



DELHI UPSC SECRETS

www.delhiupscsecrets.com | 74 47 896 897

INDIAN ART & CULTURE

TOPPERS NOTES



Vishal Narwade (AIR - 91)

Cleared 6 Prelims, 6 Mains, 6 Interview
Selected as IAS, IPS, IRS

ARVIND KAYANDE

Director, Delhi UPSC Secrets
Mentored 10,000+ Aspirants

TABLE OF CONTENTS

Sr. No	Topic	Page No.
1.	Indian Architecture & Sculpture	1
2.	Indian Dance Forms	34
3.	Indian Paintings	46
4.	Indian Music	57
5.	Indian Theatre	63
6.	Indian Language & Literature	65
7.	UNESCO'S List of tangible Cultural Heritage sites	77
8.	Religions & Philosophy	82
9.	Folk & Tribal Art	107
10.	Calendars in India	110
11.	Martial Art In India	114

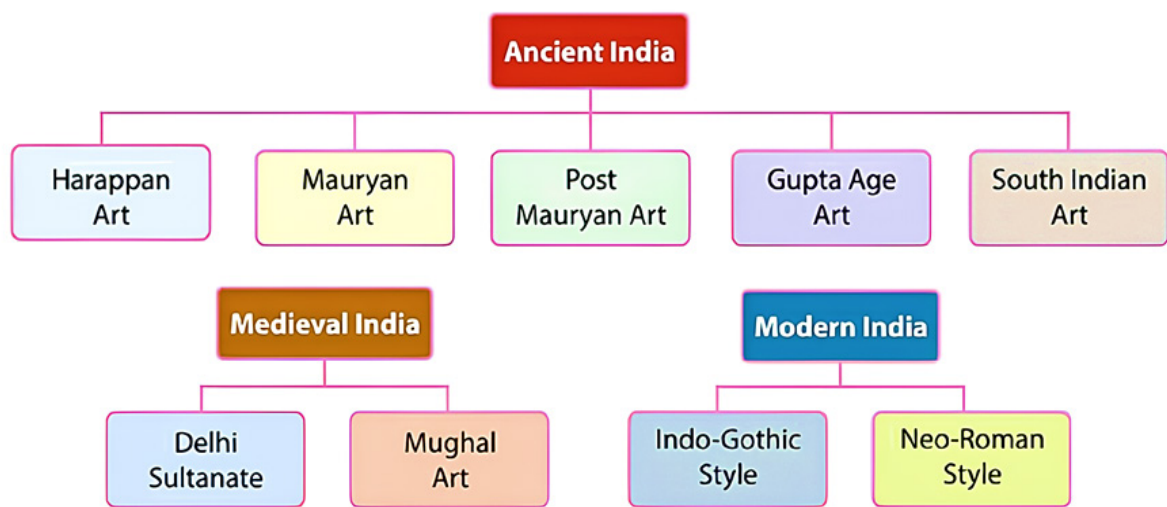


1

INDIAN ARCHITECTURE & SCULPTURE

- **Architecture** refers to designing of and construction of buildings, various types of materials are used i.e. stone, wood, glass, metal etc , involves study of engineering and engineering mathematics and depends upon measurement. **Eg.** Taj Mahal, Red Fort
- **Sculpture** is a 3D work of art. is made of single piece of material, involves creativity, imagination and may not depend on measurement. **Eg.** Nataraja Image, Dancing Girl

■ Classification of India Architecture :



Architecture in Ancient India :

1.1. Harappan Civilization (Indus Valley Civilization) Art :

■ Seals :

Seal Shapes :

- Seals come in square, rectangular, circular, or triangular shapes.
- The standard Harappan seal is typically a 2x2 square inch plaque.

Material Composition :

- Seals are primarily made from materials like soft river stone, especially steatite.

Engravings and Script :

- Each seal is engraved with pictographic script.
- The script is yet to be deciphered.



- Some seals also feature animal impressions.

Material Variation :

- Seals have been found in materials such as gold and ivory.

Symbolic Elements :

- On average, each seal contains 5 signs or symbols.
- Common motifs include animals like bulls, elephants, tigers, goats, and monsters. eg unicorn seal
- Occasionally, trees and human figures are also depicted.

Direction of Writing :

- The direction of writing on the seals is from right to left.

Significance of Seals :

- 1) They were mainly used as unit of trade and commerce.
- 2) They were also used as an amulet (to ward off the evil)
- 3) They were also used as an educational tool (presence of pie sign).

■ Sculpture :

Three-Dimensional Stone Statuaries :

- Harappa and Mohenjodaro feature stone statuaries showcasing exceptional handling of three-dimensional volumes.

Notable Stone Figures :

- Two prominent stone figures include a torso in red sandstone and a bust of a bearded man in steatite.

Bronze Casting :

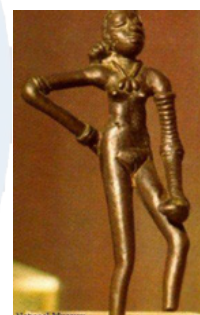
- Harappan art extensively employed bronze casting.
- The prevalent technique used was the "Lost wax technique."
- In this method, wax figures are coated with clay, dried, heated, and then molten wax is drained out, leaving a hollow mold.
- The mold is filled with bronze or another metal, and once cooled, the clay is removed.

Examples of Metal-Cast Sculptures :

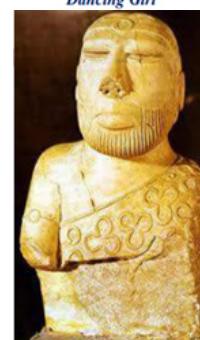
- Kalibangan and Daimabad have yielded excellent examples of metal-cast sculptures.

Bronze Figures :

- Bronze sculptures include both human and animal figures.
- A notable example is the statue of a girl, often referred to as the 'Dancing Girl.'



Dancing Girl



Bearded Man

Artistic Animal Figures :

- Among animal figures in bronze, the buffalo with its uplifted head, back, and sweeping horns, as well as the goat, are cited for their artistic merit.

■ Terracotta :

- Terracotta is a **fire baked clay** and is handmade using pinching method. The Indus Valley people made terracotta images also but as compared to stone and bronze statues the terracotta representations of human form are crude. They are more realistic in Gujarat sites and **Kalibangan**.
- **Examples** are Mother Goddess, Toy carts with wheels, whistles, birds and animals.



■ Pottery :

- A large quantity of pottery excavated from the sites indicates gradual evolution of various design motifs as employed in different shapes and styles. Potteries were mainly plain, red and black painted. The Indus Valley pottery consists chiefly of very fine wheel-made wares, very few being hand-made.
- Plain pottery is more common than painted ware. Plain pottery is generally of red clay, with or without a fine red or grey slip. It includes knobbed ware, ornamented with rows of knobs.
- The black painted ware has a fine coating of red slip on which geometric and animal designs are executed in glossy black paint.

Use of Pottery :

1. For household purpose (storage of water, food grains etc).
2. For decoration Miniature vessels used for decoration (Less than ½ inch).
3. Used as perforated pottery (large hole at the bottom and small holes all over the wall, and probably was used for straining liquor.)

■ Beads and Ornaments :

- Harappan men and women adorned themselves with a wide variety of ornaments crafted from various materials, including precious **metals, gemstones, bone, and baked clay**.
- Necklaces, armlets, and finger rings were commonly worn by **both males and females**.
- The bead industry was well-developed, with evidence of factories at **Chanhudaro and Lothal**
- Beads were crafted from materials like cornelian, amethyst, steatite, turquoise, etc. Beads exhibited various shapes, including disc-shaped, cylindrical, spherical, barrel-shaped, and segmented, showcasing great technical skill in their production.
- Discoveries of dead bodies buried with ornaments indicate the cultural significance of personal adornments. Harappans demonstrated an awareness of fashion, evident in different hairstyles and the wearing of beards.



- **Cinnabar** was utilized for cosmetics, including lipstick, face paint, and eyeliner, reflecting an understanding of beauty practices among the Harappan people.

■ Extensive Town Planning

Town Planning :

- Remarkable town planning observed in **Harappa and Mohenjo-daro**.
- Rectangular grid pattern with roads running in north-south and east-west directions.
- Roads intersecting at right angles, dividing the city into blocks.
- Big roads and smaller lanes connecting houses and apartments to the main roads.

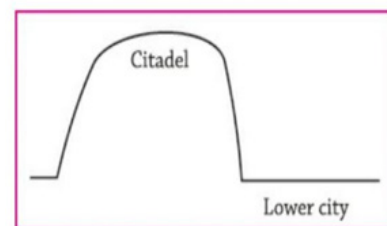


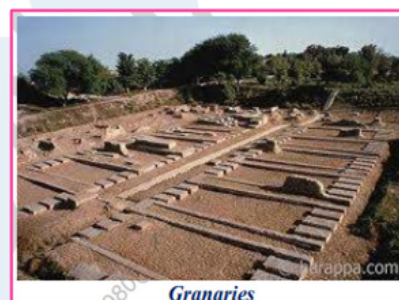
Fig. 1.1: Citadel and lower city

Building Types :

- Three main types of buildings found : dwelling houses, public buildings, and public baths.
- Burnt mud bricks of standardized dimensions used for construction.
- Well-baked brick layers joined with gypsum mortar.

City Division :

- **City divided into two parts :** upraised citadel and lower part.
- Upraised citadel in the western part used for large buildings like granaries, administrative structures, and pillared halls.
- Some citadel buildings may have been residences of rulers and aristocrats.



Granaries

Lack of Monumental Structures :

- Indus Valley civilization sites lack large monumental structures such as temples or palaces for rulers, unlike Egyptian and Mesopotamian civilizations.

Intelligent Granary Design :

- Granaries intelligently designed with strategic air ducts and raised platforms.
- Designed for efficient storage of grains and protection against pests.

Prevalence of Public Baths :

- Harappan cities highlight the importance of ritualistic cleansing through public baths.
- Public baths, like the famous 'Great Bath' in Mohenjo-daro, surrounded by a high wall.
- The Great Bath's flawless condition showcases the engineering capabilities of the Harappans.

Diversity in Housing :

- Lower city houses include small one-roomed structures, potentially used by the working class.



Fig. 1.2: The Great Bath at Mohenjo-daro

- Some houses show evidence of stairs, indicating the possibility of double-storied dwellings.
- Most buildings equipped with private wells, bathrooms, and effective ventilation.

Advanced Drainage System :

- Striking feature of the Harappan civilization is the advanced drainage system.
- Small drains from each house connected to larger drains alongside main roads.
- Loosely covered drains for regular cleaning and maintenance.
- Presence of cesspits at regular intervals.

Emphasis on Hygiene :

- Importance placed on hygiene, both personal and public, is impressive.
- Presence of wells observed at many sites, contributing to the overall water management system

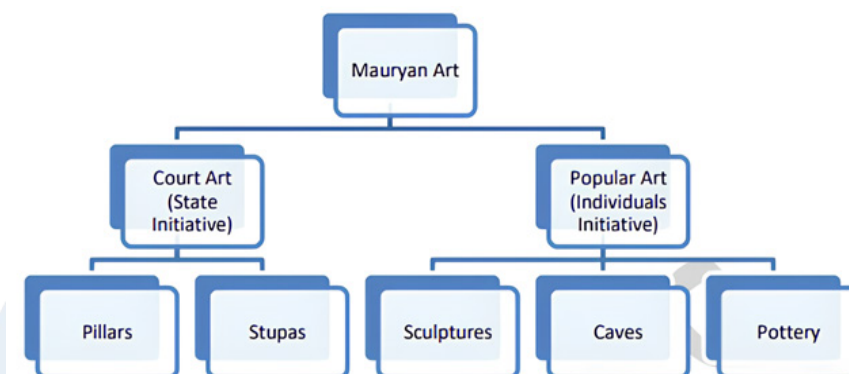
■ Some of the important sites of the Indus Valley civilisation and their archaeological findings are :

Site	Location	Key Discoveries
Harappa	Present Pakistan, on the bank of River Ravi	Two rows of six granaries with a big platform, Stone symbol of lingam and yoni, Mother goddess figure, Bronze sculpture of a dog chasing a deer, Red sandstone, male torso.
Mohenjo-daro	Present Pakistan, on the River Indus	The citadel, The great bath, The great granary, Post-cremation burial practices, Bronze statue of the Dancing Girl, Pashupati seal, Sculpture of a bearded priest.
Dholavira	Gujarat	Giant water reservoir, Unique water harnessing system, Stadium, Dams and embankments, Inscription with 10 large-sized signs, Advertisement-like inscription.
Lothal	Gujarat	Important for naval trade, Dockyard, Practice of burial of cremated remains, Rice husk, Fire altars, Painted jar, Terracotta figure of horse and ship, Instruments for measuring angles.
Rakhigarhi	Haryana	Largest site of Indus Valley civilization, Granary, Cemetery, Drains, Terracotta bricks.
Ropar	Punjab, India	Dog buried with human in oval pit burials, Copper axe.
Balathal & Kalibangan	Rajasthan	Bangle factory Toy carts, Bones of a camel, Decorated bricks, Citadel and lower town, Fire altar.
Surkotada	Gujarat	First actual remains of horse bones.
Banawali	Haryana, on the dried-up Saraswati river	Toy plough, Barley grains, Lapis lazuli, Fire altars, Oval-shaped settlement, Radial streets (unique feature).

Alamgirpur	Meerut, Uttar Pradesh, on the banks of Yamuna	Easternmost site of IVC, Broken copper blade, Ceramic items, Impression of cloth on a trough.
Mehrgarh	Pakistan	Considered precursor to Indus Valley Civilization, Pottery, Copper tools.

1.2. Mauryan Art :

- No significant architectural remains have been found corresponding to the period between the Harappans and the Mauryas.



- This is probably because **buildings were not made of stone** in this period. 6th century BCE marked the beginning of new socio-religious movements in the Gangetic valley in the form of Buddhism and Jainism which were part of **Shraman tradition**
- By 4th century BCE, Mauryas established their power and **Ashoka** patronized Shraman tradition in 3rd century BCE and encouraged the development of distinct sculptural and architectural styles.
- Religious practices had many dimensions and were not confined to one particular mode of worship.
- Worship of Yakshas and mother goddesses** were prevalent at that time, which later got assimilated into Buddhism and Jainism. Mauryan art represents an important transition in Indian art from use of wood to stone.

■ Palaces :

- First powerful empire in India, marking a significant political and cultural era.

Capital and Palaces :

- Capital at **Pataliputra** served as the political center.
- Palaces at **Kumrahar** were built to showcase the grandeur of the Mauryan Empire.

Inspiration from Achaemenid Palaces :

- Chandragupta Maurya's palace drew inspiration from Achaemenid palaces at Persepolis in Iran.
- Reflects cultural exchanges and influences across regions.

Building Material :

- Wood was the principal building material for the palaces, showcasing architectural innovation.

Chandragupta Maurya's Palace :

- Described by **Megasthenes** as one of the greatest creations of mankind.
- Inspired by Achaemenid architecture, highlighting cultural amalgamation.

Ashoka's Palace at Kumrahar :

- Massive three-storey wooden structure.
- Featured a high central pillar.
- Demonstrated architectural advancements and engineering skills.

Decorations and Sculptures :

- Palace walls adorned with intricate carvings and sculptures.
- Artistic elements showcased the cultural richness and aesthetic sensibilities of the Mauryan period.

Cultural Exchange and Influence :

- The incorporation of foreign architectural elements indicates a cultural exchange during the Mauryan era.
- Shows how different influences contributed to the architectural landscape.

Symbol of Mauryan Splendor :

- Mauryan palaces, especially those of Chandragupta and Ashoka, symbolized the grandeur and magnificence of the empire.
- Illustrates the cultural and architectural achievements of the Mauryan dynasty.

■ Pillars--Ashoka's Time and Pillar Inscriptions :

- During Ashoka's reign, pillar inscriptions gained great significance.
- Used as symbols of the state and to commemorate battle victories.
- Pillars also served as a medium for propagating imperial sermons.

Characteristics of Pillars :

- Typically around 40 feet high.
- Primarily made of chunar sandstone.
- Comprised four main parts.

■ Parts of the Pillars :

1. Shaft :

- Long and formed the base.
- Often made from a single piece of stone or monolith.



2. Capital :

- Lotus-shaped or bell-shaped.
- Bell-shaped capitals influenced by Iranian pillars.
- Exhibited a highly polished and lustrous finish.

3. Abacus :

- Circular or rectangular base above the capital.
- Served as a foundation for the animal figure placed on top.

4. Animal Figure :

- Positioned on the abacus.
- Added an ornamental element to the pillar.
- Represented various symbolic meanings.

Inscriptions and Symbolism :

- Pillars carried inscriptions, symbolizing the authority of the state and the emperor.
- Ashoka utilized pillars to communicate moral and ethical teachings through his edicts.
- The combination of inscriptions and symbolic structures conveyed Ashoka's messages to the public.

Influence from Iranian Pillars :

- Bell-shaped capitals and polished finish influenced by Iranian architectural styles.
- Reflects cross-cultural exchanges and influences during that period.

Cultural and Architectural Significance :

- Ashoka's pillars stand as a testament to the cultural and architectural achievements of the Mauryan era.
- The combination of artistic elements and functional purpose showcased the sophistication of Mauryan craftsmanship.
- **Example :** Lauria Nandangarh pillar in Champaran, Sarnath pillar near Varanasi,

■ National Emblem of India.

Element	Description
Abacus and Animal Part	• Forms the Official National Emblem of India.
Animals on the Abacus	• Galloping horse (west) Bull (east) Elephant (south) Lion (north)
Symbolism of Animals	• Elephant : Represents Queen Maya's dream of a white elephant entering her womb.
	• Bull : Represents the zodiac sign of Taurus, the month of Buddha's birth.
	• Horse : Represents the horse Kanthaka, used by Buddha for leaving princely life.
	• Lion : Symbolizes the attainment of enlightenment.
Directional Symbolism	• Animals represent four directions, following each other, turning the wheel of existence till eternity.
National Emblem Text	• Inscription of "Satyameva Jayate" from Mundaka Upanishad, meaning 'Truth Alone Triumphs' in Devanagari script.
Crowning Element	• The Capital is crowned by the Wheel of the Law (Dharma Chakra).
Lions in the Emblem	• Symbolize Buddha spreading Dhamma in all directions.
Significance	• Commemorates the first sermon by Buddha or the Dhammachakraparivartana.

■ Stupa :

- Stupas, prevalent in India **from the Vedic period**, served as conventional burial mounds, housing relics and ashes; during Ashoka's reign, approximately **84,000 stupas** were erected, marking the climax of stupa art.
- Originating from Vedic traditions, stupas gained popularity among Buddhists, with nine erected after Buddha's death, eight containing Buddha's relics, and the ninth holding the original relic pot;
- constructed with unburnt brick cores and outer surfaces made of burnt bricks covered with plaster, stupas featured decorated medhi and toran adorned with wooden sculptures, and worshippers circled the pradakshina patha as a token of worship.
- Notably, **Sanchi Stupa in Madhya Pradesh** stands as the most famous among Ashokan stupas, while **Piprahwa Stupa in Uttar Pradesh** is the oldest.
- The locations of the 9 stupas built after the death of Buddha are Rajagriha, Vaishali, Kapilavastu, Allakappa, Ramagrama, Vethapida, Pava, Kushinagar, and Pippalivana.

Ashoka's Era and Stupa Transition :

- Transition to stone construction and new additions characterized stupas during Ashoka's time and later.

Elaborate Stupa Construction :

- In the subsequent century, stupas saw elaboration, including the addition of circumambulatory path railings and sculptural decoration.

Expansion and New Additions :

- Numerous stupas were constructed earlier, witnessing expansions and new additions in the second century BCE.

Stupa Structure :

- The stupa comprises a cylindrical drum, circular anda, harmika, and chhatra on top.
- Represents the triratnas of Buddhism—Buddha (The enlightened), Dhamma (doctrine), and Sangh (order).

Gateways and Architectural Space :

- Gateways were added alongside the circumambulatory path, providing space for architects and sculptors to elaborate and carve images.

Symbolic Depiction in Early Buddhism :

- In the early phase of Buddhism, Buddha symbolically depicted through footprints, stupas, lotus throne, chakra, etc.
- Reflecting simple worship, paying respect, or depicting historical events.

Evolution of Narrative Representation :

- Gradual integration of narrative representations depicting events from Buddha's life and Jataka stories on railings and torans.

Narrative Styles :

- Synoptic, continuous, and episodic narrative styles used in the pictorial tradition.

Frequent Depictions :

- Frequent depiction of events related to Buddha's birth, renunciation, enlightenment, dhammachakrapravartana, and mahaparinibbana.

Notable Jataka Stories :

- Notable Jataka stories frequently depicted include Chhadanta, Vidurpundita, Ruru, Sibi, Vessantara, and Shama.

■ Cave Architecture :

- In this era, rock-cut cave architectures emerged, initially serving as **viharas** for Jain and Buddhist monks during the **Mauryan period**. Originally used by the **ajivika sect**, these caves later gained popularity as Buddhist monasteries, featuring highly polished interior walls and decorative gateways.
- Illustratively, caves like **Barabar and Nagarjuni** in Bihar, created during **Dasharath's** time, the grandson of Ashoka, exemplify this architectural trend. During the Mauryan period, rock-cut architecture was firmly

established, notably exemplified by the **Sudama and Lomus Rishi caves** at Barabar and Nagarjuni hills near Gaya in Bihar.

- These caves represent the earliest instances of rock-cut methodology in India. The Lomus Rishi cave features a semicircular chaitya arch at the entrance, adorned with a dynamic elephant frieze in high relief.
- The rectangular interior hall includes a circular chamber at the back, with the entrance positioned on the side wall. Ashoka patronized this cave for the Ajivika sect. Key features of caves from this period include interior polishing and the development of artistic gateways.

Apsidal Vault	Apsidal Vault	Flat- Roofed
Roof Chaitya halls (Ajanta, Pithalkhora, Bhaja)	Roof pillarless hall (Thana – Nadsur)	Quadrangular hall with a circular chamber at back (Kondivite).

■ 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 Jaintirthankars were associated with a Yakshi.

■ Pottery :

- Pottery of the **Mauryan period** is generally referred to as **Northern Black Polished Ware (NBPW)**. They were characterized 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**.

1.3. Post Mauryan Art :

- After the decline of the Mauryan Empire in the **2nd century BC**, small dynasties emerged in various parts of India. Notable among them were the **Shungas, Kanvas, Kushanas, and Shakas** in the north, while the **Satvahanas, Ikshavakus, Abhiras, and Vakatakas** gained prominence in Southern and Western India.
- The religious landscape witnessed the rise of Brahmanical sects like the Shaivites, Vaishnavites, and Shaktites.
- the art of this period began to reflect the changing socio-political scenario. Architectural forms such as rock-cut caves and stupas persisted, with each dynasty contributing unique features.
- Additionally, various schools of sculpture emerged, and the art of sculpture reached its zenith in the post-Mauryan period.

■ 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.

■ Udayagiri and Khandagiri Caves, Odisha :

- 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, possibly carved out for the residence of Jain monks.
- There are **18 caves in Udayagiri and 15 caves in Khandagiri**.
- Udayagiri caves are renowned for the **Hathigumpha inscription**, carved out in **Brahmi script**, featuring the “Jain Namokar Mantra” and highlighting various military campaigns by King Kharavela. Other caves also contain inscriptions.
- The **Ranigumpha** cave in Udayagiri is double-storied and adorned with beautiful sculptures.

■ Evolution of Stupas in Post-Mauryan Period :

- Stupas underwent a transformation, becoming larger and more ornate.
- Stone replaced wood and brick in construction materials.
- The Shunga dynasty introduced torans as elaborately decorated gateways to stupas.
- Torans featured intricate carvings of figures and patterns, reflecting Hellenistic influences.
- Notable examples include the **Bharhut stupa** in Madhya Pradesh and the toran at the **Sanchi stupa** in Madhya Pradesh.

■ Stupa at Sanchi :

Architectural Evolution :

- The original brick Stupa from Ashoka's era was initially enclosed by a wooden fence, later replaced by a massive stone balustrade.
- All four gateways were intricately carved with beautiful sculptures.
- Stupa-1 at Sanchi features both upper and lower **pradakshinapatha** (circumambulatory path).
- Four decorated **toranas** depict various events from the life of Buddha and the Jatakas (birth stories).
- Figure compositions in high relief fill the entire space, exhibiting a naturalistic depiction with no stiffness in the body.
- Carving techniques show advancements, with the continued use of symbols representing the Buddha and the **Manushi Buddhas**.
- Tradition mentions **24 Buddhas**, but only the first one (Dipankar) and the last six are pictorially represented at Sanchi-1.

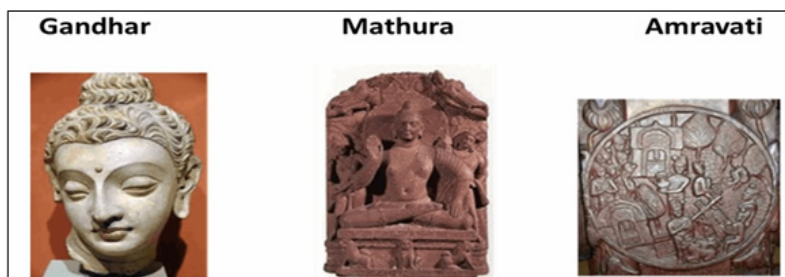
Sculpture :

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

Gandhara School :	Developed in the western frontiers of Punjab, near modern-day Peshawar and Afghanistan.
	Influenced by Greek and Roman sculptors brought by Greek invaders.
	Flourished from 50 B.C. to 500 A.D. in two stages.
	Early stage used bluish-grey sandstone; later stage used mud and stucco.
	Images of Buddha and Bodhisattvas based on Greco-Roman pantheon, resembling Apollo.
Mathura School :	Flourished on the banks of the river Yamuna between the 1 st and 3 rd centuries B.C.
	Influenced by stories and imageries of Buddhism, Hinduism, and Jainism.
	Sculptures modelled on earlier Yaksha images from the Mauryan period.
	Striking use of symbolism, representing Hindu Gods with avayudhas.
	Halo around Buddha's head larger than in Gandhara School, decorated with geometrical patterns.
	Buddha depicted surrounded by two Bodhisattavas—Padmapani holding a lotus, and Vajrapani holding a thunderbolt.
Amaravati School	Developed in the southern parts of India, on the banks of the Krishna river, under Satvahana rulers' patronage.
	Emphasized dynamic images and narrative art.
	Excessive use of the Tribhanga posture, with the body having three bends.

<u>Differences</u>	<u>Gandhara School</u>	<u>Mathura School</u>	<u>Amaravati School</u>
External Influence	Heavy influence of Greek or Hellenistic sculpture, known as Greco-Indian School of Art.	Developed indigenously and not influenced by external cultures.	Developed indigenously and not influenced by external cultures.
Ingredient Used	Early Gandhara sculptures made using bluish-grey sandstone. Later period saw the use of mud and stucco.	Mathura School sculptures made using white marbles and spotted red sandstone.	Amaravati School sculptures made using white marbles and spotted red sandstone.
Religious Influence	Mainly Buddhist imagery influenced by the Greco-Roman pantheon.	Influence of all three religions : Hinduism, Jainism, and Buddhism.	Mainly Buddhist influence.
Patronage	Patronized by Kushana rulers.	Patronized by Kushana rulers.	Patronized 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.	Developed in the Krishna-Godavari lower valley, in and around Amaravati and Nagarjunakonda.
Features of Buddha Sculpture	Buddha shown in a spiritual state, with wavy hair, fewer ornaments, and seated in the position of a yogi.	Buddha shown in a delighted mood with a smiling face, wearing tight dress, seated in padmasana.	Buddha sculptures generally depict life stories and Jataka tales, less emphasis on individual features.



<u>Comparison</u>	<u>Greek Art</u>	<u>Roman Art</u>	<u>Gandhara School</u>
Idealism vs. Realism	Idealistic style, focusing on the muscular depictions of Gods and men, showing strength and beauty.	Realistic in nature, depicting real people and major historical events.	Integrates both styles- Idealistic depictions influenced by Greek art and realistic ornamentation influenced by Roman art.
Material Used	Marble was commonly used for sculptures.	Concrete was commonly used in sculptures.	Integration of both marble and concrete in sculptures.
Mythological Figures	Greek mythological figures prominently depicted.	Romans used art for ornamentation and decoration rather than focusing on mythological figures.	Depictions of the Greek mythological many figures integrated into the art.
Overall Influence	Strong influence on the idealistic style of sculpture.	Strong influence on realistic ornamentation and decoration.	Balanced integration of idealism and realism in the depictions.

<u>Mudra</u>	<u>Description</u>	<u>Significance</u>
Bhumisparsha Mudra	The Buddha sitting in meditation with his left hand in his lap, and his right hand touching the earth.	Associated with the moment of Buddha's attaining enlightenment, symbolizing 'Calling the Earth to Witness the Truth.'
Dhyana Mudra	Buddha with both hands in the lap, back of the right hand resting on the palm of the left hand with fingers extended.	Indicates meditation, used during the final meditation under the bodhi tree, signifying the attainment of spiritual perfection.

Vitarka Mudra	Tips of the thumb and index finger touch, forming a circle, right hand at shoulder level, left hand in the lap.	Indicates teaching and discussion, the circle symbolizing the constant flow of energy in the teaching phase of Buddhism.
Abhaya Mudra	Right hand raised to shoulder height with arm bent, palm facing outwards and fingers upright, left hand hanging downwards.	Symbolizes fearlessness, shown by Buddha after attaining enlightenment, instills a sense of fearlessness to others.
Dharmachakra Mudra	Both hands involved, right hand at chest level with palm facing outwards, left hand turned inward, index finger and thumb of both hands forming a circle.	Means "Turning the Wheel of the Dharma," used while preaching the first sermon in the Deer Park of Sarnath.
Anjali Mudra	Both hands close to the chest, palms and fingers joined against each other vertically.	Signifies greetings, devotion, and adoration, used in India to greet people (Namaste).
Uttarabodhi Mudra	Holding both hands at the chest level, intertwining all fingers except index fingers, extending index fingers straight up and touching each other.	Symbolizes supreme enlightenment, charging one with energy and representing perfection.
Varada Mudra	Right arm extended downwards, palm facing outwards towards onlookers.	Indicates charity, compassion, or granting wishes, symbolizing five perfections : Generosity, Morality, Patience, Effort, and Meditative Concentration.
Karana Mudra	Hand stretched out horizontally or vertically, palm forward, thumb pressing folded two middle fingers, index and little fingers raised upwards.	Indicates warding off evil, expelling demons and negative energy, helps remove obstacles.
Vajra Mudra	Erect forefinger of the left hand held in the fist of the right hand.	Indicates knowledge or supreme wisdom, with the forefinger representing knowledge protected by the fist.

1.4. Gupta Age :

■ Gupta Empire's Golden Period of Indian Architecture (4th century A.D.) :

- Early Gupta rulers followed Buddhist architectural traditions.
- Later phase, under Hindu patronage, emphasized temple architecture.
- Zenith of temple construction and flourishing Buddhist and Jain art.

■ Religious Tolerance and Brahmanical Rule :

- Gupta emperors, especially in the later phase, demonstrated remarkable religious tolerance.
- Despite being Brahmanical rulers, they embraced diversity in religious practices.

■ Principal Deities and Worship Practices :

- Three principal deities worshiped in different regions :
- Vishnu in Northern and Central India.
- Shiva in the Southern part.
- Shakti in the Eastern part and Malabar coast (South-western India).

■ Cultural Splendor of the Gupta Age :

- Religious diversity and architectural excellence characterize the Gupta Age.
- The era is known for its significant contributions to Indian art and culture.

■ 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** 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.

Patronage and Creation :

- Buddhist monks, sponsored by Vakataka kings, especially notable under Harishena, inscribed the Ajanta caves.
- Fresco paintings were used, showcasing significant naturalism.

Color Techniques and Absence of Blue :

- Colors derived from local vegetation and minerals.
- Red outlines were followed by interior painting.
- Striking absence of blue color in the paintings.
- Cave No. 16 stands out as one of the most elegant examples of cave architecture.
- Paintings predominantly themed around Buddhism, depicting the life of Buddha and Jataka stories.

Development Phases :

- Of the 29 caves, 5 developed during the Hinayana phase.
- The remaining 24 caves were developed during the Mahayana phase of Buddhism.

Historical References :

- Chinese Buddhist travellers **Fa Hien and Hieun Tsang** documented references to the Ajanta caves in their travel accounts.
- Some prominent sculptures of Ajanta Caves are : Mahaparinirvana of Buddha in **Cave.no 26,** Naga king and his consort in **Cave.no 19.**

■ 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).
- **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. 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.



<u>Cave Site</u>	<u>Location</u>	<u>Description</u>
Bagh Caves	Bank of the Bagh river, Madhya Pradesh	Group of 9 Buddhist caves around 6th Century A.D. Architecturally similar to Ajanta caves.
Junagadh Caves	Junagadh district, Gujarat	Three sites : 1) Khapra Kodiya, 2) Baba Pyare, 3) Uparkot. Unique citadel "Upar Kot" in front of the prayer hall.
Nasik Caves	Nasik, Maharashtra	Group of 24 Buddhist caves, also known as "Pandav Leni." Developed during the 1st century A.D. Belong to Hinayana period but show later Mahayana influence. Presence of motifs like throne and footprints under Hinayana influence. Later, Mahayana influence with carved idols of Buddha. Excellent water management system with carved water tanks.
Mandapeshwar Caves	Borivalli near Mumbai	Initially a Brahmanical cave in late Gupta period. Later converted into a Christian cave. Remains include sculptures of Natraja, Sada shiva, and ardhnanarishwara. The church and graveyard are situated above the cave precincts.
Udayagiri Caves	Vidisha, Madhya Pradesh	Created in the early 5th century AD under Chandragupta II's patronage. Famous for numerous sculptures on the hill walls. Notable sculpture of Varaha (Boar incarnation of Vishnu). Caves dedicated to Shiva, Narasimha, Narayana, and Skanda.

■ Sculpture's :

- 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)

■ 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.

■ Important ancient inscriptions and edicts :

<u>Inscription</u>	<u>Location</u>	<u>Description</u>
Pillar Edicts	Various locations	Ashoka's inscriptions on pillars, spreading Buddhist teachings and moral principles. Found in various parts of the Indian subcontinent.
Bhabru Edict	Bhabru, Madhya Pradesh	Part of Ashoka's Rock Edicts. Written in Prakrit language and Brahmi script. Emphasizes the importance of dhamma and righteous living.
Rock Edicts at Junagadh	Junagadh, Gujarat	Rock inscriptions by Ashoka. Discusses Ashoka's conversion to Buddhism and his efforts to promote Dhamma.
Maski Inscription	Maski, Karnataka	Part of Ashoka's Minor Rock Edicts. Proclaims Ashoka's commitment to non-violence, tolerance, and welfare of all beings.
Sanchi Inscriptions	Sanchi, Madhya Pradesh	Inscriptions on the gateways of the Great Stupa at Sanchi. Mention Ashoka's visit to the site and his generosity towards the Buddhist monastic community.
Kalinga Edicts	Kalinga (Present Odisha)	Eleven out of the well-known fourteen Rock Edicts of Ashoka, with two special edicts known as Separate Rock Edicts or Kalinga Edicts. Written in Magadhi Prakrita and early Brahmi script. Peace-making in nature, meant for the pacification of the newly conquered people of Kalinga.
Aihole Inscription	Aihole, Karnataka	Found at Meguti Temple. Written in Sanskrit and Kannada script. Mentions the defeat of Harshavardhana by Pulakeshin II and the victory of Chalukyas over Pallavas. Records the shifting of the capital from Aihole to Badami. Written by Ravikirti, the court poet of Pulakeshi II.
Hathigumpha Inscription	Udayagiri-Khandagiri Caves, Odisha	Also known as Elephant Cave Inscription. Inscribed by King Kharavela during the 2nd century BCE. Consists of seventeen lines in Prakrit language and Brahmi script. Main source of information about Kalinga ruler Kharavela, portraying him as a king, conqueror, patron of culture, and 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** :

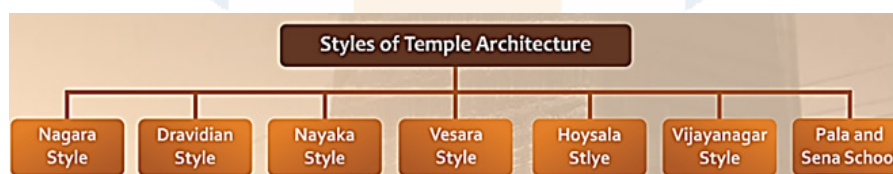
Temple Stage	Features	Example
First Stage	Flat roof. Square shape. Portico on shallow pillars. Entire structure on low platforms.	Temple No. 17 at Sanchi.
Second Stage	Continued features of the first stage. Higher or upraised platforms. Some instances of two-storied temples. Addition of a covered ambulatory passageway.	Parvati temple at Nachna Kuthara, Madhya Pradesh.
Third Stage	Emergence of shikharas replacing flat roofs. Shikharas were low and almost square (curvilinear). Introduction of Panchayatan style with four subsidiary shrines.	Dashavatar temple at Deogarh (U.P.), Durga temple at Aihole (Karnataka), etc.
Fourth Stage	Similar to the third stage, but the main shrine became more rectangular.	Ter temple at Sholapur.
Fifth Stage	Introduction of circular temples with shallow rectangular projections. Retained features from the previous stage.	Maniyar Math at Rajgir.

■ Styles of Temples :

The basic form of the Hindu temple comprises the following :

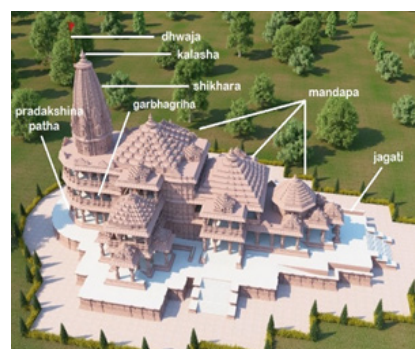
1. **Sanctum Sanctorum** : Also known as Garbhagriha (literally womb-house) is a small room, generally cubicle, which houses the principal deity of the temple.
2. **Mandapa** : It is the entrance to the temple. It may be a portico or a hall and is generally designed to house a large number of worshippers.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

■ Architectural Style :



Nagara :

- **Time Period of Development** : From the fifth century A.D. onwards
- **Regional Diversity** : Different sub-schools within the Nagara school emerged in the western, central, and eastern parts of India.
- **Temple Making Style** : Panchayatan style, involving subsidiary shrines in a crucified ground plan with respect to the principal shrine.



Additional Features :

- Presence of assembly halls or mandaps in front of the principal shrine.
- Placement of images of the river goddesses, Ganga and Yamuna, outside the garbhagriha.
- Absence of water tanks or reservoirs within the temple premises.
- Temples built on upraised platforms.
- Pillared approach in the porticos.

Shikharas (Towers) :

- Latina or Rekha-Prasad** : Square base with inward-curving walls leading to a point at the top.
- Phamsana** : Broader base, shorter in height, slopes upwards on a straight line.
- Valabhi** : Rectangular base with the roof rising into vaulted chambers (wagon-vaulted roofs).

Crowning Elements of Shikharas :

- Vertical end of the shikhara ends in a horizontal fluted disc (Amalak).
- Spherical shape placed on top (Kalash).

Internal Wall Composition :

- Wall divided into three vertical planes called rathas.
- Evolution from triratha to pancharatha, saptaratha, and even navaratha temples.
- Vertical planes used as different panels for narrative sculptures.

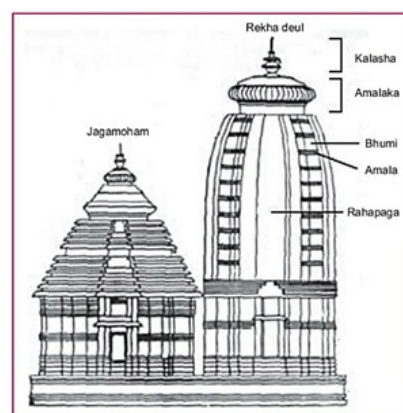
Ambulatory Passageway :

- Covered ambulatory passageway or pradakshina path around the sanctum sanctorum.
- Generally lacked elaborate boundary walls or gateways.

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

1. Odisha School :

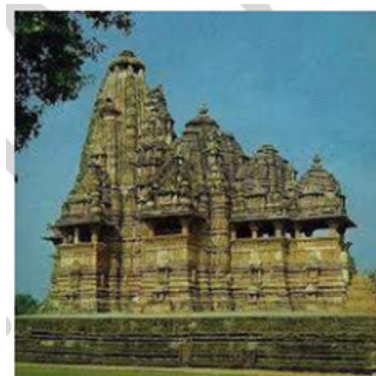
- The exterior walls were lavishly decorated with intricate carvings, but interior walls were plain.
- There was **no use of pillars** in the porch; instead, iron girders supported the roof.
- **The shikharas** in the Odisha school were **known as rekhadeuls**, featuring almost vertical roofs that sharply curved inwards.
- **The mandap** in this region was **known as jagmohan**, and the ground plan of the main temple was square.
- Temples were surrounded by a boundary wall, a characteristic reminiscent of the Dravidian style of temple architecture.



- Examples include the **Sun Temple** at Konark (also known as the **Black Pagoda** due to the first rays of the sun entering the garbhagriha through the sea-facing pagoda), **Jagannath Temple** at Puri, **Lingaraj Temple** at Bhubaneswar, etc.

2. Khajuraho School

- The Khajuraho school of temple architecture was developed by the **Chandela rulers** in central India.
- It featured intricately adorned interior and exterior walls with lavish carvings, particularly showcasing sculptures with erotic themes inspired by **Vatsyayana's Kamasutra**.
- The temples were constructed using **sandstone** and consisted of three chambers : garbhagriha, mandapa, and ardha-mandapa.
- Some temples included a vestibular entrance **known as antarala** leading to the garbhagriha. The temples were typically oriented towards the north or east and followed the **Panchayatana style of construction**.
- Both the main temple and subsidiary shrines had rekha-prasad shikharas, creating a visual impression of a mountain range.
- The temples were elevated on relatively high platforms and were dedicated **to both Hindu and Jain religions**.
- **Prominent examples** of the Khajuraho school include the **Kandariya Mahadeva temple** and the **Lakshman temple** at Khajuraho.



Kandariya Mahadev

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

- In the north-western parts of India, including Gujarat and Rajasthan, the **Solanki rulers** patronized a distinct school of temple architecture.

The key features of this school are :

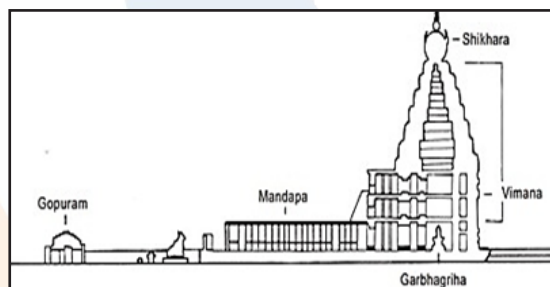
- The temple walls were devoid of any carvings.
- The garbhagriha is connected with the mandapa both internally and externally.
- The porticos have decorative arched gateways known as **torans**.
- A unique feature of this school is the presence of a step-tank, known as **surya-kund**, in the proximity of the temple.
- The steps of the tank are full of small temples, featuring **wooden carvings**.
- The Solankis used a variety of materials to make temples, including **sandstone, black basalt, and soft marble**.
- Most of the temples are **east-facing** and designed so that every year, during the **equinoxes**, the sunrays fall directly into the central shrine.
- **Example** : Modhera Sun temple, Gujarat (built in 1026-27 by Bhima-I).



■ Dravidian Style of Temple Architecture

Temple Group	Description
Mahendra Group	• First stage of Pallava temple architecture. Rock-cut temples known as mandapas, distinct from the Nagara style.
Narasimha Group	• Second stage of development. Rock-cut temples with intricate sculptures. Mandapas divided into separate rathas. Includes Dharmaraja ratha (largest) and Draupadi ratha (smallest).
Rajsimha Group	• Third stage of temple development. Transition to real structural temples from rock-cut temples.
	• Shore temple at Mahabalipuram, Kailashnath temple at Kanchipuram, etc.
Nandivarman Group	• Fourth stage of temple development during the Pallava dynasty. Smaller temples with features similar to the Dravidian style.

- Unlike the Nagara temples, the Dravidian temples were distinguished by **high boundary walls**. The front wall featured a high entrance gateway known as the **gopuram**. The temple premise followed the **panchayatana style** with a principal temple and four subsidiary shrines.
- In the Dravidian style, the spire took the form of a stepped pyramid that ascends linearly rather than curved, known as **vimana**. The crowning element, shaped like an octagon, is called **shikhara** and is akin to the kalash in Nagara temples, though not spherical.
- Dravidian architecture typically includes only one vimana on top of the main temple, and the subsidiary shrines do not have vimanas, distinguishing it from Nagara architecture. The assembly hall was linked to the garbhagriha by a vestibular tunnel called **antarala**.
- The entrance of the garbhagriha boasted sculptures of **Dwaarpal, mithun, and yakshas**. A unique feature of Dravidian style was the presence of a **water tank** inside the temple enclosure.
- **Examples** of Dravidian temples include the **Brihadeswara temple** at Tanjore (built by Raja Raja I in 1011 A.D.) and **Gangaikondacholapuram temple** (built by Rajendra I to commemorate his victory in the Gangetic delta).



■ 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**, signifying the sound of creation.
- The upper left hand holds the **eternal fire**, representing destruction.
- The lower right hand is raised in the gesture of **abhay mudra**, signifying benediction and reassurance.
- The lower left hand points towards the upraised foot, indicating the **path of salvation**.
- Shiva is dancing on the figure of a small dwarf, symbolizing ignorance and individual ego.
- 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, representing the fusion of male and female known as **ardhanarishwar**.
- A **snake** is twisted around the arm of Shiva, symbolizing the **kundalini power** in the human spine.
- The Nataraja is surrounded by a nimbus of glowing lights, symbolizing the vast unending **cycles of time**.

■ Nayaka School :

<u>Features</u>	<u>Description</u>
Period	Flourished between 16th and 18th centuries A.D.
Also Known As	Madurai School
Architectural Style	Similar to the Dravidian style but larger in scope with Islamic influence.
Unique Features	Presence of huge corridors in the portico, around the garbhagriha, along with roofed ambulatory passageways. The gopurams were some of the largest, with the Meenakshi temple in Madurai having the tallest gopuram in the world. Temple structure filled with intricate carvings.
Examples	Meenakshi temple, Madurai, etc.

■ Vesara School :

<u>Features</u>	<u>Description</u>
Period	Conceptualized under the later Chalukya rulers in the mid-seventh century A.D.
Also Known As	Karnataka School of Architecture
Architectural Style	A hybridized style combining features of both Nagara and Dravidian schools.
Unique Features	Emphasis on vimana and mandapa, Open ambulatory passageway, Pillars, doorways, and ceilings decorated with intricate carvings. Influence of Nagara style in curvilinear shikhara and square base; influence of Dravida style in intricate carvings and sculptures, Vimana design, and terraced shikhara.

Examples	Chalukyas of Badami and Kalyani, Rashtrakutas (e.g., Kailashnath temple in Ellora). Hoysala Dynasty (e.g., temples at Halebid, Belur, etc.) Doddabasappa temple at Dambal, Ladhkan temple at Aihole, temples at Badami, etc
-----------------	---

■ Vijayanagara Empire :

<u>Features</u>	<u>Description</u>
Period	1335-1565 AD
Architectural Style	Combined features of Chola, Hoysalas, Pandyas, Chalukyas styles with influences from the Indo-Islamic style of Bijapur.
Examples	Vittalsami temple, Lotus Mahal, Virupaksha temple in Hampi, Raghunatha Temple in Hampi, Rock-cut idol of Narasimha on Shesha (snake) near Hampi.
Notable Features	Highly decorated temple walls with carvings and geometrical patterns, Gopurams present on all sides, Monolithic rock pillars with Yali engravings, Larger enclosing walls, More than one mandap, with a central one known as kalyan mandap, Introduction of secular buildings inside temple premises.

■ Hoysala Art :

Features of Hoysala School of Art	Multiple shrines around a central pillared hall, Stellate plan for shrines, Use of soft soapstone (Chlorite schist) as the main building material, Emphasis on intricate sculptures on both interior and exterior walls, including the deities' jewelry, Shikharas on all chambers interconnected by horizontal lines and moldings, Temples on an upraised platform (Jagati). Zigzag pattern on walls and stairs.
Example	Hoyasaleswara temple at Halebid, Vijayanarayana temple at Belur.

■ Pala and Sena School :

Period	8th to 12th century A.D.
Patronage	Pala dynasty (Buddhist rulers) and Sena dynasty (Hindu rulers).
Monuments under Pala Rulers	Universities : Nalanda, Jagaddala, Odantapuri, Vikramshila, Somapura Mahavihara (monastery in Bangladesh).
Monuments under Sena Rulers	Dhakeshwari temple in Bangladesh.
Architectural Features in Bengal Region	Curve or sloping roof ("Bangla roof") popularized and later adopted by Mughal architects, Use of burnt bricks and clay (terracotta bricks) as the principal building material, Temples with tall, curving shikhara crowned by a large amalaka (similar to Odisha School), Use of both stone and metal for sculptures, with stone being the major component, Figures with a highly lustrous finish.

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

Architecture in Medieval India :

Indo-Islamic Style :

Influences and Origins :

- Indo-Islamic architecture evolved with the advent of Islam in the Indian subcontinent around the 7th century.
- It incorporates elements from **Indian, Persian, Arab, and Turkish** architectural traditions.

Architectural Elements :

- Arch and beam construction, characteristic of Islamic architecture, replaced the trabeate style prevalent in traditional Indian buildings.
- True arches and domes became integral to Indo-Islamic architecture, as seen in structures like the **Alai Darwaza**.

Religious and Secular Buildings :

- Both religious and secular buildings were influenced by Indo-Islamic architecture.
- The architecture reflects a blend of Islamic and traditional Indian styles, incorporating **decorative brackets, balconies, pendentive decorations**, etc.

Design and Decoration :

- Due to Islamic principles, representations of human worship are avoided, leading to rich decoration with **geometric and arabesque designs**.
- Decorative elements were carved in low relief, cut on plaster, painted, or inlaid.

Tomb Architecture :

- Tombs became a prominent feature of Islamic architecture in India.
- General tomb architecture included a **domed chamber** with a **cenotaph**, a **mihrab** on the western wall, and the actual grave in an underground chamber.
- Mughals added a new dimension by integrating large gardens around tombs in a **char-bagh pattern**.

Char-Bagh Pattern :

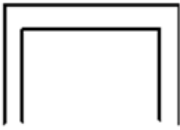



- Mughal tombs were often placed at the center of a large garden complex, following the char-bagh pattern.
- Char-bagh refers to a fourfold garden layout, subdivided into **square compartments**.

Innovations by the Mughals :


- Mughals introduced the **double dome system** of dome architecture and the **pietra-dura** style of inlay decorations.



Arabesque Method :

- It is a method of decoration. Arabesque means geometricized vegetal ornament. It is characterized by continuous stem which splits regularly producing a series of counter poised, leafy secondary stems which can intern split again or return to be reintegrated into the main stem.


Components	Trabeate	Arcuate
Entrance	Lintel 	Arch 
Top	Shikhara 	Dome 
Minar's (Persian Influence)	Absent	Present for 'Azan'
Material's used	Stone	Brick, lime and Mortar




■ Imperial Style :

■ Slave dynasty (1206-1290)	
1.	<p>Ilbari Dynasty :</p> <p>Also known as the Ilbari dynasty, the rulers belonged to the Ilbari tribe, except for Qutubuddin Aibak.</p> <p>The architectural style developed by them is referred to as the Mamluk Style.</p> 
2.	<p>Conversion of Structures into Mosques :</p> <p>The rulers, especially Qutub-ud-din Aibak, initiated the conversion of existing structures into mosques.</p> <p>The Quwwat-ul-Islam Mosque was constructed by Qutub-ud-din Aibak around 1197 A.D.</p>
3.	<p>Demolition of Hindu and Jain Temples :</p> <p>Qutub-ud-din Aibak is noted for demolishing 27 Hindu and Jain temples within the Rajput citadel of Lalkot, as well as the Quila-Rai Pithora.</p> <p>The materials obtained from the demolished temples, such as carved columns, lintels, ceiling slabs depicting Hindu gods and goddesses, Purnaghatas, and temple bells, were used to construct the Quwwat-ul-Islam Mosque, described as the "Might of Islam."</p>
4.	<p>Qutub Minar :</p> <p>The Qutub Minar in Mehrauli was initiated by Qutub-ud-din Aibak around 1199 and completed by his son-in-law and successor, Iltutmish (1210-35).</p>

5.	Adhai-din-ka-Jhonpra :
	Another early mosque mentioned is the Adhai-din-ka-Jhonpra in Ajmer, which was also constructed using materials obtained after demolishing Hindu temples.
<div> <div>■ <u>Khilji Dynasty (1290-1320)</u></div>  <p style="text-align: right;"><i>Alai Darwaza</i></p> </div>	
	Seljuk Style :
	The architectural style developed by the rulers is known as the Seljuk style.
	The Alai-Darwaza was constructed by Allaudin Khilji by expanding the enclosures of the Quwwat-ul-Islam Mosque, adding two gateways.
	Khilji architecture, seen in buildings like the Alai-Darwaza, is characterized by features such as the true arch in the form of a pointed horseshoe , broad domes, recessed arches under the squinch, perforated windows, inscriptional bands, and the use of red sandstone contrasted with marble .
	■ <u>Tughlaqs :</u>
	The arches of this period are characterized by being heavy, massive, rugged, and simple.
	Grey sandstone is prominently used, and there is a deliberate emphasis on minimum decoration.
	This era is often referred to as the ' crisis period of architecture ' because the primary focus was on strength rather than beauty.
	The concept of sloping walls known as " Battar " was introduced during this period.
	"Battar" combines the principles of arch and lintel construction, showcasing a departure from traditional architectural norms.
	False arches are incorporated into the architectural designs, demonstrating a fusion of architectural styles.
	The use of false arches and the introduction of the dome can be traced back to architectural influences from Syria and Byzantine , indicating cross-cultural exchanges during this era.
<div> <div>■ <u>Sayyid Period :</u></div>  </div>	
	Octagonal Tombs : Prominent architectural structures from this period include octagonal tombs, which possess a distinct character.
	Blue Enameled Tiles : Decorative features of these tombs include the use of blue enameled tiles, enhancing the visual impact of the structures.

	Lotus Motif : The crowning of the tombs with a Lotus motif is a notable decorative element.
	The architectural style of the Sayyid period, particularly the use of blue enameled tiles and Lotus motifs, significantly influenced the subsequent periods.
	The liberal use of Guldasta's (flower bunches) also played a role in shaping the architectural style that followed.
■ Lodi's Style :	
	The Lodi period is characterized by a certain level of imagination and a bold diversity of design in architecture.
	Compared to the preceding periods, enamel tile decoration during the Lodi period is noted for being richer and more lavish.
	Octagonal Design with Verandah : One type is octagonal in design and includes a verandah.
	Square Plan without Verandah : The other type has a square plan and lacks a verandah.
	Sikander Lodhi, during his reign, played a significant role in the architectural history by establishing the city of Agra as his capital.
	Additionally, he undertook the repair work on the Qutub Minar , a well-known architectural landmark.

Provincial Style	
Bengal School of Architecture  <i>Adhuna Masjid</i>	<ul style="list-style-type: none"> The "Bengal roof", with sloping cornices, originated from bamboo construction and was adopted by Muslims. Brick : Primary building material in Bengal's alluvial plains, with stone limited mainly to pillars sourced from dismantled temples. Stone Pillars : Even when constructed with brick, pillars in Bengal are short and square, following trabeate construction traditions. Decoration : Covered brick and glazed tiles commonly used for decorative elements. Gaur Dakhil Darwaja Located in Gaur, the Dakhil Darwaja, constructed by Barbak Shah (1359-74), exemplifies the architectural and ornamental style. Notable features include a tall arched entrance, vertical pylons, and tapering towers on corners, presenting an imposing structure.

<p>Malwa School of Architecture</p>  <p><i>Jahaj Mahal</i></p>	<ul style="list-style-type: none"> The style is essentially arcuate, emphasizing the skillful and elegant use of arches with pillars and beams. Buildings in this style feature lofty terraces accessed by well-proportioned stairways, contributing to the overall grandeur. Notable for the impressive and dignified size of the buildings, reflecting the architectural ambition of the period. Incorporates a mix of construction materials, including the use of various colored stones and marbles. Decorative elements include the use of bright colored glazed tiles, adding vibrancy and visual appeal. Unlike some other architectural styles, the arcuate style typically does not include a minaret. Rani Rupamati Pavilion : An exemplar of the arcuate style, showcasing its distinctive features. Ashrafi Mahal, Jahaj Mahal, Mandu Fort : These architectural wonders serve as notable examples of the arcuate style, highlighting its elegance and grandeur.
<p>Jaunpur School of Architecture</p>  <p><i>Atalla Masjid</i></p>	<ul style="list-style-type: none"> Sharqui Style The style was influenced by the buildings of the Tughlaq period, indicating a historical continuity in architectural development. its bold and forceful character, expressed notably through huge and imposing pro-pylon screens that fill the central and side bays of the prayer hall. developed by the Sharqui Dynasty. example of the Sharqui style is the Atalla Masjid.
<p>Bijapur School</p>  <p><i>Gol Gumbaz</i></p>	<ul style="list-style-type: none"> The Adilshahi style developed during the reign of the Adilshahi dynasty. The most significant example of the Adilshahi style is the Gol Gumbaz in Bijapur, serving as the mausoleum of Muhammad Adil Shah (1627-57). Largest Dome Cubicle : Gol Gumbaz is renowned as the largest dome cubicle in the world, covering an interior surface of over 1600 sq. meters. Simple Construction : Architecturally, it is a simple construction with underground vaults consisting of a square grave chamber and a large single square chamber above ground. Unique Appearance : The large hemispherical dome, along with seven-storeyed octagonal towers on its corners, gives Gol Gumbaz a unique appearance. A 3.4 meters wide gallery, known as the whispering gallery, rests on the interior at the level of the drum. Even a whisper in this gallery reverberates as an echo under the dome.

Mughal Period

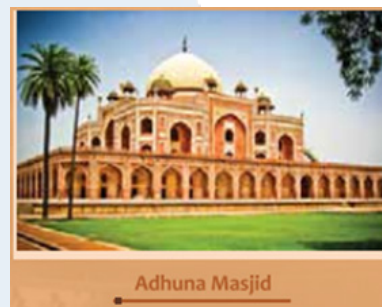
■ Mughal Period :

- Mughals revitalized Indo-Muslim architecture, addressing the decline during the Lodis' rule.
- Recognizing the importance of mingling with the local population, especially **Rajput princesses**.
- Mughals shifted towards conciliation and pacification of Hindus.
- **Akbar's reign** emphasized conciliation, admiration of Hindu culture, and the creation of the eclectic religion **Din-i-Ilahi**.
- **Jahangir**, with Rajput heritage, continued the policy of tolerance and respect for Hindus.
- **Shahjahan** maintained a policy of tolerance and respect for Hindus, contributing to the flourishing of the Mughal empire and architecture.
- Decline in aesthetic appreciation and architectural enterprise occurred under Aurangzeb, who reversed conciliatory policies.



Babar and Humayun :

- Babar, the Mughal founder, had a short reign focused on war.
- Fondness for formal gardens, with a couple of gardens ascribed to him.
- Notable architecture during Babar's time was limited, with a few mosques mentioned.
- After Babar's death, Humayun succeeded him but was driven out of India by Sher Shah Suri.
- **Sher Shah Suri** credited with tombs at **Sasaram**, Bihar, and his own tomb.



Adhuna Masjid

Humayun's Tomb and Akbar :

- Humayun's tomb in Delhi, built by his widow **Begha Begum**, is a distinct Mughal architecture example.
- Inspiring later structures like Jahangir's Mausoleum and the **Taj Mahal**.
- Akbar initiated the construction of **Agra Fort in 1565**, using depressed stone in ramparts.
- Set a model for royal citadels, showcasing red sandstone with trabeated construction.
- Doorways of **Jahangiri Mahal** are richly sculptured, reflecting a blend of Hindu and Islamic styles.

Shah Jahan and Red Fort :

- In 1638, Shah Jahan shifted the Mughal capital from Agra to Delhi.
- Laid the foundation of **Shahjanabad**, the Seventh City of Delhi.
- The Red Fort, constructed between 1639 and 1648, is an irregular octagon.

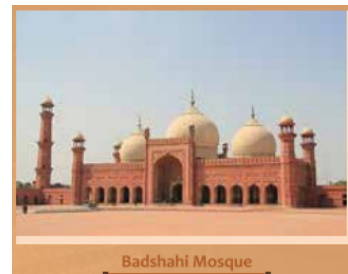


Taj Mahal, Agra

- Made of **red sandstone and marble**, including structures like Diwan-i-Am and Diwan-i-Khas.
- **Diwan-i-Khas** pillars ornamented with **pietra dura**, and the upper portion was originally gilded and painted.
- Marble screen depicting the scales of justice and **Persian couplets** detailing construction dates and costs.
- A famous couplet on the walls claimed the **Red Fort to be a paradise on earth**.

Aurangzeb and Decline :

- The era of constructing magnificent buildings under Jahangir and Shah Jahan ended abruptly with Aurangzeb.
- Early Hindu rulers incorporated features of Islamic construction in their buildings.
- Rajasthan's palaces from the Mughal era share common architectural features.



■ Rajasthan Palaces :

- Mughal palaces in Rajasthan exhibit impressive designs, often situated on rocky heights.
- Common architectural features include balconies on carved brackets, pillared kiosks, arcades, foliated arches, latticed screens, and curved Bengal roofs.

Aspect	Key Points
Mughal Empire Introduction	Mughals revitalized Indo-Muslim architecture after Lodis, Embraced conciliation with local Rajput population, fostering unity, Akbar's conciliatory policies and admiration for Hindu culture reflected in architecture, Jahangir and Shahjahan continued tolerance, Flourishing Mughal empire and architecture ended with Aurangzeb's puritanic rule, leading to decline.
Babar's Rule	Babar, founder, ruled for 4 years with a focus on war, Fond of formal gardens, Limited notable architecture except a couple of mosques.
Sher Shah Suri Period	Humayun faced exile but later reclaimed the throne, Surs (Sher Shah Suri) contributed tombs at Sasaram with unique features, Minimal ornamentation in Purana Qila and Quila Kohna Masjid.
Humayun's Tomb	Humayun's tomb in Delhi, built by Begha Begum, is the first distinct example of proper Mughal architecture, Prototype for later structures like Jahangir's Mausoleum and the Taj Mahal Grand structure on a vast platform with a square garden and octagonal chamber.
Akbar's Architecture	Akbar blended Hindu and Islamic construction modes, Agra Fort marked the first use of depressed stone in ramparts, Fatehpur Sikri and Akbari Mahal showcased red sandstone construction.
Fatehpur Sikri	Planned town as an administrative unit, Notable structures like Panch Mahal, Diwan-i-Khas, Turkish Sultana's house, Unique design elements in Diwan-i-Khas.

Shahjahan's Contributions	Construction of Taj Mahal, a dream in marble and a garden tomb, Shifted the capital to Shahjanabad (Delhi) and built the Red Fort, Exquisite structures with intricate ornamentation.
Red Fort	Irregular octagon plan with red sandstone and marble construction, Diwan-i-Am, Diwan-i-Khas, and the marble screen with Persian couplets.
Decline Under Aurangzeb	Luxury and architectural patronage declined under Aurangzeb's rule.
Hindu Palaces in Rajasthan	Hindu rulers adopted Islamic features in their palaces. Common architectural elements include balconies, pillared kiosks, arcades, foliated arches, and latticed screens. Impressive palaces in Amber, Jaipur, Bikaner, Jodhpur, Udaipur, and Jaisalmer.

Modern India and European Influence :

- **Europeans** : Came to India for trade, establishing settlements at various places.
- **Portuguese at Goa** : Established impressive churches in the style of Iberian architecture.
- **English** : Built churches resembling English village churches.
- **Victorian architects in India** : Made a mistake by attempting to copy oriental styles for public buildings.
- **Palladian Style of architecture** : Sought to be introduced in India by British officers in the 18th century.
- **F. S. Growse** : Civil servant, pioneer of combining elements from Indian and Western architecture.
- **Museum at Jaipur and Moor Market in Madras (Chennai)** : Examples of this architectural movement.
- **Sardar Ram Singh** : Designed the Central Museum and the Senate House at Lahore.
- **G. Wittet** : Designed the Gateway of India in Mumbai, borrowing from Mughal style.
- **Victoria Terminus Station (Chhatrapati Shivaji station) in Mumbai** : Outstanding example of Victorian Gothic Revival architecture in India.
- **F. W. Stevens** : British architect, designed the symbolic 'Gothic City' in Bombay (now, Mumbai).

■ Era of national awakening

- At the end of the Victorian era India entered the era of national awakening and movement.
- The architecture represented the character of the time, a combination of the imperial needs and the national urges.
- The British wanted to perpetuate the memory of Queen Victoria in India by erecting a Memorial Hall in her name.
- The architects of the Victoria Memorial Hall, designed by William Emerson could not make it a striking piece of Indo-British style. Indian characteristics superimposed on the edifice

Indo-Saracenic Revival	
Architectural Style Movement	Also known as Indo-Gothic, Mughal-Gothic, Neo-Mughal, or Hindu-Gothic style.
Late 19th Century Movement	Architectural style movement by British architects in late 19th-century British India.
Incorporation of Elements	Drew elements from indigenous and Indo-Islamic architecture, combined with Gothic and Neo-Classical styles.
Characteristics of the Style	Onion domes, overhanging eaves, pointed arches, vaulted roofs, and other features.
Plan for Delhi	
Architects and Design	Chief architect Sir Edwin Lutyens and Sir Edward Baker initially considered neo-Roman style. Shifted to study Buddhist, Hindu, and Islamic features while planning Delhi.
Viceregal Palace and Building Elements	Viceregal palace emerged with a huge dome resembling a Buddhist stupa.
	Buildings represented elements of Hindu ornamentation or Islamic symmetry.
Jamia Milia Islamia	
Age of Revolutionary Ideas	Represents an age of revolutionary ideas, questioning colonial imperialism.
Architect Karl Heinz's Role	German architect Karl Heinz commissioned for the project with instructions to avoid British or Mughal architecture.
Building Characteristics	Building at Jamia Milia Islamia categorized as 'modern style of architecture.'
	Red sandstone building with white domes, reflecting the architect's imagination.

Difference between Portuguese and British Style		
	Iberian (Portugueses)	Gothic (British)
Material used	Brick as main material wooden roofs and stair's and stair's	
Structure variation	No creation structure's style of new shapes or Re-interpreted western style.	Involved creation of new shapes and structure's
Plaster Carvings	Prominent feature Ex - old goa church's	Absent



2

INDIAN DANCE FORMS



- The development of the six recognized schools of Indian classical dance is rooted in religious rituals, where dancers worshiped gods by narrating stories of their lives and exploits. The principles of Indian classical dance, as outlined in the '**Natya Shastra**' by **Bharat Muni**, find their origin in Lord Brahma, who created the '**Natyaveda**' as the fifth Veda, incorporating elements from the existing Vedas.

The basis of Indian classical dance revolves around three main components :

- Natya** : The dramatic element that involves the imitation of characters.
- Nritta** : Pure dance, reflecting the rhythms and phrases of the music through decorative movements and foot stamping.
- Nritya** : The portrayal of mood through facial expression, hand gestures, and the position of legs and feet.

There are two fundamental aspects of Indian classical dance :

- Tandava** : Emphasizes movement on rhythm, highlighting male characteristics like power, strength, and firmness.
- Lasya** : Represents grace, bhava, rasa, and abhinaya, embodying the feminine aspect of dance.
- The movement style in Indian classical dance differs significantly from Western ballet. While ballet emphasizes leg actions, Indian dance focuses on bent legs with flat feet, low jumps, and intricate footwork, enhancing the dance's musicality.
- The dancer's torso, face, arms, and hands are highly active, with a mobile head displaying changing facial expressions. The torso moves gracefully, and the hands and arms execute subtle and elaborate gestures, each having a narrative function.
- Indian dancers utilize a vast repertoire of gestures, including head movements, glances, and mudras (hand gestures), allowing them to express a multitude of meanings, events, ideas, and emotions.

Bharatnatyam Dance :

Historical Roots of Bharatnatyam :

- Over 2000 years old, Bharatnatyam finds its origins in ancient texts like Bharata Muni's Natya Shastra (200 B.C.E. to 200 C.E.).
- Abhinaya Darpana by Nandikesvara serves as a key source for studying the technique and grammar of Bharatnatyam.



Visual Evidence :

- Visual evidence of Bharatnatyam is found in paintings and sculptures of ancient times.
- Chidambaram temple's gopurams display frozen Bharatnatyam poses in stone.

Ekaharya and Tanjore Quartette :

- Bharatnatyam is known as ekaharya, where one dancer takes on multiple roles in a single performance.
- In the 19th century, the Tanjore Quartette, under Raja Serfoji's patronage, shaped Bharatnatyam's repertoire.

Devadasis and Cultural Preservation :

- Devadasis, dedicated to temples, played a vital role in preserving Bharatnatyam.
- They performed music and dance as offerings to deities, with notable figures like Bala Saraswati.

Repertoire and Performance Pattern :

- Bharatnatyam's repertoire includes an invocation song, alarippu, jatiswaram, shabdam, varnam, abhinaya items, tillana, and mangalam.
- Jatiswaram features pure dance sequences (NRITTA) with no SAHITYA or words.

Varnam and Abhinaya :

- Varnam, a key composition, combines nritta and nritya, showcasing rhythmic control and expressive abhinaya.
- Abhinaya items include keertanam, kritis, padams, and javalis expressing various moods and themes.

Tillana and Finale :

- The performance concludes with a tillana, vibrant dance with rhythmic lines, originating from Hindustani music's tarana.
- The finale involves a mangalam, invoking blessings from the Gods.

Accompanying Orchestra :

- The accompanying orchestra includes a vocalist, mridangam player, violinist or veena player, flautist, cymbal player, and a Nattuvanar conducting the dance recitation.

Kuchipudi :**Origin and Tradition :**

- Kuchipudi, a classical Indian dance, emerged in the 20th century from a rich tradition of dance-drama.
- Named after the village of Kuchipudi in Andhra Pradesh, known for its long-standing dance-drama tradition under Yakshagaana.



Siddhendra Yogi and Bhaamaakalaapam :

- Conceived in the 17th century by Siddhendra Yogi, a Vaishnava poet and visionary.
- Inspired by a dream of Lord Krishna, Siddhendra Yogi composed the iconic dance-drama Bhaamaakalaapam.
- Young Brahmin boys from Kuchipudi village were initiated to practice and perform these compositions.

Recognition and Preservation :

- Bhaamaakalaapam's success led to the Nawab of Golconda granting Kuchipudi village as an Agrahaarama in 1675 A.D.
- Devadasis, dedicated to temples, played a crucial role in preserving Kuchipudi by performing music and dance.

Evolution and Solo Dance Style :

- Lakshminarayan Shastri (1886-1956) introduced new elements, including solo dancing and training of female dancers.
- **Kuchipudi evolved into two forms :** traditional musical dance-drama and a standalone classical solo dance.

Sequence of Presentation :

- A solo Kuchipudi recital typically starts with an invocatory number, invoking various gods.
- It includes NRITTA (abstract dancing) with Jatiswaram, followed by SHABDAM (narrative), and Kalaapam (natya).
- The performance continues with a nrityaabhinaya number, featuring literary and musical forms like padam, jaavli, shlokam.
- Tarangam, concluding the recital, involves dancing on a brass plate, showcasing dexterity and rhythmic movements.

Musical Accompaniment :

- The dance is accompanied by classical Carnatic music, delightfully syncopatic.
- The orchestra includes a vocalist, mridangam player (providing percussion), a violin or veena player (melodic music), and a cymbal player conducting the orchestra and reciting mnemonic rhythm syllables (sollukattus).

Kathakali Dance**Origin and Influences :**

- Kerala, known for traditional dance forms, is home to the iconic Kathakali.
- Evolved from various social and religious theatrical forms, including Chakiarkoothu, Koodiyattam, Krishnattam, and Ramanattam.

Historical Roots :

- Temple sculptures and frescoes in Mattancheri temple depict early dance scenes showcasing Kathakali's basic positions.
- Influenced by martial arts of Kerala for body movements and choreographical patterns.

Art Form Characteristics :

- Blend of dance, music, and acting, dramatizing stories, mainly adapted from Indian epics.
- Stylized with four aspects of abhinaya angika, aharya, vachika, satvika, combining nritya, nritya, and natya.

**Literary Influence :**

- Attakkathas or stories are selected from epics and myths, written in a highly Sanskritized verse form in Malayalam.
- Contributions from Malayalam writers enrich the vast repertoire of Kathakali literature.

Costume and Makeup :

- Visual art where aharya, costume, and makeup adhere to Natya Shastra tenets.
- Characters categorized under types like pacha, kathi, thadi, kari, or minukku, with intricate facial makeup and costumes.

Character Types :

- Satvika characters in green (pacha) denote nobility, heroism, and refinement.
- Kathi characters, though rajasika, may represent anti-heroes, distinguished by moustache and unique facial features.
- Thadi characters, with beard makeup, include chuvanna thadi (red beard), vellathadi (white beard), and karutha thadi (black beard).
- Minor characters like minukku represent women and sages, contributing to the diverse cast.

Dance Techniques :

- Entire body extensively used, covering facial muscles, fingers, eyes, hands, and wrists.
- Facial expressions, eyebrow and eye movements, and unique footwork contribute to the distinctive Kathakali style.
- Kalasams showcase pure dance sequences with leaps, turns, jumps, and rhythmic coordination.

Performance Structure :

- Begins with kelikottu, calling attention, followed by todayam, a devotional number.
- Features pure nritya piece (purappadu) and melappada, displaying musical and drumming skills.
- Tiranokku marks the debut of characters, and the play or chosen scene unfolds.

Musical Accompaniment :

- Kathakali music follows traditional sopana sangeet of Kerala, incorporating Carnatic ragas to match bhava, rasa, and dance patterns.
- Orchestra includes instruments like Chenda, Maddalam, Chengila, Ilathalam, Idakka, and Shankhu.

Ilakiattam and Innovations :

- Ilakiattam allows characters to demonstrate excellence in abhinaya.
- Poet Vallathol's service brought new impetus to Kathakali, leading to ongoing innovations to adapt to a changing society.

Kathak Dance :**Etymology and Evolution :**

- Derived from "**Katha**," meaning **story**; Kathakars or storytellers narrated tales from epics, myths, and legends.
- Likely began as an oral tradition, incorporating mime and gestures over time, leading to the development of Kathak.

Influence of Vaishnavite Cult and Bhakti Movement :

- Vaishnavite cult in the 15th century North India contributed to new lyrics and musical forms.
- Radha-Krishna theme and works of poets like Mirabai, Surdas, Nandadas, and Krishnadas gained popularity.
- Raslila in the Braj region merged music, dance, and narrative, building on mime and gestures of Kathakars.

Mughal Era and Stylized Kathak :

- Mughal influence led to a transition from temple courtyards to palace durbars, refining Kathak as sophisticated entertainment.
- Under the Muslims, emphasis on nritya and bhava added grace, expressiveness, and sensuous dimensions.

Golden Age under Wajid Ali Shah :

- The 19th century marked Kathak's golden age with Wajid Ali Shah's patronage, establishing the Lucknow gharana focusing on bhava.
- Jaipur gharana emphasized rhythmic virtuosity, and Benaras gharana emerged as prominent schools of Kathak.

Technique and Unique Movement :

- Weight distribution along horizontal and vertical axes with full foot contact, avoiding sharp bends.
- Torso movements linked to the change in shoulder line, creating a unique technique.
- Unique footwork system with intricate pure dance (nritta) using flat feet and ankle bells.



Pure Dance Sequences (Nritya) :

- Complex rhythmic patterns created through tukra, tora, and parana in Kathak's pure dance sequences.
- That introduces soft gliding movements, followed by Amad (entry) and Salami (salutation).
- Pirouettes are a distinctive feature in the nritya portions.

Musical Accompaniment :

- Kathak's nritya performed to nagma with percussion instruments like pakhawaj or tabla.
- Endless combinations on a repetitive melodic line in sync with a metrical cycle (tala) provide the dance's foundation.

Mime Portions (Nritya or Abhinaya) :

- Nritya or abhinaya involves gata, lyrical narrative pieces portraying Krishna's life, and other lyrical musical compositions.
- Synchronization of words and gestures akin to Bharatnatyam or Odissi.

Improvisation and Synthesis :

- Immense scope for improvisation in both nritya and abhinaya, showcasing variations on a theme.
- Kathak, representing a unique synthesis of Hindu and Muslim cultures, is linked to Hindustani music, showcasing a parallel growth.

Contemporary Significance :

- Kathak has emerged as a distinct dance form, reflecting a synthesis of Hindu and Muslim artistic expressions.
- The dance form remains closely tied to Hindustani music, with each influencing and sustaining the other.

Manipuri :**Geographical Isolation and Cultural Preservation :**

- Manipuri dance, a classical form, originated in the secluded state of Manipur in northeastern India.
- The region's geographical isolation protected Manipur's unique traditional culture from external influences.

Ancient Roots in Rituals and Festivals :

- Manipuri dance has ancient origins tied to rituals and traditional festivals, featuring legendary dances of deities like Shiva and Parvati.

Lai Haraoba Festival and Creation Theme :

- Lai Haraoba, a vital festival rooted in the pre-Vaishnavite period, forms the basis for stylized Manipuri dances.



- The festival, meaning “**merrymaking of the gods,**” includes ceremonial song and dance, portraying the theme of creation.

Vaishnavism Influence and Rasleela Dances :

- Vaishnavism’s arrival in the 15th century introduced new compositions, with King Bhagyachandra conceptualizing Rasleela dances in the 18th century.
- Rasleela dances depict stories of Radha, Krishna, and gopis, emphasizing themes of love and separation.

Diverse Repertoire : Ras, Sankirtana, and Thang-Ta :

- Manipuri dance features diverse forms like Ras, Sankirtana, and Thang-Ta.
- Ras dance involves characters like Radha and Krishna, showcasing emotions of love and separation.

Unique Ras Costume :

- Ras costume includes richly embroidered skirts, white muslin skirts, dark velvet blouses, and traditional veils.
- Krishna’s attire comprises a yellow dhoti, dark velvet jacket, and a crown of peacock feathers with region-specific jewelry.

Sankirtana Accompanied by Congregational Singing :

- Sankirtana, a congregational singing form, accompanies Manipuri dance, with male dancers playing Pung and Kartal.
- Choloms, representing the masculine aspect, are performed at various social and religious festivals.

Thang-Ta : Martial Dances with Traditional Weapons :

- Thang-Ta, the martial dance, originated from the need for self-defense, featuring dancers using swords, spears, and shields.
- Real fight scenes showcase extensive body control and martial skills.

Blend of Tandava and Lasya :

- Manipuri dance blends both tandava and lasya, encompassing vigorous masculine and subdued feminine expressions.
- Known for lyrical and graceful movements, Manipuri abhinaya focuses on natural facial expressions and whole-body expression.

Distinctive Music : Nat Style and Pung Drum :

- Manipuri classical singing, called Nat, differs from North and South Indian music, characterized by high-pitched open-throated rendering.
- Pung, the Manipuri classical drum, is a primary musical instrument, accompanied by other drums, Pena, cymbals, and flute.

Intricate Tala System and Rich Musical Heritage :

- Manipuri dance and music feature a highly evolved tala system, despite dancers not wearing ankle bells.

- Ashtapadis from Jayadeva's Geeta Govinda are popular, and Sankirtana performances celebrate various life stages.

Integral Community Expression :

- Song and dance play an integral role in daily life expressions in Manipur, with community participation in celebrations such as childbirth, upanayanam, weddings, and shraddha.

Odissi :

Geographical Roots and Archaeological Evidence :

- Odissi, a classical dance form, originated in Odisha on the eastern coast of India.
- Archaeological evidence dating back to the 2nd century B.C. in **Udayagiri and Khandagiri caves** showcases early manifestations of Odissi dance.

Influence of Dharma and Temple Sculptures :

- The dance found synthesis in the unique philosophy of Jagannath's dharma in Odisha.
- **The Sun Temple at Konarak**, with its Natya mandap, features frozen dance movements in stone, inspiring Odissi dancers.



Evolution : From Maharis to Gotipuas :

- Maharis, initially temple dancers, later transitioned to royal courts, leading to the art form's degeneration.
- Gotipuas, a class of boys, were trained in Odissi and performed in temples and for general entertainment.

Stylization and Influences :

- Odissi is highly stylized, influenced by Natya Shastra and Abhinaya Darpana.
- Creative literature, especially Jayadeva's Gita Govinda from the 12th century, inspired Odissi themes.

Techniques and Postures :

- Basic postures include Chowk (masculine) and Tribhanga (feminine), with significant torso movement.
- Foot positions, leg movements, gaits, and hand gestures play crucial roles in Odissi.

Formal Repertoire and Order of Presentation :



- Mangalacharan opens the performance with salutations and offerings.
- Batu highlights the duality of masculine and feminine through chauk and tribhanga.
- Pallavi showcases musical compositions with intricate patterns and rhythmic variations.
- Abhinaya includes traditional compositions like Ashtapadis from Gita Govinda.
- Moksha, the concluding item, involves reciting pakhawaj syllables and climactic dance sequences.

Odissi Orchestra and Attire :

- Odissi orchestra includes a pakhawaj player, singer, flutist, sitar or violin player, and manjira player.
- Dancers wear elaborate Oriya silver jewelry, a special hair-do, and a unique stitched sari.

Continuation of Tradition :

- Odissi dancers, even in modern times, affirm the tradition of seeking liberation or moksha through dance, reminiscent of devadasis or maharis.

Aspect	Sattriya	Mohiniyattam
		
Introduction	Introduced in the 15th century A.D. by Vaishnava saint Sankaradeva in Assam.	Believed to have originated in the 16th century CE in Kerala. Popularized in the 19th century by Swathi Thirunal and Vadivelu.
Origins	Introduced as a medium for the propagation of Vaishnava faith in Assam.	The term "Mohiniyattam" means "dance of the enchantress." Stories involve Lord Vishnu appearing as Mohini. Themes include love and devotion to God, often featuring Vishnu or Krishna.
Influences	Incorporates elements from various treatises, local folk dances, and influences from Assamese folk dances. Resembles Ojapali, Devadasi dance, and has similarities with Bihu and Bodos dance forms.	Influences from Koothu and Kottiyattom. Stories of Lord Vishnu disguised as Mohini. Elements of Koothu and Kottiyattom.
Tradition	Nurtured and preserved by Vaishnava maths or monasteries (Sattras).	Governed by strictly laid down principles regarding hastamudras, footworks, aharyas, music, etc. Has Bhaona-related and independent dance numbers.
Dance Repertoire	Two streams : Bhaona-related repertoire and independent dance numbers like Chali, Rajagharia Chali, Jhumura, Nadu Bhang, etc.	Involves swaying of broad hips and gentle movements. Approximately 40 basic movements (atavukal). Chali is characterized by gracefulness, while Jhumura is marked by vigor and majestic beauty.

Costume and Jewelry	Traditional Assamese attire.	White sari with golden brocade (kasavu) at the edges. Traditional Temple Golden Finish Jewelry. Tinkling footbells (Chilanka or Chungroo). Adorned with white Jasmine flowers.
Music Accompaniment	Pakhawaj player, singer, flutist, sitar or violin player, and manjira player.	Vocal music involves variations in rhythmic structure (chollu). Lyrics in Manipravalam (Sanskrit and Malayalam).
Expression and Style	Religious character, associated with Sattras (monasteries). Influenced by hastamudras, footwork, and elements from various dance forms.	Subtle gestures, eye movements, and footwork. Enchanting and graceful, featuring themes of love and devotion to God.
Prominent Figures	Mahapurusha Sankaradeva, Vallathol Narayana Menon, Kalamandalam Kalyanikutty Amma.	Swathi Thirunal, Vadivelu, Vallathol Narayana Menon, Kalamandalam Kalyanikutty Amma.
Distinctive Features	Religious origins, preservation by Sattras, influences from various local dance forms.	Stories of Lord Vishnu, graceful movements, distinctive costume, and jewelry.

■ Other folk dance forms :

<u>Dance Form</u>	<u>Region</u>	<u>Theme</u>
Garba	Gujarat	Performed during Navaratra.
Dandiya Raas	Gujarat	Lively dance with polished sticks or dandiya.
Tarangamel	Goa	Performed during Dussehra and Holi with rainbow-like costumes.
Ghoomar / Gangore	Rajasthan	Performed by the women of the Bhil tribe.
Charba	Himachal Pradesh	Performed during Dussehra.
Bhangra/Giddha	Punjab	Bhangra is the highly energetic folk dance of males. Giddha is the female counterpart of Bhangra.

<u>Dance Form</u>	<u>Region</u>	<u>Theme</u>
Raslila	Uttar Pradesh	• Love stories of Radha and Krishna.
Dadra	Uttar Pradesh	• Extremely popular among courtesans of Lucknow.
Jawara	Madhya Pradesh (Bundelkhand)	• Harvest dance : balancing a basket full of jawar on the head.
Matki	Madhya Pradesh (Malwa)	• Performed by women on the occasions of wedding and other festivities, balancing earthen pots on the head.
Gaur Maria	Chhattisgarh (Bastar)	• Ritualistic dance by Maria tribes. Imitates movements of a bison and is performed in a group.
Alkap	Jharkhand (Rajmahal hills) and West Bengal	• Rural dance-drama.

Biraha	Bihar	<ul style="list-style-type: none"> Portrayal of pain of women whose partners are away from home. Performed solely by males, playing the role of female characters.
Paika	Odisha	<ul style="list-style-type: none"> Martial folk dance. "Paika" signifies battle.
Jat-Jatin	Bihar (Mithila)	<ul style="list-style-type: none"> Representation of tender love and quarrel of a married couple.
Jhumar	Jharkhand and Odisha	<ul style="list-style-type: none"> Harvest dance performed by tribal people. Two variations - Janani (women) Jhumar and Mardana (men) Jhumar.
Danda-Jatra	Odisha	<ul style="list-style-type: none"> Unique blend of dance, drama, and music.
Bihu	Assam	<ul style="list-style-type: none"> Performed in a group by both men and women.
Thang Ta	Manipur	<ul style="list-style-type: none"> Exclusive martial dance. "Thang" means sword, and "Ta" means spear.
Rangma/ Bamboo dance	Nagaland	<ul style="list-style-type: none"> War dance of the Nagas.
Singhi Chham	Sikkim	<ul style="list-style-type: none"> Mask dance with furry costumes, symbolizing the snow lion.
Kummi	Tamil Nadu and Kerala	<ul style="list-style-type: none"> Performed by women standing in a circular formation without accompanying music.
Mayilattam	Kerala and Tamil Nadu	<ul style="list-style-type: none"> Young girls dressed as peacocks, with colorful headgears, beaks, and feathers.
Burrakatha	Andhra Pradesh	<ul style="list-style-type: none"> A single performer narrates stories from Puranas.
Butta Bommalu	Andhra Pradesh	<ul style="list-style-type: none"> Literally means basket toys. Dancers wear masks of different characters resembling toy-like shapes.
Kaikottikali	Kerala	<ul style="list-style-type: none"> Temple dance by both men and women during Onam.
Padayani	Kerala	<ul style="list-style-type: none"> Martial temple dance. "Padayani" means rows of infantry. Dancers wear huge masks known as kolams.
Kolkali- Parichakali	Kerala and Lakshwadeep	<ul style="list-style-type: none"> Martial dance. "Kol" means stick and "Paricha" means shield.
Bhootha Aradhane	Karnataka	<ul style="list-style-type: none"> Devil worship, idols depicting devils are placed on a plinth, and the performer then dances vigorously.
Pata Kunita	Karnataka (Mysore)	<ul style="list-style-type: none"> Religious dance performed by men. They use long bamboo poles decorated with colorful ribbons, known as "pata."
Chakyar Koothu	Kerala	<ul style="list-style-type: none"> Solo performance where the performer dresses himself as a snake, traditionally performed by the Chakyar community.
Jhoomar	Punjab	<ul style="list-style-type: none"> Performed by tribal Sikhs.
Karma Naach	Eastern India (Chota Nagpur plateau)	<ul style="list-style-type: none"> Performed during the tribal festival of 'Karma.'
Raut Naach	Chhattisgarh	<ul style="list-style-type: none"> Performed by the Yadav community during Diwali.

Dumhal	Jammu & Kashmir	• Performed by the Wattal tribe in colorful costumes with a tall conical hat for men.
Fugdi	Goa (Konkan)	• Performed by women.
Cheraw	Mizoram	• Performed using bamboo sticks.
Dalkhai	Odisha	• Performed during Dussehra.



3

INDIAN PAINTINGS

Prehistoric Origins (Before 5500 BC) :

- Rock paintings and petroglyphs found in places like Bhimbetka date back to prehistoric times.
- Ajanta Caves contain significant surviving paintings depicting scenes from Buddhist literature.

Medieval Manuscript Paintings :

- Manuscript paintings, likely in smaller scale, were practiced during the medieval period.
- Surviving examples of manuscript paintings are from a later period.

Mughal Painting Fusion :

- Mughal painting era marked a fusion of Persian miniature art with traditional Indian styles.
- From the 17th century, Mughal painting styles influenced princely courts, leading to various local styles.

British Raj and Company Paintings :

- During the British Raj, company paintings were created for British clients.
- Western-style art schools introduced in the 19th century contributed to the development of modern Indian painting.

Contemporary Resurgence :

- In recent times, there has been a resurgence of interest in traditional Indian roots in contemporary art.

Sadanga Six Limbs of Indian Painting :

- Evolved around the 1st century BC, the Sadanga laid down the main principles of Indian painting.
- Principles enumerated by Vatsyayana in his Kamasutra include Rupabheda, Pramanam, Bhava, Lavanya Yojanam, Sadrisyam, and Varnikabhanga.

<u>Principle</u>	<u>Limb</u>	<u>Meaning</u>
Rupabheda	Variety of form, looks, and appearance	Knowledge of diverse forms and appearances.
Pramana	Proportion	Correct perception, proportion of the object or subject.
Bhava	Expressions	Creation of expressions, lustre, and gleam with colors.
Lavanya Yojanam	Immersion	Infusion of emotions, aesthetic composition.
Sadrisyam	Resemblance	Portrayal of likeness or resemblance to the subject.

Varnikabhanga	Use of brush and colors	Artistic manner of using the brush and mixing colors.
<u>Term</u>	<u>Description</u>	
Lepya Chitra	Representation of myths and lore on textiles.	
Lekhya Chitra	Inclusion of line drawings and sketches in artistic works.	

■ Foundation for Buddhist Artists :

- The Sadanga principles served as the foundation for the subsequent development of Indian painting, especially by Buddhist artists.

■ Evolution from Religious to Fusion :

- Indian painting has evolved from primarily religious purposes to a fusion of various cultures and traditions.
- Provides an aesthetic continuum from early civilization to the present day.



1. Pre-historic paintings :

- **Petroglyphs** : Ancient rock engravings or carvings.
- **Bhimbetka Caves** : Located in Madhya Pradesh, India, known for prehistoric art.
- **Mineral Composition** : Most common minerals used were Ochre (Geru), mixed with lime and water.
- **Colors Used** : Mineral-based colors included red, white, yellow, and green.
- **Animal Depictions** : Common representations included animals like bison, elephant, rhino, tigers, etc.
- **Human Figures** : Red color was typically used for depicting human figures.
- **Dancers** : Green color was generally used for representing dancers.



2. Mesolithic Period Paintings :

- **Size Reduction** : Paintings exhibited a trend of reduced size.
- **Increased Use of Red Color** : There was a heightened usage of the color red in paintings.
- **Expansion of Themes** : The variety of themes in paintings increased.



- **Common Scenes** : Group hunting scenes became prevalent.
- **Animal Depictions** : Animals such as bison, elephant, rhino, tigers, etc., continued to be commonly depicted.
- **Additional Themes** : Other scenes included activities like grazing and riding.

3. Chalcolithic Period Painting :

- **Increased Use of Green and Yellow** : A rise in the use of green and yellow colors in paintings.
- **Evidence of Art of Tanning** : Artistic representations included evidence of skills such as tanning skins.
- **Depiction of Battle Scenes** : Themes shifted to depict battles and preparedness for battle.
- **Inclusion of Mounted Figures** : Paintings started including depictions of men riding horses and elephants.
- **Complex Geometrical Shapes** : Paintings exhibited complex geometrical shapes like spirals, rhomboids, and circles.




Examples of Locations :







- Narsingharh in Madhya Pradesh
- Jogimara Caves, Ghodsar, and Kohabaur rock art in Chhattisgarh
- Chinese figure riding a donkey in Chitwa Dongri
- Gudahandi Rock Shelter and Yogimatha Rock Shelter in Odisha



■ Classification of Indian Paintings :

1. Mural Paintings
2. Miniature Paintings



1. Mural paintings




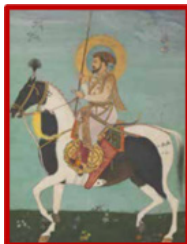
<u>Mural Features</u>	<u>Painting</u>	<u>features</u>
Ajanta Cave Paintings (Maharashtra)		One of the oldest surviving murals (2nd century BC to 5-6th century AD). Carved in a horse-shoe shape, belonging to Maurya, Gupta, and Shunga periods. Use of tempera style (pigments). Major themes related to Buddhism, including Jataka stories and life of Buddha. Notable paintings include Padmapani (Avalokitesvara), Vajrapani, Manjusri, Scenes from the Jataka stories, Dying Princess in Cave No. 16, Apsara.



Ellora Cave Paintings (Maharashtra)		Found in 5 caves with fragments on the ceiling of Kailashnath temple. Rectangular panels with thick borders. Characteristics include a sharp twist of the head, angular bents of the arms, concave curve of the close limbs, sharp projected nose, and long-drawn open eyes. Done in two phases : during the carving of the caves and a few centuries later. Themes encompass all three religions (Buddhism, Jainism, and Hinduism).
Bagh Cave Paintings (Madhya Pradesh)		Extension of the Ajanta school in Madhya Pradesh. Similar design, execution, and decoration. Figures are more tightly modeled with a stronger outline. Cave No. 4, known as Rang Mahal, is more secular in nature.
Armamalai Cave Paintings (Tamil Nadu)		Natural caves later converted to Jain temples during the 8th century. Depict stories of the Jain religion and tales of Astathik Palakas (deities protecting eight corners) through stunning paintings. Include both Northern and Southern Techniques.
Ravan Chhaya Rock Shelter (Odisha)		Rock shelters in the shape of half-opened umbrellas. Notable painting of a royal procession dating back to the 7th century AD. Remains of Chola paintings. Rough timeline around 5th to 9th century CE. Use of tempera technique.
Sittanavasal Cave Paintings (Tamil Nadu)		From 1st century BC to 10th century CE. Connected with Jain themes and symbology. Resemblance with Bagh and Ajanta paintings. Themes include a lotus pool with birds, elephants, buffaloes, and a young man plucking flowers. Paintings on walls and ceilings.
Lepakshi Temple Paintings (Andhra Pradesh)		On Veerabhadra temple walls at Lepakshi in the 16th century. Vijayanagara period during the reign of King Achutaraya. Themes from Ramayana, Mahabharata, and incarnations of Vishnu. Decline in quality, absence of primary colors. Outlined with black color.

Jogimara Cave Paintings (Chattisgarh)		Pre-Buddha caves dated around 1000-300 BC. Use of Brahmi script. Themes include dancing couples, animals like elephants and fish. White base plaster, red outline with colors like yellow, black, etc. Nearby rock-cut theatre of Sitabenga.
Badami Cave Temple (Karnataka)		One of the earliest surviving Hindu paintings (6th-7th century CE). Famous for graceful and compassionate looks. Cave No. 3 features a four-armed Brahma on his swan. UNESCO-designated World Heritage Site.

2. Miniature Paintings

School/Style	Characteristics	Notable Features
Pala School (11th – 12th Century) 	Miniature painting in Eastern India (Buddhism) and Western India (Jainism). Flourished during the Pala period (750 A.D. to the middle of the 12th century). Great centers : Nalanda, Odantapuri, Vikramsila, and Somarupa (MAHAVIHARAS). Manuscripts illustrated with images of Buddhist deities. Sinuous lines, subdued tones, and naturalistic style reminiscent of Ajanta.	Last great phase of Buddhism in India. Manuscripts on palm-leaf with workshop for bronze casting. Influence of classical art of Ajanta.
Western Indian School of Painting (Jaina Painting) 	Highly conservative Indian miniature painting illustrating Jaina religious texts (12th-16th century). Predominantly found in Gujarat, also in Uttar Pradesh, central India, and Orissa. Simple, bright colors, conventionalized figures, and wiry, angular drawing. Absence of naturalism seen in early Indian wall painting. Manuscripts on palm leaves continued even after the introduction of paper.	Devoted to Jaina religious texts. Persistence in Orissa. Continued use of palm leaves for manuscripts. Distinctive style with frontal-view figures and pointed nose facial type.
Mughal Painting	Emerged during the Mughal Empire (16th-19th centuries) with a blend of Indian, Persian, and Islamic styles. Visual records of Mughal kings' deeds, military expeditions, and dynastic ceremonies. Akbar's reign marked a new era, establishing the Mughal School of miniature paintings. Persian master artists Mir Sayyed Ali and Abdus Samad played a significant role. Hamzanama series started in 1567, illustrating stories of Amir Hamza.	Blend of Indian, Persian, and Islamic styles. Akbar's atelier and the birth of the Mughal School of miniature paintings. Hamzanama series and the use of Persian safavi style. Jahangir's encouragement of portraits and durbar scenes. Migration of artists during Aurangzeb's reign due to lack of patronage.

Mughal Era Miniature Painting	Important Personalities	Features
Lepakshi Temple Paintings (Andhra Pradesh) 	Bihzad by Babur, Mir Syed Ali and Khwaja Abdus Samad by Humayun.	Timuraid style of Persian paintings continued.
Akbar's Reign 	Mir Syed Ali and Khwaja Abdus Samad. Indian painters like Basawan, Daswanth, and Kesudasa.	Entire department of paintings. Regular salaries and awards. Recognition of Indian influence. 3-D paintings and technique of foreshortening. Popular art to court art.
		Fusion of Indian and Persian style. Nimat-nama (a book on cookery) during the reign of Nasir Shah. Bright colours with well-defined dark outlines. Faces have sharp and pointed.
Jahangir 	Ustad Mansoor	Golden period. Naturalist. Brought decorated margins. Private workshop. Eg : Zebra, the turkey, and the cock, etc. Ayar-i-Danish (Touchstone of Knowledge).
Shah Jahan 	Muhammad Nadir Samarqandi and Mir Hashim	Reduced liveliness due to artificial elements. More European influence. Use of Pencil, gold, silver, etc.

Miniature Paintings in	Type South India (Liberal use of gold)	Features
Tanjore Paintings	<ul style="list-style-type: none"> Special decorative paintings. Mostly created on glass and wooden planks. Brilliant use of colour and liberal use of gold. Maratha patronage and mainly under Maharaja Serfoji II. 	
Mysore Painting	<ul style="list-style-type: none"> Depiction of Hindu gods and goddesses One figure predominates all the others. Use the 'gesso paste'. Both Tanjore and Mysore paintings are GI tagged. 	




Regional Schools of Painting :

Rajasthani School of Painting (aka Rajput school of paintings)

School/Style	Characteristics	Notable Features
Malwa Painting	<ul style="list-style-type: none"> 17th-century school of Rājasthānī miniature painting in Mālwa and Bundelkhand. Conservative school with little development. Fondness for flat compositions, black and chocolate-brown backgrounds, and figures against solid color patches. Primitive charm and simple childlike vision. 	Rasikapriyā series dated 1636 and Amaru Śataka in the Prince of Wales Museum.
Kishangarh Painting	<ul style="list-style-type: none"> 18th-century school in central Rājasthān state, distinguished by individualistic facial type and religious intensity. Features men and women with pointed noses, deeply curved eyes, and serpentine locks of hair. Panoramic landscapes and religious themes. Brilliant series on Rādhā-Krishna theme influenced by Raja Sāvānt Singh. Master artist : Nihal Chand. 	Brilliance in Rādhā-Krishna theme paintings.
Mewār Painting	<ul style="list-style-type: none"> One of the most important schools of Indian miniature painting in the 17th and 18th centuries. Developed in the Hindu principality of Mewār in Rājasthān. Characterized by simple bright colors and direct emotional appeal. Early examples date back to 1605, featuring a rāgamālā series painted at Chawand. Continued with Mughal influence from 1680. Notable painter : Sāhibdīn. 	Expressive and vigorous style. Transition from early phase to Mughal-influenced period.

Bundi Painting	<ul style="list-style-type: none"> Very close to the Mewar style but excels in quality. Started around 1625 A.D. Rich and glowing colors, golden rising sun, crimson-red horizon, and semi-naturalistic trees. Mughal influence visible in refined drawing of faces and an element of naturalism. Notable examples : Bhairavi Ragini, Rasikapriya series. 	Rich and glowing colors. Mughal influence in refined drawing.
Kotah Painting	<ul style="list-style-type: none"> Similar to the Bundi style, prevailed in Kotah during the late 18th and 19th centuries. Themes of tiger and bear hunts were popular. Hilly jungle occupies most of the space in Kotah paintings. Unique charm in rendering the jungle. 	Popular themes of tiger and bear hunts. Unique charm in jungle depiction.

The Pahari Schools (17th – 19th Century) :

■ Basohli Painting		
<ul style="list-style-type: none"> Flourished in the late 17th and 18th centuries in the Pahari region, especially in Basohli. Bold vitality of color and line. Origin obscure, early examples like the Rasamañjarī series (c. 1690). Oblong format with architectural detail and red borders. Stylized facial type in profile, intense large eyes, brilliant colors. Jewelry depicted with raised drops of white paint and green beetle wings for emeralds. 		
■ Guler Painting		
<ul style="list-style-type: none"> Followed the Basohli style, followed by the Jammu group. Portraits of Raja Balwant Singh by Nainsukh. Naturalistic and delicate style, inspired by Mughal painting of Muhammad Shah period. Soft and cool colors. 		
■ Kangra Painting		
<ul style="list-style-type: none"> Developed from the Guler style, representing the third phase of Pahari painting in the late 18th century. Main characteristics of Guler style with delicacy of drawing and naturalism. Faces of women in profile with distinctive features. Continued to flourish in various places, attributed mainly to the Nainsukh family. Modified version found patronage in Punjab under Maharaja Ranjit Singh till the middle of the 19th century. 		

■ Kulu-Mandi Painting

- Folk style in the Kulu-Mandi area, coexisting with the Kangra style.
- Bold drawing, dark and dull colors, distinct folkish character.
- Influenced by the local tradition.
- Portraits of Kulu and Mandi rulers and miniatures on other themes.
- Some influence from the Kangra style observed.
- **Example :** Shri Bhagwan's miniature in 1794 A.D. depicting Krishna lifting the Goverdhana mountain.










Modern Painting :

<u>Company Paintings</u>	<u>Bazaar Paintings</u>	<u>Bengal School</u>
Infused European elements into traditional Indian art.	Reflect European influence with traces of Roman and Greek elements.	Adopted a reactionary approach, favoring simple colors.
Utilized watercolor as a medium. Emerged in Kolkata, Chennai, Delhi, Patna, Varanasi, and Thanjavur. -	Found in Bengal and Bihar regions.	Led by Abanindranath Tagore and Nandalal Bose.
Prominent artists : Mazhar Ali Khan and Ghulam Ali Khan.	Depicted Indian bazaars with a European background.	Infused Swadeshi values into Indian art.
	Occasionally incorporated religious themes.	Notable work : Painting of Bharat Mata.

■ Folk Paintings

Painting Region	Features	Notable Paintings/Artists
Madhubani or Mithila Paintings	<ul style="list-style-type: none"> • Geometric patterns and use of two-dimensional imagery. Depicts scenes from Hindu epics. • Symbolic figures like fish for good luck and fertility, etc. • Natural objects like the sun, moon, and sacred plants are common. • Space is entirely filled with designs of flowers, birds, animals, and geometric shapes. • Paint is made from a powdered rice paste and colored with natural dyes and pigments. • Notable artists : Jagdamba Devi, Baua Devi, Bharti Dayal, Ganga Devi, etc. 	

Pattachitra Painting (Odisha)	<ul style="list-style-type: none"> Inspired from Jagannath and Vaishnava cult. Painters are known as chitrakar. - Mix of classical and folk elements. - Base is treated cloth, and natural colors are used. - Pattachitra on palm leaf is known as talapattachitra. 	
Patua Art (Bengal)	<ul style="list-style-type: none"> Mangal Kavyas tradition. Pats or scrolls for paintings. Storytelling through paintings. Present-day usage for political and social issues. - Huge inclusion of the Muslim community. 	
Paitkar Painting (Jharkhand)	<ul style="list-style-type: none"> Scroll paintings by Tribal. Cultural association with Ma Mansa. Common theme is 'human life post-death'. 	
Thangka Painting (Sikkim, Himachal Pradesh, Ladakh region, Arunachal Pradesh)	<ul style="list-style-type: none"> Related to Buddhism. Base of cotton canvas. Significance of colors like Red for intensity of passion, white for serenity, black depicts anger, green represents consciousness. 	
Manjusha Painting or Angika art (Bhagalpur, Bihar)	<ul style="list-style-type: none"> Snake painting. Executed on boxes of jute and paper Related to Anga Mahajanpada. 	
Kalamkari Paintings Srikalahasti and Machilipatnam (Andhra Pradesh)	<ul style="list-style-type: none"> Pen (Kalam) and craftsmanship (Kari). Sharp pointed bamboo used. Base is cotton fabric. Vegetable dyes colours. Existed from Vijayanagara Empire. GI status 	

Warli Painting Gujarat, Maharashtra	<ul style="list-style-type: none"> • Ancient tribal art 2500-3000 BC. • Ritualistic paintings. • Scenes portraying fishing, hunting, farming, dances, animals, trees and festivals. • Traditionally done on walls, with Geometric symbols like triangle, a circle and a square. • Base made up from mud, cow dung, etc. • Painted by white pigment, made of a mixture of gum and rice powder 	
--	--	---

	<u>Painting -Region</u>	<u>Features</u>
1.	Phad Painting (Rajasthan)	Scroll-type art.
2.	Cheriyal Scroll Paintings (Telangana)	Nakashi art by the balladeer community known as Kaki Padagollu.
3.	Pithora Paintings (Gujarat and Madhya Pradesh)	Depiction of animals mainly horses.
4.	Saura Paintings (Odisha)	Saura Tribe of Odisha. Wall mural painting, similar to Warli paintings.



4

INDIAN MUSIC

■ Salient Features of Indian Music

- **Bharatmuni's Natyashastra** is considered as the earliest treatise on music.
- **Samveda** is considered the Veda of music.
- It mentions near about **16000 ragas and Ragini** i.e. melodies.
- The later part of Samveda is known as **Gandharva Veda** which is considered as the rule book of the music.
- Indian music has remained essentially melodic. In melody, one note follows the other, making for a continued unity of effect, whereas in harmony musical sounds are superimposed on one another.
- It is generally believed that the music of India was more or less uniform before the 13th century.
- Today we recognise **two systems of classical music** : Hindustani and Carnatic.
- **Carnatic music** is confined to Karnataka, Andhra Pradesh, Tamil Nadu, and Kerala.
- The classical music of the rest of the country goes under the name, **Hindustani Classical Music**.
- The present Indian music has grown from ancient times. Almost every tribe or people have lent their own share in this growth. What, therefore, we now call a raga might have started as a tribal or folk tune.

■ Basics of Indian Music

1. **Swara** : It refers to the note, tone and frequency. In Indian Music there are 7 'pure notes' (shuddha swara) which are :
 - In general sense '**Swara**' means tone or pitch.
 - The primitive sound "**OM**" gave birth to Swara.
 - '**Saptaswaras**' or **7 swaras** : Sa, Re, Ga, Ma, Pa, Dha & Ni
 - '**Shruti**' is a theoretical interval of which the scale contains 22.
 - In Carnatic Music, swaras have prakruti and vikrutiswaras.
 - The **vikrutiswaras** are Re, Ga, Ma, Dha and Ni.
 - The rest are **prakrutiswaras** i.e. Sa & Pa.

Swara	Sanskrit	Meaning	Chakra	Location	God
Sa	Shadja	SIX	Mūlādhāra	Root/base	Ganapati
Re	Rishabha	Bull	Svādhīsthāna	Pelvic	Agni
Ga	Gandhara	Animal	Manipura	Navel	Rudra
Ma	Madhyama	Peacock	Anāhata	Heart	Vishnu
Pa	Panchama	Bull	Viśuddha	Throat	Naarada
Dha	Dhaivata	Sky	Ājñā	Third eye	Sadasiva
Ni	Nishadam	Middle	Suhusrūru	Crown/skull	Surya

- **Shruti** : is the feeblest sound which human ears can perceive.
 - There are 22 shrutis in the Indian system of Swara.
2. **Rag** :-It is a different combination of Swara. For the formation of Raga, at least 5 distinct Swara's must be there.

On the basis of distinct notes, there are 3 types of Raga

1. **Odhava Raga** : 5 distinct Swara
 2. **Sadhav Raga** : 6 distinct Swara
 3. **Sampoorna Raga** : all 7 distinct Swara
3. **Taal** :-It is the rhythmic cycle or arrangement of beats in a cyclical manner Basis of timed Rhythm.
- Arrangement of beats in cyclical manners.
 - Range of Tāla is 3 to 108 beats.
 - As per Natya Shastra, they are 32 types.
 - Most popular Tāla is 'Teental' has 16 beats.

On the basis of a number of cycles :

1. **Thisra** : 3 rhythmic cycle
2. **Chatusara** : 4 rhythmic cycle
3. **Khanda** : 5 rhythmic cycle
4. **Misra** : 6 rhythmic cycle
5. **Sankirtana** : 7 rhythmic cycle

Hindustani music :

- Hindustani music has **10 main forms of styles** of singing & compositions : dhrupad, dhamar, hori, khayal, tappa, chaturang, ragasagar, tarana, sargam and thumri.
- Nowadays ghazals have become very popular as the 'light classical' form of music
- Initially, there was no difference between North and South Indian Music. The differentiation started to happen during the Delhi Sultanate period.
- **Amir Khusrau** is considered as the pioneer figure of Hindustani.
- From the very beginning the singers of Hindustani started to follow the Time Season and Mood theory of Raga..

■ Types of Hindustani Music

Genre	Features	Influence/Origin	Notable Aspects
Dhrupad	Oldest & grandest form of Hindustani vocal music. Performance consists of 'Alap' & 'Bandish'.	Sanskrit & Vedic origin. Popularized by Raja Man Singh of Gwalior.	Temple music, Religious & Devotional theme.

Khayal	Depicts a romantic style of singing. Composed in a particular raga & tala with brief text.	Literal meaning : 'a stray thought', 'a lyric', 'an imagination'. 6 main gharanas : Delhi, Patiala, Agra, Gwalior, Kirana & Atrauli-Jaipur.	Oldest genre, Mother gharana Gwalior.
Thumri	Romantic & erotic style influenced by hori, kajri & dadra. Usually performed as the last item of a khayal concert.	Originated in the eastern part of Uttar Pradesh around the 18th century.	Depicts love, separation, and devotion. Three main gharanas : Benares, Lucknow, and Patiala.
Dadra	Amorous texts, often sung after a thumri.	More than one antara and in dadra tala.	Similar to thumri with more than one antara.
Dhamar-hori	Associated with the festival of Holi, specifically in praise of Lord Krishna.	Compositions sung in the dhamar tala, used in festivals like Janmashtami, Ramnavami & Holi.	Festival music, focus on Radha-Krishna love pranks.
Tappa	Developed in the late 18th century from the folk songs of camel drivers.	Literal meaning : 'jump' in Persian. Folklore of love & passion, written in Punjabi.	Folklore, passionate storytelling.
Ragasagar	Consists of different parts of musical passages in different ragas as one composition.	Compositions have 8 to 12 different ragas & the lyrics indicate the change of the ragas.	Complex compositions, showcasing transitions between ragas.
Tarana	Consists of peculiar syllables woven into rhythmical patterns as a song.	Usually sung in a faster tempo.	Focus on rhythmic patterns, energetic performance.
Chaturang	Denotes 4 colors or a composition of a song in 4 parts : fast khayal, tarana, sargam, and a "paran" of tabla or pakhwaj.	-----	Multifaceted composition.
Ghazal	Mainly a poetic form with a more song-like quality than thumri.	Originated in Iran in the 10th century, developed & evolved in India around the 12th century with Mughal influences.	Pride of Urdu poetry, focus on Persian and Urdu literary traditions. Golden period in 18th & 19th centuries in Delhi & Lucknow.

Carnatic music :

Tamil classic of the 2nd century.

- **Silappadikaram** contains a vivid description of the music of that period.
- **The Tolkappiyam, kalladam**, and the contributions of the **Saivite and Vaishnavite** saints of the 7th & 8th centuries also serve as resource material for studying musical history.

- Flourished in **Deogiri**, the capital city of the **Yadavas** in the Middle Ages.
- The entire cultural life of the city took shelter in the **Carnatic Empire of Vijayanagar** under the reign of Krishnadevaraya. Thereafter, the music of south India came to be known as Carnatic music.
- After Purandaradasa, Tallapakam Annamacharya, Narayana Tirtha, Bhadrachalam Ramdasu, and Kshetranja made contributions to the wealth of compositions.
- Outstanding feature is its raga system & highly developed and intricate tala system.
- Birth of the musical trinity - **Tyagaraja, Muthuswamidikshitar & Syamasastri** - at tiruvarur between the years 1750 to 1850.



Evolution :

- Sangitsara of Vidyanarya is considered as a forerunner of Carnatic Music
- In the middle of 17th century, Venkatamukhi wrote Chaturdandi Prakashika which became the bedrock of Carnatic classical music.
- This book mentions 72 Raga Systems known as Melakarta Raga System.
- They are highly scientific in nature
- In the 20th century, Carnatic music was further popularised by Visnu Narayan Bhatkhande

Features of Carnatic Music

- **Carnatic singing takes place in 3 stages** : It starts with **Ragam** which is an improvised Alaapana in free time followed by **Tanam**, it is rhythmic inter-connector, and then **Pallavi** which sets melody to a Taal

There are 2 popular versions of Carnatic :

- **Kriti** : the song is emphasized
- **Kritanayi** : Music is emphasized

<u>Form</u>	<u>Features</u>
<u>Gitam</u>	• Simplest type of composition.
	• Taught to beginners with easy, melodious flow of music.
<u>Suladi</u>	• Similar to Gitam but of higher standard in musical structure.

	<ul style="list-style-type: none"> Higher arrangement complexity than Gitam.
<u>Varnam</u>	<ul style="list-style-type: none"> Musical craftsmanship of high order.
	<ul style="list-style-type: none"> Combines entire characteristic features of the raga.
	<ul style="list-style-type: none"> Practice helps attain mastery in presentation, command over raga, tala, and bhava.
<u>Svarajati</u>	<ul style="list-style-type: none"> More complicated than Gitam, paves the way for learning Varnams.
	<ul style="list-style-type: none"> Devotional, heroic, or amorous theme.
<u>Jatisvaram</u>	<ul style="list-style-type: none"> Similar to Svarajati but has no sahitya or words.
	<ul style="list-style-type: none"> Sung with solfa syllables only.
<u>Kirtanam</u>	<ul style="list-style-type: none"> Originated in the latter half of the 14th century.
	<ul style="list-style-type: none"> Valued for devotional content of the sahitya.
	<ul style="list-style-type: none"> Suited for congregational singing and individual presentation.
<u>Kriti</u>	<ul style="list-style-type: none"> Development from Kirtana.
	<ul style="list-style-type: none"> Highly evolved musical form.
	<ul style="list-style-type: none"> Aesthetic excellence reached in this form.
	<ul style="list-style-type: none"> Brings out raga bhava in rich and varied colors.
	<ul style="list-style-type: none"> Scholarly compositions in Telugu & Tamil.
<u>Pada</u>	<ul style="list-style-type: none"> Composed mainly as dance forms but also sung in concerts for musical excellence & aesthetic appeal.
	<ul style="list-style-type: none"> Slow-moving and dignified music.
<u>Javali</u>	<ul style="list-style-type: none"> Belongs to the sphere of light classical music.
	<ul style="list-style-type: none"> Sung in both concert and dance programs.
	<ul style="list-style-type: none"> Popular for attractive melodies; contrasts with padas as it is sensuous in concept and spirit.
<u>Tillana</u>	<ul style="list-style-type: none"> Corresponding to the tarana of Hindustani music.
	<ul style="list-style-type: none"> Short and crisp form; mainly a dance form, sometimes included in music concerts.
<u>Pallavi</u>	<ul style="list-style-type: none"> Most important branch of creative music.
	<ul style="list-style-type: none"> Part of manodharmasangeeta, provides ample opportunities for displaying creative talents, imagination, and musical intelligence.
<u>Tanam</u>	<ul style="list-style-type: none"> A branch of raga alapana in madhyamakala or medium speed.
	<ul style="list-style-type: none"> Perceptible rhythm; captivating part of raga exposition.

Regional Music :

Regional Music	Features
<u>Rasiya Geet, Uttar Pradesh</u>	<ul style="list-style-type: none"> Flourished in Braj, sacred land of Lord Krishna's leelas. Integral part of daily life and day-to-day chores.
<u>Pankhida, Rajasthan</u>	<ul style="list-style-type: none"> Sung by peasants in fields.

	<ul style="list-style-type: none"> Peasants sing and speak while playing algoza and manjira.
	<ul style="list-style-type: none"> Literal meaning of 'Pankhida' is lover.
<u>Lotia, Rajasthan</u>	<ul style="list-style-type: none"> Sung during the 'Lotia' festival in the chaitra month.
	<ul style="list-style-type: none"> Women bring lotas and kalash filled with water, decorate them with flowers, and bring them home.
<u>Pandavani, Chhattisgarh</u>	<ul style="list-style-type: none"> Tales from Mahabharata sung as a ballad.
	<ul style="list-style-type: none"> One or two episodes chosen for night's performance.
	<ul style="list-style-type: none"> Main singer assumes all characters of the episode through powerful singing and symbolic gestures.
<u>Shakunakhar, Kumaon</u>	<ul style="list-style-type: none"> Sung during religious ceremonies like baby-shower, child-birth, Chhati, Ganesh pooja, etc.
	<ul style="list-style-type: none"> Sung exclusively by women without any instrument.
<u>Mando, Goa</u>	<ul style="list-style-type: none"> A slow verse and refrain composition dealing with love, tragedy, social injustice, and political resistance during Portuguese presence in Goa.
<u>Alha, Uttar Pradesh</u>	<ul style="list-style-type: none"> Typical ballad of Bundelkhand.
	<ul style="list-style-type: none"> Narrates heroic deeds of Alha and Udal, two warrior brothers.
<u>Bundeli, Bundelkhand</u>	<ul style="list-style-type: none"> Popular regional music of Bundelkhand.
	<ul style="list-style-type: none"> Associated with Raja Parmal of Majoba.
<u>Hori, Uttar Pradesh</u>	<ul style="list-style-type: none"> Associated with the festival of Holi.
<u>Sohar, Uttar Pradesh</u>	<ul style="list-style-type: none"> Sung during social ceremonies, especially when a son is born.
<u>Chhakri, Kashmir</u>	<ul style="list-style-type: none"> Group song, the most popular form of Kashmir's folk music.
<u>Laman, Himachal Pradesh</u>	<ul style="list-style-type: none"> Involves a group of girls singing a stanza, and a group of boys giving a reply from another peak.
	<ul style="list-style-type: none"> Sung especially in the Kullu Valley.
<u>Kajri, Uttar Pradesh</u>	<ul style="list-style-type: none"> Folk song sung by women during the rainy season.
	<ul style="list-style-type: none"> Sung on the third day in the second half of the bhadra, all through the night, while dancing in a semi-circle.
<u>Tappa, Punjab</u>	<ul style="list-style-type: none"> Semi-classical vocal music inspired by the folk songs of camel riders in Punjab.
	<ul style="list-style-type: none"> Set in ragas generally used for semi-classical forms.
<u>Powada, Maharashtra</u>	<ul style="list-style-type: none"> Traditional folk art from Maharashtra.
	<ul style="list-style-type: none"> The word Powada means "the narration of a story in glorious terms."
	<ul style="list-style-type: none"> Narratives are odes in praise of an individual hero, incident, or place.
<u>Teej Songs, Rajasthan</u>	<ul style="list-style-type: none"> Celebrated with great involvement by women in Rajasthan.
	<ul style="list-style-type: none"> Festival celebrated on the third day after the new moon of the shraavana month.

5

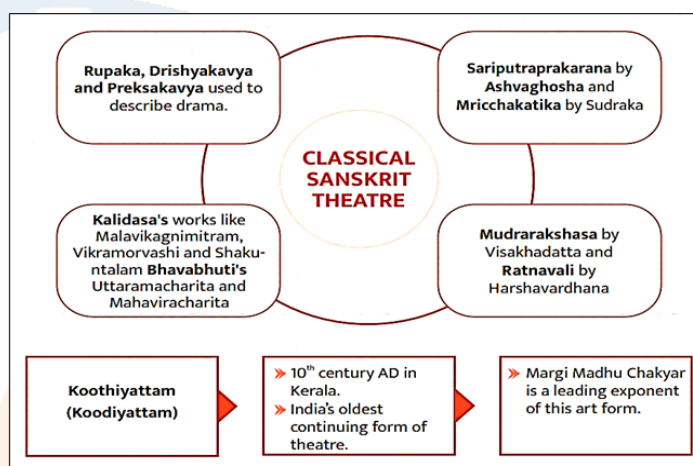
INDIAN THEATRE

■ Origin

- **Sitabena and Jogimara caves** represent the world's oldest amphitheatres.
- **Bharat Muni's Natya Shastra** (200 BC and 200 AD) first formal treatise on dramaturgy.

■ Classical Sanskrit Theatre

- Sanskrit word '**nataka**', 'nata' means a dancer.
- **Lokadharmi** : Depictions of daily life.
- **Natyadharmi** : More stylised narration and overt symbolism.

■ Folk theatre

- Rural roots and the rustic flavour.
- Devotional themes initially and later more secular themes.
- Propagation of social wisdom than mere social entertainment.

Ritual Theatre	
Theatre	Features
Ankia Naat (Assam)	<ul style="list-style-type: none"> » One-act play of Assam, started by Saint Sankaradeva. » Life of Lord Krishna. » Use of 'khol' and 'cymbal' and use of masks.
Ramlila (Uttar Pradesh)	<ul style="list-style-type: none"> » Enactment of Ramayana using songs. » Generally performed by male actors.
Raslila (Gujarat)	<ul style="list-style-type: none"> » Love stories of Krishna and Radha.
Bhuta Aradhana (Karnataka)	<ul style="list-style-type: none"> » Worshipping the dead ancestors, prevalent in coastal Karnataka. » Ritualistic theatre.
Ramman (Uttarakhand)	<ul style="list-style-type: none"> » Dedicated to Bhumiyal Devta, the local deity. » UNESCO's Representative list of the Intangible Cultural Heritage of Humanity.

NORTH, WEST AND EASTERN PART OF INDIA

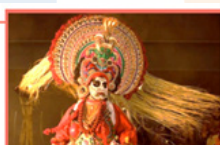
Theatre	Important aspects
Bhand Pather (Kashmir)	» Unique combination of dance, music and acting.
Swang (Uttar Pradesh)	» Music-based, important styles of Swang are from Rohtak and Haathras .
Nautanki (Uttar Pradesh)	» Important centers Kanpur, Lucknow and Haathras.
Bhavai (Gujarat)	» Important centres are Kutch and Kathiawar . Instruments used: bhungal, tabla, flute, pakhaawaj, rabaab, sarangi, manjeera, etc.
Dashavatar (Konkan and Goa regions)	» Personify the ten incarnations of Lord Vishnu-the god of preservation and creativity.
Bhavai (Rajasthan)	» Extensive use of dance to narrate a series of small plays.
Kariyila (Himachal Pradesh)	» Open-air theatre, staged during village fairs and festivals.
Powada (Maharashtra)	» Lauding the heroic deeds of Shivaji.
Jatra (Bengal)	» Became popular due to Chaitanya's influence.
Maach (Madhya Pradesh)	» Maach is used for the stage itself.
Bhaona (Assam)	» Presentation of the Ankia Naat.
Tamaasha (Maharashtra)	» In Tamaasha the female actress is the chief exponent of dance movements in the play.
Daskathia (Odisha)	» There are two narrators: Gayaka(chief) and co-narrator.
Garoda (Gujarat)	» 'Garoda' Brahmin community.
Ojapali (Assam)	» Associated with the festival of Manasha or the Serpent Goddess.
Naqal (Punjab) and Bhand (Uttar Pradesh)	» Behroopiya or Naqalchi. Performed by artists from Muslim Bhand Community.

■ Theatres of south india



Krishnattam

- » Folk theatre of Kerala.
- » Patronage of King Manavada of Calicut.
- » Theme of Lord Krishna.
- » Depicting victory of good over evil.



Mudiyettu

- » Traditional folk theatre form of Kerala.
- » Usually performed only in the Kali temples of Kerala.
- » Triumph of goddess Bhadrakali over the asura Darika.



Yakshagana

- » Traditional theatre form of Karnataka.
- » Mythological stories and Puranas.
- » Themes of Mahabharata i.e. Draupadi swayamvar, Subhadra vivah, Abhimanyu vadh



Therukoothu

- » Folk drama of Tamil Nadu means "street play".
- » Performed at the time of annual temple festivals of Mariamman (Rain goddess) to achieve rich harvest.

	Theatre		State
1.	Villu Paatu	1.	Kerala and Tamil Nadu
2.	Pagati Veshalu	2.	Telangana and Andhra Pradesh
3.	Tal-Maddale	3.	Coastal Karnataka and Kerala
4.	Kuruvanji	4.	Tamil Nadu
5.	Bayalata	5.	Karnataka
6.	Theyyam	6.	Kerala
7.	Bhuta Kola	7.	Karnataka
8.	Burra Katha	8.	Andhra Pradesh

6

INDIAN LANGUAGES & LITERATURE

Classical language :■ **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 of 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 to 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 a classical language are :**

- The 11 classical languages of India serve as custodians of the nation's rich cultural heritage, representing key historical and cultural milestones for their communities.

Sr.Nn.	Languages	Year of Declaration
1	Tamil	2004
2.	sanskrit	2005
3.	telugu	2008
4.	kannada	2008
5.	malayalam	2013
6.	Odia	2014
7.	Marathi	2024
8.	Bengali	2024
9.	pali	2024
10.	Prakrit	2024
11.	Assamese	2024

■ Why do we need for protecting language and linguistic diversity ?

1. One must understand that there is interconnectedness between culture and language.
2. One's culture is reflected through language, as the language is resultant of words which come from the thoughts.
3. Language reflects Geography, Environment and also forms part of Human rights as it ensures a sense of Identity to an Individual. It enables transfer of history from generation to generation which might go extinct with languages if not protected.
4. Therefore, any threat to Language endangers culture. Hence needs to be protected.

■ Initiatives to protect the linguistic diversity

- The Indian literature abroad (ILA) project has been initiated by the Ministry of culture, Government of India, to support and facilitate translation and promotion of literary heritage and contemporary literature from the Indian Languages into major foreign languages (especially those recognized by UNESCO).
- ILA aims to project and promote the plurality of Indian language and literatures internationally.
- Galvanized by the grim situation of less known languages in the country, the Scheme for Protection and Preservation of Endangered Languages (SPPEL) was instituted by Ministry of Education (Government of India) in 2013.
- The sole objective of the Scheme is to document and archive the country's languages that have become endangered or likely to be endangered in the near future.
- The scheme is monitored by Central Institute of Indian Languages (CIIL) located in Mysuru, Karnataka.
- The CIIL has collaborated with various universities and institutes across India for this mission.

■ Benefits

1. Two major international awards for scholars of eminence in Classical Indian Languages to be awarded annually.
2. A 'Centre of Excellence for Studies in Classical Languages' will be set up
3. 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.

Classification of Indian Languages :

Languages in India are classified into the following major subgroups :

1. Indo-Aryan Group

- 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 languages which belong to this group.

Sub-divided into 3 groups :

1. **Old Indo-Aryan Group** : Developed around 1500 B.C.; Sanskrit was born out of this group.
2. **Middle Indo-Aryan Group** : Developed from 600 B.C. to 1000 A.D.; started with the development of Prakrit language (Prakrit is a broader term under which all the Middle Indo-Aryan group languages are generally clubbed together such as Pali and Apabhramsha).
3. **Modern Indo-Aryan Group** : Developed gradually after 1000 A.D.; includes Hindi, Assamese, Bengali, Gujrati, Marathi, Punjabi, Rajasthani, Sindhi, Odia, Urdu etc.

2. Dravidian Group :

- Comprises mainly of the languages spoken in the southern part of India. Around 25% of the Indian population is covered under this group

Broadly classified into three groups :

1. **Northern group** : 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** : Consist of 11 languages i.e., Gondi, Khond, Kui, Manda, Parji, Gadaba, Kolami, Pengo, Naiki, Kuvi and Telugu. Only Telugu became a civilised language whereas others are tribal languages.
3. **Southern group** : 7 languages belong to this group. They are Kannada, Tamil, Malayalam, Tulu, Kodagu, Toda and Kota. Tamil is the oldest among all these.

3. Sino-Tibetan Group :

- Belong to Mongoloid family. Spread across the Himalayas, North Bihar, North Bengal, Assam and up to the North-Eastern frontiers of the nation
- Considered to be older than the Indo-Aryan languages; referred to in the oldest Sanskrit literature as Kiratas. 0.6% of the Indian population speaks languages belonging to this group.

Sino-Tibetan group is further divided into :

1. **Tibeto-Burman** : Important languages spoken under the sub-group are Sikkimese, Bhutia, Balti, Sherpa, Lahuli, Ladakhi, Abor, Miri, Aka, Dafla and Mishmi, Manipuri (or Meithi) etc.
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.

4. Austic :

1. 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.
2. The existence of these languages have been much before the advent of the Aryans and were referred to in ancient Sanskrit literature as Nisadas.
3. Santhali is the most important language under this group which is spoken among by Santhal tribals of Jharkhand, Bihar and Bengal.

5. **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.

■ 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. Prakrit was used in the Jain 'Agamas'.
- Pali 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.
- By 6th 7th century, the development of 'Apabhramsa' (corrupt or non-grammatical) took place. It is 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.
- Among the 21 languages of the Dravidian Group, the 4 major languages of the Dravidian group are : Telugu (numerically the largest of all Dravidian languages), Tamil (oldest and purest form of language), Kannada and Malayalam (smallest and the youngest of the Dravidian group).

Features	Rig-Vedic Society	Later-Vedic Society
Family	<ul style="list-style-type: none"> • Foundation of social life. 	<ul style="list-style-type: none"> • Patriarchal; eldest male member headed the family.
	<ul style="list-style-type: none"> • Eldest member known as Grihapati with full authority. 	<ul style="list-style-type: none"> • Women were discriminated.
	<ul style="list-style-type: none"> • Patriarchal, but women not discriminated. 	
Women	<ul style="list-style-type: none"> • No purdah system. 	<ul style="list-style-type: none"> • Purdah system emerged.
	<ul style="list-style-type: none"> • Child marriage absent. 	<ul style="list-style-type: none"> • Child marriage, Sati prevalent.
	<ul style="list-style-type: none"> • Freedom in choosing husbands. 	<ul style="list-style-type: none"> • Women excluded from political life.
	<ul style="list-style-type: none"> • Widow remarriages allowed. 	<ul style="list-style-type: none"> • Excluded from inheriting property.
		<ul style="list-style-type: none"> • Emergence of discriminatory practices.
Varna System	<ul style="list-style-type: none"> • Divided into four varnas. 	<ul style="list-style-type: none"> • More rigid caste system.
	<ul style="list-style-type: none"> • No discriminatory caste system. 	<ul style="list-style-type: none"> • More or less hereditary.
Economic Life	<ul style="list-style-type: none"> • Pastoralists; agriculture secondary. 	<ul style="list-style-type: none"> • Agriculture chief occupation.
	<ul style="list-style-type: none"> • Barter system; Nishka coins. 	<ul style="list-style-type: none"> • Barley, wheat, rice cultivated.
	<ul style="list-style-type: none"> • Anybody could choose any profession. 	<ul style="list-style-type: none"> • Trade practiced; guild system.
		<ul style="list-style-type: none"> • Cow as unit of value replaced; emergence of cities.
Political Life	<ul style="list-style-type: none"> • Aryans lived in tribes (Jana). 	<ul style="list-style-type: none"> • Vast empires; monarchy hereditary.
	<ul style="list-style-type: none"> • Kingship not hereditary; elected by Jana. 	<ul style="list-style-type: none"> • Elaborate bureaucracy; regular army.
	<ul style="list-style-type: none"> • Women part of Sabha; democratic. 	
	<ul style="list-style-type: none"> • No regular taxation; voluntary tributes. 	

	<ul style="list-style-type: none"> No evidence of bureaucracy or standing army. 	
Religious Life	<ul style="list-style-type: none"> Polytheistic; no priestly class. 	<ul style="list-style-type: none"> Rituals prominent; emergence of caste-based practices.
	<ul style="list-style-type: none"> Cult of sacrifice prominent. 	<ul style="list-style-type: none"> Resistance against rituals.
	<ul style="list-style-type: none"> Emergence of sects : Ajivikas, Buddhism, Jainism, etc. 	

Ancient Scripts of India :

1. Indus script :

- A corpus of symbols produced by the Indus Valley Civilization.
- Most inscriptions are extremely short.
- Not clear if these symbols constitute a script used to record a language.

2. Brahmi script :

- Oldest writing systems used in the Indian subcontinent and in Central Asia during the final centuries BCE and the early centuries CE.
- Usually written from left to right.
- The best-known Brahmi inscriptions are the rock-cut edicts of Ashoka in northcentral India, dated to 250-232 BCE.

3. Gupta script :

- Belongs to Gupta Empire and was used to write Sanskrit. 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.

4. Kharosthi script ;

- 3rd Century BC to 3rd Century AD. Used in ancient Gandhara (present Afghanistan and Pakistan) to write the Gandhari Prakrit and Sanskrit. It is a sister script of Brahmi.
- Mostly written right to left but some inscriptions also show the left to right direction of Kharosthi. : It was deciphered by James Princep

5. Vatteluttu script :

- Developed from Tamil-Brahmi, Vatteluttu is one of the three main alphabet systems developed by Tamil people to write the Grantha or Pallava alphabet and the Tamil script.

6. 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.

7. Grantha script :

- Widely-used between the 6th century and the 20th century by Tamil speakers to write Sanskrit and the classical language Manipravalam.
- 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

8. Sarada script :

- A writing system of the Brahmic family of scripts, developed around the 8th century.
- It was used for writing Sanskrit and Kashmiri.

9. Gurmukhi script :

- 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 :

- Written from left to right.
- 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 :

- Used to write the Marathi language.
- Other languages such as Urdu, Kannada, Gujarati, Hindi and Tamil are also known to have been written in Modi.

12. Urdu script :

- 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.
- 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.

Indian Literature :**■ Sanskrit Literature :**

- Sanskrit, often regarded as the mother of many Indian languages, is predominantly categorized into two major classifications :
- 1. **Vedic** : Rigveda, Yajurveda, Samaveda, Atharvaveda
- 2. **Classical** : Kavya, Nataka, didactic fables, scientific literature covering grammar, medicine, mathematics, astronomy, etc. Overall, it possesses a secular nature.
- Sanskrit literature** includes prominent works such as Vedas, Puranas, Upanishads, and Dharma-sutras. It serves as the language for compositions like **Zend Avesta**, and foundational grammatical structures like **Panini's "Astadhyayi."** Noteworthy Buddhist texts, such as the **Mahavastu** of the Hinayana School and the Lalitvistara, the sacred text of the Mahayana School, are also composed in Sanskrit.

■ Veda's :

Veda	Key Features	Brahman Texts
Rigveda	Earliest collection of 1028 hymns in Vedic Sanskrit. Hymns describe nature and emphasize universal values like truthfulness, honesty, dedication, sacrifice, and politeness. Prayers seek worldly prosperity and a highly cultured society. Provides insights into social, political, and economic conditions of ancient India.	Kaushitak and Aitreya
Yajurveda	Yajur means sacrifice or worship. Contains rites and mantras for various sacrifices, providing directions for Yajnas. Most popular of the four Vedas. Two Brahman texts : Taitereya (Krishna Yajurveda) and Shatpath (Shukla Yajurveda).	Taitereya and Shatpath
Samaveda	Sama means melody or song. Consists of 16,000 ragas and raginis (musical notes). Considered the Veda of Music. Gandharva Veda, an Upaveda, is regarded as the Science of Music.	-
Atharvaveda	Also known as Bramhaveda. Contains treatments for 99 diseases. Traced to rishis Atharvah and Angirah. Provides detailed information about family, social, and political life in the later Vedic period.	Tandav, Panchvish, Jaimaniya

■ Samhitas :

- Books of Mantras and Benedictions.
- Each of the four Vedas has its own Samhitas.
- Samhitas extend beyond Vedic texts, with many post-Vedic Samhitas.
- Primarily books of hymns without explanations.

■ Brahmanas and Aranyakas :

- Brahmanas written after the Vedas, providing detailed explanations of Vedic rituals.
- Offer instructions and delve into the science of sacrifice.
- Latter portions of Brahmanas known as Aranyakas.
- Aranyakas progress into philosophical books named Upanishads, marking a later stage of Brahmana literature.
- Aranyakas cover topics like the soul, birth, death, and life beyond, studied by individuals in vanaprastha.

■ Upanishads :

- Derived from Sanskrit words “**Upa**” (nearby) and “**nishad**” (to sit down), meaning “**sitting down near.**”
- Culmination of Indian thought and the final parts of the Vedas.
- Contain abstract and complex discussions on ultimate philosophical problems.
- Taught to pupils at the end, earning the name “end of Vedas.”
- Address questions on the origin of the universe, life and death, material and spiritual worlds, nature of knowledge, and more.

■ Puranas :

- The term “**purana**” means “**that which renews the old.**”
- Hold a unique position in Hindu sacred literature, ranking next to Vedas and epics in importance.
- Often mentioned alongside Itihasas.
- Written to illustrate and expound the truth of Vedas.
- Mythological works conveying religious and spiritual messages through parables and fables.
- Follow the lines of the **Mahabharata** and **Ramayana**.
- Origin traced back to the **Gupta period**, emerging during the rise of Buddhism as a major opponent of Brahmanic culture.
- There are said to be eighteen Puranas and approximately the same number of Upapuranas.
- Well-known Puranas include **Brahma, Bhagwat, Padma, Vishnu, Vayu, Agni, Matsya, and Garuda**.

Pali and Prakrit Literature :

- Both were the spoken languages of Indians after the Vedic period.
- Prakrit in the widest sense of the term was indicative of any language that deviated from the standard one, i.e., Sanskrit.
- Pali is an archaic Prakrit.
- These languages were **adopted by Buddhist and Jain Sects** in ancient India as their sacred languages.
- Lord Buddha used Pali to give his sermons.

■ Buddhist Literature :

Buddhist literature is primarily of two types :

- **Canonical Literature** : Written in Pali, represented by the Triptaka (three baskets).
- **Vinaya Pitaka** : Contains the monastic rules of the Buddhist order.
- **Suttapitaka** : Collection of speeches and dialogues of Buddha.
- **Abhidhamma Pitaka** : Elucidates various topics dealing with ethics, psychology, or theory of knowledge.
- **Non-canonical Literature** : Includes Jataka Kathas narrating stories of the Buddha's former births, available in both Sanskrit and Pali.
- **Jatakas** : Illuminate social and economic conditions from the 6th century BC to the 2nd century BC, with incidental references to political events.
- **Therigatha** : Describes women's experience of renunciation, a rare ancient Indian text composed by or attributed to women.
- Pali or Srilankan chronicles **Dipavamsa and Mahavamsa** contain a historical and mythical account of Buddha's life, crucial for studying the spread of Buddhism outside India.
- Abundant Buddhist literature is available in Sanskrit, **e.g.**, Buddhacharita by Asvaghosha.

■ Jaina Literature :

- **Prakrit Literature** : Offers information on the histories and doctrines of Jainism, rival schools, life stories of saints, and the lives of monks and nuns in the Sangha.
- Texts, compiled in the 6th century AD in Valabhi, Gujarat, include **Angas, Upangas, Prakirnas, Chhedab Sutrās, and Malasutrās**.
- Jaina didactic story literature in Prakrit, Sanskrit, and Apabrahmsha provides insights into everyday life, trade, and traders of their time.
- Repeated references to trade and traders help reconstruct the political history of eastern Uttar Pradesh and Bihar.
- Jaina literature is didactic and primarily written in various forms of Prakrit.
- Available in Sanskrit, **e.g.**, Upamitibhara Prapanch Katha by Siddharasi (906 AD).

Dravidian Literature :

Early Dravidian Literature :

- The Indian people communicate in languages belonging to four major distinct language families : Austric, Dravidian, Sino-Tibetan, and Indo-European.
- Despite the diversity in these language groups, there is a common Indian characteristic that runs through them.
- Dravidian literature mainly consists of **Tamil, Telugu, Kannada, and Malayalam**.
- Tamil is the oldest, preserving its Dravidian character the most.
- Kannada, with its rich cultural heritage, is nearly as ancient as Tamil.

Tamil or Sangam Literature :

- Sangam means **‘fraternity,’** indicating mainly two schools of poetry :
 - **Aham** : Subjective love poems.
 - **Puram** : Objective public poetry and heroic.
- Sangam literature consists of 18 works, including 8 anthologies of poems and ten long poems. It is renowned for its directness of expression.
- Written by 473 poets, including 30 women, with the famous poetess Avvaiyar among them.

Some Important Sangam Texts :

- **Talakappiyam** : A book on Tamil grammar.
- **Thirukuural** : Written by Thiruvalluvar, serving as a manual guiding one to noble living. It expounds a secular, moral, and practical attitude towards life.

The Twin Tamil Epics :

1. **Silappadhikaram** : The story of anklet, by **Ilango-Adigal**.
 2. **Manimekalai** : by **Chattananar**. Both provide vivid accounts of Tamil society during that period.
- Another striking feature of Tamil literature is Vaishnava bhakti literature. Alvars and Nayanars (Tamil saint poets) sang and wrote in praise of Shaivism. The religion of Alvar poets included a women poet, Andal.

<u>Sangam & Kingdom</u>	<u>Place of Organization</u>	<u>Chairman</u>	<u>Books</u>
First Pandya Sangam	Madurai	Agastya or Shiva	No surviving book; Used Agattiyam as grammar;
Second Pandya Sangam	Kapatapuram or Middle Sangam	Initially Agastya, then his disciple Tolkappiyar took over	Around 2,000 poems were collected and compiled into Tolkappiyam (a textbook on Tamil Grammar)
Third Pandya Sangam	Madurai	Nakkirar	Most of the existing corpus of Sangam literature was written

■ Tamil Texts Other Than Sangam Literature :

- **Tolkappiyam** : Written to elaborate on the nuances of Tamil grammar and poetry.

The 5 Epics of Tamil Literature :

1. **Silappatikaram** : By Ilango Adigal.
2. **Manimegalai** : By Seethalai Sathanar.
3. **Civaka Cintamani** : By Tirutakkatevar.
4. **Kundalakesi** : By Nagakuthanar or Nagasena.
5. **Valayapathi** : By an anonymous Jain ascetic.

Language	Malayalam Literature	Telugu Literature	Kannada Literature
Origin Period	Around 11th century	Linguists argue Nannaya (11th century) was the first Telugu poet	Jain scholars' first foray into Kannada literature
Golden Age	Medieval period	Vijayanagara period is considered the golden age	-
Major Works	Kokasandisan	Uttaraharivamsam : Composed by Nachana Somanatha	Dharmanathapurana : Written by Madhava
	Bhasa Kautilya (Commentary on Arthashastra)	Amuktamalyada : Composed by Krishnadevaraya (1509-1529)	Dharma Parikshe : Written by Uritta Vilasa
	Ramacharitam : Epic poem by Cheeraman in the 13th century	Ashtadiggajas at Krishnadevaraya's court, Allasani Peddana's Manucharitam	Kavirajamarga : Written by Nripatunga Amoghavarsha I
Notable Figure	Ezhuthachan : Father of Malayalam literature	Nannaya : Considered the first Telugu poet	Jain Scholars in Kannada literature
	Strong proponent of the Bhakti movement	Eight learned literary persons (Ashtadiggajas) at Krishnadevaraya's court	Nripatunga Amoghavarsha I (Author of Kavirajamarga)
	Known as the father of Malayalam literature		Pampa, Ponna, Ranna : The ratnatraya (3 gems) in Kannada literature

■ Persian Literature

Persian Literature in India	Overview
Introduction to India	Came to India with the Ghaznavids and the Ghurids. The Khilji dynasty era was significant for Persian literature in India. Notable personalities from that period were Amir Khusrau and Shaikh Naimuddin Hasan (Hassan-i-Dehlavi).
Amir Khusrau's Masterpieces	1. Khamsa, 2. Stirin Khusrau, 3. Laila-Majnun, 4. Aina-i-Sikandari, 5. Hast - Bihisht.
Other Works by Khusrau	Khaza-in-ul-Futuh, Tuglaq Nama, Miftah-ul-Futah, Nuh Siphir.
Works by Other Authors	Babur wrote Tuzk-e-Baburi in Turkish, later translated into Persian by Abdul Rahim Khan-i-Khana. Humayun Nama was written by his sister Gulbadan Begum. Akbarnama was written by Abul Fazl, and Tuzuk-i-Jahangiri by Jahangir himself. Malik Muhammad Jayasi -Composed Padmavat.

■ Urdu Literature :

Urdu Language Origins	Overview
Common Origin with Hindi	The Khari Boli language, which gave rise to Hindi, is also the origin of Urdu.
	The language predominantly follows the grammar of Hindi.
	The form and script of Persian heavily influence Urdu.
Source of Grammatical Structure	The western Suraseni Apabhramsa serves as the source of grammatical structure for Urdu. However, the vocabulary, idioms, phrases, and literary tradition heavily borrow from Turkish and Persian influences.
Meaning of 'Urdu'	Iqbal wrote Bang-i-Dara, a significant literary work.
	the twentieth century, Iqbal was a major figure in Urdu literary writing.
	The term 'Urdu' literally means 'camp.'
	Iqbal is renowned for writing 'Saare Jahan Se Achha', which has become a celebrated nationalistic song.
Pioneer of Literary Usage	Amir Khusrau was the first to employ Urdu for literary purposes.
Deccan Courts and Literary Status	Urdu first achieved literary status in the courts of the Bahmani, Golconda, and Bijapur in the Deccan region.

7

UNESCO'S LIST OF TANGIBLE WORLD HERITAGE SITES

■ Criteria for Cultural Sites as outlined by UNESCO :

Cultural Sites :

1. Masterpiece of Human Creative Genius :

- Represents exceptional human creativity, showcasing high levels of skill and artistry.

2. Interchange of Human Values :

- Demonstrates the exchange of human values and ideas over time, particularly in architecture, technology, arts, town-planning, or landscape design.

3. Testimony to Cultural Tradition or Civilization :

- Provides a unique and exceptional record of a cultural tradition or civilization, whether still existing or disappeared.

4. Outstanding Example in Human History :

- Serves as an outstanding example representing a specific type of building, architectural ensemble, or landscape illustrating a significant stage in human history.

5. Representative of Human Interaction with the Environment :

- Exemplifies a traditional human settlement, land-use, or sea-use, especially crucial when facing irreversible changes.

6. Association with Universal Significance :

- Directly or tangibly associated with significant events, living traditions, ideas, beliefs, and artistic or literary works of outstanding universal significance.

Natural Sites :

1. Superlative Natural Phenomena or Beauty :

- Contains exceptional natural phenomena or areas of outstanding natural beauty and aesthetic importance.

2. Representation of Earth's History :

- Represents major stages in Earth's history, including the record of life, ongoing geological processes, and significant landforms or features.

3. Ongoing Ecological and Biological Processes :

- Exemplifies significant ongoing ecological and biological processes in the evolution of terrestrial, freshwater, coastal, and marine ecosystems.

4. In-situ Conservation of Biological Diversity :

- Contains the most important habitats for in-situ conservation of biological diversity, including those with threatened species of outstanding universal value for science or conservation.

Legal status of 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.

■ List of 42 Tangible World Heritage Sites In India :

<u>Site</u>	<u>Location</u>	<u>Description</u>
Agra Fort	Agra, Uttar Pradesh, India	16th Century Mughal Monument; Jahangir Palace and the Khas Mahal built by Shah Jahan are part of Agra Fort.
Ajanta Caves	Maharashtra, India	Rock-cut caves; 29 in total.
Archaeological Site of Nalanda Mahavihara at Nalanda	Nalanda, Bihar, India	Nalanda is the most ancient university in India. The archaeological remains of a monastic and scholastic institution dating from the 3rd century BCE to the 13th century CE are found here.
Buddhist Monuments at Sanchi	Sanchi, Madhya Pradesh, India	Monolithic pillars, palaces, temples, and monasteries are part of it. It is considered the oldest Buddhist Sanctuary in existence.
Champaner-Pavagadh Archaeological Park	Gujarat, India	Unexcavated archaeological, historic, and living cultural heritage properties are a part of it. Structures built between the 8th and 14th centuries like fortifications, palaces, religious buildings, residential precincts, agricultural structures, and water installations are found here.
Chhatrapati Shivaji Terminus	Mumbai, Maharashtra, India	Formerly Victoria Terminus; represents Victorian Gothic Revival architecture in India; British architect F. W. Stevens built and designed it.
Churches and Convents of Goa	Goa, India	The churches of the city, which was the Portuguese capital, signify the evangelization of Asia.
Elephanta Caves	Gharapuri, Maharashtra, India	Gharapuri Caves is the local name of Elephanta Caves; seven caves.

Ellora Caves	Aurangabad, Maharashtra, India	34 monasteries and temples.
Fatehpur Sikri	Fatehpur Sikri, Uttar Pradesh, India	Mughal Emperor Akbar built it; Mughal capital for 10 years; includes Jama Masjid.
Great Living Chola Temples	Various locations in Tamil Nadu, India	Includes temples like the Brihadisvara Temple at Thanjavur, the Brihadisvara Temple at Gangaikondacholisvaram, and the Airavatesvara Temple at Darasuram.
Group of Monuments at Hampi	Hampi, Karnataka, India	Hampi has served as the last capital of the Vijayanagar Empire.
Group of Monuments at Mahabalipuram	Mahabalipuram, Tamil Nadu, India	The group is best known for Rathas, Mandapas, Giant open-air reliefs, etc.
Group of Monuments at Pattadakal	Pattadakal, Karnataka, India	The monuments represent Chalukyan art; Hindu temples and Jain sanctuary are a part of it.
Hill Forts of Rajasthan	Various locations in Rajasthan, India	Chittorgarh fort, Kumbhalgarh fort, Sawai Madhopur fort, Jhalawar fort, Jaipur fort, and Jaisalmer fort are part of these hill forts.
Historic City of Ahmadabad	Ahmedabad, Gujarat, India	Sultan Ahmad Shah founded the walled city in the 15th Century.
Humayun's Tomb	Delhi, India	It was built in 1570; stands as the first garden-tomb in the Indian subcontinent.
Jaipur City	Jaipur, Rajasthan, India	Sawai Jai Singh-II founded the city in 1727.
Khajuraho Group of Monuments	Khajuraho, Madhya Pradesh, India	It contains Chandela Dynasty-built temples; Hinduism and Jainism are two religions to which temples are dedicated.
Mahabodhi Temple Complex	Bodh Gaya, Bihar, India	It is one of the four holy sites related to the Buddha's life.
Mountain Railways of India	Various locations including Darjeeling, Nilgiri, and Shimla	Includes Darjeeling Himalayan Railway, Nilgiri Mountain Railway, and Kalka Shimla Railway.
Qutb Minar and its Monuments	Delhi, India	Qutb Minar was built in the 13th century; it is the highest tower in India.
Rani-ki-Vav (the Queen's Stepwell)	Patan, Gujarat, India	It stands on the banks of the Saraswati River; built-in Maru-Gurjara architectural style.
Red Fort Complex	Delhi, India	It was built as the palace fort of Shah Jahan's capital Shah Jahanabad. Salimgarh Fort is a part of this complex.
Rock Shelters of Bhimbetka	Raisen, Madhya Pradesh, India	Dr V. S. Wakankar had discovered the Bhimbetka Caves in 1958.

Sun Temple	Konark, Odisha, India	King Narasimhadeva I built this in the 13th Century; represents the Kalinga architecture.
Taj Mahal	Agra, Uttar Pradesh, India	Mughal Emperor built Taj Mahal; it stands on the Yamuna river banks.
Architectural Work of Le Corbusier	Various locations in India (Chandigarh)	There are 17 sites on three continents; Complexe du Capitole in Chandigarh, India is a part of this.
The Jantar Mantar	Various locations including Delhi and Jaipur, India	Rajput king Sawai Jai Singh II built the astronomical observation site.
Victorian Gothic and Art Deco Ensembles of Mumbai	Mumbai, Maharashtra, India	Victorian Neo-Gothic public buildings and Art Deco buildings in Mumbai are part of this collection.
Great Himalayan National Park-Conservation Area	Himachal Pradesh, India	High alpine peaks, alpine meadows, and riverine forests in this conservation area in Himachal Pradesh.
Kaziranga National Park	Assam, India	It is located in Golaghat and Nagaon, in the Karbi Anglong district of Assam in northeast India.
Keoladeo National Park	Bharatpur, Rajasthan, India	Formerly Bharatpur Bird Sanctuary; Siberian Crane is one of those aquatic birds that make this park a wintering area.
Manas Wildlife Sanctuary	Assam, India	It is the first reserve included in the network of tiger reserves under Project Tiger in 1973; it is also a biosphere reserve.
Nanda Devi and Valley of Flowers National Parks	Uttarakhand, India	Nanda Devi West is the second-highest mountain in India.
Sundarbans National Park	West Bengal, India	It forms the part of the Gangetic Delta.
Western Ghats	Western India	These are one of the biodiversity hotspots.
Khangchendzonga National Park	Sikkim, India	Mount Khangchendzonga is the world's third-highest peak.
Kakatiya Rudreshwara (Ramappa) Temple	Warangal, Telangana, India	Built-in the 13th century CE; the temple is a Kakatiyan marvel made of sandstone. The structure has decorated beams and pillars of carved granite and dolerite with a distinctive and pyramidal Vimana made of lightweight porous bricks, so-called 'floating bricks,' which reduced the weight of the roof structures.
Dholavira	Kutch, Gujarat, India	Discovered by archaeologist Jagat Pati Joshi in 1968; Dholavira gets its name from the village in Kutch district of Gujarat. In ancient India, it has remained a commercial and manufacturing hub for about 1,500 years till its decline by 1500 BC. It was Indus Valley Civilization's fifth-largest metropolis after Mohen-jodaro, Ganweriwala, Harappa, and Rakhigarhi.

Santiniketan	Birbhum, West Bengal, India	Located in West Bengal's Birbhum district; Santiniketan, meaning "abode of peace," began its development in 1901 and is where Rabindranath Tagore laid the foundation for Visva-Bharati University. It was established by Rabindranath Tagore. Santiniketan has immense significance in human values, architectural and technological developments, monumental arts, town planning, and landscape design. Efforts to get Santiniketan listed as a UNESCO World Heritage Site date back to 2010, with the latest nomination proposal initiated in the 2020-21 fiscal year.
Sacred Ensembles of the Hoysalas	Belur, Halebidu, and Somanathapura in Karnataka, India	The temples are located in Belur, Halebidu, and Somanathapura in the Hassan and Mysuru districts of Karnataka. The temples, often described as 'poetry carved in stone,' were recommended to the list by India's Culture Ministry in 2022-23. The temples included in the ensemble are : Channakeshava Temple, Belur, Hassan district (Commissioned by King Vishnuvardhana, dedicated to God Vishnu) Hoysalesvara Temple, Halebidu, Hassan district (Commissioned by King Vishnuvardhana, dedicated to God Shiva) Kesava Temple, Somanathapura, Mysuru district (Consecrated by Somanatha Dandanayaka, a general of the Hoysala King Narasimha III, dedicated to God Vishnu)

8

RELIGION & PHILOSOPHY

Shramana schools :**Origin and Evolution of the Term “Shramana” :**

- In early Vedic literature, such as the Brihadaranyaka Upanishad, the term “**Shrama**” was primarily used as an epithet for Rishis and individuals leading a monk-like lifestyle.
- Over time, the semantic development of the term broadened, coming to refer to **non-Brahmanic ascetic movements and non-Vedic religions**. This evolution led to the formation of Heterodox Schools of Indian Philosophy.

Heterodox Schools of Indian Philosophy (Shramana Schools) :

- The Shramana traditions include various Heterodox Schools of Indian Philosophy, reflecting a divergence from mainstream Vedic and Brahmanic thought.

Specific Shramana schools mentioned include :

1. Jainism
2. Buddhism
3. Ajivikas
4. Ajnanas
5. Charvakas

Philosophical Characteristics :

- The Shramana traditions, represented by these schools, share a common belief in a more **austere path to spiritual freedom**.
- They reject the authority of **Brahmins and Vedas**, marking them as heterodox.

Diversity and Disagreements :

- The Shramana traditions encompass diverse philosophies, and at times, there were significant disagreements among different Shramana schools.
- Disagreements extended beyond the Shramana traditions, involving conflicts with orthodox Hinduism and its six schools of philosophy.
- In summary, the Shramana traditions, originating in the 8th-6th century BCE, evolved from a term associated with Vedic ascetics to encompass a range of non-Brahmanic ascetic movements and non-Vedic religions. The Heterodox Schools of Indian Philosophy, including **Jainism, Buddhism, Ajivikas, Ajnanas, and Charvakas**, played a significant role in shaping the religious and philosophical landscape of ancient India.

1. Ajivikas :

Founder and Timeframe :

- Founded by **Makkhali Gosala** in the 5th century BC.

Philosophical Doctrine :

- Revolves around the Niyati (Fate) doctrine of absolute determinism.
- Rejects the concepts of free will and Karma.
- Based on the theory of atoms, believing that everything is composed of atoms.

Lifestyle and Beliefs :

- Led a simple ascetic life.
- Opposed Buddhism and Jainism and were atheists.
- Considers Karma a fallacy.
- Believed in the existence of the soul (atman) in material form.

Followers and Centers :

- **Bindusara** (4th Century BC) was one of its followers.
- **Savathi** (Sravasti) in Uttar Pradesh is believed to be the center of Ajivikas.

Historical References : Ashoka's 7th pillar edicts mention Ajivikas.

Textual Information : The texts of Ajivika sect are non-existing at present.

2. Ajnanas :

Philosophical Beliefs :

- Believed in radical skepticism.
- Thought it's impossible to attain knowledge about nature and, even if possible, it's useless for attaining salvation.
- **Major rival** of Jainism and Buddhism.
- Believed that "**Ignorance is Best.**"

3. Charvaka School (Lokayata Philosophy) :

Founder and Timeframe : Founded by **Brihaspati**.

Philosophical Views :

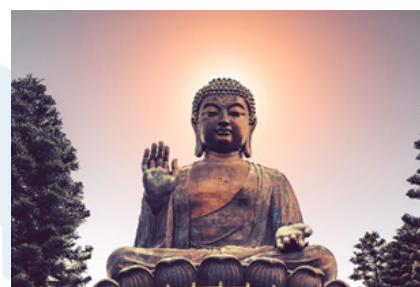
- Main propounder of the **materialistic view** to achieve salvation.
- Also known as **Lokayata Philosophy**.
- Denied the existence of any supernatural or divine agent.

- Argued against the need to achieve salvation.
- Do not consider 'ether' as one of the five essential elements as it cannot be experienced through perception.
- Propounded the theory of '**eat, drink and make merry**'.
- Ajivikas followed the Niyati doctrine, led an ascetic life, and opposed Buddhism and Jainism. Ajnanas believed in radical skepticism, while the Charvaka School was known for its materialistic views and rejection of supernatural elements, advocating a hedonistic lifestyle.

Buddhism :

Life of Gautam Buddha :

- **Born** : 563 BC in Lumbini (Nepal).
- Enjoyed household life, abandoned it at 29, and became an ascetic.
- Wandered for 5 years and attained **Nirvana** at the age of 35.



First Sermon and Doctrines :

- Preached the first sermon at **Sarnath**, known as **Dharma-Chakra-Parivartan**.
- **Introduced two important doctrines :**
 1. Four Noble Truths
 2. Eightfold Path

Guiding Principles :

- Emphasized that individuals should follow the **Eightfold Path** to attain liberation from the cycle of birth and death (Sā-sārā).

Mahaparinirvana :

- Gautam Buddha attained Mahaparinirvana (Final blow out) or death in **483 BC in Kushinagar (U.P.)**.

First Buddhist Council (483 BC) :

- Convened at **Rajgriha** after Buddha's death.
- Presided by Buddhist scholar Mahakashyap and patronized by King **Ajatshatru**.
- **Compiled two important books :**
 1. Sutta-Pitaka - Contains the original teachings of Gautam Buddha.
 2. Vinaya-Pitaka - Contains the rules for Buddhist Monks.

Second Buddhist Council (383 BC) :

- Convened at **Vaishali**.
- Presided by Buddhist scholar **Sabakami** and patronized by King **Kalashok**.

- **Informal division among followers into two sects :**

1. Sthavirvadins - Orthodox followers.
2. Mahasangvikas - Liberal followers.

Third Buddhist Council (250 BC) :

- Convened at **Pataliputra**.
- Presided by Buddhist Monk **Mogaliputta Tissa** and patronized by **Ashoka**.
- **New text written :** Abhidammapiṭaka, containing philosophical interpretations of Gautam Buddha's teachings.
- Tri-pitak formed by combining **Abhidamma** with Sutta and Vinaya Pitak.

Fourth Buddhist Council (180 BC) :

- Convened in **Kashmir**.
- Presided by Buddhist monk **Vasu Gupta** and patronized by **Kanishka**.
- **Formal split among followers into two sects :**
 1. Hinayan - Orthodox.
 2. Mahayan - Liberal.

Impact and Spread :

- Hinayan became popular in Southeast Asia.
- Mahayan became popular in Central Asia (Afghanistan).

■ **principles of Buddhism encapsulated in the Four Noble Truths.**

1. **The Truth of Suffering (Dukkha) :**

- Recognizes that suffering and dissatisfaction are inherent aspects of human existence.
- Suffering is not limited to physical pain but includes mental and emotional aspects.
- Acknowledges the unavoidable nature of suffering in life.

2. **The Truth of the Origin of Suffering (Samudāya) :**

- Identifies the causes and roots of suffering.
- Attributes suffering to craving (Tanha) and attachment, often rooted in desires and ignorance.
- Suggests that understanding the origin is crucial for addressing and overcoming suffering.

3. **The Truth of the Cessation of Suffering (Nirodha) :**

- Posits that it is possible to achieve the cessation of suffering.
- By eliminating the causes (craving and attachment), suffering can be brought to an end.
- Implies a state of peace, liberation, and freedom from the cycle of birth and death (nirvana).

4. The Truth of the Path to the Cessation of Suffering (Magga) :

- Describes the Eightfold Path as the way to end suffering and achieve enlightenment.
- **The Eightfold Path consists of** right understanding, right intention, right speech, right action, right livelihood, right effort, right mindfulness, and right concentration.
- Practicing these ethical and mental principles leads to the cessation of suffering and the attainment of nirvana.
- **The Triple Jewel in Buddhism** comprises the Buddha (the guide), the Dharma (the Path), and the Sangha (the companions and teachers), representing the core elements of reverence, adherence to teachings, and communal support in the pursuit of enlightenment.

■ Prominent Bodhisattvas under Buddhism include

Avalokitesvara : Manifests Buddha's compassion.

Vajrapani : Manifests Buddha's Power.

Manjusri : Manifests Buddha's wisdom.

Samantabhadra : Together with the Buddha and Manjusri, forms the Shakyamuni trinity in Buddhism.

Ksitigarbha : Took a vow not to achieve Buddhahood until hell is completely emptied.

Akasagarbha : Associated with the element of space.

Skanda : Guardian of viharas and the Buddhist teachings.

Maitreya :

- A future Buddha who will appear on Earth, achieve complete enlightenment, and teach the pure dharma.
- Laughing Buddha is said to be an incarnation of Maitreya.

Tara :

- Associated with Vajrayana Buddhism.
- Buddhist savior-goddess with numerous forms.
- Feminine counterpart of the Bodhisattva Avalokiteshvara.

■ prominent personalities associated with Buddhism mentioned :

1. Nagasena : Author of the book Milinda Panho around 150 BC.
2. Nagarjuna : (150 AD-250 AD) Founder of the Madhyamaka school of Mahayana Buddhism.
3. Vasubandhu : A proponent of Mahayana Buddhism who wrote from the perspectives of the Sarvastivada and Sautrantika schools.

4. **Bodhidharma** : (5th-6th century AD) Transmitted Buddhism to China.
5. **Buddhaghosa** : A 5th-century Indian Theravada Buddhist commentator famous for his work Visuddhimagga (Path of Purification).
6. **Padmasambhava** : Contemplated as the 'second Buddha' across Tibet, Nepal, Bhutan, and the Himalayan States of India.
7. **Atisa** : A Buddhist Bengali religious leader and master who played a major role in the spread of 11th-century Mahayana and Vajrayana Buddhism in Asia.

■ **Places associated with Buddhas life**

1. **Kushinagar** : The place where Lord Buddha fell ill and died in 543 BC.
2. **Vashali** : The location where Lord Buddha gave his last sermon.
3. **Bodhgaya** : Located in Bihar, the place where Prince Siddharth found enlightenment under the Bodhi Tree.
4. **Sarnath** : The place where Lord Buddha gave his first sermon.
5. **Rajgir** :
 - The Lord's monsoon retreat for 12 years.
 - While spreading his doctrine, he preached about the precepts of Lotus Sutra and the Perfection of Wisdom Sutra.
6. **Lumbini** : The place where Lord Buddha was born.

■ **The four major schools developed under Buddhism are :**

Aspect	<u>Theravada Buddhism</u>	<u>Mahayana Buddhism</u>	<u>Vajrayana Buddhism (Tantric Buddhism)</u>
Nature	More orthodox	More liberal, influenced by Hinduism	Combining Brahmanical rituals with Buddhist philosophies
School Name	School of Elder Monks	Followers of the Original Preaching of the Buddha	-
Beliefs	Believes in individual salvation	Believes in universal liberation from suffering for all beings	Emphasizes Mantras, Tantras, and Yantras

Deities	No belief in heavenly deities	Belief in the heavenliness of Buddha and Bodhisattvas	Main deity is Tara (a lady)
Ultimate Goal	Cessation of kleshas and attainment of Nirvana	Cessation of kleshas and attainment of Nirvana	Attainment of Buddhahood through Mantras
Kleshas	States of mind causing suffering (e.g., anxiety, fear, anger)	States of mind causing suffering (e.g., anxiety, fear, anger)	States of mind causing suffering (e.g., anxiety, fear, anger)
Worship	No idol or image worship	Idol or image worship of Buddha	Belief in Tantric rituals, Mantras, and Yantras
Salvation	Individual salvation	Universal liberation from suffering for all beings	Belief in the concept of individual salvation
Path to Buddhahood	Vibhajjavada, teaching of analysis	Emphasis on attaining self-liberation through one's own efforts	Mantra as an easy and fastest path to achieve Buddhahood
Language	Scholars used Pali language	Scholars predominantly used Sanskrit language	Classical Tibetan is the main language used for study
Patronage	Emperor Ashoka patronized Hinayana	Emperor Kanishka is said to be the founder of Mahayana sect	-
Present Status	More prevalent in the present age	More prevalent in the present age	This school in its original form is almost non-existent
Bodhisattva Concept	Absent	A Bodhisattva seeks complete enlightenment for the benefit of all beings	Present A Bodhisattva who has accomplished this goal is called a Samyaksa buddha, meaning the greater vehicle
Key Text	Visuddhimagga (The Path of Purification) by Buddhaghosa is a great treatise on this school	-	-

■ **Here are some Buddhist terminologies :**

1. **Adhitthana** : In Theravada Buddhism, one of the ten "perfections," exemplified by the bodhisatta's resolve to become fully awakened.
2. **Agama** : Non-Mahayana divisions of the Sutta Pitaka.
3. **Amitabha** : The Buddha of the Western "Pure Land," also known as Amida.
4. **Tathāgata** : Term used by Gautama Buddha when referring to himself in the Pāli Canon.

5. **Five Tathāgatas** : Amoghasiddhi, Amitābha, Vairocana, Akshobhya, Ratnasambhava.
6. **Arhat** : In Buddhism, a living person who has reached Enlightenment; Mahayana traditions use the term for individuals advanced along the path of Enlightenment.
7. **Bhāvacakra** : A symbolic representation of samsara (cyclic existence) found on the outside walls of Tibetan Buddhist temples.
8. **Bhante** : Used to refer to Buddhist monks in the Theravada tradition; literally means “Venerable Sir.”
9. **Bodhisattvas** : Enlightened beings who postpone their own salvation to help all sentient beings.
10. **Buddhist Council** : Assemblies of Buddhist monks convened to settle doctrinal disputes and address important matters in the Buddhist community.
11. **Pure Land** : A broad branch of Mahayana Buddhism, one of the most widely practiced traditions in East Asia, focusing on teachings related to the Buddha Amitābha and the Pure Land.

Jainism :

Jainism Overview :

1. **Absence of a Single Founder** : Jainism is distinct in that it doesn't attribute its origin to a single founder. Instead, it recognizes the teachings of multiple teachers or Tirthankaras who propagated its principles at different times.
2. **Significance of Tirthankaras** : The essence of Jainism lies in the wisdom imparted by Tirthankaras, revered spiritual teachers who have contributed to the evolution of Jain philosophy.

Major Jain Pilgrimage Sites in India :

1. **Dilwara Temple (Mount Abu, Rajasthan)** : Known for its intricate marble carvings and architectural brilliance, the Dilwara Temple is a significant pilgrimage site.
2. **Palitana Temples (Gujarat)** : Situated on Shatrunjaya hills, these temples are considered sacred and attract pilgrims seeking spiritual elevation.
3. **Girnar (Gujarat)** : Girnar is home to a cluster of temples and is associated with ascetic practices and pilgrimage in Jainism.
4. **Shikharji (Jharkhand)** : A revered site for Jains, Shikharji is associated with the 24th Tirthankara, Lord Mahavira, and is known for its spiritual significance.
5. **Shravanabelagola (Karnataka)** : This site is renowned for the colossal Gommateshwara statue, an important pilgrimage destination for Jains.

■ 24 Tirthankaras in Jainism :

List of Tirthankaras :

- 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.
- Each Tirthankara represents a unique spiritual lineage and contributes to the overall philosophy of Jainism.

Basics about Vardhamana Mahavira :

- Prince Vardhamana was born at Kundalgram (540 BC) in Vaishali to King Siddhartha and Queen Trishala, who ruled over the **Jnatrika clan**. He found the truth of life, i.e., Kevalya near patna.
- **Other Names :** Mahavira, jitendriya etc.

■ Jaina Teachings and Philosophy :

Three-Jewel Path :

- Belief in the threefold path (Triratna) consisting of right knowledge, right faith, and right conduct to attain salvation.

Symbolism :

- Depiction of several symbols such as Swastik, Srivatsa, Kalash, Nandavart Matsya Yuga Sanpusht Darpan Bhadrasan and others.
- **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.
- The epistemological and logical side that we can know only some aspects of reality and therefore all our judgements are necessarily relative, is called **Syadvada**. The basic difference between them is that Anekantavada is the knowledge of all differing but opposite attributes whereas Syadavada is a process of the relative description of a particular attribute of an object or an event

■ Two major Schools or Sects under Jainism :

1. Digambaras :

Mula Sangh (Original Community) :

- Digambaras consider themselves the original community.
- They follow the belief of nudity (sky-clad or naked) for ascetic monks.

Bispanthi, Terapanthi, and Taranpanthi (Modern Communities) :

- **Bispanthi :** A modern community within Digambaras.

- **Terapanthi** : Another modern Digambara community, emphasizing non-violence and truth.
- **Taranpanthi** : Yet another modern Digambara community, with its own distinct practices and beliefs.

2. Svetambaras :

Sthanakavasi :

- Svetambaras who belong to the Sthanakavasi sect.
- They believe in praying to saints rather than worshiping idols in temples.

Murtipujaka (Deravasi) :

- Svetambaras belonging to the Murtipujaka sect (Deravasi).
- They keep idols of the Tirthankaras at their temples and engage in idol worship.

Terapanthi :

- Terapanthi is mentioned in both Digambara and Svetambara contexts, signifying a community that prays to saints rather than worshiping idols in temples.

Aspect	Digambara School	Svetambara School
Clothing	• Do not wear clothes.	• Wear simple white clothing.
Rigidity	• More rigid.	• Less rigid.
Constraints	• Follow all five constraints (Ahimsa, Satya, Asteya, Aparigraha, and Brahmacharya).	• Follow the preachings of Parsvanatha, i.e., believe in only four restraints (excluding Brahmacharya) to attain Kevalya.
Tirthankaras' Gender	• Tirthankaras can be men only.	• Tirthankaras can be men or women.
Exponent Figure	• Bhadrabahu was an exponent of Digambara sect.	• Sthulabhadra was a great exponent of this school and stayed in Magadha, unlike Bhadrabahu, who went to Karnataka.

Hinduism :

Origin of the Term "Hinduism" :

- The term "Hinduism" initially had no religious connotation but referred to a group of people living around the Indus region.
- It acquired religious significance during the British period.
- The basic ideological framework of Hinduism is derived from the Vedas.

Four Goals (Purusharthas/Aims) in Hinduism :

1. **Dharma (Moral Value/Duty)** : The righteous way of living and fulfilling one's moral and social duties.
2. **Artha (Economic Value)** : The pursuit of material wealth, success, and prosperity.

3. **Kama (Physical Pleasure)** : The pursuit of sensual and physical pleasures in life.
4. **Moksha (Eternal Value)** : The ultimate goal, emphasizing spiritual liberation and eternal bliss.
 - The concept of the fourth goal, Moksha, was prescribed for the first time by Gautama Buddha in the 6th century BC.

■ Six Schools of Hindu Philosophy

1. Samkhya School :

- **Salvation** : Attainable through real knowledge (discriminative knowledge).
- **Propounder** : Kapila.
- **Reality** : Constituted of two fundamental principles Prakriti (nature/energy) and Purusha (consciousness/spirit).
- **Independence** : Prakriti and Purusha are considered completely independent and absolute.
- **Belief** : Dualistic philosophy or dvaitvada.

2. Yoga School :

- **Salvation** : Attainable through meditation and the systematic release of Purusha from Prakriti.
- **Founder** : Patanjali.
- **Philosophy** : Focuses on the union of two principal entities, Purusha and Prakriti.
- **Process** : Aims for systematic release by purifying and controlling changes in the mental mechanism.
- **Path to Freedom** : Eightfold path known as Ashtangik Yoga, involving Yama, Niyama, Asana, Pranayama, Pratyahara, Dharana, Dhyana, and Samadhi.
- While both Samkhya and Yoga share common elements such as the recognition of Purusha and Prakriti, Samkhya emphasizes discriminative knowledge for salvation, and Yoga emphasizes meditation and the systematic release of Purusha through the eightfold path. The two schools are often studied together as they complement each other in understanding the nature of reality and the path to liberation.

3. Mimamsa School :

- **Founder** : Jaimini.
- **Salvation** : Attainable through the performance of rituals.
- **Philosophy of Vedas** : Based on the analysis, interpretation, application, and use of the Samhita and Brahmana portions of the Vedas.
- **Eternal Philosophy** : Considers the philosophy of Vedas to be eternal and encompasses all knowledge.
- **Religion and Duties** : Views religion as the fulfillment of duties prescribed by the Vedas.
- **Influence** : Encompasses the Nyaya-Vaisheshika system within its philosophy.

4. Vedanta School / Uttara Mimamsa :

- **Founder** : Jaimini (as part of Mimamsa), rooted in Vedas/Upanishads (Shruti).
- **Salvation** : Achievable through a deep understanding of the Vedas and Upanishads.

- **Philosophy of Vedas** : Considers the Vedas and Upanishads as the root of its philosophy, dealing with the relationship between Brahman, Atman, and the World/Universe.
- **Eternal Philosophy** : Views the philosophy of Vedas as eternal and encompasses all knowledge.

Different Schools of Vedanta Philosophy :

1. **Advaita Vedanta** : Identical (non-duality) view.
 2. **Vishishtadvaita** : Different (duality) view.
 3. **Dvaita** : Dualistic perspective.
 4. **Shuddadvaita** : Purely non-dualistic.
 5. **Achintya-Bheda-Abheda** : Inconceivable oneness and difference.
 6. **Dvaitadvaita** : Dualistic-non-dualistic synthesis.
- The Mimamsa School emphasizes rituals for salvation, while the Vedanta School, rooted in the Vedas and Upanishads, explores the relationship between Brahman, Atman, and the Universe. Vedanta further branches into various philosophies, each providing a different perspective on the nature of reality.
5. **Nyaya School** :
- **Propounder** : Gautama.
 - **Salvation** : Attainable through logic, i.e., valid knowledge.
 - **Philosophy of Knowledge** : Considers valid knowledge as real knowledge, focusing on understanding objects as they truly exist.
 - **View on God** : Recognizes God as the creator, sustainer, and destroyer of the universe.
 - **Nature of Philosophy** : Realistic and objective philosophy of the universe.
6. **Vaisheshika School** :
- **Propounder** : Kanada.
 - **Salvation** : Achievable through recognizing the atomic character of the universe.
 - **Philosophy of Knowledge** : Regards valid knowledge as real knowledge, emphasizing awareness of an object's true nature.
 - **View on God** : Considers God as the force behind the creation, sustenance, and destruction of the universe.
 - **Nature of Philosophy** : Realistic and objective, understanding the universe's composition with five elements : earth, water, air, fire, and ether.
 - **Belief in Karma** : Holds a belief in the law of karma, connecting actions to their consequences.
 - Both Nyaya and Vaisheshika Schools share a realistic and objective approach to understanding the universe. While Nyaya focuses on salvation through logical reasoning and valid knowledge, Vaisheshika emphasizes recognition of the atomic nature of the universe. Both schools acknowledge God's role in the creation and maintenance of the world, and both accept the law of karma.

Sub-School of Vedanta	Key Tenet	Prominent Scholars
Bhedabheda	The individual self (jīvātman) is both different and not different from the ultimate reality (Brahman).	Nimbarka (7th century CE)
Dvaitādvaita (Svabhavikabhedabheda)	Dualistic non-dualism; founded by Nimbarka.	Chaitanya Mahaprabhu (1486-1534 CE)
Achintya Bheda Abheda	Inconceivable oneness and difference; propagated by Gaudiya Vaishnava; founded by Chaitanya Mahaprabhu.	Gaudapada (~500 CE)
Advaita (Non-dualism)	Brahman alone, pure consciousness, is ultimately real; the true self (atman) is identical with Brahman.	Adi Shankaracharya (8th century CE)
Vishishtadvaita	Qualified non-dualism; Brahman is the Supreme Reality but characterized by multiplicity.	Nathamuni, Yāmuna, Ramanuja (1017-1137 CE)
Dvaita (Dualism)	Dualism; God and individual souls (jīvātman) exist as independent realities and are distinct.	Madhvacharya (1199-1278 CE)
Suddhadvaita	Purely non-dual; sees equality in "essence" of the individual self with God; no real difference between the two.	Vallabhacharya (1479-1531 CE)

Sikhism

Guru Nanak (1469-1539) :

- Founder of Sikhism, a non-conformist.
- Emphasized salvation through right belief, worship, and conduct.
- Introduced new forms of worship, such as the community kitchen (langar).

Mughal-Sikh Relations :

- Initially cordial.
- Dispute arose after the execution of the fifth Guru, Arjan Dev, on Jahangir's orders.

Guru Hargobind (1606-44) :

- Introduced militancy, transforming Sikhism into a military force.
- Constructed the Akal Takht.

Subsequent Gurus :

- Gurus Har Rai and Har Krishan faced constant conflict and detention by Aurangzeb.
- Guru Teg Bahadur worked towards establishing sovereign authority for Sikhs.

Guru Gobind Singh :

- Last physical guru.
- After his death, the system of 'personal guruship' ended.



- Authority transferred to Guru Granth (holy scripture) and Guru Panth (Sikh community).
- Initiated the Khalsa, a distinct community from Sahajdhari Sikhs.
- The Five Takhts are the five Sikh temporal authorities or seats of power, each with its historical and religious significance. They hold a special place in Sikhism and are considered important pilgrimage sites. Here are the Five Takhts in Sikhism :

1. **Akal Takht (Takht Sri Akal Takht Sahib) :**

- **Location :** Amritsar, Punjab, India.
- **Significance :** The highest temporal seat of Sikh authority. It was established by Guru Hargobind Sahib, the sixth Sikh Guru. Akal Takht serves as a place for resolving issues and making decisions related to the Sikh community.

2. **Takht Sri Keshgarh Sahib :**

- **Location :** Anandpur Sahib, Punjab, India.
- **Significance :** This Takht is associated with the founding of the Khalsa by Guru Gobind Singh in 1699. It holds special importance during festivals like Hola Mohalla.

3. **Takht Sri Damdama Sahib :**

- **Location :** Talwandi Sabo, Bathinda, Punjab, India.
- **Significance :** Guru Gobind Singh compiled the Guru Granth Sahib, the holy scripture of Sikhism, at this place. It is considered one of the five Takhts.

4. **Takht Sri Patna Sahib :**

- **Location :** Patna, Bihar, India.
- **Significance :** Guru Gobind Singh, the tenth Sikh Guru, was born in Patna. This Takht marks the birthplace of Guru Gobind Singh.

5. **Takht Sri Hazur Sahib :**

- **Location :** Nanded, Maharashtra, India.
- **Significance :** Guru Gobind Singh left his earthly life in Nanded. Takht Sri Hazur Sahib is one of the five Takhts and is visited by a large number of Sikh pilgrims.

Zoroastrianism :

- Zoroastrianism is one of the world's oldest monotheistic religions, and its teachings were propagated by the prophet Zarathustra (also known as Zoroaster) in ancient Persia, approximately during the 6th or 7th century BCE. Here are some key aspects of Zoroastrianism :

1. **Founder and Origin :**

- **Founder :** Prophet Zarathustra (Zoroaster).
- **Origin :** Ancient Persia (modern-day Iran).

2. Monotheistic Belief :

- Zoroastrians are monotheistic, believing in the existence of one supreme and eternal god known as Ahura Mazda.

3. Sacred Text :

- The primary religious text of Zoroastrianism is the "Avesta" or "Zend Avesta." It contains hymns, prayers, and teachings attributed to Zarathustra.

4. Fire Temples :

- Zoroastrians hold fire as a symbol of purity and divinity. Their places of worship are known as fire temples, and the most sacred among them are called Atash Bahram.

5. Sacred Elements :

- While fire is a central focus, Zoroastrians also regard other elements as sacred. These include air, water, and earth. The reverence for these elements reflects the religion's emphasis on purity and balance in nature.

6. Migration to India :

- The Zoroastrians, known as Parsis in India, migrated to the Indian subcontinent in the 8th or 9th century AD, escaping religious persecution in Persia during the Islamic invasions. They settled primarily in the western regions of India, notably in Gujarat and Maharashtra.

7. Atash Bahram :

- Atash Bahram, meaning "Victorious Fire," is the highest grade of Zoroastrian fire temple. There are specific rituals and consecrations associated with these temples.

8. Symbolism and Ethical Teachings :

- Zoroastrianism emphasizes ethical conduct and the battle between good and evil. The religion encourages followers to choose the path of truth, righteousness, and goodness.

9. Parsi Community :

- The Zoroastrian community in India is commonly known as Parsis. They have made significant contributions to the cultural, social, and economic development of the regions where they settled.

10. Ceremonies and Practices :

- Zoroastrian ceremonies include rituals related to life events, such as birth, marriage, and death. The practice of preserving the purity of the elements is central to their religious observances.

Islam :**■ Islam : Key Points****1. Origin :**

- **Time :** 7th century AD.
- **Place :** Arabian Peninsula.

2. Meaning of 'Islam' :

- Connotes 'submission' to God.

3. Basic Tenets :

- Belief in one Allah, who sent messengers to guide humanity.
- Prophet Muhammad is the last in the line of messengers, following Abraham, Moses, etc.

4. Day of Judgment :

- Belief in the Day of Judgment, where deeds will be judged.

5. Compilation of Teachings :

- Sayings and teachings of Prophet Muhammad compiled as Hadith by his followers.
- The holy book Quran was compiled during the Prophet's lifetime.

6. Quran and Sunnah :

- Quran and Sunnah (teachings and practices of Prophet Muhammad) form the basis for Islamic laws or Sharia.

7. Zakat (Charity) :

- Muslims are required to give a portion of their earnings to the needy and the poor, known as Zakat or charity.

8. Major Sub-Divisions :

- **Shia :** Believe Prophet's successor should be from his own lineage.
- **Sunni :** Follow the broader community consensus in choosing leaders.

9. Five Pillars of Islam :

- **Shahada (Declaration of Faith) :** Professing the oneness of Allah and the prophethood of Muhammad.
- **Salah (Prayer) :** Performing ritual prayers five times a day.
- **Zakat (Charity) :** Giving to the less fortunate.
- **Sawm (Fasting) :** Observing fasting during the month of Ramadan.

- **Hajj (Pilgrimage) :** Undertaking a pilgrimage to Mecca.
- 10. **Islamic Calendar :**
 - Based on the lunar calendar, starting from the Hijra (migration) of Prophet Muhammad from Mecca to Medina.
- 11. **Islamic Law (Sharia) :**
 - Derived from the Quran and Sunnah, providing guidelines for personal conduct, family matters, and societal issues.
- 12. **Cultural and Scientific Contributions :**
 - Islamic civilization has made significant contributions to art, science, philosophy, and other fields.

Bhakti Movement :

■ **Early tradition of Bhakti Movement :**

Objective : Aimed at religious reforms through the path of devotion for attaining salvation.

Geographical Spread :

- Originated in eighth-century south India and later spread northwards.
- Swept over east and north India from the 15th century onwards, reaching its peak between the 15th and 17th century CE.

Devotional Practices :

- Included singing and chanting of devotional compositions.
- Devotees engaged in routine worship within temples and expressions of ecstatic adoration, reaching trance-like states.
- Bhakti traditions accommodated women and individuals from the "lower castes."

Diversity : Marked by remarkable diversity, adapting to local cultures and traditions.

Two Traditions of Bhakti :

- **Saguna Bhakti :** Focused on the worship of specific deities like Shiva, Vishnu, and their avatars (incarnations), as well as forms of the goddess Devi; Often conceptualized in anthropomorphic forms with attributes.
- **Nirguna Bhakti :** Worship of an abstract form of God without attributes.

Bhakti Saints :

- **Two types of Bhakti saints emerged :** Alwars and Nayanars.
- **Alwars :** Devotees of Vishnu who composed hymns in Tamil.

- **Nayanars** : Devotees of Shiva who composed devotional songs in Tamil.
- Challenged caste hierarchies and social inequalities.
- Bhakti movement contributed to the rich tapestry of Indian culture, influencing literature, music, and art.

Philosophical Influence :

- Bhakti philosophy emphasized personal devotion, love, and surrender to the divine.
- The Bhakti movement played a crucial role in shaping the religious and social landscape of India, fostering inclusivity and devotion across diverse regions and communities.

	<u>Alvars</u>	<u>Nayanars</u>
Devotees of :	Lord Vishnu	Lord Shiva
Work :	Nalayira Divyaprabandham (Fourth Veda)	Tevarams and Tevacrams
Famous Female Saint :	Andal	Karaikal Ammaiyar
Tradition :	Traveled, singing hymns in Tamil in praise of gods	Traveled, singing hymns in Tamil, identifying shrines as abodes of deities
Impact :	Identified shrines, leading to the construction of large temples	Identified shrines, leading to the construction of large temples
Women Devotees :	Presence of women challenging patriarchal norms	Presence of women challenging patriarchal norms

Compilations of devotional literature :

- By the tenth century, the compositions of the **12 Alvars** were compiled in an anthology known as the **Nalayira Divyaprabandham** ("Four Thousand Sacred Compositions"). The poems of **Apper, Sambandar, and Sundarar** form the **Tevaram**, a collection that was compiled and classified in the tenth century based on the music of the songs.
- While Buddhism and Jainism had been prevalent in this region for several centuries, drawing support from merchant and artisan communities, these religious traditions received occasional royal patronage. Both Nayanars and Alvars were revered by the peasants.
- The powerful **Chola rulers** (ninth to thirteenth centuries) supported Brahmanical and bhakti traditions, making land grants and constructing temples for **Vishnu and Shiva**. These kings also introduced the singing of Tamil Shaiva hymns in the temples and organized them into a text called **Tevaram**.

Veershaiva and Lingayat Movement :

Background of Basavanna :

- Basavanna, born in 1106, was initially a Jaina by religion.
- He served as a minister in the court of a Chalukya king before undergoing a spiritual transformation.

Formation of Virashaiva/Lingayat Movement :

- Basavanna's teachings led to the formation of a new religious movement in Karnataka.
- His followers came to be known as Virashaivas, meaning "heroes of Shiva," or Lingayats, referring to the distinctive practice of wearing a small, cylindrical linga (an emblem of Shiva) on their person.

Beliefs and Practices :

- Lingayats believed in the idea that upon death, devotees would be united with Shiva and would not undergo rebirth in this world.
- Contrary to traditional Hindu funerary rites, Lingayats did not practice cremation. Instead, they ceremonially buried their dead.
- The movement challenged the caste system and rejected the concept of "pollution" associated with certain social groups by Brahmanas.

Social Reforms :

- Lingayats questioned the theory of rebirth, which appealed to those marginalized within the Brahmanical social order.
- They advocated for social equality and rejected the caste-based discrimination promoted by the Brahmanical hierarchy.
- Lingayats encouraged practices such as post-puberty marriage and the remarriage of widows, which were disapproved of in the traditional Dharmashastras (religious and legal texts).

Vachanas :

- The understanding of the Virashaiva tradition is primarily derived from Vachanas, which are sayings or poems composed in Kannada.
- Both men and women who joined the Lingayat movement contributed to the composition of Vachanas, providing insights into the beliefs and practices of the community.

Bhakti Movement in North India :

- The period after the thirteenth century witnessed a significant resurgence of the Bhakti movement in North India. Here are some key points about this post-thirteenth-century Bhakti movement and some prominent saints associated with it :

Bhakti Movement Revival :

- After the thirteenth century, a new wave of the Bhakti movement emerged in North India.
- Bhakti, meaning devotion, was a socio-religious movement that emphasized a personal and emotional connection with the divine.

Characteristics of Saints :

- A distinctive feature of many saints during this period was the composition of their works in regional languages, making them accessible to a broader audience.
- The works of these saints were often in the form of songs that could be sung, contributing to their widespread popularity.
- The oral transmission of these songs became a tradition, with the poorest, most deprived communities, and women playing a crucial role in passing them down from generation to generation.

Rejection and Acceptance of Orthodoxy :

- Some saints, like Kabir and Baba Guru Nanak, rejected orthodox religious practices.
- Others, such as Tulsidas and Surdas, accepted existing beliefs but aimed to make them accessible to all.

Prominent Saints :

- **Kabir and Baba Guru Nanak :** Rejected orthodox religions and emphasized a direct connection with the divine.
- **Tulsidas :** Conceived of God in the form of Rama and sought to make the divine accessible to a wider audience.
- **Surdas :** A devoted follower of Krishna, his compositions expressed deep devotion and were compiled in works like Sursagara, Surasaravali, and Sahitya Lahari.
- **Shankaradeva of Assam :** Emphasized devotion to Vishnu, composed poems and plays in Assamese, and introduced the practice of setting up namghars or houses of recitation and prayer.

Continuation of the Tradition :

- The tradition also included other saints like Dadu Dayal, Ravidas, and Mirabai, who contributed to the richness of the Bhakti movement during this period.
- Overall, the post-thirteenth-century Bhakti movement was characterized by a diversity of perspectives, with saints either rejecting orthodox practices or working to make existing beliefs more inclusive and accessible to all. The movement had a profound impact on the cultural and religious landscape of North India.

■ Some Important Bhakti Saints

1. **Ramanuja :** The earliest exponent of the Bhakti movement was Ramanuja who was appointed the successor of his teacher Yamunamuni. He travelled all over India and ultimately settled down at Srirangam. He established Vaishnavism on a sound foundation.
He founded Visistadvaita Siddhanta or qualified monism and according to him, the way to salvation lies through Karma, Gyan and Bhakti. Wrote Sribasya and Gitabhasya.
2. **Nimbarka :** The next leader of the Bhakti movement was Nimbarka, a younger contemporary of Ramanuja. He was worshipper of Krishna and Radha. He founded Dvaitadvaita or dualistic monism. He wrote Vedanta Parijatasaurabha, a commentary on Brahmasutras. He settled in Mathura.

3. **Madhavacharya** : He ranks with Sankaracharya and Ramanuja as one of the three principal philosophers of the Vedanta system. He propounded Dvaita or dualism. According to him, the final aim of man is the direct perception of Hari which leads to Moksha or eternal bliss.

4. **Vallabhacharya** : Born in Varanasi, he propounded Suddhadvaita Vedanta (Pure nondualism) and philosophy called Pustimarga (the path of grace) He founded a school called Rudra Sampradaya.

He identified Brahman with Sri Krishna, characterised by Sat (Being), Cit (consciousness) and Ananda (bliss). According to him, salvation is through Sneha (deep rooted love for God).

He was the author of a number of scholarly works in Sanskrit and Brajbhasa, the important being Subodhini and Siddhant Rahasya.

5. **Ramananda** : Born at Prayag, he was the first great Bhakti saint of North India. He opened the door of Bhakti to all without any distinction of birth, caste, creed or sex. He was a worshipper of Rama and believed in two great principles, namely as perfect love for god and human brotherhood.

His disciples included :

- | | |
|----------------------------|---------------------------|
| (a) Kabir, a Muslim weaver | (e) Sadhana, a butcher |
| (b) Raidasa, a cobbler | (f) Narahari, a goldsmith |
| (c) Sena, a barber | (g) Pipa, a Rajput prince |
| (d) Dhanna a Jat peasant | |

• Ramananda has been described as "the bridge between the Bhakti movement of the South and the North."

6. **Namadeva** : who flourished in the first part of the 14 century, was a tailor who had taken to banditry before he became a saint. His poetry which was written in Marathi breathes a spirit of intense love and devotion to God. Namadeva is said to have travelled far and wide and engaged in discussions with the Sufi saints in Delhi

7. **Chaitanya Chaitanya** : was the greatest saint of the Bhakti movement. Born at Navadwip in Bengal, his original name was Vishwambhar Mishra. He was responsible for the popularity of Vaishnavism in Bengal through his Kirtans. He began the Achintayabhedabhedavada School of theology.

He preached the religion of intense faith in one Supreme Being whom he called Krishna or Hari. He adored Krishna and Radha and attempted to spiritualise their lives in Vrindavan. He settled permanently at Puri where he died.

After his death, his followers systematised his teachings and organised themselves into a sect called GaudiyaVaishnavism. KrishnadasaKaviraja wrote his biography, Chaitanyacharitamrita

8. **Mirabai** : A great saint of the Bhakti movement, she was the only child of Ratnasingh Rathor of Merta. She was married to Rana Sanga's eldest son and heir apparent Bhojaraj in 1516. She was highly religious from her childhood and a follower of the Krishna cult of Vaishnavism.

After the death of her husband, she devoted herself completely too religious pursuits. Mirabai is said to have Mirabai composed numerous devotional songs.

9. **Tulsidas** : He was a great poet and a devotee of Rama. He composed the famous. Ramcharitamanas in Hindi, expounding the various aspects of Hindu dharma. His other creations are VinayaPatrika and Kavitavali.

10. **Surdas** : As a saint and a poet, he preached the religion of love and devotion to a personal God. Surdas was a devotee of Lord Krishna and Radha. He made use of Brajbhasa in his works which include Sursagar, Sahitya Ratna and Sur Sarawali.

11. **Shankar Dev** : Other well known Saguna bhakti saints were Sankardev who popularised Vaishnava bhakti in Assam
12. **Narsari** : The original name of Narasi was Narasimha Mehta. He popularised Vaishnava cult in Gujarat.
13. **Kabir** : Born near Benaras, he led the life of a normal householder. A disciple of Ramananda, his mission was to preach a religion of love which would unite all castes and creeds.

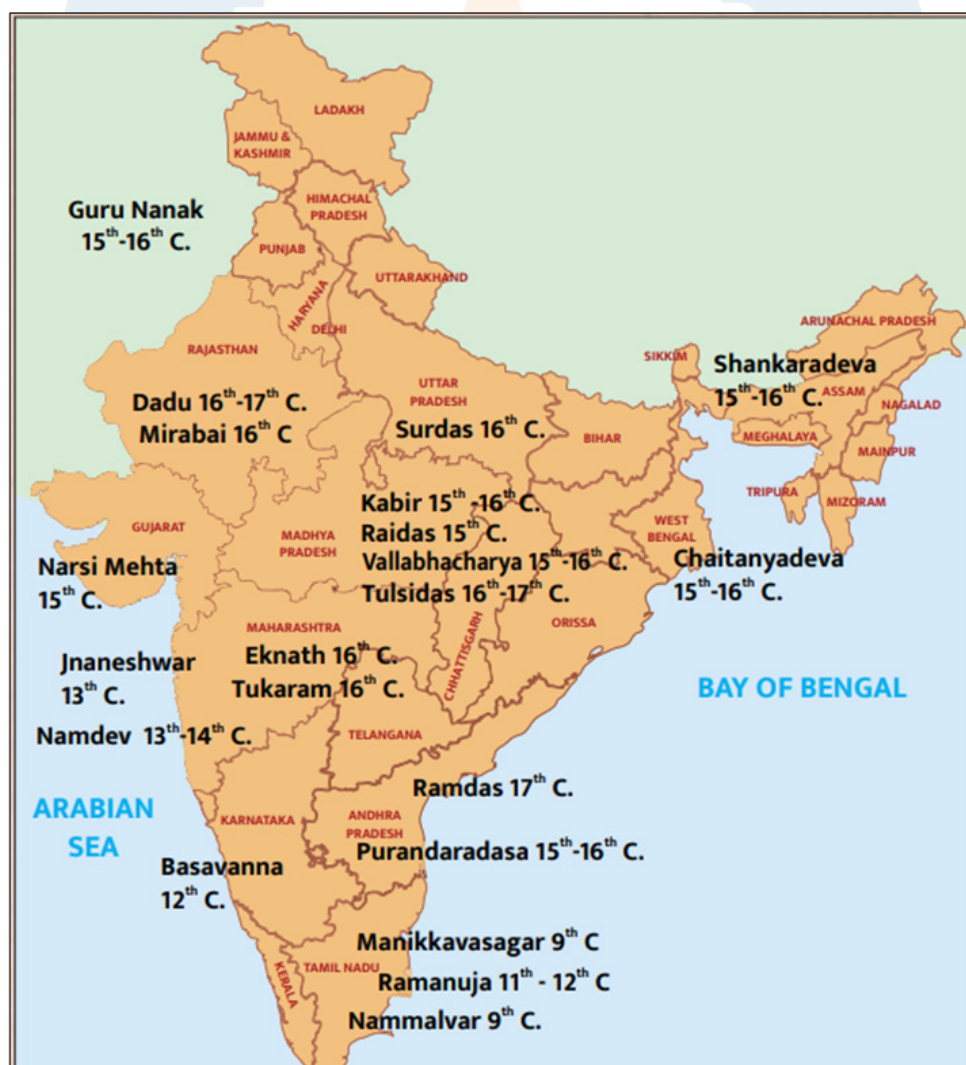
He emphasised the unity of god whom he calls by several names, such as Rama, Hari, Allah, etc. He strongly denounced Hindu and Muslim rituals. He strongly denounced the caste system, especially the practice of untouchability.

However, he was not a social reformer, his emphasis being reform of the individual under the guidance of a true guru. His dohas and sakhi (poems) are found in the Bijak.

After Kabir's death, his Muslim disciples organised themselves in Maghar, and the Hindu disciples were organised into an order by Surat Gopala, with their centre at Banaras

- 14 **Other Nirguna saints** : Other Nirguna saints were DaduDayal, who founded the Brahma Sampradaya or Parabrahma Sampradaya, Malukdasa a follower of Kabir, Sundardasa and Dharanidasa

- Bhakti Saints from Maharashtra The bhakti saints of Maharashtra were the proponents of Maharashtra Dharma. Jnandeva; Namadeva, Eknatha, Tukaram and Ramdas were some of the great Bhakti saints in Maharashtra.



Sufi Tradition :

- **Derivation of the term Sufi :** The term “Sufi” is derived from the word “Suff,” which means a piece of woollen cloth. This association is because woollen clothes were commonly worn by ascetics.
- **Hijacking of Islam’s establishment :** After the establishment of Islam, some Islamic theologians deviated from the original tenets of Islam. They introduced dogmatic and scholastic explanations to the Quran, the Hadis, and the Sunnah.
- **Emergence of Sufis in the 10th century AD :** In response to the deviation from the original principles of Islam, Sufis emerged with the aim of purifying Islam spiritually. They claimed a direct spiritual connection between Allah, the prophet, and themselves.
- **Creation of Silsila or orders :** Sufis established Silsila or orders and began visiting various places. Two broad categories of Sufi orders emerged : **Bashara**, characterized by strict adherence to Islamic laws, and Beshara, which was more liberal.
- **Organization of Sufis in the 12th century :** By the 12th century, Sufis were organized into 12 orders or Silsilas. Among these, the **Chisti and Suhrawadi Silsila** were identified as the two most important ones.

Chisti Silsila :

- **Founder :** Shaikh Moinuddin Chisti.
- **Base :** Ajmer, India.
- **Title :** Popularly known as “Gharib Nawaz.”
- **Community Service :** Established a community food service, preparing daily meals for the poor in his kitchen.
- **Legacy :** Moinuddin Chisti’s teachings and charitable activities had a significant impact, and he is revered as a symbol of compassion and hospitality.

Major Teachers of The Chishti Silsila

Sufi Teachers	Year of Death	Location on Darga
Shaikh Muinuddin Sijizi	1235	Ajmer (Rajasthan)
Khwaja Qutbuddin Bakhtiyar Khaki	1235	Delhi
Shaikh Fariduddin Ganj-i Shakar	1265	Ajodhan (Pakistan)
Shaikh Nizamuddin Auliya	1325	Delhi
Shaikh Nasiruddin Chiragh-i Delhi	1356	Delhi

Suhrawardi Silsila :

- **Founder :** Shaikh Bahauddin Zakaria.
- **Influence on Politics :** Unlike the Chistis, the Suhrawardis accepted maintenance grants from the Sultans and actively participated in politics.
- **Combination of Knowledge and Mysticism :** Advocated a combination of ilm (knowledge) with mysticism.
- **Shaikh Fariduddin-Ganj-i-Shakar (Baba Farid) :**
 - A notable Chishti saint whose teachings were incorporated into Sikhism.
 - Received an official position in the Delhi Sultanate, with the title of **Shaikh-ul-Islam**, meaning Leader of Islam, granted by Iltutmish.

Sufism Terms :

1. **Sufi** : A practitioner of Sufism, Islamic mysticism.
2. **Pir** : A Sufi saint or spiritual guide.
3. **Murshid** : The master or teacher in Sufi orders.
4. **Murid** : A follower or disciple of a Sufi master.
5. **Khanqah** : A place where Sufis lived and engaged in spiritual activities.
6. **Hospice** : A house of rest for travelers, especially one kept by a religious order.
7. **Zikr** : The ritual recitation of God's name.
8. **Tauba** : Repentance, seeking forgiveness for sins.
9. **Fanaa** : Spiritual merging with the Almighty, often considered the highest stage of Sufi mysticism.
10. **Sama** : A musical gathering, often involving devotional music and dance.
11. **Ilm** : Scholarship, knowledge, or learning in Sufi context.

Terms Related to Reconstruction of Sufi Tradition :

1. **Malfuzat** : Conversations or discourses of Sufi saints, often collected and recorded.
2. **Maktubat** : Written letters of Sufi saints, providing guidance and spiritual insights.
3. **Tazkiras** : Biographical accounts or hagiographies of Sufi saints, detailing their lives, teachings, and spiritual experiences.

■ Contribution of Bhakti-Sufi movement

- The Bhakti-Sufi movement in medieval India made significant contributions to the social, cultural, and religious fabric of the region. Here are some key contributions of the Bhakti and Sufi movements :

1. Emphasis on Love and Devotion :

- Both Bhakti and Sufi movements emphasized a simple form of religion based on love and devotion to the divine.
- They propagated the idea of a direct, personal connection with the divine, transcending complex rituals and intermediary structures.

2. Critique of Orthodox and Caste Rigidities :

- Both movements were highly critical of orthodox practices and caste rigidities prevalent in society.
- They challenged the hierarchical social order and advocated for equality and inclusivity, cutting across caste and class barriers.

3. Upliftment of Women and Untouchables :

- The Bhakti and Sufi saints worked towards uplifting the position of women and untouchables.
- They challenged societal norms that marginalized these groups and promoted a more egalitarian and inclusive ethos.

4. Critique of Unjust Laws :

- Both movements were critical of the unjust laws and practices of their time.
- They advocated for social justice, fairness, and compassion, opposing oppressive laws and systems.

5. Promotion of Regional Literature :

- The Bhakti and Sufi movements played a crucial role in the growth and promotion of regional literature in India.
- Saints and poets associated with these movements composed devotional poetry and literature in regional languages, making their teachings accessible to a wider audience.

6. Representatives of Secular Ethos :

- The Bhakti and Sufi movements were among the greatest representatives of the secular ethos of the country.
- They transcended religious and cultural boundaries, fostering a spirit of unity and harmony among people of different faiths.

7. Cultural Synthesis :

- These movements contributed to a cultural synthesis, blending elements of Hinduism and Islam in the Indian subcontinent.
- The syncretic nature of the Bhakti-Sufi tradition played a role in shaping the composite culture of medieval India.

500-800 CE	Appar, Sambandar, Sundaramurti in Tamil Nadu
800-900	Nammalvar, Manikkavachakar, Andal, Tondaradippodi in Tamil Nadu
1000-1100	Al Hujwiri, Data Ganj Bakhsh in the Punjab; Ramanujacharya in Tamil Nadu
1100-1200	Basavanna in Karnataka
1200-1300	Jnanadeva, Muktabai in Maharashtra; Khwaja Muinuddin Chishti in Rajasthan; Bahauddin Zakariyya and Fariduddin Ganj-i Shakar in the Punjab; Qutbuiddin Bakhtiyar Kaki in Delhi
1300-1400	Lal Ded in Kashmir; Lal Shahbaz Qalandar in Sind; Nizamuddin Auliya in Delhi; Ramananda in Uttar Pradesh; Chokhamela in Maharashtra; Sharafuddin Yahya Maneri in Bihar
1400-1500	Kabir, Raidas, Surdas in Uttar Pradesh; Baba Guru Nanak in the Punjab; Vallabhacharya in Gujarat; Abdullah Shattari in Gwalior; Muhammad Shah Alam in Gujarat; Mir Sayyid Muhammad Gesu Daraz in Gulbarga, Shankaradeva in Assam; Tukaram in Maharashtra
1500-1600	Sri Chaitanya in Bengal; Mirabai in Rajasthan; Shaikh Abdul Quddus Gangohi, Malik Muhammad Jaisi, Tulsidas in Uttar Pradesh
1600-1700	Shaikh Ahmad Sirhindi in Haryana; Miyan Mir in the Punja

9

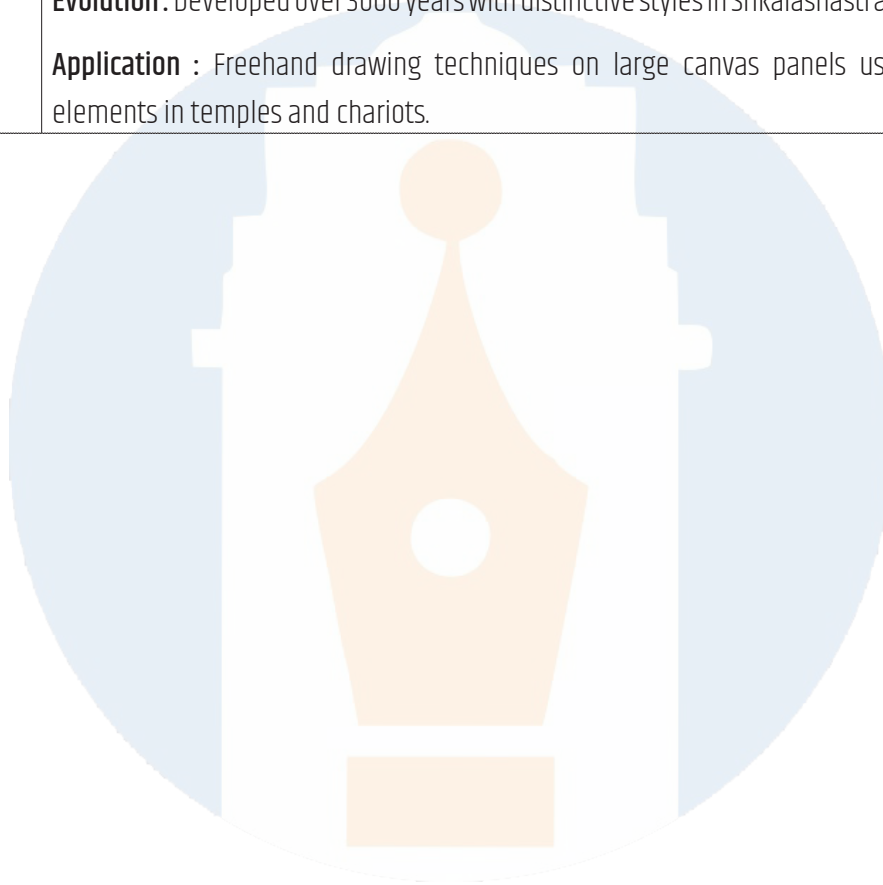
FOLK AND TRIBAL ART OF INDIA

Folk and Tribal Art of India :

Art Form	Key Features
Patachitra	Unique to the tribes of Orissa and Bengal. Symbolic art in harmony with the natural environment. Derived from natural elements, depicting episodes from Indian mythology, folklore, and epics. Accompanied by song, music, and dance.
Kavad	Story-telling in the pictorial tradition for entertainment and education. Relates religious scriptures and epics to the illiterate and socially deprived. Portable wooden shrines painted with representations of epics and myths. Kavadia Bhatt, itinerant priests, use kavad for pictorial narration, giving moral and ethical lessons.
Warli	Warlis or Varlis tribe in the border regions of Maharashtra-Gujarat. Expresses animistic beliefs, customs, and traditions through wall paintings. Depicts daily social routine and fertility gods, showcasing ingenious man-environment interaction. Discovered in the early seventies, considered auspicious by the community.
Patua	Community mainly found in Bihar and West Bengal. Travels from village to village, singing stories while scrolling paintings. Communicates concerns on social issues, evokes responses from the audience. Scrolls used for narrating popular epics like Ramayana and Mahabharata, later diversified to include historical events and social satires.
Mata-ni-Pachedi	Iconic textile art tradition practiced by the nomadic Waghari community of Gujarat. Deals with narrative hangings of epics of Goddess Mata, forming a shrine using temple hangings. Villagers seek these hangings, especially during Navratri. Balances maroon and black colors with the surface as the third color, a commentary on the religious beliefs of the community.
Pabuji Ka Phad	In times of misfortune and sickness, especially in Rajasthan. Villagers invite Bhopas, bards, and priests, traditional narrators. Highlights heroic deeds of Pabuji, a 14th-century folk hero (Rajput prince). Preserves the richness of rural struggle and history.
Jadu Pat	Jadu Patuas are painters and story-tellers from the Santal tribe in Bihar. Nomads carrying painted scrolls from village to village, narrating themes on social and religious relevance. "Jadu" meaning "Magician" reflects their creativity, interpreting different stories based on the audience. "Mritu pat" or "image of deaths" is an outstanding painting, connecting people with the realities of life and death.
Rajwar Murals	Rajwars, belonging to the farmer community of Bihar, Chhattisgarh, and Madhya Pradesh, specialize in 'Lipai.' Women paint walls, doorways, and items with cow dung on unfired clay during Chherta, the post-harvest festival. Imaginative murals reflect everyday life and social setup, representing simple rural perceptions.

Pithora	Pithora paintings signify auspicious occasions in families or communities. Practiced by Rathwas, Bhilas, and Naykas of Gujarat and Madhya Pradesh. Ritualistic art tradition conveying joy and celebration, with paintings adorning the walls of homes.
Ravan Chaya	Traditional shadow-puppet theatre of Orissa, dealing with stories of Rama from Vichitra Ramayan. Presented over seven consecutive nights according to the seven kandas of the Ramayana. Performed by the community of Bhats, existing only in oral traditions, with striking deer skin puppets.
Madhubani	Madhubani or Mithila style painting from the Mithila region of Bihar. Showcases philosophical maturity in rural culture, depicting the universal power of love, longing, and peace. Traditionally done by women, expressing emotional narratives of social and religious environments during family occasions and festivals.
Thanka	Thanka is a painting on silk with embroidery, serving as important teaching tools in Buddhism. Depicts the life of Buddha, influential lamas, deities, and Bodhisattvas. Functions as a record and guide for contemplative experiences, conveying iconographic information. The Wheel of Life is a prominent subject, visually representing Abhidharma teachings for spiritual elevation.
Theyyam	Vibrant ritualistic art form of North Kerala (Malabar), incorporating ritual, music, dance, painting, sculpture, and literature. Synthesis of various art forms gives importance to the worship of heroes and ancestral spirits. The festival is held from October to May, with Kannur in North Kerala being a leading center for preserving folk arts and ancient cultures.
Tholpavakoothu	Shadow puppetry of Kerala, with narratives based on Kamba Ramayana. Composed by Chinnathampi Vadhyar, the play uses about 180 puppets made from deer skin, presenting the Ramayana story in 21 parts over 21 nights. Popular in rural areas as a form of entertainment.
Burrakatha	Blend of dance, music, and enactment, used for spreading social consciousness in Andhra Pradesh. Artists convey messages through this traditional performing art, requiring great skill. A source of rural entertainment, combining various art forms.
Chamba Rumal	Chamba Rumal is the embroidery of Himachal Pradesh, used to cover gifts and offerings. Traditionally exchanged between bride and groom families and embroidered by upper-class women. Designs capture moments of ecstasy, based on Kangra and Chamba schools of painting. Popular motifs include Rass mandal and Krishna, expressing joy, celebration, and showcasing cultural traditions and religious beliefs.
Baul	Genre : Folk music. Origin : Bengal. Theme : Philosophical, revealing the mysteries of life, nature, love, destiny, and divine union. Usage : Widely used as a popular communication medium, especially in rural Bengal.
Gond	Community : The Gonds, the largest tribal community in India. Art Form : Two-dimensional paintings expressing religious sentiments, devotions, and life perceptions. Significance : Preserves age-old cultural traditions and enriches the content and beauty of India.

Pandwani	<p>Region : Predominantly performed in Chattisgarh.</p> <p>Story : Depicts the Mahabharata, with lively narration and two styles Vedamati and Kapalik.</p> <p>Purpose : Provides community entertainment and educates rural folks about their cultural heritage.</p>
Pinguli Chitrakathi	<p>Style : Story-telling through paintings in Maharashtra and Andhra Pradesh.</p> <p>Era : Flourished in the 17th & 18th century.</p> <p>Usage : Major form of entertainment in villages, depicting stories from epics and anecdotes.</p>
Kalamkari	<p>Ancient Tradition : Stories from epics, Puranas narrated through singing, music & painting.</p> <p>Evolution : Developed over 3000 years with distinctive styles in Srikalashasti and Masulipatnam.</p> <p>Application : Freehand drawing techniques on large canvas panels used as decorative elements in temples and chariots.</p>



10

CALENDARS IN INDIA

- In India, various systems of time reckoning have been adopted to mark the commencement of new years, falling into three types : Solar, Lunar, and Luni-Solar. These systems are based on astronomical years, aligning with the movement of celestial bodies.

Solar Year :

- Represents Earth's orbit around the Sun.
- Consists of 365 days, 5 hours, 48 minutes, and 46 seconds.
- Maintains a close correspondence between the year and seasons.
- Divided into 12 months named after the zodiac signs.

Lunar Year :

- Consists of 12 months or lunations.
- Each lunation is the period between two successive full moons or new moons.
- Lasts 354 days, 11 days short of the solar year.
- Adjusted by intercalation, introducing an extra month called Adhik Masa every 2.5 years.

Luni-Solar Year :

- Year calculated by the solar cycle and months by lunar divisions.
- Adjusted through intercalation and suppression to align with both solar and lunar cycles.

■ Months in Various Calendar Systems :**Solar Month :**

- 12 months named after zodiac signs (Rashis).

Lunar Month :

- Ends with new-moon (amavasya) or full-moon (purnima).
- Commences with either the bright or dark fortnight, following new or full moons.

■ Additional Concepts :**Pakshas (Fortnights) :**

- Shukla Paksha (bright half) starts with the day following the new moon.
- Krishna Paksha (dark half) starts with the day following the full moon.

Days and Time Units :

- Lunar day (Tithi or Vasara) is shorter than the solar day (Divasa).
- Tithi further divided into Ghatika, Pala, and Vipala.
- Duration of Tithi is 23 hours and 37 minutes on average.

Relation to Gregorian Calendar :

- One divasa (solar day) = 24 hours = 60 ghatikas.
- One ghatika = 60 palas = 24 minutes.
- One pala = 60 vipalas = 24 seconds.
- Two ghatikas = 1 Muhurta = 48 minutes.
- 2.5 muhurtas equal two hours.

■ **Hindu Calendar (Panchanga) :****Components :**

- Considers five limbs or angas : year, month, paksha, tithi, and ghatika (or alternatively, tithi, vaara, nakshatra, yoga, and karana).

Solar Year Division :

- Uttarayana : First six months, considered God's Day, from Makara Sankranti to Karka Sankranti (January to June).
- Dakshinayana : Last six months, considered God's Night, from July to December.
- One solar year equals one day and one night of the God.

■ **Four Eras or Yugas :****1. Satya Yuga (Krta Yuga) :**

- Golden age of truth and perfection.
- One religion, saintly men, no need for religious ceremonies.
- Abundance without agriculture or mining.
- Pleasant weather, happiness, and absence of diseases or fear.

2. Treta Yuga :

- Virtue diminishes slightly.
- Rise of emperors, frequent wars, weather extremities.
- Formation of oceans and deserts.
- Introduction of agriculture, labor, and mining.
- Reduced lifespan to 1000-10,000 years.

3. Dvapara Yuga :

- Tainted with Tamasic qualities, reduced strength.
- Rampant diseases, discontent, and conflicts.
- Reduced lifespan to a few centuries.

4. Kali Yuga :

- Age of darkness and ignorance.
- People become sinners, lack virtue.
- Slaves to passions, barely as powerful as ancestors.
- Average lifespan reduces to 100 years, potentially dropping to 20 years.

■ Classification Of Indian ~ Calendar Forms

1. Vikram Samvat :

- **Origin :** Started around 56 BC, commemorating King Vikramaditya's victory over Saka rulers.
- **Type :** Lunar calendar, 56.7 years ahead of the solar Gregorian calendar.
- **New Year :** Begins with the first day after the new moon in Chaitra (March-April).
- **Duration :** 354 days in a year, divided into 12 months.
- **Adjustment :** Adhik Masa to account for the 11-day difference with the solar year.
- **Zero Year :** 56 BC.

2. Saka Samvat :

- **Initiator :** King Shalivahan in 78 AD.
- **Nature :** Both solar and lunar, same number of months as Vikram era.
- **Start :** Year zero begins near the vernal equinox of the year 78.
- **Commencement :** Year starts on 22nd March (21st March in leap years).
- **Structure :** Fixed number of days in each month, names same as Vikram era.
- **Duration :** Year has 365 days.

3. Hijri Calendar :

- **Origin :** Arabic, previously Amulfil, changed to Hijri after Prophet Mohammed's death.
- **Commencement :** Lunar calendar with 354 days in a year, starting at sunset.
- **Months :** Muharram, Safar, Rabi-al-Awwal, Rabi-ath-thani, Jumada-al-ula, Jumada-al-akhirah, Rajab, Shaban, Ramadan, Shawwal, Dhu-al-Qadah, Dhu-al-Hijjah.
- **Sacred Months :** 1st, 7th, 11th, and 12th.
- **Adjustment :** Falls short of one year every 33 years compared to the Gregorian calendar.

4. Gregorian Calendar :

- **Origin :** Based on Jesus Christ's birthday.
- **Nature :** Solar year starting on January 1st.
- **Duration :** 365 days, 5 hours, 48 minutes, and 46 seconds.
- **Adjustment :** Intercalation, adding one day every four years to February.
- **Identification :** Known as a civil year.

■ Zoroastrian Calendar :

- **Commencement :** Started from 632 A.D.

Parsi New Years :

- **Jamshedi Navroz :** Corresponds with the equinox on March 21.
- **Kadmi New Year (Pateti) :** Falls on August 31st.

■ National calendar of India : The Saka Calendar :

Adoption as National Calendar :

- Adopted in 1957.
- Efforts made by the Calendar Reforms Committee.
- Harmonized astronomical data and rectified local errors.

Official Usage :

- Official civil calendar in India.
- Used in government communications, news broadcasts, and official documents.

Purpose :

- Used for calculating days of religious significance in Hinduism.

Implementation Date :

- Came into use from March 22, 1957, according to the Gregorian calendar.
- Corresponded to Chaitra 1, 1879, in the Saka Samvat.

Background :

- Adopted to synchronize the usage of 30 different calendars prevalent in India at that time.

11

MARTIAL ARTS IN INDIA

Martial Art	Origin	Key Aspects	Notable Features
Kalaripayattu	Kerala, 4th century A.D.	Footwork, kicks, strikes, weapons practice	Originated with sage Parasurama, includes mock duels, popularized in movies.
Silambam	Tamil Nadu	Staff fencing, mock fighting, self-defense	Promoted by Tamil Nadu kings, mentioned in Silappadikaram, uses different staves.
Thang-ta and Sarit Sarak	Manipur	Armed martial art (Thang-ta), unarmed (Sarit Sarak)	Created by Meitei people, used by Manipuri kings against the British, involves sword, spear, axe, shield.
Cheibi Gad-ga	Manipur	Sword and shield fighting	Modified with stick and leather, fought in a circle, victory by points based on skills and brute force.
Pari-khanda	Bihar	Sword and shield fighting	Form of martial art from Bihar, part of Chhau dance, basis of Chhau dance elements.
Thoda	Himachal Pradesh	Archery-based martial art	Originated in Kullu, uses wooden bows and arrows, played during Baisakhi, involves Pashis and Saathis teams.
Gatka	Punjab	Weapon-based, Sikhs	Features use of weapons like stick, Kirpan, Talwar, Kataar, involves attack and defense based on positions of hands and feet.
Mardani Khel	Maharashtra (Kolhapur)	Armed martial art, focuses on swords	Traditional Maharashtrian martial art, emphasizes sword skills, low stances, known for unique Indian Pata (sword) and Vita (corded lance).
Lathi	India (Punjab, Bengal)	Armed martial art, stick fighting	Ancient martial art using cane sticks, practiced in Punjab and Bengal, also used by Indian police.
Inbuan Wrestling	Mizoram	Wrestling with strict rules	Native martial art, originated in 1750 A.D., involves lifting opponents off their feet, strict rules regarding circle, kicking, knee bending.

Kuttu Varisai	Tamil Nadu	Unarmed Dravidian martial art	Mentioned in Sangam literature, focuses on athleticism, footwork, grappling, striking, and animal-based sets, component of silambam.
Musti Yuddha	Varanasi, Uttar Pradesh	Unarmed martial art resembling boxing	Originated in Varanasi, incorporates kicks, punches, knee and elbow strikes, divided into four categories named after Hindu Gods.

■ ■ ■

