Hare Krishna”. He made famous the **practice of worshipping Radha and Krishna together**. He gave the **Achintaya Bheda-Abheda** philosophy. He was a Saguna and popularized “Kirtans” (religious songs) as a form of worshipping God. He is the inspiration behind the world renowned ISKCON (International Society for Krishna Consciousness) that was founded in the 20th century. He was very popular in Eastern India and lived most of his life in Puri, Odisha. He wrote “**Siksastakam**”, a text in Sanskrit, where he elaborated his philosophy.

Shankardev (1449-1568)

He was born in **Assam**, and was a very famous playwright, poet,

saint and scholar. He was famous introducing and reforming various cultural art forms like Ankia Nat, Bhaona, Borgeet, Sattriya dance. He was the one who **popularized Vaishnavism** in Assam. He started the **Ekasarana movement** (Neo-Vaishnavite movement). He believed in the worship of ‘Ekasarana’ (One God) in the form of Krishna. He also called Krishna by different names like *Hari*, *Narayan* and *Rama*. His most famous work is “**Kirtana Ghosha**”, written in a simple language understood by the masses. He wrote in Assamese and Brajavali (mixture of Maithili and Assamese).

Guru Ghasidas (1756-1836)

He was a famous saint from Chattisgarh and he established the “*Satnami Community*” there. He strongly believed in equality and criticized the oppressive caste system. He was a monotheist and was **against idol worship**.

Surdas (1478-1580)

He was a famous poet and a worshiper of Lord Krishna. He wrote “*Sursagar*” and “*Sur Saravali*” which describe Krishna’s childhood. He was a disciple of Vallabhacharya and followed the cult of Pushti Marg. He used to worship the childhood form of Lord Krishna.

Dadu Dayal (1544-1603)

He was a follower of Kabir and he believed that God does not belong to any particular religion or sect. He was a contemporary of the Mughal emperor, Akbar and it is said that Akbar respected him. He was from Gujarat and later moved to Jaipur. His followers later founded the Dadu Panth.

Meerabai (1498-1546)

She was a princess born into a royal family of Pali, Rajasthan.

Meerabai was an ardent devotee of Lord Krishna and regarded Krishna as her lover. She composed ‘bhajans’ (short religious songs) which are sung even today. Meerabai composed in Braj bhasa and Rajasthani language.

Narsinh Mehta (1409-1488)

He was a Gujarati poet and belonged to the Vaishnavite sect. His works played a significant role in developing Gujarati literature. His most famous bhajan is ‘Vaishnava Jana To’ which was often sung by Mahatma Gandhi.



Bhakti saints in Maharashtra

The Bhakti form of worship in Maharashtra and North Karnataka emerged earlier than Northern and Eastern India. The Hindu ritualistic practices were criticized by the Bhakti saints of Maharashtra. Many of them were Varkaris i.e. worshippers of Lord Vitthal of Pandharpur (Maharashtra). Some of the famous Varkari saints are Jnananesvar, Namdev, Tukaram and Eknath. They composed **Abhangas**, poetry sung in the praise of Lord Vitthal.

Dnyaneshwar (Jnanadev) (1275-1296)

He was the first Bhakti saint in **Maharashtra** and wrote a commentary on the Bhagavad Gita called ‘Dnyaneshwari’. His other work is Amrutanubhav on Yoga and philosophy. Both his compositions are considered to be milestones in Marathi literature. He was a contemporary of Namdev. He was a worshipper of Vithoba (Vitthal) who is considered a manifestation of Vishnu. He was a follower of Nath Yogi Tradition. He also drew inspiration from the Upanishads and Bhagavad Gita.

Namdev (1270-1350 AD)

He was a Vaishnavite Varkari saint born in **Maharashtra** and is renowned for his ‘bhajans’. He is one of the fifteen holy men (Bhagat) whose verses have been included by Guru Nanak in the Adi Granth (Holy book of Sikhism).

Eknath (1533-1599)

He was a prominent saint of Varkari Panth from **Maharashtra**. He was influenced by Sufi mysticism and Vedanta philosophy. His renowned work is ‘Eknathi Bhagavata’, a commentary on the Bhagavata Purana. He believed in the Saguna form of worship.

Tukaram (1608-1650)

He was a worshipper of Vitthala or Vithoba (incarnation of Vishnu). Tukaram was inspired by his predecessors Namdev, Jnanadev, Kabir and Eknath. He composed Abhang poetry. He encouraged devotional congregation and kirtans. He was against caste and gender discrimination.

Ramdas (1608-1681)

He was a famous saint from Maharashtra and a worshipper of **Hanuman and Rama**. He established various Hanuman temples across India. He wrote a book “**Dasbodh**”, on Advaita Vedanta. Chatrapati Shivaji had great respect for saint Ramdas. He also contributed to the development of Marathi literature and composed several “aartis” (devotional songs). He is the founder of the **Samarth sect**. Bal Gangadhar Tilak drew inspiration from his works.



Contribution of Bhakti Movement

The Bhakti movement played a vital role in ushering much needed religious, social and cultural reforms. They spoke **against caste and gender discrimination** and tried to establish an egalitarian social order.

They encouraged religious harmony and preached **universal brotherhood**. Some saints brought the Hindus and Muslims closer and helped in harmonizing their conflicting interests. They taught purity of thought and action. The **use of vernacular languages** in their teachings took religion to the masses. This also led to the growth and development of vernacular languages and literature. For example, a number of works were produced in Hindi, Marathi and Gujarati. The Bhakti saints vehemently opposed the prescription of the elaborate rituals by the priests.

Instead of rituals, **a personal connect with God** through the bhajans and kirtans became the popular form of worship.



Previous Years' Questions - Prelims

2014

1. Consider the following statements :
 - (i) 'Bijak' is a composition of the teachings of Saint Dadu Dayal.
 - (ii) The philosophy of Pushti Marg was propounded by Madhvacharya.

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

- (a) Only (i)
- (b) Only (ii)
- (c) Both (i) and (ii)
- (d) Neither (i) nor (ii)

2002

2. Who among the following was the first Bhakti saint to use Hindi for the propagation of his message?
- (a) Dadu
 - (b) Kabir
 - (c) Ramananda
 - (d) Tulsidas



Answers

1. (d) Bijak refers to the composition of saint Kabir. It includes the Holy Scripture for followers of Kabirpanthi sect. Philosophy of Pushti marg or path of grace was propounded by Vallabhacharya around AD 1500. While, Madhvacharya was the chief proponent of the Tattvavada philosophy of reality.
2. (c) Ramanand was the first bhakti saint to use Hindi for the propagation of his message in 14th century, which popularized his preaching among local people.



Practice Questions - Prelims

1. Consider the following stages of Sufi movement:
 - (i) Tariqa
 - (ii) Khanqah
 - (iii) TarifaArrange the stages in the order of their origin:
 - (a) (i)-(ii)-(iii)
 - (b) (ii)-(i)-(iii)
 - (c) (iii)-(ii)-(i)
 - (d) (ii)-(i)-(iii)
2. Which of the following is/are the objectives of Sufi

- movement?
- Oneness of existence
 - Unity of appearance
 - Both (a) & (b)
 - Neither (a) nor (b)
3. Dara Shikoh became the follower of:
- Chishti Silsilah
 - Suhrawardi Silsilah
 - Firdausi Silsilah
 - Qadari Silsilah
4. Which of the following Sufi silsilah is contemporary to Akbar's period?
- Shattari
 - Naqshabandi
 - Firdausi
 - Chisti
5. Consider the following statements about Bhakti movement-
- It originated around 4th Century AD.
 - It originated in the Northern part of India.
- Which of the following statement/statements is / are correct-
- Only (i)
 - Only (ii)
 - Both (i) & (ii)
 - Neither (i) nor (ii)
6. Consider the following statements:
- Saguna saints did not believe in the oneness of God.
 - Meerabai was a Saguna Saint.
- Which of the following statement/statements is/are correct?
- Only (i)
 - Only (ii)

- (c) Both (i) & (ii)
 - (d) Neither (i) nor (ii)
7. Consider the following statements:
- (i) Bhakti movement was contemporary to Sufi movement.
 - (ii) Bhakti movement emphasized on oneness of God.
- Which of the following statement/statements is/are correct?
- (a) Only (i)
 - (b) Only (ii)
 - (c) Both (i) & (ii)
 - (d) Neither (i) nor (ii)



Answers

1. (d)
2. (c)
3. (d)
4. (b)
5. (d)
6. (b)
7. (c)



Previous Years' Questions - Mains

2014

1. Sufis and medieval mystic saints failed to modify either the religious ideas and practices or the outward structure of Hindu/Muslim societies to any appreciable extent. Comment.

2008

2. Write about Chishti Silsila.



Practice Questions - Mains

1. Explain the objectives and the various orders of the Sufi movement.
2. Distinguish between the two strands of the Bhakti cult.



Appendix-3

FAMOUS PERSONALITIES OF INDIA

As there is no dearth of cultural pursuits that are cultivated by Indian citizens, it is very natural that there are several individuals who have achieved nationwide or even worldwide fame in their chosen areas of interest. Several of the individuals who are covered below have been nationally and internationally awarded for their merit in the cultural sphere.



FAMOUS PERSONALITIES OF INDIA



Chanakya – The king maker

Chanakya (4th Century BC) is one of the most remembered and awesome personalities of the ancient India. He was a teacher, philosopher, economist, jurist and a royal advisor. He is widely known as **Kautilya** or **Vishnugupta**. His two great works “**Arthashastra**” and “**Chanakya Niti**” are widely famous. He was a mighty king maker who single handedly moulded a street lad into a great emperor through sheer brain. Chandra Gupta Maurya proved to be a great emperor and nation builder under the guidance of Chanakya. He continued to be the chief advisor of Bindusara, son of Chandra Gupta Maurya. Many stories are heard about Chanakya.



Kalidasa - The master of Romantic Plays

Mahakavi Kalidasa is a great Indian poet of the **5th Century AD**. He is one of the greatest **Sanskrit poets** in the world. He belonged to

the Gupta period. He was born in a Brahmin family and he was illiterate and ignorant in his early age. By some tricks he was married to a princess. After marriage he was discovered as a fool and he left the house in search of wisdom. By god's grace, he became a scholar and a poet. His literary works are all masterpieces. He had written three plays i.e. **Malavikagnimitra**, **Abhigyanashakuntalam** and **Vikramorvasiyam**. These three plays became so famous that it made Kalidasa one of the legendary poets. He has also written some epic poems i.e. **Raghuvamsa** and **Kumarasambhava**. Some of the minor poems of Kalidasa are **Ritusamhara** and **Meghaduta**.

Ashoka the Great – An epitome of Buddhist architecture

He was one of the greatest rulers (third) of Mauryan Empire and one of the most powerful rulers of ancient history. His rule prevailed from **273 BC to 232 BC** and it was considered as one of the most prosperous periods in the history of India. He was born to a mauryan king Bindusara and Devi Dharma. He was the grandson of Chandragupta Maurya. He became an excellent warrior general. Ashoka was a cruel and ruthless king at the initial phase. He applied brutal ideas to expand his kingdom. In 265 BC he **won the battle of Kalinga** and after seeing the bloodsheds he had a change in his heart. That was the turning point of his life and he started to follow the path of non-violence and Buddhism. He also **made Buddhism as State religion around** 260 BC. He followed 10 religious policies of Buddhism. Ashoka started to preach dharma and he wrote this philosophy through **14 edicts** that spread throughout the empire. These were known as Ashokan edicts. Ashoka died in 232 BC. Ashoka also **built thousands of Stupas** and Viharas for Buddhist followers. One of his Stupas, the **Great Sanchi Stupa**, was inscribed as a **World Heritage Site by UNESCO in 1989**. The **Ashokan Pillar at Sarnath** has a four-lion capital, which was later adopted as

the **national emblem** of the Indian republic post independence.



Samudra Gupta - The man of Culture

He is the fourth ruler of the Gupta Empire and was the son of Chandragupta I and Kumara Devi. His rule prevailed from **335 – CE to 380 CE**. He conquered many States and expanded his kingdom. He fought many battles and performed “**Ashvamedha**”. Princes from different States paid tribute to him.

Samudragupta is also known to have been “**a man of culture**”. He was a patron of learning, a **celebrated poet and a musician**. Several coins depict him playing on the Indian musical instrument **Veena**. He **patronised a galaxy of poets and scholars**. He was also tolerant towards other religions and hence gave permission to king of Ceylon to build a monastery for Buddhist pilgrims in Bodh Gaya. His exemplary qualities have been exaggeratedly mentioned in **Allahabad Prasasti**. He was also titled **Kaviraj** (king of poets) in it.

In praise of Samudragupta, his court poet **Harishena** composed inscriptions on an old Ashokan pillar detailing the **conquests by the king**, now known as **Allahabad Pillar inscriptions**.



Shashanka - A great patron of Hinduism

He was the **first king of ancient Bengal**. He is believed to have ruled from 600 CE to 625 CE in the **Gauda Kingdom**. He is the contemporary of Harshavardhana and Bhaskaravarman of Kamarupa. There are many ancient inscriptions that provide information about Shashanka.

Shashanka issued **gold and silver coins**. He had a strong political influence. Shashanka **followed Hinduism and was a great oppressor of Buddhism**. It was believed that Shashanka destroyed the Buddhist Stupas in Bengal. Shashanka is reputed to have **cut the**

famous Bodhi Tree where the Buddha underwent enlightenment at Bodh Gaya. A new tree was planted in its place later.

Harshavardhana - A great patron of Mahayana Buddhism

He was an Indian emperor who ruled North India from 606 to 647 BC. He became the king at the age of 16 and defeated his enemies and rescued his sister Rajushri. His empire extended over a vast area. He used to travel and spend nights at different places and listen to the problems of the people. He also used to gift lands to the officials. The **feudal system** was also promoted during his reign. The officials who were given land were known as feudatories and they paid taxes to the king. It decreased the power and direct control of the king. **Xuanzang**, a Chinese traveler described Kanaug the then capital in his writings and explained his detailed observation about the kingdom. Harsha was the worshipper of Shiva and Surya but later he became a Mahayana Buddhist and stopped killing even animals in his country. Two big meetings were held to discuss the Mahayana Buddhism. Lastly he gave up all his worldly possessions, even his clothes.

Dharma Pala - A patron of Buddhist teachings

He was the second ruler of the **Pala dynasty** of Bengal. He was the **son of Gopala**, the founder of Pala dynasty. There is a contradiction about the reign of Dharma Pala. Some says its 770 to 810 AD while others say 783 to 820 AD. He was a great follower of **Buddhism**. He revived the **Nalanda University** and founded **Vikramshila University** which became the great learning centre of Buddhism. He built the great **Vihara at Somapuri in Verendri** and the **Vihara in**

Paharpur. **Taranath** credits him with establishing 50 religious institutions and patronizing the Buddhist author **Haribhadra**. He is also credited with building a **monastery at Odantapuri** although other Tibetan accounts such as that of Taranatha state that it was magically built and then entrusted to Devapala. The epigraphs on Buddhism found in Dharmapala's reign include:

- a. Khalimpur Copper Plate
- b. Nalanda Copper Plate
- c. Nalanda Stone Inscription
- d. Valgudar Image Inscription
- e. Paharpur Seals



Gorakhnath

He was a **Nath Yogi** connected to **Shivaism** and was one of the two most important disciples of **Matsyendranath**, the other being Caurangi. He is believed to be in **early 11th century**. His followers are found mostly in Indian Himalayan Plains as well as in Nepal. These followers are called **Yogis, Gorakhnathi, Darshani or Kanphatas**. He is considered as Maha Yogi in Hindu Tradition. His preachings mostly emphasize on search of truth and spiritual life and normal goal of men. He mastered in yoga, spiritual discipline and an ethical life of self determination as a means to attain “Samadhi”. Some scholars associate him with **Hatha Yoga**. He wrote first book on “**Laya Yoga**” and used to spend most of his time doing meditation. His followers led a warrior ascetic movement from 14th century onwards to resist against the harassment faced from Islamic and British rule. They also had an expertise in martial arts. The Gorakhnath Math is a monastery of the **Nathpanthis** community named after the Nath Sampradaya. The monastery and the temple perform various cultural and social activities and serves as the cultural hub of the city. The monastery also publishes texts on the

philosophy of Gorakhnath.

Amir Khusrow - An epitome of Classical Music

Amir Khusrow (1253-1325) was a South Asian Sufi musician, poet and scholar. He was a spiritual disciple of Nizamuddin Auliya of Delhi. Khusrow is sometimes referred to as the “**Parrot of India**”. His songs are sung in several dargahs across the country. Khusrow is regarded as the “**Father of Qawwali**”. His contribution to the development of the ghazal was significant. He is said to have **invented sitar**. He is also credited with enriching Indian classical music by introducing Persian and Arabic elements in it, and was the originator of the **khayal** and **tarana** styles of music. The famous love story of **Laila Majnu and Ashiq** are written by him. He was a classical poet associated with the royal courts of more than seven rulers of the Delhi Sultanate.

Marco Polo – A famous Italian traveler to South India

Marco Polo (1254-1324), a Venetian (Italian) traveler visited the country of the **Pandyas**. He excelled from other travelers in his determination, his writing, and his influence. His journey through Asia lasted 24 years. In his book, he wrote about a Pandyan king that “**What this king wears between gold and jewels is more than a city's ransom.**” He also wrote an account on import of horses by the Pandyan king. He further stated that when the king died, the royal servants burnt themselves along with him.

Rudrama Devi - A courageous woman

monarch

Rudrama Devi was the youngest ruler of **Kakatiya dynasty** from 1263 till her death. She was one of the very few women to rule as monarch in India and promoted a male image. She faced many challenges being a woman successor of the empire but still maintained the integrity of the empire. She chose to recruit many people as warriors who were not aristocratic and granted them rights over land tax revenue in return for their support.



Muhammad Bin Tughlaq

Ulugh khan took the title of Muhammad Bin Tughlaq. He was the eldest son of Ghiyasud-din –Tughlaq. His rule prevailed from 1324 to 1351. After ascending the throne, he conquered many provinces. He built a **new city at Devagiri** in the Deccan and named it **Daulatabad** thought of making it a capital to control the south. He asked everyone to move to this new declared capital from Delhi. It was a hard times for everyone to move from Delhi and the idea of emperor finally failed. Secondly, there was a shortage of gold and silver coins in the Kingdom, so he introduced “**token money**” i.e., a bronze coin having the value of a silver tanka. As everyone started making their own coin and forgery started, so this scheme also failed. Now he tried to introduce new crops and develop wastelands. He wanted to have a **uniform revenue system** with a balance between income and expenses. As the taxes were high and many officials got corrupted, this scheme also failed. He was very harsh with the enemies and gave them a gruesome death. However, he was well versed in poetry, astronomy, religion and philosophy. He died in the year 1351.



Narsinh Mehta

He is the saint poet of Gujarat (1414–1481) with an expertise in vaishnava poetry. He mastered in Gujarati literature and was named as **Adi Kavi**. His bhajan “**Vaishnav jana toh tene kahiye je**” was Mahatma Gandhi’s favorite. He was born in a poor family and he was a great devotee of Lord Krishna. He could not speak upto the age of 8. He lost his parents at an early age and was raised by his grandmother. He is famous for his great literary works. They are called “**pada verse**” “**Aakhyan** and “**Prabhatiya**”. He wrote many bhajans and aartis for lord Krishna and they are published in many books.



Mahmud Begada

He was the most famous sultan of **Gujarat (1459 - 1511)**. Ahmedabad and Champaner were his two capitals. He ruled more than fifty years and made Gujarat prosperous. His beard reached down to his waist. His **moustache was so long** that he tied it around his head. It is said that he was fed poison in his childhood. As a result of this if a fly sat on his hand, it died instantly. **He ate ate and ate breakfast** comprising a cup of honey, a cup of butter and **150 bananas**, at night meat samosas were kept near his pillow in case he felt hungry. Moreover his religious thoughts, love for justice, bravery and wise measures entitled him as one of the good Gujarati kings. Mahmud also devoted much attention to the culture of fruit trees.



Eknath

Eknath was a great Marathi saint, scholar and religious poet of **Varakari Sampradaya** founded by Jnanadev. He was born in **1533 AD** and he lost his parents at an early age. He was raised by his grandfather. Eknath’s great grandfather was Shri Bhanudas (1448-

1513) is a major figure in the Vitthala sect at Pandharpur. Eknath was initiated by his guru, Janardana, a devotee of Dattatreya. He was a **unique combination of Vedanta and Sufism**. He was a renowned gurubhakta and he wrote under the name of “**Eka-janardana**”. He wrote Bhavartha Ramayana, numerous abhangas and bharudas (short poems with two meanings, one secular and the other spiritual). His major work was **Eknath Bhagavata, a Marathi commentary on the 11th skanda of the Bhagavata Purana**. Eknath stressed on uplifting the value of kirtana (singing God’s names), remembrance of God’s name (nama smarana) and meditation (dhyana). He explained beautifully the nine traditional limbs of the bhakti marga (navangani).

Akbar the Great

He was the third Mughal emperor and his full name was Abu'l-Fath Jalal ud-din Muhammad Akbar (1542–1605). He was the son of Emperor Humayun and became the king at the tender age of 13. Though he was a muslim king but he believed in secularism. He followed “**Din-i-illahi**” a religious path to attain peace, unity and tolerance within his empire. The said religious path did not have any holy books or temples but belief in only one god, non killing of animals, etc. Akbar had “**Nine Navaratnas**” or nine jewels in his court. They included Abul Fazl, Faizi, Tansen, Birbal, Raja Todar Mal, Raja Man Singh, Abdul Rahim Khan-I-Khana, Fakir Aziao-Din and Mullah Do Piyaza. **Akbarnama**, a book of Akbar, was written in persian by Abul Fazl. It was a biography and included detailed description of Akbar’s lifetime.

Ahilyabai Holkar

Ahilyabai Holkar (1725-1795) was a great ruler and the Queen of the

Kingdom of Malwa. She was popularly known as '**Rajmata Ahilyadevi Holkar**'. She was born in 1725 in a village of Chondi in Maharashtra. She was educated and led a very pious life. She was married to Khand Rao and became the bride of Maratha community of Holkars. After his Husband's death in the battle of Kumbher in 1754, she was introduced in the administration and military powers of the State by her father in law Malhar Rao Holkar.

After her father in law's death Rani Ahilyabai became the ruler of Malwa in 1766. She fought several wars being a brave warrior and skilled archer and protecting her kingdom from Bhils and Gonds. She moved her capital to Maheshwar. Ahilyabai's capital at Maheshwar was the scene of literary, musical, artistic and industrial enterprise. In 18th century, Ahilya Fort was constructed on the banks of Narmada River. Her capital became famous for textile business. Her contribution towards the society made her a beloved and respected queen among the people. She is famous for building Hindu temples. She wisely spent the governmental money building several forts, rest houses, wells and roads, celebrating festivals and donations to Hindu temples. Her efforts changed Indore into a prosperous and well established city which was previously a village. She has done renovations of old Hindu temples also.



Ramakrishna Paramahansa

He was an Indian yogi during the 19th century from Bengal. Ramakrishna (1836 – 1886) got involved spiritual ecstasies from a young age, and was influenced by several religious traditions, including **devotion towards goddess Kali**, Tantra, Vaishnava bhakti, and Advaita Vedanta. He became the chief patron at **Dakshineswar Kali Temple**. Reverence and admiration for him amongst Bengali elites led to the formation of the **Ramakrishna Mission** by his chief disciple **Swami Vivekananda**.



Begum Akhtar

Although better known as the **Mallika-e-Ghazal** or the ‘**Queen of Ghazal**’, her real name was Akhtari Bai Faizabadi. She was amongst the most renowned **ghazal** singers of India and has sung classical as well as film music.

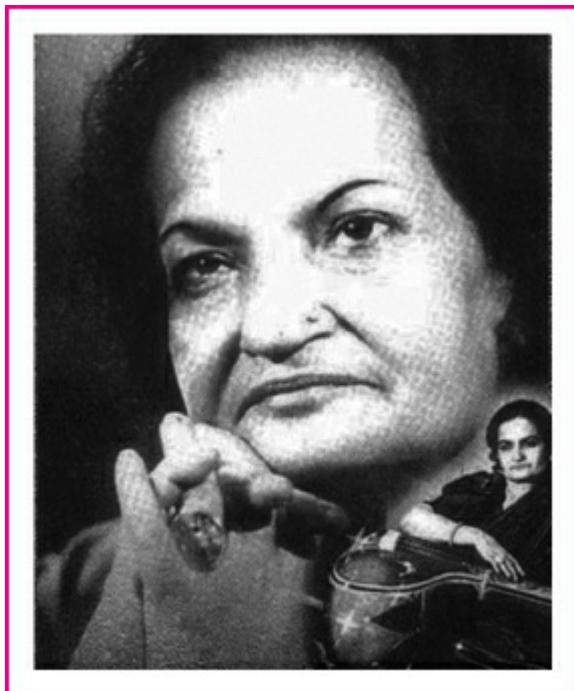


Fig. A.3.1: Queen of Ghazal, Begum Akhtar

She was considered a firebrand in the times when she was attached with **All India Radio**. She had received several awards like the Sangeet Natak Akademi Award for vocal music. She was also given the **Padma Shri** and the **Padma Bhushan** (posthumously). Some of her famous works include ‘Humari Atariya’, ‘Piyakaherootha’, etc.



Pandit Bhimsen Joshi

He is one of the most well-known classical singer of this age. He was not only well versed with ragas but made it popular with the classes as well as the masses. He belonged to the **‘Kirana Gharana’**

and was a master in Khayal singing. He was trained at the **Sawai Gandharva Vidyalaya**. While he was a master of *thumris* and *bhajans*, his popular songs include ‘**Piya milan ki aas**’ and ‘**Mile sur mera tumhara**’. He was so accomplished that he made new ragas like the **Kalashri** and **Lalit Bhatiyar**. He has been given several awards like the Padma Shri, Sangeet Natak Akademi Award, and even Bharat Ratna in 2008.



Lata Mangeshkar

Also known as the **‘Melody Queen of India’**, Lata Mangeshkar is one of the greatest playback singers in India. She started singing at the age of 13 and still continues to sing albeit occasionally. She has sung such a variety of songs that her name was recorded in the **Guinness Book of World Record** as the singer of the highest number of songs when she crossed about 30,000 songs in various languages. She has sung in movies like Mughal-e-Azam, Sangam, Dilwale Dulhaniya Le Jayenge, etc. Keeping in mind her voice, her fame and her humility she has received many awards like The **Padma Shri** and the **Dadasaheb Phalke Award**. She has received the **Filmfare award** multiple times for her popular Hindi movie numbers. She received Bharat Ratna Award in 2001.



Ustad Amjad Ali Khan

He comes from the long line (six generations) of **Sarod** players from the **Senia Bangash** School of Musical lineage. This family has been known to have developed the instrument of **Rabab** (Iranian Folk instrument) into what is today recognised as **Sarod**. His family is said to have descended from **Miyan Tansen**, the court musician in Mughal times.



Fig. A.3.2: Ustad Bismillah Khan

He has performed at several national and international concerts like the Carnegie Hall (USA), Royal Albert Hall (London), Mozart Hall (Frankfurt), etc. He has been given several awards like the **Padam Shri** in 1975, The **Sangeet Natak Academy Award**, **Padma Bhushan**, **Padma Vibhushan**, etc.

He is so erudite that he has been given **honorary degrees** from University (s) of Delhi, England, York and Shantiniketan.



M.S Subbulakshmi

A **Carnatic** singer par excellence, Madurai Shanmukhavadiu (M.S) Subbulakshmi, comes from a long line of musical geniuses. She could play the **Tambura**, a musical instrument to keep her vocal pitches in check. She also learned to play the Hindustani Music and incorporated ‘ghazals’ and ‘thumris’ in her repertoire. She was the first musician to receive the **Bharat Ratna**, the highest civilian honour in 1998. She has also received the **Padma Bhushan**, **Padma Vibhushan**, **Ramon Magasay Award** and several accolades from international musical agencies.



Ustad Bismillah Khan

He is known for immortalising the **Shehnai** (a type of wind instrument) and bringing it into the classical platform. He came from the long line of musicians who played at the court of **Dumraon** in Bihar. He mastered the art of playing the Thumri, Kajri, Sawani, Chaiti, etc. He became popular when he started playing for the All India Radio. He had the honour to perform at Red Fort on India's first Independence Day.



Fig. A.3.3: Ustad Bismillah Khan

He has been given several awards like **the Bharat Ratna** in 2001 and all the three **Padma** Awards. He was also given the **Tansen Award** by the Madhya Pradesh Government. He was also the first Indian performer to give a concert at the prestigious Lincoln Center Hall in USA.



Pandit Hariprasad Chaurasia

He is an internationally acclaimed **Flutist** from India and has been responsible for popularizing Indian classical music all over the world. Pandit Chaurasia was attached to the **All India Radio** for a very long time. He has experimented with western classical music and weaved flute into the music styles like pop, jazz, rock etc. Although a citizen of India, he spends part of his time in Holland. He

has been given several awards by the Indian government like the '**Padma Bhushan**'. Several State governments like that of Odisha, Maharashtra and Uttar Pradesh have given him awards like the '**Konark Samman**', '**Maharashtra Gaurav Puruskar**' and '**Yash Bharati Samman**', respectively.



Bade Ghulam Ali Khan

He is amongst the greatest classical vocalist of our times. He was trained in the Hindustani music but was the master of thumri and khayal. He belonged to the Kasur **Patiala Gharana**. He has sang several very popular songs like 'Yaad piya ki aaye', 'Aayena balam', 'Kya karun sajni', etc.



Fig. A.3.4: Bade Ghulam Ali Khan

He was given the **Padma Bhushan** in 1962 and the **Sangeet Natak Academy Award**. There are several people/institutions like the *Bade Ghulam Ali Khan Yaadgar Sabha* who annually organise the **Sabrang** festival in remenescence of his music.



Ustad Zakir Hussain

His full name is Zakir Hussain Qureshi and he is one of the best **Tabla** players in the world. He is trained in both Hindustani and Carnatic styles of music and has tried to bridge the gap between Indian and western music. He recorded his first solo album titled '**Making Music**' in 1987 and has composed many more songs with Hollywood greats like George Harrison, Van Morrison, etc. Hussain has been given many awards like the **Sangeet Natak Akademi Award** but he was the youngest percussionist to get the **Padma Shri** in 1998 and Padma Bhushan in 2002.



Ustad Vilayat Khan

He was a major force in classical Hindustani music and hailed from the **Etawah Gharana**. He was one of India's best **Sitarist** and he was responsible for the introduction of a new style of playing sitar that has been named after him as the **Vilayatkhanibaaj**. Although he mostly played in concerts and was attached to the All India Radio for a long period, he had composed music for a lot of films.

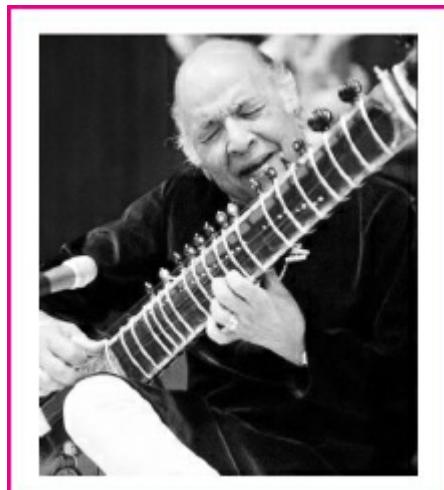


Fig. A.3.5: Ustad Vilayat Khan

Some of his most famous works include Satyajit Ray's **Jalsagar** and Ivory-Merchant's **The Guru**. He has been awarded several major national and international awards but he is famous for refusing the

Padma Shri in 1964. He was given the Padma Bhushan and the **Padma Vibhushan** in 2000. He was given the **Aftab-e Sitar** from the Indian President Fakhruddin Ali Ahmad.

Dadasaheb Phalke

Popularly known as the ‘Father of the Indian Film Industry’, **Dadasaheb Phalke** is said to have laid the basis of the Indian film industry. He was not only a masterful visionary but produced over 175 films. Some of the most famous works are ‘**Raja Harischandra**’ and ‘Satyavan Savitri’ but his biggest commercial success was ‘**Lanka Dahan**’ which is also considered to be India’s first big hit. He was so revered in his lifetime that after his death several awards were given in his honour, the most famous being, the **Dadasaheb Phalke Lifetime Achievement Award**.

Satyajit Ray

He is a famous director who worked as a commercial artist before he turned to direction and made a career out of it. He is famous for being the director of ‘**Pather Panchali**’. This earned him international fame for the realistic portrayal of everyday struggles of man. Another masterpiece was ‘**Shatranj ke Khiladi**’ which is considered a gem for alternate cinema lovers.



Fig. A.3.6: *Satyajit Ray*

He also received fame for *Ghare-Baire*, which brought the issue of women and their place in the world to the forefront. He received many awards like the **Bharat Ratna** in 1992 and the **Dadasaheb Phalke Lifetime Achievement Award**.

He was also given several international awards like '**The Legion of Honour**', the highest civil awards for Arts given by the French Government. He was also given a special **Oscar Award for Lifetime Achievement** from the Academy of Motion Pictures.



Gulzar

It is difficult to classify Gulzar as he is not only a lyricist but a director, poet and scriptwriter. Gulzar came to Delhi after the partition and started working as an assistant to director Bimal Roy. He then turned to lyrics writing and has written many poignant songs. He has even won the **Filmfare Award** for Best Lyricist for 'Dil Se'. He won the **Academy Awards (Oscars)** in 2009 for the song 'Jai Ho' from *Slumdog Millionaire*. His famous and critically acclaimed films like 'Maachis' and 'Hu Tu Tu'. He has been given the **Padma Bhushan** in 2004 and very recently got the **Dadasaheb Phalke Award** in 2014.



Pandit Birju Maharaj

Brij Mohan Nath Misra who is popularly known as Pandit Birju Maharaj is an internationally acclaimed **Kathak dancer** and belongs to the longstanding **Lucknow Gharana**. He is responsible for making **Kathak** popular in Northern India.

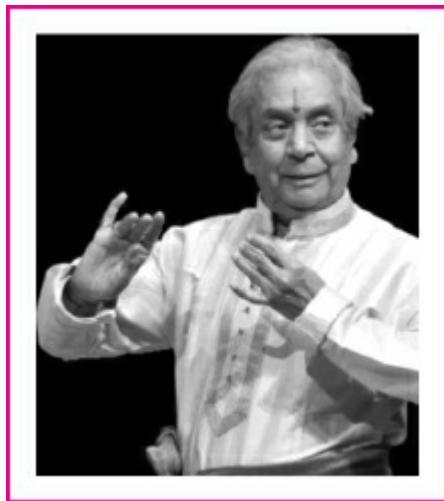


Fig. A.3.7: Pandit Birju Maharaj

He has combined dance with drama and composed critically acclaimed performances like ‘Gobardhan Leela’, ‘Makhan Chori’, ‘Phag-Bahar’, etc. He has combined dance with the beats of several string instruments like Sitar and Dholak. He has received several awards like the **Padma Vibhushan, Sangeet Natak Akademi Award, Kalidas Samman**. He has been given fellowships and even two honorary degrees for his contribution to dance.



Mrinalini Sarabhai

She is one of India’s very well-known Indian classical dancer and choreographer. She was well-versed with **Bharatnatyam** and **Kathakali**. She founded the prestigious **Darpana Academy of Performing Arts** in Ahmedabad for imparting knowledge in arts like drama, music, dance and even puppetry. She was taught by

Rabindranath Tagore in Shantiniketan and was influenced by it all her life. The Indian Government gave her the **Padma Bhushan** in 1992 and the **Sangeet Natak Akademi fellowship**.

❖ **Mallika Sarabhai**

She is the daughter of dancer Mrinalini Sarabhai and renowned scientist **Vikram Sarabhai**. She is not only proficient in dancing but also filmmaking, choreographing, acting, etc.



Fig. A.3.8: *Mallika Sarabhai*

She has brought forth social issues especially related to women through her work like '**Draupadi**', Shakti - the power of women, Sita's daughter, Ganga, etc. She was recently in the news for challenging current Prime Minister in the Lok Sabha elections. She has been given the French '**'Palme D'or**' their highest civilian award. She has also received the Padma Bhushan and was even **nominated for the Nobel Peace Prize**.

❖ **Bimbavati Devi**

One of the foremost performers of Manipuri dance, Bimbavati Devi is a pioneer in the art form. She is also trained in **pung** (Manipuri

Mridang) playing and ***Thang Ta*** (Manipuri Martial Art). She has received several awards like the **Nandita Kripalini Award** from West Bengal State Academy of Dance, Drama, Music, and Visual Arts. She has been closely associated with the Ministry of Culture to revive the interest in the Manipuri dance forms.



Sonal Mansingh

She is one of the best-known **Bharatanatyam** and **Odissi** dancers and has been known as an excellent social activist, thinker and philosopher. She has been trained in **Chhau** dance and several music forms.



Fig. A.3.9: Sonal Mansingh

She has combined mythological elements with contemporary issues and composed works like ‘Indradhanush’, ‘Sabras’, ‘Devi Durga,’ etc. She has received the **Padma Bhushan**, Rajiv Gandhi Excellence Award, etc. She is best known as the first Indian woman dancer to receive the **Padma Vibhushan**.



Shashadhar Acharya

He is one of the foremost **Chhau** dance teacher in India at this

moment. The Chhau dance has been declared, as an intangible heritage of humanity by **UNESCO** and guru Acharya is responsible for conservation and spreading the dance to the public. The dance uses **masks** extensively and combines beats of various instruments like the *dhol*, *khol*, *maddal*, *dhumsa*, *nagada*, etc. He has been given the **Sangeet Natak Akademi Award**.

❖ Amrita Sher-Gil

She is amongst the most **renowned female painters** of our times who was raised and trained mostly in Europe (Budapest and Florence) and came back to India. Her painting '**Young girls**' was definitely influenced by the European training and was got her recognised as the youngest artist (and first Asian) to be elected as an **Associate of Grand Salon in Paris**.



Fig. A.3.10: Amrita Sher-Gil

She later became part of the **Calcutta school of Artists** who were being influenced by Rabindranath Tagore and Jamini Roy. She started touring parts of India and produced masterpieces like '*Siesta* and *In the Ladies' Enclosure*' and '*Village Scene*'. She was given several awards and her works were declared to be **National Treasures** to be housed in the National Museum of Modern Art.



M.F. Husain

His full name is **Maqbool Fida Husain** and is amongst our greatest artist. He was a master painter, photographer, director and member of Indian Parliament. Although in his initial stage of life he worked as an artist but was untrained by the age of 20 he came to Mumbai from Madhya Pradesh and joined the **J.J. School of Arts** for a year's training. As he got more involved in painting he started being influenced by modern artists like **Emil Nolde** and ancient Indian sculptures from the Mathura and Gandhara School.



Fig. A.3.11: M.F. Hussain

He gained recognition by working on subjects like the epics: *Mahabharata* and *Ramayana*, *Calcutta*, *Bombay*, etc. He courted controversy on a nude painting of *Mother India* and some Hindu gods and goddesses, which led to several obscenity cases against him, and Bajrang Dal-RSS led angry mob threatened his security forcing him to move to the Arab Emirates. He has received several awards like the all the **3 Padma Awards** and the **Golden Bear Award** in the Berlin Film Festival.



Abanindranath Tagore

He is considered to be the creator and premier of the '**Indian Society of Oriental Art**'. He was a master painter and was also the founder of the very influential '**Bengali School of Art**'. These two institutions brought forth the modern Indian painting. He is also known for writing for children and used the pseudonym '**Aban Thakur**'. He countered the British influence in Indian art by modernising the already existing Mughal and Rajput styles. His famous works include '**Ganesh Janani**', '**Veena Player**', '**Bharat Mata**', etc. He was given several awards.



Jamini Roy

He was an Indian painter par excellence and was also associated with bringing modern Art to India. Abanindranath Tagore taught him at the Government College of Art. He was famous for combining the elements of modern art with the tribal and folk art of Bengal. He was especially interested in the **Kalighat style** of painting. His famous works include *Mother and Child*, *Krishna and Radha Dancing*, *Makara*, etc. He was given the **Padma Bhushan** and the Lalit Kala Academy fellowship.



Satish Gujral

He is not only known for painting but also sculpting, graphic designing and making murals. He is a graduate from the **J.J. School of Arts**. The partition of India made a great impact on his life and it reflects in his life. He is also the architect of the **Belgium Embassy** in New Delhi, which also got him an award of Excellency from the International Forum of architects. His famous works include '*Mourning en Masse*', '*MeeraBai*', '*Raising of Lazarus*', etc. He won the **Padma Vibhushan** in **1999**.



S.H Raza

Syed Haider Raza is one of the most widely recognised Indian artists around the globe. He draws a lot from Indian mythology and cosmology and combines it with western elements. His most famous work is '**Bindu**' or dot that added dimensions to his work.

He is the founder of the 'Raza Foundation', which helps younger artists to display and exhibit their work. He has been given several awards and honours like the all the **Padma Awards, the Lalit Kala Academy fellowship**, etc. In the global scenario he was given the '**Legion of Honour**' the highest civilian honour given by the French Government.

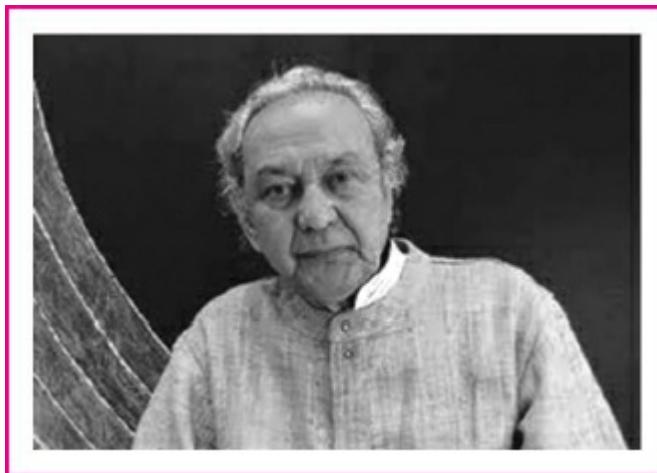


Fig. A.3.12: *S.H Raza*



Tyeb Mehta

Tyeb Mehta is one of the best modernist painters in India who were amongst the powerful **Bombay Progressive Artist group**. He is one of the first Indian painters to experiment with western concepts like the Cubist movement, Expressionistic style etc. He is also one of the most expensive artists of Indian origin whose work has been sold at the **Christie's** auction. He is best known for his '**Triptych**

Celebration'. Government of India has given him many awards like the **Padma Bhushan**.

Nandal Bose

He pioneered the contextual modernism movement in Indian art. He was a student of Abanindranath Tagore and brought modernism in contact with the mythologies, village life and women. His work is considered to an art treasure by the Archeological survey of India to be preserved and stopped from being exported. He was made a fellow of the **Lalit Kala Academy** and given the **Padma Vibhushan** in **1954**.

Prithviraj Kapoor

He is the founder of what is called the '**First family of Bollywood**', the Kapoors. Prithviraj Kapoor was not only involved with theatre but an actor, a producer and an editor. He was one of the founding members of the Indian People's Theatre Association (IPTA). He was also the founder of **Prithvi Theatre**, which housed several of his plays.

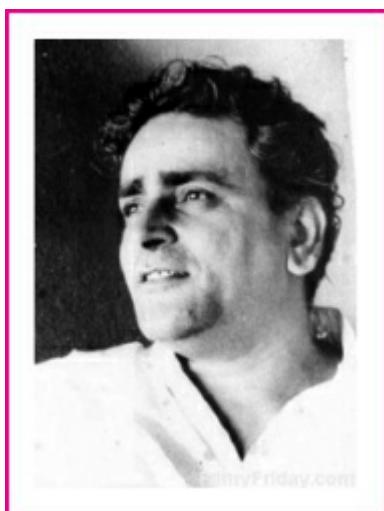


Fig. A.3.13: Prithviraj Kapoor

Some of his famous plays include a retelling of *Abhijanasakuntalam* by Kalidas. He was given several awards like the Sangeet Natak Akademi Award and their life-long fellowship. The **Dadasaheb Phalke Award** (posthumously) and the **Padma Bhushan** in **1969**. He also has postage stamp to his credit.



Habib Tanvir

He is one of the most well known **Urdu playwright** and theatre director. He founded the **Naya Theatre** that focused on working with Chhattisgarhi tribes. Some of his most popular plays include *Agra Bazar*, *Charandas Chor*, etc. He was member of the **Rajya Sabha** and worked towards bringing the plays of the ‘real people of rural India’ to the urban masses. He was given several awards like the Sangeet Natak Akademi Award and the subsequent Fellowship. He was also given the **Kalidas Samman** and the **Padma Bhushan**.



Zohra Sehgal

Zohra Mumtaz-ullah Khan started her career with **theatre** and continued stage-acting even when acting in Bollywood films. She acted with the **Indian People’s Theatre Association** (IPTA) and Prithvi Theatres. Her famous works include ‘Dharti ke Laal’, ‘Din ke Andhere’, ‘Ek thi Nani’ etc.



She was also the director of the **Natya Academy**, which taught young people the skills **Fig. A.3.14: Zohra Sehgal** of acting. She has been given several awards like the **Sangeet Natak Academy Award**, their Fellowship and the **Kalidas Samman**. She lived to the ripe old age of 102 and received all three Padma awards: **Padma Shri**, **Padma Bhushan** and **Padma Vibhushan** for her contribution to Indian theatre and cinema.



Alyque Padamsee

Although he is better known as the '**Advertising Guru of India**', Padamsee is a veteran **theatre artist** who has performed in several successful plays. He has directed almost 70 plays out of which the *Evita*, *Tughlaq*, *Broken Images*, etc. are extremely critically acclaimed. He has been inspired by Shakespeare and has adapted several of his plays like *Othello*, *Hamlet* and *Juliet Caesar*. Padamsee came to the limelight with his portrayal of the role of Mohammad Ali Jinnah in Richard Attenborough's film **Gandhi**. He has been given several awards like the **Padma Shri** by the Government of India and the **Rabindranath Tagore Ratna** award by the Sangeet Natak Akademi.



Rabindranath Tagore

Rabindranath Tagore came from a long line of intellectuals. He was not only a writer but a freedom fighter, a painter, and a leading intellectual. He was amongst the few Indians to have won the **Nobel prize in Literature** in **1913** for his collection of poems called '**Gitanjali**'. He has written about 12 novels, 35 lays and numerous short and long stories. It is because of this achievement that he is called '**Vishwa Kavi**'.

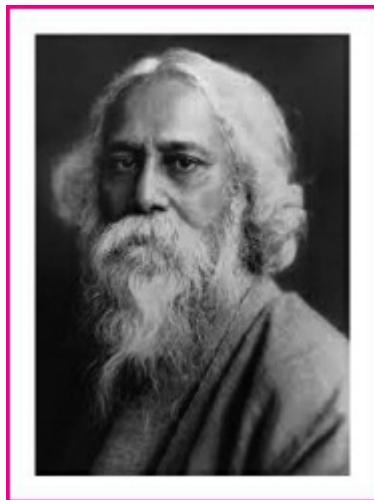
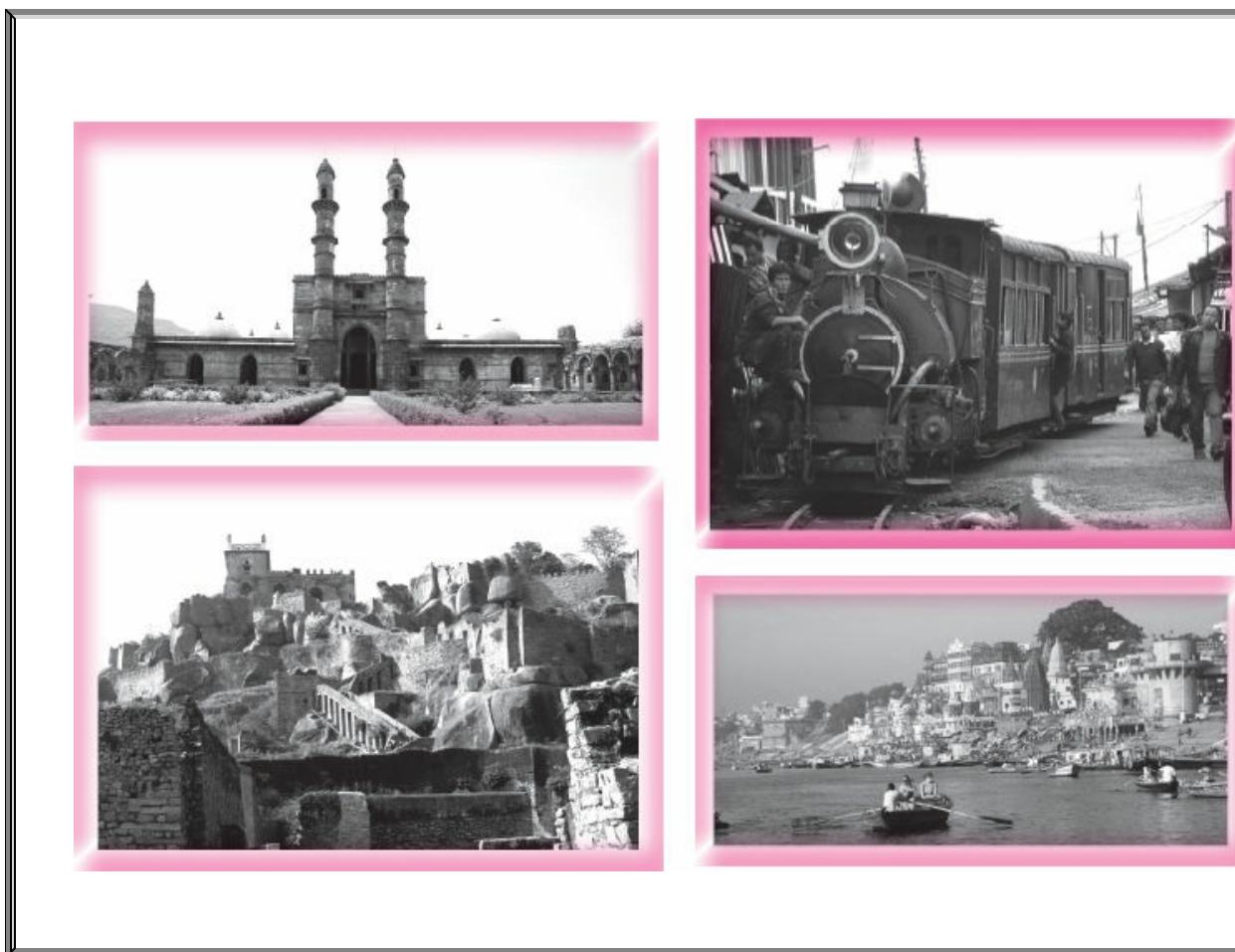


Fig. A.3.15: Rabindranath Tagore

Some of his greatest works include 'Ghare Baire', 'Char Adhyay', 'Gora', etc. He has written our national anthem '**Jana Gana Mana**'. He has received many awards from the British government. The British Government gave him a title of "Sir". But after the Jalianwala Bagh Massacre he gave his **knighthood** back. Most of his works have been translated in over 12 foreign languages.



Appendix-4

CULTURAL PLACES OF INTEREST



INTRODUCTION

India is the land for cultural diversity. Each state, city and village is unique in itself and has a history that stretches back to infinity. To understand the culture of a state, it is necessary to understand the history of the cities, towns and villages that collectively make its socioethnic base. Some of the towns and cities are religious centres that attract people from all over the world. Some towns have an intense history and their historical monuments become points of public attraction. We have compiled a list of several places of cultural interest:



Agra

Situated on the banks of the Yamuna, this city is a medieval marvel. The Mughals made it their capital, which brought it to prominence. They constructed several monuments and gardens in the city. Shah Jahan constructed **Taj Mahal** in the memory of his wife, Mumtaz Mahal. It was declared to be UNESCO world heritage site in 1983. It has been the focus of several movies, dramas and songs, mostly romantic in nature.



Fig. A.4.1: *Agra fort*

The **Agra fort** was constructed by the Mughals and was declared to be a world heritage site by UNESCO in 1983. Another building, which was given the heritage status by UNESCO in 1986, is the **Fatehpur Sikri** that was constructed by Emperor Akbar after his victory over the Rajputs of Chittor. Several architectural experts argue that the **Itimad ud Daulah's tomb** that is situated in Agra inspired the basic design of the Taj Mahal. Itimad ud Daulah was the father of Noor Jahan. The expensive **Makarana** marble and the inlaid work using precious jewels give this monument an ethereal hue.

The Department of Tourism of the Government of India has included Agra as one point of the '**Golden Triangle**'. The other two points are Jaipur and Delhi. These points are cities that are the focus of tourism in Northern India and attract the maximum number of tourists to India. There are several lesser-known monuments in Agra like the **Chini ka Rauza** and **Mehtab Bagh** that were constructed by the Mughals. Agra was also the centre for Christian missionaries who came to the Mughal court. They established beautiful churches like The Cathedral of the Immaculate Conception, etc.

The city is also a home to many fairs and festivals that forms the backbone of the culture and economy of Agra. The most prominent amongst them is the **Taj Mahotsav** that is set in the backdrop of the Taj Mahal and gives an opportunity to the artisans from all over the

country to showcase their work. Other major events like the Taj Literature Festival are also notable.

Agartala

It is the capital city of the state of Tripura and is situated on the banks of the **Haora River**, which provides the basic livelihood to them. It is very close (2 kms) to India's border with Bangladesh. The city's name is a mix of the words **Agar** (an expensive aromatic oil) and **Tala** (a store house). The language spoken by the masses is '**Kokborok'** and it is one of the 22 special languages in the Constitution of India.

One of the most outstanding places in Agartala is the **Ujjayanta Palace**. The city is steeped in the religious fervour that can be observed in the multitude of temples. The most important and old temple in the city is the **Lakshmi Narayan Temple** situated in the Ujjayanta Palace compound. One of the most important festival here is **Durga Puja**, as most people living in Agartala believe in Hinduism. Important tribal festivals like **Kharchi** and **Garia Puja** are also celebrated here.

Ahmedabad

It is the former capital of Gujarat state and the largest city in the state. The High court of the state is situated in Ahmedabad. One of the most colourful festival celebrated massively here is **Navaratri** or the nine days of fasting in reverence of the Devi **Durga**. People perform **Garba**, a folk dance of the Gujaratis. Other important festivals include **Uttarayan** (or Basant Panchami) where everyone flies kites. This comes during the month of January.



Fig. A.4.2

Culturally the city has a lot to offer through the Gujarati Vidya Sabha and the Gujarati Sahitya Parishad. They promote literary activities in Gujarati. In terms of music, the **Saptak School of Music** tries to promote local artists. The cuisine of Gujarat forms a major part in the lives of Gujaratis.

The Gujarati **Thali** is a combination of *roti*, *daal*, and several types of *sabzi*, pickles, *chutneys* and sweet dishes. Other major food items from Gujarati cuisine are ***Theplas, Dhebras and Dhoklas***. These dishes are so popular that they are now being made all over India and even exported to ex-pat Indian communities all over the world.



Ajanta Caves

These caves are situated in the Aurangabad district of Maharashtra state. They are famous for 29 rock-cut **Buddhist** cave monuments, which have highly carved imagery on the walls. The monuments in the caves are dated to be from 2nd BCE to 5th BCE. They were made a **UNESCO world heritage** site in 1983. Although the state is responsible for their protection, the Archaeological Survey of India have been protecting the site from damage and engaging experts to conserve the art.

The Ajanta caves are surrounded by a heavy forest and were not used for a long while. A British officer who was on a hunting party rediscovered them in 1819. The caves are numbered 1 to 28 according to their place in the U-shaped path. The major art figures are related to Buddhism and many tales from the **Jatakas** have been depicted on the walls. These caves are very close to the Ellora Caves, which contain religious imagery of Hinduism and Jainism. They also have some caves dedicated to the Buddhist sects. The small river **Waghur** runs very close to the Ajanta caves.



Amritsar

Initially named **Ramdaspur**, the modern day city of Amritsar is a historically important city in the state of Punjab. The **Sri Harmandir Sahib** or the **Golden Temple**, which is one of the oldest and most sacred Gurudwaras of the Sikh community is situated in Amritsar. The city is also the site of the **Akal Takht** or the highest seat of earthly authority of the Sikh community of **Khalsa**.



Fig. A.4.3: Golden Temple

They are responsible for managing the major sects of Sikhs and for the upkeep of the Gurudwaras. The Golden temple has been put on the tentative list of the **UNESCO world heritage** site in 2004. The

city is also in proximity to the Wagah Border that divides India and Pakistan.

In history, it is also known as the site for the horrendous **Jallianwala Bagh** Massacre of 1919 when the British General Dyer opened fire on peaceful protesters. There is a memorial for the massacre, which commemorates the event and several tourists go there even today. It was the seat of the last great Sikh ruler Maharaja Ranjit Singh and there is a museum to remember his rule. Other major places in Amritsar are **Gobindgarh** Fort, Ram Bagh Garden, etc.



Bodh Gaya

Bodh Gaya is situated in Bihar and it is one of the sacred places for those who believe in Buddhism. One of the most revered monuments in Bodh Gaya is the **Mahabodhi Temple**. The temple and the complex around it were declared to be a UNESCO **world heritage site** in 2002. It is supposed to be the place where Gautama Buddha attained enlightenment (**nirvana**). The Bodhi tree under which Buddha gained moksha is also within the compound.

There is an annual fair in the month of *Vaishakh* (April-May) in Bodh Gaya on the occasion of **Buddha Purnima**. Historically, the place was known as **Uruvela, Vajrasana, Mahabodhi or Sambodhi**, as all these names relate to the act of Buddha attaining salvation. The major Buddhist monastery at the Bodh Gaya Complex was earlier called **Bodhimanda-vihara**.



Bhimbetka

Bhimbetka is situated in Madhya Pradesh and it supposed to be a **pre-historic rock shelter**. Several experts have studied the art on the walls of the shelter and concluded that it belongs to the **Paleolithic period**. It seems to show traces of human life on the

Indian continent, which makes it the nascent period of South Asian Stone Age. It was declared to be a **UNESCO world heritage** site in 2003.

Studies have indicated that *Homo erectus* might have inhabited the rock shelters about 1,00,000 years ago. The most recent rock paintings in this cluster is about 30, 000 years old. Because of its antiquity many legends have been added to this place. The name ‘Bhim-betaka’ means the ‘**sitting place of Bhima**’ who was one of the Pandava brothers.

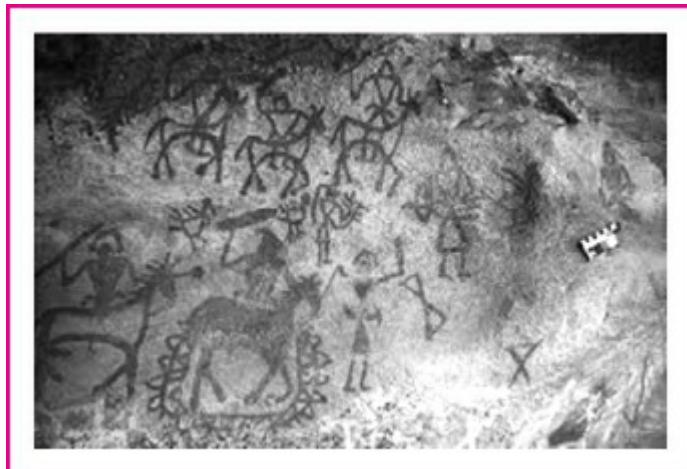


Fig. A.4.4: Petroglyphs

The rock shelters show several layers of inhabitation. The first period is synonymous to the Upper Paleolithic age and shows large animals like boson, rhinos and tigers. The second phase or the Mesolithic phase, show small and stylised human figurines.

These figurines are shown with weapons like barbed spears, pointed sticks and bows and arrows. They also show social interactions like dancing, burials, drinking, eating etc. The Chalcolithic phase is the third phase that shows agricultural activities and exchange between nomads and agriculturists.

The most interesting paintings are from the early historic phase, which show a widened color pattern with red, white and yellow used in the paintings. Magical creatures, sky chariots, tree gods also find representation in these paintings. The last period that can be

categorized as early medieval shows the use of manganese, wooden coal and hematite. The most striking feature is the '**Zoo Rock**' that depicts elephants, bison, deer and Sambar. The site has been well preserved by the Archaeological Survey of India.



Chandigarh

Chandigarh is a union territory and is the capital of Haryana and Punjab. This city is an architectural marvel as it is the first planned city in India. The master plan for the city was made by the very famous Swiss-French architect **Le Corbusier**. One of his famous architectural designs is the Chandigarh Legislative Assembly. The city is heavily forested and has the third highest forest cover in India. Chandigarh is a very picturesque place as it is situated at the foothills of the Shivalik mountain range and the **Sukhna Lake** forms the northern part of the city.

Another architectural wonder is the **Rock Garden**, which was founded by Nek Chand. The gardens have various sculptures made of waste materials like metal wires, porcelain, broken bangles and tiles, mudguards, forks, handle bars, etc. The **Rose Garden** that has been named after the President of India, Dr. Zakir Hussain is one of the premier gardens to cultivate more than 825 varieties of roses and thousands of other medicinal plants.



Champaner-Pavagadh Archaeological Park

This archeological park is situated in Panchmahal district of **Gujarat**. This archeological park is so famous that **UNESCO** made it a world heritage site in 2004. The compound of the park has several forts, gates, mosques and temples. What makes this site unique is the living cultural heritage in the form of residential complexes.

The earliest settlement in the archaeological park dates from the **Chalcolithic** period. It has step-wells and tanks that have been dated from the 8th to 14th century. The material remains ascertain that Champaner was the capital of the Solanki kings, who built a hill fortress in the 14th century. The park is situated at the foothills of Pavagadh and one of the most famous monuments, the **Kalika Mata Temple**, is located on top of this hill.



Fig. A.4.5: Nagina Masjid

Sultan Mahmud Begada, the Muslim ruler from Ahmedabad captured this capital and they built several monuments in the Citadel of Champaner. The most famous monument was the **Nagina Masjid**. The city fell into decline when the Mughal emperor Humayun invaded Champaner. The site is also historically important as it the only complete and unchanged pre-Mughal Islamic city in the Indian subcontinent.



Delhi

As the capital of independent India, Delhi has been the epicentre of Indian culture and heritage. From the time of the Delhi Sultanate, Delhi has been the capital of India barring some periods. It reached its zenith under the later Mughal rulers who made it their home.

Before independence, Britishers had shifted the capital from Calcutta (now Kolkata) to Delhi as they realised the centrality of the city to the life of North India.



Fig. A. 4.6: *Humayun's Tomb*

The ancient capital city of the Pandavas - **Indraprastha** has been associated with Delhi. The archaeological survey of India has made a comprehensive list of 1200 heritage buildings in the city of Delhi! There are 175 important national heritage sites in the single city of Delhi. It is also unique as it has several monuments, which have been declared as world heritage sites by UNESCO like the **Humayun's Tomb** (1993), **Qutub Minar Complex** (1993) and the **Red Fort Complex** (2007).

The Jama Masjid, which is the largest mosque in India forms the centre of the historic area of **Chandni Chowk**. The area is also dominated by the Red Fort that was built by the Mughals as a symbol of their might in the Indian subcontinent. The Purana Qila that dates back to the 16th century is also within the compound of the fort.

The other notable medieval monument is the **Jantar Mantar** that is an astronomical tower constructed in the 18th century. The tomb of **Safdarjung** is famous for the Mughal style construction and gardens.

Colonial architecture reshaped the city of Delhi. The British

constructed **Lutyens** Delhi with wide roads and British inspired houses. Many monuments were created post independence to commemorate the event. The **India Gate** is a befitting monument in the memory of all those who lost their life for our country's independence. The **Rashtrapati Bhawan** dominates the secretariat area and is the symbol of India's democratic culture. The Mughal cuisine is the backbone of north Indian food culture. The city is also home of several festivals like the National Book Fair, the India International Trade Fair, the Jazz festival, etc.



Dholavira

It is an ancient archaeological site situated in the Kutch district of **Gujarat**. It is famous for the ruins of the Indus Valley Civilisation that is popularly also known as '**Harappan Civilisation**'. The city is referred to as '**Kotada Timba**' in the local language. According to the research conducted in this area, archaeologists argue that this was one of the most prominent sites in the Harappan settlements. The earliest settlement on the site is from 2650 BCE declining slowly about 2100 BCE. It was briefly abandoned and then re-occupied till 1450 BCE.

Prof. J. P Joshi has excavated it extensively since 1967-68. Since then research has proven that it went through Early Harappan stage (2650-2500 BCE), followed by the Mature Harappan phase (2500-1900 BCE) and it ended with the Post-urban Harappan phase (1650-1450 BCE). It has been added to the **tentative UNESCO world heritage sites** list in 1998.

Several unique items have been found from these excavations such as seals, beads, gold, silver, terracotta jewelry, pottery and bronze vessels. It has been ascertained that all these materials show us that it was an important trade conduit between settlements in Gujarat, Sindh and Punjab.



Darjeeling–Himalayan Railway Course

The Darjeeling Himalayan Railway is also known as the '**Toy Train**'. It is considered small as it runs on a 2 ft or 610 mm narrow gauge. The route of the train covers the area between Darjeeling and **New Jalpaiguri** in West Bengal. The train is historically important as it was built between 1879 and 1881 at the behest of the Britishers. It was made a **UNESCO** world heritage site in 1999.



Fig. A.4.7

The train runs to **Ghum**, which is the highest railway station in India. The trains that ply the tourists are the **vintage** British built B class steam locomotives. They run between **Kurseong** and **Darjeeling**. The railways have been part of the social and economic development of this multi-cultural area. Currently, the railway line

has been making **losses** and the railway unions are opposing local owners who want privatisation.



Ellora Caves

Ellora Caves are the prime example of ancient rock-cut architecture set in Aurangabad in the state of Maharashtra. The ancient name for Ellora was **Elapura**. It is also called '**Elura**' or '**Verul**' in local language. They are a group of Buddhist and Brahmanical group of caves that were built by the **Rashtrakuta dynasty**. There were later editions in the form of Jain group of caves built by the Yadava dynasty.

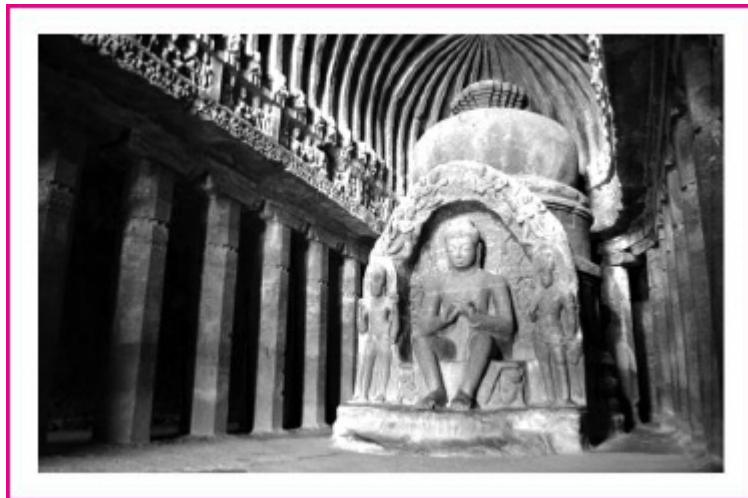


Fig. A.4.8: Ellora Caves

These caves are so historically important that are not only under the Protected Monument list under Archaeological Survey of India but have also been declared to be a **UNESCO world heritage site**. Archaeologists and historians argue that these caves were built between 5th and 10th century. There are 34 known caves that have been divided as:

1. 17 caves: Hindu rock-cut temples, etc.
2. 12 caves: Buddhist rock-cut viharas, etc.
3. 5 caves: Jain rock-cut mathas, etc.

Most of the Hindu caves were built during the reigns of the Kalachuri and Chalukya dynasty but the group of five Jain cave temples called the **Jagannatha Sabha** were built in the 9th century by the Rashtrakuta rulers. All the Jain caves belong to the Digambara sect and illustrate their philosophy and tradition.

The Buddhist caves consist of viharas or monasteries that included living quarters, sleeping quarters, kitchens etc for the monks. There are several carvings on the walls of these caves but the most famous are the cluster of carved halls called the ‘Chaitya Hall’ or the **Vishvakarma Cave**. It is also known as the **Carpenter’s Cave** (*sutar ka jhopda*) as the stone sculptures have been moulded in a way that they would resemble wooden beams.

Another very famous monument amongst the caves is the **Kailasanatha Temple** which is designed to resemble the Mount Kailash, the abode of Lord Shiva and Parvati. It is made out of a single rock and made to look like a multistoreyed temple.



Elephanta Caves

These caves are also known as the **Gharapuri Lenya** in Marathi, which literally means **‘the city of caves’**. The caves are located on an island, which is within the 10-kilometer boundary of the **Mumbai** harbour. The island consists of two main groups of caves:

- A group of **five Hindu Caves** that contain rock cut stone sculptures. They are mainly related to the *Shaivite* sect of Hinduism, i.e. they are mostly dedicated to Lord Shiva.
- A group of **two Buddhist caves** that contain cisterns along the banks of the island. There is a mound near the hill, which resembles a Buddhist stupa.

The caves suffered extensive damage between 14th to 17th century when the Portuguese ships began to ply on the Arabian Sea and they started using these caves as their base. They did considerable damage to the statues, which was further exacerbated by the water-

logging and dripping rainwater. The renovation of these caves began in 1970. This was given an impetus when the **UNESCO** declared it a **world heritage site in 1987**.



Fig. A.4.9: Trimurti sculpture

The caves are made of solid **basalt rock**. There are traces of paint on the older sculptures. The Primary cave (Cave 1) has a rock-cut temple complex that consists of a main chamber dedicated to Lord Shiva, two lateral chambers, subsidiary shrines and is covered with carvings that depict his life and several episodes attached with his life like his marriage with Parvati and the river Ganga descending in his hair.

The caves are being protected and conserved by the Archaeological Survey of India, Aurangabad Circle. They try to conserve the cave structure where the pillars have collapsed, and try to stabilise the rock face, etc. Recently, other organisations like INTACH have come together with the ASI to improve the local conditions at the cave site and to stop the water seepage and to monitor the structural and chemical conservational measures.



Golconda

It was the capital of the **Qutb Shahi dynasty** and home to the biggest fort in South India - the Golconda Fort. The region of Golconda has been revered in the medieval times for having several big diamond mines. It is supposed to have produced famous diamonds like **Koh-i-Noor**, the Hope Diamond, the Nassak Diamond and the Noor-ul-Ain.

The name Golconda means ‘**Golla-Konda**’ which means the ‘**Shepherd’s hill**’. The Golconda fort was first built by the Kakatiya dynasty and then it fell to the marauding forces, but the Qutb Shah’s revived it in 1507 AD and reinstated it to its former glories. The four forts within its compound, eight gateways and four drawbridges show us the magnitude of the Golconda fort.



Fig. A.4.10: Golconda

One of the greatest architectural wonders of this fort is the ‘Fateh Darwaza’ (Victory Gate) that was erected when Mughal emperor Aurangzeb’s forces marched as the victorious forces into the fort. There are several mosques within the compound but the most famous one is the Taramati Mosque. The highest point of the fort is called ‘Bala Hisar’. The fort also makes it to one of the protected monuments by the Archaeological Survey of India.



Guwahati

It is one of the largest city in the state of Assam and the cultural capital of the North-East India. The city is also names as the '**Gateway of the North-east India**'. The city is set between the banks of the Brahmaputra river and the foothills of the Shillong plateau. It is a revered place for the Hindus as the **Kamakhya Temple** is situated here.

One of the major fairs called the '**Ambubachi Mela**' is celebrated every year and people from all over the country come to Guwahati for this festival. Guwahati also consists of the **Peacock Island**, which is the smallest river island of the world.



Goa

Goa has become the most famous place for westerners to come to India. It is surrounded by Maharashtra on the north and Karnataka from the east and south. It is bounded by the Arabian Sea on the west and this provides Goa with some of the best beaches in India. It might be the smallest state of India according to landmass and the fourth smallest by the population, yet it is very high on the composite culture.

The Portuguese had occupied Goan territory till 1961 and their culture still survives in many older parts of Goa. The Fontainhas in Panaji has been declared to be a '**Cultural Quarter**' as it showcases the life, culture and architecture of the Indo-Portuguese Goans. The Christian influence in Goa is reflected in the many churches of Goa. Due to their architectural brilliance, **UNESCO** has declared the churches and convents of Goa dating from the Portuguese period as **world heritage sites in 1986**.

Another major church to get the status of a UNESCO world heritage site is the **Bom Jesus Basilica** that holds the mortal remains of St.

Francis Xavier who is considered to be the patron saint of Goa by some groups of Catholics. Culturally, Goa also has several art forms like **Dekhnni, Fugdi, Mando**, etc. They also produce theatre, films and music in the Konkani, English and Portuguese languages.



Hampi

Hampi literally means '**Champion**' and it symbolises the major settlement in the ruins of the city of Vijayanagara, which was the former capital of the Vijayanagara Empire. Although it is a small site in **Karnataka**, it is still an important religious and cultural centre. It derives its name Hampi from the Kannada word "**Hampe**", derived from Pampa (the old name of the Tungabhadra river). We have evidences of Ashokan minor rock edicts at Hampi, but it reached its zenith under the patronage of the Vijayanagara Rulers (1343-1565).



Fig. A.4.11: Stone chariot at Hampi

All the monuments and sculptures at Hampi were declared to be world heritage (sites) by **UNESCO in 1986**. The most iconic temple complex in Hampi is the **Vittala Temple** complex, which has the iconic **stone chariot**. The Karnataka Tourism department uses this as a logo of Karnataka tourism.

The monuments can be divided into three parts: religious, civil and

military. The military fortifications have a number of bastions and gateways and there are several housing areas that have been demarcated by the Archaeological survey of India. There are several Hindu temples like the Achyutaraya Temple, the Badavi Linga Temple, Chandramauleshwara Temple, The **Hazara Rama Temple** Complex, etc.

Hyderabad

Hyderabad is the capital of Telangana and de jure capital of Andhra Pradesh. Like most great cities of India, Hyderabad is situated on the banks of the **Musi River** and is one of the four most populous cities in India.

Apart from the river Musi, Hyderabad is abounded by man-made and natural lakes like the **Hussain Sagar Lake**, which is also a popular tourist destination.



Fig. A.4.12: Charminar

Muhammad Quli Qutb Shah established the medieval city in 1591 and his dynasty controlled the city over a decade. The change in dynasty occurred in 1724 when the Asaf Jah took over and the rulers came to be known as the **Nizams** of Hyderabad. These two dynasties shaped the landscape of the city by constructing landmarks like the

Charminar and the Golconda Fort.

The city is also known nationally and internationally for the diamond mines. The trading of diamonds and semi precious stones makes the centerpiece of their culture. Hyderabad is also well known for the pure pearls as the city has been renamed “**City of Pearls**”. Many of the city’s bazaars or markets date back from the medieval period like the Laad Bazaar, Begum Bazaar and Sultan Bazaar. The city is also famous for the Hyderabadi **Biryani** and Hyderabadi **Haleem**.

Recently, the city has become the centre for IT companies who have brought an information technology revolution in the city. Because of the pharmaceutical companies that have set up research labs in the city, it is also called the ‘**Genome Valley**’. Hyderabad is one of the few cities in India where Urdu is still spoken by people and promoted through academies like the **National Council for Promotion of Urdu Language, etc.**



Jogeshwari and Kanheri Caves

These caves are located near Jogeshwari, a suburb of **Mumbai**. The Jogeshwari Cave is the second largest known cave after the Kailash cave in Ellora group of caves. According to archaeologists, although the caves were constructed 1500 years ago but the predominant **Shiva temple** can be dated to the 6th AD. Some historians argue that this was the transitional set of caves between Ajanta and Elephanta Caves as the styles evolve through the caves.

Another set of caves near the Jogeshwari complex is the Kanheri Caves that are situated inside the Sanjay Gandhi National Park. It is a huge complex of caves that currently are numbered to 109. Some historians argue that although the caves might date back to 200 BCE, most structures were carved or added during a later period. For example, two huge **Buddha statues** that have been dated to the 6th AD flank the entrance to the Cave No. 3.



Fig. A.4.13: Jogeshwari Cave

Further, the caves show several strands of Buddhism held sway over the area. There are some caves in the Kanheri group of caves that show illustrations that fit with the philosophy of the **Hinayana and Mahayana sects** of Buddhism. This shows that these caves were multicultural and were used as a place of worship by various factions within a single religious organisation.



Jaipur

The historic city of Jaipur is a cluster of old Rajput capital of Amber and the new city that was founded by Maharaja Jai Singh II in 1727. It is popularly known as the '**Pink city**' of India and is the current capital of the state of Rajasthan. The modern city that was planned by Sawai Jai Singh II is an extremely planned city that is divided into six sectors and gritted streets further divide the living quarters.



Fig. A.4.14: *Hawa Mahal*

There are several grand monuments created during the Rajput period, which attract the tourists. The **Jantar Mantar** compound is considered to be an astronomical wonder that was created by **Sawai Jai Singh II**. This was declared to be a UNESCO world heritage site in 2010. Jai Singh II's living arrangement was in the grand **Nahargarh Fort** that is situated on top of a hill. Another architectural marvel is the **Hawa Mahal** palace complex.

Amongst the older monuments that form an intrinsic part of the city's culture is the Amer Palace that was the seat of the Kachchwaha Rajputs. One of its ancillary monuments is the **Jaigarh Fort** and the **City Palace**. The **Jal Mahal** is a wonder of the world as it is a palace situated in the middle of a lake. It is also famous for its religious heritage. There are many shrines that worship Lord Krishna like the Govind Devji temple, Kanak Vrindavan etc.

Jaipur is also famous for the multitude of arts and crafts that are practiced in this area. They have master craftsmen for bandhani (a form of textile printing), block printing, stone carving, tarkashi, zari, gota, etc. In terms of jewellery design, Jaipur holds out as the major centre for Lac bangles, ivory carved jewels, shell work and leather-

ware. Currently, Jaipur is making a global mark with the **Jaipur Literature Fest** that attracts a huge number of literature lovers and world famous artist.

Khajuraho

The Khajuraho group of monuments is situated in **Madhya Pradesh**. It is famous for the erotic temple structures. In 1986, it was declared to be a world heritage site by **UNESCO**. Most of the temples are constructed in the **Nagara-style** and were made by the **Chandela** dynasty that ruled over Bundelkhand. The estimated dates of these temples lie between 950 and 1050 CE. There were several additions to the site.

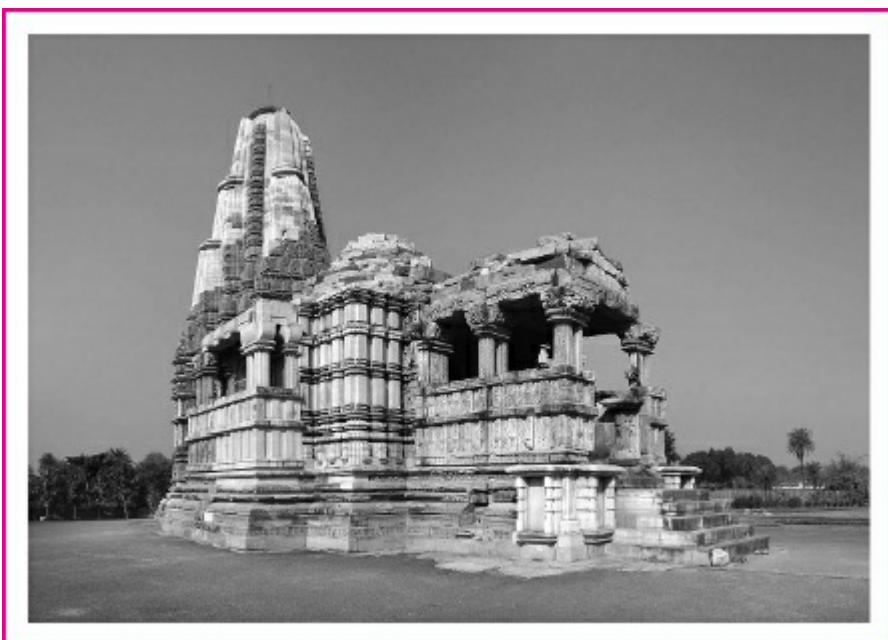


Fig. A.4.15

Historians argue that by the 12th century, Khajuraho had a temple complex with **85 temples**. Today, only 20 of these temples are surviving. Out of these, the main temples are as given below:

Name of the Temple	Patron King

Lakshmana Temple	King Yashovarman
Vishwanath Temple	King Dhanga
Kandariya Mahadeva Temple	King Ganda

Khajuraho was so famous in its own time that it was mentioned in many foreign chronicles like **Al Biruni**, who mentions it as the capital of **Jajahuti**. After the Muslim groups conquered and controlled this area in 13th century, many statues were demolished, desecrated and laid to neglect.

Of the surviving temples, 6 are dedicated to Lord Shiva, one to Surya (Sun God), 8 to Lord Vishnu or his *avatars*, one to Lord Ganesha and 3 to Jain **Tirthankaras**. There are several types of non-erotic imagery related to religion and episodes from the lives of many gods and goddesses that cover the walls of the temple structures.



Konark

The famous Konark Sun temple is situated in the town of Konark in **Odisha**. This is one of the very few and famous **Sun temples** in India. It is also known as the '**Black Pagoda**' because it is built out of black granite. It was made on the orders of King **Narasimhadeva I**. It reached the pinnacle of fame when **UNESCO** made it a world **heritage site in 1984**.

One of the highlights at the Konark Sun temple is the annual **Konark Dance festival** that is held every year in December and is devoted to **Odissi**, the classical dance of Odisha. The temple is the centre of all celebrations and the **gigantic chariot of Surya** (Sun God) forms the backdrop to all the festivities. This chariot has 12 pairs of ornamental wheels, which were supposed to be pulled by seven horses.

This magnificent monument belongs to the **Kalinga** School of

Temple Architecture and follows the East-West alignment of the Sun. While the British destroyed the **shikara** (the top of the main temple) in 19th century, the **Jagamohana** (the audience hall) is still erect.

Leh

Leh is currently situated in the state of Jammu and Kashmir but it was originally a part of the Himalayan kingdom of Ladakh. It is the second largest district in India but is sparsely populated. One of the most popular places in Leh is the '**Alchi Choskor**', which is a Buddhist monastery. It has been submitted to be a tentative **UNESCO World Heritage Site in 1998**.

Another major landmark is the ruined **Leh palace**, which was the former mansion-cum-residence of the royal family of Ladakh. For the past few decades, Ladakh and Dharamshala have been the principle residences of the Dalai Lama after he sought amnesty in India post 1959 Tibetan uprising. Buddhism is one of the major religions in this region. The **Namgyal (victory) monastery** is the main Buddhist centre in Leh. It is also called the '**Tsemo Gompa**' or the **Red Gompa**.

The **World Monuments Fund** has added the old town of Leh to the list of the '100 Most Endangered Sites', as it has been damaged beyond repair by the increased rainfall and climate change in the mountains. One of the most culturally enriching experiences is to witness the '**Kalachakra**' or the holy period observed by the Buddhists. The Dalai Lama and the other monks conduct rituals and chant prayers. On one of the days of the festival, the monks at the Namgyal Monastery perform the Kalachakra ritual dance. One of the recent tourist centres is the **Shanti Stupa** at Leh that was constructed by the Japanese in 1983.



Mandu

Mandu is also known as '**Mandavgad**' and is a ruined city located in the Mandav district of **Madhya Pradesh**. The place is famous for the beautiful fortress that was built in the 11th century by the Parmar rulers of the **Taranga kingdom**. The fortress is considered to be extremely beautiful as it is on top of the Vindhya Range and overlooks the Narmada river valley on one side and the Malwa plateau on the other side.

The fortunes of the city changed after the coming of Alauddin Khilji who renamed Mandu as **Shadibad** or the 'City of joy', after capturing the fort in the 13th century. The fort has always been a fortified stronghold due to its natural defenses and strategic positions. One of the unique features of the Mandu fort is the 12 major darwazas or gates that need to be crossed before entering the fort.

While the Hindu part of the fort was intact, the Jahaz Mahal constructed by the Sultan Ghiyas-ud-din-Khilji, is situated between two artificial lakes and gives the illusion of a sailing ship. Another major was the Hindola Mahal or the Swing palace, which was constructed during 1425 CE and has architecturally sound sloping side-walls.



Fig. A.4.16: *Mandu Fort*

The most striking feature of the Mandu fort would always be the

Hoshang Shah's tomb, which is India's **first marble structure** and one of the most distinctive examples of Afghan architecture in India. It also has a Jami Masjid for the Friday prayers. One of the enduring stories attached to Mandu is the tragic love story of **Roopmati** and **Baz Bahadur**. There is a large sandstone structure that might have been a watch-tower, but it is today called the **Roopmati's Pavillion**. It forms a major part of the tourist backbone of Madhya Pradesh.



Mumbai

Formerly known as Bombay, this city is the commercial capital of India. The name **Bombay** (**Bom**- good and **Bay**- harbour) was given by the Portuguese, as it was a good harbour for the docking of European ships that carried goods and passengers to and from Europe and Asia. The current city bears the architectural imprint of the Portuguese, English and the Maratha rulers. The current city is constituted from seven Islands.



Fig. A.4.17: Victoria terminus

One of the most iconic buildings in this city is the **Victoria Terminus**, which has been renamed as the **Chhatrapati Shivaji Terminus**. UNESCO also declared this as a **world heritage site** in

2004. Consequently they also declared the nearby building of **Churchgate** as a **world heritage building** in 2009. The city is also the Entertainment capital of India as it is home to '**Bollywood**' or the predominant Hindi movie industry that is one of the largest film producing industries in the world.

The city is also the financial hub of the country as it is home to the **Bombay Stock Exchange**, the **National Stock Exchange of India** and **Reserve Bank of India**. Mumbai is also home to people from many communities and cultures that come to the city to make their fortune. This is reflected in the food, music and theatre of the city. Several festivals like the **Mumbai International Film Festival**, Filmfare Awards, etc. attract people from all over the country. Furthermore, the **Chhatrapati Shivaji Maharaj Vastu Sangrahalaya** that was formerly known as the **Prince of Wales Museum** has one of India's largest art collections, especially on ancient India.

Nagarjunakonda

This town is located in the Guntur district of Andhra Pradesh and was earlier known as '**Vijaypuri**'. It was a very well known and important Buddhist pilgrimage centre during the ancient period. It is also geographically set on prime land near the Krishna River. The current name of Nagarjunakonda is derived from '**Nagarjuna**' who was a very famous Buddhist monk and philosopher. According to historians, Nagarjuna dwelled in this town in the 2nd AD and founded the base ad philosopher for his highly respected **Madhyamika School**.

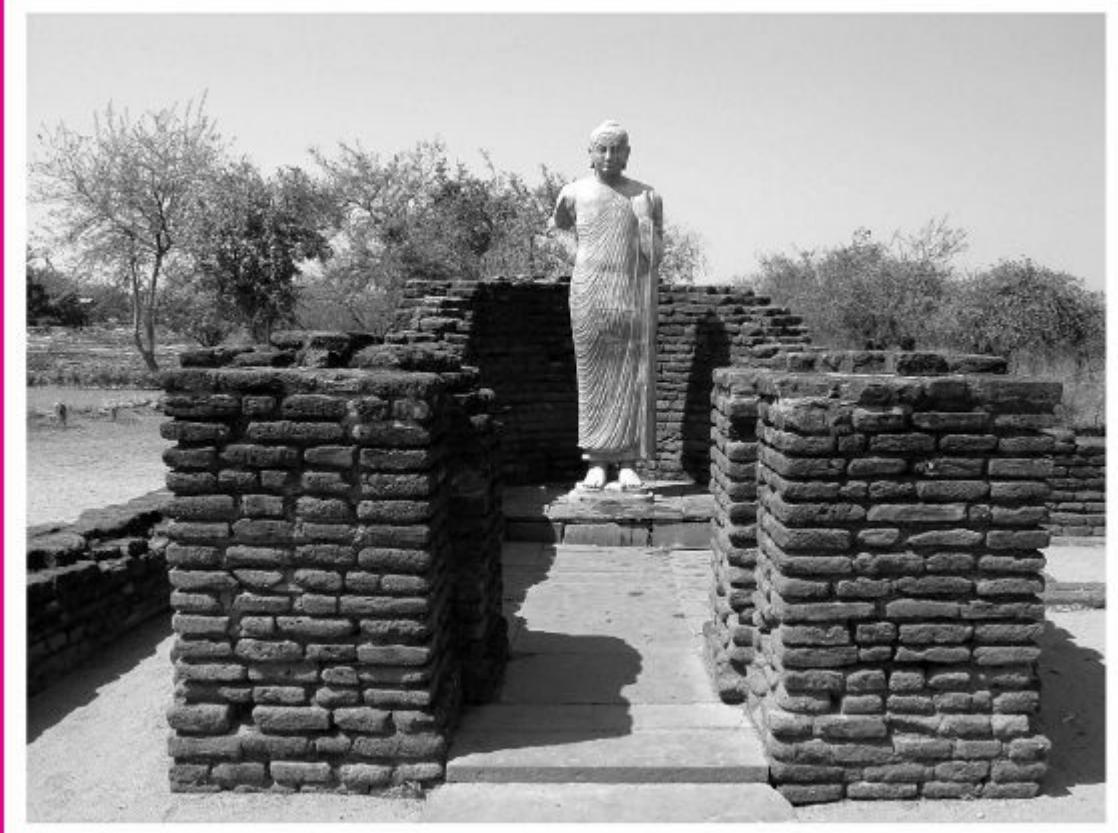


Fig. A.4.18: Nagarjunakonda

Sources from that period start referring to the area near the school and his ashram as the ‘Hill of Nagarjuna’ or **Nagarjuna-konda**. The site was neglected during the medieval period, but in 1926 it was excavated at the behest of a British officer. They found remains of a **stupa**, **vihara**, pottery and some Buddhist sculptures. The most interesting find is an amphitheater from the **Ikshvaku** times.

Because of sustained interest in the site, archaeologists have excavated several layers and found that the site was a major settlement area in the early Stone Age too. They argue that it has been continuously occupied since then to present day. More interesting historical area were discovered when the valley was excavated to facilitate the construction of the **Nagarjunasagar Dam**.



Nagaland

It is a state that is bordered by Assam and Arunachal Pradesh to the west and north and Manipur to the south. It shares an international border with Burma on the east. It is one of the smallest states in India and comprises of people from **16 major tribes** like the **Angami, Lotha, Sumi** etc. Each tribe has its own language, dress and customs that lead to a multidimensional Naga culture.

Unlike the rest of India, Nagaland is one of the three states in India where **Christianity** is the dominant religion and **English** is the main language of communication. The main output of the culture of these tribes is the traditional **handicraft** of Nagaland. They produce shawls, shoulder bags, table-mats, wood carvings using the colours of their tribes. The most notable handicraft from Nagaland is the **Bamboo works**. Various types of special shawls can be deciphered from the clan colours like:

Ao Tribe	<i>Tsungkotepsu</i>
	<i>Rongsu</i>
Sangtham Tribe	<i>Sunpong</i>
	<i>Sutam</i>
Lothas Tribe	<i>Ethasu</i>
	<i>Longpensu</i>
Angami Tribe	<i>Lohe</i>
	<i>Rongkhim</i>
Yimchunger Tribe	<i>Tsungrem Khim</i>

The culture of the various tribes of the Nagas is also showcased through songs and folk tales that have been passed down orally from generation to generation. The tribal dances of Naga tribes combine moves from daily life and war moves. Most songs also include the agricultural vibe of these small communities, which are depended on

each other for their survival and sustenance.

❖ Ranchi

It is the capital city of the state of Jharkhand. The word ‘Ranchi’ is drawn from the word ‘**Archi**’ from the local language **Oraon**. It signifies a stave or bamboo grove. The city is set in the **Gonda** hill and has a heavy forest cover. The famous **Rock Gardens** of Ranchi are carved out from the Gonda hills. The hills are dotted with many waterfalls but the most picturesque amongst them are the **Hundru Falls**.

Another ancient site in Ranchi is the **Jagannathpur** temple that was built in 1691 on the same design as Jagannath Puri in Odisha. There is a similar *Rath Yatra* in Ranchi. The city is gaining recognition in the field of sports by being the hometown of Indian skipper **M.S Dhoni**, International level archer **Deepika Kumari**, British historian and journalist **Peter Mansfield**, etc.



Fig. A.4.19: Jagannath Temple



Rameshwaram

The city of Ramershwaram is one of the '**Char Dham**' or four most important pilgrimages for Hindus. It is set on southern most tip of the mainland of an island in the Gulf of **Mannar**. Because of the multitude of temples and pilgrimage spots in the city, it has been dubbed as the '**Varanasi of the South**'. Most pilgrims flock to this city to visit the holy shrine of **Ramanathaswamy Temple**. The temple has a very interesting history as the Chola rulers commenced the initial building but the major portion of the temple was completed during the reign of the Nayakas in the 16-17th century.

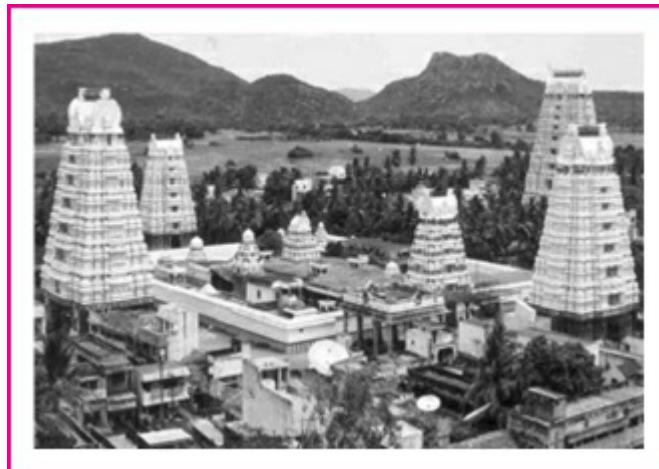


Fig. A.4.20: Ramanathaswamy temple

The **garbhagriha** and the central tower of the temple is 45 m high and the edifice has beautifully sculpted pillars and long corridors, which are covered with carvings and designs that depict the life of the gods and goddesses. The temple also has an important place in the history of the Hindus as it features prominently in the Ramayana as the place where Lord Rama stopped to worship Lord Shiva after defeating **Ravana**.

There are many places in Rameshwaram where the dance and theatre intermingle with religion and give a unique twist to their culture. The dance forms include various elaborate costumes and dancing to drums and re-enacting the epic fight between Ravana and Rama. The

city's culture is reflected in the many places of religious worship there. Other major places that showcase the religious culture of Rameshwaram are **Kothandaraswamy** Temple.

Rakhigarhi

The town is also known as **Rakhi- Garhi** and is set in the **Hisar** village of **Haryana**. This is one of the largest settlements of the Indus Valley Civilisation. The ASI discovered it in 1963 and several excavations have been mounted since then. Archeologists have argued that it shows signs of habitation that pre date the settlements at **Harappa** and **Mohenjodaro**. Because of its importance as the largest site from the Indus Valley civilisation cluster, the site will most probably be placed in the **UNESCO** world heritage list by next year.

They have also argued that Rakhigarhi is set near the **Saraswati** river that must have flown through the place but dried up around 2000 BCE. This drying up of the river might also be a reason for the decline of Rakhigrahi settlement. Several excavations conducted since 1997 have revealed that Rakhigarhi could have been the nucleus for the huge Indus Valley settlement that came up in the **Ghaggar** basin.

Excavations have also revealed thick deposits of '**Hakra Ware**', which is a type of pottery typically found in early settlements of Indus Valley civilisation. The presence of this pottery pushes back the date of the Indus Valley civilisation to 3000- 2500 BCE. Other artifacts found here include terracotta bricks, precious metals, conch shells, semi-precious stones etc. There is evidence of paved roads, a large rainwater collection system and a drainage system that shows that it was a well-constructed site.

Sravanabelagola

The city is situated in the Hassan district of **Karnataka** and it is one of the most ancient and revered pilgrim centres of Jain religion. It has achieved fame for the 17 m high nude statue of Jain guru, **Bahubali**, who was the son of the first *Tirthankara*. It is a **monolithic** statue, i.e. carved out of a single vertical stone and it is situated on top of the Vindyagiri Hill.

The statue is a representation of **Bahubali** after he had attained enlightenment and had given up on all worldly belongings. The statue is also famous around the world as it is the world's **tallest monolithic statue**. It is famed for the **Mahamastakabhisheka** or the sacred head-anointing ceremony of the statue.



Fig. A.4.21

In this ceremony, the statue is bathed with a concoction of milk, ghee, saffron and coconut water. After this ritual bathing, turmeric paste, vermillion powder and fragrant flowers are poured over it. This ritual is conducted once in 12 years on an auspicious day

according to the Jain calendar. Thousands of Jain pilgrims make the journey to this small town to witness this sacred occasion.



Thanjavur

It is also known as **Tanjore** and is situated in Tamil Nadu. The city is famous for the great Chola temples that are considered **living heritage by the UNESCO in 1987**. The **UNESCO** gave them the **World Heritage Monument status**. One of the most iconic temples in the city is the **Brihadeshwara temple** that is symbolically the centre of the city. The Chola king **Raja Raj Chola I** constructed the temple. It is dedicated to **Lord Shiva** and attracts many Hindu followers from all over the world.



Fig. A.4.22: Brihadeshwara temple

The city also lends its name to the unique style of painting called '**Tanjore painting**' that originated from this city. Thanjavur is also considered the 'Rice bowl of Tamil Nadu' as it located in the

Cauvery/ Kaveri Delta and is one of the most productive regions in this state. The Chola rulers did the major construction in the city in the 11th century.

The Bhonsle family of Marathas who took over the Thanjavur region from 1647 to 1855 expanded the residential areas. After this the British took over and this came under the presidency of Madras. Currently, the city is teeming with cultural heritage as displayed by the **Bharatnatyam** and **Carnatic** music maestros produced here.

The practitioners of Thanjavur style of painting that is heavy on golden and reds are found here. One of the city's landmarks is the **Saraswati Mahal Library** that is within the palace walls but contains a large number of ancient and medieval manuscripts in Sanskrit, Tamil and Telugu.



Varanasi

It has been historically known as '**Benaras**' and '**Kashi**' as it lies on the banks of the holy river Ganga. It comes under the jurisdiction of Uttar Pradesh Government. The entire town runs parallel to the river **Ganga** and it is this optimal location that makes Varanasi one of the oldest cities in the world to be continuously inhabited by people. It is also known as the '**spiritual capital**' of India as it is home to many Hindu temples and Buddhist sanctuaries.

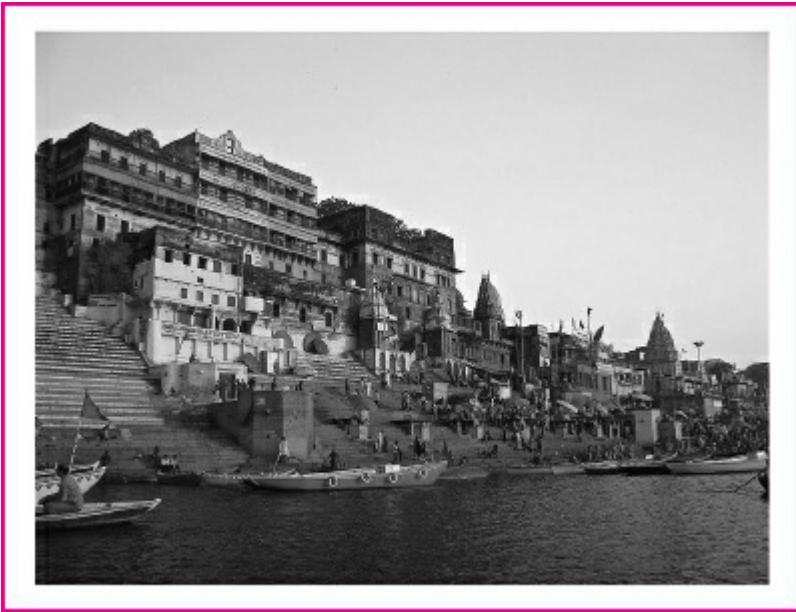


Fig. A.4.23: Ghats at Varanasi

The city is closely associated with the worship of Lord Shiva especially with the multitude of **mathas** established in the city. The **Adi Shankara** established Shaivism as the official sect of Varanasi.

The **Kashi Vishwanath** temple of Lord Shiva defines the culture of this city, which is one of the seven major religious spots in the country for worshipping Lord Shiva. It is also known for the many ghats that dot the continuous waterline of the city like the **Manikarnika Ghat, Dashashwamedh Ghat**, etc.

Culturally, the city is also home to the **Benaras Gharana** of Hindustani classical music that have produced jems like Bismillah Khan, Sitara Devi, Girija Devi etc. It is also famous for producing several liberal and forward thinking writers and politicians like Hazari Prasad Dwivedi, Acharya Shukla, Baldev Upadhyaya, Devaki Nandan Khatri, etc. The city is also home to one of Asia's largest residential universities - the **Benaras Hindu University**. The city has a unique blend of old school and new trends.



Ujjain

It is one of the largest city in the State of Madhya Pradesh. It is

situated on the eastern bank of Kshipra river. As per Mahabharata epic, Ujjain was the capital of Avanti Kingdom. It was the residence of Emperor Ashoka. Upto 19th century it was an important political, cultural and commercial centre of Central India. This city is also known as “**Swarna Sringa**” in local language for the golden towers of many temples in the city. The famous **Jantar Mantar** was constructed by Mughal Emperor **Jai Singh II**. One of the main attraction is the “**Mahakaleshwar Jyotirlinga**”. Lord Shiva is worshipped here. Its one of the ancient temple and it was destroyed by Iltutmish and then reconstructed by the Scindias of Gwalior. Another attraction is the “**Ujjain Simhastha**” which is known as a sacred pilgrimage as one of the fairs named as “**Kumbh Mela**”. During this Simhastha, hindus gather to bathe in a sacred river. It is held once in tenure of 12 years.



Kolkata

It is the oldest city and capital of West Bengal and this city is called as “**City of Joy**”. It is situated on the banks of Hooghly river and it is densely populated and principal commercial, cultural, and educational centre of East India. Earlier it was named as Calcutta but in 2001 the name has been officially changed to Kolkata” to match the Bengali pronunciations. Kolkata is known for its literary, artistic, and revolutionary heritage. Kolkata has been called the “City of Furious, Creative Energy”. One of the main attractions in Kolkata is the **Victoria Memorial**. This memorial is highly enriched in artistic sculptures. Howrah bridge is also a place of attraction. Dakshineswar kali temple and St. Paul’s Cathedral are also the good places to visit. The street foods of Kolkata are really vey tasty. Kolkata is also well known for its cuisines and sweets.



Puri

Puri is situated in the state of Odisha. **Shri Jagannath Temple** is situated in Puri. It is one of the Char Dam pilgrimage sites for hindus. From ancient times Puri is known as ‘Shrikhetra’. From the 4th century AD to 19th century AD the temple was invaded 18 times by Hindu & Muslim rulers for looting the treasures of the temple. The economy of the Puri town is dependent on the religious importance of the temple. The festivals contribute a lot to the economy. **Rath yatra** is the famous occasion of the Jagannath temple. During the festival, the three idols made of wood representing Lord Krishna, his brother Balabhadra and sister Subhadra are taken on a cart. These three idols are taken out of the sanctum sanctorum of the **Sri Mandir** and put on heavily decorated carts that are dragged by the millions of visitors. They take it to the **Shri Gundicha** temple, where the idols are kept for a week on a sojourn. The return yatra is also very grand and commences on the ninth day. Swargadwar is the name given to the cremation ground or burning ghat which is located on the shores of the sea. Here thousands of dead bodies of Hindus brought from faraway places are cremated.



Amravati

It is the capital city of Andhra Pradesh. It is situated on the banks of Krishna river in the Guntur district. The name Amravati is derived from historical Amravathi Town the ancient capital of the Telugu Rulers of the **Satavahana dynasty**. It is the planned city and highly enriched in culture. One of the attraction is **Amaralingeswara Temple** dedicated to Lord Shiva. It is one of the Pancharma Khetras. A 125 feet tall statue of Dhyana Buddha is located in Dhyana Buddha park. Another is the Kondaveedu Fort which is a proposed world heritage site, located in Kondaveedu village. The fort is going through a major development and restoration work by Andhra Pradesh department of Archaeology and Museums. And Undavalli Caves are solid sandstone rock cut caves, located in Undavalli. The

caves has a huge recreated statue of Vishnu in a reclining posture.

Gwalior

It is the city situated in the State of Madhya Pradesh. The city and its fortress have been ruled by several historic northern Indian kingdoms. From the Tomars in the 13th century, it was passed on to the Mughal Empire, then to the Maratha in 1754, followed by the Scindia in 18th century. Gwalior remained a princely state of the British Raj with the Scindia as the local rulers. Gwalior city is enriched with architectural monuments. The one of the attraction is Gwalior Fort of Tomara Dynasty. The Fort, popularly called "**the Gibraltar of India**", overlooks the city. Another attraction is the Jai Vilas Palace which was the residential palace of Maratha rulers of Gwalior. Nowdays it has turned into a museum. The museum is one of the largest in Madhya Pradesh and has the world's largest chandelier and the complex is a mixture of British as well as Hindu architecture. **Saas Bahu temple** is also located in Gwalior. A striking part of the Jain remains at Gwalior is a series of caves or rock-cut sculptures, excavated in the rock on all sides, and numbering nearly to hundred, great and small. According to inscriptions, they were all excavated within a short period of about thirty-three years, between 1441 and 1474.

Allahabad

It is the city also known as prayag (which means place of offerings) and is situated in the State of Uttar Pradesh. Sangam (meeting place of three rivers i.e. Ganga, Yamuna and Saraswati). It was earlier known as "Kaushambi" as the Kuru rulers of Hastinapur who developed as their Capital. Allahabad has been a political, cultural and administrative centre of the Doab region. Mughal emperor

Akbar renamed it Ilahabad, which the British changed to Allahabad. One of the main attraction is the Kumbh mela which is a largest religious gathering. Millions of people come here to take a dip in the holy water. The Kumbh Mela is held after a tenure of 12 years. Another is the Allahabad pillar on which Ashoka's inscriptions were written and later inscriptions were attributed to the Gupta Emperor Samudragupta.



Appendix-5

RECENT GEOGRAPHICAL INDICATIONS

A Geographical Indication means a particular item that has originated from a particular region only. The GI tag is an indication which is definite to a **geographical territory**. The use of a geographical indication may act as a certification and protection that the product possesses specific qualities and is made according to traditional methods or enjoys a certain reputation, due to its geographical origin. It ensures that none other than those registered as authorised users are allowed to use the popular product name. In total, **267 items** have got the GI status till August, 2017.

The **various categories** of products in which GI status have been given are as follows:

- Agricultural product
- Manufactured product
- Natural goods
- Handicraft
- Food items
- Clothing and textile
- Handmade carpets
- Spices
- Sweets
- Security
- Holy food

For a product to get GI tag, the goods need to be produced or processed or prepared in that region. It is also essential that the product has a special quality or reputation. For example: a Kanchipuram silk saree, an Alphonso mango, a Nagpur orange, a pair of Kolhapuri chappal, etc.

Important Facts

- The **Hyderabad Haleem** is the only Indian dish to have got a GI status.
- **Kerala's Nilambur teak** recently got the GI tag. Nilambur is a municipality in the Malappuram district of Kerala and has the oldest teak plantation in the world. It also hosts the world's first Teak Museum.
- The **Uttarakhand tejpatta**, a popular spice becomes the first indigenous product to the State to get the GI status.
- **Darjeeling tea** became the first GI tagged product in India and given the status in 2004-05.

List of Recently Registered GIs In India

Year	GI Status	Type	State
2017	Gobindobhog rice	Agriculture	West Bengal
2017	Bandar laddu	Food item	Andhra Pradesh
2017	Banganapalle mango	Agriculture	Andhra Pradesh
2017	Sangli Raisins	Agriculture	Maharashtra
2017	Banaras metal repouse craft	Handicraft	Uttar Pradesh
2017	Beed custard apple	Agriculture	Maharashtra
2017	Jalna sweet orange	Agriculture	Maharashtra
2017	Uttarakhand tejpatta	Agriculture	Uttarakhand

2017	Waigon turmeric	Agriculture	Maharashtra
2017	Purandar fig	Agriculture	Maharashtra
2017	Kashmiri hand knotted carpet	Handicraft	Jammu and Kashmir
2017	Bardhaman Sitabhog	Food item	West Bengal
2017	Bardhaman Mihidana	Food item	West Bengal
2017	Blue pottery of Jaipur (Logo)	Handicraft	Rajasthan
2017	Molela clay work (Logo)	Handicraft	Rajasthan
2017	Marathwada kesar mango	Agriculture	Maharashtra
2017	Applique (Khatwa) work of Bihar (Logo)	Handicraft	Bihar
2017	Joha rice of Assam	Agriculture	Assam
2017	Jamnagari bandhani	Handicraft	Gujarat
2017	Mysore silk (Logo)	Handicraft	Karnataka
2017	Bhiwapur chilli	Agriculture	Maharashtra
2017	Dahanu Gholvad chikoo	Agriculture	Maharashtra
2017	Varanasi glass beads	Handicraft	Uttar Pradesh
2017	Sujini embroidery	Handicraft	Bihar

	work of Bihar (Logo)		
2017	Karvath Kati sarees and fabric	Handicraft	Maharashtra
2017	Solapur pomegranate	Agriculture	Maharashtra
2017	Sikki grass products of Bihar (Logo)	Handicraft	Bihar
2017	Kathputlis of Rajasthan (Logo)	Handicraft	Rajasthan
2016	Navapur tur dal	Agriculture	Maharashtra

GI Tag for Rice varieties in India

- In August 2017, **Gobindobhog rice**, a speciality of Puba Bardhaman district of **West Bengal**, got the geographical indication (GI) status. Other varieties of rice which have already got the GI status are:
 - **Kalanamak rice:** Uttar Pradesh
 - **Basmati rice:** Punjab, Haryana, Himachal Pradesh and Uttarakhand and parts of Uttar Pradesh and Jammu and Kashmir.
 - **Ambemohar rice:** Maharashtra
 - **Palakkadan Matta rice, Navara rice, Pokkali Rice, Wayanad Jeerakasala rice, Wayanad Gandhakasala rice, Kaipad rice** from Kerala.



Previous Years' Questions - Prelims

2015

1. Which of the following has/have been accorded ‘Geographical Indication’ status?
 1. Banaras Brocades and Sarees

2. Rajasthani Daal-Bati-Churma
3. Tirupati Laddu

Select the correct answer using the code given below.

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



Answers

1. (c)



Practice Questions - Prelims

1. In which of the following categories is GI tag NOT applicable?

- 1. Agricultural produce
- 2. Handicrafts
- 3. Textiles
- 4. Farming practices

Select the correct answer using the code given below.

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

2. GI tags are provided under the mandate of which international agreement?

- (a) Montreal Protocol
- (b) WTO TRIPS
- (c) Kyoto Protocol

- (d) Beijing Declaration
3. Correct statements about GI Act, 1999 are:
1. Provides for GI registration for any Goods or Services associated with a particular region in India.
 2. GI status is given for a period of 10 years at a time.
 3. Recently Madurai Scissors and Meerut Malli were given GI-protection under this act.

Select the correct answer using the code given below.

- (a) Only 1 and 3
- (b) Only 2 and 3
- (c) Only 2
- (d) All of them



Answers

1. (b)
2. (b)
3. (c)